

MATTHEW GIBBONS

SCENIC DESIGN AND TECHNICAL DIRECTION



MUSICALS

PLAYS

THEATRE FOR YOUNG AUDIENCES

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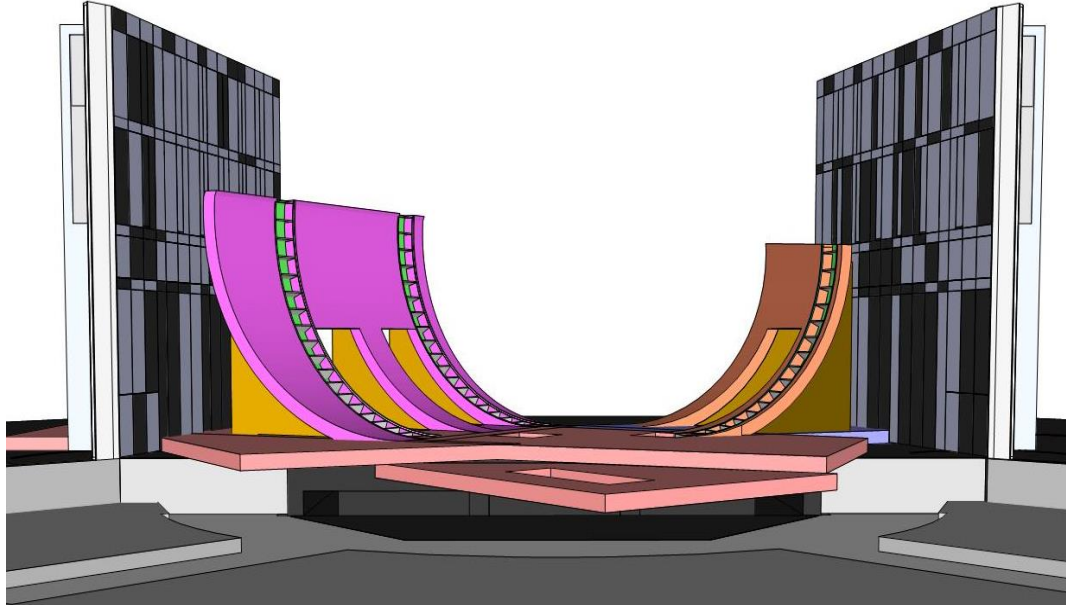
I am a curious and dedicated artist fascinated by the possibilities of materials. My work is informed by extensive experience as a technical director, carpenter and designer.

This packet will present selected samples of my work. My complete online portfolio is available [here](#).

My website is currently not optimized for mobile, so please open links on a desktop or laptop for optimal viewing.



3-D MODELING, DRAFTING AND RENDERING



RECENT WORK



SELECTED DESIGN AND TECHNICAL DIRECTION

RECENT WORK



REMOTE 3D MODELER

Oregon Shakespeare Festival

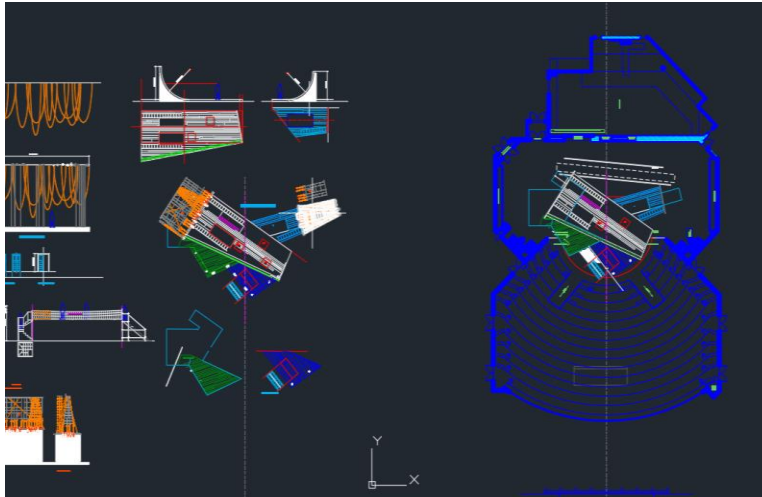
Peter and the Starcatcher
Oregon Shakespeare Festival, 2020

Designer: Regina Garcia

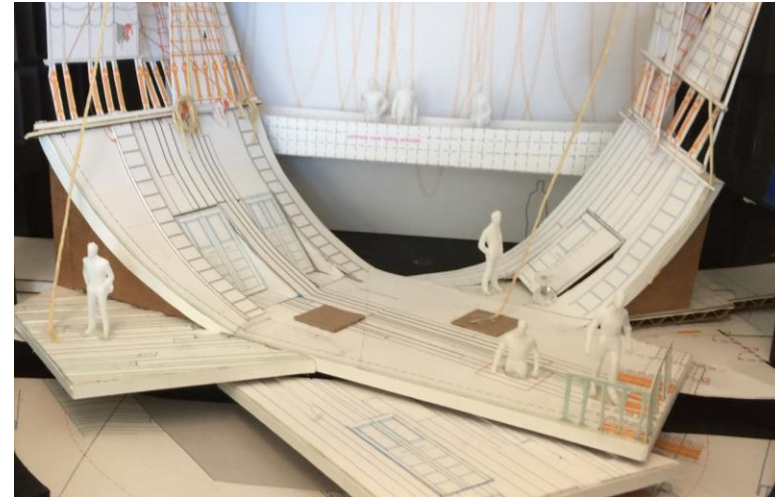
Miss Garcia requested some assistance translating the curved elements of her white model and flattened CAD drafting into a 3D model that could be used to develop accurate plan views and elevations.

I'm based in Montana and she's based in Chicago, so we communicated by phone, email and video conferencing.

