

## ABSTRACT

Title of Document:

TROILUS & CRESSIDA

A SCENIC DESIGN

A PRODUCTION OF THE SCHOOL OF  
THEATRE, DANCE, AND PERFORMANCE  
STUDIES AT THE UNIVERSITY OF MARYLAND  
– COLLEGE PARK. CLARICE SMITH  
PERFORMING ARTS CENTER'S ROBERT &  
ARLENE KOGOD THEATER.

April Joy Vester, Master of Fine Arts, 2016

Directed By:

Professor, Daniel Conway, School of  
Theater, 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 William Shakespeare's *Troilus & Cressida* by the University of Maryland – College Park, School of Theater, Dance, and Performance Studies. This thesis contains the following: scenic research images collected to express period, location, and emotional/intellectual landscapes to the production team; preliminary sketches; photographs of the ¼" scale model; a full set of drafting plates and paint elevations used to communicate the design to the technical director and paint charge; a unit list naming each scenic element; a props list and research book to detail each hand prop, furniture piece and consumable to the prop master; and, lastly, archival production photographs to document the completed design.

TROILUS & CRESSIDA

A SCENIC DESIGN

A PRODUCTION OF THE SCHOOL OF THEATER, DANCE, AND PERFORMANCE STUDIES AT THE  
UNIVERSITY OF MARYLAND – COLLEGE PARK, CLARICE SMITH PERFORMING ARTS CENTER'S  
ROBERT & ARLENE KOGOD THEATER

By

April Joy Vester

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 in Scenic Design  
2016

Advisory Committee:

Professor Daniel Conway, Chair

Professor Helen Huang

Associate Professor and Head of MFA in Design, Mikhail Kachman

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2016

## **Dedication**

For my family. My parents, Allen and Joy who endlessly offer me their love, support and faith. My siblings, Angela, Adam, Richie and Roxanne, who challenge me to be better and accept me for who I am.

For the Memons whose love and support have made this possible.

Finally, for Millie, my Love Bug.



## **Acknowledgements**

I would like to recognize the amazing and talented group of artists, craftsman and specialists who put so much work and care into bringing this production to life. I appreciate all of your dedication and admire your skills, you will always have my gratitude.

### **Creative Team:**

Matt Wilson, Director  
Connor Dreibelbies, Lighting Designer  
Alexa Duimstra, Costume Designer  
Patrick Calhoun, Sound Designer  
Sara Thompson, Dramaturg

### **Production Staff:**

Cary Gillett, Production Manager  
Mark Rapach, Technical Director  
Michael Driggers, Assistant Technical Director  
Ann Chismar, Scenic Charge  
Timothy Jones, Props Master

Additionally, I would like to acknowledge the incredible guidance and training given to me by the design faculty who have helped shape me as a designer and artist. Their experience, wisdom and passion has inspired and directed me, challenging me to continually improve as an artist. Thank you.

Daniel Conway  
Helen Huang  
Misha Kachman  
Brian MacDevitt  
Jared Mezzocchi  
Aaron Posner

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## **Chapter 1: The Pre-production Process**

### **1.1 The Initial Design Meeting and Concept**

William Shakespeare's *Troilus & Cressida* is a play involving various events that transpired during the Trojan War. The play is an interesting blend of drama, comedy and action, which makes pinpointing a singular feeling or mood for the production difficult. Though the title suggests a plot involving the two main lovers, the play focuses more on the politics of the Grecian army, the debate amongst the Trojans as to whether Helen is worth keeping, and the reality of a seemingly endless war. In the words of the director, Matt Wilson, "Shakespeare's depiction of a mythic world that 'is, and is not' comments powerfully upon the heroic ideals of Homer, in which 'The Most Noble Warrior in History' is any guy whose *aristeia* happens to occur today and the 'Greatest Lovers the World Has Ever Known' are merely the couple that has hooked up for this evening. It is a world with no past and no future, only a suffocating Present. ... You can call it "legendary," but to me it sounds like high school." Thus, for this production, we established that the "epic" tale of Troilus and Cressida is more akin to the fleeting moment of the homecoming game, the warriors were like players in the local rivalry football teams, the kings like their coaches, the women mostly cheerleaders and Helen the coveted Homecoming Queen. Subsequently, the locations more closely relate to the interior of a high school with common spaces and locker rooms and the outdoor football field and parking lot.

The design process for *Troilus and Cressida* began with an initial design meeting. Prior to this meeting, I read the play and the concept statement that the director, Matt Wilson, had

sent to the production team. This statement detailed his vision for the play (as quoted above). With this high school theme in mind, I proceeded with the goal of creating a unit set that would remain abstract enough to be both outdoors, indoors, and no place in particular while also helping create the feeling of some of the necessary, more specific places. We needed to be within the “walls of Troy” (inside the high school) and amidst the “Grecian camp” (the Greek locker room) as well as within Pandarus’ home. I began thinking of architectural reference points such as stadiums and high school common areas. Though these were concrete elements that I knew could translate more literally, Matt emphasized and I agreed, that this was not meant to be a transposition of the play but rather a “lens through which [we could] approach the play.” We also wanted the immediate impression of the play to be more abstract, leaving the audience to wonder at what they were about to see rather than automatically knowing it would be a play told from a high school perspective.

Finally, in his concept statement and during the meeting, Matt described how he wanted the set, lighting and costumes to project the overall feeling he wanted for the production. Though the play has very serious and dramatic moments, Matt explained that he chose the concept of a high-school-like setting because of the ridiculousness of the story, including the plot, the characters, their actions and choices. He explained that the lights and costumes should be over-blown, that the set should be dramatic and that the whole production should be a little bit “stupid”.

## **1.2 Research Images**

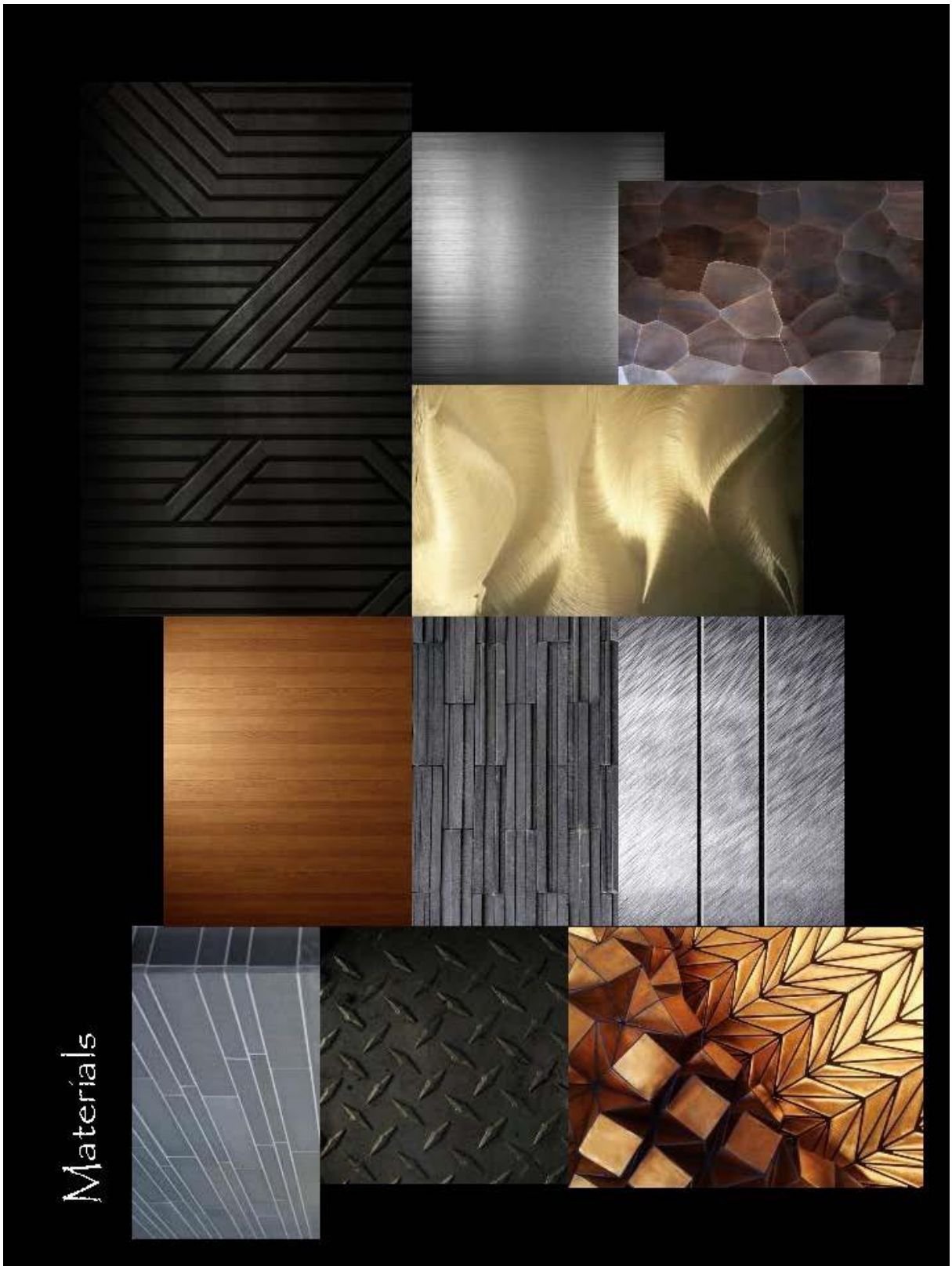
After the initial design meeting, I started the research process by looking at ancient Greek and Roman architecture, art and sculpture, to have an authentic base to build upon. I found interesting images of hipster-like clothed statues that really spoke to the spirit of the play and kept with the “stupid” and “ridiculous” style Matt had spoken about. I also looked into modern high schools and modern materials we could use to blend the two ideas together. Finally, knowing that a large part of the end of the play is the big battle between the two armies (teams), I wanted to retain the feeling of a stadium, where the audience acted as the spectators, fans for either team cheering them to victory. To this end, I researched football stadiums and football photography to find the aesthetic that Matt was really looking for. With this as my inspiration, I simplified the overall concept for the design to one major idea, the final battle/game and then built everything else off that moment. I based the idea for the set in the concept of a simplified stadium with audience boxes, stadium lights and a large scoreboard. This setting supported the overall concept for the play while facilitating the many disparate locations necessary for the story. Figures 1-6 represent the research that inspired the permanent structure of the design.



