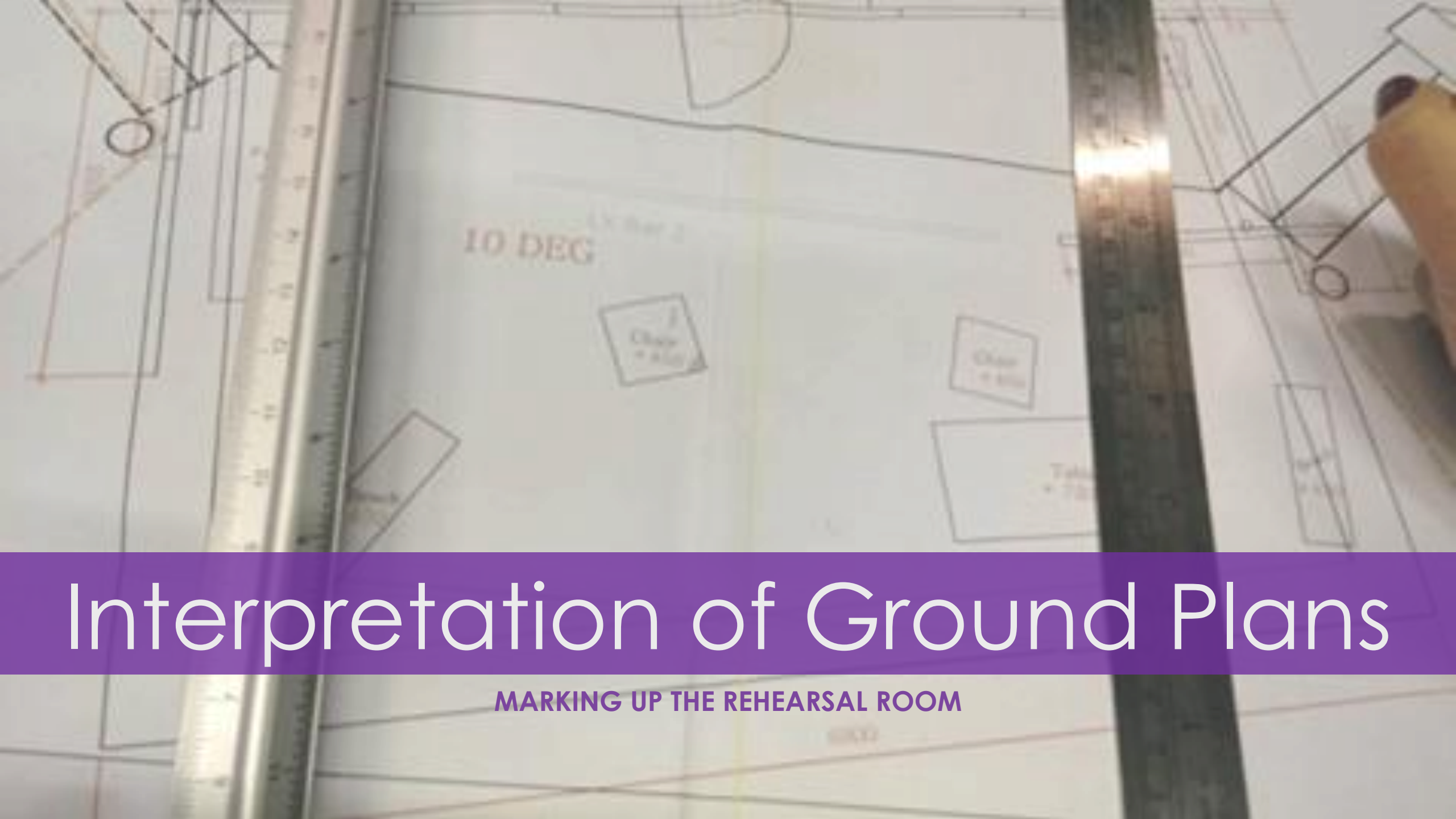


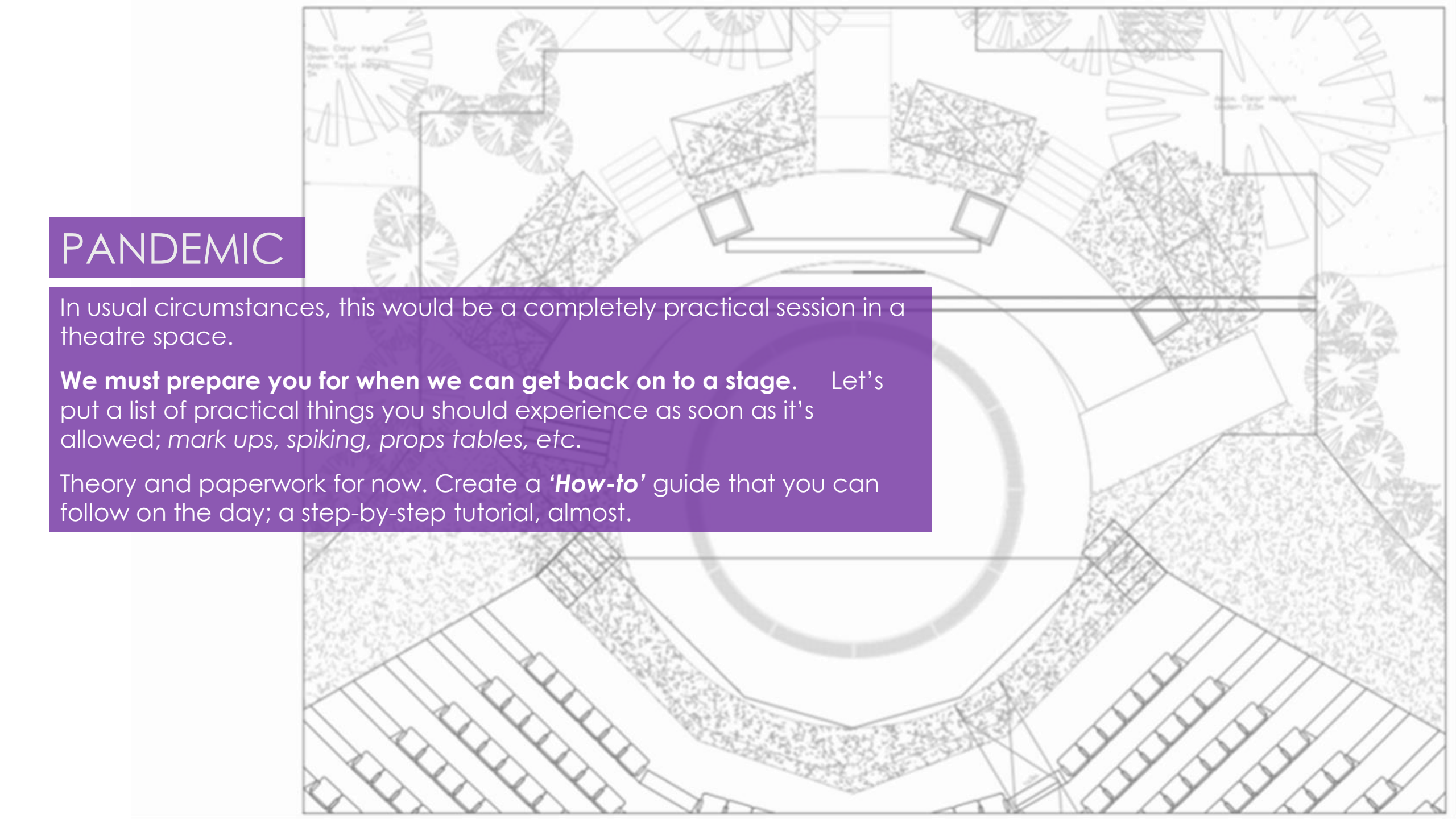


10 DEG

The image shows a close-up of an architectural drawing on a piece of paper. A yellow ruler is placed vertically on the left side of the drawing. A black line is drawn at a 10-degree angle to a horizontal reference line. The text '10 DEG' is written in red ink near the vertex of the angle. There are several rectangular shapes drawn on the plan, representing furniture or equipment. A yellow pencil is visible on the right side of the drawing, pointing towards one of the rectangles. The drawing is a ground plan of a rehearsal room, with various lines and shapes indicating the layout of the space.

