ABSTRACT

Title of Thesis: CLOVE

A SCENIC DESIGN

A PRODUCTION OF THE DEPARTMENT OF THEATRE, DANCE, AND PERFORMANCE STUDIES AT THE UNIVERSITY OF MARYLAND - COLLEGE PARK, AT THE CLARICE CENTER’S ROBERT AND ARLENE KOGOD THEATER

Richard J. Ouellette, Master of Fine Arts, 2018

Thesis Directed By: Professor, Daniel Conway, School of Theatre, Dance, and Performance Studies

The purpose of this thesis is to provide research, supporting paperwork, production photographs, and other materials that document the scenic design process for the production of Clove, a devised, multidisciplinary work written and directed by Paige Hernandez. This thesis contains the following: research images; sketches; photographs of 1/4” scale sketch modeling; continued explorations of the design in the form of additional research, sketches, renderings, and 1/4” scale models; photographs of the final full color 1/4” scale model; a full set of drafting plates and paint elevations; a properties list and research book to detail each hand prop, furniture piece, and consumable; archival production photos to document the completed design; and finally, a post-production reflection on the entire process.
CLOVE

A SCENIC DESIGN

A PRODUCTION OF THE DEPARTMENT OF THEATRE, DANCE, AND
PERFORMING STUDIES AT THE UNIVERSITY OF MARYLAND-COLLEGE PARK,
AT THE CLARICE CENTER’S ROBERT AND ARLENE THEATER

By

Richard J. Ouellette

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
2018.

Advisory Committee:
Professor Daniel Conway, Chair
Associate Professor Misha Kachman
Associate Professor Brian MacDevitt
DEDICATION

For my mother Debra Ouellette, who has given me an endless amount of love, faith, and trust in my path as an artist. Thank you for teaching me determination; I would not be where I am today without you.

For my father Edward Ouellette, for always encouraging me to follow my own path and your unconditional love. ’Til next time

For Tim and Martha Sappington, for showing me I might be good at painting clouds, introducing me to The Magic Flute and Federico Fellini, and for finding the artist within me. I will forever be grateful.

For Flossie, for all those walks in the woods, the laughs, and the songs. Thank you for teaching me the meaning of “joie de vivre.”

For Céline Perron, for first showing me the importance of the 1/4” scale model.

For Matthew Buttery, Tyler Herald, Emily Lotz, and all my dearest friends, I could not have done it without you. Remember to always dream big.
ACKNOWLEDGEMENTS

I would like to recognize the amazing group of artists and craftspeople who have worked so hard and diligently to bring this vision to life. I will always be so appreciative for our collaboration.

Creative Team:

Paige Hernandez, Writer and Director
Dylan Uremovich, Lighting Designer
Jeannette Christensen, Costume Designer
Paul Deziel, Projection Designer

Production Staff:

Cary Gilette, Production Manager
Grace Gibbons, Stage Manager
Mark Rapach, Technical Director
Michael Driggers, Assistant Technical Director
Reuven Goren, Scene Shop Coordinator
Ann Chismar, Scenic Charge
Tim Jones, Prop Master

In addition, I would like to acknowledge the exceptionally talented designers that have been my faculty and advisors. I will be forever thankful for all of the time, inspiration, growth, wisdom, and faith. Under your guidance, I accomplished more than I have ever thought imaginable.

Daniel Conway
Misha Kachman
Brian MacDevitt
Jared Mezzocchi
Helen Huang
Paige Hathaway
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CONCEPT STATEMENT

_Clove_ explores the accountability of a community of students after the loss of one of their peers to suicide. The protagonist Sam Miller is a transgender student who suffers deeply from being ostracized by some of his peers and family. Once Sam goes missing, the audiences views flashbacks that compile to form the loneliness Sam felt. As the community copes with the anger and grief of losing Sam, they come together in a final vigil celebrating Sam’s life. This vigil culminates in an ensemble performance of dance, music, and art that emanates hope for the _Clove_ community.

A major inspiration in the design for _Clove_ was the amount of reference to social media in the script. The students of Clove Hall rely on their image on social media for the validation of their own identity. They post immature selfies, poems about their connections with each other, and dark blog posts calling for help. I dreamt of a world for this design where the students have taken over their dorm and transformed it with their own self-expression. The interconnections of their different personalities cascade over the framework of their dorm. Within this, I used a collage of light box screens, that could transform into an oppressive and chaotic force as the students learn about the suicide of their fellow student,
From our first meeting, our director Paige Hernandez wanted the audience to have a response of ownership to Sam’s story. We wanted the audience to feel as if they were members of the dorm meetings within the play. Designing *Clove*, became an exercise in working with a immersive design idea that would allow transitions into many different locations and scenes. The composition of the design had to allow for scenes to happen throughout the whole space, and not force scenes to be redundantly blocked in one location. I used contemporary benches for audience seating, that followed the contour of pathways and intersections of acting areas within the world.

That design had to remain fluid. I focused on a collage aspect for the light box panels in the design, that would become a part of the dedication to Sam’s life at the end of the play. It was an exciting challenge of working with a world that could be chaotic and electrified during hip-hop dance sequences, as well as quiet and remorseful during Sam’s monologues.

Ultimately, I wanted the students of University of Maryland to see themselves and connect to the world we created onstage. I drew from seeing these same students sitting on window sills and in hallways on campus, and how they would connect with each other in these spaces. Since this play was devised from their experience, I remained attentive to the details that would make this specific to their own experience.
1.1 Initial Design Meeting

Before our first design meeting, Paige sent the design team an initial draft of the working script. This first draft was compiled from a devising workshop Paige had with students from the theatre department the previous spring semester. Paige shared with the design team that she was taken aback by the severity of issues which the student wanted to explore in the workshop: depression, anxiety, and suicide on campus. The first page of this draft (Figure 1) included the goals, inspirations, and aspirations Paige had for the production.

She envisioned a devised work which would be the culmination of theatre, dance, spoken poetry, instrumental music, and visual art. Within these forms, the piece would follow the journey of a campus working through the loss of a fellow student, and reconnect with their artistic community. It was important for Paige that the work had a foundation of the hip-hop style, and that it would include both past and present references to hip-hop culture.

Paige used the term “take away” throughout the design process as another goal for the work. She wanted the audience to experience the story of what these students were working through on many emotional levels. It
became important that audience did not only engage with the show, but could interact with the world of the play pre and post performance. The audience, more specifically the students from this university, should feel as if they were another part of the community presented in the script. She wanted the audience to take ownership in what the stakes were in the work itself.

