

# Brian Ernest Russman

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## DEGREES HELD

Masters Of Fine Arts | The Ohio State University, Columbus, Ohio | 1994

Bachelor Of Fine Arts (summa cum laude) | University of Nebraska-Lincoln, Lincoln, Nebraska | 1991

## TEACHING EXPERIENCE

### Associate Teaching Professor:

Carnegie Mellon University Pittsburgh, Pennsylvania 2012-2025

### Assistant Teaching Professor:

Carnegie Mellon University Pittsburgh, Pennsylvania 2009-2011

## COURSES TAUGHT

54-151|152: Stagecraft (Team Taught) CMU|2014-2015

This first year undergraduate level course (taught to smaller groups of the entire class of 24-26 in four 8-week sessions) investigates basic Costume Studio protocol and basic sewing, making and costume maintenance skills. The goal is an awareness of what happens in the costume area and preparation to serve on costume show crews.

54-172: Basic Design (Co-Taught) CMU|2009-2011

This first year undergraduate level course is intended as a first introduction to the various design options available to them. Focus is placed on text comprehension and graphic presentation.

54-230|830: Makeup for the Designer CMU|2009-2025

This is a lecture/demonstration and lab course exploring the principles of stage makeup. The course is designed to provide the theatrical designer with a working knowledge of broad-based application procedures, materials, and techniques. The course also explores the principles of characterization allowing for the development and execution of effectual makeup designs.

\*\*\*TAUGHT ONLINE 2020, 2021, 2022

54-231: Design for the Stage (Team taught) CMU|2009-2011

This sophomore level course concentrates on synthesis of the skills gained in Basic Design. Further work on character development, communication and textual support through costume is the focus along with continued work on idea development.

54-249 Stagecraft II (Co-Taught) CMU|2014

This sophomore level course furthers the investigation of the Costume Studio, its personnel, and its effective management. Focus is on development of informative, clear paperwork and how said paperwork is used to interface with other collaborators and on effectual management and communication skills in preparation for being crew heads and assistant designers.

- 54-274|826: Costume Management-Mini** CMU| 2010-2022  
This mini course focuses on the fundamentals of organizational paperwork surrounding costume production and basic operational protocol. The evolution of this paperwork and its usefulness in multiple professional applications is covered.
- 54-293|294: Makeup for Performers** CMU| 2009-2013  
Male and Female Sections  
This course introduces performers to the principles and techniques of stage makeup. Emphasis is placed on synthetic comprehension of information and support of acting/character choices through makeup application.
- 54-346: Introduction to Costume Construction** CMU| 2014-2025  
This course is designed to provide an intermediate level of training in the area of clothing construction. Students learn how to read patterns, prepare and cut fabric appropriately for construction purposes, and complete a garment employing necessary finishing techniques. Basic flat-pattern and tailoring techniques are also explored.  
\*\*\*TAUGHT ONLINE or HYBRID 2020, 2021
- 54-511|913: Millinery I** CMU| 2009-2023  
This course provides the student with a working knowledge of the basic practices of the theatrical milliner. Focus is given to the development of professional level skills in the areas of buckram, and felt constructions. The student is introduced to industry accepted techniques, materials, and equipment.
- 54-512|780: Fabric Painting** CMU| 2009-2025  
Students gain an understanding of the products and techniques involved in a broad range of fabric painting processes as well as pattern development and creation of registered yardage and how these can enhance the theatrical costume product.  
\*\*\*TAUGHT HYBRID 2021
- 54-513|914: Millinery II** CMU| 2010-2024  
This course continues the explorations begun in Millinery I. The student undergoes advanced exercises in straw, wire frames, block making and non-traditional millinery materials. Continued emphasis is given to developing professional level skills and assimilation of advanced theories.  
\*\*\*TAUGHT ONLINE A4 2020
- 54-533|833: The Art of Ageing and Distressing-Mini** CMU| 2009-2013  
This mini course examines the art of ageing clothing for the stage and film through exploration of techniques, products and equipment employed to effectively break down garments and accessories. The content of this mini has since been folded into Fabric Painting.
- 54-534|932: Theatrical Footwear-Mini** CMU| 2010-2024  
This mini course serves to explore the world of footwear. The anatomy the shoe, modification of existing footwear and the art and creation of custom footwear for the stage is covered.  
\*\*\*TAUGHT HYBRID FALL 2020
- 54-535|934: Fabric Modification-Mini** CMU| 2010-2024  
This mini course introduces the student to fabric modification techniques beyond the application of paint and dye. Techniques such as tambour, embroidery, wet, dry and nuno felting processes, trapunto, appliqué, devoré, embossing and silicone extrusion are covered.  
\*\*\*TAUGHT ONLINE SPRING 2020

**54-536|860: Mask Making** CMU| 2011-2023

This mini course opens the world of mask creation to the adventurous student. A broad range of techniques are touched upon and explored allowing students to pick and choose those processes which appeal to their aesthetic and apply to their needs.

\*\*\*TAUGHT HYBRID SPRING 2021

**54-537|937: Theatrical Jewelry Making-Mini** CMU| 2010-2024

This course introduces the student to basic jewelry making techniques and materials. There is a wide variety of exploration both traditional and non-traditional in nature.

\*\*\*TAUGHT HYBRID FALL 2020

**54-538|795: Mold Making and Casting** CMU | 2012-2025

Alginate, silicone, latex, resin, UltraCal, thermo-formable and other materials are covered in this wide exploration of the molding and casting processes and their myriad application to theatrical costume situations.

**54-539|845: Fabric Dyeing** CMU| 2010-2024

This course is designed to provide an introductory level of instruction in a broad range of fabric dyeing techniques. Students gain an understanding of the products available for use, how to match the appropriate product to the demands of the project, and the skills necessary to manipulate the process to achieve the desired results. Students not only exercise their fabric dyeing skills but also gain a facility for dye manipulation as well as honing their understanding of color theory.

\*\*\*TAUGHT HYBRID FALL 2020

**54-591|773: Couture Sewing Techniques** CMU| 2010-2025

This course introduces the student to advanced sewing techniques used in the creation of both fashion and theatrical clothing. While focusing on advanced work, the Class breaks down typical sewing procedures and investigates them from the Grass-roots level.

\*\*\*TAUGHT HYBRID FALL 2020

**54-592|774: Theatrical Armor Creation-Mini** CMU| 2010-2024

This mini course introduces the student to the world of armor creation for the stage. Techniques covered range from traditional to revolutionary and provide the student with a breadth of possibilities geared toward solving the general conundrum of successful armor for the theatrical production.

**54-711: The Dye Room in Practice** CMU| 2021

This course was an addition to the Fabric Dyeing in the Spring of 2021. This was Intended as an auxiliary class for students who could commit to In Person Only experiences in COVID protocols. This gave them a broader exposure to the dye room, dye classes and equipment.

**Instructor** Carnegie Mellon University Pre-College Program CMU| 2010

This was a six-week intensive investigating the options available to those interested in Costume Design. Exploration in the areas of makeup, draping, fabric modification and wardrobe was conducted.

**Instructor** Carnegie Mellon University Pre-College Program CMU| 2009

This was a six-week intensive on basic sewing skills. Students left the course with a basic skills notebook and a self-made tote bag.

## VISITING LECTURER

<b>Staff:</b>	University of North Carolina	Chapel Hill, North Carolina	1995-1997
	University of North Carolina	Chapel Hill, North Carolina	1994-1995

## COURSES TAUGHT

<b>DRAM 64.01: Technical Methods in Costume</b>	UNC   1994-1996
<p>This undergraduate course focused on an introduction to the costume studio, its principles and practices. Students were taught basic hand stitches and machine sewing skills. Employing learned skills through the construction of a self-selected garment completed the course. I created an instructional packet that was used as a text and reference for the course which was small press published.</p>	
<b>DRAM 167: Introduction to Costume Design</b>	UNC   1996-1997
<p>Undergraduate students were instructed in the basic concepts of designing clothing for the stage. The course concentrated on script analysis, application of the elements and principles of design and basic figure drawing and rendering techniques. I created a series of slides to support lecture material presented in this course.</p>	
<b>DRAM 172.01: Introduction to Fabric Painting</b>	UNC   1995
<p>This graduate level course served to introduce students to a variety of fabric painting techniques used in the theatre. The course covered basic information and project work in stencil, block print, batik, silkscreen, and silk painting.</p>	
<b>DRAM 200: Seminars in Professional Practice</b>	UNC   1994-1997
<p>The focus of these seminars was to introduce graduate level students to a variety of specialty skills. Emphasis was on the sharing of knowledge and ideas. Students were taught fabric modification, fabric painting, and dyeing techniques, mask making, jewelry making and basic millinery.</p>	

## GRADUATE ASSISTANT

The Ohio State University Columbus, Ohio	1991-1994
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## COURSES TAUGHT

<b>THE 222: Technical Fundamentals III-Costumes</b> (Lecture)	OSU   1993-1994
<p>The lecture section of this course concentrated on the process the Costume Designer follows when mounting a theatrical production. Design oriented paperwork, script analysis and the elements and principles of design and their application was covered.</p>	

**THE 222: Technical Fundamentals III-Costumes (Laboratory)** OSU| 1993-1994  
Students gained knowledge about the costume studio and its technologists in mounting a theatrical production. Students implemented information discussed in the lecture section and were introduced to basic hand and machine sewing techniques.

**THE 250: Introduction to Stage Make-Up (Assistant)** OSU| 1993  
This course taught undergraduate students the application of make-up for the stage. Focus was on lecture and demonstration of particular techniques. Students implemented lecture materials into a make-up design and practical application.