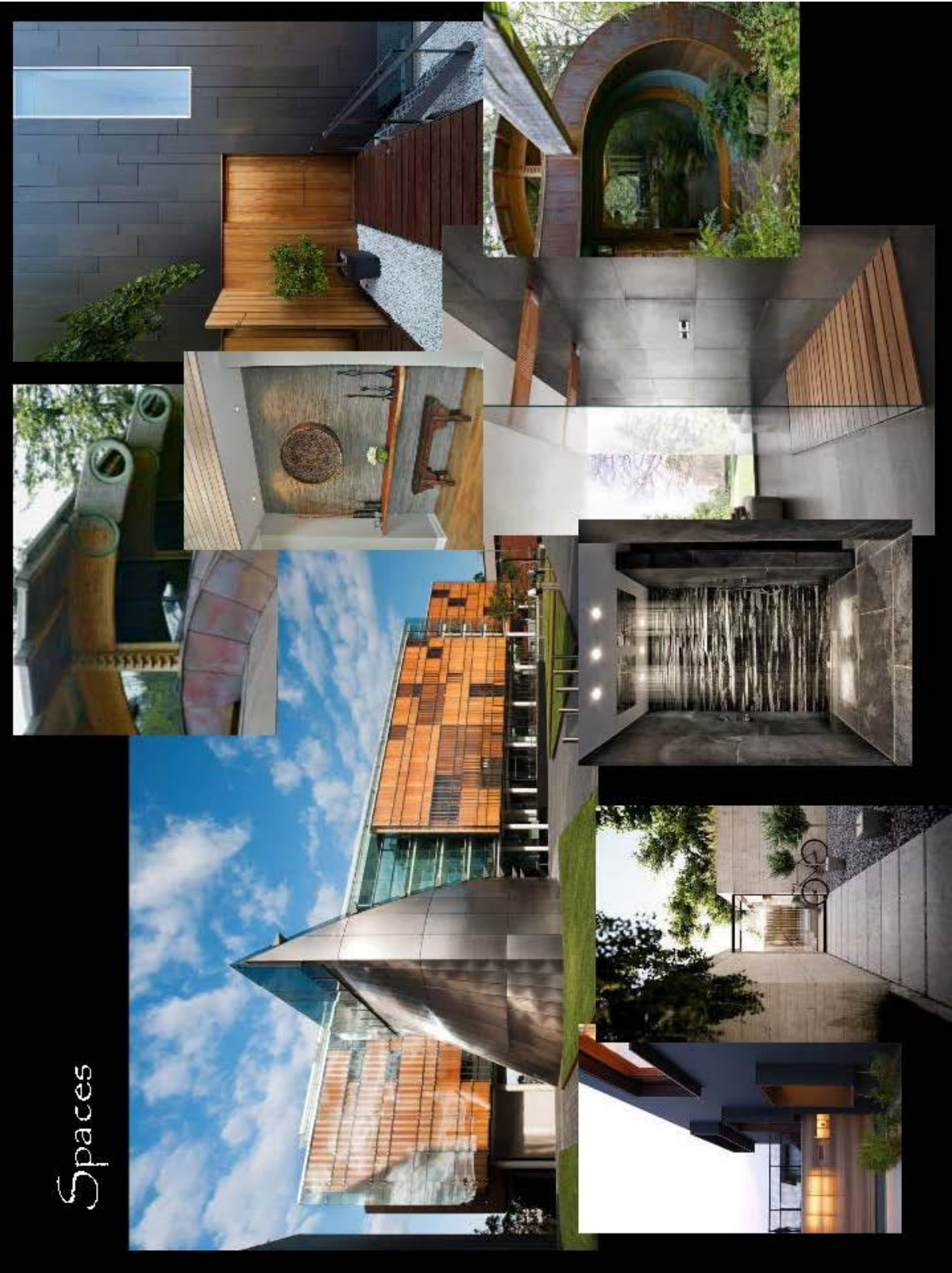
Figure 1



Figure 2

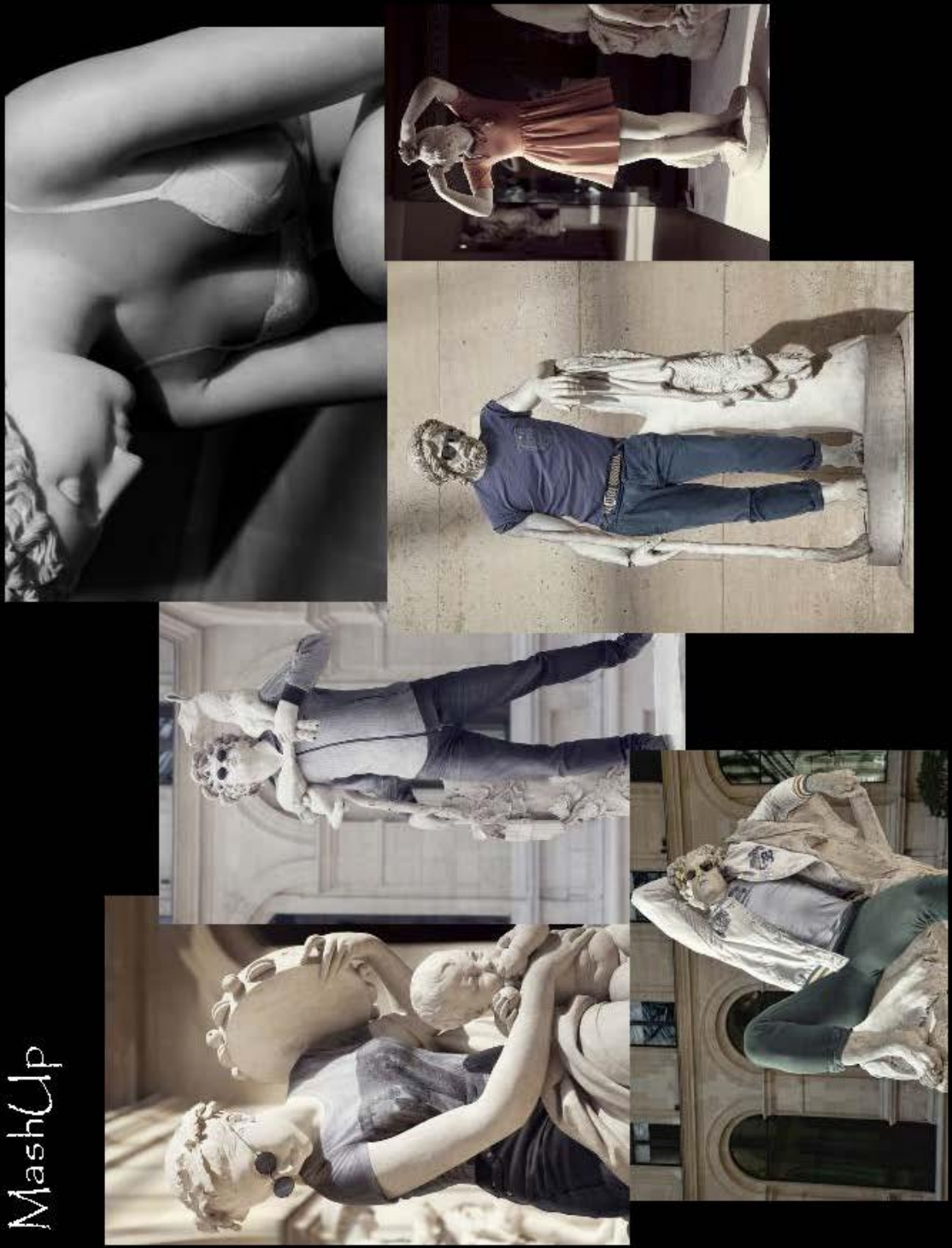






Spaces

Figure3

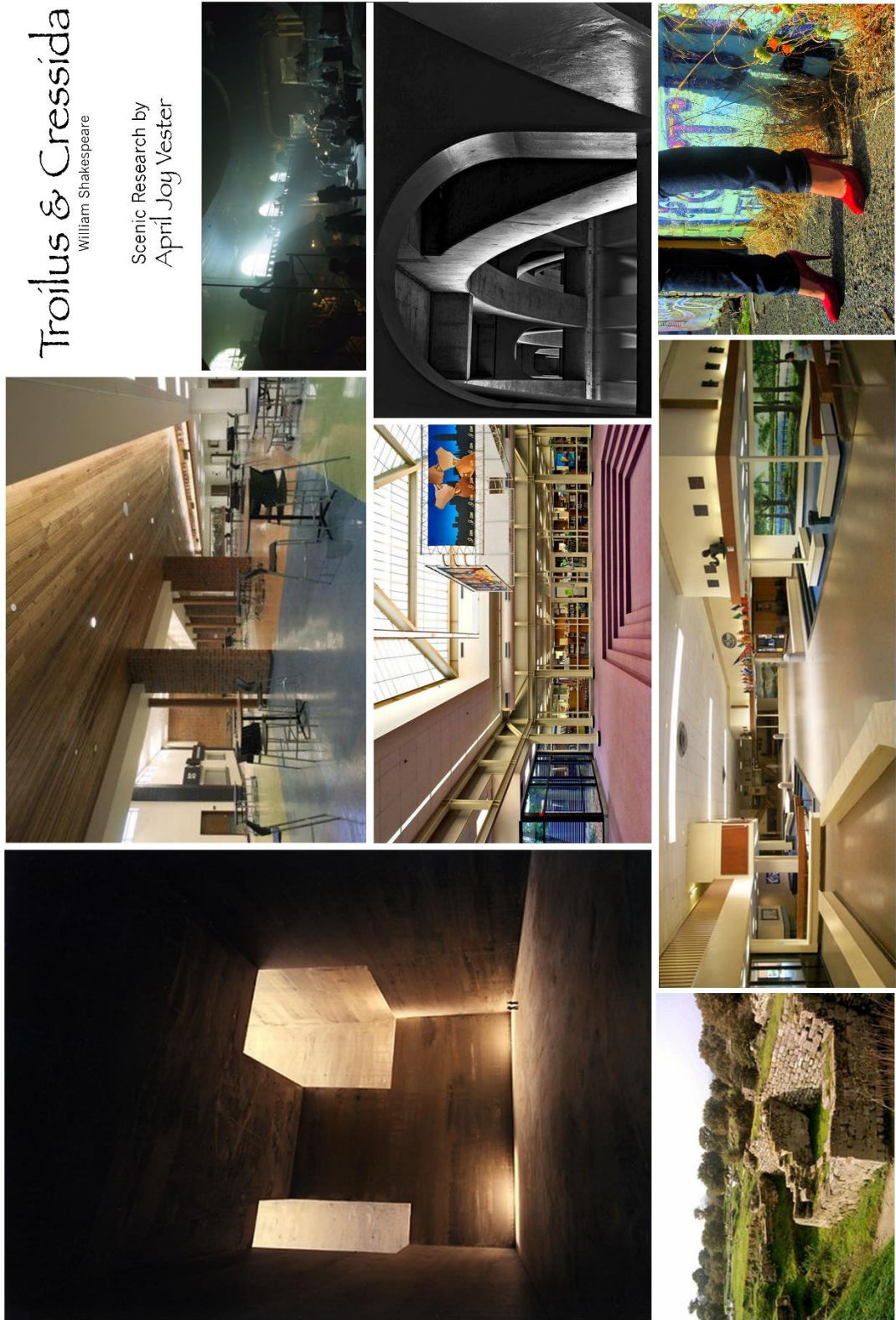


MashUp

Figure4



Figure 5

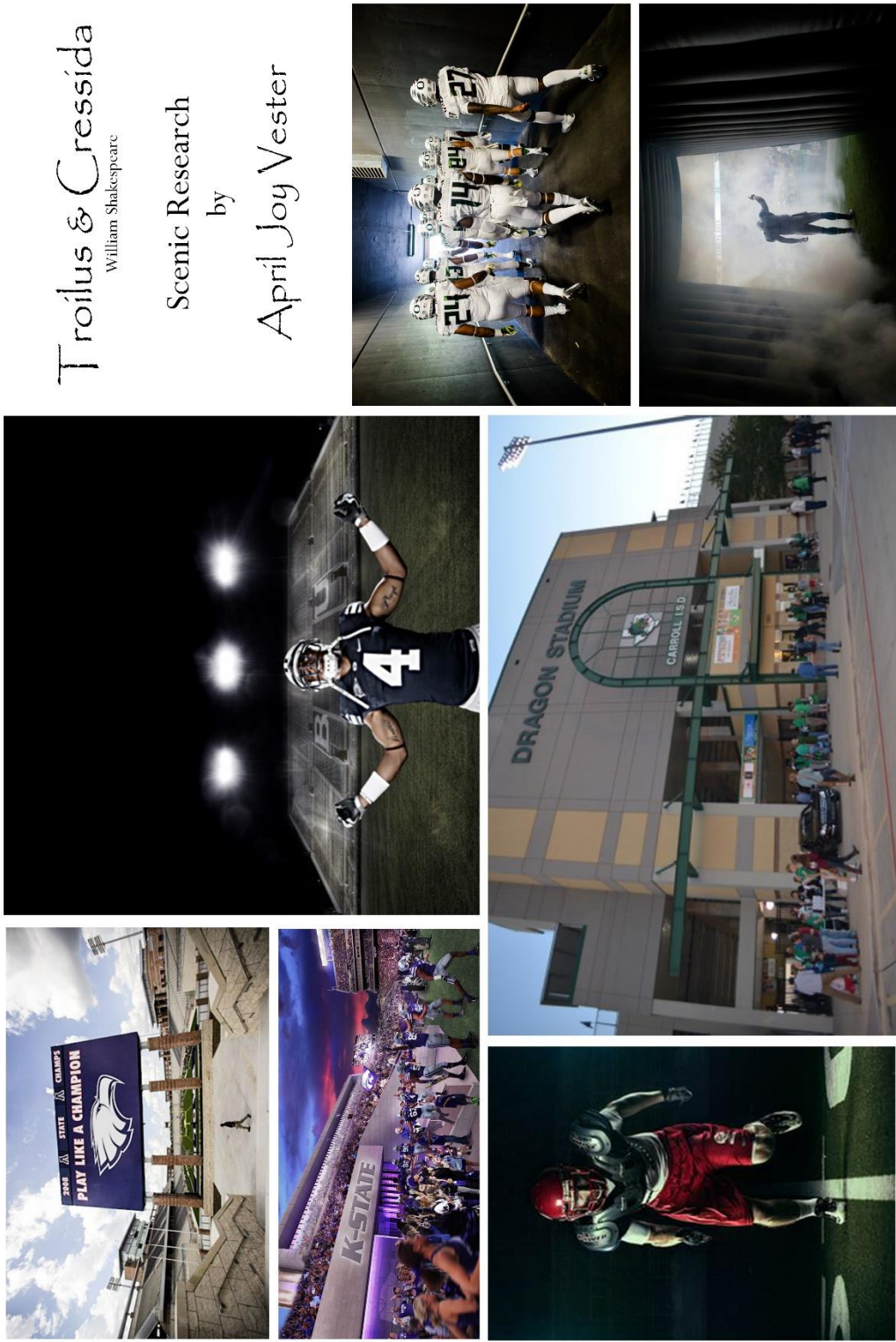


# Troilus & Cressida

William Shakespeare

Scenic Research by  
April Joy Vester

Figure 6



# Troilus & Cressida

William Shakespeare

Scenic Research

by

April Joy Vester





### 1.3 Developing the Design

The process for this design did unfolded in a non-linear progression. Rather I went back and forth between research and sketches, attempting to nail down a design that would capture both the spirit of the play that Matt intended and act as a functional setting for the many disparate scenes and locations of the play. My initial sketches represented either the literal architecture of a high school or an abstract view of the war between the two armies in a high school setting. Finally settling the base location in the stadium resolved this conflict. What follows is are the sketches (Figures 7, 8, 12 and 13), renderings (Figures 14-18) and photos of the  $\frac{1}{4}$ " scale models (Figures 9-11, 19-22) produced to communicate this design.