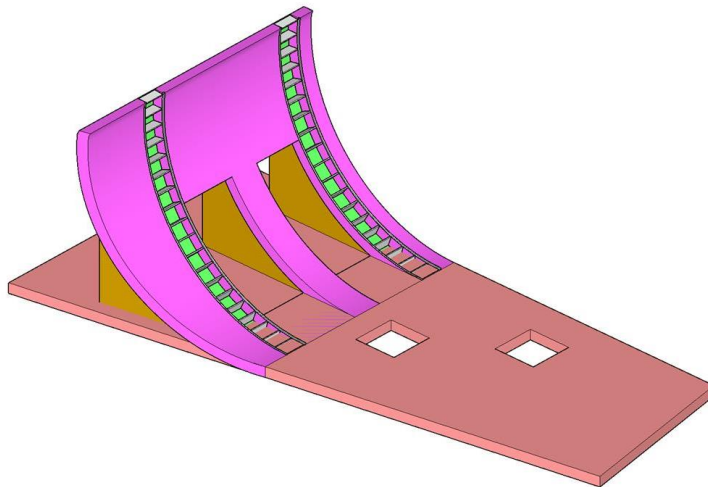
Using the provided CAD drafting and white model images, I built the models shown at right in SketchUp.



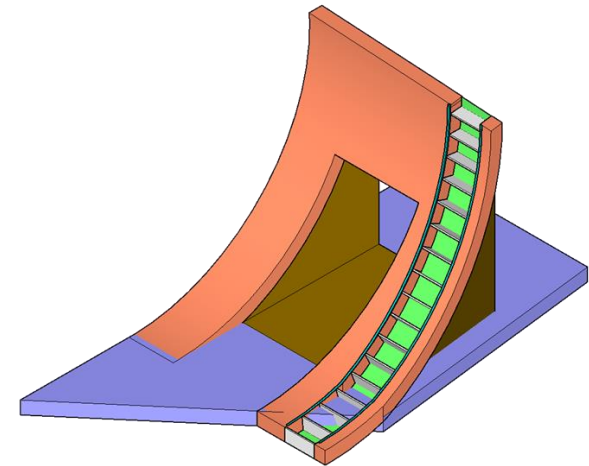
Screenshot of original CAD file provided by Regina Garcia



White model by Regina Garcia



Stage Right Curve: Exploded View created by Matthew Gibbons



Stage Left Curve: Isometric View created by Matthew Gibbons

REMOTE 3D MODELER

Oregon Shakespeare Festival (continued)

Peter and the Starcatcher

Designer: Regina Garcia

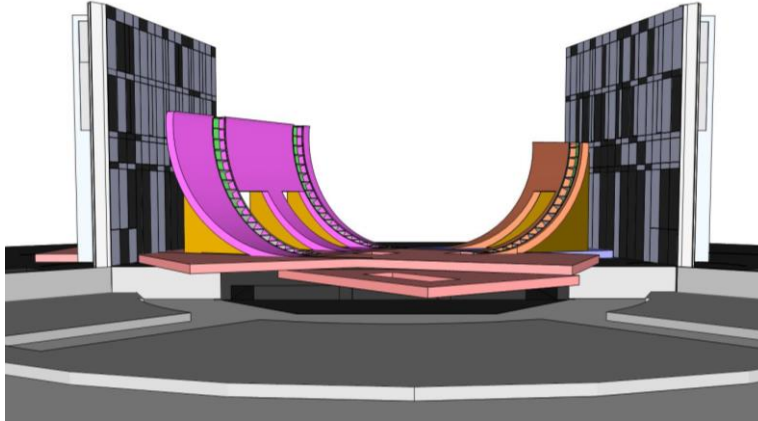
Oregon Shakespeare Festival, 2020

I aligned my Curve Models with Miss Garcia's original drafting, and revised their placement and dimensions based on her specifications.

Because OSF works primarily in AutoCAD, I exported the final materials as dwg files.

***3D Model of Angus Bowmer Theater provided by OSF**

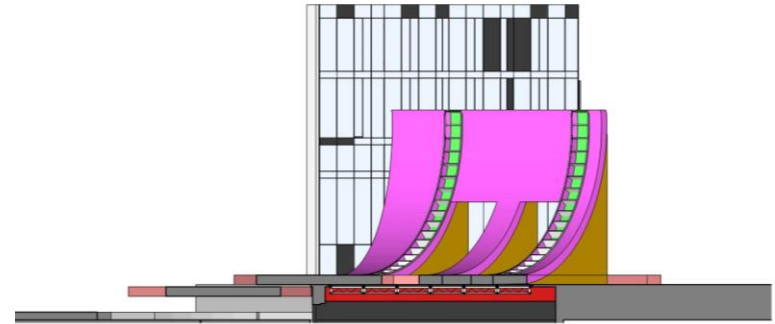
FINAL MODEL REFERENCE PLATES



Perspective View of Curve Models in Angus Bowmer Theater 3D Model*

CENTER SECTION VIEW
Looking Stage Right

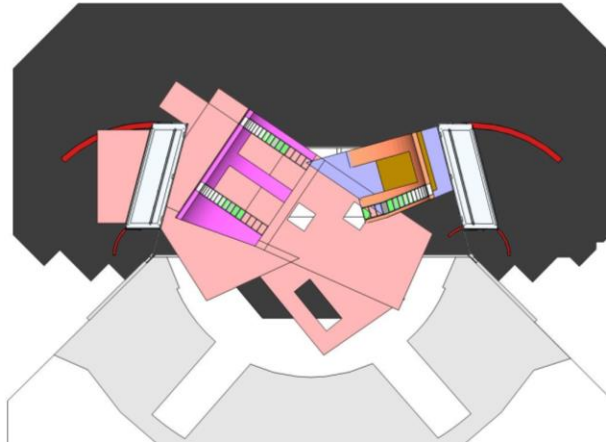
SCALE: 1/4"=1'



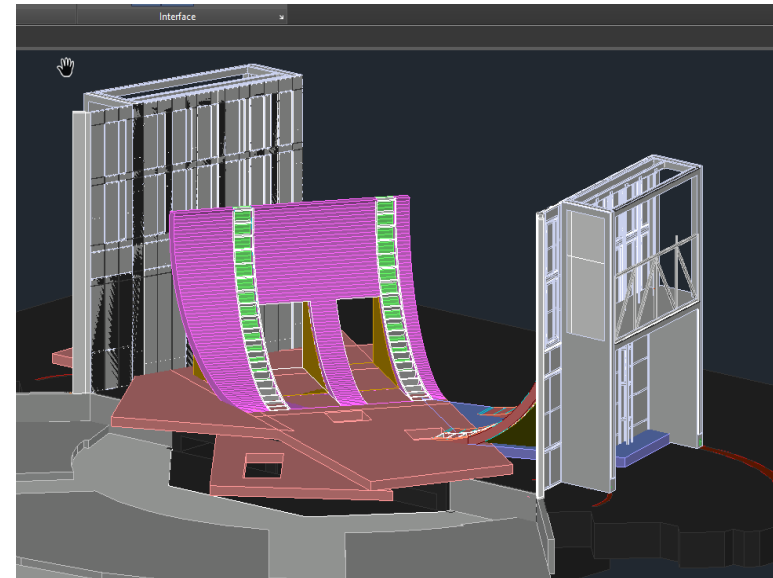
Stage Right Section View of Curve Models in Angus Bowmer Theater 3D Model*

