

# LARA SOUTHERLAND BERICH

(they/them/theirs)

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## CURRICULUM VITAE

*Costume Technology / Draper / Tailor / Craftsperson / Educator*

### Primary Qualifications:

- Extensive experience teaching at the graduate and undergraduate levels.
- Strong mentorship with students and professional early-career contacts.
- Ongoing Social Justice, Access, and Equity / Inclusion work.
- Extensive, ongoing, and active professional creative engagement with major theatre companies, publications, and national theatre organizations

### Education:

Master of Fine Arts	<b>Boston University</b> , Boston, MA Costume Technology Thesis Topic: Fashion Shift from 1910-1920	2006
Bachelor of Arts	<b>Greensboro College</b> , Greensboro, NC Theatre Performance, cum laude Theatre Education Licensure, K-12 Minors: English, Psychology	1999

## UNIVERSITY / TEACHING EXPERIENCE

### Niagara University

Assistant Professor of Costume Technology / Costume Director

Lewiston, NY

2022-present

Academic Year

- Mentoring BFA students in design and technology.
- Supervising Practicum (all theatre students take practicum credits every semester)
- Supervising and coaching student designers and technologists in production work.
- Active outreach and participation in recruiting prospective students.
- Collaborative development of course structure for design / technology curriculum.
- Draping / Tailoring for University Productions
- Leading staff, work-study, and students in Costume Shop work on productions and upkeep
- Developing and maintaining costume stock, materials, equipment, and protocols

### **Academic Advisees – 2022-present**

Sebastian Newell	Design / Technology and Museum Studies BFA Double-Major, ASL Minor
Hayden Carr	Performance BFA
J.C. Hartloff	Performance BFA, Design / Technology Minor
Emily Palmerchuck	Performance BFA, Design / Technology Minor
Anessa Preteroti	Performance BFA
Elena Sardinia	Performance BFA, Sociology Minor
Katherine Thompson	Performance BFA, ASL Minor

### **Courses Taught at Niagara University:**

- **THR 011, 012, 021, 022, 031, 032, 041, 042 Practicum**  
All NU Theatre students regardless of emphasis take a credit of practicum every semester. This helps students understand the whole of the theatre process as well as facilitating the production elements of all shows. Students work crew either backstage or in the shops, are required to attend a load-in, and are evaluated by a combination of faculty and peer supervisors.
- **THR 104 Stagecraft**  
Fundamental theories and hands-on application in the areas of costuming, lighting, scenery, and properties. This course has a two-area rotation of seven weeks for each section and includes training in and familiarity with the tools, staff, and operations of all areas of production support. Students in the costume section are given introductory projects and samples to create in order to understand the basics of costume technology and procedure. Typical projects support sustainability (reusable bags) and the community (blankets for shelter animals).
- **THR 224 Independent Study**  
Special approach to student learning individualizing instruction to desired projects. In the case of Fall 2022 the student reviewed advanced construction concepts prior to mocking up, fitting, and realizing in fabric a gown for a show set in 1815. All construction work was performed by student including all cutting and finishing.
- **THR 347 Special Topics: Cosplay**  
History and development of Cosplay as a hobby, industry, and phenomenon. Students develop appropriate crafting, painting, and hand and machine sewing skills to work with fabric, leather, EVA foam, thermoplastics, and adapting existing garments and accessories to follow a design. Since the pandemic has restricted group work and student collaborative work has suffered, the class will be working in small groups to develop their collaborative abilities. Tentatively will present in the Buffalo area ComicCon.

# University of Montana

## Assistant Professor of Costume Technology and Design

Missoula, MT

2019-2022

Academic Year

- Mentoring MFA, BFA, and BA students in design and technology.
- Designing, draping, patterning, and tailoring for University of Montana and Montana Repertory Theatre productions
- Supervising and coaching student designers and technologists in production work.
- Active outreach and participation in recruiting prospective students.
- Collaborative development of course structure for design / technology curriculum.
- 2019-2021 Theatre and Dance Curriculum Committee
- 2019 - present University of Montana Diversity Advisory Council
- 2020 - present Faculty Senate
- 2020 - present Theatre and Dance Access Committee
- 2020 - present University of Montana Lambda Club Advisor
- 2020 - present University of Montana Crafters Club Advisor
- 2020 - present Theatre and Dance Faculty Evaluation Committee
- 2021 - present General Education Committee
- 2021 - present ADA committee
- 2021 - present active with Pedagogy Project (analyzing and evaluating effectiveness of classroom strategies with a small focus group of like-minded faculty)
- 2021 - present active with "Skillabi" program evaluating skills-based coursework specific to Theatre and Dance in Design and Technology for micro-certifications
- 2021 – present active with Equity, Access, and Inclusion Initiative within College of the Arts and Media

## Academic Advisees – 2019-2022

Camille Ball	pre-BFA Acting
Tiffany Ballantine	BFA Acting
Breanna Bramlett	pre-BFA Acting
Morgan Brooks	BFA Costumes
Donna Campbell	pre-BFA Costumes
Kinsey Church	BA Theatre
Ember Cuddy	BFA Costumes
Quinn Degel	BA Costumes / BA History
Justin Freeny	pre-BFA Costumes
Tatum Kirschenheiter	BA Theatre Education
O'Leary Kennedy	BA Theatre
Ashley Lindgren	BA Theatre
Sara Kutz-Yeager	BFA Acting
Kari Nelson	BA Theatre
Aunastazia Noah	pre-BFA Costumes
Sarah Sizemore	BFA Costumes

Audrey Sylling	BA Theatre (stage management)
Aurora Watkins	BFA Costumes / Lighting
Clarissa Wren Roe	BFA Acting
Harlan Vaska	pre-BFA Musical Theatre

