

ABSTRACT

Title of Thesis: EURYDICE
A SCENIC DESIGN
A PRODUCTION BY THE DEPARTMENT
OF THEATRE, DANCE AND
PERFORMANCE STUDIES, CLARICE
SMITH PERFORMING ARTS CENTER'S
KOGOD THEATRE
Matthew Buttrey, Master of Fine Arts 2018
Thesis Directed By: Associate Professor, Daniel Conway,
Department 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 Sarah Ruhl's *Eurydice* by the Department of Theatre and Dance. This thesis contains the following: scenic research images collected to express the world of the play, locations, and emotional landscape to the production team; preliminary sketches; photographs of the 1/4" scale model; a full set of drafting plates and paint elevations used to communicate the design to the technical director and paint charge; a prop list and research book to detail each hand prop, set dressing, and consumable to the prop master; and finally archival production photographs to document the completed design.

EURydice

A SCENIC DESIGN

A PRODUCTION BY THE DEPARTMENT OF THEATRE, DANCE, AND
PERFORMANCE STUDIES, CLARICE SMITH PERFORMING ARTS
CENTER'S KOGOD THEATRE

by

Matthew Buttrey

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:

Associate Professor Daniel Conway, Chair
Associate Professor Mikhail Kachman
Associate Professor Brian MacDevitt

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2018

DEDICATION

For my Mother and the memory of my Father, who through their unending support, love, and encouragement have supported me to reach my goals no matter what it takes.

For Ms. King, Judy Thomas, and Patty Vincent, three lifelong mentors and friends who have supported, coached, encouraged, nurtured and got me through.

For my friends; make it work!

ACKNOWLEDGEMENTS

It is important to recognize the individuals who were able to realize this design and give it life. I am deeply grateful for your artistry, organization and craftsmanship.

Creative team:

Mitchel Hébert, Director
Peter Liebold, Lighting Designer
Ben Wiegel, Costume Designer
Mark Costello, Projection Designer
Matthew Nielssen, Sound Designer

Production Staff:

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

I am deeply grateful for the guidance, wisdom, and artistry of my design mentors who have tirelessly gotten me to where I am. Thank you for both guiding me as an artist and a person.

Daniel Conway
Misha Kachman
Brian MacDevitt
Jared Mezzocchi
Helen Huang

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CONCEPT STATEMENT

Eurydice, by Sarah Ruhl, is the grievous untangling of memory dealing with love, loss and death. Sarah Ruhl adapted the myth of Orpheus to a tale from Eurydice's point of view. She saw the play as a love letter to her father soon after his death.

Set in a contemporary setting with a nod to nostalgia, the story begins with an impetuous engagement of two colorful young lovers who cannot truly seem to listen to one another. After quickly moving to the wedding party, curiosity leads Eurydice to the Nasty Interesting Man's apartment. The first movement is woven together with vignettes of Eurydice's deceased Father. He aches to be a part of her life by writing letters to her. Eurydice is lured to a fateful fall to her death and finds herself unable to communicate in the cold, dank and ebony filled underworld. The three Stones nudge her through the soulless new surroundings as Eurydice longs for her husband, Orpheus. Simultaneously, scenes flow from Orpheus writing letters to her in the above world to Eurydice gaining memory through the nurturing of her Father in the underworld. After Eurydice makes her way back to Orpheus, he is cursed because of looking back at Eurydice. Both are sent back to their opposing worlds. Once back, Eurydice finds her Father lifeless, dipped in the river and stripped of memory not being able to deal with the pain of the loss of Eurydice. She decides she can't bear to live holding on to the agonizing memories. In the last moments of Eurydice shedding her memory, Orpheus comes back to the underworld, but it is too late.

The letters of the dead became a central motif to hold the world of the play. The challenge of the design of this show was the ability to seamlessly move and transition from the above world to the underworld. The director, Mitchel Hebert, and I wanted to create a world in which the living and the dead coincided beside watch other within arm's reach. He wanted to have two separate worlds illustrated with a definitive transition to both. Mitch saw the above world paralleling the relationship of Orpheus and Eurydice. He wanted it to be a façade of their love. To Orpheus and Eurydice, everything was rosy colored and dreamlike while the longing for being heard and understood washed a gray gloom over their world. For the transition between the two worlds, Mitch wanted to see the physical fall of Eurydice. For the second and third movements taking place in the underworld, the director wanted to experience the tangled, tangible feelings and emotions of the text. He saw the underworld rich in texture but robbed of life and meaning. It was important for Mitch to have the space transformed. He wanted the audience to be disorientated and convey a sense of confusion painted with a coldness that was unforgiving and stripped of color.

In my opinion, designing the set of *Eurydice* was an exercise in creating an environment that supported the director's vision in conflict with the playwright.

CHAPTER 1: THE PRE-PRODUCTION PROCESS

Section 1 The Initial Concept Meeting

During the First Concept Meeting, Mitch prefaced the meeting by sharing an experience he had of being a part of a revolting production several years back. With this production at the University of Maryland, he wanted to do it “his” way which will be nothing like the Round House version. Mitch wanted to throw away whimsy and nostalgia to become a production stripped of humanity. He saw it heavy, dark and not pleasant. Mitch shared images, music and video selections with the design team that described aesthetically and emotionally how he would like the play as a whole to feel (Figures 1-20).

Mitch expanded on the idea that the play should be able to hold support music that ranges from “*When You Wish Upon A Star*” to songs from Nine Inch Nails. It needed to have a feeling of contraction and expansiveness, enveloping the space. There was to be a lack of humanity in the set not letting anyone know where we are carved by shafts of light. Mitch requested that on the stage should be the river, the string room and an elevator. As a design, he called for “rejecting all of the things she [Sarah Ruhl] calls for. That is the theatre of the 90’s.... The image of a giant rock onstage is a cool idea. I see the rock surrounded by water, like they’re on an island and around them is just barren, and they only have their dreams.”



(Figure 1)



(Figure 2)



(Figure 3)



(Figure 4)



(Figure 5)



(Figure 6)



(Figure 7)



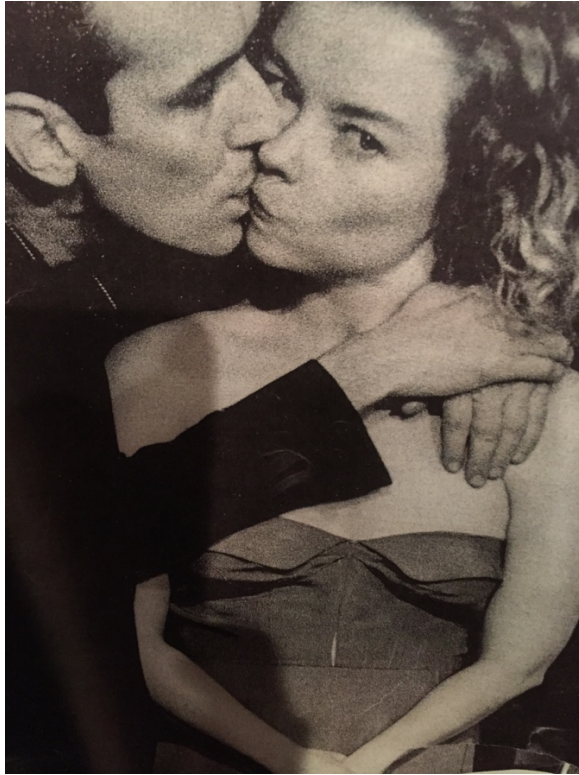
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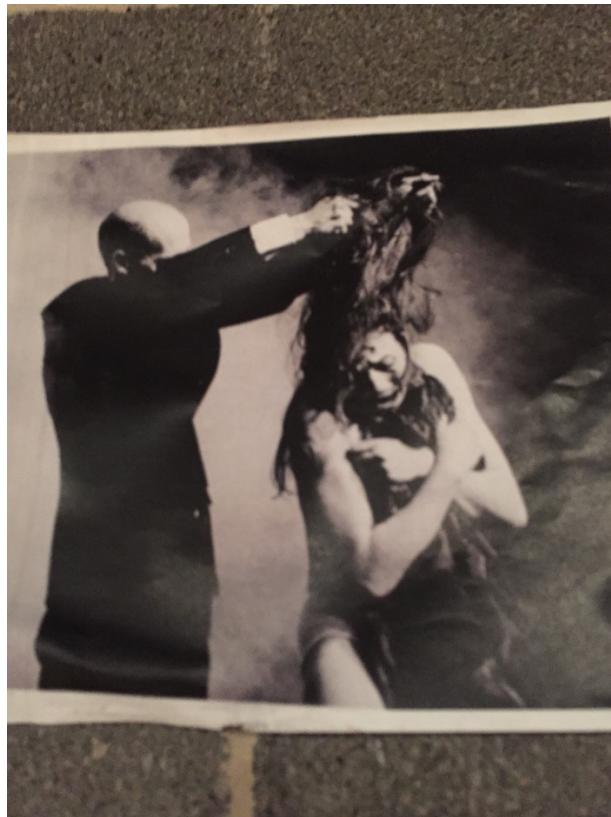
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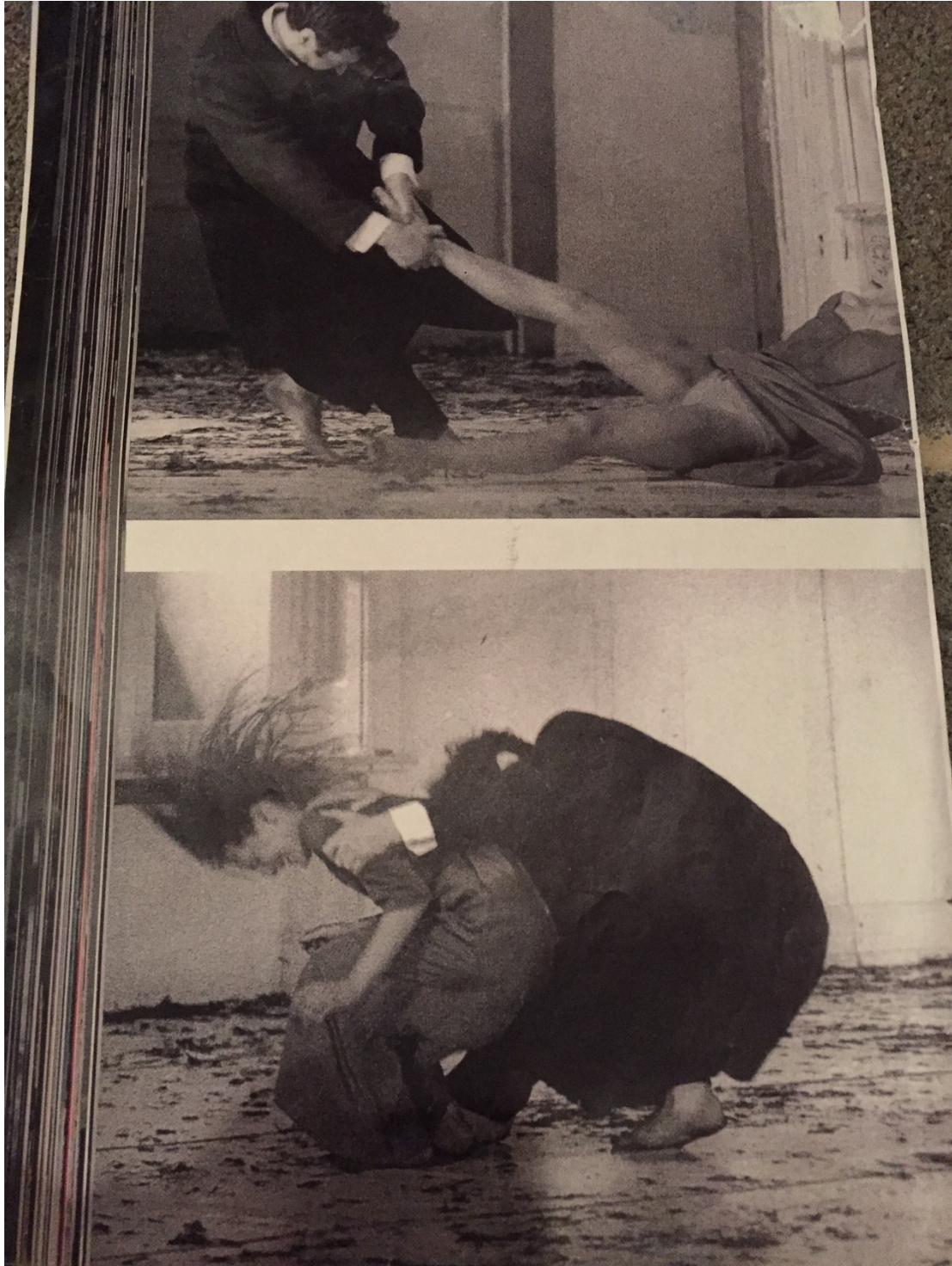
(Figure 11)



(Figure 12)



(Figure 13)



(Figure 14)



(Figure 15)



(Figure 16)



(Figure 17)



(Figure 18)



(Figure 19)



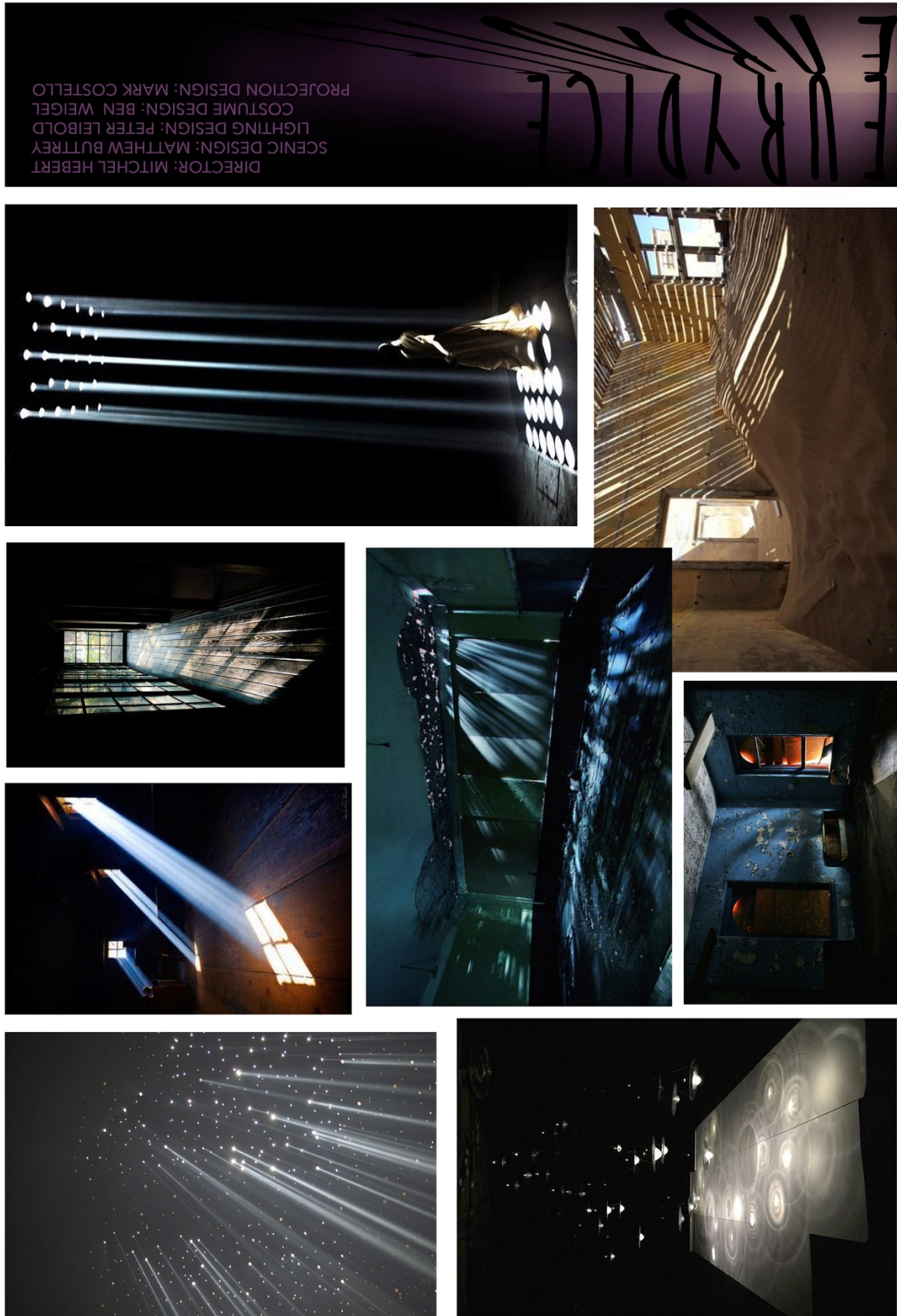
(Figure 20)

