



Costume Blueprint



T: 020 8746 2020 F: 020 8735 2727
www.2020casting.com info@2020-casting.com
2020 Hopgood St. Shepherds Bush W12 7JU

The role of the costume designer cannot be underestimated. Filmmaking is a 'grande illusion' and inappropriate costumes, or simply badly realised wardrobe, will serve to fundamentally undermine the whole film. A sharp dressed lawyer who isn't quite sharp enough, a priest whose dog collar is clearly made of cardboard, a tramp whose clothes aren't quite broken down enough... all will flag your movie as being at best low budget, at worst, amateur.



Everyday Contemporary

Clothes that are freely and cheaply available now, often in the high street or even in the actors' own wardrobe.



Special Contemporary

Usually things like uniforms for police, nurses, traffic wardens, but also think about wedding gowns, ball gowns etc.. All can be hired relatively cheaply but it all mounts up.



Everyday 'make'

Clothes that for one reason or another, need to be manufactured for an actor. Possible because they are very large or very small. Football teams and school uniforms will need to be fictional and therefore created or hired.



Fantasy and Period

Clothes that aren't available in shops and must either be hired or made. Think medieval knights, science fiction etc.



Stunts, effects and doubles

Used when you need to double an actor or when the action requires duplicate costumes for possible multiple takes.



Mixed bag

All the other stuff such as jewellery, watches, boots, etc. All need to be planned and acquired.

Costume Blueprint

For low budget films, costume is mostly about dressing the actors appropriately and not trying too hard to impress the audience (as you simply don't have the budget to impress). At the same time as being appropriate and lower key than maybe you want to be, the clothes that the actors wear are the primary tools that they will use in the characterisation of the part they play. Actors take costume very seriously. Some simply want to look good, but the smart actors want to look *'right'*. Costume is a tool that will enable them to give 'more' when the camera rolls.

Inexperienced director

Outside of a few outrageous or dazzling examples (such as 'Priscilla Queen of the Desert', 'Moulin Rouge', most science fiction films and period dramas), audiences don't really notice costume. This doesn't mean that great thought and attention to detail hasn't taken place. Normally so much work has been done to make sure that the costumes seem utterly real to the characters in the story that they actually become invisible.

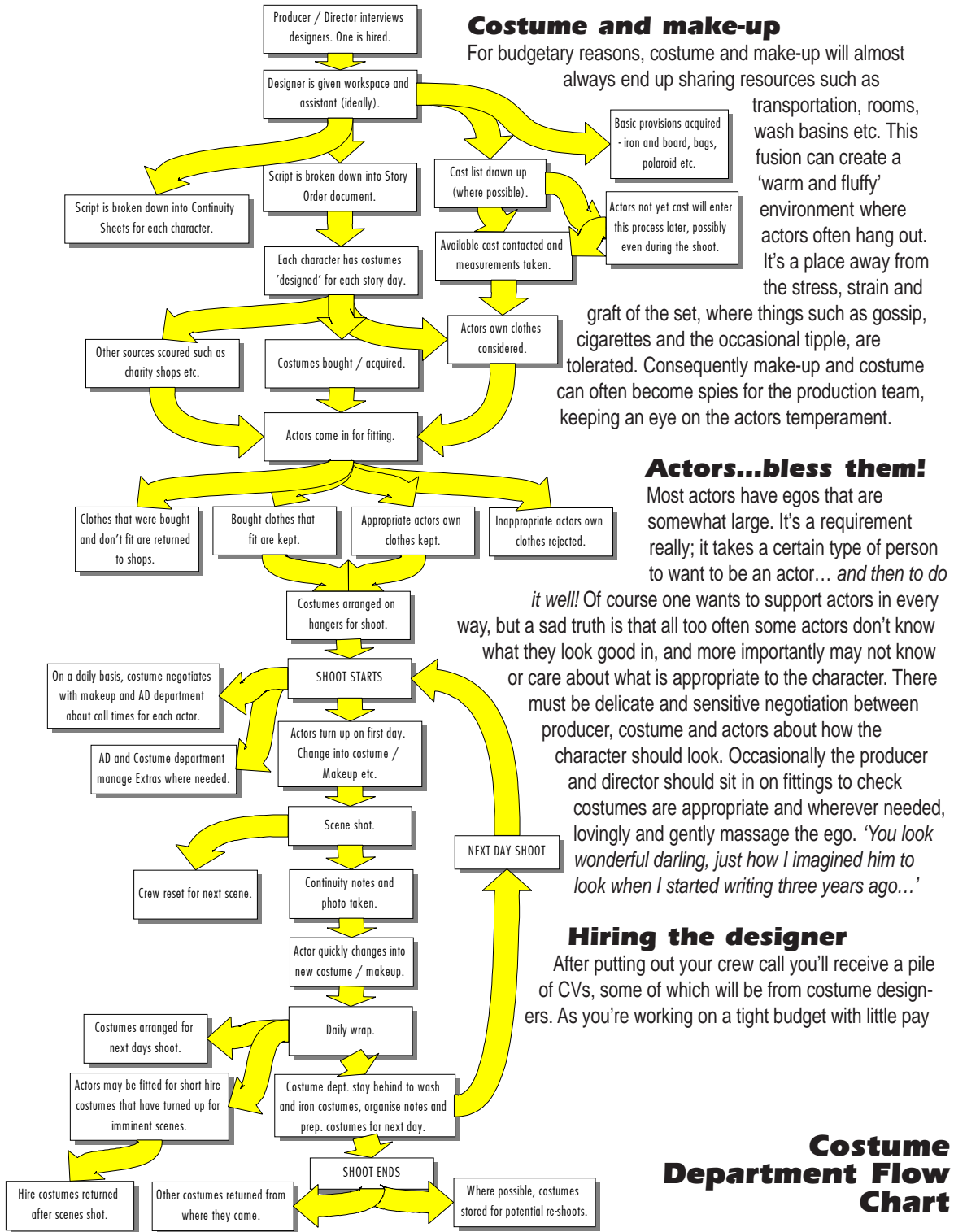
The inexperienced director therefore believes that costumes are simply the clothes the actor wears and 'anything' will do. Whilst in a worst case scenario this is true, it's no excuse to do a shoddy job. An inexperienced director under pressure, behind schedule and at the end of their tether can often be heard on set screaming 'I don't care what they wear, just get them in front of the camera'. Again, some truth to this statement in a worst case scenario. But beware, once a scene is shot the costume is inherently locked, at least for that scene, probably for that story day and perhaps even more. Don't rush into these decisions. As stated earlier, we all make judgements on how we look. An audience is no different.

