

ABSTRACT

Title of Thesis: SPRING AWAKENING THE MUSICAL

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 INA AND
JACK KAY THEATRE

Ruthmarie Tenorio, Master of Fine Arts, 2014

Directed by: Associate 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 Duncan Sheik's *Spring Awakening* the musical by the University of Maryland- College Park, School of Theatre, Dance and Performance Studies. This thesis contains the following: research images collected to develop and communicate ideas about forms, color, texture, locations, proportion, mood, and historical references to the production team; preliminary sketches, preliminary renderings, and photographs of the ¼" scale color models used to convey the scenic design; a unit list providing detailed information of each scenic element; a drafting packet, painter's elevations, paint research images and a greenery research packet to communicate the look of each scenic element to the technical director and paint charge; and a properties list and a properties research packet detailing each prop used in the production. Archival production photographs are included.

SPRING AWAKENING THE MUSICAL

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 INA AND JACK KAY THEATER

by

Ruthmarie Tenorio

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
2014

Advisory Committee:

Associate Professor Daniel Conway
Associate Professor Helen Huang
Associate Professor Jared Mezzocchi

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Ruthmarie Tenorio
2014

Dedication

For my mother for supporting me in everything and anything that I have ever set my
mind on doing and then believing that I could actually do it.

For my father for teaching me to always appreciate the opportunities that life has given
me and to never take it for granted.

For my brother, who is the embodiment of determination, endurance and stubbornness.
The word “can’t” just isn’t in your vocabulary.

For my guardian angels:

My sister Victoria Giselle Tenorio,
and my cousins Jair Tenorio and Carlos Humberto Tenorio
You are and will always be my inspiration.

Acknowledgements

I wish to acknowledge the amazing team of artist with whom I collaborated and the creators and craftsmen who brought my design to life.

Creative Team:

Brian MacDevitt, Director
Sara Pearson, Director
Patrik Widrig, Director
Robert Denton, Lighting Designer
Andrew Cissna, Projection Designer
Kara Waala, Costume Designer
William Yanesh, Musical Director
Eric Shimelonis, Sound Designer

Production Team:

Cary Gillett, Production Manager
Mark Rapach, Technical Director
Jon Shimon, Assistant Technical Director
Tim Jones, Props Master
Ann Chismar, Paint Charge

I would like to acknowledge the support and encouragement supplied by my scenic colleagues. A special thank you to Lydia Francis for helping me create ‘Paradise.’

Lastly I would like to acknowledge my mentors.

Daniel Conway
Misha Kachmen
Brian MacDevitt
Jared Mezzocchi
Helen Huang

Your wisdom has enriched my career; you have pushed me to work at a level that I did not know I could reach. Thank you.

Table of Contents

Dedication	ii
Acknowledgements	iii
Table of Contents	iv
Concept Statement	1
Design Process	2
Chapter 1: Pre-Production Process	4
1.1: Research Images – Part I	4
1.2: Developing the Design – Part I	6
1.3: Preliminary Design – Part I	9
1.4: Revised Research Images	12
1.5: Developing the Design – Part II	27
1.6: Preliminary Designs – Part I	29
1.7: Final Design	35
Chapter 2: The Production Process	37
2.1: Service Piece List	37
2.2: Drafting Packet	39
2.3: Additional Visual Aids	48
2.4: Paint Elevations	49
2.5: Props List	53
2.6: Props Book	55
2.7: Greenery	73
2.8: Lineset Schedule	84
Chapter 3: Production Photographs	85
Conclusion	95
Bibliography	96

Concept Statement

The human need to act upon natural instincts is suppressed in a patriarchal society depicted in University of Maryland's production of *Spring Awakening* the musical, music by Duncan Sheik and book and lyrics by Steven Sater. *Spring Awakening the Musical* is an adaptation of the German play *Spring Awakening* (1891) written by Frank Wedekind. The play closely follows three teenagers living in turn of the century rural Germany: Melchior, Moritz and Wendla. Melchior, a young man with intelligence beyond his years, questions the society in which he grew up in and rejects religious beliefs in the pursuit of knowledge and scientific truth. Moritz, Melchior's best friend, coping with crippling fear cause by years of his father's physical and mental abuse struggles to keep up in school when trying to snuff out his pre pubescent impulses; impulses he does not understand and fears. Wendla, a highly curious and naïve teenage girl is told that she has come of age, yet when she asks how babies are made she is withheld of such information. Melchior's need to rebel against the patriarchy and Wendla's ignorance leads to a teenage pregnancy. Soon after, Moritz commits suicide when he learns that he did not pass his exams.

I was taken by Duncan Sheik's exploration of the inner turmoil of adolescence through rock songs, a turmoil that is further aggravated with the added pressure of turn of the century strict German patriarchy. It was my goal to create a world that reflected the treatment of the teenagers by the adults.

The Design Process

The directorial team lead by Brian MacDevitt, Sara Pearson and Patrik Widrig first approached the project with the idea of supporting and reinforcing a teenager's natural instincts by creating a natural world. The depiction of nature on stage was to embody the beautiful and violent quality of human impulse.

The preliminary design consisted of an abstract forest invading the theatre space. The central piece consisted of an abstract interactive sculpture composed of natural debris in the act of spilling onto the stage floor. The debris consists of flowers, leaves, twigs and dirt. The sculpture, flanked by large tree trunks on either side that pierce through the deck floor, would serve as a playing space for an additional cast of dancers who were dubbed as the elementals: they are a physical connection to nature; during songs they become a physical manifestation of the inner turmoil of the teenage characters. In this design, the force of nature was the main theme. (See figure 1.9)

In the midst of exploring the main conflict within the play, the directors discovered a stronger theme. Rather than concentrating on the danger and beauty of nature they decided to focus in on the struggle between the unstoppable force of nature verses society's patriarchal determination to control and suppress nature.

It was my belief that the preliminary design was not an apt metaphor for the re-envisioned concept. In order to support the new concept, the scenery needed to be reimagined to equally represent the tension between nature and society. The revised design consists of a large symmetrical room with four large windows (inspired by German romantic paintings). Reaching across the room towards the ceiling is a large oak tree ripping through the floorboards. Beyond the window is what the directors choose to

call “paradise”. Paradise (inspired by a Henri Rousseau painting) is nature represented in a wild, lush and exotic form. It was important that the scenery portray two very distinct spaces that opposed each other. The room is the world of the Patriarchy; the exterior is the world of unsuppressed nature. (See figures 1.58 and 1.59)

Chapter 1: Pre Production Process

This chapter illustrates my design process from the preliminary stages of the original concept through the final stages of design of the re-envisioned concept.

1.1 Research Images – Part I

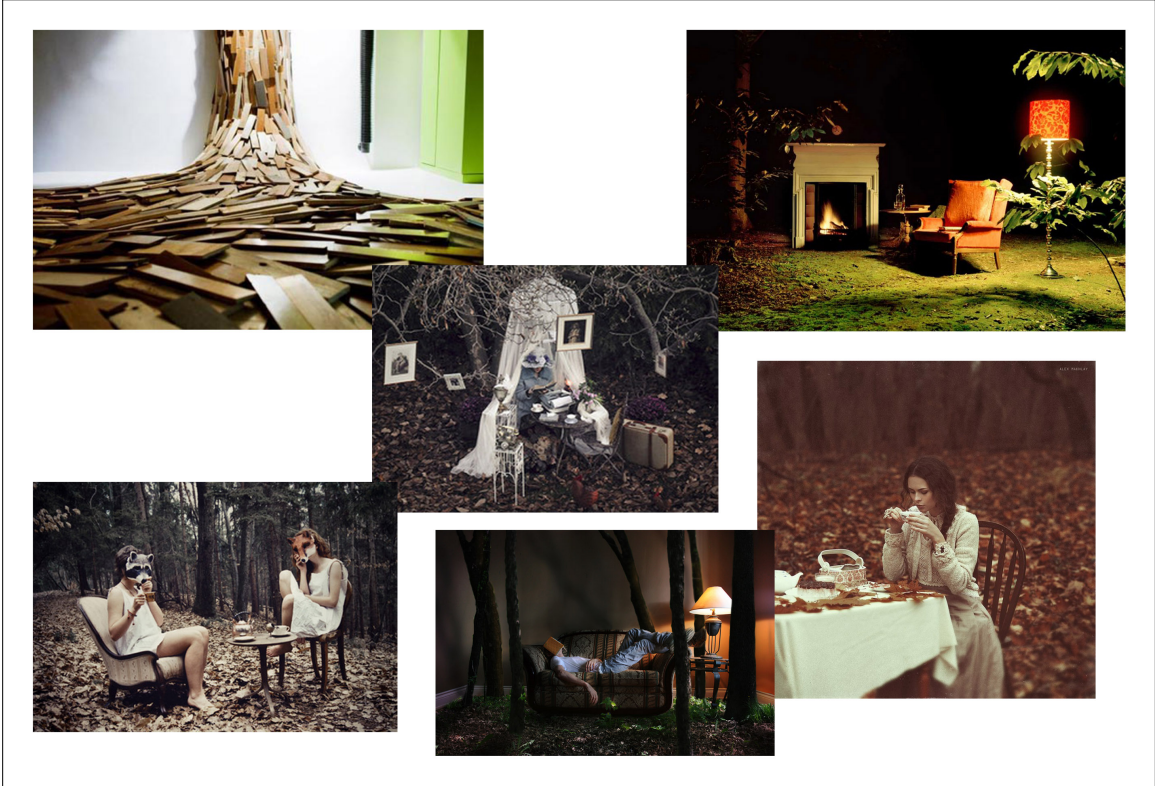
At the start of the design process, research images were used as sources of inspiration to help refine the direction in which the design was taken. The research boards below serve as a visual aid to help communicate mood, color, shape and texture in an organized composition to the directors.

The research board below is a collection of images that inspired the world of nature. Nature, represented in this board, is wild, beautiful and dangerous. Sculptures created by the artist Petah Coyne were used as a source of inspiration. (See figure 1.1)

The second set of images, shown in figure no. 1.2, portrays the idea of the patriarchy invading nature.