## INVITED LECTURES | PRESENTATIONS | INSTRUCTION

### CARNEGIE MELLON UNIVERSITY

**Instructor** Carnegie Mellon University Pittsburgh, Pennsylvania 2022  
**“The Semantics of Corpus and Physiognomy in Environs”**  
This Independent Study with School of Art student Mia Fejzo allowed them to create a series of four photo essays exploring the relationship of their presentation and the differing environs they find themselves in. I started as a makeup consultant and ultimately found a greater purpose in helping Mia move to the next level in their self-expression as an artist.

**Instructor** Carnegie Mellon University Pittsburgh, Pennsylvania 2020  
**“Advanced Sewing Techniques”**  
This summer Independent Study for students who had been enrolled in 54-346 Introduction to Costume Construction taught in Hybrid form allowed them to explore more advanced techniques and projects. Focus was on guidance of self-chosen sewing projects.

**Guest Lecturer** Carnegie Mellon University Pittsburgh, Pennsylvania 2016  
**“Makeup for the Performance Artist”**  
This was a guest lecture and skill-sharing session with additional individual consultation given to students in CFA 60-494 “Advanced CP/ETB: Pop Cabaret” class taught by Suzie Silver. These sessions intended to provide students with the skill set to create a “character” suitable to their imagined persona in a cabaret style performance through makeup application.

**Workshop Presenter** Carnegie Mellon University Pittsburgh, Pennsylvania 2013  
**“Advanced Nuno-felting”**  
This one-day workshop allowed students who had developed an interest in felting further exploration of the craft. The workshop yielded samples that were intended as a starting point for trim to be created for a University production of Ionesco’s *MacBett*.

**Guest Lecturer** Carnegie Mellon University Pittsburgh, Pennsylvania 2010  
Music Seminar on Critical Analysis: Robert Fallon, Assistant Professor of Musicology  
**“How Costume Affects Character Perception”**  
This guest lecture was intended to introduce students in this class focusing on critical analysis of opera, to the art of costume design and how it affects the visual comprehension of a performance. The lecture was based around three distinctive productions of Giacomo Puccini’s *Turandot*.

ELSEWHERE

Guest Lecturer (Zoom) University of Evansville Evansville, Indiana 2021  
**“The Art of Natural Dyeing”**

This was a three-session virtual lecture, demonstration and prompt for a small project utilizing proper creation and usage of natural dyes and examining the resist dye art form of Shibori.

Guest Lecturer (Skype) The University of Utah Salt Lake City, Utah 2016  
**“The Basics of Armor Creation”**

This two-session, Skyped lecture provided students in this costume crafts class taught by Brenda Van der Wiel with a basic armor history as well as a discussion of chain mail and armor alternatives for the stage. The students were presented various materials options and then asked to create a small piece of armor suitable for the stage.

Workshop Presenter American College Theatre Festival, Region II Indiana University of Pennsylvania Johnstown, Pennsylvania 2012

**“Foam Hat Blocks”**

This conference presentation was a take-off on the USITT presentation of the previous year. Students and educators were walked through the process of creating custom hat blocks in creative and economical ways. A hands-on component was available for those who chose to partake

Workshop Presenter American College Theatre Festival, Region II Indiana University of Pennsylvania Johnstown, Pennsylvania 2012

**“The Art of Devoré”**

This conference presentation on devoré, voided velvet, allowed students and educators to learn a craft through lecture and hands-on exploration.

Workshop Presenter American College Theatre Festival, Region II Indiana University of Pennsylvania Johnstown, Pennsylvania 2012

**“Portfolio and Resumé Development”**

This conference presentation walked students through the basic practices of good portfolio presentation and maintenance as well as how to structure an effective resume that best showcases the individual.

Guest Speaker “Analytic Flicks” Series Pittsburgh Psychoanalytic Center Pittsburgh, Pennsylvania 2012

**“Fashion as Identity and Defense”**

I was a guest speaker on this topic that was in response to a showing of the film “Bill Cunningham New York”. This session also included a short panel discussion and an audience Q&A.

Guest Presenter USITT National Conference Charlotte, North Carolina 2011

**“Hands On Costume Technology-“Foam Hat Blocks””**

This conference presentation focused on the creation of hat blocks utilizing polystyrene insulation foam and expandable foam. A slide presentation featuring both student and professional work accompanied this hands-on demonstration.

Guest Artist                                      Indiana University                                      Bloomington, Indiana                                      2007

Design Area Guest by Invitation of Linda Pisano, Associate Professor of Costume Design

**“Life As A Theatre Professional”**

This two-day guest lectureship consisted of two lectures, an informal “Meet and Greet” and a review of student portfolios. The goal was to introduce students to professional possibilities post graduation and creative uses of their degrees.

Guest Lecturer                                      Tisch School Of The Arts-NYU                                      New York City, New York                                      2005-2007

Costume Studio: Constance Hoffman, Associate Arts Professor, Head of Costume Design

**“The Art of Men’s Dress and Haberdashery”**

This once yearly guest lecture focused on educating students regarding the evolution of and technical terminology surrounding 20<sup>th</sup> Century Menswear.

Guest Lecturer                                      The Ohio State University                                      Columbus, Ohio                                      2002

Design Area Guest by Invitation of Dennis Parker, Professor Emeritus

**“Surviving New York City”**

This guest lecture provided students with information about the ins and outs of everyday life as a working theatre artist in New York City.

**Carnegie Mellon University, School of Drama | ORGANIZED GUESTS**

**2009-2025**

**VIRTUAL FIELD TRIPS:** During the hybrid academic year 2020-2021, I partnered with Costume Production departments at UNC-Chapel Hill (Triffin Morris), Penn State University (Laura Robinson) and the University of Indiana Bloomington (Heather Milam) to create a series of Virtual Guests who were interviewed via Zoom. Not only did the populations of our various production and technology programs get to know one another but were put directly in conversation with these guests as a way of broadening their educational experience during the pandemic. Guests included: Gregg Barnes, Polly Kinney, Miodrag Guberinic, Jeff Fender, Eric Winterling, Karin Bohleke, Pierre’s Costumes, Lauren Stowell. Cynthia Settje, Heidi McMath, Bob Trump, Kelly Richardson

**Jerrilyn Lanier-Duckworth:** This recognized artist and owner of Bridging the Gap who specializes in black hair and makeup education was brought in to help students in cross-disciplines learn language and hands-on practices in the realm of handling hair, wigs and makeup for performers of color.

**Mary McClung:** Recognized puppetry artist and teacher at West Virginia University was brought in for a two-day workshop giving students awareness in the arts of puppetry design and basic construction.

**Keith Kelly:** (twice) Former BFA student and current ager/dyer and small business owner was brought in to discuss his journey to becoming a respected and sought after ager and textile artist for the film industry.

**Elliott Enriquez:** This brand ambassador for SyncOnSet was Skyped in to train students in the use of this common organizational tool used in film and television production. About 50 costume, scenic and other interested students attended this afternoon workshop.

**Jeff Fender:** (thrice) New York City, New York based fabric painter specializing in custom painted textiles for theatre, film and fashion. Mr. Fender was brought in for a two-day intensive workshop on fabric painting and manipulation.

- Marianne Krostyne:** Pittsburgh, Pennsylvania based professional draper and owner of Krostyne Studio, Ms. Krostyne was brought in as an adjunct instructor in the Costume Production Program. Ms. Krostyne also works with Costume Design students when hired to create garments for main stage productions.
- Polly Kinney:** (twice) New York City, New York based graphic artist, draper, and bead room supervisor at Barbara Matera Limited. Ms. Kinney was a Costume Production Guest Artist brought in for a two-day intensive workshop on fabric décor and dancewear.
- Caroline Dignes:** This Freelance dye artist was brought in via Zoom to talk to my fabric painting class about her specialties in digital printing and sublimation.
- Holly Dobkin:** Pittsburgh, Pennsylvania based jeweler, metal smith and certified Precious Metal Clay expert. Ms. Dobkin was brought in as a guest lecturer during the metals portion of the Theatrical Jewelry Making course.
- Laura Rundell:** Pittsburgh, Pennsylvania based artist and former Director of Education for Society for Contemporary Craft (Pittsburgh). Ms. Rundell was brought in as a guest speaker during Costume Forum to talk with students about the exhibits and educational/workshop opportunities available through the Society.
- Ruth Carter:** (twice) Los Angeles based Costume Designer for film and frequent collaborator with John Singleton and Spike Lee. Ms. Carter was brought in as a guest speaker during Costume Forum while she was in town working on *Abduction*. Ms. Carter spoke with students about the realities of designing and working in the film industry.
- Diane Collins:** Pittsburgh, Pennsylvania based Costume Assistant/Associate for film and television work, Ms. Collins was a guest speaker during Costume Forum sharing her insight to the local film scene.
- Laura Sewery:** New York City, New York based film and television focused Costume Assistant/Associate, Ms. Sewery was brought in as a guest speaker for Costume Forum while she was in town working on *Abduction*. Ms. Sewery spoke about designer/assistant collaboration in the film world.
- Sarah Smith:** CMU Graduate, New York and Regional Theatre Costume Design Assistant/Associate. Ms. Smith was brought in as a guest speaker for both Costume Forum and Costume Management to share her insight to designer/assistant collaboration.
- Kate Mitchell:** Then Costume Studio Manager for the Pittsburgh Public Theater, Ms. Mitchell was a guest during Costume Forum sharing her insight to Studio Manager / Designer working relationships.
- Ange Vesco:** Then Studio Manager for the City Theatre (Pittsburgh, Pennsylvania), Ms. Vesco was a guest during Costume Forum sharing her thoughts on Designer / Manager collaboration.
- Martha Bromelmeier:** New York City, New York based Costume Designer and Associate Costume Designer was brought in to speak during Costume Forum while she was in residency at the Pittsburgh Public Theatre designing *Around The World in 80 Days*.
- Renee LeFevre:** Former New York City resident and designer for women's separates at J. Crew Ltd was brought in to Costume Forum to speak to students about her career in the fashion industry.
- Gabriel Berry:** New York City, New York based Costume Designer was brought in to speak during Costume Forum while she was in residency at the Pittsburgh Public Theatre designing *A Midsummer Night's Dream*.
- Carol Scheftic:** (thrice) Pittsburgh local jewelry artist is brought in bi-annually as a guest lecturer during the metals portion of the Theatrical Jewelry Making course.
- Gregg Barnes:** New York City based costume designer was organized as a virtual guest with collaborator, beading artist Polly Kinney, to speak with costume production students about working with makers as part of his practice.

