

ABSTRACT

Title of Dissertation: NOISES OFF
 A SCENIC DESIGN
 A PRODUCTION BY 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

Ryan L. Fox, Master of Fine Arts, 2020

Dissertation directed by: Professor, Daniel Conway, School of
 Theatre, Dance, and Performance
 Studies

The purpose of this thesis is to provide research, paperwork, production photographs, and other materials that document the scenic design process of *Noises Off* at the University of Maryland- College Park, School of Theatre, Dance, and Performance Studies. This thesis contains research images; sketches; photographs of ¼” scale model, photographs of the final full color ¼” scale model; a complete set of drafting plates and paint elevations; a properties list and research book to detail each hand prop, furniture piece, and consumable; archival production photos to document the completed design and finally, a post-production reflection on the entire process.

NOISES OFF
A SCENIC DESIGN

A PRODUCTION BY 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

by

Ryan Fox

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

2020

Advisory Committee:

Chair: Professor Daniel Conway

Assistant Professor Jared Mezzocchi

Associate Professor Leigh Wilson Smiley

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2020

DEDICATION

For my family

For Grace and Yunpu, I couldn't have imagined a better cohort to
share this ordeal with.

For my mentors in design: Kim, Susan, David, Dan, and Misha.

and

For my collaborators, colleagues, and friends.

ACKNOWLEDGEMENTS

I would like to recognize the amazing team of collaborative artists whose hard work brought this story about doors and sardines, phones and police, boxes and bags, and sheets to life

Creative Team:

Lisa Nathans, Director
Jenny Male, Fight and Intimacy Choreographer
J. Mitchell Cronin, Lighting Designer
Ashlynnne Ludwig, Costume Designer
Bill Brandwein, Sound Designer
Christen Mandracchia, Dramaturg

Production Staff:

Jenn Swartz, Production Manager
Tarythe Albrecht, Stage Manager
Mark Rapach, Technical Director
Michael Driggers, Assistant Technical Director
Reuven Goren, Scene Shop Coordinator
Ann Chismar, Scenic Charge
Tim Jones, Props Master

Design Faculty:

Daniel Conway
Misha Kachman
Brian MacDevitt
Helen Huang
Jared Mezzocchi

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CONCEPT STATEMENT

Gina Boxhall has just been given the opportunity to design Otstar Ltd.'s touring production of *Nothing On*, a show about doors and sardines, phones and police, boxes and bags, and sheets. A British Sex Farce sure to pack houses and leave the audience in tears. Her scenic design, as described in the script, is very specific—a relief to her as she doesn't have much time to put this all together. Described as a lovingly converted sixteenth century posset mill, Gina's work is cut out for her fitting eight doors, a staircase, a window, and a dump truck's worth of sardines on to the stage. Unbeknownst to her is the chaos that ensues not only onstage but behind the choir of doors as well.

Gina's beautifully crafted, though rather hastily constructed set has its own set of problems, proportions a little off, a few too many props, and far too few balusters. All of this is inspected a little closer as the events of *Noises Off* takes place. The show begins in a dress rehearsal, or is it the technical? The set was finished hours before and is ready to be performed on; well, mostly. Doors stick and don't. Windows break and won't. But Tim, the stage manager, comes to the rescue at every occurrence of misfortune to set things right again.

Once we think we've seen it all, the entire stage is rotated to reveal the mod-podge of different crossbeams, warning signs, cables, and lights of the backstage world and what's holding the onstage world of *Nothing On* all together, barely. It is a jungle gym of chaos, a labyrinth of blocking, and a few more doors to add to the chorus of Gina's set.

THE PRE-PRODUCTION PROCESS

THE INTIAL DESIGN MEETING

The design process of UMD's production of *Noise's Off* began with a concept meeting in September, a full semester before the show was to open. To start things off, Lisa Nathans, our director for this production, began the meeting with the title card and theme song for the hit 50's TV show, *I Love Lucy* (Daniel, 1953). She believed that the TV show and *Noises Off* had interesting and exciting parallels, mainly when it came to how the chaos was presented, slapstick, over the top, but all in all, a genuine reaction to the chaotic world around them.

The challenges of the show were then stated: goals to achieve for the designers and potential road bumps. First, this was a well-known show. The audience had an expectation about this show as it is a classic show of theatre canon. In order to do it justice and make it a hilarious show, we had to do what the playwright had written. There must be "...doors and sardines..." (Frayn, *Noises Off*, 1985). And if the script were done well, then the product without a doubt would be funny.

We then focused on each of the designers' area of focus. For the scenic design, Lisa was interested in a seaside bed and breakfast, a holiday country cottage. It should be something special for the

audience. They should feel like they could escape and be transported to a new location. The location should be warm and welcoming.

This is where our show-within-a-show would take place. For the backstage world in act two and the world of the rehearsal in act one, Lisa was interested in there being entrances from the house and the boxes. We discussed the possibility of a tech table in the back of the house during Act 1.

After Lisa described her initial thoughts, the designers were challenged with a series of questions. The most important of which was: how does this world function, and how does the world malfunction?

RESEARCH IMAGES

After the initial design meeting, I dove into research to discover the visual world of the play. I first focused on the period details of the “16th-century posset mill” (Frayn, *Noises Off*, 1985) by researching the interior and exterior of Tudor and Tudor style homes in England. I then moved to the 1970s furniture and tacky décor of this “lovingly converted” (Frayn, *Noises Off*, 1985) home. Once I had established the groundwork from the world of *Nothing On*, I moved into finding specific details of the backstage world such as stage management stands, construction of flats, and the chaos of clutter that would encompass the Act II side of the set.

One of the things that stuck in my initial meeting was the title card from *I Love Lucy*, which drew me to research asbestos fire curtains as well as show curtains from historical productions. *Figures 1-9* are the plates of research that helped me uncover the initial design.

RESEARCH IMAGES

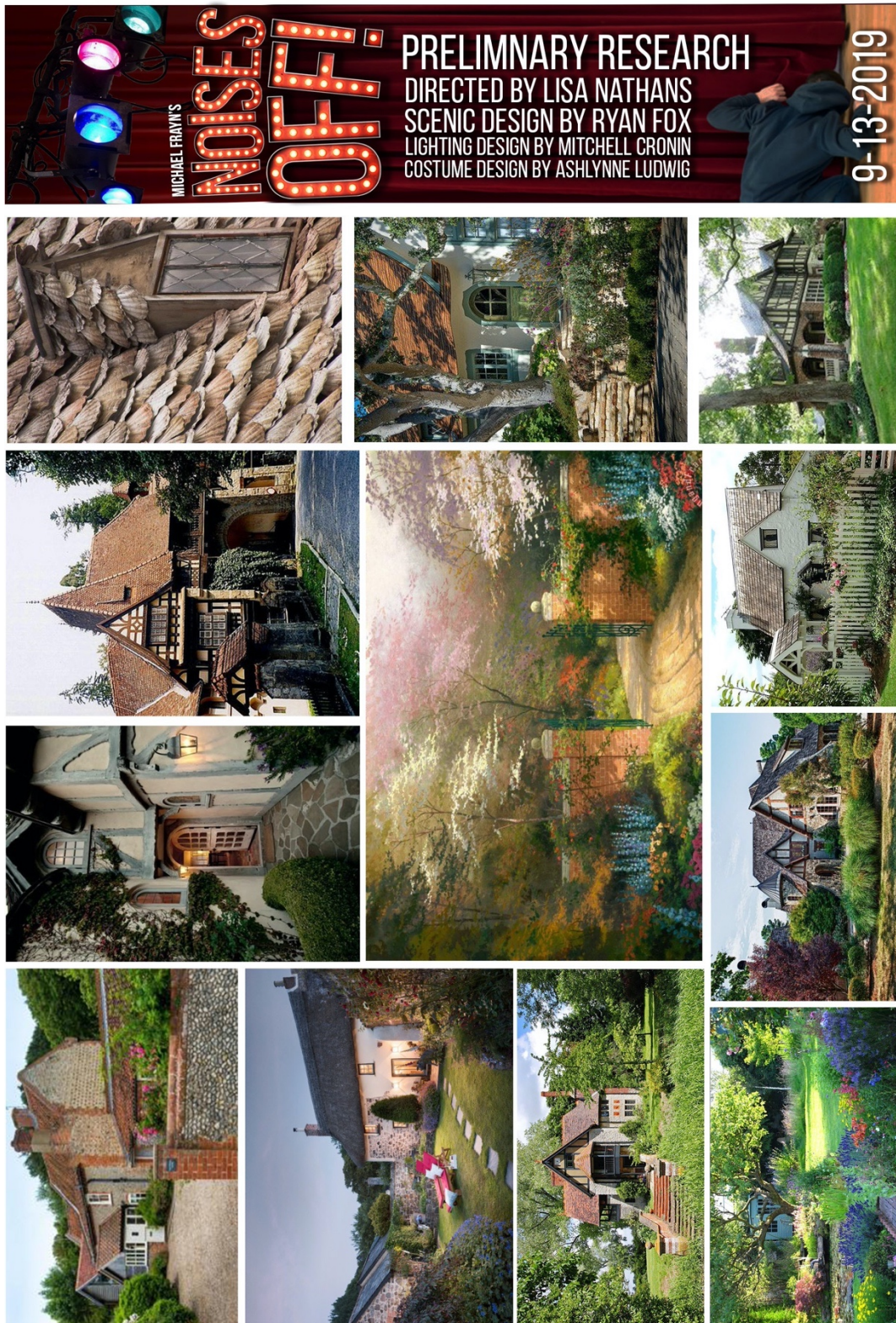


Figure 1 Preliminary Research: Exterior Tudor Homes

MICHAEL FRAYN'S
NOISES OFF!
PRELIMINARY RESEARCH
DIRECTED BY LISA NATHANS
SCENIC DESIGN BY RYAN FOX
LIGHTING DESIGN BY MITCHELL CRONIN
COSTUME DESIGN BY ASHLYNNE LUDWIG
9-13-2019



Figure 2 Preliminary Research: Interior Tudor Homes, Woodwork

MICHAEL FRAYN'S
NOISES OFF!
 PRELIMINARY RESEARCH
 DIRECTED BY LISA NATHANS
 SCENIC DESIGN BY RYAN FOX
 LIGHTING DESIGN BY MITCHELL CRONIN
 COSTUME DESIGN BY ASHLYNNE LUDWIG
 9-13-2019

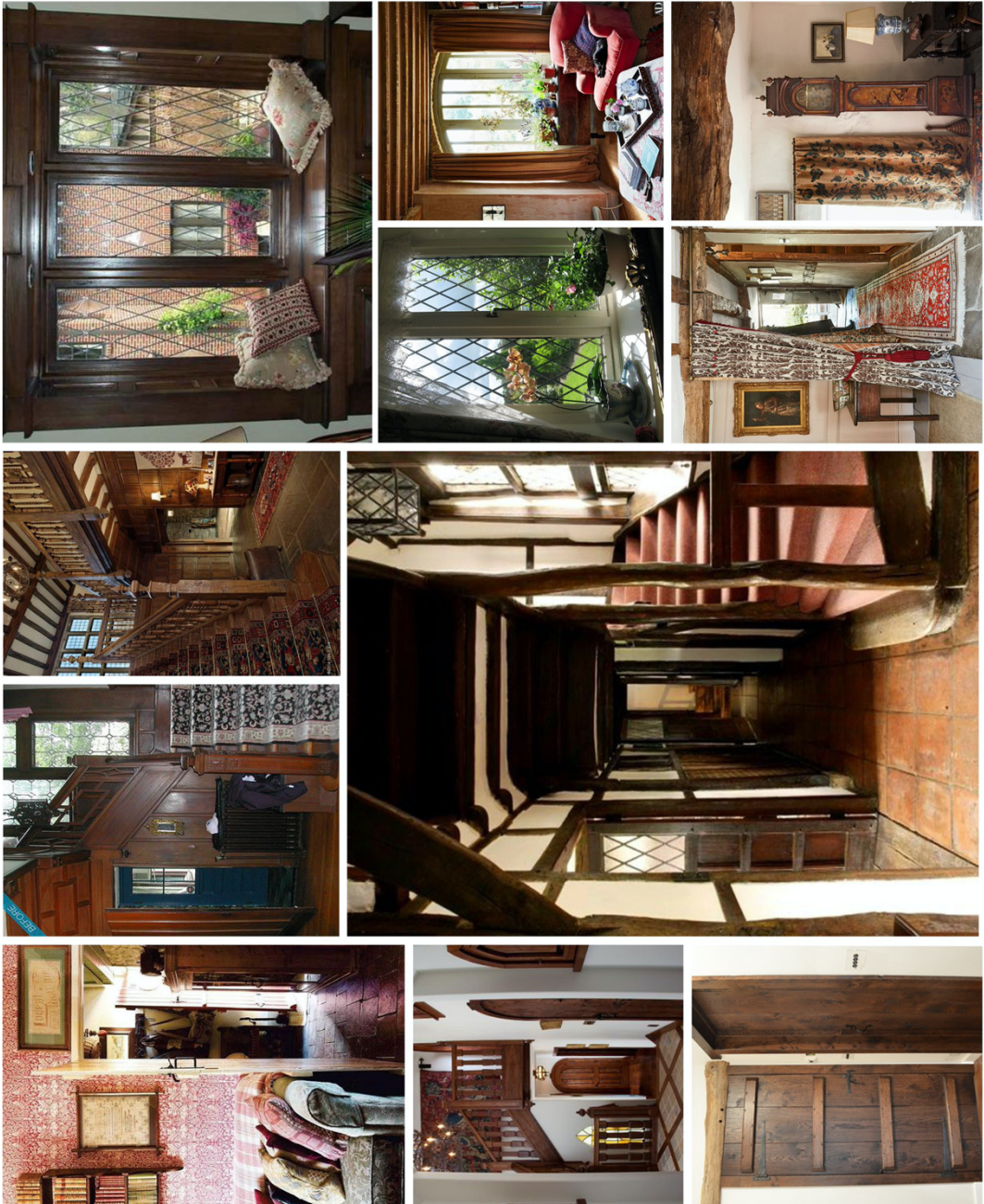


Figure 3 Preliminary Research: Interior Tudor Homes, Details

MICHAEL FRAYN'S **NOISES OFF!** PRELIMINARY RESEARCH
 DIRECTED BY LISA NATHANS
 SCENIC DESIGN BY RYAN FOX
 LIGHTING DESIGN BY MITCHELL CRONIN
 COSTUME DESIGN BY ASHLYNNE LUDWIG

9-13-2019

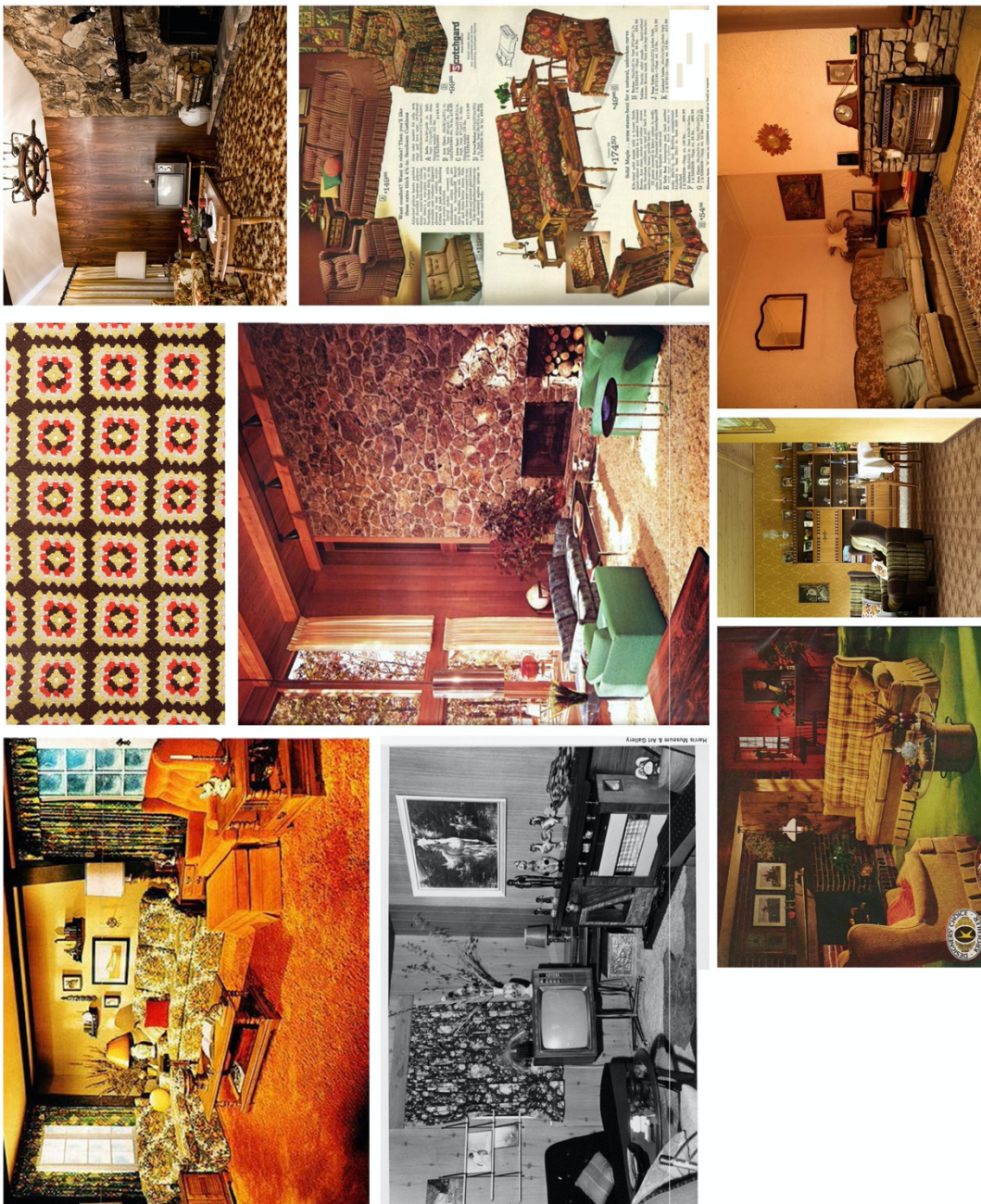


Figure 4 Preliminary Research: 1970s Furniture

MICHAEL FRAYN'S
NOSES OFF!
 PRELIMINARY RESEARCH
 DIRECTED BY LISA NATHANS
 SCENIC DESIGN BY RYAN FOX
 LIGHTING DESIGN BY MITCHELL CRONIN
 COSTUME DESIGN BY ASHLYNNE LUDWIG
 9-13-2019



