

ABSTRACT

Title of Document: SCENIC DESIGN OF *THE WINTER'S TALE*.

Sean Joseph Urbantke, MFA, 2009

Directed By: Director of MFA Studies and Associate
Professor, Daniel Conway, Department of
Theatre

The purpose of this Thesis is to provide all the paperwork, supporting research, and production photographs that were instrumental in the scenic design for *The Winter's Tale* by William Shakespeare at the University of Maryland, Department of Theatre. This Thesis contains the following; Research Images collected from various sources to help develop the concept and design for the show and communicate between the director and other designers conceptual ideas over the course of the production, including inspirational images in texture, color, scale, proportion, and sculpture; Computer Generated Renderings detailing ideas for specific moments in the production; Drafted Plates consisting of both the general and specific details which the Technical Director uses to direct his construction and paint crews to build the design; Projection Images used in the production to serve as a backdrop to the action in the final design; Paperwork that communicates scenic shift, scenic scheduling, and properties construction ideas between the designer and the technical production crews that execute them; and finally, archival photographs that are included as a visual document of the final completed design.

SCENIC DESIGN OF *THE WINTER'S TALE*

By

Sean Joseph Urbantke

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Fine Arts
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Advisory Committee:

Director of MFA Studies, Professor Daniel Conway, Chair

Assistant Professor Leigh Wilson Smiley

Assistant Professor Misha Kachman

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1] Concept Statement:

This is Mamillius' Tale.

When presented with the question "whose story is this?" the design team and I decided that Mamillius owns the telling of the story. He may not always be in control over what happens in the tale, but the story is his story.

This tale is about Leontes.

Mamillius tells the tale, but Leontes is the central character, despite the long interlude in act two when we don't see him directly. Leontes' character is the provoker in the beginning, he sets up the conflict, and the tale will not end until he, Leontes, finds resolution.

This tale involves the same story told twice.

Under the concept of *The Winter's Tale* as Mamillius' tale, I thought it odd that he would kill himself off in his own telling. What I realized is that Mamillius kills himself off like he's attempting to mend his parents' conflict in Sicilia. When his family, the unit in life that is supposed to be one's safest refuge, falls apart, his solution is to remove himself from the situation through death. In telling the story, he realizes it doesn't work, and tells the tale again. He takes his story to Bohemia, a place that is foreign and seemingly friendly to him and far removed from the tragedy of his own family. This time, his proxy is Perdita who's getting ready to be married. When her family begins to fall apart, she also chooses to remove herself from the situation, but instead of killing herself off, she chooses the more difficult path of running away and continuing to live. In short, it is an exploration of the idea that you can't always take the easy way out in order to fix people.

Improbable World of the Impossible.

As world's go, this one belongs to Mamillius. It is the world of his tale, and as such, is under his guidance. This is a world where the improbable is likely, and the impossible is only improbable. It is a world based on Reality, but ruled by Emotion. Everything has a heightened sense of reality. Puppets help to tell this story by portraying the one-dimensional characters and leaving the characters that are most important to Mamillius to be played by real actors. Puppets make up the typical inhabitants of the two lands, the very small, the very large, and the very dangerous vagaries of living in these two lands, be they storms overthrowing boats, bears attacking passersby on the beach, or oracles raging with fury. Everything has a sense of the fantastical.

My specific take on this play's scenic design:

It became clear to me very early on that this play called for three very specific location/moods. The first was the cold, dangerous world of Sicilia. The people are rigid, the feeling very geometric and vertical in its nature, and it's the kind of environment where a king can make the terrible events that unfold in the first act actually happen. The second was Bohemia, a much warmer and organic place that is more inclined to the celebration of life. However, it still harbors a lurking volatility, foreshadowed by the appearance of the bear and the murderous end of the character Antigonus upon his arrival on Bohemian shores. Something sharp and geometric, unyielding and unrepentant needed to be present in the design, this time with an emphasis in the horizontality, warmth, and openness of Bohemia. The

final location/mood is Sicilia upon the children's return, a place that has repented, softened, and contains elements of the Bohemian attitude towards life, and the Sicilian respect for honor. It had to contain elements of both original places in a softer and more inviting form.

2] The Winter's Tale Scenic Breakdown:

The Scenic Breakdown is a practical tool for designers to break a script down to its basic components. It allows us to logically organize the play into elements that are easily recognizable as plot turns, location or time changes, mood or emotional shifts, and thematic alterations. My breakdown helped me to develop and fill out my concept from the very beginning.

Page	Act, Scene	Location	Action	Needs:	Quotes
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3	I, 1	Sicilia	Camillo and Archidamus converse, reveal Poli and Leo grew up together and Leo has son Mamillius.	"massage chair" scene	"If the king had no son, they would desire to live on crutches until he had one" Archidamus p5
5	I, 2		Pol tells Leo he must go home, his affairs beckon. Leo begs Hermione to implore him. The queen begs Pol to stay, Pol consents. Leo rages inside that Pol will stay for her but not him, jealousy, charges Camillos to kill Poli, Camillo warns Poli, Poli takes Camillo with him and they escape to Bohemia	formal dance hall	"Should all despair that have revolted wives, the tenth of mankind would hang themselves" Leontes p17
30	II, 1		Mamillius is playing with Hermione and servants, Mamillius starts telling a story to Hermione. Leo enters, learns of Poli's escape, righteously accuses Hermione of adultery, sends her to prison. His lords try to talk him out of it, but Leo regards them all as fools.	courtyard area	"Adieu my lord: I never wished to see you sorry; now I trust I shall" Hermione p36
40	II, 2	Sicilia, prison entrance	Paulina approaches the prison, gaoler won't let her in. Paulina speaks to Emily, discovers the child was born a girl, proposes to take the baby before Leo to persuade him to stop	prison door	"Here's such ado to make no stain a stain as passes colouring" Paulina p41

			this madness.		
43	II, 3		Paulina brings the babe to Leo, who denounces it as his own. Antigonus is held responsible for letting her in, and because of this, is charged to take the infant somewhere that "may nurse or end it"	king's private chamber	"[The babe] is yours; and, might we lay th' old proverb to your charge, so like you, 'tis the worse" Paulina p48
54	III, 1		Cleomenes and Dion enter and speak of their experience at the Oracle, hoping the prophecy contained in their sealed letter is as successful to the Queen as their journey has been a pilgrimage for them.	a train station	
55	III, 2		Leo holds Hermione's trial, she defends herself and offers her fate to what the Oracle will bring. When the letter from the Oracle vindicates her, Leo denies it and calls the Oracle a liar. At that, Mammilius dies, Hermione collapses and Paulina pronounces her 'dead'. Leo crumples under shock and grief, and proclaims he will grieve everyday.	throne room / the revelation transformation to....	"the king shall live without an heir, if that which is lost be not found" Officer p61
66	III, 3	Bohemia	Antigonus with the child arrives in Bohemia to leave it unattended, he tells of a dream that told him he would not see	... bohemia's desert shores/ the boat on the	"Weep I cannot, but my heart bleeds; and most accurs'd am I to be by oath enjoin'd to this"

			his wife again, he sets the child down and is chased offstage by a bear. A shepherd enters and finds the baby, a clown enters and tells of the destruction of the ship that carried a man that was eaten by a bear. They find gold with the child and promising to do good by it, they'll bury any of the eaten gentleman that remains when the bear is done.	water	Antigonus p68
75	IV, 1		Time enters as a chorus, and proclaims that sixteen years has passed, Hermione's daughter, Perdita, has grown up under the care of the shepherd, and Poli's son, Florizel, is of her age and engaged with her.	time passes transformation/ growth of bohemia	"Your patience this allowing, I turn my glass, and give my scene such growing as you had slept between" Time p76
77	IV, 2	Bohemia Court	Camillo speaks well of Poli but wishes to return to Sicilia to live out his days now that Leo has summoned him back. Poli values Camillo too much to let him return and newly grieves Leo's loss of wife and children, then speaks of his own missing son, Florizel. Florizel has been sneaking out to a cottage and shirking his princely duties to see a shepherd's daughter;	bohemia's court	"Kings are no less unhappy, their issue not being gracious, than they are in losing them when they have approved their virtues" Polixenes p78

			Poli and Camillo will disguise themselves and go investigate.		
79	IV, 3	Bohemia Countrysi de	Autolycus enters singing, admits he's a conman, sees the clown, convinces the clown he has had his money and clothes stolen, picks the clown's pocket when he is helped to stand up.	countrysid e	"My father named me Autolycus; who, being as I am, littered under Mercury, was likewise a snapper-up of unconsidered trifles" Autolycus p82
89	IV, 4		Florizel and Perdita discuss their marriage and how they met by accident. Perdita worries what Poli will say, Florizel tells her he is hers whether his father agrees or not. Poli and Camillo show up as unknown guests and Perdita greets them, discusses the garden with Poli (disguised), Florizel and Perdita talk of their love and dance, Poli talks to the shepherd about the two young lovers. Poli tries to convince Florizel to tell his father of the wedding, but when Florizel refuses, Poli reveals himself, sentences the family to punishment and Florizel to a long, lonely life. Florizel refuses to give in, and is even more pressed to get married. Camillo	the cottage of the sheep- shearing festival / transform ation to night time?	

			<p>tries to talk him out of it, but when he can't, advises Florizel and Perdita to flee to Sicilia, then he'll tell Poli where they're headed in hopes of seeing Sicilia again. Florizel trades clothes with Autolycus, who convinces the shepherd and clown he is a noble. The shepherd wants to tell Poli that Perdita was a child he found on the shoreside and that he should not be held accountable for her actions. Autolycus promises to get them an audience with Poli, and they head for Sicilia too.</p>		
135	V, 1	Sicilia	<p>Leo continues to grieve for Hermione, Paulina grieves for Antigonus, makes Leo vow only to remarry at her bidding, which she says will not be until his first queen is again drawing breath. A servant runs in and tells of Florizel's and Perdita's arrival. Florizel claims to have been sent by his father to greet Leo, another servant enters telling of Poli's arrival, Florizel admits why they're really in Sicilia. Leo offers to go to Poli on Florizel's behalf.</p>	<p>Transformation into Sicilia v2. From night to day again?</p>	

146	V, 2		<p>Autolycus consults gentlemen on the street, learns that Poli and Camillo were stunned by the shepherd's claim, learns that Leo has found his heir by way of Antigonus' letter and Hermione's necklace that were found with the babe. He learns of the 'statue' by Julio Romano that has been years in the making of a likeness of Hermione. The shepherd and clown enter, made noblemen by their discovering Perdita to Leo, and they forgive Autolycus his faults.</p>	<p>streets of Sicilia, a way to relate the two worlds into a third, conglomerated world</p>	
154	V, 3		<p>Everybody enters happy, Paulina shows the 'statue' of Hermione, Leo is taken aback by how 'real' it is, and how it's older than she was when she 'died'. Paulina makes Leo promise to behave, then she'll bring the 'statue' to life. Hermione is revealed alive, and Leo betrothes Paulina to Camillo. Leo apologizes AGAIN, and all exit to tell each other where they've been for 16 years.</p>	<p>the statue courtyard, a reveal of the statue to the onlooking crowd</p>	

3] Research Images:

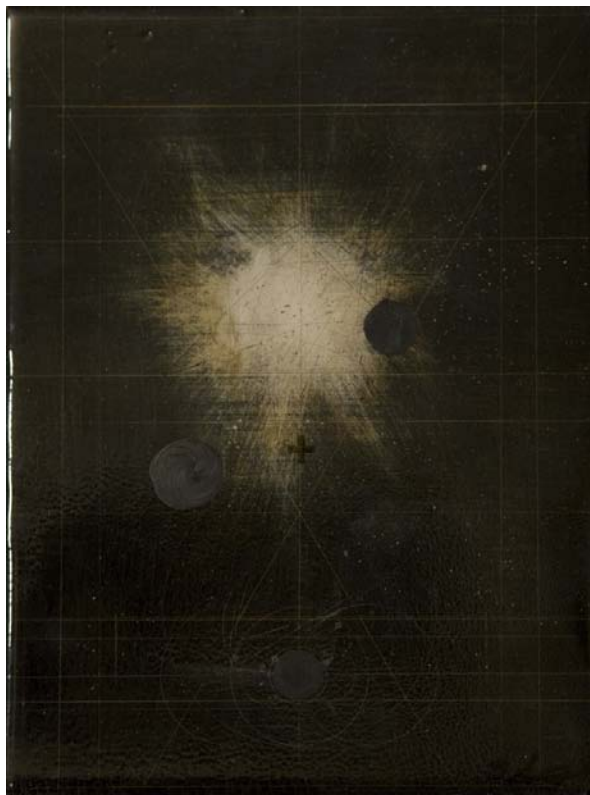
In the design process, it is of the utmost importance to create a toolbox from a collection of research inspired by the concept the director and design team have created.

3.1] Conceptual, Atmospheric, and Emotional Response Research:

My initial research was primarily inspired by a research direction given to the design team by the director. She wished to create a dark and oddly dangerous world that never felt truly at ease until the final scenes.