Aside from putting actors in 'frocks' the costume department will also manage a tremendous amount of information and paperwork. Their planning will help ensure the actors turn up on set in the right costume, the right shoes, the watch on the correct wrist, the top two buttons of their shirt undone etc. The smallest of mistakes could completely blow a scene forcing it to be re-shot or even cut altogether. Recognise that the costume department is there to do a job.

When you meet someone, an instant impression is made based on the clothes they wear. It's no surprise then that when an audience meets a character in a film there will be an instant judgement based on their clothing. Enter the costume designer.



Early calls mean tired, bleary eyed actors. Tea, coffee and a toaster can soon become something to look forward to in the Costume and Make-up rooms.



you'll probably end up hiring a young and eager dresser or costume assistant. Meet up with each candidate, get a feel for how they will act under pressure, how tactful they are, and take a look at their portfolio – almost all designers will have a big black book filled with photos of their work. Follow your instincts and look for quiet determination, affability, tact, pragmatism, and not necessarily flamboyant ideas, years of experience or an impressive portfolio. This isn't great art, this is image crisis management with no budget.

Once you've met all your candidates and as the shoot approaches, you'll be forced to make a decision and hire the designer of your choice. As soon as that choice is made, you should give them a copy of the final locked shooting script with scene numbers and story days. You cannot keep changing scene numbers and story days as this screws up their notes and throws the management of their department into disarray.

Ideally, you'll also give the designer a space in which to work (this is often their front room until very close to the shoot) and an assistant.

Breakdown

The production team will be in full swing working on the schedule but costume need to prepare their own set of documents to help them plan and manage the shoot. First is the 'Story Order', a massively condensed version of the screenplay, summarising each scene and noting the characters therein. They will also create individual 'Continuity Notes' for each and every character in the film. This is a list of all the scenes in which a character appears plus a list of the costumes they wear. This is usually written in pencil until the actual shoot takes place and the actor stands in front of the camera - thereby finalising all costume decisions (you never know whether an actor or director may modify the costume just before shooting, "I think you look better without the hat darling, lose the hat".)

Production will also supply the costume department with a cast list and phone numbers. Costume will call actors and ask them for their physical dimensions so that they can begin looking for 'frocks'. When you make this call beware of calling too late at night or worse, early in the morning when the actor is treading the boards in the west end until late the previous night.

These documents along with several others that will be created during the process of the shoot will be meticulously filed and often referred to as the costume 'book' or 'bible'.

Kitting out the room

A costume room for the production should be fitted out as soon as possible. There is much more to this than you would first imagine as they will need storage rails, washing machines, dryers, ironing boards and iron etc.