### **Thesis Committee / Senior Capstone Advisor**

Morgan Brooks	BFA Costumes	Senior Final Creative Project	2022
Jadd Davis	MFA Directing	Thesis Committee	2021
Kenna Karjala	BA Costumes	Senior Capstone Advisor	2021
Ashley Lindgren	BA Costumes / Performance	Senior Capstone Advisor	2021
Meghan Stroup	MFA Vocal Performance	Thesis Committee	2020

### **Courses Taught at University of Montana:**

- THTR 102A Introduction to Theatre Design**  
 Basic understanding of the principles of design for the theatre and television, including the production elements of scenery, costumes and lighting. In teaching this course I include elements of sound design and portfolio building as well as in-depth script analysis, collaboration, and production analysis. Projects are accessible to students with little to no theatre background but familiarize the student with terminology, process, and technique well enough that they can easily move on to more advanced coursework.
- THTR 202 Stagecraft**  
 Fundamental theories and hands-on application in the areas of costuming, lighting, scenery, and properties. This course has a three-area rotation of five weeks for each section and includes training in and familiarity with the tools, staff, and operations of all areas of production support. Students in the costume section are given introductory projects and samples to create in order to understand the basics of costume technology and procedure. In 2019 and in the interest of promoting sustainability I implemented a project of cutting and constructing a reusable grocery bag. In Fall of 2020 students were provided a mask project out of school-spirited fabric which they could have completed in-person or by hand if they were quarantined.
- THTR 245 Intermediate Costume Construction**  
 Intermediate costume construction focusing on the development of skills needed to function as a stitcher. Students advance from stagecraft level skill to the development of quality control aesthetic and the ability to lead projects. Projects include a hand-made necktie, a machine-constructed shirt with cuff and collar, and drafting and constructing a tailored skirt.

- **THTR 336 (undergraduate) and 591 (graduate special topics)**

- Costume History**

- Exploration of garment history from pre-history to the present, inclusive of non-western styles and history. Students report on details from readings as well as generate a re-drawing of both a male typical outfit and female typical outfit with items of costume labeled and defined.

- **THTR 345 (undergraduate) and 591 (graduate special topics)**

- Flat Pattern Design and Drafting**

- Use of various flat pattern methods including metric (Winnefred Alderige), imperial (Natalie Bray), and vintage (Hillhouse-Mansfield 1948) to draft and manipulate patterns for bodice, sleeve, skirt, and collar. Students drafted each of these patterns to their own measurements and selected a project to manipulate through flat patterning methods into a style for creating a project garment. Students were taught dart manipulation, waist reduction techniques, pattern symbols, cutting technique, and developing an order of operations in construction. Complex pattern manipulations were performed in ¼ scale. Due to the COVID-19 pandemic students were encouraged to use themselves as models, leading to choices involving front closure garments or garments that would otherwise not rely on assistance to dress.

- **THTR 346 (undergraduate) and 591 (graduate special topics)**

- Textile Selection and Manipulation**

- Analysis of fibers, yarns, structures and finishes, as related to selection and use for the theatre. Basic dyeing, distressing and painting. Students read and study various fabrics including cellulosic, protein, manmade, and synthetic and learn to identify them. Upon studying the fabrics the students are also taught not just the most appropriate dye technique per fiber but also various dye techniques incorporating manipulation of dye intensity percentages with their mordants and catalysts to satisfy the weight of goods, fiber reactive dye, acid dye, creation of dye paints and pastes, shibori, ice dyeing, natural dyeing, screen printing, heat and steam setting, correct use of personal protective equipment, union dyes, discharge chemicals, appropriate pre-scouring and rinsing technique per dye type and fabric, devore, digital fabric design, ageing and distressing of garments to reflect a personal narrative, and proper use of industrial dye vats.

- **THTR 391 / 591 Corsetry (Special Topics)**

- Taught as a special topics course, students are guided through the technical elements involved in both patterning and constructing corsets in various materials and styles. Students were able to complete a basic initial corset, but due to COVID-19 the second part of the semester when they were to draft and construct a more difficult individual corset the class became lecture / demonstration and discussion. Students showed excellent comprehension of method and technique through discussion, quiz, and responses to coming up with construction order of operations as a group.

- **THTR 445      Draping**  
Focusing on the art and craft of Draping as dress design students are led through basic exercises including padding out a form to accurate body dimensions, draping basic garments based on research in both half- and full-scale, and then draping and constructing couture garments using research from the design and works of 20<sup>th</sup> century designers.
- **THTR 491      Period Patternmaking (Special Topics)**  
Taught as a special topics course, students are guided through half-scale draping of period silhouettes within structured female garment eras. Students choose and implement design and construction of a gown from a specific era. During Fall of 2020 due to the COVID-19 pandemic students were encouraged to use themselves or folks with whom they were cohabiting / not social distancing as models. The challenges with fitting period styles in this environment were myriad, but successfully overcome using a combination of room-mate assistance and front closing garments. During Fall of 2021 we returned to using models.
- **THTR 492      Men's Tailoring (Independent Study)**  
This class covers the drafting and construction of a traditional men's suit, using both traditional and theatrical tailoring techniques and working with wool, suit structures, tailored pockets, and hand-tooled buttonholes. This class does exist as a dedicated course number but due to scheduling and student skill set only one student was capable of taking it in Spring of 2021, with several more students ready to take it by Spring of 2021.
- **THTR 545      Graduate Design Seminar I: Collaboration**  
In a series of graduate design seminars students are coached through developing the skills to interact with other areas of design, technology, and the artistic team as well as the performers. This seminar is a production project-based course which focuses on appropriate and effective collaboration and communication with others in mounting the project. Due to COVID-19 this course lost its project / performance-based element and instead became a quite lively discussion-based course exploring communication methods and how to be a better partner to your production team through tactical empathy, situational analysis, and the use of various communication styles.