Figure 5 Preliminary Research: 1970s Tacky Décor and Props

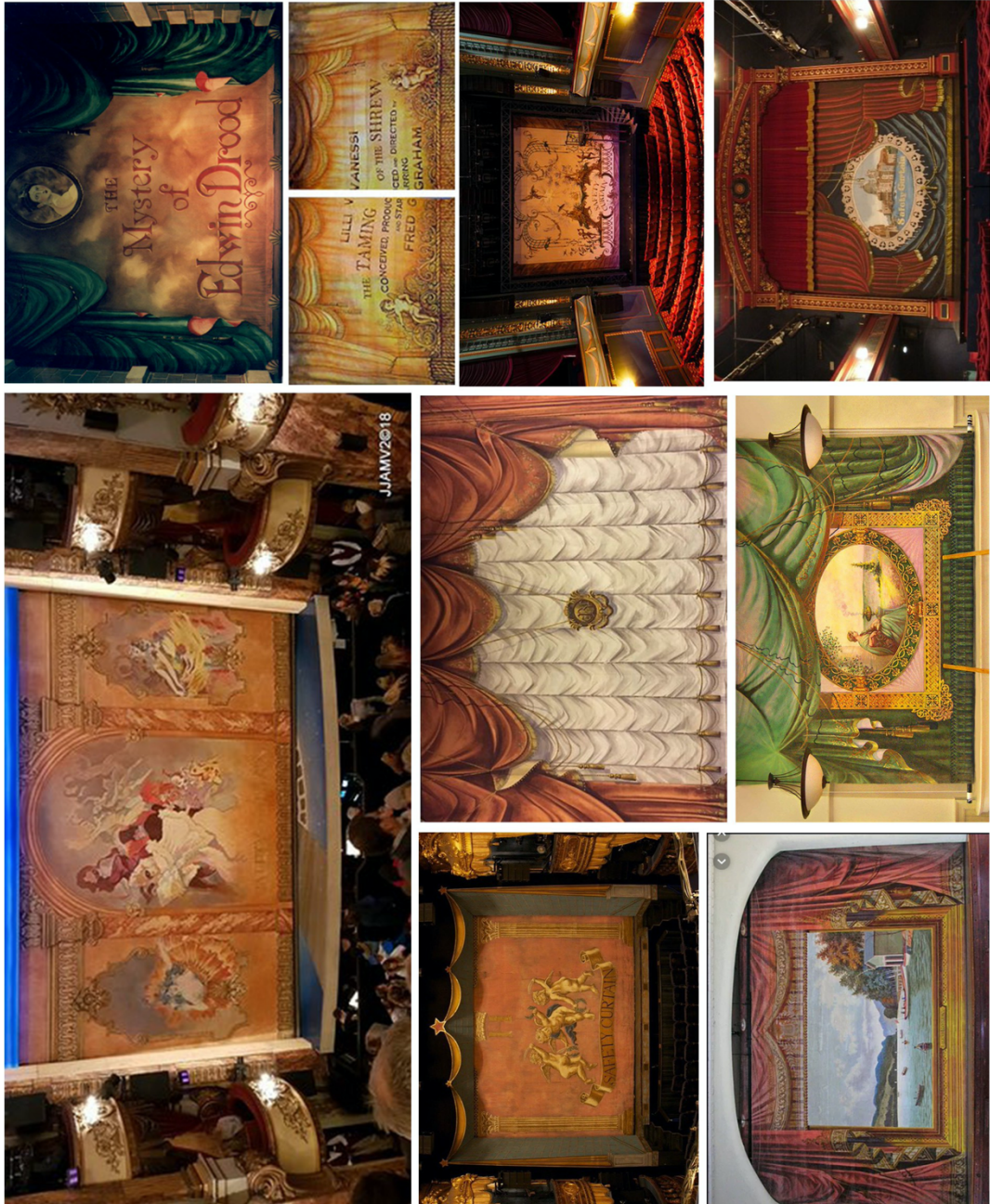


Figure 6 Preliminary Research: Show Drops

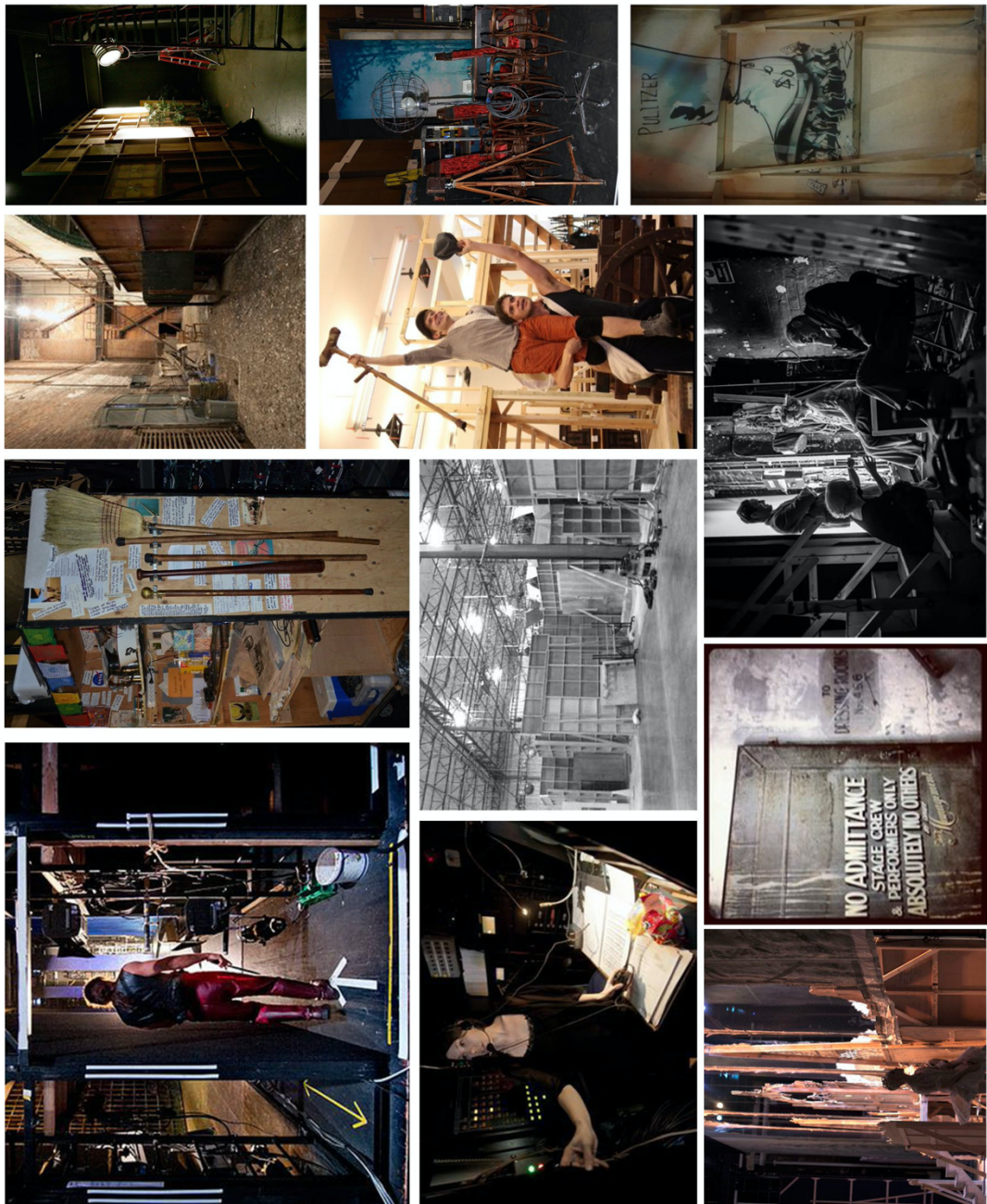


Figure 7 Preliminary Research: Backstage and Behind the Scenes

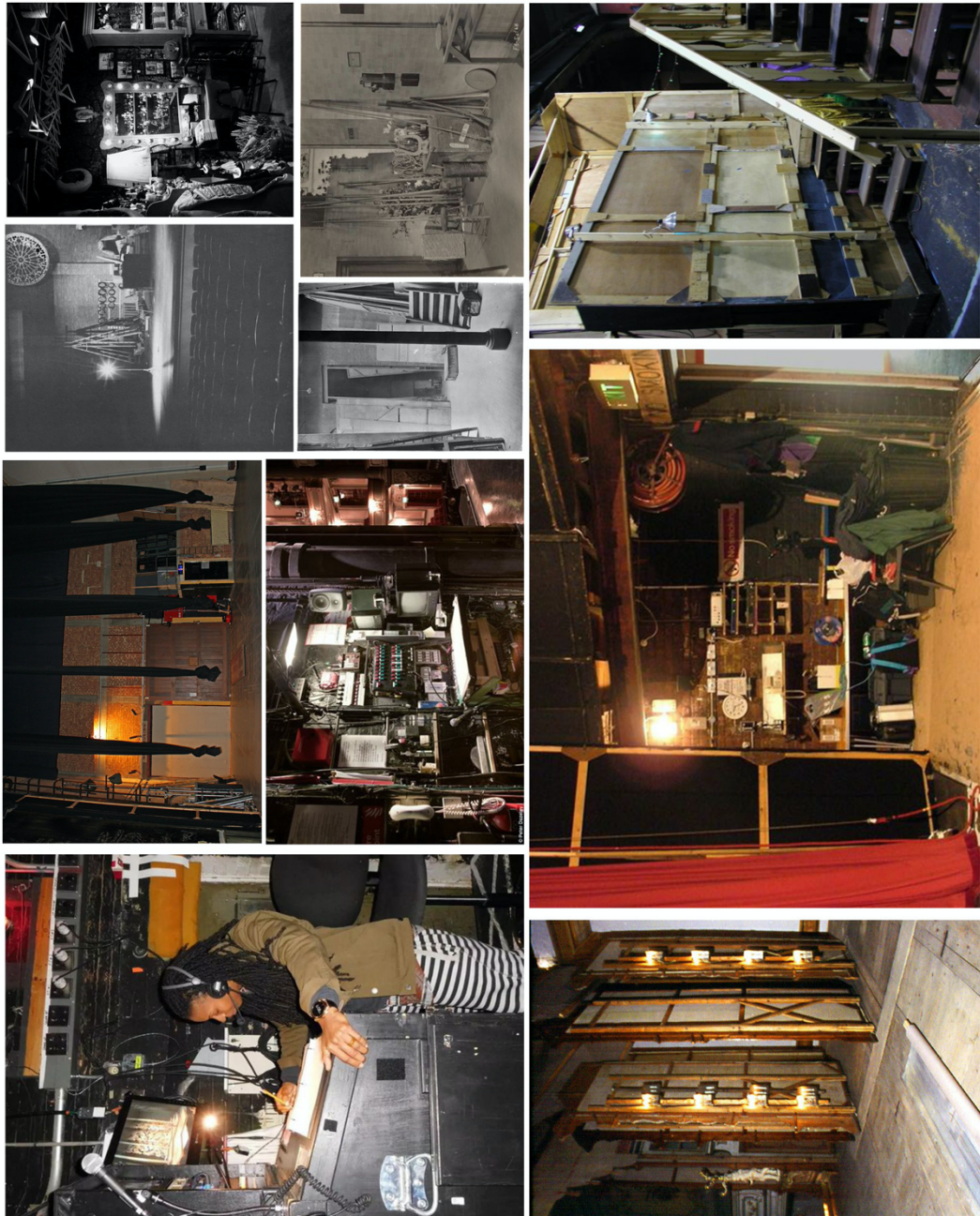


Figure 8 Preliminary Research: Backstage and Behind the Scenes (cont.)

MICHAEL FRAYN'S
MOSES
OFF!

PRELIMINARY RESEARCH
 DIRECTED BY LISA NATHANS
 SCENIC DESIGN BY RYAN FOX
 LIGHTING DESIGN BY MITCHELL CRONIN
 COSTUME DESIGN BY ASHLYNNE LUDWIG

9-13-2019




Figure 9 Preliminary Research: Backstage Décor and Props

MICHAEL FRAYN'S
NOSES OFF!
PRELIMINARY RESEARCH
 DIRECTED BY LISA NATHANS
 SCENIC DESIGN BY RYAN FOX
 LIGHTING DESIGN BY MITCHELL CRONIN
 COSTUME DESIGN BY ASHLYNNE LUDWIG
 9-13-2019

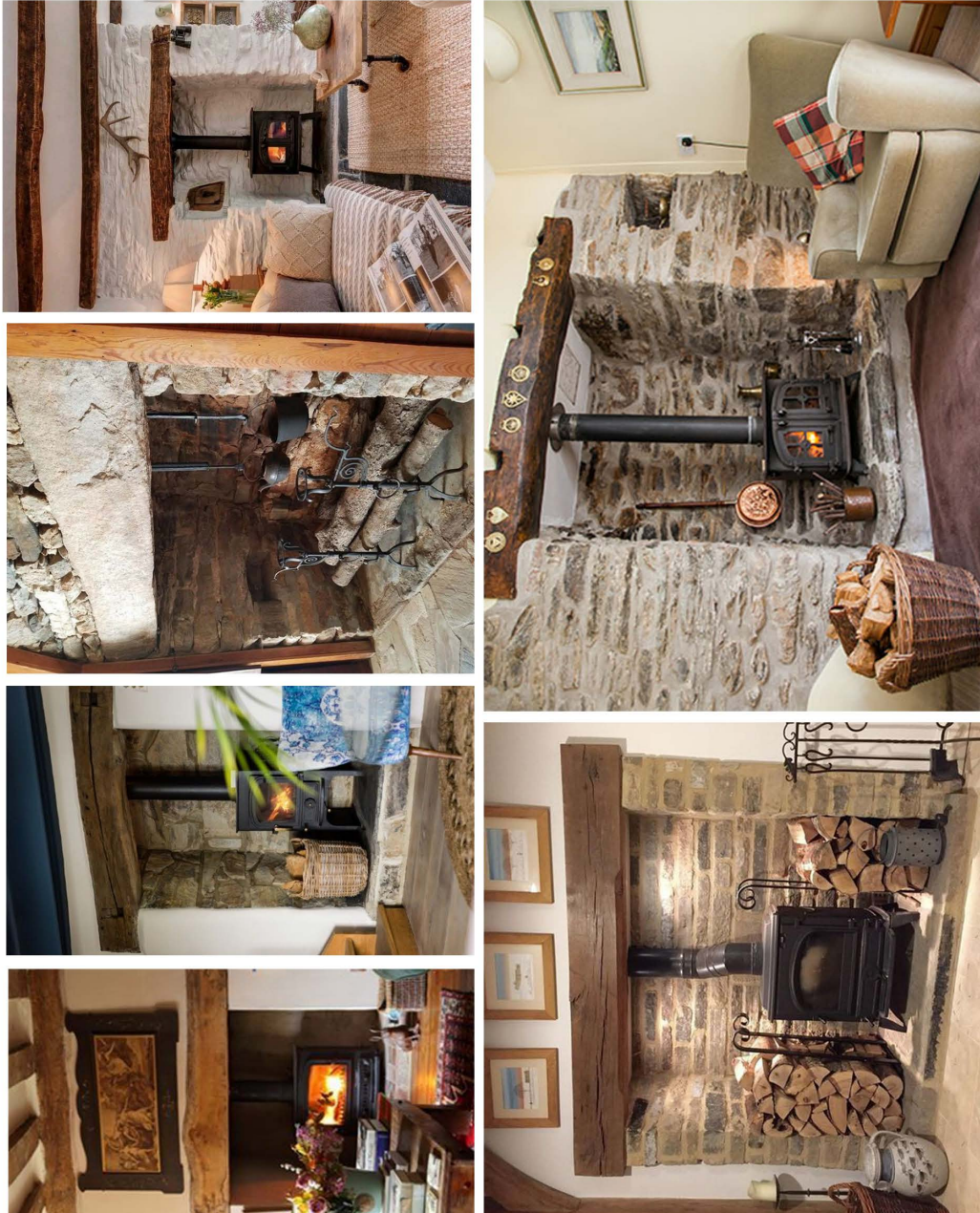


Figure 10 Preliminary Research: Woodburning Stoves and River Rock

DEVELOPING THE DESIGN

After gathering this research (*Fig 1-9*), I shared my images with Lisa Nathans and the design team. I went on to paint a picture of the 16th-century posset mill: dark woods that contrast plaster walls, river rock stonework, (*Figure 2*), and rope moulding banisters that are heavy and solid so that they can be flipped over and slid down. (*Figure 3*) The doors and windows were to have latches and panes that could break for the burglar scene. I wanted to promote comedy with the burglar scenes as he tripped over the windowsill on his way into the house. All in all, this set was to be a comedic jungle gym for the actors discovering the comedy through the action of navigating this set. I discussed the idea of bringing nature into this space, a technique used in the interior design of the period we were aiming for described by Lisa as "70s Light" for the world of *Nothing On*.

One way to incorporate "70s Light" is through the furniture (*Figure 4*). I wanted to use cooler colors in the "remodeled" furniture on the set to contrast the warmer tones of the historical elements of the posset mill. I tried to find comedy in tack through the dressing of the set, particularly with the use of a deer head in the décor as it screams of country, affluence, and tactlessness.

Lisa's response to this initial research was mostly positive. One thing she added was to make sure the set is full of life and vibrant but does not overwhelm the audience by making it too busy.

Lisa then talked with the group about color palettes and styles concerning the period. She didn't want to get locked in the style of the 70s, and thus suggested studying the transition of style from the 60s to the 70s and onward to the 80s. Lisa brought up colors such as burnt sienna, avocado, sunflower, and cerulean. Lisa encouraged us to embrace a pastel color pallet with an accent of fun wallpaper that added color, as well as curtains, greenery, doors, doorframes, trim, molding, carpeting on stairs and wanted to bring in colors of the English garden into this home. She was interested in more solid colors with an accent of patterns for all of the furniture; this would allow costumes to explore those patterns by making the characters feel busy while the furniture gave them a place to both literally and visually rest.

We then discussed having a fireplace. Mitchell said that he could use lights to make it look like there was a fire inside. Lisa was particularly interested in stone fireplaces because they help bring in the outside. This additional research can be seen in *Figure 10*.

I then transitioned from onstage to off. To help with this transition, I presented the idea of a show drop inspired by the *I Love Lucy* title card, Lisa had shown us from the week before. The action of the play would begin as the show drop raised in front of the set for *Nothing On* giving a behind the scenes look of the set. This would

be riddled with ropes, cables, warning signs, props tables, stage management stands, and backstage debris. (*Figures 7-9*).

In response, Lisa was interested in familiarity between the front and back of the stage, such as a window frame that is painted the same color front and backstage to give the audience a point of reference. I was then challenged to put in two ways of getting up and down backstage.

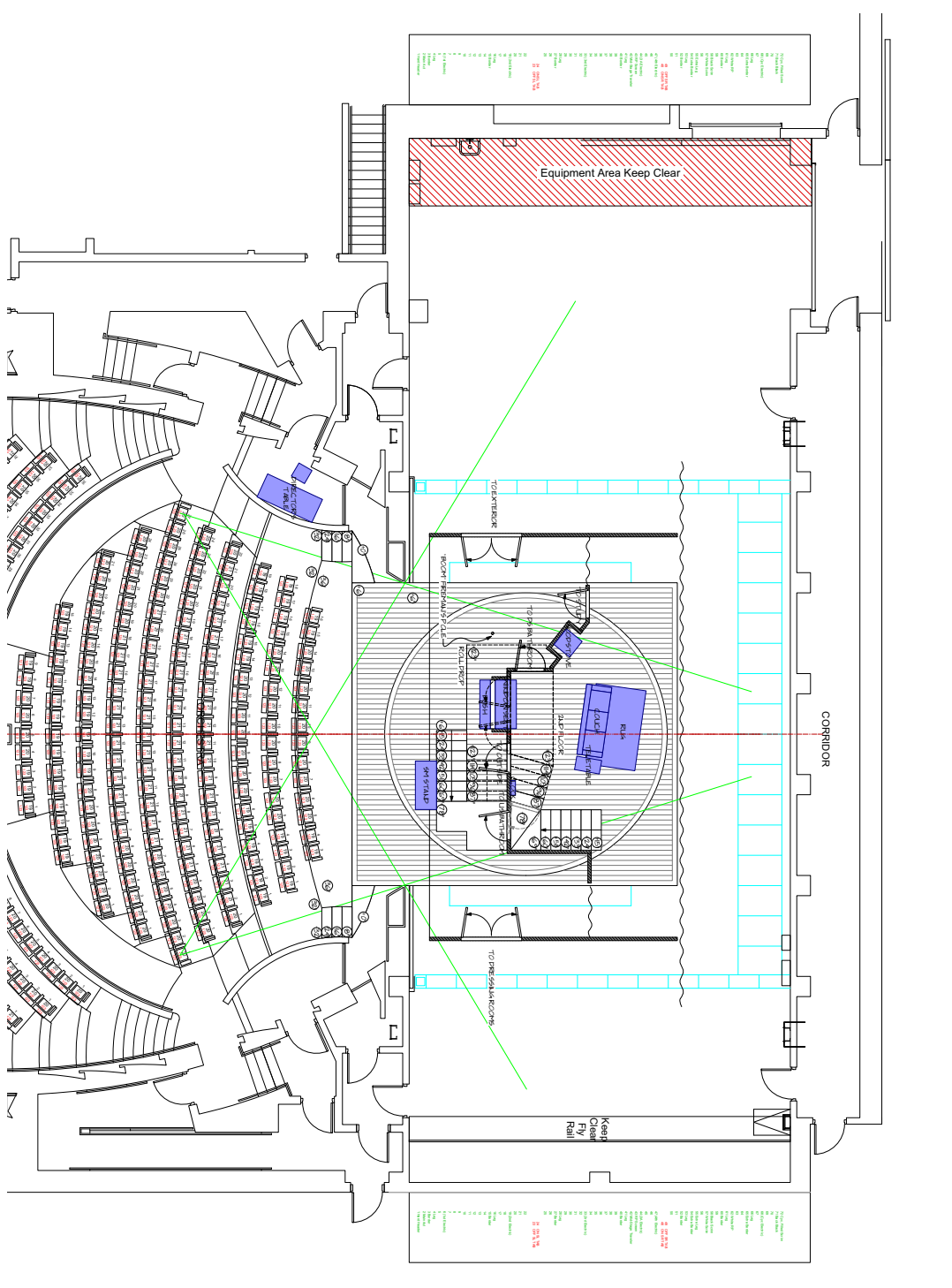
Following a mostly successful research meeting, I moved first into thinking about the set logistically. How was I going to fit a dozen doors and a staircase on stage, and how was it going to transition from act one to act two? The second question had already been answered in the form of a stock turntable that had already been built the summer before with the maximum diameter of twenty-eight feet. This then presented the challenge of how to fit a dozen doors, a staircase, and a living room in only twenty-eight feet.

In order to think of it logically, I started with a ground plan. This first rendition can be seen in *Figures 11-12*. From the ground plan, I developed a bash model (*Figure 14*).

I then met with the director and the design team to gather responses. What I had presented was met with a positive response from both Lisa and the design team. A few minor notes included; moving the show drop further downstage, Lisa wanted to find three distinct playing areas by adding something downstage left and

requested additional furniture that could be us to help create this space. I proposed the idea of a liquor cart and a wingback chair to achieve these distinct acting places Lisa was imagining. Concern was also brought up about the beams from the lighting designer, particularly the crossbeams in the space.

After incorporating these notes, I built the final model box (*Figures 18-19*) and began the process of rendering technical drawings in order to start the process of producing this design.



Noises Off!

Groundplan
1/4"=10"
10-5-2019

TDPS
Kay Theatre

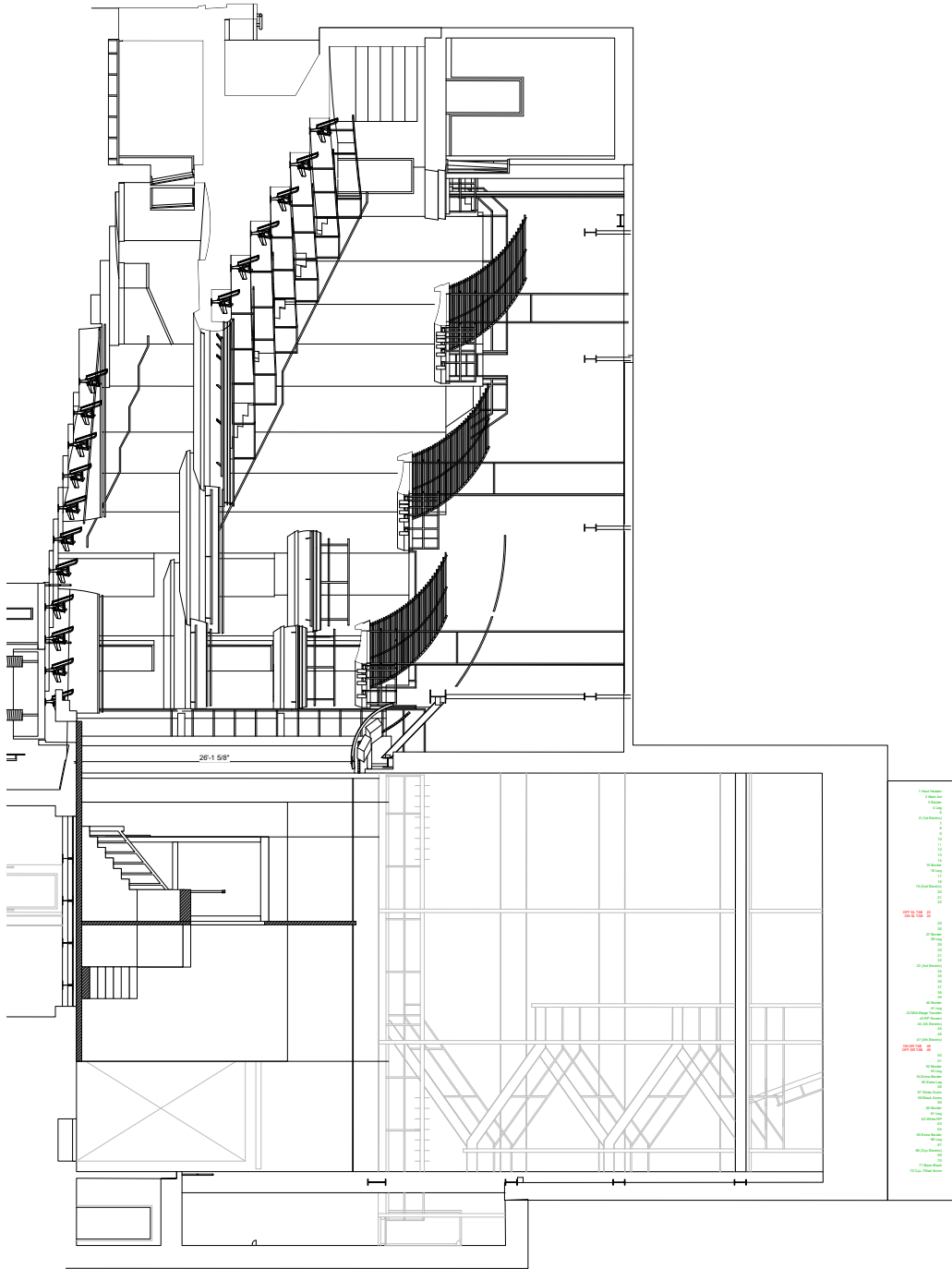
Artistic Team

Director: [Name]
Stage Manager: [Name]
Production Designer: [Name]
Set Designer: [Name]
Light Designer: [Name]
Sound Designer: [Name]
Costume Designer: [Name]
Hair Designer: [Name]
Makeup Designer: [Name]



9/13

Figure 11 Preliminary Groundplan Act I & III



100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200
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013
3

Noises Off!

