

Scenic Designer

The Scenic Designer is responsible for the design of the physical setting(s) including the set and hand props and for the supervision (along with the Technical Director) of their execution as suggested by the guidelines in this Manual. Working with the Director, Costume Designer, Lighting Designer and Technical Director s/he should strive for a total understanding of the different production concepts. Student designers are under the direct supervision of the Faculty Scenic Designer and Director.

In position of Scenic Designer, you are an integral member of the production team. As such you are required to take part in every day of load in and tech day. These days are usually a Saturday and a Sunday.

Also, because of your position, you will most decidedly need to put in more than the three to four hours per week in the shop that is required of all practicum students. Indeed, you will need to be in your shop for every day of the build / hang / etc., to assist in work which needs to be accomplished. If you have questions regarding this, please discuss this with your mentor.

PRE-PRODUCTION

1. Read the play and become thoroughly familiar with it. A copy will be available through the Theater Program Head.
2. Read the other relevant sections of this manual to determine and understand the adjacent and overlapping duties of your associates.
3. Attend the Design & Production Meetings with the Director and other production members as arranged to discuss basic concepts, theatrical images, theme and viewpoint, style and scheme of production, mood and atmosphere, period, locale, dramatic importance of space relationships and organization including such physical problems as acting areas, entrances, levels, openings, unusual technical problems, dramatic emphasis involved, suggestions of color, surround and masking, and budget. The Costume and Lighting Designers and Technical Director should be involved at this stage. Individual conferences with each member of the production staff may be various and many.
4. Develop rough perspective sketches and a floor plan at 1/4" or 1/2" = 1'-0" scale. The sketches should include a suggestion of mood and atmosphere and include a human figure or figures. These may be in color. A rough scale model may be included if it is necessary to more graphically explain your idea.

5. Submit these developments to the Director and your Faculty Set Designer at the Production Meetings for further discussion. A preliminary budget estimate may be discussed at this time.
6. Confer with the Costume Designer regarding color and textures, particularly in regards to setting, drapery, upholstery, etc.
7. Confer with the Lighting Designer regarding color and textures, particularly in regards to setting, drapery, upholstery, etc., and standard or special technical problems which may involve lighting.
8. Establish a close working relationship with the Technical Director. Remember s/he is going to have to build the set within the assigned budget. Keeping him/her involved as your final design develops will help eliminate later decisions to cut or alter parts of the setting because either time or money is lacking.
9. Complete your revisions in sketch and floor plan. Submit to the Director and your Faculty Designer for final approval.
10. With the approved final sketches and floor plan the drafting phase of the production can begin.
 - a. Draft a final floor plan at $1/2" = 1'-0"$ or $1/4" = 1'-0"$ scale on drafting vellum for final approval. Include scenic element identifications and masking solutions. You may be assisted by the Assistant Designer or Technical Director.
 - b. A $1/2" = 1'-0"$ scale model may or may not be required. Consult with your Faculty Advisor regarding this step. You may be assisted by the Assistant Designer.
 - c. Draft at $1/2" = 1'-0"$ scale complete Front Elevations on drafting vellum. Relate these plates to your floor plan identifications and include a projected floor plan of these elevations directly below each unit. The Technical Director and ATD will use these drawings as a guide in drafting rear elevations and construction drawings.
 - d. Draft at $1/4" = 1'-0"$ scale on drafting vellum or its equivalent a Center Line Sectional Elevation of the setting, include vertical trims and masking. Confer with the Lighting Designer and his/her Faculty Advisor concerning these problems. Establish vertical trims early. You may be assisted by the Assistant Designer.
 - e. In complex productions a shift and hanging plan may be necessary. Draft at $1/4" = 1'-0"$ scale on drafting vellum. You may be assisted by the Assistant Designer or Technical Director.
11. After final approval of the floor plans, the Technical Director will print copies as indicated below. Original draftings should not be used in the shop. Keep the originals in safe storage.

1 copy for the Director 1 copy for the Designer
1 copy for the Technical Director 1 copy for the Lighting Designer

1 copy for the Stage Manager 1 copy for the Faculty Scenic Designer 2 copies for the shop crews 1 copy of rendering for Costume Designer

12. After final approval of the Sectional Elevation, the Technical Director will print copies as indicated below. Keep the original in safe storage.

- 1 copy for the Lighting Designer
- 1 copy for the Technical Director
- 1 copy for the Stage Manager
- 2 copies for the shop crew

13. Render in color a finished measured perspective sketch of the setting(s) at 1/2" = 1'0" scale or larger. If in doubt about this sequence consult your Faculty Advisor. Include a figure or figures in this sketch, preferably choosing a dramatic moment in the action of the play. Once the general color scheme is approved by the Director and Faculty Advisor complete all necessary paint elevations (scale: 1" = 1'0"). Determine amount of paint needed and discuss procedure techniques with the Scenic Artist and Faculty Set Designer

14. Attend the Production Schedule Conference with the Technical Director. Bring your plan(s), sketches, and model, if any. Assist in planning the schedule.

REHEARSAL/PRODUCTION PERIOD

15. The production staff will attend the first rehearsal (usually a read through of the script) to present their designs and familiarize the cast with the design interpretation.

16. In conjunction with the Technical Director plan your work so that the crew can begin work promptly when they arrive at work sessions. If you cannot be present, someone must be there who can supervise work such as the prop master, scenic artist, assistant designer, etc.