PLAN VIEW

SCALE: 1/8"=1'



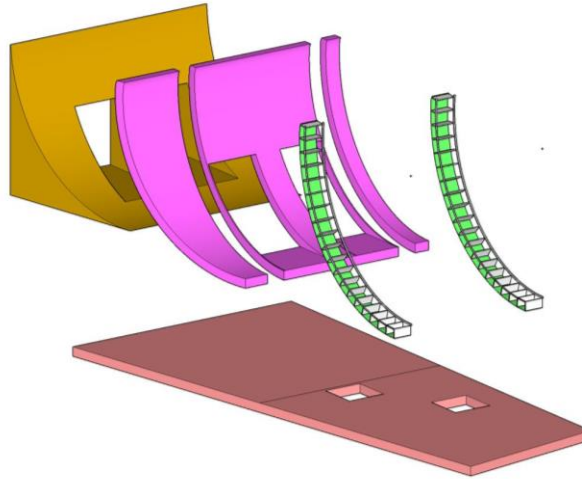
Stage Right Section View of Curve Models in Angus Bowmer Theater 3D Model*



CAD Export of finished model*

Oregon Shakespeare Festival (continued)

PDF sample files of these reference plate sets are available upon request.

[illegible][illegible]

BACK VIEW:
Up Stage
Portal
Section
Isometric
Reference

SCALE: 1/4"=1'

BACK VIEW:
Up Stage
Portal
Section

Stage Right Curve Up-Stage Sectional

**CARPENTER/
CARPENTRY
INSTRUCTOR**

Summer Work

Freaky Friday

Trollwood Performing
Arts School
Mainstage Musical

Moorhead, MN
May – July 2019

Scenic and Lighting
Designer:
Jack Mehler

Technical Director:
Dwight Camillucci



Production Photo



Production Photo



Production Photo



Production Photo

**CARPENTER/
CARPENTRY
INSTRUCTOR**

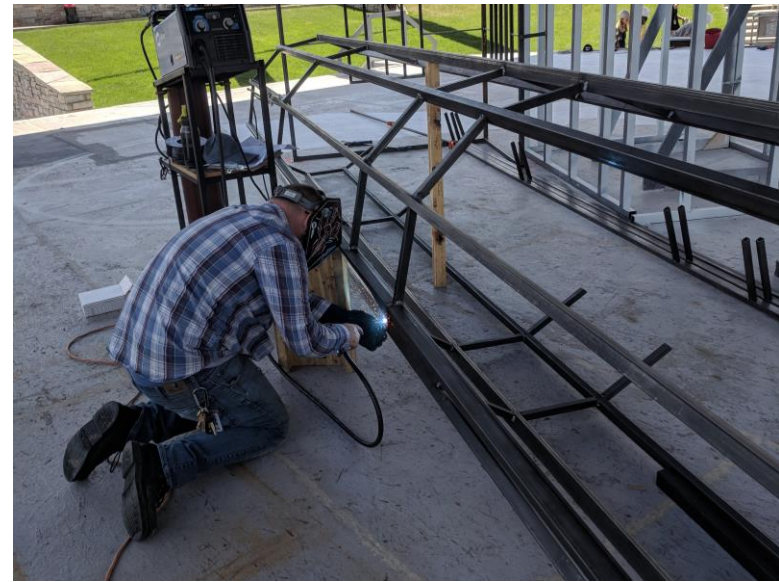
Summer Work (cont'd)

Responsibilities:

- Serve as lead instructor for the Scenic Tech Theater Experience classes
- Teach, direct, assist and supervise all student and volunteer scenic crews during work sessions
- Contribute welding, carpentry, rigging, crew supervision and other labor as specified by the TD and ATD.



Process Photo



Process Photo featuring Master Carpenter Trevor Flocco



Process Photo



Finished Set Opening Night

SELECTED DESIGN AND TECHNICAL DIRECTION



James and the Giant Peach

Scenic Design and
Technical Direction:
Matthew Gibbons

Grandstreet Theatre 2017

DESIGN PROCESS:

- I always present specific and varied research.
- I build physical scale models if time permits.
- I generate both loose sketches and precise renderings to suit the teams' needs.

DESIGN CONCEPT:

The actors are themselves portraying performers presenting *James and the Giant Peach* in a warehouse space using re-purposed materials.

This found-object approach produced a steam-punk aesthetic for our Peach.



WAREHOUSE REFERENCE IMAGE



WHITE MODEL



LOOSE DIGITAL RENDERING



PRECISE DIGITAL RENDERING.

James and the Giant Peach
(continued)

Find additional
production photos
[here](#).

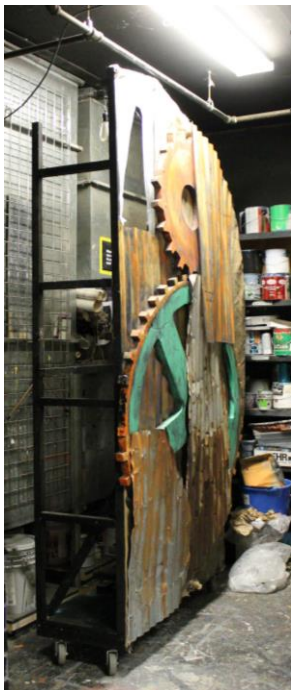
Find additional
renderings [here](#).