Section 2 Initial Research Images

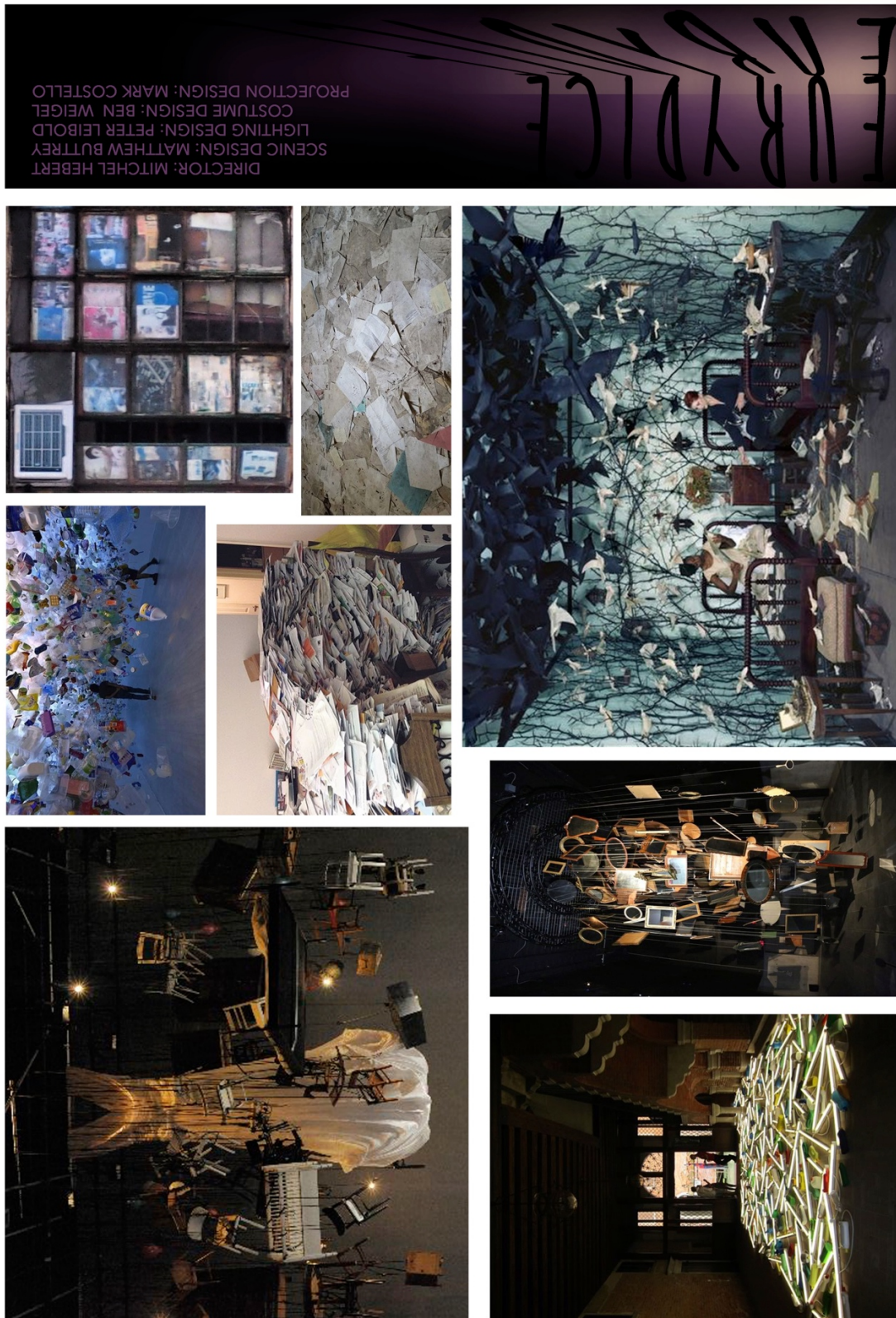
After a few individual meetings with the director, I developed research focusing on tactile textures, feeling, mood, darkness, shafts of light obstructed and passing through, memories, lifelessness and cloudlessness. In preliminary discussions with my advisor, Daniel Conway, we discussed using different avenues of research as well as looking at the aesthetics of David Zinn. I focused on finding textures and architecture to help create a subterranean shell waterlogged with time. The figures 21-26 are the plates of research used in creating my initial pass at the design.



(Figure 21)



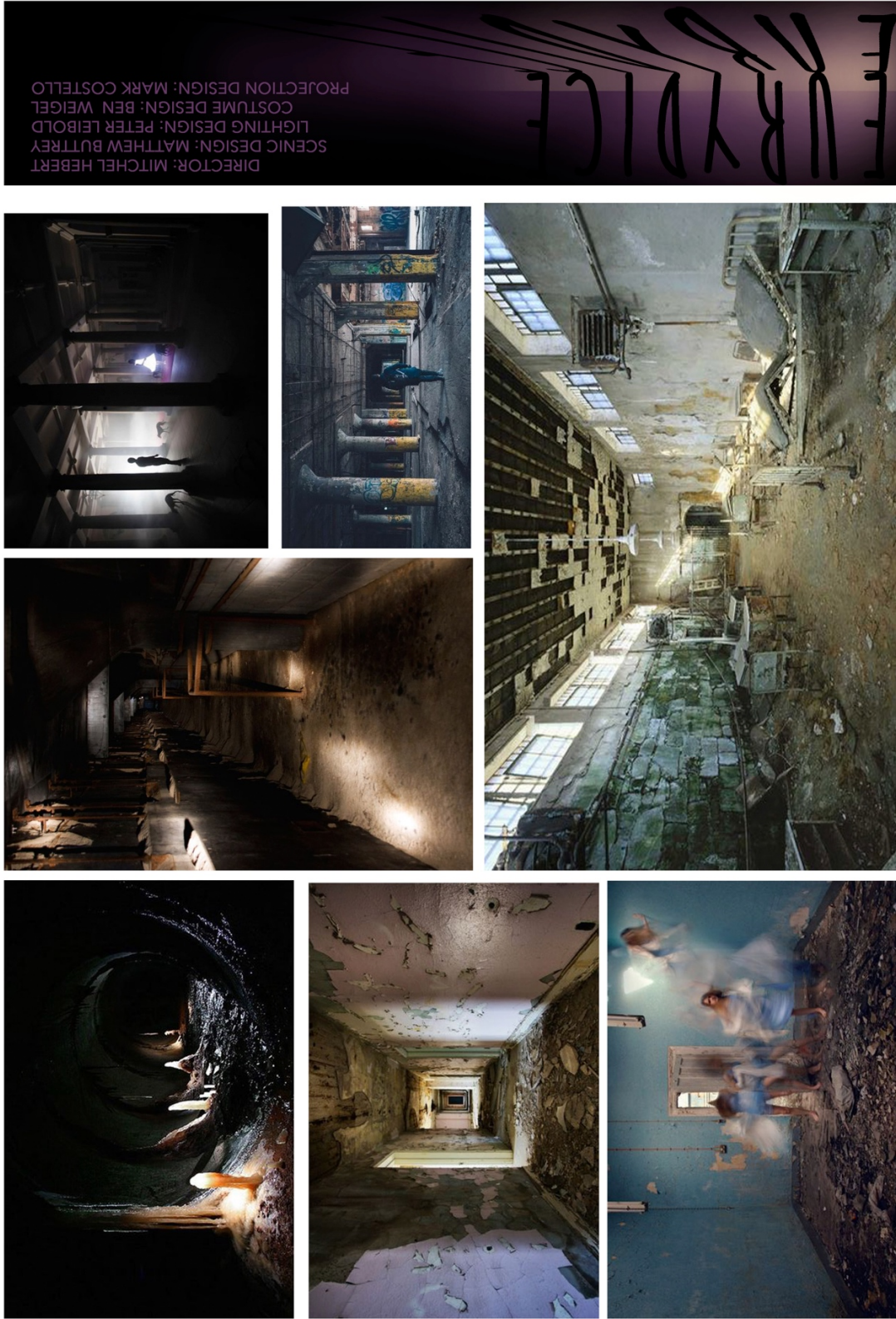
(Figure 22)



(Figure 23)



(Figure 24)

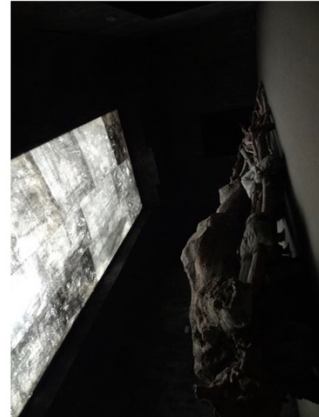


(Figure 25)



BRACHA L. ETTINGER

YOUKI HIRAKAWA



(Figure 26)

Section 3 Developing Design

After receiving positive feedback for the research, I presented to Mitch and the design team, I developed the design by working through bashing basic shapes in a Kogod Model Box and skinning the forms in Photoshop. I solidified how I wanted the set to be configured responding to the idea of contraction and expansion.

My initial sketch (Figure 27) illustrated the above world. It created a contracted space that relied on the superficiality of projection to paint elements of each setting. Once the montage of Eurydice floating down to her death was projected onto the wall, the rush of the falling physical wall revealed the expansiveness of the underworld. The elimination of the wall created a world full of texture, collected falling objects of Eurydice's life, hundreds of letters her father has sent her, and opportunities for shafts of unnatural light and distortion of space (Figure 28, 29). I carried the OSB texture into the underworld creating a raked decaying waterlogged floor. It angled towards the audience with a large rectangular structure that became the elevator lined in water-stained pink coffin tufting. All of the elements of the string room, the river, and the rain were solved scenically. Throughout the second and third movements, Orpheus appeared in the grates in the walls as a direct channel to the above world, just within arm's reach to Eurydice.

At the next meeting, Mitch saw opportunities for changes to head a less composed direction eliminating much of the objects and letters (Figures 30, 31). Mitch saw the bathtub as a possible metaphor for the final river scene. I offered several other river solutions that seemed too him too theatrical. He was unsure if he wanted water physically on stage.

For the third meeting, Dan and I discussed researching sewage pipes as a delivery system to the underworld (Figures 32-35). From there, I created new renderings of the above world and underworld (Figures 36, 37).

The fourth meeting revealed that this was not the world he imagined. Dan and I discussed making a fresh start. He noted his interest in things that lose their meaning once in the underworld. Mitch was interested in doors and what happens when the door is removed from its casing; doorways that lead to nowhere and doors sunken into the ground. He decided not to use water nor solve any of the underworld requirements scenically. He gave them to the projection designer, Mark Costello.

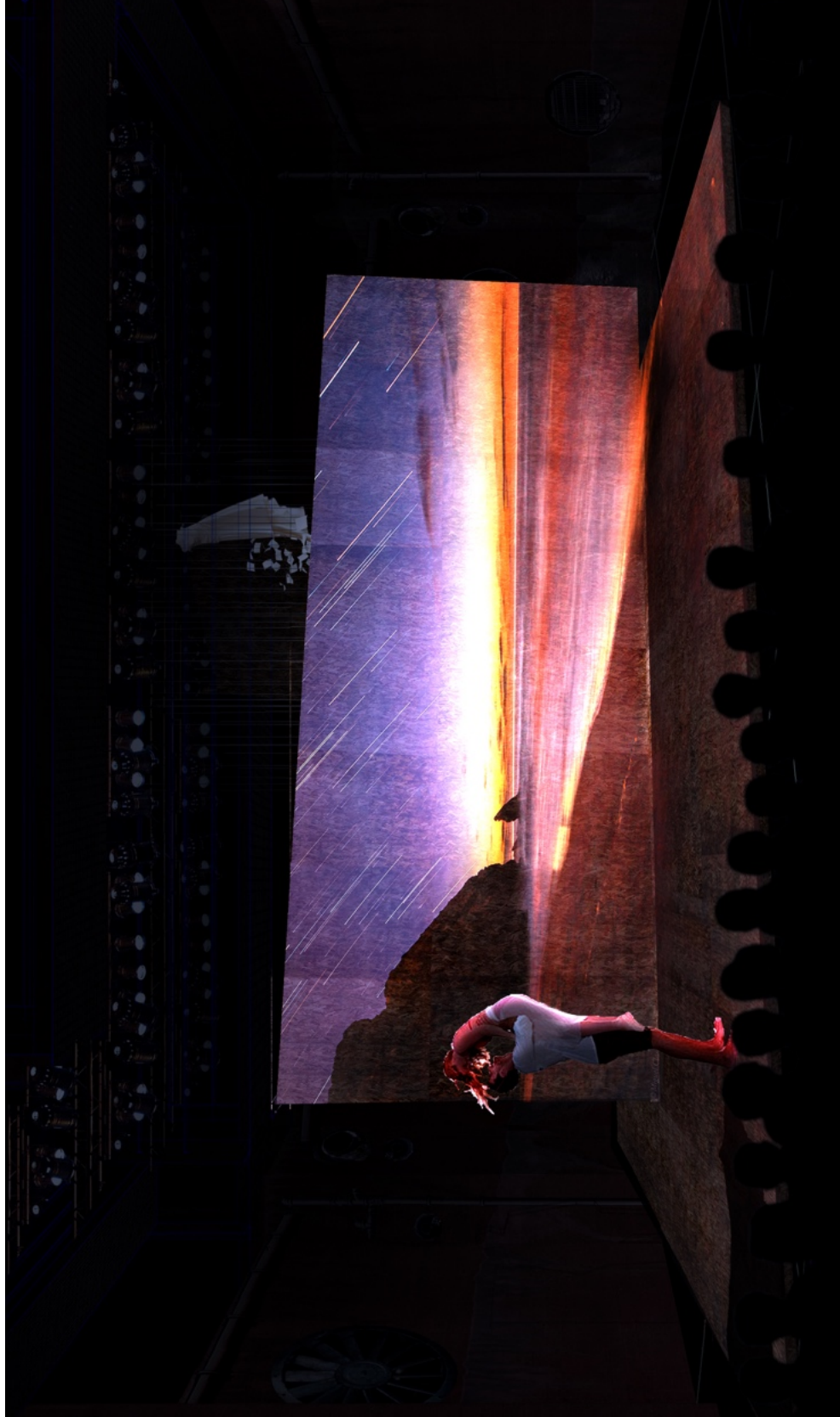
I went back to the research phase (Figures 38-40) For this iteration, I started with a bash model to create a sculpture including the new idea. I chose to illustrate a world of falling doors from their casings. It was important to explore the new possibilities of blocking using the door sculpture as a playground for the actors and the audience to use their imagination without literal representation (Figure 41).