## Ohio University

### Costume Technology Lecturer / Costume Studio Manager

Athens, OH

2017-2019

Academic Year

- Mentoring Graduate and Undergraduate advisees throughout their career at OU.
- Complete redevelopment of costume technology courses and curricular trajectory due to absence of syllabi either in paper or digital format.

- Supervising graduate technology and design students as well as undergraduate majors and lab students in production lab.
- Scheduling and structuring work done on multiple shows simultaneously in shop as well as mentoring / managing third year student shop manager on mainstage productions
- Draping & Patterning, Tailoring, supervising student work on builds
- Participating in interviewing prospective graduate students during campus visits, LINK, URTA, SETC, and USITT.
- Development of favorable rental / borrowing / loan policies among local and Midwest universities due to friendly relationships with faculty and staff in costumes.
- Music Theatre Director Search Committee 2017-2018
- Scheduling Committee 2018-2019

### **Academic Advisees – 2017-2019**

Maggie Horstman	BFA Costume Technology
Ethan Lowe	BFA Costume Technology
Margaret Caster	MFA Costume Technology
Cass Huscher	MFA Costume Technology
Elizabeth Kzyrzanowski	MFA Costume Technology
Sydney Lokant	MFA Costume Technology
Megan Rogers	MFA Costume Technology

### **Thesis Committee**

Megan Rogers	MFA Costume Technology	Thesis Committee Chair	2019
Kelly Myers	MFA Costume Design	Thesis Committee	2018
Elizabeth Kzyrzanowski	MFA Costume Technology	Thesis Committee Chair	2018

### **Courses Taught at Ohio University:**

- **THAR5360/2360 Stagecraft – Couture Technique**  
Stagecraft is required of all costume masters' candidates regardless of emphasis. The dual-listed 2360 course listing is an intermediate course taking the undergraduate costume major to a level at which they may proceed to more advanced costume courses. For graduate students this course is taken in the first semester to establish fabric identification and usage, a high level of machine and hand technique mastery and quality control, project time management, and universal communication standards including cultural competency in fitting awareness and measurement technique.
- **THAR5361/3361 Costume Technology I – Patternmaking**  
Students develop flat patterns to the body and drape to the body, addressing patternmaking challenges suitable to their skill level, learning to grade patterns, learning to fit and address fitting challenges, and producing a project garment to a fit model representing the breadth of their acquired learning.

- **THAR5362/3362      Costume Technology II – Advanced Patternmaking**  
Students work through patterning challenges in half-scale that are historically based with full-scale challenges including a structured garment base with a draped overlay and a final project that is pre-1910 completely realized in fabric. Understructures are pulled from stock.
- **THAR5363/3363      Costume Technology III – Contemporary Men's Tailoring**  
Students draft a contemporary three-piece suit for a model and hand-tailor the suit to completion, learning shortcuts as they go for future reference (but not taking them for their final project).
- **THAR5364/3364      Costume Technology IV – Silhouettes and Structures**  
Students produce corsets and understructures of various time periods, learn about methods of body padding and arbitrary silhouette adjustment, and produce a body padding silhouette of their choice.
- **THAR5365/3365      Costume Technology V – Rendering Interpretation**  
Students produce a research packet from an assigned piece of primary research in a week, drape and pattern the garments in that research, and discuss / evaluate each other's work in the following week with the guidance of the instructor at every stage. Emphasis is placed on refinement of technique and observation. Collaboration as would take place in a regional theatre is established with each assignment and evaluation is collaborative.
- **THAR7360      Costume Seminar (rotating / alternating)**
  - Bias and Stretchwear patternmaking and construction
  - Period Men's Tailoring / Women's Tailoring
  - Tutu and Dance Bodice construction (may be incorporated into THAR5362)
  - Non- Western patterning, construction, and drape
- **Management (every Spring)**  
The course leads students through personal self-management through small-group leadership, workroom dynamics, costume directorship, and the big-picture of production management perspective. Speakers from all over the country join us in the last part of each class via Skype to lend their perspective and answer questions, everyone from the costume director of the Metropolitan Opera to a former Production Manager at the Guthrie.
- **Thesis**  
Can be management-based or equivalent. Students in their third year manage the costume studio for a semester for their thesis or perform an equivalent level of work after submission of a proposal in their second year that is evaluated and mentored to meet high standards of performance. The non-management thesis is something which I have developed because not all of our graduates wish to manage as a career, yet I will require



them to perform a management requirement to a lesser degree since I believe management to be a core part of their learning. This would be a course number usually reserved for designers called “creating the realized design.”

- **Internship**

Students in or before third year must take between 9-12 credit hours of internship at a professional company or institution relevant to their major at the discretion of their mentor. Evaluation by internship supervisor serves as both grade for internship as well as relationship between internship and University.

## **Indiana University**

### **Costume Technology Instructor / Staff Draper / Tailor**

**Bloomington, IN**

**2007-2012**

**Academic Year**

- With Costume Design Professor Linda Pisano, formed curriculum and was instrumental in proposing and forming Indiana University’s costume technology program.
- Participated in interviewing prospective graduate students during campus visits.
- Scheduled and structured work done on multiple shows simultaneously in shop
- Draped, patterned, tailored, supervised student and overhire work on productions
- Altered garments and coached student alterations for productions
- Developed and taught multiple courses, creating new course numbers where they did not yet exist as needed to serve educational needs and interests of students.
- 2012 Served as a respondent to final project presentation for classes in Apparel Merchandising
- 2009/2010 Served on production department committee for NAST accreditation
- 2008-2010 Served as a member of Theatre & Drama Department Safety
- 2008 Served on search committee for Theatre Marketing Director