Section
1/4"=1'-0"
10-5-2019

TDPS
Kay Theatre

Artistic Team
 Executive Director
 Artistic Director
 General Manager
 Music Director
 Head of Production
 Head of Administration
 Head of Marketing
 Head of Fundraising
 Head of Education
 Head of Community Outreach
 Head of Ticket Sales
 Head of Box Office
 Head of Merchandise
 Head of Catering
 Head of Bar
 Head of Housekeeping
 Head of Security
 Head of Maintenance
 Head of IT
 Head of Legal
 Head of Insurance
 Head of Risk Management
 Head of Compliance
 Head of Sustainability
 Head of Diversity, Equity & Inclusion
 Head of Accessibility
 Head of Customer Service
 Head of Volunteer Management
 Head of Internship Program
 Head of Apprenticeship Program
 Head of Fellowship Program
 Head of Leadership Program
 Head of Mentorship Program
 Head of Coaching Program
 Head of Mentoring Program
 Head of Sponsorship
 Head of Partnership
 Head of Collaboration
 Head of Networking
 Head of Relationship Management
 Head of Client Management
 Head of Vendor Management
 Head of Supplier Management
 Head of Contract Management
 Head of Procurement
 Head of Logistics
 Head of Operations
 Head of Finance
 Head of Accounting
 Head of Tax
 Head of Human Resources
 Head of Recruitment
 Head of Training
 Head of Performance Management
 Head of Compensation
 Head of Employee Relations
 Head of Labor Relations
 Head of Safety
 Head of Health & Wellness
 Head of Environmental Health & Safety
 Head of Quality Management
 Head of Continuous Improvement
 Head of Innovation
 Head of Research & Development
 Head of Intellectual Property
 Head of Trademark
 Head of Copyright
 Head of Patent
 Head of Trade Secret
 Head of Confidentiality
 Head of Non-Disclosure
 Head of Arbitration
 Head of Mediation
 Head of Dispute Resolution
 Head of Litigation
 Head of Regulatory Compliance
 Head of Government Relations
 Head of Public Affairs
 Head of Media Relations
 Head of Press
 Head of Social Media
 Head of Digital Marketing
 Head of Content Marketing
 Head of Brand Management
 Head of Reputation Management
 Head of Crisis Management
 Head of Business Development
 Head of Sales
 Head of Marketing
 Head of Advertising
 Head of Promotions
 Head of Events
 Head of Sponsorship
 Head of Partnership
 Head of Collaboration
 Head of Networking
 Head of Relationship Management
 Head of Client Management
 Head of Vendor Management
 Head of Supplier Management
 Head of Contract Management
 Head of Procurement
 Head of Logistics
 Head of Operations
 Head of Finance
 Head of Accounting
 Head of Tax
 Head of Human Resources
 Head of Recruitment
 Head of Training
 Head of Performance Management
 Head of Compensation
 Head of Employee Relations
 Head of Labor Relations
 Head of Safety
 Head of Health & Wellness
 Head of Environmental Health & Safety
 Head of Quality Management
 Head of Continuous Improvement
 Head of Innovation
 Head of Research & Development
 Head of Intellectual Property
 Head of Trademark
 Head of Copyright
 Head of Patent
 Head of Trade Secret
 Head of Confidentiality
 Head of Non-Disclosure
 Head of Arbitration
 Head of Mediation
 Head of Dispute Resolution
 Head of Litigation
 Head of Regulatory Compliance
 Head of Government Relations
 Head of Public Affairs
 Head of Media Relations
 Head of Press
 Head of Social Media
 Head of Digital Marketing
 Head of Content Marketing
 Head of Brand Management
 Head of Reputation Management
 Head of Crisis Management
 Head of Business Development
 Head of Sales
 Head of Marketing
 Head of Advertising
 Head of Promotions
 Head of Events



Figure 13 Preliminary Section



Figure 14 Bash Model Act 1 & 3



Figure 15 Bash Model Show Drop



Figure 16 Bash Model Act II



Figure 17 Bash Model Roll Drop In



Figure 18 Final Model Act I & 3



Figure 19 Final Model Act II

THE PRODUCTION PROCESS

THE DRAFTING AND COST-OUT

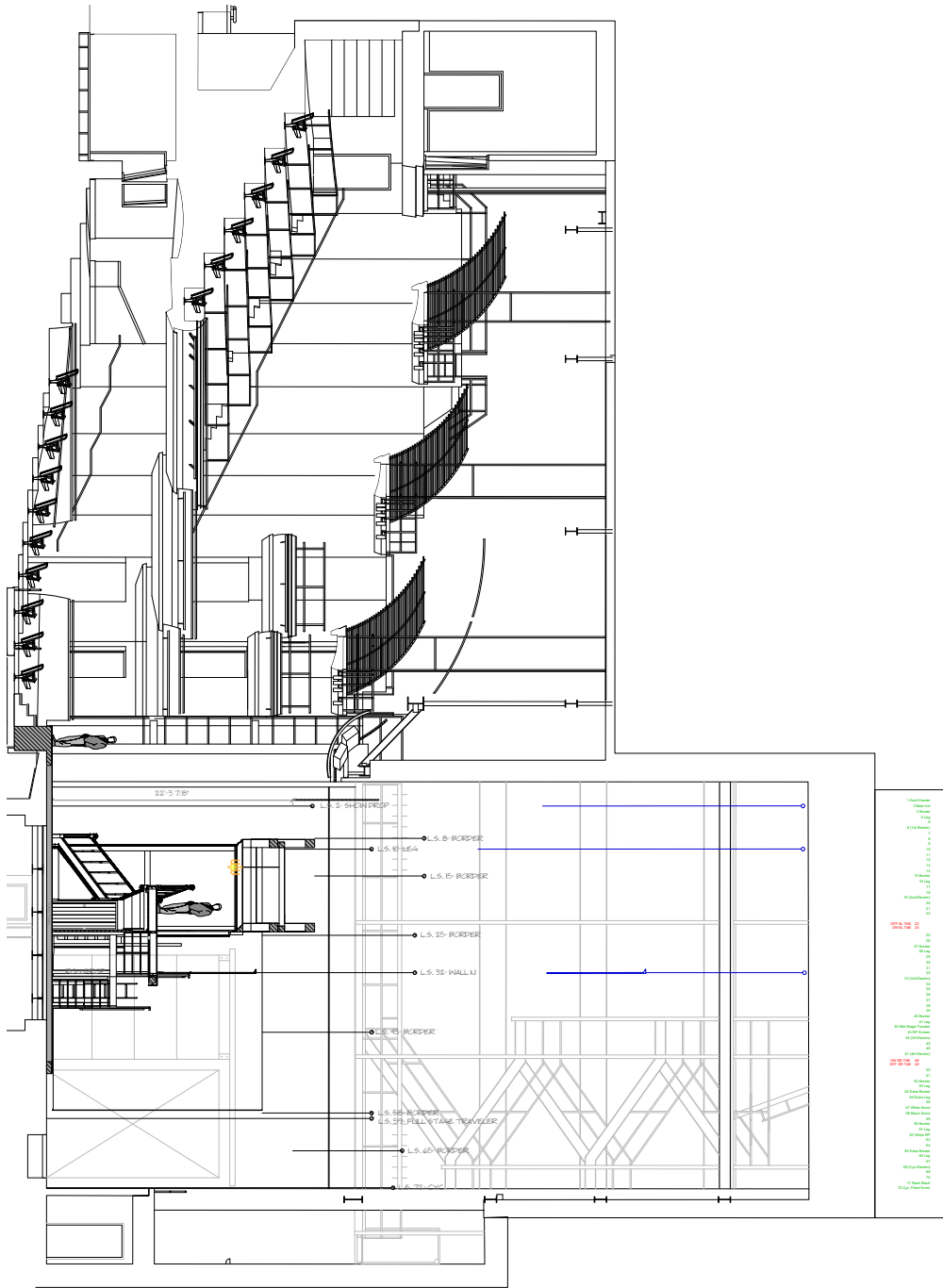
The next step in the design process was to create a full ¼” to one-foot scale drafting packet of the completed design as established in the final model. (Figures 18-19) The drafting packet would be used by the technical director, carpenters, painters, props master, and artisans to recreate the design to stage in full scale.

Before the building can begin, the production team looked over the design to make sure that the design is achievable within the allotted time and budget. The set materials cost out to about \$14,500 on a production budget of \$10,000. The paints and props were within the material budget, but all areas were over their allotted labor budget.

To get within budget, I reduced the size of the deck to the stock turntable housing of thirty feet, significantly reduced the size of the act two brick walls, and simplified moulding choices (Figures 32-35). These changes brought us into the material budget of the show. However, we were still over in our labor allotment, and with another show being in production at the same time, we were unable to work with the shop to achieve the design as drafted within budget.

The shop then proposed the solution of printing the backdrop, the show drop, and all wallpaper to save on labor time. The solution to print these ideas proved difficult as it added to the already tight

budget, and given the scale of the show drop, it proved not to be achievable. With the shops and design team being at an impasse, I proposed a solution of redesigning the show drop to a smaller idea. I then designed the show card (Figure 46), which was deemed achievable as a printed drop.



2 of 13

Noises Off!

Section
1/4"=1'0"
11-15-2019

TDPS
Kay Theatre

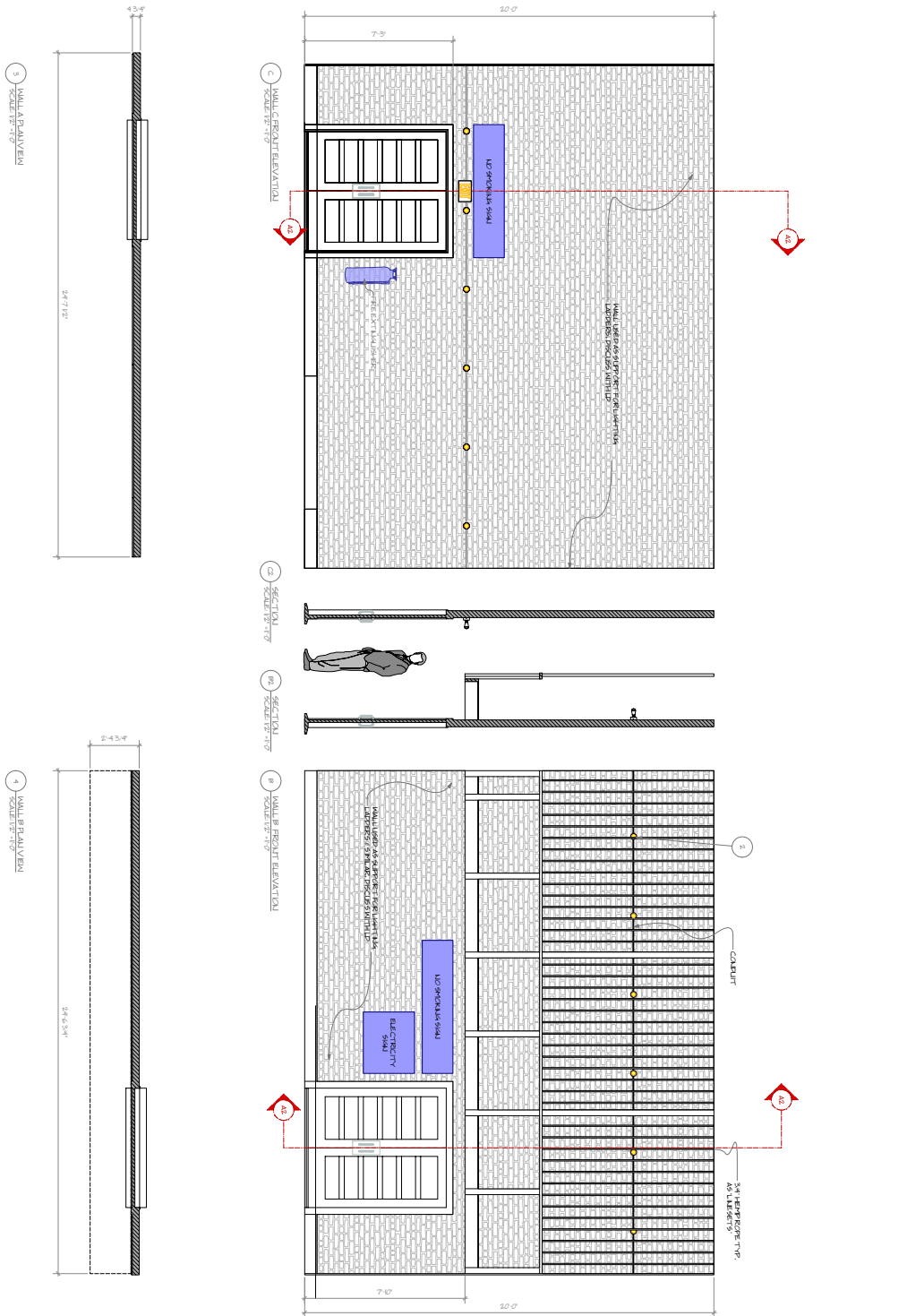
Artistic Team

Director: [Name]
 Producer: [Name]
 Designer: [Name]
 Stage Manager: [Name]
 Costume Designer: [Name]
 Hair Designer: [Name]
 Makeup Designer: [Name]
 Music Director: [Name]
 Lighting Designer: [Name]
 Sound Designer: [Name]
 Visual Designer: [Name]
 Properties Master: [Name]
 Transportation: [Name]
 Catering: [Name]
 Security: [Name]
 Signage: [Name]
 Ticketing: [Name]

RYAN FOX

 SCENIC DESIGNER
 1502011 Highland.com
 rfox@highland.com

Figure 21 Drafting Packet 1.0 Section



5

of 13

Noises Off!

Front Elevations
1/2"=10"
11-15-2019

TDPS
Kay Theatre

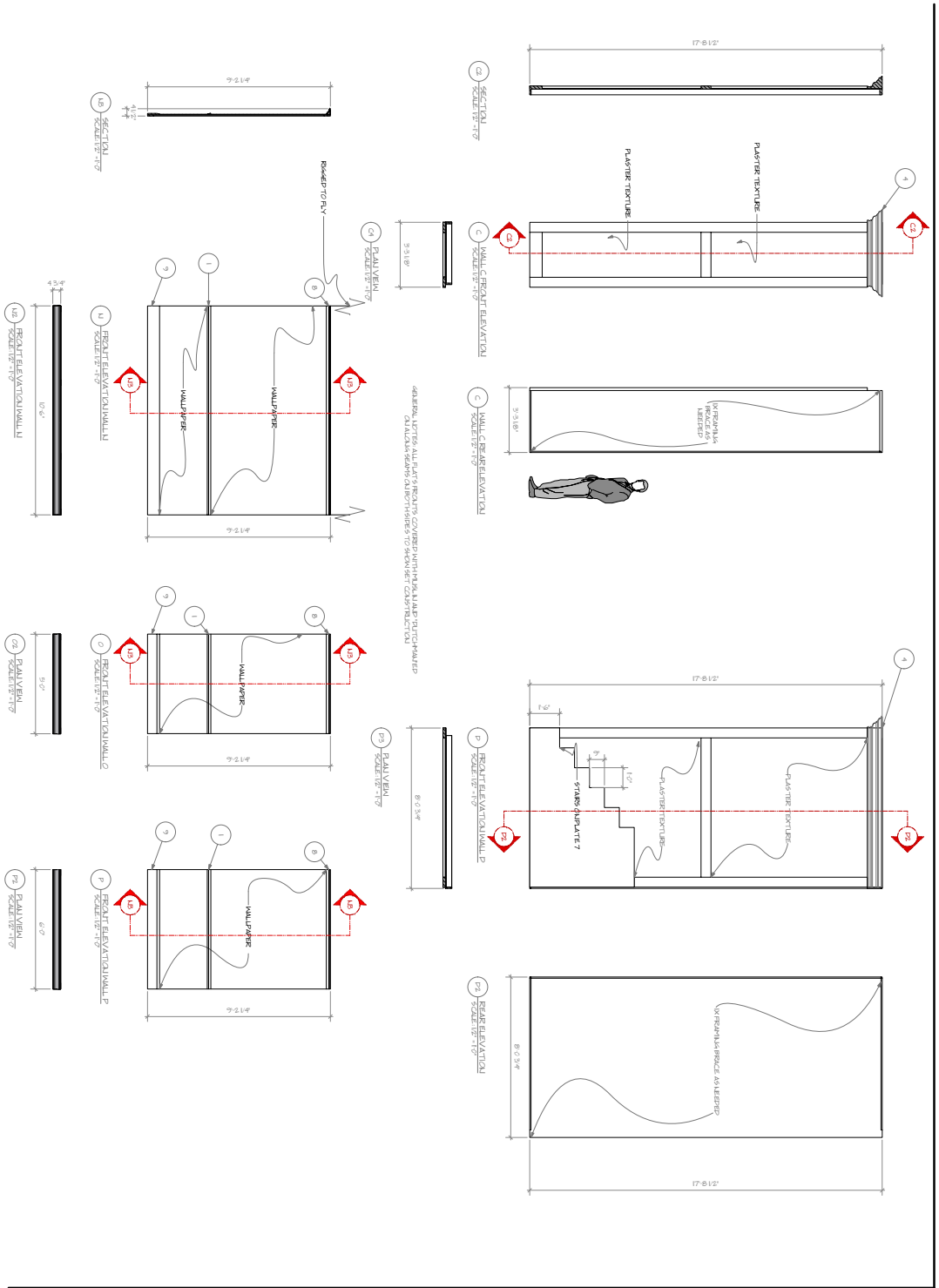
Artistic Team

Production: [unreadable]
 Design: [unreadable]
 Construction: [unreadable]
 Installation: [unreadable]
 Maintenance: [unreadable]
 Management: [unreadable]

RYAN FOX

Scenic Design
 140011 Highland Court
 Portland, Oregon 97227
 503.281.1111
 rfox@ryanfox.com

Figure 24 Drafting Packet 1.0 Front Elevations



6

of 13

Noises Off!

Front Elevations
1/2"=10"
11-15-2019

TDPS
Kay Theatre

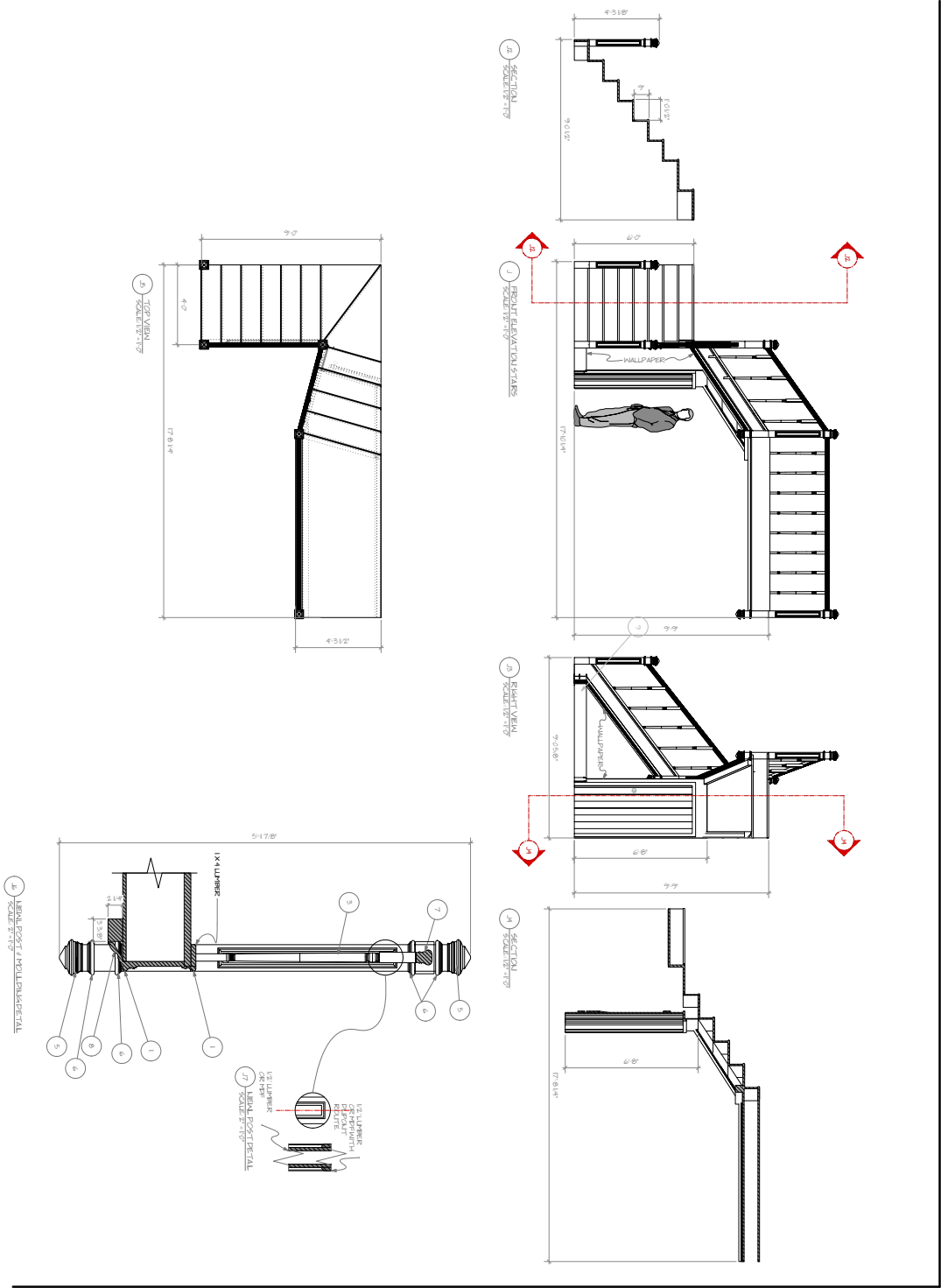
Artistic Team

Project: Noises Off!
Client: Kay Theatre
Architect: Ryan Fox
Interior Designer: Ryan Fox
General Contractor: Ryan Fox
Paint Contractor: Ryan Fox
Stage Manager: Ryan Fox
Production Designer: Ryan Fox
Lighting Designer: Ryan Fox
Sound Designer: Ryan Fox
Special Effects Designer: Ryan Fox
Production Office: Ryan Fox
Production Office Address: Ryan Fox
Production Office Phone: Ryan Fox
Production Office Email: Ryan Fox

RYAN FOX

SCENIC DESIGNER
 250011 Highland Court
 Portland, Oregon 97228
 503.255.1111
 ryanfoxdesign.com

Figure 25 Drafting Packet 1.0 Front Elevations



Noises Off!

Front Elevations
1/2"=1'-0"
11-15-2019

TDPS
Kay Theatre

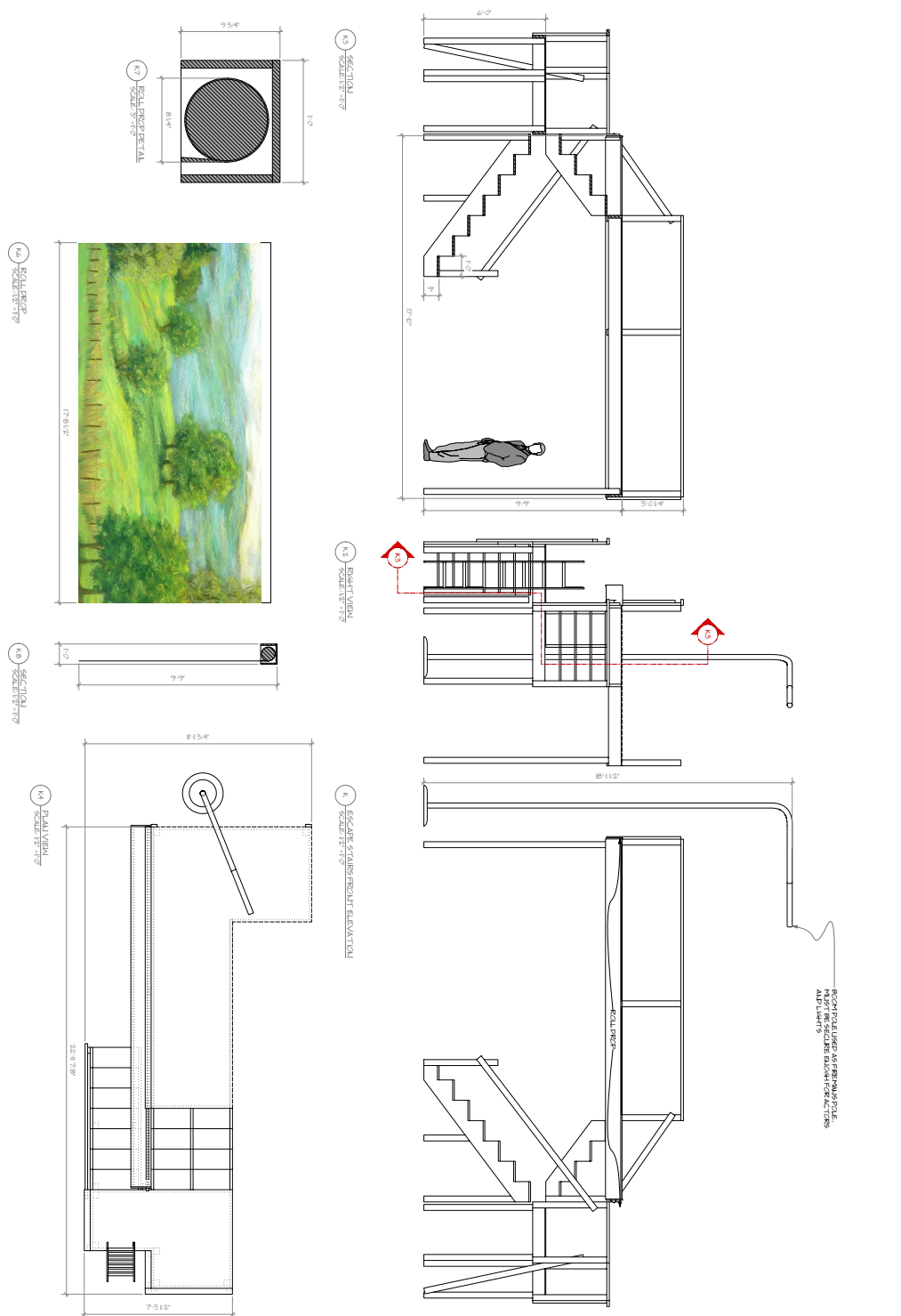
Artistic Team

Project Architect
TDPS
1111 12th Street
Portland, OR 97204
503.222.1111
tdps.com



 Senior Designer
 rfox@tdps.com
 rfox@foxgraphics.com

Figure 26 Drafting Packet 1.0 Front Elevations



ROOFING TO BE INSTALLED PER MANUFACTURER'S
 AND LOCAL CODES

RYAN FOX

SCENIC DESIGNER
 1502011 Highland Court
 Portland, Oregon 97225
 rfoxdesign.com

Artistic Team

Production:
 Director: [Name]
 Designer: [Name]
 Designer: [Name]
 Designer: [Name]
 Designer: [Name]