Mitch did not agree with the new design. We both returned to the beginning of the research process. After conferring with Dan, I went back to the original images that Mitch presented and created the design directly from those images (Figures 1-20).

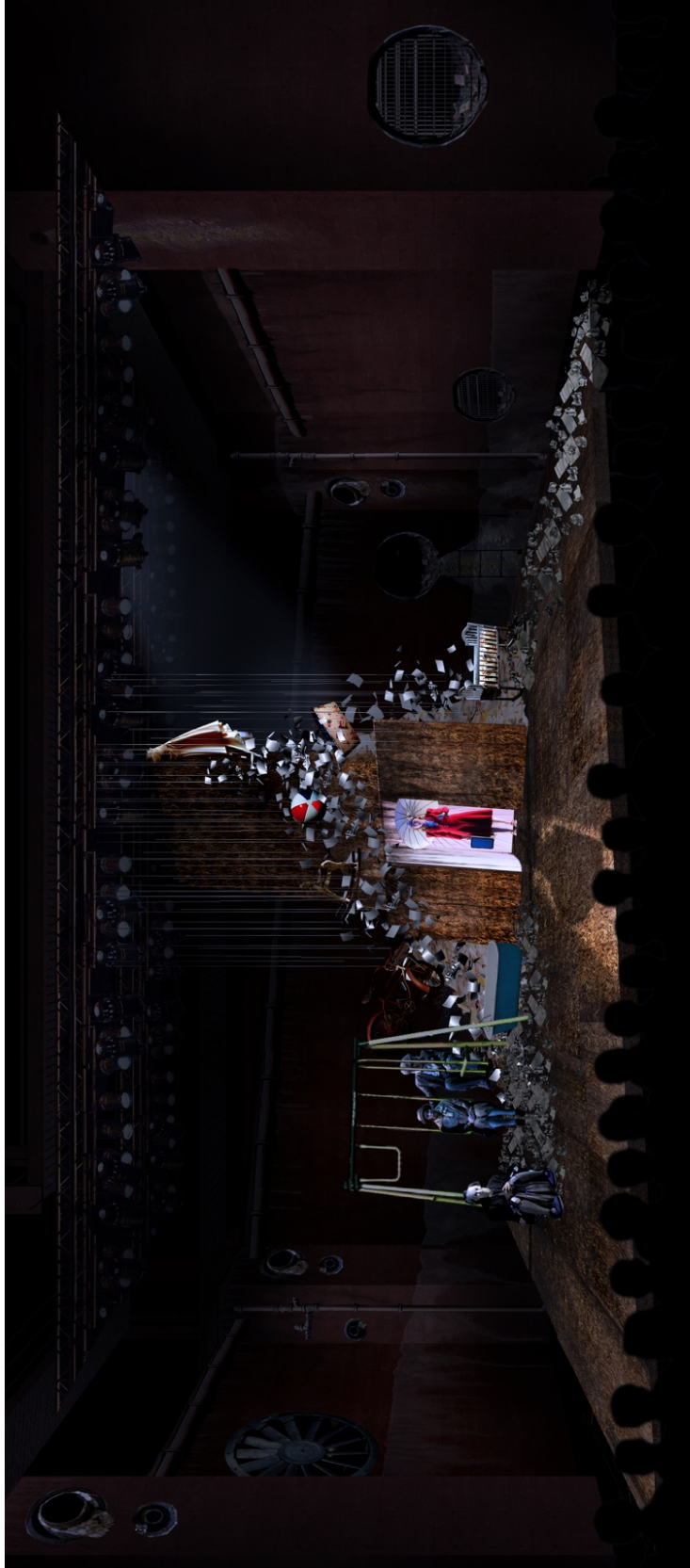
I went back to the idea of creating a collage (Figure 42). I drew from the images the common denominator of columns, colonnades, subterranean textures and colorless shafts of light from every direction. The idea of the Greek and Roman arcade became the central focus (Figure 43). From there, I distorted the arcade and created a forced perspective, repeating the idea upstage to allow for movement

between. The deteriorating Kogod cinder block walls were replaced with a central brick motif used on the arcade upon which words of the dead were scribbled all over. I created new opportunities for light to reveal and be hidden as well as being a jungle gym for the actors to create dynamic stage pictures. (Figure 44).

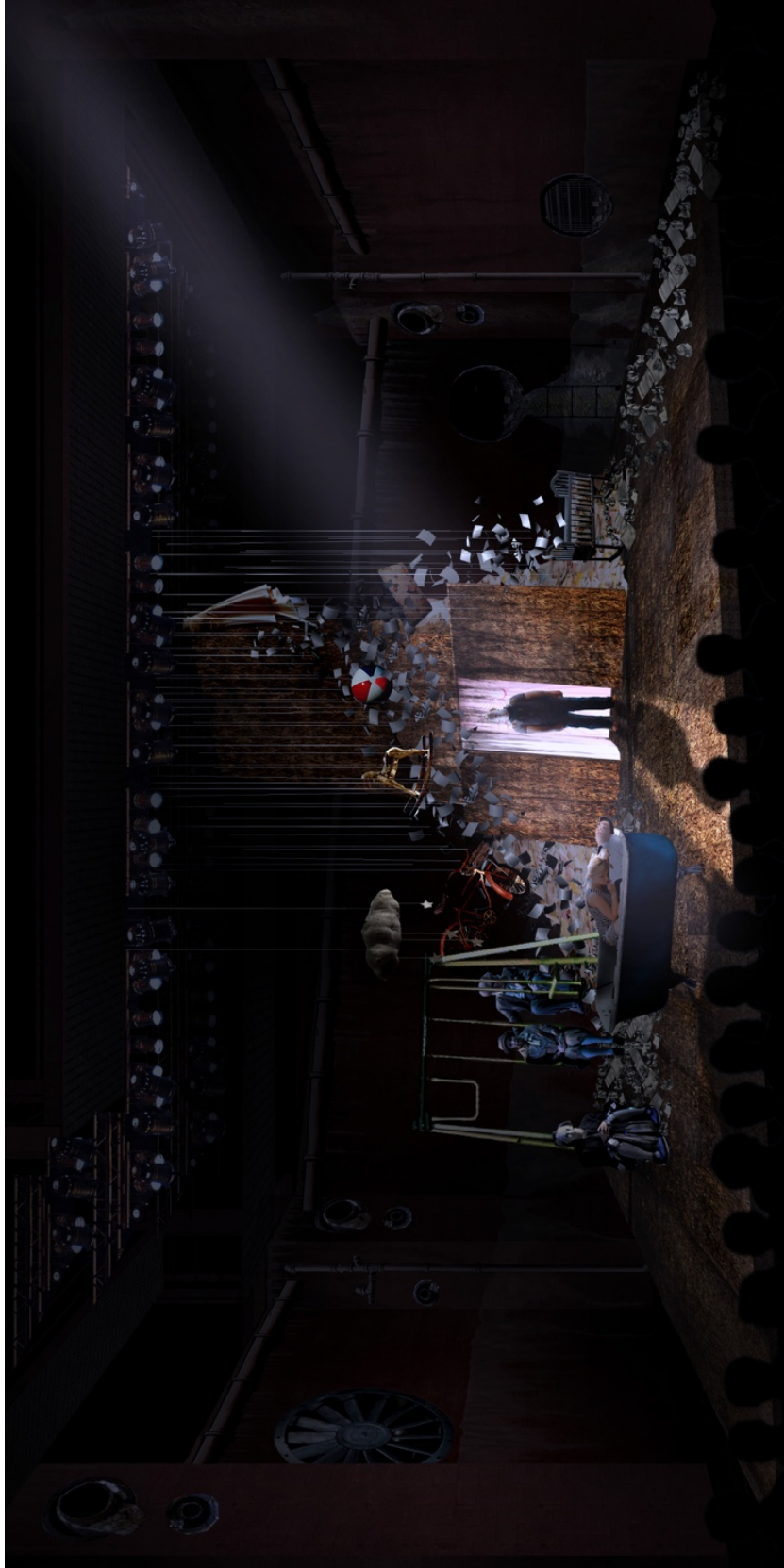
After further discussion with Mitch and Dan, we took the design one step further by creating an all gloss black finish to all surfaces. The objects in the river of memories surrounding the underworld would become gloss black as well. All parties felt good about this final step and were a world in which the director would be able to embrace and create the "new Eurydice." (Figure 45).



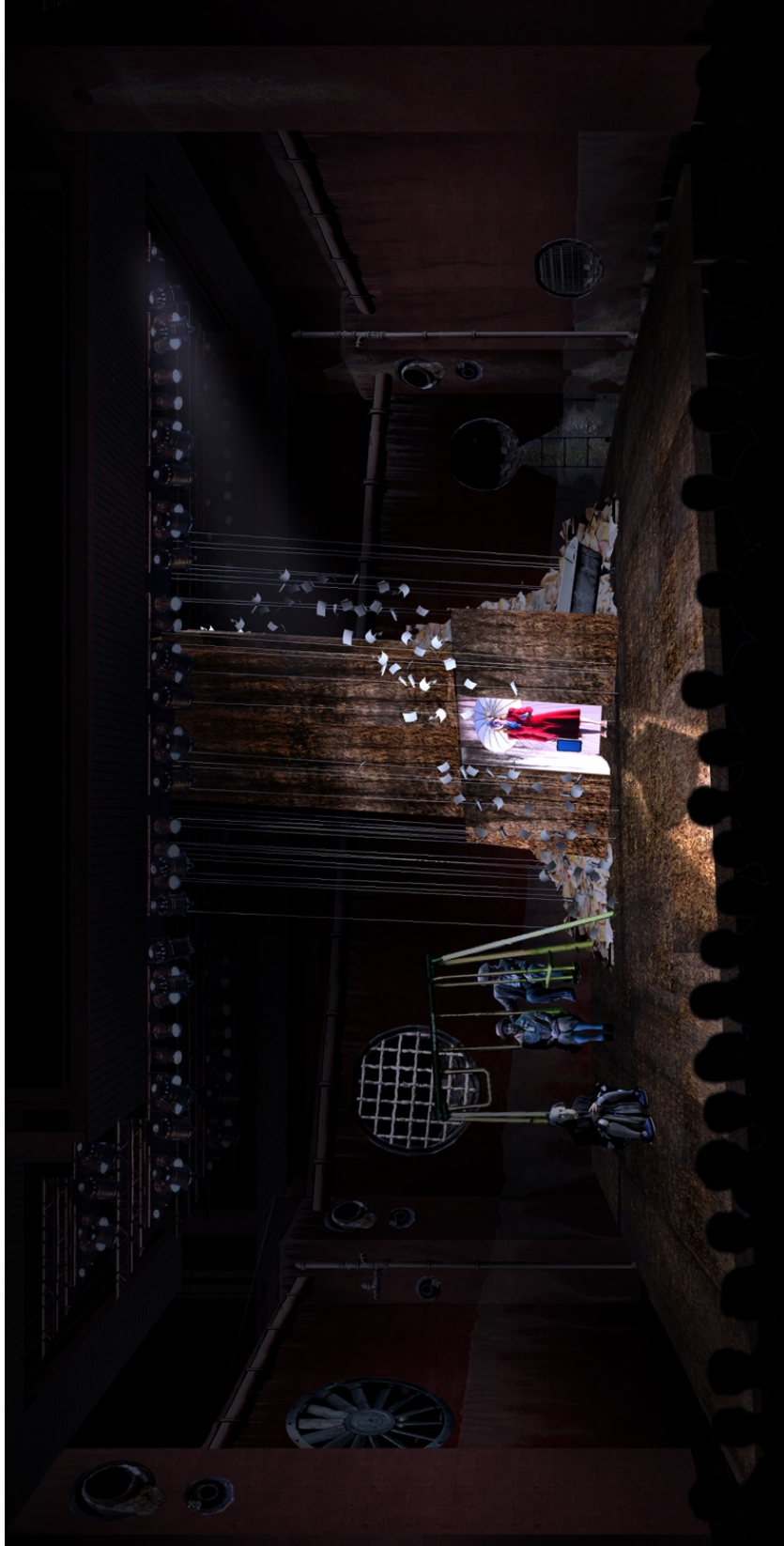
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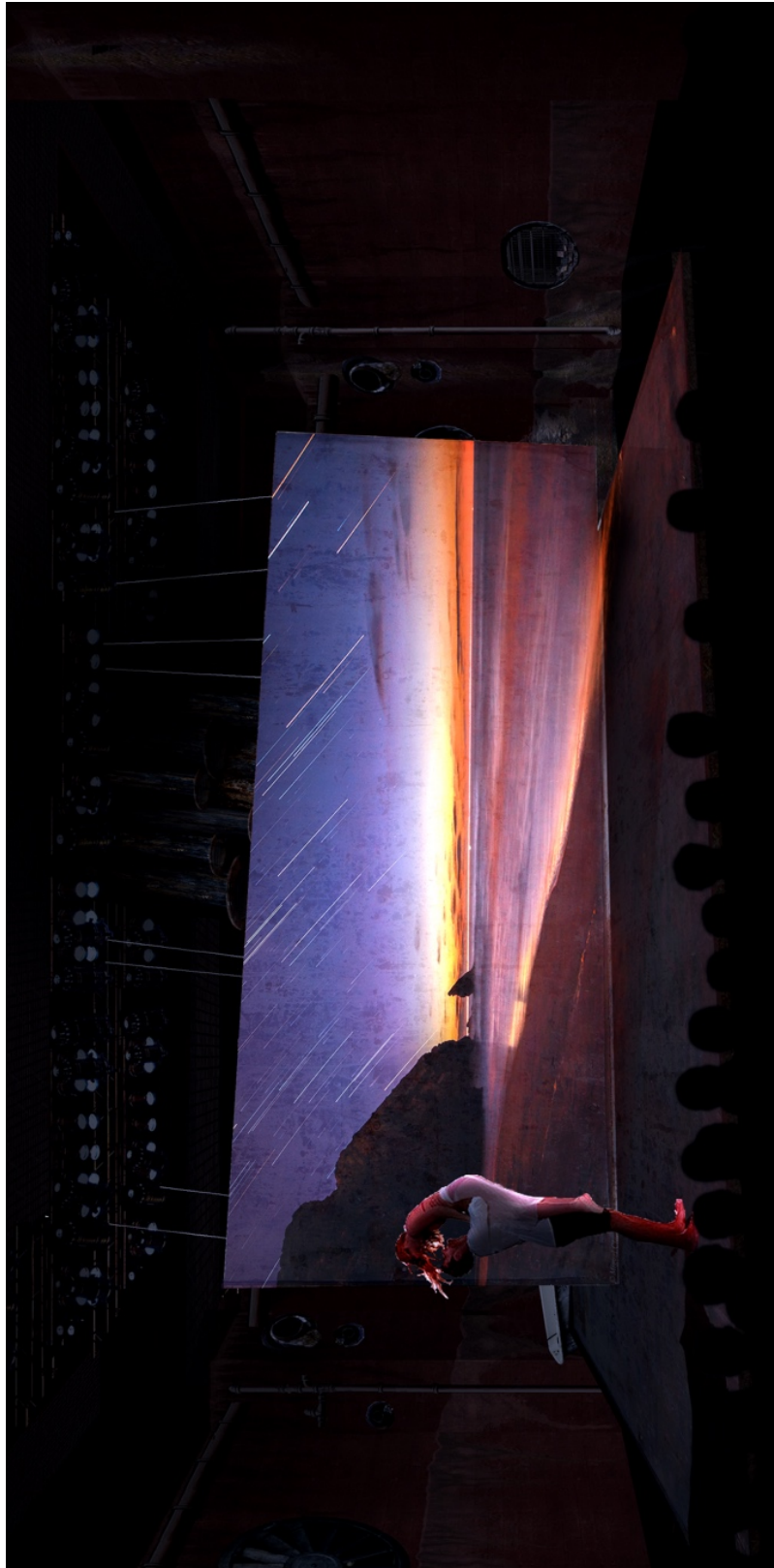
(Figure 28)