JAMES APPROACHES THE PEACH



JAMES ENTERS



PEACH HALF OFF-STAGE



THE PEACH GROWS



A PEACH IN THE SKY

The Cherry Orchard

Director: John Deboer
Technical Direction:
Brian Gregoire

Scenic Design:
Matthew Gibbons
Masquer Theatre 2011

DESIGN CONCEPT:

- Nature encroaching on architecture symbolizes the family's decline.
- The Russian white birch represents nature while a parquet floor conveys architecture.
- I also applied an elliptical floorplan to the pit to create a greater sense of scale and movement.
- The piece utilized a deep thrust staging in an intimate black box space, with the trees extending all the way to the grid.
- The finished set surrounded the audience with a strong, melancholy atmosphere.

Find more images
[here.](#)



SCALE MODEL



DEADFALL TO BE CONVERTED INTO RUSSIAN WHITE BIRCH TREES



PRODUCTION PHOTOS

Director: John Deboer



Technical Director: Brian Gregoire

Scenic Design: Matthew Gibbons

University of Montana Graduate Program 2011, Masquer Theater

ASSISTANT DESIGN WORK

Grandstreet Theatre
2015-2017

Technical Director:
Matthew Gibbons

Find production
photos at the links
below:

- [*My Fair Lady*](#)
- [*She Loves Me*](#)
- [*Into the Woods*](#) and
[*A Midsummer
Night's Dream*](#)



MY FAIR LADY, Grandstreet Theatre 2017
Scenic Design: Jeff Downing, Assistant Scenic Design: Matthew Gibbons



SHE LOVES ME, Grandstreet Theatre 2015
Scenic Design: Jeff Downing, Assistant Scenic Design: Matthew Gibbons



INTO THE WOODS
Assistant Scenic Design: Matthew Gibbons

Scenic Design: Jeff Downing
Grandstreet Theatre 2015



A MIDSUMMER NIGHT'S DREAM
Assistant Design: Matthew Gibbons

Scenic Design: Jeff Downing
Grandstreet Theatre 2015

DESIGN PROCESS

ASSISTANT SCENIC DESIGN

My Fair Lady

DESIGN CONCEPT:

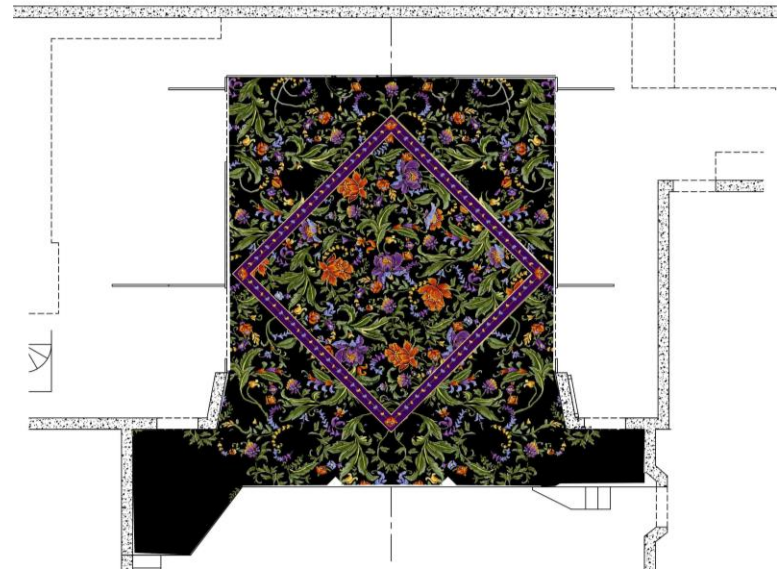
An elaborate floor treatment based on the floral reference image shown at right.

DESIGN EXECUTION:

- I isolated the repeating elements in the reference image and added them to our ground plan.
- We played with layers, scale and orientation until the composition worked.
- Creating the proscenium inserts (see bottom right) required converting the low-resolution reference image into a big enough file that it could be printed at the scale we needed.
- Blotter paper proved the best printing material in terms of cost and visual quality.
- I used light duty command strips and painters' tape as fasteners to ensure we wouldn't damage the original wood paneling when we struck the prints.



REFERENCE IMAGE



FLOOR TREATMENT PAINT RENDERING BY MATTHEW GIBBONS



PROCESS



PROSCENIUM INSERTS INSTALLED BY MATTHEW GIBBONS

DESIGN PROCESS

ASSISTANT SCENIC DESIGN

My Fair Lady (continued)

DESIGN CONCEPT:

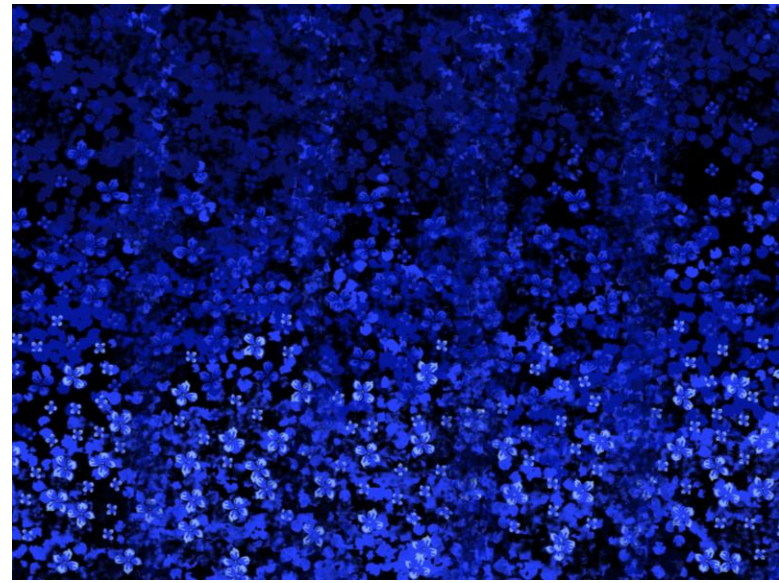
Seamless floral wall.

DESIGN EXECUTION:

- We produced a series of 4' x 16' hard walls linked by narrow, irregular panels whose seams were further masked by blending the floral pattern.
- I used custom floral stamps to develop the paint treatment because it allowed an untrained scenic artist to work efficiently and effectively.



REFERENCE IMAGE



PAINT ELEVATION BY MATTHEW GIBBONS



PAINT SAMPLE BY MATTHEW GIBBONS



PROCESS

DESIGN PROCESS

ASSISTANT SCENIC DESIGN

My Fair Lady (continued)

DESIGN CONCEPT

Custom chandelier to fly in during Ballroom Scene.