Design:
 Scenic Designer: Ryan Fox
 Costume Designer: [Name]
 Hair Designer: [Name]
 Makeup Designer: [Name]
 Music Designer: [Name]
 Lighting Designer: [Name]
 Sound Designer: [Name]
 Stage Manager: [Name]

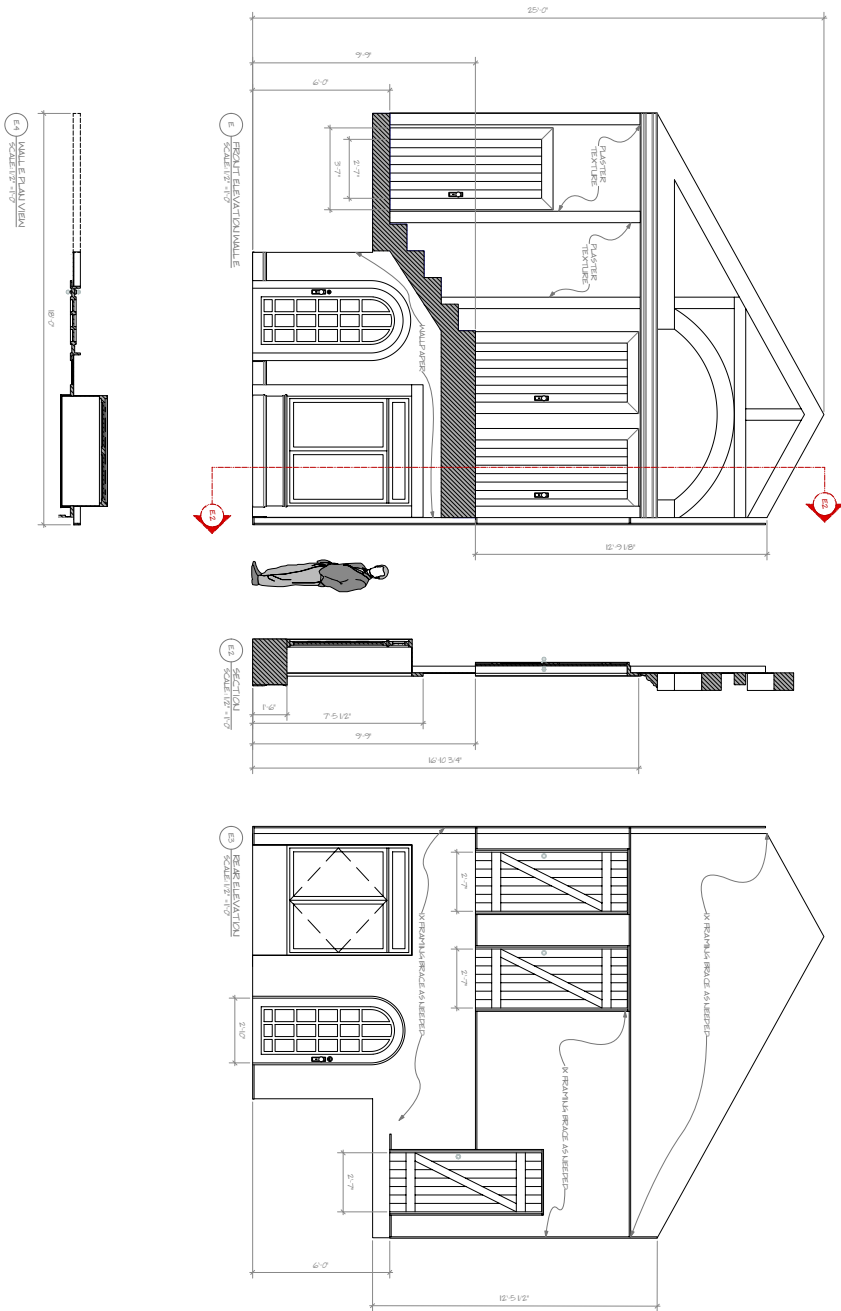
TDPS
 Kay Theatre

Noises Off!

Front Elevations
 1/2"=10"
 11-15-2019

08
 0 of 13

Figure 27 Drafting Packet 1.0 Front Elevations



GENERAL NOTES: ALL FLATS FRONTS COVERED WITH MUSHLAM AND DUTCHMANED ON BOTH SIDES TO SHOW SET CONSTRUCTION



Scenic Design
 140011 Highland.com
 140011 Highland.com
 140011 Highland.com

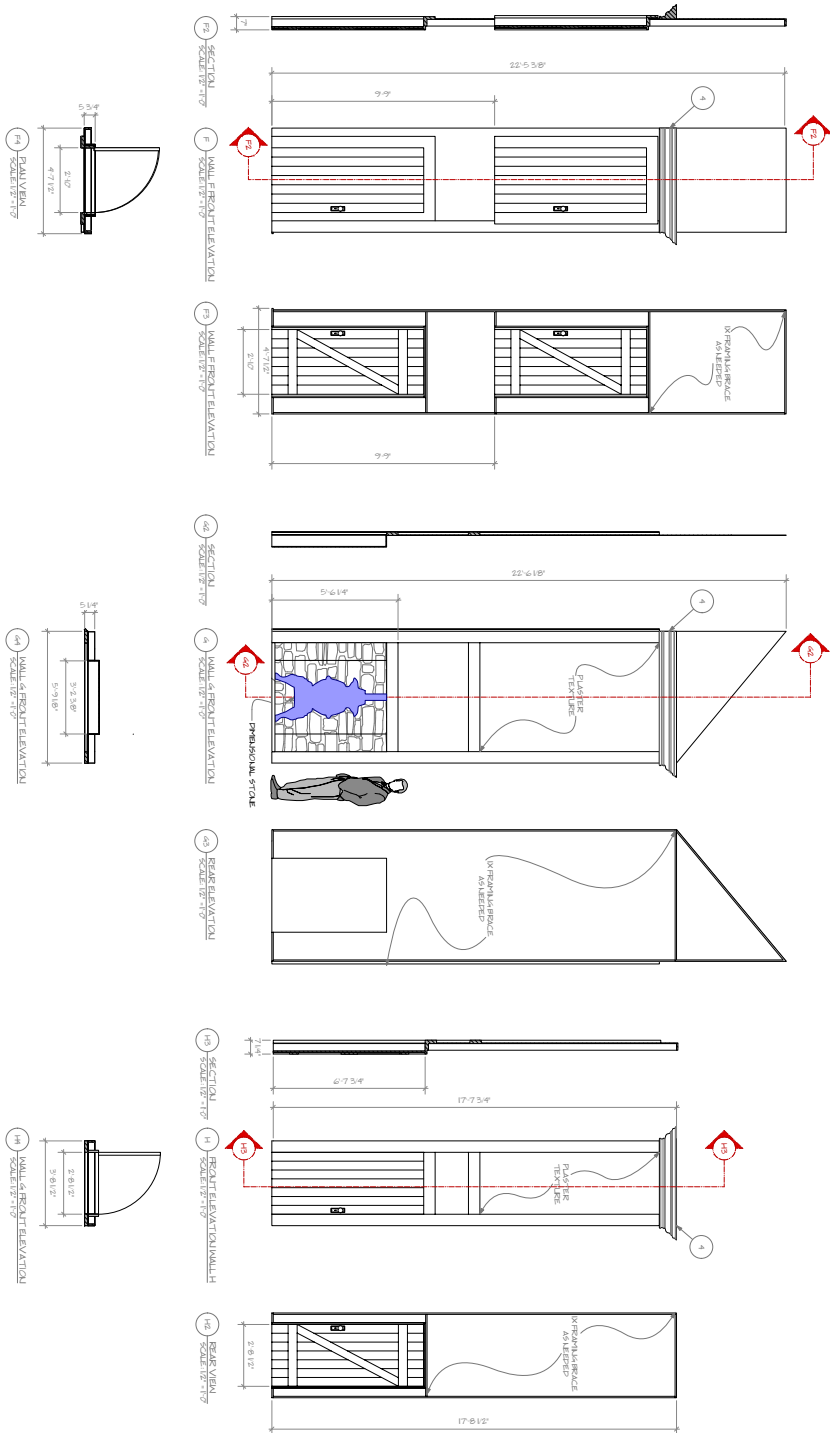
Artistic Team
 Project Manager
 Artistic Director
 Set Designer
 Scenic Designer
 Costume Designer
 Hair and Makeup Designer
 Props Designer
 Production Office

TDPS
 Kay Theatre

Noises Off!
 Front Elevations
 1/2"=1'0"
 11-15-2019

9 of 13

Figure 28 Drafting Packet 1.0 Front Elevations

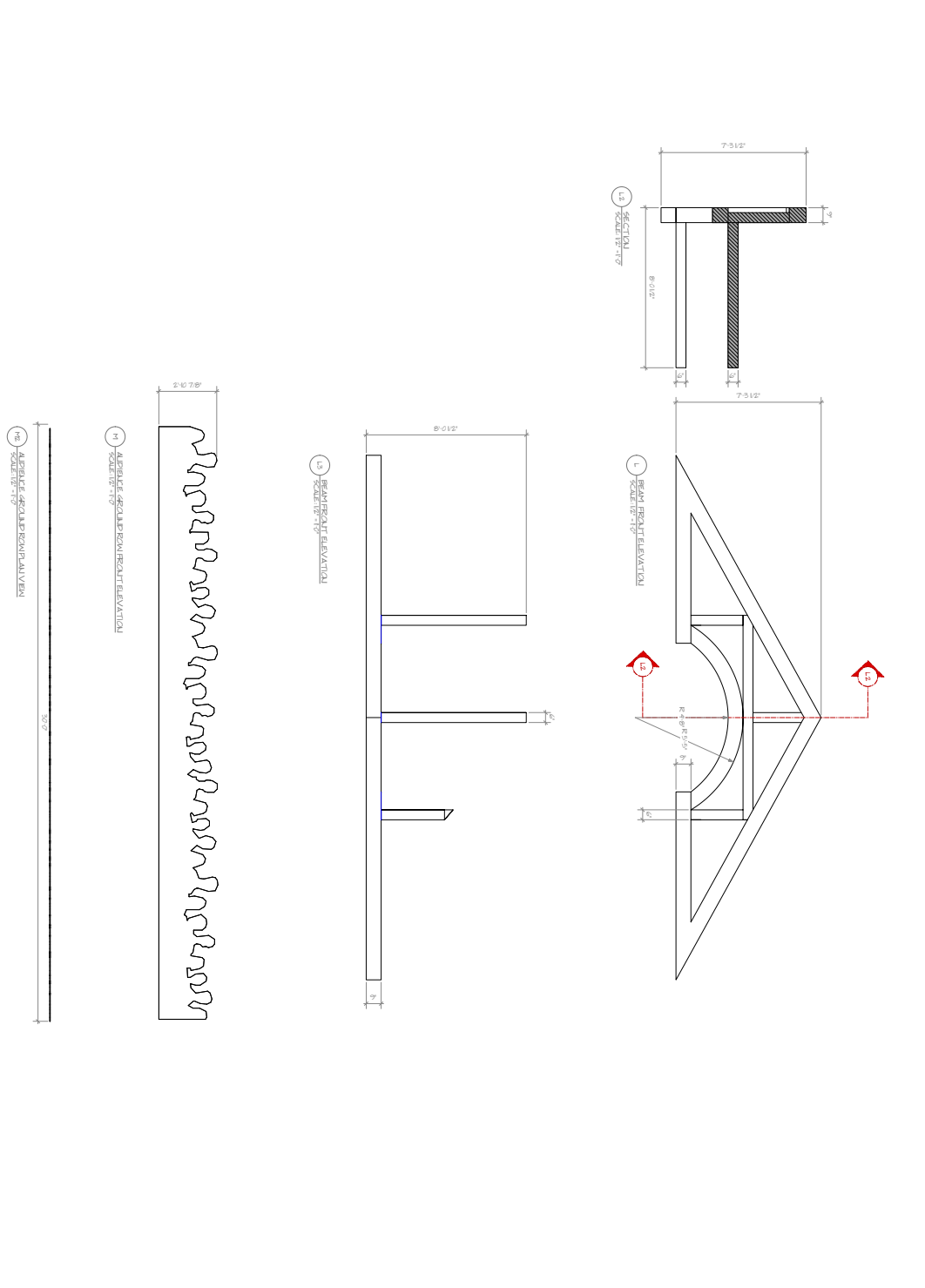


GENERAL NOTES: ALL PLATS FRONT'S COVERED WITH MUSLIN AND PLUG CHANGED ON BOTH SIDES TO SHOW SET CONSTRUCTION

Noises Off!

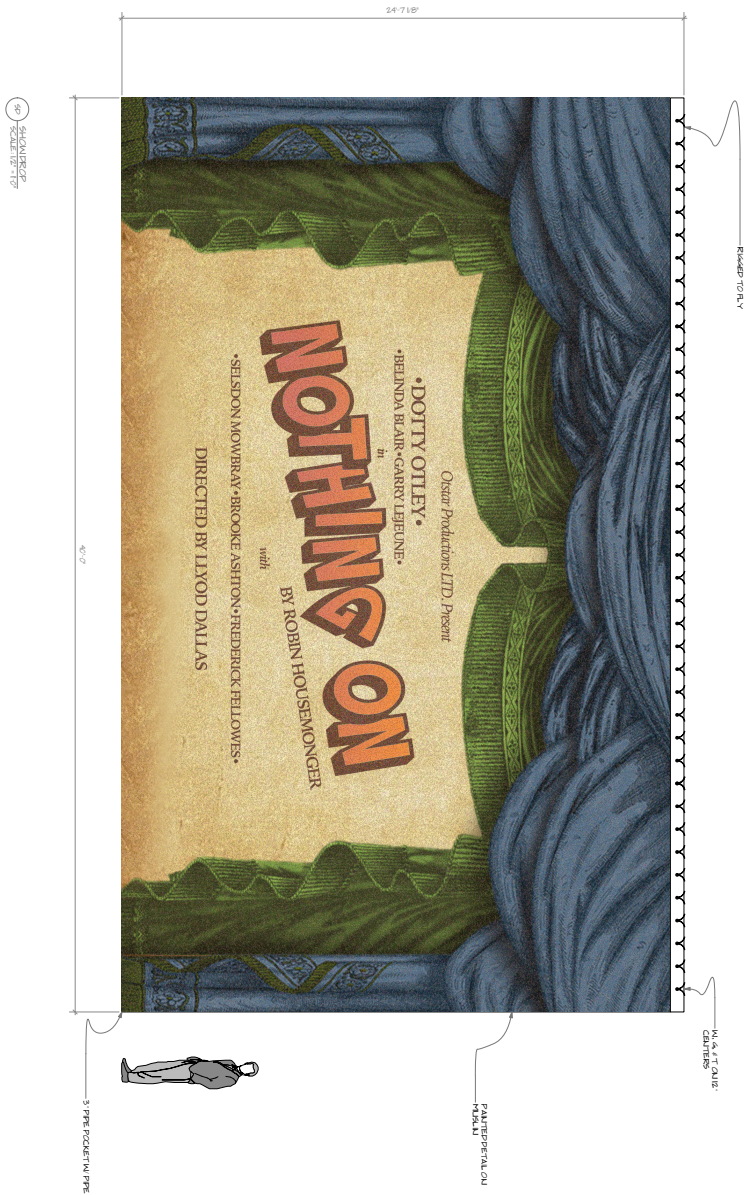
Front Elevations
 1/2"=10"
 11-15-2019

Figure 29 Drafting Packet 1.0 Front Elevations



11 <small>of 13</small>	<h2>Noises Off!</h2> <p>Front Elevations 1/2"=1'-0" 11-15-2019</p>	<p>TDPS Kay Theatre</p>	<p>Artistic Team</p> <p>Project: Client: TDPS Architect: Ryan Fox Interior Designer: Ryan Fox Stage Designer: Ryan Fox Lighting Designer: Ryan Fox Sound Designer: Ryan Fox Production Designer: Ryan Fox Technical Director: Ryan Fox Production Office: Ryan Fox</p>	<p>RYAN FOX</p> <p>Stage Design 140211 Highland Ave Portland, Oregon 97201 ryanfoxdesign.com</p>
	<p><small>© 2019 Ryan Fox Design. All rights reserved. This document is the property of Ryan Fox Design and is not to be reproduced, distributed, or used in any way without the written permission of Ryan Fox Design. The information contained herein is confidential and intended solely for the use of the individual customer. It is not to be disseminated, copied, or used for any other purpose without the prior written consent of Ryan Fox Design. If you have received this document by mistake, please notify Ryan Fox Design immediately at ryanfoxdesign.com.</small></p>			

Figure 30 Drafting Packet 1.0 Front Elevations



Scenic Design by
 Ryan Fox
 rfox2011@bgsu.com
 rfoxdesign.com

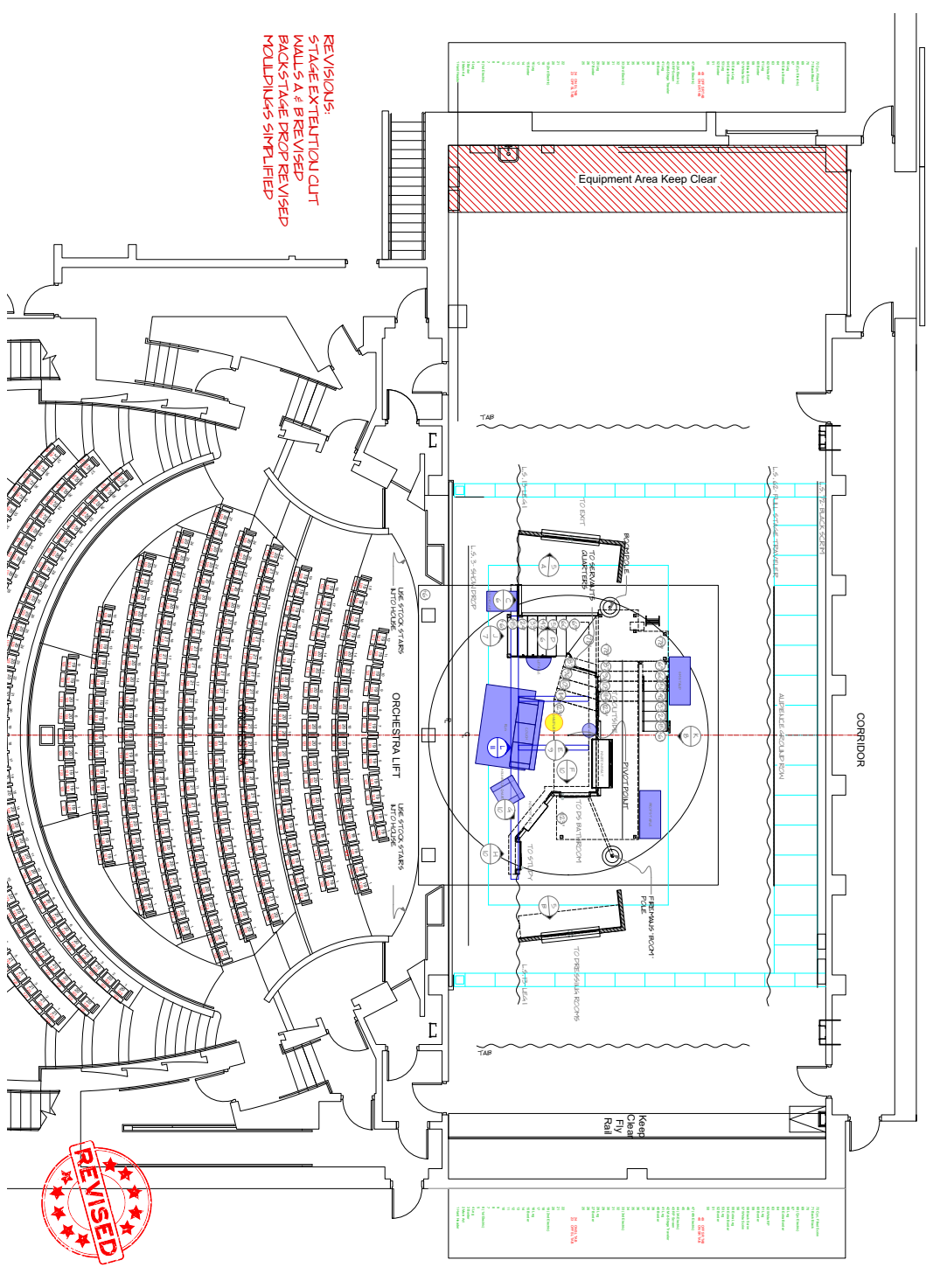
Artistic Team
 Musical Director: [Name]
 Director: [Name]
 Designer: [Name]
 Lighting Designer: [Name]
 Costume Designer: [Name]
 Hair Designer: [Name]
 Makeup Designer: [Name]

TDPS
 Kay Theatre

Noises Off!
 Front Elevations
 1/2"=1'0"
 11-15-2019

Figure 31 Drafting Packet 1.0 Show Drop

DRAFTING PACKET 2.0



REVISED

REVISIONS:
STAGE EXTENSION CUT
WALLS A & B REVISED
BACKSTAGE DROP REVISED
WALLPIKAS SIMPLIFIED

Noises Off!

Groundplan- Act 1 & 3
1/4"=1'0"
12-1-2019

TDPS
Kay Theatre

Artistic Team

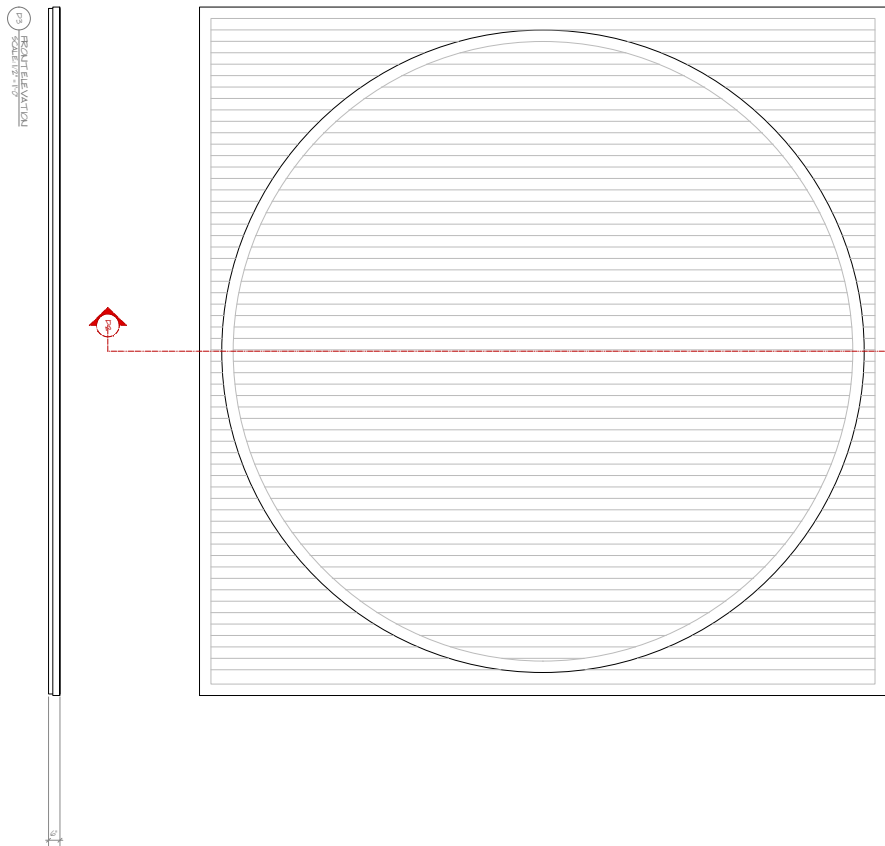
Director
Michael R. ...
Production Designer
Michael R. ...
Stage Manager
Michael R. ...
Lighting Designer
Michael R. ...
Sound Designer
Michael R. ...
Costume Designer
Michael R. ...
Hair Designer
Michael R. ...
Makeup Designer
Michael R. ...
Prop Designer
Michael R. ...
Set Designer
Michael R. ...