**Cynthia Settje and Lauren Stowell** : These owners of Redthreaded and American Duchess Shoes, respectively, spoke to costume production students about their companies and the journey from idea to sustainable business.

**Zandra Rhodes**: Los Angeles, California based Fashion and Costume Designer and Textile Artist was brought in to speak with students about her career and distinctive work while she was in residency at Pittsburgh Opera remounting her production of *The Pearl Fishers*.

**John David Ridge**: Los Angeles, California based Costume Designer, Costume Studio owner and Master Tailor was brought in for a two-day intensive workshop on fitting and tailoring menswear and the creation of the spider suit for *Spider-Man* (2002).

**David Brian Brown**: New York City, New York based hair designer was brought in for a two-day intensive in designing, venting and styling wigs and hair.

**Lalon and Theresa Alexander**: The Alexander sisters are beading and embellishment specialists who are assistant professors of fashion management at the University of the Incarnate Word in San Antonio, Texas and owners of their own company Elephant Embellishments, LLC. The two provided a two-day intensive presentation and workshop surrounding the tambour beading process.

**Aaron Hartnett / Hat Rabbit Studio**: Hat Rabbit Studio is an artisanal design/build workshop based in Brooklyn, New York specializing in special effect costumes, props and prototypes for the fine and performing arts. Aaron provided a two-day intensive presentation on the use of electronics in clothing.

**Diego Montoya**: Diego is a Peruvian born, Brooklyn based visual artist specializing in costume and installation art. He was on the CMU campus as part of the School of Art, Artist Lecture Series. I arranged for a private School of Drama presentation and discussion of his work.

**Lydia Fine and Pigpen**: Lydia, a CMU alumna, is a costume, puppet and prop designer who is one of the principal collaborators on the creation of new work with the theatre troupe Pigpen. Lydia presented her process work to students who were then charged with the creation of a puppet that was activated by members of Pigpen at the end of the workshop.

**Miodrag Guberinic**: Miodrag is a New York City, New York based designer and artisan working at the intersection of technology and clothing. Mio provided a two-day presentation and workshop on the use of emerging technologies in clothing and accessories.

**Angela Vesco**: Wardrobe Representative of the local 489 IATSE Union, Ange came during our weekly Costume Forum gathering to discuss Union opportunities with our student population.

## Carnegie Mellon University, School of Drama | ORGANIZED TRIPS

### New York City

2009-2024

These are twice-yearly trips (once prior to Fall semester and once prior to Spring semester) organized around fabric buying for a School of Drama production. Students are introduced to the NYC fabric district and other notable costume related businesses. We have done retail shopping both contemporary and vintage throughout the city. Past trips have visited such notable studios as Tricorne, Barbara Matera Ltd, Parsons-Mears Ltd., Carelli, Lynne Mackey Studios, Rodney Gordon Studio, Eric Winterling Studios and Arthur and Tailors. Allied businesses including Vogue Too Custom Pleating and Stitching, T.O. Dey Custom Footwear, BT Buttons, Killer Krafts and Jeff Fender Studios have been toured. Visits with industry luminaries such as Gregg Barnes, William Ivey Long, Rob Howell, Martin Pakledinaz, Jane Greenwood, Scott Traugott, Jennifer Caprio, Tracy Christensen, Alejo Vietti, Cory Ching and John David Ridge, Suttirat Larlarb, David Crittentent have also been part of this trip. We have visited The Museum of Modern Art, The Museum at F.I.T., the Metropolitan Museum of Art and the Cooper-Hewitt National Design Museum. A gathering of my friends and alumnae is often held to introduce students to industry professionals.

### Benedum Center Backstage Tours

2009-2019

I have organized tours of the backstage areas and costume/wardrobe departments of notable shows visiting this local touring house. Previous visits have included: *Mama Mia!*, *War Horse*, *The Lion King*, *Shrek*, *Wicked*, *Anastasia*, *Hamilton*, *The Book of Mormon*, and *Aladdin*.

### Kent State University Fashion Museum

2013-2019

I organize semi-annual day-trips to visit this local museum that houses an important collection of fashion and decorative arts. Students in the program are able to see first-hand, garments and accessories ranging from the late 18<sup>th</sup> century to modern day. We have also been able to take part in a special tour of clothing designed and created by Bob Mackie.

## ADVISING

### Academic Advisor

Carnegie Mellon University

Pittsburgh, Pennsylvania 2009-2025

Advised undergraduate and graduate level students in terms of academic and career advancement.

### Monograph / Thesis Advisor

Carnegie Mellon University

Pittsburgh, Pennsylvania 2009-2025

Advised graduate level students on their thesis or monograph projects:

Katherince Chung-CP 2025 (Secondary Advisor)  
Carrie Anne Huneycutt-Parker-CD 2025 (Secondary Advisor)  
Diana Kang-CP 2025 (Secondary Advisor)  
Moire Diaz-CP 2024 (Primary Advisor)  
Danielle Dulchinos-CP 2024 (Secondary Advisor)  
Clio Gordon-CP 2024 (Primary Advisor)  
Kendall Swendsen-CP 2024 (Secondary Advisor)  
Noelle Cremer-CP 2023 (Primary Advisor)  
Elyse Grimaldi-CP 2023 (Primary Advisor)  
Ali Rexrode- CP 2023 (Primary Advisor)  
Derek St. Pierre-CP 2023 (Secondary Advisor)  
Celia Kasberg-CP 2022 (Primary Advisor)  
Ayelet Birman-CP 2022 (Primary Advisor)  
Ana Belen Cobos-CP 2022 (Secondary Advisor)  
Jill Parzych-CP 2020 (Primary Advisor)

Maggie McGrann-CD 2020 (Secondary Advisor)  
 Amanda Roberts-CP 2019 (Secondary Advisor)  
 Cody Westgaard-PM/SM 2019 (Reader)  
 Sylvi Re-CP 2018 (Primary Advisor)  
 Tessa Barlotta-CP 2018 (Secondary Advisor)  
 Nina Bova-CD 2017 (Secondary Advisor)  
 Domitille Angoulvant-CD 2017 (Secondary Advisor)  
 Sharon Limpert-CP 2016 (Primary Advisor)  
 Rachael Ralby-CP 2016 (Primary Advisor)  
 Holly O'Hare-SD 2015 (Secondary Advisor)  
 Dan Daly-SD 2015 (Secondary Advisor)  
 Sophie Hood-CP 2014 (Primary Advisor)  
 Elizabeth Donelan-CD 2014 (Secondary Advisor)  
 Sabrina Zain-CD 2014 (Secondary Advisor)  
 Lindsey Slauch-CP 2013 (Primary Advisor)  
 Elisabeth Roskos-CP 2013 (Primary Advisor)  
 Helen Jun-SD 2013 (Secondary Advisor)  
 Brandon MacNeel-SD 2013 (Secondary Advisor)  
 Britton Mauk-SD 2013 (Secondary Advisor)  
 Lauren Mills-SD 2013 (Secondary Advisor)  
 Jessica Emerson-SD 2013 (Secondary Advisor)  
 Cat Wilson-LD 2012 (Secondary Advisor)  
 Rachel Parent-CD 2012 (Secondary Advisor)  
 John Zuiker-SD 2011 (Secondary Advisor)  
 So Hyun Chung-SD 2011 (Secondary Advisor)  
 Mallory Nelson-CD 2010 (Primary Advisor)

**Production Advisor** Carnegie Mellon University Pittsburgh, Pennsylvania 2009-2025

Advised student Costume Production and Costume Design majors for up to 21 School of Drama and School of Music productions per year. Primary advising on the following (these are not listed in date order and the list is not complete):