At our initial design meeting Paige described how she wanted the design to become another character itself. Each transition would become an artistic movement. The idea of Clove Hall would not be a realistic portrayal of a dorm, but an elevated, fantastical space, where the audience could experience the creative synergy of the characters. Audience could witness both the chaotic and solitary moments of the students world. We discussed how we would utilize bodies in space and movement as the visual vocabulary of going from different locations mentioned in the script, versus literal depictions of each locale.
A few notes:

**DEVISING SPIRIT:** The material in CLOVE contains material from students and staff at UMD from last Spring’s CLOVE devising workshop. There are several parts of the script that will continue to shift as I’d like material from the final cast as well. The cast’s voice and authenticity is really important to me. The areas in which I’m seeking further contributions are denoted in red.

**MULTI-:** CLOVE is meant to be a multi-disciplinary, multi-cultural performing arts experience. I’d like for us to experience theatre, instrumental music, dance and visual art as separate entities as well as collaborative components. Although theatre students are the priority, I am open to having students from all departments at the Clarice ...and UMD. The Detective role can be split into two as well as an infinite amount of ensemble. If possible... the more, the merrier! I’d also like to see as much cultural representation as possible in the casting.

**GENDER:** ALEX, SAM and TALK TO US are written gender-less, hence the lack of pronouns. This has mostly to do with casting but I’m also interested in digging deeper into a LGBTQ perspective. Open for thoughts.

**TRANSITIONS:** Each transition into a new scene is major artistic shift. The stage comes alive with music, movement, visuals (projections), journeys, pathways(light) as the characters shift to the “next level” or area.

**MUSIC:** I hear music (possibly nonstop) throughout this piece, much like a film score. Sometimes music may serves as an underscore and other times it serves as the music for the choreography, jury recital, investigation etc. I’m very interested in music that can be played from within the set, in the audience, panning...multiple sources etc.

**TAKE-AWAY:** Each scene represents a new “track”. Fourteen tracks can make for a soundtrack that can be played in its entirety as an instrumental album. My hope is to have this album be accessible to students and audiences (soundcloud, bandcamp etc) as a tangible take-away. Any additional ideas of “take away” or enriching the audience experience is greatly appreciated. This idea lends itself to my career as a hip hop artist where coming to the show equals ownership and stake in the creativity witnessed.

**SENSORY:** As an educator, I’m very passionate about sensory friendly work. Specifically I’d like for this show to engage all five of the human senses. The aforementioned “Takeaway” can help with touch but I also wonder about smell and immersion. Can the audience... walk the set before hand? Touch designated props? Smell “bbq sauce from the dining hall” when it’s mentioned? Open for thoughts and suggestions.

Many thanks!

CLOVE. Draft One. 8/20/2017
1.2 Research

I explored the university campus first hand as an initial avenue of research. I slowed down, and observed how the members of the campus community interacted with the physical space around them. Without getting stuck in details that could become literal, I recorded how students used window coves, hallways, and doorway as common spaces. I took note of the imagery surrounding them—the bombardment of campus graphics, posters, flyers, and screens. Through this research, I made the connection that so much of the world of these students was seen in and amongst a world of screens and frames. Most students had the faces buried within their phone messages, Instagram accounts, and laptops. The idea of how the characters of the play use social media for validation, communication, and self expression became an inspiration of mine.

I continued in my research by looking at how the use of line, shape, and light source could be used to make compositions within the design of the play (Figure 2). I was intrigued by how contemporary graffiti artists, such as Samuel Rodriguez (Figure 3), utilized the intersection of line within portraiture. I found more specific research in how students take over the dorm buildings they are assigned to: how their lived in spaces could become a collage of the life they inhabit (Figures 5-11).
Figure 3
Figure 7
1.3 Developing the Design: Part One

With presenting my research to Paige and the design team, I proposed an immersive configuration for the world of the play. I discussed my impulse to create a container of an abstracted, electrified space of a student common room, where the personality and energy of the characters could explode through the rectilinear, repetitive geometry normally found in that type of architecture. We talked through how we wanted the design to surround us, along with the idea that audience would be able to explore an inner and outer area to the design. Audience could interact and view instillations that could be found on the outer perimeter of the space. With confirmation from Paige to continue in this direction, I explored the relationship of space in the Kogod theatre through bash modeling and sketching. Taking inspiration from the intersecting line work in my research, I explored how the seating and acting areas could relate with each other in the design, and how frames and planes could begin to intersect. (Figures 12-13). Through sketching on top of photos of my bash model, I developed a gesture of monitors and light boxes that could cap the composition of the space and appear to be flowing out of a corner of the room. (Figures 14-15)
1.4 Developing the Design: Part Two

I met with my mentor Daniel Conway and showed him my initial sketches. He approved the ideas within the design, and encouraged me to enhance the sculptural quality of the surrounding walls. He referred me to the work of Rowena Reed Kostellow, and how she composes with intersecting forms (Figure 16). From here I worked with a color neutral model to pursue a stronger idea of larger header elements in the space. These headers became light boxes above that would weigh against the performers in the space. (Figures 17-20) More development was also made on a possible deck treatment for the design. (Figure 21) This treatment would be a combination of tinted, polished concrete segments and a charcoal drawn, graffiti texture.
Figure 19

Figure 20
CLOVE WORKING FLOOR TREATMENT
SCALE 1/4" = 1'-0"

Figure 21
1.5 Preliminary Design

I sat down with Paige and my color neutral model and fleshed out a few more details with the audience and actor spaces. Overall, she was thrilled with how the design in its initial stage was transforming the space, and allowing it to have a character of its own. We had a great discussion with our projection designer Paul Deziel about how projection could augment the emotional quality of the space for specific scenes. We were very interested in projection content that could represent flashbacks of memory as the characters would have recorded it on social media.

After our meeting, I photoshop rendered the moments that we talked through. I explored how the design could have a range of emotional feeling: from a celebratory performance where the students would come together in the space (Figure 22), to moments where characters were isolated by the harsh gossip of their peers (Figure 23 and 26). One of our favorite renderings was Figure 25, where the students would first receive text messages and posts that their missing peer has committed suicide, and a bombardment of news reports and Facebook posts would infiltrate the world surrounding the actors and audience.

In these renderings, I was able to explore how I could achieve color depth in the design: I choose to use a combination of poly-gal translucent
panels, a grey/purple wall treatment, and a multitude of separate LED light box frames for the surround. This reflective surface would contrast with the earthy glow of custom designed, wooden benches that would have graffiti vandalism carved into them by the students. Practicals allowed me to suggest a variety of locations and feelings within each scene: string lights students would hang in their dorm rooms, sconces found at a campus sound studio, and hidden sources built into columns that became the emergency call towers outside on campus.
Figure 23
CLOVE
SCENIC RENDERING (DETAIL)
GOSSIP FOLK
WRITTEN AND DIRECTED BY PAIGE HERNANDEZ
SCENIC DESIGN: RICHARD OUELLETTE

Figure 26
Figure 27
1.6 Final Design and Color Model

After Dan and Paige approved my renderings, I built the color model for the final design presentation. Dan suggested a great idea for the ceiling element of the design: a curvilinear pipe that could hang underneath the sculpture of light boxes and monitors. On this pipe I hung pendant lights which Dylan could use to oscillate and track throughout the main playing space.

