Title of Document: THE LOST WORLD

A SCENIC DESIGN

A PRODUCTION OF THE DEPARTMENT OF THEATER, DANCE, AND PERFORMACE STUDIES AT THE UNIVERSITY OF MARYLAND – COLLEGE PARK, THE CLARICE CENTER'S KOGOD THEATER

Lydia Francis, Master of Fine Arts, 2015

Directed By: Professor, Daniel Conway, Department of Theater Dance and Performance Studies

The purpose of this thesis is to provide research, supporting paperwork, production photographs and other materials that document the scenic design process for the production of Jared Mezzocchi's new play *The Lost World* at the University of Maryland – College Park, Department of Theater Dance and Performance Studies. This thesis contains the following: research images collected to express emotional landscape; location; shapes; forms; texture; scale and mood; preliminary sketches; photographs of the ¼" scale model; a full set of drafting plates and paint elevations used to communicate the design to the production team; a unit list naming each scenic element; a prop list and prop book to detail each hand prop, furniture piece, and consumable to the prop master; and archival production photographs to document the completed design.

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By

Lydia Francis

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
2015

Advisory Committee:
Professor Daniel Conway, Chair
Associate Professor, Brian MacDevitt
Associate Professor, Jared Mezzocchi

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Dedication

To Mom, Dad, Joanie, and Jake

For always supporting and encouraging my love of the arts.

To the Francis Family, and Guertin Family

For being role models in my life.

To my beloved teammates, and colleagues

For your inspiration, dedication, and never ending support.

To Andrew, for everything

Acknowledgements

I wish to acknowledge the incredible group of artists, craftsmen, and specialists whose collaboration and passion made this production possible.

Creative Team:

Jared Mezzocchi, Director
Tyler Gunther, Costume Designer
Ian McClain and Hannah Marsh, Projections Designers
Max Doolittle, Lighting Designer
Diana Chun, Assistant Scenic Designer

Production Staff:

Cary Gillett, Production Coordinator
Mark Rapach, Technical Director
Michael Driggers, Assistant Technical Director
Ann Chismar, Scenic Charge Artist
Tim Jones, Properties Artisan

I also wish to acknowledge the countless hours of advising, training, and inspiration given to me by the faculty and advisors that have shaped my education. Their wisdom, experience, passion, and time has motivated and guided me to be the artist I am today. I am forever grateful to each of you. A million thanks.

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

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Concept Statement

“Suffer Creatively. Embrace growing up. But don't lose the essence of who you truly are and who you truly want to be. Even if there is no such path out there right now. Walk the path, look back and say, “‘Oh shit. There was a path? Sweet, I'm glad I didn't give up.’” – Jared Mezzocchi

I connected with this play on several different levels; being a creative person can be difficult, and chasing your dreams can seem impossible when you have more than one passion. Working on this production was very close to my heart, not only did I grow up loving dinosaurs; seriously I used to bury plastic dinosaurs in my back yard and excavate them after I had forgotten where I buried them. I also had a tough time deciding what I wanted to be when I grew up. My passion for drawing and painting, and my love of the stage seemed like two completely different worlds. Luckily I discovered a career that does both scenic design. Throughout the process I used my love for dinosaurs, my fascination with children’s imaginations, and my curiosity for what projections could bring to the theatrical experience to create the set.

Twins Oscar and Olivia live in a world of their own; they are creative, playful and full of spirit. The dinosaur mobile spinning above them at night causes their imaginations to explode with possibility. When they discover dinosaurs under their beds their adventures truly begin. As they explore this new world they fight to keep their secret. When Oscar decides that it is time to reveal this precious secret to the world Olivia struggles to either take part in her brother’s fantasy; or join the rest of her friends in a practical world without dreams, possibilities, or dinosaurs. Olivia’s

fear that she will not fit in because of her brother causes her and Oscar to part; triggering the mobile to fall and break the bond between them. Leaving Oscar in the lost world and Olivia in the real world with her stolen dinosaur egg that she keeps for herself.

