

ABSTRACT

Title of Document: Hotel Cassiopeia
Daniel da Cruz Pinha, Master of Fine Arts, 2010

Directed By: Associate Professor, Daniel Conway,
Department of Theatre

The purpose of this thesis is to provide a record of the scenic design process for *Hotel Cassiopeia* by Charles Mee, produced by the University of Maryland Department of Theatre and performed in the Kogod Theatre at University at Maryland and at the Roundhouse Theatre in Silver Spring, M.D.

The attached package contains all the elements that were used during the development process and ideas of the scenic design for the play. It includes the visual aspects such as research images, renderings, pictures of the model, technical drafting, and photographs of the performance. The material was used to create a communication among the set designer, Daniel Pinha, director, designers and the shops.

Hotel Cassiopeia is a play by Charles Mee based on the American artist Joseph Cornell. The abstract set evokes his work environment, the basement, where he stored and assembled the found objects collected for years. The set is comprised of a strong visual image to honor the main character of the play, the visual artist, Joseph Cornell.

HOTEL CASSIOPEIA

By

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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
MFA in Theatre
2010

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Dedication

This thesis is dedicated to wife Paula, who helped me from the beginning of my studies, and who believes in me unconditionally.

This thesis is also dedicated to my parents, Cesar and Vera, my two brothers, Denis and Cesar, and my sister Andréia, who even from the distance have given the right words and support. Also to my father-in-law, Richard, for the support and for believing in me.

Finally, this thesis is dedicated to all the professors who contributed to this accomplishment and became important figures in such a significant chapter of my life.

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Concept Statement

From the play *Hotel Cassiopeia* by Charles Mee and from other reading about Cornell, I became very interested in Cornell's personal creation environment. My first reaction was to look at the characters in the play as the pieces and objects that Cornell would collect and combine to recreate a new meaningful personal poetry.

The script also inspired me to have feelings such as love, melancholy, loneliness, and shyness, feelings that I suddenly noticed were related to those of someone who lives in a basement. The set evokes this feeling of loneliness, from the color choices to the simple lines of the set pieces, with a simple door and a big staircase unit leading to that dark and moody space. An aged and graphic floor, of black and white, resembles some floors of coffee shops and kitchens of the 1940s, 1950s and 1960s, a mixed combination of spaces resuming into the same room, in a same mind, Cornell's mind in a basement. In addition, a big cubby wall where the props could be stored keeps the surprise and a dialogue among the pieces.

The cubby doors have lights, as if they were illuminating his thoughts to create a beautiful and meaningful dialogue among the objects. The basement from where all of his work was brought to light became my focus when I started reading the play. I started imagining his process and his surroundings, like the script says at some point: "...[t]here are times that I get so lost; I have gone so deeper, so far. I don't know if I will ever find my way out again and then: what is the point?" "Is this any way to spend a life? I am living in a basement." Big walls in the set surround Cornell as they try to make him small, keeping him out of the outside world, compressing his life, just a small view from the interior basement window.

The characters seem to create a strong visual image for the play but also to relate to Cornell's poetic language, like the found objects that we see in his boxes, as characters that come from his admiration, obsession, and power of recreation. My approach to the script, based on what I just mentioned, was to create an environment helped by actors and characters: a set that evokes Cornell's space, where he assembled his work and kept all kinds of things, a set that supports those figures that, together, will bring about Cornell's thoughtful idea. The tight color palette of the set gives room for the characters to stand up with the color of their costume and the lights that illuminate the space, little details

like his objects, allowing them to create different moods and beautiful visual conversation into the designs.

Therefore, I became very interested in Cornell's mind, his process, and, mainly, in his room of creation, that space where ideas brought objects to life: the basement, the underground level, the chosen room where Cornell could work and store his things. A space that he found where he can open his view and his imagination, a space without much sunlight, a room that allows him to see the world through a small window, behind a glass, and then I think of his boxes, a small frame with glass, just like Cornell's point of view from the basement.

A framed story, framed poetry, and a small frame from the eyes that saw from a basement window, imaginative and creative work from someone trying to defeat his own real life.

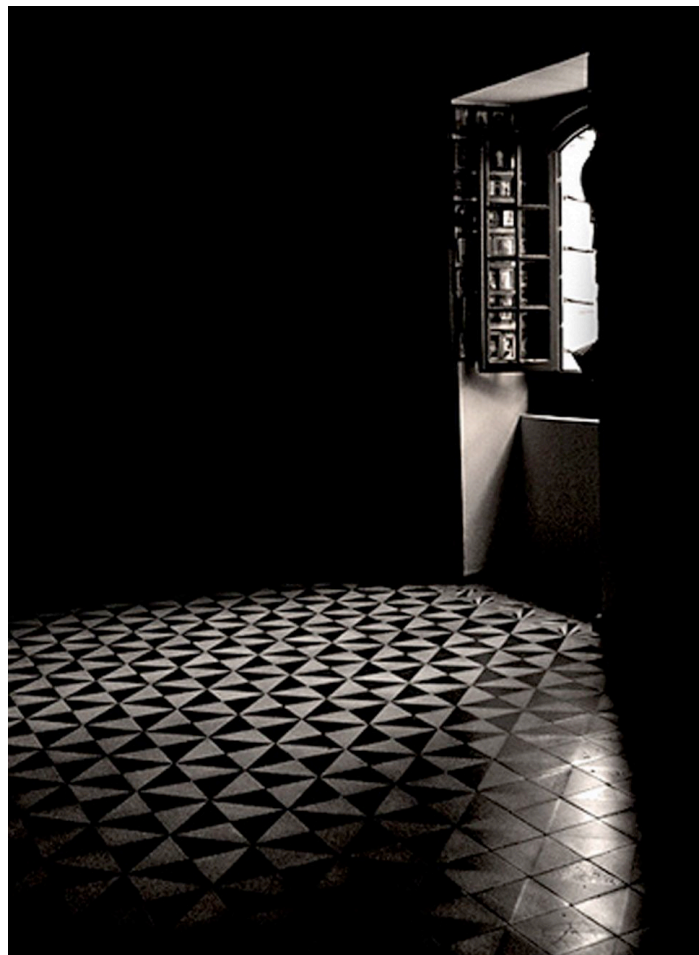
Chapter 1: Research Images for the Set

In the design process, the first step is often that the words given in the script translate into visual references. This helps the design team and the director to have the same understanding of the script and reflects the emotional responses of the play. In my case, this is the moment where I start collecting images that will inform the decisions that I will make during the entire process such as color, line, shape, texture, form, and value. It also becomes my repertory of the materials and moods of the scenes. From here, I start creating the world of the play, looking at each image as a strong source of inspiration.

1.1 Environment – A Dark and Moody Place.

From our initial design meetings, director Blake Robison had a strong sense of stadium configuration for the audience. This means that the audience would be composed of two sections, each one facing the other, and the performance would take place in the middle. I embraced that idea of putting the main character, Joseph Cornell, on focus, exposing his personal creation environment, the basement. I started looking for basement images and some source of research that would evoke the idea of the source of light coming from outside, keeping the dark mood of the basement; light outside, dark













1.2 Environment - The café and the kitchen.

Most of the scenes of the play take place in the basement but some others are mentioned in the script as a café shop, a kitchen, and a bedroom in Cornell's Utopia Street house. From that starting point, I looked for some references of those places, focusing my attention on the period of time from the 1930s to 1970s when Joseph Cornell's story develops throughout the script. With my approach of having a unit set, I mainly searched for images that could blend into the different spaces such as chairs that could live in the kitchen but also could be used at the café shop and Cornell's basement.





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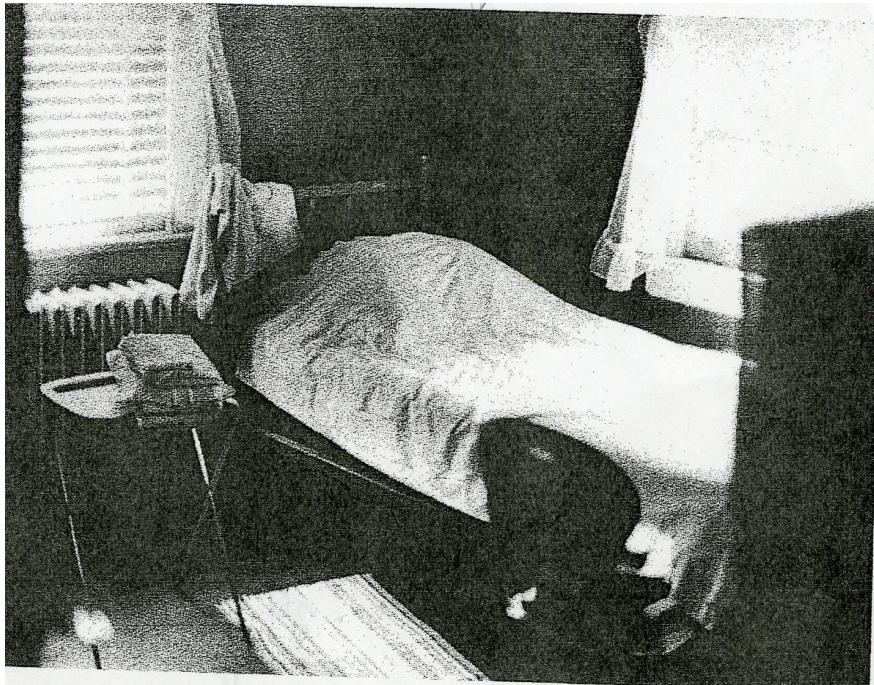
1.3 Joseph Cornell's Space and his Art Work.

The personal space of Cornell at Utopia Street and his art work were essential in creating a visual interpretation of his space on stage. Cornell was a visual artist, so this also became a very relevant subject regarding to create an appealing and meaningful set at the same time. Like his work, I tried to recreate a dialogue among the set pieces, and his boxes were an incredible source of inspiration with intelligence and poetry.