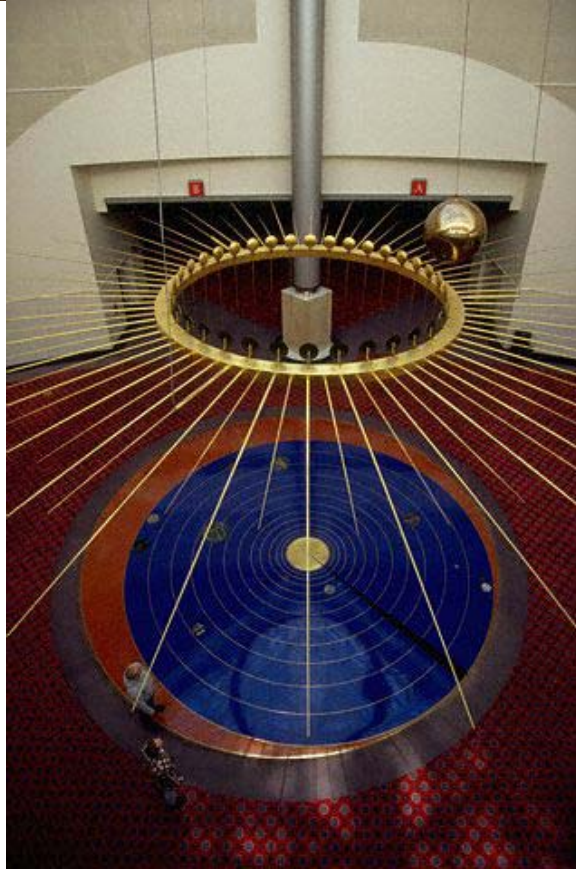
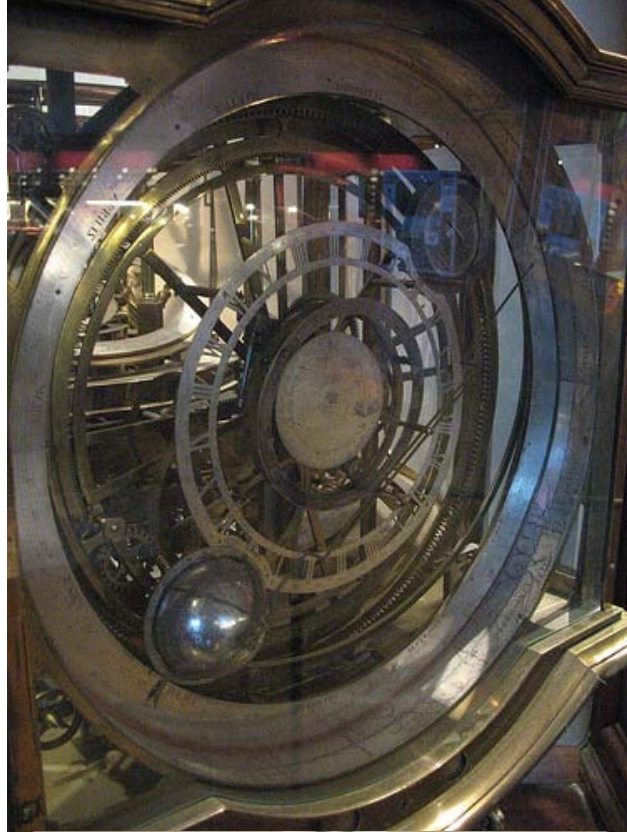


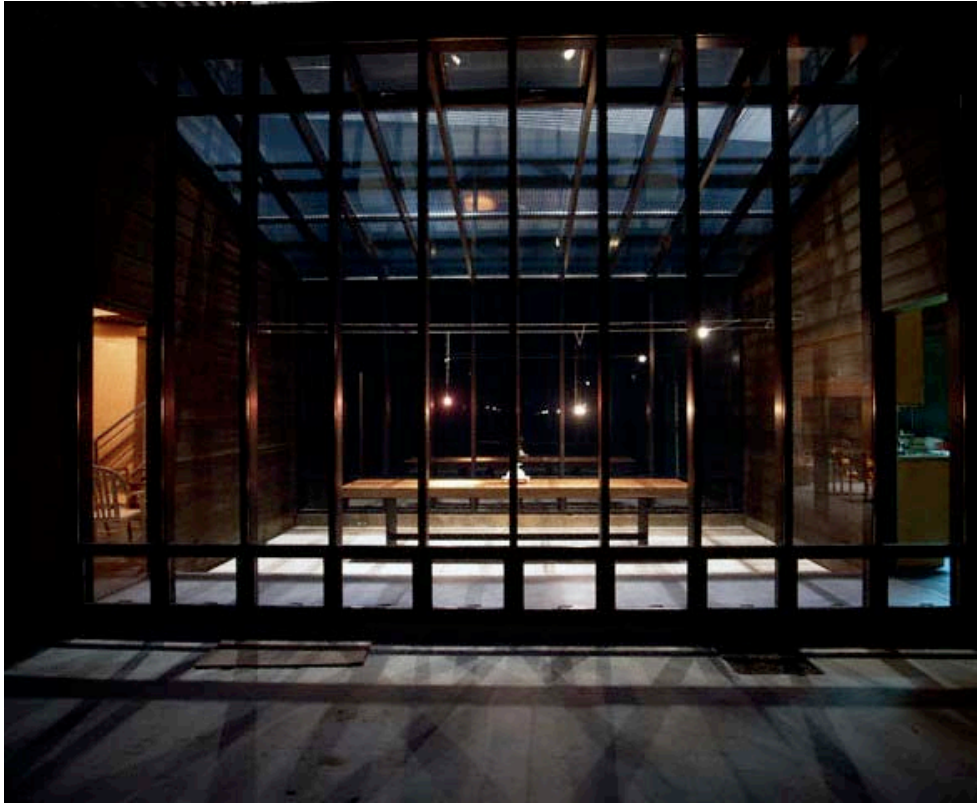
3.2] Sicilia Research:

Sicilia begins as a cold, formal, vertical world comprised of geometrically constructed walls and sharp angles. It must be able to convert in the end to a softer place, combined with elements from Bohemia. My focus in researching Sicilia centered on mood, shape and how light would weave in and out of the design.









Bohemia Research:

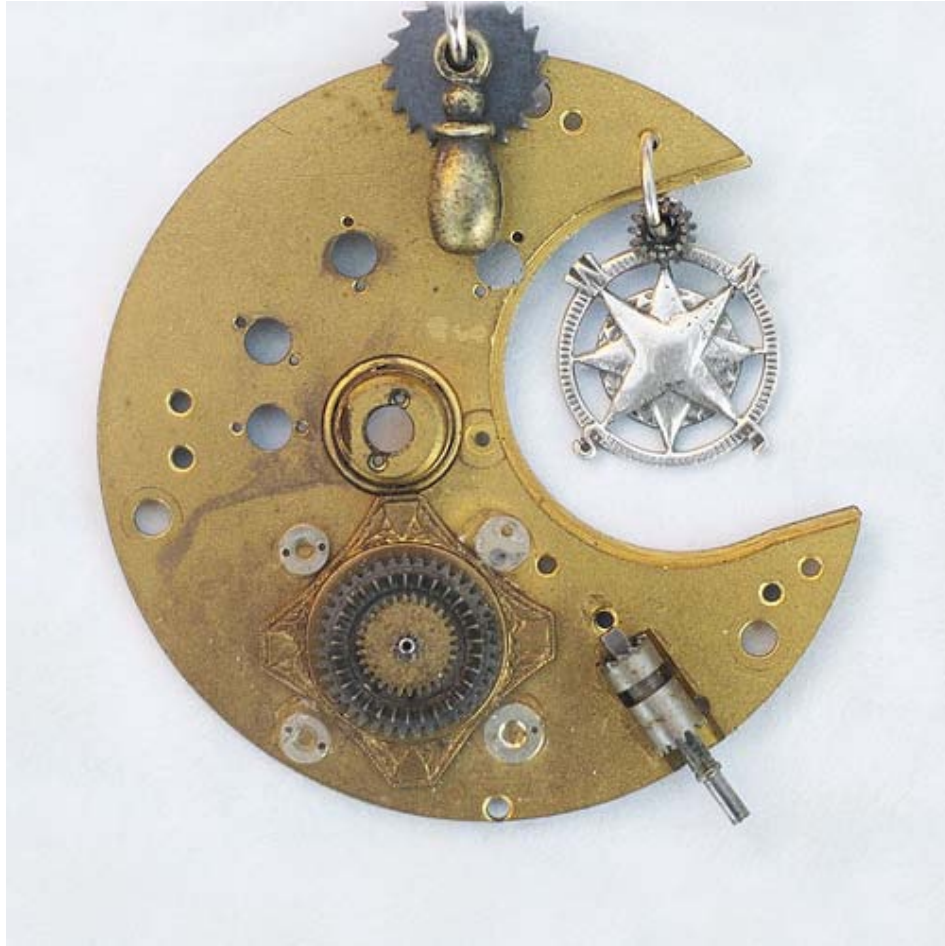
The design team wanted Bohemia to be place that was very similar to Sicilia in form, but different in color and texture, and its form should emphasize a horizontality and openness. My primary focus in research for Bohemia was in color and texture as a means to compare Bohemia to Sicilia as a likewise ominous place.









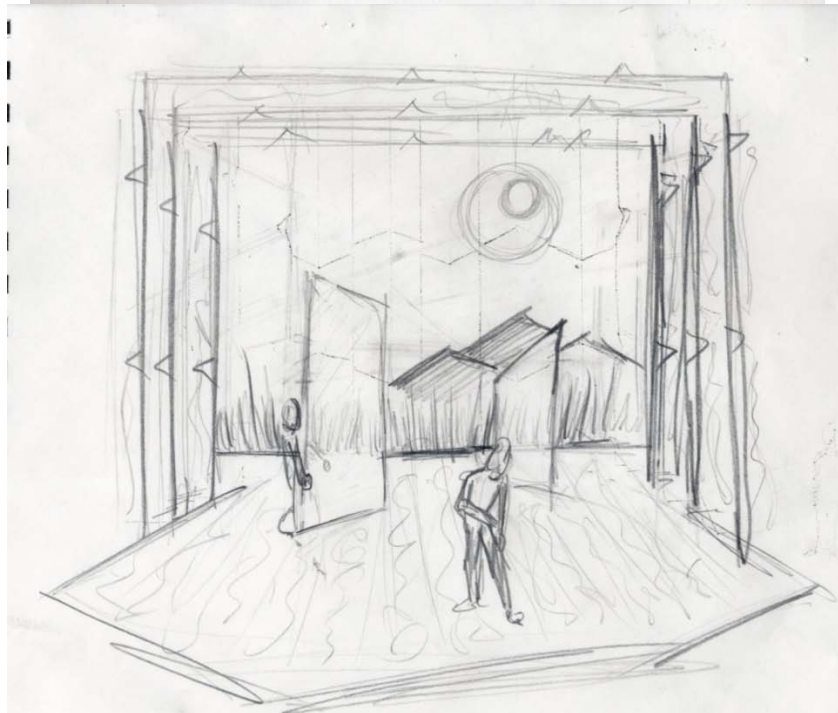
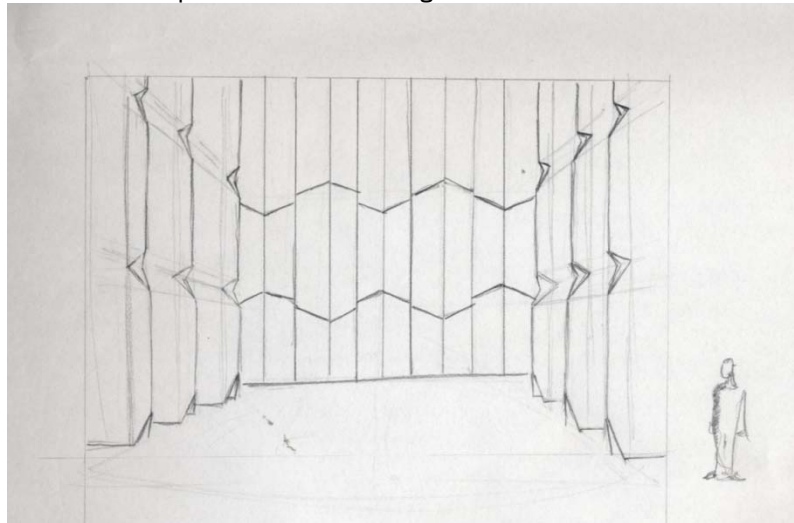


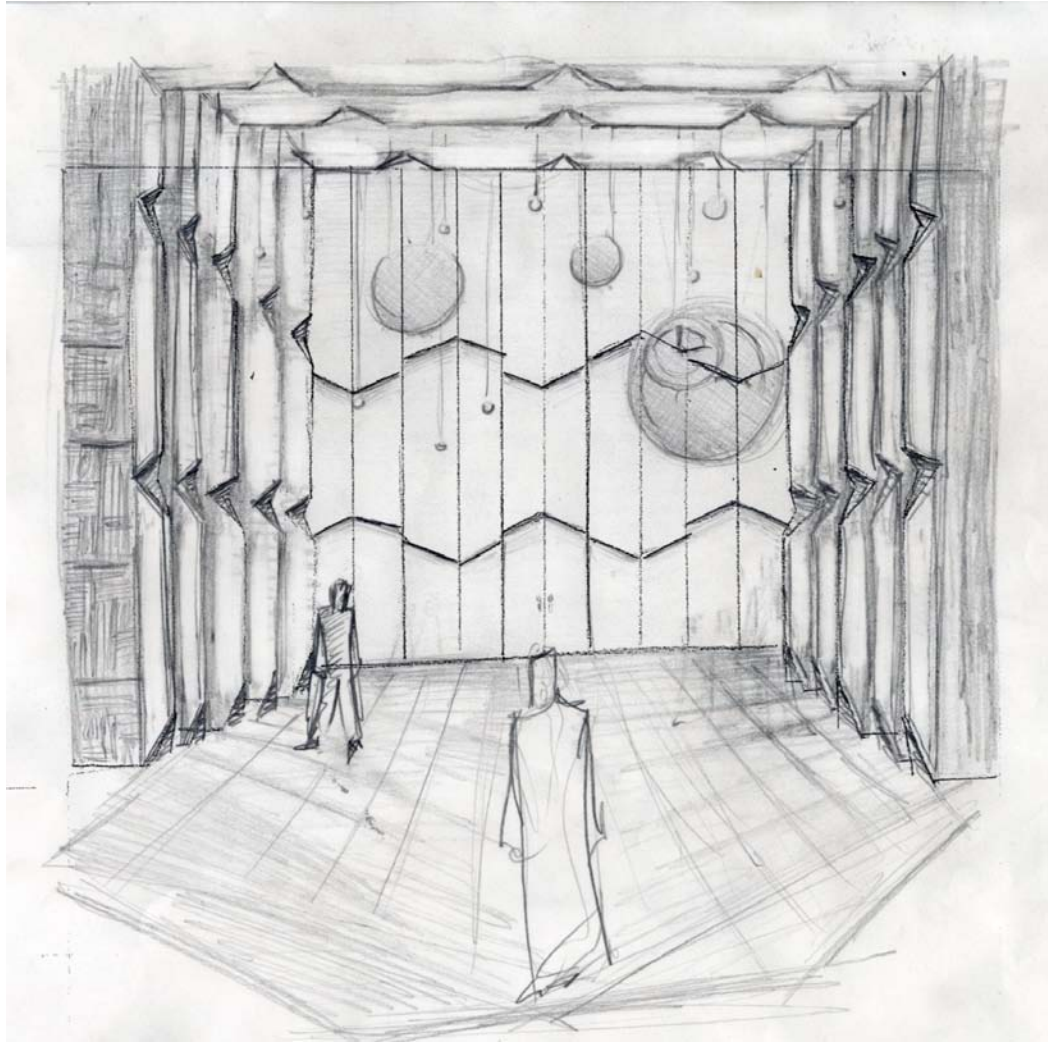
4] Sketching

In the design process, it is important to explore varying options on a theme in the early phases, particularly in sketching and rendering. It emphasizes the importance of a vast research base, because the designer must be flexible for changes that happen when the work goes into production and rehearsal.

