Hair and Makeup Designer

The hair and makeup designer is that theatre artist responsible for determining all the visual aspects of hair, and makeup for all performers (and in some cases, others perceived by the audience) of a theatrical production. The hair and makeup designer works in direct collaboration with the costume designer, director and/or choreographer, and lighting, scenery and sound designers (comprising the “artistic team”) in establishing style and interpretation of chosen performance texts. The hair and makeup designer communicates their design ideas through frequent meetings, visual research and sketches. The designer is equally required to proceed collaboratively with the costume shop supervisor, providing research and information as needed throughout the design and production periods, responding to the supervisor’s evaluation of practicality and costs, and adjusting the design accordingly to insure satisfactory completion. The designer is expected to observe deadlines established by the costume shop supervisor and production manager.

The hair and makeup designer collaborates also with performers, and holds the right and responsibility to see the approved ideas and efforts in production, as designed. But often we discover, for a multitude of reasons that changes and compromises must be made. It is imperative to establish early with those with whom you work a clear understanding of the relationship between a hair and makeup design and a performance. Remember, the sum of an open, collaborative effort is almost always greater than its parts. It is vital that you communicate your ideas and interpretations effectively and appropriately, and that you, in turn, listen to your performers’ ideas and concerns. In matters of artistic difference with a performer, the director or choreographer (and occasionally others of the artistic team) should be consulted for speedy resolution.

The student hair and makeup designer is required to communicate regularly with their faculty design advisor, and to anticipate production deadlines in such contacts so that the advisor may remain apprised of the student’s progress in a timely manner. While classes are in session during academic terms, this contact is typically scheduled as a regularly occurring (weekly, bi-weekly, etc.) Meeting. If the production design is been undertaken in fulfillment of academic credit, additional requirements and activities may apply- see your directed study “contract”. In any case, it is the student’s responsibility to seek out the advisor through the design and production process.

Pre-Production Responsibilities:

Read script and create costume breakdown; collaborate with stage management for accuracy throughout rehearsal process.

Compile research, rough sketches and such support materials necessary for both creative and budget planning meetings.

Prepare for and attend creative meetings (“design meetings”) as necessary.

Prepare for and attend preliminary and final budget planning sessions with costume shop
supervisor according to established schedule.

The hair and makeup designer is not required to attend auditions but discreet observation of callbacks is encouraged. This absolutely must be discussed with the director.

Complete finished renderings and display, including color. The designer should expect to provide the following people with copies (Xerox is usually fine) of final sketches:

* Director
* Stage manager
* Costume shop manager
* Lighting designer **also include a swatch card/indication of color

Participate in the design presentation process; typically this requires a formal presentation to the cast and a formal presentation to the shop. You may also be encouraged to visit Discovering Theatre classes and/or participate in various department recruitment activities, which may include a design presentation as well. You should expect to present the design to shop staff and lab students in an informal way.

**During the Production or “Build/Rehearsal” Period:**

Attend all production meetings.
Attend rehearsals and run-thrus as necessary.
Attend load-in for hair and makeup crew introduction meeting and presentation.
Attend dress parade (and note session afterward)
Attend all dress rehearsals (and note sessions after each).
Attend all hair and makeup fittings.

Produce paperwork (or supervise an assistant) for hair and makeup crew and costume shop including:

* Maintaining the show bible.
* Compile design notes from fittings.
* Build and maintain the inventory of each piece of makeup and accessories for each performer. This list becomes part of the check-in sheet and laundry schedule for the wardrobe crew. *This should be done in collaboration with the shop manager, but it is the designer’s responsibility.*

Purchase or select from stock all makeup, hairpieces, accessories, and supplies *as approved* in budget meetings with costume shop supervisor.

Know and use appropriate means for doing business as an agent of the College and the State of Iowa. Keep accurate records and follow tax-exempt procedures. *The designer is responsible to the costume shop supervisor for observing the budget and assisting in maintaining records at all times.*

Pull (or supervise an assistant) existing costumes from stock and rental sources.
Review rehearsal costume requests from stage management; pull and prepare (or supervise An assistant) rehearsal costumes as necessary.

Attends all fittings. Coordinate all fitting requests with costume shop supervisor. Assist with setting up and clearing up after all fittings.

**Dress Parade, Tech Week, Dress Rehearsals, and Performance:**

Prepare for load-in meeting with hair and makeup crew: introduce the plot and provide adequate paperwork and information.

Prepare appropriate crew members for makeup and hair tasks; introduce the makeup plot and provide adequate paperwork and information.

Attend all dress rehearsals and note sessions with artistic team after each.

During dress rehearsals, allow the hair and makeup crew head, the costume shop supervisor, or your assistant to be your liaisons backstage; keep your involvement in the dressing room and backstage to a minimum. Take clear notes and give them after the rehearsal or the next day.

Give your performers’ notes directly to the performers themselves, whenever possible, or through your director/choreographer. Make sure to give your actor notes to the crew as well so they are aware of changes that may have been made.

Refrain from giving notes during a rehearsal or after opening; if everyone has done his/her job well, you won’t need to. If there is danger or dispute, your stage manager and costume shop supervisor should be apprised of the situation.

Collaborate with director, other members of the creative team and production/stage management to assist in preparing and organizing the archival photo all shot request list. Consult with wardrobe and costume shop supervisor regarding practical organization.

It is recommended, but not required, for hair and makeup designers to attend the archival photo call and be on hand to assist in “styling” shots while allowing the call to progress in a smooth and timely manner.
**Strike/Post Production:**

At Theatre Simpson all students attend strike. As designer, it will be asked that you assist in restocking and return of rental items.

Process returns and reconciles the budget and show records in a timely manner.

Participate constructively in a post-production “wrap-up” meeting with the shop supervisor and design advisor.

If the designer is irresponsible (which happens rarely) and does not appear to be completing the task in a timely manner, or through negligence is putting the production process in real danger of incompletion, the student designer can be replaced. This occurs solely at the discretions of costume design advisor, costume shop manager, director, production manager, and department chair. Should this occur, the student will receive no academic credit for the design and will likely not receive favorable references in the future.

I have read and accept these responsibilities.

________________________________________________________
Date                     production