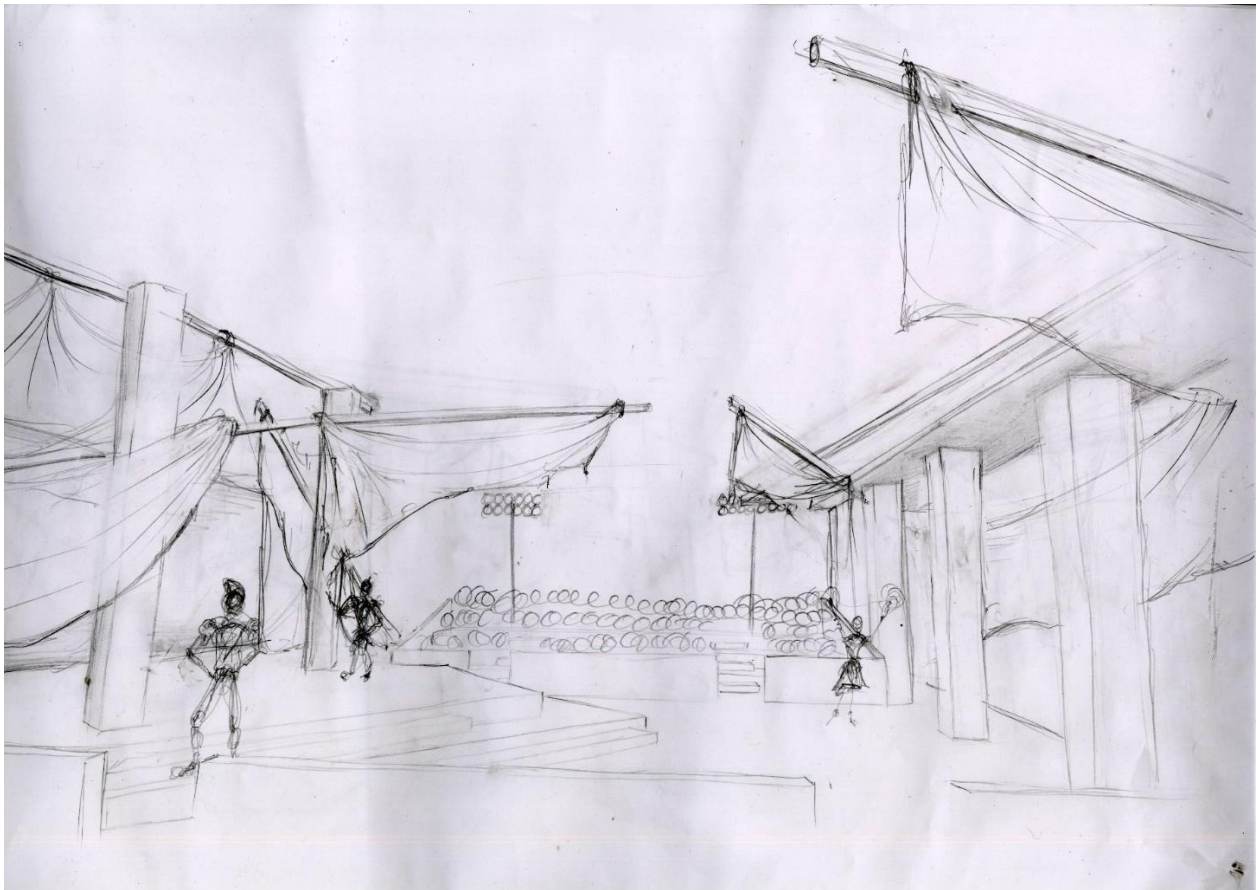
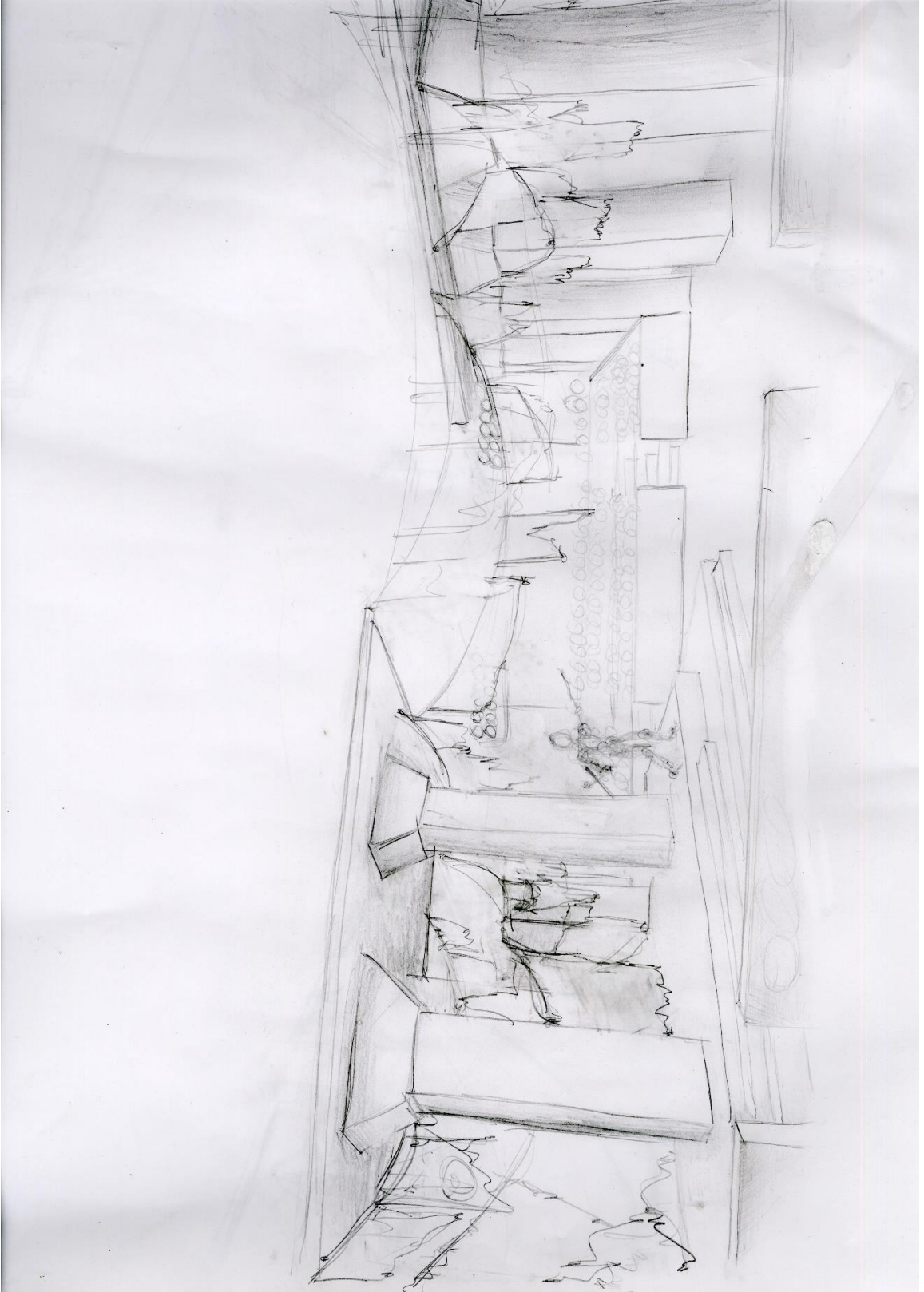