4.1] Initial Sketches:

My initial sketches took inspiration from the research and applied it in form to create a space that would be versatile, visually self-sustaining, and appropriate in feeling, mood and atmosphere to the feelings the director wished to evoke.





4.2] Adobe® Photoshop® Renderings

These renderings represent an effort on the designer's part to produce fast, economical images that storyboard the play for the benefit of the director as well as the design team. They are meant to communicate a complete concept or design thru-line that simply sketching or discussion would not be able to clearly get across. These are conceptual only; they do not represent any structural plans for the design. They are strictly focused on the different stage pictures of the show, and being so early in the design process, liable to change.







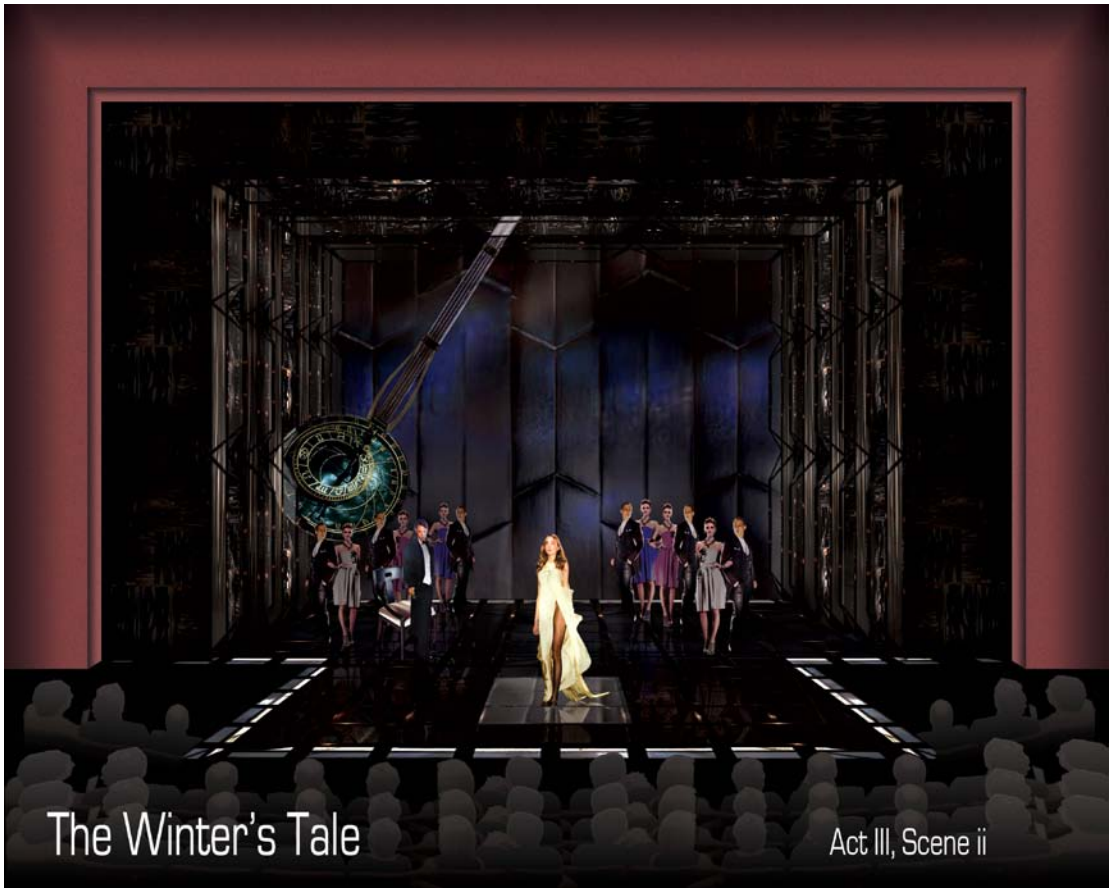
The Winter's Tale

Act II, Scene ii



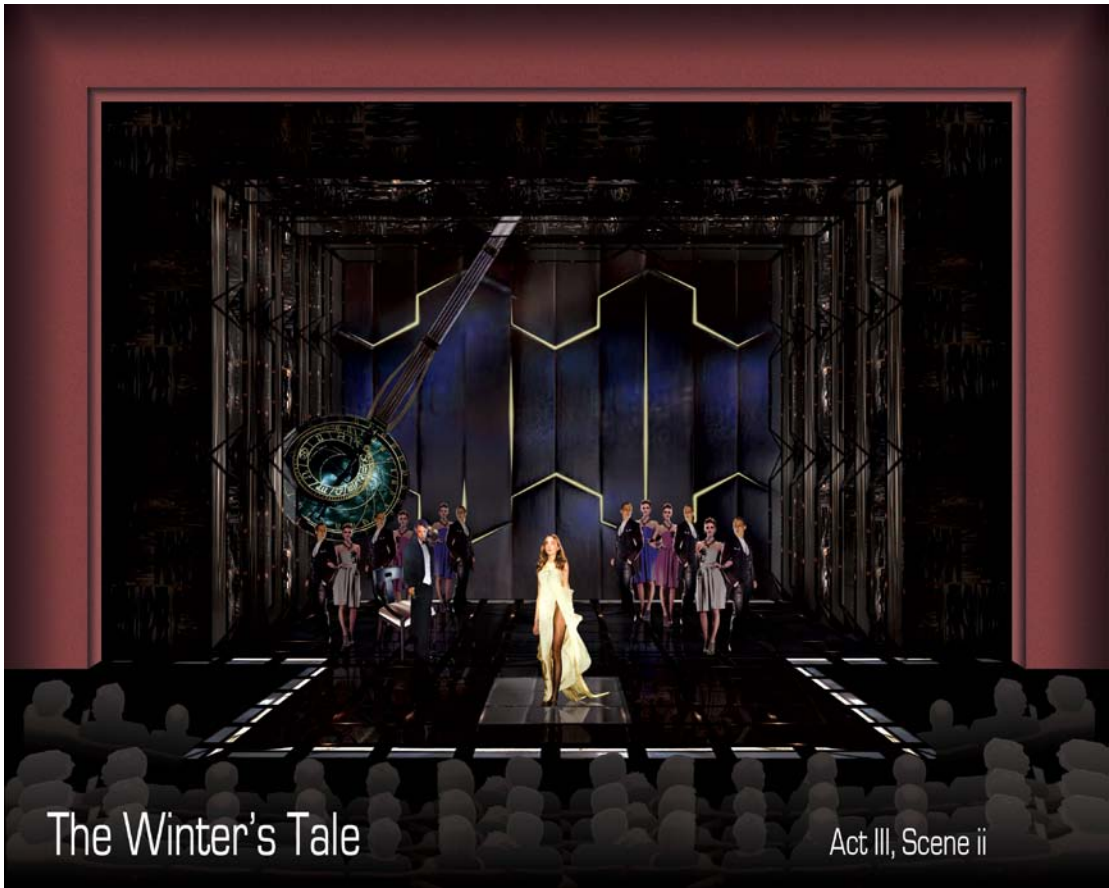
The Winter's Tale

Act III, Scene ii



The Winter's Tale

Act III, Scene ii



The Winter's Tale

Act III, Scene ii



The Winter's Tale

Act III, Scene iii



The Winter's Tale

Act III, Scene iii



The Winter's Tale

Act IV, Scene ii



The Winter's Tale

Act IV, Scene ii



The Winter's Tale

Act IV, Scene iii



The Winter's Tale

Act IV, Scene iv



The Winter's Tale

Act V, Scene ii



The Winter's Tale

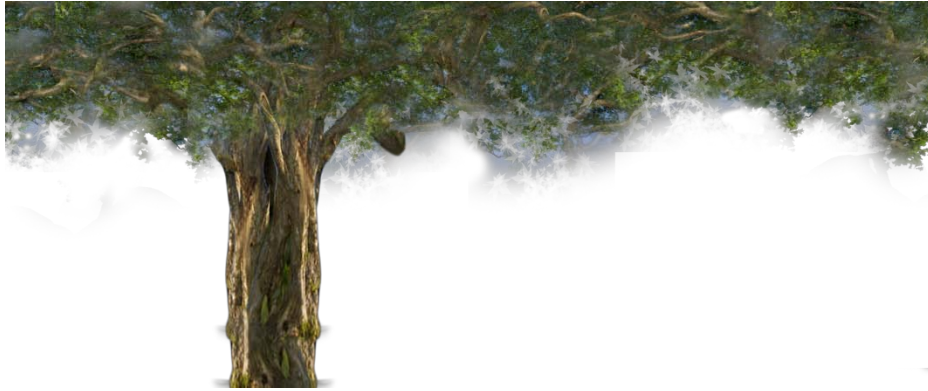
Act V, Scene iii

4.3] Projection Work:

During the budgetary process in this production it became apparent late in the design phase that the upstage area which was comprised of a substantial amount of scenery needed a new idea. The director, lighting designer and I came up with a plan to execute a series of rear-projected locales onto a screen that would fly in upstage of the back wall. These images were designed to enhance the atmosphere of each scene for which they provided a backdrop. In the end, the back wall became a window to the sky, and another metaphor for Bohemia.



For the storm after the play leaves Sicilia, we experimented with several different versions of the storm in pre-production photo slides. Eventually the first image above became the ominous incoming storm that tracked slowly across the upstage screen. It cross-faded into a video recorded storm sequence of lighting and rain, then cross-faded into another video recorded sequence of sun beaming through the clouds.



These were ideas for the background of Bohemia that involved a layering technique in the software used for the projections. That software, called Catalyst, used the different layers of still images or video to create seamless cross-fades from one image to the next, and even allowed us to pan single images across the screen, make them larger, and zoom in on them.

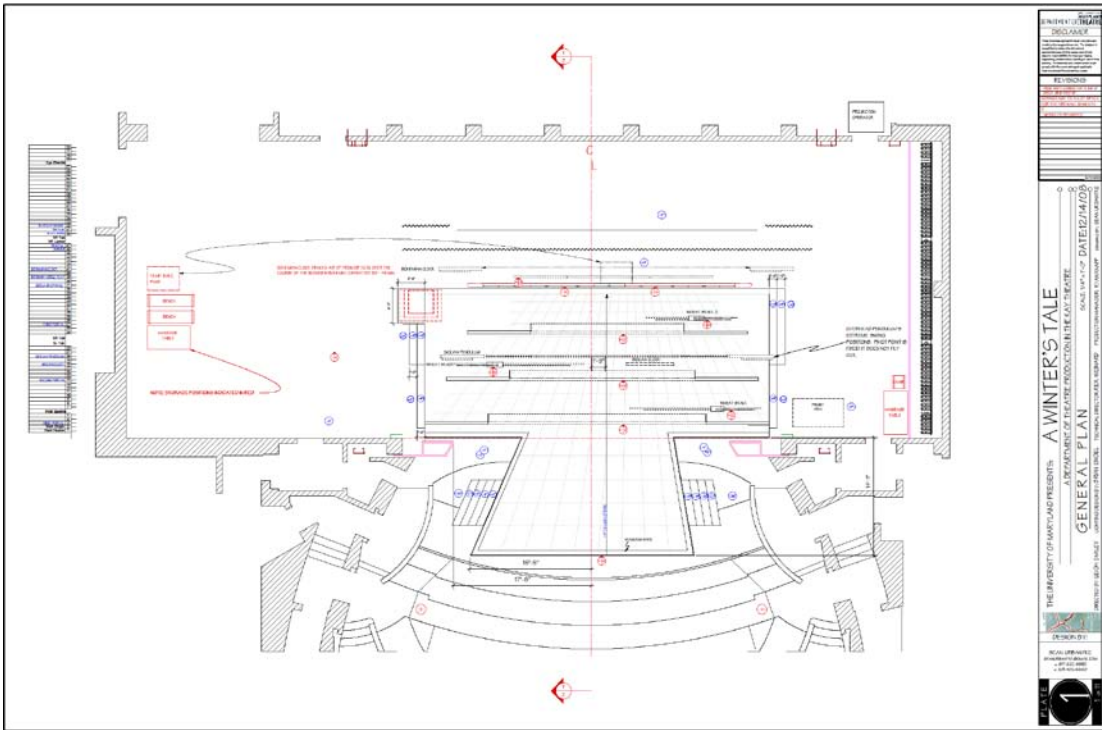


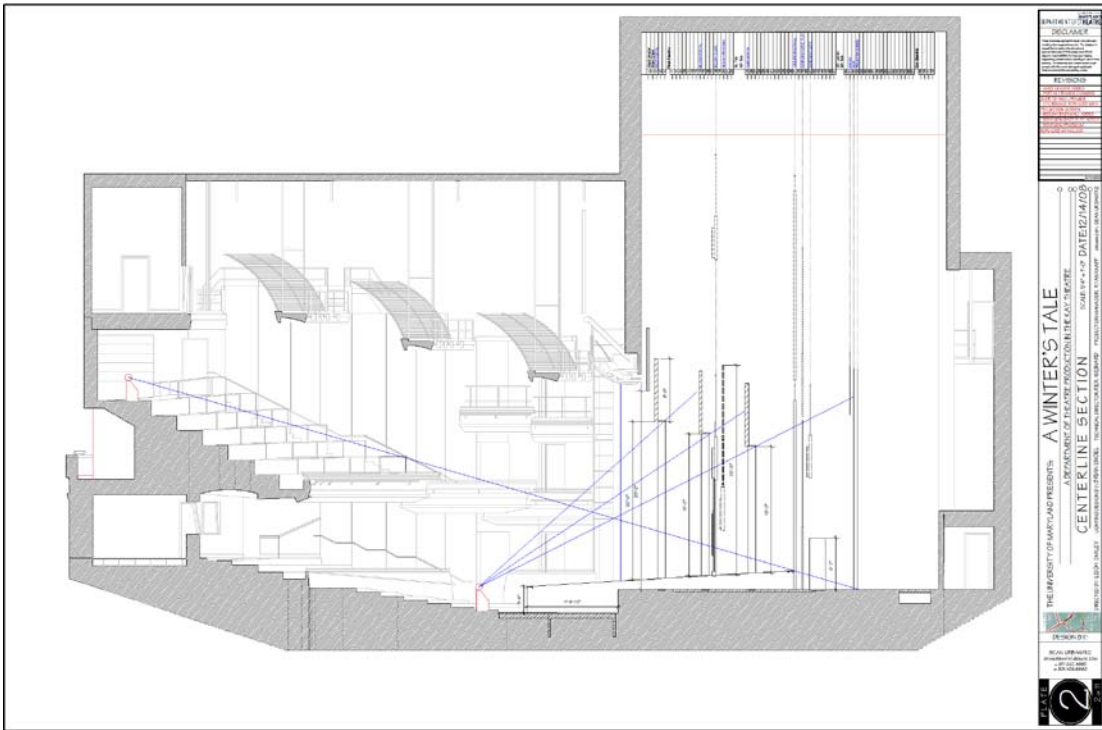
In the end, the projection technician and I created a series of white clouds that were projected onto an empty screen, and we coordinated with the lighting designer to have the screen backlit in a sky blue color to create the illusion of depth and clouds that tracked from stage left to stage right in the background. To supplement these ideas, there was

