

ABSTRACT

Title of Thesis: MEN ON BOATS: A DESIGN EXPEDITION
TO BRING THE NATURAL WONDERS OF
THE GRAND CANYON TO THE STAGE

A SCENIC DESIGN

GAVIN E MOSIER, MASTER OF FINE ARTS,
2024

Thesis Directed By: PROFESSOR, MISHA KACHMAN, SCHOOL
OF THEATRE, DANCE, AND
PERFORMANCE STUDIES

This thesis describes the scenic design process for the University of Maryland's production of *Men on Boats* by Jaclyn Backhaus. *Men on Boats* was directed by Ken Yatta Rogers and Elena Velasco. This production was produced by the Department of Theatre, Dance, and Performance Studies within the College of Arts and Humanities at The Clarice Smith Performing Arts Center in the Ina & Jack Kay Theatre. The following materials in this thesis were used as tools to convey the scenic design to the directors, fellow design collaborators, production team members, production shops, crew members, and actors: research images, sketches, photographs of 1/4" scale color neutral and color models, drafting packet, paint elevations, a properties list, a properties book. Also included in this thesis are production photographs and written reflections of the entire process - from page to stage.

MEN ON BOATS: A DESIGN EXPEDITION TO BRING THE NATURAL WONDERS OF
THE GRAND CANYON TO THE STAGE

A SCENIC DESIGN

by

Gavin E Mosier

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
2024

Advisory Committee:

Professor Maura Keefe, Co-Chair
Professor Amith Chandrashaker, Co-Chair
Professor Ken Yatta Rogers
Professor Alvin Mayes

© Copyright by
Gavin E Mosier
2024

Dedication

This thesis is dedicated to all those who have given a part of themselves to make me who I am today. I am a more empathetic, kind, and loving artist because of you.

To my eternal love - Kaitlyn (Bing & Frankie too).

Acknowledgments

I want to extend a special thank you to the playwright, directors, creative team, production team, scene shop, prop shop, paint shop, performers, and faculty for making this gigantic show possible. Without these people, we would not have had a Grand Canyon, much less boats for the “men” to go downriver in.

Men on Boats

By Jaclyn Backhaus

Creative Team:

Director(s) - KenYatta Rogers & Elena Velasco

Costume Designer - Colin Franz

Lighting Designer - Christina Laverty

Media Designer - Leo Grierson

Sound Designer - Sam Crawford

Assistant Scenic Designer(s) - Sofia Olivar & Alex Diaz-Lopez

Production Team:

Stage Manager - Erin Sanders

Assistant Stage Managers - Jack Campbell & Rachel Heney

Technical Director - Micheal Driggers

Production Manager - Jenn Schwartz

Scene Shop Coordinator - Reuven Goren

Scenic Charge - Ann Chismar

Props Manager - Timothy Jones

Cast:

Gab Ryan, Katrina Marinelli, Ilana Mongilio, Drew Okoye, Katie Quinn, Alaina (AJ) Jenkins,

Precious Ogunsola, Lucy Bond Hall, Sabrina Lenett, J. Royal Miller - UNDERSTUDIES -

Hannah Alisse Collins, Nekko Sanders, Gabriella Loshin, Thomas Raff, Nina Omatsola, Aida

Nyabingi, Elizabeth Enworom, Nani Gildersleeve Hall, Sophie Bagheri

Faculty:

Misha Kachman, Daniel Conway, and Amith Chandrashaker

Table of Contents

Abstract	i
Dedication	iv
Acknowledgments	v
Table of Contents	vii
Chapter 1: Concept	1
1.1: Design Concept and Initial Response	1
1.2: Directors' Concept	3
Chapter 2: Pre-Production	5
2.1: Research	5
2.2: Rough Design	24
2.3: Preliminary Design	33
2.4: Final Design	45
Chapter 3: Realities (Design Documentation)	50
3.1: Costout	50
3.2: Drafting	52
3.3: Paint Elevations	63
3.4: Properties List	69
3.5: Properties Book	73
3.6: Final Color Model Photos	90
Chapter 4: Tech Process	98
4.1: Tech	98
Chapter 5: Opening & Post-Show Reflection	100
5.1: Opening	100
5.2: Post-Show Reflection	101
5.3: Production Photos	103
Bibliography	115

Chapter 1: Concept

Finding a lens and creating a language

1.1: Design Concept and Initial Response

Men on Boats by Jacklyn Backhaus, is a satirical play about the 1869 expedition to chart the Green and Colorado Rivers by John Wesley Powell and his crew. These characters experience the unrelenting power of nature, not knowing the dangers and trials that await them. Their focus remains on the glory of adventure and “discovery.” Backhaus tells a story of male conquest through specific casting choices, using actors who would have never been able to participate in the real expedition.

The characters in MEN ON BOATS were historically cisgender white males. The cast should be made up entirely of people who are not. I'm talking about racially diverse actors who are female-identifying, trans-identifying, genderfluid, and/or non-gender conforming (Backhaus 2017, pp. 5)

Men on Boats is a story that challenges the lens through which we view history. History is always told by the conqueror. The conqueror often has colonial or exploitative intentions, whether for god, glory, gold, or often all three. The United States is no stranger to this with manifest destiny being at the center of one of our most horrifying acts as a country. The brilliance of this play is that it recognizes the problematic issues of manifest destiny while examining what it means to leave a legacy and at what cost.

Co-Director KenYatta Rogers said something profound at the beginning of the process: "The play in and of itself is already a statement. Design does not need to make a statement as much as it needs to represent where we are and what they (Powell's crew) are trying to conquer." Backhaus structures the play in an episodic way, where the characters are navigating the mighty, often destructive river of rapids and waterfalls with refuge found on the banks until the rattlesnakes come. This structure and KenYatta's statement led me to my concept:

Manifest the unrelenting, unpredictable power of nature as a character using scale, texture, and color to bring the spirit of the Grand Canyon to physical form. When the real Powell expedition went down the Green and Colorado rivers, they had no idea what they were up against. This is how I wanted the performers to feel.

The Ina and Jack Kay Theatre was chosen as the venue, which factored into how the show was to be presented and designed. Being a proscenium-style house, the design team (Colin Franz - costume design, Christina Lavery - lighting design, Leo Grierson - media design, and Sam Crawford - sound design) including myself, and co-directors Ken Yatta Rogers and Elena Velasco, decided to approach this production in a very theatrical way. We felt what is on stage is not attempting to be real, but gestural. A design that uses standard theatrical practices to be built and rendered. The Kay Theatre allowed us an opportunity to play to the presentational characteristics of the play, such as its comedy, modern vernacular, and consistent breaking of the fourth wall.

In *The Dramatic Imagination*, Robert Edmond Jones writes in section seven (Toward a New Stage) about how the theatre has been liberated from realism due to the creation of motion pictures. "Motion pictures are about to become a great liberating agent of drama. By draining the theatre of its literalness they are giving it back to imagination again (Jones 1941, pp. 134)." With Jones' sentiments in the back of my mind, the production team's propensity for theatricality, and the presentational nature of the piece, my feeling was that the set design should be aware that it is a set and not try to be a realistic space.

1.2: Directors' Concept

KenYatta and Elena brought a concept slide show to the first design meeting that asked questions and posed avenues of exploration for all the design areas. The first question they asked was “How can history (and more specifically this story) be told more “virtuously” and vigorously” through a queering of the narrative?” The second was, “Can we de-center the centered by playing with the iris and focus on a legacy/legend historically told by the invaders and colonizers?” I knew scenery could not answer both of these questions with absolute certainty. My initial thought was to ensure I provided the space for nature to be a character and to support nature’s interactions with the characters in the show. We as a design team held tight to this idea of “playing with the iris and focus...” because this is something that every design area could reinforce, especially scenery.

KenYatta and Elena also provided a slide of inspirational words and images for each discipline to start a dialogue. For scenic, the slides stated: “Height and scale simultaneously diminishes and spreads bodies, so they can expand and take space. Climbing, clambering, tumbling, falling, swinging, and suspending. Textures, layering, swirling.” These few sentences told me that our thoughts about the physical space overlapped and that my instincts about how to render the canyon were correct. Prop inspirations included an evaluation of what kind of play can be had with expedition supplies, set dressing, and boats.

Chapter 2: Pre-Production

A Way In

2.1: Research

Casting a Wide Net

One of the most enjoyable parts of the process for me is research. This show, in particular, required an extensive amount of research because of its period, location, and desire to embrace a level of theatricality. As you will see in figures 1-17, I cast a wide net to capture many avenues of research while asking a lot of questions. Asking questions with my research helps me to find what speaks to the design concept.

To manifest nature as a character, I needed to understand what gives the Grand Canyon its spirit visually. Figures 3-10, and 17 were an exploration of how to use scale, texture, and color to do that. Scale (fig. 3, 6, 7) was necessary to convey how large the canyon is in comparison to a human being. Texture (fig. 4,5,8-10) was necessary to convey the way light and shadow fill the canyon in addition to adding layers of dimension. Color (fig. 4, 10, 17) was necessary to emulate what the real canyon looks like and be true to what Powell wrote in his journals about saturated color. When talking with Jaclyn Backhaus, I asked her what she saw when writing this play and this is what she said: “The sheer scale and color are some things that stick out to me. Powell describes the color as being otherworldly in his journals and I felt that that should be a huge consideration.” This had a huge bearing on the direction I went with color.

Additionally, figures 1,2,11,12, and 16 were an exploration of theatricality and bringing this grand natural wonder to the stage in a way that serves the design concept. Thinking abstractly and sculpturally (fig. 1,2) seemed like a logical place to start to try and integrate the setting of the story with simple, digestible forms that fit on stage. Exploring the various ways the Grand Canyon is presented in dioramas and through ephemera (fig. 11,12) helped us to

develop what kind of presentational style we wanted. We landed on a style that was loosely period, meaning that we wanted to embrace the idea that this production was being performed at the time it was set through footlights (fig. 16) and scenery that followed standard theatrical construction.

The final component of this research process was to understand how different artists render ‘manifest destiny’ in a glorifying way (fig. 13) or in a truthful way (fig. 14). Even if this research did not directly make it onto the stage through the scenic design, I wanted to at least make it a part of the conversations we were having to examine and acknowledge this fraught history.



Figure 1: Sculptural and form research- I wanted to look at unconventional and minimal ways to express form and texture. The lower right-hand corner gives me a great idea of how it should be scaled.



Figure 2: More sculptural and form research - using basic materials to create layering and texture.

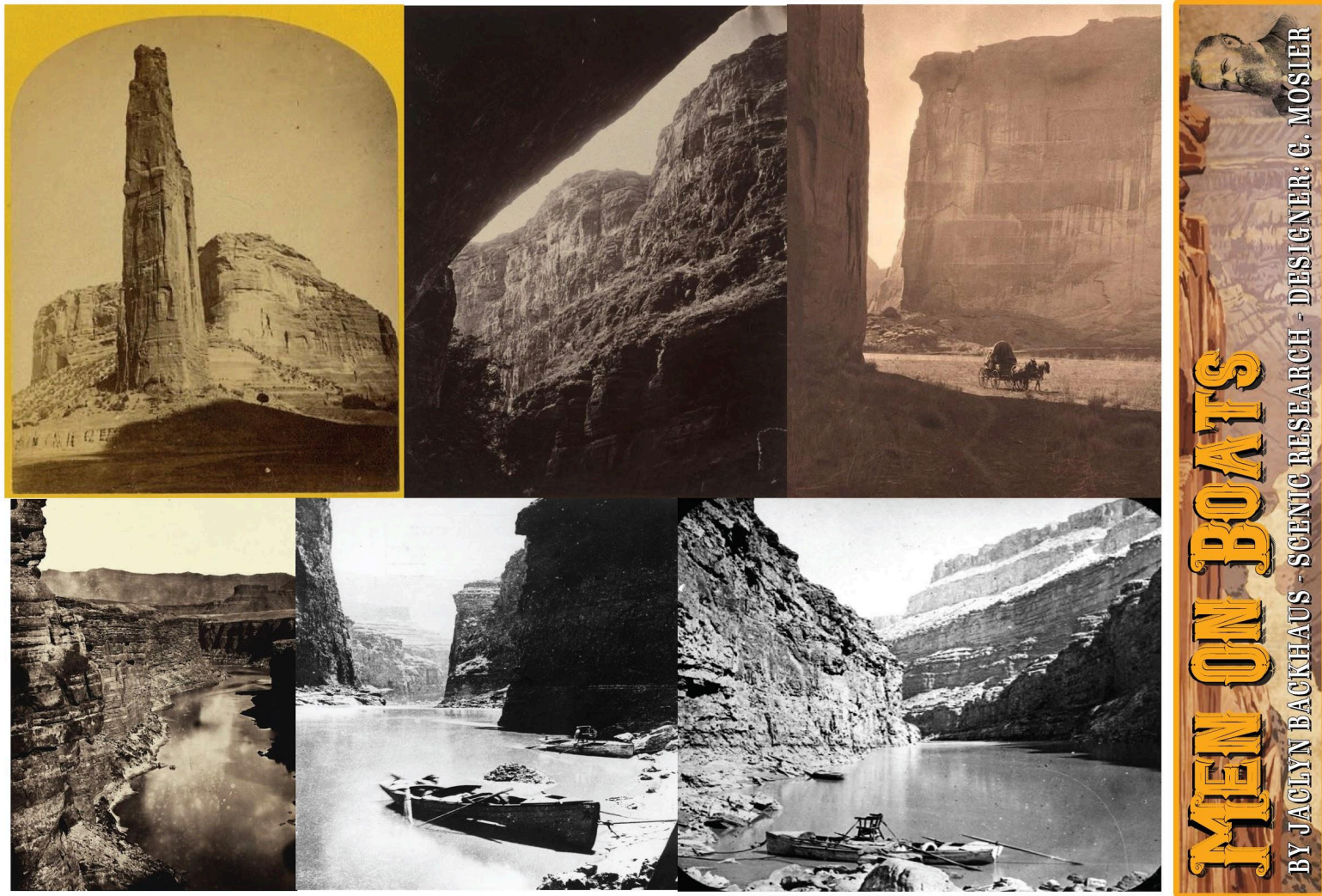


Figure 3: Historical research - What did the Canyon look like through the lens of a period camera? This is a focus of how it was viewed by all those who could not see the canyon in person.



Figure 4: Modern photography - What does the Canyon look like through the lens of modern photography? What does the color and texture look like? What does the sky look like? How should I consider scale?



Figure 5: The River - Which way should the river run? How do we show the movement of the river? The Canyon is completely dependent on the river. The Canyon only exists because of the persistence of the river.

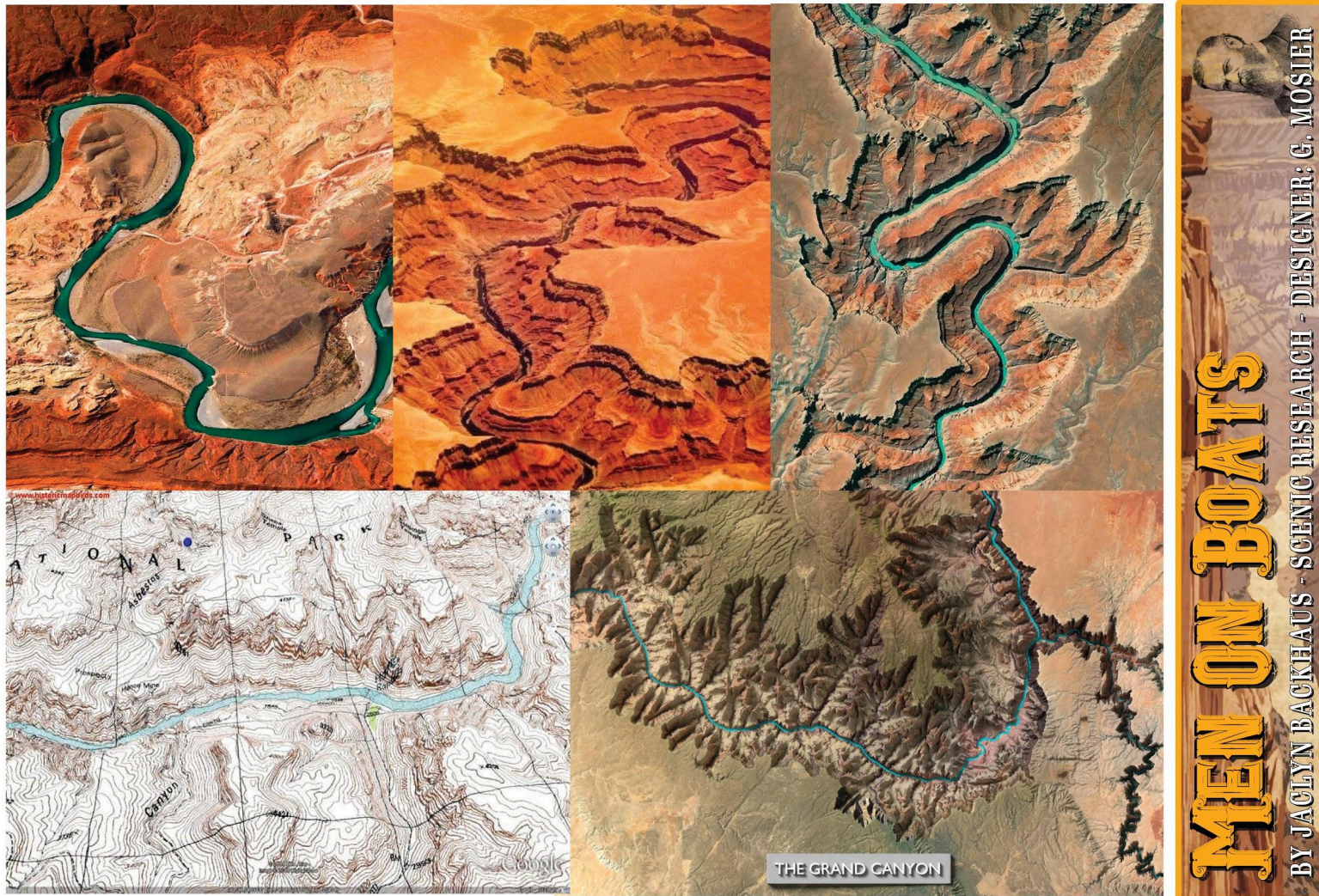


Figure 6: Topographical views / “God’s view” - What does the Canyon and river look like from above and how can it inform the natural world that these *Men* are up against and trying to conquer?



Figure 7: Scale - How do human beings scale in comparison to these grand rock formations? What do man-made things look like in comparison to natural wonders?