Interpretation of Ground Plans

MARKING UP THE REHEARSAL ROOM

The background of the slide is a detailed architectural floor plan of a theatre. It shows a large, semi-circular auditorium with tiered seating. The stage area is at the top, featuring a large, curved proscenium arch. Behind the stage, there are various rooms, including what appears to be a dressing room and a control room. The plan is drawn in a technical, line-art style with hatching for shading. The text is overlaid on the left side of the plan.

PANDEMIC

In usual circumstances, this would be a completely practical session in a theatre space.

We must prepare you for when we can get back on to a stage. Let's put a list of practical things you should experience as soon as it's allowed; *mark ups, spiking, props tables, etc.*

Theory and paperwork for now. Create a **'How-to'** guide that you can follow on the day; a step-by-step tutorial, almost.

THE MODEL

Models are an accurate 3-D representation of the set using the scale of 1:25.

The model provides the directors, performers and production team a **detailed visual representation** to work from during rehearsals and the build period.

All departments refer to the model constantly for information, whether that be colour, shape and size of all the elements of the scenery and furniture.

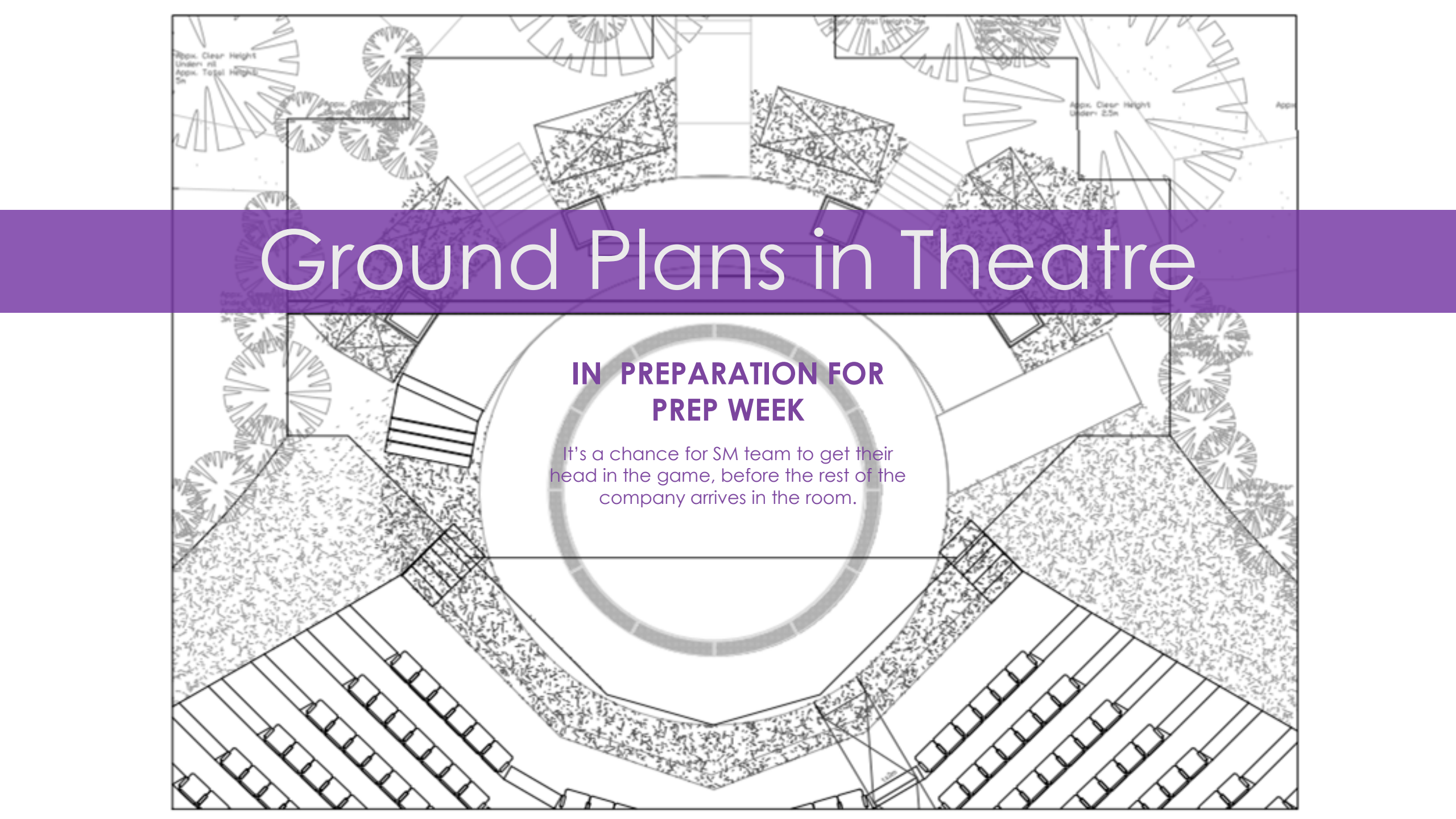
For example, carpenters will refer to the model for scenic elements, like where the 'truss' are positioned on the platform. Or SM can check colours of balloons and cushions, if unsure.

Set Designer

A designer will present the set to the company, introducing the plan and stage design elements to the performers, creatives and production crew.

Opportunity to ask any questions about anything to do with the stage elements and scene transitions, etc.



The background is a detailed architectural ground plan of a theatre. It shows the stage area at the top, the auditorium with rows of seats in the center, and various backstage areas, including dressing rooms and storage spaces, at the bottom. The plan is drawn in black lines on a white background. A solid purple horizontal bar is overlaid across the middle of the image, containing the title text in white. The text is centered and uses a large, clean, sans-serif font. Below the title bar, the text 'IN PREPARATION FOR PREP WEEK' is centered in a smaller, bold, purple font. Below that, a paragraph of text in a smaller, purple font explains the purpose of the event.

Ground Plans in Theatre

IN PREPARATION FOR PREP WEEK

It's a chance for SM team to get their head in the game, before the rest of the company arrives in the room.