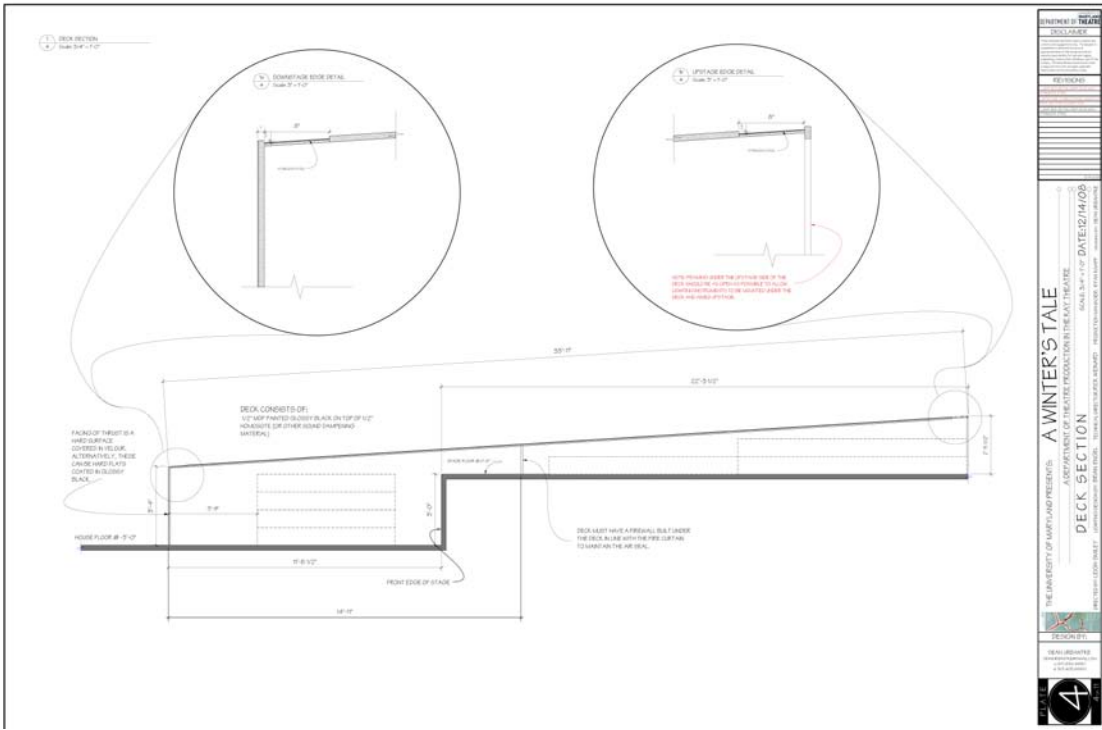
5] Vectorworks® Drafting Plates

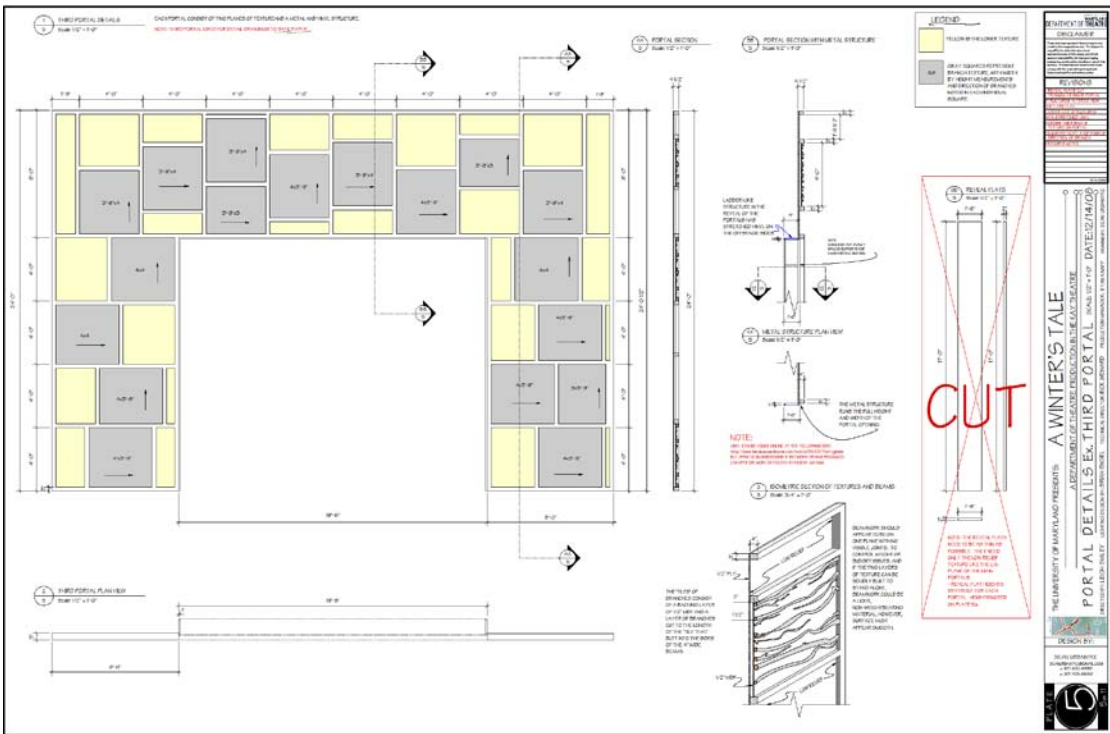
The following pages are a complete set of drafting plates that explain the technical aspects of the design clearly and logically enough to enable a technical director to build the set. This package includes :

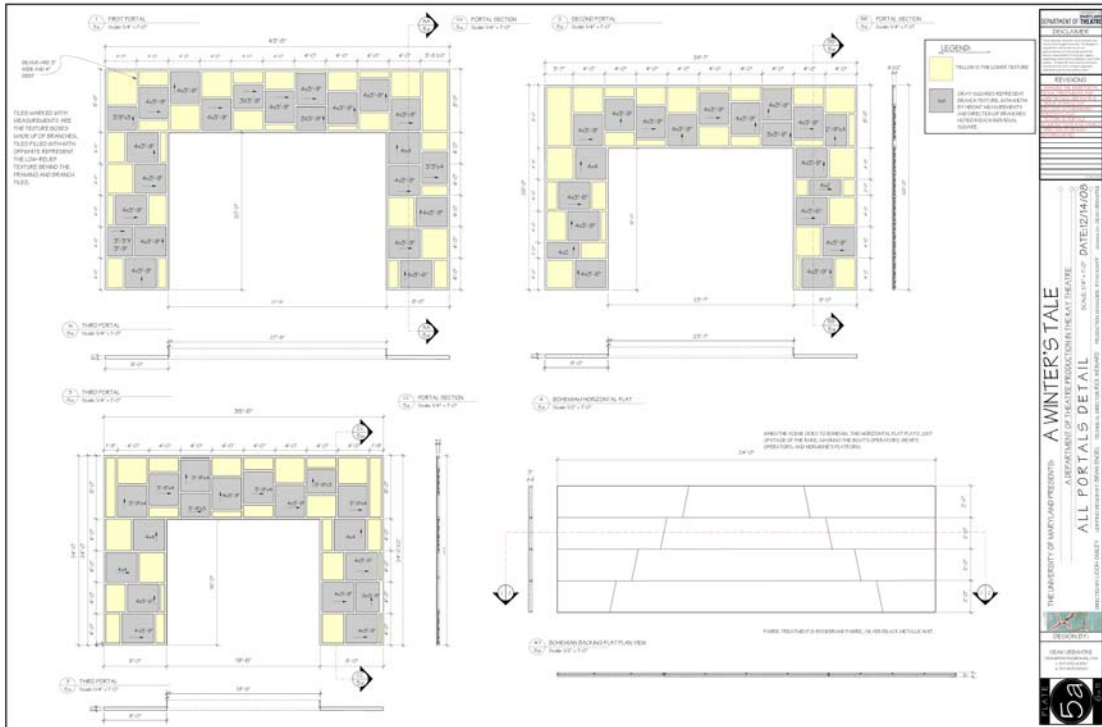
- General ground plan
- Centerline Section
- Deck Plan
- Deck Centerline Section
- General Portal Elevations and Detail Plates
- Back Wall Elevations
- Clock face Elevations and Detail Plate
- Statue Case and Wheat sculpture Detail Plates
- Bear Head Puppet and Boat Detail Plate

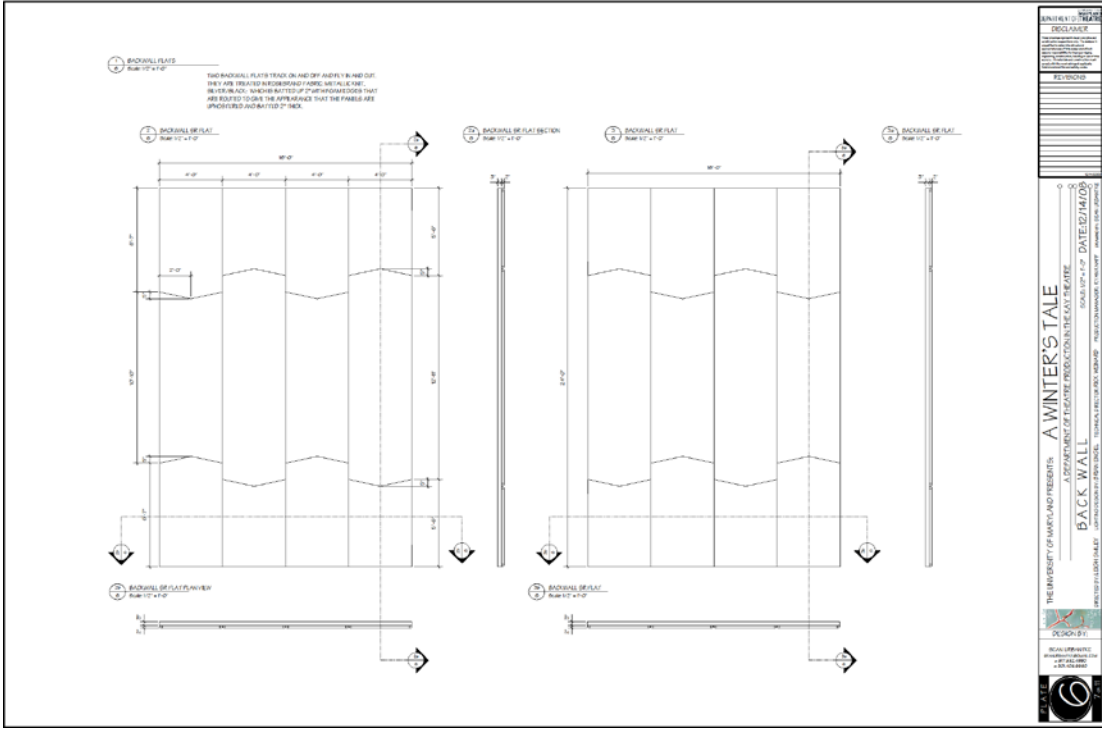


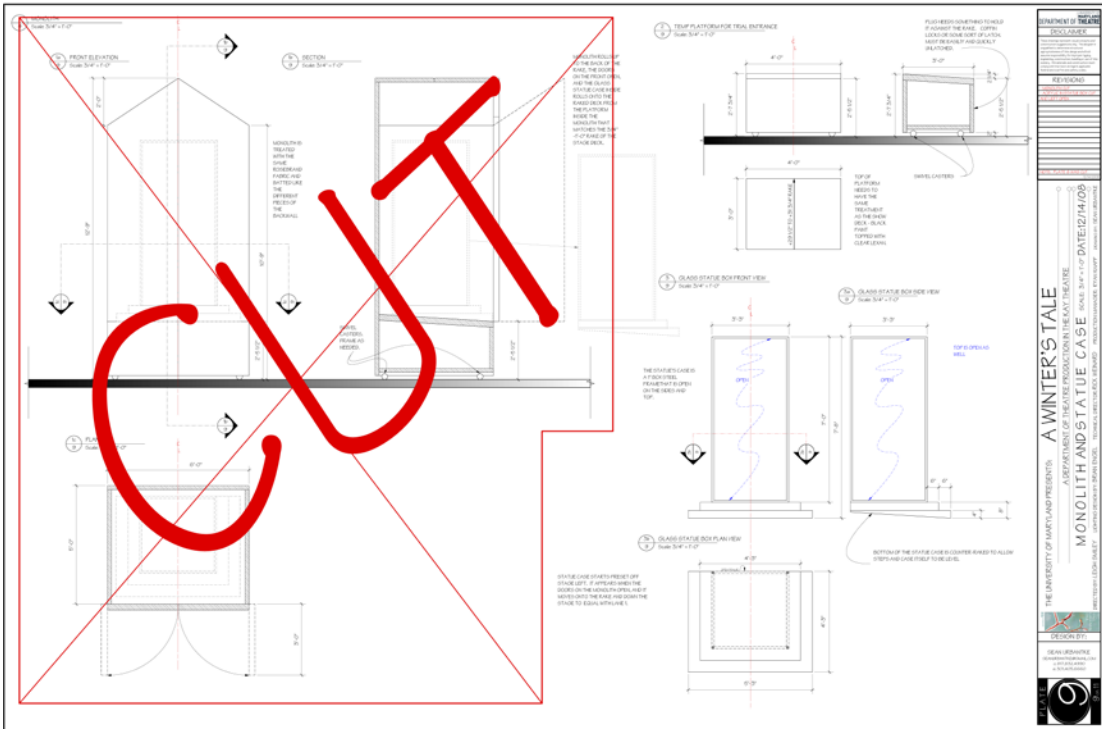












HEAD VIEW
Scale 1/4" = 1'-0"

THE HEAD FOR THE TEST FIGURE BY A SHAPES APPROXIMATE OCCURRENCE. IT IS TO BE OPERATED BY THE PERSONNEL ALL BY THE END OF A PLATFORM. THE CONSTRUCT MUST BE LIGHTWEIGHT, DURABLE AND EASY MOVE.