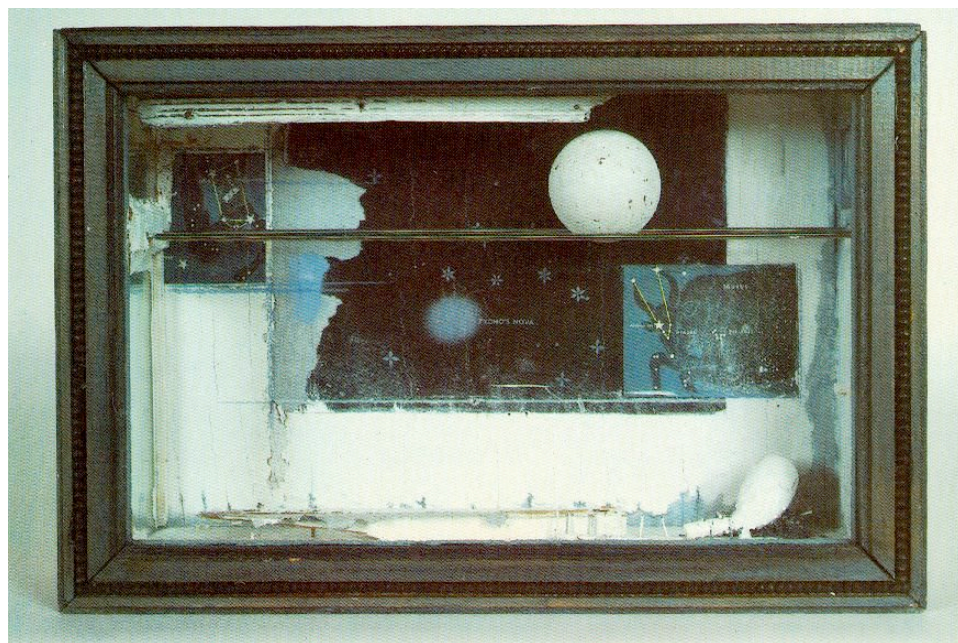


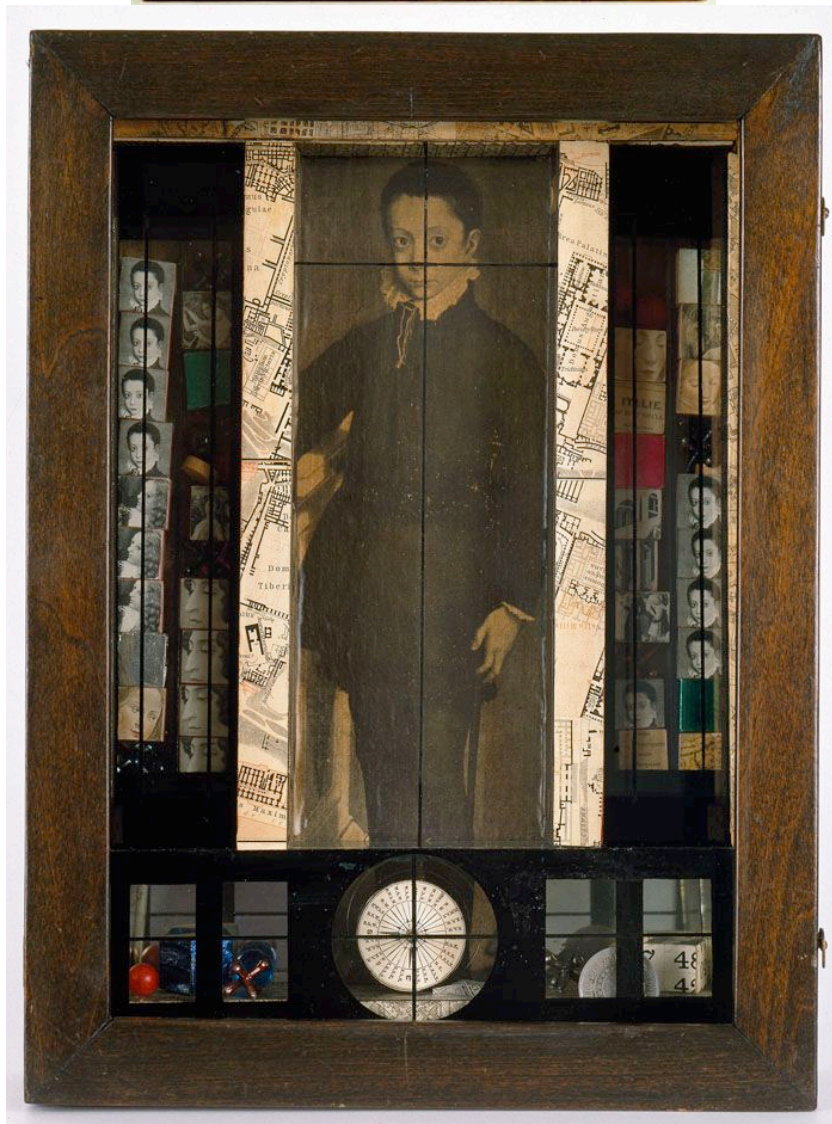






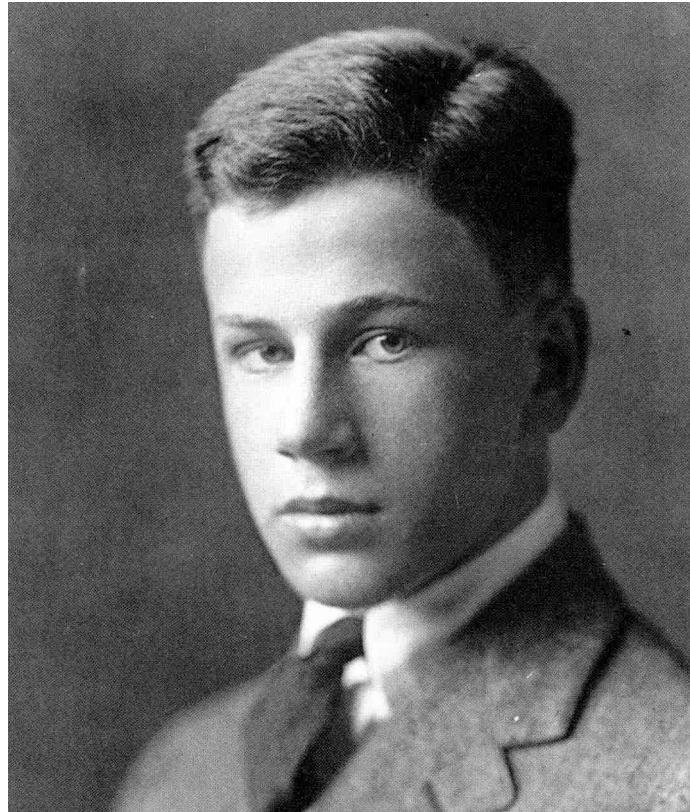




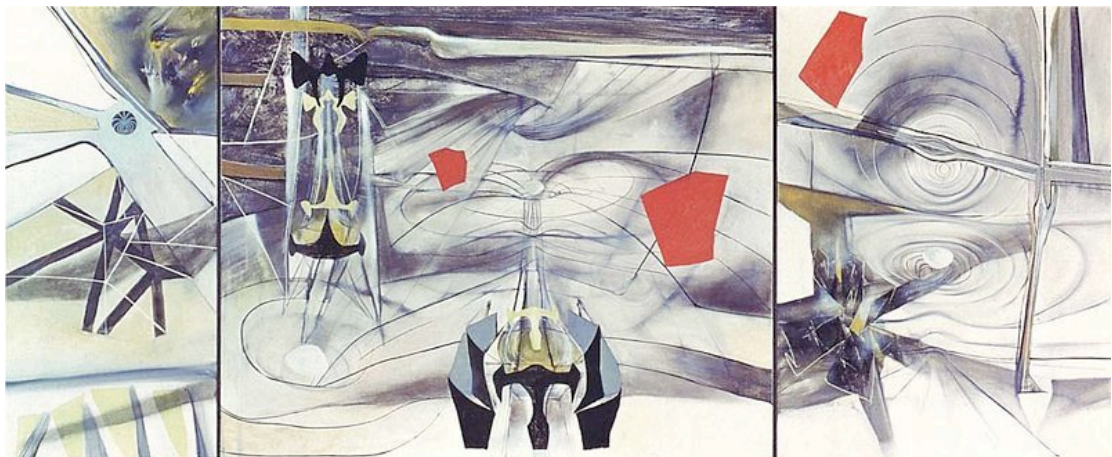


1.4 Projection Research.

The show called for some movies to be projected. This gave the show one more layer into Cornell's life. Some of his work involving movies were a collage of different pieces treated with a blue tint, and stars such as Lauren Bacall became such strong inspiration for his work and for the show written by Charles Mee. Bellow are some research images that were collected as options for the director.







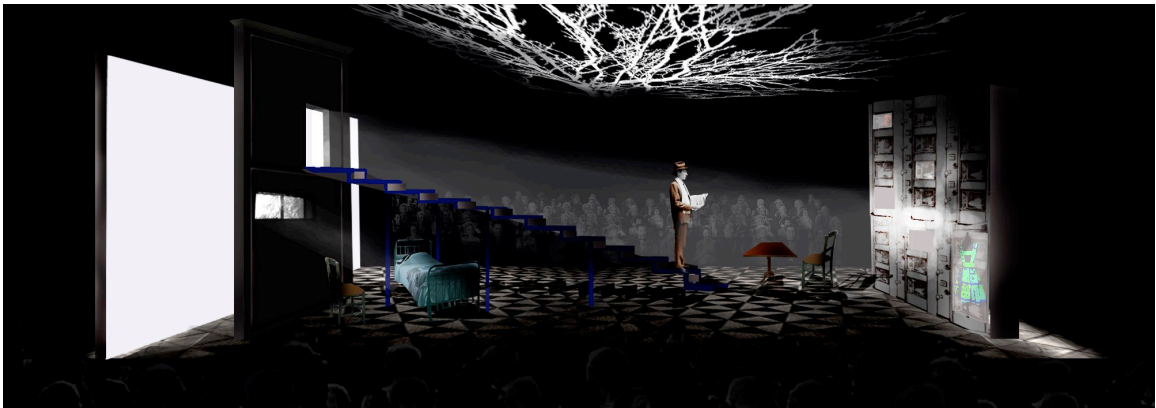


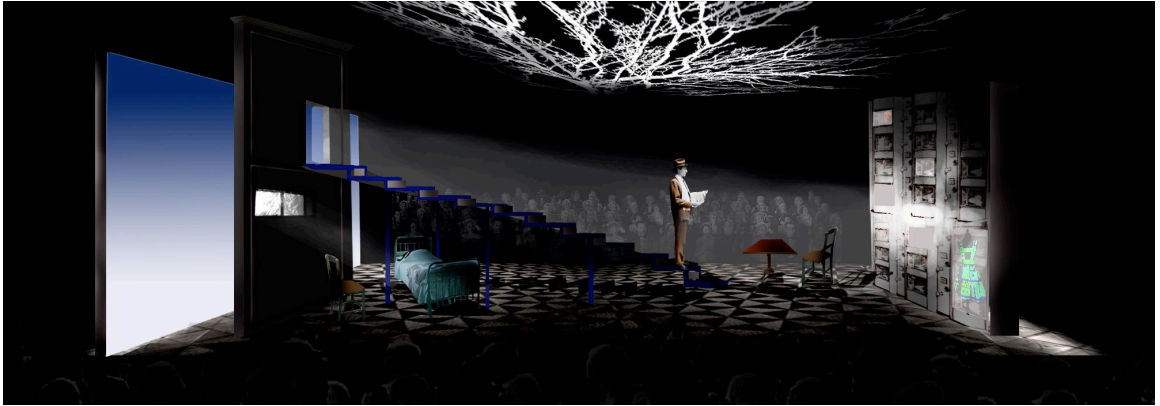
Chapter 2: Rendering

The Photoshop rendering was used in my process of design as a strong tool of dialogue with the director. Through it, I could show him my initial thoughts and create visually appealing images to guide him in his decision making process. It was a good way to show a storyboard of the play, manipulating lights and characters in the scenes.