<i>A Little Night Music</i>	<i>Passage</i>	<i>Lear</i>
<i>Ottone en Villa</i>	<i>Macbeth</i>	<i>Penelope</i>
<i>You on the Moors Now</i>	<i>Così fan tutti</i>	<i>Constellation</i>
<i>Orion and the Goatman</i>	<i>Babel</i>	<i>Power Trip</i>
<i>Dance Floor, Kitchen Sink...</i>	<i>Grown-Ups</i>	<i>Mr. Burns...</i>
<i>Men on Boats</i>	<i>A Day</i>	<i>Athena</i>
<i>Dance Nation</i>	<i>Love and Information</i>	<i>Christmas at Pemberly</i>
<i>Natasha, Pierre...Great Comet</i>	<i>Day Clothes</i>	<i>Anthena</i>
<i>Someone Who'll Watch Over Me</i>	<i>Medea</i>	<i>Vanishing Point</i>
WQED Television Project ('09)	<i>Lady Han</i>	<i>Burial At Thebes</i>
<i>Dialogue Of The Carmelites</i>	<i>A Number</i>	<i>One Flea Spare</i>
<i>Suor Angelica</i>	<i>Sweeney Todd</i>	<i>Mahagonny Song spiel</i>
<i>Serpent Woman</i>	<i>Dance Light</i>	<i>The Rivals</i>
<i>Turn of the Screw</i>	<i>Oleanna</i>	<i>Antigone (Wellman)</i>
<i>Suddenly Last Summer</i>	<i>Bliss</i>	<i>TV Workshop ('11)</i>
<i>Master Harold &amp; The Boys</i>	<i>L'etoile</i>	<i>Nina Variations</i>
<i>Guntenberg!</i>	<i>The Wild Party</i>	<i>The Crucible</i>
<i>(please take care of me)</i>	<i>Way Out West</i>	<i>La Traviata</i>
<i>Much Ado About Nothing</i>	<i>Lemons...</i>	<i>Comedy of Errors</i>
<i>Bright Room Called Day</i>	<i>Detroit 67</i>	<i>Stumpy Legs Too Short</i>
<i>How To Put On A Sock</i> (original play)	<i>Cabaret</i>	<i>Il Matrimonio Segreto</i>
<i>Gruesome Playground Injuries</i>	<i>Cloud Tectonics</i>	<i>Love's Labor's Won</i>
<i>Plague In Venice</i>	<i>Ragtime</i>	<i>The Three Musketeers</i>
<i>Rinaldo</i>	<i>Compensation</i>	

**Intern Supervisor** Tisch School of the Arts at NYU-New York City, New York 2005

Managed NYU Intern and integrated her into the Costume Design process during the Broadway production of *The Wedding Singer*.

Intern Supervisor	Tisch School of the Arts at NYU- Managed NYU intern and integrated her into the Costume Design process during the Broadway production of <i>Amour</i> .	New York City, New York	2002
Department of Dramatic Arts Studio One Series	University of North Carolina Supervised Undergraduate Costume Designers for this Undergraduate run, minimally supported play production series.	Chapel Hill, North Carolina	1996-1997

## CREATIVE & SCHOLARLY ACTIVITIES

### BROADWAY

2008	<i>Billy Elliot</i>   Nicky Gillibrand Associate Costume Designer Imperial Theatre – New York City, New York
2008	<i>Boeing Boeing</i>   Rob Howell Associate Costume Designer Longacre Theatre – New York City, New York
2007	<i>Radio City Christmas Spectacular: 75<sup>th</sup> Anniversary</i>   Frank Krenz Associate Costume Designer Radio City Music Hall – New York City, New York
2007	<i>Coram Boy</i>   Melly Still & Ti Green Assistant Costume Designer Imperial Theatre – New York City, New York
2007	<i>Frost/Nixon</i>   Christopher Oram Assistant Costume Designer Bernard B. Jacobs Theatre – New York City, New York
2006	<i>Wo Dzai: Shaolin Kung-Fu Workshop</i>   Dona Granata Assistant Costume Designer Workshop Production – New York City, New York
2005-2006	<i>The Wedding Singer</i>   Gregory Gale Associate Costume Designer Al Hirschfeld Theatre – New York City, New York
2005	<i>The Pillowman</i>   Scott Pask Associate Costume Designer Booth Theatre, New York City, New York
2005	<i>Dirty Rotten Scoundrels</i>   Gregg Barnes Costume Shopper Imperial Theatre – New York City, New York
2005	<i>The 25<sup>th</sup> Annual Putnam County Spelling Bee</i>   Jennifer Caprio Costume Consultant Circle In The Square – New York City, New York

- 2004      *La Cage Aux Folles* | Scott Pask  
Prop Furniture Fabric Swatcher  
Marquis Theatre, New York City, New York
- 2003      *Never Gonna Dance* | William Ivey Long  
Assistant Costume Designer  
Broadhurst Theatre – New York City, New York
- 2003      *The Boy from Oz* | William Ivey Long  
Assistant Costume Designer  
Imperial Theatre – New York City, New York
- 2003      *The Look of Love* | Martin Pakledinaz  
Associate Costume Designer  
Brooks Atkinson Theatre – New York City, New York
- 2002      *Amour* | Dona Granata  
Associate Costume Designer  
The Music Box – New York City, New York
- 2001      *Sweet Smell of Success* | Bob Crowley  
Assistant To the Costume Designer  
Martin Beck Theatre – New York City, New York
- 2001      *Mamma Mia! (Broadway)* | Mark Thompson  
Assistant To the Costume Designer  
Winter Garden Theatre – New York City, New York
- 2001      *Tom Sawyer* | Anthony Powell  
Assistant To the Costume Designer  
Minskoff Theatre – New York City, New York
- 2000      *Seussical the Musical* | William Ivey Long  
Assistant To the Costume Designer  
Richard Rogers Theatre, New York City, New York
- 2000      *The Green Bird* | Constance Hoffman  
Costume Shopper  
Cort Theatre – New York City, New York
- 2000      *Walt Disney's Aida* | Bob Crowley  
Assistant To the Costume Designer  
Palace Theatre – New York City, New York
- 1999      *It's My Party (And I'll Die If I Want To)* | Dona Granata  
Assistant To the Costume Designer  
72<sup>nd</sup> Street Theatre – New York City, New York
- 1999      *Do Re Mi* | David Woolard  
Assistant Costume Designer  
City Center – New York City, New York
- 1998      *Annie Get Your Gun* | William Ivey Long  
Assistant To The Costume Designer  
Marquis Theatre – New York City, New York

## NATIONAL TOURS

2004	<i>Scrooge</i>   Paul Farnsworth Associate Costume Designer National Tour
2003	<i>Tommy Tune's Paparazzi</i>   Dona Granata Associate Costume Designer Holland America Cruise Lines
2002	<i>Mamma Mia!</i>   Mark Thompson Assistant Costume Designer National Tour
2001	<i>South Pacific</i>   Gregg Barnes Associate Costume Designer National Tour
2001	<i>Walt Disney's Aida</i>   Bob Crowley Assistant To The Costume Designer National Tour
2001	<i>The Designated Mourner</i>   Dona Granata Associate Costume Designer European Tour
2000	<i>Annie Get Your Gun</i>   William Ivey Long Assistant To the Costume Designer National Tour
2000	<i>Copacabana</i>   David Woolard Assistant Costume Designer National Tour

## REGIONAL

2013	<i>The 39 Steps</i>   Jennifer Caprio Assistant Costume Designer Geva Theatre Center – Rochester, New York
2007	<i>Spamalot</i>   Tim Hatley Assistant Costume Designer Wynn Las Vegas – Las Vegas, Nevada
2007	<i>The Saint of Bleeker Street</i>   Dona Granata Associate Costume Designer Central City Opera – Central City, Colorado
2005	<i>Die Vögel</i> U.S. Premiere   Danila Korogodsky Associate Costume Designer Spoleto Festival USA – Charleston, South Carolina

- 2004      *A Wedding* | Dona Granata  
Robert Altman: Director  
Assistant To the Costume Designer  
Lyric Opera of Chicago - Chicago, Illinois
- 2004      *Salsipuedes* | Constance Hoffman  
Costume Swatcher  
Houston Grand Opera – Houston, Texas
- 2002      *The Markropulos Case* | Dona Granata Remount  
Assistant Costume Design  
Houston Grand Opera - Houston, Texas
- 1999      *On the Twentieth Century* | David Woolard  
Assistant Costume Designer  
Goodspeed Opera House – East Haddam, Connecticut
- 1999      *The Countess Maritza* | Dona Granata Remount  
Assistant Costume Designer  
The Santa Fe Opera - Santa Fe, New Mexico
- 1998      *Redhead* | David Woolard  
Assistant Costume Designer  
Goodspeed Opera House - East Haddam, Connecticut
- 1998      *Sweet Bird of Youth* | Martin Pakledinaz  
Assistant Costume Designer  
The Shakespeare Theatre - Washington D.C.
- 1998      *Madama Butterfly* | Michael Stennet Remount  
Assistant Costume Designer  
The Santa Fe Opera - Santa Fe, New Mexico
- 1998      *Salomé* | Martin Pakledinaz Remount  
Assistant Costume Designer  
The Santa Fe Opera - Santa Fe, New Mexico
- 1991      *Big River* | Janice Stauffer  
Assistant Costume Designer  
Nebraska Repertory Theatre - Lincoln, Nebraska
- 1988      *A Christmas Carol* | Larry Kaushansky  
Assistant Scenic Designer  
University Of Nebraska - Lincoln, Nebraska

## FILM AND TELEVISION

- 2021      *What If...* | Analucia McGorty  
Key Background Costumer (Pittsburgh)  
Apple TV
- 2020      *American Rust (s1)* | David C. Robinson  
Background Costumer (select)  
Boat Rocker Studios / Showtime

2018      *One Dollar (s1)* | David Tabbert  
Background Costumer (episodes 7 &8)  
CBS All Access

2011      *Batman 3: The Dark Knight Rises* | Lindy Hemming  
Costumer (Pittsburgh)  
Warner Brothers Pictures

2011      *The Next Three Days* | Abigail Murray  
Costumer (re-shoots)  
Lionsgate

2011      *Abduction* | Ruth Carter  
Background Costumer (select days only)  
Lionsgate

2011      *Mildred Pierce* | Ann Roth  
Men's Fitter  
HBO

2007      *Clash of the Choirs* | Merav Elbaz Belschner  
Costume Shopper  
NBC Television

2007      *Sisterhood of the Traveling Pants 2* | Dona Granata  
Costume Shopper  
Warner Brothers Pictures