THE HEAD IS MADE OF POLYSTYRENE AND ATTACHED TO THE STAND BY THE SHAPES APPROXIMATE OCCURRENCE. IT IS TO BE OPERATED BY THE PERSONNEL ALL BY THE END OF A PLATFORM. THE CONSTRUCT MUST BE LIGHTWEIGHT, DURABLE AND EASY MOVE.

FROM THE BACK OF THE HEAD, THE HEAD IS ATTACHED TO THE STAND BY THE SHAPES APPROXIMATE OCCURRENCE. IT IS TO BE OPERATED BY THE PERSONNEL ALL BY THE END OF A PLATFORM. THE CONSTRUCT MUST BE LIGHTWEIGHT, DURABLE AND EASY MOVE.

FROM THE BACK OF THE HEAD, THE HEAD IS ATTACHED TO THE STAND BY THE SHAPES APPROXIMATE OCCURRENCE. IT IS TO BE OPERATED BY THE PERSONNEL ALL BY THE END OF A PLATFORM. THE CONSTRUCT MUST BE LIGHTWEIGHT, DURABLE AND EASY MOVE.

FRONT VIEW
Scale 1/4" = 1'-0"

REAR VIEW
Scale 1/4" = 1'-0"

HEAD VIEW
Scale 1/4" = 1'-0"

THE HEAD IS MADE OF POLYSTYRENE AND ATTACHED TO THE STAND BY THE SHAPES APPROXIMATE OCCURRENCE. IT IS TO BE OPERATED BY THE PERSONNEL ALL BY THE END OF A PLATFORM. THE CONSTRUCT MUST BE LIGHTWEIGHT, DURABLE AND EASY MOVE.

FROM THE BACK OF THE HEAD, THE HEAD IS ATTACHED TO THE STAND BY THE SHAPES APPROXIMATE OCCURRENCE. IT IS TO BE OPERATED BY THE PERSONNEL ALL BY THE END OF A PLATFORM. THE CONSTRUCT MUST BE LIGHTWEIGHT, DURABLE AND EASY MOVE.

ASSEMBLY INSTRUCTIONS

1. THE HEAD IS MADE OF POLYSTYRENE AND ATTACHED TO THE STAND BY THE SHAPES APPROXIMATE OCCURRENCE. IT IS TO BE OPERATED BY THE PERSONNEL ALL BY THE END OF A PLATFORM. THE CONSTRUCT MUST BE LIGHTWEIGHT, DURABLE AND EASY MOVE.

2. FROM THE BACK OF THE HEAD, THE HEAD IS ATTACHED TO THE STAND BY THE SHAPES APPROXIMATE OCCURRENCE. IT IS TO BE OPERATED BY THE PERSONNEL ALL BY THE END OF A PLATFORM. THE CONSTRUCT MUST BE LIGHTWEIGHT, DURABLE AND EASY MOVE.

PORTAL FRAME AND GLASS

THE PORTAL FRAME IS MADE OF ALUMINUM AND ATTACHED TO THE STAND BY THE SHAPES APPROXIMATE OCCURRENCE. IT IS TO BE OPERATED BY THE PERSONNEL ALL BY THE END OF A PLATFORM. THE CONSTRUCT MUST BE LIGHTWEIGHT, DURABLE AND EASY MOVE.

FROM THE BACK OF THE HEAD, THE HEAD IS ATTACHED TO THE STAND BY THE SHAPES APPROXIMATE OCCURRENCE. IT IS TO BE OPERATED BY THE PERSONNEL ALL BY THE END OF A PLATFORM. THE CONSTRUCT MUST BE LIGHTWEIGHT, DURABLE AND EASY MOVE.

GLASS

THE GLASS IS MADE OF POLYCARBONATE AND ATTACHED TO THE STAND BY THE SHAPES APPROXIMATE OCCURRENCE. IT IS TO BE OPERATED BY THE PERSONNEL ALL BY THE END OF A PLATFORM. THE CONSTRUCT MUST BE LIGHTWEIGHT, DURABLE AND EASY MOVE.

FROM THE BACK OF THE HEAD, THE HEAD IS ATTACHED TO THE STAND BY THE SHAPES APPROXIMATE OCCURRENCE. IT IS TO BE OPERATED BY THE PERSONNEL ALL BY THE END OF A PLATFORM. THE CONSTRUCT MUST BE LIGHTWEIGHT, DURABLE AND EASY MOVE.



6] Production Piece List

The Production Piece List is a compact and bullet-pointed list of the scenic elements detailed in the drafting, required of a set dressing crew. It is an important document in that laymen crew members with no background with the design can read the Piece List and have a clear understanding of each piece's significance, operation, purpose, look, and movement. It is included with the drafting package often as a table of contents for the technical explanations contained in the drafting to better communicate each drafted element's intended purpose.

Plate # (of drawings)	Unit (on plate)	Description (movement, weight, location, materials, quantity)	Notes (research, images, websites)
3 and 4	Whole plate	<p style="text-align: center;"><u>Raked Deck with Thrust</u></p> <ul style="list-style-type: none"> ○ consisting of a layer of 1/2" mdf routed with 1/8" deep sharp grooves in perspective and then painted two coats minimum of glossy black and let set for minimum of 48 hrs, then a 1/8" layer of Lexan on top of that. ○ Rake will need stock sets of escape stairs in multiples of 9" tall. ○ Light Box on DS edge of Thrust – see drafting for details ○ Light Box on US edge of Thrust – see drafting for details ○ One scene requires an entrance upstage of the rake, which requires a wheeled platform be made whose top matches the rake that is roughly 4'x3' that can quickly, silently, and easily be moved once out of sight for the mountain wagons to be brought on. <ul style="list-style-type: none"> ▪ Thrust stage requires the removal of the first four rows of audience in the orchestra and the adjustable pit to be set at the level of the house floor. <p style="margin-left: 20px;">Other seating removal request includes the house right balcony level box.</p>	
5 and 5a		<p style="text-align: center;"><u>DS, CS, US Textured Portals</u></p> <ul style="list-style-type: none"> ○ First Texture consists of a base layer of low relief jaksand. ○ Next texture are a series of 3'x4' and 4'x4' 1/2" mdf panels with various branches of diameters no larger than 1 1/2 " that are laid on top of the first layer, then framed in with 3" wide beams of lightweight material, suggesting aluminum. (beams should be smooth) 	Each portal consists of a main textured flat, a metal and Plexiglas structure, and two reveal flats.
6		<p style="text-align: center;"><u>Sicilian BackWall</u></p> <ul style="list-style-type: none"> ○ Lower Backwall – 2 pcs. That track off SR and SL. Their lower framing below the level of the raked stage should be as open as possible to allow lighting instruments to be mounted under the 	Upholstered with Rosebrand fabric "Metallic Knit Stripe: Black/Silver" @ \$10.34/yd

		<p>upstage end of the deck to cover upstage area.</p> <ul style="list-style-type: none"> o Middle Backwall – hung from traveler track, tracking only 2' offstage in either direction to make 4'-0" center opening - both mid and high levels fly out together and don't come back. o Upper Backwall – both mid and upper levels fly out together and don't come back. o One pair of 8'-0" wide legs with identical texture for sicilia v2 (plate 5) 	
8		<p><u>Mountain Range</u></p> <ul style="list-style-type: none"> o Two 36" tall wagons that track on and off SR and SL respectively o Two pairs of flat mountainscapes, one set that mounts to the downstage edge of the wagons, a second set that sit on top of the wagons 9" upstage of the first set. o The bohemian pendulum is mounted on the SL Wagon o The SR wagon has a platform with access ladder for Hermione to stand on in the Bear and Boat scene upstage of the mountainscapes 	<p>Upholstered with Rosebrand fabric "Metallic Knit Stripe: Black/Silver" @ \$10.34/yard</p>
7	1	<p><u>Sicilian Clock</u></p> <ul style="list-style-type: none"> o flown item that is in the first scenes and last scenes. Unlike the other two clock faces, this one is not a light box. o The print that happens on translucent film on the other two clock faces can happen onto fine quality photo quality. 	<p>Not a lightbox, just a clock facing</p>
7	4	<p><u>Sicilian Pendulum / Light Box</u></p> <ul style="list-style-type: none"> o 21' long pendulum with a 5'-6" diameter clock face that swings from SL back and forth slowly through the trial scene until it stops and holds at an angle SR at word of the prince's death, then continues swinging off SR (must end SR to clear SL wheat shoot to lean on) o the Light box (in both pendulums) consists of a shallow construct, translucent and printed film with the image of the clock faces on it over diffusing material over a tightly coiled set of rope light. The film needs to be backpainted so that only the numbers and symbols in the image emit light 	<p>Lightbox with all but the numbers and symbols of the clock facing backpainted</p>

7	3	<p><u>Bohemian Pendulum / Light Box</u></p> <ul style="list-style-type: none"> ○ 13' pendulum nearly identical to the Sicilian Pendulum, except it is mounted on the top of the SL mountain wagon and swings up and SL to emulate the Sun. Over the course of the scenes in Bohemia, it rises, swings slowly up and then down, and then sets when the Bohemian King blows up at his son. This can be mechanized, and if on a timer, needs to err on the side of going down too early, time to be determined in rehearsal, but a considerable amount of time. ○ The Light box is identical to the Sicilian Pendulum with ONE EXCEPTION; the film is backpainted along the numbers and symbols ONLY to make them silhouetted against the clockface. 	Lightbox with ONLY the numbers and symbols backpainted.
10		<p><u>Wheat shoots</u></p> <ul style="list-style-type: none"> ○ Three shoots of wheat – one in through lanes 1 and 3 SL and lane 2 SR. ○ The shoot in lane 2 is the largest ○ They consist of 1" pvc pipe attached to hinges at the base that sit slightly out of sightlines. When they come onstage, they simply pivot at the base and lean onstage. ○ There are two rows of pvc per shoot. One row of slightly shorter poles in front of a row of taller poles. There should probably be scenic netting attached between the poles to help steady them. ○ Poles also need applied seeds, which are to be made from paper mache forms and range from 6" long to 9" long, but are only 3" deep. 	
9		<p><u>Monolith and glass statue case</u></p> <ul style="list-style-type: none"> ○ A monolith exists that is treated in the same materials as the Sicilian backwall, and has two doors on the front to allow the extrusion of Hermione's glass statue case. 	

11		<p><u>Bear Head</u></p> <ul style="list-style-type: none"> o The bear head is a large puppet attached to a pole that is strapped to an operator's back. A papier mache form with l.e.d. eyes that the operator can switch on and off while operating. One pole in each hand, one pole is attached to the lower jaw, the other pole goes through a hole in the lower jaw to attach to the inside of the upper jaw to allow the operator to open and close the jaws. 	 <p>Operator will be standing on the 36" tall mountain wagons. Please consider safety, and add railings where necessary.</p>
11		<p><u>Boat</u></p> <ul style="list-style-type: none"> o The boat is a handheld sceni/prop constructed in similar papier mache manner to the bear head. It needs to be lightweight enough to be held overhead. It should have l.e.d's in a few windows, and the masts can be made of dowels. 	 <p>See above note. Operator also on 36" tall mountain wagons.</p>
3 and 4		<p><u>Stairs</u></p> <ul style="list-style-type: none"> o Two sets of stairs from Thrust to house floor - see groundplan and centerline section for more details 	
1 and 2 (Cen. Sec.)		<p><u>Cyc, Seamless Muslin, Scrim (discuss bounce with Lighting Designer)</u></p>	
1a, 1b, 1c		<p>Plates 1a, b, and c illustrate the three major plan views of the three primary settings: Sicilia v1, Bohemia, and Sicilia v2.</p>	

7] Lineset Schedule

The lineset schedule is a document that also closely relates to the drafted ground plan and centerline section. The lineset schedule is a list of the 'flown' elements in a design; those that are rigged and hoisted by the theater's fly system. It is a piece of paper that will get passed back and forth between scenic designer, lighting designer, sound designer, and the rigging crews. It chronicles the real estate in the air; it lists available or blocked battens that will allow or negate the flying of first scenery, then lighting instruments.