The color model provided a way for me to explore the amount and density of collage dressing I wanted in the design. It was important for me to have an assemblage quality to this design to heighten the ideas of identity, creative energy, and outspokenness of the characters. A balance of negative space was key for me. I did not want the world of this design to feel constantly loud, but be able to transform depending on our shift of focus with practicals and lighting. I was able to incorporate small LED lights into the model pieces, to show how the light boxes would illuminate the space. (Figure 28)
2.1 The Drafting Packet

The next step in the design process was to create a full technical drafting packet of the completed design. The drafting packet would be used by the technical director, carpenters, painters, props master, and artisans to accurately translate the design to the Kogod as intended. Since the design involved many intersections of different scenic elements, double-sided walls, and translucent panels, it was imperative that I drafted each side of the design as one whole element, and provided detail drawings when necessary. Color coding the different surfaces and materials became a clear method of communication with my assistant technical director Michael Driggers.
DISCLAIMER

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REVISIONS

CLOVE GROUNDPLAN SECTION

DATE: 12/19/17

SCALE: 1/4" = 1'-0"

DIR: PAIGE HERNANDEZ
TD: MARK RAPACH
LD: DYLAN UREMovich

Figure 30
DISCLAIMER

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REVISIONS

CLOVE DIAGONAL SECTION

DATE: 12/19/17

SCALE: COMPOSITE SECTION

2 OF 9

DIR: PAIGE HERNANDEZ

DIR: PAIGE HERNANDEZ

TD: MARK RAPACH

TD: MARK RAPACH

LD: DYLAN UREMovich

LD: DYLAN UREMovich

Figure 31
Figure 32

These drawings represent concepts and construction suggestions. The designer is unqualified to assume responsibility for structural engineering, construction handling, and safety codes. This design will assume 1/4" = 1'-0" for improper rigging.

A4

Scale: 3" = 1'-0"

A5

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

A3

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

A2

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

These materials and nailing specifications are noted 12/19/17.

TEXTURED WALLPAPER
BLACK AND POLISHED OFFSET 5/8" 3/4" .38 PER 1/4"

ROUT FROM A6 1/4" 3 5/8" 3/4" MDF INTERIOR STRUCTURE AT DISCRETION.

BASE 1/4" MDF OF TD DISCLAIMER EDGE OF TO EXTEND CONCEPTS AND CONSTRUCTION SUGGESTIONS WALL only. The designer is unqualified to structural engineering, construction handling, and safety codes.

EXTEND AGAINST KOGOD CORNER OF PLATFORMING CONTOURS AROUND DIR: TD:.

NOTE: PAINTED GLOSS FINISH.
Figure 33

Vectorworks Educational Version

B2
AND
B3

1'-6"

MUST
BE
ABLE
TO
BE
MOVED
AND
SLID
BY
PERFORMERS
WITH
EASE,
ONLY
BY
LIFTING.

PLEASE
PUT
FURNITURE
PADS
WITH
THIN
PROFILE
ON
BOTTOMS
.

B5
B3
1'-7

B4

1/2"

1/2"

B7

1'-6"

6'-11"

7'-11"

1'-0"

2'-0"

3'-0"

4'-0"

5'-0"

6'-0"

6'-9"

1/2"

1/2"

10'-6"

Scale:
1/2"
= 1'-0"

Scale:
1/2"
= 1'-0"

Scale:
1/2"
= 1'-0"

Scale:
1/2"
= 1'-0"

These
drawings
represent
visual
concepts
and
construction
suggestions
only.
The
designer
is
unqualified
to
determine
structural
appropriateness
of
this
design
will
not
assume
responsibility
for
improper
rigging,
engineering,
construction,
handling
or
use
of
this
scenery.
All
materials
and
construction
must
comply
the
most
stringent
applicable
federal
and
local
fire
safety
codes.

B1

B9

Date:

Scale:

1/2"
= 1'-0"

REVISIONS
OVERHANG
ANGLE
SHOULD
NOT
BEND
OR
SAG
SAT
ON

B1

B10

B8

B12

BB

Scale:

1/4"
= 1'-0"

CLOVE
BENCHES

12/19/17

AS
NOTE:
CORRESPONDS
WITH
GP
.
THESE
BENCHES
WILL
EXIST
AS
AUDIENCE
SEATING.
BENCHES
SHOULD
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BE
ATTACHED
TO
THE
FLOOR
.

B2
ELEVATION
&
PLAN

B3
ELEVATION
&
PLAN

B4
ELEVATION
&
PLAN

B5
ELEVATION
&
PLAN

B6
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&
PLAN

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PLAN

B8
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PLAN

B9
ELEVATION
&
PLAN

B10
ELEVATION
&
PLAN

B11
ELEVATION
&
PLAN

B12
ELEVATION
&
PLAN

B13
ELEVATION
&
PLAN

B2

1/2"

1'-0"

1/2"

1/2"

4'-6"

5'-11"

1/2"

1'-0"

1/2"

10'-3"

12'-0"

1/2"

1/2"

13'-10"

DIR:

TD:

LD:

UREMOVICH
UREMOVICH
RAPACH
RAPACH
HERNANDEZ
PAIGE
MARK
MARK
DYLAN
DYLAN

SEE
PAINT
SAMPLE
FOR
FINISH.

SEE
RESEARCH
ON
PLATE
FOR
FURTHER.

AGING
AND
STUDENT
GRAFITTI
CARVED/WRITTEN
INTO
BOARDS.

AGING
AND
STUDENT
GRAFITTI
CARVED/WRITTEN
INTO
BOARDS.

PLEASE
DISCUSS
COST
DIFFERENCE
BETWEEN
PINE
AND
OAK.

ALL
EDGES
HAVE
1/4"
ROUND
OVER.

LIGHTWEIGHT
TYPICAL
BENCH
SECTION
WELDED
DIRECTLY
TO
1/
"BOX
STEEL.

SEE
RESEARCH
IMAGE
AND
BENCH
RESEARCH
AND
AGING/GRAFITTI
RESEARCH.

WOOD
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STAINED,
NOT
PAINTED.

DISCUSS.

METAL
ATTCHING
WOOD
TO
METAL.

DISCUSS.

BENCH
RESEARCH
AND
AGING/GRAFITTI
RESEARCH.

DO NOT
VIRUS
OR
DRAW
DRAWINGS
IN
THIS
CLOVE
BENCH
ARTICLE.