Figure 7

Figure 8





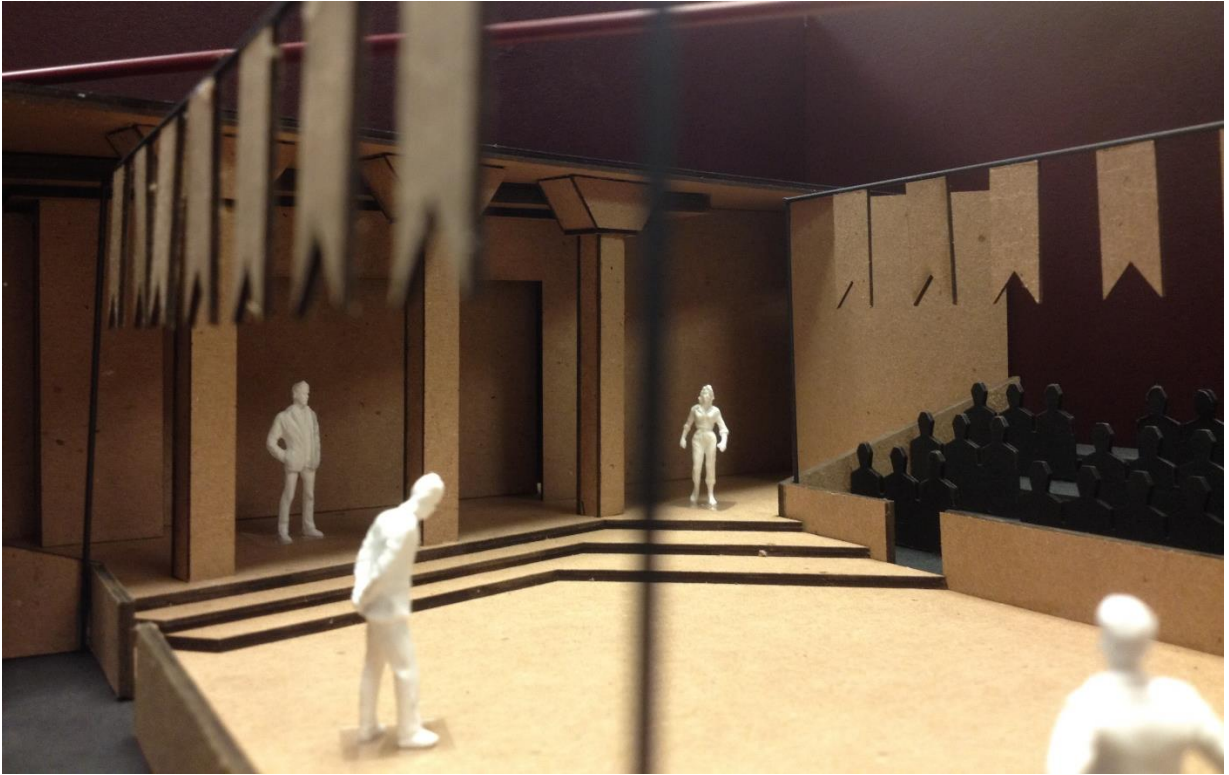


Figure 9



Figure 10

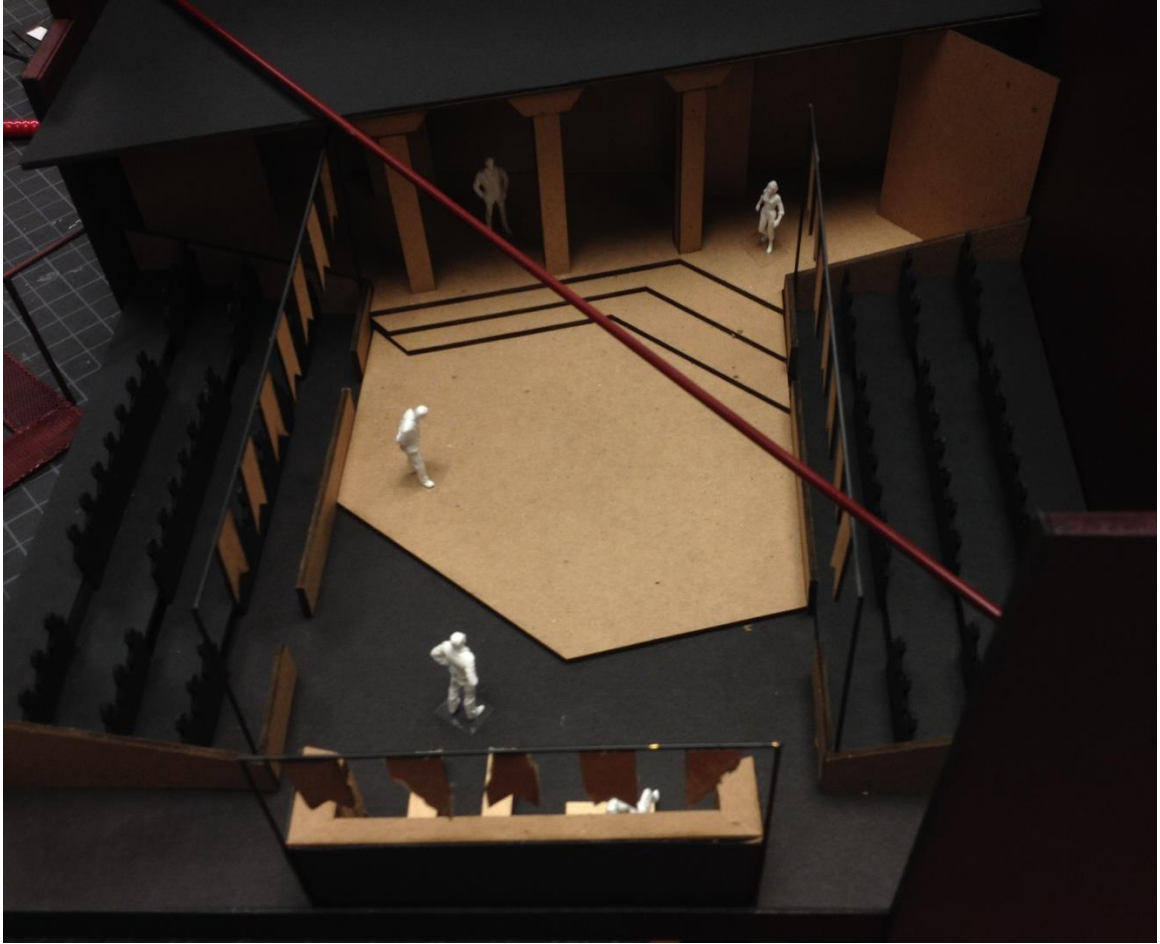


Figure 11

Figure 12





Figure 13





Figure 14



Figure 15





Figure 16



Figure 17

Figure 18



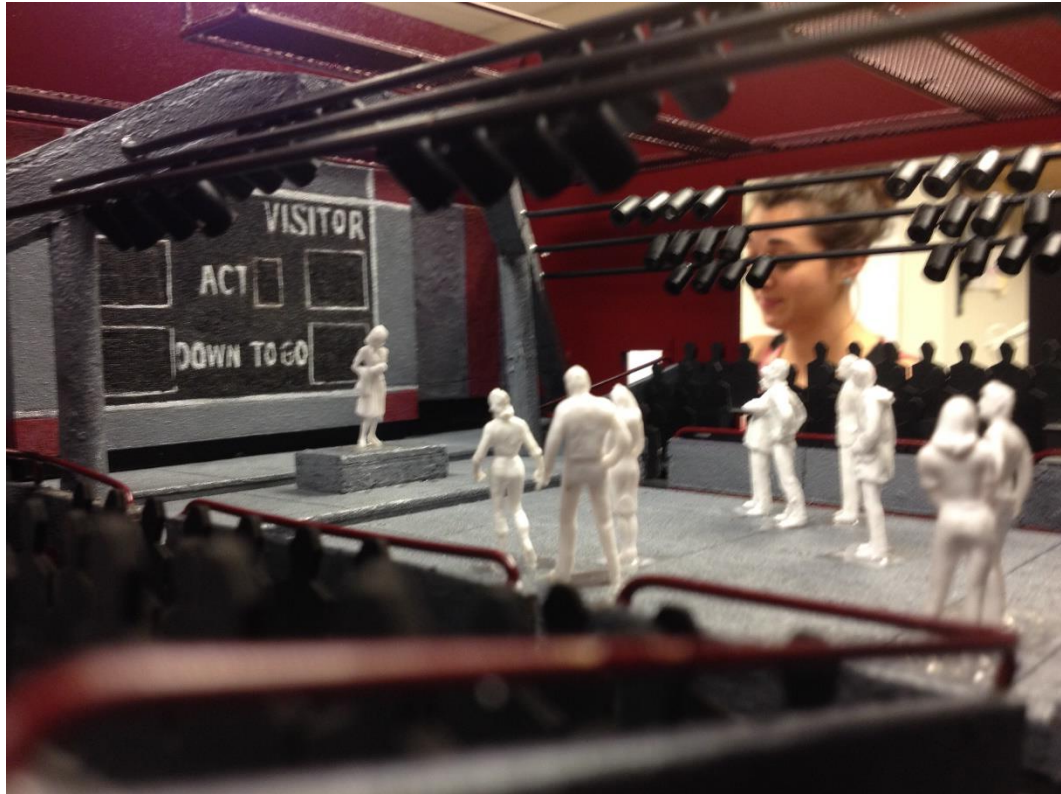


Figure 19



Figure 20



Figure 21

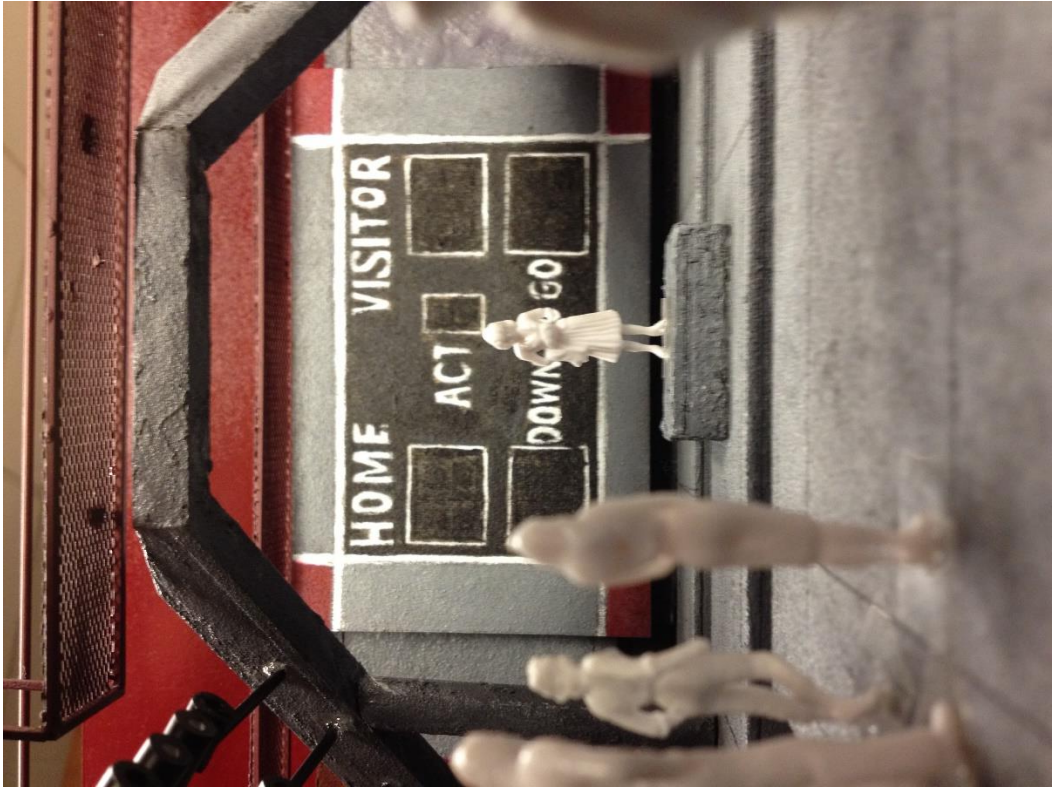


Figure 22



## **1.4 Revisions**

After confirming the design with the director and the rest of the design team, I delivered the drafting, props book and painter's elevations for the design to the shop representatives for cost-out. They concluded that the set alone was over budget by more than double and needed a major revision before moving forward. Though this might seem like a setback, I came to view it as a benefit. Going through these revisions compelled me to pare down the design to the elements that most clearly and effectively communicated the ideas behind the concept for the entire piece while allowing for the flexibility required. These elements were the audience walls, stadium lights and the scoreboard. During this re-design, I had a long conversation with Matt where we discussed in detail the revisions I made and he made comments to adjust the design further into a functional and appropriate setting for the entire play. The final design serves the story by supporting the concept while housing the action in a flexible and fun environment. What follows are the final renderings with the revisions (Figures 23-24), and photos of the final ¼" scale model (Figures 25-29).



Figure 23

Figure 24







Figure 25

Figure 27

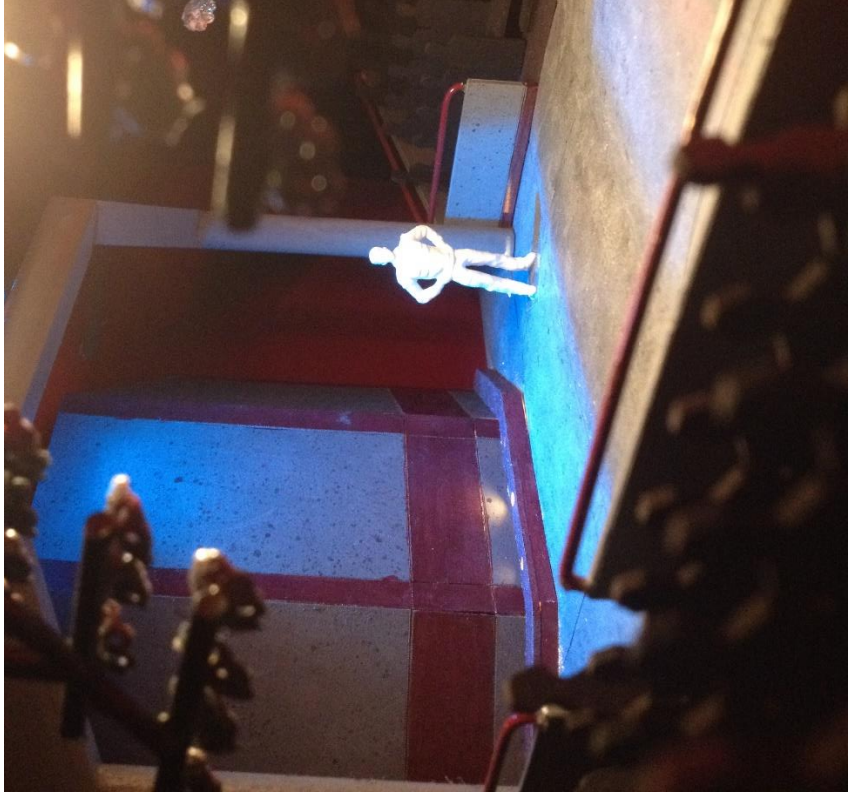


Figure 26







Figure 28



Figure 29

## Chapter 2: The Production Process

### 2.1 The Drafting

Once my advisor and the director approved the revised design, the technical director, paint charge and props master needed revised information to adjust the cost-out. I updated the drafting to reflect the changes in the design and returned it to the shop for re-evaluation. The new design fit within the production budget and thus the Technical Director and his staff used this packet to build the set for the show. This drafting (Figures 30-38) conveys the dimensions, materials and placement of the structures within the space and the dimensions and details of the components.

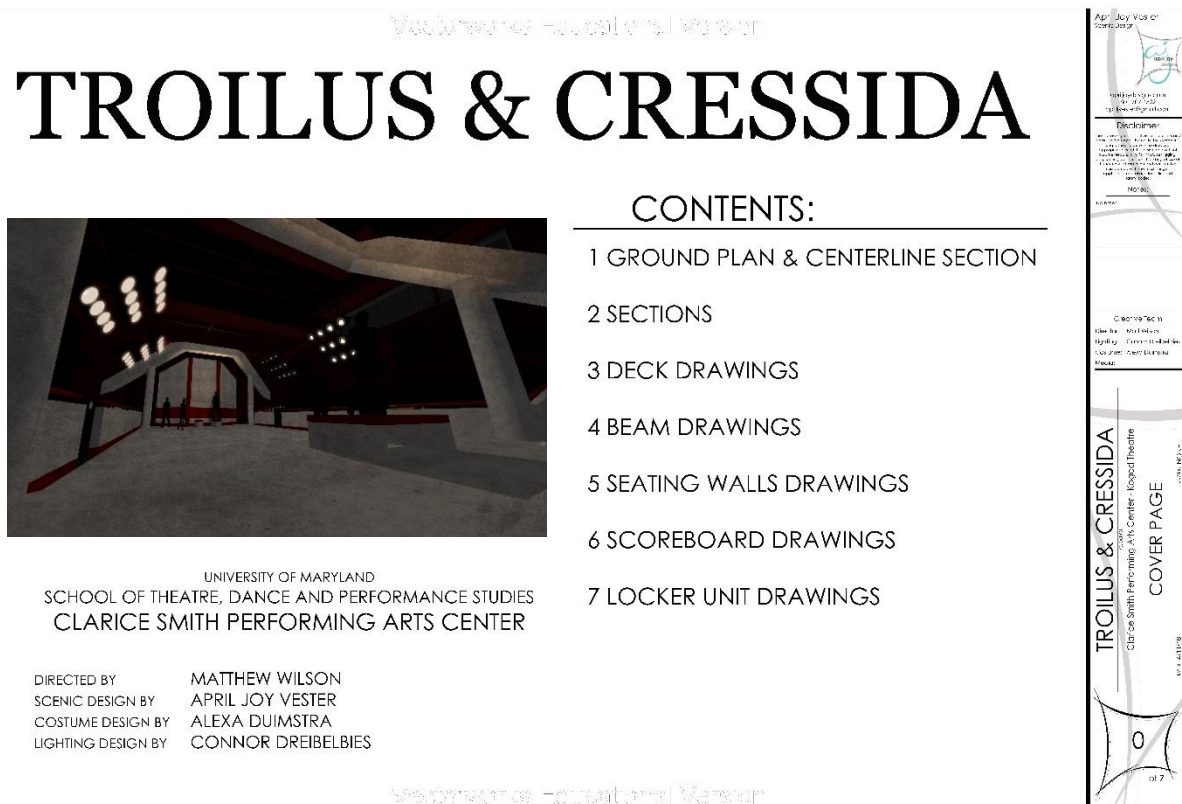
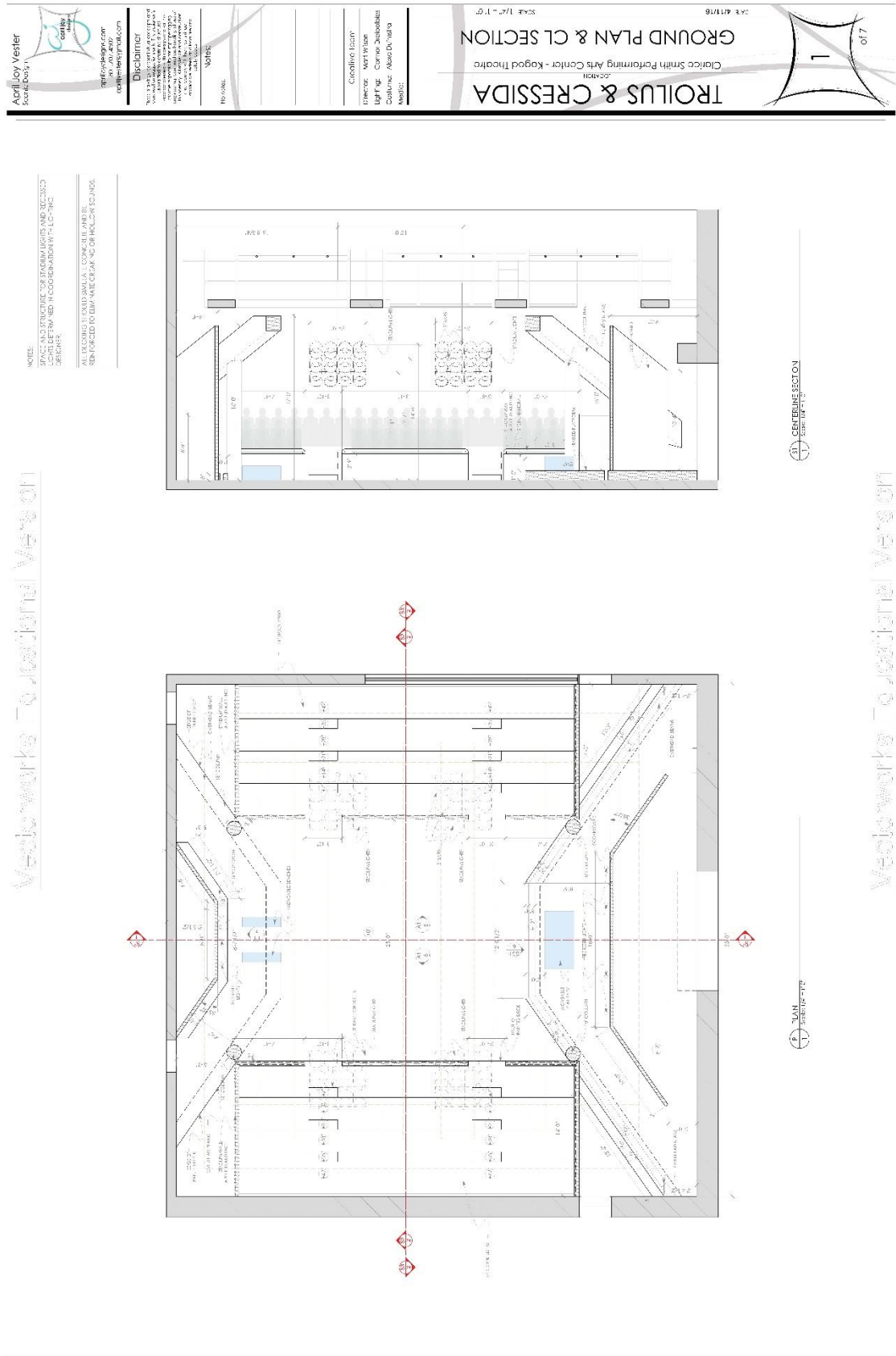