Paneled Scenic Wall.

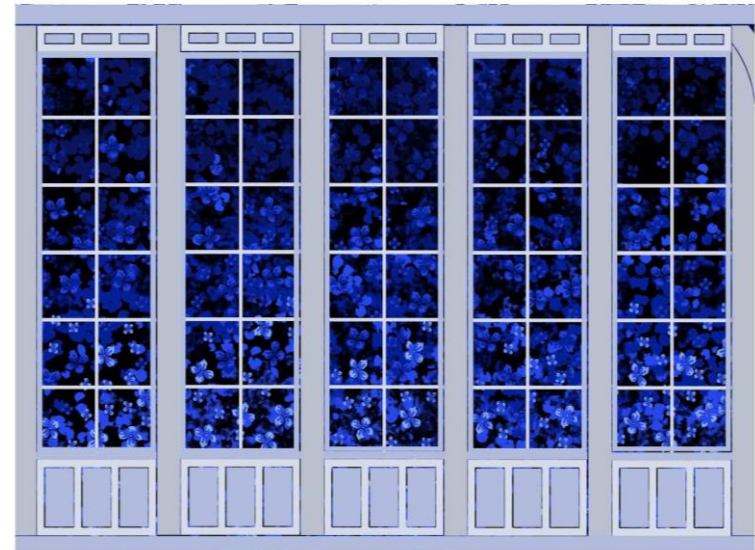
DESIGN EXECUTION

- We used cheap, plastic wedding décor beading to create the chandelier. (I'm the technician pictured at right making final adjustments.)
- I produced the drafting, rendering and color samples for the Scenic Wall and Window Screen elements.

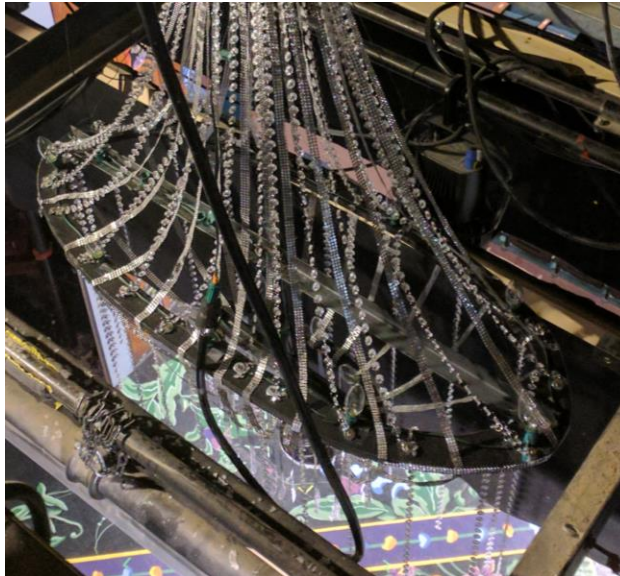
More production photos, process shots and renderings can be found [here](#).



CHANDELIER RAW MATERIALS AND FINISHED PROJECT



PAINT ELEVATION FOR PANELED SCENIC WALL BY MATTHEW GIBBONS



CHANDELIER RIGGED BY DEE SMITH III



NEARLY COMPLETE SET

TECHNICAL DIRECTION

MUSICALS

During my Grandstreet Theatre tenure, I drafted and built juke-box musicals, classics, new works, studio shows and everything in between.



ALWAYS PATSY CLINE

Scenic Design: Jeff Downing
Grandstreet Theatre 2016



SHREK

Scenic Design: Jeff Downing
Grandstreet Theatre 2013



LES MISÉRABLES

Scenic Design: Jeff Downing
Grandstreet Theatre 2014



NEXT TO NORMAL

Scenic Design: Jeff Downing
Grandstreet Theatre 2014

Find galleries by show
below:

- [Always Patsy Cline](#)
- [Shrek](#)
- [Les Mis](#)
- [Next to Normal](#)

TECHNICAL DIRECTION

PLAYS

During my time at Grandstreet, I also drafted and built a diverse selection of plays.

Naturalistic interiors, abstract forms, and realistic environments enriched by theatrical flourishes kept me challenged and busy.

Find galleries by show below:

- [The Giver](#)
- [Rabbit Hole](#)
- [Baskerville](#)
- [Our Town](#)



THE GIVER

Scenic Design: Jeff Downing
Grandstreet Theatre 2017



RABBIT HOLE

Scenic Design: Jeff Downing
Grandstreet Theatre 2015



BASKERVILLE: A SHERLOCK HOLMES MYSTERY

Scenic Design: Jeff Downing
Grandstreet Theatre 2015



OUR TOWN

Scenic Design: Jeff Downing
Grandstreet Theatre 2015

TECHNICAL DIRECTION

STUDIO SHOWS

Lastly, I've also designed and built environments for intimate spaces.

These four shows were all produced in the Grandstreet Theatre Studio, a multi-purpose space that seated about 41 audience members.

I designed *Speech and Debate* and drafted and built the three other shows featured here.

Find more images from *Speech and Debate* [here](#).

Find additional images from *The Last 5 Years*, *Sideways Stories from Wayside School* and *Buyer and Cellar* [here](#).



SPEECH AND DEBATE
Scenic Design: Matthew Gibbons

Director: Retta Leaphart
Grandstreet Studio 2016



THE LAST 5 YEARS
Technical Direction: Matthew Gibbons

Scenic Design: Jeff Downing
Grandstreet Studio 2016



SIDEWAYS STORIES FROM WAYSIDE SCHOOL
Technical Direction: Matthew Gibbons

Scenic Design: Jeff Downing
Grandstreet Studio 2015



BUYER AND CELLAR
Technical Direction: Matthew Gibbons

Scenic Design: Jeff Downing
Grandstreet Studio 2017

3D MODELING

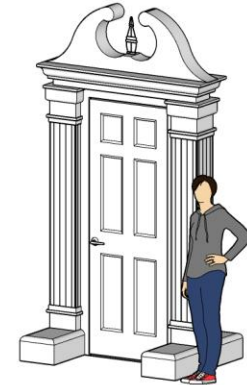
I've developed models for complete sets/venues, complex scenic elements, small space solutions and residential interior design.

Video walkthroughs of selected models are available [here](#).