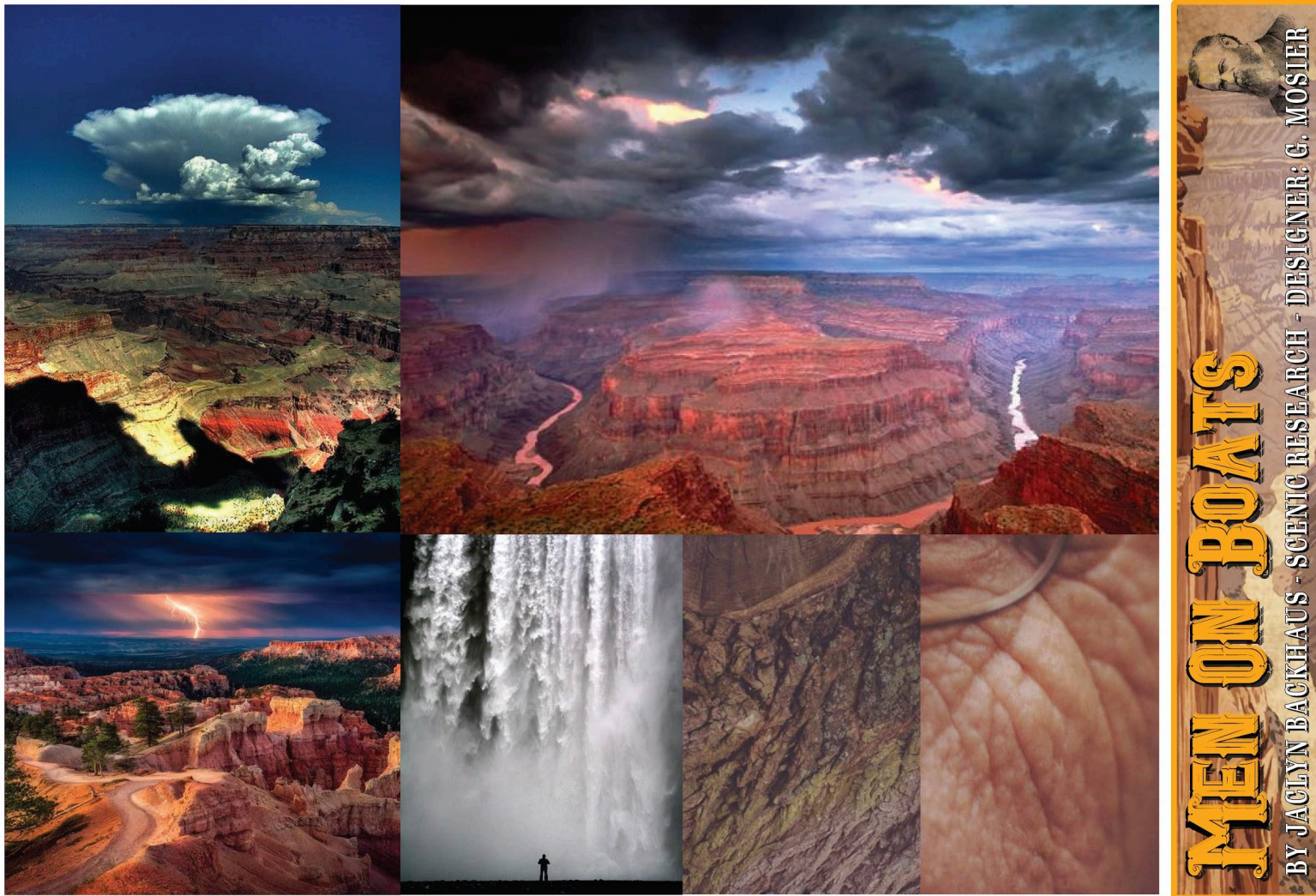


Figure 8: Man vs. Nature - What should be our relationship to nature? What was our relationship to nature in 1869? Have we forgotten that we are a product of nature? Apart of it?



Figure 9: Water - What textures and power do we see in water? How does the liquidity of water affect the absoluteness of stone? How can water's persistence continue to erode something so present and hard?



Figure 10: Color and Texture - How can I use texture and color to evoke the visual feeling of the Grand Canyon? What does millions of years of formation look like? How do the sun and sky work to expand the Canyon's color pallet?



Figure 11: Dioramas - How we see this region of the United States in museums and theme parks. Could this be a more presentational way to tell the story? By having a frame in which the world of the play stays behind this frame?



Figure 12: How was the Grand Canyon depicted through ephemera? Stamps, postcards, and pamphlets all evoke a graphic style. How could this influence a theatrical approach as opposed to a more realistic approach?



Figure 13: Manifest Destiny - How have different artists depicted Manifest Destiny and perpetuated that it is the victor's glorious right to steal, plunder, and pillage lands that do not belong to them?



Figure 14: Manifest Destiny Continued - How have modern artists depicted the dangers of Manifest Destiny based on the original *American Progress* painting by John Gast? The upper right-hand image is particularly striking.



Figure 15: Boat Research - Since we intended to use the full shape and form of the boat, I needed to understand the history of the White Hall Boats that were used.



E. 5-1/2" tall, 4-1/4" wide, 2-1/2" deep



J. 8" tall, 6-1/2" wide, 5" deep

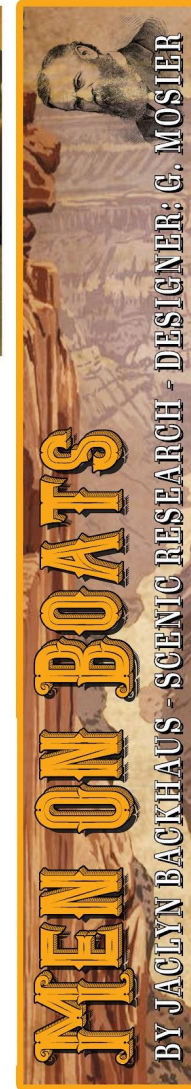


Figure 16: Footlights - What kinds of fixtures would have been used if this story was being told during the time period that it is set in?



Figure 17: Paint Research - It is never too early to start thinking about color. I felt it was important to start thinking about this early on because evoking the colors of the Grand Canyon is a tall order. I started to figure out that the bottom should be cooler than the top, like the middle left image of the Western River expedition by Marc Davis.

2.2: Rough Design

Color Neutral Model, Preliminary Ground Plan, and Preliminary Section

Finding the crossroad of manifesting nature as a character and a theatrical approach was not difficult because of the depth of research that I pursued. I knew that a kinetic manipulation of positive and negative space would help create a moving aperture of the sky and a change in the direction the river was perceived to be flowing. Whether this aperture was narrow, wide, or nonexistent, it was necessary for our understanding of where the characters are on their journey. In our research meeting, KenYatta mentioned the need to iris in and out of different moments, which went hand in hand with my instinct for a moving aperture. Lastly, having a place to gather for the moments that the characters are on the banks making camp. Figures 18-24 show model photos and drafting documentation from this phase of the process and how the following ideas were crafted.

Creating a moving aperture that was theatrical in its approach led me to the idea of tracking canyon walls (fig. 18-22). The canyon walls were meant to be a way for the audience to understand where we were, allowing the canyon to unfold and reveal itself the same way it did on the actual expedition. KenYatta sent us a quote from John Wesley Powell that perfectly describes what I was after: “You cannot see the Grand Canyon in one view, as if it were a changeless spectacle from which a curtain might be lifted, but to see it, you have to toil from month to month through its labyrinths.”

Creating a gathering place for the campfire moments on the banks of the river led me to a low-lying rock formation that disguised a turntable (fig. 18-22). A turntable added another layer of theatricality and more importantly, it served two storytelling purposes. First, it allowed us to

change the direction of the river at the flip of a switch. Second, it provided a place for the characters to gather around a campfire. Having it tiered as a rock formation gave a level change.

The final few strokes of the design helped deepen the theatricality and presentational style we were pursuing. There is a moment in the play where Powell and Bradley are at the top of the canyon, climbing a cliff. Powell ends up in a tricky situation where he starts to lose his grip on the cliff face with his only arm (Powell had an arm amputated while he was serving in the Civil War). This moment needed some type of cliff face for the actor to hang off of (fig. 21). My thought was to stick with theatricality and make it a step unit disguised as a cliff. I felt that adding some type of flying element like a cloud (fig. 18,21) would complement the scale of the canyon. While the footlights were not added in this phase of the design, I knew that they would be a gesture that served our concept.

The responses from my fellow design collaborators made me feel like we all were on the same page from a design perspective. KenYatta and Elena both responded well to the overall approach but gave a few notes that had a bearing on the next phase of the design process. KenYatta felt that the cloud idea added too much comedy. Elena wanted more places for actors to climb other than just the center low-lying turntable. Both co-directors wanted the cliff unit to have characteristics closer to an actual cliff than a theatrical stair unit.



Figure 18: 1/4" color model; showing one of the possibilities when the actors are on a river with the horizon and sky ahead of them. My favorite element is the cloud.



Figure 19: 1/4" color model; showing the movement of the aperture and how the canyon can change.



Figure 20: 1/4" color model; showing how intimate we can make various scenes by using the walls to close off the space and bring down the brightness of the scene. The absence of light in the canyon can lead to this feeling in real life as well.



Figure 21: 1/4" color model; showing how the cliff scene could work and how the walls could be removed to create this expanse.



Figure 22: 1/4" color model; showing how the magic lantern concept could use the canyon walls as a surface.

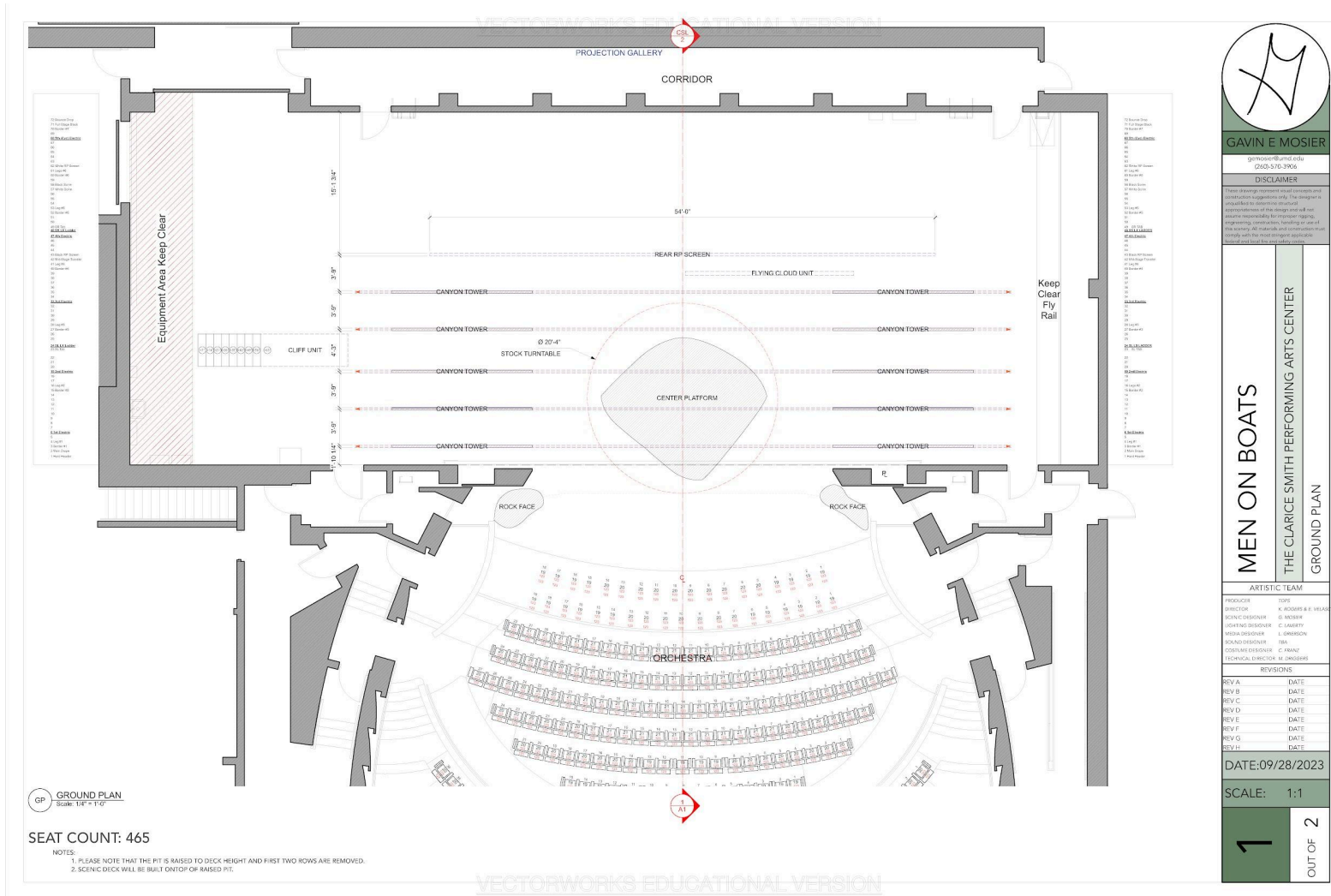


Figure 23: Drafting - rough ground plan. Drafting out of scale.

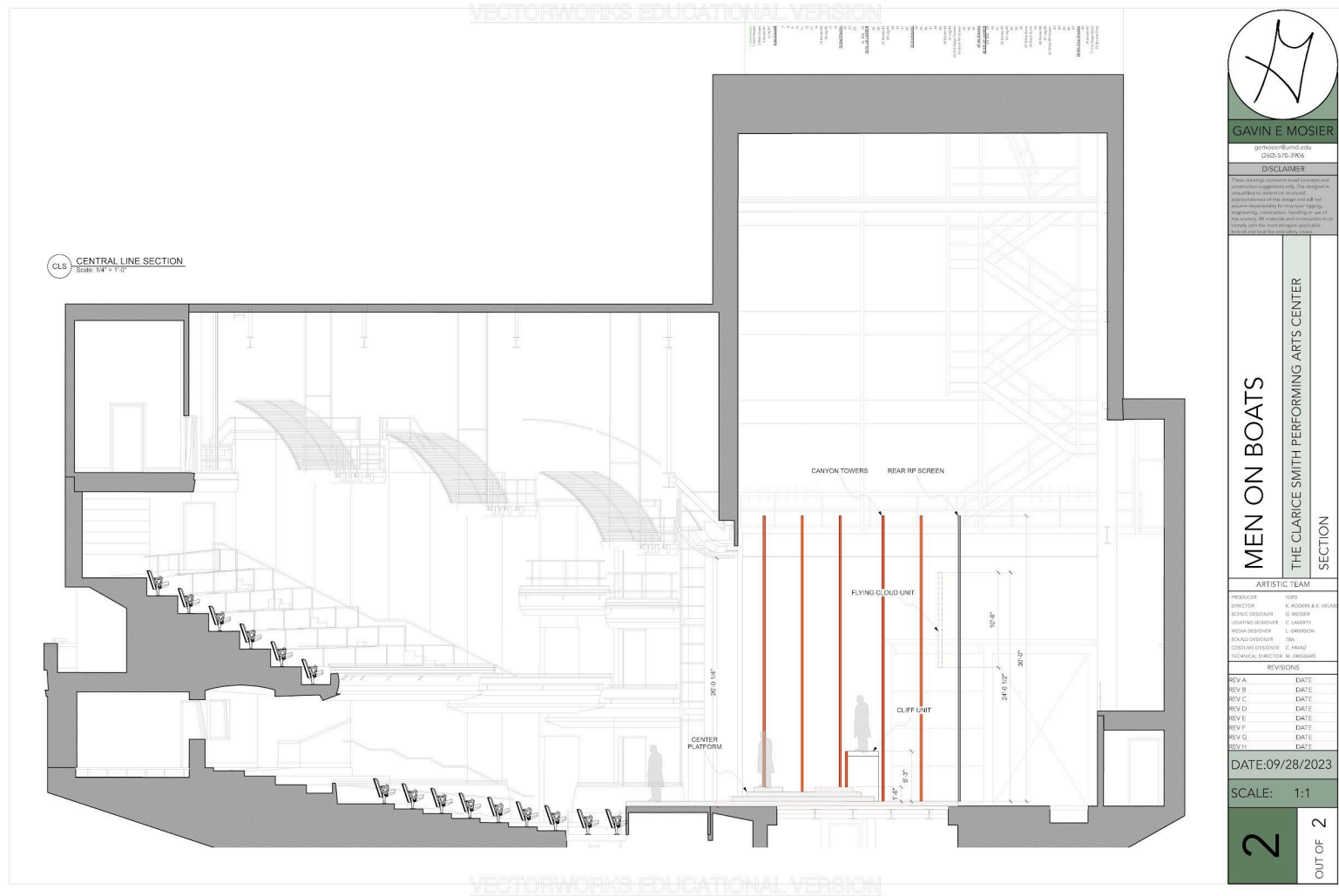


Figure 24: Drafting - rough section. Drafting out of scale.

2.3: Preliminary Design

Preliminary Color Model, Preliminary Ground Plan, and Preliminary Section

For the preliminary design phase, I developed the parts of the design that really worked towards communicating the design concept and further explored the ideas Ken Yatta and Elena posed after the rough design meeting. Figures 25-34 show model photos and drafting documentation from this phase of the process and how the following ideas were crafted.

The movement and scale of the canyon walls seemed right. Having a low-lying tiered rock unit with the ability to rotate also felt like it answered the production team's questions about which way we could run the river and how we could render the scenes around the campfire. During the rough design phase, I was unsure about how the floor should look and threw around the idea of having it be a map. While going back through my research, I found a topographical image of the Canyon and Colorado River. Thinking about how to render this in a theatrical way, I concluded that I could take this image (fig. 6 in the upper left corner) and transpose it onto a planked floor as if it were painted on a period performance deck of a theatre in 1869 (fig. 29-32). Adding the footlights also helped further develop this look, because they were a standard theatrical oil lamp light fixture for the 1869 time period that the play is set in (fig. 25-32).

To solve the challenge of more serious climbable units I started to look back at research to figure out what kind of forms and silhouettes would still add to the Grand Canyon aesthetic, but also be very theatrical in its approach. I landed on four different ideas: "God's thumb" to be used in Powell's cliff moment (fig. 29), a natural bridge (fig. 30), a broken piece of canyon rock (fig. 31), and a massively scaled-down version of a mesa (fig. 32).

Budget is always a consideration when we get near the costout phase of the project. Part of my artistic process and a focus of my graduate school experience has been to use budget as a

tool much earlier in the process. In this preliminary phase, I knew I was most likely going to be over budget, but was looking forward to using this reality to help me figure out what was really necessary. Misha Kachman, my design mentor, came to me and told me that this show's build time was going to be significantly reduced by half due to a lack of labor. This was frustrating, but it became a design challenge that forced all of us to evaluate what was important to the story we wanted to collectively tell. This became an exercise in maintaining the integrity of the design and the design concept.



Figure 25: 1/4" color model; showing how all four boats would look on stage with the canyon walls and center platform.



Figure 26: 1/4" color model; showing how the walls can be used to change the aperture.



Figure 27: 1/4" color model; showing how the walls can be used to change the aperture and change the direction of the river.



Figure 28: 1/4" color model; showing how the walls can be used to create a more intimate space for the campfire scene with single source light.



Figure 29: 1/4" color model; showing a more realistic idea of how the cliff unit could work.



Figure 30: 1/4" color model; showing an idea for how the natural bridge arch could be used.



Figure 31: 1/4" color model; showing an idea for how the broken canyon form could be used.



Figure 32: 1/4" color model; showing an idea for how the scaled-down messa unit could be used.

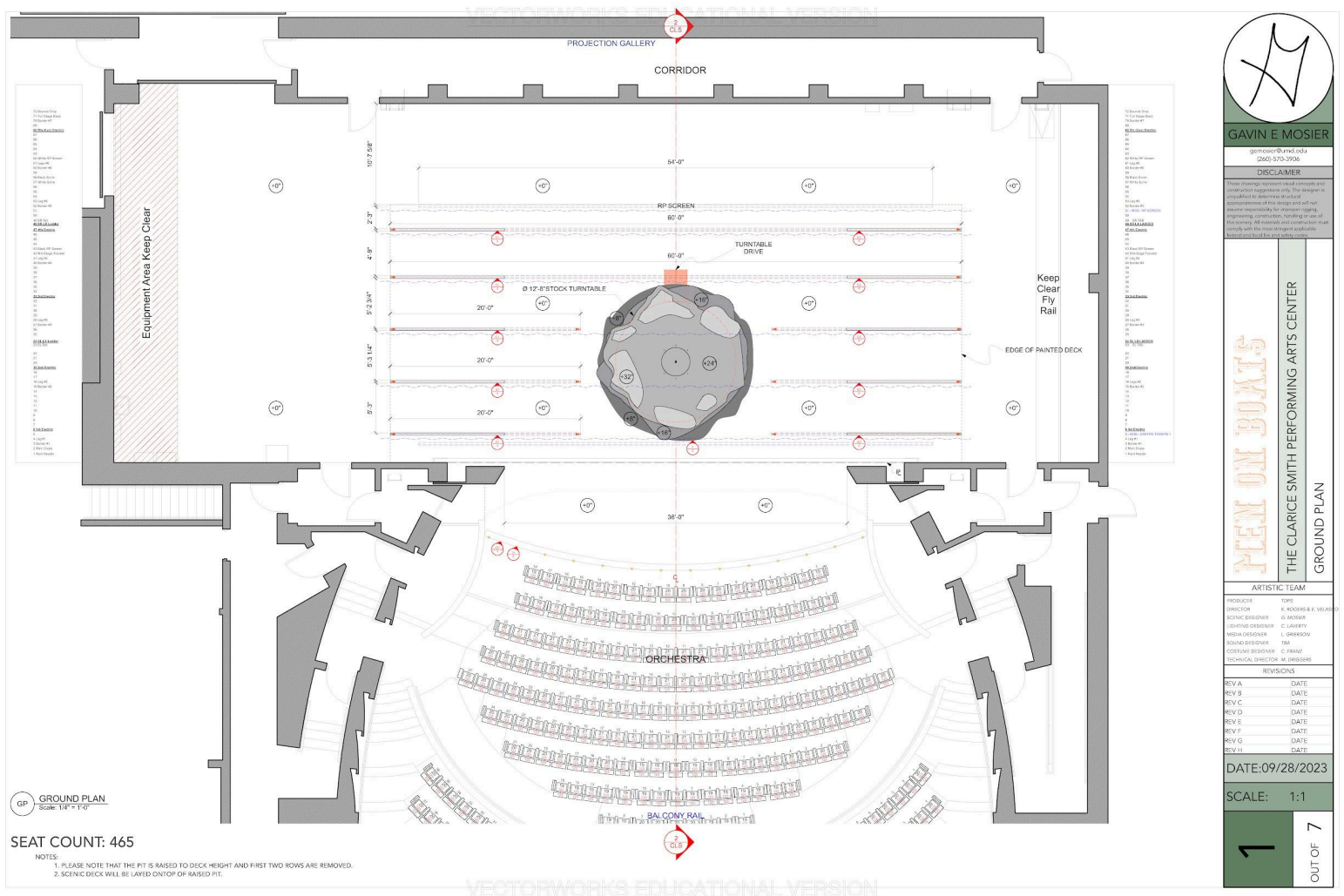


Figure 33: Drafting - preliminary ground plan. Drafting out of scale.