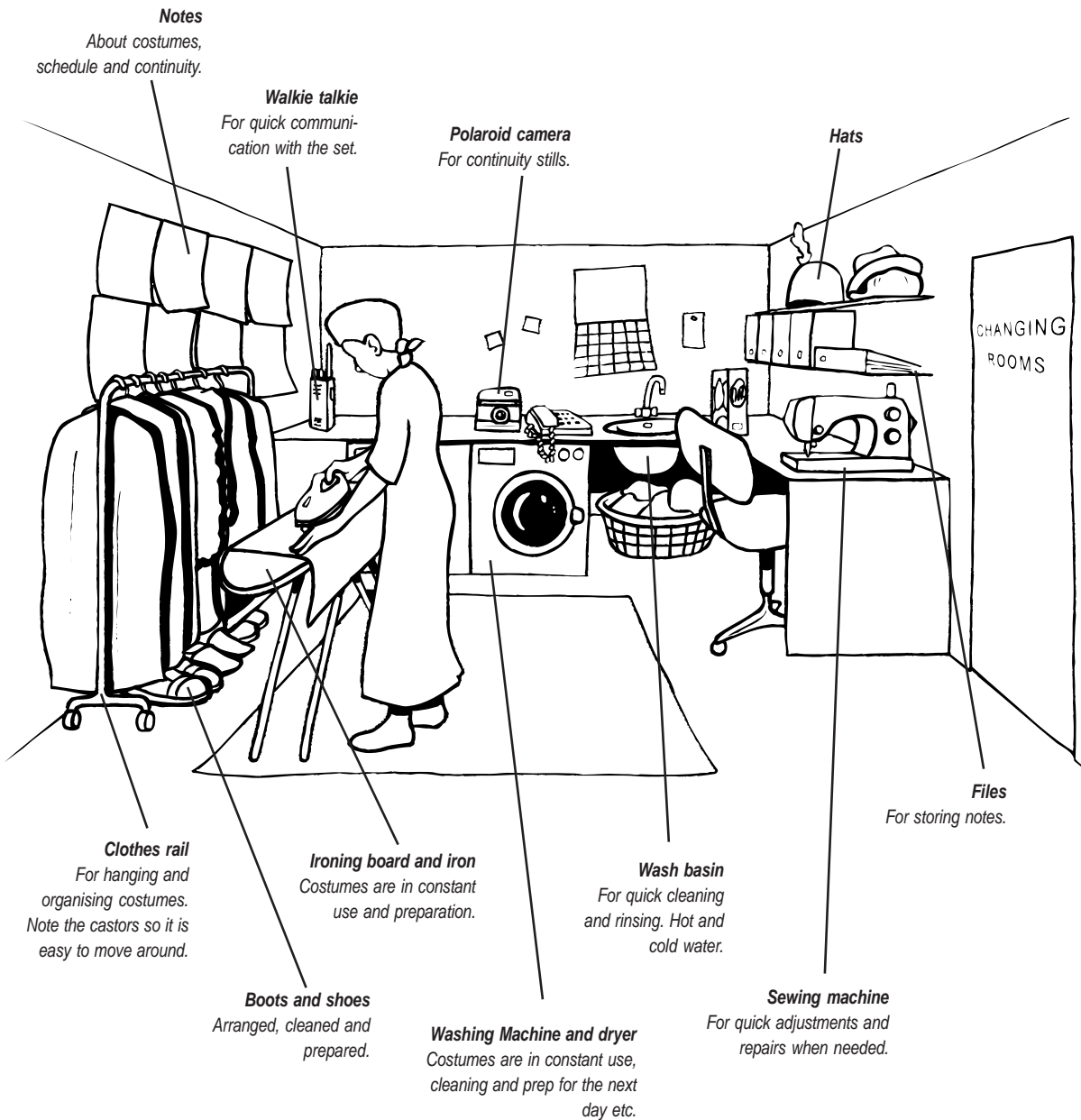
'Some directors and producers, inexperienced or not, think that costume designers have special trees in their back gardens that grow costumes overnight. We are unable to work real miracles without time and budget. Minor miracles we do as a matter of course, but even the simplest of costumes can take a great deal of time to prepare. It needs to be sourced or found, checked for size, purchased or rented, all before it even gets to the actor and then to the set. Perhaps it is because we all wear clothes that their design and management can become 'invisible' to the production team.

If you find yourself working with an awkward actor, and we all have, all you can really do is stand by your guns, be professional and get on with the job. It helps if you have done your homework, for instance, before you drag an actor around the shops or to a costumiers for a fitting, make sure you know exactly what you are looking for and have (ideally) arranged things in advance. Ask around about their reputation too, find out what films they have done recently or if they have just done a stint in the theatre, even if they are having a divorce! It will all help you connect. Don't let big actors intimidate you either, you are the designer and you should always try to be 'firm but tactful'.

The Costume Designer's job is really made up of three parts. 30% organisation, making sure everything is prepared and right, 20% design, actually creating the 'look' and frocks, and 50% psychology, getting the cast to feel right and comfortable in their costumes. The best actors always treat you as a good friend, they know you have their best interests at heart and if nothing else, it's your job to make them look good.'

Costume Department Workspace

The costume department is always in flux - washing, ironing, adjusting, fitting, prepping... They need space and the tools to do their job. The lack of simple things like a washing machine or ironing board and iron can cause the whole department to collapse. Just because their equipment is more 'domestic' and not cameras or lights, does not mean they are any less important.

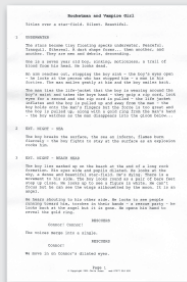


Costume Department Paperwork

Like other departments on a film crew, organisation and paperwork form a central part of the job. Contacts, measurements, story days, continuity notes and photos all make the difference between decisive action and time wasting guesswork. Costume designers are often bonded to their note book which they often refer to as their 'bible'.

What the Production Dept. needs to supply to the Costume Dept.

Production will supply the Costume department a number of documents as soon as they can. There can be considerable friction as actors are not confirmed and schedules remain unavailable until very late in the day (which means measurements can't be taken so little can be prepared). Worse still, there may be perpetual script rewrites that may force new story days and perhaps even new costumes....