"FIGARO" SCENIC DESIGN

Capital High School 2019



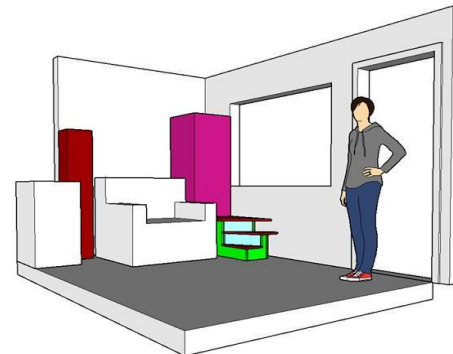
ROLLING DOOR UNIT, "MY FAIR LADY"

Grandstreet Theatre 2018

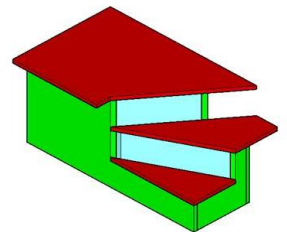


INSTRUMENT STORAGE

Capital High School 2019

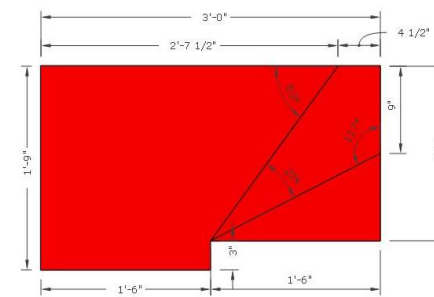
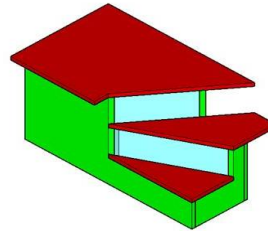


CUSTOM PET WINDOW SEAT

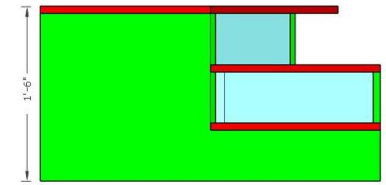


Personal Project 2019

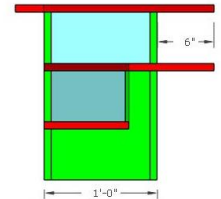
The piece at right was conceived to accommodate an aging pet in a very small kitchen/living room.



Plan View
Scale: 1/4" = 1'-0"

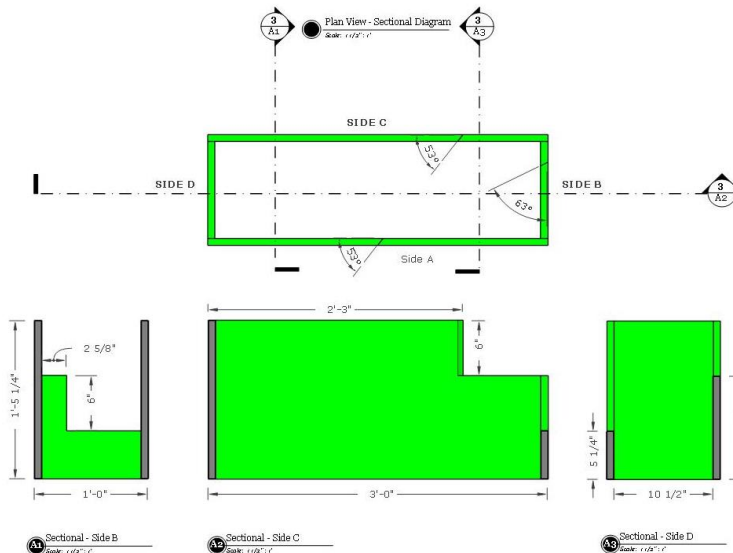


Front View
Scale: 1/4" = 1"



Side View
Scale: 1/2" = 1"

CONSTRUCTION DRAWINGS OF WINDOW SEAT

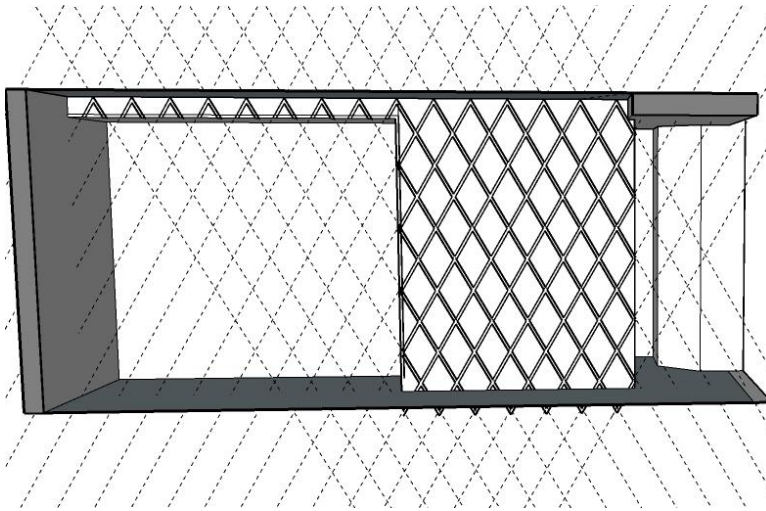


A brown dog is sitting on a pet bed next to a staircase. The dog is looking towards the right. The pet bed is white with a dark blue border. The staircase has three steps covered in light blue material. To the left of the dog is a grey armchair with a red blanket and a patterned bag. To the right is a white shelf with various items, including a potted plant.

FINISHED WINDOW SEAT

3D MODELING FOR INTERIOR DESIGN

I designed, drafted and executed this patterned accent wall for a residential rental unit.



RENDERING BY MATTHEW GIBBONS



LAYOUT BY MATTHEW GIBBONS



PAINTED BY MATTHEW GIBBONS



FINISHED WALL

SCALE MODELS

Time and resources permitting, I like to produce physical scale models.

When I'm trying to communicate scenic information to the whole team simultaneously and catch potential issues, nothing works better than building a real model.