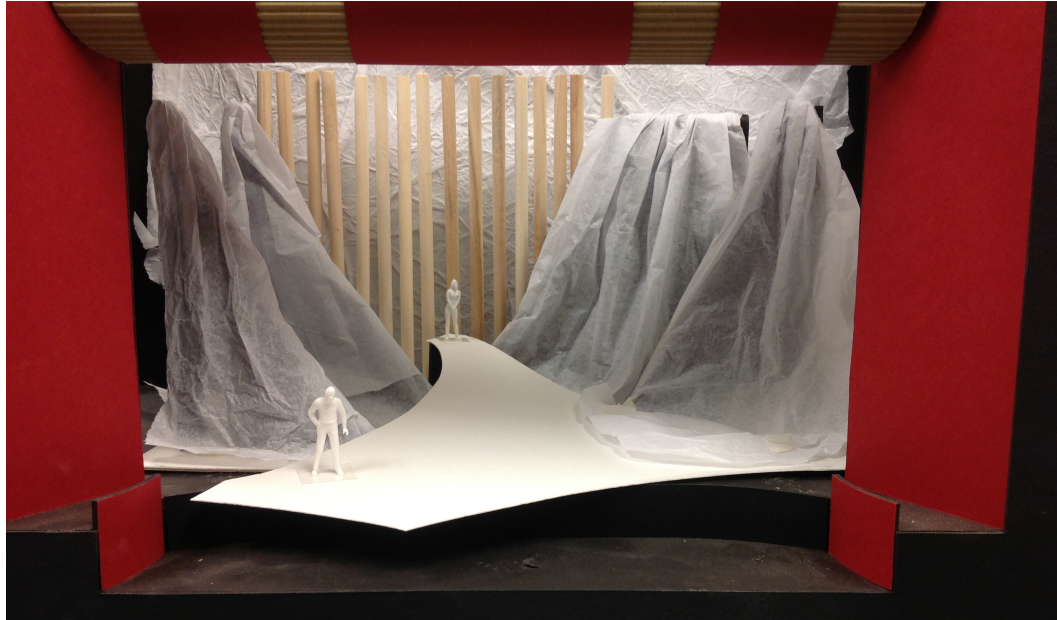
1.1



1.2

1.2 Developing the design – Part I

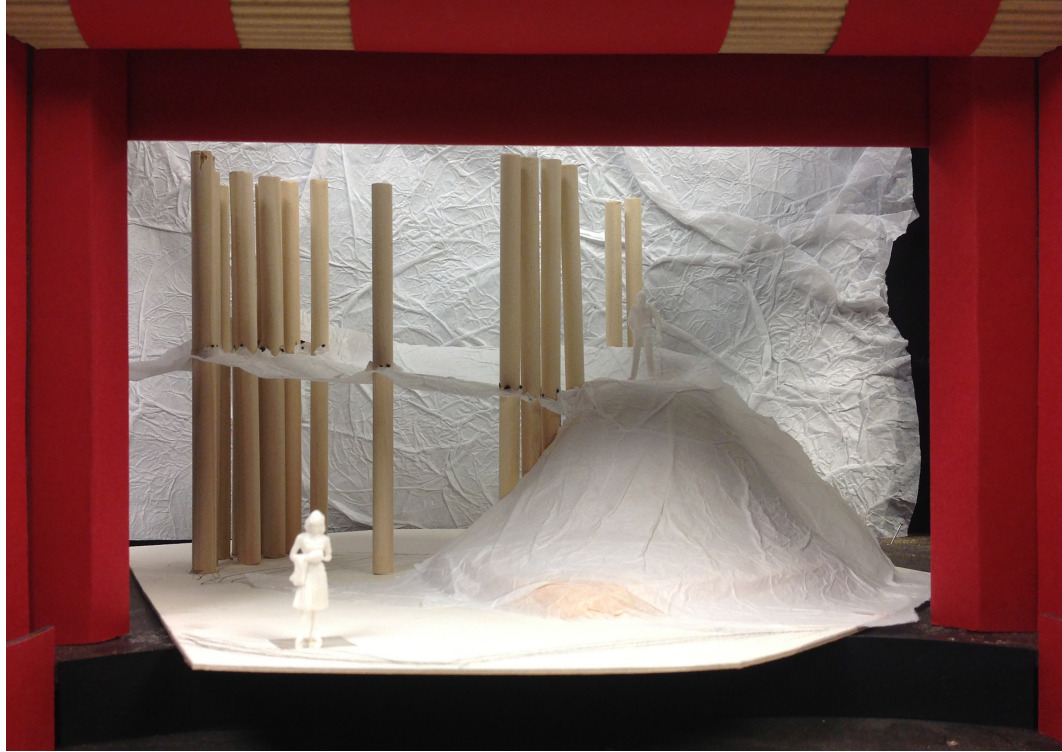
Due to the organic nature of the preliminary design, I decided that the easiest and most truthful form of exploration was through creating quick shapes in a model of the space and then overlaying textures and images using Adobe Photoshop software.



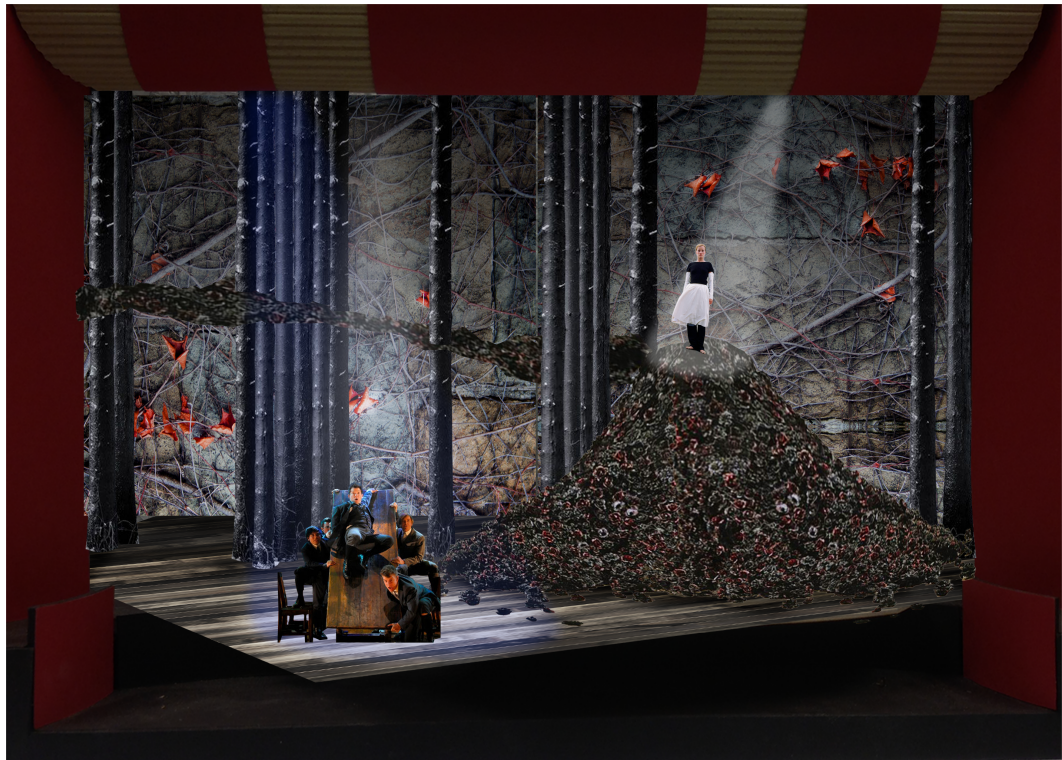
1.3



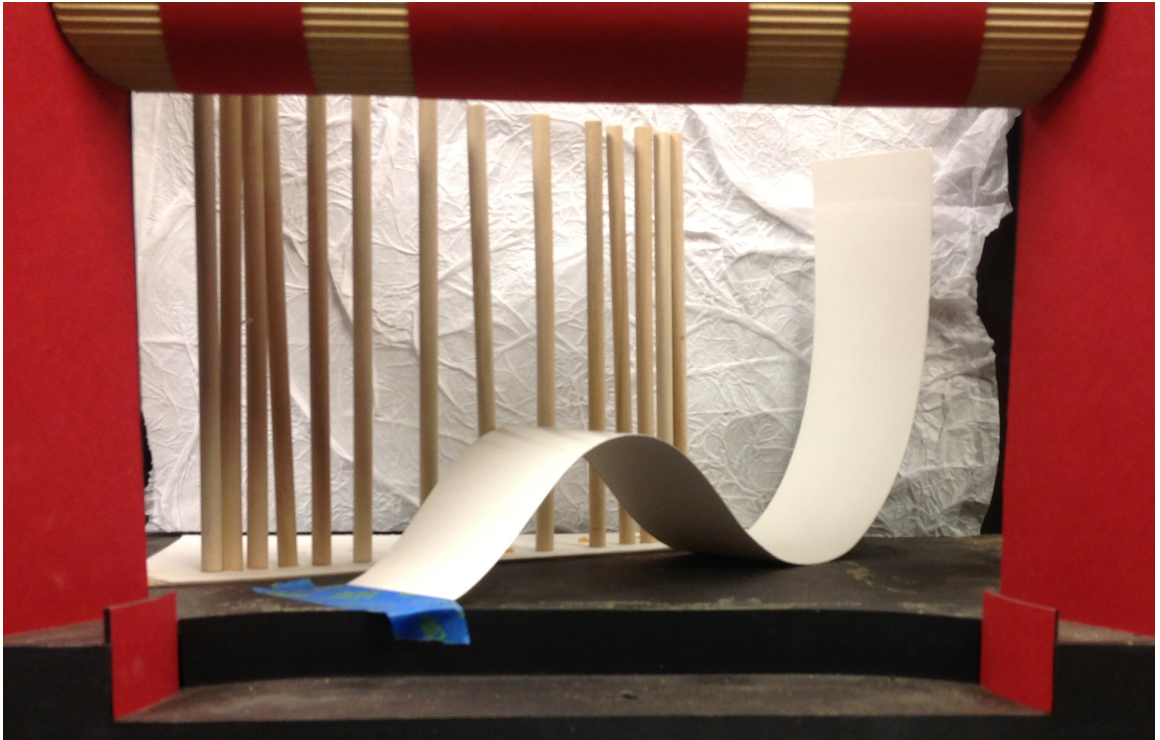
1.4



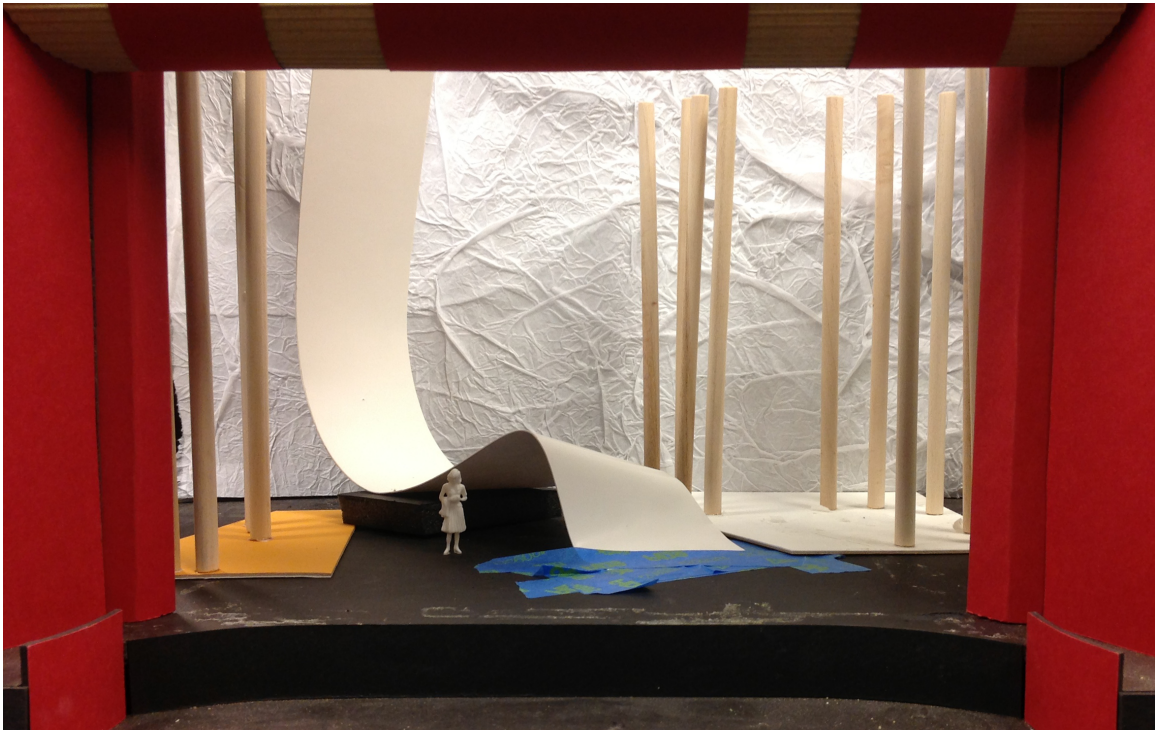
1.5



1.6



1.7



1.8

1.3 Preliminary Design – Part I

After settling onto a shape I liked, I completed the design by rendering key scenes in the play. These sketches were shared with the design team and subsequently approved by the directors.



1.9



1.10



1.11



1.12



1.13

Once the design was approved I began working on the color model (See figure 1.14). Soon after, the directors revised the conceptual approach to the show. As a result, the design needed to be re -imagined in order to reflect the revised concept.



1.14- Color model in process

1.4 Revised Research

The following set of images was used as source of inspiration for what the scenery needed to become. For the world of the patriarchy, I was drawn to paintings created in the era of German Romanticism. The color pallets used in these paintings are cold and the compositions are vast and filled with texture. The paintings regarding interiors show very simplistic design and organized space with minimalist furniture. A key architectural element in these paintings is the use of large windows. These windows bring into the room a soft and cool natural light.

The directors had a vision to create a utopian world outside of these windows. They described it as “Paradise”. They were very clear in communicating to me the idea that instead of a German garden or German forest, outside of the room, what needed to be seen was nature in an abstract form; a reflection of the children’s idea of what nature should be. The directors were inspired by the paintings of Henri Rousseau. Paradise needed to be wild, green, lush, and warm.

To show the struggle between patriarchy and nature, I researched abandoned structures that have been reclaimed by nature. The goal was to show that nature is a force that could not be contained and that it could be stronger than man made structures.