Interpretation of Ground Plans

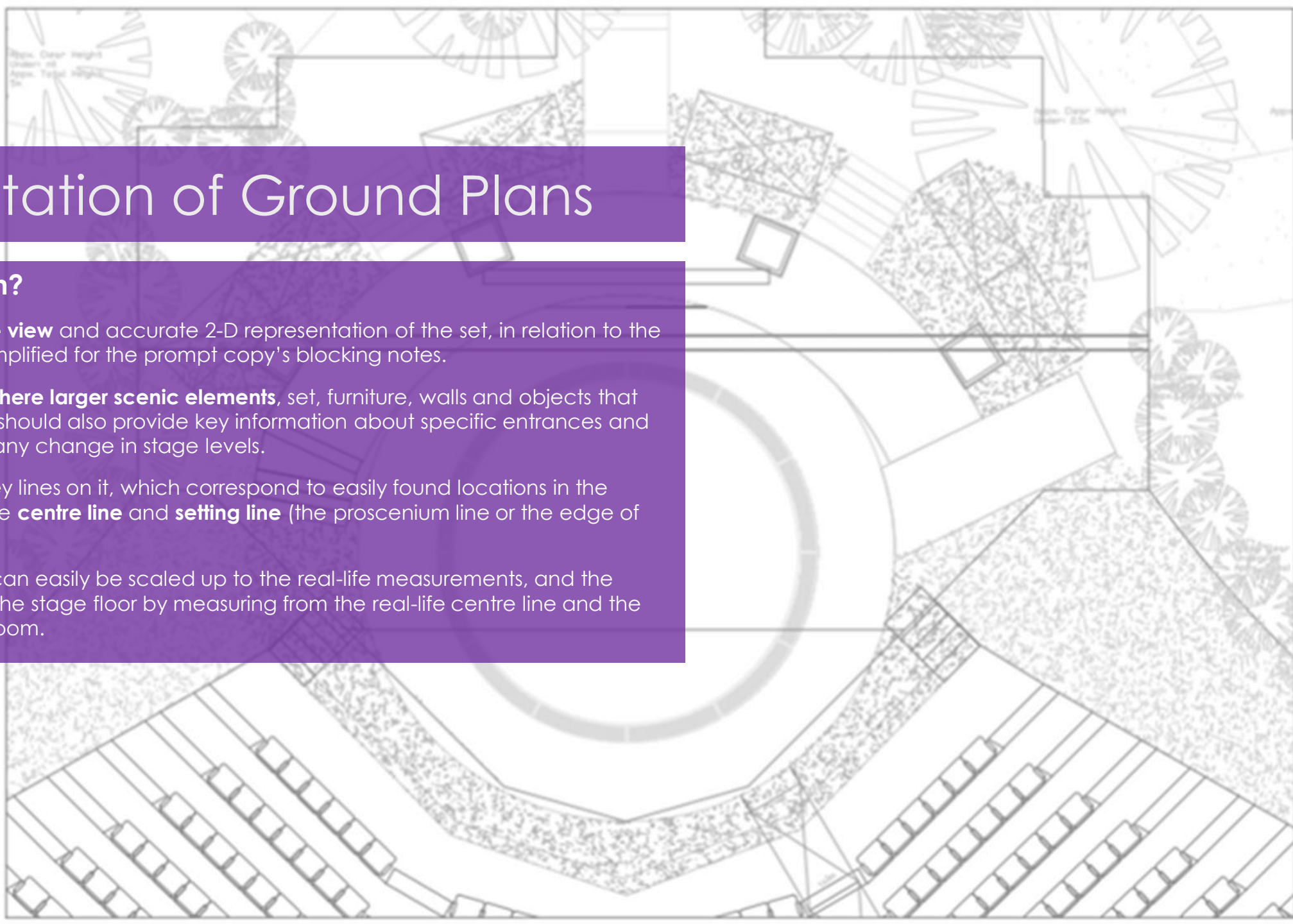
What is a Ground Plan?

A ground plan is a **bird's eye view** and accurate 2-D representation of the set, in relation to the theatre space, this is then simplified for the prompt copy's blocking notes.

The ground plan **indicates where larger scenic elements**, set, furniture, walls and objects that essentially touch the floor, it should also provide key information about specific entrances and exits, treads and distinguish any change in stage levels.

The ground plan will have key lines on it, which correspond to easily found locations in the theatre. Most commonly, the **centre line** and **setting line** (the proscenium line or the edge of the stage)...

Measurements on the plan can easily be scaled up to the real-life measurements, and the position can be marked on the stage floor by measuring from the real-life centre line and the setting line in the rehearsal room.