Find production photos at the links below:

[The Cherry Orchard](#)

[Tarzan](#)



WHITE MODEL



TARZAN
Scenic Design: Matthew Gibbons

Director: Marianne Adams
Masquer Theater 2018



PAINTED SCALE MODEL



THE CHERRY ORCHARD
Scenic Design: Matthew Gibbons

Director: John Deboer
Masquer Theater 2011

DRAFTING

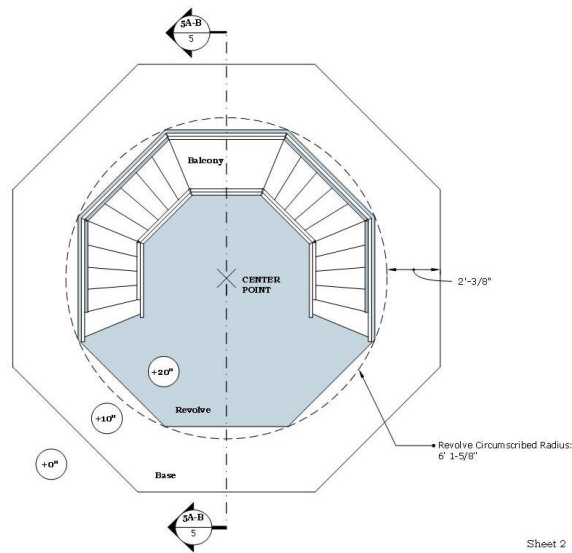
I work primarily in AutoCAD and Google SketchUp/LayOut.

The drawings at right were produced in SketchUp Pro. I prefer this program because edits to the 3-D model are automatically reflected in the Layout file. This allows me to edit construction documents extremely efficiently.

I'm used to producing my own as-built drafting and developing ground plans and elevations using those drawings.

Find more drafting images [here](#).

Find video of the functioning revolve featured in the drafting at right [here](#).



2. Plan View

Sheet 2

SCALE: 3/8" = 1'

PLAN VIEW

"Woods" - "Midsummer" Platform Base, Revolve, Balcony

CONTENTS

SHEET #	DRAWING
1.	Contents, 1. Isometric View
2.	2. Plan View
3.	3. Plan View with Dimensions
4.	Front View 4A-4B
5.	Side View 5A-5B
6.	Plan View 6A, Back View 6B, Detail 6C



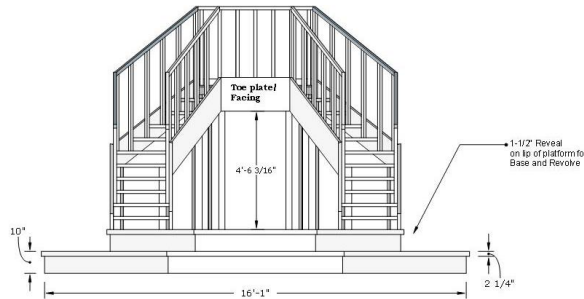
1. Isometric View

Sheet 1

SCALE: 3/8" = 1'

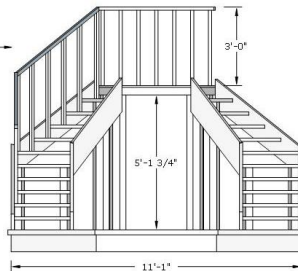
ISOMETRIC VIEW

4A. Front View



3' high railing built from 1-1/2" x 1-1/2" square stock

4B. Front View
-Toe Plate/Facing omitted
-Base Omitted
-Railing partially omitted

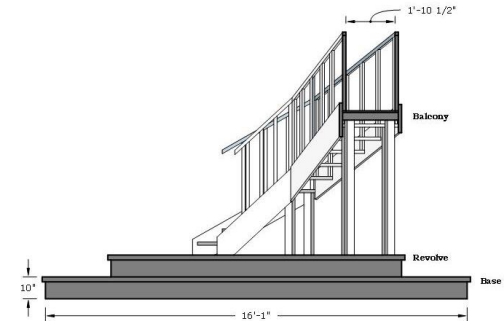


Sheet 4

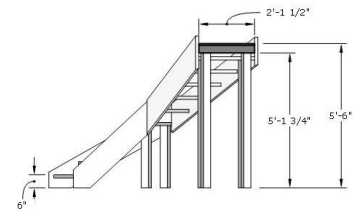
SCALE: 3/8" = 1'

FRONT VIEW

5A. Sectional from SL



5B. Sectional from SL
-Base, Revolve and Railing Omitted



Sheet 5

SCALE: 3/8" = 1'

SECTIONAL VIEWS

RENDERING

Conceptual

Rock of Ages

Grandstreet Theatre

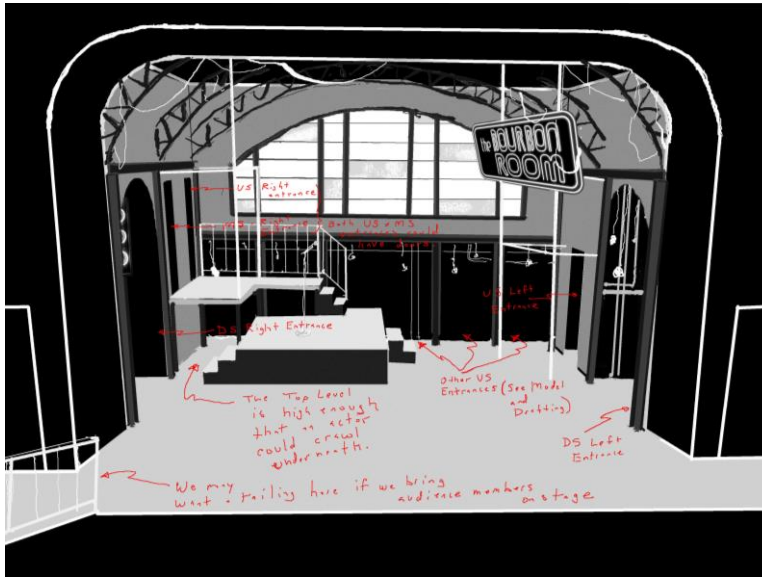
Helena, MT
2017

Scenic Design:
Matthew Gibbons

Technical Director:
Matthew Gibbons

I use Photoshop and a graphics tablet to produce loose, expressive renderings that both describe the environment and storyboard specific moments.

Find *Rock of Ages* production photos [here](#).