2.1 The Big Picture

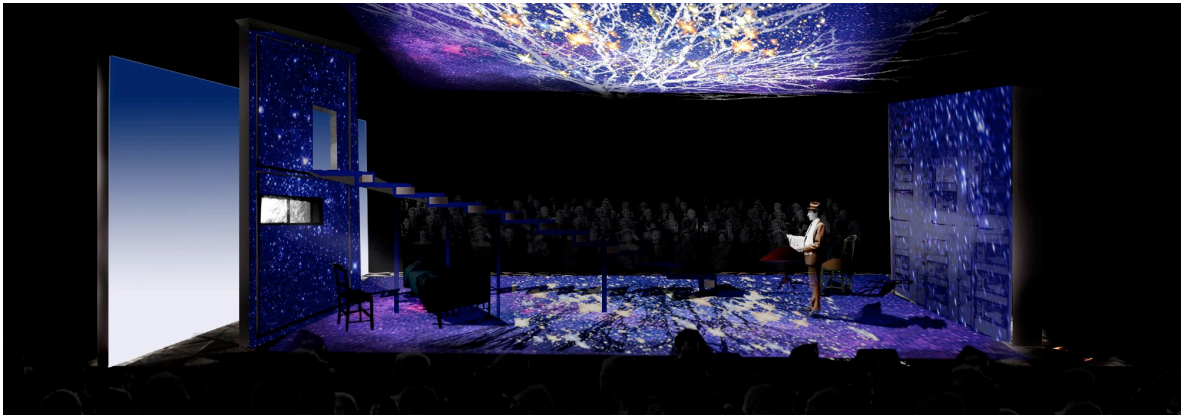
The big pieces of the set were two white walls that were constructed as light boxes so that we could have control over the color through lighting. These boxes were meant to reflect the outside world from the basement. In front of it, a black wall like the interior of the house, as if it were against the sunlight, only to be seen as silhouette. A big staircase leading down into Cornell's creation environment. A cubby wall where all of the found objects were stored and pulled during the performance. A floor and a tree on the top as the ceiling of that space, serving also as constellation in his mind at the end of the performance.





2.2 The Constellation

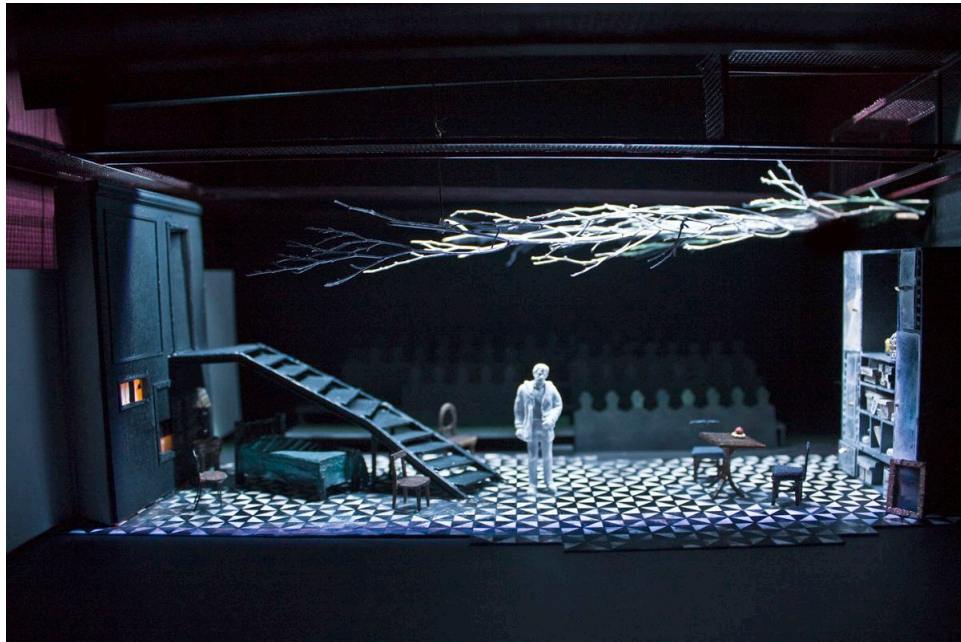
At the end of the performance, the tree that was kept lit with different colors throughout the show transformed into a constellation by lighting only the tiny lights that were attached to its the branches. It helped create the mood for a beautiful and thoughtful moment when Cornell says one of his last words and then realizes that he actually found love; one more visual gesture to end the show with poetry and metaphors.



Chapter 3: Model

The model became a very important part of my process, where the director can actually see the set elements in three dimensions. All of the set pieces are built in scale, respecting its dimensions, to recreate the theater space accurately as possible. This is the time when the big decisions are made, when all of the information is visually expressed into the model where it helps to better understand the design.

3.1 The Big Picture of the Model

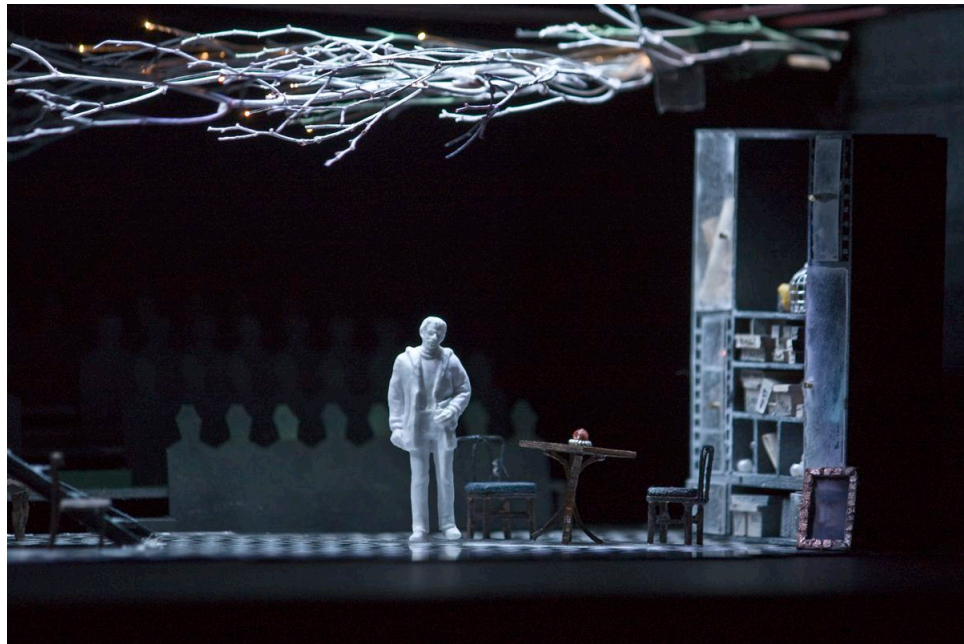


Model by Daniel Pinha scale $\frac{1}{4}'' = 1'-0$

3.2 Details of the Model



Model by Daniel Pinha scale $\frac{1}{4}'' = 1'-0$



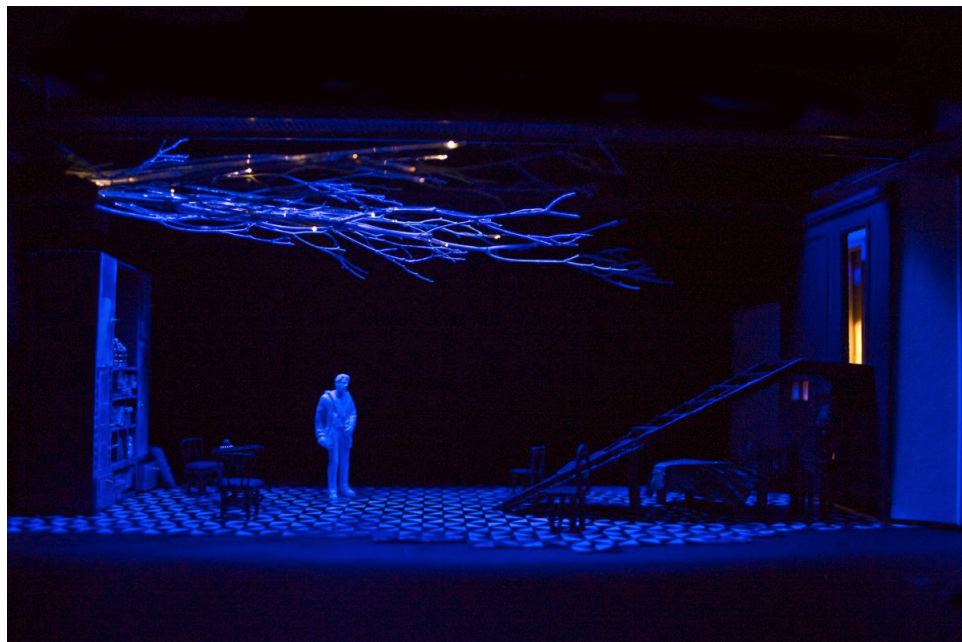
Model by Daniel Pinha scale $\frac{1}{4}'' = 1'-0$