The Winter's Tale (Kay Theatre) Lineset Schedule

Line #	Fixed Purpose	Show Use	Position (approximate)	Notes
1	Hard Header		1'-0"	Interferes with Main Act
2	Main Drape		1'-6"	Has Traveler Track
3		First Portal	2'-0"	Interferes with Main Act
4		Black Legs	2'-6"	Legs extend SL and SR out from portals
5			3'-0"	
6	First Electric		3'-6"	Blocks LS #5 & #7
7			4'-0"	
8			4'-6"	
9			5'-0"	
10		Second Electric	5'-6"	
11			6'-0"	
12			6'-6"	
13			7'-0"	
14		Second Portal	7'-6"	
15		Black Legs	8'-0"	Legs extend SL and SR out from portals
16			8'-6"	side of portal
17			9'-0"	
18		Sicil. Clock	9'-6"	
19			10'-0"	
20		Sicil. Pendulum	10'-6"	
21			11'-0"	
22		Third Electric	11'-6"	Lines attached to LS 25
23	Stage Left Tab		US-DS pipe	Offstage Blackout
24	Stage Left		US-DS pipe	

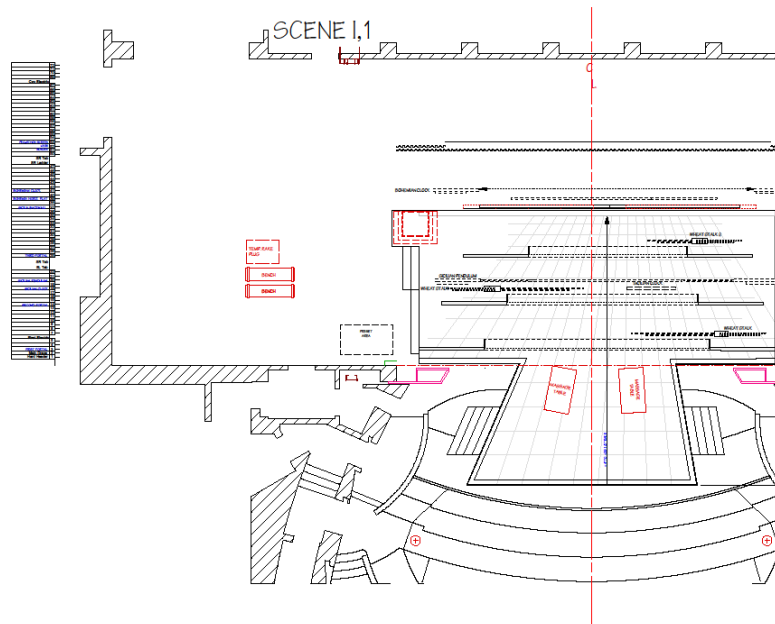
	Electrics Ladder			
25		Third Electric	13'-6"	Lines from LS 22
26			14'-0"	
27		Third Portal	14'-6"	
28		Black Legs	15'-0"	Legs extend SL and SR out from portals
29			15'-6"	side of portal
30			16'-0"	
31		Fourth Electric	16'-6"	
32			17'-0"	
33			17'-6"	
34		Fifth Electric	18'-0"	
35			18'-6"	
36			19'-0"	
37		Sicil. Backwall	19'-6"	
38			20'-0"	
39		Horiz. Backwall Flat	20'-6"	
40			21'-0"	
41		Tracking Bohem. Clock	21'-6"	
42			22'-0"	
43			22'-6"	
44		6th Electric	23'-0"	
45			23'-6"	
46		Black Border	24'-0"	8'x52' Black Border
47		RP Screen	24'-6"	24'X18' RP AND 8'x32' Black Legs
48	Stage Right Electrics Ladder		US-DS pipe	
49	SR Tab		US-DS pipe	Off Stage blackout
50		Black Scrim	26'-0"	32'x57' Black Scrim

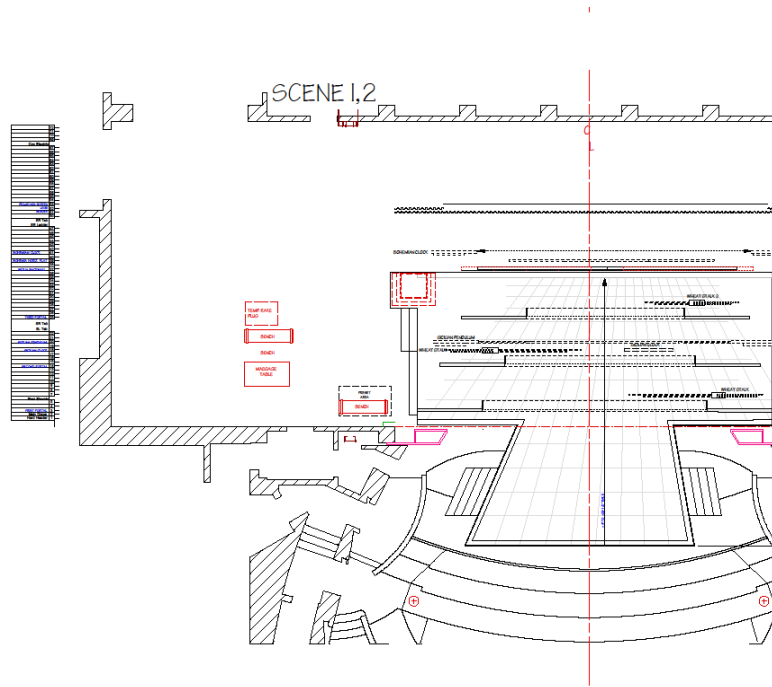
51		RP Screen	26'-6"	38' x 14' RP AND 8'x52' Border
52			27'-0"	
53		White Muslin	27'-6"	White Seamless Muslin
54			28'-0"	
55			28'-6"	
56			29'-0"	
57			29'-6"	
58			30'-0"	
59			30'-6"	
60			31'-0"	
61			31'-6"	
62			32'-0"	
63			32'-6"	
64			33'-0"	
65			33'-6"	
66			34'-0"	
67			34'-6"	
68	Cyc Electric		35'-0"	Blocks LS #66 thru #70
69			35'-6"	
70			36'-0"	
71			36'-6"	
72	Cyc (White Filled Scrim)		37'-0"	
				6-5-02 by KK

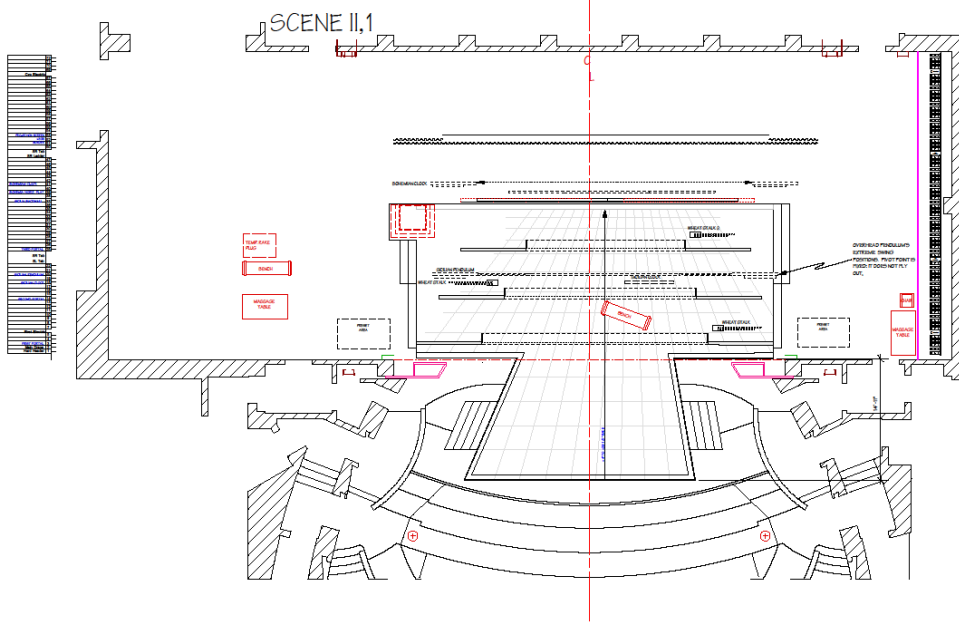
8] Scenic Plots and Modeled Scene Changes

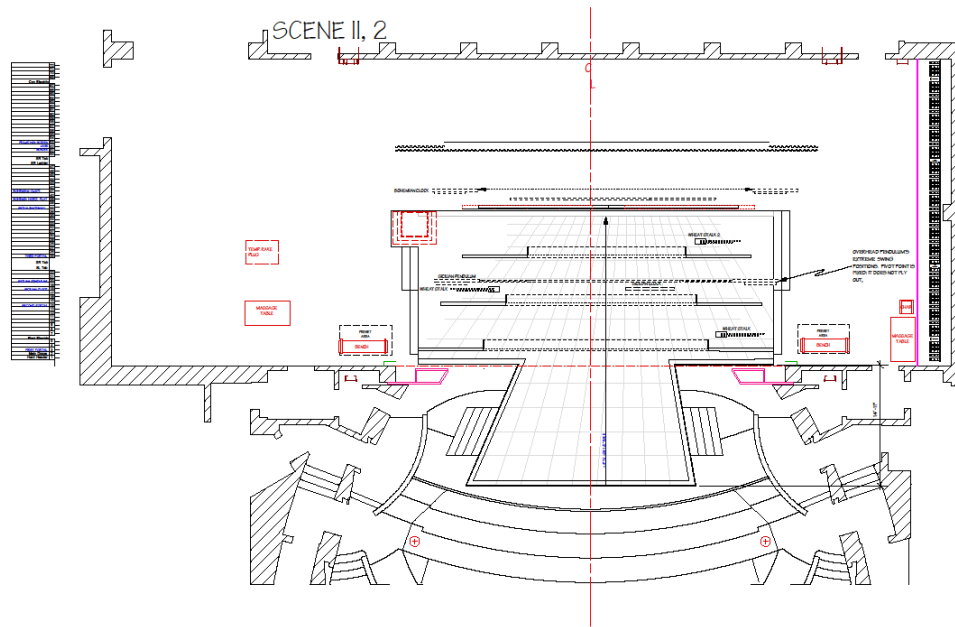
For this production, I was asked to create a series of miniature ground plans and corresponding photos of the model in order to create a starting point for the director and I to discuss the placement of furniture. This also served to help the Stage Manager plan the backstage coordination of the scenic pieces as they moved on and offstage.