Figure 33 Drafting Packet 2.0 Act 1 & 3 Groundplan



THE HORIZONTAL PLANKS CUT FROM 1/4\"/>

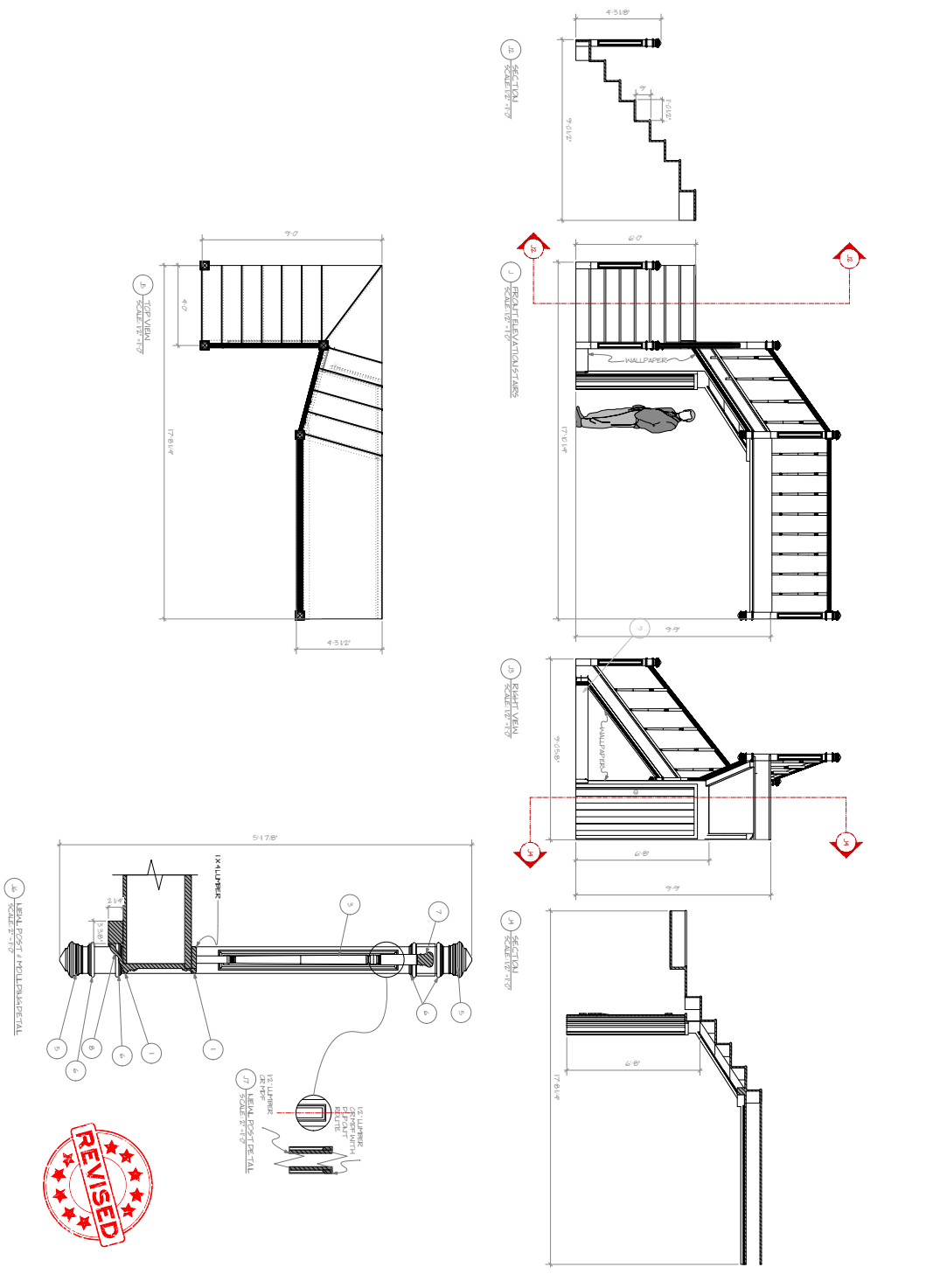


P-3 SECTION LINE



	Script Design Inc. 140211 Highland.com 781.326.8888 info@foxdesign.com	TDPS Kay Theatre	<h2>Noises Off!</h2>	4 of 13
	Project: Location: Designer: Artist: Client: Date: Scale: Notes: Revision: Date: By:	Project: Location: Designer: Artist: Client: Date: Scale: Notes: Revision: Date: By:	Project: Location: Designer: Artist: Client: Date: Scale: Notes: Revision: Date: By:	Project: Location: Designer: Artist: Client: Date: Scale: Notes: Revision: Date: By:

Figure 36 Drafting Packet 2.0 Deck Plan

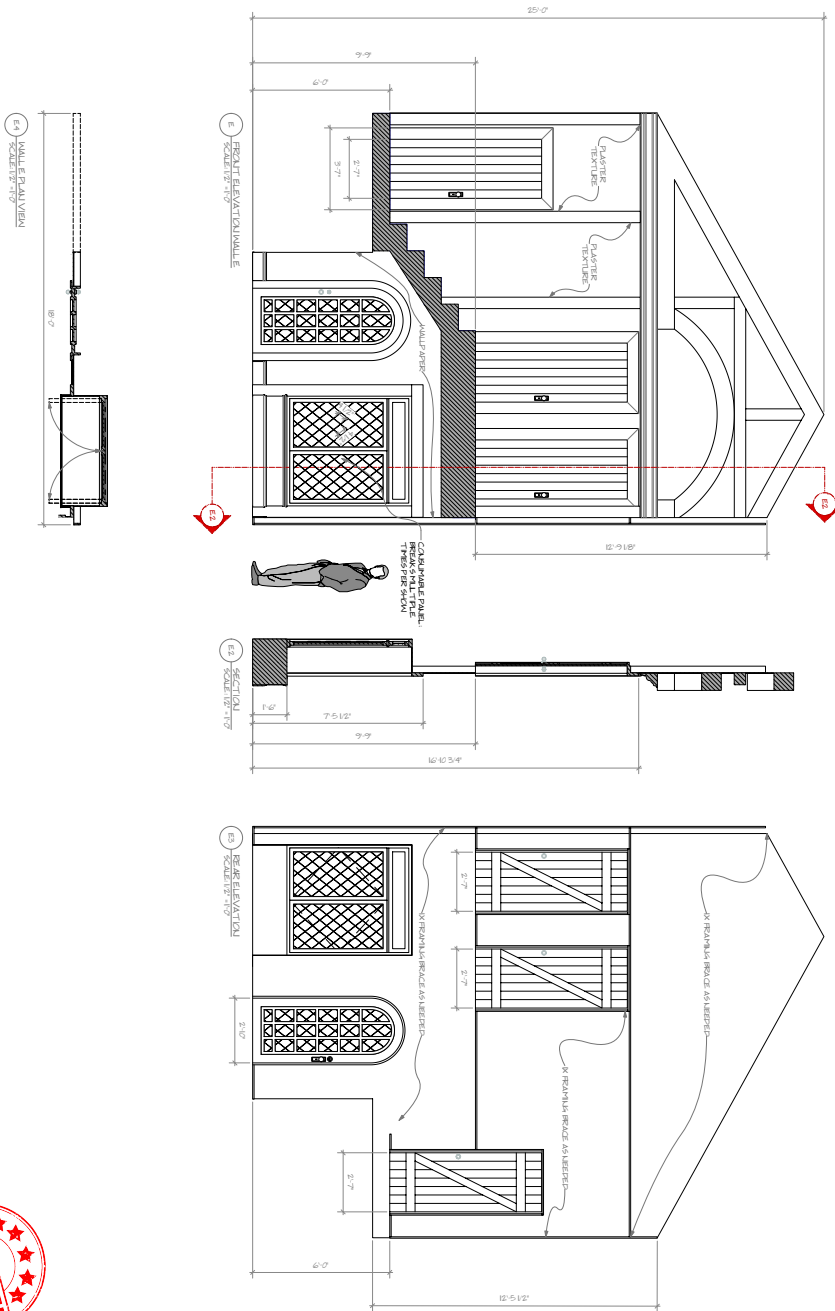


REVISED

<p>7 of 13</p>	<h2>Noises Off!</h2>	<p>TDPS Kay Theatre</p>	<p>Artistic Team</p>	
	<p>Front Elevations 1/2"=1'0" 12-1-2019</p>	<p>Project: Location: Architect: Client: Contractor: Date: Scale:</p>	<p>Design: Drawn: Checked: Approved: Date:</p>	

Figure 39 Drafting Packet 2.0 Front Elevations

GENERAL NOTES: ALL PLAYS FRONT'S COVERED WITH MUSHLAMAP BUTCHMAUED ON BOTH SIDES TO SHOW SET CONSTRUCTION



SCENIC DESIGN
 1502011 Highland.com
 1502011 Highland.com
 1502011 Highland.com

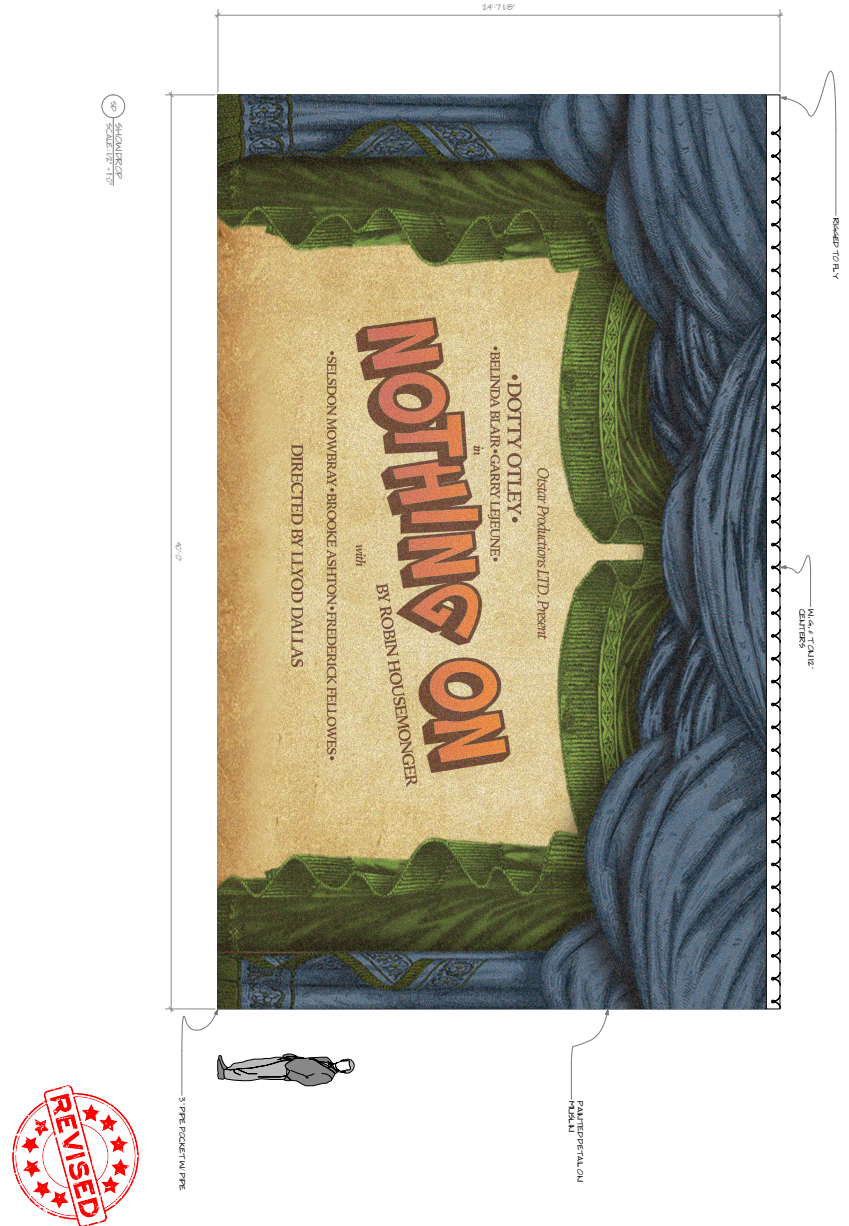
Artistic Team
 Project Manager: [Name]
 Designer: [Name]
 Artist: [Name]
 [Other roles and names]

TDPS
 Kay Theatre

Noises Off!
 Front Elevations
 1/2"=1'0"
 12-1-2019

9
 of 13

Figure 41 Drafting Packet 2.0 Front Elevations



Scenic Design by
Ryan Fox
ryanfox.com
ryanfoxdesign.com

Artistic Team
 Director: Lyod Dallas
 Designer: Ryan Fox
 Designer: Garry Lebeune
 Designer: Brooke Ashton
 Designer: Frederick Fellowes
 Designer: Silsdon Monteabay
 Designer: Dotty Otley
 Designer: Robin Housemonger
 Designer: Lyod Dallas

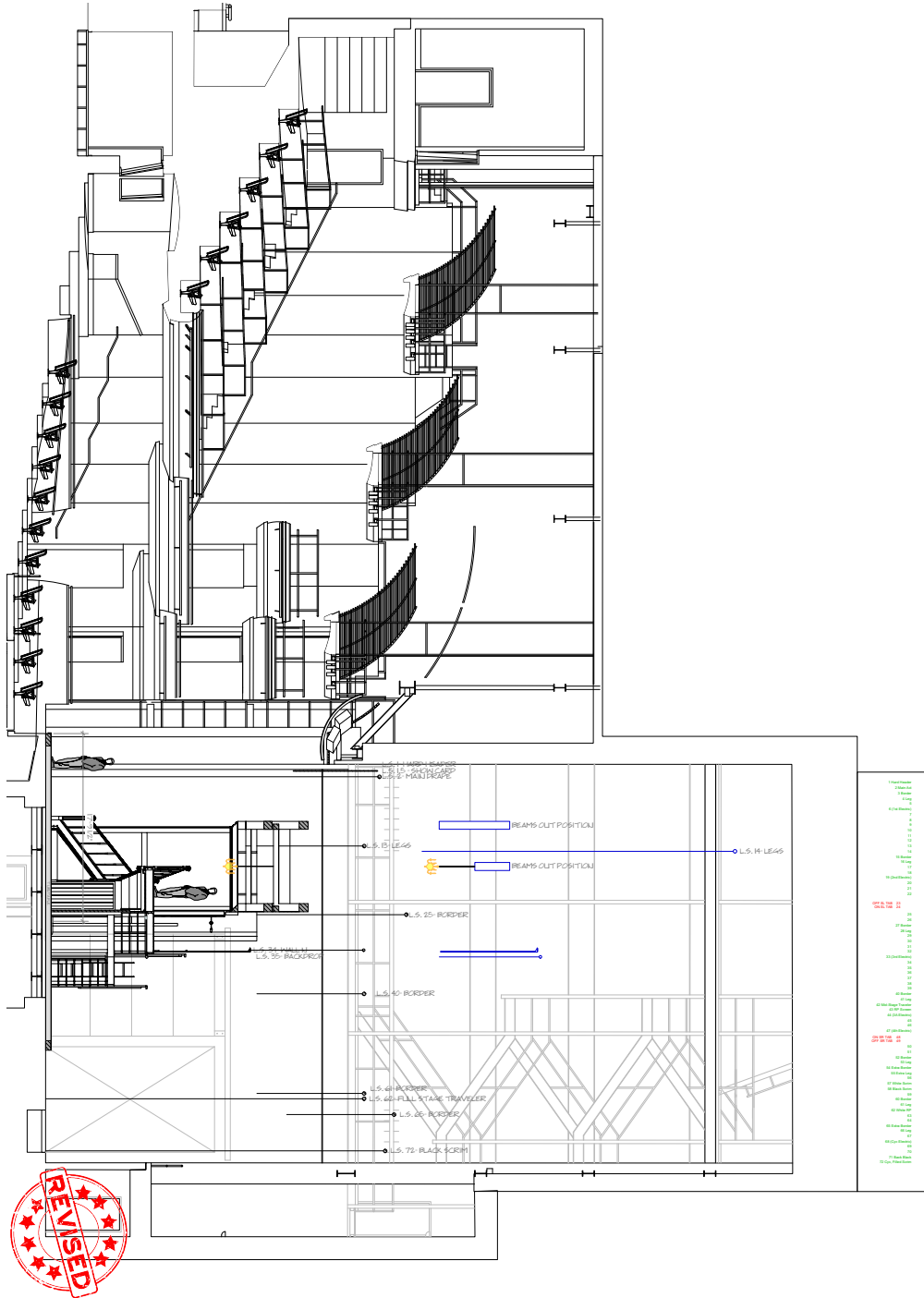
TDPS
 Kay Theatre

Noises Off!
 Front Elevations
 1/2"=1'0"
 12-1-2019

12
 of 13

Figure 44 Drafting Packet 2.0 Show Drop

DRAFTING PACKET 2.2



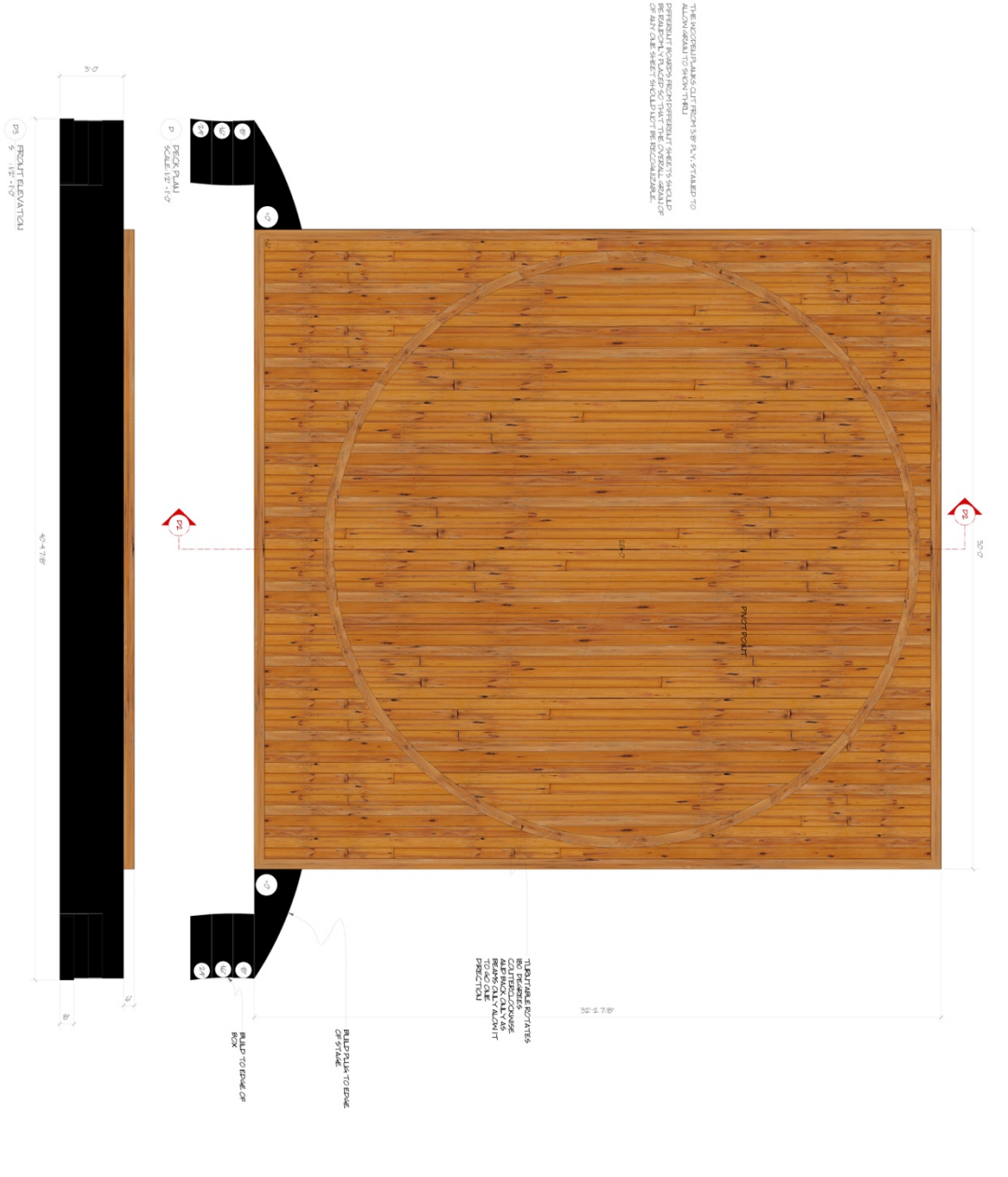
2	<h2>Noises Off!</h2> <p>Section 1/4"=1'0" 1-10-2020</p>	<p>TDPS Kay Theatre</p>	<p>Artistic Team</p> <p>RYAN FOX</p> <p>Scene Designer ryanfox@ryfox.com ryanfoxdesign.com</p>
---	---	-----------------------------	---

Figure 47 Drafting Packet 2.2 Section

PAIN T ELEVATIONS

After creating the drafting packet, I then went on to create paint elevations of each of the scenic unit in the design. The paint elevations would be used to communicate the paint treatment and texturing to the charge artist, Ann Chismar and the scenic artists. *Figures 50-56* include the first editions of the paint elevations and *Figures 57-63* include the post cost-out editions of the paint elevations. *Figure 64* is the paint elevation for the new idea of the Show Card to replace the Show Drop that was cut for labor. *Figure 65* lays out the repeating pattern to be used as custom wallpaper that was sent to a printer.

PAINT ELEVATIONS 1.0



Noises Off!