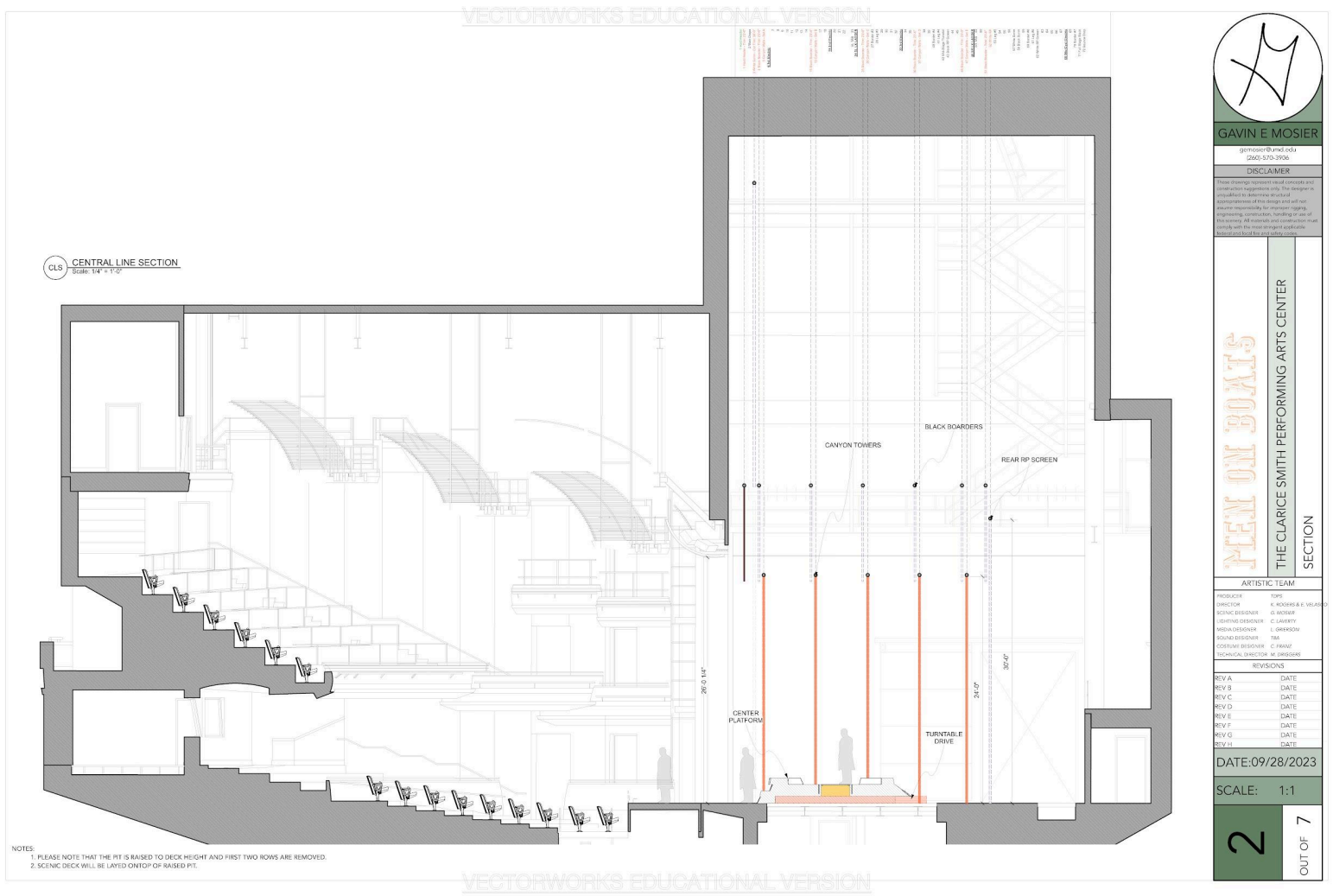


Figure 34: Drafting - preliminary section. Drafting out of scale.

2.4: Final Design

Final Color Model

Knowing that my biggest challenge was going to be crafting a design that would fit within the given amount of build time, I started to distill the design down to what was essential to the design concept. This challenge provided me an opportunity to understand that I have to remain in control of my design every step of the way. Considerations of budget and build time are not as big a factor until the cost-out phase, but it had to be for this production with our concept and its needs.

We distilled the design down to three ideas (fig. 35-38): the canyon walls, the center turntable, and the period theatricality (the footlights and the deck). I felt that if we could at least keep the canyon walls and some level change, we could still manifest nature as a character using scale, texture, and color and provide a level of kineticism. My focus was on simplifying the design to standard theatrical construction and execution because that would still fit within the theatrical idea of the show and should be achievable for a scene shop.

I had a conversation with Michael Driggers, the Technical Director, to talk through the design and how it functions. We had many conversations in the weeks leading up to the final design presentations to the shops. Many of the conversations helped me to simplify the design. Michael provided me with a preliminary breakdown of how many days it would take to complete each of the units as designed. Even before the shop presentations, I was still over the amount of days budgeted. Knowing this ahead of time prepared me to have conversations with Ken Yatta, Elena, and other members of the design team to further discuss what was essential once we got to the cost-out process.



Figure 35: 1/4" color model; showing a more complete idea of how all the boats will look on stage with the canyon walls, the center platform unit, and the planked floor.



Figure 36: ¼" color model; showing a more complete idea of how all the boats will look on stage with the canyon walls, the center platform unit, and the planked floor.



Figure 37: 1/4" color model; showing a more complete idea of how the back two canyon walls can be used to change the canyon landscape.



Figure 38: ¼” color model; showing a more complete idea of how all the boats will look on stage with the canyon walls, the center platform unit, and the planked floor..

Chapter 3: Realities (Design Documentation)

From wishing to hoping, to what is achievable

3.1: Cost-out

I have cultivated the belief that budget is just as much of a tool as any other tool we use to create our design. It forces us to really evaluate what is essential to the design. The budget also encapsulated labor hours and the facility's ability to execute said design. I feel that pushing a theatre or shop beyond its ability to realize a design is a disservice to the design, to the story, and to the shops themselves. What is the point of producing work from a place of animosity and exhaustion? It never serves the piece or the people.

From the final design phase until the cost-out phase, I worked with Ken Yatta, Elena, my fellow designers, and Michael to get a design that captured the essence of our design concept and was under budget. Figures 39-55 are drafting and paint elevation deliverables that were handed over to the shop after the costout and revision process. Figures 124-131 are photos of the final color model photos to communicate how the design looked and functioned to the shops and the production team.

The canyon walls (fig. 42-44) were essential to manifesting the kinetic spirit of the Grand Canyon. I did cut the most downstage set to being a false proscenium (fig. 42) to cut down on square footage, but I maintained the other three sets to ensure that we could keep that moving aperture. Another necessary cut to make was the cutting of the center turn table (fig. 45). Elena mentioned that we do not need the turntable to create the movements of the boat if she was already going to create this through a movement style. Cutting the turntable also caused us to rethink how the firepit was going to work since we had no place to hide it. Michael suggested

pre-made rocks that are made from hard plastic (fig. 48). They are normally used to cover utility boxes, but there were a variety of sizes that worked with the aesthetic of our direction. Through collaboration with Christina, we figured out how to hide the technical equipment she wanted to use to create the fire inside one of the rocks. The challenge that I do not believe we solved successfully was how these rock units moved and how the firepit got on and off stage. The last-minute solution was to use a push stick and a tether to get the fire pit on and off. While that was a very theatrical solution, it was not always successful. The footlights (fig. 46) remained untouched because they did not require a lot of labor. With the cutting of the turntable, Ken Yatta and Elena still wanted levels of some kind. The only option that would keep us under build time was to use stock 4ft x 4ft platforms (fig. 49). I stacked them in a layered rock orientation and asked that they be treated like the canyon walls were being treated.

I knew long before we got to this phase that this would be a really paint-heavy show. It took millions of years for nature to form the Grand Canyon. I did not envy the scenic charge, Ann Chismar, in the work that had to be done to bring this natural wonder to life. The biggest points of conversation were the canyon walls (fig. 51-53) and the painted deck (fig. 50), because they were going to require an immense amount of labor to execute. Ultimately, I simplified the deck to be a painterly version of a topographical image of the Grand Canyon. The canyon walls were made with crinkled-up kraft paper and layers of paint and sprays. The biggest emphasis was on ensuring that there were contrasting layers. The texture and color were essential to the design concept. The rocks (fig. 54) and the platforms (fig. 55) were not an issue, because they were smaller in surface area and were getting the same treatment as the canyon walls.

3.2: Drafting

Lineweights, lineweights, lineweights

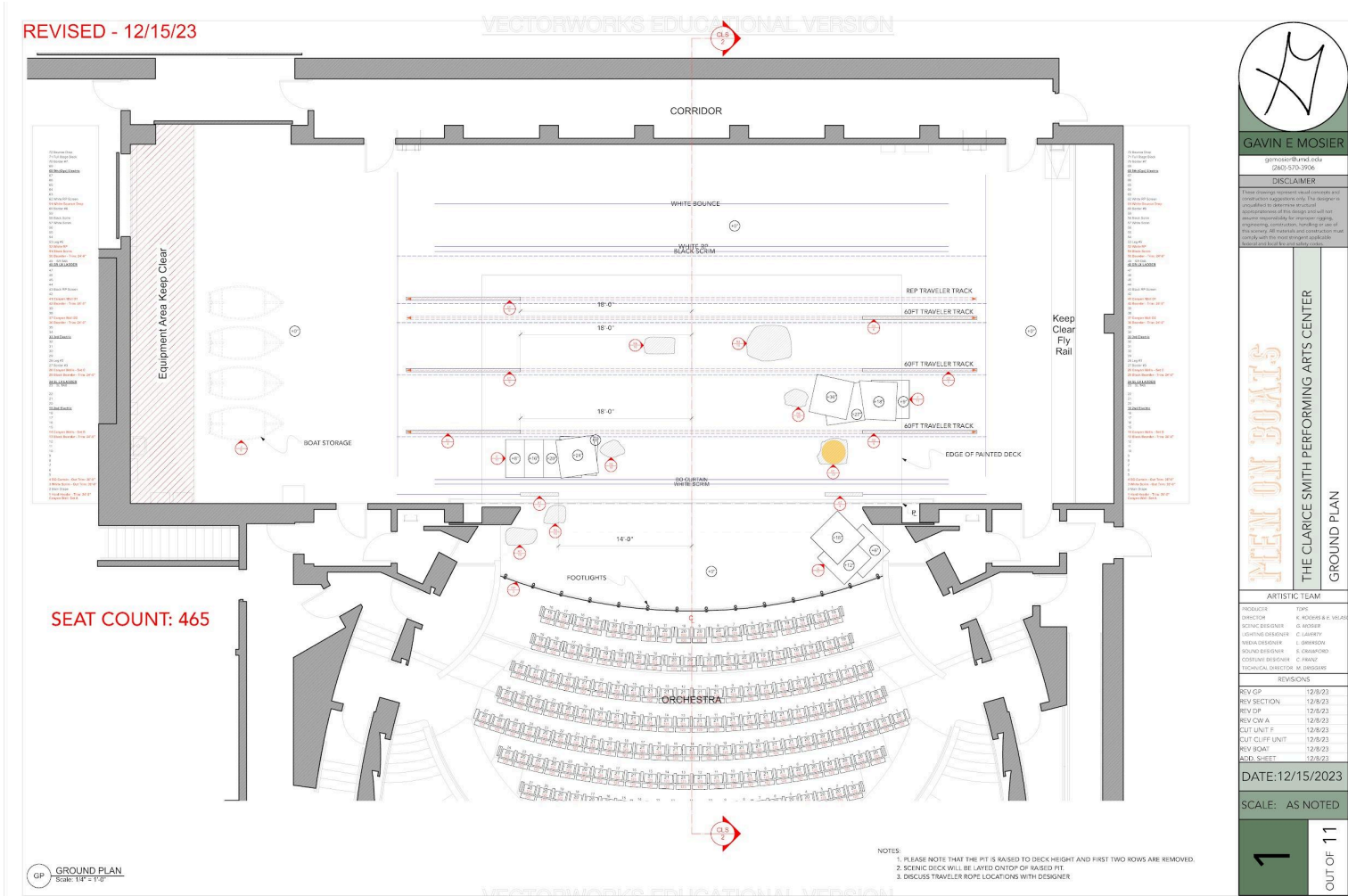
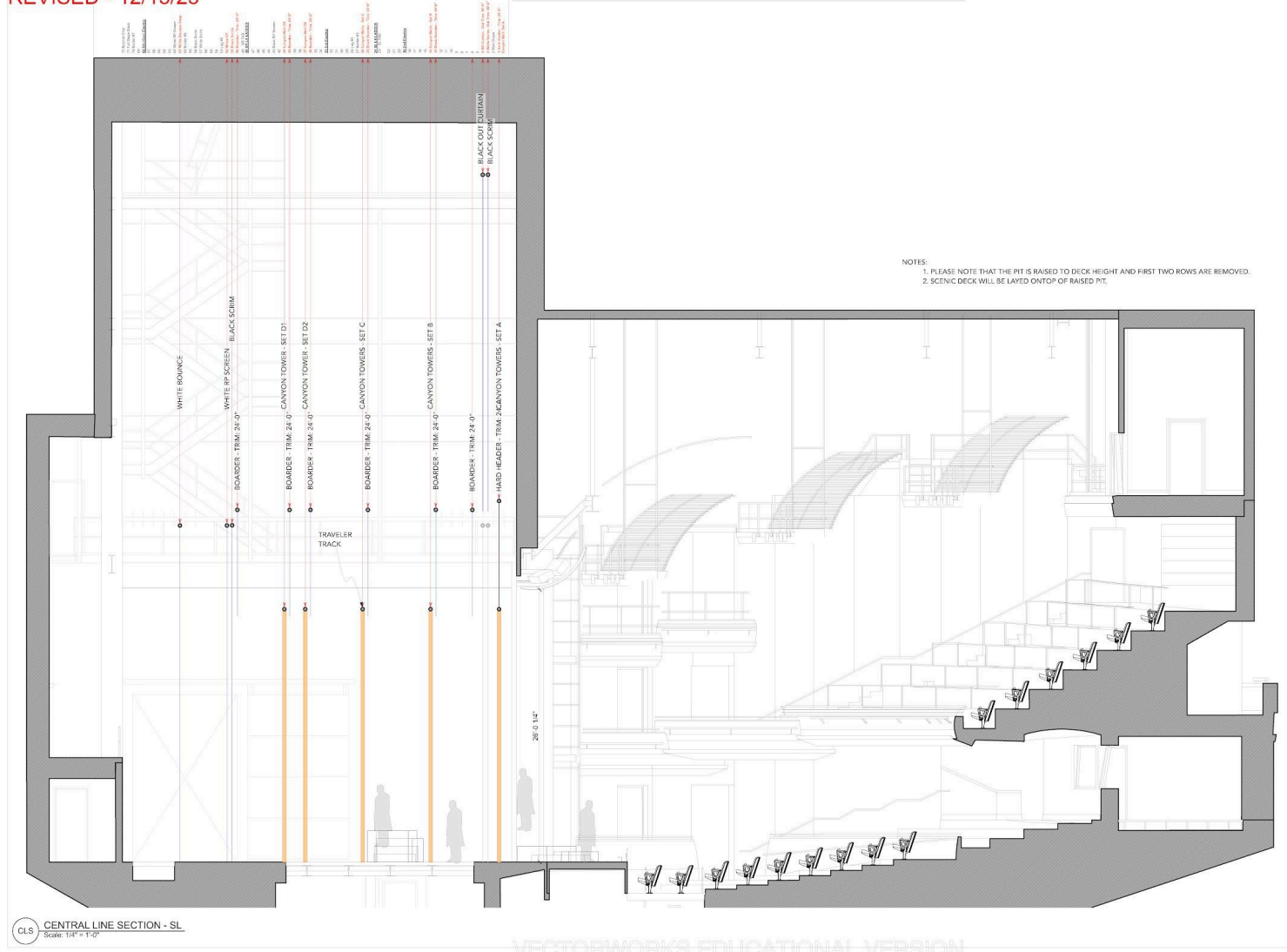


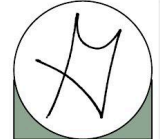
Figure 39: Drafting - A copy of the revised drafting packed as of 01.08.24. Drafting out of scale.

REVISED - 12/15/23

VECTORWORKS EDUCATIONAL VERSION



NOTES:
 1. PLEASE NOTE THAT THE PIT IS RAISED TO DECK HEIGHT AND FIRST TWO ROWS ARE REMOVED.
 2. SCENIC DECK WILL BE LAYED ON TOP OF RAISED PIT.



GAVIN E MOSIER

gemosier@umd.edu
 (260) 570-3906

DISCLAIMER

These drawings represent visual concepts and construction suggestions only. The designer is not responsible for engineering, construction, handling or use of this scenery. All materials and construction must comply with the most stringent applicable Federal and local fire and safety codes.