Figure 30



Figure 31



The figure contains three architectural drawings for the Trolius & Cressida project:

- Top Drawing: Section**
  - Section line: 1'-0" = 1'-0"
  - Section title: TROLIUS & CRESSIDA
  - Section description: Clarence Smith Performing Arts Center - Keog Theatre
  - Section number: 2
  - Section of: 1 of 7
  - Section title: SECTIONS
  - Section description: Clarence Smith Performing Arts Center - Keog Theatre
  - Section number: 2
  - Section of: 1 of 7
- Middle Drawing: Plan View**
  - Section line: 1'-0" = 1'-0"
  - Section title: TROLIUS & CRESSIDA
  - Section description: Clarence Smith Performing Arts Center - Keog Theatre
  - Section number: 2
  - Section of: 1 of 7
  - Section title: SECTIONS
  - Section description: Clarence Smith Performing Arts Center - Keog Theatre
  - Section number: 2
  - Section of: 1 of 7
- Bottom Drawing: Section**
  - Section line: 1'-0" = 1'-0"
  - Section title: TROLIUS & CRESSIDA
  - Section description: Clarence Smith Performing Arts Center - Keog Theatre
  - Section number: 2
  - Section of: 1 of 7
  - Section title: SECTIONS
  - Section description: Clarence Smith Performing Arts Center - Keog Theatre
  - Section number: 2
  - Section of: 1 of 7

Figure 33

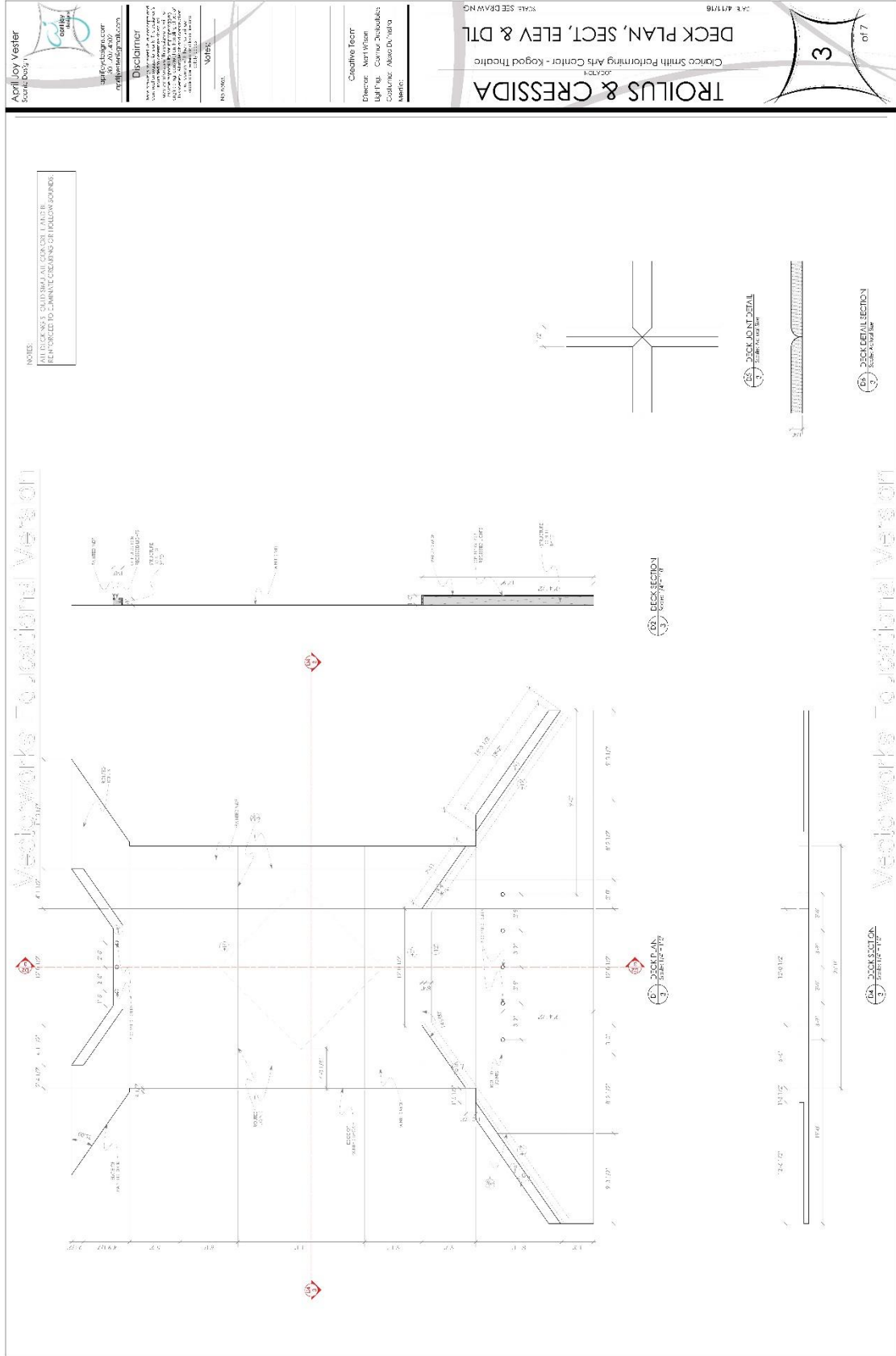


Figure 34

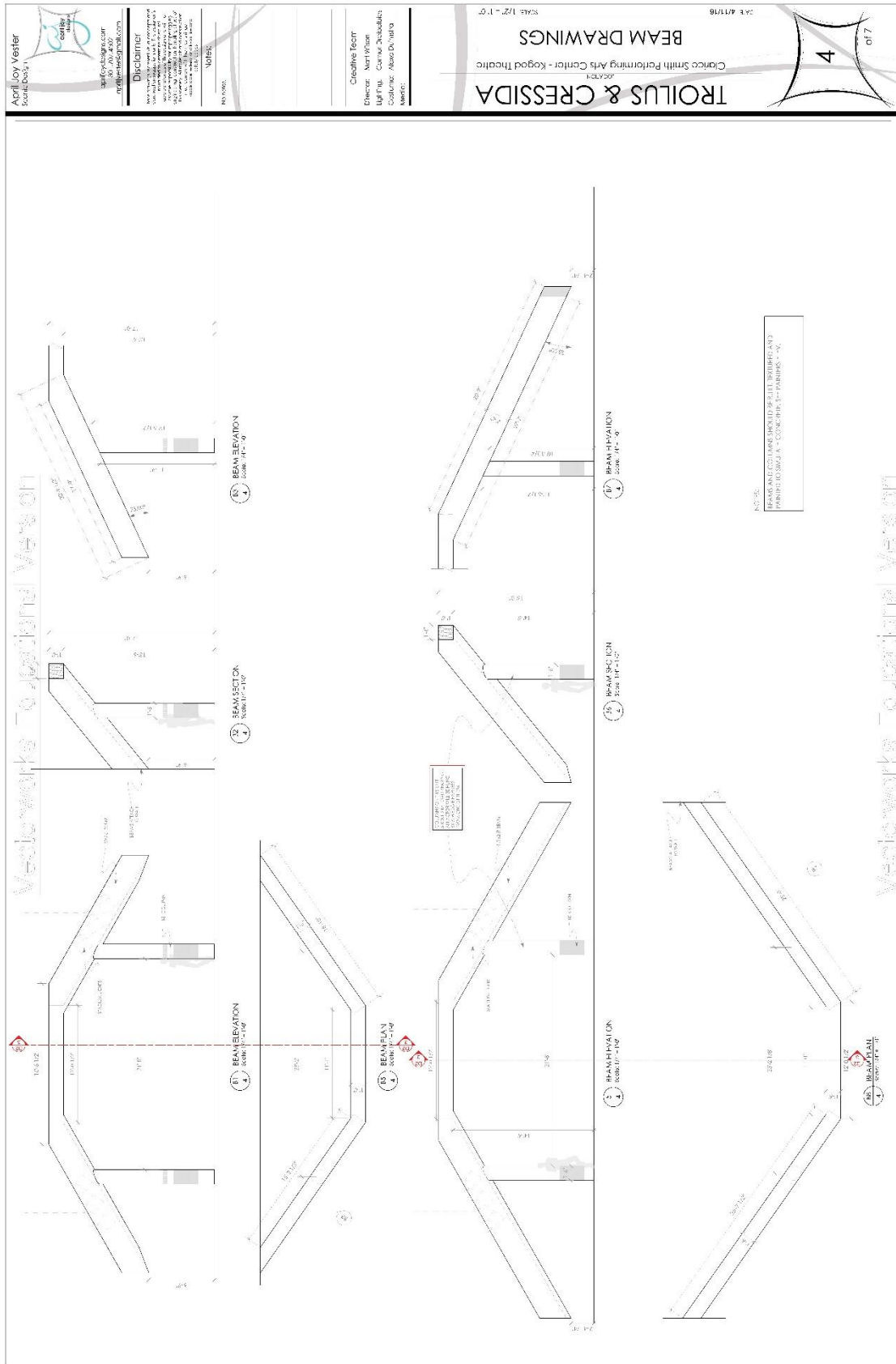
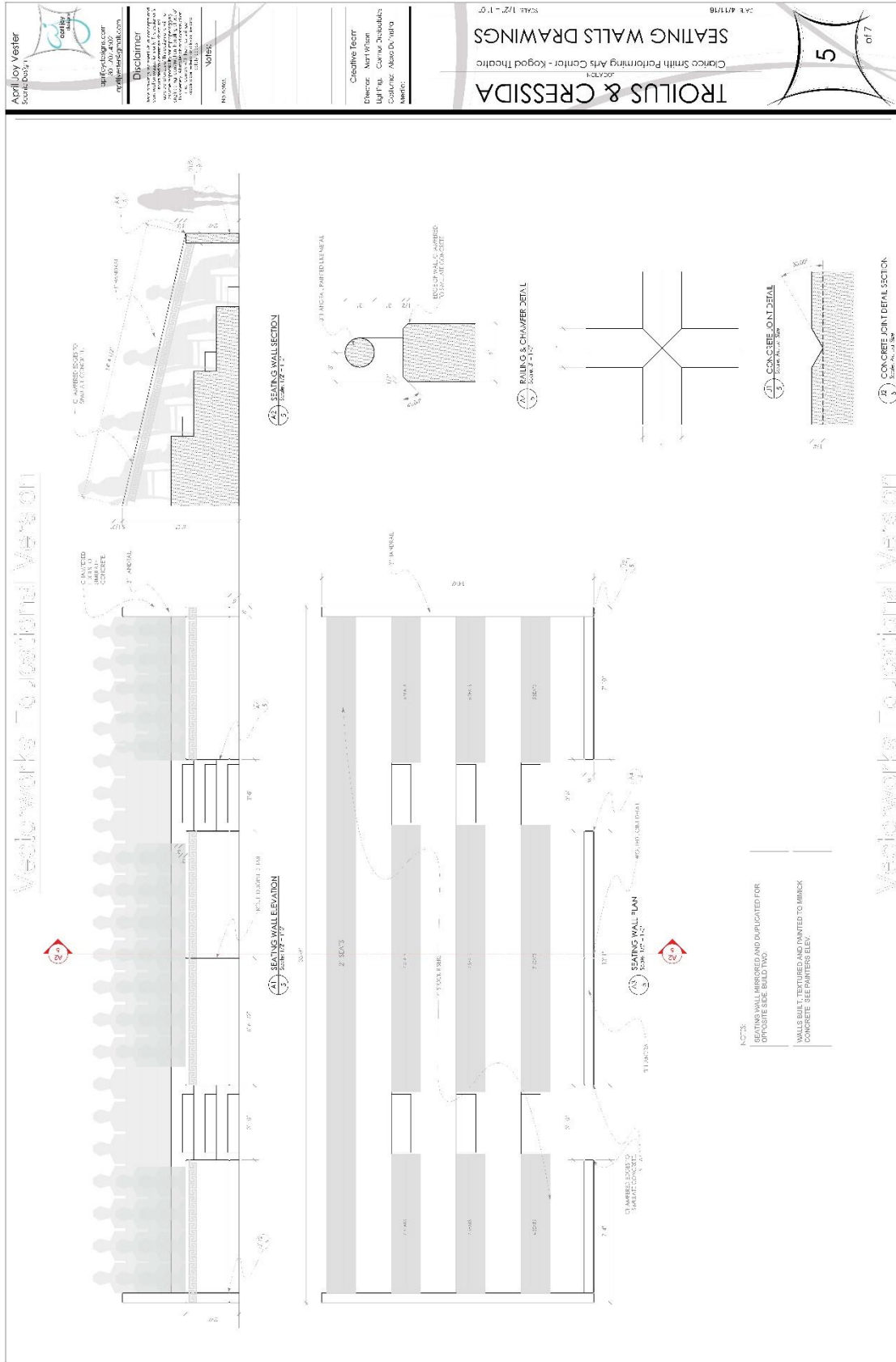