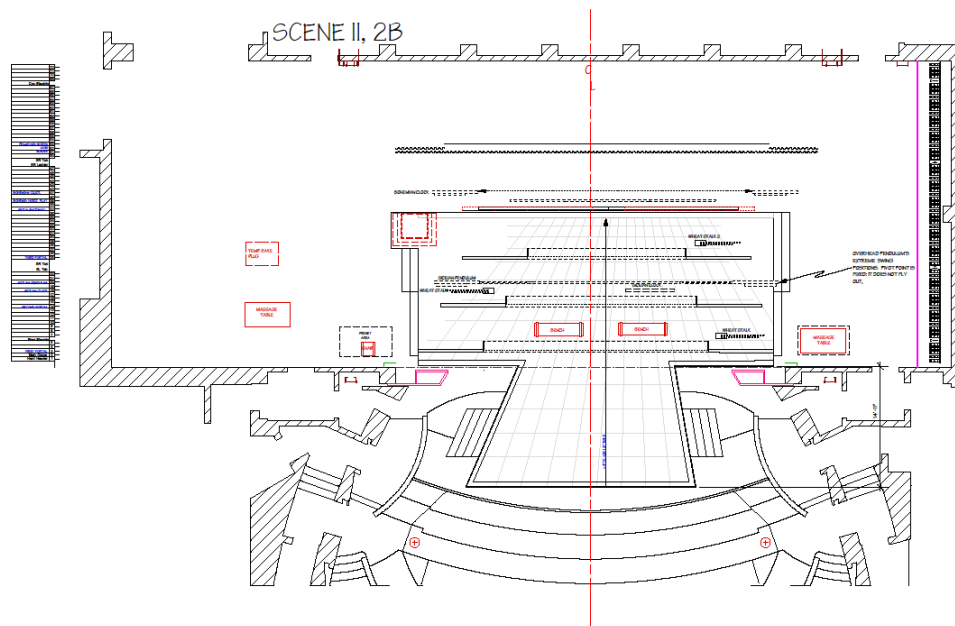


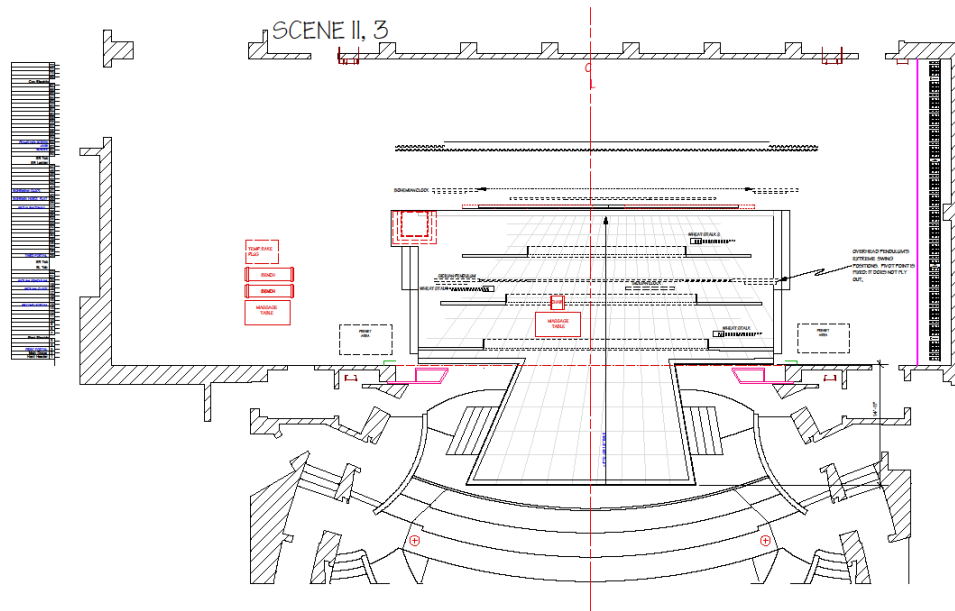


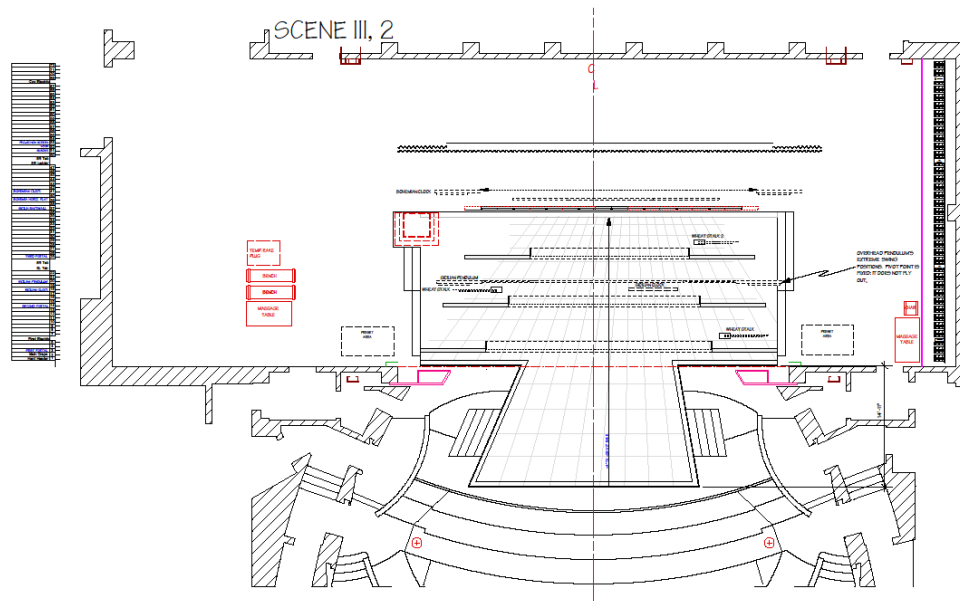


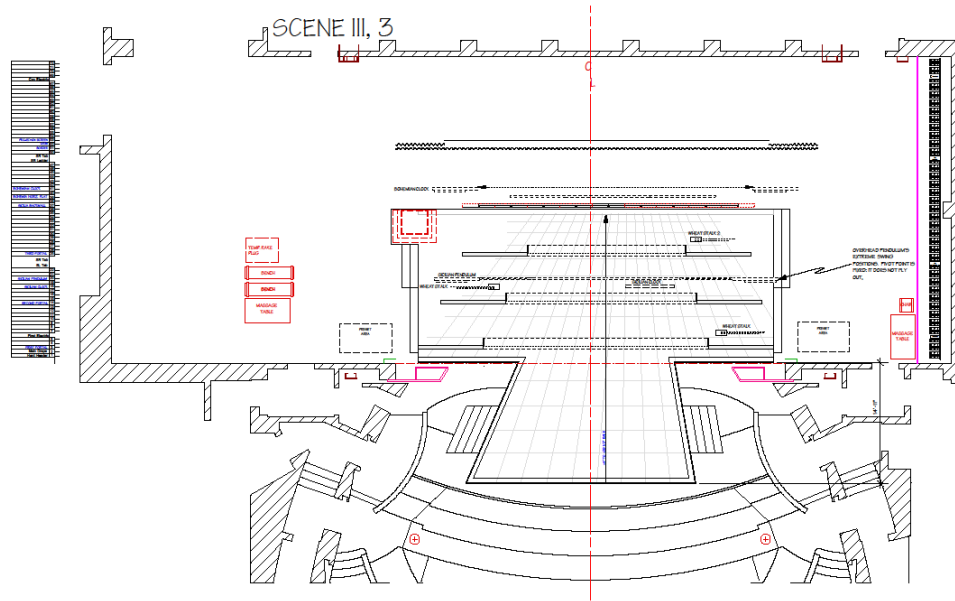


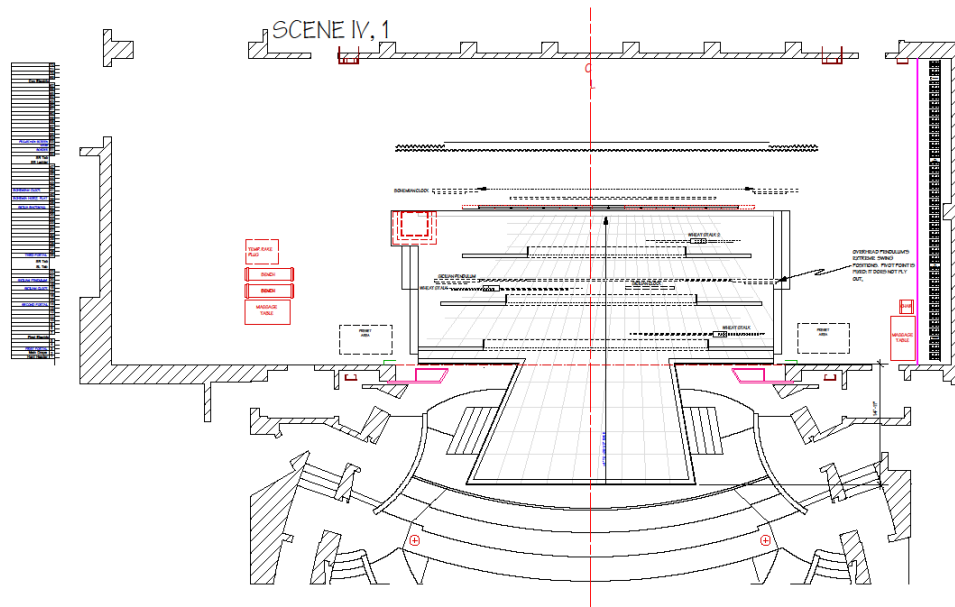


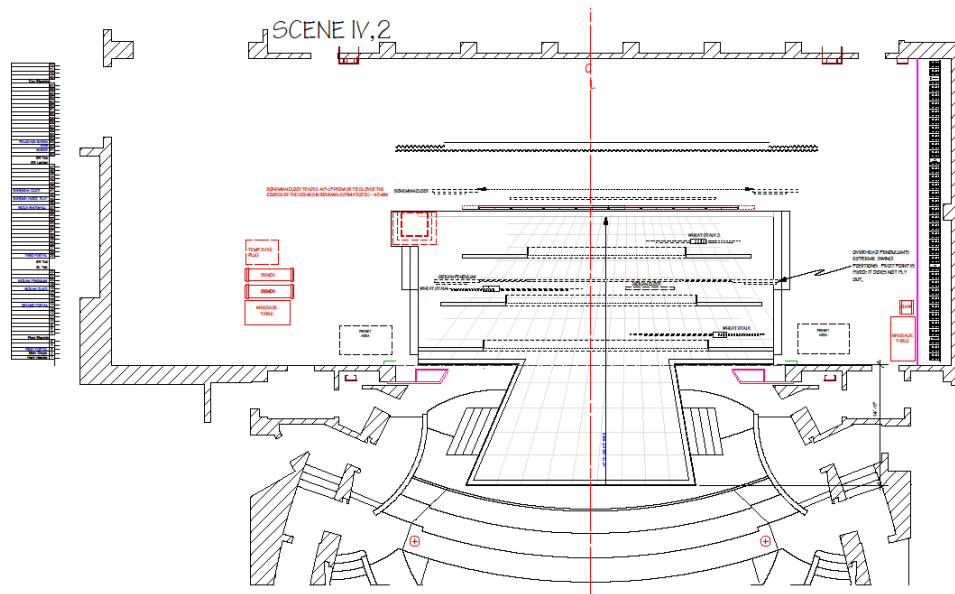


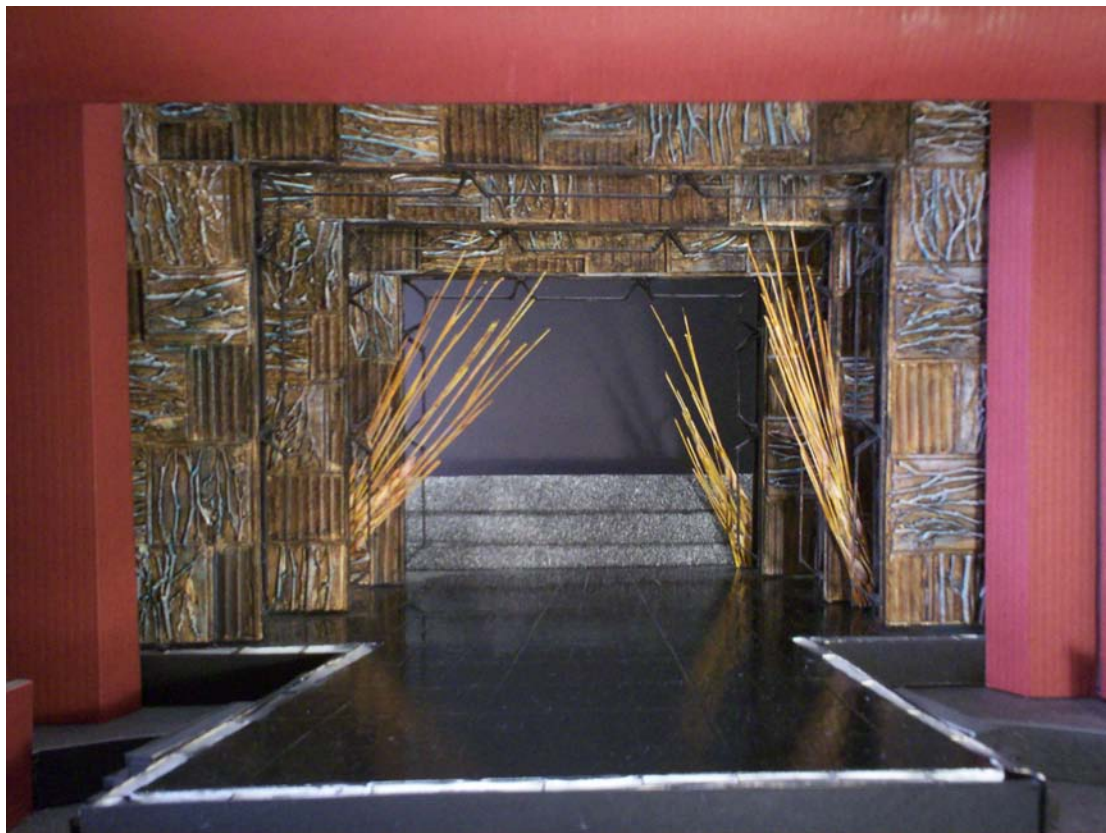
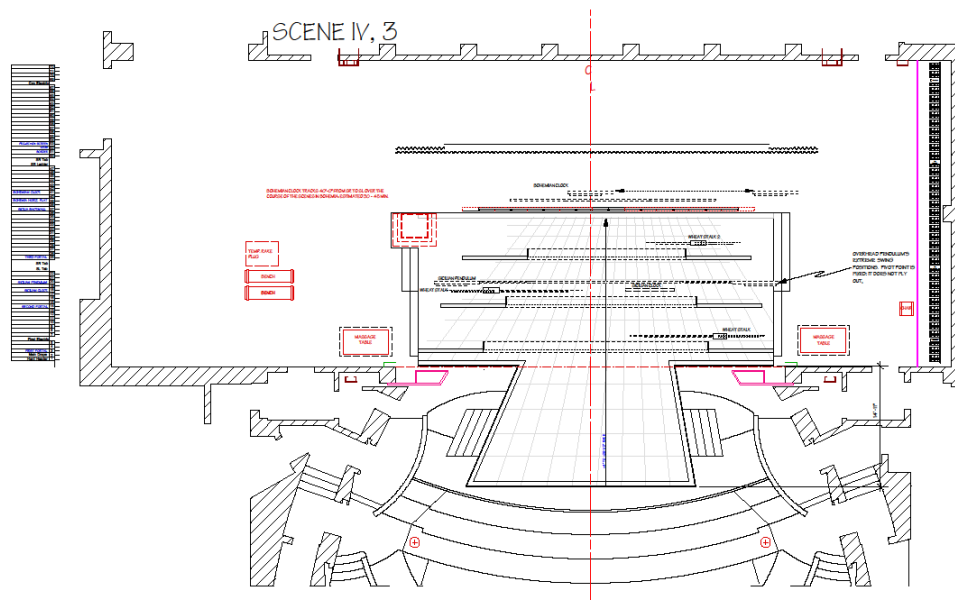


