JULIAN MERCER

SET DESIGNER

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PROFESSIONAL SUMMARY

Scenic and Set Designer with 9+ years creating sets for regional theatre, opera, and live events. Member of United Scenic Artists who translates scripts into drafted, model-built, and fully budgeted designs that shops can build and crews can load in on schedule.

PROFESSIONAL EXPERIENCE

Associate Scenic Designer Aug 2022 - Present
Seattle Repertory Theatre, Seattle, WA

- Design three mainstage sets a season with budgets from $60,000 to $140,000, delivering drawings to the shop on a 6-week schedule.
- Drafted full plan, section, and elevation packages in Vectorworks, cutting shop questions per production from about 40 to 15.
- Built 1/4-inch scale white-card and finished models for presentation to directors, which reduced late design changes after the first rehearsal.
- Saved $9,000 on a revolving-unit set by redesigning the structure to use stock platforms and reclaimed flats.
- Led load-in technical rehearsals with a crew of 14 and kept every show to the planned two-day install.
- Coordinated with lighting and costume designers on color and sightlines so scenic surfaces held up under the lighting plot.

Scenic Designer Sep 2018 - Jul 2022
Goodman Theatre, Chicago, IL

- Designed sets for six studio and mainstage productions, working with directors from first read to opening night.
- Produced research boards, paint elevations, and prop lists for each show and shared them with the scenic charge and props artisans.
- Introduced a digital model review in 3D that let directors walk through the set virtually before the shop started building.
- Managed shop drawings and cost estimates with the technical director, bringing shows to opening within 3% of budget.
- Designed a modular unit set for a studio production that reconfigured between scenes in under 90 seconds with a three-person crew.

Assistant Scenic Designer Aug 2016 - Aug 2018
Lyric Opera of Chicago, Chicago, IL

- Assisted the resident designer on three opera productions with large-scale sets, updating drafting packages from director feedback.
- Built models and painted samples for show approvals and kept the paint shop supplied with color references.
- Attended technical rehearsals and recorded set changes in daily notes so the crew could fix scenery between runs.

CORE SKILLS

Scenic design | Vectorworks | Hand drafting | Model building | SketchUp and Rhino | Paint elevations | Budget estimating | Script analysis | Technical drawings | Load-in and strike planning | Prop and set dressing | Collaboration with directors | Research and visual storytelling

EDUCATION

Master of Fine Arts in Scenic Design, California Institute of the Arts, Valencia, CA

CERTIFICATIONS

Member, United Scenic Artists Local USA 829 | OSHA 10-Hour General Industry