Screenplay

Clearly needed as it is the blueprint for the story. Should be given to the designer as soon as they are hired.



Contact List

A list of actors names, numbers, addresses, and agents numbers. This will be updated almost daily in the run up to the shoot. It should also remain confidential as it contains sensitive information. We used Spotlight to add small thumbnail pics to put a face to the name.



Schedule

Unfortunately, it won't be available until just before the shoot. Whilst annoying, this shouldn't pose too great a problem for Costume except when planning hire dates for some costumes.



Call Sheets - Issued daily

A self contained plan for the next day's shoot. They'll have cast and crew call times, the cast call times usually negotiated between the AD and Costume / Makeup departments (as actors may need more or less time than expected to get their 'face and frocks' on.)

First fitting

As actors are hired, they will come in to meet the production team, but more importantly meet costume and have a 'fitting'. This is where actors will try the various costumes prepared by the designers. The lower the budget of your film, the more likely it is that the actors will supply their own wardrobe. There are a number of problems here.

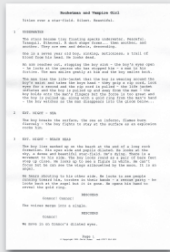
Firstly, you need to convince the actor that they MUST leave all the clothes that the character will wear in the film with the costume design department. This means they may not have their favourite shirt for that party next Saturday night. And never rely on an actor to remember to bring their costume to set, let alone have prepared it and ironed it the night before. Secondly, actors may attempt to take too much control over the look of the character and may force the designer to let them wear clothes in which they feel they look good and are



In the haze of battle that is the film set, be aware that directors will often lose sight of the costumes, focusing on shots and the camera. They may only comment on costume when it is entirely inappropriate. The producer or writer are also good people to seek advice or approval from if the director has developed costume blindness.

The costume department's 'Bible'

Somewhere in the Costume department, and probably under the costume designers' arm, you will find a thick lever arch file which they will constantly refer to and update with notes and photos. So what exactly is in it?



Screenplay

The actual shooting script which by now **MUST** have scene numbers and ideally Story Days marked in the slug lines for each scene.



Cast & Crew Contacts

A complete list of all contact details for all cast and crew members, including mobile numbers and agents where relevant.



Call Sheets

Drawn up daily and outlines what will be shot the next shooting day. Will also include call times for actors with enough time for them to get into costume and makeup.



Schedule

As created by the production team. Will often arrive late in the day.



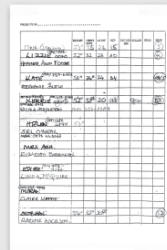
Story Order

A document drawn up by Costume / Makeup / Production which outlines the mechanics of the story. Scene numbers, description and characters. Designed to give people a quick snapshot of the who, where, what and when of any scene.



Polaroids

A visual reference for each character in each scene or story day.



Actor Measurements

Names, contacts and all relevant measurements for actors, usually in inches.



Costume Continuity Sheets

Each character will have their own unique continuity sheets that will detail costume and modifications that might take place in the scene.

comfortable (not that I'm saying actors should feel uncomfortable in their costume). Thirdly, many actors don't like to wear their own clothes as this somehow connects the person who they are with the character they play. This is a fairly nebulous concept but actors like to become new characters, not necessarily modify themselves to fit the character. Lastly, it sends a loud message to all actors that your movie is so low budget that you can't afford to buy or rent costumes.



Other sources

There are a number of other places you can go for costumes. Obviously, you can go down the high street and go crazy with your credit card. If you do this, keep an eye on your budget and only buy from shops that will do a full refund on items that you return (not that you will return them after shooting, but you will return them either because the actor is uncomfortable wearing them or they simply don't fit). Beware of unique items of clothing too. If that wonderful but one-off blouse is damaged irreparably, shrinks in the dryer or gets put into the washing machine with that red dress turning it pink, what are you going to do? Wherever possible, you need to consider seconds and even thirds of costumes. This is particularly pertinent when it comes to actors' doubles and stunt performers. Also consider scenes where blood may be splattered on clothing, or an actor gets drenched in water (how are you going to cope with take two if the clothes are wet?) etc.

Charity shops often appear like a wonderful source of eclectic clothing but the costume designer with only ten days to go before the shoot begins and thirty characters to dress, half of whom aren't even cast yet so their sizes are unknown, isn't going to enjoy dashing to all four corners of town just to peruse what might be a bargain on the top shelf of an Oxfam shop.

It's often possible to get clothes from designer labels too. It's a small investment on their side, they get their clothes on a famous 'artiste' and you get free costumes. The bigger the name of the actor the more likely this is.

Getting made

Some costumes are so unique that they will need to be made especially for the film. Clearly, you want to try and avoid this at the script stage as it will add significant cost to your production. Beware also of casting very large people in either height or width as finding costumes for them may become an impossible task with little or no money.

