

University of Washington Design Package Requirements

Scenic

Due at Faculty Check-ins (2 weeks before Preliminary Deadline)

Please bring process work every week to Seminar. Depending on your play and your process, that could mean:

1. Research: inspirational, historical, etc.
2. Visual representations of color/material ideas.
3. Rough sketches
4. Ground plan and section (other drawings as necessary)
5. White models/ Sketch models

It is also expected that you are checking in with the shop staff (especially the TD, Scenic Charge, and Props Designer) a minimum of THREE TIMES before Prelims. This can happen in conjunction with Seminar, as class will sometimes meet at the shop.

Due at Preliminary Designs (also due in Seminar one week prior)

The shop must receive hard copies of all drafting as well as submitted digitally as AutoCAD or Vectorworks files. Your goal is to provide sufficient information to budget the show including:

1. ½" Ground Plan, labeled with sightlines noted. (hard copy)
2. ½" Center Line Section (hard copy)
3. Other drafting as determined by TD or Faculty Advisor (hard copy)
4. ¼" (White) Model
5. Storyboard
6. List of all scenic elements including furniture.
7. Detailed research: inspiration, historical, furniture, props, etc.
8. Fleshed out visual representations of color, texture and material ideas.
 - a. Enough for the Scenic Charge to understand the scope of your design.
9. Special effects requests
 - b. blood/water/dirt/ automation etc.

Due at Final Package (also due in Seminar one week prior)

Final version of Design - all information necessary to start build in consultation with Scenic Shop manager.

1. ¼" Color Model
2. Ground Plans:
 - a. Including composite, shift plot and other plans to fully communicate scenic shifts

- b. Detailed drawings (as needed)
3. Center Line Section
4. Elevations of all Units
5. ½" Paint Elevations (Must be a physical copy)
6. List of all scenic elements
7. Detailed special effects requests
8. Props
 - a. Prop research
 - b. Set dressing list
 - c. Detailed properties drawings as needed (think items that you will want to be built)

Due at Budget Revisions

1. Revisions of the Final Package as discussed with Shops

Costumes

Due at Faculty Check-ins

Please bring progress work every week to seminar.

Due five weeks before prelims (printed):

1. Costume Plot
 - c. Including all changes with rough timings
 - d. Including any SFX noted in script

Due four weeks before prelims (printed):

1. Research: inspirational, historical, etc.
2. Revised costume plot

Due three weeks before prelims (printed):

1. More Research: inspirational, historical, etc.

Due two weeks before prelims (printed):

1. Sketches, all characters (fully colored not needed)
2. Visual representations of color/material ideas.
 - e. Actual swatches not necessary, but have fabric swatches for weight and texture that we can discuss

Due one week before prelims (printed):

3. All prelim information so that we can discuss and revise

Due at Preliminary Designs

Sufficient information to budget the show submitted digitally via Google Drive to Costume Shop Manager:

1. Sketches and specific research for each costume
 - a. Color not necessary
2. Detailed research: inspiration, historical, etc.
3. Visual representations of color and material ideas.
 - a. Swatches not needed yet
4. List of Special effects
 - a. blood, prosthetics, water, etc.
5. Costume Plot
 - a. Including all changes with rough timings
6. Special craft needs
 - a. major dying, distressing, etc.

At this point costume designer will meet with Costume Shop Manager to discuss scope of the show, any red flags, and number of builds. Costume designer will adjust the design as necessary for budget and labor.

Due at Final Package

Final version of Design - all information necessary to start build in consultation with costume shop manager regarding number of builds and scale of design

All information should be submitted digitally to Costume Shop Manager via google drive and a printed copy in Designer binder

1. Final Color Drawings for each costume
2. Specific research for each costume
3. Fabric Selection - swatches
4. Full head to toe Piece list. Make sure to include in addition to clothing:
 - f. Hair
 - g. Makeup
 - h. Shoes
 - i. Accessories
 - j. Undergarments
5. List of Special effects with accompanying research
6. Craft needs broken down by sketch with accompanying research
7. Costume Plot
8. Hair Research
9. Draper packets
 - k. Sketch of build
 - l. Research for build
 - m. Fabric swatches

At this point the costume designer will meet with the Costume Shop Manager to go over the final design and get the show ready to go into the shop. All necessary changes for budget and labor constraints should be discussed and agreed upon.

Due at Budget Revisions

1. Revisions of the Final Package as discussed with Shops
2. Show Binder

Costume Designer and Costume Shop Manager agree that the show is achievable as designed and the Costume Designer will formally present their designs to the Costume Shop, meet with the drapers, and move the show into the shop.

Costume Designer Responsibilities during Build

1. Set up the show costume binder in consultation with the Costume Shop Manager
2. Set up costume rack with:
 - n. Dividers
 - i. Label both sides with the First and Last name of Actor, Character underneath
 - o. Ditty bags
3. Work with Costume Shop Manager to source all shopped items
4. Present the costume designs to the Costume Shop
5. Read rehearsal reports & respond as appropriate within 24 hours
6. Pull rehearsal clothes & deliver to rehearsal in communication with Stage Manager
 - p. Off-Book deadline is generally when the actors will start wearing rehearsal clothes
7. Attend weekly shop meetings & report on show progress
8. Set up for, attend all fittings, restore fitting room after fitting
9. Attend all production meetings
10. COMMUNICATE daily with the shop, the director, and the stage manager

Costume Designer Responsibilities for first rehearsal

1. Costume designer will present sketches at first rehearsal and key research for the actors. They should also be prepared to talk about their big ideas in the design and how it relates to the overall show ideas.

Costume Designer Responsibilities during Tech

1. Attend all technical rehearsals & previews
2. Attend all production meetings
3. Send work notes to costume shop in the evening after tech
4. Check in with the costume shop in the morning to go over notes and answer questions

5. Check in with wardrobe crew
6. COMMUNICATE daily with the shop, director, and stage manager

Costume Designer Responsibilities after Show

1. Costume Designer will assist in striking the show in coordination with the wardrobe lead.

Lighting

Due at Faculty Check-ins (2 weeks before Preliminary Deadline)

1. Research: inspirational, historical, etc.
2. Show Breakdown
3. Conceptual Approach - Information about what is important to the designer in lighting the production.

Due at Preliminary Designs

1. Detailed Research
2. Initial Conceptual Approach for Lighting
3. Anticipated Rental Equipment
4. Anticipated Practicals, Light Up Scenery, or Light Up Costume ideas
5. Anticipated Special F/X
6. Anticipated Follow Spot Operators/Positions, if necessary.

Due at Scenic Finals Package

1. Finalized Practicals List
2. Detailed Drawings and Equipment lists of Light Up Scenery
3. Anticipated Rental Equipment List
4. Equipment requests from Shared inventory
5. Anticipated Added Positions

Due at Prelim Light Plot (1 week before Plot Due)

1. Prelim Light Plot
 - q. Most systems in place
 - r. Moving Light Positions
 - s. Added Positions: Booms, Added Pipes, etc
2. Rental Equipment List
3. Prelim Color & Template Schedule

Due at Final Light Plot

1. Light Plot
2. Channel Hookup

3. Rental Equipment List
4. Final Color & Template Schedule