MEN ON BOATS

THE CLARICE SMITH PERFORMING ARTS CENTER
SECTION

ARTISTIC TEAM

PRODUCER	TOPP
DIRECTOR	A. RODERS & B. BRADSHAW
SCENIC DESIGNER	G. MOSIER
LIGHTING DESIGNER	C. LAVERY
MEDIA DESIGNER	G. OSWALD
SOUND DESIGNER	S. CAMPBELL
COSTUME DESIGNER	C. FRANK
TECHNICAL DIRECTOR	M. BRIDGERS

REVISIONS

REV	GP	12/8/23
REV	SECTION	12/8/23
REV	DIP	12/8/23
REV	CL A	12/8/23
REV	CL UNIT F	12/8/23
REV	CLIFF UNIT	12/8/23
REV	BOAT	12/8/23
REV	SHEET	12/8/23

DATE: 12/15/2023

SCALE: AS NOTED

2

OUT OF 11

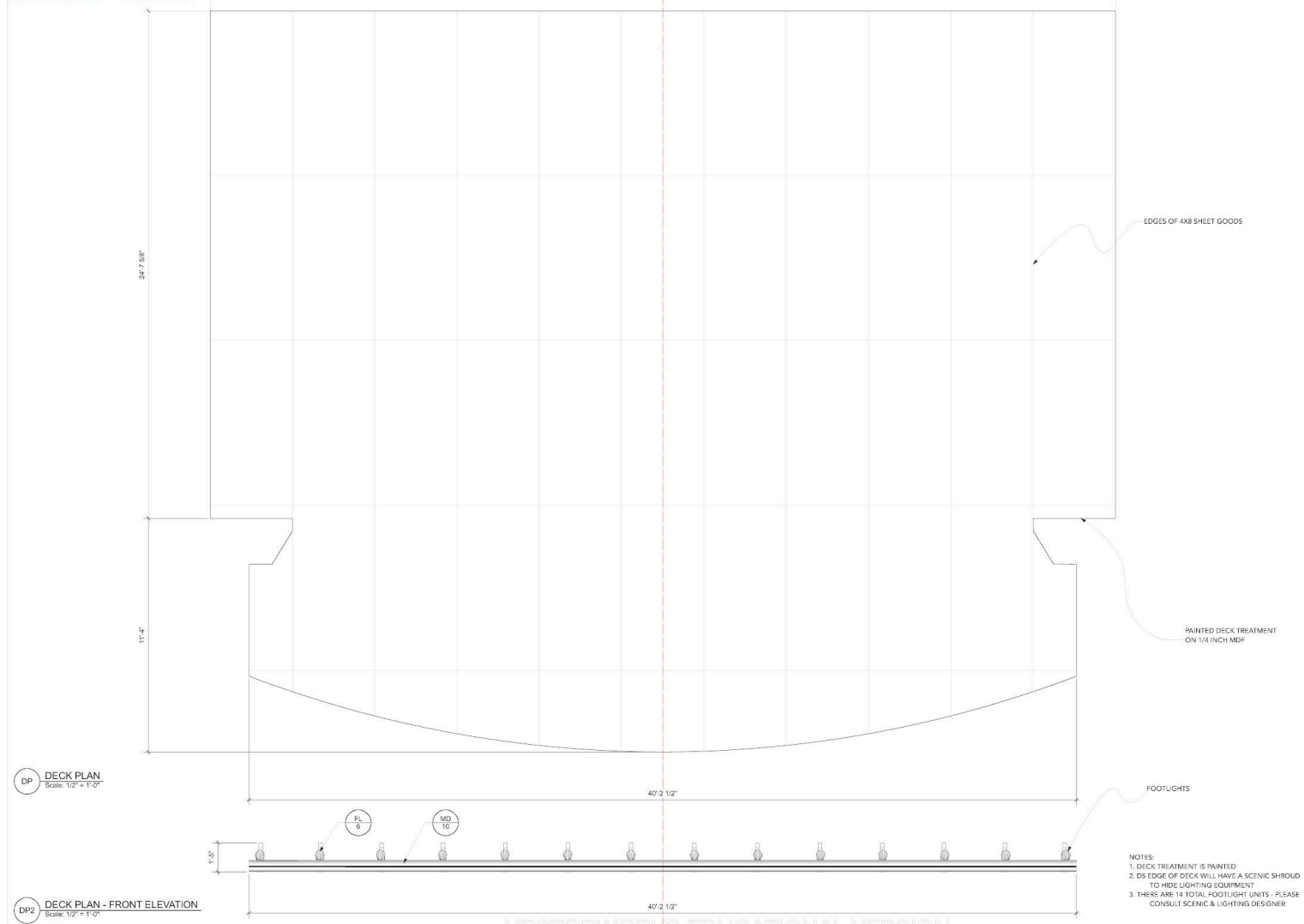
CLS CENTRAL LINE SECTION - SL
 Scale: 1/4" = 1'-0"

VECTORWORKS EDUCATIONAL VERSION

Figure 40: Drafting - A copy of the revised drafting packed as of 01.08.24. Drafting out of scale.

REVISED - 12/15/23

VECTORWORKS EDUCATIONAL VERSION



GAVIN E MOSIER
gemosier@umd.edu
(240) 570-3906

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

MEM ON BOATS
THE CLARICE SMITH PERFORMING ARTS CENTER
DECK PLAN

ARTISTIC TEAM

PRODUCER	DP
DIRECTOR	A. MOSIER & E. BRADSHAW
SCENIC DESIGNER	G. MOSIER
LIGHTING DESIGNER	C. LAVERY
MEDIA DESIGNER	G. OSERSON
SOUND DESIGNER	S. CARSPOND
COSTUME DESIGNER	C. FRANK
TECHNICAL DIRECTOR	M. BRIDGERS

REVISIONS

REV GP	12/8/23
REV SECTION	12/8/23
REV DP	12/8/23
REV CW A	12/8/23
CUT UNIT F	12/8/23
CUT CLIFF UNIT	12/8/23
REV BOAT	12/8/23
ADD SHEET	12/8/23

DATE: 12/15/2023

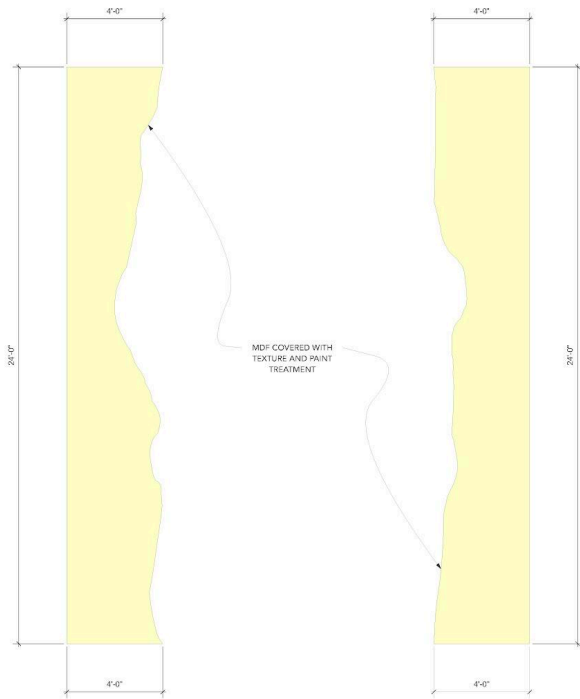
SCALE: AS NOTED

3 OUT OF 11

Figure 41: Drafting - A copy of the revised drafting packed as of 01.08.24. Drafting out of scale.

REVISED - 12/15/23

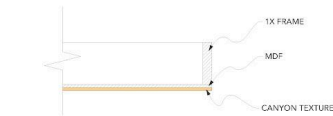
VECTORWORKS EDUCATIONAL VERSION



A1 CANYON TOWER A1 - STAGE RIGHT FRONT ELEVATION
Scale: 1/2" = 1'-0"

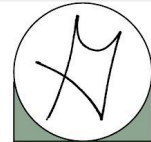
A2 CANYON TOWER A2 - STAGE LEFT FRONT ELEVATION
Scale: 1/2" = 1'-0"

B1 CANYON TOWER B1 - STAGE RIGHT FRONT ELEVATION
Scale: 1/2" = 1'-0"



A-D CANYON TOWER A1-D2 DETAIL
Scale: 3" = 1'-0"

- NOTES:
1. ALL TOWERS (EXCEPT SET A) SHOULD BE RIGGED TO TRAVELER TRACK TO TRACK ON AND OFF STAGE
 2. CANYON TOWER SETS B, C, AND D2 IS ON FULL STAGE 60FT SECTIONS OF TRAVELER TRACK
 3. CANYON TOWER SET D1 IS ON THE REP MIDSTAGE TRAVELER
 4. ALL TOWERS SHOULD BE FRAMED, SKINNED, AND TEXTURED
 5. ALL TEXTURING SHOULD WRAP AROUND THE ON STAGE SIDE OF THE UNIT
 6. CANYON TOWER D1 & D2 TEXTURING SHOULD WRAP AROUND BOTH THE ONSTAGE AND OFFSTAGE SIDE OF THE UNIT



GAVIN E MOSIER

gemosier@umd.edu
(280) 570-3906

DISCLAIMER

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

MEM ON BOATS
THE CLARICE SMITH PERFORMING ARTS CENTER
CANYON TOWERS - 1

ARTISTIC TEAM

PRODUCER	TOPP
DIRECTOR	A. RODERS & B. BRADSHAW
SCENIC DESIGNER	G. MOSIER
LIGHTING DESIGNER	C. LAVERY
MEDIA DESIGNER	G. OBERDORF
SOUND DESIGNER	S. CARASPORO
COSTUME DESIGNER	C. FRANK
TECHNICAL DIRECTOR	M. BRIDGERS

REVISIONS

REV	GP	12/8/23
REV	SECTION	12/8/23
REV	DIP	12/8/23
REV	ON A	12/8/23
CUT	UNIT F	12/8/23
CUT	CLIFF UNIT	12/8/23
REV	BOAT	12/8/23
ADD	SHEET	12/8/23

DATE: 12/15/2023

SCALE: AS NOTED

4
OUT OF 11

VECTORWORKS EDUCATIONAL VERSION

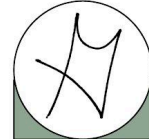
Figure 42: Drafting - A copy of the revised drafting packed as of 01.08.24. Drafting out of scale.

REVISED - 12/15/23

VECTORWORKS EDUCATIONAL VERSION



- NOTES:
1. ALL TOWERS (EXCEPT SET A) SHOULD BE RIGGED TO TRAVELER TRACK TO TRACK ON AND OFF STAGE
 2. CANYON TOWER SETS B, C, AND D2 IS ON FULL STAGE 60FT SECTIONS OF TRAVELER TRACK
 3. CANYON TOWER SET D1 IS ON THE REP MIDSTAGE TRAVELER
 4. ALL TOWERS SHOULD BE FRAMED, SKINNED, AND TEXTURED
 5. ALL TEXTURING SHOULD WRAP AROUND THE ON STAGE SIDE OF THE UNIT
 6. CANYON TOWER D1 & D2 TEXTURING SHOULD WRAP AROUND BOTH THE ONSTAGE AND OFFSTAGE SIDE OF THE UNIT



GAVIN E MOSIER

gemosier@umd.edu
(280) 570-3906

DISCLAIMER

These drawings represent visual concepts and construction suggestions only. The designer is not responsible for improper rigging, engineering, construction, handling or use of this scenery. All materials and construction must comply with the most stringent applicable Federal and local fire safety codes.

MEM ON BOATS
 THE CLARICE SMITH PERFORMING ARTS CENTER
 CANYON TOWERS - 2

ARTISTIC TEAM

PRODUCER	TOPP
DIRECTOR	A. RODERS & E. BRADSHAW
SCENIC DESIGNER	G. MOSIER
LIGHTING DESIGNER	C. LAVERY
MEDIA DESIGNER	G. OBERDORF
SOUND DESIGNER	S. CARASPOPO
COSTUME DESIGNER	C. FRANK
TECHNICAL DIRECTOR	M. BRIDGERS

REVISIONS

REV	GP	12/8/23
REV	SECTION	12/8/23
REV	DIP	12/8/23
REV	ON A	12/8/23
REV	CLIFF UNIT F	12/8/23
REV	BOAT	12/8/23
REV	SHEET	12/8/23

DATE: 12/15/2023

SCALE: AS NOTED

5

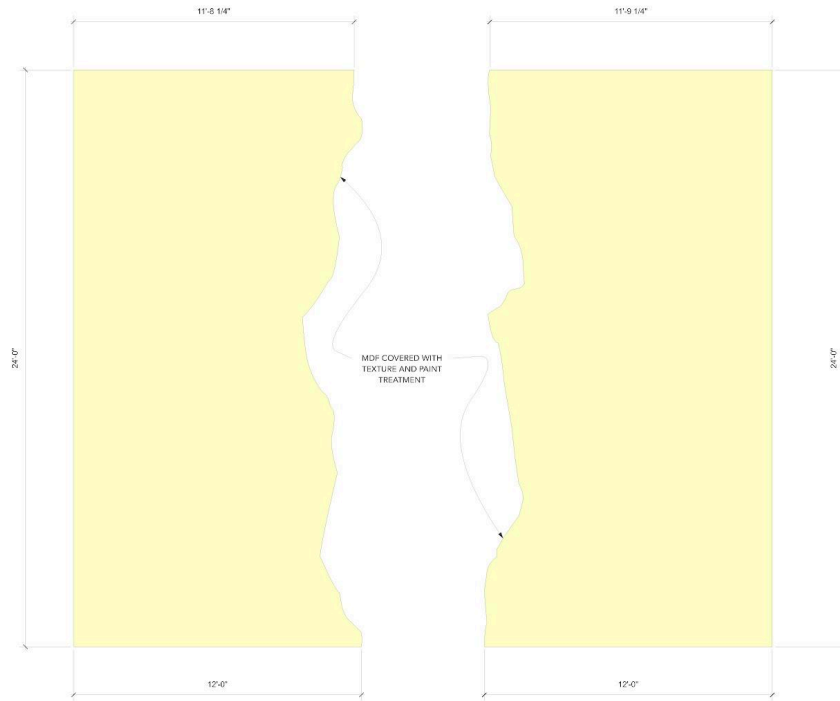
OUT OF 11

VECTORWORKS EDUCATIONAL VERSION

Figure 43: Drafting - A copy of the revised drafting packed as of 01.08.24. Drafting out of scale.

REVISED - 12/15/23

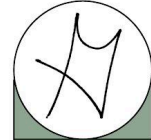
VECTORWORKS EDUCATIONAL VERSION



D1 CANYON TOWER D1 - STAGE RIGHT FRONT ELEVATION
Scale: 1/2" = 1'-0"

D2 CANYON TOWER D2 - STAGE LEFT FRONT ELEVATION
Scale: 1/2" = 1'-0"

- NOTES:
1. ALL TOWERS (EXCEPT SET A) SHOULD BE RIGGED TO TRAVELER TRACK TO TRACK ON AND OFF STAGE
 2. CANYON TOWER SETS B, C, AND D2 IS ON FULL STAGE 60FT SECTIONS OF TRAVELER TRACK
 3. CANYON TOWER SET D1 IS ON THE REP MIDSTAGE TRAVELER
 4. ALL TOWERS SHOULD BE FRAMED, SKINNED, AND TEXTURED
 5. ALL TEXTURING SHOULD WRAP AROUND THE ON STAGE SIDE OF THE UNIT
 6. CANYON TOWER D1 & D2 TEXTURING SHOULD WRAP AROUND BOTH THE ONSTAGE AND OFFSTAGE SIDE OF THE UNIT



GAVIN E MOSIER

gemosier@umd.edu
(240) 570-3906

DISCLAIMER

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

MEM ON BOATS

THE CLARICE SMITH PERFORMING ARTS CENTER
CANYON TOWERS - 3

ARTISTIC TEAM

PRODUCER	TOPP
DIRECTOR	A. RODERS & B. HILARIO
SCENIC DESIGNER	G. MOSIER
LIGHTING DESIGNER	C. LAVERY
MEDIA DESIGNER	G. OSERSON
SOUND DESIGNER	S. CARSPOND
COSTUME DESIGNER	C. FRANK
TECHNICAL DIRECTOR	M. BRIDGERS

REVISIONS

REV	GP	DATE
REV GP		12/8/23
REV SECTION		12/8/23
REV DDP		12/8/23
REV CW A		12/8/23
CUT UNIT F		12/8/23
CUT CLIFF UNIT		12/8/23
REV BOAT		12/8/23
ADD SHEET		12/8/23

DATE: 12/15/2023

SCALE: AS NOTED

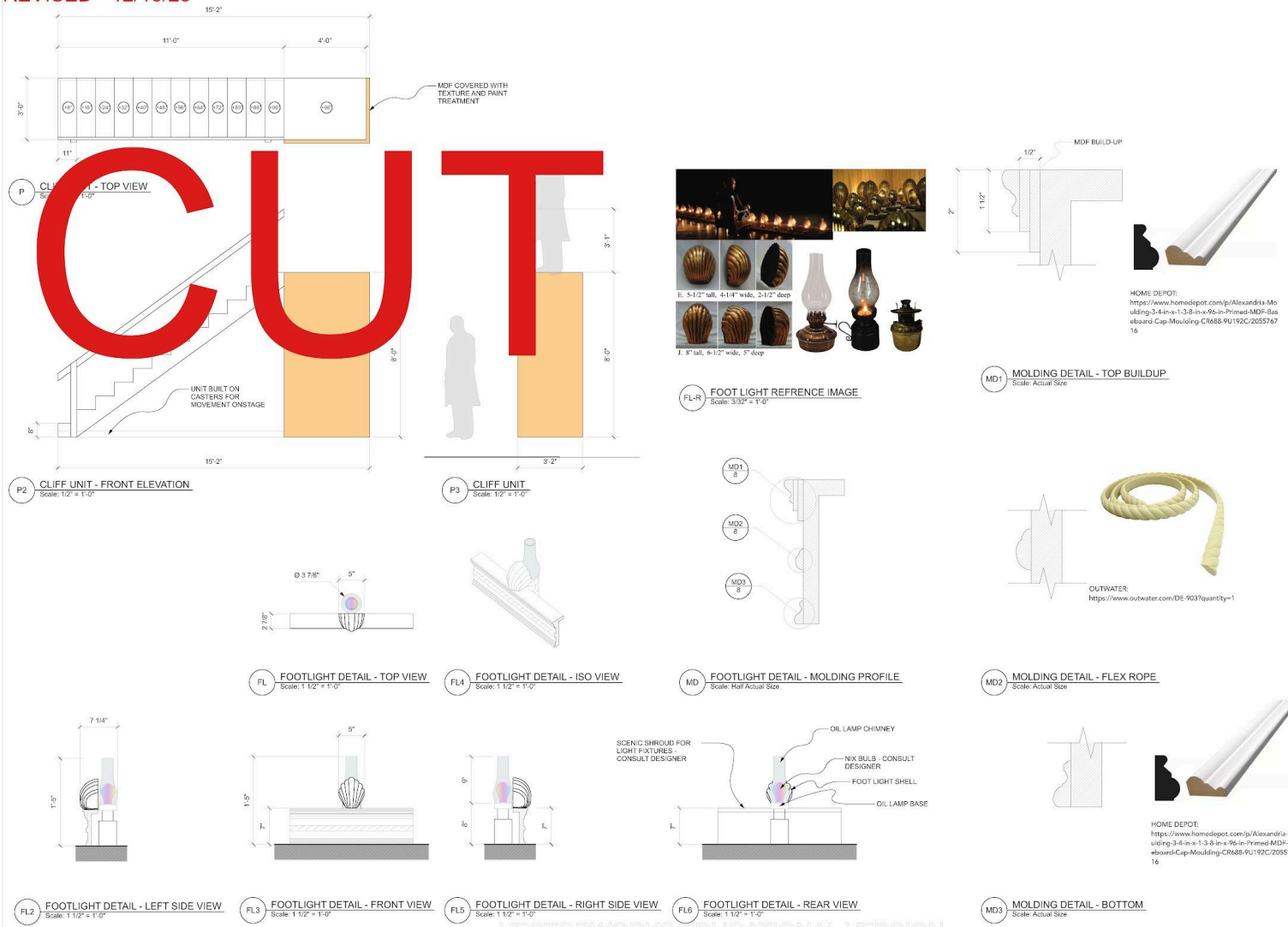
6
OUT OF 11

VECTORWORKS EDUCATIONAL VERSION

Figure 44: Drafting - A copy of the revised drafting packed as of 01.08.24. Drafting out of scale.

REVISED - 12/15/23

VECTORWORKS EDUCATIONAL VERSION





GAVIN E MOSIER
gmosier@umd.edu
(202) 570-3706

DISCLAIMER
These drawings represent visual concepts and construction suggestions only. The designer is not responsible for determining structural requirements, engineering, building or use of this scenery. All materials and construction must comply with the most stringent applicable Federal and local fire and safety codes.

MEM ON BOATS

THE CLARICE SMITH PERFORMING ARTS CENTER

CLIFF UNIT & FOOT LIGHTS

ARTISTIC TEAM

PRODUCER	TOPP
DIRECTOR	A. MOSIER & E. HELAND
SCENIC DESIGNER	G. MOSIER
LIGHTING DESIGNER	C. LAVERY
MEDIA DESIGNER	G. OSERDORF
SOUND DESIGNER	S. CARLSON
COSTUME DESIGNER	C. HANAU
TECHNICAL DIRECTOR	M. BRIDGES

REVISIONS

REV	SECTION	DATE
REV GP		12/8/23
REV SECTION		12/8/23
REV DP		12/8/23
REV COW A		12/8/23
CLUT UNIT F		12/8/23
CLUT CLIFF UNIT		12/8/23
REV BOAT		12/8/23
ACID SHEET		12/8/23

DATE: 12/15/2023

SCALE: AS NOTED

8

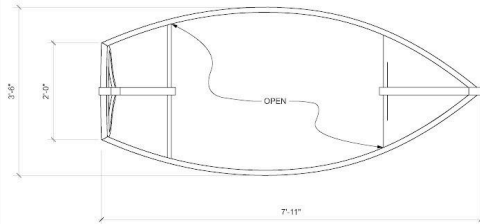
OUT OF 11

Figure 46: Drafting - A copy of the revised drafting packed as of 01.08.24. Drafting out of scale.

