
ABIGAIL KING CV

CONTACT INFORMATION

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SUBMITTED WORK

October 2017 – ‘Chatsworth House: Five Centuries of Style’ exhibition review. Submitted to The Fashion Studies Journal

EXPERIENCE

February 2018 – Costume designer – ‘Things I Don’t Say’ Neon Eye Productions

- As the designer for this theatre production I was responsible for researching and designing the costumes for 6 main characters and a couple of extras. I collaborated with the director to discuss character background and aesthetic and this informed my research.
- I sourced the majority of the costumes through vintage and charity shops, keeping within the budget.

September 2017 – Costume daily – ‘Outlaw King’ Loudoun Productions Ltd, Sigma Films and Anonymous Content, Netflix production

- As a costume trainee working on set I was responsible for making sure costumes were cleaned and organised at the beginning and end of the day. I helped clean and dry costumes and made sure everything was readying for the next day.
- On set I helped conduct costume checks, going over the actors in between takes to make sure continuity was maintained.
- I helped move costume kits around on set, carrying heavy bags between base and set location.

Sept – ongoing 2017 Stylist and visual merchandising assistant at Biscuit Clothing

- I am responsible for the day to day running of the shop. Working within a small team to organise the stock rotation and replenishment, organising the shop floor and stock room, conducting transactions and handling cash.
- I also work on the visual merchandising for the shop floor and window displays and help organise photoshoots for social media posts.
- I work closely with the ecommerce Coordinator to organise web sales, processing the orders and dispatching them. I handle customer queries regarding returns and aim to provide solutions to any problems that arise and give excellent customer service.

July 2017 – Stockroom assistant and runner (temporary position) at Outlander LBP Productions

- Organised the costume store room, fabric stockroom and managing the arrival of new stock.
- Running errands; driving to fabric stores in Glasgow, collecting orders and helping around the workroom doing basic sewing tasks, ironing and helping the design team with research.
- I also worked closely with the costume storeroom manager to organise the costume database, cataloguing items and making sure everything was correctly referenced.

June – Sept 2017 Style Consultant at Phase Eight

- I worked to deliver excellent customer service, helping customers and building outfits. Observing and understand how women dress and to get an idea of what their looking for.
- Other aspects of my job include stock rotation and replenishment, organising the shop floor and stock room, conducting transactions and handling cash.

May – July 2017 - Intern at Gallery 23, Edinburgh

- Fashion and costume intern. I worked mainly on graphic projects, creating banners and posters. Using Adobe suites I created, altered and adapted original artwork from A4 posters to 3 meter banners. I also advertised the exhibitions on social media and contacted artists I thought would be appropriate.

August 2016 – June 2017 Costume Designer - ‘From The Hill I Can See Everything That Happened To Us Here’ Neon Eye Productions

- As costume designer I was in charge of organising the team, looked after petty cash, and created budgets, call sheets and schedules.
- I researched and designed for all the characters. I also sourced appropriate clothing from high street and charity shops keeping within the budget. On set I dressed the actors, helped with set dressing and kept notes on the costumes for continuity checks.

August 2016 – Costume and Set Assistant - Magnetic Opera ‘La Bohème’

- As the costume and set assistant I sourced items for characters and styling their looks, and helping to breakdown pieces of clothing using a variety of breakdown techniques. I helped with building the set and breaking down the furniture. I did quick alterations to some pieces and help adapt and customise them.
- I also worked backstage during the performances organising the backstage area, keeping the costumes clean and tidy and dressing the actors for the show, including doing quick changes.

June – August 2016 ‘A Midsummer Night’s Dream’ Edinburgh Graduate Theatre Group

- I designed and helped source the costumes, working collaboratively with the other designers to create a production that had a cohesive look to it. I helped with styling the actors and creating individual looks that conveyed character.
- I was also in charge of the budget and organising the meetings with the director, other members of the costume department and the actors.

September – December 2015 Collaboration project with the Scottish National Gallery of Modern Art

- I collaborated with the museum on a dance performance piece inspired by the work of Roy Lichtenstein. For this unique performance I worked with dancers to interpret the themes in the work and designed and made two costumes for the final performance in front of the art work.

June – July 2015 Costume trainee, Lyceum Theatre

- I worked at The Lyceum Theatre in their costume department, aiding their designers in their design process, sourcing and making, and styling looks for three different performances.

January – May 2015 Head costume designer, Johnny Hughes Films – A Foreign God

- I ran the costume department for this film, my main responsibilities were designing and organising as well as being on set during filming. I worked with the director to achieve his creative vision and with a small team I designed the costumes for 14 characters, breaking down and distressing a number for the homeless characters.
- I was in charge of a small budget, worked within a budget and with this sourced items.

May 2015 Costume supervisor, Lucy Barnes Films - Lucid

- I was in charge of the wardrobe on set, organising the costumes, dressing the actors and maintaining continuity whilst filming.

April 2014 Intern, Hope House Costume Museum and Restoration Workshop

- Whilst working for Notty Hornblower I organised her collection of vintage clothing and costumes. Helping to restore some of the clothing and put on fashion shows.
- <http://www.hopehousemuseum.co.uk/>

SKILLS

- I have worked on developing a number of skills that relate to designing and making. I have built-up a good working knowledge of industrial equipment, including sewing and CAD embroidery machines, irons and printers etc. I am confident when using all these machines. I am also skilled in hand sewing, whether it be quick alterations or hand embroidery.
- Similarly I have a good working knowledge of pattern drafting and garment construction, in contemporary and historical pieces, I can confidently sew and can produce pieces quickly when needed.
- I have experience in corset construction, millinery and costume breakdown. I have worked with many different ways of creating interesting textiles. I've worked predominately with embroidery, applique and printing techniques, including beading, digital and screen printing, and weaving.
- I am capable on all Adobe Creative suits; including photoshop and illustrator.
- I have created my own website and have knowledge of how to create, change and maintain a website.
- I am experienced with running a professional and personal social media portfolio; using platforms such as LinkedIn, Instagram and Facebook, I have also built up communication skills when presenting and discussing my work, working collaboratively and talking to the public.
- I'm well connected here in the UK and internationally; building up a variety of connections with many industries and people; this has helped me diversify my work, and inspired me to collaborate as much as possible. I'm outgoing, passionate and driven. I'm easy to work with and have experience working in teams.
- Having worked in retail spaces previously I have experience with tills, card machines and the day-to-day running of shops. I am very familiar with standard health and safety procedures.
- I have a UK driving license

EDUCATION

2014 – 2017

BA Hons Performance Costume, University of Edinburgh

2013 -2014

Art and Design Foundation Diploma - Merit, University College Falmouth

2011 -2013

A-levels, Tanglin Trust School, Singapore

- A* - A2 Psychology
- A* - A2 Extended Project Qualification
- A – A2 English Literature
- C – A2 Art and Design
- C – AS History

References:

1. Megan Baker

Programme director, Edinburgh College of Art

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2. Molly MacDonell Finlayson

Costume designer; Magnetic Opera

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