3.3 The Projections



Model by Daniel Pinha scale $\frac{1}{4}'' = 1'-0$

3.4 The Constellation



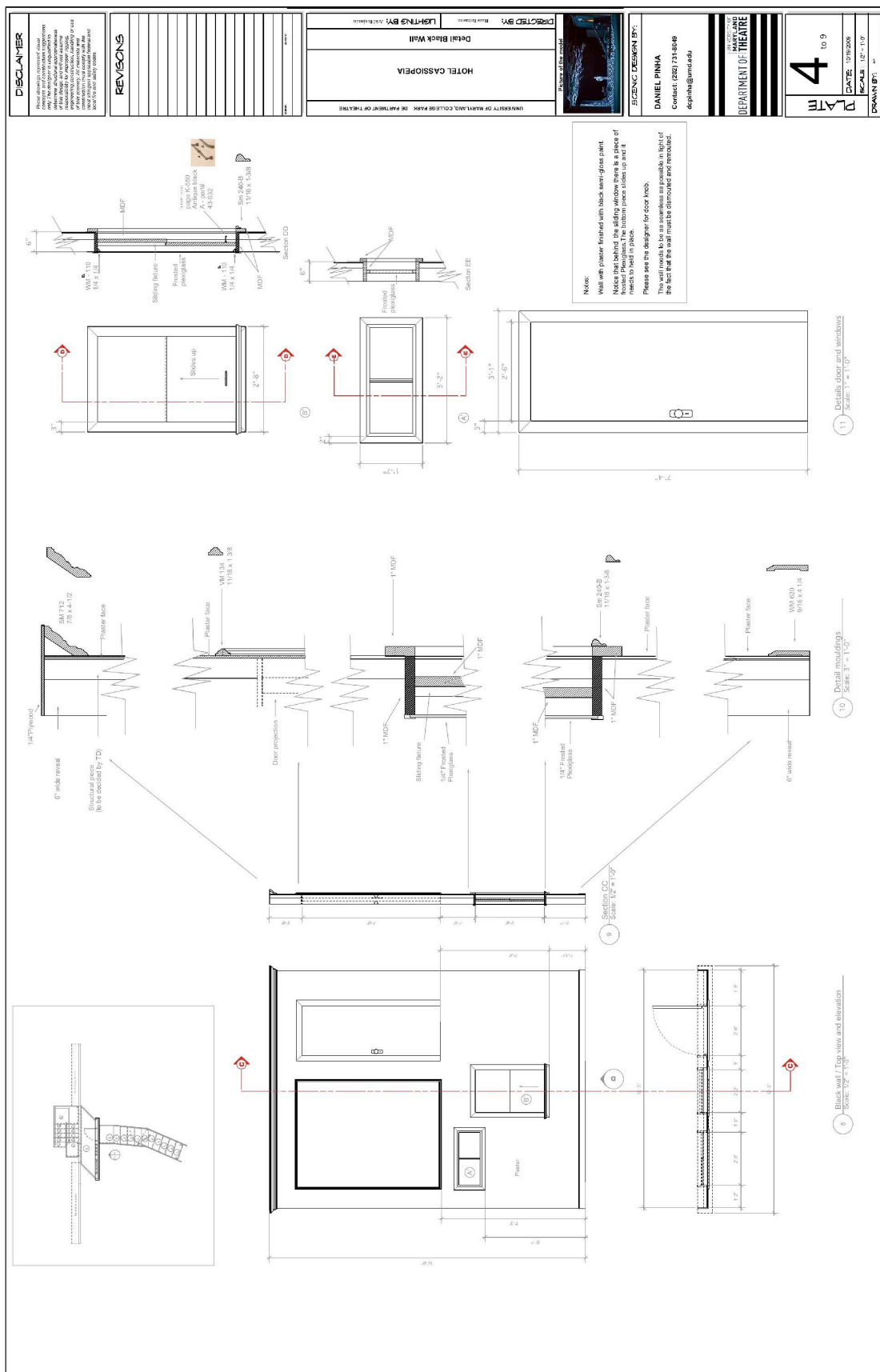
Model by Daniel Pinha scale $\frac{1}{4}'' = 1'-0$

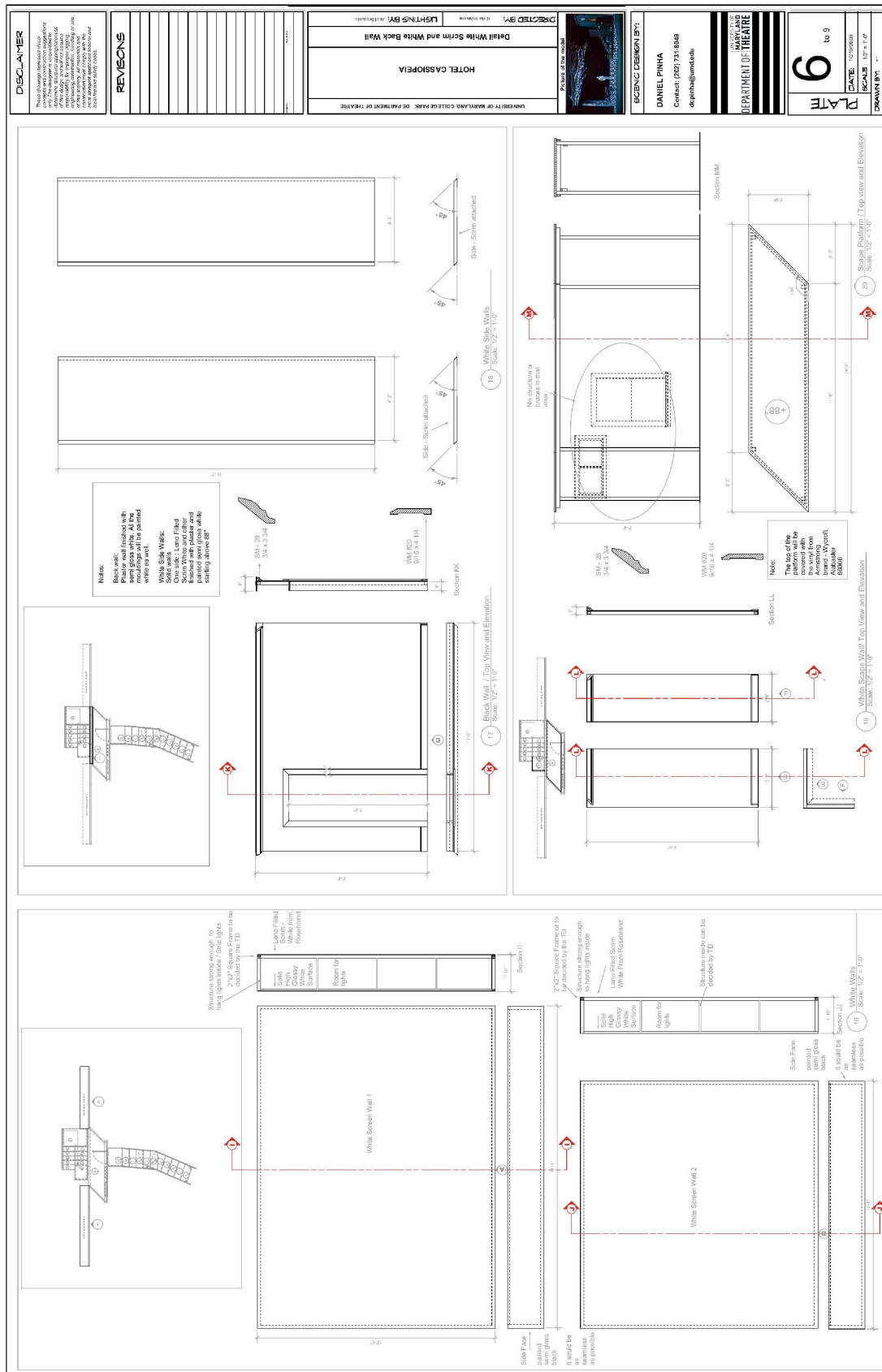
Chapter 4: Drafting

The following plates illustrate the technical drafting for the show. The drawings were used by the scenic shop to build the set for the show and fit it for the Kogod Theatre and the Roundhouse Theatre. The drafting package includes:

- Plate 1 – Ground Plan
- Plate 2 – Catwalk and Risers
- Plate 3 – Deck
- Plate 4 – Detail Black Wall
- Plate 5 – Detail Cubby Wall
- Plate 6 – Detail White Scrim and White Wall
- Plate 7- Detail Staircase
- Plate 8 – Detail Tree
- Plate 9 – Detail Table and Bed

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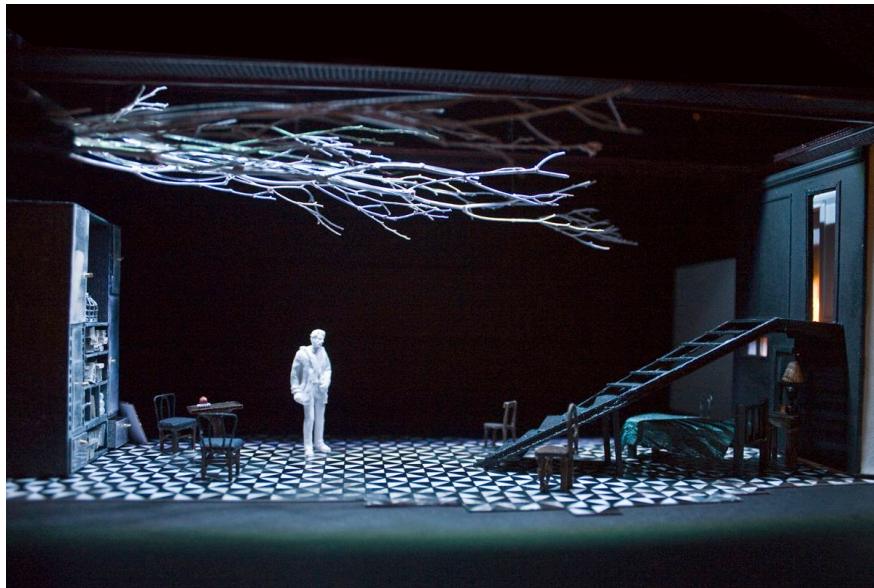
Chapter 5: Set Unit List

The following table describes all of the set pieces as one more source of information for the scenic shop. It was attached to the drafting, providing even more detail, and became a very helpful tool for my process of design with respect to providing a description of materials and desired looks.


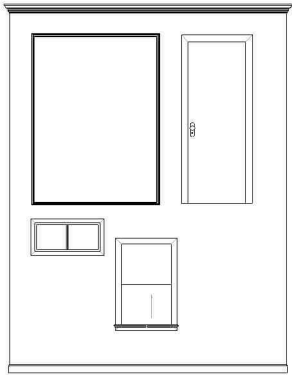

Production Services Scenic Piece List

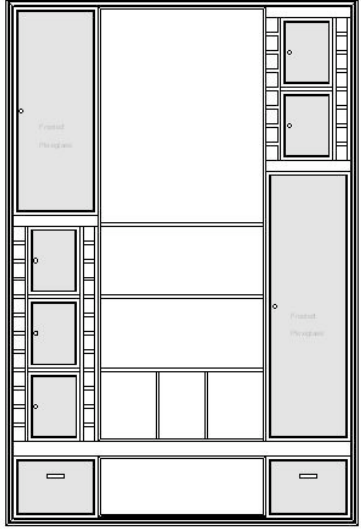

| | |
|------------------------|-----------------------------------|
| Department: Theater | Director: Blake Robison |
| Show: Hotel Cassiopeia | Scenic Designer: Daniel Pinha |
| Space: Kogod | Lighting Designer: Ariel Benjamin |

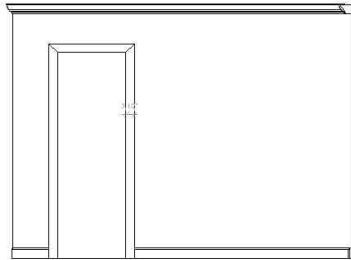
The piece list function is to provide descriptive information for preferred construction methods, materials, research, and suggested aesthetic designs. This list will accompany the design package for the production.