### **Courses Taught at Indiana University:**

- **T230 Costume Design & Technology I Lab, occasional lecture**  
This course follows T100, Introduction to Theatre. All undergraduates are required to participate in 200 level courses to develop their understanding of the production side of theatre. T230 is the costume course on this level. I directly supervised / taught the undergraduate students basic hand, domestic, and industrial machine sewing skills as well as training and supervising graduate assistants in doing the same. Whenever the professor of Costume Design was unable to teach for any reason I or the graduate assistants would take over teaching the lecture section.
- **Costume Technology II - T430 (undergraduate) / T531 (graduate) 2008-present**
  - Basic patternmaking and pattern adjustments
  - Draping / patternmaking from research

- Conducting Fittings
- Advanced costume construction techniques
- Fabric identification and care including dye techniques
- Basic crafts techniques

This class serves to bring incoming graduate students to a similar place as far as skill set and technical communication in the shop as well as a springboard for undergraduate students to advance from Costume Design and Technology I to the more advanced Costume Technology coursework listed below.

- **Costume Studio Practicum - T291 (undergraduate)**

This course is essentially supervised work in the costume studio by undergraduates for credit. When a student registers for this course their goals and needs are evaluated and the work they do in the studio is arranged to address those goals and needs as much as possible in the given time frame.

- **Understructures for Historical Costumes - T465 (undergraduate) / T560 (graduate)**

A study of underwear from the 1500's to the 1900's, this class covers fashion silhouette and how it is achieved through the centuries as well as providing the student with the opportunity to make both corsets and understructures (panniers, petticoats, bustles) from a variety of time periods and in a variety of ways. The students' final project is an undergarment set of their choosing to be patterned by them and constructed for a model, including fabric and materials choice, pattern and construction research, and fitting.

- **Period Patternmaking and Construction - T466 (undergraduate) / T561 (graduate)**

In this class students focus on the evolution of fashion from 1600 to 1930. From selected primary research students use a ½ scale form to create ½ scale period accurate patterns through the costume timeline. Students are also introduced to adapting patterns from period drafts, lifting a pattern from an existing vintage garment, and as a final project pattern and construct a period ensemble and fit it to a model. This course focuses very heavily on process and procedure and how they are affected by research and materials

- **Men's Tailoring - T562 (graduate only)**

This course familiarizes the student with men's tailoring and fitting. The student will draft a suit to their model's measurements, use traditional techniques to cut, mark, and assemble their suit, and then fit it to their model. Specific methods of materials handling and preparation are discussed in depth as well as sourcing and selecting materials.

- **Independent Study in Textiles and Fabric Manipulation**

At the request of a third year graduate student (Jennifer Sheshko-Wood) I formed a very student-driven course where, using multiple texts about textile characteristics and behavior as well as methods of fabric manipulation, we selected primary source

material (paintings, portraits, photographs) through time and swatched for the research as if it were a costume rendering. Each piece of research also involved a fabric manipulation technique such as smocking, pleating, embroidery, etc. and suggestions on how to duplicate that treatment in an expedient manner for theatrical purposes. Our poster used three of these portraits with currently sourced materials including cost, yardage, width, textile composition, and of course location as well as physical examples of the fabric treatments. The poster project included a handout describing each of the examples and processes.

## **The Santa Fe Opera**

### **Apprentice Scenes Costume Technology Supervisor**

**Santa Fe, NM**

**2013-present**

**Late Summer**

- With scenes design supervisor, led 20+ apprentice costumers through production of scenes featuring professional directors, fellow apprentice technicians, and apprentice singers.
- Taught workshops in fitting, mini-workshops in construction techniques, machine use and care, alteration technique, and other topics as they arose.
- Provided feedback and mentoring through fittings, rehearsals, alterations, and builds.

## **Muhlenberg College**

### **Costume Shop Manager / Draper / Dyer / Craftsperson**

**Allentown, PA**

**2006-2007**

**Full Time**

- Supervised two stitchers, twelve work-study, and various students in construction and wardrobe for shows in production
- Taught multiple workshops in construction
- Draped / Patterned build garments and supervised construction
- Worked with professional and student designers on a nine-show season
- including dance concerts both professionally and student choreographed
- Scheduled and conducted all fittings
- Tracked budget
- Made purchases and returns as needed both for shows and shop maintenance
- Generated brochure for tech / design student recruitment

## **Boston University Theatre**

**Boston, MA**

### **Graduate Assistant – Instructor**

**Introduction to Theatre Technology: Costumes**

**2003-2006**

## **PROFESSIONAL EXPERIENCE**

### **Draper / Tailor**

#### **The Santa Fe Opera**

**Santa Fe, NM**

**2007-present**

**Summer Seasons**

- Patterned and constructed / supervised construction on garments for chorus and principal singers.
- Cut and marked garments for sewing, guided team members to do the same
- Conducted fittings on performers and fitting workshops for apprentices
- Supervised first hands, stitchers, and apprentices in alterations and construction
- Attended draper meetings and dress rehearsals
- Worked on special projects at the request of management as needed (constructed body padding for singer Ricky Martin, body padding for multiple productions, stiltwalker, etc.)
- Worked in 15<sup>th</sup>, 16<sup>th</sup>, 17<sup>th</sup>, 18<sup>th</sup>, 19<sup>th</sup>, and various 20<sup>th</sup> century, modern, East Asian, Indian, Japanese, Chinese, clerical wear of many different denominations, and fantasy time period and design with men's, women's, and children's clothing.