Colour

Many film makers have used costume to add value to their film. Think of film makers like Pedro Almodavar whose use of primary colours makes the characters almost explode onto the screen. Colour carries no inherent costs, so if your characters are flamboyant, allow them to dress accordingly. Think also about the rest of the scene, if the actress is supposed to look good

'We get lots of calls from independent filmmakers, most of them with more enthusiasm than budget. What we try to get them to understand is that we are a commercial business, we must make profit if we are to stay in business. We will always help as much as we can, but there are limitations. We are an established company, and as such, must prioritise our business. Having said that, we have worked with some low-budget filmmakers and our efforts have been rewarded through very good word of mouth. Also, some people who we have helped have come back to us when they've had paid work, which is a nice reward for our initial investment.'

I would always advise a new filmmaker to be realistic about their film. If you're going to make a low budget film and you have very little resources, don't set it in Italy in the 1500s or outer space, set it in Brixton today - aim realistically. We had one chap who wanted to do a WW2 picture and they came in with cast measurements and boot sizes etc., but from his budget it was clearly impossible - we wished him luck but had to decline to help. He was very depressed, but he had decided to do something particularly hard without sufficient resources.'

Some filmmakers, especially students, have the arrogance of youth, and think they are going to be the next Spielberg. Maybe they will but not everyone will be, so I would always advise a little humility, which will get you further with us. You must learn to walk before you can run. Aim realistically and look at your budget well before you get started.'

Actors' Contacts / Measurements

Rocketman - Female Characters

Character	Actor	Contact1	Contact2	Height	Chest / Bust	Waist	Hip	Inside Leg	Collar	Head	Shoe
BECKY	JANE WILKES	020 8555 123	0797755512	52"	32"	23"	30"	-	-	-	5
SARAH	PETRA FRANKS	020 8555 123	0797755514	56"	34"	24"	34"	-	-	-	3
ELIZABETH	KATE ANDREW	?									

This first document, cast contact and measurements is in two sections - men and women. It is usually hand written as most of it is filled in quickly and on the fly, usually whilst on the phone or in first meetings and fittings. As the actors for some characters are not confirmed early enough, information may be entered in pencil and re-entered in pen when all is confirmed. Note that women do not need to have their inside leg taken, nor collar. Note also that men don't have their hip or bust taken! Sizes are usually still taken in inches and not centimeters. On the whole actors are very good at being honest about their dimensions as they know how stupid they will look if they turn up and don't fit clothes that have been made or bought for them. Beware of actresses who may have their ego wrapped up in their dress size. They may think they are a twelve but you may know they will look better in a 14. Take measurements, NOT dress sizes.

Story Order

The Story order is a kind of cross between Screenplay and Breakdown. It's essentially the screenplay broken down into its mechanical elements so that it is easy to get an overall view of the whole machine that is the story.

Rocketman Story Order - Page 4 of 22

Sc.	SD	Int/Ext	Time	Description	Characters
23	4	INT	21.00	Connor enters the barn and chats with Grandad as they work on the rocket.	Connor Grandad
24	4	INT	21.30	Becky works on her sculpture, sad that she cannot meet Connor. Joseph comes and talks to her but they argue.	Becky Joseph
25	5	EXT	11.00	Doris and Glenda open up the shop as Connor arrives on his dirtbike. They enter the shop.	Doris Glenda Connor 2 x Extras
26	5	INT	11.00	The two women advise Connor what to do about his feelings for Becky. Connor leaves.	Doris Glenda Connor

Scene numbers
Taken from the shooting script.

Interior or Exterior
Taken from script.

Story Day

Should be outlined in the script but Story Days may need to be allocated / checked by Costume / Makeup depts.

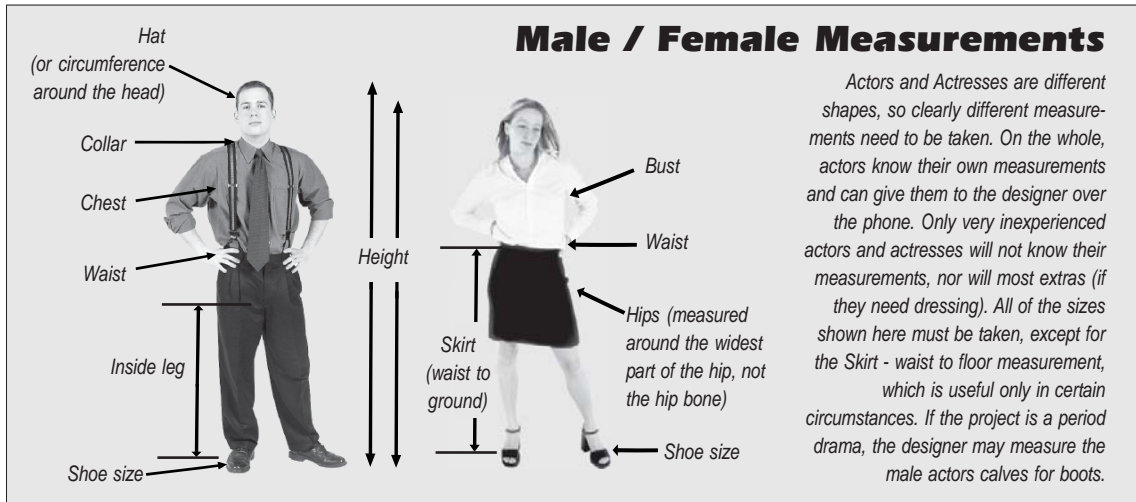
Time

Approximate time of day at which the scene takes place. Not always needed but always useful.