These drawings represent visual and construction only. The designer is unqualified to determine this design and will not assume responsibility for improper engineering, construction handling, or use of this.

All materials and construction must be in accordance with most applicable federal and local fire and safety codes.
Figure 35
These drawings represent visual concepts and construction suggestions only. The designer is unqualified to determine structural appropriateness of this design and will not assume responsibility for improper rigging, engineering, construction, handling, or use of this scenery. All materials and construction must comply with the most stringent applicable federal and local fire and safety codes.

Figure 36
DISCLAIMER

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REVISIONS

CLOVE EAST WALL

DATE: 12/19/17

SCALE: AS NOTED

CUSTOM HOLLOW CORE DOOR WITH BIRCH VENEER.

CUSTOM HOLLOW CORE DOOR WITH BIRCH VENEER.

DISCUSS OVERHEAD LIGHTBOXES OF NORTH WALL INTERSECT EAST WALL HERE

DOORWAY ONLY USED BY PERFORMERS

LB 5

LB 5

MAGENTA PLATFORMING

G2

G2

G3

G3

G4

G4

G5

G5

G6

G6

Figure 37
DISCLAIMER

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REVISIONS

CLOVE CEILING

DATE: 12/19/17

SCALE: AS NOTED

DIR: PAIGE HERNANDEZ

TD: MARK RAPACH

LD: DYLAN UREMICH

HOUZZ.COM SPEC:
MILAN MINI PENDANT LIGHT
ID: 79478401
PRICE: $29.99

EPLASTICS SPEC:
PLASTIC LIGHTING DIFFUSER
#: OA/PRIS2X4
PRICE: $16.10

STOCK MONITOR OR TV IN STOCK OR PURCHASED TO BE PURCHASED BY MEDIA. CONSULT PROJECTION/MEDIA DESIGNER.

TYPICAL MONITOR CASE SECTION

Scale: 2" = 1'-0"

TVS MONITOR OR TV IN STOCK OR PURCHASED 1/2" MDF CASE TO DESGUISE TV AS ONE OF THE LIGHTBOXES IN LOOK. SEE PAINT ELEVATION FOR TREATMENT.

Figure 38
The cost out of the design revealed that I was over budget. Most of this overage came down to the sheer square footage of material, as well as the amount of LED tape needed for all of the light boxes. Mark Rapach, Dylan, and I worked through the design meticulously to find ways to save in material to get the idea of the design within budget. The design was revised to only have three main sides, with return walls at the end of the walls that would mask the backstage areas. I looked at ways to reuse black smoke plexi already in house for the translucent panels. I replaced a wallpaper specification for some of the columns in the design with a routed MDF panel design made in house, which became a stunning material to light in the design. (Figure 48) Overall, we got the design within budget while maintaining the idea of the show.
DISCLAIMER

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REVISIONS

CLOVE GROUNDPLANE_SECTION
DATE: 4/5/18
SCALE: 1/4" = 1'-0"

1 OF 9

DIR: PAIGE HERNANDEZ
DIR: PAIGE HERNANDEZ
TD: MARK RAPACH
TD: MARK RAPACH
LD: DYLAN UREMOWICH
LD: DYLAN UREMOWICH

TV1
TV1
TV1

M
M
M

M
M
M

M
M
M

MM

Figure 39
DISCLAIMER

These drawings represent visual concepts and construction suggestions only. The designer is unqualified to determine structural appropriateness of this design and will not assume responsibility for improper rigging, engineering, construction, handling or use of this scenery. All materials and construction must comply with the most stringent applicable federal and local fire and safety codes.

REVISIONS
CLOVE
DIAGONAL SECTION
DATE: 4/5/18
SCALE: COMPOSITE SECTION

DIR: PAIGE HERNANDEZ
DIR: PAIGE HERNANDEZ
TD: MARK RAPACH
TD: MARK RAPACH
LD: DYLAN UREMOWICH
LD: DYLAN UREMOWICH

Figure 40
Figure 42

BENChES B2 AND MUSASt TO BE MOVED AND SLID BY 1/2", NOT ONLY BY LIFTING. PLEASE PUT 6'-0" FURNITURE PADS WITH B3 THIN PROFILE ON BOTTOMS AND DISCUSS.

4/2/18: BUILD 3 OF BENCH B5

DISCLAIMER: These represent construction elevation & plan B3 & plan B4 & plan B5 & plan B6 only. The is unqualified to determine structural appropriateness of this design will not responsibility for rigging, handling or use of this scenery. All materials and must with the most applicable federal and local stringent.
OVERHEAD LIGHTBOXES

PORTION OF 3 LIGHTBOXES RESTS WEST WALL

2.5" BOX STEEL PAINTED

3 GP

SEE ELEVATION OF OVERHEAD INTERSECTS WALL OVERHEAD.

SEE visual and construction designer structural appropriateness this will assume rigging engineering, of scenery construction comply stringent and fire

NO POLYGAL SHEETS

12/19: REVISED

1/19: REVISED

CAN WALLS C

C2 SMOKE TIMBER

3 SECTION C2

SECTION C3

SECTION C4

WALL ELEVATION

SECTION C5

1/2" = 1'-0"

Scale: 1/2"=1'-0"

DATE:

BENCH TOP, AS OTHER PLATE

7 TYPICAL WALL AND LIGHT DETAIL

DIR:

TD:

DAY:

13'-4"

1/2" STEEL BACKING TAPE

1" CORNER MDF

TYP SECTION DETAIL

Scale: 3"

3'-6"

PAINT SURFACES OF BOX AND WITH BUILD SAMPLE

WALLPAPER SPEC 1 IN DIRECTION VERTICALLY DETAIL DIFFERENTiation OF MULLIONS DETAIL 8 3"

1/2" = 1'-0"

BUILD SAMPLE
DISCLAIMER

These drawings represent visual concepts and construction suggestions only. The designer is unqualified to determine structural appropriateness of this design and will not assume responsibility for improper rigging, engineering, construction, handling or use of this scenery. All materials and construction must comply with the most stringent applicable federal and local fire and safety codes.

REVISIONS

CLOVE WEST WALL

DATE: 4/5/18
SCALE: AS NOTED

DIR: PAIGE HERNANDEZ
TD: MARK RAPACH
LD: DYLAN UREMEOVICH

BULLETIN BOARD WEST WALL SECTION VIEW
Scale: 1/2" = 1'-0"

E2 WEST WALL FRONT ELEVATION
Scale: 1/2" = 1'-0"

E3 WEST WALL SECTION
Scale: 1/2" = 1'-0"

E4 WEST WALL PLAN VIEW
Scale: 1/2" = 1'-0"

EXTERIOR FACING OF DOUBLE SIDED WALL COVERS OVER PLATFORMING

MOVEMENT OF AUTOMATED TRACKING WALL OPENS AT END OF SHOW WITH FLYING SCREEN.