Figure 35











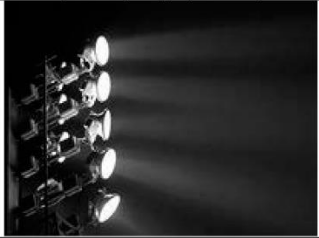
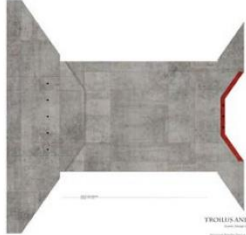


## **2.2 The Service Piece List**

As another piece of the production packet, I created a Service Piece List. The technical director, Mark Rapach, uses this list primarily to coordinate the cost-out and connect the construction to the paint elevations. The service piece list (Figures 39-40) establishes a common language between the scenic, paint and prop shops.

CLARICE SMITH  
PERFORMING ARTS CENTER AT MARYLAND  
Production Services Piece List

Department: School of TDPS	Scenic Designer: April Joy Vester
Show: Troilus & Cressida	Costume Designer: Alexa Duimstra
Space: Kogod Theatre	Lighting Designer: Connor Dreibelbies
Director: Matt Wilson	

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.



Plate #	Unit (on plate)	Description (movement, weight, location, materials, quantity)	Notes (research, images, websites)
2	Stadium Lights	48 Stadium lights on 3' metal bars that stretch between beams. Coordinate with lighting designer for lights and angle.	
3	Show Deck	Raised platform and ¼" luan floor, textured and painted to resemble concrete.	
4	Concrete Beams	Round vertical columns with suspended beams, painted and textured to resemble concrete.	
5	Audience Seating Walls	Vertical walls surrounding audience risers, textured and painted to resemble concrete.	

C:\Users\prill\Downloads\T&C Unit List.doc - 4/13/16

Figure 39

CLARICE SMITH  
PERFORMING ARTS CENTER AT MARYLAND

## Production Services Piece List

6	Scoreboard Unit	Vertical wall unit in three sections, with disguised openings for team names and scores, all textured and painted to resemble concrete.	
7	Locker Room Unit	Vertical wall unit in three sections with a base platform textured and painted to resemble concrete.	

C:\Users\prill\Downloads\T&C Unit List.doc - 4/13/16

Figure 40

## 2.3 The Painter's Elevations

After the creating the drafting packet, the drawings were then used to create paint elevations of each piece of scenery and the props. The paint charge, Anne Chismar, used these drawings to cost out the paint treatment for the set. I used these painter's elevations to communicate color, texture and finish for these set pieces. In this instance, I created elevations for the scoreboard unit, "locker room" unit, the audience/stadium walls, floor, beams and columns. Below (Figure 41) is the detail elevation for the scoreboard logos and the remaining painter's elevations (Figures 42-44) follow.



Figure 41



Figure 42

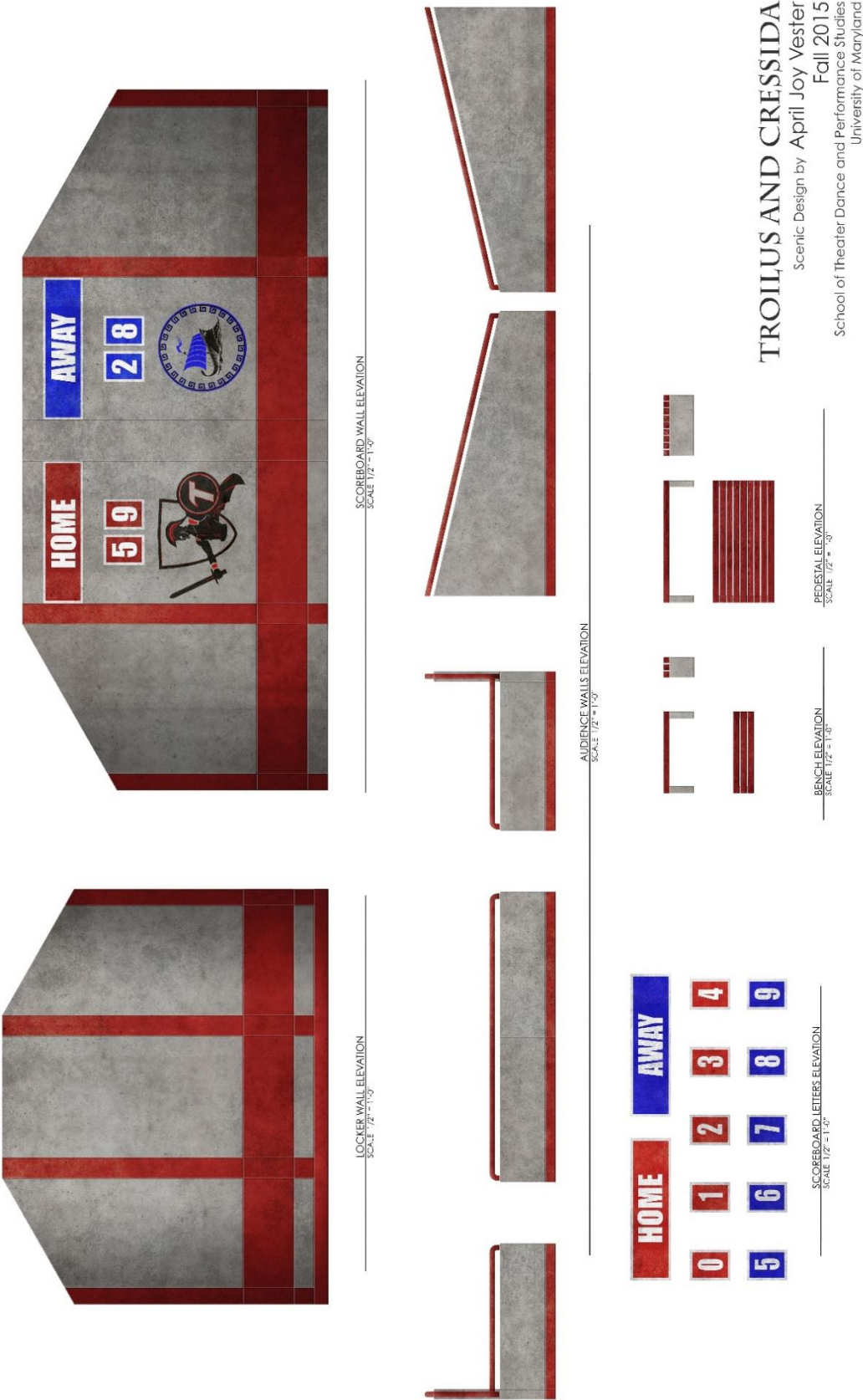
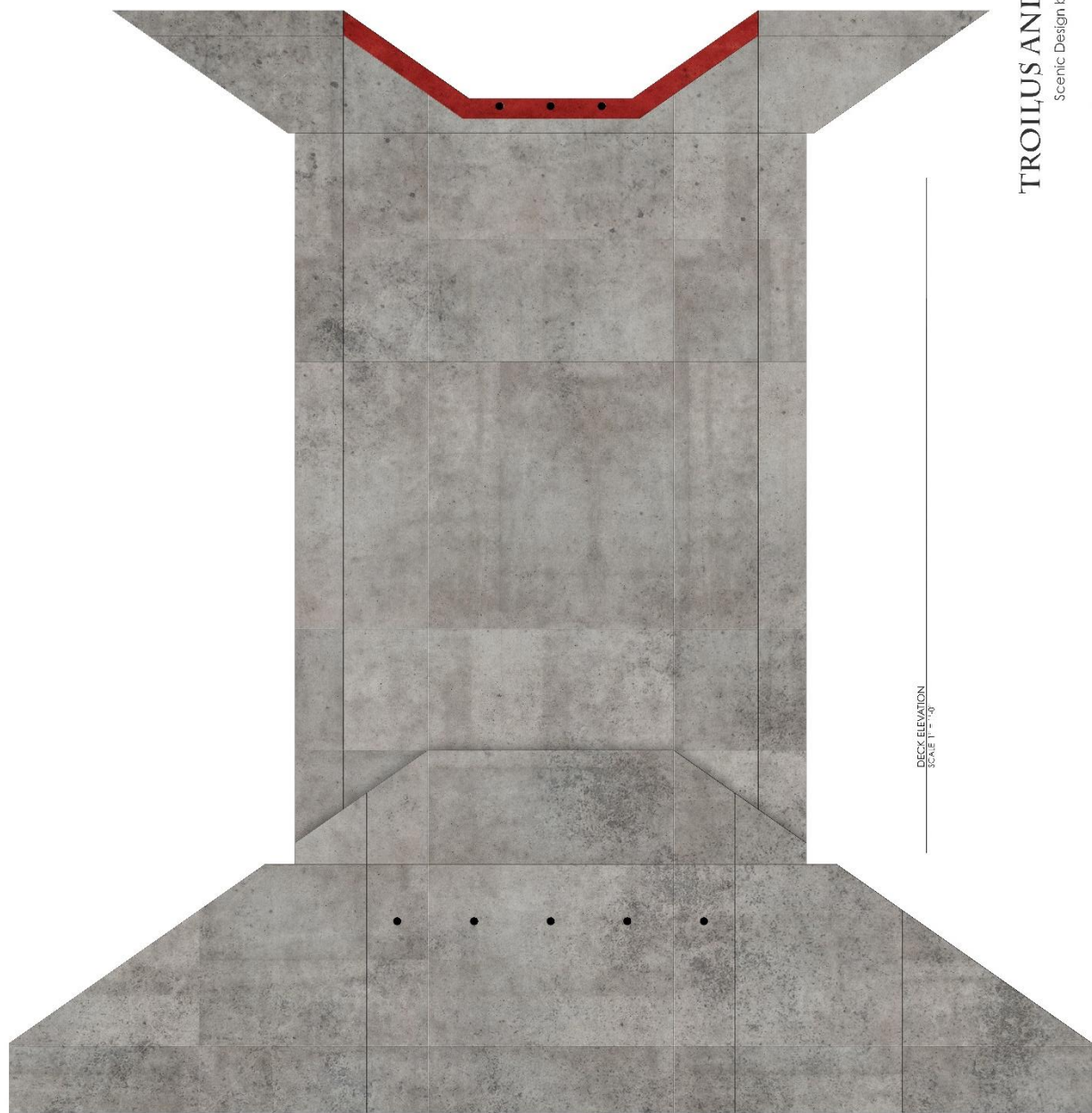