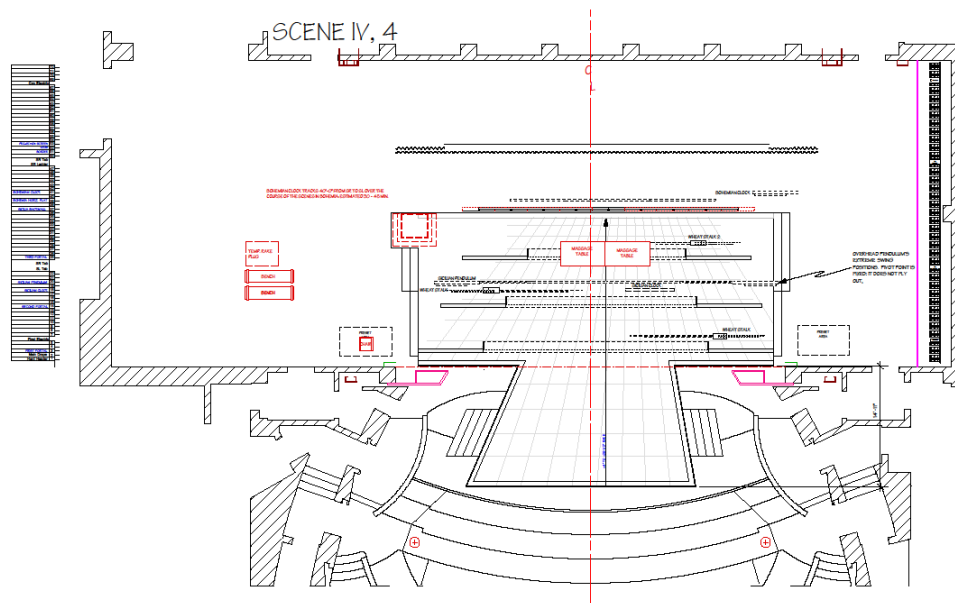


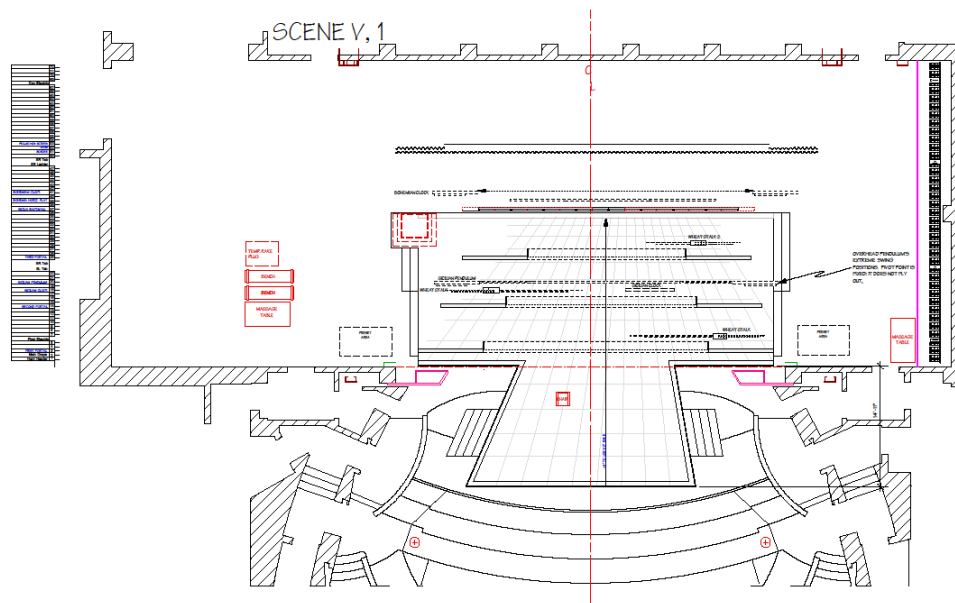


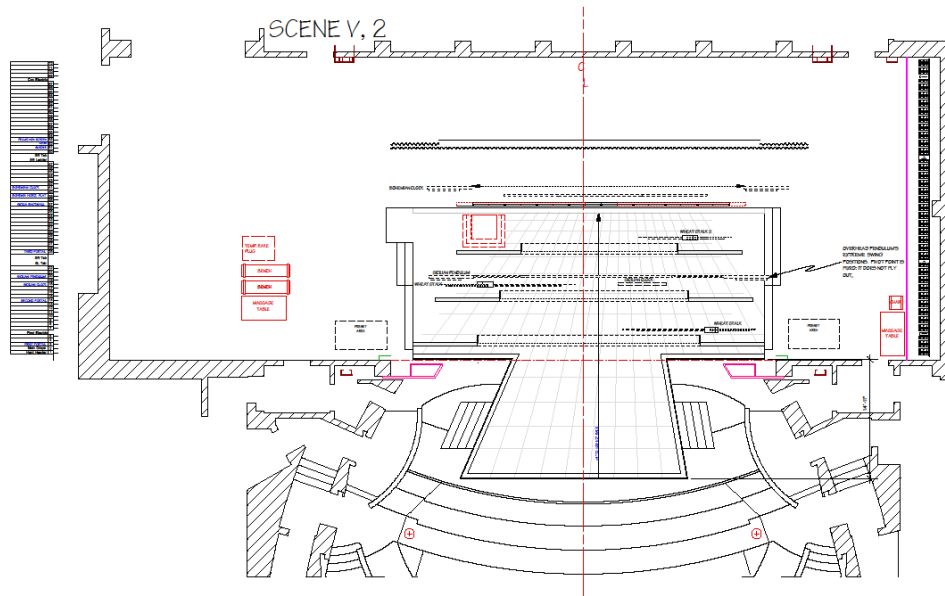


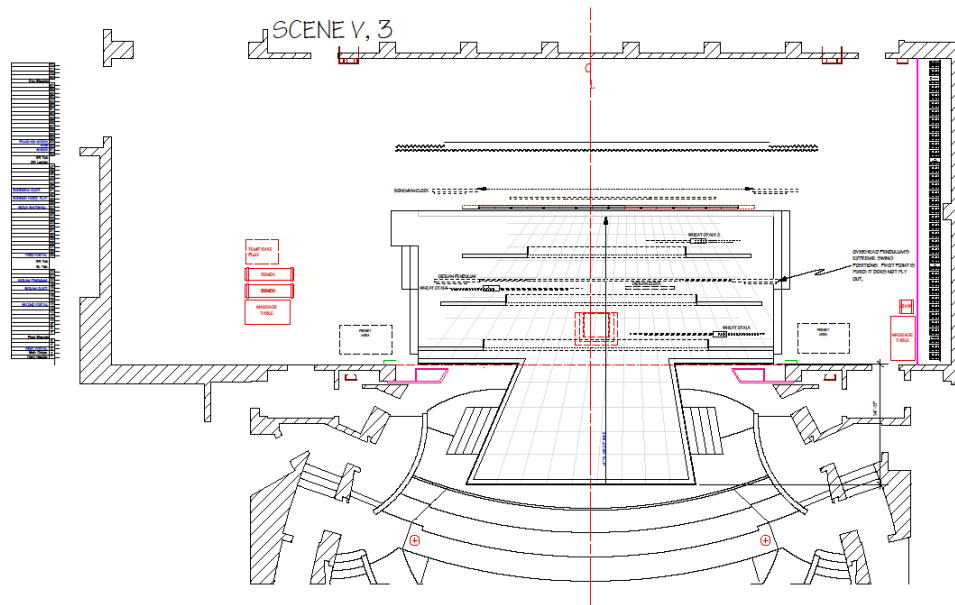




















8] Properties List






The Prop List goes between the scenic designer and the props master. The Scenic Designer and the Props master collaborate over all the properties in a production, which often includes, but is not limited to, furniture, set dressing, hand props, set props, and costume props. The props list is a way to distinguish which props are called for in the script or asked for by the director and what those props should look like. This is often accompanied with visual research, either in the list itself or in a separate document. The research should either delineate strict directions for exactly what a property should look like, or open the floor with a general sense of what the prop should 'feel' like, giving the props master the flexibility to find props that have the same feeling without having to expend the energy to find exactly what the research entails.




Item #	Item Name	Description (movement, weight, location, materials, quantity)	Notes (research, images, websites)
1	Tables (x2)	<p>Waist height tables make appearances in the opening scene as massage tables, and one of them later comes on in Leontes' private chamber as a work desk covered in paper, books, and pen and ink. In the second act, they come together onstage and get covered by a table cloth to become the sheep shearing festival's buffet table. Need to be as lightweight as possible.</p>	
2	Occasional Tables (x3)	<p>Three occasional tables that appear in the Sicilian Dance scene, as well as the first scene in Act V, on the Sicilian v2's streets scene. Need to be light enough that a single person can carry it off. Slightly lower than bar height, and 30" across the tabletop.</p>	


3	Benches (x2)	Two benches made of three pieces – a 6'-0" long, 3" wide board for the seat, and two square metal box frames as legs. Metal should be lightweight, aluminum if possible, so that one person could carry each bench.	
4	Leontes' Chair	Leontes' private chamber chair. Needs to be decorative and stark. Makes two appearances, once in the first act as Leonte's work chair behind his desk, the second time at the top of the return to Sicilia scene towards the end, where it stands alone.	
5	Baby Trunk	Trunk that Antigonus brings onstage as the backwall flies out and the boat and mountain range is revealed upstage. The baby puppet noted below is inside the trunk.	

			
6	Baby Basket inside Trunk	<p>New born Baby is a hand-operated prop inside a wicker basket. The baby's head should be made of as realistic looking baby doll as possible (porcelain maybe, but african american). The actor holding the basket will need access through the rear backside of the basket to manipulate the baby's head with his upstage hand. Baby basket also plays in Leontes' private chamber.</p>	

7	Message Scroll from the Oracle	<p>24" decorative scroll from the Oracle declaring Hermione's innocence and Leonte's tyranny. Should be inside a brown 'leather' travel sleeve with a strap to potentially throw it across an actor's shoulder. Should also have a large wax, breakable seal. Makes two appearances. First time, the messengers are simply holding the stored, sealed scroll; in the second time onstage, it is opened and the seal broken and read.</p>	 
8	Foods and handheld plates for Bohemian Sheep Shearing Festival	<p>Bright, colorful foods separated in buffet-style tins. The tables for the sheep shearing festival will be aligned end-to-end from sl to sr. There should be enough selections of food for there to be two rows of tins, the upstage row can be fake, the downstage row should have enough 'real' food for several actors to make themselves plates. Handheld plates should be contemporary wooden plates.</p>	 

			
9	Champagne flutes, bottles, and waiter's trays	<p>For Sicilian dance hall scenes, there should be three trays with glasses and bottles. Bottles can be attached to trays, but glasses should be prefilled with 'champagne' and able to be handed off to actors in the scene.</p>	 
10	Guitar	<p>An old electric guitar for Autolycus in the first half of the second Act. Should have a vintage feel but be beat up and well-used.</p>	 

11	Bicycle	<p>Autolycus enters with a small girl's bicycle in Act 2. Should be rideable, but beat up and dirty.</p>	
12	Leontes Desk mess	<p>In Leontes' private chamber, a massage table is brought on covered in piles of paper that he is working on. Should include a fountain pen and ink.</p>	
13	Keyring	<p>Gaoler has a ring of keys. Should be bright, metallic, and somewhere between ten and fifteen keys.</p>	

14	Shepherd Crook	Shepherd's crook for the shepherd puppet. Discuss with costume designer on desired height.	
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10] Preliminary Projection Cue List 2.13

- Begin with muslin cyc flown in, with the scrim and other projection screens flown out.
 - o After Hermione enters and backwall closes, the muslin flies out and the scrim and 38' RP screen fly in to trim.
- Go Q1 before backwall opens to Bohemian shore - Dark Grey clouds
- Backwall opens
 - o Q1 running
 - o Boat goes away
- Q2 - Xfade into Storm sequence loop
 - o Hermione's Ghost, as she leaves:
 - o Bear crosses upstage, paw drags Antigonus offstage
- Q3 - Xfade from storm to light beams coming thru clouds

- **Intermission**

- Go Q4 as lights come up for Act
- Open backwall to reveal
 - o Q4 running image of clouds layered over each other
- At Time's statement "...that I slide over 16 years..."
- Q5 Xfade to "time lapse clouds" which we may layer affect to change the aesthetic
 - o Wheat leans on at "...I turn my glass..."
 - o Time exits and Polixenes and Camillo enter
- Q6 - Xfade to out of scale, cheerful wheat
 - o Autolycus exits on "...book of virtue"
- Q7 - crossfade wheat to tree images, may crossfade with depth movement
- Q8 - Xfade to tree image nighttime version as sun crosses off and Polixenes goes nuts.
- Backwall closes and Leontes Enters
 - o Fly out scrim, 38' rp screen/ fly in smaller rp screen for narrow flat opening in V, 3
- Backwall opens at V, 3, statue box rolls downstage
 - o Brian makes it look pretty - we out. Peace.

11] Final Projection Cue List 2.13

- Preset with muslin cyc flown in, with the scrim and other projection screens flown out.
 - o After Hermione enters and back wall closes, the muslin flies out and the scrim and 38' RP screen fly in to trim.
- Q1 before back wall opens to Bohemian shore - Dark Grey clouds
 - o Back wall opens
 - Q1 running
 - Boat goes away
- Q2 – Cross-fade into Storm sequence loop
 - o Hermione's Ghost, as she leaves:
 - o Bear crosses upstage, paw drags Antigonus offstage
- Q3 – Cross-fade from storm to light beams coming thru clouds

- **Intermission**

- Go Q4 as lights come up for Act
 - o Open back wall to reveal:
 - Q4 running image of clouds layered over each other
 - At Time's statement "...that I slide over 16 years..."
- Q5 Cross-fade to white clouds scrolling at different speeds across the upstage screen
 - o Back wall closes and Leontes Enters at End of Act IV
 - Fly out scrim, 38' rp screen/ fly in smaller rp screen for narrow flat opening in V, 3
- Q6 starts just before back wall opens, starting scrolling clouds
 - o Back wall opens at V, 3 and statue box rolls downstage
- Q7 Clouds fade out on Leontes' last line as lights go out
- Q8 Clouds come back up with lights for curtain call and stay on through curtain call and houselights up

12] Production Photographs

The following images serve as a visual record of the final result of the design in conjunction with the other design disciplines, directing, and acting.



This was the general look at the top of show.



The first scene between Camillo and Archidamus



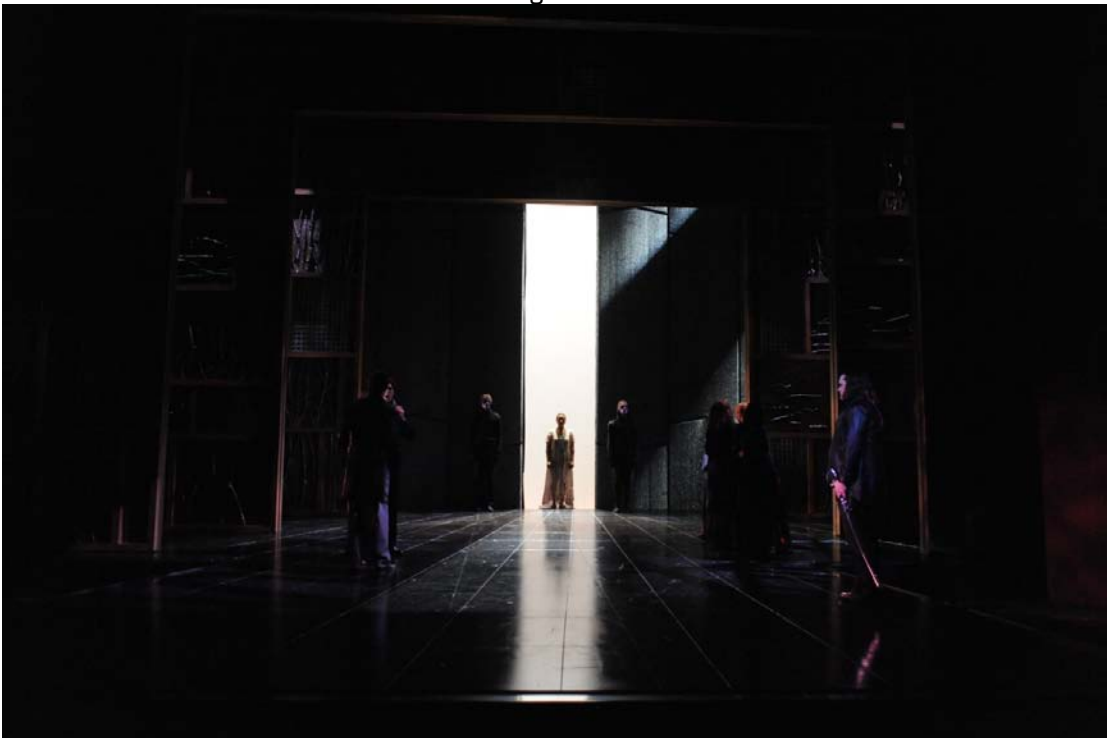
The opening dance in Sicilia



Leontes accusing his wife, Hermione, of adultery



Leontes deciding to banish his child



Hermione's entrance from prison



Hermione on trial



Just before the storm, Hermione prophesizes Antigonus' demise



The bear hunts Antigonus



The bear attacks Antigonus



The character Time moves time forward, wheat grows out from the proscenium and the sky floats by upstage





Throughout the course of the scenes in Bohemia, the passes upstage from morning to night.



In Act V, we return to Sicilia



The back wall opens in Second Sicilia, and the Bohemia sky can be seen in the background while a draped statue box is brought onstage...



...revealing Hermione as a statue of herself.

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