GREEN SHOWS SPACE WHERE TRACKING WALL MOVES.

EXIT STEP TRACKING WALL Splits Down Center Portion of Tracking Wall Moves Into Double Sided Wall.

STEEL CAP ON END OF WALL 1.5" X 1"
BOXSTEEL

HOME DEPOT 24IN X 3/4IN X 24" PLAIN EXPANDED METAL SHEET
ITEM #: 801427
HOMEDEPOT.COM $19.97 PER SHEET

EXPANDED METAL INSIDE TOP PORTION.
OPEN TO EXPANDED METAL.

SCENIC TREATMENT FILL KEY:
POLYGAL BACKLIT FILM
HOUZZ WALLPAPER

WEST WALL RETURN WALL
Scale: 1/2" = 1'-0"

EE 4'-2 1/2"
13'-6"
WALL MUST BE DOUBLE-SIDED WITH FACING TREATMENT

2 1/2" SMOKE PLEXI

1/19:
CUT EXTERIOR SIDE
1/19:
ADDED SMOKE PLEXI
1/19:
EXTENDED BOTTOM OF UNIT TO KOGOD FLOOR
1/19:
ADDED RETURN
EE
1/19:
REVISED AMOUNT OF CAN LIGHTS
4/2:
ADDED DOORWAY AND DOOR

REVISION 4/2/18:
ADDED DOOR AND DOORWAY, STAINED BIRCH VENEER, NOT PAINTED

Figure 44
DISCLAIMER
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REVISIONS
CLOVE EAST WALL
DATE: 4/5/18
SCALE: AS NOTED
DIR: PAIGE HERNANDEZ
TD: MARK RAPACH
LD: DYLAN UREMOVICH

EAST WALL SECTION
Scale: 1/2" = 1'-0"

G2

EAST WALL FRONT ELEVATION
Scale: 1/2" = 1'-0"

G

EAST WALL SECTION
Scale: 1/2" = 1'-0"

G3

EAST WALL PLAN
Scale: 1/2" = 1'-0"

G4

CUSTOM HOLLOW CORE DOOR WITH BIRCH VENEER.

DISCUSS OVERHEAD LIGHTBOXES OF NORTH WALL INTERSECT EAST WALL HERE

DOORWAY ONLY USED BY PERFORMERS

LB 5

LB 5

5 3

5 3

MAGENTA PLATFORMING

RETURN WALL WITH LUAN PAINT TREATMENT BACK SIDE OF RETURN WALL

V ROUTING

EAST WALL WINDOW DETAIL
Scale: 1/2" = 1'-0"

G5

G6

12'-2 1/2"

13'-2 1/2"

6 3 5

LB 8"

2'-6"

1'-10"

SOUTH WALL WINDOW DETAIL
Scale: 1/2" = 1'-0"

F6

9'-11 1/2"

13'-6"

RETURN WALL WITH LUAN PAINT TREATMENT BACK SIDE OF RETURN WALL

V ROUTING

EAST WALL WINDOW DETAIL
Scale: 1/2" = 1'-0"

G5

G6

12'-2 1/2"

13'-2 1/2"

6 3 5

LB 8"

2'-6"

1'-10"

SOUTH WALL WINDOW DETAIL
Scale: 1/2" = 1'-0"

F6

9'-11 1/2"

13'-6"

RETURN WALL WITH LUAN PAINT TREATMENT BACK SIDE OF RETURN WALL

V ROUTING

EAST WALL WINDOW DETAIL
Scale: 1/2" = 1'-0"

G5

G6

12'-2 1/2"

13'-2 1/2"

6 3 5

LB 8"

2'-6"

1'-10"

SOUTH WALL WINDOW DETAIL
Scale: 1/2" = 1'-0"

F6

9'-11 1/2"

13'-6"

RETURN WALL WITH LUAN PAINT TREATMENT BACK SIDE OF RETURN WALL

V ROUTING

EAST WALL WINDOW DETAIL
Scale: 1/2" = 1'-0"

G5

G6

12'-2 1/2"

13'-2 1/2"

6 3 5

LB 8"

2'-6"

1'-10"

SOUTH WALL WINDOW DETAIL
Scale: 1/2" = 1'-0"

F6

9'-11 1/2"

13'-6"

RETURN WALL WITH LUAN PAINT TREATMENT BACK SIDE OF RETURN WALL

V ROUTING

EAST WALL WINDOW DETAIL
Scale: 1/2" = 1'-0"

G5

G6

12'-2 1/2"

13'-2 1/2"

6 3 5

LB 8"

2'-6"

1'-10"

SOUTH WALL WINDOW DETAIL
Scale: 1/2" = 1'-0"

F6

9'-11 1/2"

13'-6"

RETURN WALL WITH LUAN PAINT TREATMENT BACK SIDE OF RETURN WALL

V ROUTING

EAST WALL WINDOW DETAIL
Scale: 1/2" = 1'-0"

G5

G6

12'-2 1/2"

13'-2 1/2"

6 3 5

LB 8"

2'-6"

1'-10"

SOUTH WALL WINDOW DETAIL
Scale: 1/2" = 1'-0"

F6

9'-11 1/2"

13'-6"
DISCLAIMER

These drawings represent visual concepts and construction suggestions only. The designer is unqualified to determine structural appropriateness of this design and will not assume responsibility for improper rigging, engineering, construction, handling or use of this scenery. All materials and construction must comply with the most stringent applicable federal and local fire and safety codes.

REVISIONS

CLOVE CEILING

DATE: 4/5/18
SCALE: AS NOTED

DIR: PAIGE HERNANDEZ
TD: MARK RAPACH
LD: DYLAN UREMOWICH

TV1

M

M

M

M

M

M

M

M

CEILING PLAN

Scale: 1/2" = 1'-0"

H

CEILING SECTION

Scale: 1/2" = 1'-0"

H2

H3

Please note that cable should wire and hang directly from pipe.

5'-1
3/8"

TVS

PROJECTOR POSITION, CROSS REFERENCE WITH PROJECTIONS

FLYING SCREENS

Scale: 1/2" = 1'-0"

J

J2

J3

RIG TO FLY

LB 5

1"

BOX

STEEL

L1

L2

L3

L4

DIFFERENT HEIGHT FOR PROJECTOR ON BACK, SEE SECTION L4

L3

L3

L2

L2

L1

L1

CEILING PANEL LAYERING KEY

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

3

3

TV1

REVISED PENDANT LIGHT (1/19)

12"

GLOBE FROM IN HOUSE WITH BULB AND SOCKET INSIDE. BULB AND SOCKET SPEC TBD.