2006      *American Gangster* | Janty Yates  
Ridley Scott: Director  
Assistant Costume Designer  
Universal Pictures

2005      *Filthy Gorgeous (pilot)* | Dona Granata  
Costume Assistant  
Showtime

2005      *A Very Serious Person* | Dona Granata  
Assistant Costume Designer  
Starec Productions, Daryl Roth Productions

2004      *War of the Worlds* | Joanna Johnston  
Steven Spielberg: Director  
Shopper  
Paramount Pictures

2000      *Life With Judy Garland: Me and My Shadows* |  
Dona Granata  
Robert Allan Ackerman: Director  
**\*\*Emmy Award\*\***  
Assistant Costume Designer  
ABC Television/ Alliance Atlantis



- 2013           **Second Stage Theatre**  
Milliner  
New York City, New York  
*Little Miss Sunshine* (Jennifer Caprio)
- 2012           **Pittsburgh Public Theatre**  
Milliner  
Pittsburgh, Pennsylvania  
*1776* (Martha Bromelmeier)
- 2012|2013|2016   **Utah Shakespeare Festival**  
Milliner  
Cedar City, Utah  
*Merry Wives of Windsor*                               *Scapin*  
*The Green Show*                                       *King John*  
*Peter and the Starcatcher*                           *The Cocoanuts*  
*The Three Musketeers*                               *Henry V*  
*Much Ado About Nothing*
- 2011           **Carelli Costumes, Inc.**  
Over-Hire Shopper  
New York City, New York
- 2010           **Pittsburgh Art Institute (local commercial)**  
Stitcher  
Pittsburgh, Pennsylvania
- 2010           ***The Next Three Days* (film—Abigail Murray)**  
Over-Hire Alterations  
Pittsburgh, Pennsylvania
- 2010           **Dan Kamin (mime artist)**  
Custom Mask Work  
Pittsburgh, Pennsylvania
- 2010           **First Niagara Bank (local commercial)**  
Craftsperson  
Pittsburgh, Pennsylvania
- 2009           **Rodney Gordon, Ltd**  
Over-Hire Milliner/Craftsperson  
New York City, New York  
*Bette Midler, "The Showgirl Must Go On"* (Constance Hoffman)
- 2005           **Carelli Costumes, Inc.**  
Over-Hire Milliner / Craftsperson  
New York City, New York
- 2004           **Alley Theatre**  
Craftsperson  
Houston, Texas  
*A Funny Thing...Forum* (Constance Hoffman)
- 2004           **Carelli Costumes, Inc.**  
Over-Hire Milliner / Craftsperson  
New York City, New York







- 2023      *...And A Nightingale Sang...*  
Bonnie Monte, Director  
Shakespeare Theatre Of New Jersey  
Madison, New Jersey
- 2022      *The Metromaniacs*  
Brian Crowe, Director  
Shakespeare Theatre Of New Jersey  
Madison, New Jersey
- 2019      *The Three Musketeers*  
Rick Sordelet, Director  
Shakespeare Theatre Of New Jersey  
Madison, New Jersey
- 2015      *JH: Mechanics of a Legend* (Workshop)  
Anya Martin McMillen, Director  
Hiawatha Project  
Pittsburgh, Pennsylvania
- 2008`     *The Little Foxes*  
Matthew Arbour, Director  
Shakespeare Theatre Of New Jersey  
Madison, New Jersey
- 2007      *The Play's the Thing*  
Joe Discher, Director  
Shakespeare Theatre Of New Jersey  
Madison, New Jersey
- 2006      *The Rivals*  
Matthew Arbour, Director  
Shakespeare Theatre Of New Jersey  
Madison, New Jersey
- 2005      *Life of Galileo*  
Joe Discher, Director  
Shakespeare Theatre Of New Jersey  
Madison, New Jersey
- 2004      *Beehive*  
Debbie Allen, Director / Choreographer  
Pre- Broadway Workshop  
New York City, New York
- 2004      *Boise* (New Play)  
Rob Bundy, Director  
Rattlestick Playwrights Theatre  
New York City, New York
- 2004      *Dealers*  
Bradford Olson, Director  
TheDrillingCompaNY  
New York City, New York

- 1997      *Measure for Measure*  
Eleanor Holdridge, Director  
The Shakespeare Theatre Young Co.  
Washington D.C.
- 1997      *Molly Sweeney*  
Susie Fuller, Director  
Playmakers Repertory Company  
Chapel Hill, North Carolina
- 1996      *The Hyacinth Macaw | Caucasian Chalk Circle |  
An Evening of Opera Scenes | The Fifth Of July*  
University Of North Carolina  
Chapel Hill, North Carolina
- 1994      *...And A Nightingale Sang... | Deathtrap*  
Eric Barr, Director  
Porthouse Theatre Company  
Kent, Ohio
- 1993      *A Picket Fence, Two Kids and A Dog Named Spot*  
Joy Reilly, Director  
Grandparents' Living Theatre  
Columbus, Ohio

## SCENIC DESIGN

- 1993      *A Picket Fence, Two Kids and A Dog Named Spot*  
Joy Reilly, Director  
Grandparents' Living Theatre  
Columbus, Ohio

## PRINT

- 2017 | Interview      “Unbuttoned: The Art and Artists of Theatrical Costume Design”      By E. Shura Pollatsek with  
Photos by Mitchell D. Wilson  
Routledge Press  
New York, New York
- 2012 | Interview      “Design is Not a Private Affair” by Mike Lawler      American Theatre Magazine (January) vol 29, no.1  
Theatre Communications Group  
New York, New York
- 2008 | Stylist      Fanfair: “Waiting In The Wings” Pgs 159,166      Vanity Fair (October)  
The Condé Nast Publications  
New York, New York
- 2008 | Stylist      Fanfair: “Come Fly With Me” Pgs 63, 72      Vanity Fair (June)  
The Condé Nast Publications  
New York City, New York

2004   Stylist	Clothes: She Said “Yes / Yuck” Pg 142	Cargo Magazine (Premiere) The Condé Nast Publications New York City, New York
2004   Stylist	“Pull Up A Chair” Pg 91	Cargo Magazine (May/June) The Condé Nast Publications New York City, New York
2004   Co-Stylist	“Livin’ Large: Big Star” (Kirstie Alley) Pgs COVER & 82-94	People Magazine (August 9) Time, Inc. New York, New York
2003   Stylist	Editor’s Photo (Run with Editor’s Letter)	Cargo Magazine (Multi-Issues) The Condé Nast Publications New York City, New York
2002   Stylist	“The French Confection” Pg 59	New York Magazine (Sept 9) New York Magazine Holdings New York City, New York
2001   Co-Stylist	“Sweet Smell Of Success” (Broadway Show Posters, Program, Miscellaneous Mailers)	Spot-Co Advertising – New York City, New York
1995-97   Author	Drama 64-Course Handbook (A University printed handbook to aid class instruction)	University of North Carolina Chapel Hill, North Carolina

## CONTINUED EDUCATION

<p><b>Intercultural Development Inventory (IDI)</b> Carnegie Mellon University Pittsburgh, PA</p> <p>2023</p> <p>“The Intercultural Development Inventory (IDI) is a widely used and effective cross-culturally valid assessment for building cultural competence.” Organized by Dr. Angelica Johnston-Perez, Associate Dean for Diversity, Equity and Inclusion at CMU, this assessment is meant to provide a base-level comprehension of the intersection of DEI work that the faculty and staff of the Carnegie Mellon College of Fine Arts possess and to provide groundwork for our future growth.</p>
<p><b>Finding The Keys: “Antiracist Approaches to Radical Recruitment in the Arts”</b></p> <p>artEquity Zoom</p> <p>2022</p> <p>This training course, led by Sharifa Johka is self-described as “a workshop experience designed to give you real-life recruitment and hiring solutions”. The work focuses on finding, hiring and retaining members of the BiPOC community.</p>
<p><b>Theatre Safety Training</b> University of Indiana-Evansville Zoom</p> <p>2021</p> <p>This was a specialty course organized for online presentation by industry renowned safety expert Monona Rossol.</p>
<p><b>How Light Interacts with Pigments of Skin Hue, Costumes and Scenery</b></p> <p>Associated Designers of Canada Zoom</p> <p>2021</p> <p>This online course led by respected Canadian lighting designer Sholem Dolgoy, helped participants of all disciplines to have language and empowerment around light and its affect and interconnectedness with their area of specialty.</p>

**An Introduction to BiPOC Hair and Makeup** Carnegie Mellon University Zoom 2021

This online workshop organized by Susan Tsu and deemed mandatory for the Costume population was taught by the then head of hair and wig maintenance at The Oregon Shakespeare Festival., Cherell Guyton. Ms. Guyton, as an artist “specializing in inclusive hair and makeup design”, provided participants with language products and sensibilities toward informed conversations with the BiPOC performance community.

**Anti-Racist Theatre in Context: Race, Identity and Ownership-Navigating Stereotypes. Biases and Privilege in Performance** Carnegie Mellon University Zoom 2021

“This space is for incoming first-year students and incoming graduate students to engage with the School of Drama Staff and Faculty. There will be three specific opportunities to ask questions and receive responses from staff. “ Taught by expert Michael Fossberg.

**The Listening Session 2** Carnegie Mellon University Zoom 2020

A thorough dialogue -- not just about whiteness, racism, and allyship -- but a deeper exploration about how this all impacts syllabi creation, scene selection, student engagement, and more. Participants will take THE LISTENING's foundational teaching and interrogate their choices in and out of the classroom, affording them the agency and accountability to broaden their ideas of the "Classics" and their responsibility as educators. Participation in Session #1 is a pre-requisite for participation Session #2.