(Figure 29)



(Figure 30)



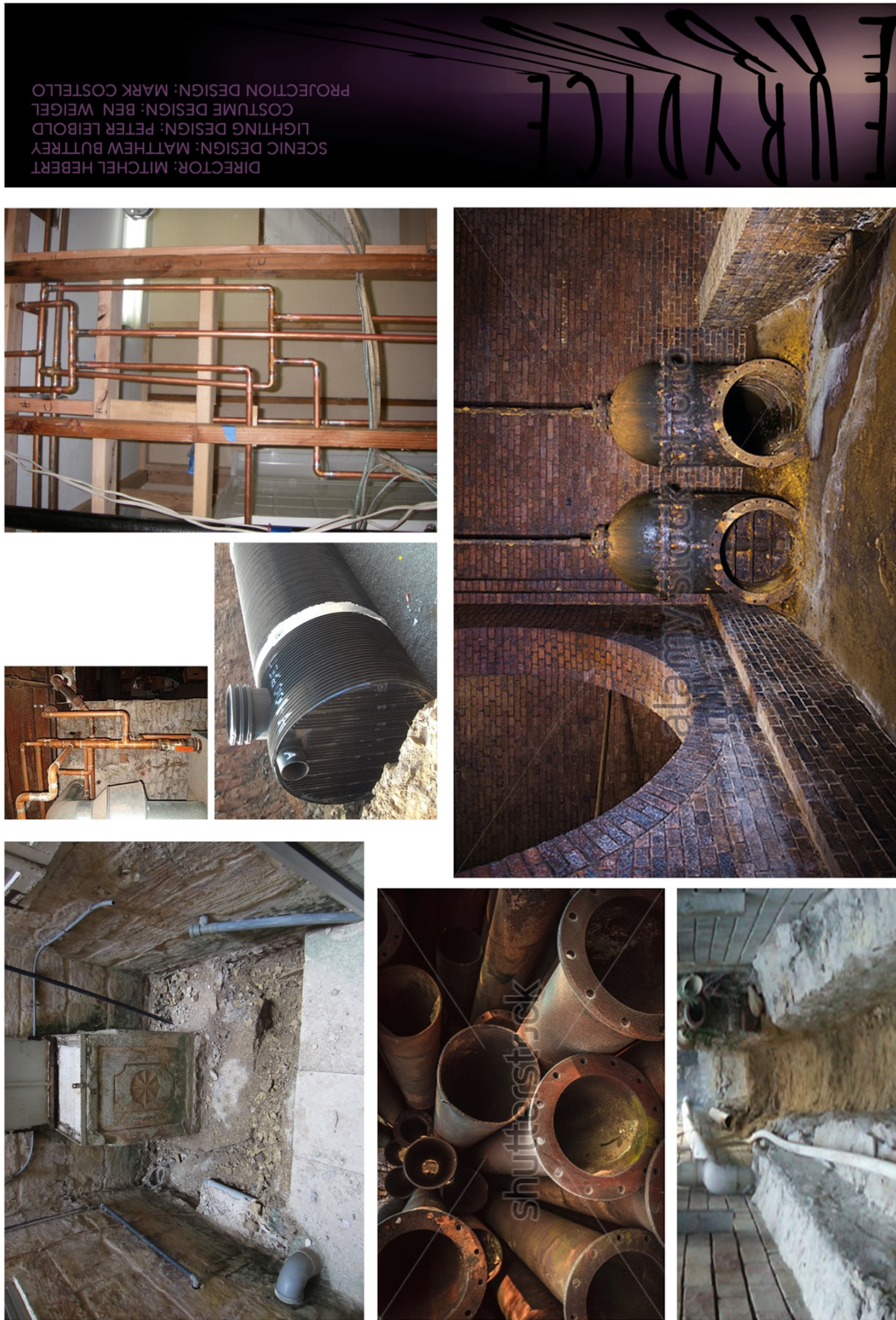
(Figure 31)



(Figure 32)



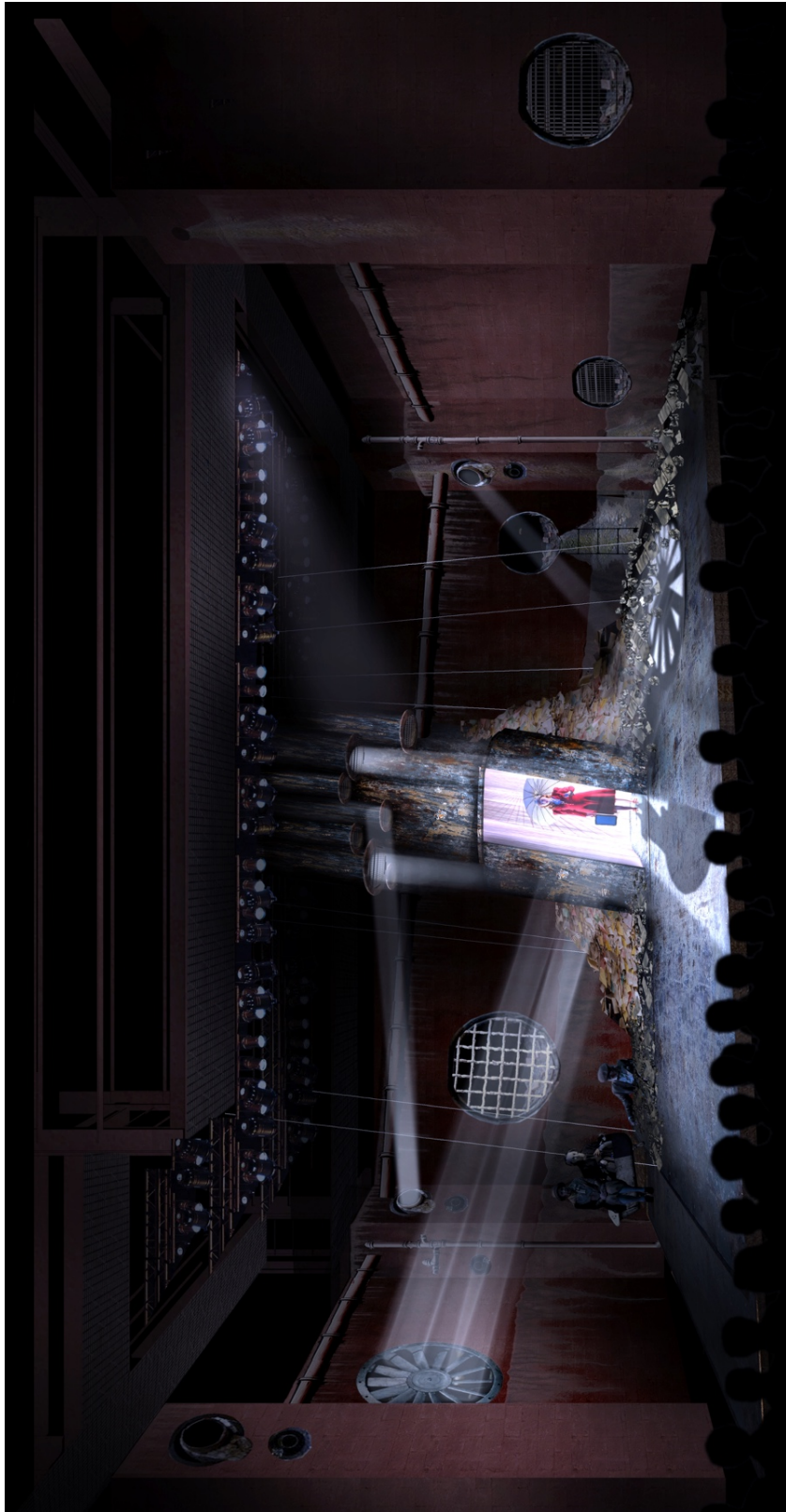
(Figure33)



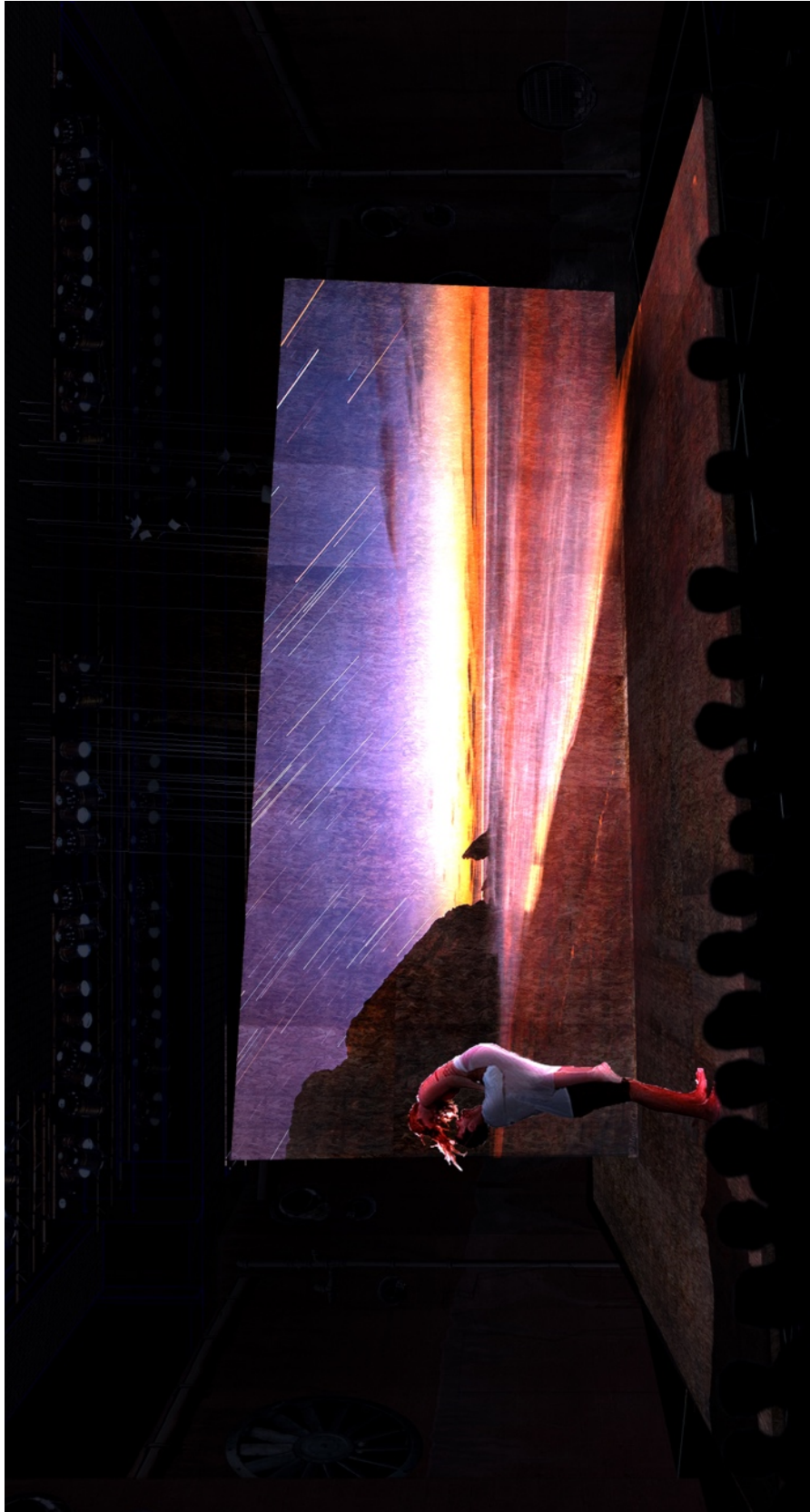
(Figure 34)



(Figure 35)



(Figure 36)