GLOBES WILL BE TREATED WITH TRANSLUCENT GLASS SPRAY PAINT, DISCUSS AND SEE PAINT ELEVATIONS.

POWER RUNS THROUGH CONDUIT, AND DRILLED THROUGH 1/2" PIPE TO OTHER SIDE

4/2/18: PRINTED LIGHTBOX MATERIAL TV MONITOR OR TV IN STOCK OR PURCHASED BY MEDIA. CONSULT PROJECTION/MEDIA DESIGNER

1/2" MDF CASE TO DESGUISE TV AS ONE OF THE LIGHTBOXES IN LOOK. SEE PAINT ELEVATION FOR TREATMENT.

TYPICAL MONITOR CASE SECTION

Scale: 2" = 1'-0"

TVS MONITOR OR TV IN STOCK OR PURCHASED 1/2"

MDF CASE TO DESGUISE TV AS ONE OF THE LIGHTBOXES IN LOOK.
2.3 Paint Elevations/Printing Elevations

I created two sets of paint elevations for this design, one before and one after cost-out, for our scenic charge artist Ann Chismar. She would use these elevation to interpret the scenic paint treatments and textures for the show. Shown below (Figures 49-50) are two different elevations for the custom benches which shifted in idea after cost out.

Since this show involved a sizable amount of printing on light box film, I also created elevations for all these prints. I sized up these images for the shops to send to the printer. Paul and I had a separate photoshoot in the middle of the production process to obtain imagery of the actors in the cast. I edited some of these images to be included in the printed graphics for the show.

Figure 48
NOTES:
DISCUSS LUMBER USED IN CREATION AND STAIN TREATMENT. PLEASE SEE PHYSICAL SAMPLE. SHOULD UTILIZE THE NATURAL GRAIN AS MUCH AS POSSIBLE.
FINISH TBD BETWEEN SEMI-GLOSS AND GLOSS. METAL LEGS AND FRAMING METALLIC ALUMINUM FINISH.
SEE RESEARCH AND DISCUSS MARKINGS FOR SUBTLE GRAPHITING. SHOULD BE CARVED INTO OR WRITTEN INTO WITH PEN/LETCH.
NOTE: ALL INTERIOR FRAMING AND HARD SURFACES OF LIGHTBOXES MUST BE PAINTED GLOSS WHITE

NOTE:
SEPARATE ELEVATIONS FOR WALLS WITH AND WITHOUT DRESSING SOME POSTERS OF DRESSING WILL NEED SUSTAINING

CLOVE
COLOR ELEVATION
SCENIC DESIGN: RICHARD OUELLETTE
REVISED DATE: 1/26/18

PAINTED WALL COLOR SWATCHES SATIN SHEEN

- TROPICAL CLARK
  BM 2117-40

- SHADOW
  BM 2117-30

- GALAXY
  BM 2117-20
CLOVE
COLOR ELEVATION
SCENIC DESIGN: RICHARD OUELLETTE

Figure 54

BOOMBOX GRAFFITI ON WEST WALL
SCALE: 1" = 1' 0"

FRIDA GRAFFITI ON EAST WALL
SCALE: 1" = 1' 0"

BANSKY GRAFFITI
STYLE REFERENCE IMAGES
NOTE: FLORESCENT LIGHT FLEX SHOULD BE SLIGHTLY TINTED, YELLOWED TO MATCH ELEVATION; DISCUSS.
CLOVE
COLOR ELEVATION
SCENIC DESIGN: RICHARD QUELLETTE
REVISED DATE: 1/26/18

Figure 57

CONDUIT PIPE, SOCKET, AND TOP OF PENDANT LIGHT ARE SPRAY GLOSS BLACK

PLEASE OMBRE COLORED TINT TO CLEAR AT BOTTOM OF ORB. SHOWN HERE IS COLOR ROYAL PURPLE. PLEASE DO SAMPLE OF SPEC'D COLORS FOR DESIGNER TO APPROVE ONE
2.4 The Properties List

The properties list is intended to communicate to the properties master what props are needed for the production, how many of each, and a small description each prop. In addition, some props may require additional notes/information in order to communicate a specific request, intent, or effect.

Figures 58-60 is the submitted properties list.
## CLOVE Props List - REVISED

**TDPS UNIVERSITY OF MARYLAND**

**Director:** Paige Hernandez

**REVISED 1/22/18**

**Designer:** Richard Ouellette

<table>
<thead>
<tr>
<th>Prop #</th>
<th>Prop</th>
<th>Description</th>
<th>Qty</th>
<th>Reh Y/N</th>
<th>Tech Y/N</th>
<th>Perf Y/N</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BENCHES</td>
<td>MDF Painted benches with custom bent metal legs and frame.</td>
<td>15</td>
<td>Y/N</td>
<td>Y/N</td>
<td>Y/N</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>WALL SCONCES</td>
<td>modern wall sconces (discuss with LX)</td>
<td>5</td>
<td>Y/N</td>
<td>Y/N</td>
<td>Y/N</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>PENDANT LIGHTS</td>
<td>GLOBE pendant lights from Tartuffe 12&quot; Globes.</td>
<td>13</td>
<td>Y/N</td>
<td>Y/N</td>
<td>Y/N</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>STRING LIGHTS TYPE 1</td>
<td>large bulb string lights, incandescent</td>
<td>5</td>
<td>Y/N</td>
<td>Y/N</td>
<td>Y/N</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>STRING LIGHTS TYPE 2</td>
<td>small bulb string lights</td>
<td>1</td>
<td>Y/N</td>
<td>Y/N</td>
<td>Y/N</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>RECESSED LIGHTS</td>
<td>recessed can lights painted aluminum. FROM STOCK</td>
<td>8</td>
<td>Y/N</td>
<td>Y/N</td>
<td>Y/N</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>TV MONITOR #TV1</td>
<td>TV MONITOR in MEDIA Dept stock</td>
<td>3</td>
<td>Y/N</td>
<td>Y/N</td>
<td>Y/N</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>MONITORS #M</td>
<td>MONITOR to be acquired by PROJECTIONS. Discuss</td>
<td>12</td>
<td>Y/N</td>
<td>Y/N</td>
<td>Y/N</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>MUSIC STAND</td>
<td>Classroom music stand</td>
<td>1</td>
<td>Y/N</td>
<td>Y/N</td>
<td>Y/N</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>PILLOW</td>
<td>Pillow for Alex</td>
<td>1</td>
<td>Y/N</td>
<td>Y/N</td>
<td>Y/N</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>BLANKET</td>
<td>Blanket for Alex</td>
<td>1</td>
<td>Y/N</td>
<td>Y/N</td>
<td>Y/N</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>BULLETIN</td>
<td>Custom Bulletin Board</td>
<td>1</td>
<td>Y/N</td>
<td>Y/N</td>
<td>Y/N</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>PHOTOS CLIPPED TO WIRE</td>
<td>strings of photographs clipped to wire</td>
<td>5</td>
<td>Y/N</td>
<td>Y/N</td>
<td>Y/N</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>TAGGED</td>
<td>yield sign with graffiti</td>
<td>1</td>
<td>Y/N</td>
<td>Y/N</td>
<td>Y/N</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>SKATEBOARDS</td>
<td>skateboards hung with printed graphic</td>
<td>2</td>
<td>Y/N</td>
<td>Y/N</td>
<td>Y/N</td>
<td></td>
</tr>
</tbody>
</table>