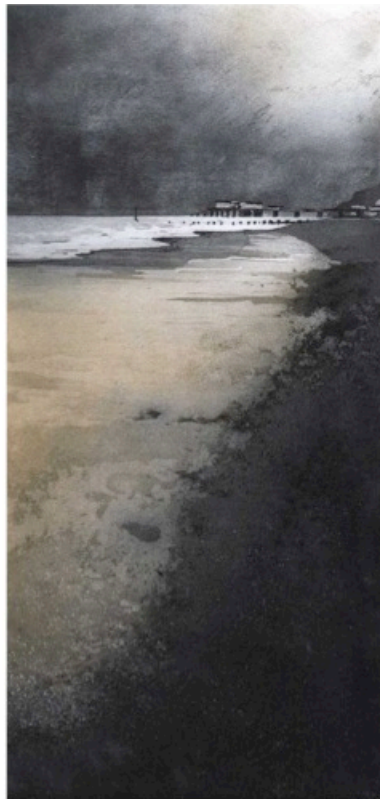


The Monk by the sea by Casper David Friedrich

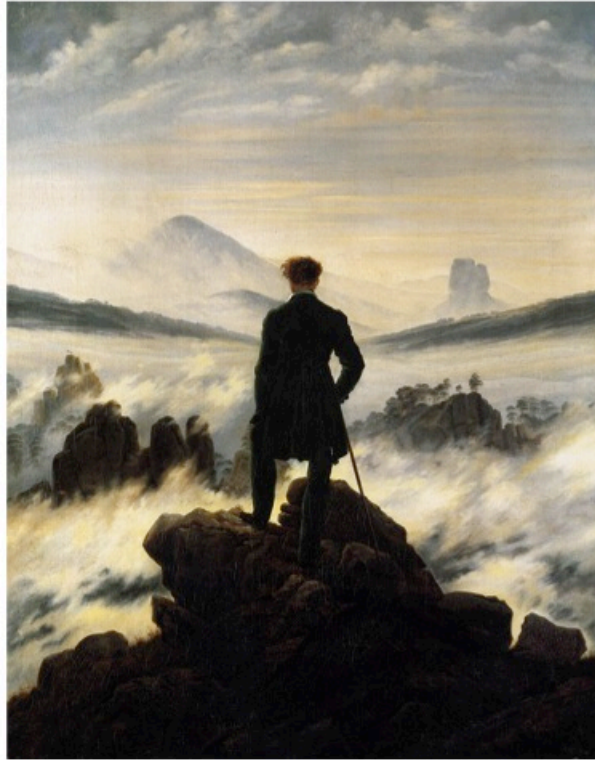
1.15



1.16



1.17



Wanderer above the Sea of Fog by Casper David Friedrich

1.18



The Tall Windows by Vilhelm Hammershoi

1.19



Two Women at the Window by Vilhelm Hammershoi
1.20



Interior with Young Man by Vilhelm Hammershoi

1.21



Woman at the Window by Casper David Friedrich
1.22



1.23



Interior of a Kitchen by Martin Drolling
1.24



Interior with young woman tracing a flower by Martin Drolling
1.25



The Cactus Lover by Carl Spitzweg

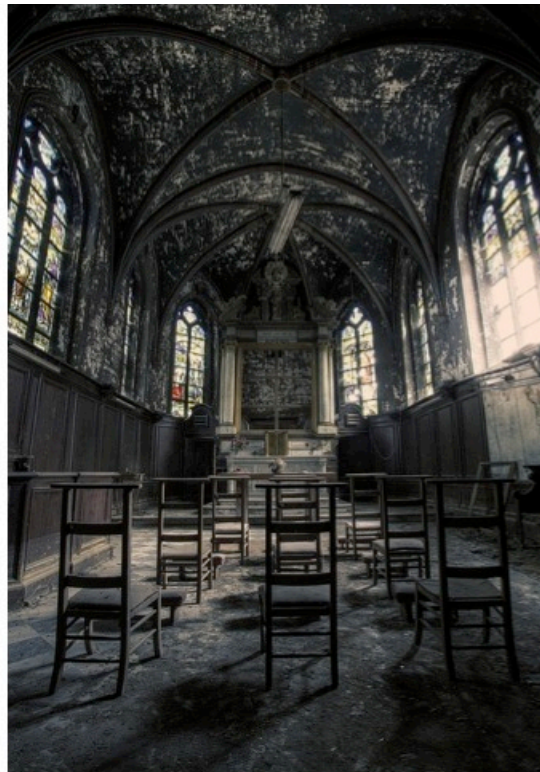
1.26



1.27



1.28



1.29



1.30



1.31



The Dream by Henri Rousseau

1.32



Negro Attached by a Jaguar by Henri Rousseau

1.33



1.34



1.35



1.36



1.37



1.38



1.39



1.40



1.41

The following research boards were created to show the creative team an edited version of my research. These plates helped to communicate the new aesthetic of the show.



1.42



1.43

1.5: Developing the Design – Part II

In the second round of renderings I explored several room configurations. I played with the shape and size of the walls, windows, floor and ceiling. The challenge was to create the feeling of a vast room without losing the intimate connection between the actors and their audience. I also needed to consider creating a space in which 26 performers could be on stage at the same time while having enough space to dance.



1.44



1.45



1.46

1.6 Preliminary Designs – Part II

The following renderings illustrate an abstracted design of a room. (See figures 1.47 and 1.48) I was attempting to create a space that was flexible enough to be used as either an exterior or an interior. The overall comment from the directors was that it felt too open. They asked me to explore a version of this design that was more confined.



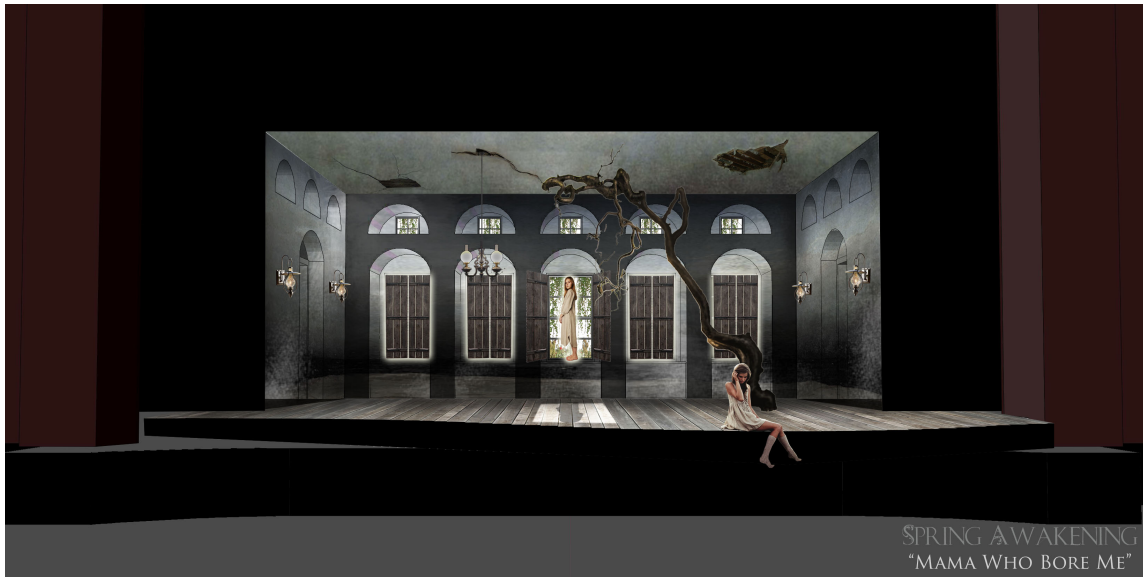
1.47



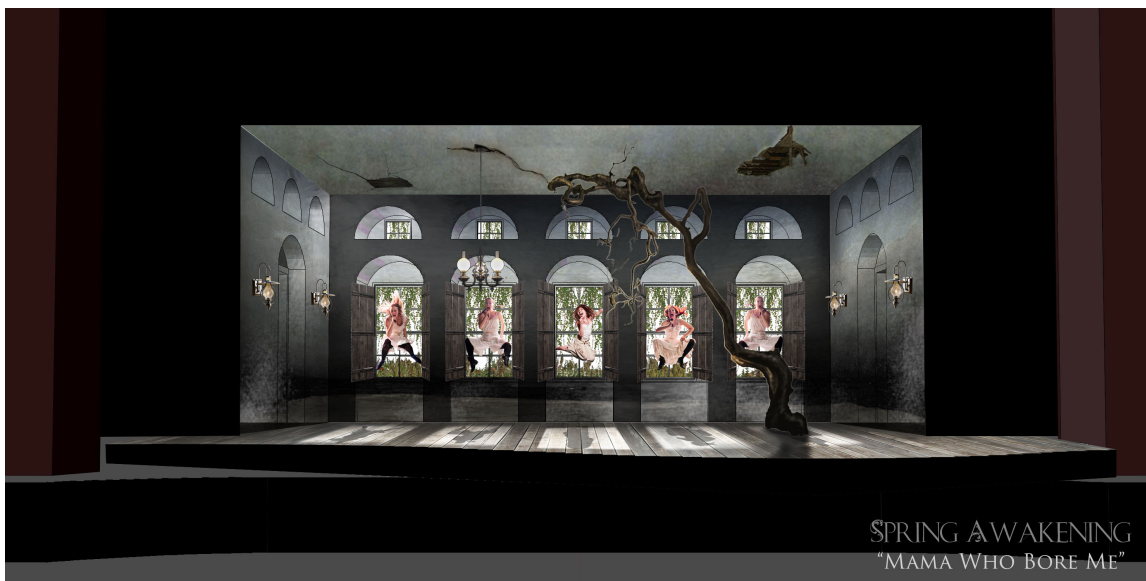
1.48

Editing the design

This version of the design was the most appealing to the directors. I designed a room complete with three walls, a full ceiling and five large windows with five smaller windows above them. The walls are wrapped with a mural similar to a German Romantic landscape (see figure 1.15). The deck consists of large wooden planks that are staggered and pushed out over the orchestra by a large tree. This tree represents society's inept ability to suppress nature.



1.49



1.50



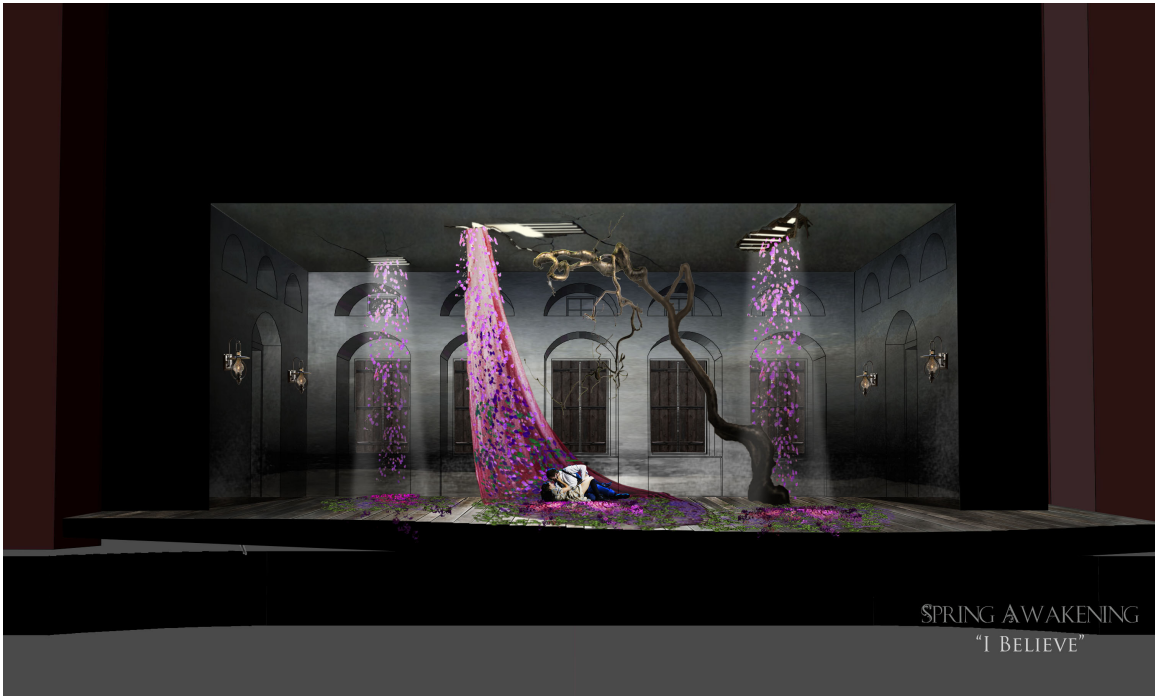
SPRING AWAKENING
"BITCH OF A LIVING"

1.51



SPRING AWAKENING
"THE MIRROR BLUE NIGHT"