#### **Santa Fe Opera productions:**

2022	<b><i>M. Butterfly</i></b> 蝴蝶君	James Schutte
	<b><i>Tristan und Isolde</i></b>	Carlos J. Soto
	<b><i>Falstaff</i></b>	Sir David McVicar
	<b><i>Carmen</i></b>	Julia Hansen
	<b><i>The Barber of Seville</i></b>	Andrew D. Edwards
2021	<b><i>The Marriage of Figaro</i></b>	Laurent Pelly
	<b><i>The Lord of Cries</i></b>	Chrisi Karvonides-Dushenko
	<b><i>Eugene Onegin</i></b>	Gary McCann
	<b><i>Midsummer Night's Dream</i></b>	Netia Jones
2020	<i>Season Cancelled due to COVID-19</i>	
2019	<b><i>The Thirteenth Child</i></b>	Rita Ryack
	<b><i>Così fan Tutte</i></b>	Terese Wadden
	<b><i>Jenufa</i></b> (rental)	Jon Morell
	<b><i>Pearl Fishers</i></b> (remount)	Brigitte Reiffensteul
	<b><i>La Bohème</i></b>	Camillia Koo
2018	<b><i>Ariadne auf Naxos</i></b>	Tobias Hoheisel
	<b><i>Italian Girl in Algiers</i></b>	David Woolard
	<b><i>Doctor Atomic</i></b>	Gabriel Berry
	<b><i>Madame Butterfly</i></b>	Brigitte Reiffensteul
	<b><i>Candide</i></b>	Laurent Pelly

*\*After joining Oregon Shakespeare Festival in 2012 I was only able to work a late season contract with the Santa Fe Opera and therefore only able to work on the last three shows of the season until 2018.*

*2017	<b><i>Golden Cockerel</i></b>	Gary McCann
	<b><i>Alcina</i></b>	Gideon Davey
	<b><i>The (R)evolution of Steve Jobs</i></b>	Paul Carey
*2016	<b><i>Romeo et Juliette</i></b>	Ashley Martin-Davis
	<b><i>Capriccio</i></b>	Tobias Hoheisel
	<b><i>Vanessa</i></b>	James Schuette
*2015	<b><i>Daughter of the Regiment</i></b>	Allen Moyer
	<b><i>Rigoletto</i></b>	Adrian Linford
	<b><i>La Finta Gardiniera</i></b>	John Morell
	<b><i>Cold Mountain</i></b>	David Woolard
*2014	<b><i>Fidelio</i></b>	Camille Assaf
	<b><i>The Impresario / Rossignol</i></b>	Fabio Toblini
	<b><i>Dr. Sun Yat-sen</i></b>	James Schuette
*2013	<b><i>La Donna Del Lago</i></b>	Kevin Knight
	<b><i>La Traviata</i></b>	Laurent Pelly
	<b><i>Oscar</i></b>	David Woolard
2012	<b><i>Tosca</i></b>	Yannis Thavoris
	<b><i>Pearl Fishers</i></b>	Brigitte Reiffensteul
	<b><i>Maometto II</i></b>	Jon Morell
	<b><i>King Roger</i></b>	Ann Hould-Ward
	<b><i>Arabella</i></b>	Tobias Hoheisel
2011	<b><i>Faust</i></b>	Susan Wilmington
	<b><i>La Boheme</i></b>	Kevin Knight
	<b><i>Griselda</i></b>	Dunya Ramicova
	<b><i>Last Savage</i></b>	Allen Moyer
	<b><i>Wozzeck</i></b>	Robert Innes Hopkins
2010	<b><i>Madame Butterfly</i></b>	Brigitte Reiffensteul
	<b><i>The Magic Flute</i></b>	Tobias Hoheisel
	<b><i>Tales of Hoffman</i></b>	Constance Hoffman
	<b><i>Life is a Dream</i></b>	Jessica Jahns
	<b><i>Albert Herring</i></b>	Kevin Knight
2009	<b><i>Alceste</i></b>	Louis Desire
	<b><i>Don Giovanni</i></b>	David Zinn
	<b><i>The Letter</i></b>	Tom Ford
	<b><i>Elixir of Love</i></b>	Ashley Martin Davis
	<b><i>La Traviata</i></b>	Laurent Pelly
2008	<b><i>Adriana Mater</i></b>	Martin Pakladinaz
	<b><i>Radamisto</i></b>	Gideon Davey

<b>Billy Budd</b>	Robert Innes Hopkins
<b>The Marriage of Figaro</b>	Paul Brown
<b>Falstaff</b>	Clare Mitchell
2007 <b>Platee</b>	Laurent Pelly

*At the Santa Fe Opera - Worked with principal artists such as Anthony Roth Costanzo, Lucas Meachem, Elza Van Den Heever, Richard Troxell, Suzanne Majeski, Mary Ann McCormick, Kevin Burdette, Brenda Rae, Anna Maria Martinez, David Daniels, Jamie Barton, Thomas Hammons, Kate Lindsey, James Maddalena, Mika Shigematsu, Wayne Tigges, Victoria Livengood, Jill Grove, Heidi Stober, Mark Doss, Patricia Risley, Kelly Kaduce, Bill Burden, Patrick Carfizzi, , Jarrett Ott, Sasha Cooke, Garrett Sorenson, A.J. Gleuckert, Will Liverman, Zack Borichevski, Zachary Nelson, Leah Crocetto, Isabel Leonard, Kyle Albertson, Megan Marino, Kangmin Justin Kim, Quinn Kelsey, Nicholas Brownlee, Jack Swanson*

## Oregon Shakespeare Festival

**Ashland, OR                      2012-2017**

- Patterned and constructed / supervised construction on garments in a variety of time periods and materials.
- Cut and marked garments for sewing
- Conducted fittings on performers
- Supervised first hands, stitchers, and interns in cutting, alterations, and construction
- Attended draper meetings and dress rehearsals
- Stepped in for other drapers / tailors as needed when emergencies arose
- Worked with Wardrobe to determine best construction methods to survive between 70 and 130+ performances (depending on venue), quick changes, scenic limitations, weather restrictions (outdoor stage can be extremely hot), laundry necessities, and movement needs.