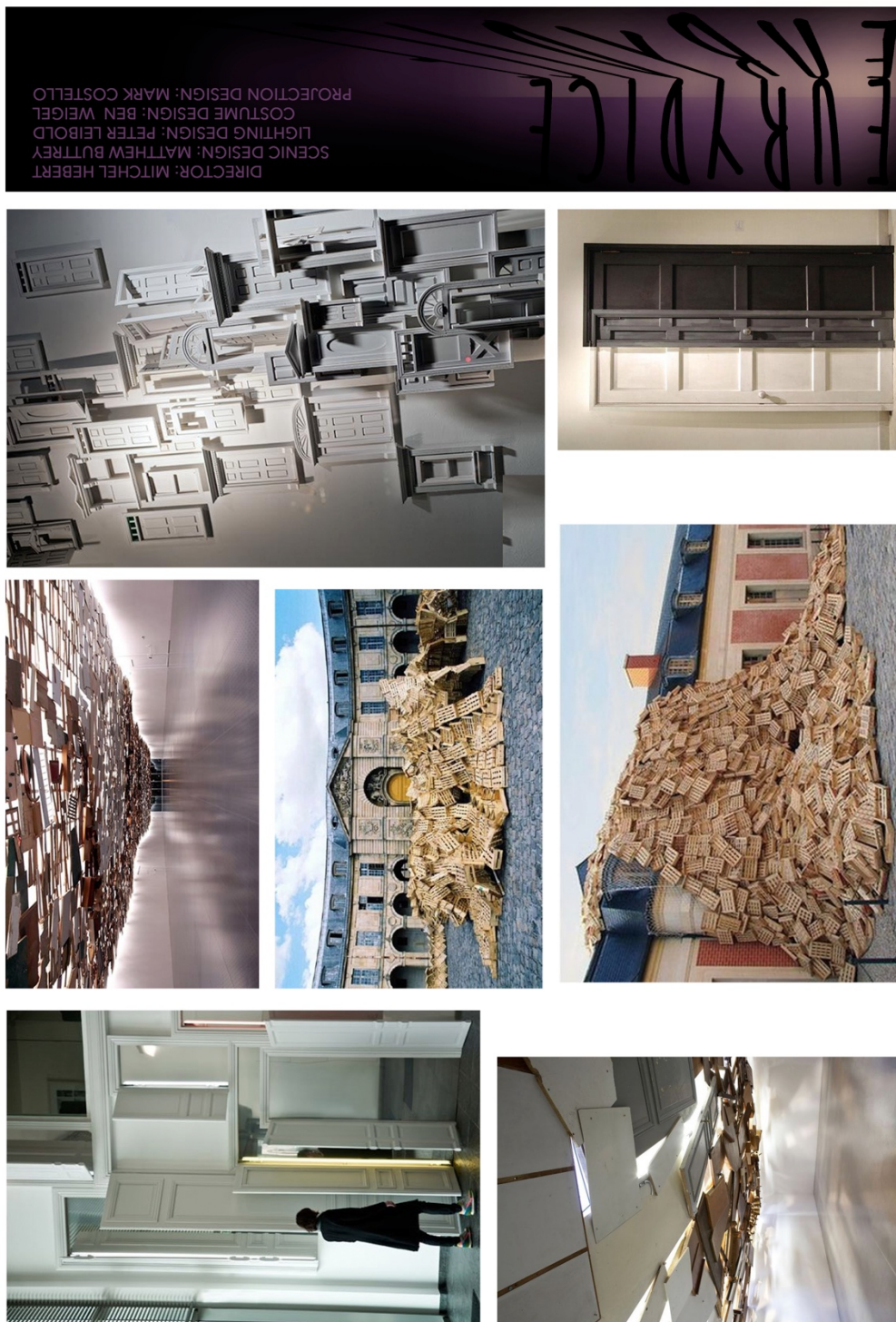
(Figure 37)



(Figure 38)



(Figure 39)



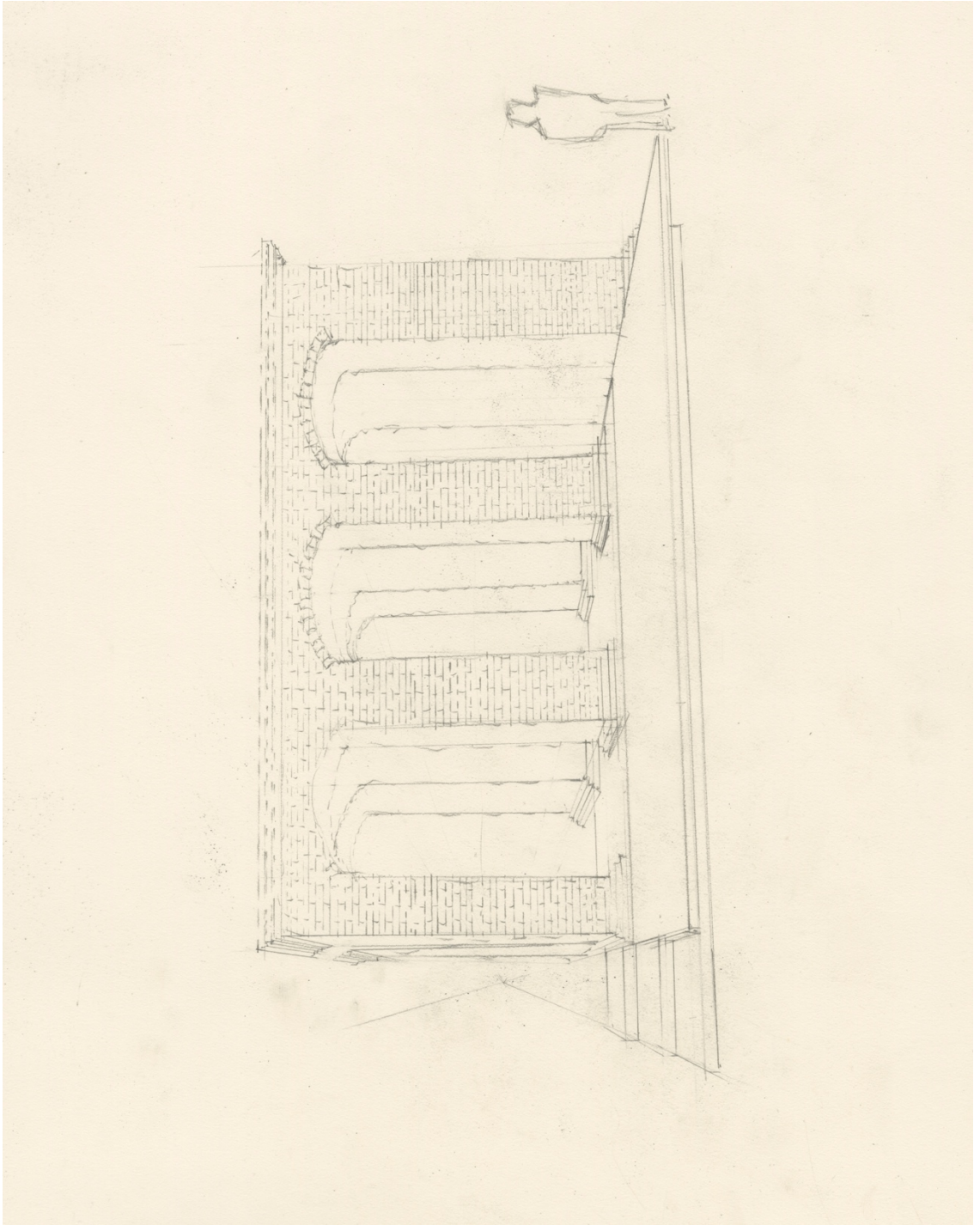
(Figure 40)



(Figure 41)



(Figure 42)



(Figure 43)



(Figure 44)

Section 4 The Model

After showing my final renderings to Mitchel Hebert and Daniel Conway, I moved forward with creating a scale model of my scenic design. Developing the model was incredibly important to understand the complexity of the forced perspective arcade tipped to stage right and upstage while intersecting a raked deck. Working with the physical model pieces allowed me to further sculpt the space and create a fully fleshed out design (Figures 45).



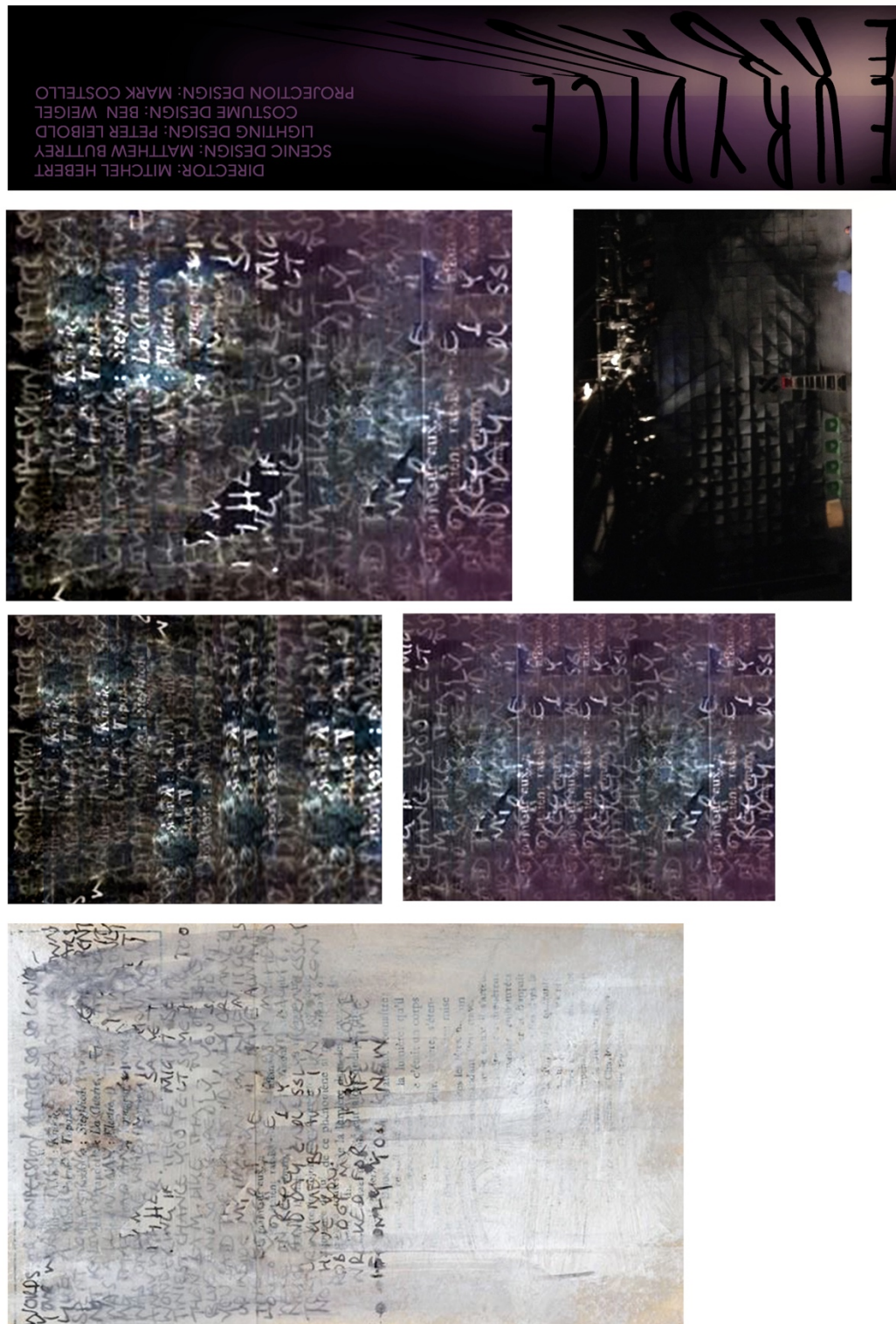
(Figure 45)

Chapter 2: The Production Process

Section 1 The Drafting & Cost Out

The next step in the design process was creating a full technical drafting packet. As the design went through the “cost out” process, we took a look at the pieces of scenery and tried to get it within the \$5,000 budget, coming down from a \$16,000 cost estimate. The significant idea of the show that cost the most was the square footage of the faux brick surround. The next most expensive idea was the hard wall that falls to be sound proofed and walked upon after it hinges down. The show received financial assistance from Daniel Conway to increase the budget to \$7,000.00. It was dramaturgically important to keep the design idea of the show in tact as much as possible keeping the projection idea of the first movement and the reveal of the underworld.

I reduced the square footage of the walls by angling the walls covering them in the idea of the letters of the dead and angled the walls to create the feeling of more distortion. The letters of the dead papering the surround also created a wonderful texture for the lighting designer. For the falling wall, I substituted a kabuki and sniffer idea. I took the original water-logged research image from Mitch and manipulated it to be the handwritten texture on the arcade to tie the two together (Figure 46). I was able to make cuts on materials and the size of some of the set pieces to get within the given budget and updated the model (Figure 47). The final drafting packet (Figures 48-55).

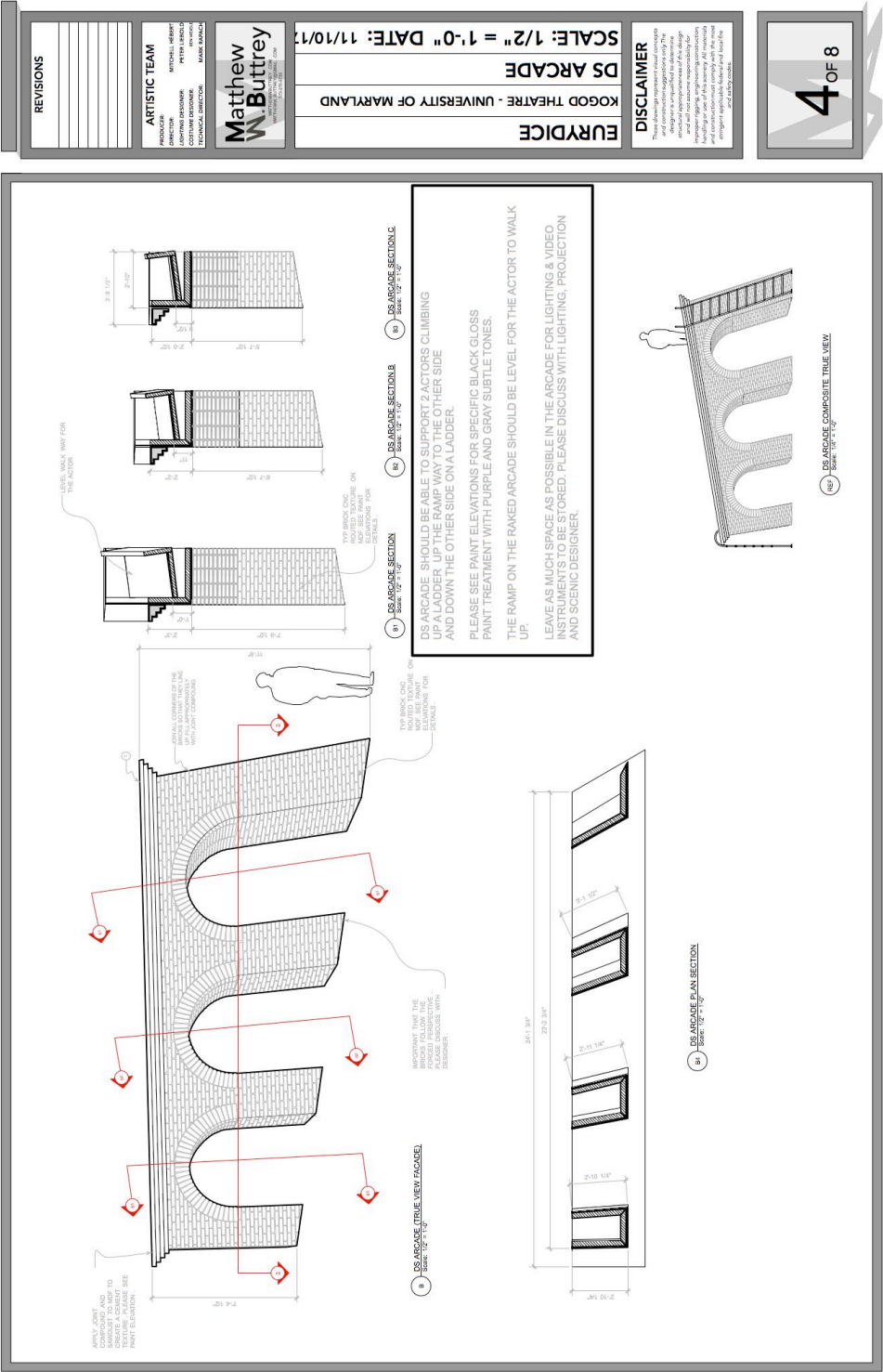


(Figure 46)