Paint Elevations
1/4"=1'-0"
11-15-2019

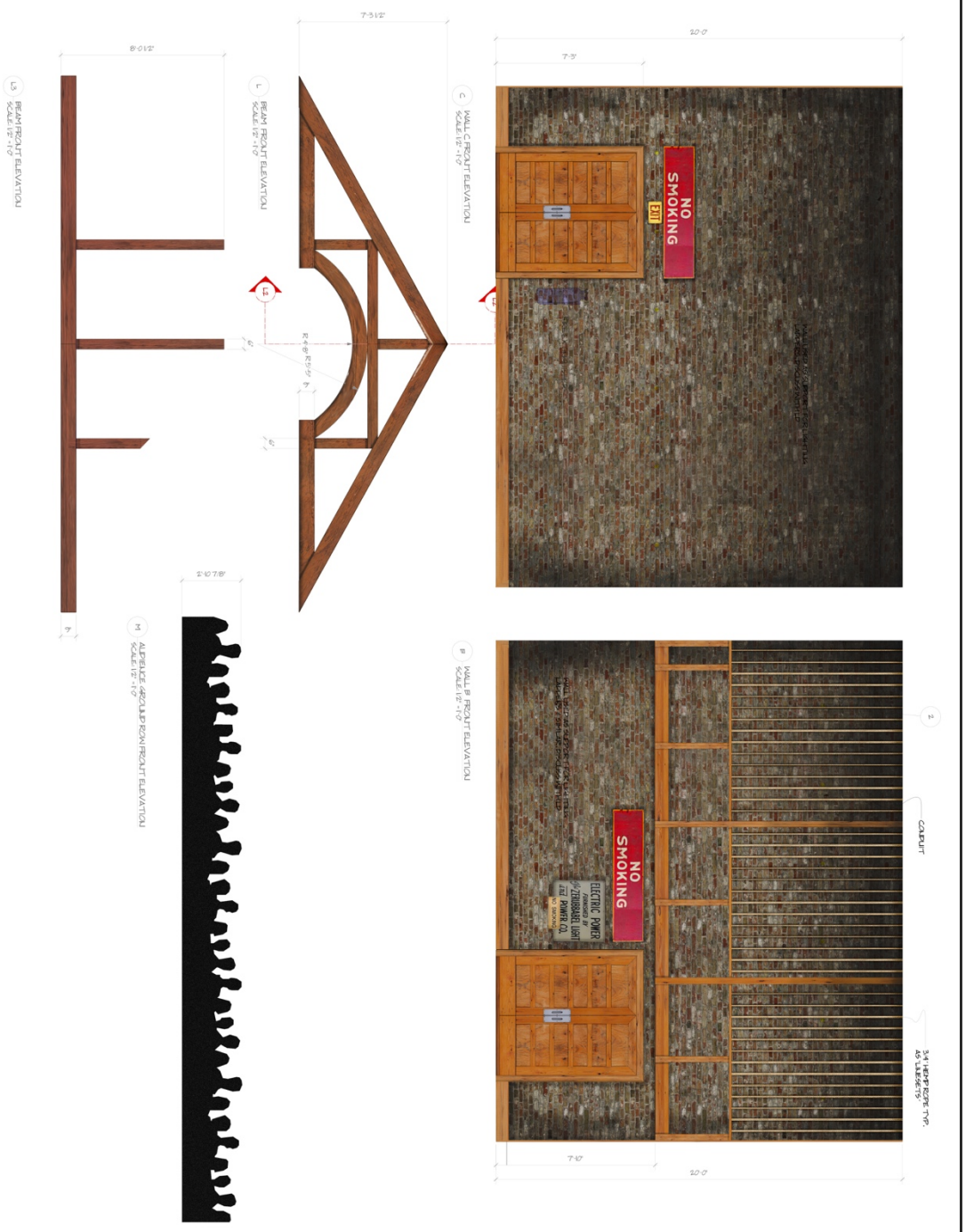
TDPS
Kay Theatre

Artistic Team

Project Manager: [Name]
Designer: [Name]
Fabricator: [Name]

RYAN FOX
SCENE DESIGNER
ryanfox.com
ryanfoxdesign.com

Figure 50 Paint Elevation 1.0 Deck



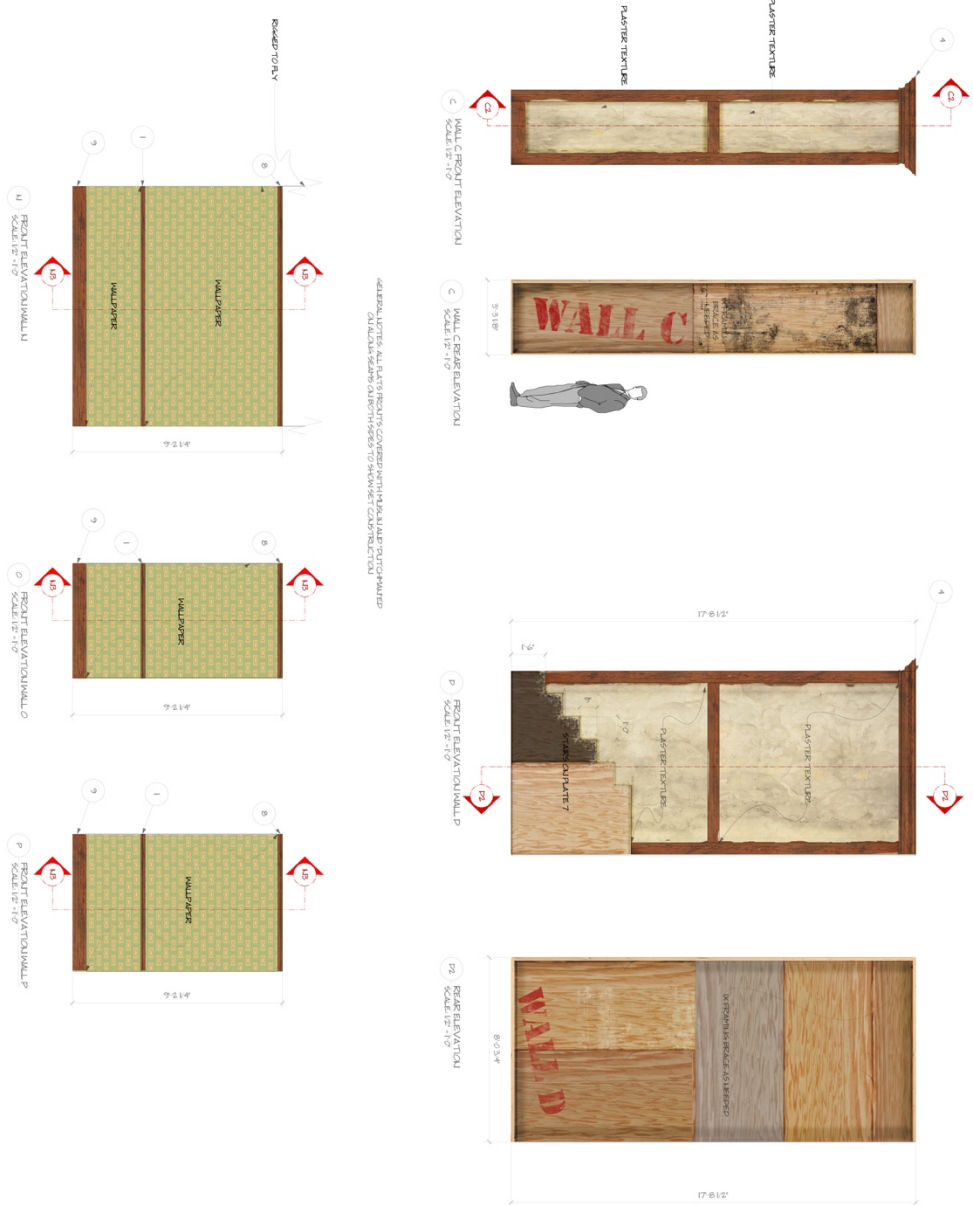
RYAN FOX
 Set & Costume Designer
 rfox@foxdesign.com
 rfoxdesign.com
 rfoxdesign.com

Artistic Team
 TDPS
 Kay Theatre
 1118 14th St NW
 Atlanta, GA 30309
 404.525.2222

Noises Off!
 Paint Elevations
 1/2" = 1'-0"
 11-18-2019

2
 of 7

Figure 51 Paint Elevation 1.0



ALL WALLS TO BE COVERED WITH WALL PAPER
ON ALL WALLS TO BE COVERED WITH WALL PAPER

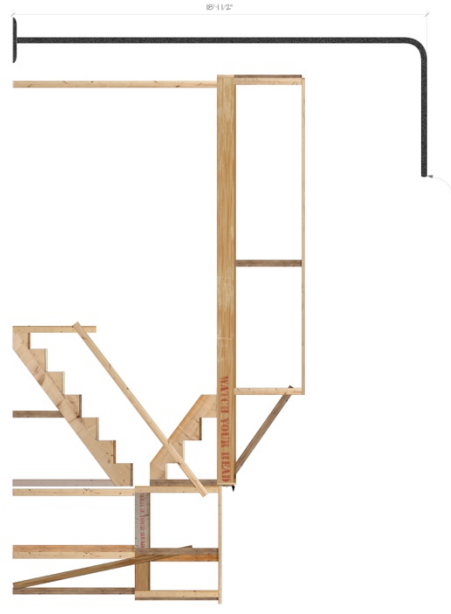
RYAN FOX
SCENIC DESIGNER
ryanfox.com
ryanfoxdesign.com

Artistic Team
 Designer: Ryan Fox
 Director: Ryan Fox
 Producer: Ryan Fox
 Stage Manager: Ryan Fox
 Props Master: Ryan Fox
 Costume Designer: Ryan Fox
 Hair Designer: Ryan Fox
 Makeup Designer: Ryan Fox
 Music Designer: Ryan Fox
 Lighting Designer: Ryan Fox
 Sound Designer: Ryan Fox
 Video Designer: Ryan Fox
 Transportation Designer: Ryan Fox
 Production Office: Ryan Fox
 Production Office: Ryan Fox

TDPS
Kay Theatre

Noises Off!
 Paint Elevations
 1/2"=1'0"
 11-18-2019

Figure 52 Paint Elevation 1.0



1x4 BOARD USED AS SUPPORT POST.
 ALL DIMENSIONS ARE IN FEET AND INCHES.

4

Noises Off!

Paint Elevations
 1/2"=1'0"
 11-18-2019

TDPS
 Kay Theatre

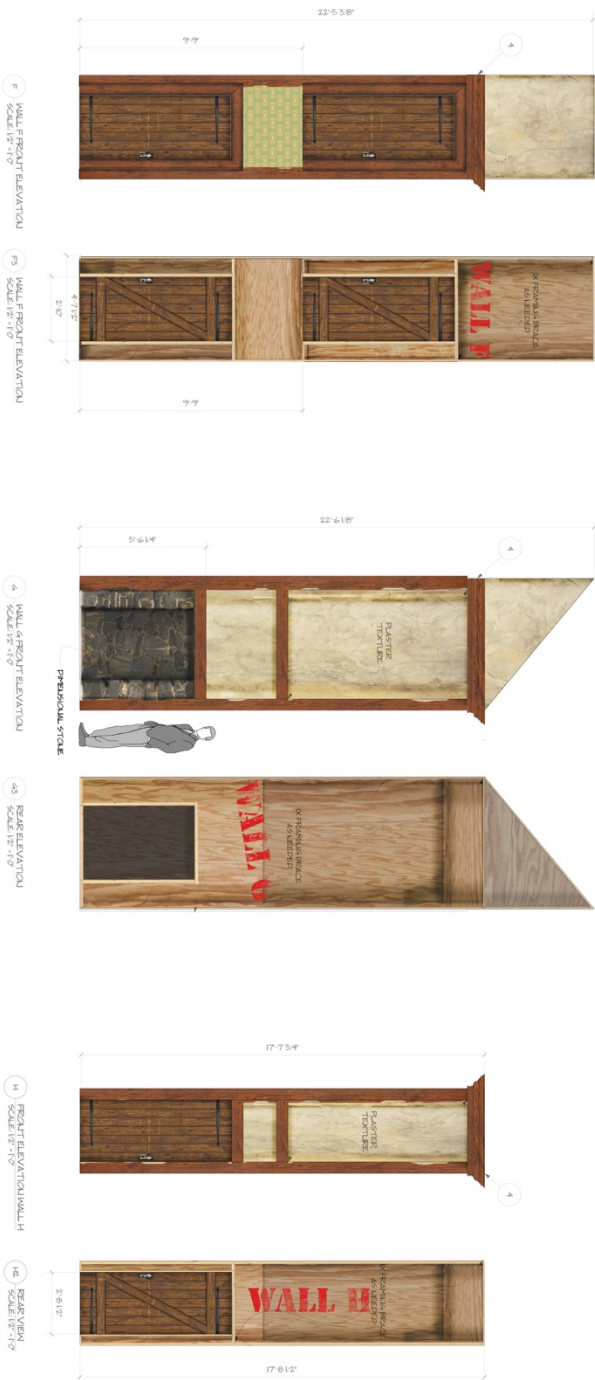
Artistic Team

- Director: Lisa Hopkins
- Assistant Director: Nancy Day
- Stage Manager: Michael Green
- Production Designer: Anthony Lanning
- Set Designer: [Name]
- Light Designer: [Name]
- Sound Designer: [Name]
- Technical Director: [Name]
- Production Manager: [Name]
- Production Office: [Name]

RYAN FOX

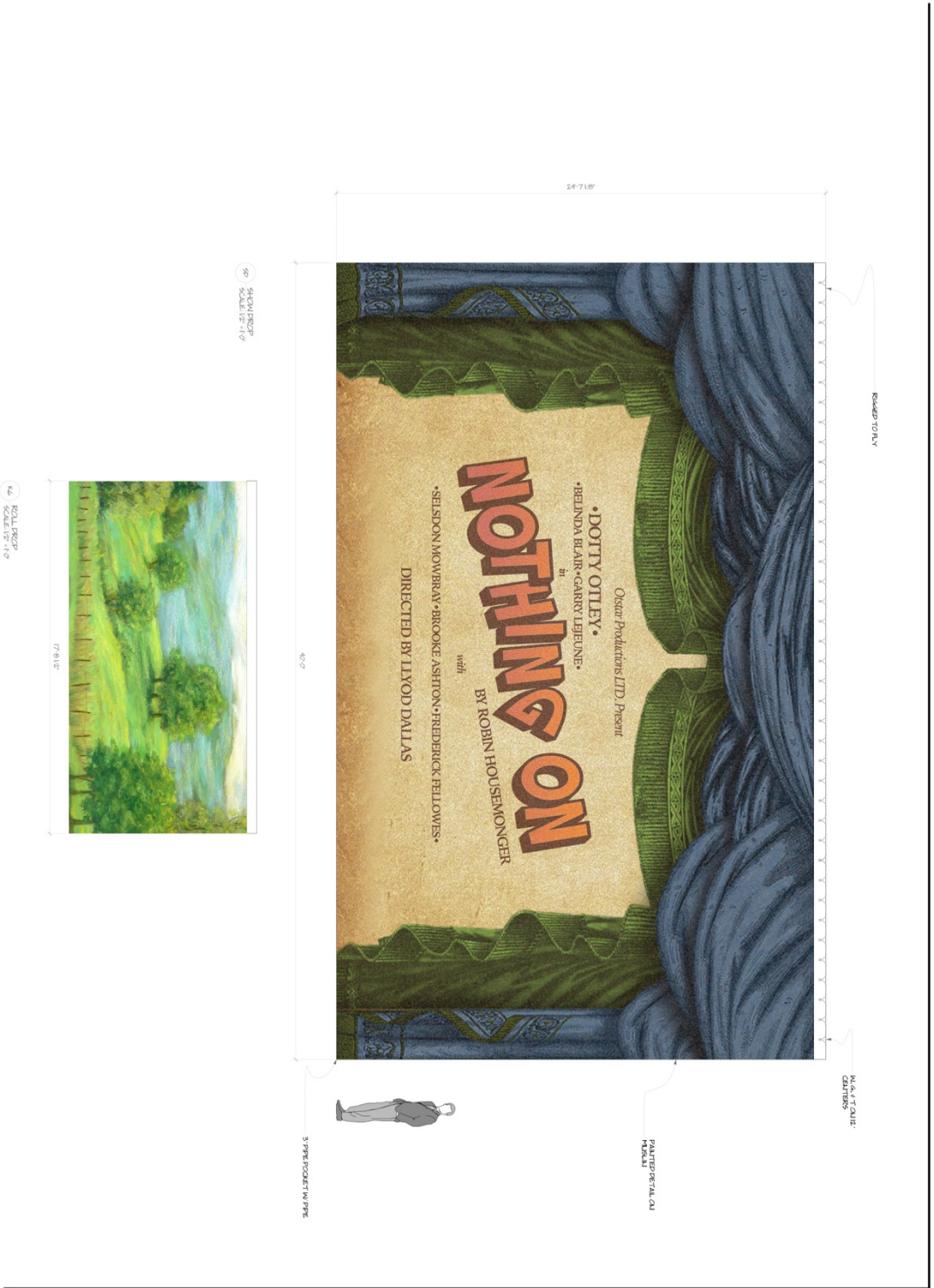
Scenic Designer
 214011 18 grand.com
 rfoxdesign.com

Figure 53 Paint Elevation 1.0



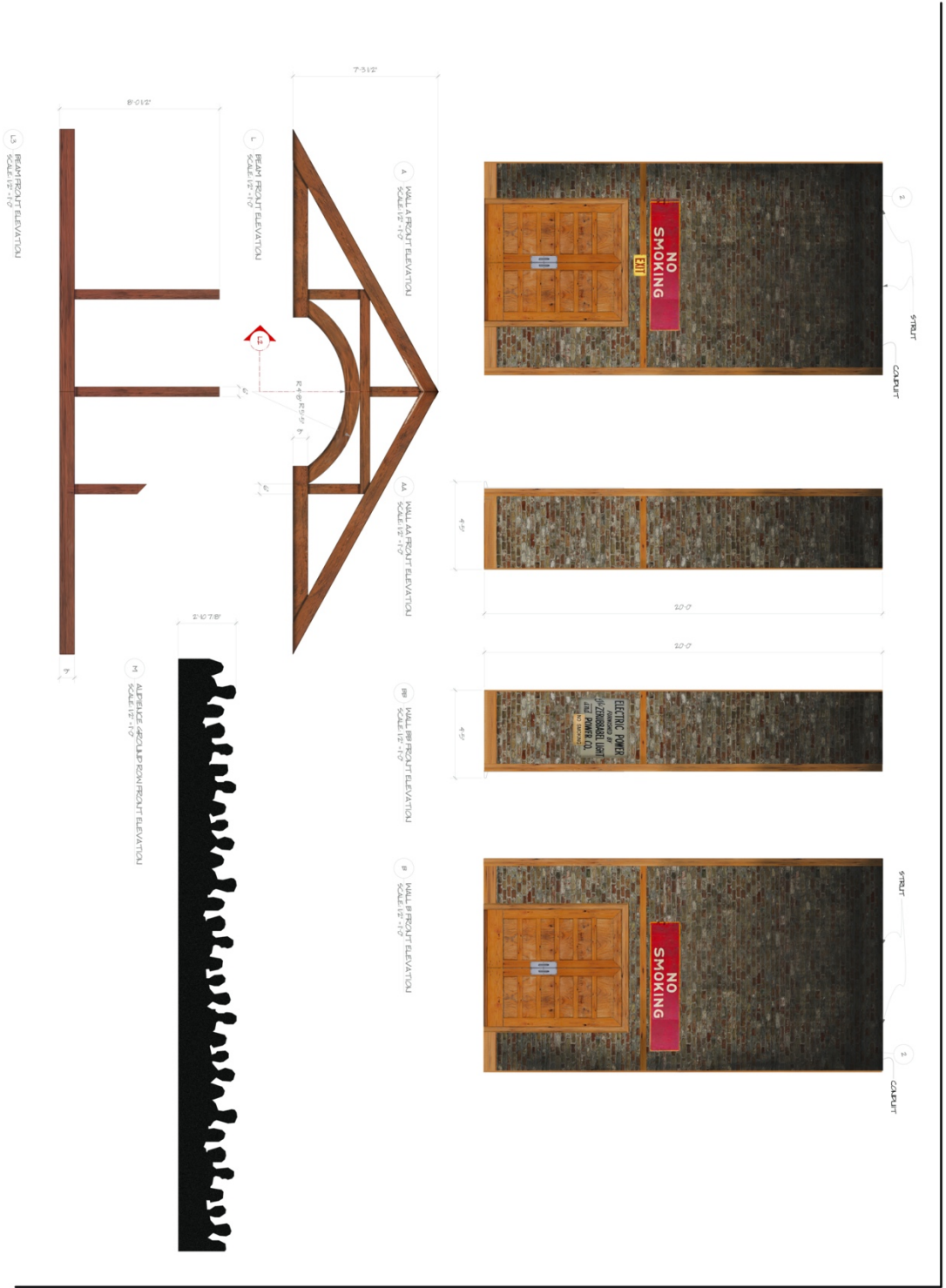
GENERAL NOTES: ALL FLATS FRONTS COVERED WITH MUSLIN AND PLT-GHANNED ON BOTH SIDES TO SHOW SET CONSTRUCTION

Figure 55 Paint Elevation 1.0



	<p>Scientific Design 240011 18 grand.com 214.343.1800 www.scientificdesign.com</p>	<p>TDPS Kay Theatre</p>	<p>Noises Off!</p> <p>Paint Elevations- Drops 1/2"=1'0" 11-15-2019</p>	<p>7</p>
	<p>Artistic Team</p> <p>Director: Lyod Dallas Designer: Garry Leibune Designer: Brooke Ashton Designer: Frederick Fellowes Designer: Dotty Oiley Designer: Belinda Blair Designer: Sebidon Mowbray Designer: Lyod Dallas</p>			

Figure 56 Paint Elevation 1.0 Drops



RYAN FOX
 Set Design
 rfox@ryanfox.com
 rfoxdesign.com

Artistic Team
 TDPs: Kay Theatre
 Director: [Name]
 Designer: [Name]
 Lighting: [Name]
 Sound: [Name]
 Props: [Name]
 Costume: [Name]
 Hair: [Name]
 Makeup: [Name]
 Production Office: [Name]

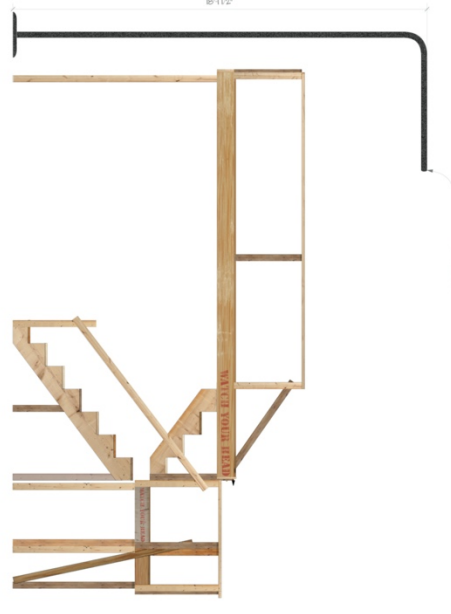
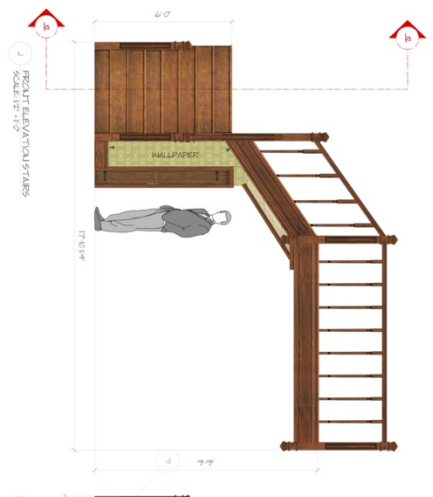
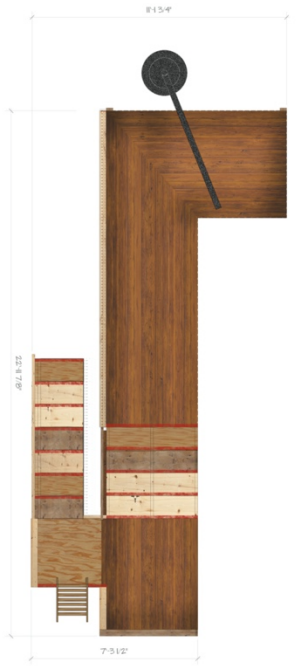
TDPs
 Kay Theatre

Noises Off!

Paint Elevations
 1/2"-1"0"
 11-18-2019

2 of 7

Figure 58 Paint Elevations 2.0



Noises Off!