Description
A brief description of the scene action.

Characters

All characters that appear in the scene, including extras. Number of Extras will be negotiated between Costume dept. / AD dept. / Director / Producer.



dancing, give her a dress that will look good on the floor. If it's a darkened dinner scene, do you want your 'dressed in black' actress to disappear into the shadows? If you can, get Production Design and Costume to talk at length about colour and how each plan to use it so that actors and backgrounds don't clash - unless that is what you want.

Hire the frocks

There are many specialised costume hire companies who can supply anything from a medieval knight to a spacesuit. Even though your movie probably won't call for any unique or weird and wonderful costumes, there maybe a number of hidden horrors. Typically, things like police uniforms, traffic wardens, nurses, in fact anyone in uniform, can cost much more than you might expect, especially if they are dotted about the entire shoot. As a rough guide, one costume or uniform should cost anywhere between £50-75 a week to hire. So if your script reads "six policemen burst through the door" perhaps you should rewrite it to read either "three policemen burst through the door" or even "six policemen burst through the door, three in uniform, three plain clothes."

Final few prep days

As the first day of shooting approaches, so the pressure will mount. Most frustratingly, the costume department will be at the mercy of casting. If they don't know who the actor is or what size they are, they can't prepare anything apart from brainstorming what the characters might wear. As time ticks down and the first day arrives, above all, the costume department must be sure that they can always cope with the next day's shoot. If they can do that, then the production will never be halted. It's a fairly terrifying concept, not knowing who or what the actors are going to wear in three days, but what are you going to do if you simply don't know who your actors are?



If a designer is not on set, it does not mean that they are idling the day away, chatting to actors and sipping coffee. More likely they are frantically running up and down the high street trying to find that elusive frock, or that they are fitting a costume for an actor who has just popped in. Extra costume design staff, or dressers, are a welcome help to a designer in overload.

Polaroid Moment

The Polaroid camera is one of the major hidden expenses for the Costume department. After each major scene, and at the very least each story day, a Polaroid photo of each character should be taken and notes quickly scribbled on it. Later it will be filed in the appropriate place in the Costume book that is steadily growing in size. It's important that this shot is taken after the scene has been filmed as often, subtle changes can be made to the costume during the shoot (for instance the director might want to lose the sunglasses as it makes the actor's eyes too dark). These Polaroid images will be examined regularly in order to check just how the actor should look in the scenes prior and post to the one just shot.

There is always pressure from actors, director and producer to minimise these shots... But do so at your peril. Major continuity errors can make a scene unusable, and how much time and money will that cost to re-shoot? And what if you lose your costume designer to a well paid job, whoever takes over can't just magically know what each character is dressed like, even with extensive notes - these images will save your life in that instance.

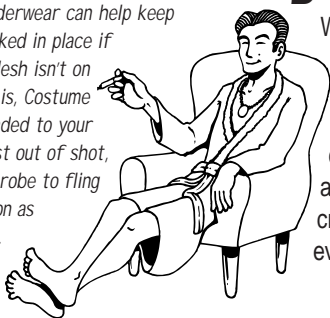
The bug bear with Polaroids is that whilst the camera is cheap, the film is very expensive, often around a quid a shot, but there are deals to be done. Get the production team working on this as early as possible. You'll need anywhere between 25 and 200 shots.

Why not go digital? The image is better, it's definitely cheaper to run and you could probably blag a camera and printer for free. The big disadvantage with digital cameras is that when the shots are taken they aren't printed there and then, which means the designer must remember exactly which photo is which when printed out later, unlike the instant note that can be scribble on a Polaroid. Plus (and never underestimate this) unlike the Polaroid, digital cameras and printers are high technology, which means people will get it wrong and it will fail.



As you move through the shoot, decisions are made by virtue of actors actually appearing in front of the camera in costume. From that point, the costume department's responsibility to that actor in that costume on that story day becomes a matter of continuity and management. In essence, this will free the designer to continue to work on actors who have not yet been cast or have just come on board and may be having their first fitting (even though you might be weeks into the shoot).

Sex scenes are always something that everyone gets a little nervous about. Flesh coloured underwear can help keep everything tucked in place if maximum flesh isn't on display... but if it is, Costume should be bonded to your actors side, just out of shot, ready with a bathrobe to fling over them as soon as cut is called.



D - day

What happens in the costume department on a typical day? First of all, the afternoon before, a member of the Assistant Director team will have come to talk to costume about call times for the actors. For instance, you may have a 9am call time for the crew but if the costumes and make-up are complicated, the actors may be called an hour earlier. The idea is that as soon as the lighting team and crew are ready, so the actors are in full make-up and costume and everybody is ready to rock'n'roll without a single lost moment.

Costume Continuity Sheets

The backbone of the Costume department are the continuity sheets for each and every character in the film. It outlines what each character is wearing, small modifications which might occur in the performance (loosening a tie for instance) and many other aspects. It will be planned out in pencil then overwritten in pen when it actually takes place. These notes will be cross referenced with the Polaroid shots that will also be filed in the costume department's 'bible'.