1.52



1.53



1.54

Further Editing

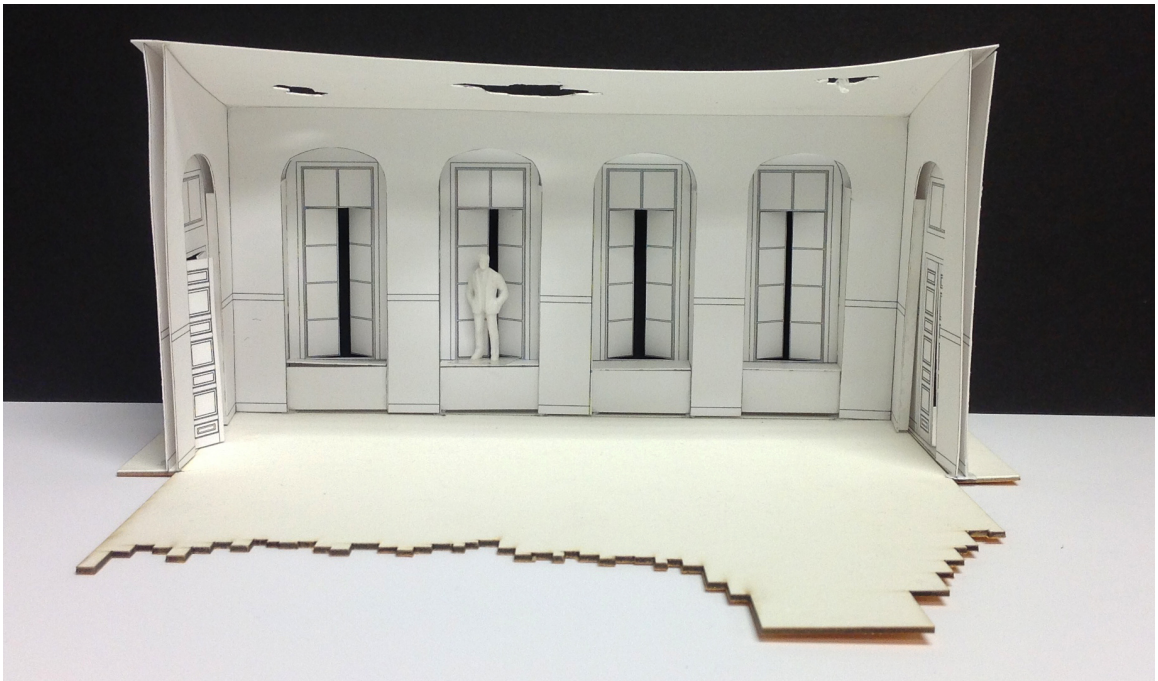
The directors were pleased with the over all design and wished to see more of “Paradise”. They asked to look at additional options for different window configurations. The goal was to find the right proportions so that the directors had the ability to block scenes behind the windows. This meant that the room needed to increase in size in order to accommodate the larger windows. I created three quick ¼” white models to show the directors the options. The models differed in number of windows, size of windows and style of windows. (See figures 1.55 through 1.57)



1.55



1.56



1.57

The directors choose the configuration shown in illustration 1.57. Having fewer windows allowed me to design larger windows. Designing large windows without the smaller windows above allowed for a better view of “Paradise”.

1.7 Final Design

Below are photos of the final design in a 1/4"=1' scale color model. The model allowed the creative team to look at the design in three dimensions. The scale, space and color of the model are accurate to what they expected to see on stage. The model also assisted the directors during the rehearsal process. The directors used the model to help them visualize staging possibilities.



1.58



1.59

Chapter 2 The Production Process

2.1 The Production Service Piece List





The following table describes all the set pieces. It was used as a source of information for the scenic shop. It is provided with the drafting packet.

CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

Production Services Piece List




Department: Theatre	Director: Brian MacDevitt, Sara Pearson, Patrik Widrig
Show: Spring Awakening	Scenic Designer: Ruthmarie Tenorio
Space: Kay Theatre	Lighting Designer: Robert Denton

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 # (of drawings)	Unit (on plate)	Description (movement, weight, location, materials, quantity)	Notes (research, images, websites)
4,5,6	Room	A large room consisting of three walls and a full ceiling. It contains four large windows on the up stage wall and two smaller ones on the stage left and stage right walls above two double doors. The walls are textured with plaster. A mural is painted on all walls which wraps around the room. All walls feature a chair rail used to hang the chairs in the room. The upstage wall in particular will have the ability to support the chair with actors on it. The windows and the shutters both open down stage.	 
4	The Wooden Floor	The Deck consists of a wood floor with 8" planks. The floor shows signs of age, wear and tear. There is a tree ripping through it on stage left.	
7	The Tree	The tree is a sculptural piece in the space. It looks as if it has ripped through the floor and is now attempting to rip through the ceiling. It is weight bearing.	

CAD_Share:GRADUATE STUDENTS:SCENIC GRADS:Ruthmarie Tenorio:SHOWS:Spring Awakening:SA Unit List 11-07-13.doc - 11/11/13

Production Services Piece List

7	The Tree	<p>The tree is a sculptural piece in the space. It looks as if it has ripped through the floor and is now attempting to rip through the ceiling. It is weight bearing.</p>	
6	Ceiling	<p>The ceiling has three areas that are open. The opening in the center is supposed to be closed until the end of Act 1 when a branch "breaks" through the ceiling allowing flowers and leaves (nature) to fall through. It stays open for the remainder of the performance. Upstage of the ceiling, parallel to the upstage wall, there are five holes covered with scrim and treated with the same paint treatment as the rest of the room. The purpose of these holes is to allow light to shine through, above the chairs.</p>	
8	Paradise (aka. Outside)	<p>This area lives behind the room. It is filled with greenery: trees and bushes. It is meant to look lush and wet.</p>	

2.2: The Drafting

The following illustrations (2.3 through 2.12) encompass the technical drafting for the show. The technical director used these drawings to build the set for the show. The lighting designer used the ground plan and the section to plot the lights for the show. Throughout the production process, small changes were made to the drawings to help with the building process and to accommodate lighting positions.

SPRING AWAKENING
The Musical
Drafting Packet



TABLE OF CONTENTS

Plate #	Title of Plate
1	Ground Plan
2	Centerline Section
3	Deck Plan
4	Upstage Wall
5	SL and SR Walls
6	Portal, Ceiling Piece and Masking Walls
7	Tree and Greenery
8	Paradise

SPRING AWAKENING

Cover Page

Title Page

Table of Contents

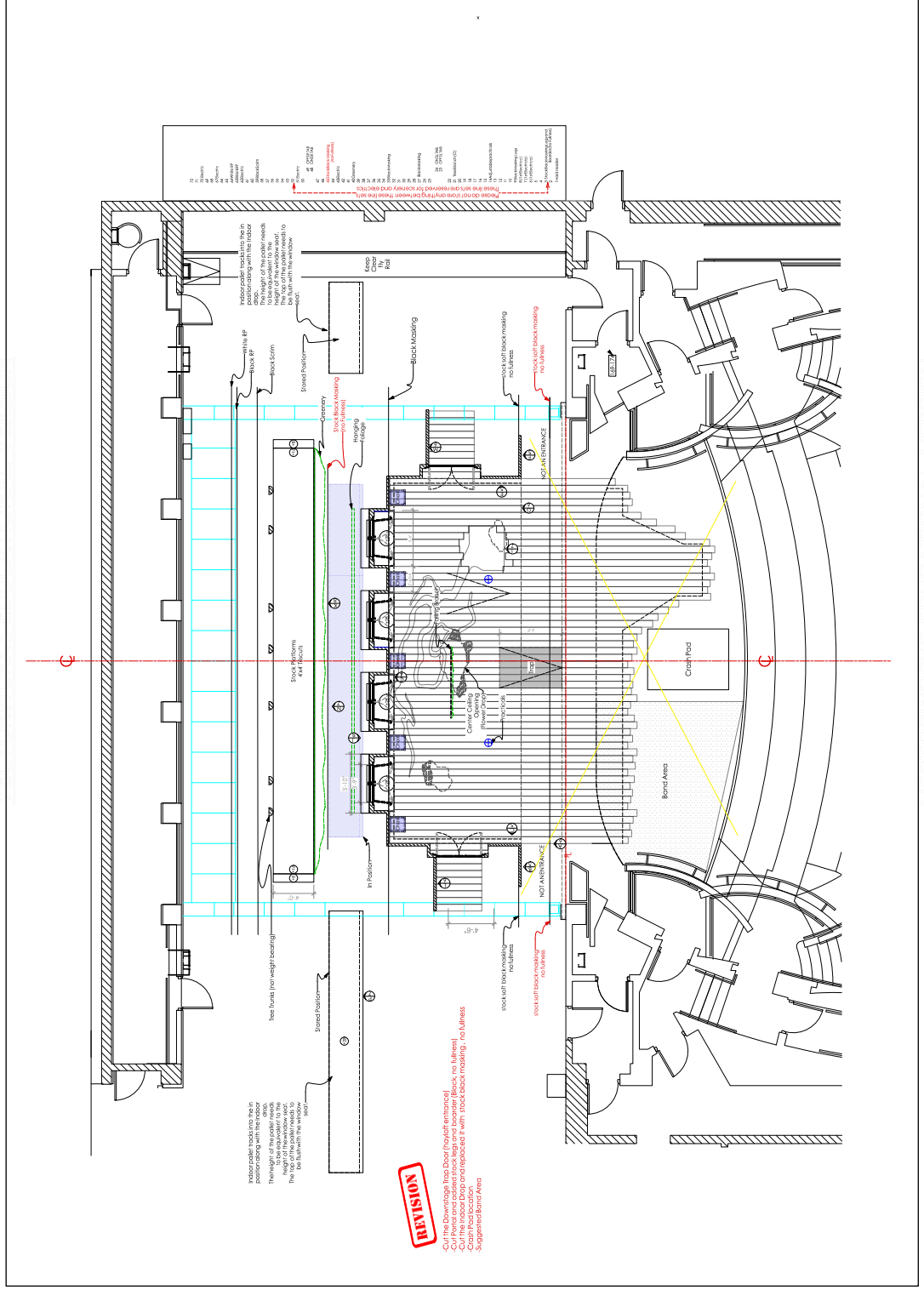
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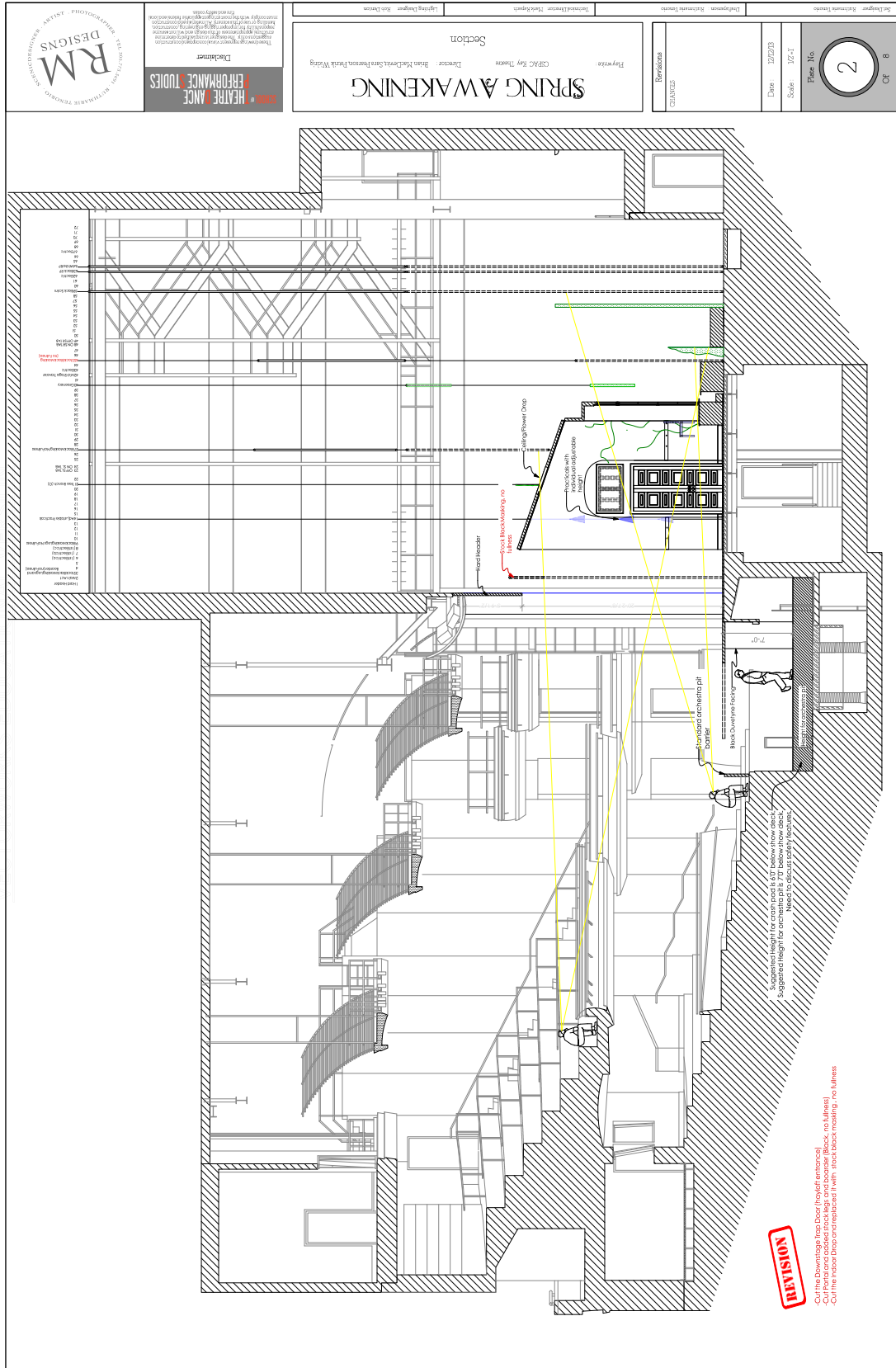
Date: 10/20/15