Paint Elevations
1/2"-1"0"
11-18-2019

TDPS
Kay Theatre

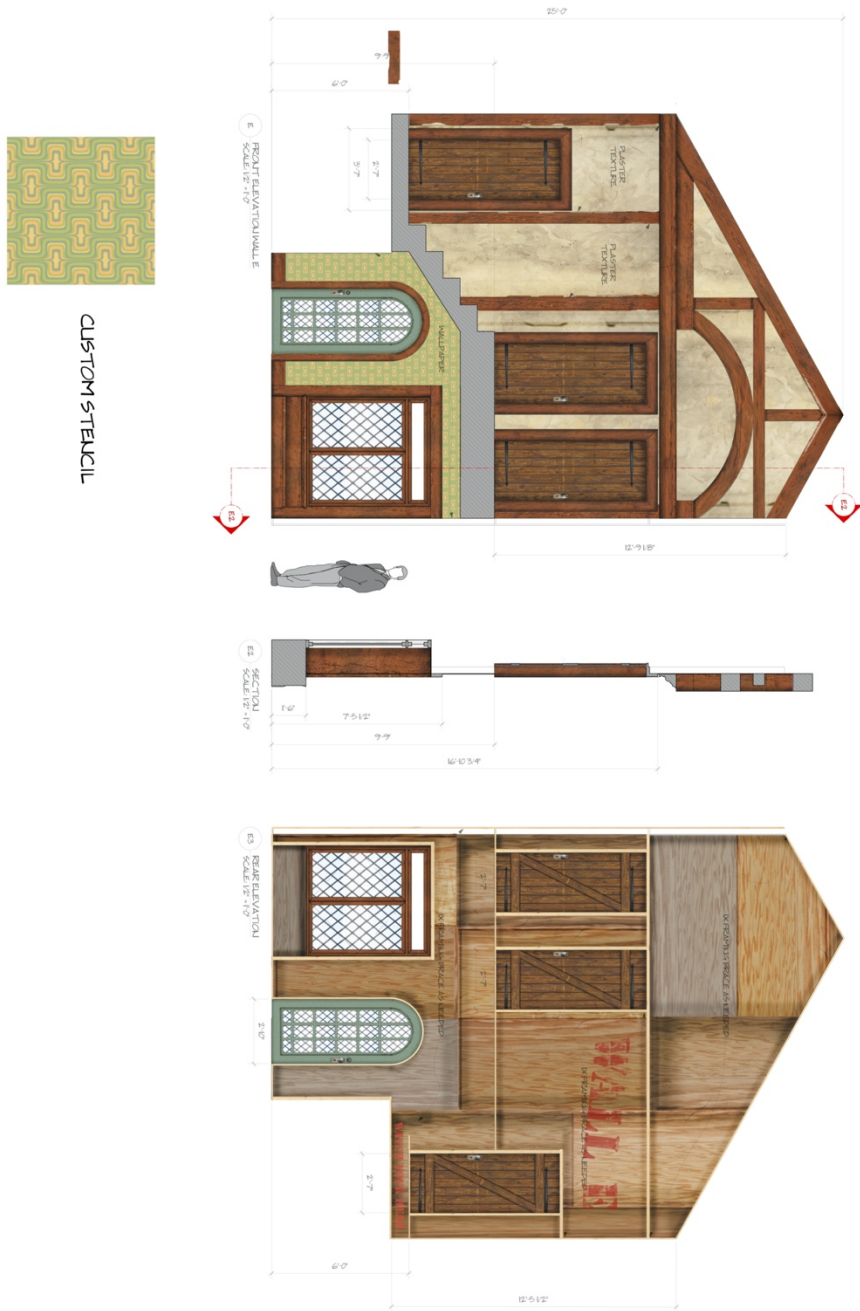
Artistic Team

- Design**
- Paint**
- Construction**
- Production**
- Management**
- Marketing**
- Publicity**
- Technical**
- Transportation**
- Visuals**
- Wigs**
- Costume Design**
- Costume Shop**
- Costume Styling**
- Costume Maintenance**
- Costume Storage**
- Costume Transport**
- Costume Unloading**
- Costume Unpacking**
- Costume Washing**
- Costume Drying**
- Costume Ironing**
- Costume Steaming**
- Costume Pressing**
- Costume Polishing**
- Costume Repair**
- Costume Replacement**
- Costume Disposal**

RYAN FOX

Senior Designer
ryanfox@ryanfox.com
ryanfoxdesign.com

Figure 60 Paint Elevation 2.0



RYAN FOX
 Set Design
 rfox@foxdesign.com
 rfoxdesign.com

Artistic Team
 TDPs
 Kay Theatre

Noises Off!
 Paint Elevations
 1/2"=1'-0"
 11-18-2019

5
 017

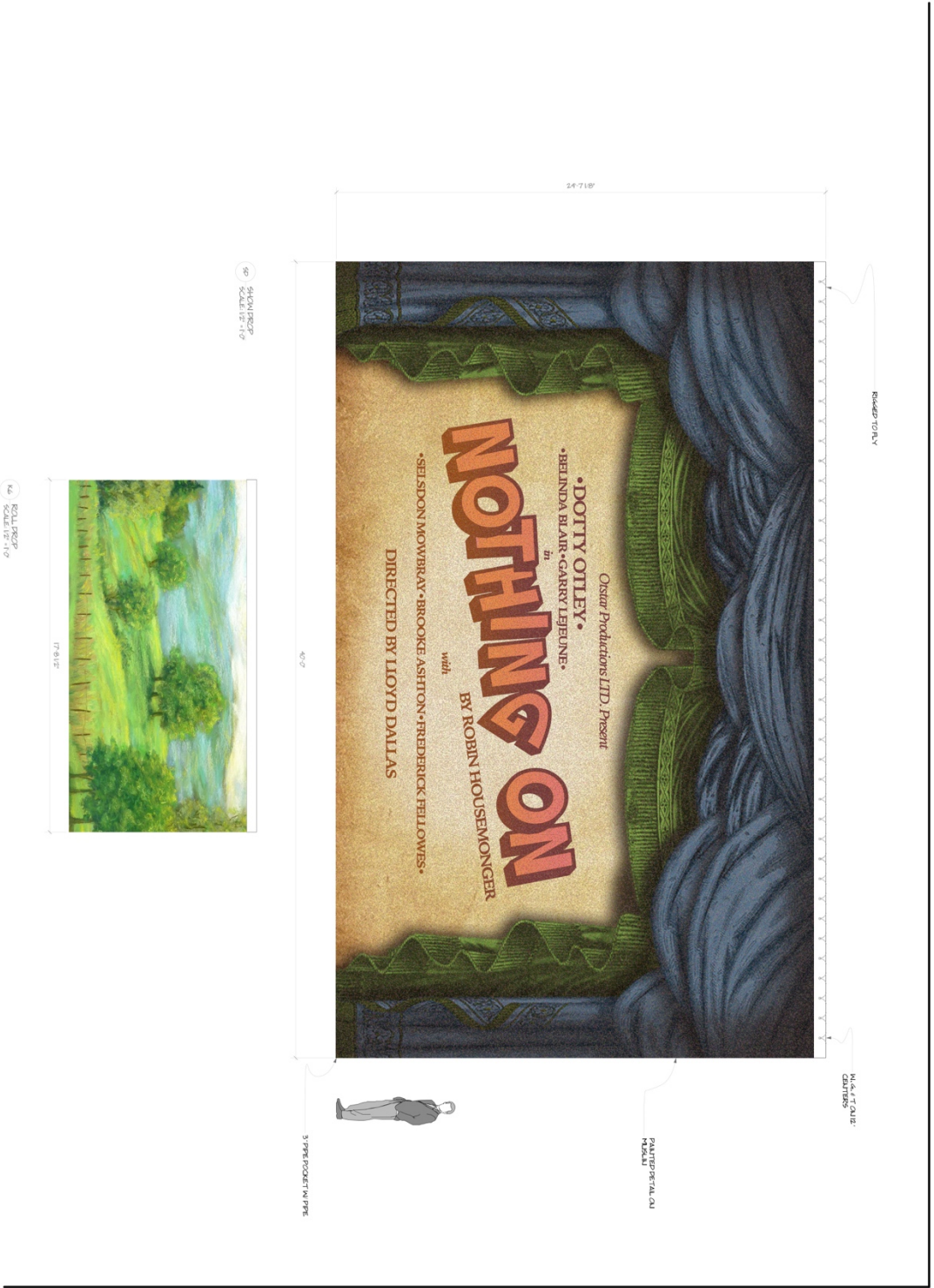
Figure 61 Paint Elevations 2.0

Noises Off!
 Paint Elevations
 1/2"=1'0"
 11-15-2019



GENERAL NOTES: ALL PLATS FRONTS COVERED WITH MUSLIN AND PLTCHMANED ON BOTH SIDES TO SHOW SET CONSTRUCTION

Figure 62 Paint Elevation 2.0



RYAN FOX

Scene Designer
rfox@foxtheatre.com
rfox@foxtheatre.com

TDPS
Kay Theatre

Artistic Team

Painters
 • Jada Robinson
 • Ryan Fox
 • Michael Conroy
 • Christopher Gilling
 • Leahy Deane

Technical Support
 • Michael Conroy
 • Ryan Fox
 • Christopher Gilling
 • Leahy Deane

Noises Off!

Paint Elevations- Drops
 1/2"-1'0"
 11-15-2019

7
of 7

Figure 63 Paint Elevation 2.0 Drops

PAINT ELEVATIONS 2.1



8

of 7

Noises Off!

Paint Elevation
1"=10"
12-20-2019

TDPS
Kay Theatre

Artistic Team

Design: Kay Theatre
 Director: Lloyd Dallas
 Producer: Kay Theatre
 Stage Manager: Kay Theatre
 Props: Kay Theatre
 Set Design: Kay Theatre
 Costume Design: Kay Theatre
 Hair Design: Kay Theatre
 Makeup Design: Kay Theatre
 Music: Kay Theatre
 Lighting Design: Kay Theatre
 Sound Design: Kay Theatre
 Video Design: Kay Theatre
 Projection Design: Kay Theatre
 Special Effects: Kay Theatre
 Transportation: Kay Theatre
 Travel: Kay Theatre
 Food and Beverage: Kay Theatre
 Merchandise: Kay Theatre
 Marketing: Kay Theatre
 Publicity: Kay Theatre
 Ticket Sales: Kay Theatre
 Box Office: Kay Theatre
 Front of House: Kay Theatre
 Back of House: Kay Theatre
 Stagehands: Kay Theatre
 Crew: Kay Theatre
 Volunteers: Kay Theatre
 Friends and Family: Kay Theatre
 Community: Kay Theatre
 Local Businesses: Kay Theatre
 Sponsors: Kay Theatre
 Donors: Kay Theatre
 Patrons: Kay Theatre
 Members: Kay Theatre
 Subscribers: Kay Theatre
 Alumni: Kay Theatre
 Friends: Kay Theatre
 Family: Kay Theatre
 Neighbors: Kay Theatre
 Strangers: Kay Theatre
 Everyone: Kay Theatre

Figure 64 Paint Elevation 2.1 Show Card

SUPPORTING PAINT INFORMATION

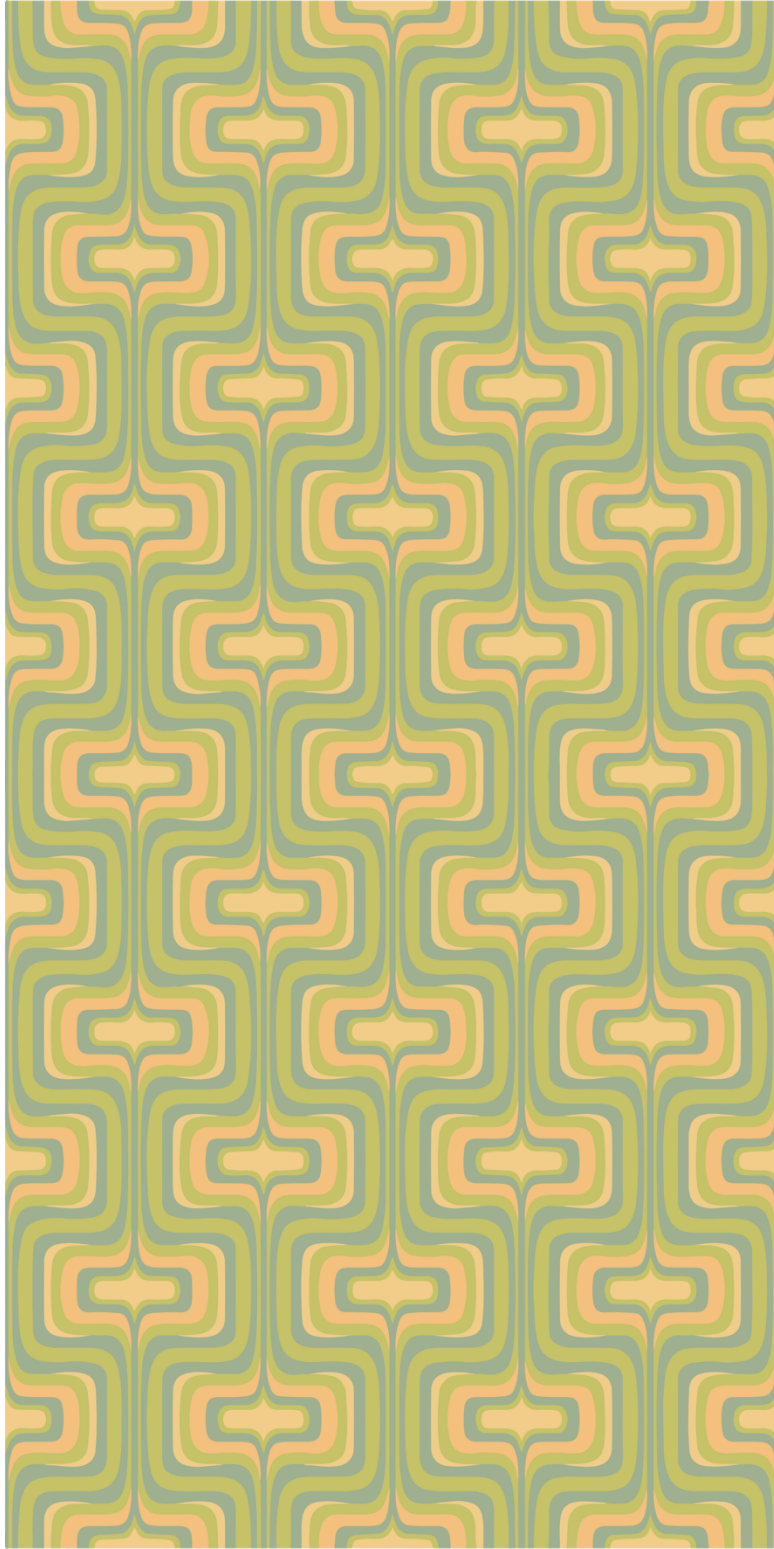


Figure 65 Custom Wallpaper

PROPERTIES

PROPERTIES LIST

The properties list is used to communicate to the properties master and properties shop what props are needed for the production, how many of each, and a small description of each prop. In addition, some props may require additional notes or information in order to communicate a specific request, intent, or effect. This is also used by the Stage Management Team and considered a live document updated

daily as the needs of the play are discovered and shift. *Figures 66-70* are the final properties list.

Noise's Off Props List							
TDPS, University of Maryland			Director: Lisa Nathans				
			Designer: Ryan Fox				
Prop #	Prop	Description (location, paint, function)	Qty.	Re h Y/N	Tec h Y/N	Perf Y/N	Notes
FURNITURE							
1	Couch	couch cushions should be removable	1		Y		
2	Bentwood Chairs	2 are more sturdy chairs like the ones in the rehearsal rooms (can be stood on), 4 are regular bentwood	2		Y		Ryan decided on 2 bentwoods and 1 black chair for "backstage"
3	SM Stand		1				
4	Props Table		1	Y	Y		
5	Wingback Chair		1				
6	Coffee Table		1		Y		
7	Small TV	non functional on coffee table	1		Y		
8	Lamp	Floor Lamp	1	Y	Y		
9	Chandelier		1				
10	Telephone Table		1		Y		
11	Coat Tree			Y	Y		
12	Mounted Deer	Mounted Taxidermy Deer	1				
13	Potbelly Stove		1		Y		
14	Ropes		4				
15	Decorative Plates	Dressing	10				
16	No Smoking Sign		2				
17	Electrics Sign		1				
18	Liquor Cart	w/ Liquor and Dressing	1	Y	Y		
19	Wall Art	For Dressing					
20	Flush mount		1				
21	Fire Extinguisher		1				
22	Rug		1		Y		
22.5	Side Table		1		Y		

Figure 66 Props List

HAND PROPS						
23	Prompt Script	3-ring binder full of papers and sticky notes/flags	1	Y	Y	For SM stand
24	Clipboard with notes		1	Y	Y	
25	Pen		1		Y	
26	Front Door Key w/ Label	white keychain/tag	1	Y	Y	there is a second (realtor) key for Gary, prop 91
27	Cactus in Pot		1	Y	Y	
28	Large Bouquet of Flowers		1	Y	Y	
29	Medium Size Bunch of	1 Removeable Flower	1	Y	Y	
30	Small Bunch of Flowers		1		Y	
31	Small Coal Shovel		1			
32	Tea Towel		1			
33	First Aid Box		1	Y	(Y)	Rehearsal: empty box
34	Plate of Sardines		5	Y	Y	Rehearsal: empty plates
35	Fork		6			
36	Silver Bowl	stolen by seldson	1	Y	Y	
37	Silver Cup	stolen by seldson	1	Y		
38	Tax Letter		1		Y	
39	Tax Final Demand Slip		1		Y	With loop or something to help it stay "stuck" to
40	Inland Revenue Envelope		1			
41	Tube of Glue		1		Y	
42	Tabloid Newspaper		1	Y		now under consumables

Figure 67 Props List

43	Sunglasses		1	Y	Y		
44	British Airways Flight Bag		2	Y	Y		
45	Champagne Bottles	Non-Practical	2	Y	Y		
46	Cardboard Box w/ files	identical to below	1	Y	(Y)		boxes are currently empty
47	Cardboard Box w/ groceries	identical to above	1	Y	(Y)		boxes are currently empty
48	Padded Cardboard Box	identical to above	1	Y			Rehearsal: can be empty
49	Empty Cardboard Box	identical to above	1	Y	Y		
50	Portable Radio/Cassette recorder		1	Y			
51	Hot Water Bottle		1	Y	Y		
52	Pair of Gold Taps	stolen by selsdon	1	Y			
53	Flat Sheets	2 black, 2 white (1 of each needs to be kingsized)	4	Y			
54	China Figurine	stolen by selsdon	1	Y	Y		
55	Silver Teapot	stolen by selsdon	1	Y	Y		
56	Large Ornamental vase	plastic, with flowers	1	Y	Y		we are missing the flowers
57	Biscuit Tins		2	Y(1)			
58	Axe	used in fight choreography. in safety	1				
59	Fire Bucket on Hook		1	Y			Large enough for actor to put foot in
60	Box of Tissues		1				
61	Anglepoise Lamp		15				
62	Bell push on Board		1	Y			

Figure 68 Props List

63	Notebook and Pen		1	Y	Y		
64	Crash Box		2				
65	Whiskey Bottle		2	Y			also added as a consumable
66	Glasses		4	Y	Y		
67	Phone directories		1				
68	FOLEY DOOR	For Brooke	4				
69	Plastic Cup		4	Y	Y		
70	Dirty Cup and Saucer		1		Y		
71	Telephone		4	Y			
72	Telephone	50ft+ cord from body to wall	1	Y	Y		
73	Broken-Telephone	identical to above	4				
74	Valium Bottle	w/ Tablets Lloyd	1	Y	Y		
75	Toolbelt w/ tools	one for Erin, one for Tim	2	Y	Y		with hammer, c-wrench, small notebook and
76	CIGARETTES	PRACTICAL SMOKED ON-STAGE	A-PACK	Y			Rehearsal: Just a stand in for shape/size
77	Bathmat	discuss w/ costumes	1	Y			
78	Money	Used by Tim, in billfold		Y	Y		1s,5s,10s and coins
79	Champagne Glasses		2	Y	Y		
80	Ice Bucket	in bar cart, with ice and ice scoop		Y	Y		
81	Bar Towels	in bar cart	3	Y	Y		
82	Directors Chairs	for Lloyd in the House	3		Y		

Figure 69 Props List

83	Actors Chairs	for Backstage	2				
84	Tumblers		4	Y			
85	Bottle of Water	made of glass (not plastic bottle)	1		Y		
86	TV remote		1				
87	Skeleton Key	for Linen Cupboard	1				Does not need to come out of door
88	Mop		1	Y	Y		
89	Metal Ladle		1	Y	Y		
90	Vase		1		Y		
91	Realtor Key	for Gary, previously a Front Door Key	1		Y		brown tag/ label
92	Walkman with headphones	for Erin	1		Y		
93	China Tea Service	china pieces and silver tray	1		Y		
94	Candle Sticks	no candles	2		Y		
95	Ballcock		1		Y		Carried by actor but not functional
96	Bodypillow	with neutral coloured cover	1				
97	Carabiner		1				
98	Lighting Plot	small	1				
99	Dustpan		2				
100	Handbroom		1				
101	Standing Broom		1				
CONSUMABLES							
	Broken Window Pane		7 per show				
	Newspaper	previously handprop	1 per show		Y		
	Whiskey Bottle		1 per show				

Figure 70 Props List

PROPERTIES BOOK

The properties book is a visual catalog of the properties list. The properties book includes the same information as the properties list, as well as more detailed information regarding each prop of its use, including research images and details of each prop, furniture, and consumable used in the design. Figures 71-140 is the properties book submitted to properties master, Tim Jones. Sometimes a photo and description are not enough information, and drawings must be developed, such as for the Stage Management Stand. (Figure 141)

RYAN FOX

(254)-424-6491

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Noises Off

Props Book

Director: Lisa Nathans

Scenic Design: RYAN FOX

CONTACT INFO:

RFOX2011@GMAIL.COM

(254)-424-6491

Figure 71 Props Book Title Page

1. COUCH (Q:1)



FULL SIZE SOFA; SHOULD BE IN A VELVET GREEN
OR SIMILAR UPHOSLERY

Figure 72 Props Book Couch

2. BENTWOOD CHAIRS

(Q:6)



USE C004 OR SIMILAR, SHOULD BE DARK BROWN.

Figure 73 Prop Book Bentwood Chairs

3. SM STAND(Q:1)



CONTAINS; CALL BOX, GOD MIC, TV MONITOR,
ADJUTABLE LIGHTS, ETC. AND SM DRESSING

Figure 74 Props Book Stage Management Stand

4. PROPS TABLE (Q1)



SHOULD BE ABLE TO HOLD A MAJORITY OF THE
HAND PROPS. USED BY ACTORS DURING
PERFORMANCE

Figure 75 Props Book Props Table

5. Wingback Chair (Q:1)



USED BY ACTORS DURING THE PERFORMANCE,
KNOCKED OVER; LEANED BACK ON ETC. MUST BE
STABLE IN A BLUE CORDUROY UPHOLSTERY

Figure 76 Props Book Wingback Chair

6. COFFEE TABLE (Q:1)



USED BY ACTORS DURING PERFORMANCE.
TRIPPED AND STOOD ON. HAS A SMALL TV ON IT.

Figure 77 Props Book Coffee Table

8. LAMP (Q:1)



PRACTICAL. DISCUSS W/ LD ON SIDE TABLE

Figure 78 Props Book Lamp

7. SMALL TV(Q:1)



*hold the future in your hand
with **SONY***
RESEARCH MAKES THE DIFFERENCE

THIS IS TELEVISION OF THE FUTURE. This is the personal set predicted for the decade of the Seventies. So light and compact you carry it with you like a book, wherever you go. Put it beside your bed, on your desk at the office, outdoors for picnicking on the patio, in the back of the car or on the boat. It plays anywhere on its own rechargeable battery pack, auto battery or AC, with a picture so bright and sharp ordinary sets pale by comparison. Weighing only 8 lbs., it is hardly larger than a telephone, yet it out-

performs standard receivers in sensitivity and durability. Available only in limited quantities, this new Micro-TV brings to you today through advanced research in the epitaxial transistor technology the most powerful and sensitive it is used only by computers and other advanced electronic equipment—and the new Micro-TV. It would be a generation to say that someday all TV will look like SONY Micro-TV. But why wait for someday? See it today at selected dealers. SONY Micro-TV list \$229.95. Optional battery pack.

See and hear the world's smallest SONY all-transistor, battery-operated radio at selected dealers.
SONY CORPORATION OF AMERICA 514 Broadway, New York 12, N.Y.
In Canada: General Distributors Ltd., 751 Notre Dame Ave., Winnipeg.

alamy stock photo

NON-FUNCTIONAL. USED BY ACTORS DURING PERFORMANCE.

Figure 79 Props Book Small TV

9. CHANDELIER Q:1



CHANDLIER WITH PLAID SHADES; PRACTICAL;
DISCUSS W/ LD.

Figure 80 Props Book Chandelier

10. TELEPHONE TABLE (Q:1)



TABLE LAMP AND PHONE PLACED ON TOP

Figure 81 Props Book Telephone Table

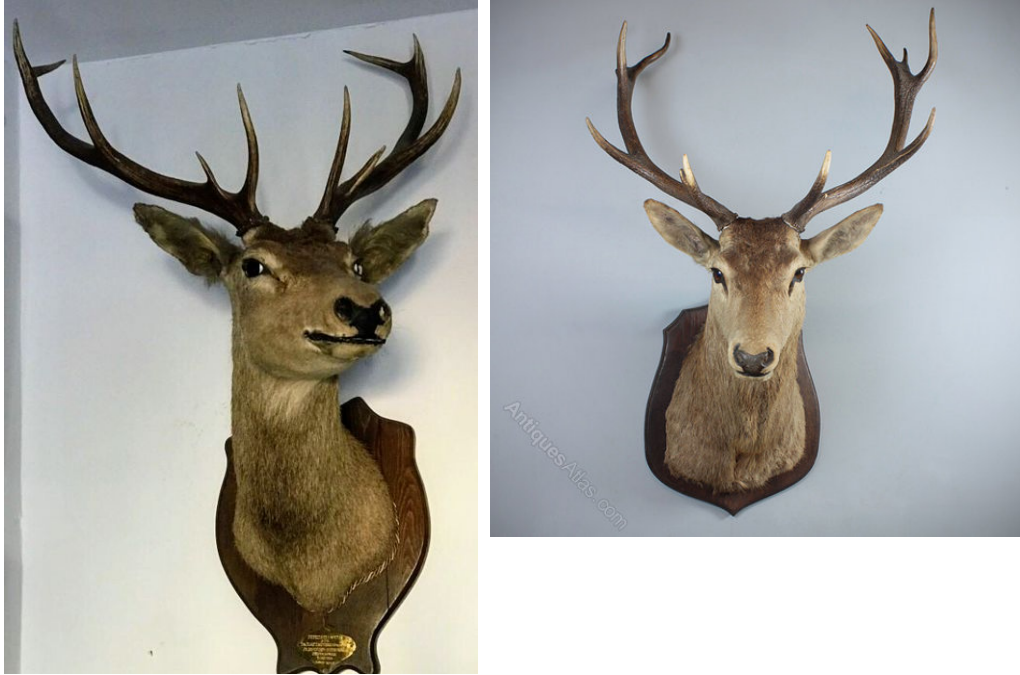
11. COAT TREE (Q:1)



USED DURING PERFORMANCE; DISCUSS W/
COSTUMES FOR DRESSING.