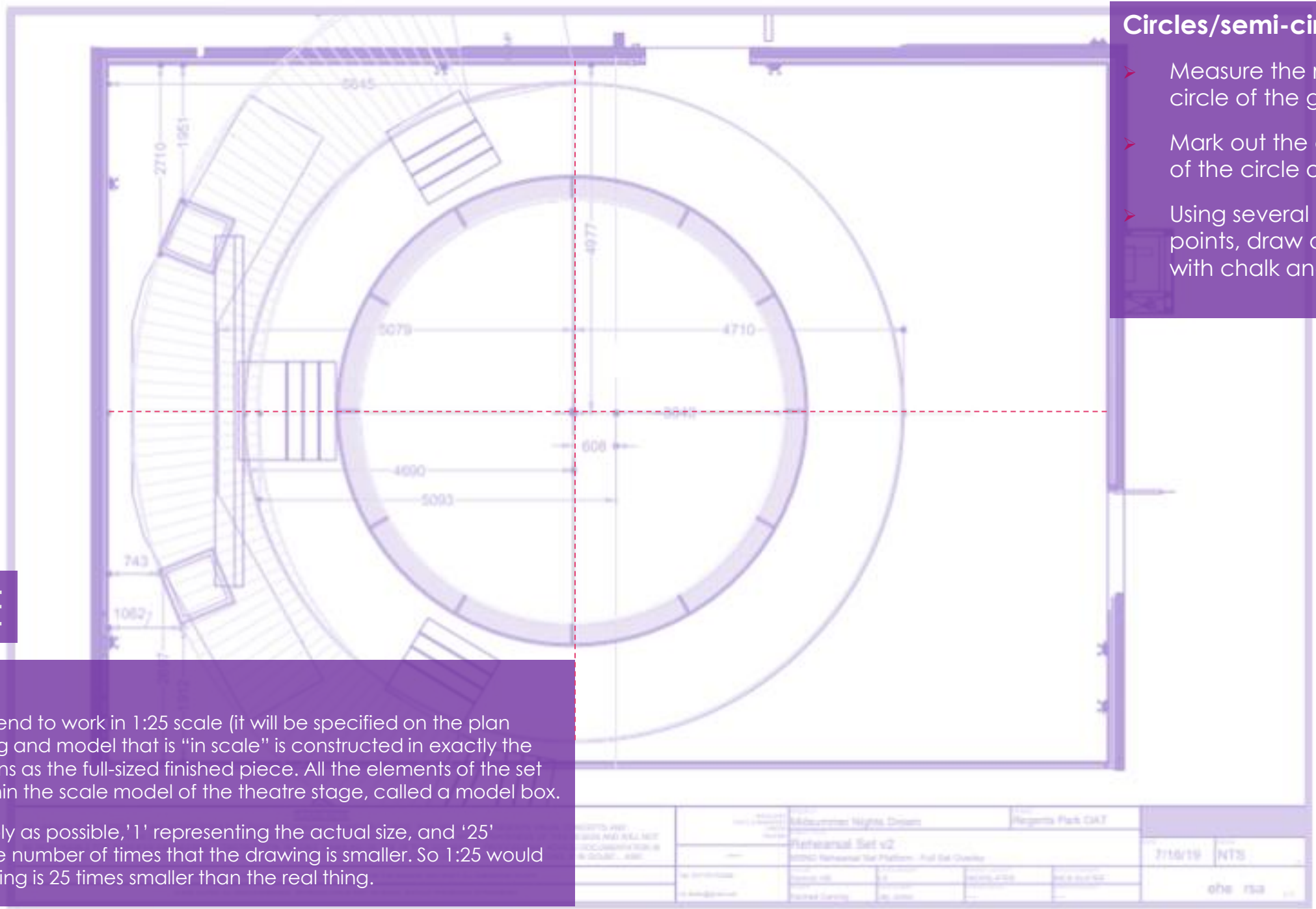
SCALE

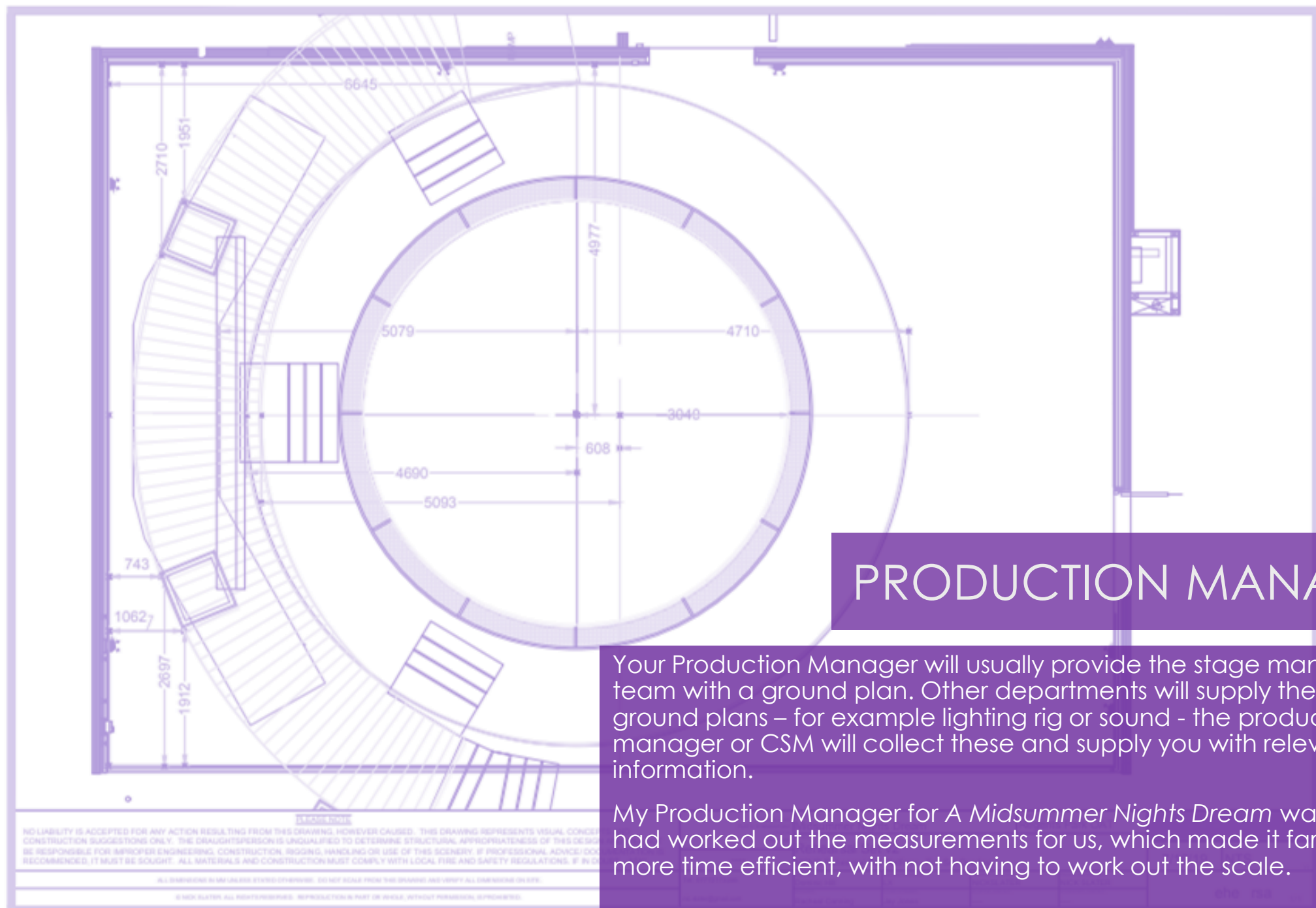
SCALE – 1:25

In theatre, we tend to work in 1:25 scale (it will be specified on the plan itself). A drawing and model that is “in scale” is constructed in exactly the same proportions as the full-sized finished piece. All the elements of the set are placed within the scale model of the theatre stage, called a model box.

To put it as simply as possible, '1' representing the actual size, and '25' representing the number of times that the drawing is smaller. So 1:25 would mean the drawing is 25 times smaller than the real thing.

- ### Circles/semi-circles
- Measure the radius of the circle of the ground plan.
 - Mark out the centre point of the circle on the floor.
 - Using several reference points, draw out the circle with chalk and string!





PRODUCTION MANAGERS

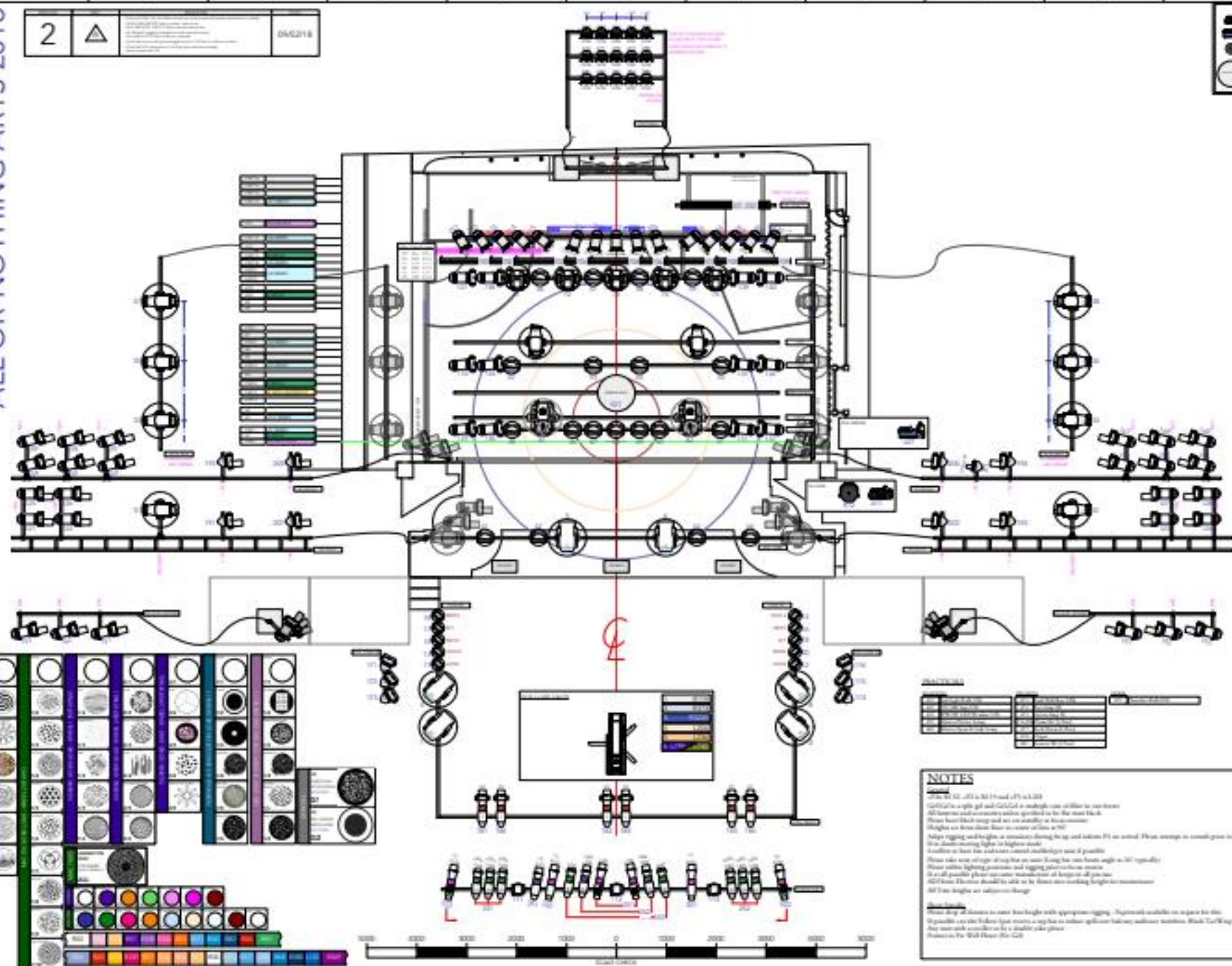
Your Production Manager will usually provide the stage management team with a ground plan. Other departments will supply their own ground plans – for example lighting rig or sound - the production manager or CSM will collect these and supply you with relevant information.