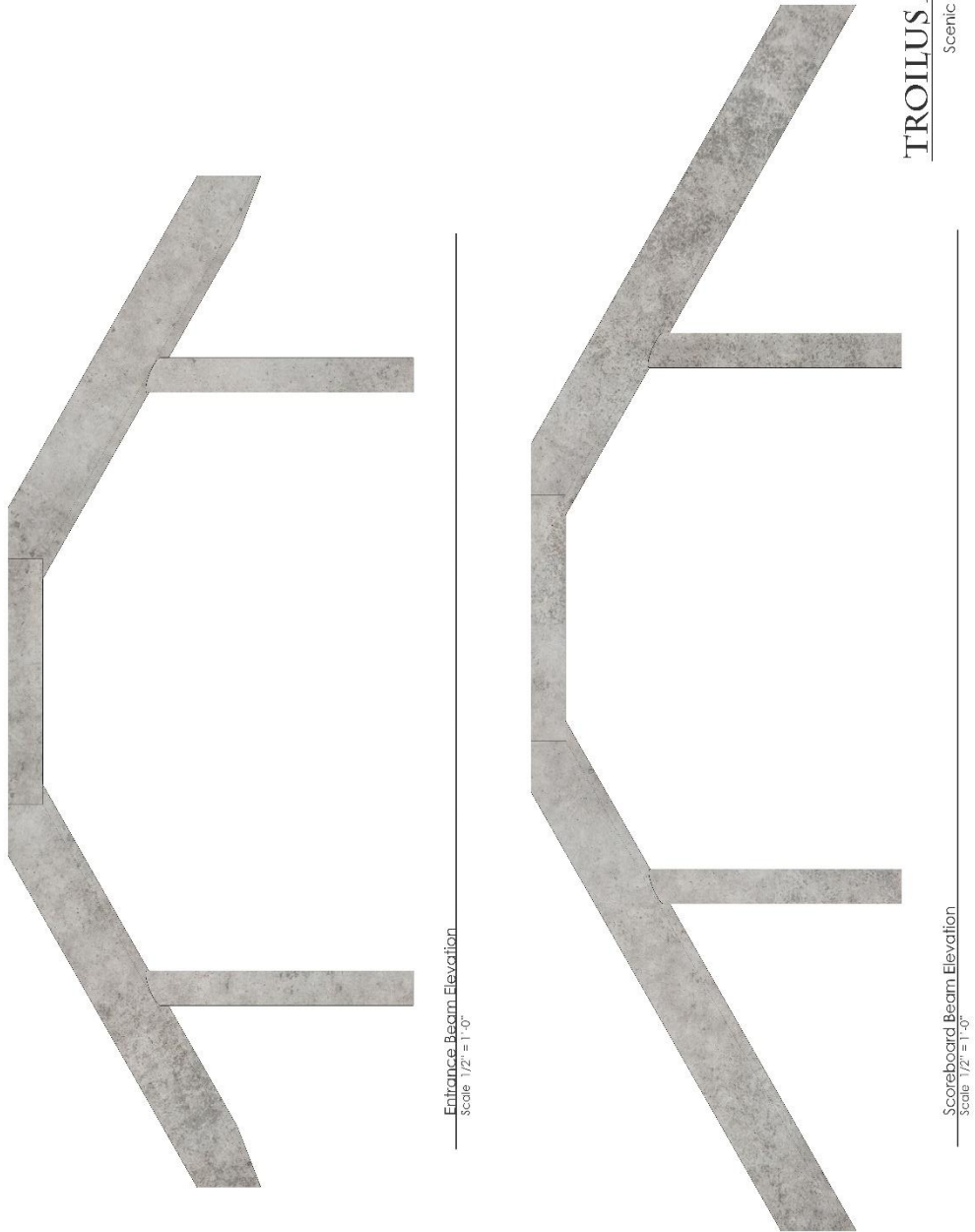
Figure 43



DECK ELEVATION  
SCALE 1" = 1'-0"

**TROILUS AND CRESSIDA**  
Scenic Design by April Joy Vester  
Fall 2015  
School of Theater Dance and Performance Studies  
University of Maryland

Figure 44



## TROILUS AND CRESSIDA

Scenic Design by April Joy Vester  
Fall 2015  
School of Theater Dance and Performance Studies  
University of Maryland

## 2.4 The Properties List

As one of the final portions of the scenic design package, we use a properties list to communicate the furniture, set dressing and hand props needed for the production. I generated this list first and gave it to the properties master to communicate the look, function and quantity of the props needed. The props master on this production, Timothy Jones, then used this list to compile the needed props. The director and stage manager added to and adjusted this list after the rehearsal process began; this list (Figure 45-49) represents the final list.

Updated 1/29/16

CLARICE SMITH  
PERFORMING ARTS CENTER AT MARYLAND

### Production Services Props List

Department: School of Theater, Dance and Perf Studies				Director: Matt Wilson			
Show: "Troilus & Cressida"				Designer: April Joy Vester			
Space: Kogod Theater				apriljoy@umd.edu, 801-707-4502			

Pro p #	Prop	Description (location, paint, function)	Qty.	Reh Y/N	Tech Y/N	Perf Y/N	Notes
<b>FURNITURE AND SET DRESSING</b>							
1	Pedestal and Benches	Concrete legs with wood 4x4 beams as seats, should have same "concrete" finish and paint as set but be light enough to move. Wood "stained to match red concrete.	3	N			One (1) 3'x6' pedestal, two (2) 1'x4' benches.
2	Posts	4' Tall, painted to look like white metal, in the style of a WWE ring.	3	N			
3	Ropes	Red, white and blue bungee ropes to be stretched between posts, in the style of a WWE ring.	2	N			
4	Bedding	1 "Trojan Red" set of flat sheet, blanket and pillow.	1 set	N			Color to be coordinated with costumes.
25	Sheet	White sheets that Cressida can wrap up in and move around in	1	N			

Page 1

T&CPropsList

Figure 45



HAND PROPS						
5	Swords	<p>7-Trojan Red (possible accent color)</p> <p>6-Greek Blue (possible accent color)</p> <p>Must be combat worthy</p>	13	N		<p><a href="http://www.trueswords.com/cold-steel-highest-quality-roman-gladiator-training-sword-p-6066.html">http://www.trueswords.com/cold-steel-highest-quality-roman-gladiator-training-sword-p-6066.html</a></p> <p><b>-Needed for first week of rehearsal</b></p> <p>-Color to be coordinated with costumes.</p> <p>-Can be painted later in the process</p>
6	Towels	Typical gym towels, white with team color stripes. 5 for each team.	10	N		Color to be coordinated with costumes.
7	Clip boards	Football Coach-style, metal clipboards. Should be worn looking.	4	N		
8	Whistles	Coach-style, metal or plastic. Should be worn looking. String should be black.	4	N		
9	Fake Weights	Oversized weights, comically large, should look real but weigh next to nothing. One big barbell or one set of dumbbell	1 Set	N		
10	Letterman Jacket	Typical Letterman's jacket in "Trojan Red" with same T as uniforms on breast. Sleeve needs to be detachable.	1	N		CUT Provided by costumes
11	Smartphones	Typical smartphones, black screen and casing, with customizable covers. Do not need to be functional, but would light up and be able to actually take pictures.	5	N		<p>One used as "book" (3.3.95)</p> <p>One used as music "source" (3.3.95) (Music does not have to play through phone)</p>
12	Selfie Sticks	Typical telescoping sticks with cell-phone mounts, handles may be colored to match team colors	5	N		
14	Clubs	Bat-like sticks (could be wooden baseball bats). Warm-looking.	3	N		Stage Safe. Does not have to be combat worthy
15	Pipes	Old-looking, rusted pipes to look threatening.	2	N		Stage Safe. Does not have to be combat worthy

Figure 46

16	Chain	Old-looking chain, not too rusted. May have grips at either end.	1	N			Stage safe. Does not have to be combat worthy
17	Switchblade	Imitation old-style switchblade, should be functional but not dangerous.	1	N			Stage Safe. Does not have to be combat worthy
18	Exercise Equipment	A collection of funny-looking exercise equipment. Should include: BIG Yoga Ball, resistance bands, jump rope, ab roller, Shake Weight, push-up bar, hand grips, abs roller machine.	Var.	N			
19	Walker	Metal walker with tennis balls on two feet and wheels on other feet. Should be sturdy and combat-worthy. Can be collapsible as long as the locks work well.	1	N			
20	Bottles/Cans	Empty cheap beer bottles and cans	35+	N			
23	Flash lights	Typical handheld flashlights. Will need to be functional.	5	N			
24	Play Book	3-ring binder with color coded pages and dividers	1	N			
26	Snare Drumsticks	Regular wooden drumsticks	3 sets (6 individual drumsticks total)	N			
27	Tom Drumsticks	Similar wooden base to snare drum sticks with larger foam top.	3 Sets (6 individual drumsticks total)	N			
28	Bass Drumsticks	Wooden base with large cotton heads.	3 sets (6 individual drumsticks total)	N			
29	Ear Buds	Typical ear buds one would use to listen to music. Do not need to be able to play actual music, but will be worn in the ears of the actors. Should also be able to plug into the smart phones.	2 pairs	N			

Figure 47

30	Gym Bag	Greek blue. Should be large enough to hold the exercise equipment.	1	N			
31	Barbie Doll	Blonde. In similar clothing to Helen if possible.	1	N			
32	Cheerleader pom-poms	To be waved around by the cheerleaders. Colored red to match the Trojan team colors.	3 Sets	N			
35	Tip Jar	Plastic, empty peanut butter jar with the label removed. "Tips" Should be written somewhere on the side in marker or paint. It must be able to attach and detach to the microphone stand.	1	N			
36	Bottle of Zelko Vodka	An empty bottle to be held by Diomedes.	1	N			
37	30 Pack of Natural Light beer.	To be carried in and placed on stage. Must be filled with something to give them weight so as to look like beer is in them. The actual beer will not be seen.	2	N			
38	Red solo cups	Typical red plastic cups. To be held and possibly drank from.	12+	N			
39	Cigarette	E-cigarette, to be smoked by Cassandra.	1	N			
40	Cigar	Does not has to smoke, just look as though someone has been smoking it and it has been halfway used up. Will just be held by the actor.	1	N			
41	Whiskey Tumbler	A typical glass tumbler. Will be filled with apple juice. The glass should be faceted so that the glass is not perfectly smooth and round, in order to obscure the liquid inside.	1	N			
43	Mag Lights	Black, metal, police level flashlight.	5	N			
44	"Round 1" sign	For Helen to hold up between fighting. Should read "Round 1". Font should be large enough for audience to read. . Can be typed and black and white.	1	N			

Figure 48

45	"Round 2" Sign	For Helen to hold up between fighting. Should read "Round 2". Font should be large enough for audience to read. . Can be typed and black and white.	1	N			
46	Beer funnel	Large, plastic beer funnel with a hose attached to it to be used by the Trojans. May have liquid poured into it.	1	N			
47	Money	Generic looking bills to be put in the tip jar.	5	N			
<b>CONSUMABLES</b>							
13	Letter	Hand-written letter on spiral bound notebook paper that has been folded. To be torn during performance.	1/Performance + rehearsals	N			
21	Protein Shakes	Large clear plastic cups with murky green smoothie.	2/Performance + Rehearsals	N			Possibly with gross "healthy" ingredients to make shakes onstage.
22	Paper Banner	Paper banner to be run through by warriors. Should say "Go Troy! Beat Greece!!" Paint or marker-should look like	1/Performance + rehearsals	N			Actors will add additional things to the banners in rehearsal once they are made.
33	Box of Band-Aids	Band-Aids that one would give to child. Maybe Hello-Kitty, or something equally ridiculous. One Band-Aid will be used on Paris.	1	N			
34	Banana	To be eaten on stage and then mashed on Ajax's face, and possibly balanced on his head.	1	N			
42	Apple Juice	<b>**CANNOT CONTAIN CORN SYRUP.**</b> Will be drunk by an actor who <u>has an allergy to corn syrup</u>	1	N			

Figure 49



## 2.5 The Properties Book

The last and final portion of the scenic design package is the properties book. Properties master, Timothy Jones, used this as a reference to know the look of the props needed for the production. Though the director and stage manager added to and adjusted the properties list after the rehearsal process began, I did not adjust this book to reflect those changes so what follows (Figures 50-62) is the original Prop Book with only the props on the original list.

Troilus & Cressida  
Scenic Designer: April Joy Vester  
apriljoy@umd.edu, 801-707-4502

Date: 10/23/2015

# Troilus & Cressida

## Properties Book

April Joy Vester – Scenic Designer



Figure 51

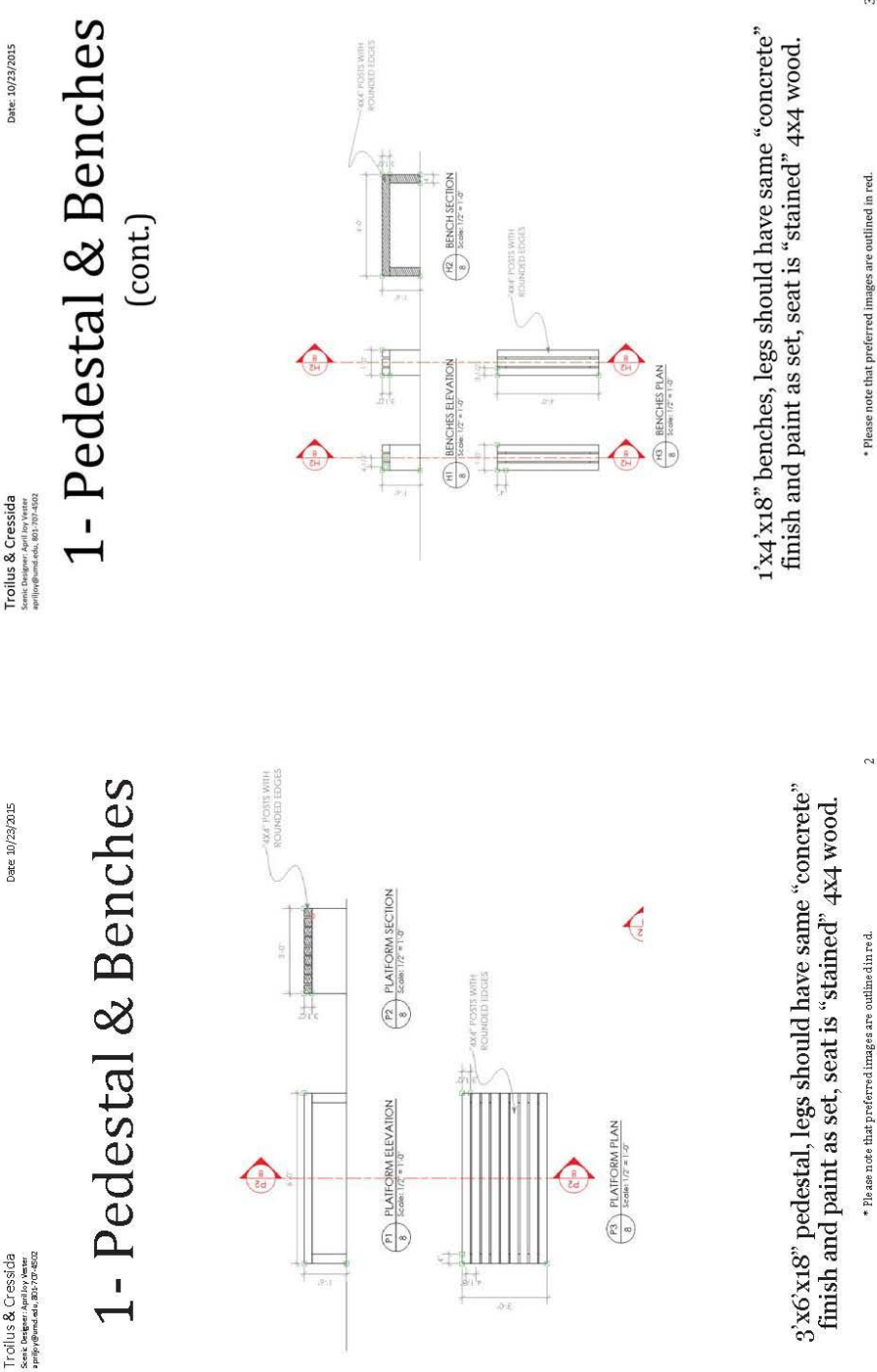
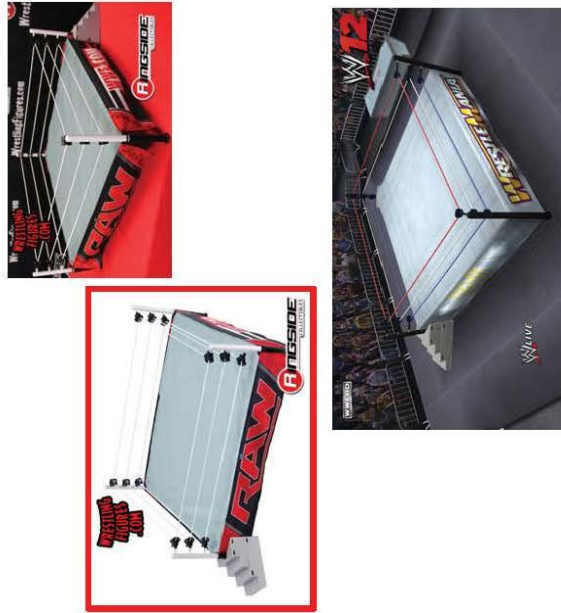