ROUGH SKETCH



POLISHED RENDERING



STRIP CLUB STORYBOARD



ROCKER STORYBOARD

RENDERING

Paint Elevations

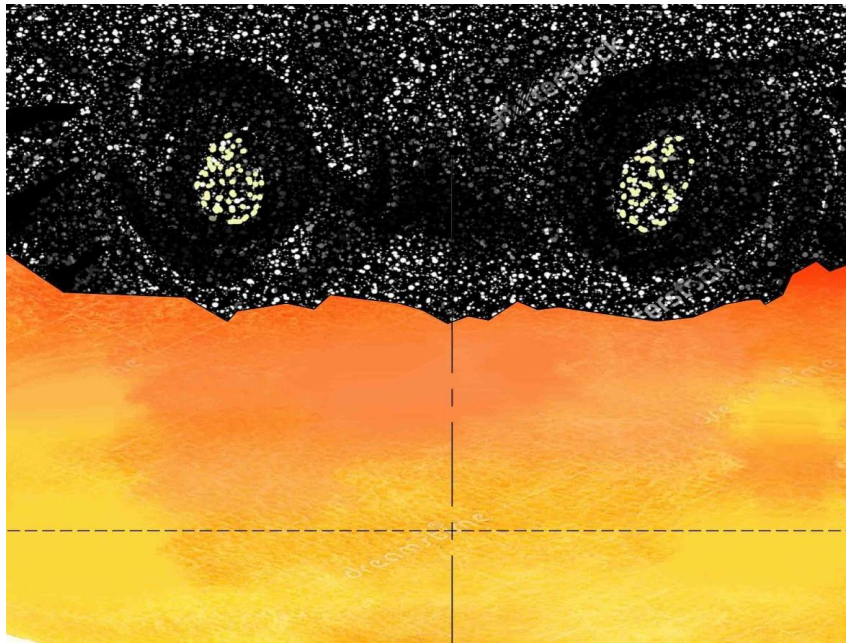
I use Photoshop, SketchUp and AutoCAD in combination to produce clear, easily measured paint elevations.

Find production photos at the links below:

[*The Lion King, Jr.*](#)

[*She Loves Me.*](#)

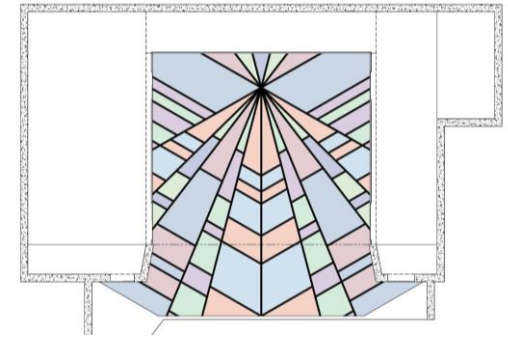
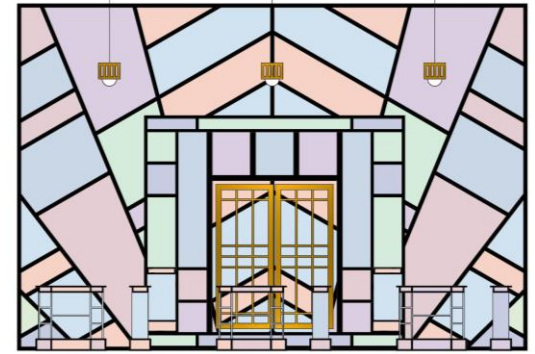
[*Speech and Debate*](#)



MUFASA STAR DROP ELEVATION

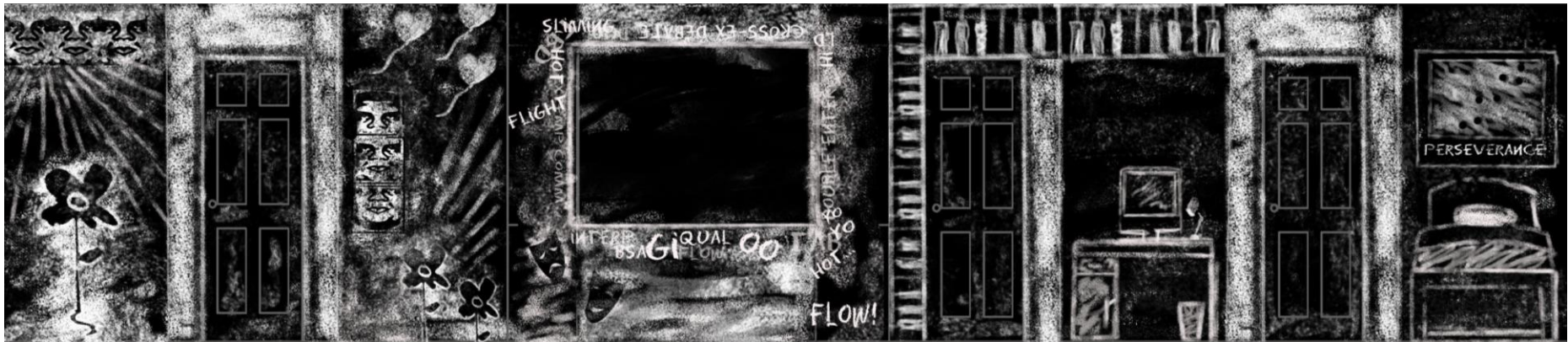
THE LION KING, JR, Grandstreet Theatre 2017

Director: Marianne Adams
Scenic Design and Technical Direction: Matthew Gibbons
Puppet Design: Retta Leaphart, Ryne Sorenson



SCENIC WALL AND FLOORPLAN ELEVATIONS

SHE LOVES ME, Grandstreet Theatre 2015
Scenic Design: Jeff Downing,
Assistant Scenic Design: Matthew Gibbons



CHALK WALL MURAL ELEVATION

SPEECH AND DEBATE
Scenic Design: Matthew Gibbons

Director: Retta Leaphart
Grandstreet Studio 2016

MUSICALS

PLAYS

THEATRE FOR YOUNG AUDIENCES

Thanks for taking the time look at my work. If you feel I'm a good fit for your organization, please reach out using the contact information below.

<https://www.gibbonsdesign.org/design>

(406) 788 9049

matthewjackgibbons@gmail.com

My Resume and CV are available [here](#). Have a great day.



MATTHEW GIBBONS

SCENIC DESIGN AND TECHNICAL DIRECTION