Scale: 1/8" = 1'-0"

Sheet: 01

2.3





2.5

RM DESIGN
RESIDENTIAL DESIGN

HEATREANCE STUDIOS
DESIGNER

SPRING AWAKENING
Deck Plan

Client: Brian McDevitt, Sara Patrick, Heidi Wiedig
Designer: Brian McDevitt, Sara Patrick, Heidi Wiedig
Architect: Spring Awakening, LLC
Date: 12/20/23
Scale: 1/2"=1'

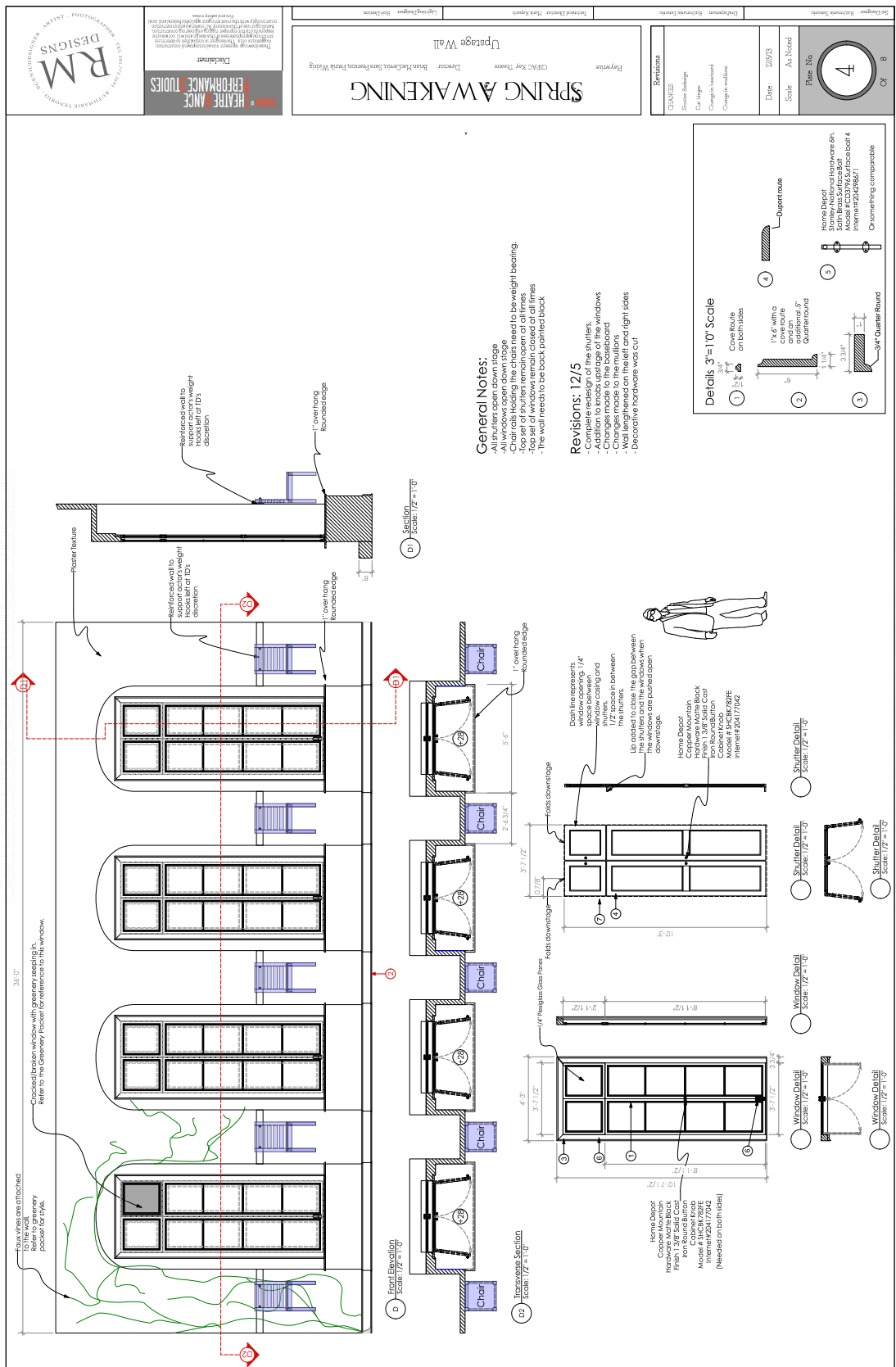
REVISION

-Cut the Downstage Trap Door (hayloft entrance)

Typical front facing deck detail
Scale 3/4"=1'

General Notes:

- Most of the deck is constructed with 4x4 stock platforms.
- The deck is skinned with large sheets of 1/2" luan with 1/4" wide x 1/4" deep routed gaps. The deck must be as smooth as possible with the exception of the ripped boards around the tree. Sealed with a thick coat of Solin sealer.
- The boards around the tree are 8" x 75" broken boards.



SPRING AWAKENING

Upstage Wall

Project: CPMC Key Theater
 Director: Brian McDevitt, Sean Hansen, Patrick Wang

Architect: RMD
 Designer: RMD
 Date: 12/23/13

Scale: As Noted
 Plot No: 4

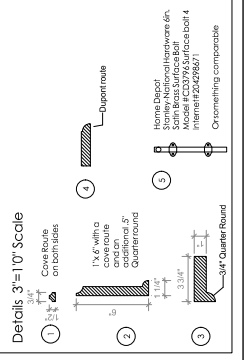
Revisions	Date	Scale	Plot No
12/19/13 Shutter Assembly Cul. Changes Change in material Change in window	12/23/13	As Noted	4

General Notes:

- All shutters open down stage
- All windows open down stage
- Top set of shutters remain open at all times
- The wall needs to be back painted black

Revisions: 12/5

- Complete redesign of the shutters.
- Addition to knob upstage of the windows
- Change in material to the shutters
- Changes made to the mullions
- Wall lengthened on the left and right sides
- Decorative hardware was cut



RM ARCHITECTURE DESIGN INC.
DESIGNS

HEAT PERFORMANCE STUDIES

DATE: 12/22/15

SPRING AWAKENING

PROJECT: CIBC Key Theme

DESIGNER: Keith Clark, David Thibault, Frank Wang

LOCATION: 1100-1100 Avenue of the Americas, New York, NY

Revisions: 12/5

Changed the material covering the portal from veisur to Duvelyne
 Changed the size of the ceiling and the position of the practico
 Changed detailed one of the practico

Callout A: Ceiling Face Section Scale: 1/2" = 1'-0"

Callout B: Front View Scale: 1/2" = 1'-0"

Callout C: Side View Scale: 1/2" = 1'-0"

Callout D: Ceiling Face Section Scale: 1/2" = 1'-0"

Callout E: Front Elevation Scale: 1/2" = 1'-0"

Callout F: Transverse Section Scale: 1/2" = 1'-0"

Callout G: Ceiling Face Section Scale: 1/2" = 1'-0"

Callout H: Front Elevation Scale: 1/2" = 1'-0"

Callout I: Transverse Section Scale: 1/2" = 1'-0"

Callout J: Ceiling Face Section Scale: 1/2" = 1'-0"

Callout K: Front Elevation Scale: 1/2" = 1'-0"

Callout L: Transverse Section Scale: 1/2" = 1'-0"

Callout M: Ceiling Face Section Scale: 1/2" = 1'-0"

Callout N: Front Elevation Scale: 1/2" = 1'-0"

Callout O: Transverse Section Scale: 1/2" = 1'-0"

Callout P: Ceiling Face Section Scale: 1/2" = 1'-0"

Callout Q: Front Elevation Scale: 1/2" = 1'-0"

Callout A: 3/4" Rained Lumber
 -The center hole ceiling

Callout B: 1 1/2" of board with a 3/4" overround.

Callout C: 1 1/2" of board with a 3/4" overround.

Callout D: 1 1/2" of board with a 3/4" overround.

Callout E: 1 1/2" of board with a 3/4" overround.

Callout F: 1 1/2" of board with a 3/4" overround.

Callout G: 1 1/2" of board with a 3/4" overround.

Callout H: 1 1/2" of board with a 3/4" overround.

Callout I: 1 1/2" of board with a 3/4" overround.

Callout J: 1 1/2" of board with a 3/4" overround.

Callout K: 1 1/2" of board with a 3/4" overround.

Callout L: 1 1/2" of board with a 3/4" overround.

Callout M: 1 1/2" of board with a 3/4" overround.

Callout N: 1 1/2" of board with a 3/4" overround.

Callout O: 1 1/2" of board with a 3/4" overround.

Callout P: 1 1/2" of board with a 3/4" overround.

Callout Q: 1 1/2" of board with a 3/4" overround.

Callout A: These lines indicate cracks on the ceiling. They are caused by the expansion and contraction of the wood as it dries. The cracks are perpendicular to the grain of the wood.

Callout B: with backs and plaster with support on the back

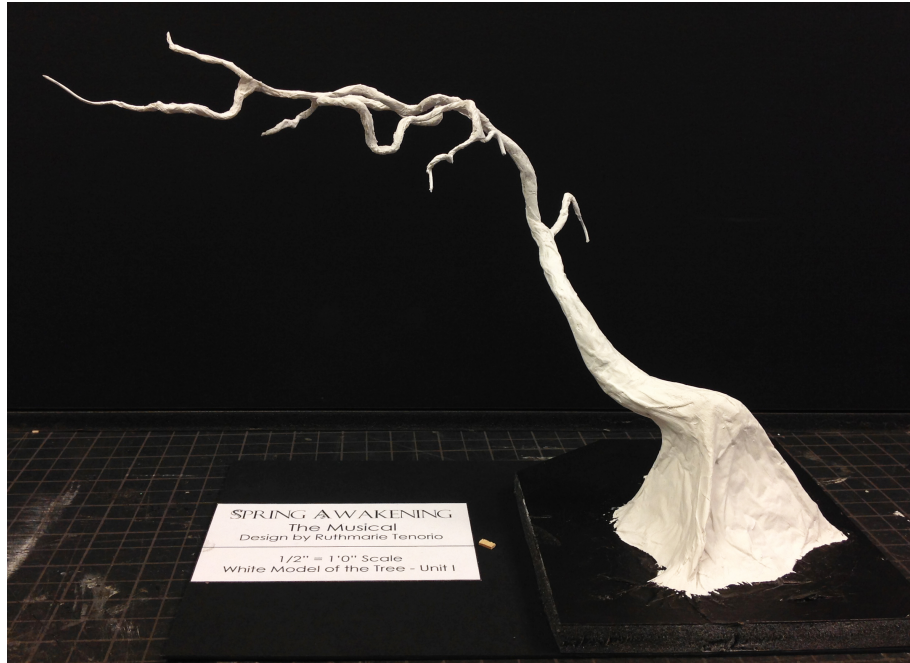
Callout C: lower capacity fall from the center

Callout A: Replace portal (unit A) with two stock black legs and a boarder positioned to create the same size opening as the portal (unit A)

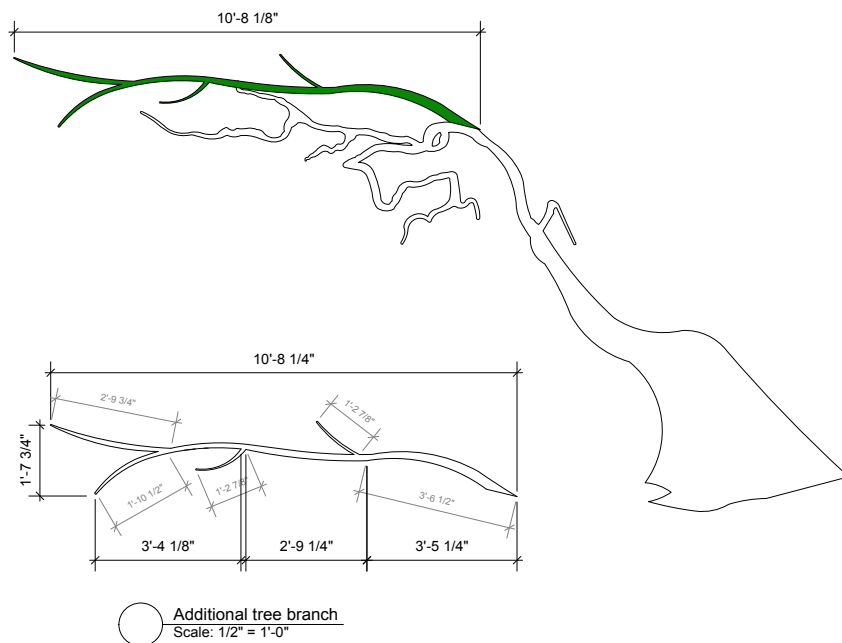
Callout B: Focus with 20mm stock diameter

2.3: Additional Visual Aids

An additional $\frac{1}{2}'' = 1'$ model piece of the tree was created for the scene shop. (See figure 2.12) This was used as a visual aid for the sculpting of the tree. The drawing below (See figure 2.13) reflects an addition made to the tree during the tech process after the tree was constructed.