Figure 82 Props Book Coat Tree

12. DEER HEAD (Q:1)



HUNG ON WALL ABOVE STOVE; USED AS A COAT RACK/ PURSE RACK DURING PERFORMANCE.

Figure 83 Props Book Deer Head

13. POTBELLY STOVE (Q:1)



INTERIOR SHOULD GLOW; DISCUSS WITH LD

Figure 84 Props Book Potbelly Stove

14. ROPE



USED AS DRESSING

Figure 85 Props Book Rope

15. DECORATIVE PLATES (Q:10)



USED AS DRESSING



Figure 86 Props Book Decorative Plates

16. NO SMOKING SIGNS (Q:2)



USED AS DRESSING. HAND PAINTED.

Figure 87 No Smoking Signs

17. ELECTRICS SIGN

(Q:1)



USED AS DRESSING. HAND PAINTED.

Figure 88 Props Book Electrics Sign

18. LIQUOR CART

(Q:1)



FULLY STOCKED WITH LIQUOR AND GLASSES. USED
BY ACTORS DURING PERFORMANCE

Figure 89 Props Book Liquor Cart

19. WALL ART (Q:1)



USED AS DRESSING

Figure 90 Props Book Wall Art

20. FLUSHMOUNT

(Q:1)



UNDER SECOND FLOOR. PRACTICAL DISCUSS W/ LD

Figure 91 Props Book Flush Mount Light

21. FIRE EXTINGUISHER

(Q:1)



USED AS DRESSING

Figure 92 Props Book Fire Extinguisher

22. RUG (Q:1)

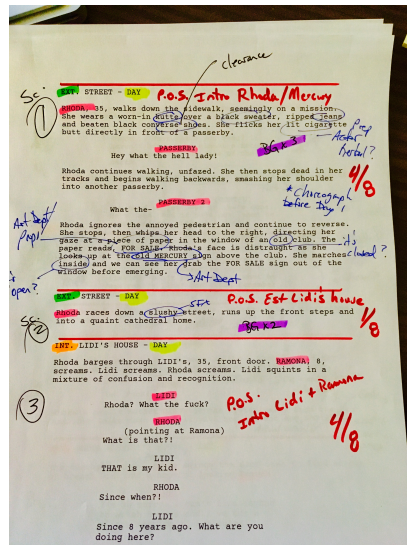


8X10 RUG. ATTACHED TO FLOOR

Figure 93 Props Book Rug

23. PROMPT SCRIPT

(Q:1)



USED BY ACTOR DURING PERFORMANCE

Figure 94 Props Book Prompt Script

24. CLIP BOARD(Q:1)



USED BY ACTOR DURING PERFORMANCE

Figure 95 Props Book Clip Board

26. FRONT DOOR KEY (Q:1)



Figure 96 Props Book Front Door Key

27. CACTUS IN POT



USED BY ACTOR DURING PERFORMANCE. THROWN
AND SAT ON

Figure 97 Props Book Cactus in Pot

28. BOUQUET OF FLOWERS (Q:1)



USED BY ACTOR DURING PERFORMANCE.

Figure 98 Props Book Bouquet of Flowers

29. BUNCH OF FLOWERS (Q:1)



USED BY ACTOR DURING PERFORMANCE. ONE
FLOWER IS EASILY REMOVEABLE

Figure 99 Props Book Bunch of Flowers

30. SMALL POT OF FLOWERS (Q:1)



USED BY ACTOR DURING PERFORMANCE. THROWN
AND SAT ON

Figure 100 Props Book Small Pot of Flowers

31. COAL SHOVEL(Q:1)



USED BY ACTOR DURING PERFORMANCE. PLACED
WITH FIRE TOOLS

Figure 101 Props Book Coal Shovel

32. TEA TOWEL(Q:1)



USED BY ACTOR DURING PERFORMANCE.

Figure 102 Props Book Tea Towel

33. FIRST AID KIT(Q:1)



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USED BY ACTOR DURING PERFORMANCE. FILLED
WITH BANDAGES, BAND AIDS ETC.

Figure 103 Props Book First Aid Kit

34. PLATE OF SARDINES(Q:6)



alamy stock photo

S05HR3
www.alamy.com

USED BY ACTOR DURING PERFORMANCE. Thrown,
Sat On.

Figure 104 Props Book Plate of Sardines

35. FORK (Q:6)



USED BY ACTOR DURING PERFORMANCE.
USED WITH PLATES OF SARDINES

Figure 105 Props Book Fork

36. SILVER BOWL

(Q:1)



USED BY ACTOR DURING PERFORMANCE.

Figure 106 Props Book Silver Bowl

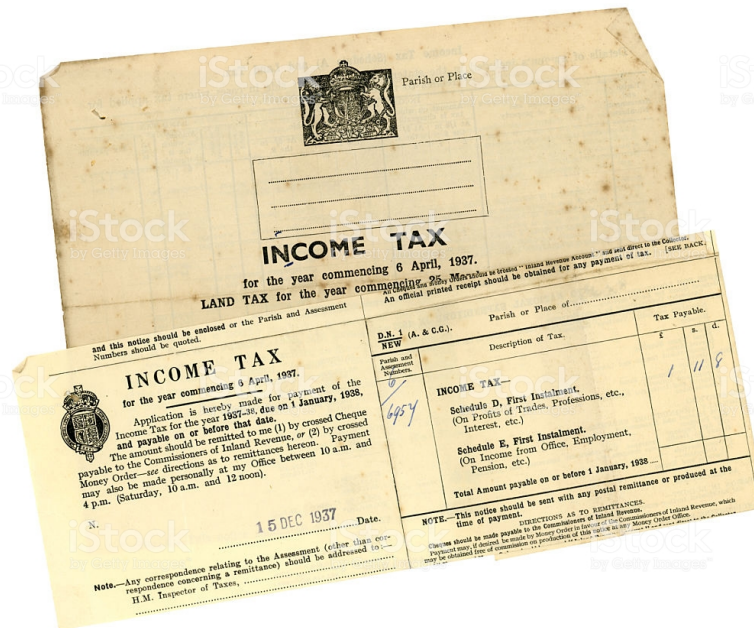
37. SILVER CUP (Q:1)



USED BY ACTOR DURING PERFORMANCE.

Figure 107 Props Book Silver Cup

38. TAX LETTER (Q:1)



USED BY ACTOR DURING PERFORMANCE.

Figure 108 Props Book Tax Letter

39. TAX FINAL DEMAND SLIP (Q:1)

INCOME TAX

for the year commencing 6 April, 1940
LAND TAX for the year commencing 25 March, 1940

[]

[]

FINAL NOTICE

Notwithstanding previous applications for payment of the taxes due from you on 1 January, 1941, for the year 1940-41, the amount shown hereon still remains unpaid. **HEREFORE, GIVE YOUR FINAL NOTICE** that if this amount is not, submitted or paid to me at the address below within **SEVEN DAYS** from the date above, will be taken for recovery, with costs, either by **DISTRAINT**, or by **PROCEEDINGS IN COURT**.

Collector of Taxes

by Getty Images

18th Mar. 1941. Date.

Particulars		£	s.	d.
Income Tax—				
Schedule A			
" B, First Instalment			
" D, Second Instalment	5	-	-
" E, First Instalment			
Land Tax			
TOTAL				

* In the case of "instalment" income, the tax applied for is a First Instalment.

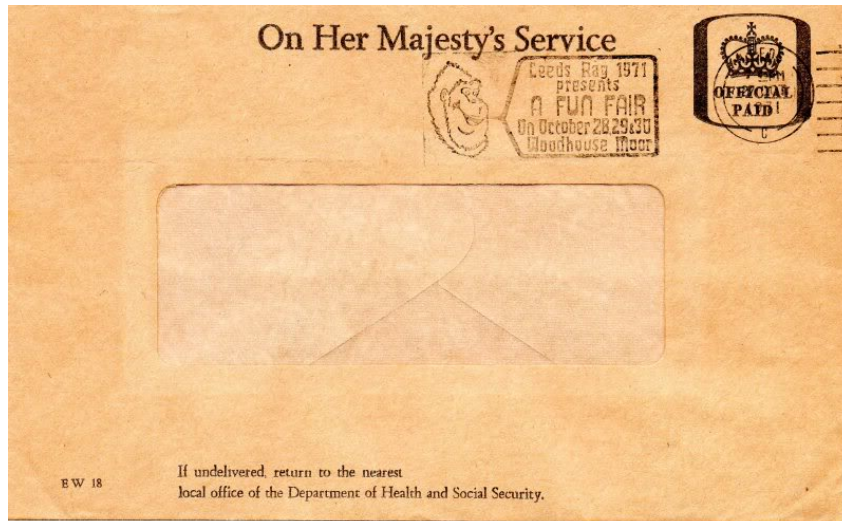
DIRECTIONS AS TO PAYMENT

- This or a previous notice should accompany a remittance or be produced at the time of payment. An cheque should be obtained by payment.
- The amount should be remitted to the Collector at the address—
(a) by crossed cheque payable to the Commissioners of Inland Revenue; or
(b) by money order in favour of the Commissioners of Inland Revenue, which may be obtained free of commission on production of this notice at any money order office.
- All cheques and money orders should be crossed "Inland Revenue Account".
- Payment may be made personally at the Collector's office between 10 a.m. and 3 p.m. (exclusive), 10 a.m. and 12 noon.

USED BY ACTOR DURING PERFORMANCE.

Figure 109 Props Book Tax Final Demand Slip

40. INLAND REVENUE ENVELOPE(Q:1)



USED BY ACTOR DURING PERFORMANCE.

Figure 110 Props Book Inland Revenue Envelope

41.TUBE OF GLUE(Q:1)



USED BY ACTOR DURING PERFORMANCE.

Figure 111 Props Book Tube of Glue

42.TABLOID NEWSPAPER (Q:1)



USED BY ACTOR DURING PERFORMANCE. FULL PAPER. READ BY ACTOR

Figure 112 Props Book Tabloid Newspaper

43.SUNGLASSES

(Q:1)



USED BY ACTOR DURING PERFORMANCE.

Figure 113 Props Book Sunglasses

44. BRITISH AIRWAYS FLIGHT BAG (Q:2)



USED BY ACTOR DURING PERFORMANCE.

Figure 114 Props Book British Airways Flight Bag

45.CHAMPAGNE BOTTLES (Q:2)



USED BY ACTOR DURING PERFORMANCE. NON-
PRACTICAL

Figure 115 Props Book Champagne Bottles

46-49.CARDBOARD BOX(Q:4)



USED BY ACTOR DURING PERFORMANCE. ONE WITH FILES, ONE WITH GROCERIES, ONE PADDED, ONE EMPTY. THROWN AND TRIPPED OVER BY ACTORS

Figure 116 Props Book Cardboard Boxes

50.PORTABLE CASSETTE(Q:1)



USED BY ACTOR DURING PERFORMANCE. NON-PRACTICAL

Figure 117 Props Book Portable Cassette

51.HOT WATER BOTTLE (Q:1)



USED BY ACTOR DURING PERFORMANCE.

Figure 118 Props Book Hot Water Bottle

51.GOLD TAPS (Q:1)



USED BY ACTOR DURING PERFORMANCE.

Figure 119 Props Book Gold Taps

53.FOLDED BLACK SHEETS (0-1)



USED BY ACTOR DURING PERFORMANCE.

Figure 120 Props Book Folded Sheets

54.CHINA FIGURINE

(Q-1)



USED BY ACTOR DURING PERFORMANCE.

Figure 121 Props Book China Figurine

55.SILVER TEAPOT

(Q:1)



USED BY ACTOR DURING PERFORMANCE.

Figure 122 Silver Teapot

56. ORNAMENTAL VASE (Q:1)



USED BY ACTOR DURING PERFORMANCE. THROWN,
TOSSED, DROPPED. SHOULD NOT BREAK; RUBBER
OR SIMILAR. SHOULD BOUNCE.

Figure 123 Props Book Ornamental Vase

57.BISCUIT TINS

(Q:2)



USED BY ACTOR DURING PERFORMANCE.

Figure 124 Props Book Biscuit Tins

58.AXE (Q:1)



USED BY ACTOR DURING PERFORMANCE. USED IN FIGHT CHOREOGRAPHY SHOULD BE RUBBER OR SIMILAR

Figure 125 Props Book Axe

59. FIRE & SAND BUCKETS ON HOOK

(Q:6)



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USED BY ACTOR DURING PERFORMANCE.

Figure 126 Props Book Fire Bucket etc.

60. TISSUE BOX (Q:1)



USED BY ACTOR DURING PERFORMANCE.

Figure 127 Props Book Tissue Box

62. BELL PUSH (Q:1)

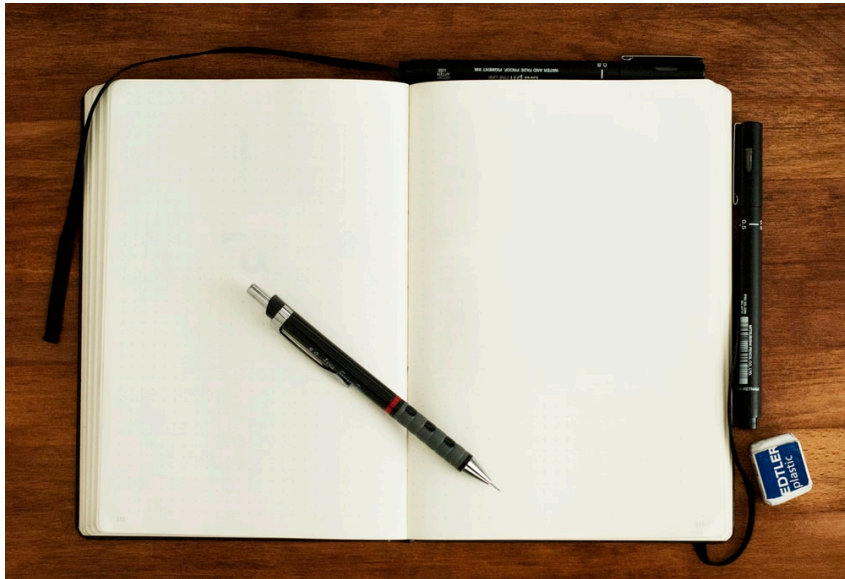


USED BY ACTOR DURING PERFORMANCE. AT SM
STAND

Figure 128 Props Book Bell Push

63. NOTEBOOK AND

DEN (0.1)



USED BY ACTOR DURING PERFORMANCE. AT SM
STAND

Figure 129 Props Book Notebook and Pen

64. CRASH BOX (Q:1)



USED BY ACTOR DURING PERFORMANCE. AT SM
STAND

Figure 130 Props Book Crash Box

65. WHISKEY

BOTTLE (0.2)



USED BY ACTOR DURING PERFORMANCE. ONE BREAKS EVERYNIGHT DURING PERFORMANCE.

Figure 131 Props Book Whiskey Bottle

66. GLASSES (Q:2)



USED BY ACTOR DURING PERFORMANCE.

Figure 132 Props Book Whiskey Glasses

67. PHONE DIRECTORIES (Q:2)



USED BY ACTOR DURING PERFORMANCE. AT SM STAND

Figure 133 Props Book Phone Book

68. FOLEY DOOR

(Q:1)



USED BY ACTOR DURING PERFORMANCE. AT SM
STAND

Figure 134 Props Book Foley Door

69. PLASTIC CUPS

(Q:4)



USED BY ACTOR DURING PERFORMANCE.

Figure 135 Props Book Plastic Cups

70. DIRTY CUP AND SAUCER (Q:1)



USED BY ACTOR DURING PERFORMANCE.

Figure 136 Props Book Dirty Cup and Saucer

71-73. TELEPHONES

(Q:3)

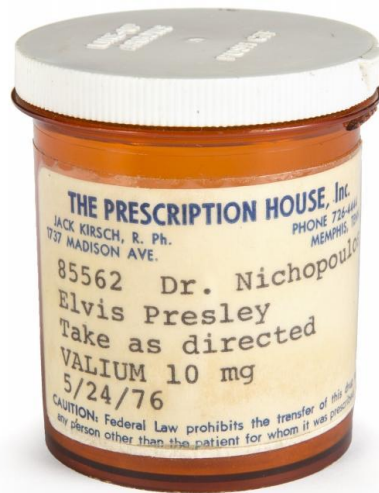


USED BY ACTOR DURING PERFORMANCE. ONE IS NORMAL, ONE HAS A 50FT+ CORD (RECIVER AND WALL) ONE IS BROKEN YET STILL ONE UNIT

Figure 137 Props Book Telephones

74 VALIUM BOTTLE

(Q:1)



USED BY ACTOR DURING PERFORMANCE.
CONSUMABLE "PILLS" WITHIN.

Figure 138 Props Book Valium Bottle

75. TOOL BELT W/ TOOLS (Q:2)



 alamy stock photo

ADE2EA
www.alamy.com

USED BY ACTOR DURING PERFORMANCE. ONE FOR
TIM, ONE FOR ERIN (ELECTRICIAN)

Figure 139 Props Book Tool Belt etc.

76. CIGARETTES

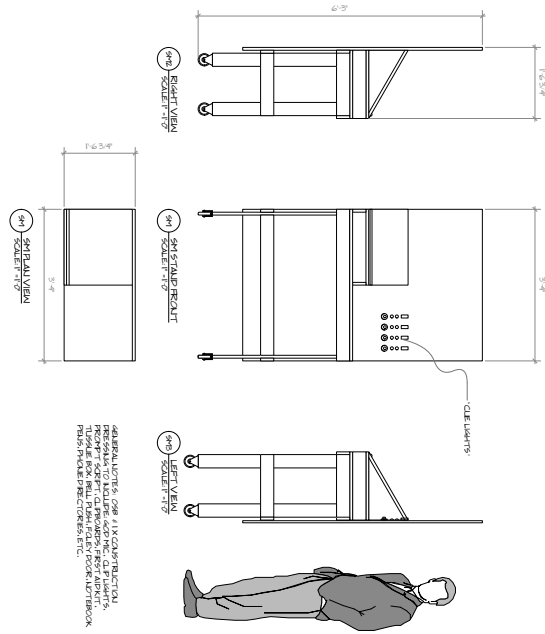
(Q:TBD)



USED BY ACTOR DURING PERFORMANCE. SHOULD
ADMIT A HEAVY CLOUD OF SMOKE.

Figure 140 Props Book Cigarettes

ADDITIONAL PROPS DRAWINGS



RYAN FOX
 Artistic Director
 2021@ryanfox.com
 415.774.8889

Artistic Team
 Artistic Director: Ryan Fox
 Associate Artistic Director: John Schmitz
 Associate Artistic Director: John Schmitz
 Associate Artistic Director: John Schmitz

TDPS
 Kay Theatre

Noises Off!
 Props
 1"=1'0"
 10-5-2019

14
 of 18

Figure 141 Props Drafting

PRODUCTION PHOTOS

The following production photos were taken by Dylan Singleton and me during the Invited Dress Rehearsal on February 20, 2020.

(Figures 142-149) (Frayn, *Noises Off*, 2020)



Figure 142 Production Photo Act I Full Stage



Figure 143 Production Photo Act II Full Stage



Figure 144 Production Photo Act I



Figure 145 Production Photo Act I



Figure 146 Production Photo Act II



Figure 147 Production Photos Act II

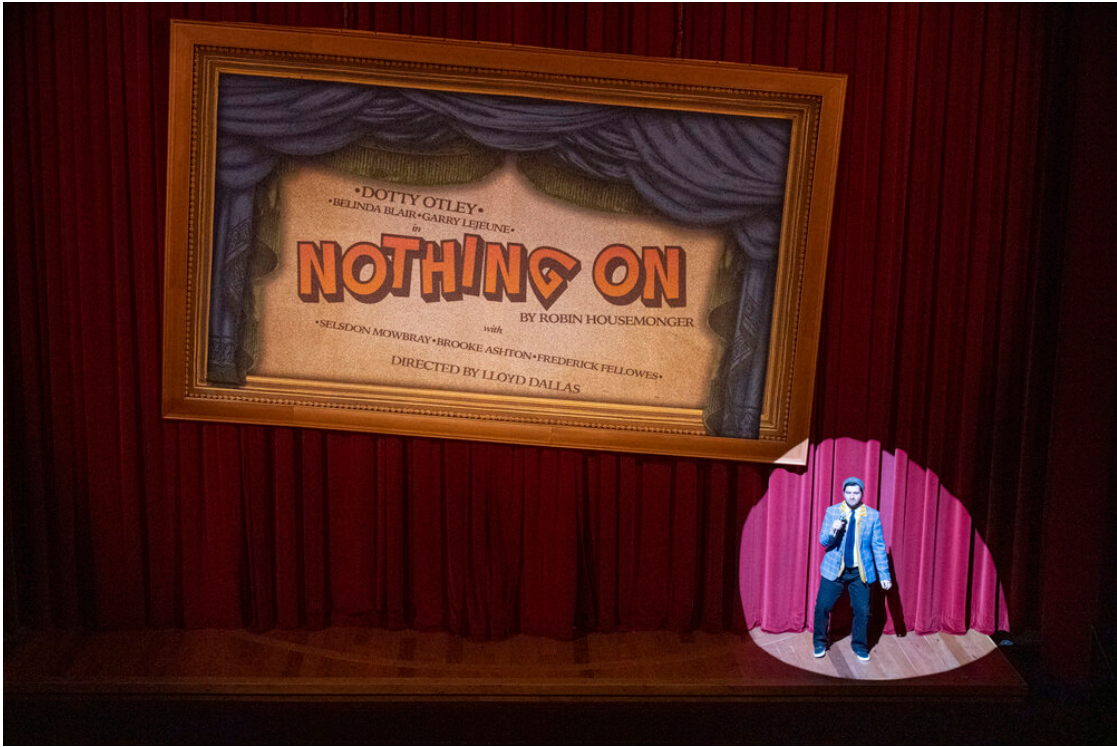


Figure 148 Production Photos Act III



Figure 149 Production Photo Act Transition

THE POST-PRODUCTION PROCESS

REFLECTION

In the end, I felt that my scenic design for Noise's Off was successful. I created a world that could serve the various specific needs of the play while remaining true to my original concept of the art of hasty design. The collaboration between the creative team led to a very cohesive production where we could laugh, find new jokes, and thoroughly enjoy this insane production as both an artist and as an audience member.

The most significant challenge that I encountered in this production was navigating through the budgeting process, mainly when it came to printing drops after it was established that they were not going executed as designed. However, the replacement idea of the Show Card ended up being something I saw as a better option. The entirety of the image was contained within line sight, and the cock-eyed nature of the frame added to the chaos of the design.

During tech week, we were able to take a look at and edit the design. One thing we discussed was the masking walls. As drawn, a wall was behind each of the offstage doors in the same wallpaper pattern. This ended up creating more questions than answers as to where they were going when they went through each of the doors and what was in the rest of the house. This also added to the already

complicated behind the scenes changes happening backstage. The first solution we came up with was to remove all masking walls and paint the rails of the backstage wall black. Instead of completely fixing the problem, it added a distraction as the rails were not blending in with the world. The second solution was to hang black masking behind each of the doors giving the void we were looking to achieve, bring the focus back to the onstage action.

A note that was given after the opening was that it was difficult to see through the center window of the house. I made the mistake of not double checking my sightlines and producing a section of the backstage side of the set rotated in the act two position. The sightline issue was not caught by me in tech either. If I had found this earlier on, I could have discussed with the director the importance of seeing through the window, and shallowed out the balcony above as well as made the window bigger.

If I could change anything about my final design, it would be to add a little more focus on the backstage world of act two. I had less set dressing than I thought I would have and was not as full of chaotic debris as I would have liked. Another element I felt like the backstage world was missing was the idea of the proscenium. I tried to accomplish this through the audience ground row and the full stage traveler but was not as successful as I would have imagined. A

solution to this could be to connect the two brick walls on either side with a border of bricks. Despite these notes, I felt the set design was executed successfully and worked well with the direction, costumes, lights, and sound.

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- Daniel, E. (1953). I Love Lucy Theme Song [Recorded by D. A. Orchestra]. New York City, New York, United States of America: Miller Music.
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- Frayn, M. (2020, February 21-29). *Noises Off*. University of Maryland, College Park, Maryland, United States of America.