Character Name

Each character in the story will have their own individual continuity sheets.

Drawings

Use quick sketches to help, such as this one which shows the way the actor has re-tied the scarf around their neck.

Story Day

Should be outlined in the script but Story Days may need to be allocated by Costume/Makeup depts.

Scene numbers

Taken from the shooting script.

Set or location

Interior or Exterior plus location, taken from shooting script.

Notes

Anything that is important to remember about the scene - 'removes glasses' or 'unbuttons shirt' for instance.

Costume

A complete list of all the clothing worn by the actor in the scene, which may also include the whole story day.

Scene Break

A break in scenes, but not Story Day. When the character reappears in later scenes they may or may not be wearing the same costume.

Story Day Break

A hard story break which will almost certainly denote a costume change unless your character does not change clothes (uniforms for instance)

Title - ROCKETMAN Character - CONNOR Artist - Jamie Peterson

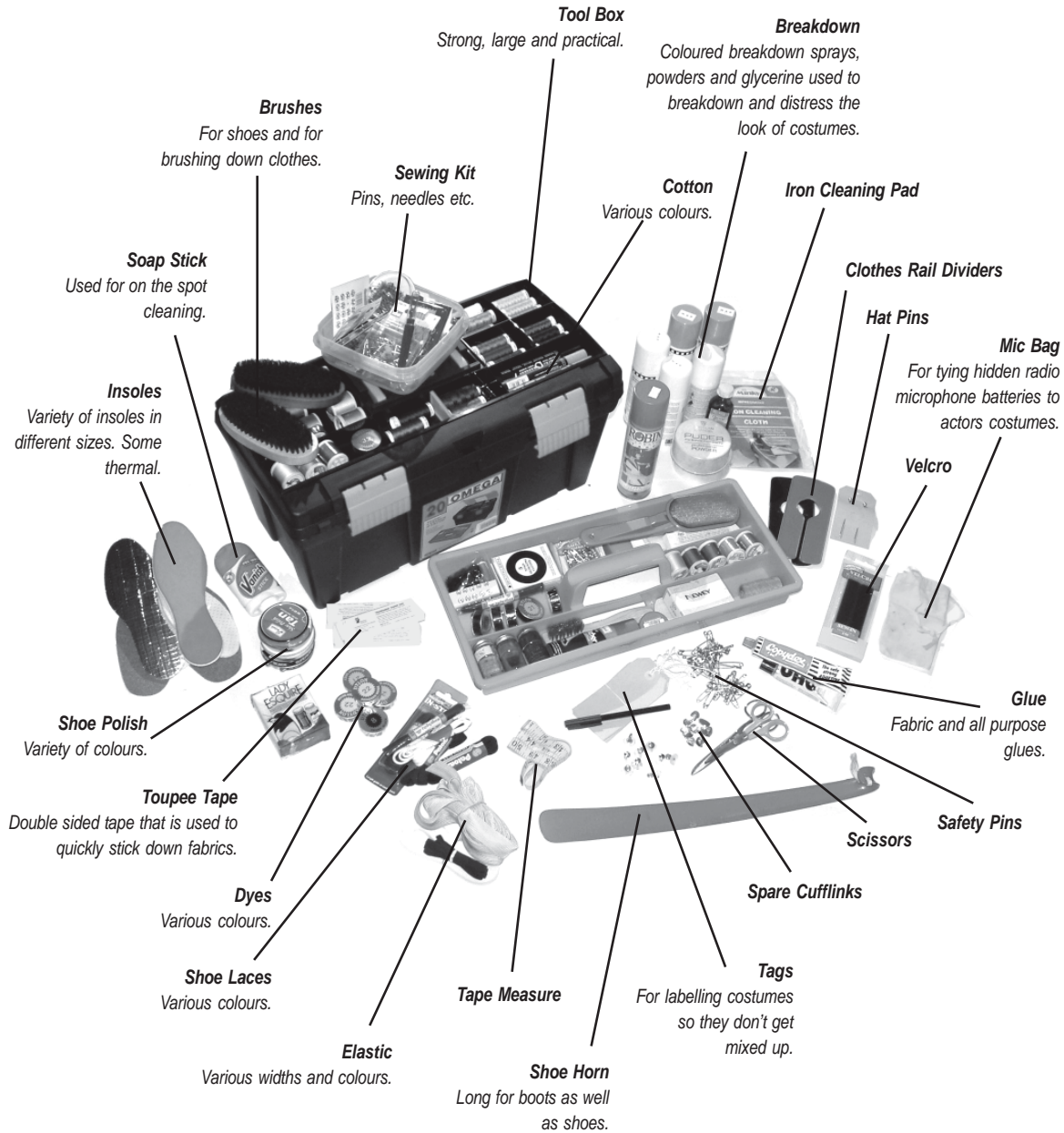
SD	Sc	Set/Location	Notes	Costume
3	22	EXT-SHOP	TAKES OFF SCARF	BLUE JEANS BLUE TRAINERS RED TEE SHIRT BLACK SOCKS BLACK BELT *NO WATCH! SCARF
3	23	INT-SHOP		NO SCARF ↓
4	32	INT-BARR	REMOVES GOGGLES	BLUE JEANS BROWN BOOTS GREEN TEE SHIRT BLACK SOCKS BLACK BELT BROWN LEATHER JACKET *GOGGLES WATCH (LEFT ARM)
4	33	EXT-BARR	GOGGLES IN HAND	↓
4	35	INT-BARR	PUTS GOGGLES DOWN	↓
4	42	EXT-ROAD		NOW WITH SCARF ↓
4	43	INT-HOUSE		REMOVES SCARF ↓
5	56	INT-BEDROOM	PUTS WATCH ON (L)	TOWEL (WRAPPED AROUND (WHITE) AFTER SHOWER)
5	57	EXT-SHOP		BLUE JEANS, BLUE TRAINERS, RED TEE SHIRT, BLACK SOCKS BLACK BELT, BROWN LEATHER COAT SCARF, WATCH (L)