Figure 52

## 2- Posts

**Trailus & Cressida**  
 Scenic Designer: April Jay Vester  
 ap@jay@wind.net, 801-707-4502

Date: 10/23/2015



4' tall posts with rounded top painted to look like white metal, in the style of a WWE ring.

\* Please note that preferred images are outlined in red.

4

### 3-Ropes

**Troilus & Cressida**  
 Scenic Designer: April Jay Vester  
 apriljay@um.edu, 801-707-4502

Date: 10/23/2015



Red, white and blue bungee ropes to be stretched between posts, in the style of a WWE ring.

\* Please note that preferred images are outlined in red.

5

Figure 53







<p>Trollius &amp; Cressida Scene Designer April Jay Vetter 441439@gmail.com, 800-707-4352</p>	<p>Date: 10/23/2015</p>
<div><div><h3>4- Bedding</h3><div></div></div><div><p>2 sets of flat sheet, blanket and pillow. One "Trojan Red" set, one "Greek Blue" set.</p></div></div>	<div><div><h3>5- Swords</h3><div></div></div><div><p>Black cold steel training swords. Need 13.</p></div></div>
<p>* Please note that preferred images are outlined in red.</p>	<p>* Please note that preferred images are outlined in red.</p>



Figure 54

Trollius & Gressida  
Scenic Designer - April Day Theater  
apday@trollius.com, 803-703-4800

Date: 10/23/2015

## 6- Team Towels



Typical gym towels, white with team color stripes. 5 for each team.

\* Please note that preferred images are outlined in red.

8

Trollius & Gressida  
Scenic Designer - April Day Theater  
apday@trollius.com, 803-703-4800

Date: 10/23/2015

## 7- Clip Boards



Football Coach-style, metal or plastic clipboards. Should be worn looking. Need 4.

\* Please note that preferred images are outlined in red.

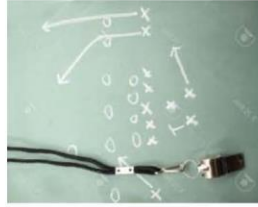
9

Figure 55

**Troilus & Cressida**  
 Scenic Designer: April Joy Vester  
 ajrjloy@umd.edu, 801-707-4502

Date: 10/23/2015

## 8-Whistles



Coach-style, metal or plastic. Should be worn looking. Strings should be black or team color. Need 4.

\* Please note that preferred images are outlined in red.

10

**Troilus & Cressida**  
Scenic Designer: April Joy Vester  
apriljoy@umd.edu, 801-707-4502

Date: 10/23/2015

## 9- Fake Weights



Oversized weights, comically large, should look real but weigh next to nothing.

\* Please note that preferred images are outlined in red.

11

Figure 56

<p>Troilus &amp; Cressida Scene Designer April Jay Vester aprilj@troilus.edu, 402-734-4550</p> <p>Date: 10/23/2015</p>	<p>10- Letterman Jacket</p>  <p>Typical Letterman's jacket in "Trojan Red" with same T as uniforms on breast. Sleeve needs to be detachable. (May be provided by costumes)</p> <p>* Please note that preferred images are outlined in red.</p> <p>11</p>
<p>Troilus &amp; Cressida Scene Designer April Jay Vester aprilj@troilus.edu, 402-734-4550</p> <p>Date: 10/23/2015</p>	<p>11- Smartphones</p>  <p>Typical smartphones, black screen and casing, with customizable covers. Need 5.</p> <p>* Please note that preferred images are outlined in red.</p> <p>12</p>

Figure 57

Trollius & Cressida  
Science Designer - April Day Vester  
apday@umt.edu, 801-707-4302

Date: 10/23/2015

# 12- Selfie Sticks



Typical telescoping sticks with cell-phone mounts, handles may be colored to match team colors.

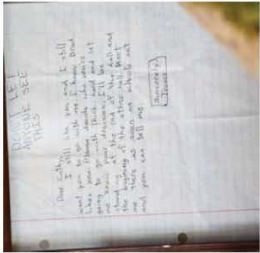
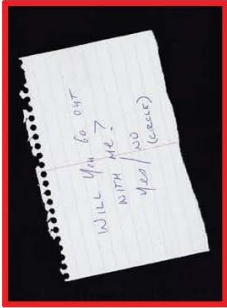
\* Please note that preferred images are outlined in red.

13

Trollius & Cressida  
Science Designer - April Day Vester  
apday@umt.edu, 801-707-4302

Date: 10/23/2015

# 13- Letter



Hand-written letter on spiral bound notebook paper that has been folded. To be torn during performance.

\* Please note that preferred images are outlined in red.

21

Figure 58

<p>Trollius &amp; Cressida Scenic Designer - April-July/Venue April-July/Bureau de la, 10/23/2015</p>	<p>Date: 10/23/2015</p>
<h3>14- Clubs</h3>	<h3>15- Pipes</h3>
	
	
<p>Bat-like sticks (could be wooden baseball bats). Warn-looking. Need three.</p>	<p>Old-looking, rusted pipes to look threatening. Could be a tire-iron. Need two.</p>
<p>* Please note that preferred images are outlined in red.</p>	<p>* Please note that preferred images are outlined in red.</p>
14	15



Figure 59

Trollius & Gressida  
Scenic Designer, April Day Theater  
at Playhouse Theatre, 301-771-5551

Date: 10/23/2015

## 16- Chain



Old-looking chain, not too rusted. May have grips at either end.

\* Please note that preferred images are outlined in red.

16

Trollius & Gressida  
Scenic Designer, April Day Theater  
at Playhouse Theatre, 301-771-5551

Date: 10/23/2015

## 17- Switchblade



Imitation old-style switchblade, should be functional but not dangerous.

\* Please note that preferred images are outlined in red.

17

Figure 60




<p>Trollius &amp; Cressida Scene Designer April Jay Vester apj@trollius.com, 813-707-7852</p>	<p>Date: 10/23/2015</p>	<h3>18- Exercise Equipt.</h3>  <p>A collection of funny-looking exercise equipment. Should include: Yoga Ball, resistance bands, jump rope, ab roller, shakeweight, push-up bar, hand grips. All would preferably be "Greek Blue".</p>	<p>* Please note that preferred images are outlined in red.</p>	18
<p>Trollius &amp; Cressida Scene Designer April Jay Vester apj@trollius.com, 813-707-7852</p>	<p>Date: 10/23/2015</p>	<h3>19- Walker</h3>   <p>Metal walker with tennis balls on two feet. Should be sturdy and combat-worthy.</p>	<p>* Please note that preferred images are outlined in red.</p>	19

Figure 61

Trollius & Cressida  
Scenic Designer: April Day Vester  
apday@windstar.az 602-704-2586

Date: 10/23/2015

## 20- Bottles/Cans



Metal walker with tennis balls on two feet. Should be sturdy and combat-worthy.

\* Please note that preferred images are outlined in red.

20

Trollius & Cressida  
Scenic Designer: April Day Vester  
apday@windstar.az 602-704-2586

Date: 10/23/2015

## 21- Protein Shakes



Large clear plastic cups with murky green smoothy.

\* Please note that preferred images are outlined in red.

22

## 22- Paper Banner



4' x 15' Paper banner to be run though by warriors during performance. Should say "Go Troy! Beat Greece!!"

\* Please note that preferred images are outlined in red.

23

Figure 62



### Chapter 3: Production Photos

Troilus and Cressida opened on February 12<sup>th</sup>. The following images were taken by myself during the final dress rehearsal.



Figure 63



Figure 64





Figure 65



Figure 66



Figure 67



Figure 68





Figure 69



Figure 70



Figure 71





Figure 72



Figure 73





Figure 74



Figure 75



Figure 76





Figure 77



Figure78



Figure 79



Figure 80





Figure 81



Figure 82



Figure 83



Figure 84





Figure 85



Figure 86



Figure 87



Figure 88





Figure 89



Figure 90





Figure 91



Figure 92



Figure 93





Figure 94



Figure 95



Figure 96



## **Chapter 4: Reflection**

While reflecting on our production of *Troilus and Cressida*, I believe the design for the show was functional and appropriate to the world we had created. The separate design components of scenery, costumes and lighting worked together to create the very distinctive feel of an ancient/modern Trojan high school story. By beginning with a fairly neutral set and then abstracting the ideas of a stadium and high school setting, I was able to provide a flexible playing space that served for both outdoor and indoor locations. Then by adding period details to this modern set I was able to bring in a classical reference, adding to the sense of an ancient/modern hybrid space. As I collaborated with the lighting and costume designers to create the visual language of the team colors (red for Trojans and blue for Greeks) we were able to utilize this language to communicate the various settings within the play. For example when the accent lighting was blue and the characters on stage were wearing blue as their primary costume color, we were in the Greek camp. Likewise, when the accent lighting was red, and the costumes were primarily red, we were within the walls of Troy. Without these visual indicators, it would have been very difficult to convey the change in time and setting with the neutral set. But by using this simplicity to our benefit, we could move seamlessly from scene to scene, location to location, by changing the lighting and designating the characters' affiliations through costumes. Combining all of these elements, the completed picture was an intriguing blend of ancient and modern that was simple and clear in language and intention.

My design process was not as smooth as it could have been. Upon reflection, I believe that a successful design could have been arrived at much more efficiently if I had clarified Matt's intentions sooner and been less hesitant to really delve into the world of High School. Because I was unsure about the initial concept, I couldn't see what Matt had envisioned until too late in the production process. Though we did achieve what he had in mind, I could have done a better job of advocating for the

concept and really supporting it with my own ideas throughout the design process. As a designer, this was a good lesson for me as to what I need in order to propel my creative process into production.

Though I am satisfied with the final design, I am very grateful for this opportunity and the chance to learn more about the art of collaboration and about myself as a designer. The importance of intently listening and questioning the ideas of others and then clearly communicating my own thoughts is one thing I need to improve on. During this process, I also discovered that, as a designer, I approach a project as though the project I'm working on is my own. In this instance, if I had adopted the idea of a pseudo-high school setting, my enthusiasm and problem solving skills would have been utilized more effectively earlier on and the entire design process would have been far more pleasant, for all involved. I also noticed that when Connor, the lighting designer discovered a piece of music that clearly spoke to the spirit and resonance of this piece as a high school war comedy, I was then able to create a world that was suited to that spirit. Music is a useful tool that I plan to utilize more frequently in the future. These were the major lessons I learned from this production and I am grateful for this experience.

I am also grateful to have been able to collaborate with my fellow designers. They challenged me while still allowing us to work as a team. Alternately, we could have done more to push Matt, the director, into questioning his concept, clarifying his thought process and justifying his decisions and direction. I know I definitely could have used further clarification from him on why he was choosing this route and where he hoped it would lead. Even now, I still question what value the high school setting added to the script. Beyond the additional humor presented by the images of Cressida being traded for the team mascot, Thersites being hung by a wedgie and Achilles and Petrocles' hilariously awkward work-outs, there was little other insight or clarification given to the story. These are issues that could have been discussed and further developed to bring about a more successful production over-all.

Though the process was the most challenging I've experienced so far, I'm grateful for the educational environment which facilitated this production and within which I was able to learn and grow. I am grateful specifically for my advisor, Dan Conway who guided me throughout the entire process, the director Matt Wilson who patiently shared his vision with me and my MFA design colleagues that helped me to arrive at the final, effective design.

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