17. See that no standard equipment or prop furniture is modified in any way for special use without express permission of the Faculty Technical Director.

18. Attend as many run-throughs as possible.

19. Make modifications and changes on all copies of floor plans, sections, and hanging plots and other pertinent drawings in red ink or colored pencil. Keep all members of Production Staff and Team informed of such changes.

20. Your work with the Costume Designer will involve the following:

a. Conferences in terms of production approach, style, scheme, scale, period, etc. close attention to color choices and unity, particularly in terms of over-all color concepts, unity of color, setting, drapery, upholstery, etc. You may be asked to supply color samples or collage.

c. Discussion of possible physical problems in the setting which may affect costume, e.g. door opening size and module of steps or platforms, rough and abrasive tread areas, wall areas or textures, etc.

21. Your work with the Lighting Designer will involve the following:

a. Conference over production approach, style, scheme, period, special or difficult lighting problems, etc.

b. Present color rendering, model, paint elevations, fabric samples, textures, etc.

c. Conference to establish vertical trims, masking, tormentor or side light positions. Supply him/her with floor plan(s) including finalized masking and completed Section-on-Center Line including finalized vertical trims, as soon as these are available.

d. Notify him/her immediately of any changes which will affect his work.

22. Your work with the Technical Director will involve the following:

a. Review in detail all plans, developed front elevations, models, drawings, etc.

b. Assist in developing the Sectional Elevation and hanging plans, if necessary.

c. Assist the Technical Director in keeping within the production budget.

d. Do not spend any money without prior authorization of the Technical Director.

e. Do not by-pass the T.D. in dealing with the crew heads. Keep him/her informed.

f. Notify the T.D. immediately of any changes in the technical developments of the design.

23. Your work with the Stage Manager will involve the following;

a. Secure from the Stage Manager the descriptive property list which should include necessary set and hand props. Discuss with him/her and the Director any special or unusual requirements.

b. Check with S.M. daily regarding any modifications, additions, or deletions on the property list.

c. Check to see if there are any "necessary" props to be used in rehearsals and instruct the Prop Preparation Crew Head to assist the S.M. in providing the necessary items.

d. Provide the S.M. with a floor plan and assist him/her in laying out accurate floor plan(s) in the rehearsal area and on the stage.

24. Depending on the complexity of the production and availability you may or may not be assigned an Assistant Designer. If not you will be responsible for the following.

a. Prepare the floor plan(s) at $1/2" = 1'0"$ or $1/4" = 1'0"$ scale on drafting vellum or its equivalent, including furniture, set pieces, properties. Include scenic element identifications.

b. Construct a model of the setting at $1/2" = 1'0"$, if required.

c. Prepare your painter's elevations with proper identifications in the required scale and render them. The Assistant Designer may prepare your paint elevations only to the extent of copying your Front Elevations in pencil for you to render.

d. Make the cartoons of your painter's elevations, cover the renderings with acetate and provide appropriate grids.

e. Obtain any special props, fabrics, textures, etc.

25. Your work with the Properties Master will involve the following:

a. Provide him/her with a complete descriptive property list including set and hand props which are under his/her jurisdiction.

b. Provide him/her with clear and detailed descriptions, sketches, color samples, fabrics, etc., for all props, curtains, hangings to be pulled from stock.

c. Supervise the selection, development, refurbishing, or modification of all stock props.

d. Supply him/her with construction drawings and color renderings for all props to be constructed.

e. Assist in the location and selection of all borrowed pieces,

f. Together with him/her and the Faculty Scene Designer get early approvals from the Director on all items.

g. Supervise the selection of all purchased items.

26. Your work with the Scenic Artist will involve the following:

a. Provide the Scenic Artist with Paint Elevations at $1/2" = 1'0"$ or larger for all drops, fabrics, legs, borders, etc. which are to be pulled from stock or constructed for painting. Include color swatches.

b. Supply him/her with Paint Elevations for all scenic units at $1/2" = 1'0"$ scale or larger and include color swatches and textures.

c. With him/her and the Faculty Designer check the stock of paint, dyes, special supplies, textures, and equipment well in advance of need. Draw up a list of necessary items and give to the Technical Director to order.

d. Confer with the Scenic Artist and the Faculty Designer regarding painting techniques.

e. Supply him/her with paint chips for all prime coats, lay-in color, textures, etc.

f. Supervise the execution of all painting and where possible, execute the finishing work yourself.

27. You may or may not be assigned a Special Projects Crew Head depending on the complexity or special problems involved in the production mounting such as welding, plastics, film, complex rigging devices etc., etc. If assigned, your work with the Special Projects Crew Head will involve the following:

a. With him/her and the Technical Director discuss the nature and limits of the special project assignment.

b. Provide the necessary drawings and plans for the execution of the assignment.

STRIKE

28. Assist the Technical Director in the orderly strike of the set and properties.

29. Work with the Properties Master to see that all props are cleaned and stored properly.

30. Help return any borrowed props either during strike or on the following work day.

I, _____ have read the above job description for my duties as _____ for the production of _____. I realize that these duties may be adjusted for, but not limited to the following reasons, show complexity, cast/crew size, cast/crew experience, etc. I will carry out my duties to the best of my abilities and ask questions when I need help.

Signed & Dated,

Student

Faculty