**FURNITURE AND SET DRESSING**

**Figure 58**
<table>
<thead>
<tr>
<th>No.</th>
<th>Item</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>TAGGED PARKING TICKETS COLLAGE</td>
<td>collage of campus parking, attached to wall with painted graffiti over top</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>POSTERS</td>
<td>printed posters for dressing</td>
<td>100</td>
</tr>
<tr>
<td>18</td>
<td>COAT HANGERS</td>
<td>wall attached coat hanger for dressing</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Figure 59**

**HAND PROPS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Item</th>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>19</td>
<td>&quot;CELLPHONE S&quot;</td>
<td>refurbished i-pod touch to be phones</td>
<td>7</td>
</tr>
<tr>
<td>20</td>
<td>TABLET</td>
<td>contemporary tablet to be borrowed from projection/media lab</td>
<td>4</td>
</tr>
<tr>
<td>21</td>
<td>THERAPIST NOTEBOOK</td>
<td>folio notebook with pen attachment</td>
<td>1</td>
</tr>
<tr>
<td>22</td>
<td>THERAPIST PEN</td>
<td>contemporary, thick pen</td>
<td>1</td>
</tr>
<tr>
<td>23</td>
<td>DETECTIVE NOTEBOOK</td>
<td>small leather notebook</td>
<td>1</td>
</tr>
<tr>
<td>24</td>
<td>DETECTIVE PEN</td>
<td>contemporary small pen</td>
<td>1</td>
</tr>
<tr>
<td>25</td>
<td>PAINT BRUSHES</td>
<td>fine artist's brushes</td>
<td>6</td>
</tr>
<tr>
<td>26</td>
<td>PALETTE KNIVES</td>
<td>fine artist's palette knives</td>
<td>2</td>
</tr>
<tr>
<td>27</td>
<td>VIDEO GAME CONTROLLERS</td>
<td>wireless video game controllers</td>
<td>2</td>
</tr>
</tbody>
</table>

---

**Figure 59**
| CONSUMABLES          | 28 WRITTEN ON STICKY NOTES | collage of stick notes with quotes/sketches written on them. Audience encouraged to take from the collage during pre-show. | 3 PACKS |
2.5 The Properties Book

The properties book is a visual catalogue of the properties list. The properties book includes the same information as the properties list, as well as more detailed information regarding each prop of its use. In addition, the properties book includes research images and details of each prop, furniture, and consumable used in the design. Figures 61-67 is the properties book submitted to properties master, Tim Jones. Figures 68-70 were props that were added once the show was in rehearsal.
1. BENCHES (Q:15)

CUSTOM MADE MDF BENCHES WITH CUSTOM BENT METAL LEGS AND METAL UNDER FRAMED MDF PAINTED GLOSS COLOR TBD
PLEASE SEE COLOR ELEVATIONS AND DRAFTING PLATE NUMBER 4

2. WALL SCONCES (Q:5)

HOMARY
CONTEMPORARY LED RECTANGULAR WHITE ACRYLIC SCONCE WALL LIGHT IN SILVER
$55.99 EACH—PLEASE DISCUSS WITH LX ABOUT DIMMING NEEDS AND WIRING.

3. PENDANT LIGHTS (Q:13)

REVISED PENDANT LIGHTS TO BE MADE FROM ACRYLIC 1" DIAMETER GLOBES IN STOCK, DESIGNER WILL PROVIDE DRAFTING AND PAINT ELEVATION.

Figure 61
4. STRING LIGHTS
   TYPE 1 (Q:5)

   [Image of string lights]

   AMAZON
   GOTHY-V 20P OUTDOOR PATIO STRING LIGHTS
   sparse=keywords=850-light-bulb&space=1
   $28.99 EACH
   STRANDS OF LIGHTS DRAPE WITHIN WINDOW COVES
   ABOVE HEAD HEIGHT. SWAGS OF STRANDS NEATLY
   STRETCHED TO WALL CORNERS. SEE ELEVATION AND
   DRAFTING

6. RECESSED LIGHTS
   (Q:8)

   [Image of recessed lights]

   PLEASE FIRST PULL RECESSED LIGHTS FROM STOCK
   (LAST USED IN THE CALL). THEN PURCHASE SAME TYPE
   TO REMAINING AMOUNT. PLEASE PAINT THE VISIBLE
   PLASTIC PART WITH:

7. TV MONITOR #TV1
   (Q:3)

   [Image of TV monitors]

   TV MONITORS FROM MEDIA DEPARTMENT STOCK.
   PLEASE DISCUSS WITH PROJECTIONS DEPARTMENT.
   MONITORS TO FIT INTO BUILT FRAME BOX WHICH
   HOUSES MONITOR AND GIVES THE MONITOR THE
   SAME STYLE AS LIGHTBOXES. SEE DRAFTING.
8. MONITORS #M (Q:12)

MONITORS TO BE PURCHASED FROM TERRAPIN TRADERS. MONITORS TO FIT INTO BUILT FRAME BOX WHICH HOUSES MONITOR AND GIVES THE MONITOR THE SAME STYLE AS LIGHTBOXES, SEE DRAPING.

9. MUSIC STAND (Q:1)  

TYPICAL MUSIC STAND USED IN MUSIC AUDITION ROOM. PLEASE DISCUSS BORROWED/STOCK OPTIONS

10. PILLOW (Q:1)  

PILLOW BROUGHT ONSTAGE BY PERFORMER. SIMPLE PILLOW AND PILLOWCASE USED BY COLLEGE STUDENT. DISCUSS IF SOMETHING CAN BE PULLED FROM STOCK.

11. BLANKET (Q:1)  

BLANKET BROUGHT ONSTAGE BY PERFORMERS. DISCUSS IF SOMETHING CAN BE PULLED FROM STOCK.
12. BULLETIN BOARD (Q:1)

CUSTOM MADE BULLETIN BOARD WITH CUSTOM ARTWORK. SEE HERE. DIMENSIONS: 3' x 3' x 4' x 6'. HUNG ON THE WEST WALL. SEE DRAFTING AND PAINT ELEVATION.

