

Week	Label	Sets	TD	Costumes	Lighting
1	Concept Mtg	Be prepared: designer has read the script, done basic analysis via notes. Designer has spoken to the director, and has done some preliminary research.	Be prepared: TD has read the script several times and is familiar with plot, set, scene shifts, and large set-like properties. Listen to hear what it is that the director is actually requesting; take notes	The designer should come to this meeting thoroughly familiar with the play, and should have spoken to the director about the possible settings for the production. A costume plot generated from the original script and A list of questions the designer may have about the text or costume references should also be brought to this meeting. Bring a broad range of inspirational research	<ul style="list-style-type: none"> <li>• Designer should have read and analyzed the script.</li> <li>• Has spoken with the Director.</li> <li>• Is prepared to discuss potential period and/or staging styles.</li> <li>• Is prepared to share visual /emotional/ intellectual reactions to the play.</li> <li>• Presents early image research.</li> </ul>
2	Focused research	Research images are presented in an organized and focused format showing style, palette, inspiration, selected detail ... though may be general enough to offer options for further design development.	Attend meeting with purpose of determining possible scope of production, special problems. Respond to questions; be prepared to research answers	The costume designer should have at this meeting research applicable to the direction for the production. Discuss scope of the production RE; time span, how changes will be accomplished—how large the cast will be. Styles of period movement, weaponry and etiquette should be covered, if necessary.	<ul style="list-style-type: none"> <li>• Presents additional research based on the previous discussions</li> <li>• Has objectives for the lighting design and ideas about the role lighting will play in this production.</li> <li>• Reacts to scenic and costume ideas.</li> </ul>

3	<b>Set/Cost Roughs</b>	Early development of set, but in visually organized form that expresses a design idea. This must include: Rough front sketches, collage (if appropriate) and rough GP (hand drawn).	Attend meeting; ask questions; be positive, but realistic	For this meeting, the costume designer should have an adjusted costume plot to discuss with the director. The costume designer should present research applicable to each character, or groups of characters, as is called for . This might be a good meeting for the whole team to talk through the show scene by scene---with attention to how costumes, scenery and lighting might be utilized.	<ul style="list-style-type: none"> <li>• Reacts to scenic and costume ideas.</li> <li>• Preliminary discussion of lighting concepts and how they affect the production.</li> </ul>
4	<b>Sets/Cost Prelims</b>	The design is developed and updated. This is a developed proposal. It includes white model, color palette, and any revisions that may have been influenced by budget estimate or director's response to previous development.	Requires both sketches and hard numbers organized by units so that designer/director can set priorities in the event of cost overrun. Due the following <u>Monday</u> to UT-TD and UT-production manager; present at <u>Wednesday</u> meeting when the designer presents a "developed" proposal.	A complete set of drawings for each character and group is presented either in thumbnail/plot for, or as line drawings --with supporting research A fabric collage for the show should be presented .	<ul style="list-style-type: none"> <li>• Presents refined images and more specific color sense.</li> <li>• Reacts to scenic and costume ideas.</li> </ul>
5	<b>Walk Thru</b>	Designers & Director: Walk thru show scene by scene			

6	<b>Finals: Sets/Costumes</b>	<p>This is the presentation of the final, established design. It includes presentation model (either white or painted) plus renderings and/or storyboard sketches. GP and section is established. Color is clearly indicated, whether through color rendering, swatches or paint elevations (though formal paint elevations are not due to shop until after design drafting is completed). [Commence formal design drafting.]</p>	<p>This is the presentation of the final, established design and the commencement of formal design drafting. Last good opportunity to identify design/blocking requirements; ask questions.</p>	<p>A full set of finished costume plates clearly delineating character and with all the information necessary for the show to go into the shop, or to be pulled/shopped are due. The entire show should be swatched to show color palette/texture choices---even pulled/rented costumes. Built costumes may contain actual or ideal swatches. A final costume/change plot should be presented to the director for approval, and a final budget breakdown submitted to the shop manager. Final refinements/ adjustments for set/costume integration is noted.</p>	<ul style="list-style-type: none"> <li>• Presents specific images as they directly relate to design concept</li> <li>• Presents requests for specific instrumentation, effects, or projection to the producer with cost estimates. (Research should include specific product research, cut sheets, rental/purchase prices including shipping, Excel budget)</li> <li>• Reacts to scenic and costume ideas.</li> </ul>
7	<b>No Meeting</b>				

8	<b>Set Drafting Due</b>	Standard design drafting in 1/2" scale is complete, including all plans, elevations, sections, and detail blowups. Copy to TD, Director, Lighting Dsr, Stage Mgr.	Friday, DUE: Design Drafting to TD ; commence with shop drawings if not already underway	No Meeting Unless Necessary	No Meeting Unless Necessary
9	<b>Build Starts</b>				
10	<b>Finals: LX/ Paint Els (sets)</b>	Formal paint elevations in 1/2" scale to Paint shop. Depending on the nature of the design, instructions to paint shop may be given as specific paint swatches ... <i>all</i> painted elements in the set are accounted for.	Shop drawings to UT-TD for review <u>Thursday</u> . Drawings must be approved before construction begins, although materials may be ordered in advance if authorized by UT-TD.	View lighting design presentation with a view to how all the design elements form an elegant whole. Note any technical concerns re: lighting.	
11			Construction continues		<ul style="list-style-type: none"> <li>• Presents preliminary plot ideas and budget to Advisor &amp; Electrics Supervisor</li> <li>• Attends 1st Rehearsal &amp; Presents Design Ideas</li> </ul>

<b>12</b>			Construction continues		
<b>13</b>	<b>First Rehearsal</b>	Designer show-and-tell presentation. Benchmark: Wed. : Present detailed designs for specialty props to be built in prop shop (and not already covered in formal set drafting). Include color/texture instructions and surface	Construction continues	Attend First rehearsal/ read-thru, present designs to cast at meet and greet. Schedule and attend all fittings. Online ordering should be complete by this week.	Attend First rehearsal/ read-thru, present designs to cast at meet and greet.
<b>14</b>			Construction continues	Attend weekly production meetings, rehearsals as needed and fittings.	<ul style="list-style-type: none"> <li>• Presents final plot to Advisor, Electrics Supervisor &amp; Lighting Team.</li> </ul>
<b>15</b>			Construction continues	Attend weekly production meetings, rehearsals as needed and fittings.	<ul style="list-style-type: none"> <li>• Arranges for lighting for Press Photos</li> </ul>
<b>16</b>			LOAD-IN on <u>Monday</u>	Attend weekly production meetings, rehearsals as needed and fittings.	
<b>17</b>	<b>Tech Begins</b>		Continue Load-in and prepare stage (and house) for <u>Friday</u> evening first tech. Set must be 95% completed. If automation is in use, meet with director on Wednesday after production meeting.	Attend all fittings. Meet with wardrobe crew on Friday? Attend Techs Sat, Sunday and beyond.	<ul style="list-style-type: none"> <li>• Cue list &amp; Cue disk is due</li> <li>• Focus</li> <li>• Levels</li> <li>• Tech</li> </ul>