An activism guide and BIPOC reference document with African-American, Asian-American, Latinx, Native-American, and international playwrights from the 1800's to present day will be distributed. These guides are meant as a stepping stone to deepen your knowledge about the wide range of BIPOC artists in the American and Global theatre outside of the largely straight, white male "Classics" in order to combat and dismantle the white supremacy within our theatrical canon.

**The Listening Session 1: Foundational Teaching**

Carnegie Mellon University Zoom 2020

The Listening provides Zoom “listening” sessions specifically geared toward white-identifying and white-passing persons, who want to learn more about how to actually harness their responsibility as allies in the fight against racial injustice & inequality. The Listening is also a space for BIPOC individuals, as we strongly believe that difficult and delicate conversations around race must be had openly, with everyone at the table, so that we can demystify the fear that too often paralyzes learning. In this way, The Listening provides a launching pad for deeper dialogue around race, racism, and allyship for all members of organizations. Leading the workshops are Tiffany Rachele Stewart (a black actress and university professor) and her partner Tyler Rivenbark (a white educator and playwright). Together they are saying the things that often go unsaid around white allyship, but delivering that truth in a way that emboldens and empowers. The Listening seeks to educate not only about what white people can & must do, but also about the mental, psychological, and paradigm-shifting considerations that white allies must be willing to accept, in order *to be able* to do the work necessary to dismantle the racist systems that their privilege perpetuates. The veil is being lifted powerfully for Listening attendees, who are leaving invigorated & inspired to finally do the REAL work.

Session 1: THE LISTENING's foundational teaching + Q&A

An activism guide and BIPOC reference document with African-American, Asian-American, Latinx, Native-American, and international playwrights from the 1800's to present day will be distributed. These guides are meant as a stepping stone to deepen your knowledge about the wide range of BIPOC artists in the American and Global theatre outside of the largely straight, white male "Classics" in order to combat and dismantle the white supremacy within our theatrical canon.

**Bridging The Gap Basics: Makeup Edition**

Bridging The Gap Online 2020

This online workshop taught by recognized industry expert Jerrilyn Lanier-Duckworth helped participants with language, products and processes for the use and application of makeup products formulated for the BiPOC community.

**Bridging The Gap Basics: A Look Into African American Hair for the Theatre**

Bridging The Gap Online 2020

This online workshop taught by recognized industry expert Jerrilyn Lanier-Duckworth helped participants to understand and utilize processes, products and language surrounding the styling and maintenance of textured hair.

<b>Cold Connections</b>	Society for Contemporary Craft	Pittsburgh, Pennsylvania	2018
This was a one-day workshop focusing on riveting as a way of joining metal jewelry elements. This workshop was taught by local jewelry artist and instructor at Waynesburg University, Katie Rearick.			
<b>Wheel 101</b>	The Union Project	Pittsburgh, Pennsylvania	2017
This beginning-level pottery exploration focused on centering clay and throwing bowls and cylinders on the potter's wheel.			
<b>54-745 History of Clothing I</b>	Carnegie Mellon University	Pittsburgh, Pennsylvania	2014
A life-long clothing history enthusiast, I sat in on the first semester of this class to learn what was being taught in our institution. The class was taught by Suttirat Larlarb.			
<b>54-814 Draping I</b>	Carnegie Mellon University	Pittsburgh, Pennsylvania	2012
As a way of refining my draping skills and better understanding how to prepare students to be ready to be successful in this course, I participated in this class during this fall semester. The course was taught by staff member and Costume Studio Manager, Ken Chu.			
<b>Lost-Wax Cast Rings</b>	Society for Contemporary Craft	Pittsburgh, Pennsylvania	2012
A two-day workshop exploring the fundamentals of the lost-Wax casting process taught by local jewelry artist and California University instructor Jim Bové.			
<b>Fashion Millinery Course</b>	Ming's House of Fashion	Richmond, Virginia	2011
A weeklong intensive focused on fashion millinery practices including flat pattern, fur felt, sisal, and sinamay blocking and finishing techniques.			
<b>The Art of Shibori</b>	Society for Contemporary Craft	Pittsburgh, Pennsylvania	2011
A two-day workshop exploring several major techniques utilized in the art of shibori.			
<b>30-Hour OSHA Training</b>	Carnegie Mellon University	Pittsburgh, Pennsylvania	2010
A semester long course that focused on general industry safety and health matters.			
<b>Nuno Felting</b>	Society for Contemporary Craft	Pittsburgh, Pennsylvania	2010
A one-day intensive workshop on basic nuno (combination of silk and wool) felting techniques led by local Felt Artist Annie Lawrence.			
<b>Introduction to Silkscreen</b>	Society for Contemporary Craft	Pittsburgh, Pennsylvania	2010
A one-day course focusing on basic techniques in silkscreen including proper printing practices. This workshop was taught by local artist Casey Droeger.			
<b>Advanced Nuno Felting</b>	Society for Contemporary Craft	Pittsburgh, Pennsylvania	2010
A one-day workshop on advanced Nuno felt techniques led by local and international Felt Artist Annie Lawrence			
<b>Wet Felt Workshop</b>	Society for Contemporary Craft	Pittsburgh, Pennsylvania	2010
A three-day course featuring a variety of wet felting techniques and the dyeing of raw wool taught by International Fibers Artist Chad Alice Hagen			
<b>Introduction to PMC</b>	Society for Contemporary Craft	Pittsburgh, Pennsylvania	2010
A one-day workshop introducing participants to basic skills, tools, and techniques used in the creation of Precious Metal Clay jewelry. This class was taught by certified Precious Metal Clay artist Donna Penoyer.			
<b>PMC Rings</b>	Society for Contemporary Craft	Pittsburgh, Pennsylvania	2010
A one-day workshop introducing participants to advanced Precious Metal Clay jewelry; topics included bezels, setting of stones, sizing of rings. This workshop was taught by certified Precious Metal Clay artist Donna Penoyer.			

<b>Private Silk Painting Lessons</b>	Society For Contemporary Craft	Pittsburgh, Pennsylvania	2010
Private hands-on lesson with renowned fiber artist C. Pazia Mannella who teaches in the Fibers and Materials Studies Area at Temple University in Philadelphia, Pennsylvania.			
<b>Surface Modification Using Silicone Caulk</b>	University of North Carolina	Chapel Hill, North Carolina	1996
A weekend workshop on 'out-of-the-box' surface modification techniques utilizing silicone caulk. This class was taught by Janet Bloor from Euro-Co Costumes in New York City.			
<b>Decorative Arts (Beading, Ribbon Trim, Fabric Flowers)</b>	University of North Carolina	Chapel Hill, North Carolina	1995
A weekend=long workshop teaching costume adornment techniques including beading, dyeing, decorative ribbon trims and handmade flowers. This workshop was taught by Polly Kinney from Barbara Matera Limited in New York City.			

**SERVICE**

**NATIONAL**

2022	<b>Promotion and Tenure Respondent, Sarah Smith</b> I was an external reviewer for advancement to Tenured Professor University of Indiana-Bloomington   Bloomington, Indiana
2021	<b>Student Portfolio Respondent: DePaul University</b> I served as a reviewer and point-of-contact for undergraduate students in the costume technician's program. REMOTE
2021	<b>Student Portfolio Respondent: Point Park University</b> I served as a reviewer and point-of-contact for graduate and undergraduate students in all design and technical discipline's. IN PERSON
2021	<b>Student Portfolio Respondent: University of Montana</b> I served as a reviewer and point-of-contact for undergraduate students in all design and technical disciplines. REMOTE
2020-2024	<b>USITT Emerging Creatives Showcase</b> I reviewed submissions for inclusion into the Young Designers' Forum held annually at the National Conference.
2019	<b>Promotion and Tenure Respondent, Becky Bodurtha</b> I was an external reviewer for advancement to the level of Senior Lecturer. Stanford University, Theatre and Performance Studies   Stanford, California
2018   2019	<b>USITT Young Designers' Forum Adjudicant</b> I reviewed submissions for inclusion into the Young Designers' Forum held annually at the National Conference.
2018	<b>USITT Young Designers' Forum Reviewer</b> National Convention   Salt Lake City, Utah
2010-24	<b>CMU Design &amp; PTM Representative at USITT Conference</b> Represented the School of Drama at the school booth at the USITT National Conferences.