My Production Manager for *A Midsummer Nights Dream* was a doll and had worked out the measurements for us, which made it far easier and more time efficient, with not having to work out the scale.

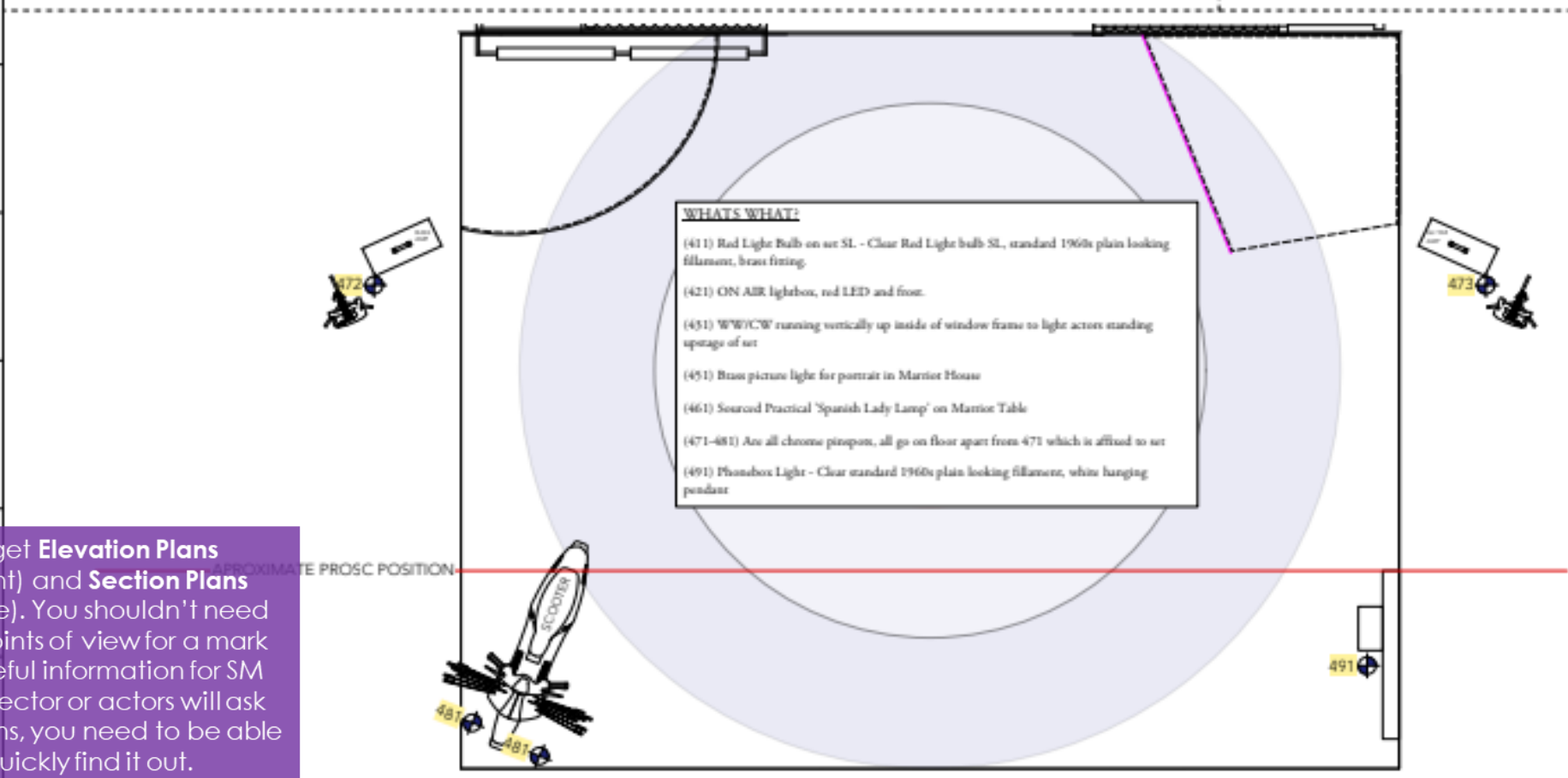
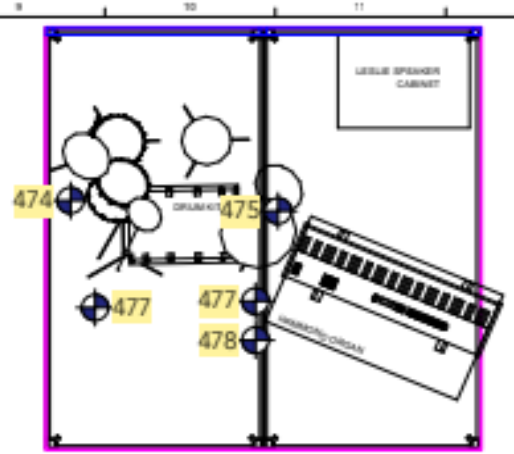
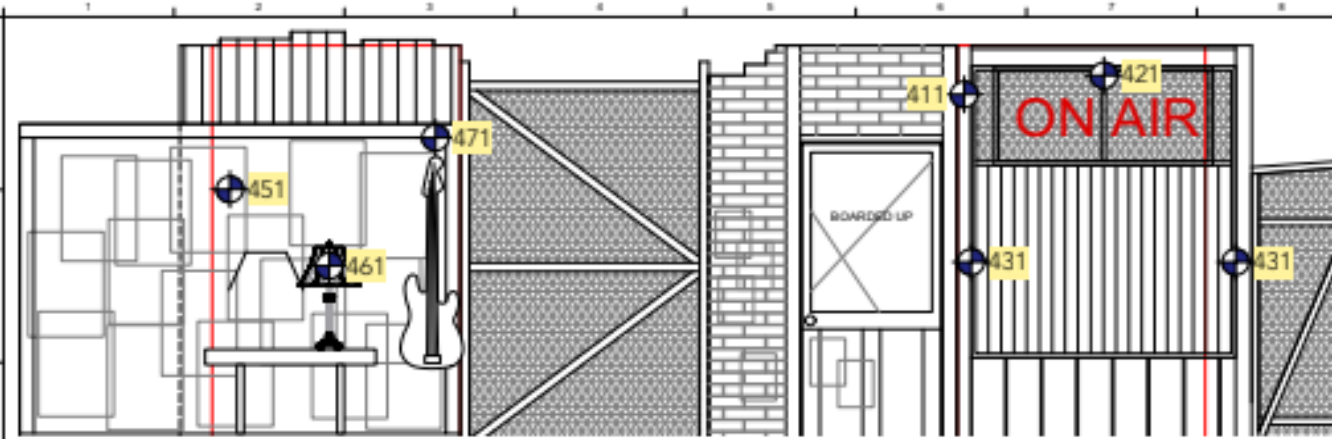
2



DATE: 05/02/18



ITEMS		
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500W PAR	12	EA
300W PAR	12	EA
150W PAR	12	EA
75W PAR	12	EA
37.5W PAR	12	EA
18.75W PAR	12	EA
9.375W PAR	12	EA
4.6875W PAR	12	EA
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WHAT'S WHAT?