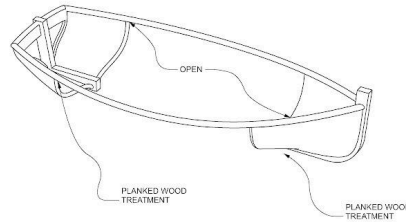
REVISED - 12/15/23

VECTORWORKS EDUCATIONAL VERSION

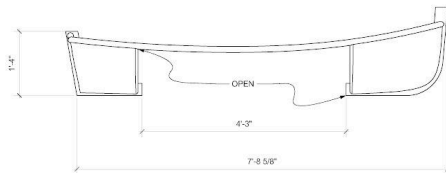
BUILD 4



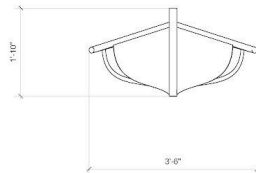
J WHITE HALL BOAT - TOP VIEW
Scale: 1" = 1'-0"



J5 WHITE HALL BOAT - ISO VIEW
Scale: 1" = 1'-0"

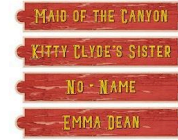


J2 WHITE HALL BOAT - FRONT VIEW
Scale: 1" = 1'-0"



J4 WHITE HALL BOAT - SIDE VIEW
Scale: 1" = 1'-0"

- NOTES:
1. ALL BOATS SHOULD BE MADE OF LIGHTWEIGHT MATERIALS THAT CAN EASILY BE MANIPULATED BY ACTORS
 2. STRAP LOCATIONS SHOULD BE DECIDED ONCE A PROTOTYPE IS BUILT
 3. STRAP MATERIAL SHOULD BE DUCK STRAP LEATHER, OR CANVAS - PLEASE CONSULT DESIGNER
 4. ONE OF THE BOATS (NO NAME) BREAKS APART DURING THE SHOW. PLEASE CONSULT DESIGNER TO TALK THROUGH HOW THIS SHOULD WORK
 5. ALL BOATS WILL HAVE NAME PLATES ON THE FRONT AND REAR OF THE BOATS



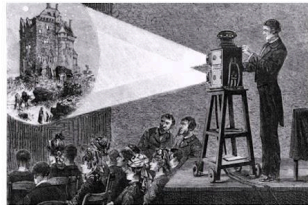
J6 WHITE HALL BOAT - NAME PLATES
Scale: 1/4" = 1'-0"



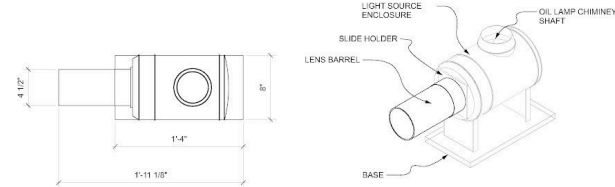
J-R WHITE HALL BOAT - RESEARCH
Scale: 1/4" = 1'-0"



ML-R MAGIC LANTERN - RESEARCH
Scale: 1/4" = 1'-0"

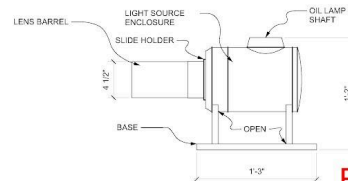


ML-R MAGIC LANTERN - RESEARCH
Scale: 1/4" = 1'-0"

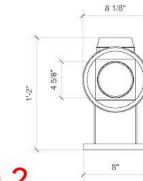


ML MAGIC LANTERN - PLAN VIEW
Scale: 2" = 1'-0"

ML3 MAGIC LANTERN - ISO VIEW
Scale: 2" = 1'-0"



ML2 MAGIC LANTERN - FRONT VIEW
Scale: 2" = 1'-0"

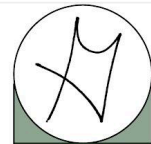


ML4 MAGIC LANTERN - SIDE VIEW
Scale: 2" = 1'-0"

BUILD 2

- NOTES:
1. THERE WILL BE 2 MAGIC LANTERNS
 2. SUPPORT STRAPS WILL BE ADDED ONCE THE LANTERN IS COMPLETE
 3. LIGHT SOURCE ENCLOSURE SHOULD BE LINED WITH ALUMINUM FOIL
 4. PLEASE CONSULT SCENIC, LIGHTING, AND MEDIA DESIGNER ON FUNCTION

VECTORWORKS EDUCATIONAL VERSION



GAVIN E MOSIER

gemosier@umid.edu
(260) 570-3906

DISCLAIMER

These drawings represent visual concepts and construction suggestions only. The designer is not responsible for determining structural requirements of the design and will not assume responsibility for improper rigging, engineering, construction, handling or use of this scenery. All materials and construction must comply with fire and safety codes. Material and load for any safety codes.

MEM ON BOATS
THE CLARICE SMITH PERFORMING ARTS CENTER
PROPS DRAWINGS - BOATS & MAGIC LANTERN

ARTISTIC TEAM

PRODUCER: TIPP
DIRECTOR: K. MOSIER & B. HARRIS
SCENIC DESIGNER: G. MOSIER
LIGHTING DESIGNER: C. LAVERY
MEDIA DESIGNER: S. OSWALD
SOUND DESIGNER: S. CARROLL
COSTUME DESIGNER: C. HARRIS
TECHNICAL DIRECTOR: M. BRIDGERS

REVISIONS

REV	GP	DATE
12/8/23		
12/8/23		
12/8/23		
12/8/23		
12/8/23		
12/8/23		
12/8/23		
12/8/23		
12/8/23		

DATE: 12/15/2023

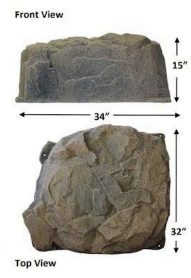
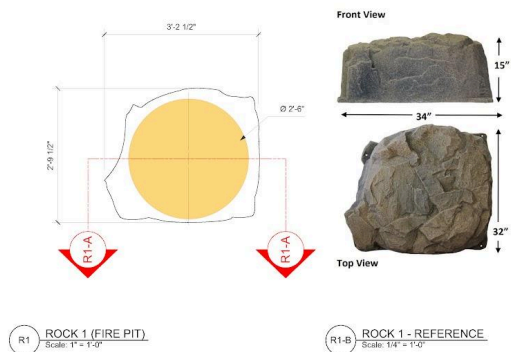
SCALE: AS NOTED

9
OUT OF 11

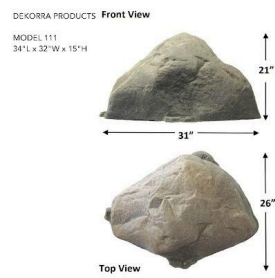
Figure 47: Drafting - A copy of the revised drafting packed as of 01.08.24. Drafting out of scale.

REVISED - 01/08/24

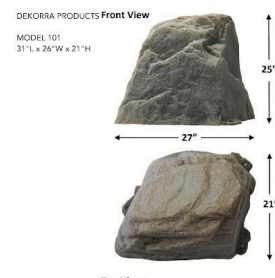
VECTORWORKS EDUCATIONAL VERSION



R1-B ROCK 1 - REFERENCE Scale: 1/4" = 1'-0"



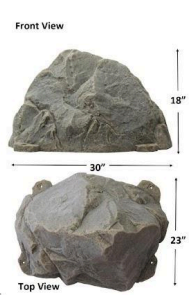
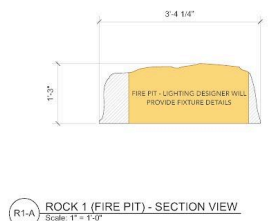
R2 ROCK 2 - REFERENCE Scale: 1/4" = 1'-0"



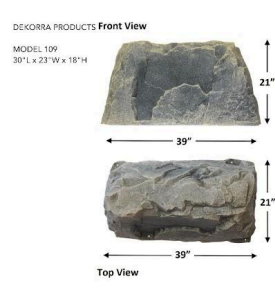
R3 ROCK 3 - REFERENCE Scale: 1/4" = 1'-0"



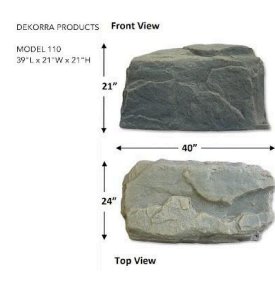
R4 ROCK 4 - REFERENCE Scale: 1/4" = 1'-0"



R5 ROCK 5 - REFERENCE Scale: 1/4" = 1'-0"



R6 ROCK 6 - REFERENCE Scale: 1/4" = 1'-0"



R7 ROCK 7 - REFERENCE Scale: 1/4" = 1'-0"

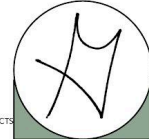


RR AUTUM BUFF - ROCK BASE COLOR Scale: 1/2" = 1'-0"

NOTES:
 1. DISCUSS FIRE PIT WITH DESIGNER
 2. BUILD OFF FIREPIT SHOULD REMAIN FLEXIBLE FOR MODIFICATIONS
 3. ROCK 1 SHOULD BE REINFORCED AND BE PUT ON A BASE
 4. CONSULT LIGHTING DESIGNER AND TECH SHOP ABOUT FIXTURE NEEDS
 5. ALL ROCKS SHOULD BE ABLE TO GLIDE (OR SLIDE)
 6. ROCKS R2-R7 SHOULD BE REINFORCED FOR CLIMBING / SITTING

VENDOR LINK: DEKORRA PRODUCTS
<http://www.dekorraproducts.com/AllRocks.html>

DEKORRA PRODUCTS
 MODEL 103
 56"L x 42"W x 30"H



GAVIN E MOSIER

gemosier@umd.edu
 (260) 570-3906

DISCLAIMER
 These drawings represent visual concepts and construction suggestions only. The designer is not responsible for determining structural requirements of the design and will not assume responsibility for engineer, geologist, engineering, construction, building or use of this system. All materials and construction must comply with the most stringent applicable Federal and local fire and safety codes.

MEM ON BOATS
 THE CLARICE SMITH PERFORMING ARTS CENTER
 ROCKS & MOLDING DETAILS

ARTISTIC TEAM
 PRODUCER: TIPP
 DIRECTOR: K. RODERS & B. HELAND
 SCENIC DESIGNER: G. MOSIER
 LIGHTING DESIGNER: C. LAVERNY
 MEDIA DESIGNER: S. OBERDORF
 SOUND DESIGNER: S. CAMPBELL
 COSTUME DESIGNER: C. FRANK
 TECHNICAL DIRECTOR: M. BRIDGERS

REVISIONS	
REV 01P	12/8/23
REV SECTION	12/8/23
REV 01P	12/8/23
REV 01A	12/8/23
CUT UNIT F	12/8/23
CUT CLIFF UNIT	12/8/23
REV 01A	12/8/23
ACID SHEET	12/8/23

DATE: 12/15/2023

SCALE: AS NOTED

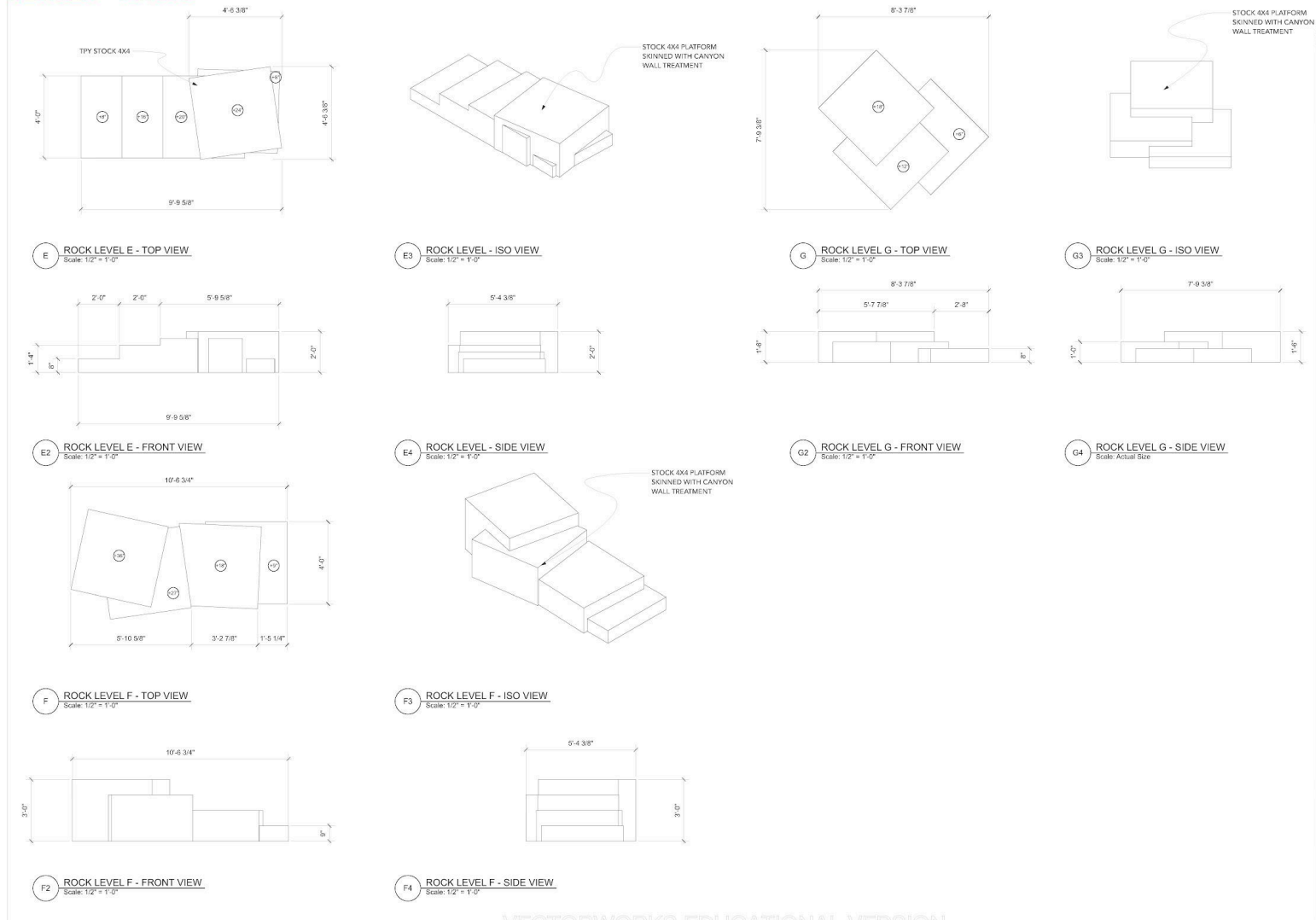
10
 OUT OF 11

VECTORWORKS EDUCATIONAL VERSION

Figure 48: Drafting - A copy of the revised drafting packed as of 01.08.24. Drafting out of scale.

REVISED - 12/15/23

VECTORWORKS EDUCATIONAL VERSION





GAVIN E MOSIER
gmosier@umd.edu
(260) 570-3906

DISCLAIMER
These drawings represent visual concepts and construction suggestions only. The designer is not responsible for determining structural requirements of the design and will not assume responsibility for engineer, rigging, engineering, construction, handling or use of this scenery. All materials and construction must comply with the most stringent applicable Federal and local fire and safety codes.

MEM ON BOATS

THE CLARICE SMITH PERFORMING ARTS CENTER

ROCK LEVELS

ARTISTIC TEAM

PRODUCER: TDP
DIRECTOR: A. ROBERTS & B. HARRIS
SCENIC DESIGNER: G. MOSIER
LIGHTING DESIGNER: C. LAVERY
MEDIA DESIGNER: G. OSWALD
SOUND DESIGNER: S. CARSPOND
COSTUME DESIGNER: C. FRANK
TECHNICAL DIRECTOR: M. BRIDGERS

REVISIONS

REV GP	12/8/23
REV SECTION	12/8/23
REV DDP	12/8/23
REV CMA	12/8/23
CUT UNIT F	12/8/23
CUT CLIFF UNIT	12/8/23
REV BOAT	12/8/23
ADD SHEET	12/8/23

DATE: 12/15/2023

SCALE: AS NOTED

11

OUT OF 11

VECTORWORKS EDUCATIONAL VERSION

Figure 49: Drafting - A copy of the revised drafting packed as of 01.08.24. Drafting out of scale.

3.3: Paint Elevations

So much Canyon

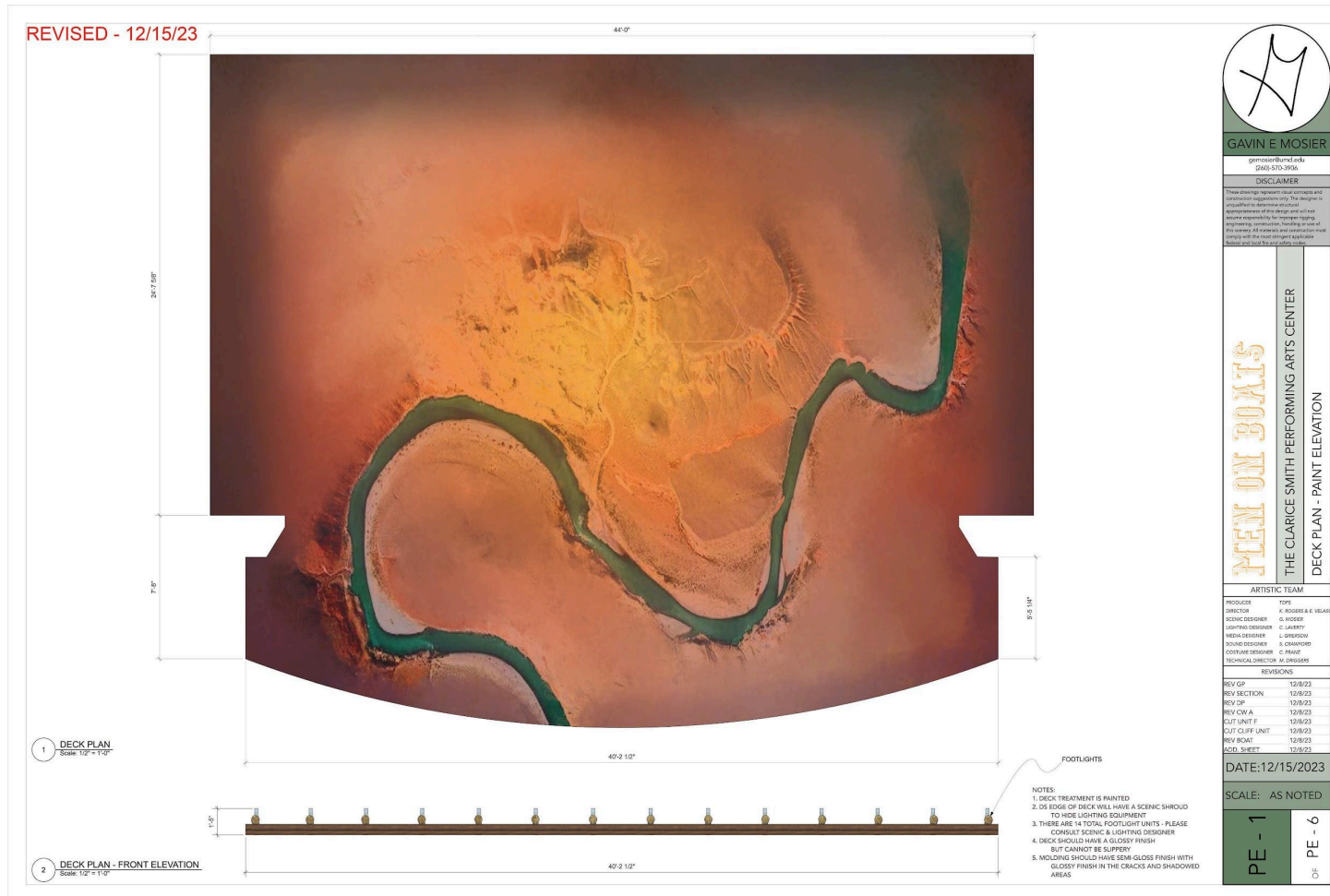


Figure 50: Paint Elevations - Deck Treatment that is meant to mimic the beautiful topography. Note that this deck treatment is direct from an image that was found during research. Paint elevations out of scale.