### Oregon Shakespeare Festival productions:

<b><i>Beauty and the Beast</i></b>	Ana Kuzmanic	2017
<b><i>UniSon</i></b>	Dede Ayite	2017
<b><i>Shakespeare in Love</i></b>	Susan Tsu	2017
<b><i>The Wiz</i></b>	Dede Ayite	2016
<b><i>Great Expectations</i></b>	Deb Dryden	2016
<b><i>Antony &amp; Cleopatra</i></b>	David Woolard	2015
<b><i>Fingersmith</i></b>	Deb Dryden	2015
<b><i>Guys &amp; Dolls</i></b>	Mara Blumenfeld	2015
<b><i>Into the Woods</i></b>	Linda Roethke	2014
<b><i>A Wrinkle in Time</i></b>	Alex Jaeger	2014
<b><i>The Tempest</i></b>	Anita Yavich	2014
<b><i>The Sign in Sydney Brustein's Window</i></b>	Christal Weatherly	2014
<b><i>The Liquid Plain (body padding)</i></b>	Constanza Romero	2013
<b><i>The Heart of Robin Hood</i></b>	Paloma Young	2013

**Freelance Draper / Tailor / Craftsperson**

2023	Phipps Botanical Gardens	<b><i>Billy Porter Design Exhibition</i></b>	Susan Tsu / CMU Students
2022	City Theatre (Pittsburgh)	<b><i>Paradise Blue</i></b>	Susan Tsu
2020-21	Quantum Theatre (Pittsburgh)	<b><i>Far Away</i></b>	Susan Tsu
2019	WaxFactory NYC	<b><i>LULU XX</i></b>	Miodrag Gubernic
2019	Huntington Theatre Company	<b><i>Yerma</i></b>	Olivia Gajic
2019	Quantum Theatre (Pittsburgh)	<b><i>King Lear</i></b>	Susan Tsu
2018	Theatre Under the Stars (Houston)	<b><i>The Wiz</i></b>	Dede Ayite
2018	City Theatre (Pittsburgh)	<b><i>The Revolutionists</i></b>	Susan Tsu
2016/17	The Santa Fe Opera	<b><i>Lucia de Lammermoor</i></b> (pattern and construction of petticoats for women's chorus)	
2014	Gotham Chamber Opera (New York, NY)	<b><i>Alexandre Bis /The Comedy on the Bridge</i></b>	Fabio Toblini
2014	The Metropolitan Opera	<b><i>La Donna Del Lago</i></b> (supplementing initial 2013 Santa Fe Opera build)	Kevin Knight
2013	The Santa Fe Opera	Water damage rebuild in off-season for stock shows: <b><i>Beatrice et Benedict</i></b> <b><i>La Somnambula</i></b> <b><i>Venus and Adonis</i></b>	
2011	Indiana Repertory Theatre	<b><i>I Love to Eat (body padding)</i></b>	Guy Clark
2011	Indiana Repertory Theatre	<b><i>Diary of Anne Frank</i></b>	Linda Pisano
2010	Jacobs School of Music Indiana University Opera Theatre	<b><i>La Rondine</i></b>	Linda Pisano
2006	Huntington Theatre Company	<b><i>Les Liasons Dangereuses</i></b> <b><i>Love's Labour's Lost</i></b>	Erin Una Chainani Mariann Verheyen
2005	Opera Boston	<b><i>The Crucible</i></b>	Nancy Leary
2004	Pearl Theatre (New York, NY)	<b><i>Imaginary Invalid</i></b>	Barbara Bell
2005 (fall)	Utah Shakespearean Festival (Cedar City, UT)	<b><i>Pippin</i></b>	Janet Swenson
2005	Shakespeare Santa Cruz (Santa Cruz, CA)	<b><i>Engaged</i></b>	B. Modern
2005	Texas Shakespeare Festival (Kilgore, TX)	<b><i>A Midsummer Night's Dream</i></b> <b><i>The Miracle Worker</i></b> <b><i>Macbeth</i></b> <b><i>Cyrano de Bergerac</i></b>	Steven Graver Joel Ebarb Margaret McKowen Val Winkleman
2004	Weston Playhouse (Weston, VT)	<b><i>The Drawer Boy</i></b> <b><i>Swingtime Canteen</i></b> <b><i>Big River</i></b>	Mara Blumenfeld Rachel Kurland Barbara Bell

***The Full Monty***  
***Topdog / Underdog***  
***Tartuffe***

Miranda Hoffman  
 Ilona Somogyi  
 Daryl Stone

2001 -2003 North Shore Music Theatre (Beverly, MA)  
*Year-round draper / tailor fitting and altering music theatre rental packages, supplementing packages with builds as needed, restoring rental garments. Details upon request. Worked with performers such as Deborah Gibson and Chuck Wagner*

### **First Hand / Junior Draper**

#### **The Santa Fe Opera**

**Santa Fe, NM**

**2006, 2007**

**Summer Season**

- First Hand / Junior Draper to Assia Popoff (27-year veteran of the Santa Fe Opera)
- Constructed / supervised construction on garments by stitchers and apprentices
- Cut and marked garments for sewing
- Conducted fittings on supers and children's ensemble
- Patterned and led work on garments as necessary / provident
- Took notes and assisted draper in fittings
- Supervised stitchers and apprentices in alterations and construction

2007	<b><i>La Boheme</i></b>	Kevin Knight
	<b><i>Così fan tutte</i></b>	David Woolard
	<b><i>Daphne</i></b>	Joan Greenwood
	<b><i>Tea: A Mirror of Soul</i></b>	Masatomo Ota
2006	<b><i>Carmen</i></b>	Kersti Vitali
	<b><i>The Magic Flute</i></b>	Tobias Hoheisel
	<b><i>Cendrillon</i></b>	Laurent Pelly
	<b><i>Salome</i></b>	Neil Patel
	<b><i>Tempest</i></b>	Paul Brown