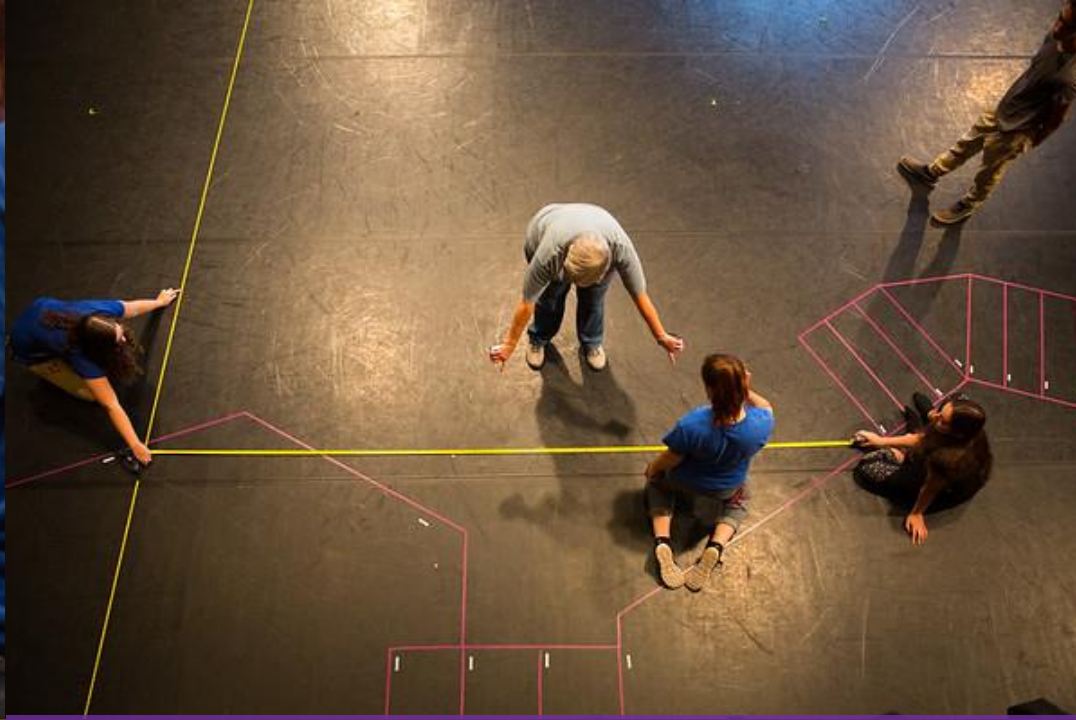
- (411) Red Light Bulb on set SL - Clear Red Light bulb SL, standard 1960s plain looking filament, brass fitting.
- (421) ON AIR lightbox, red LED and frost.
- (431) 'W'/'I'/'C'/'W' running vertically up inside of window frame to light across standing upstage of set
- (451) Brass picture light for portrait in Marriot House
- (461) Sourced Practical 'Spanish Lady Lamp' on Marriot Table
- (471-481) Are all chrome pinspots, all go on floor apart from 471 which is affixed to set
- (491) Phonobox Light - Clear standard 1960s plain looking filament, white hanging pendant



You can also get **Elevation Plans** (view from front) and **Section Plans** (view from side). You shouldn't need these other points of view for a mark out, but it's useful information for SM to have. A director or actors will ask lots of questions, you need to be able to answer or quickly find it out.







MARK OUT

MARK OUT

As we've established over the last few weeks, Stage Managers create a space that supports and enhances the creative process for the director, performers and creatives.

The first and one of the most important duties is laying out a brightly taped out ground plan on the rehearsal space floor.

This is extremely important as not only is it the only full-scale representation of the set that the actors will see until they move onto stage but it's the first impression the SM team will give the rest of the company. All the hard work that goes into prep week ahead of rehearsals is important to the actors and director as it helps them realise the play with much more ease. When the company walks in on the first day of rehearsals and you want them to instantly feel comfortable, safe and at home in the environment.

You have a limited amount of time on the stage itself during tech week, before the audience arrives, so to get as close to the real thing in the rehearsal room is really important, and actually saves a lot of rehearsal time.

You then create a call/information board. If the show is a remount, and you can have previous props and furniture in the room from the first day – do it!

Depending on how complex the ground plans are, it can take anywhere from an hour or two – to a whole day.

TOOLS



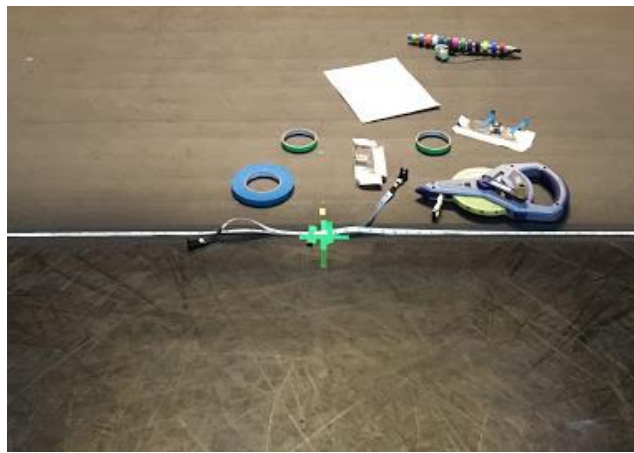
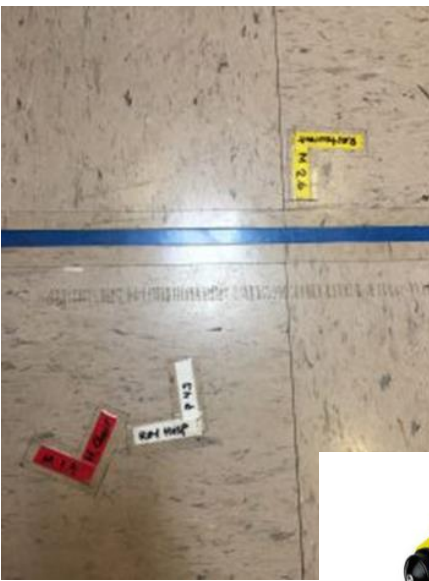
- ▶ At least **3 tape measures** (10m+ should do the job!)
- ▶ **A scale ruler** – when working out the different scale
- ▶ **Electrical/LX tape** – all the colours you can possibly have.

Different colours for different scenes/settings, to make it as clear and simple as possible for actors, who can then associate a particular colour with a certain scene.

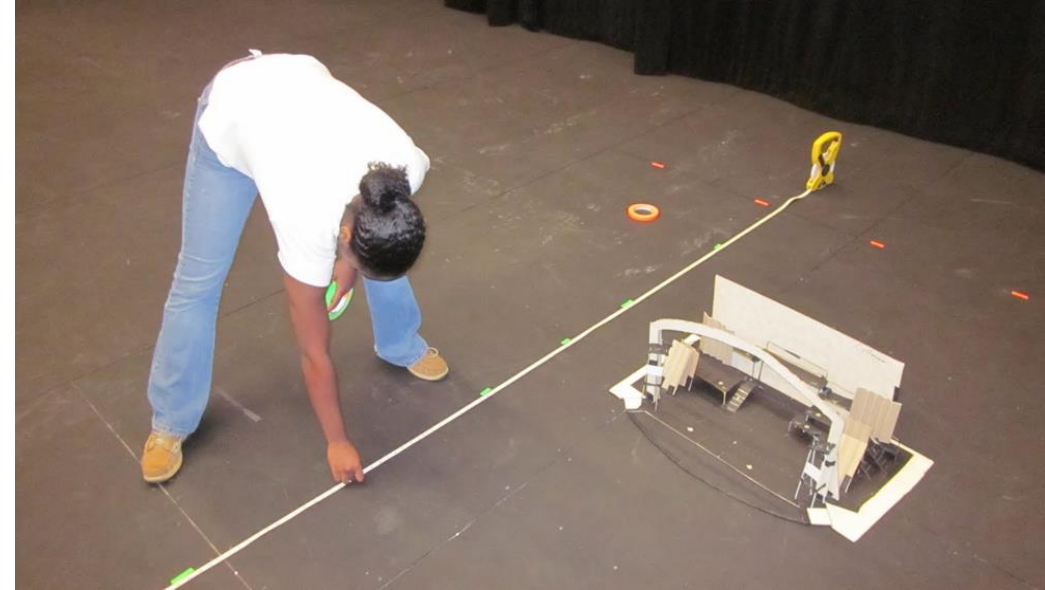
Always be aware that some tapes may damage or mark some floor surfaces – recently laid sports hall surfaces.