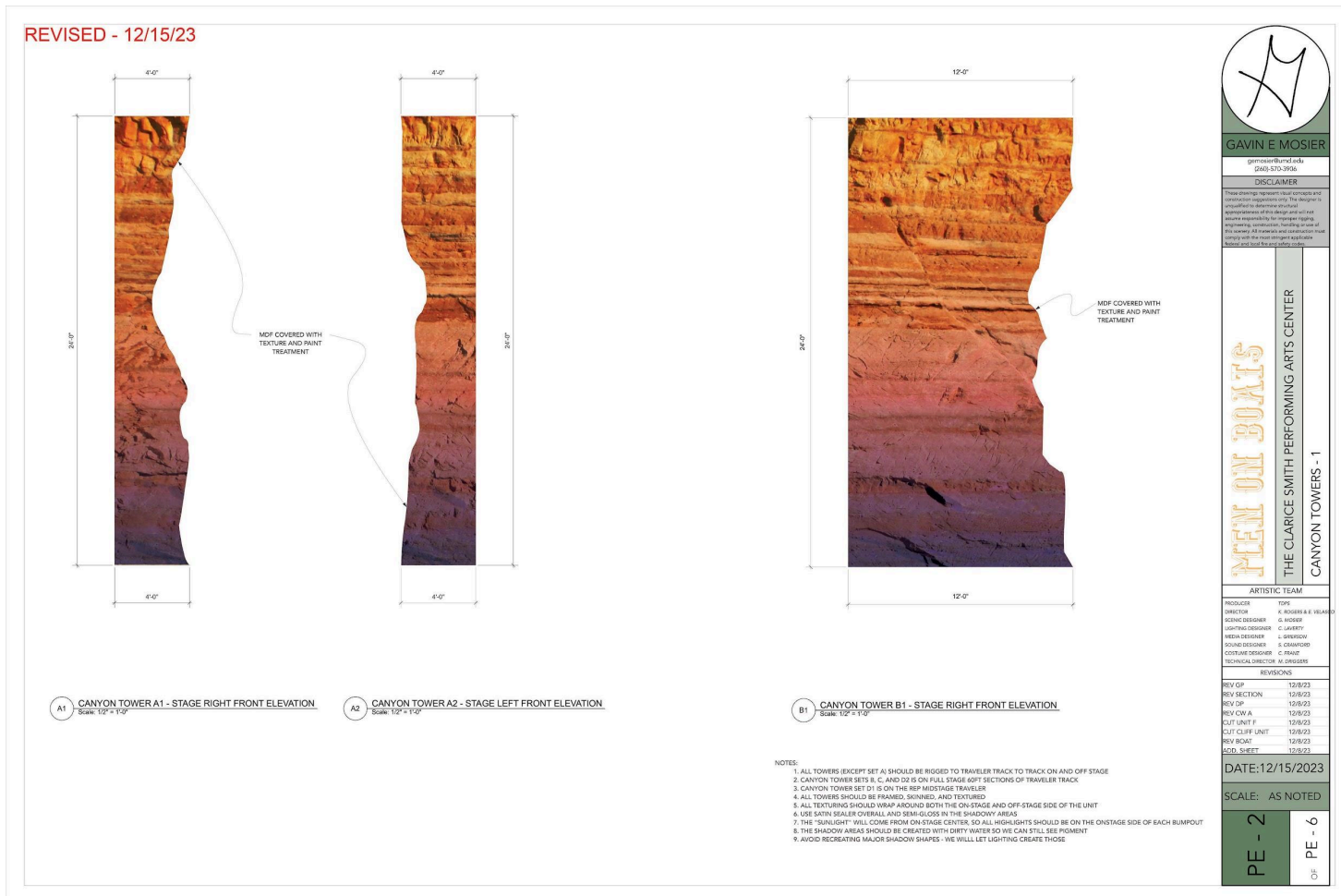


Figure 51: Paint Elevations - Canyon wall treatment. Brown kraft paper used for the walls with a series of washes and sprays to create the color. Notice the cool colors at the bottom and warm at the top. This was meant to help the costumes pop off the canyon walls.

Paint elevations out of scale.



Figure 52: Paint Elevations - Canyon wall treatment. Brown kraft paper used for the walls with a series of washes and sprays to create the color. Notice the cool colors at the bottom and warm at the top. This was meant to help the costumes pop off the canyon walls.

Paint elevations out of scale.

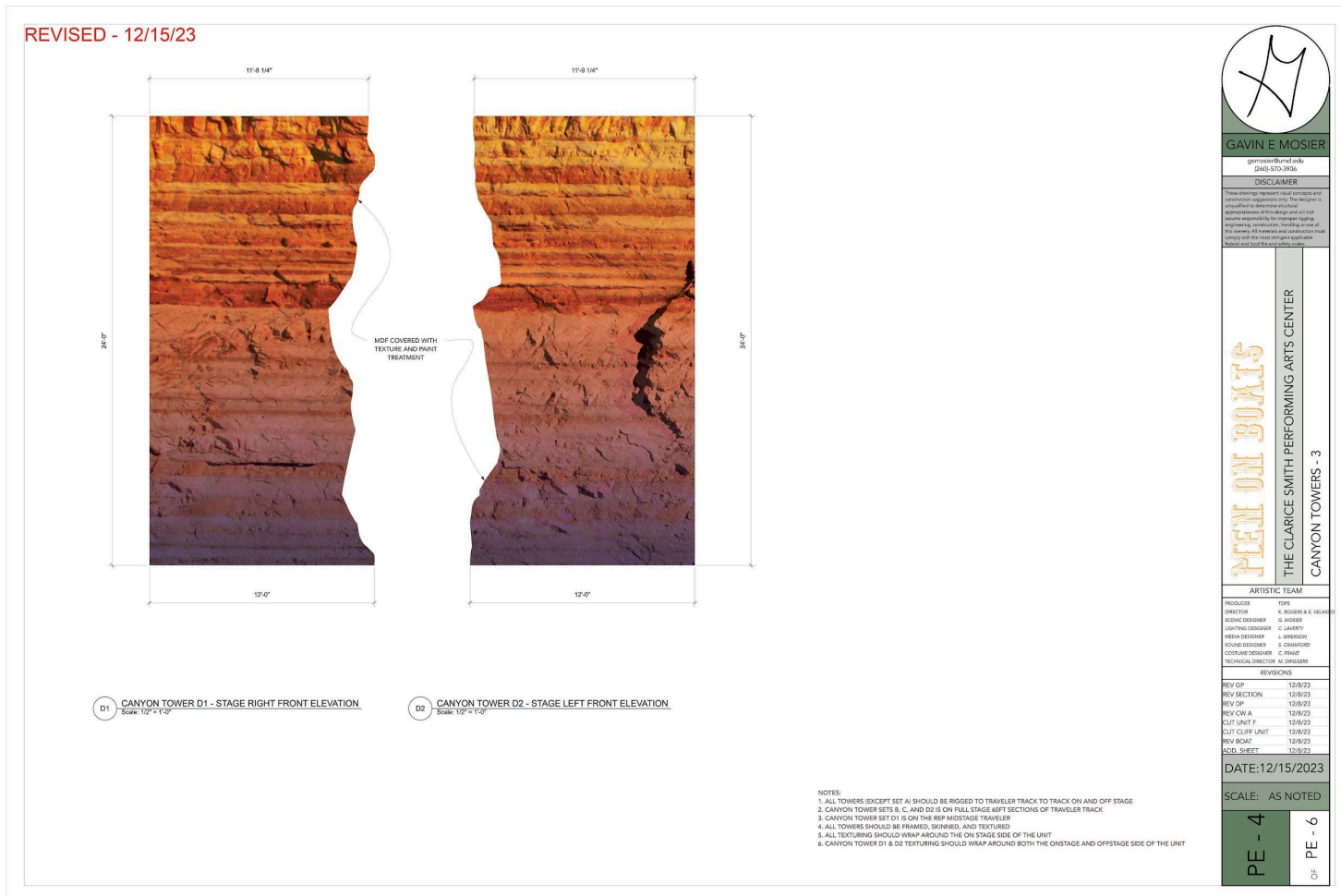


Figure 53: Paint Elevations - Canyon wall treatment. Brown kraft paper used for the walls with a series of washes and sprays to create the color. Notice the cool colors at the bottom and warm at the top. This was meant to help the costumes pop off the canyon walls.

Paint elevations out of scale.

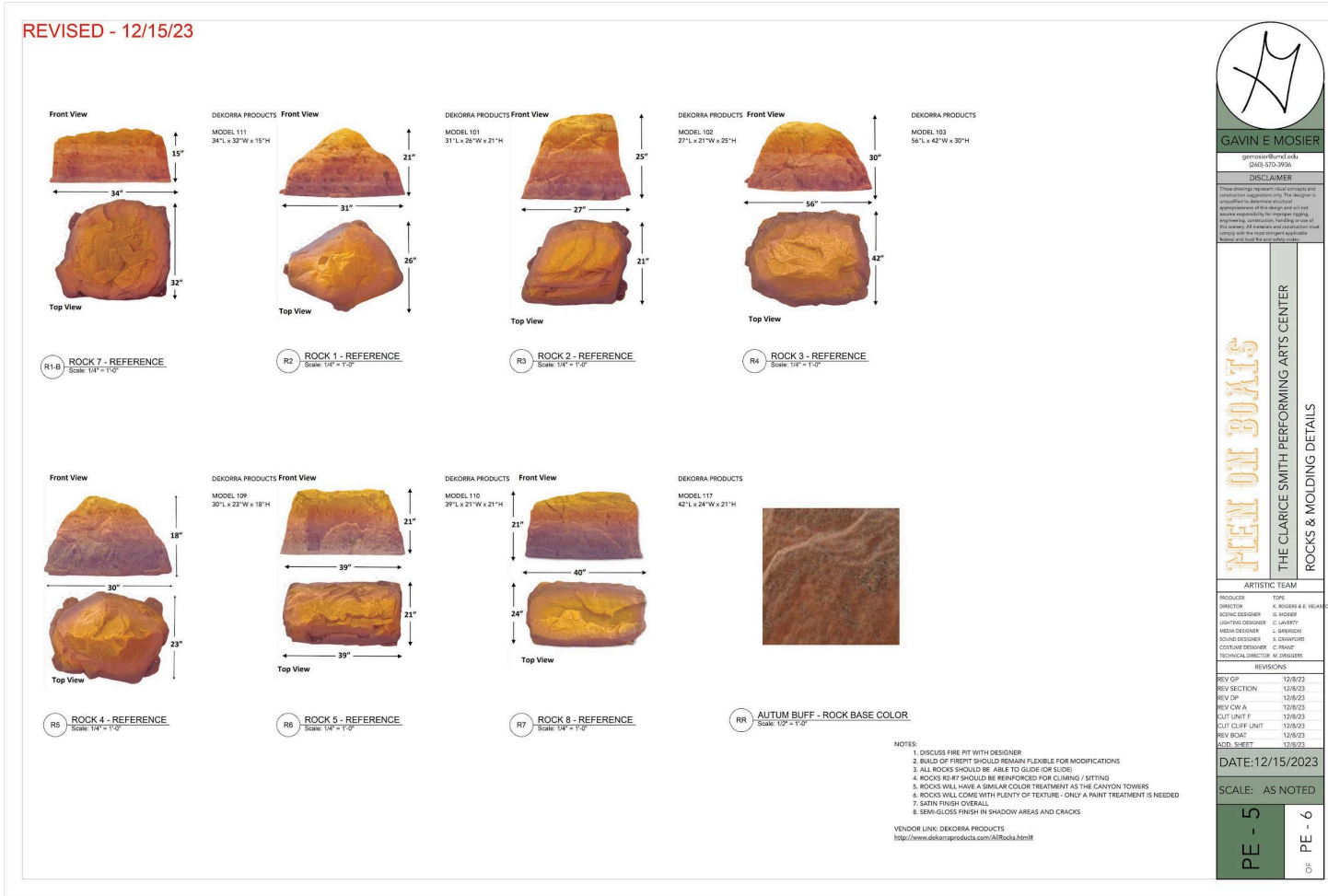


Figure 54: Paint Elevations - Rock treatments. Purchased landscaping rocks in an autumn buff color. Paint elevations out of scale.

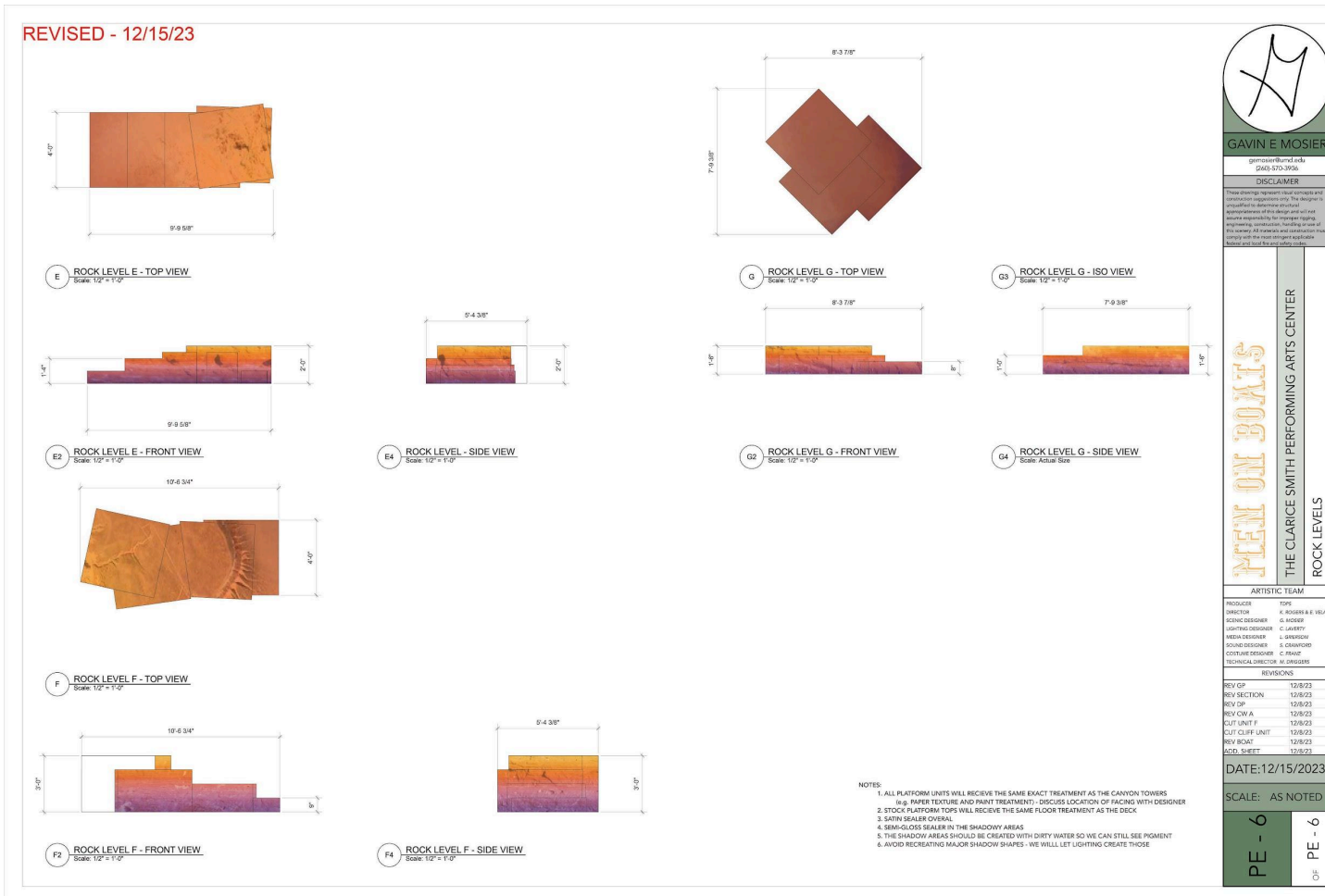


Figure 55: Paint Elevations - Canyon platform treatment. Brown kraft paper used for the facing with a series of washes and sprays to create the color. Notice the cool colors at the bottom and warm at the top. This was meant to help the costumes pop off the canyon walls. Paint elevations out of scale.

3.4: Properties List

Period Accurate? Or Period-ish?

In every process, there are questions you must ask when making prop decisions: What is the period? To what degree are we clinging to the period? Are the prop choices based more on the period, more on utility, or more on the minds of the characters? Where are we on the scale of realism vs. abstraction? We answered these questions by taking a little of everything. Our theatrical approach allowed for anachronism. With this being a show centered on “Man vs. Nature,” utility also mattered because everything that was historically taken on these expeditions had to have utility and purpose, not to mention the practical utility of how KenYatta and Elena needed to use them to tell their vision. Figures 56-123 are documentation that is used to communicate choices to the props manager. The props list (fig. 56,57) and the props books (fig. 58-123) helped to create a conversation between the co-directors, designers, and prop shop to make sure we were all on the same page about function, utility, period, anachronism, and so on.

A lot of choices for hand props were made with the character and comedy in mind. The map maker, Andrew Hall, had a map throughout the show. We decided to play to the character and the comedy by making it look like a child drew it. It perfectly supported a moment in the show when Hall holds up the map to give an explanation of where they were in the canyon. A lot of set dressing choices were made with the idea of theatricality in mind (fig. 102-111). By putting period-accurate set dressing in front of the proscenium, it grounded the show where it felt very aware of itself. It was a reminder on the edge of the frame in the periphery that we are watching a piece of theatre.

As nature takes on the character of the set, the boats take on a character of their own. Boats were a huge part of the collaboration between scenery, props, the co-directors, and costumes. When I first approached how to render these boats in the research phase (fig. 15), I was certain that we needed to see

the entire boat and not just pieces of the boat. Seeing the whole silhouette of the boat with the actors standing within them as Fred Flintstone stood in his prehistoric car, for me, added to the comedy and theatricality we were after as a design team. Seeing only a piece of the boat felt like it would make the boat look like an unfinished idea. The period White Hall boats were essential to the original expedition and it felt wrong to not render them in their full glory.

Elena and KenYatta were receptive to the idea of fully rendered boats, so long as they fully served the movement ideas that they had for the river scenes. This led me to create a skeletal-looking design that would allow actors to move freely about the middle. Both the bow and stern were planked to give the boat more visual weight. Handles and straps along the side gave the actors full control of its movements (fig. 47). The historical White Hall boats that were used in the expedition were over 16ft in length and less than 4ft wide. Of course, we were not going to be able to fit that kind of scale on stage. The needs that KenYatta and Elena conveyed were that it needed to fit three actors comfortably and four actors uncomfortably. I taped the floor out into an approximate 8ft long by 3ft wide boat shape. This size fulfilled the logistical needs of the movement and the aesthetic needs of the design.

Once we got through the costout and revisions process, I met with the prop manager, Tim Jones, to discuss how the boats needed to look and how they needed to function. Both Tim and Michael felt that the boats were too heavy, but I encouraged them to build a prototype so we could test its feasibility. With this prop being a character in the show, I knew that this would be a fully-engineered piece that would require a lot of conversation, tweaks, and collaboration. Tim created a prototype using 1/8th inch strap aluminum that was strong and lightweight enough for at least two actors to maneuver in the way that KenYatta and Elena wanted. The directors continued to provide their notes on refinement and the boats took up about fifty to sixty percent of our prop production time. Tim and his shop created quite a

spectacular boat silhouette, or rather four boat silhouettes that were lightweight, served the movement, and were structurally sound.