- 2017 **Book Proposal Reviewer- “Practical Costuming” (DeJong)**  
Reviewed book proposal submitted to Focal Press / Routledge, a Taylor and Francis Group, for industry validity and utility.
- 2016 **Book Proposal Reviewer- “Collecting History: A Historical Pattern Archive” (Bernard and Linton)**  
Reviewed book proposal submitted to Focal Press / Routledge, a Taylor and Francis Group, for industry validity and utility.
- 2015 **Promotion and Tenure Respondent, Dr. Sarah McCarroll**  
I was an external reviewer for advancement to the level of full tenured Professor. Georgia Southern University | Statesboro, Georgia
- 2014 **USITT Young Designers’ Forum Reviewer**  
National Convention | Fort Worth, Texas
- 2012 **Kennedy Center American College Theatre Festival Region 2**  
Respondent for the Hair and Makeup Award Competition
- 2011 **USITT Young Designers’ Forum Reviewer**  
National Convention | Charlotte, North Carolina
- 2010 **USITT Young Designers’ Forum Reviewer**  
National Convention | Kansas City, Missouri

## COMMUNITY

- 2017-2019 **Bach Choir of Pittsburgh**  
I have been a member of the local Bach Choir for two seasons. The 2017-18 season was titled “War/Hope/Peace” and was a choral triptych featuring music by Haydn, Fairouz, Britten, Bernstein, and multiple settings of Dona Nobis Pacem. The 2018-19 season is titled “Rock Stars” and features music of Bernstein, Bach and The Beatles.
- 2014-2015 **Gay for Good (G4G) Community Volunteer**  
“Gay for Good aims to energize and mobilize the LGBT community to interact with the greater community by volunteering our time to various social welfare and environmental service projects.”
- 2011 **Guest Judge: The Fairchild Challenge**  
I was a judge for this competition that evaluated Pittsburgh area high school student groups on their creation of an “Olympic Wreath” holding the groups’ mission of ecology and conservancy at heart. Local winners were passed on to National competition. The Phipps Conservatory is a satellite partner for The Fairchild Challenge, “a multidisciplinary, standards-based, environmental education program designed and initiated at the Fairchild Tropical and Botanic Garden in Miami, Florida.”
- 2011 **Waffle Shop “Master of None”**  
Guest ‘specialist’ in trauma makeup on a web-cam series teaching a local resident new and interesting skills. I taught Dave Malehorn, University of Pittsburgh Cancer Center, how to apply scars, cuts, and three-dimensional wounds.

- 2010 **Tour and Lecture of Historic Clothing Collection**  
Provided a guided and lectured tour of the Carnegie Mellon University Historic Clothing collection to students in the Fashion History course in the Fashion Department at the Art Institute of Pittsburgh. This lecture was intended to help students to identify and appreciate period garments as research and inspiration tools.

## CARNEGIE MELLON UNIVERSITY

- 2019-2025 **Soft Technologies Focus in IDEATe**  
Several of my classes are part of the curriculum for students in the Soft Technologies focus within the interdisciplinary integrative Design, Arts, and Technology (IDEATe) program at CMU.
- 2018-2025 **MAM / MEIM Committee**  
I am the School of Drama representative to the Master of Arts Management (MAM) And Master of Entertainment Industry Management (MEIM) programs within the Heinz School of Information Systems and Public Policy.
- 2015-2017 **Berkman Grant Committee**  
I served as the CFA representative on the Berkman Faculty Development Grant Committee. This committee is tasked with awarding monies to support university wide projects undertaken by junior faculty in chronically underfunded areas. The committee reviewed applicants and awarded the available funds during the twice-yearly grant cycle. The Berkman Faculty Development Fund is a small grants program (up to \$10,000 for a 3-year period) in support of professional development.
- 2016 **Carnegie Mellon's Shakespeare**  
Helped plan and develop displays for the Posner Center featuring costume props and other paraphernalia from past productions of Shakespeare's plays as performed on the Carnegie Mellon University stages with history librarian Mary Catharine Johnsen.
- 2012-2014 **Carnegie Mellon University Faculty Senate Member**  
I served a two-year term with this organization which "In accordance with normal practice at major institutions of higher education in the United States, the professionals constituting the faculty bear a primary responsibility for all matters of educational and research policy and of academic freedom. As a means of discharging this responsibility, a chief purpose of the Faculty Organization is to examine these matters and formulate recommendations to the president and other appropriate persons."
- 2010 **Take Your Sons and Daughters To Work**  
Participated in the Carnegie Mellon University recognition of this national event. I taught a workshop on block printing. Students learned the basic principles of block print and then created simple blocks and printed a t-shirt to take with them.

## SCHOOL OF DRAMA

- 2024-25 **Search Committee, Head**  
Currently serving as Head of the Search Committee to select a new faculty Member, Tenure-Track Assistant Professor of Scenic Design.

- 2023-24      **Search Committee, Head**  
Currently serving as Head of the Search Committee to select a new faculty Member, Tenure-Track Associate Professor of Costume Design.
- 2022-23      **Search Committee, Head**  
Served as Head of the Search committee to select a new faculty member: Open-Rank Professor of Scenic Design to select new faculty member Chelsea Warren.
- 2021          **eUSITT “Booth” Coordinator**  
The annual USITT Convention was virtual during this season and I coordinated a Virtual “Booth” where prospective students could visit with faculty members during scheduled appointments during the convention experience.
- 2021          **Search Committee**  
Served as a member of the Search Committee to select new faculty members: Associate Professor of Dramaturgy, TJ Young and Assistant Professor of Dramaturgy, Kristi Good.
- 2021          **Search Committee**  
Served as a member of the Search Committee to select a new faculty member: Associate Professor of Stage Management, Miso Wei.
- 2020          **eShowcase: PTM Showcase Co-Coordinator**  
I helped to organize a virtual event to showcase our performers, designers and makers and put them in conversation with industry professionals. This event was conceived and organized in pandemic conditions. Hundreds of notable industry guests, alumni and were put in face-to-face conversation with students in an evening that started with formal presentation and discussion and ended in numerous specialized “Industry Conversation” breakout rooms. Associated with this task was a quick and immediate response when the pandemic forced the SOD to re-direct this expected annual event from “in person” to “virtual. This involved organization of dozens of professionals, student assistants, keynote speakers, social media campaigns, gift boxes organized and shipped, and the CMU office of Marketing and Communications.
- 2019-2024    **Content Advisory Committee**  
I was a member of this school-side committee comprised of students, staff and faculty whose mission it was to establish policy surrounding sensitive materials and procedures. Some of the outcomes included development of a more robust Intimacy Coordinator and intimacy policy surrounding productions and course work; audience advisory warnings; screening of production scripts for trigger warnings; inclusive dressing room and fitting room policies,
- 2019          **New York Design/PTM Showcase Co-Coordinator**  
I helped to organize the New York City Design Showcase event for this academic year with the idea that I will take over organization for coming years.
- 2018-2024    **LiNK Representative**  
This annual recruiting event organized by USITT and SETC helps prospective students get an introduction to the programs available to the at Carnegie Mellon University. I have spoken with students during all of these events including one in-person session in Atlanta, Georgia.

- 2015-2022      **Brag Board**  
Co-Organized alumni update bulletin boards in the Carnegie Mellon, School of Drama third-floor hallway. These boards allow current and prospective students to see how former students are using their degrees after graduation.
- 2014            **Search Committee**  
Served as a member of the Search Committee to select a new faculty member: Associate Professor of Stage Management, Molly McCarter.
- 2013            **Barbara Anderson Gala Committee**  
I was a member of this committee organized to celebrate the career of Barbara Anderson upon retirement after 42 years of service to the School and the University.
- 2012-2019     **Carnegie Mellon University USITT Convention Display**  
I was in charge of re-organizing the Carnegie Mellon University School of Drama booth that is utilized at the USITT Convention each year to draw prospective students by providing a clear identity for the School and its work.
- 2012-2017     **“Five Things” Brochures**  
I organized and saw to print the then new area descriptive handouts featuring the “Five Things You Should Know....” layout. The handouts outline the highlights of each area and the back features a current program of study. These are currently still used and are given to all incoming students and are also featured at our booths at USITT and SETC conventions.
- 2012-2013     **Lab Review Committee**  
Served on the Committee which chose the School of Drama season including *The Rivals*, *Angels in America, Part One: Millennium Approaches*, *Spring Awakening*, and *Romeo and Juliet*.
- 2011            **Search Committee**  
Served as a member of the Search Committee to select an additional faculty member: Associate Professor of Stage Management, Tayneshia Jefferson.

**COSTUME AREA**

- 2009-2025     **Costume Forum**  
The Costume Design and Costume Production faculty host this weekly lunchtime gathering of Costume Design and Production students to talk about pertinent topics not otherwise covered in the classroom. We also take this opportunity to introduce students to as many local and visiting guests as possible.
- 2016            **Search Committee**  
Served as a member of the Search Committee to select a new associate professor of costume design, Mindy Eshelman.
- 2016            **Search Committee**  
Served as a member of the Search Committee to select a new staff draper, Leslie Kennedy Maxon.
- 2016            **Search Committee**  
Served as a member of the Search Committee to select a new staff member: Costume Studio Manager, Tiia Torchia Lager.

- 2015 **Search Committee**  
Served as a member of the Search Committee to select a new staff draper, Grace Keenan
- 2015 **Search Committee, Head**  
Served as Chair of the Search Committee to select a new faculty member: Associate Teaching Professor of Costume Production, Hugh Hanson.
- 2014 **Search Committee**  
Served on the committee that interviewed and hired a replacement staff draper, Lindsey Slaugh
- 2013 **Search Committee**  
Served as a member of the Search Committee to select a new faculty member: Associate Professor of Costume Design, Suttirat Larlarb.
- 2013 **Search Committee**  
Served on the committee that interviewed and hired new Wardrobe Supervisor/Rentals Coordinator Jennifer Marks.
- 2013 **Search Committee**  
Served as a member of the Search Committee to select an interim staff Draper: Lindsey Slaugh.
- 2010 **Costume Production Program**  
Together with colleague Susan Tsu, presented to the University Council a prospectus outlining the development of a new degree line (Costume Production) within the School of Drama. This proposal was accepted and the program is currently in place.
- 2009 **Search Committee**  
Served on the committee that interviewed and hired new Wardrobe Supervisor/Rentals Coordinator Amanda Jenkins.