### **Designer / Costume Coordinator / Design Mentor**

2023 Alleyway Theatre	<b><i>Kragtar!</i></b> (in process)	Director: Chris Handley
2022 Montana Repertory Theatre	<b><i>The Castle with a Thousand Lights</i></b>	Director: Michael Legg
2021 University of Montana (UM)	<b><i>"Dance Up Close"</i></b>	(Coordinator)
2021 University of Montana (UM)	<b><i>"Dance New Works"</i></b>	Choreographer: G. Littig
2021 University of Montana	<b><i>"Dance New Works"</i></b>	Choreographer: Alma Stephens
2021 Design Mentor UM	<b><i>Mother Courage and Her Children</i></b>	Designer: Kylie McDonald
2020 University of Montana	<b><i>"Dance Up Close"</i></b>	Choreographer: Amber Laiche
2020 University of Montana	<b><i>She Kills Monsters (Virtual Realms)</i></b>	Director: Jadd Davis



2020 <i>Design Mentor</i>	UM	<b><i>Pride and Prejudice</i></b>	Designer: Kylie McDonald
2019	University of Montana	<b><i>Twelfth Night</i></b>	Director: Bernadette Sweeney
2011	Department of Modern Dance Indiana University	<i>"Lucy's Bones"</i>	Choreographer: Elizabeth Shea
2010	Cardinal Stage (Bloomington, IN)	<b><i>Christmas Carol</i></b>	Director: Randy White
2010	Department of Modern Dance Indiana University	Winter Concert – Coordinator	
2009	Cardinal Stage (Bloomington, IN)	<b><i>boom</i></b>	Director: Randy White
2009	IU Department of Modern Dance	<i>"Taking Flight"</i>	Choreographer: Elizabeth Shea
		<i>"Wind Studies"</i>	Choreographer: Martha Wittman - Of Liz Lehrman Dance Company
2002	New Rep Theatre (Boston, MA)	<b><i>The Real Thing</i></b>	Director: Rick Lombardo
2001	American Stage Festival (Nashua, NH)	<b><i>Travels with my Aunt</i></b>	Director: Rick Rose
2001	California Theatre Center (Sunnyvale, CA)	<b><i>Puss in Boots</i></b>	Director: Will Huddleston
2000	California Theatre Center (Sunnyvale, CA)	<b><i>The Cay</i></b>	Director: Will Huddleston
2000	American Stage Festival (Nashua, NH)	<b><i>Comedy of Errors</i></b>	Director: Moritz Von Stuelpnagel
		<b><i>Little House</i></b>	Director: Elaine Vaan Hogue
1999-2000	Circuit Playhouse (Memphis, TN)	<b><i>Gross Indecency . . . .</i></b>	Director: David Landis
		<b><i>Swingtime Canteen</i></b>	Director: Michael Paul Duggan
		<b><i>Alice in Wonderland</i></b>	Director: John Maness
		<b><i>Is there Life After High School?</i></b>	Director: Bob Hetherington
		<b><i>Cinderella</i></b>	Director: Kevin Jones
		<b><i>Old Wicked Songs</i></b>	Director: Miriam Ragland

### **Assistant Designer**

2009	Cardinal Stage (Bloomington, IN)	<b><i>Treasure Island</i></b>	Designer: Alexandra Morphet
2008	Cardinal Stage (Bloomington, IN)	<b><i>Diary of Anne Frank</i></b>	Designer: Amanda Bailey
2003	Boston University Theatre	<b><i>Holiday Memories</i></b>	Designer: Randi Fowler-Kudner

### **Costume Shop Manager**

#### **American Stage Festival**

Nashua, NH	2001	Summer Season
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### **Assistant Costume Designer / Class and Workshop Instructor**

#### **California Theatre Center**

Sunnyvale, CA	2000-2001
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### **Professional Internship in Costume Design**

#### **Circuit Stage, Playhouse on the Square**

Memphis, TN	1999-2000
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## **Early Career Related Experience (Education Training):**

### **Student Teaching**

Weaver Education Center	Greensboro, NC	Spring 1999
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### **Education Fieldwork**

Guilford County Public Schools	Greensboro, NC	1996-1998
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### **Assistant Designer / Assistant Shop Manager**

Greensboro College Costume Shop	Greensboro, NC	1997-1999
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## **Costume Related Skills:**

*Extensive work in all weights of leather, silk, cordura, Tyvek, canvas, corsetry, tailoring with visquene, PVC, stretch, sequin, beaded, and many other fabrics / found objects.*

### **Tutu patterning and Construction**

*Travis Halsey of Halsey Onstage 2019*

- Drafting tutu base, basque, plate, and bodice of different tutu styles
- Applying tutu plate ruffles
- Construction and fit of tutu bodice

### **Tailoring**

*Tetsuo Tamanaha, Fellowship Professor of Tailoring 2003-2004, Boston University*

*Nancy Leary, Associate Professor of Costume Production, Boston University.*

- Studied modern metric suit draft methods
- Have and use multiple metric and imperial modern and period drafts for men's and women's wear
- Studied various drafting systems including the Vincent System, the Mitchell System, and the Blue Book of Men's Tailoring. I have since learned a variety of systems from other texts including Master Designer, Supreme System, and Bunka system.
- Studied and implemented all above drafts as well as various methods of construction based on materials and time available.