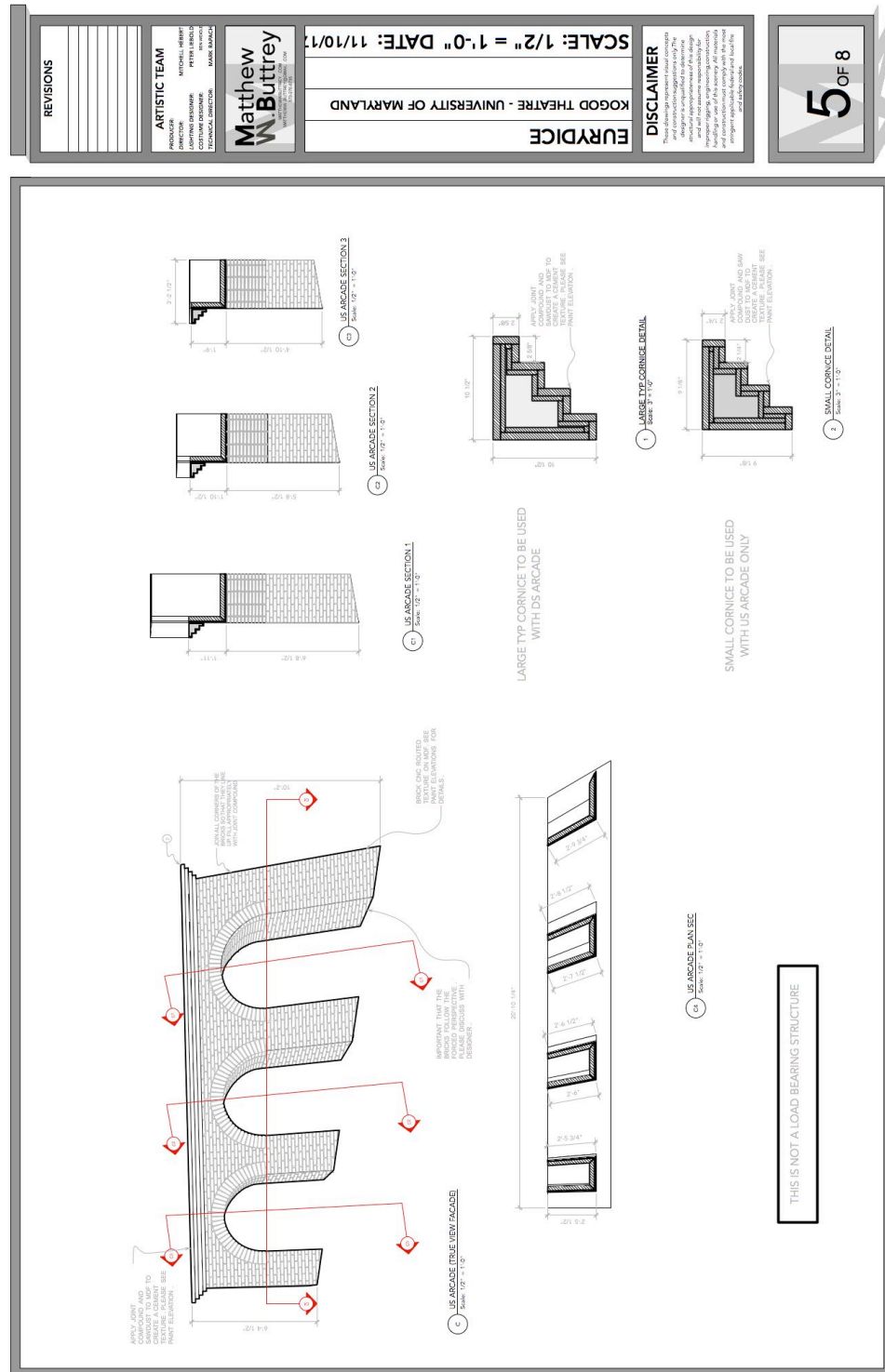


(Figure 47)

(Figure 48)



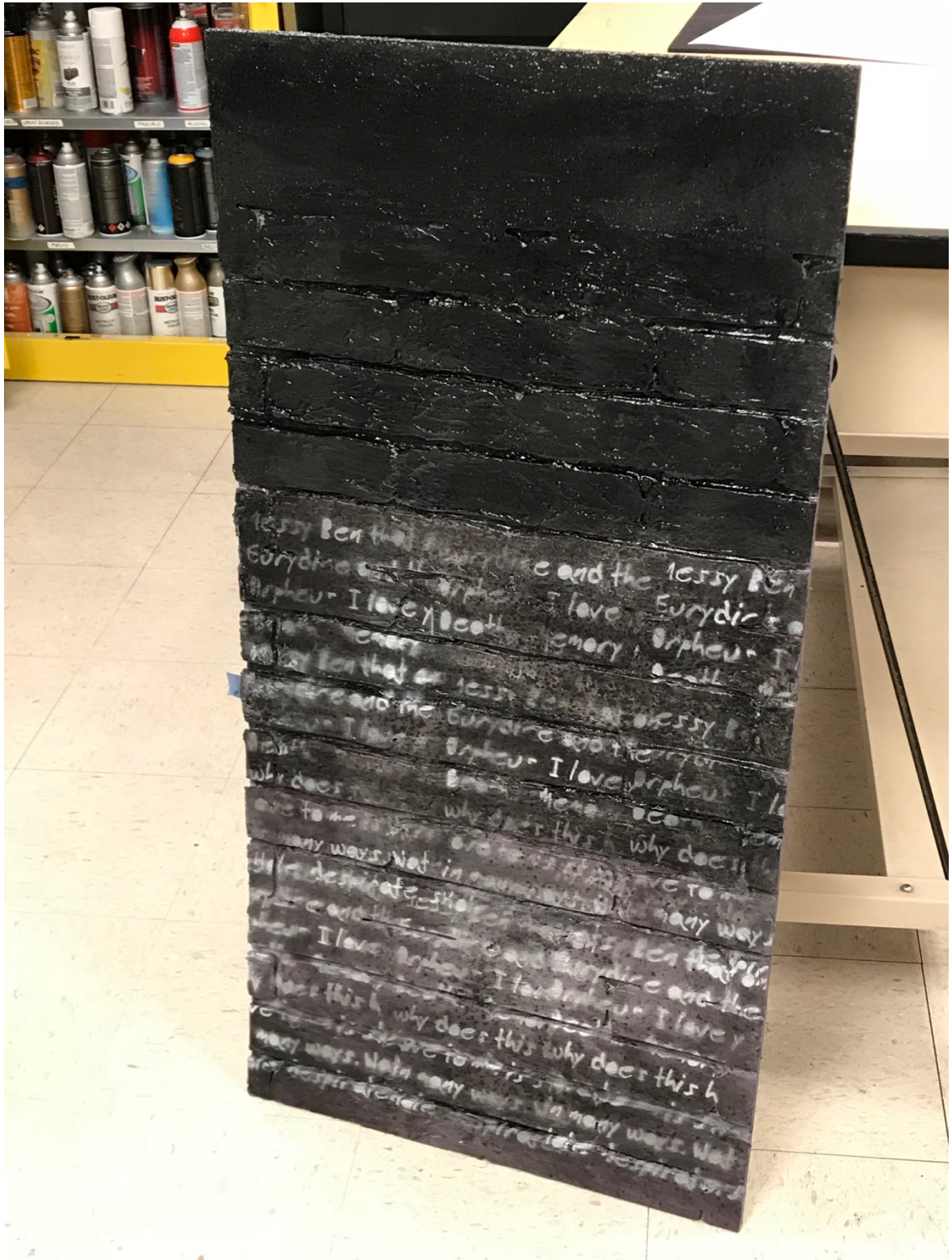
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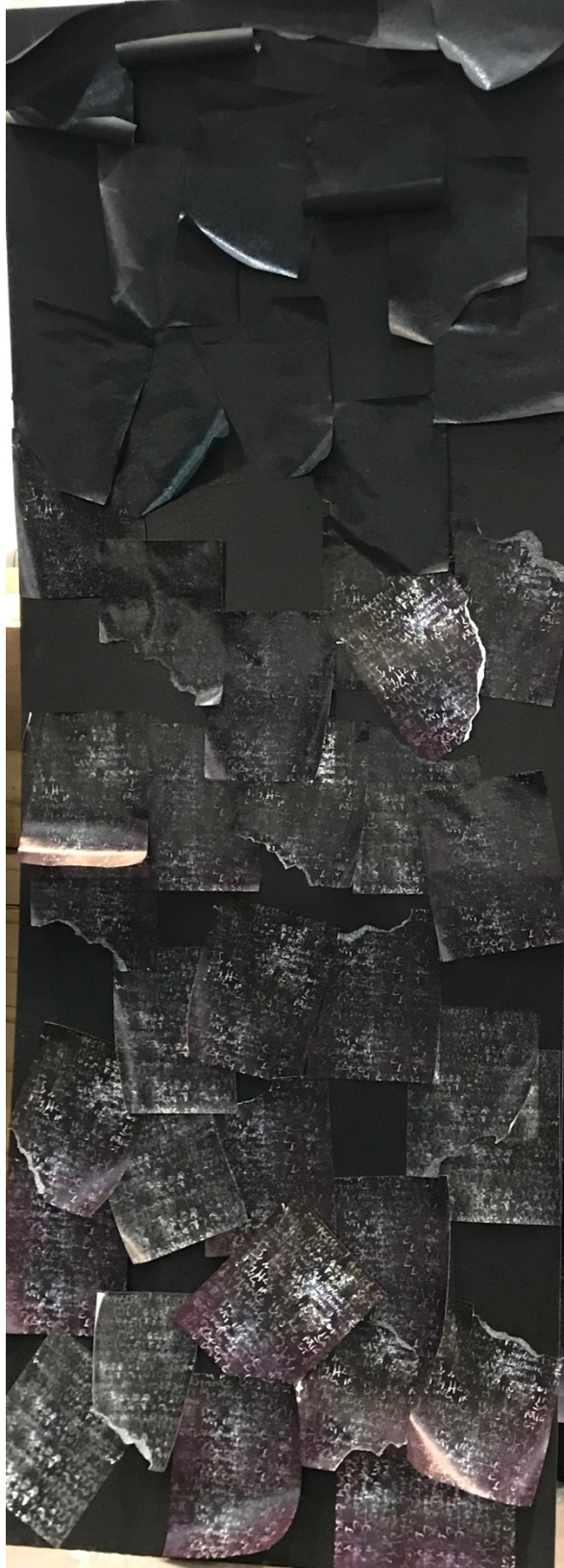
(Figure 52)

Section 2 The Paint Elevations

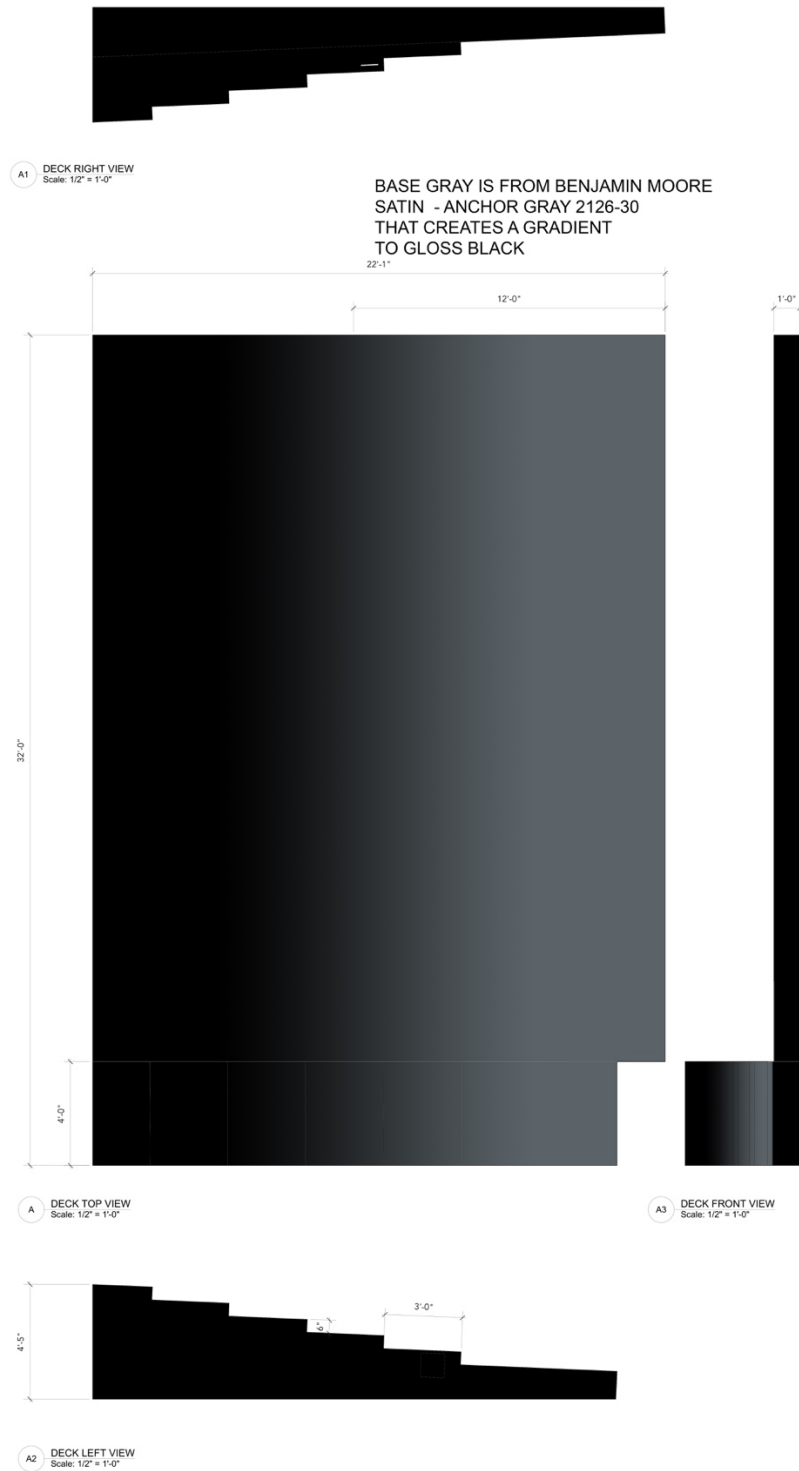
After creating the drafting packet, I then went on to create paint elevations of each piece of scenery to communicate the paint treatment to the paint charge, Ann Chismar. I created physical paint samples one for the brick arcade, illustrating the gradients at three value steps from bottom to top (Figure 56) and the other arranging the torn letters from the dead that were attached to the walls as a gradient from colored at the bottom to black gloss mimicking the arcade (Figure 57). Ann and Mark Rapach shared about the time it would take to arrange the papers for the random falling look. Taking that information, I created 4 patterns could be quickly made and then attached in different combinations. Figures 58-62 are the paint elevations given to the paint charge.