Version						Date			
Co-Directors: KenYatta Rogers & Elena Velasco						Props Manager: Tim Jones			
Scenic Designer: Gavin Mosier (260-570-3906)						Stage Manager: TBA			
The Clarice Smith Performing Arts Center / Jack & Ina Kay Theatre									
MEN ON BOATS									
By: Jaclyn Backhaus									
Page	Act / Scene	Actor / Character	Prop #	Prop Type	Prop	Qty. Notes	Rehearsal	Tech	Performance
Hand Props									
			H1	Hand Prop	Magic Lantern	2		Yes	
20	1.2	Powell	H2	Hand Prop	Quill	3	Updated Quantity: 2/5	Yes	
20	1.2	Powell	H3	Hand Prop	Journal	3	Updated Quantity: 2/5	Yes	
21	1.3	Hawkins	H4	Hand Prop	Sausages (individual)	3	Updated 2/16	Yes	
				Hand Prop	Sausages (on a line)	1	Updated 2/16	Yes	
21	1.3	Hall	H5	Hand Prop	Map	1	Cartoon canyon drawn on Updated 2/16	Yes	
21	1.3	Hawkins	H7	Hand Prop	Skewer	2	Updated Quantity 2/13	Yes	
25	1.4	Powell	H8	Hand Prop	Satchels	12	Updated Quantity: 2/5 Consult Costume Designer	Yes	
29	1.6	Howlands	H9	Hand Prop	Cigarette Case	1	Consult Scenic Designer Cut: 2/16	Yes	
35			H10	Hand Prop	Coffee Tins	10	Coffee tin cups Updated 2/13	Yes	
35		Dunn	H11	Hand Prop	Flask	1		Yes	
36	1.7	All Boats	H12	Hand Prop	Tin Plates	10		Yes	
36	1.7	All Boats	H13	Hand Prop	Forks	10		Yes	
32	1.7	Hawkins and Dunn	F5	Hand Prop	Racks of Fish	1	Fish in bags and fish on poles detachable Moves from Furniture to Hand props 2/13	Yes	
44	1.1	Hawkins	H14	Hand Prop	Rabbit	1	Dead, about to be prepared for cooking	Yes	
			H15	Hand Prop	Rabbit that can be skinned	1	Dead, skinnable - one that can be skinned Cut: 2/16	Yes	
50	2.1	Dunn	H15	Hand Prop	Box	1	Small	Yes	
50	2.1	Dunn	H17	Hand Prop	Flour Sack & tins	4	2 large sacks, 1 small sack, 1 flour tin Updated: 2/16	Yes	
50	2.1	Dunn	H18	Hand Prop	Sack (Filled)	2	Filled with Bacon? (Consult the Scenic Designer) Updated 2/13	Yes	
				Hand Prop	Sack (for apples)	1	Updated 2/16		
				Hand Prop	Sack (Empty)	1	Actor is allergic to burlap. Added 2/13	Yes	
50	2.1	Dunn	H19	Hand Prop	Barrel	1	Barrel full of Whiskey	Yes	
52	2.1	Goodman	H20	Hand Prop	Fishing Rod	1		Yes	
54	2.2	Goodman	H22	Hand Prop	Line of Fish	1	With Detachable fish Updated 2/13	Yes	
				Hand Prop	Detachable fish	2	1 small fish for Frank the fish, 1 normal sized fish. Normal sized fish should be able to be speared Updated 2/25		
64	2.4	Hall and Bradley	H23	Hand Prop	Provisions		Consult Scenic Designer about specifications	Yes	
66	2.4	Hawkins	H24	Hand Prop	Midsize Pot	1	"Modest Pot" for boiled apples Updated 2/13	Yes	
66	2.4	Hawkins	H25	Hand Prop	tin "of small-ish biscuits"	1	either small red tin or plate, depending on size of biscuit Updated 2/16	Yes	
76	3.1	Old Shady	H26	Hand Prop	Bouquet of grasses	1	Bunch of wild grasses	Yes	
77	3.2	Dunn	H27	Hand Prop	Stick	2	Quantity Updated: 2/13 One of them is 3 feet long, one of them is 1 foot long to poke the fire	Yes	
78	3.2	Hawkins	H28	Hand Prop	Driftwood	Bundle	Bundle of driftwood, attached together	Yes	
80	3.2	Sumner	H29	Hand Prop	Pot of coffee	1	Pot of coffee with lid sealed on	Yes	
80	3.2	Sumner	H30	Hand Prop	Snake	4	2 identical twins (1 on a fishing line to be pulled off, 1 to be thrown on), and 2 other snakes for old shadys sholder. Updated 2/13	Yes	
85	3.2	Sumner	H31	Hand Prop	Pieces of snake	7	Consult Scenic Designer	Yes	
			H32	Hand Prop	Rope	2	2 bunches of rope varying in thickness, 30 feet, Updated: 2/13 One will be able to move, the rest will be fixed in place, Updated 2/13	Yes	
			H33	Hand Prop	Sextants	4	Rip-able fabric to tie around Goodman's leg, not bloodied Updated 2/13	Yes	
	1.1	Goodman		Hand Prop	Bandage	1	Light up, controlled by the actor Updated: 2/13	Yes	
				Hand Prop	Lanterns	8	Updated: 2/13	Yes	
		Hall		Hand Prop	Guitar	1	Added: 2/13 Updated 2/20	Yes	
				Hand Prop	Guitar Strap	1	Guitar and strap seperated into 2 line items on 2/20	Yes	
		Hall		Hand Prop	Guitar Sand	1	For back stage ADDED 2/14	Yes	
			F1	Frurniture	Boats	4	The boat, No Name needs to break apart. Cut 2/5/24	Yes	
			F2	Frurniture	Oars	8	Perhaps only 6 are needed (KYR)?	Yes	
21	1.3	Hawkins	F3	Frurniture	Campfire Logs	5-10	5-10 logs of varying sizes CUT 2/13	Yes	
			F4	Frurniture	Pot holding Sticks	3	Two y-shaped sticks with a stick bridging them - see central platform drafting to see how it fits over the fire pit	Yes	

Figure 56: Properties list

Version								Date		
Co-Directors: KenYatta Rogers & Elena Velasco								Props Manager: Tim Jones		
Scenic Designer: Gavin Mosier (260-570-3906)								Stage Manager: TBA		
The Clarice Smith Performing Arts Center / Jack & Ina Kay Theatre										
MEN ON BOATS										
By: Jaclyn Backhaus										
Page	Act / Scene	Actor / Character	Prop #	Prop Type	Prop	Qty.	Notes	Rehearsal	Tech	Performance
			F5							
				Furniture	Tri-pod of sticks	1	Three sticks long enough to create a tri-pod and hold pots over the firepit Cut 2/13	Yes		
Set Dressing										
			SD1	Set Dressing	Barrels of various sizes	10	From 1870s	No		
			SD2	Set Dressing	Wooden crates of various sizes	7-10	From 1870s	No		
			SD3	Set Dressing	Grand Canyon foliage	a lot	For the rock units	No		
			SD4	Set Dressing	Burlap bags of supplies	10		No		
			SD5	Set Dressing	Whiskey bottles	20	Brown bottles and clear bottles with brown liquid	No		
			SD6	Set Dressing	Tins of biscuits and other rations			No		
			SD7	Set Dressing	Tin cans of food			No		
			SD8	Set Dressing	Wagon Wheels			No		
			SD9	Set Dressing	Rope	5-8	5-8 bunches of rope varying in thickness	No		
Practicals										
			P1	Practical	Oil Lamp Chimneys	14		No		
			P2	Practical	Shell Footlights	14		No		
Consumables (Please double check cast food allergies)										
29	1.6	Howlands	C1	Consumables	Cigarettes	1+	Consult Scenic Designer	No		
35	1.7	All Boats	C9	Consumables	Colored Water / Tea	1+	Appearing to be Whiskey CUT 2/13	No		
36	1.7	All Boats	C9	Consumables	Fish (appearance of fish)	1+	Small bites CUT 2/13	No		
92	3.4	Hawkins	C3	Consumables	Apple	10	Number updated 2/13	No		
95	3.5	Bradley	C3	Consumables	Biscuits	10	In Tins Number updated 2/13	No		
Weapons										
30	1.7	O.G	W001-a	Weapon	Knife w/ holder and belt	1	Weapon/Utensil	Yes		
30	1.7	Seneca	W001-b	Weapon	Knife w/ holder and belt	1	Weapon/Utensil	Yes		
30	1.7	Goodman	W001-c	Weapon	Knife w/ holder and belt	1	Weapon/Utensil	Yes		
30	1.7	Powell	W001-d	Weapon	Knife w/ holder and belt	1	Weapon/Utensil	Yes		
30		Dunn	W001-e	Weapon	Knife w/ holder and belt	1	Weapon/Utensil	Yes		
30		Sumner	W001-f	Weapon	Knife w/ holder and belt	1	Weapon/Utensil	Yes		
30		Old Shady	W001-g	Weapon	Knife w/ holder and belt	1	Weapon/Utensil	Yes		
30		Bradley	W001-h	Weapon	Knife w/ holder and belt	1	Weapon/Utensil	Yes		
			W002	Weapon	Smith and Wesson Repeating Rifle w/ sleeve	1	Weapon	Yes		

Figure 57: Properties list continued

3.5: Properties Book

Boats, Boats, Boats - No oars

PROP BOOK

MEN ON BOATS

By: *Jaclyn Backhaus*

Director: *KenYatta Rogers and Elena Velasco*

Scenic Designer: *Gavin Mosier*

Lighting Designer: *Christina Laverty*

Media Designer: *Leo Grierson*

Costume Designer: *Colin Franz*

Stage Manager: -

Props Designer / Manager: *Tim Jones*

Scenic Designer Contact Information:	
Phone Number:	(260)-570-3906
Email Address:	gmosier@umd.edu

Revision Date: 11/03/23

Page 1

Figure 58

Table of Contents

Properties List.....3-4

Hand Props.....5-36

Furniture.....37-43

Set Dressing.....44-53

Practicals.....54-56

Consumables.....57-62

Weapons.....64-65

Prop Numbering Key	
H000	Hand Props
F000	Furniture
D000	Set Dressing
P000	Practicals
C000	Consumables
W000	Weapons

Revision Date: 11/03/23

Page 2

Figure 59

Page	Act	Scene	Actor/Character	Prop #	Prop Name	Prop	Qty	Notes	Behavioral	Track	Performance
201	1	1	1001	Hand Prop	Stage camera	Hand Props	1				
201	1	1	1002	Hand Prop	Hand	Hand Props	1				
201	1	1	1003	Hand Prop	Hand	Hand Props	1				
201	1	1	1004	Hand Prop	Hand	Hand Props	1				
201	1	1	1005	Hand Prop	Hand	Hand Props	1				
201	1	1	1006	Hand Prop	Hand	Hand Props	1				
201	1	1	1007	Hand Prop	Hand	Hand Props	1				
201	1	1	1008	Hand Prop	Hand	Hand Props	1				
201	1	1	1009	Hand Prop	Hand	Hand Props	1				
201	1	1	1010	Hand Prop	Hand	Hand Props	1				
201	1	1	1011	Hand Prop	Hand	Hand Props	1				
201	1	1	1012	Hand Prop	Hand	Hand Props	1				
201	1	1	1013	Hand Prop	Hand	Hand Props	1				
201	1	1	1014	Hand Prop	Hand	Hand Props	1				
201	1	1	1015	Hand Prop	Hand	Hand Props	1				
201	1	1	1016	Hand Prop	Hand	Hand Props	1				
201	1	1	1017	Hand Prop	Hand	Hand Props	1				
201	1	1	1018	Hand Prop	Hand	Hand Props	1				
201	1	1	1019	Hand Prop	Hand	Hand Props	1				
201	1	1	1020	Hand Prop	Hand	Hand Props	1				
201	1	1	1021	Hand Prop	Hand	Hand Props	1				
201	1	1	1022	Hand Prop	Hand	Hand Props	1				
201	1	1	1023	Hand Prop	Hand	Hand Props	1				
201	1	1	1024	Hand Prop	Hand	Hand Props	1				
201	1	1	1025	Hand Prop	Hand	Hand Props	1				
201	1	1	1026	Hand Prop	Hand	Hand Props	1				
201	1	1	1027	Hand Prop	Hand	Hand Props	1				
201	1	1	1028	Hand Prop	Hand	Hand Props	1				
201	1	1	1029	Hand Prop	Hand	Hand Props	1				
201	1	1	1030	Hand Prop	Hand	Hand Props	1				
201	1	1	1031	Hand Prop	Hand	Hand Props	1				
201	1	1	1032	Hand Prop	Hand	Hand Props	1				
201	1	1	1033	Hand Prop	Hand	Hand Props	1				
201	1	1	1034	Hand Prop	Hand	Hand Props	1				
201	1	1	1035	Hand Prop	Hand	Hand Props	1				
201	1	1	1036	Hand Prop	Hand	Hand Props	1				
201	1	1	1037	Hand Prop	Hand	Hand Props	1				
201	1	1	1038	Hand Prop	Hand	Hand Props	1				
201	1	1	1039	Hand Prop	Hand	Hand Props	1				
201	1	1	1040	Hand Prop	Hand	Hand Props	1				
201	1	1	1041	Hand Prop	Hand	Hand Props	1				
201	1	1	1042	Hand Prop	Hand	Hand Props	1				
201	1	1	1043	Hand Prop	Hand	Hand Props	1				
201	1	1	1044	Hand Prop	Hand	Hand Props	1				
201	1	1	1045	Hand Prop	Hand	Hand Props	1				
201	1	1	1046	Hand Prop	Hand	Hand Props	1				
201	1	1	1047	Hand Prop	Hand	Hand Props	1				
201	1	1	1048	Hand Prop	Hand	Hand Props	1				
201	1	1	1049	Hand Prop	Hand	Hand Props	1				
201	1	1	1050	Hand Prop	Hand	Hand Props	1				
201	1	1	1051	Hand Prop	Hand	Hand Props	1				
201	1	1	1052	Hand Prop	Hand	Hand Props	1				
201	1	1	1053	Hand Prop	Hand	Hand Props	1				
201	1	1	1054	Hand Prop	Hand	Hand Props	1				
201	1	1	1055	Hand Prop	Hand	Hand Props	1				
201	1	1	1056	Hand Prop	Hand	Hand Props	1				
201	1	1	1057	Hand Prop	Hand	Hand Props	1				
201	1	1	1058	Hand Prop	Hand	Hand Props	1				
201	1	1	1059	Hand Prop	Hand	Hand Props	1				
201	1	1	1060	Hand Prop	Hand	Hand Props	1				
201	1	1	1061	Hand Prop	Hand	Hand Props	1				
201	1	1	1062	Hand Prop	Hand	Hand Props	1				
201	1	1	1063	Hand Prop	Hand	Hand Props	1				
201	1	1	1064	Hand Prop	Hand	Hand Props	1				
201	1	1	1065	Hand Prop	Hand	Hand Props	1				
201	1	1	1066	Hand Prop	Hand	Hand Props	1				
201	1	1	1067	Hand Prop	Hand	Hand Props	1				
201	1	1	1068	Hand Prop	Hand	Hand Props	1				
201	1	1	1069	Hand Prop	Hand	Hand Props	1				
201	1	1	1070	Hand Prop	Hand	Hand Props	1				
201	1	1	1071	Hand Prop	Hand	Hand Props	1				
201	1	1	1072	Hand Prop	Hand	Hand Props	1				
201	1	1	1073	Hand Prop	Hand	Hand Props	1				
201	1	1	1074	Hand Prop	Hand	Hand Props	1				
201	1	1	1075	Hand Prop	Hand	Hand Props	1				
201	1	1	1076	Hand Prop	Hand	Hand Props	1				
201	1	1	1077	Hand Prop	Hand	Hand Props	1				
201	1	1	1078	Hand Prop	Hand	Hand Props	1				
201	1	1	1079	Hand Prop	Hand	Hand Props	1				
201	1	1	1080	Hand Prop	Hand	Hand Props	1				
201	1	1	1081	Hand Prop	Hand	Hand Props	1				
201	1	1	1082	Hand Prop	Hand	Hand Props	1				
201	1	1	1083	Hand Prop	Hand	Hand Props	1				
201	1	1	1084	Hand Prop	Hand	Hand Props	1				
201	1	1	1085	Hand Prop	Hand	Hand Props	1				
201	1	1	1086	Hand Prop	Hand	Hand Props	1				
201	1	1	1087	Hand Prop	Hand	Hand Props	1				
201	1	1	1088	Hand Prop	Hand	Hand Props	1				
201	1	1	1089	Hand Prop	Hand	Hand Props	1				
201	1	1	1090	Hand Prop	Hand	Hand Props	1				
201	1	1	1091	Hand Prop	Hand	Hand Props	1				
201	1	1	1092	Hand Prop	Hand	Hand Props	1				
201	1	1	1093	Hand Prop	Hand	Hand Props	1				
201	1	1	1094	Hand Prop	Hand	Hand Props	1				
201	1	1	1095	Hand Prop	Hand	Hand Props	1				
201	1	1	1096	Hand Prop	Hand	Hand Props	1				
201	1	1	1097	Hand Prop	Hand	Hand Props	1				
201	1	1	1098	Hand Prop	Hand	Hand Props	1				
201	1	1	1099	Hand Prop	Hand	Hand Props	1				
201	1	1	1100	Hand Prop	Hand	Hand Props	1				
201	1	1	1101	Hand Prop	Hand	Hand Props	1				
201	1	1	1102	Hand Prop	Hand	Hand Props	1				
201	1	1	1103	Hand Prop	Hand	Hand Props	1				
201	1	1	1104	Hand Prop	Hand	Hand Props	1				
201	1	1	1105	Hand Prop	Hand	Hand Props	1				
201	1	1	1106	Hand Prop	Hand	Hand Props	1				
201	1	1	1107	Hand Prop	Hand	Hand Props	1				
201	1	1	1108	Hand Prop	Hand	Hand Props	1				
201	1	1	1109	Hand Prop	Hand	Hand Props	1				
201	1	1	1110	Hand Prop	Hand	Hand Props	1				
201	1	1	1111	Hand Prop	Hand	Hand Props	1				
201	1	1	1112	Hand Prop	Hand	Hand Props	1				
201	1	1	1113	Hand Prop	Hand	Hand Props	1				
201	1	1	1114	Hand Prop	Hand	Hand Props	1				
201	1	1	1115	Hand Prop	Hand	Hand Props	1				
201	1	1	1116	Hand Prop	Hand	Hand Props	1				
201	1	1	1117	Hand Prop	Hand	Hand Props	1				
201	1	1	1118	Hand Prop	Hand</						

Hand Props

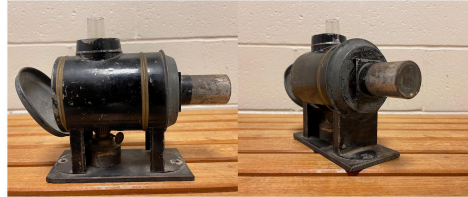
Revision Date: 11/03/23

Page 5

Figure 62

Men On Boats

Director: Ken Yatta Rogers & Elena Velasco	Scenic Designer: Gavin Mosier
Magic Lantern	
Prop #:	H001
Qty:	2



Description:
Separate drawing provided in drafting packet. Discuss with designer.
Helpful Links:
Paint/Treatment:
Copy treatment on the prop from the warehouse. Separate rendering can be provided as well.