### **Patterning / Draping**

*Nancy Leary, Associate Professor of Costume Production, B.U.*

- Draping
- Drafting
- Radial expansion
- Period garment drafting

### **Fabric Dyeing & Painting**

*Denise Wallace-Spriggs, Huntington Theatre Company Crafts Artisan*

- Using various Pro Chem dyes with appropriate fabrics, dyeing yardage to match
- Various dye techniques including ombre, shibori, using resists, printing methods, and devore'

### **Millinery**

*Denise Wallace-Spriggs*, Huntington Theatre Company Crafts Artisan

- Basic and advanced millinery techniques
- Worked with felt, buckram, straw, wire, and cloth

#### **Costume History**

*Nancy Leary*, Associate Professor of Costume Production, B.U.

- Thorough examination of fashion and clothing from prehistory to the present
- Understanding of period silhouette, materials, understructures, influences

#### **Honors, Leadership, Memberships, Workshops, Publications, and Related Activities:**

##### *In Process:*

**Consultant, Theatrical Design and Production (textbook) 9<sup>th</sup> Edition:** Costume Construction

**Contributor,** costume construction text in process by Denise Wallace-Spriggs:  
Body Padding Construction

##### **Member, USITT (United States Institute of Theatre Technology) 2005-present:**

**2023 Panelist on workshop “Finessing Your Fitting Room Skills”** discussing best practices for working as a collaborative artist with performers, technicians, designers, and other fitting room partners.

**2021 Member of Cross-Programmatic Terminology Workgroup**  
Adapting outdated and gendered or othering language and terms in the backstage area to reflect inclusive and equitable practices.

##### **PRIMP (portfolio, resume, interview materials prep) Reviewer**

**Panelist on workshop “All Shapes and Sizes”** discussing appropriate and equitable treatment of and work with plus-size performers. Postponed due to COVID-19, presented USITT 2021

**Poster project “Tyvek Tailoring”** – how to work with the building insulation material Tyvek as a garment construction material (Candide 2018, the Santa Fe Opera) offering sourcing, suggestions and advice in manipulation and painting / sewing / finishing. Postponed due to COVID-19, Presented USITT 2021.

**2020 Registered as a Gateway Mentor** (agender non-binary)  
awaiting mentee assignment.

**Micro-session presenter** on “Being the Good You Wish to See in the World” on expo floor, introducing everyday ways to incorporate inclusivity, social

justice, empathy, sensitivity, and fostering positive work environments backstage and in shop cultures. Postponed due to COVID-19

**2014, 2015, 2016, 2017**      Served as a Young Technicians Forum respondent

**2013**      Presented a high-attendance and well-received workshop (with other panelists Ellen Bredehoft of Rutgers University, Jenny Kenyon (Costume and Scenic Designer), and Marilyn Deighton of Niagara University) on creating body padding out of a variety of materials and for a variety of venues entitled **"A Pound of Flesh."**

**2011**      Exhibited poster project on historical textiles & fabric treatments as the culmination of work done for an independent study in textiles with then graduate student Jennifer Sheshko.

### **Guest Lectures**

**2022    Costume Portfolio Seminar –**

**Indiana University, Bloomington, Indiana**

at the invitation of **Katie Cowan-Sickmeier, freelance costume designer /  
Visiting Assistant Professor of Costume Design**

Addressing the needs of the portfolio in the new post (hopefully) pandemic theatre environment, how to approach the industry safely and productively, and in what ways being prepared for and fulfilling obligations to employers have changed based upon pandemic best practices.

**2020    Let's Talk Shop: Crafting the Inclusive Fitting Room**

**Salem State University, Salem, Massachusetts**

at the invitation of **Becca Jewett, Costume Shop Manager**

Lecture / discussion on best practices to craft and maintain not just an inclusive but an equitable fitting and backstage environment. Emphasis here is placed on gender equity and empathy / appropriate terminology and mutual respect but there is no equity without intersectionality, so discussion topics ranged from working with BIPOC to genderqueer, disabled, and neurodiverse performers and costumers to a policy of consent extended both to and from costume personnel and performers.

**2020    Womxn and Non-Binary Advocacy – Women in Theatre (special topics elective) –**

**Boston Conservatory at Berklee**

at the invitation of **Dr. Alyssia Schmidt, Assistant Professor**

Addressing the female and non-binary presence in design and technology, wage disparity, cultural cognizance, microaggressions, and the flaws in national wage studies based upon gender dominant culture in theatre industry subcategories.

**2020    Costume Design Seminar –**

### **University of Connecticut**

at the invitation of **Summer Lee Jack, freelance costume designer / adjunct faculty**  
Addressing the impact of guiding a fitting in a productive manner, elevating the interests of all collaborators in the room including the performer, and working with all parties in a respectful, productive, efficient, and growth-focused manner regardless of circumstance.

**2020 Montana Thespian** workshop in screen printing with graduate student Kylie McDonald

**2020** guided **Hellgate High School** students through development and implementation of fabric-covered wire Aslan puppet for ***The Lion, the Witch, and the Wardrobe***

**2019, 2020, 2021, 2022** Portfolio development workshops, **University of Montana Theatre Design and Technology**

**2020** Masterclass in metric trouser draft – **Florida State University**

**2019** Masterclass in machine comprehension – **University of Montana**

**2019** Masterclass in welt pockets – **Florida State University**

**2018** Masterclass in Bias Draping – **University of North Carolina, Chapel Hill**

**2018, 2019 Southeastern Theatre Conference (SETC)**

Served on University / Resident Theatre Association panels on

- Choosing to go to Graduate School
- Portfolio and resume development

**2014-2017 OSF (Oregon Shakespeare Festival)**

**Costume Department Equity, Diversity, and Inclusion workgroup**

Participated as a member of the workgroup encouraging and implementing strategies of promoting equity, diversity, and inclusion in the costume department by engaging in constructive discussion and improvement of inclusive language, actions, and policies.

**Theatrical Costume Technology specific and Design specific resumes also available**

*Note: a complete list of all productions worked on both professionally and educationally is available upon request – no single resume contains a complete list.*