- ▶ **Scalpel/Scissors**
- ▶ **Chalk** – to make any temporary marks, mop it afterwards!
- ▶ **Chalk line** - for that snap!
- ▶ **Stationary** – Markers to label mark out and spikes!

White Gaffa to highlight anything else within the space, trip hazards, etc. Eventually, you'll need GLOW tape.



30 meter



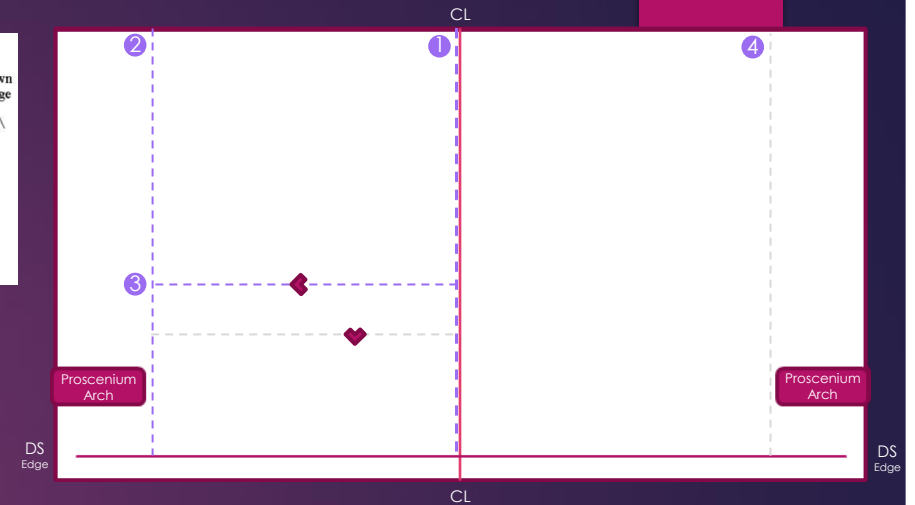
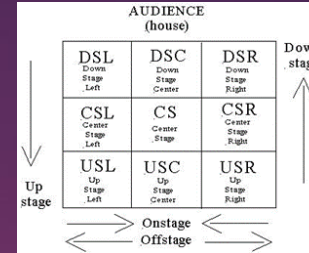
Step-by-step

...where to start!

Ground plan

With your team, decide on the setting line and two fixed points.

Then measure from those fixed points – by simplifying it, you can't go wrong!



Mark Out

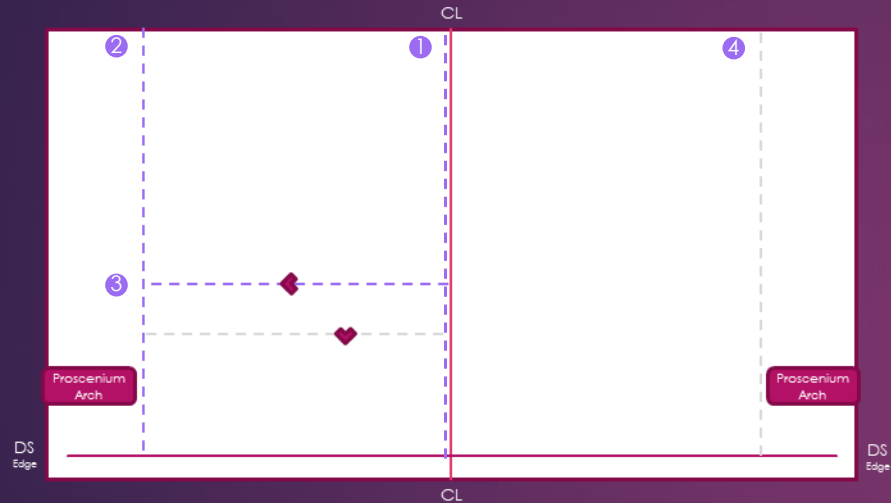
- You need to mark out the setting line, this could be the downstage edge of the stage and the centre line – CL is one of the most important things as from that you work out everything else's co-ordinates.
- You can mark this with chalk line or LX tape, once getting the **centre line** marked DS and US, snap the chalk and lay a cloth tape measure along the line. Fix it in place to avoid it getting kicked or it moving.

You'll want one SM giving the **instructions** of measurements/co-ordinates, and the others marking out – it can get complicated, and there's less chance of getting measurements wrong when there are several people working together.

- Start by laying out the **large scenic elements**, and then any specific entrances and exits and treads, to show a change in stage levels.
- You can number and pinpoint all the key measurements, and then join them like a dot-to-dot.

There are many methods, the one above, circular mark out and the **Triangular Method**...

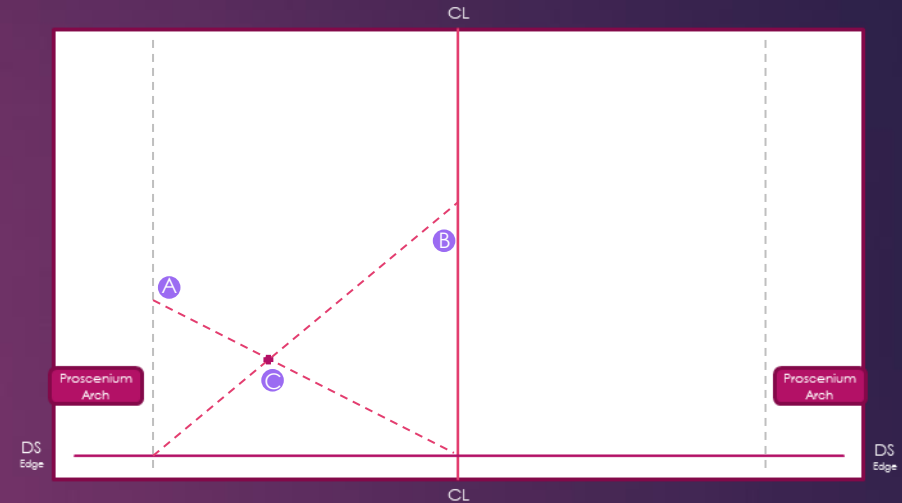
90° method



Mark the fixed points on the floor; centre line and DS Edge... fix a measure to each point (1 and 2).

Move tape measure 3 to the accurate US measurement and mark the SL measurement from the centre line.