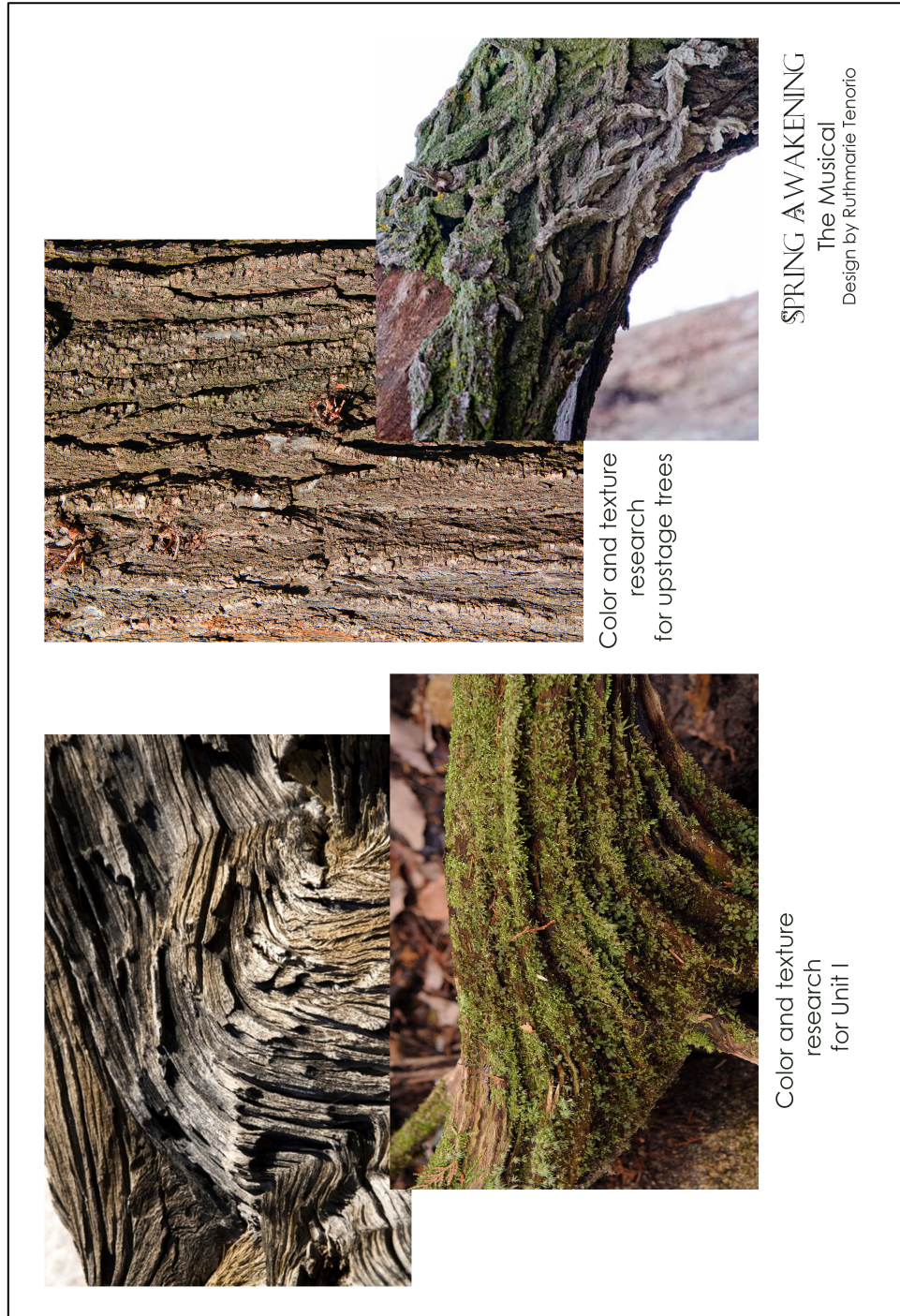
2.12

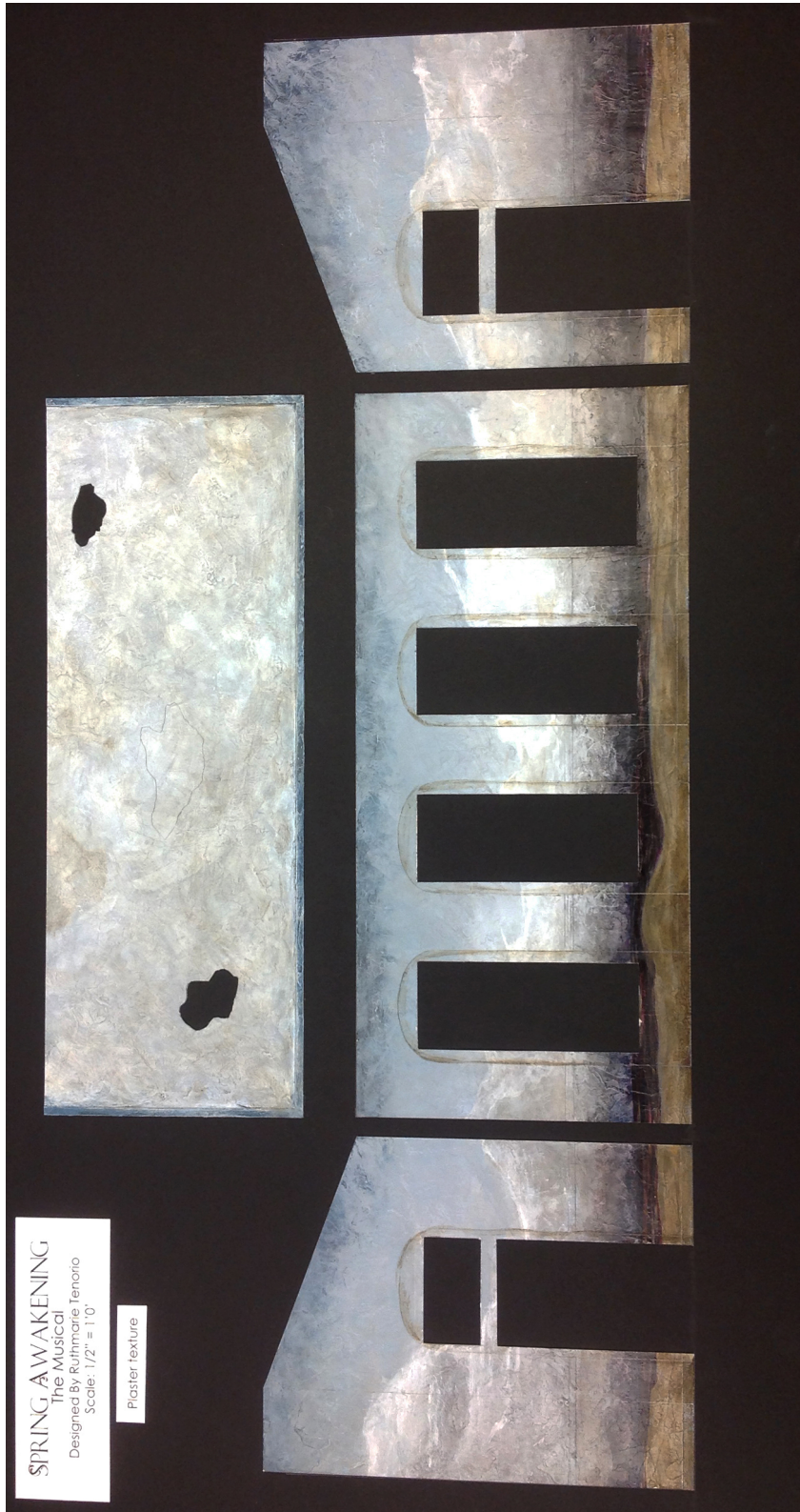


2.13

2.4 Paint Elevations

Paint elevations and paint research images were provided to the paint shop to communicate the color and texture of all the visible surfaces. The following elevations were referenced for color matching and texture.





2.15



2.16



2.17

2.5 Props List

The prop shop and stage management received a props list. The list contains a list of furniture, set dressing and objects used in the show. Each prop had a number that referenced a page in the prop book, a detailed description of what it needs to look like and notes with any special requirements.

CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

4/8/14

Production Services Props List

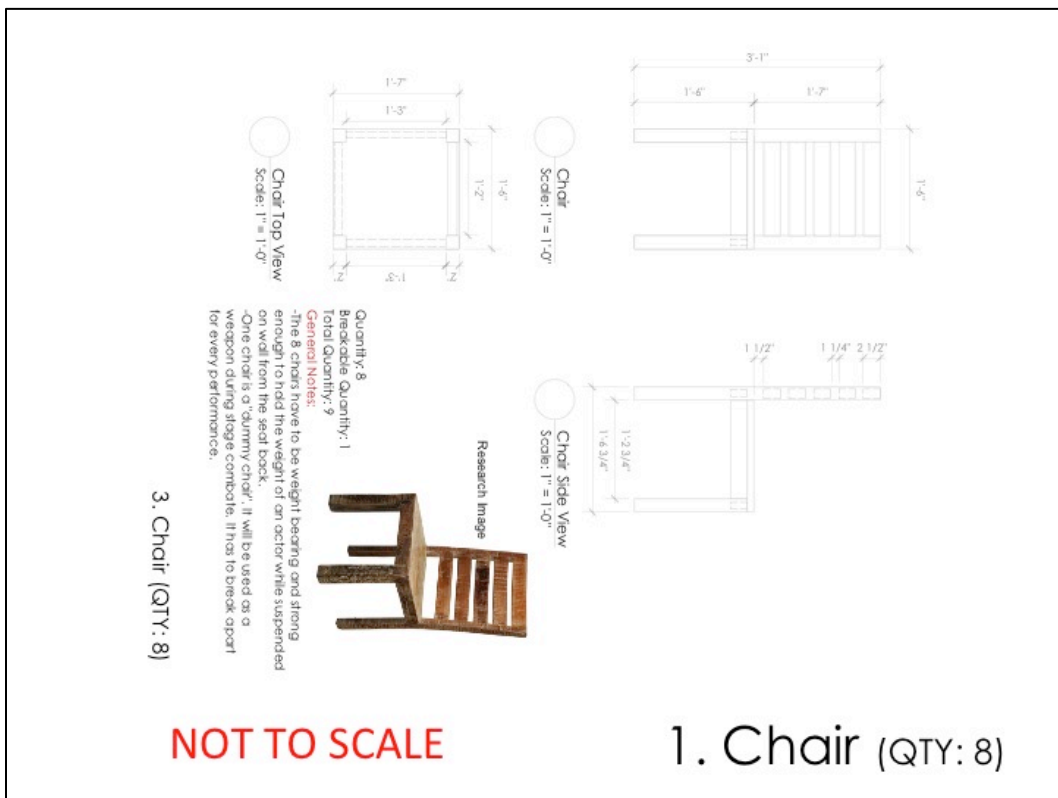
Department: Theatre				Director: Brian MacDevitt			
Show: Spring Awakening the Musical				Designer: Ruthmarie Tenorio			
Space: The Kay Theatre				Properties Master: Timothy Jones			
Prop #	Prop	Description (location, paint, function)	Qty.	Reh	Tech	Perf	Notes
				Y/N	Y/N	N	
FURNITURE AND SET DRESSING							
1	Chairs	Wooden chairs built to specifications.	8				They need to be sturdy enough to hold a person sitting or standing on the chair while suspended from the wall.
2	Break Away Chair	Wooden chair built to specifications.	1				It will be used as a weapon for stage combat and needs to have the ability to easily break apart into several pieces.
3	Side table	Small wooden table for Wendla	1				Pulled from stock
4	Small table	For Melchior's room	1				Pulled from stock
5	Chair	Two identical chairs	2				Pulled from stock
6	Small table	Two identical small red tables	2				Pulled from stock
7	Table	Wooden table. Needs to be weight bearing.	1				Needs to be weight bearing.
8	Flower Drop	A mix of wild flowers and leaves; both dry and "alive"	1				
9	Bench	Two wooden benches	2				Pulled from Stock
10	Gas Lamps	Two overhead gas lamps.	3				Rigged to run on electricity
11	Desk Lamp	Porceline Oil Lamp	1				Rigged to run on electricity
Hand Props							
12	Brush	Tarnished silver, victorian brush	1				
13	Virgil's Aeneid	The syle of a victorian book. The color can be in the blue or nutural colors.	8				Eight copies of the same book
14	Excercise Journal	In the style of a victorian workbook.	8				Eight copies of the same exercise journal
15	Book Strap	Eight leather book straps to hold the books together.	8				They do not have to be identical.
16	Soccer ball	Turn of the centry soccer ball					
17	School books	Four sets of two school books with leather book straps. The book straps do not have to be identical	4				The book straps do not have to be identical
18	Sheet music	4 sheets of piano sheet music	1 set				