Picture of the model

| Plate # (of drawings) | Unit (on plate) | Description (movement, weight, location, materials, quantity) | Notes (research, images, websites) |
|--------------------------|--------------------|--|--|
| 3 | Floor | Floor made of black and white vinyl from the Armstrong brand (Startstep – 64465 – Ebony & White), cut diagonally to achieve the look of the layout. Some of the tiles will be treated and painted to age them. Cut vinyl may be attached to the 1/4" masonite. See the painting elevations. |  |
| 4 | Black Wall | Wall with plaster, finished with black semi-gloss paint, with a door and two windows. Mouldings from Smoot Lumber Company (SM1712, VM134, SM240-B, VM620) attached into it. One is some type of a basement window and another one has a piece that will slide up; this piece that slides up needs to be held up when put up. Behind the windows, there is 1/4" frosted Plexiglas so as to not permit anyone to see what is behind and also for lighting and projection effect. The wall needs to be as seamless as possible in light of the fact that the wall must be dismantled and remounted. | <p>Image file from the drafting</p>  <p>Picture of the model</p>  |

| | | | |
|---|-------------------|--|--|
| 5 | Cubby holes wall | <p>It is a wall where most of the props that are used during the performance will be stored. It has a false back made of ¼” frosted Plexiglas that will allow light to pass through it. There is a room on the back where these lights will be placed (perhaps rope lights). See the electric shop for more detail. Mouldings from Smoot Lumber Company (VM134, SM51, VM110) attached into it. There are 7 doors made of Plexiglas and wood; all the hinges should be concealed hinges opposite to the knobs. Note that because of the lighting instruments, the back should be removable. The wall will be treated with plaster and painted. See the painting elevation. The hardware comes from the Outwater catalog (L-Pull-5607-AB in Antique Brass, G-Knob-4565-AB in Antique Brass). See the drafting. All of the shelves will be filled with found objects, such as various sized white, aged cardboards with labels/ paper parcels, mannequin head, dress form w/ dress, bird cage, various balls, found objects, coffee set, plates, cups, silverware, etc. New objects may be needed, to be determined during rehearsals. There are two drawers on the bottom that need to open and close on tracks.</p> | <p>Image file from the drafting</p>  <p>Picture of the model</p>  |
| 6 | Scrim white walls | <p>2 frames covered with white scrim from Rose Brand catalogue (Leno Filled Scrim – White). It will be lit from the back, creating a sort of light</p> | |

| | | | |
|---|--------------------|--|---|
| | | box. The back and sides of the box will be painted white glossy to help reflect the light. Also, it is important to note that strip lights will be hanged from the top part, so it needs to be strong enough to support them. See the electric shop for details. | |
| 6 | Back white wall | Wall with plaster and finished with semi gloss white. Mouldings from Smoot Lumber Company (SM-28, VM 620) are attached into it. The moulding will be painted and treated with the same plaster and glossy white from the wall, giving one entire treatment all over. | <p>Image file from the drafting</p>  |
| 6 | White escape walls | Solid wall with plaster and finished with semi gloss white. Mouldings from Smoot Lumber Company (SM-28, VM 620) are attached into it. The moulding will be painted and treated with the same plaster and glossy white from the wall, giving one entire treatment all over. | |
| 6 | White side Walls | Solid wall covered with the same scrim from Rose Brand catalog outside (Leno Filled Scrim- White) to match the scrim walls. Inside treated wall with plaster finished with semi glossy white above 88" high where is the top of the platform. | |
| 7 | Staircase | Staircase with steps made of wood (1" pine wood, may be stained). The staircase is divided into two pieces; the top section is stationary and the bottom section pivots. The goal | |

| | | | |
|---|------------------|---|--|
| | | is to have as little support underneath as possible, making the sight lines better for the configuration of the audience. The bottom section will be on casters with breaks. The carriage's face will be made of MDF that will be treated and painted. See the painting elevations. | |
| 7 | Escape Staircase | The goal of this unit is only to provide an exit for the actor from the 88" platform. The top of the step will be covered with the white vinyl from the floor (Armstrong brand Wyncroft Alabaster 66006). The look and the structural part can be decided by the TD. | |
| 6 | Platform | The platform is the unit that connects the staircase with the escape staircase. It is on the inside of the black wall. The top of the platform is covered with white vinyl (Armstrong brand Wyncroft Alabaster 66006). The TD can decide how it will be structured with respect to the clearance of the window on the black wall. Underneath the platform, a small projector and some lighting instruments will be placed. Please see the electric shop for details. The windows will be lit from the back. | |
| 8 | Tree | The goal is to build the tree as much as we can with real pieces and still able to take it apart to store and remount, all while keeping the look of a real tree. The branches should be bare. It will be painted semi gloss white. Some tiny lighting instruments will be attached onto it. The goal is for the | <p>Kind of branch and texture.</p>  |

| | | | |
|---|----------------------|---|--|
| | | lights to be only noticed when lit. Please see the electric shop for details. | |
| 2 | Audience risers | The audience risers will be covered with black carpet. | |
| 1 | Walls of the Theater | All walls of the theater need to have black curtain. | |

Chapter 6: Props List

Props are essential to create the world of the play. Each object gives one more piece of information about that particular place and the people who live in that time period. They give us the chance to bring the attention to something relevant in the script such as a letter, a table lamp, a chair, and the found objects of Cornell. Being a designer, I manipulated them in the same way that I work with the set, using color, texture, shape, line, and value, making them pop when they need to pop, or just to compose a scene without being intrusive into it. Props are instrumental into the creation of one entire world that makes sense and becomes believable. Below is the props list that I delivered to the props shop so that the props manager had something on which to start working.

Hotel Cassiopeia Props list

| Production Services Prop List | | | | | | | | |
|---|-----------------------|--|--------|--------------|--------------|---------------|-------|-----------------|
| Department: UMD Theatre | | Director: Blake Robison | | | | | | |
| Show: Hotel Cassiopeia | | Designer: Daniel Pinha | | | | | | |
| Space: Kogod Theatre/Round House Silver Spring | | | | | | | | |
| Prop # | Prop | Description | Quant. | Reh. Y/N? | Tech Y/N? | Perf. Y/N? | Notes | Date Updated |
| Furniture and Set Dressing | | | | | | | | |
| 1 | Café Table | Wooden, with curved legs and stained. Square top with narrow, mitered edge. Please see the draftings | 1 | Y | Y | Y | pg. 1 | 1/5/10 |
| 2 | Wooden Kitchen Chairs | Wooden, carved legs, fan back. Aged. Please see designer research for | 2 | Y | Y | Y | | 2/2/10 |

| | | | | | | | | |
|---|------------------------|--|---|---|---|---|--------|--------|
| | | reference. | | | | | | |
| 3 | Metal Kitchen Chair | Metal legs, 1950's style with horizontal back and seat of dark blue cushion. Aged. Please see designer research for reference. | 1 | Y | Y | Y | | 2/2/10 |
| 4 | Café Chairs | 2 bentwood--wooden, curved, open back, solid circular seat. Please see designer research for reference. | 2 | Y | Y | Y | | 2/2/10 |
| 5 | Basement Chairs | Unadorned, simple chair with square legs solid seat, upright back with horizontal backing. | 2 | Y | Y | Y | | 2/2/10 |
| 6 | Fitted and Flat Sheets | Single sized, plain white. | 1 | Y | Y | Y | pg. 18 | 2/2/10 |
| 7 | Pillows | Plain, white. | 2 | Y | Y | Y | pg. 18 | 2/2/10 |
| 8 | Bed covers | Blueish-green bedspread (heavy cotton). | 1 | Y | Y | Y | pg. 18 | 2/2/10 |
| 9 | Rolling Bed | Single bed with simple wood frame. Low profile, multi-directional caster with brakes. It needs to roll smoothly. Please see the draftings. | 1 | Y | Y | Y | pg. 18 | 2/2/10 |

| | | | | | | | | |
|----|---------------------|--|-----|---|---|---|--|--------|
| 10 | Large Cordial Glass | Cordial Cornell's style filled with blue sand (prop #76) and a turquoise egg (prop # 77) | 1 | Y | Y | Y | | 1/8/10 |
| 11 | Cubby Hole Objects | Assortment of objects to fill the cubby holes. New objects may be needed, to be determined during rehearsals. Existing props are listed seperatly. | TBD | Y | Y | Y | | 1/8/10 |
| 12 | Bed Side Table | Found wooden, stained bed side table with drawer. Carved legs. Should be light enough to move without wheels. Please see designer research for reference. | 1 | Y | Y | Y | | 2/2/10 |
| 13 | Lamp | Small lamp to be placed on top of the side table. Small cloth shade, base made of carved wood. It will be plugged onto the black wall. Please see designer research for reference. | 1 | Y | Y | Y | | 2/2/10 |
| 14 | Moon Ball | 1' diameter marble ball, to | 1 | Y | Y | Y | | 2/2/10 |

| | | | | | | | | |
|----|--------------------------|--|-----|---|---|---|--|---------|
| | | be attached to top shelf of cubby wall. It will not move. | | | | | | |
| 40 | Honey Colored Sea Shells | In cubby wall. | TBD | N | Y | Y | | 1/7/10 |
| 41 | Crested Cockateil | In cubby wall. | 1 | N | Y | Y | | 1/7/10 |
| 42 | Confetti | In cubby wall. | TBD | Y | Y | Y | | 1/25/10 |
| 43 | Toy Metal Horse | In cubby wall. | 1 | Y | Y | Y | | 1/25/10 |
| 65 | White Cardboard | To fill cubby holes. Various sizes with labels/paper parcels | TBD | Y | Y | Y | | 1/8/10 |
| 66 | Mannequin Head | To fill cubby holes. | 1 | Y | Y | Y | | 1/29/10 |
| 67 | Dress form | With Dress. To fill cubby holes. | 1 | N | Y | Y | | 1/31/10 |
| 68 | Various Balls | To fill cubby holes. | TBD | Y | Y | Y | | 1/8/10 |
| 69 | Marble Ball | To fill cubby holes. | TBD | Y | Y | Y | | 1/8/10 |
| 70 | Coffee Set | To fill cubby holes. | 1 | Y | Y | Y | | 1/8/10 |
| 71 | Plates | To fill cubby holes. | TBD | Y | Y | Y | | 1/8/10 |
| 72 | Cups | To fill cubby holes. | TBD | Y | Y | Y | | 1/8/10 |
| 73 | Silverware | To fill cubby holes. | TBD | Y | Y | Y | | 1/8/10 |
| 74 | World Maps | To fill cubby holes. | TBD | Y | Y | Y | | 1/8/10 |
| 75 | Constellation Map | To fill cubby holes. | 1 | Y | Y | Y | | 1/8/10 |
| 76 | Blue Sand | To be put in Large Cordial Glass (prop # 10) | TBD | N | N | Y | | 1/31/10 |
| 77 | Turquoise Egg | To be put in | 1 | N | N | Y | | 1/31/10 |