Triangular method

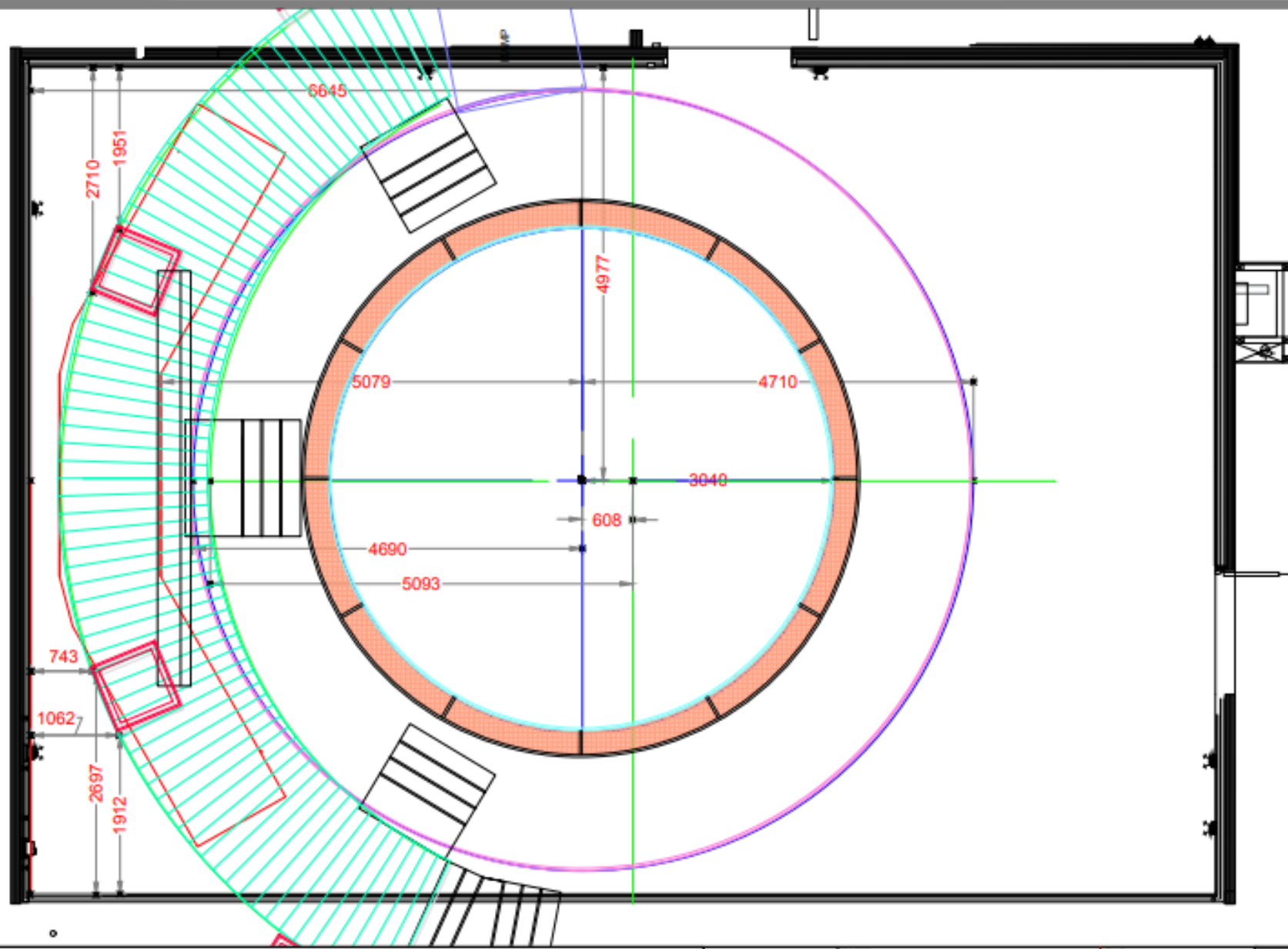


Mark the fixed points on the floor, fix a measure to each point.

The first person finds the correct measurement on tape measure A, the second person finds a measurement on tape measure B...

First and second person pivot both tape measures until they meet at point 3!





PLEASE NOTE

NO LIABILITY IS ACCEPTED FOR ANY ACTION RESULTING FROM THIS DRAWING, HOWEVER CAUSED. THIS DRAWING REPRESENTS VISUAL CONCEPTS AND CONSTRUCTION SUGGESTIONS ONLY. THE DRAUGHTSPERSON IS UNQUALIFIED TO DETERMINE STRUCTURAL APPROPRIATENESS OF THIS DESIGN AND WILL NOT BE RESPONSIBLE FOR IMPROPER ENGINEERING, CONSTRUCTION, RIGGING, HANDLING OR USE OF THIS SCENERY. IF PROFESSIONAL ADVICE/DOCUMENTATION IS RECOMMENDED, IT MUST BE SOUGHT. ALL MATERIALS AND CONSTRUCTION MUST COMPLY WITH LOCAL FIRE AND SAFETY REGULATIONS. IF IN DOUBT... ASK!

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RISKS... important to highlight possible risks, like metal grates, etc.

Once in rehearsals, actors may ask for specific spike marks. It may be to indicate where they need to stand, or place an item of furniture, etc. It's important to be prepared for this in rehearsals, at all times. Listen out for *"let's mark it"*.

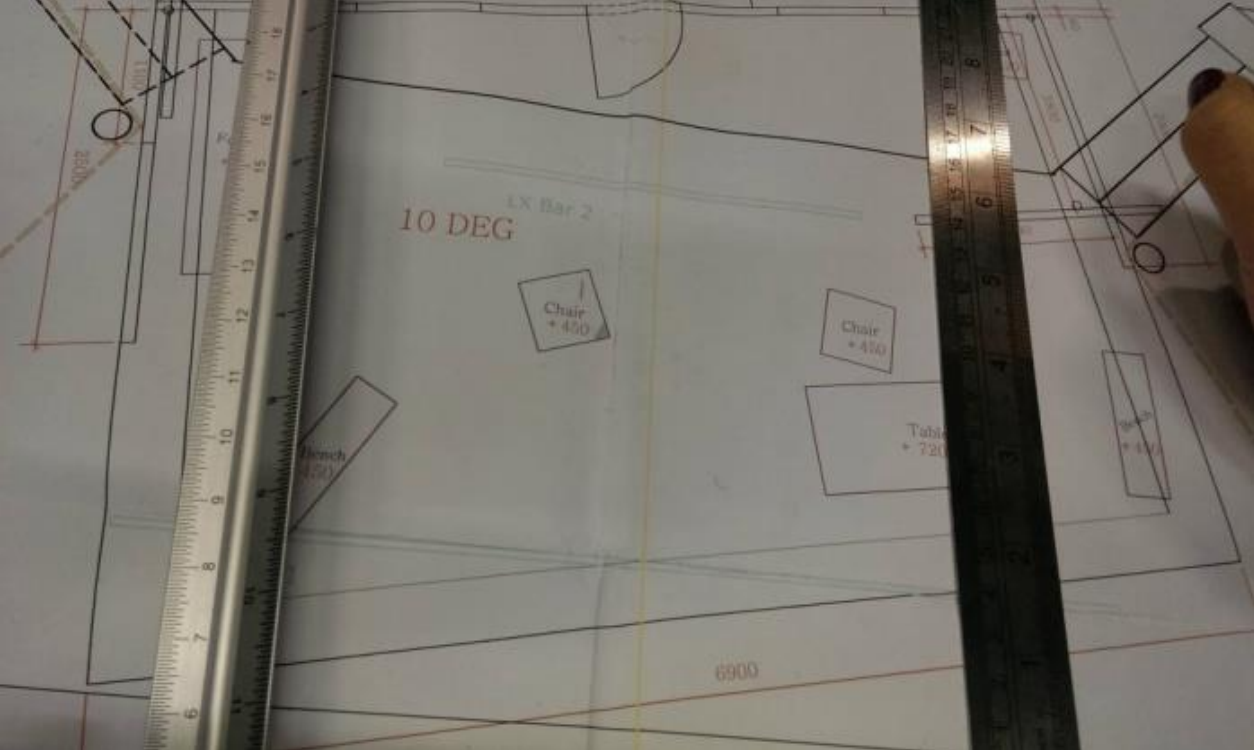
Contrasting colour to any marks surrounding it, you may even want to dedicate certain colours to an actor or piece of furniture if they happen to move around stage by different actors, for example.

The very first thing you do when getting on the stage is a company meeting to tell the company about safety regulations and general information. Then onto the **walk through** on stage and backstage with cast, lead by Stage Management (CSM/PM).









Practical Technical Theater DVD Series



Available from Theatrefolk - theatrefolk.com/ptt

There is very little footage out there in the ether, but this is the best one I have come across, it's American – but still a great example for a mark out.

<https://www.youtube.com/watch?v=l8t4QXyiuwU>