19	Music stand	Table top music stand.	1				
20	Correggio's Io	The image of Correggio's Io printed 4x6	1				
21	Tea Set	Tarnished Silver tea set on a silver platter	1 set				
22	Tea Cups	two porcelain tea cups with matching saucers	2 pairs				
23	Melchior's Essay	Five notebook pages scribbled with scientific illustrations and information about reproduction.	1				
24	Switch/branch	30" plastic switch/branch	1				Fake and flexible. It will be used as a weapon for stage combat
25	Gun	Late 19C hand gun	1				It needs to fail at firing
26	Funeral Flowers	20 single stemmed white mums	20				
27	Pill Bottle	Late 20C amber glass pill bottle.	1				
28	Medical Bag	Victorian leather medical bag	1				
29	Stethoscope	Victorian style					
30	Letter No. 1		1				
31	Letter No. 2		2				
32	Coins	8 German Silver coins	8				
33	Pocket Knife	Simple, wooden handle pocket handle	1				
34	Letter No. 3		1				
35	Reformatory Blankets	Assorted. Distressed	8				
36	Oil lamps	Hand held oil lamp with a flickering light	1				Battery operated
37	Kerosene Lamp	Hand held with a flickering light	2				Battery operated
CONSUMABLES							

2.19

2.6: Properties Book

The props book accompanied the list in order to show the design of each object. Custom made pieces required a set of technical drawings for build purposes.



Chair
 Scale: 1" = 1'-0"

Chair Top View
 Scale: 1" = 1'-0"

Chair Side View
 Scale: 1" = 1'-0"

Research Image

Quantity: 8
 Breakable Quantity: 1
 Total Quantity: 9

General Notes:
 -The 8 chairs have to be weight bearing and strong enough to hold the weight of an actor while suspended on wall from the seat back.
 -One chair is a "dummy chair", it will be used as a weapon during stage combat. It has to break apart for every performance.

3. Chair (QTY: 1)

NOT TO SCALE 2. Break Away Chair (QTY: 1)

Pulled From Stock
 Painted in a wood tone

3. Side Table (QTY: 1)



Pulled From Stock
Painted in a wood tone

4. Table (QTY: 1)



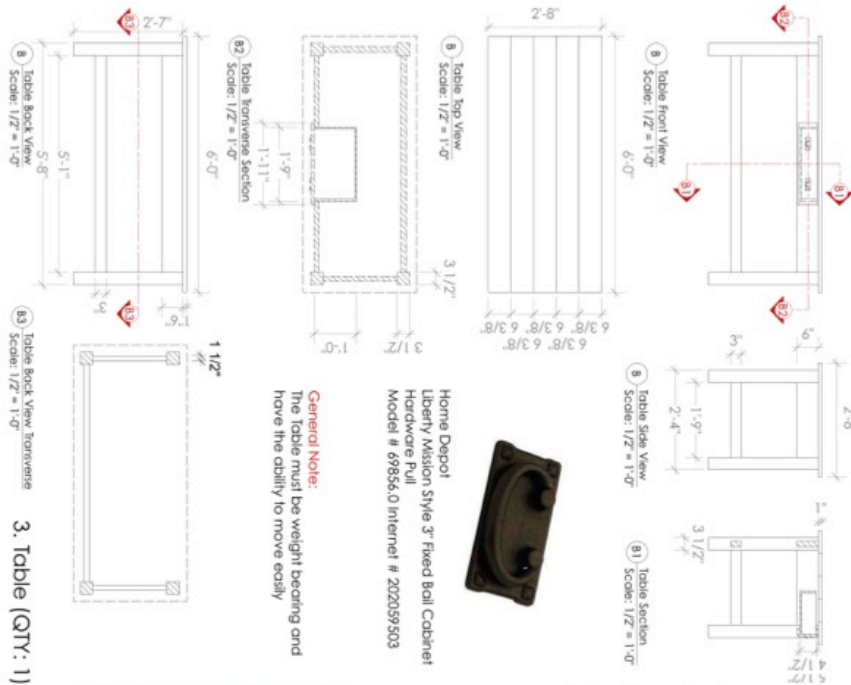
Pulled From Stock
Painted in a wood tone

5. Chair (QTY: 2)



Pulled From Stock
Painted in a wood tone

6. Small Table (QTY: 1)



3. Table (QTY: 1)

NOT TO SCALE

7. Table (QTY: 1)



A mix of wild flower petals and green leaves.
Mostly Green leaves.
Discuss alternative materials to achieve a budget of no more
than \$300.00

8. Flower Drop (QTY: TBA)



Pulled from stock
Needs to be painted and aged.

9. Bench (QTY:2)



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\$199.99 / each

This item cannot be shipped to the following state(s): GU,PR,VI

Free Shipping

Buy Online, Ship to Store

Home Depot : Electrical, non-gas.
 Remove crystals and Replace lamp shade with a milky white shade
 Both need to be identical and have the ability to be rigged to light up.

10. Hanging Gas Lamps (QTY: 2)



Needs to plug into the table.
 To be pulled from stock if something similar is available

11. Desk Lamp (QTY: 1 set)



The above image is referencing the style of the brush and the treatment of the metal.

To be pulled from stock if something similar is available

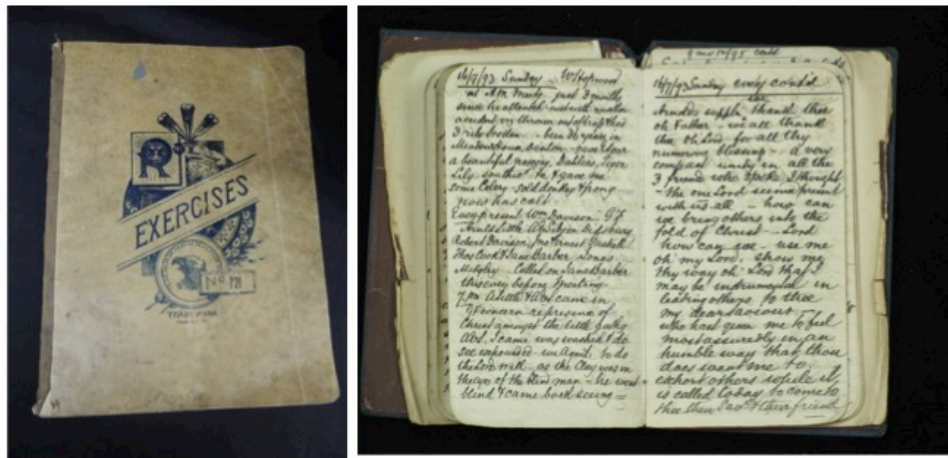
12. Brush (QTY: 1)



8 copies of the same book. The image is to reference the style and look of the period. If we can find something similar in that style and size that would be great. The color of the book can be in the blue or neutral family.

No bigger than 8.5" x 11"
No smaller than 6" x 8"

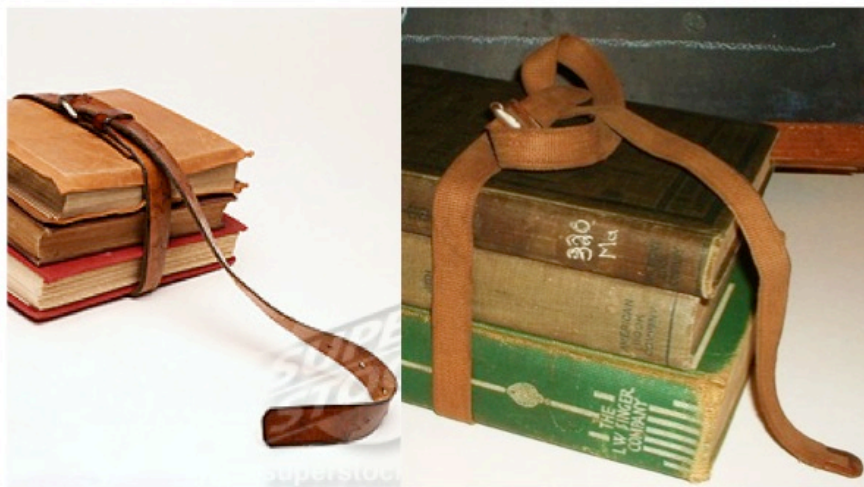
13. Virgil's Aeneid (QTY: 8)



The above images are for referencing the style of the workbooks and the style of the cover page. It needs to look fairly new, the images above are too distressed.

All 8 have to be identical, the writing inside does not have to be. 20 pages thick.

14. Exercise Journal (QTY: 8)



Can be a variety of leather or fabric book straps. They all need to be of a neutral color such as browns or grays.

15. Book Straps (QTY: 8)



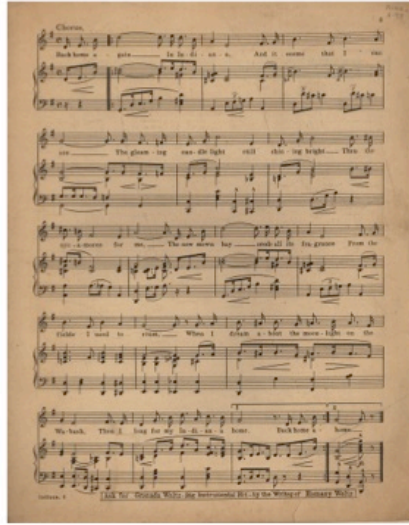
Brown Soccer Ball

16. Soccer Ball (QTY: 1)



Four sets of three books grouped with book straps. The book straps do not have to be identical.

17. School Books (QTY: 4)



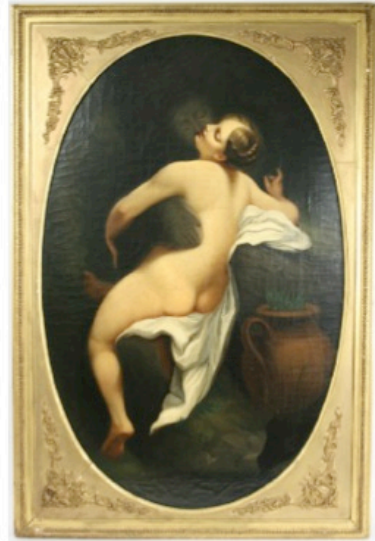
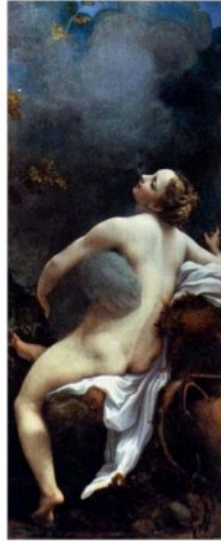
Sheet music printed on parchment color paper.
Four sheets.

18. Sheet Music (QTY: 1 set)



Wooden music stand
Research image for shape.

19. Music Stand (QTY: 1)



The size of a large post card 4.5"x6"

20. Correggio's Io (QTY: 1)



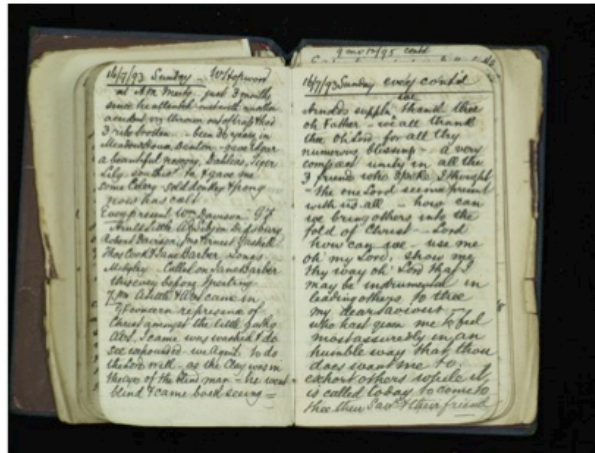
To be pulled from stock if something similar is available

21. Tea Set (QTY: 1)



To be pulled from stock if something similar is available

22. Tea Cups with saucers (QTY: 2 sets)



Melchior's essay contains scientific drawings and detail descriptions of the reproduction process.