| | | | | | | | | |
|-------------------|---|---|---|---|---|---|-------|---------|
| | | Large Cordial Glass (prop # 10) | | | | | | |
| Hand Props | | | | | | | | |
| 15 | Bicycle | 1930's women style bicycle. Must be operable. Please see the stock image for actual bike and color. | 1 | Y | Y | Y | pg.1 | 1/29/10 |
| 16 | Birdcage | Old-fashioned bird cage, aged silver. Size 2.5' high, to be placed inside cubby holes | 1 | N | Y | Y | | |
| 17 | Cork Ball | 1' diameter cork ball | 1 | N | N | N | | |
| 18 | Paper Cut-Out of Young Woman | Lifesize paper cut-out of young woman. Please see designer research for reference on how to cut out the image. | 1 | N | N | N | pg. 1 | |
| 19 | Paper Cut-Out of Owl | Lifesize paper cut-out of owl. Please see designer research for reference to the shape of the cut-out only. | 1 | N | N | N | pg. 1 | |
| 20 | Paper Cut-Out of Cockatiel | Lifesize paper cut-out of cockatiel. Please see designer research for | 1 | N | N | N | pg. 9 | |

| | | | | | | | | |
|----|--------------------------------------|--|--------|---|---|---|--------|---------|
| | | reference for the shape of the cut-out only. | | | | | | |
| 21 | Dish Towel | White, plain, diner towel used by waitress. | 1 | Y | Y | Y | pg. 2 | |
| 22 | Notepad/Pencil | Mid-20th century diner waitress pad. | 1 | Y | Y | Y | pg. 2 | 1/8/10 |
| 23 | Book of Erotic Art | ~1' square, coffee table style. | 1 | Y | Y | Y | pg. 9 | |
| 24 | Utensils | Knife and fork of silver color. | 2 sets | Y | Y | Y | pg. 9 | 2/2/10 |
| 25 | Serving plates | For chocolate cakes (props #35 and #38) | 2 | Y | Y | Y | pg. 9 | 2/2/10 |
| 26 | Plates | Simple plate, large enough for a single slice of cake. Same type used for both cakes. | 4 | Y | Y | Y | pg. 9 | 2/2/10 |
| 27 | Tea Set | White procelain with gold detail. Should have 6 cups and saucers | 1 set | Y | Y | Y | | 1/5/10 |
| 28 | Pocket Photographs | Black and white, torn form 1930's era magazines. | TBD | Y | Y | Y | pg. 12 | 1/25/10 |
| 29 | Portrait of Lauren Bacall | Last name written out on it ('Bacall')- should have actual canvas (instead of the rehearsal muslin), and the name | 1 | Y | N | N | | 1/16/10 |

| | | | | | | | | |
|----|--------------------|---|---|---|---|---|--|---------|
| | | should be written in black paint, so that the letters are thicker and easier to read. | | | | | | |
| 30 | Artwork of Duchamp | Name written out on it ('Duchamp')- should have actual canvas (instead of the rehearsal muslin), and the name should be written in black paint, so that the letters are thicker and easier to read. | 1 | Y | Y | Y | | 1/15/10 |
| 31 | Artwork of Matta | Name written out on it ('Matta')- should have actual canvas (instead of the rehearsal muslin), and the name should be written in black paint, so that the letters are thicker and easier to read | 1 | Y | Y | Y | | 1/15/10 |
| 32 | Artwork Of Gorky | Name written out on it ('Gorky')- should have actual canvas (instead of the rehearsal muslin), and the name | 1 | Y | Y | Y | | 1/15/10 |

| | | | | | | | | |
|----|-----------------------------------|--|-----|---|---|---|--|---------|
| | | should be written in black paint, so that the letters are thicker and easier to read | | | | | | |
| 33 | Ladder | Found old wooden ladder between 5 or 6' high. Small wheels on the bottom. | 1 | Y | Y | Y | | 1/5/10 |
| 34 | Notebook with Newspaper Clippings | Clipped out headlines from newspaper, perhaps glued on a notebook. | 3 | Y | Y | Y | Headlines: Judy Holiday's Gone and Broadway Weeps Sea Shell Miniatures Still Hold Old Charms Pan AM Heliport to Open | 1/8/10 |
| 44 | Box Tray | To hold objects Joseph brings for Robert (pg. 34). In cubby wall. | 1 | Y | Y | Y | | 2/2/10 |
| 45 | Watch Parts | Starts in box (prop #44) in cubby wall. | TBD | Y | Y | Y | | 1/29/10 |
| 46 | Coiled Spring | Starts in box (prop #44) in cubby wall. | 1 | Y | Y | Y | | 1/29/10 |

| | | | | | | | | |
|----|-------------------------|---|-----|---|---|---|--|---------|
| 47 | Stamps | Starts in box (prop #44) in cubby wall. | TBD | N | Y | Y | | 1/7/10 |
| 48 | Marbles | Starts in box (prop #44) in cubby wall. | TBD | Y | Y | Y | | 1/29/10 |
| 49 | Bracelet | Gold colored, starts in box (prop #44) in cubby wall. | 1 | Y | Y | Y | | 1/25/10 |
| 50 | Painted Wooden Bird | Starts in box (prop #44) in cubby wall. | 1 | Y | Y | Y | | 1/31/10 |
| 51 | Cut Out Metal Harlequin | Starts in box (prop #44) in cubby wall. | 1 | N | N | N | | 1/7/10 |
| 53 | Bubble Pipes | Starts in box (prop #44) in cubby wall. | TBD | Y | Y | Y | | 2/2/10 |
| 54 | Thimble | Starts in box (prop #44) in cubby wall. | 1 | Y | Y | Y | | 2/2/10 |
| 55 | Bits of Broken Glass | Starts in box (prop #44) in cubby wall. | TBD | Y | Y | Y | | 1/31/10 |
| 56 | Scrimshaw | Starts in box (prop #44) in cubby wall. | 1 | N | N | N | | 1/7/10 |
| 57 | Whales' Teeth | Starts in box (prop #44) in cubby wall. | TBD | N | N | N | | 1/7/10 |
| 58 | Buttons | Starts in box (prop #44) in cubby wall. | TBD | Y | Y | Y | | 1/31/10 |
| 59 | Spools of Thread | Starts in box (prop #44) in cubby wall. | TBD | Y | Y | Y | | 2/2/10 |
| 60 | Feathers | Starts in box (prop #44) in cubby wall. | TBD | Y | Y | Y | | 1/25/10 |
| 61 | Sequins | Starts in box (prop #44) in cubby wall. | TBD | Y | Y | Y | | 1/31/10 |

| | | | | | | | | |
|----|----------------|---|----|---|---|---|--|---------|
| 62 | Metal Ring | Starts in box (prop #44) in cubby wall. | 1 | Y | Y | Y | | 1/29/10 |
| 63 | Cork Ball | Starts in box (prop #44) in cubby wall. | 1 | N | Y | Y | | 1/7/10 |
| 64 | Music Box | Starts in box (prop #44) in cubby wall. | 1 | Y | Y | Y | | 2/2/10 |
| 78 | Postcards | Used by Ballerina. Should have writing on one side with pictures on the other side. Suggestions are pictures of Degas' ballerinas and also DuChamp, Matta, and Gorky prints | 24 | Y | Y | Y | | 1/8/10 |
| 79 | Picnic Basket | Used by Allegra to carry chocolate mocha cake (prop #35), plates (#26), utensils (#24), book of erotic art (#23) and picnic blanket (#80). (p. 10, Scene E) Should be old fashioned and have china strapped into the lid. | 1 | Y | Y | Y | | 2/2/10 |
| 80 | Picnic Blanket | Used by Allegra and Joseph (p. 10, Scene E) | 1 | Y | Y | Y | | 1/13/10 |

| | | | | | | | | |
|----|--------------------------|---|---|---|---|---|--|---------|
| 81 | Lobster Pot | Used by Mother (p.13, Scene F). | 1 | Y | Y | Y | | 1/29/10 |
| 82 | Empty Cornell Box | To be filled with objects collected from the audience during each performance. Should have compartments and possibly has a tacky substance such as mortite to stick the objects into. | 1 | Y | Y | Y | | 1/9/10 |
| 83 | Pipe | Used by Astronomer, not smoked. | 1 | N | N | N | | 1/15/10 |
| 84 | Christmas Card | Used by Joseph. Should be old-fashioned looking, 1940's style and be signed "Anne (tester) (Allied)" | 1 | N | Y | Y | | 1/11/10 |
| 85 | Silver Cigarette Case | Used by Lauren Bacall | 1 | Y | Y | Y | | 1/29/10 |
| 86 | Zippo Lighter | Used by Joseph Cornell | 1 | N | N | N | | 1/12/10 |
| 88 | Ashtray | Used by Lauren Bacall | 1 | Y | N | N | | 1/12/10 |
| 89 | Shop Bell | Used by Joseph Cornell in Scene P. The kind you would see on the counter of a shop. | 1 | Y | Y | Y | | 1/29/10 |
| 90 | Wheelchair | Used by Robert, pushed | 1 | Y | Y | Y | | 1/29/10 |

| | | | | | | | | |
|-------|----------------------|--|--------|---|---|---|--|---------|
| | | by Joseph Cornell | | | | | | |
| 91 | Binoculars | Used by the Herbalist, Pharmacist, and Astronomer. Should have a strap to hang around the neck. | 3 pair | Y | Y | Y | | 2/2/10 |
| 92 | Lap Blanket | Used by Robert when he is in the wheelchair. | 1 | Y | Y | Y | | 1/15/10 |
| 93 | Pen | Used by Lauren Bacall to sign autograph | 1 | N | N | N | | 1/12/10 |
| 94 | Train Car | Model train car. Should be about a foot long. Used by Corkmaker | 1 | Y | Y | Y | | 2/2/10 |
| 95-97 | Corkmaker's Objects | Used by the Corkmaker in Scene P. Should be about the size of a tissue box, and able to be carried in his hand. | 3 | N | N | N | | 1/19/10 |
| 99 | Black box | To collect objects from the audience for the Empty Cornell Box (#82) each performance. It should be something that the audience will see their donated objects | 1 | N | Y | Y | | 1/15/10 |