(Figure 56)



(Figure 57)



(Figure 58)

ONCE THE PAPERS HAVE BEEN APPLIED
 APPLY GLOSS BLACK OVERSPRAY AS A GRADIENT
 ENDING 2/3 THE WAY DOWN THE WALL ALL AT
 THE SAME LEVEL AND DISTRIBUTION

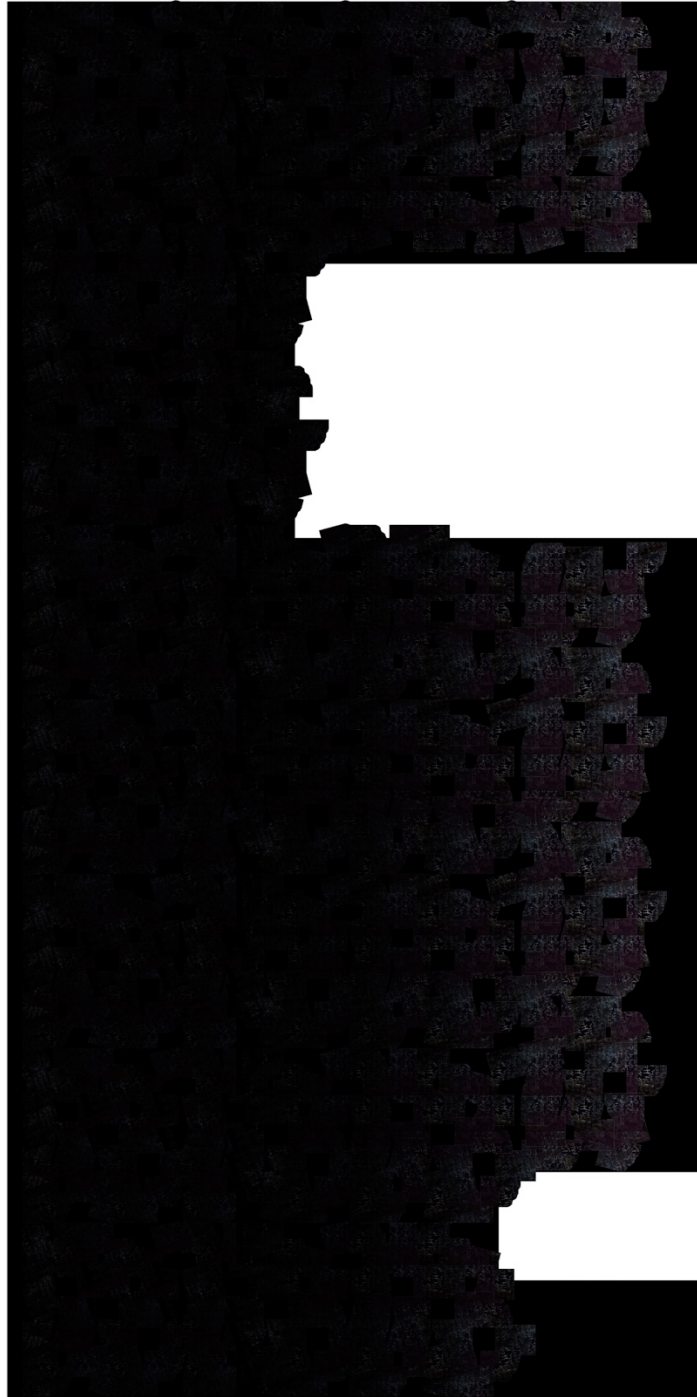
ALL THE FLATS SHOULD BE
 BASED IN FLAT BLACK



(Figure 59)

ALL THE FLATS SHOULD BE
BASED IN FLAT BLACK

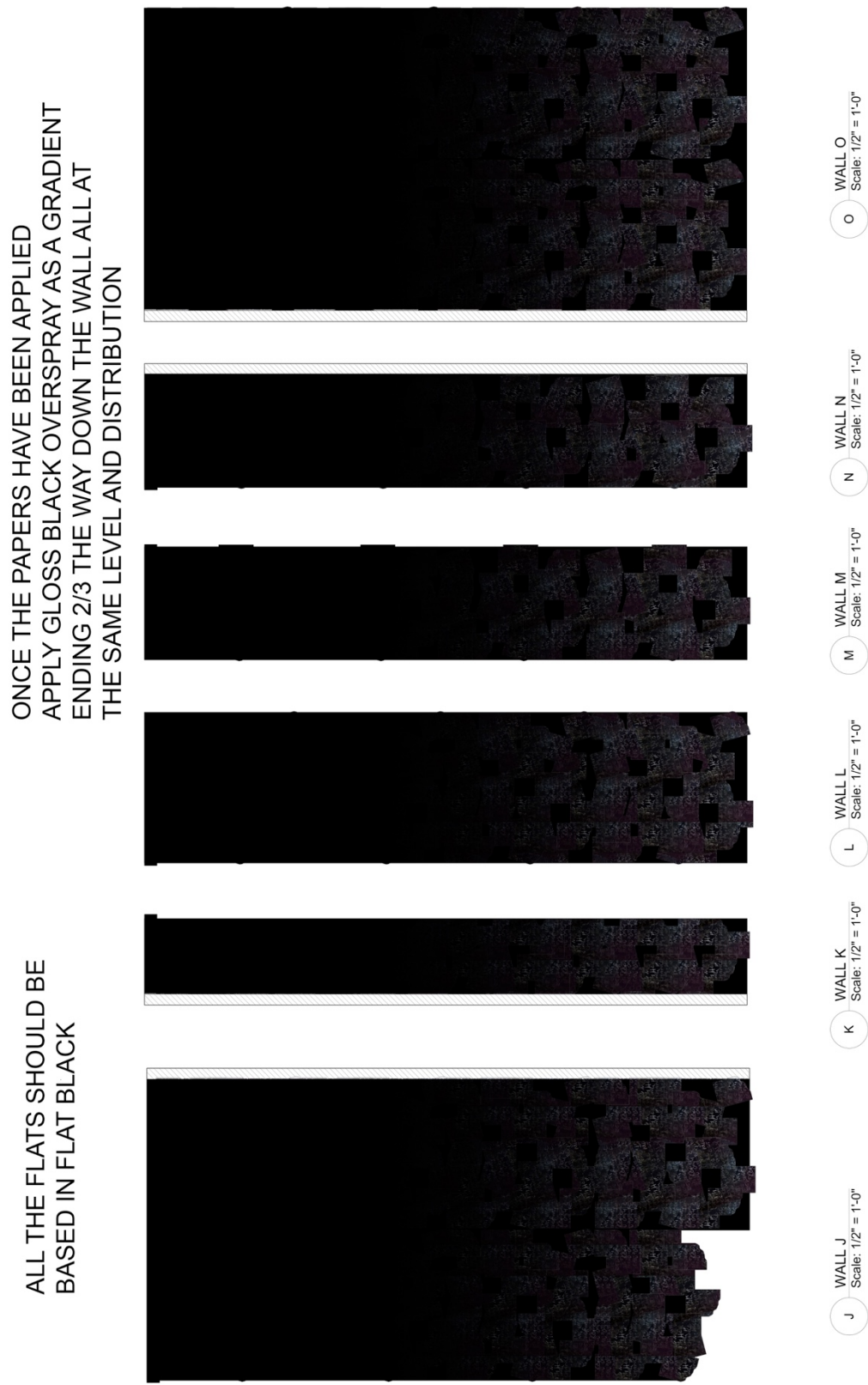
ONCE THE PAPERS HAVE BEEN APPLIED
APPLY GLOSS BLACK OVERSPRAY AS A GRADIENT
ENDING 2/3 THE WAY DOWN THE WALL ALL AT
THE SAME LEVEL AND DISTRIBUTION



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

(Figure 60)

(Figure 61)



ALL THE FLATS SHOULD BE
BASED IN FLAT BLACK

ONCE THE PAPERS HAVE BEEN APPLIED
APPLY GLOSS BLACK OVERSPRAY AS A GRADIENT
ENDING 2/3 THE WAY DOWN THE WALL ALL AT
THE SAME LEVEL AND DISTRIBUTION



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

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

(Figure 62)

Section 3 The Props List

A Properties List is developed to communicate to the prop master what props are needed for the production, how many of each, and what they should look like. Mitchel Hebert was very precise about what props were to be used that were noted in the script. I wanted the props in the first movement to be minimal and essential. Also included in the list are the river of memories props that are scattered around the perimeter of the stage representing moments of Eurydice's life. Figures 63-69 are the Properties List I created.

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EURYDICE

10/26/17

EURYDICE Props List							
Department: TDPS				Director: MITCHEL HEBERT			
EURYDICE				Designer: MATTHEW BUTTREY			
Space: KOGOD				Show: EURYDICE			
Prop #	Prop	Description (location, paint, function)	Qty.	Reh	Tec h	Per	Notes
FURNITURE							
1	FOLDING BEACH CHAIR	TRADITIONAL WOODEN 1950'S FOLDING BEACH CHAIR - WILL BE SAT UPON BY ACTORS	2				
2	CLAWFOOT BATHTUB	CLAWFOOT BATHTUB TO HOLD WATER THAT WILL BE POURED IN. 2 ACTORS WILL LAY IN IT. SHOULD BE PAINTED ENTIRELY GLOSS BLACK	1				
HAND PROPS							

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(Figure 63)

3	TWINE	4" PIECE OF WHITE TWINE TO BE TIED ON FINGER EACH SHOW	1				
4	PLASTIC CUP	PRESET IN WALL EACH SHOW	3				
5	OLD LETTER	PREWRITTEN OLD LETTER THAT THE FATHER READS AND PUTS IN THE ENVELOPE - 8.5" X 11"	2				
6	OLD ENVELOPE	ENVELOPE TO PUT THE LETTER IN - TO FIT AN 8.5" X 11" LETTER	2				
7	CHAMPAIGNE GLASS	EMPTY CLEAR CHAMPAIGNE GLASSES	2				
8	SUITCASE	VINTAGE CREAM / OFF WHITE LEATHER 1950'S HARD SUITCASE - NEEDS TO OPEN AND ACTOR NEEDS TO BE ABLE TO SIT IN IT - THERE WILL BE SOME DISTRESSING. PLEASE DISCUSS WITH DESIGNER	1				

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(Figure 64)

9	UMBRELLA	CREAM FUNCTIONING UMBRELLA TO BE OPENED BY THE ACTOR - SHOULD BE CLOSE TO COSTUME COLOR OF EURYDICE	1				
10	LETTER	BLANK PIECE OF WHITE PAPER TO WRITE ON	1				
11	PEN	BLACK PEN TO WRITE WITH	1				
12	LETTER IN ENVELOPE	BLANK PIECE OF WHITE PAPER TO WRITE ON	1				
13	SILVER TRAY	SMALL RECTANGULAR SILVER TARNISHED TRAY. NOT FANCY OLD BRITISH, BUT CLEAN RECTANGULAR LINES THAT THE FATHER WALKS IN WITH - MUST BE ABLE TO FIT THE ENVELOPE FROM ABOVE	1				

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(Figure 65)

14	LETTER	BLANK PIECE OF WHITE PAPER TO WRITE ON	1			
15	LETTER	BLANK PIECE OF WHITE PAPER TO WRITE ON	1			
16	SHAKESPEARE COMPLETE WORKS	11" - W, 13" - L, 3" - THICKNESS VINTAGE, OLD LIBRARY HARD COVER FEEL. WILL BE OPENED TO LOOK LIKE FATHER IS READING FROM THE BOOK	1			
17	UKELELE	PLAYABLE UKELELE, PLEASE WORK WITH SOUND DESIGNER AND SET DESIGNER THE SPECIFICS ON INSTRUMENT	1			
18	ELECTRIC GUITAR	PLAYABLE BLUE ELECTRIC GUITAR. PLEASE COORDINATE WITH SOUND DESIGNER FOR SPECIFIC GUITAR.	1			
19	TELEPHONE	VINTAGE BLACK 1950'S TELEPHONE	1			
20	BRIEFCASE	VINTAGE LEATHER BRIEFCASE TO BE OPENED AND CLOSED. WITH DISTRESSING.	1			

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(Figure 66)

21	BUCKETS	GLAVANIZED BUCKETS TO HOLD WATER TO BE POURED INTO THE CLAWFOOT BATHTUB. WITH DISTRESSING	6				
22	PAPER STRAW	BLUE STRIPED PAPER STAW TO BE BLOWN EACH SHOW	1				
SET DRESSING							
23	BIKE	GIRL'S VINTAGE 1950'S BICYCLE FOR A TEENAGER TO BE PAINTED GLOSS BLACK. NOT FUNCTIONING.	1				
24	BIRD CAGE	2' TALL BY 1' DIAMETER CIRCULAR BIRD CAGE TO BE PAINTED GLOSS BLACK	2				
25	ROCKING HORSE	TRADITIONAL VINTAGE ROCKING HORSE TO BE SAT UPON AND PAINTED GLOSS BLACK	1				
26	TOY CHEST	CHILD'S TRADITIONAL VINTAGE GIRL'S TOY CHEST TO BE PAINTED GLOSS BLACK, LID TO OPEN AND SAT UPON. 15" X 3' X 2'.	2				
27	CRADLE 1	STANDING VINTAGE CRADLE WITH SPINDLES TO BE PAINTED GLOSS BLACK	1				
28	CRADLE 2	FLOOR ROCKING CRADLE, VINTAGE SOLID WOOD TO BE PAINTED GLOSS BLACK	1				
29	SWINGSET	OLD VINTAGE SIMPLE METAL SWINGSET TO BE DEFORMED AND PAINTED GLOSS BLACK	1				

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(Figure 67)

30	BEACHBALL	TRADITIONAL PLASTIC BEACHBALL PAINTED GLOSS BLACK. WANT TO SEE THE SEAM LINES OF THE PIECED PLASTIC	2			
31	HOPE CHEST	TRADITIONAL WOODEN HOPECHEST PAINTED GLOSS BLACK. TO BE SAT UPON AND LID TO OPEN	2			
32	PIPE LADDERS	LADDERS TO BE ATTACHED TO THE SET ON THE SR AND SL SIDES OF THE LARGE ARCADE. TO BE MADE OF CURVED PIPE AND USE PIPE FITTINGS. PAINT GLOSS BLACK	2			
33	STREWN PAPER	PRE PRINTED PIECES OF PAPER - ARTWORK PROVIDED - AGED - GRAYED. SOME CRUMPLED, SOME REGULAR 8.5 X 11". SOME PAPERS WILL BE ATTACHED TO THE BLACK PORTION OF THE DECK THAT FALLS SO IT IS IN PLACE FOR THE REVEAL.	TBD			
34	FALLING PAPER	SAME IMAGE PRINTED PAPER AS ABOVE THAT FALLS GRACEFULLY IN A COLUMN ABOVE THE ELEVATOR FORM THE GRID AS WELL AS SOME RANDOM PAPERS AROUND THE SET FROM THE GRID. DISCUSS WITH DESIGNER THE AMOUNT AND LOOK OF THE AMOUNT THAT FALLS.	TBD			
CONSUMEABLES						

/Users/MWButtrey/Dropbox/3_EURYDICE/EURY_3/4_PROPS/EURYDICE_PROPSLIST_SCENIC_102617.xls

(Figure 68)

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EURYDICE

10/26/17

35	WATER	TO BE IN GLAVANIZED BUCKETS AT THE TOP OF THE SHOW THEN POURED INTO THE CLAWFOOT TUB	TBD					
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(Figure 69)

Section 5 The Props Book

The Properties Book is a visual representation of the Properties List; it includes research images of each prop, piece of furniture, and consumable. The Properties Book is very specific about the intended appearance of each prop. All the set dressing (Figures 94-97) was intended to be pieces and moments of Eurydice's life that lie within the river that surrounds the set. Below is the Properties Book (Figures 70-105) that was given to the prop master, Tim Jones. Through the process of rehearsal, we streamlined the props and brought in the idea of the falling paper of the surround to the paper used with the actors in the show to unify the idea of the letters of the dead.