## STUDENT

- 2009-2025 **Design Showcase Preparation**  
Helped to prepare graduating undergraduate and graduate students for end of year Showcase activities through individual conferences and by taking part in Professional Preparation workshops.
- 2009-2025 **Prospective Student Interviews**  
Participated in the process of interviewing prospective undergraduate and graduate students during local weekend interview sessions.
- 2020-2021 **“Community in Times of Uncertainty”**  
This bi-weekly virtual cocktail gathering was a reaction to current and former students dealing with uncertainty and isolation during the pandemic. This was a widely-praised way of putting all CMU students and alumnae in one-on-one conversation.
- 2019 **SyncOnSet Training**  
I organized a Skype based training session of the film and television industry organizational tool “Sync On Set”. This session taught interested students the basics of the program that they could then implement in their classroom projects as applicable and be prepared to understand in industry settings upon matriculation.

- 2014-2017 **School of Music Makeup Consultant**  
Taught workshops on makeup application to groups of students performing in the season's operas. Groups of 15-20 students were advised on simple makeup applications and effectually helping to convey character through makeup.
- 2017 **Nominator, Barbara Matera Award**  
Nominated Costume Production student, Sylvi Re, for the USITT sponsored "Barbara Matera Award for Costume Making". Sylvi did not win the award.
- 2014-2016 **Senior Showcase Fashion Advisor**  
Advised Senior actors as to fashion choices suitable for interviews and presentation of their Senior Showcase materials.
- 2015 **Nominator, Barbara Matera Award**  
Nominated Costume Production student, Sharon Limpert, for the USITT sponsored "Barbara Matera Award for Costume Making". Sharon received the award this year.
- 2014 **Nominator, Princess Grace Foundation Award**  
Nominated Costume Design student Daniele Tyler Matthews for this prestigious Princess Grace award which recognizes early career and student theatre makers of note within their community. Daniele was ultimately awarded this grant.
- 2014 **Disney Recruiter**  
Organized a representative, Juliana Holcomb, Recruiter, Disney Campus Recruitment, Walt Disney Parks and Resorts, to come in and speak with students regarding opportunities within the Walt Disney organization.
- 2013 **Nominator, Barbara Matera Award for Costume Making**  
Nominated Carnegie Mellon Costume Production student Sophie Hood for the Barbara Matera Award for Costume Making. While I am confident in this student's ability, she was not chosen to receive the award.
- 2013 **Disney Recruiter**  
Organized a representative, Catherine O'Brien, Recruiter, Disney Campus Recruitment, Walt Disney Parks and Resorts, to come in and speak with students regarding opportunities within the Walt Disney organization.
- 2011-2012 **Senior Showcase Fashion Advisor**  
Advised Senior actors as to fashion choices suitable for interviews and presentation of their Senior Showcase materials.
- 2011 **54-267 | 867 Sound Design 1**  
Molded and cast ears for binaural heads outfitted with homemade microphones intended for experimentation with production archival recordings that capture spatial audio rather than standard stereo capture.
- 2010-11 **Pittsburgh Ooak (One Of A Kind)**  
A sales booth conducted during School of Drama Playground week which sold student, faculty and staff generated crafts. Proceeds from the booths (held at two Playground events) went to support student travel and accommodations to the 2011 Prague Quadrennial.
- 2010 **Nominator, Young Designers' Forum**  
Nominated three Carnegie Mellon costume design students for inclusion in the Young Designer's Forum. Two of the three were selected to participate.

2010 Nominator, Zelma H. Weisfeld Award  
Nominated two Carnegie Mellon costume design students for this national award. One of these students was the recipient of this award.

## AWARDS

2010-2011	<b>Wimmer Grant</b> (Grant For The Development Of Teaching) Carnegie Mellon University Pittsburgh, Pennsylvania
2001	<b>Primetime Emmy Award</b> <i>Life With Judy Garland:</i> <i>Me And My Shadows - Night One</i> Assistant Costume Designer
1993	<b>USITT Young Designers' Forum Participant</b> National USITT Convention Nashville, Tennessee
1993	<b>Outstanding Student Costume Design</b> USITT Ohio Section
1991-1992	<b>Fellowship Student</b> The Ohio State University Columbus, OH
1989 & 1990	<b>Romula Solde Villa Award   Technical Excellence</b> The University Of Nebraska – Lincoln Lincoln, Nebraska

## MEMBERSHIPS

2009-2025	USITT National Member
2011-2025	Member United Scenic Artists Local 489 (Pittsburgh-Costume Designer)
2002-2025	Member United Scenic Artists Local 829 (New York - Costume Designer)

## PROFESSIONAL ATTENDANCE

2024	USITT National Conference	Seattle, Washington
2023	USITT National Conference	St Louis, Missouri
2022	USITT National Conference	Online
2018	USITT National Conference	Fort Lauderdale, Florida

2017	Kennedy Center Honors (Carmen de Lavallade, Gloria Estefan, LL Cool J, Norman Lear, Lionel Richie)	Kennedy Center for the Performing Arts Washington D.C.
2016	Kennedy Center Honors (Martha Argerich, The Eagles, Mavis Staples, James Taylor )	Kennedy Center for the Performing Arts Washington D.C.
2016	USITT National Conference	Salt Lake City, Utah
2015	USITT National Conference	Cincinnati, Ohio
2014	USITT National Conference	Fort Worth, Texas
2013	USITT National Conference	Milwaukee, Wisconsin
2012	KCATF Region II Conference	Johnstown, Pennsylvania
2011	USITT National Conference	Charlotte, North Carolina
2010	USITT National Conference	Kansas City, Missouri
2008	Antoinette Perry (TONY) Awards	Radio City Music Hall New York, New York
2001	Primetime Technical Emmy Awards Ceremony	Dorothy Chandler Pavilion Los Angeles, California
1996	USITT Southeast Fall Conference	Greensboro, North Carolina
1995	USITT Costume Symposium "Putting It All Together"	New York City, New York
1994	USITT National Convention	Nashville, Tennessee
1993	USITT Ohio Section Spring Conference	Kent, Ohio
1992	USITT Ohio Section Spring Conference	Columbus, Ohio
1991	USITT Ohio Section Fall Conference	Cleveland, Ohio

## ALUMNI ACHIEVEMENT

<b>Matthew Torbett</b> (CP MFA, 20XX): Costume Studio Manager, Barrington Stage Company	Pittsfield, Massachusetts
<b>Katherine Chung</b> (CP MFA, 2025): First Hand, The Santa Fe Opera	Santa Fe, New Mexico
<b>Olivia Curry</b> (CD BFA, 2025): Stitcher, American Players Theatre	Spring Green, Wisconsin
<b>Caifeng Hong</b> (CD MFA, 2025): Millinery Apprentice, The Santa Fe Opera	Santa Fe, New Mexico
<b>Noelle Cremer</b> (CP MFA, 2024): Stitcher, Eric Winterling Studio	New York, New York
<b>Danielle Dulchinos</b> (CP MFA, 2024): Finalist- Patterns of Fashion (Costume Society)	London, England
<b>Clio Gordon</b> (CP MFA, 2024): First Hand, The Santa Fe Opera	Santa Fe, New Mexico
<b>Elyse Grimaldi</b> (CP MFA, 2023): Fabric Painter & Dyer, American Players Theatre	Spring Green, Wisconsin
<b>Ana Belen Cobos</b> (CP MFA, 2022): Wardrobe Assistant. Feld Entertainment, Inc.	International Touring
<b>Celia Kasberg</b> (CP, MFA, 2022): Costume Craft Artisan, Children’s Theatre Company	Minneapolis, Minnesota
<b>Alison Rexrode</b> (CP MFA, 2022): Costume Shop Manager, Univ. of Central Florida	Orlando Florida
<b>Derek St. Pierre</b> (CP MFA, 2022): Costumer and Supervisor Trustee for Local 489	Pittsburgh, Pennsylvania
<b>Jill Parzych</b> (CP MFA, 2021): Costume Studio Manager, Virginia Commonwealth Univ.	Richmond, Virginia
<b>Galen Shila</b> (CD BFA, 2021): Owner and Operator, Toadspool Tailoring	Massachusetts
<b>Jessica Cronin</b> (CD MFA, 2020): Costumer specializing in craft and garment work	Atlanta, Georgia
<b>Amanda Roberts</b> (CP MFA, 2019): Costume Workroom Supervisor, Univ. of Central Florida	Orlando, Florida
<b>Tessa Barlotta</b> (CP MFA, 2018): Freelance Costumer / Bill Hargate Studio	Los Angeles, California
<b>Keith Kelly</b> (CD BFA, 2017): Ager Dyer ( <i>Daredevil, The Gilded Age</i> ) Owner and Operator of fashion line keithkelly	New York, New York
<b>Marla Parker</b> (CD MFA, 2017): Adjunct Professor, Fiber Department, Maryland Institute College of Art	Baltimore, Maryland
<b>Sydney Remson</b> (CD BFA, 2017): Costume Shopper, Eric Winterling Studio	New York, New York
<b>Sharon Limpert</b> (CP MFA, 2016): Freelance Set Tailor and Background Costumer	New York, New York
<b>Rachael Ralby</b> (CP MFA, 2016): Costume Studio Manager, Paper Mill Playhouse	Milburn, New Jersey
<b>Sophie Hood</b> (CP MFA, 2014): Owner and Operator of Little Bird Sewing Studio	Williston, Vermont
<b>Ying-Jung Chen</b> (CD MFA, 2013): Buyer, Costumer, Dye Vat Coordinator, Universal Studios	Los Angeles, California
<b>Elisabeth Roskos</b> (CP MFA, 2013): First Hand, Parsons-Meares Ltd.	New York, New York
<b>Steve Markson</b> (CD MFA, 2011): Draper, John Kristiansen Studio	New York, New York
<b>Jillian Wilshke</b> (CD BFA, 2010): Specialty and Holiday Costumer for <i>Jimmy Kimmel Live!</i>	Los Angeles, California