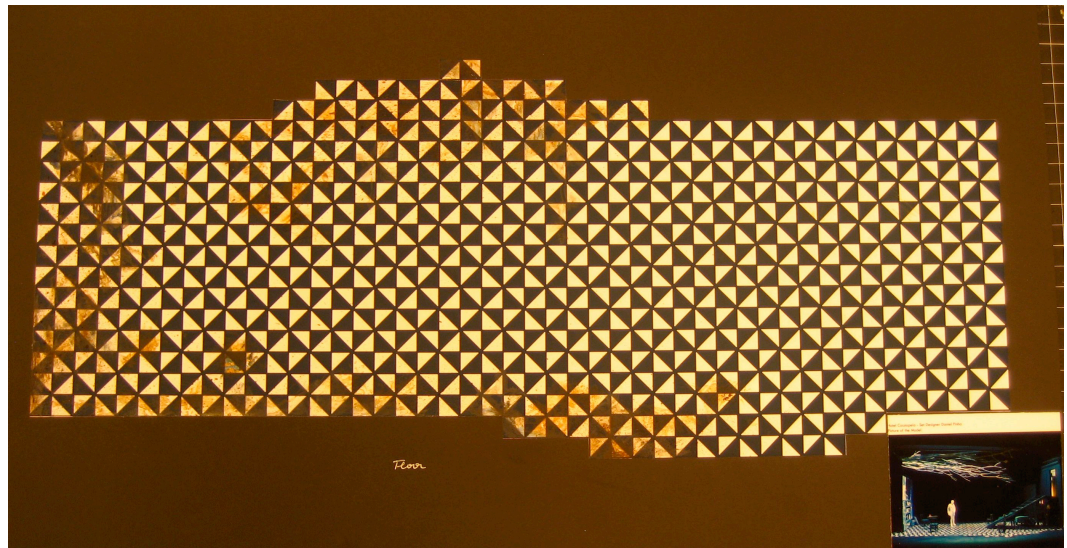
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|------------|-------------------------|---|---|---|---|---|--|---------|
| | | going into, and then recognize when it is used in the performance. | | | | | | |
| 100 | Blanket | Used on p48 (Sc. EE) by Leila- it will go on the bed (in addition to whatever dressing is already on bed) | 1 | N | Y | Y | | 1/15/10 |
| 101 | Small Notebook | Used by Girl in Scene AA. Small, 3x5. | 1 | N | N | Y | | 1/15/10 |
| 102 | Pencil | Used by Girl in Scene AA | 1 | N | Y | Y | | 1/15/10 |
| 103 | Kitchen Item | Used by Mother in Scene V. Possibly a fruit bowl | 1 | N | N | N | | 1/15/10 |
| 104 | Cake Box | Cardboard, to hold Chocolate Cake (prop #38) | 2 | Y | N | Y | | 1/20/10 |
| 105 | Baguette | Fake, not consumed. Used by DuChamp | 1 | N | N | N | | 1/21/10 |
| <u>106</u> | Cane | Should have curved top. Used Matta | 1 | Y | N | N | | 1/21/10 |
| 107 | Mortar and Pestle | Used by Herbalist, p39-40. Nothing is ground in it. | 1 | N | N | Y | | 1/21/10 |
| 108 | Hand Held Tape Recorder | Used by Girl in Scene AA, p. 47 | 1 | N | N | Y | | 1/21/10 |
| 109 | Envelope | Used by Marianne, in | 1 | Y | Y | Y | | 1/23/10 |

| | | | | | | | | |
|--------------------|-------------------------|---|-----|---|---|---|--------|---------|
| | | Sc.W pg.42. Should have Joseph Cornell's name on the front. | | | | | | |
| 110 | Pen | Used by Marianne, in Sc.W pg.42; Should not have ink in it. | 1 | Y | N | Y | | 1/23/10 |
| 111 | Extra Bag Objects | To be used in addition to the audience objects in the bag (prop #99). Should be College Park specific, such as a matchbook from a local restaraunt. | TBD | N | N | Y | | 1/23/10 |
| 112 | Bouquet of Flowers | Long- stemmed, possibly roses. | 1 | Y | N | Y | | 1/25/10 |
| 113 | Tea Bag | Not consumable. | 1 | N | N | Y | | 2/3/10 |
| 114 | Mug | Used by Leila | 1 | N | N | Y | | 2/3/10 |
| Consumables | | | | | | | | |
| 35 | Mocha Cake | Small, enough for 3-4 servings, in cake box (prop #104) | TBD | N | N | Y | pg. 9 | 1/21/10 |
| 36 | Water | For tea service (in tea pot) | TBD | N | N | N | pg. 28 | |
| 37 | Tea Bags | Lipton-style tea bag without the label. | 2 | N | N | N | pg. 28 | |
| 39 | Rain of Soap Bubbles | It will come from the top of the branches. The placement will be decided | TBD | N | N | N | pg. 32 | |

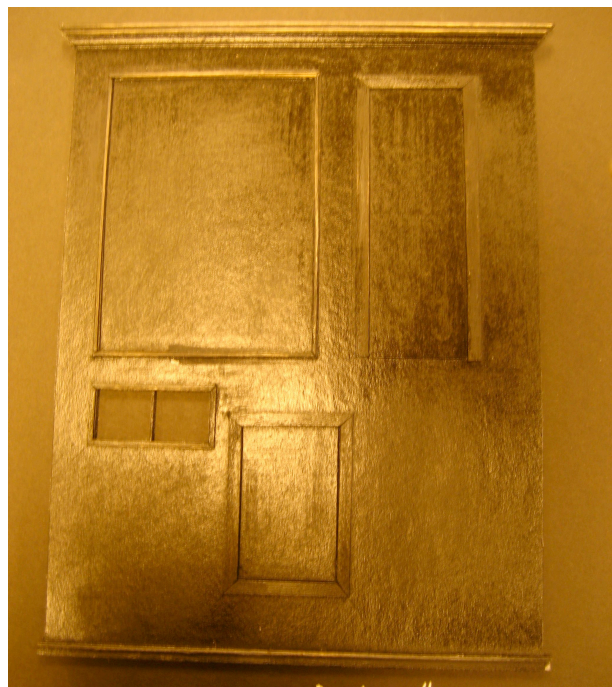
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| | | during rehearsal. | | | | | | |
| 87 | Cigarettes | Used by Lauren Bacall. | 1 per performance | N | N | N | | 1/11/10 |
| 98 | Lauren Bacall Headshot | Ripped in half by Mother. Black and white. | 1 per performance | N | N | N | | 1/12/10 |
| 52 | Candies | Starts in box (prop #44) in cubby wall. Should not need to be unwrapped. | 1 per performance | N | N | N | | 1/25/10 |
| 38 | Chocolate Cake | Larger than the mocha cake, with frosting. T In cake box (prop #104) | 2 slices per performance | N | N | N | | 1/26/10 |
| 115 | Box of Popcorn | Eaten by Cornell | 1 | N | N | N | | 2/3/10 |

Chapter 7: Painting Elevations

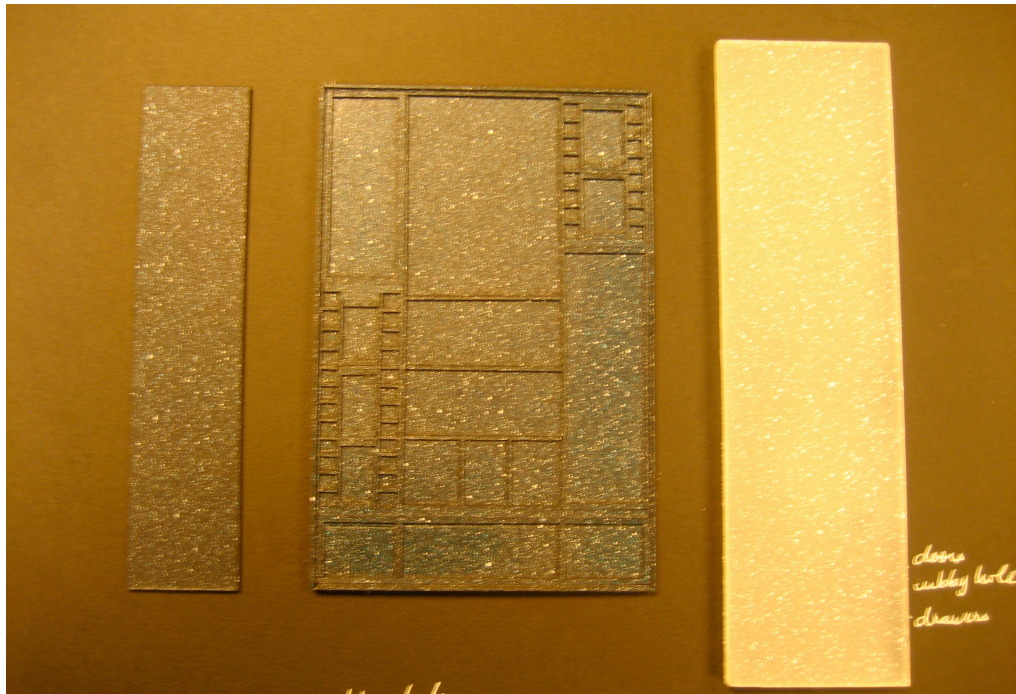
The following images illustrate the painting elevations for the show. It guides the scenic painter to recreate in full scale features such as texture, color and pattern on all pieces of the design.