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EURYDICE

Props Book

Director: MITCH HEBERT

Scenic Design: MATTHEW BUTTREY

CONTACT INFO:

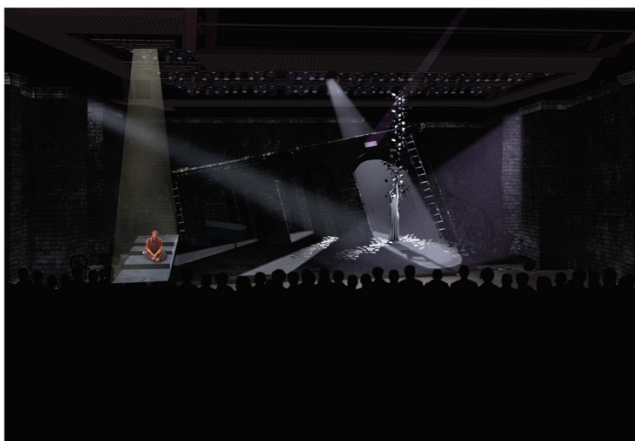
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Costume Design: BEN WEIGEL

Lighting Design: PETER LIEBOLD

Projection: MARK COSTELLO



(Figure 70)

1. FOLDING BEACH CHAIR (Q:2)



VINTAGE WOODEN FOLDING BEACH CHAIRS THAT NEED TO BE WORKING AND HOLD BODYWEIGHT. PLEASE USE GREEN BROADCLOTH FROM JOANN FABRICS: <http://www.joann.com/symphony-broadcloth-solid-quilt-fabric/prd10906.html?q=GREEN%2BBROADCLOTH&start=1>

(Figure 71)

2. CLAWFOOT BATHTUB (Q:1)



CLAWFOOT BATHTUB TO HOLD WATER THAT WILL BE OURED IN BY ACTORS ONSTAGE. 2 ACTORS WILL LAY IN IT WITH WATER. SHOULD BE PAINTED ENTIRELY GLOSS BLACK USED FOR WALLS.

(Figure 72)

3. TWINE (4"X 1)



4" OF CRÈME COLORED TWINE TO BE USED TO TIE ON ACTOR'S FINGER ON STAGE.

(Figure 73)

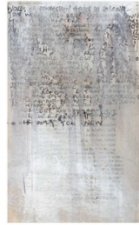
4. PLASTIC CUP (Q:3)



SMALL PLASTIC 2" WATER FOUNTAIN CUPS TO BE PRESET IN THE WALL EACH SHOW.

(Figure 74)

5. OLD LETTER (Q:2)



PREPRINTED OLD LETTER THAT THE FATHER
READS AND PUTS IN THE ENVELOPE – 8.5" X 11"

(Figure 75)

6. OLD ENVELOPE (Q:2)



OLD ENVELOPE THAT WILL HOLD THE ABOVE
LETTER. DISTRESSING TO BE DISCUSSED WITH
DESIGNER.

(Figure 76)

7. CHAMPAIGNE GLASS (Q:2)



TWO CHAMPAIGNE GLASSES THAT ARE PRESET
BACKSTAGE THAT WILL BE BROUGHT
ONSTAGE BY THE ACTOR

(Figure 77)

8. SUITCASE (Q:1)



VINTAGE 1950'S SUITCASE. DISTRESSED ULTRA
LIGHT GRAY COLOR WITH NATURAL LEATHER
STRAPS. DISCUSS WITH DESIGNER COLOR.

(Figure 78)

9. UMBRELLA (Q:1)



ULTRA LIGHT GRAY UMBRELLA DISTRESSED
DISCUSS WITH DESIGNER. SHOULD BE
FUNCTIONING AND TO BE OPENED AND
CLOSED ON STAGE.

(Figure 79)

10. LETTER (Q:1)



1 BLANK PIECE OF WHITE PAPER TO BE
WRITTEN ON

(Figure 80)

11. PEN (Q:1)



1 PEN THAT WRITES – BLACK PEN LIKE THE
ONE ABOVE.

(Figure 81)

12. LETTER IN ENVELOPE (Q:1)



1 8.5" X 11" LETTER IN ENVELOPE – ARTWORK
TBD

(Figure 82)

13. SILVER TRAY (Q:1)



TARNISHED SILVER PLAIN RECTANGLE TRAY
TO HOLD THE PREVIOUS LETTER.

(Figure 83)

14. LETTER PAPER (Q:1)



PLAIN 8.5" X 11" WHITE PAPER TO WRITE ON

(Figure 84)

15. LETTER PAPER (Q:1)



PLAIN 8.5" X 11" WHITE PAPER TO WRITE ON

(Figure 85)

16. COMPLETE WORKS OF SHAKESPEARE(Q:1)



COMPLETE WORKS OF SHAKESPEARE BOOK THAT HAS
THE DEMENSIONS OF APPROXIMATELY: 11"W X 13"L X
3" THICK. NEEDS TO BE OPENED, CLOSED, PAGES
TURNED ON STAGE.

(Figure 86)

17. UKELELE (Q:1)



UKELELE TO BE PLAYED ONSTAGE BY ORPHEUS. WAITING FOR INFORMATION FROM THE SOUND DESIGNER FOR SPECIFICS.

(Figure 87)

18. ELECTRIC GUITAR (Q:1)



ELECTRIC GUITAR TO BE PLAYED ON STAGE BY ORPHEUS. AWAITING FOR SPECIFICS ON WHAT TYPE OF GUITAR TO BE USED. IN A PERFECT WORLD WE WOULD HAVE A BLUE GUITAR LIKE THE ONE ABOVE. THE COLOR IS THE IMPORTANT PART.

(Figure 88)

19. TELEPHONE (Q:1)



BLACK VINTAGE TELEPHONE. DOES NOT NEED TO RING.

(Figure 89)

20. BRIEFCASE (Q:1)



VINTAGE BRIEF CASE THAT HAS A SINGLE CENTRAL CLASP TO OPEN AND CLOSE ON STAGE. WILL BE DISTRESSED.

(Figure 90)

21. BUCKETS (Q:6)



DISTRESSED GALVANIZED BUCKETS TO HOLD WATER AND POUR INTO THE BATHTUB. 2 X 5QT BUCKET, 2 X 10QT BUCKET, 2 X 8QT BUCKET.

(Figure 91)

23. BIKE (Q:1)



GIR'S VINTAGE 1950'S BICYCLE FOR A TEENAGER TO BE PAINTED THE GLOSS BLACK OF THE WALLS. NOT FUNCTIONABLE.

(Figure 93)

22. PAPER STRAW (Q:1)



1 BLUE SWIRLED PAPER STRAW TO BE USED EACH SHOW.

(Figure 92)

24. BIRD CAGE (Q:2)



2' TALL BY 1' DIAMETER CIRCULAR BIRDCAGE TO BE PAINTED THE SAME GLOSS BLACK AS THE WALL.

(Figure 94)

25. ROCKING HORSE (Q:1)



TRADITIONAL VINTAGE ROCKING HORSE TO BE SAT UPON AND PAINTED THE SAME GLOSS BLACK AS THE WALLS. SHOULD BE NO LONGER THAN 4' LONG.

(Figure 95)

26. TOY CHEST (Q:2)



CHILD'S TRADITIONAL VINTAGE GIRL'S TOY CHEST TO BE PAINTED THE SAME GLOSS BLACK AS THE WALLS. LID SHOULD OPEN AND BE SAT UPON. APPROXIMATE DIMENSIONS: 15" X 3' X 2". THEY DO NOT HAVE TO MATCH BUT HAVE A FEMININE CURVE SIMILAR TO ABOVE.

(Figure 96)

27. CRADLE 1 (Q:1)



STANDING VINTAGE CRADE SIMILAR TO THE LOOK ABOVE WITH SPINDLES AND A FEMININE CURVE. WILL BE PAINTED THE SAME GLOSS BLACK AS THE WALLS.

(Figure 97)

28. CRADLE 2 (Q:1)



FLOOR ROCKING VINTAGE CRADE SIMILAR TO THE LOOK ABOVE WITH FEMININE CURVE. WILL BE PAINTED THE SAME GLOSS BLACK AS THE WALLS.

(Figure 98)

29. SWINGSET (Q:1)



OLD VINTAGE METAL SIMPLE SWINGSET SIMILAR TO THE ABOVE TO BE DISTORTED AND PAINTED THE SAME GLOSS BLACK AS THE WALLS. PLEASE DISCUSS THE DISTORTION WITH THE DESIGNER.

(Figure 99)

30. BEACH BALL (Q:2)



TRADITIONAL PLASTIC BEACHBALL PAINTED THE SAME GLOSS BLACK AS THE WALLS. IMPORTANT TO KEEP THE SEAM LINES OF THE PIECED PLASTIC.

(Figure 100)

31. HOPE CHEST (Q:2)



TRADITIONAL WOODEN HOPECHEST PAINTED THE SAME GLOSS BLACK AS THE WALLS. TO BE SAT UPON AND LID TO OPEN

(Figure 101)

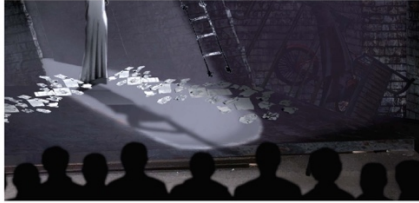
32. PIPE LADDERS (Q:2)



PIPE LADDERS TO BE ATTACHED TO DS ARCADE ON THE SR AND SL LEFT SIDES. TO BE MADE OUT OF PIPE AND BEAR WEIGHT FOR CLIMBING. TO BE PAINTED GLOSS BLACK AS THE WALLS. DISCUSS WITH DESIGNER FOR NEEDS

(Figure 102)

33. STREWN PAPER (Q:TBD)



DISTRESSED PAPER AND PREPRINTED PAPER - SOME TO BE CRUMPLED, SOME ADHEARED TO THE DECK THAT FALLS. WILL BE THE SAME PRINT AS THE OLD LETTER FROM ABOVE. DISCUSS WITH DESIGNER.

(Figure 103)

34. FALLING PAPER (Q:TBD)



DISTRESSED PAPER AND PREPRINTED PAPER TO GENTLY FALL IN TWO DIFFERENT WAYS - 1 WAY AS SINGLE SHEETS IN THE SPACE AND THE 2ND WAY - IN A GENTLE COLUMN OVER THE LOCATION IN THE ELEVATOR AS IN THE PICTURE ABOVE. DISCUSS WITH DESIGNER

(Figure 104)

35. WATER (Q:TBD)



TO BE PUT IN BUCKETS BEFORE EACH SHOW PRESET IN DESIGNATED AREAS ON THE STAGE.

(Figure 105)

Chapter 3: The Production Photos

The following images (Figures 106-119) are photographs taken by Geoff Sheil during the final dress rehearsal of *Eurydice*.



(Figure 106)



(Figure 107)



(Figure 108)



(Figure 109)



(Figure110)



(Figure 111)



(Figure 112)
89



(Figure 113)
90



(Figure 114)



(Figure 115)



(Figure 116)



(Figure 117)



(Figure 118)
95



(Figure 119)

REFLECTION

Designing Eurydice was a huge learning experience. Looking back process, I found myself conflicted between the text and the director. My advisement consistently encouraged me to be light, sculptural and economical while the direction encouraged the absence of design and composition while remaining heavy, dark and inhumane. The biggest challenge in the process was staying positive and motivated each meeting with the director while not knowing the reaction or mood that would be displayed. I was concerned on a day to day basis if and when elements would be cut to the end of the production process.

I felt I had a very good working relationship between myself and the design team. Anytime there was a shift in direction scenically, I would consistently go over with the team to get their input. This was important to maintain a good working relationship with the design team from day one since the set hinged greatly on projection and lighting to carve out the two opposing worlds.

During the tech process, Mark Costello, the projection designer, and I were able to discuss different looks during the first movement. I am disappointed in the lack of time to finesse and change images that were not successful with the unexpected folds and movement of the kabuki. In addition, I am disappointed that the floor projections were cut in the first movement after being under the impression that they would be utilized more than seventy-five percent of the show.

I could have done a better job being more courageous and confrontational with the director to encourage better placement of some of the blocking. For example, the stage right staircase was designed to isolate Orpheus once the second and third

movements begin. He was not to leave this strengthened the significance of making his way to the underworld up and over the arcade. In addition, the climbing up and over the arcade was initially to be given to Orpheus. I wanted to add to the significance of the act of climbing and descending. Instead the director chose to have the Lord of the Underworld sneak up to the top to be funny during his dance sequence. I felt this cheapened the show and reduced the importance of Orpheus being able to climb up and over.

My most concerning blocking choice was the end of the show culminating in the bathtub. Choosing this to be staged severely stage left caused three fourths of the audience to look right for the last five minutes of the play.

Overall there were beautiful moments captured on camera and I am grateful for the opportunity to design. I have learned the importance for sticking up for a design but also learned there are times in which you do not get your way and I need to learn to be fine with that and chalk it up to experience. Fortunately, the director was overjoyed with the production and couldn't be prouder of our creation.

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