13. PHOTOS CLIPPED TO WIRES (Q:5)

PHOTOS CLIPPED TO WIRES STRUNG AGAINST WALL. SEE COLOR ELEVATION. DESIGNER TO PROVIDE IMAGES FOR PHOTOGRAPHERS. TO BE IN THE STYLE OF POLAROIDS OR GLOSSY 4X6.

14. TAGGED YIELD SIGN (Q:1)

YIELD SIGN THAT IS AGED AND PAINTED WITH GRAFFITI. AMAZON SPEC:
$22.04 EACH

15. SKATEBOARDS (Q:2)

SKATEBOARD DECKS HUNG ON WALL. PLEASE DISCUSS METHOD OF APPLY SPECIFIC ARTWORK TO DECK SHOWN ABOVE.
CHEAPER BOARD OPTION: https://www.amazon.com/ VonCruz Complete Skateboards-Portable Cruisegrip B074PXLJ7L/ref=sr_1_1?&keywords=skateboard used
$39.65 EACH

Figure 64
16. TAGGED PARKING TICKET COLLAGE
(Q:1)

Parking tickets collage together on wall (see elevation) and painted over. Discuss specific wording needed on parking ticket. Designer to provide printable file.

17. POSTERS
(Q:100)

Posters of various sizes of CD artwork, movies, etc. Artwork to be provided by designer. Some should have slight distressing, places where they are ripped away. Some will be bumper sticker sized. See elevations. Please have some extras to allow for additions in the space.

18. COAT HANGERS
(Q:1 SET OF THREE)

Amazon Spec: https://www.amazon.com/SERE-Clothes-Organizer-Movable-Wall-Mounted/dp/B075R1SUVQ/ref=sr_1_12_sspa?tag=UTFR&gclid=EAIaIQobChMI8tL151fPpeIQFJdTT-4m6wEFAQABEAIAXEgKzCIwAQ
$15.11 each—see color elevations for placement.

19. "CELLPHONES"
(Q:7)

Refurbished iPod touch Gen 4 to be used as if phones. Please discuss affordable covers to differentiate/personalize them. May purchase black or white. https://www.amazon.com/gp/product/B001FA1OC0/ref=as_li_qf_sp_asin_il_tl?ie=UTF8&tag=utfr&linkCode=as2&camp=1789&creative=932554
Price range from $39.65
Discuss with UX and Projection for ways that phones may be controlled by board. Operator should be able to play music, take photo, and

Figure 65
20. TABLET
(Q:3)

Borrowed from Projections/Media.
Discuss with UX and projection for ways that
phones may be controlled by board operator.
Should be able to play music, take photo, and
have some interface. Discuss affordable,
personalized cover.

AMAZON SPEC: Rumeart Multifunction PU Leather
Notebook, Office Folio Organizer Business Looseleaf Binder
With Secure Magnetic Latch Paper Size : 5.8 X 8.3 Inch
-folio
$20.90 each. Please pull from stock if possible.
Should look mildly used.

22. FOLIO PEN
(Q:1)

Thicker, fancy style pen to fit in the folio
notebook. Pull from stock.

23. DETECTIVE
NOTEBOOK
(Q:1)

Small Moleskin notebook with writing inside.
https://www.amazon.com/Moleskine-Cahier-Journal-
Pocket-Ruled/dp/0888026844/ref=sr_1_1?ie=UTF8&qid=1559367915&sr=8-1&keywords=moleskin+notebook
$39.50 each.
22. **HALF PAINTED CANVAS**  
(Q: 1)

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**EASEL**  
(Q: 1)

PLEASE PULL EASEL FROM FIGURE DRAWING STOCK

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**FLASKS** (Q: 7)  
(Q: 7)

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**Other Bags from Podio**  
Pull from stock

PLEASE PULL B323 AND B3025 FOR TECH, THANK YOU

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Figure 67
Figure 68
CHAPTER THREE
PRODUCTION PHOTOS

3.1 Production Photos

Figures 70-78 were production stills taken by Geoff Sheil during the dress rehearsal period of Clove. Figures 81-83 were detail shots I took during the technical rehearsal process.
4.1 Reflection

When I look back on my design process for Clove, it will inform the way I approach revising a design during the cost out phase. Overall, I am happy with how the design on stage contained the energy and gesture of light that I worked with in my color renderings. I regret that when I removed the south facing wall from the design during cost out, I didn’t find a way to keep a simple gesture of the light box headers that could continue around that side of the space. When sitting in the more central areas that face this side of the set, the design yearned for something to contain that portion of the composition. I also wish that I could have found a way to keep some paint treatment to the stage floor.

Due to time constraints, the shops did find ways to cut corners to get the design completed by opening night. This did not allow me to carry out some of the fine detail finishing notes on the design. Elements that I drafted with steel framing were replaced with wood framing, causing some of the seating coves in the design to wiggle and warp. The printed light box material also was not stretched in a taut fashion which became problematic; looking back on this I
wish I would have suggested an alternative method of stretching this material, that would have allowed for easier access.

I am proud of the collaboration with my lighting designer Dylan for our ability to keep the light box idea integral to the design. Along with the other practicals in the design, I felt like these elements were very useful in moving our eye around the space, as well as providing an added element of humanity to the world. During tech week, we decided to remove the painted acrylic globes from the hanging pendants on the ceiling unit. These orbs felt too heavy when looking at them in the space. Removing these allowed the lightbulbs to possess a gentle quality that was useful in the last vigil scene.

Just before the show entered the technical rehearsal period, Paige rewrote a sizable portion of the script with the devised input of her cast. She utilized the same framework from her original draft, so that no huge design elements needed to shift or enter a redesign, except for the principal’s costumes. The piece took on more of a focus towards LGBTQ activism. The protagonist became a transgender student who felt ostracized from his community and suffered severely from depression. In response to this, elements of the design in terms of scenic and projection content shifted to fit these specific issues.
My collaboration with Paige flowed with great ease. She was an open director who valued designer input on some staging moments. The assault dance scene was an effective use of the translucent panels in the design, and I wish we could have found other uses for these areas. I do believe the script of the show became didactic, and I wish more of the moments in the play could have relied more on emotional landscape as in this dance section. I think this play developed a very specific target audience: those just entering college and fighting off feelings of depression.

I learned that in working on a devised work as a designer, it is crucial for the designer to be present in the rehearsal process and keep up communication constantly with the director and design team. Large aspects of Clove were created in the rehearsal room, and it was crucial for aspects of the design to have some flexibly to shift and change in new directions. The themes of transgender identity were added to the piece within a month before technical rehearsals, and became a core idea in the character of Sam Miller.

Overall I am thankful to have the opportunity to design in an immersive configuration. The experience was very different from other design processes, and will be something I draw from in future projects.
BIBLIOGRAPHY