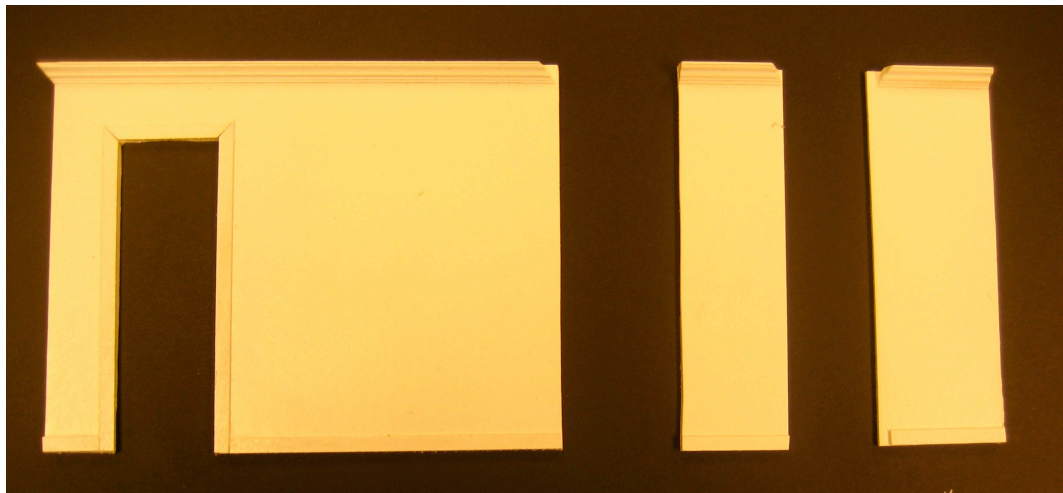
Floor



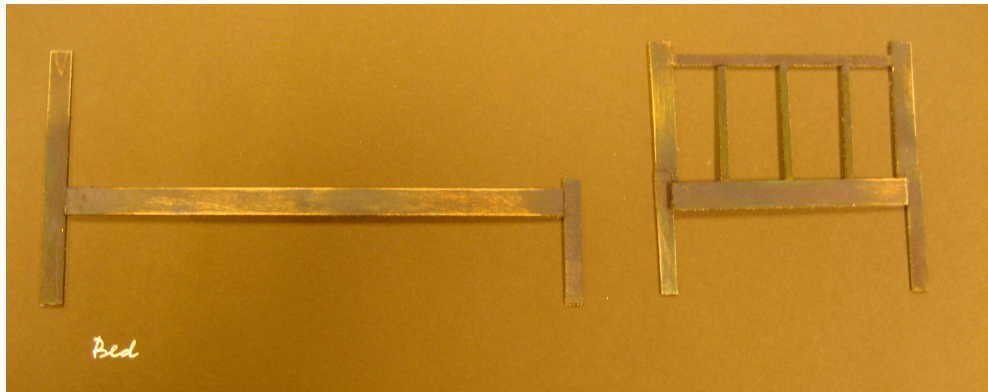
Black wall



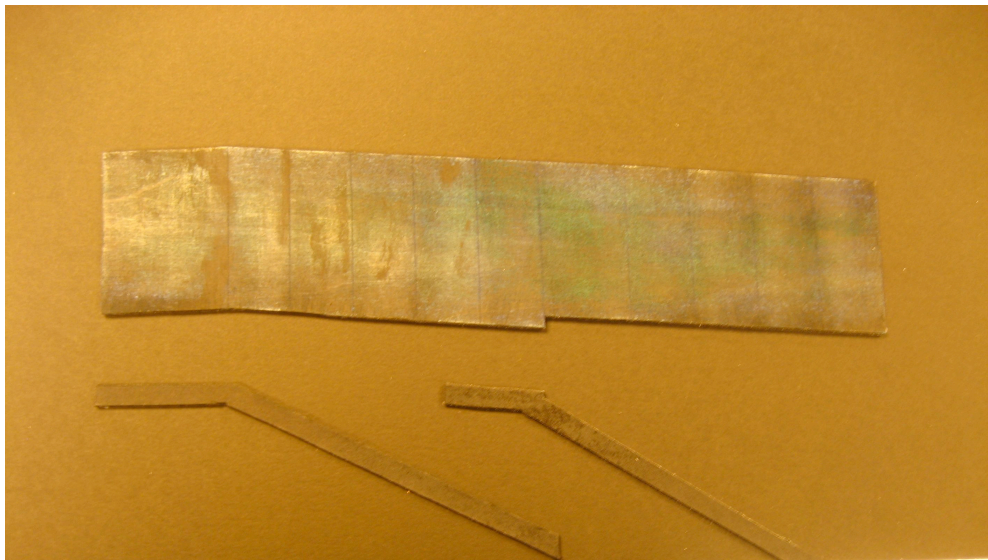
Cubby Wall and door treatment



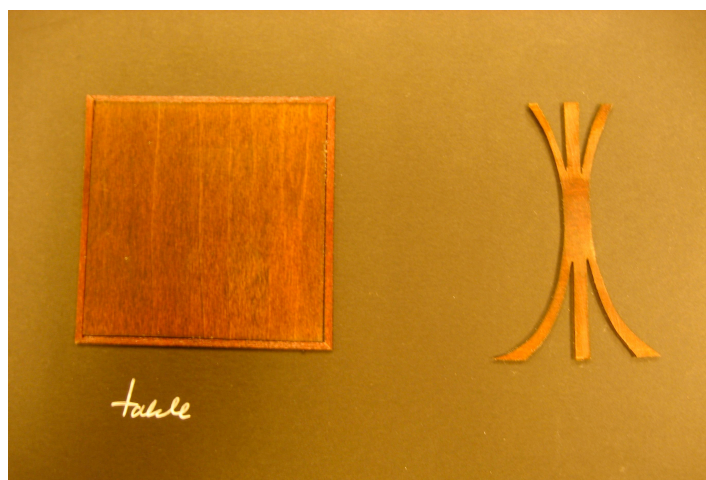
Back White Walls



Bed



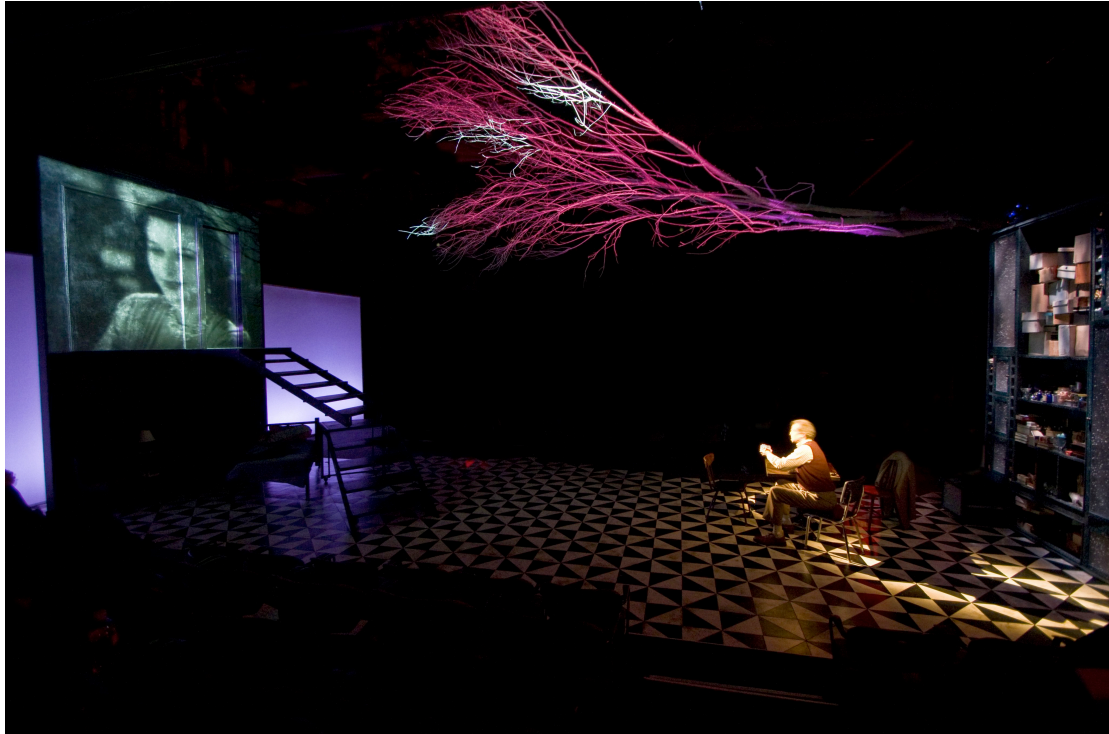
Staircase



Table

Chapter 8: Production Photos

The following images are representative looks of the show shot during the performance.

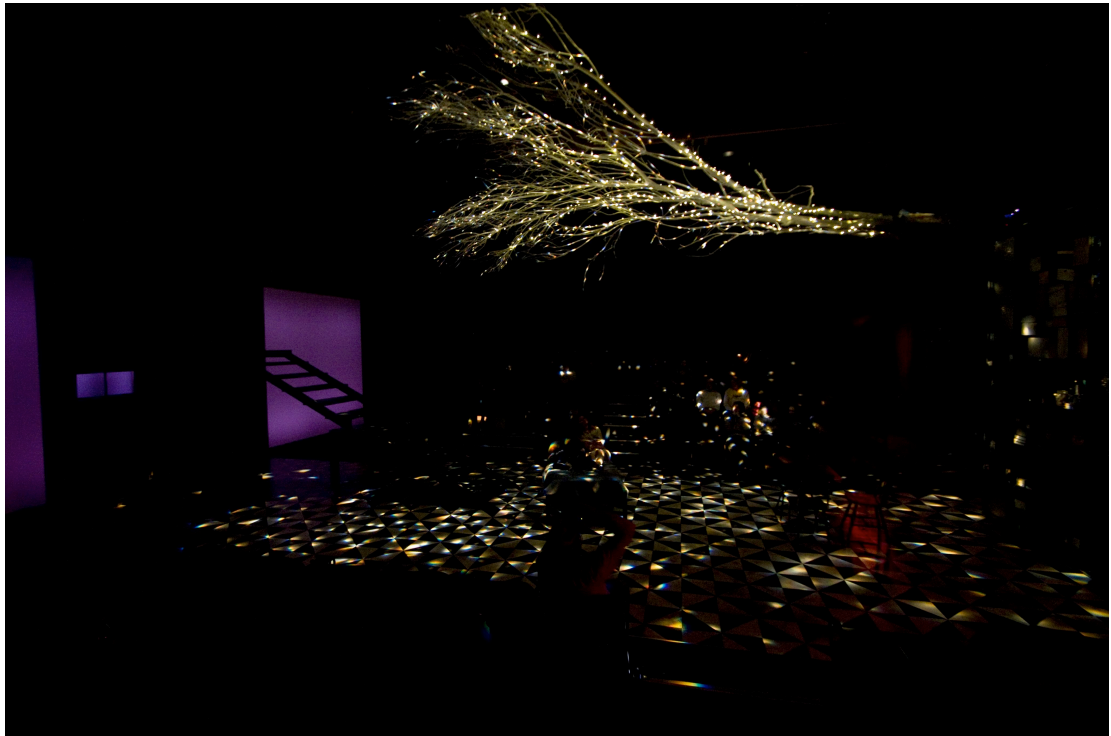


















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