The pages of the essay need to look like it originated from the workbook.

It needs consist of 20 pages.

23. Melchior's Essay (QTY: 1)



32" Long. Fake and flexible

To be pulled from stock if something similar is available

24. Switch (QTY: 1)



Fake. It will not be fired

To be pulled from stock if something similar is available



25. Gun (QTY: 1)



20 Individual silk Mum flowers. It needs to look wild.

26. Funeral Flowers (QTY: 20)



To be pulled from stock if something similar is available

27. Pill Bottle (QTY: 1)



To be pulled from stock if something similar is available

28. Medical Bag(QTY: 1)



To be pulled from stock if something similar is available

29. Stethoscope (QTY: 1)



30.31.34. Letters (QTY: 3)



Eight of the same metal coin.

To be pulled from stock if something similar is available

32. Coins (QTY: 8)



To be pulled from stock if something similar is available



33. Pocket Knife (QTY: 1)



8 faded green wool blankets. Distressed: some ripped; all dirty.
Approximately 6'0"x 6'0"

35. Reformatory Blankets (QTY: 8)



Needs to flicker and be battery operated
(to be pulled from stock if similar)

36. Oil Lamps (QTY: 1)



It needs to flicker and be
battery operated

To be pulled from stock if
something similar is available

37. Kerosene Lamp (QTY: 2)

2.7: Greenery

A major scenic element in this production required a large amount of greenery. A greenery research packet was created to reference the type of greenery that needed to be procured for the show. This packet was given to the scene shop, the paint shop and the prop shop.

SPRING AWAKENING

The Musical

Scenery Greenery

Directed by: Brian MacDevitt, Sara Pearson and Patrik Widrig
Designed by: Ruthmarie Tenorio





Vines growing on the walls on SR



Vines entering through SR Top Window the window



P-80640
32" Wild Grass
Cluster with Blooms
Red

P-80645
32" Wild Grass Cluster
with Blooms
Green/Red Edge

A-81380
42" Flower Grass Bush
Green/Yellow

Grass growing through the floor boards near the base of the tree



Flower Drop

A mix of wild flowers and leaves; both dry and "alive"



Inventory of Stock Greenery

Due to the high cost of greenery, much of what was used in the show was pulled from storage. I created an inventory of the usable greenery owned by the University of Maryland and made an estimate of what needed to be purchased. Below is a catalogue of the greenery pulled from stock and a catalogue of what was purchased.



Wisteria spray



Boxwood shrubbery



Spanish moss spray



Tall grass – mixed colors



Variations of tall grass



Kiwi shrub

Cattail bush



Short flowering bushes



Assorted grape and oranges

Figures 2.20 and 2.21 illustrate a visual inventory of the stock greenery. The greenery was laid out with in a taped area that represented the space it needed to fill.

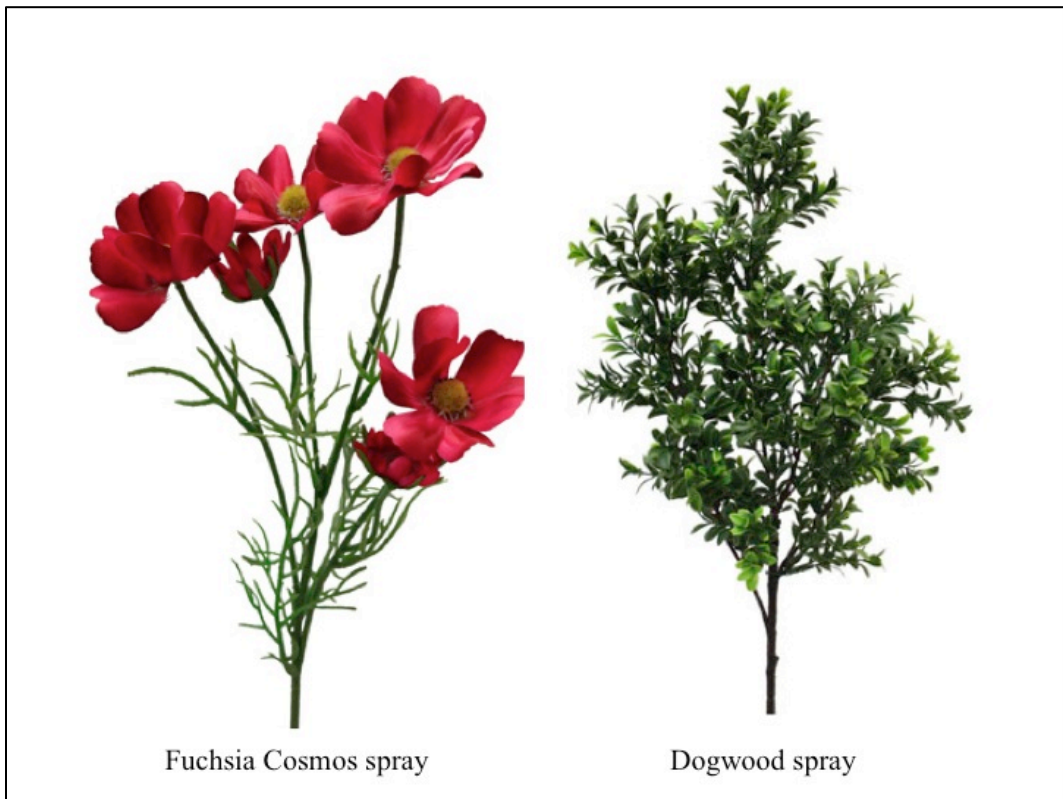


2.20



2.21

Inventory of Purchased Greenery





Yellow and orange baby Cosmos



White Cosmo spray



Dark purple Thistle



Light purple Thistle



Red and orange protea flower



White mums

White Jasmine

2.8 Lineset schedule

The lineset schedule is a document that closely relates to the drafted ground plan and centerline section. It is a list of scenic elements and soft goods hung in the space using a fly system.

CLARICE SMITH PERFORMING ARTS CENTER EXTRAORDINARY MINDS . EXTRAORDINARY STORIES

Kay Theatre Standard Lineset Schedule				Show Name:	SPRING AWAKENING	Revision Date:	2/8/14	
						Revised By:	RD	
Line #	Standard Use	Trim	Notes	Position	Requested Use - List ALL Linesets To Be Used		Trim	Line #
1	Hard Header	23-0		1'-0"	Dedicated Hard Header			1
2	Main Drape		Has Traveler Track	1'-6"	Dedicated Main Drape			2
3	Border #1	22-0	May interfere with Main Drape if changed	2'-0"	Border #1		18'	3
4	Legs #1		May interfere with 1st Electric if changed	2'-6"	Legs #1		18'	4
5			Blocked by 1st Electric*	3'-0"	1st Electric			5
6	1st Electric	25-0	Motorized Electric	3'-6"	2nd Electric			6
7			Blocked by 1st Electric*	4'-0"				7
8			Blocked by 1st Electric*	4'-6"				8
9				5'-0"	Legs #2		20'	9
10				5'-6"				10
11				6'-0"				11
12				6'-6"				12
13				7'-0"	3rd Electric			13
14				7'-6"	Adjustable Practicals			14
15	Border #2	22-0		8'-0"	Ceiling DS Point			15
16	Legs #2			8'-6"				16
17			Blocked by 2nd Electric*	9'-0"				17
18			Blocked by 2nd Electric*	9'-6"				18
19	2nd Electric	25-0		10'-0"	4th Electric			19
20			Blocked by 2nd Electric*	10'-6"	Tree Branch			20
21			Blocked by 2nd Electric*	11'-0"	Flower Drop			21
22				11'-6"	Dedicated SL Tab			22
23	SL Tab		Offstage Blackout	US-DS pipe	Dedicated Stage Left LX Ladder			23
24	Stage Left LX Ladder			US-DS pipe	5th Electric			24
25				13'-6"				25
26				14'-0"				26
27				14'-6"				27
28	Border #3	22-0		15'-0"	Ceiling US Point			28
29	Legs #3			15'-6"				29
30				16'-0"				30
31			Blocked by 3rd Electric*	16'-6"	6th Electric			31
32			Blocked by 3rd Electric*	17'-0"				32
33	3rd Electric	25-0		17'-6"	Border #2 14'			33
34			Blocked by 3rd Electric*	18'-0"				34
35			Blocked by 3rd Electric*	18'-6"				35
36				19'-0"				36
37				19'-6"				37
38				20'-0"	7th Electric			38
39				20'-6"	Border Storage			39
40	Border #4	22-0		21'-0"	Leg Storage			40
41	Legs #4			21'-6"	Greenery			41
42	Mid Stage Traveler			22'-0"	Dedicated Mid Stage Traveler			42
43	Black RP Screen			22'-6"	8th Electric			43
44			Blocked by 4th Electric*	23'-0"	9th Electric			44
45			Blocked by 4th Electric*	23'-6"				45
46	4th Electric	25-0		24'-0"	Black Masking Indoor Drop (14')			46
47			Blocked by 4th Electric*	24'-6"				47
48	Stage Right LX Ladder			US-DS pipe	Dedicated Stage Right LX Ladder			48
49	SR Tab		Offstage Blackout	US-DS pipe	Dedicated SR Tab			49
50				26'-6"	10th Electric			50
51				27'-0"	Border Storage			51
52	Extra Border	Grid	Stored Extra Border	27'-6"	Leg Storage			52
53	Extra Legs	Grid	Stored Extra Legs	28'-0"	Leg Storage			53
54	Border #5	22-0		28'-6"	11th Electric - Flying In Show			54
55	Legs #5			29'-0"	Border Storage			55
56				29'-6"	Leg Storage			56
57	Border #6	22-0		30'-0"	Border Storage			57
58	Legs #6			30'-6"	Leg Storage			58
59	White Scrim			31'-0"	Black Scrim			59
60	Black Scrim			31'-6"	Border Storage			60
61				32'-0"	12th Electric			61
62	White RP Screen		Used As Cyc	32'-6"	Leg Storage			62
63				33'-0"	Black RP Screen			63
64				33'-6"	White RP Screen			64
65				34'-0"	White Scrim Storage			65
66			Blocked by Cyc Electric*	34'-6"				66
67			Blocked by Cyc Electric*	35'-0"	13th Electric - Flying In Show			67
68	Cyc Electric	25-0	Motorized Electric	35'-6"	14th Electric (BREASTING US)			68
69			Blocked by Cyc Electric*	36'-0"				69
70			Blocked by Cyc Electric*	36'-6"				70
71	Back Full Black			37'-0"				71
72	Bounce Drop		Filled White Scrim	37'-6"	Bounce Drop			72

2.22

Chapter 3 Production Photographs

The following images are stills from the final production of the play.



3.1



3.2



3.3



3.4



3.5



3.6



3.7



3.8



3.9



3.10



3.11



3.12



3.13



3.14



3.15



3.16



3.17



3.18



3.19

Photos courtesy of:

Jonathan Hsu

Josh Sheldon

Ruthmarie Tenorio

Cory Weaver

Conclusion

Spring Awakening opened on the 25th of February of 2014. Overall, it is my belief that the scenic design of the show was a success. My biggest triumph was the design of the greenery that created paradise. It is also my belief that I was successful in finding the right proportions of the windows and doors for such a large room; a room that needed to accommodate twenty-six performers on stage.

During the tech process, the week prior to opening, the scenery underwent a few quick changes to better support the play. During the climax of the love scene, at the end of Act 2, the ceiling was designed to cave into the room, following the action of a branch ripping through the ceiling. Flower petals and leaves were to fall simultaneously with the action of the ceiling caving in. During the tech process, I quickly realized that the action of the ceiling caving was removing the focus away from the actors, a moment that should be showcasing the actors and not the scenery. It was my suggestion to cut the action of the ceiling caving in to keep the audience's focus on the two actors. After two more days of tech, the production team agreed to make that cut.

The tree in the center of the room also underwent a few changes. It was my original intention to have a more slender tree on stage. During the build process, it escaped my attention that the tree trunk was getting thicker due to the many layers of texture that were added. To compensate for the thickness of the tree trunk I requested the addition of a 10' long branch to the top of the tree. This helped balance the visual weight of the tree.

The process of this production was very dynamic and intensive. I was challenged to create scenery that appeased three very passionate directors; each had their own style and vision for the show. During this process, the biggest lesson I learned was how to listen and best communicate ideas to three directors with three different backgrounds in performance. It was my job to listen to all of their individual ideas and then find the common thread. I was very fortunate to be a part of a highly collaborative design team. Together we found a common ground and language for the show, which I believe is what made the look of the show very successful.

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