Note - These sheets will almost always be prepared by hand due to last minute changes on set.

Wardrobe Accessories Box

The costume design department will carry around a 'toolbox' crammed with all sorts of quick fix goodies and emergency repair materials. Speed is always of the essence, especially when a quick modification is needed on set, so a portable kit like this should always be at hand.



The night before, the costume department will organise all the costumes for the next day's shoot, making sure everything is washed and ironed and all costumes are complete.

On the morning of the shoot, the actors should arrive promptly for their call time. There will be a quick negotiation between make-up and costume as to which actor goes to which department first (assuming that didn't happen the night before) and then the actors will get changed and made-up. If you do not have proper changing rooms, then a washing line and sheet will do, especially for more professional and experienced actors who may be used to theatre. It's not ideal, but needs must. At first, actors and costume will take a while to get to know each other but after some time familiarity and confidence will mean that everyone gets on with their duties quickly and efficiently, and ideally in as high spirits as possible.

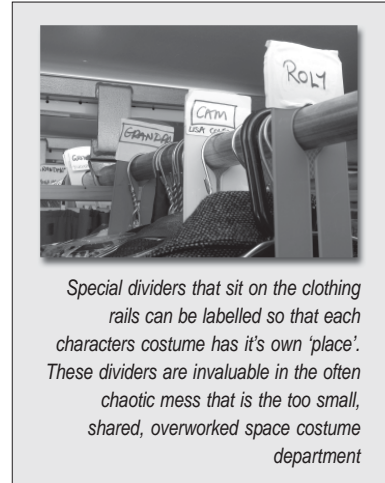
Actors can be forced to change very quickly, but usually it will take around fifteen minutes. If you rush them, they may be flustered, which you may pay for when they get in front of the camera. It's very important for the production and assistant director teams to listen to the costume (and make-up) department as this is about as direct a window into the actor's true feelings as you can get.

Once in costume and make-up, the actors will be ferried off to set and do their thing. During the shooting of the scene the costume designer will make extensive notes about the character's costume in the 'continuity sheets' (see box). These notes may have already been prepared in pencil but now as the costume has been shot, it will be overwritten in pen noting any modifications. Costume will also take a Polaroid photo at this point, quickly scrawling notes on the back about scene number, character and story day. These Polaroids will be stuck into the 'bible' later that day. Once the scene is complete, actors will be whisked off to make up and wardrobe as quickly as possible, then they will be prepared for the next scene as the main crew reset and light. This process will repeat throughout the day and the entire shoot.

The sad truth is that whilst most crew go home as soon as a wrap is called, costume (who are usually first to arrive in the morning) are last to leave as clothes need to be washed, dried and ironed for the next day's shoot.

On location

Problems can occur when shooting on location without any proper provision for costume. At the very least, the costume and make-up departments should have their own vehicle, and frocks will be transported in large polythene bags, much like the ones you get from dry-cleaners, but tougher. If you can dress and make-up your actor



Special dividers that sit on the clothing rails can be labelled so that each character's costume has its own 'place'. These dividers are invaluable in the often chaotic mess that is the too small, shared, overworked space costume department



One hidden expense is thermal underwear. Whatever costumes an actor is wearing, it is rarely appropriate for the weather, especially cold winter nights. The answer for your shivering actors is thermal underwear, worn beneath the costume. They may feel ridiculous and like a grandparent at first but, they'll thank you once they get outside in the cold.

Chapter 12 - Costume Blueprint

before going to location, then that will help, but if there is a costume change at location, it's essential that production and the location manager fully appreciate that a suitable space will be needed. And that doesn't mean the public loos!

A little thinking ahead will keep actors very happy. You may be shooting on a rainy February night - the crew are wearing thermals and boots whilst the actors run around in very lightweight clothing. How much is an actor going to love their costume designer if the designer has made sure there are always warm blankets, towels to dry off, thermal underwear for cold nights, a huge umbrella for when it's drizzling, a jacket that is thrown over them as soon as 'cut' is called... And ohhh, clean, dry socks to keep tootsies warm? Think ahead.

That's a wrap

At the end of the shoot, clothes from the costume department will go in several directions. Actors will reclaim their beloved clobber, hired costumes will go back to hire shops (if they haven't already done so as you are paying by the week) and anything that has been bought by the production should be stored for future re-shoots.