Revision Date: 11/03/23

Page 6

Figure 63

Men On Boats

Director: Ken Yatta Rogers & Elena Velasco	Scenic Designer: Gavin Mosier
Quill	
Prop #:	H002
Qty:	1



Description:
For writing in the Powell journal. Should be period accurate.
Helpful Links:
Paint/Treatment:

Revision Date: 11/03/23

Page 7

Figure 64

Men On Boats

Director: Ken Yatta Rogers & Elena Velasco	Scenic Designer: Gavin Mosier
Journal	
Prop #:	H003
Qty:	1



Description:
Powell's expedition journal. Should be period accurate.
Helpful Links:
Paint/Treatment:

Revision Date: 11/03/23

Page 8

Figure 65

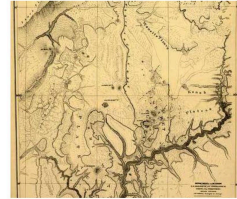
Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Sausages			
Prop #:	H004	Qty:	2



Description:
We can use what is at the warehouse.
Helpful Links:
Paint/Treatment:
Might need to touch up existing paint treatment.
Revision Date: 11/03/23

Figure 66

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Map			
Prop #:	H005	Qty:	1



Description:
Period accurate map - or half charted map. The important thing is that it is on toned paper with folds.
Helpful Links:
Paint/Treatment:
Revision Date: 11/03/23

Figure 67

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Skewer			
Prop #:	H006	Qty:	1



Description:
Skewers for cooking food.
Helpful Links:
Paint/Treatment:
Revision Date: 11/03/23

Figure 68

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Satchels			
Prop #:	H007	Qty:	10



Description:
Will hold a lot of props - actors will be loaded down with provisions and any equipment. Consult Costume Designer.
Helpful Links:
Paint/Treatment:
Revision Date: 11/03/23

Figure 69

<i>Men On Boats</i>			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Cigarette Case			
Prop #:	H008	Qty:	1



Description:
Helpful Links:
Paint/Treatment:

Revision Date: 11/03/23 Page 13

Figure 70

<i>Men On Boats</i>			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Glasses			
Prop #:	H009	Qty:	10



Description:
Helpful Links:
Paint/Treatment:

Revision Date: 11/03/23 Page 14

Figure 71

<i>Men On Boats</i>			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Flask			
Prop #:	H010	Qty:	1



Description:
Helpful Links:
Paint/Treatment:

Revision Date: 11/03/23 Page 15

Figure 72

<i>Men On Boats</i>			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Tin Plates			
Prop #:	H011	Qty:	10



Description:
Helpful Links:
Paint/Treatment:

Revision Date: 11/03/23 Page 16

Figure 73

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Forks			
Prop #:	H012	Qty:	10



Description:
Helpful Links:
Paint/Treatment:

Figure 74

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Rabbit			
Prop #:	H013	Qty:	1



Description:
Dead, about to be prepared for cooking
Helpful Links:
Paint/Treatment:

Figure 75

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Rabbit that can be skinned			
Prop #:	H014	Qty:	1



Description:
Dead, skinnable - one that can be skinned
Helpful Links:
Paint/Treatment:

Figure 76

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Box			
Prop #:	H015	Qty:	1



Description:
Small
Helpful Links:
Paint/Treatment:

Figure 77

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Flour Tins			
Prop #:	H016	Qty:	3



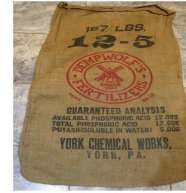
Description:

Helpful Links:

Paint/Treatment:

Figure 78

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Sack			
Prop #:	H017	Qty:	5-8



Description:

Filled with Bacon? (Consult the Scenic Designer)

Helpful Links:

Paint/Treatment:

Figure 79

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Barrel			
Prop #:	H018	Qty:	1



Description:

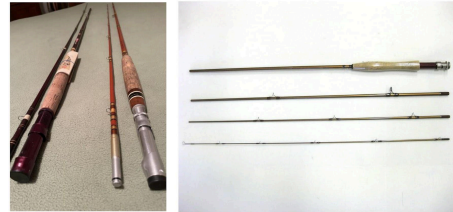
Barrel full of Whiskey

Helpful Links:

Paint/Treatment:

Figure 80

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Fishing Rod			
Prop #:	H019	Qty:	1



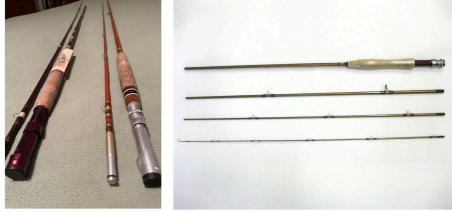
Description:

Helpful Links:

Paint/Treatment:

Figure 81

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Fishing Rod			
Prop #:	H019	Qty:	1



Description:

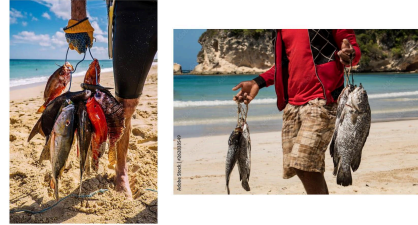
Helpful Links:

Paint/Treatment:

Revision Date: 11/03/23 Page 24

Figure 82

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Dead Fish			
Prop #:	H020	Qty:	4



Description:
About to be cooked

Helpful Links:

Paint/Treatment:

Revision Date: 11/03/23 Page 25

Figure 83

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Provisions			
Prop #:	H021	Qty:	-



Description:
Consult Scenic Designer about specifications

Helpful Links:

Paint/Treatment:

Revision Date: 11/03/23 Page 26

Figure 84

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Pot filled with boiled apples			
Prop #:	H022	Qty:	1



Description:
"Modest Pot"

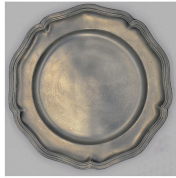
Helpful Links:

Paint/Treatment:

Revision Date: 11/03/23 Page 27

Figure 85

<i>Men On Boats</i>			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Plate "of small-ish biscuits"			
Prop #:	H023	Qty:	1



Description:
Helpful Links:
Paint/Treatment:

Revision Date: 11/03/23 Page 28

Figure 86

<i>Men On Boats</i>			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Bouquet of grasses			
Prop #:	H024	Qty:	1



Description:
Bunch of wild grasses
Helpful Links:
Paint/Treatment:

Revision Date: 11/03/23 Page 29

Figure 87

<i>Men On Boats</i>			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Stick			
Prop #:	H025	Qty:	1



Description:
Helpful Links:
Paint/Treatment:

Revision Date: 11/03/23 Page 30

Figure 88

<i>Men On Boats</i>			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Driftwood			
Prop #:	H026	Qty:	Bundle



Description:
Bundle of driftwood
Helpful Links:
Paint/Treatment:

Revision Date: 11/03/23 Page 31

Figure 89

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Pot of Coffee			
Prop #:	H027	Qty:	1



Description:	
Helpful Links:	
Paint/Treatment:	
Revision Date: 11/03/23	Page 32

Figure 90

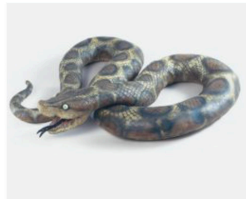
Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Snake			
Prop #:	H028	Qty:	2



Description:	
Consult Scenic Designer	
Helpful Links:	
Paint/Treatment:	
Revision Date: 11/03/23	Page 33

Figure 91

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Pieces of snake			
Prop #:	H029	Qty:	7



Description:	
Consult Scenic Designer	
Helpful Links:	
Paint/Treatment:	
Revision Date: 11/03/23	Page 34

Figure 92

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Rope			
Prop #:	H030	Qty:	5-8



Description:	
5-8 bundles of rope. Varying sizes/widths.	
Helpful Links:	
Paint/Treatment:	
Revision Date: 11/03/23	Page 35

Figure 93

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Sextant			
Prop #:	H031	Qty:	4



Description:
For the leader of each boat.
Helpful Links:
Paint/Treatment:

Figure 94

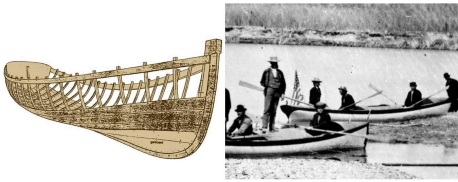
Furniture	
-----------	--



Description:
Helpful Links:
Paint/Treatment:

Figure 95

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Boats			
Prop #:	F001	Qty:	4



Description:
The boat, No Name needs to break apart. Refer to drafting packet and 1"-1" model.
Helpful Links:
Paint/Treatment:
Refer to 1"-1" model or painted rendering.

Figure 96

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Oars			
Prop #:	F002	Qty:	8



Description:
Helpful Links:
Paint/Treatment:
Refer to 1"-1" scale model or painted rendering.

Figure 97

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Campfire Logs			
Prop #:	F003	Qty:	5-10



Description:
Should be naturally found wood - not mechanically cut.
Helpful Links:
Paint/Treatment:
Revision Date: 11/03/23

Figure 98

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Pot holding Sticks			
Prop #:	F004	Qty:	5-103



Description:
Should be naturally found wood - not mechanically cut. Two y-shaped sticks with a stick bridging them - see central platform drafting to see how it fits over the fire pit.
Helpful Links:
Paint/Treatment:
Revision Date: 11/03/23

Figure 99

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Tripod of sticks			
Prop #:	F005	Qty:	5-103



Description:
Should be naturally found wood - not mechanically cut. Three sticks long enough to create a tri-pod and hold pots over the firepit.
Helpful Links:
Paint/Treatment:
Revision Date: 11/03/23

Figure 100

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Racks of Fish			
Prop #:	F006	Qty:	4



Description:
Fish in bags and fish on poles
Helpful Links:
Paint/Treatment:
Revision Date: 11/03/23

Figure 101



Set Dressing

Revision Date: 11/03/23

Page 44

Figure 102

<i>Men On Boats</i>			
Director: Ken Yatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Barrels of various sizes			
Prop #:	D001	Qty:	10



Description:
From 1870s
Helpful Links:
Paint/Treatment:

Revision Date: 11/03/23

Page 45

Figure 103

<i>Men On Boats</i>			
Director: Ken Yatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Wooden crates of various sizes			
Prop #:	D002	Qty:	7-10



Description:
From 1870s
Helpful Links:
Paint/Treatment:

Revision Date: 11/03/23

Page 46

Figure 104

<i>Men On Boats</i>			
Director: Ken Yatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Grand Canyon foliage			
Prop #:	D003	Qty:	alot



Description:
For the rock units
Helpful Links:
Paint/Treatment:

Revision Date: 11/03/23

Page 47

Figure 105

<i>Men On Boats</i>			
Director: <i>KenYatta Rogers & Elena Velasco</i>		Scenic Designer: <i>Gavin Mosier</i>	
Burlap bags of supplies			
Prop #:	D004	Qty:	10



Description:

Helpful Links:

Paint/Treatment:

Revision Date: 11/03/23 Page 48

Figure 106

<i>Men On Boats</i>			
Director: <i>KenYatta Rogers & Elena Velasco</i>		Scenic Designer: <i>Gavin Mosier</i>	
Whiskey Bottles			
Prop #:	D005	Qty:	20



Description:

Brown bottles and clear bottles with brown liquid

Helpful Links:

Paint/Treatment:

Revision Date: 11/03/23 Page 49

Figure 107

<i>Men On Boats</i>			
Director: <i>KenYatta Rogers & Elena Velasco</i>		Scenic Designer: <i>Gavin Mosier</i>	
Tins of biscuits and other rations			
Prop #:	D006	Qty:	-



Description:

Various rations - cans, bags, tins, boxes.

Helpful Links:

Paint/Treatment:

Revision Date: 11/03/23 Page 50

Figure 108

<i>Men On Boats</i>			
Director: <i>KenYatta Rogers & Elena Velasco</i>		Scenic Designer: <i>Gavin Mosier</i>	
Tin cans of food			
Prop #:	D007	Qty:	



Description:

Helpful Links:

Paint/Treatment:

Revision Date: 11/03/23 Page 51

Figure 109

Men On Boats		
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier
Wagon Wheels		
Prop #:	D008	Qty:



Description:
Helpful Links:
Paint/Treatment:

Figure 110

Men On Boats		
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier
Rope		
Prop #:	D009	Qty:



Description:
Helpful Links:
Paint/Treatment:

Figure 111



Practicals

Scenic Designer Contact Information:	
Phone Number:	(260)-570-3906
Email Address:	gemosier@umd.edu
Lighting Designer Contact Information:	
Phone Number:	(908)-763-0184
Email Address:	cksmith3@umd.edu

Figure 112

Men On Boats		
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier
Oil Lamp Chimney		
Prop #:	P001	Qty:



Description:
Helpful Links:
Paint/Treatment:

Figure 113

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Footlight Shells			
Prop #:	P002	Qty:	14



K. 6" tall, 5" wide, 3-1/2" deep

Description:
For the Footlights. Please see drafting packet.
Helpful Links:
https://www.costumeamour.com/footlights.html
Paint/Treatment:
Shells should come finished. If cost prohibitive, please refer to above image.
Revision Date: 11/03/23 Page 56

Figure 114

Consumables	
Please double check cast food allergies	



Revision Date: 11/03/23 Page 57

Figure 115

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Cigarettes			
Prop #:	C001	Qty:	1+



Description:
Fake prop cigarettes.
Helpful Links:
Paint/Treatment:
Revision Date: 11/03/23 Page 58

Figure 116

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Colored Water/ Tea			
Prop #:	C002	Qty:	1+



Description:
Appearing to be Whiskey
Helpful Links:
Paint/Treatment:
Revision Date: 11/03/23 Page 59

Figure 117

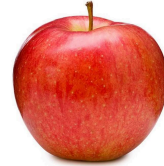
Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Fish (appearance of fish)			
Prop #:	C003	Qty:	1+



Description:
Small bites
Helpful Links:
Paint/Treatment:

Figure 118

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Apples			
Prop #:	C004	Qty:	1+



Description:
To be eaten.
Helpful Links:
Paint/Treatment:

Figure 119

Men On Boats			
Director: KenYatta Rogers & Elena Velasco		Scenic Designer: Gavin Mosier	
Biscuits			
Prop #:	C005	Qty:	1+



Description:
In Tins
Helpful Links:
Paint/Treatment:

Figure 120

Weapons			
---------	--	--	--



Description:
In Tins
Helpful Links:
Paint/Treatment:

Figure 121

<i>Men On Boats</i>			
Director: <i>KenYatta Rogers & Elena Velasco</i>		Scenic Designer: <i>Gavin Mosier</i>	
Knife w/ Sheath and Belt			
Prop #:	W001	Qty:	8



Description:
Weapon/ Utensil. Consult Costume Designer.
Helpful Links:
Paint/Treatment:
Revision Date: 11/03/23

Figure 122

<i>Men On Boats</i>			
Director: <i>KenYatta Rogers & Elena Velasco</i>		Scenic Designer: <i>Gavin Mosier</i>	
Smith and Wesson Repeating Rifle w/ Sleeve			
Prop #:	W002	Qty:	1



Description:
Helpful Links:
Paint/Treatment:
Revision Date: 11/03/23

Figure 123

3.6: Final Color Model Photos

Updated Color Model Post-Costout



Figure 124: Final 1/4" color model photos.



Figure 125: Final ¼" color model photos.



Figure 126: Final ¼" color model photos.



Figure 127: Final ¼" color model photos.



Figure 128: Final 1/4" color model photos.



Figure 129: Final ¼" color model photos.



Figure 130: Final ¼" color model photos.



Figure 131: Final ¼" color model photos.

Chapter 4: Tech Process

4.1: Tech

Are the boats watertight?

Once I saw the canyon walls on stage with actors, I felt that I had successfully wielded scale, texture, and color to bring the visual spirit of the Grand Canyon to the stage. It was the canyon wall movement that would really capture the spirit of nature. Seeing the walls move and shift to create different apertures or a completely solid wall of the canyon provided the unpredictability and unrelenting power we were looking for.

During tech, we spent a lot of time trying to figure out the choreography of the walls. The initial design approach was to use the walls to create a kineticism and moving aperture, but it also became a matter of how to hide the entrances of actors and firepits. I did not anticipate how many sightline issues there would be, but the placement of the walls led us to strike a balance between what was aesthetically pleasing and functional. With walls being tracked by traveler rope, an additional challenge was having six stagehands learn the movements of the show to move all of the walls at the same time.

Leo, the projection designer, projected an image of the big canyon at a point in the show when the characters needed some hope (fig. 136). The canyon walls were about fifty percent open, but it set a more interesting precedent to close all the canyon walls. It was a big, beautiful moment in the show and we needed that feeling of scale. Having the canyon walls closed with that image succeeded in evoking the awe and wonder that one would get coming into the big canyon. Another discovery came when Leo was projecting a waterfall on the back of the cyclorama. I had the back two canyon walls set up so they could eclipse each other in case we wanted to create a moment where we had two irises instead of just one. The width of the waterfall fit on the two eclipsed walls creating such a different look for an obstacle that the characters had not yet faced.

Chapter 5: Opening & Post-Show Reflection

The act of opening and closing a show is what gives theatre its fleeting nature.

5.1: Opening

It is a wonderful feeling to see the work breathe on its own. Perhaps it does not always go to plan, but the magic of theatre is its fleeting nature. We put everything we possibly can into a work and just like that it is out back in a dumpster.

Opening *Men on Boats* was bittersweet. Some of it had to do with it being my last show at the University of Maryland, but a lot of it had to do with the feeling I got when I saw so much of myself on stage. While the function of the design was a bit more distant from the original intention, I do not fault anyone for this, though I do fault myself for not finding more joy in it. For not finding and enjoying those moments of collaboration more. The beauty of this work is that we constantly get to reinvent ourselves in every process. Our process is the sum of our experiences. We learn lessons on every project and implement new ways of operating. This production, this story, and these collaborators taught me so much. I believe that I successfully manifested nature as a character using scale, texture, and color as seen in figures 132-143. The spirit of the Grand Canyon was present on stage and felt like a story that was aware of its theatricality.

As I sat in the theatre surrounded by my friends, my wife, and fellow audience members, I felt like I honored them with the work that I did.

5.2: Post-Show Reflection

What did I learn? What did I leave behind? How will I adjust my process moving forward?

Men on Boats symbolized a lot of things for me. While my time in graduate school has been a challenging one, I have grown so much in such a short period of time. There has been an evolution in me beyond what I could have ever imagined.

I learned to further examine and question my design and if it is serving the story. I learned to be more present in the process, despite the external circumstances. Ken Yatta said something to me after the revisions phase that I will never forget: “Sometimes you have to go from idea A to idea B and work your way back to idea A.” Meaning that it may have been less burdensome to abandon all of the original impulses that worked once we found out about the limited build time. I kept trying to make idea A work and as it kept getting stripped away, it became more painful to try and salvage what made the most sense. Moving to a different idea (idea ‘B’) could have helped recenter the design of the story and we could have worked our way back to certain elements that made idea ‘A’ work. I think we arrived at something that still served the design concept and story. As Professor Amith Chandrashaker commented to me, “You learn a great deal more from the losses than wins.”

What I will leave behind is self-doubt and the imposter syndrome. Finding peace in simply creating with no agenda. Denying perfectionism a space to fester and invade. So many obstacles I faced on this production were of my own creation. I am my own worst enemy and I did not allow myself the opportunity to move beyond perfectionism. I want to leave the idea that I cannot use each project as a space to become a *better* storyteller, not a *perfect* storyteller.

I believe reflection is the most powerful tool we have as artists. Without reflection, how are we to grow? How are we to evolve? How are we to reinvent ourselves? The opportunity to do this work and

create art is a gift. A gift that I know not everyone in the world gets a chance at. I am so incredibly grateful to be able to be a part of a group of people who hold a mirror up to our world.

A usual saying in our industry is “We aren’t doing brain surgery.” While I appreciate the fact that we cannot take ourselves too seriously, the following self-reflection has become my mantra: “We may not launch rockets into space, or perform brain surgery, or lead nations, but we inspire those who do.” At the end of the day, remembering that we have to balance the ephemerality of what we do, as well as the power we have to influence and shape this floating blue rock of ours. We are all on this spaceship together - floating through the universe. Why not make it count?

5.3: Production Photos



Figure 132: Production photo - Photo by Sofia Olivar



Figure 133: Production photo - Photo by Gavin Mosier



Figure 134: Production photo - Photo by Gavin Mosier



Figure 135: Production photo - Photo by Gavin Mosier



Figure 136: Production photo - Photo by Sofia Olivar



Figure 138: Production photo - Photo by Sofia Olivar



Figure 139: Production photo - Photo by Gavin Mosier



Figure 140: Production photo - Photo by Sofia Olivar



Figure 141: Production photo - Photo by Gavin Mosier



Figure 142: Production photo - Photo by Gavin Mosier



Figure 143: Production photo - Photo by Sofia Olivar

Bibliography

Backhaus, Jaclyn. *Men on Boats*. Dramatists Play Service, Inc., 2017.

Jones, Robert Edmond. *The Dramatic Imagination*. Theatre Arts Books, 1941.

“American Progress.” *The Library of Congress*, www.loc.gov/item/97507547/

Kaplan, Howard. “Renwick Gallery: The United States of Wonder.” *Smithsonian American Art Museum*, Smithsonian American Art Museum, 13 Nov. 2015, americanart.si.edu/blog/eye-level/2015/13/386/renwick-gallery-united-states-wonder.

Brdfrd. “Powell’s Whitehall Boats.” Fretwaterlines, fretwaterlines.blogspot.com/2012/04/powells-whitehall-boats.html.

David Peebles, et al. “Whitehalls on the Colorado.” *Small Boats Magazine*, 24 Nov. 2021, smallboatsmonthly.com/article/whitehalls-on-the-colorado/.

“Powell Expedition-Rafting along the Colorado and Green Rivers. Then and Now.: U.S. Geological Survey.” *Powell Expedition-Rafting Along the Colorado and Green Rivers. Then and Now.* | U.S. Geological Survey, www.usgs.gov/news/powell-expedition-rafting-along-colorado-and-green-rivers-then-and-now.