Years pass and as Oscar and Olivia both fail to keep control of their separate worlds, they realize that they need each other more than ever. They come to understand that chaos rules and that they were never in control. It is only when Oscar and Olivia reunite that they discover they can both exist in one world together. In the end we discover that there were no twins, Olivia is the embodiment of the both of the twins. “Let’s be honest. There were no dinosaurs. And there are no twins. There’s just me. And my life. Two wants, one history.” (*Lost World,* act 2) As Olivia speaks to her graduating class she expresses to them that they don’t need to take themselves too seriously. They can be more than one thing, who they really want to be. “Because this you… the one that’s one thing. *(In a make-fun of-serious-people tone)* One Passion. One want. You, oh serious person thinking serious things. *(Pause. Olivia Chuckles.)* Isn’t real, either.” (*Lost World*, act 2)

The Lost World written and directed by Jared Mezzocchi is a story about growing up; and how Olivia learns to accept the world around her. Through the “Chaos Theory” as explained by her teacher Mr. Malcom. “Oh it simply deals with predictability in a complex system. The short hand is the butterfly effect. A butterfly can flap its wings in Peking and in Central Park you get rain instead of sunshine.” (*Lost World*, act 2) Olivia learns that she never will be in control of the world around

her but she can decide what she does with her life. She can choose to be herself, and she can decide to pursue creative endeavors as well as practical ones.

The set will be full of imagination, nostalgia, and surprises. The overgrown dreamlike library that we enter in the first scene is present throughout. A large dinosaur mobile hangs in front of the sculpture representing Oscar and Olivia's childhood and the beginning of their love for dinosaurs. The space is flexible, multileveled, and full of secret hiding places to become Oscar and Olivia's bedroom, their classrooms, and of course the lost world. Several types of media will be present on the set throughout to help tell the fantastical tale of Oscar and Olivia. The cast and crew will manipulate any movable pieces of the set to give a very manual feeling to the piece. Fabric panels below the platform and on the tracks above the set will help transform the space for transitional moments, live capture, and shadow play. Every inch of the set will be projected on to transform the space from a dusty memory of a child into a magical lost world.

Chapter1: The Pre-Production Process

1.1 Research Images

At the beginning of this process, there were a lot of different things that I needed to research. I began with more surreal images that would inspire the imaginative, cinematic nature of the script. I knew that this set was not going to be a realistic place, so I wanted to get as much inspiration from as many different outlets as I possibly could. I began looking heavily into libraries because that it the first location in the script. I was most attracted to libraries that had a quirky, overcrowded feeling. I also looked into book sculptures, terrariums, children's forts, underground caves, mobiles, children's bedrooms, classrooms, and original Lost World posters. Each of these pieces of research helped me to better understand the world that I was creating. They also helped the director and I decide what elements we absolutely needed to tell the story. (Figures 1-13)



Figure 1 Imagination Images



Figure 2 The Library



Figure 3 The Library



Figure 4 Book Sculptures



Figure 5 Book Sculptures



Figure 6 Terrariums



Figure 7 Children's Forts



Figure 8 Underground Cave/The Lost World



Figure 9 Underground Cave/ Lost World



Figure 10 Mobiles



Figure 11 Children's Bedrooms



Figure 12 Classrooms



Figure 13 Lost World Posters/Dinosaur Illustrations

1.2 Developing the Design

After receiving positive feedback from the research that I presented to the director and the design team, I began to develop the design by sketching. My first round of sketches (Figures 14-17) were based on the idea that the entire play would take place in a very real library that we would transform through secret passageways, fabric, and projections.

Initially, I felt that this idea would work for the play, but after further discussions with the director and my advisor, Dan Conway we decided that a more sculptural and imaginative scenic design would serve the play better. I decided to go away from the realistic library idea to see where else the design could go. (Figures 18- 27) The director and I decided on four words that would help me keep on track through my next round of sketches. The words were: secrets, dream, mobile, and manual.

- Secrets: For me the space needed to have secret hiding places and surprises.
- Dream: In my mind the set had to feel dream like; as if it was coming from a memory, a nostalgic, surreal space.
- Mobile: In the script the mobile was also extremely important, so I had to make sure that it was a focal point in the design.
- Manual: the set had to be manual; we wanted all of the movement to be initiated and controlled by the actors.

After several different iterations of the design, the director, my advisor and I decided to go back to the idea of a library, but a much more surreal, eccentric version. After discussing the sketches with my advisor and the director, we picked a sketch (Figure 28) that I developed further into a 3D rendering in Vectorworks. I then Photoshopped on top of it to create a clearer image of what the set could look like (Figures 29-30). After looking at the Photoshop renderings, we decided that the symmetrical nature of the design was not helping us tell the unpredictable imaginative story of *The Lost World*. So I began again, going back to the words that the director and I discussed to find a more inspired design for the show.

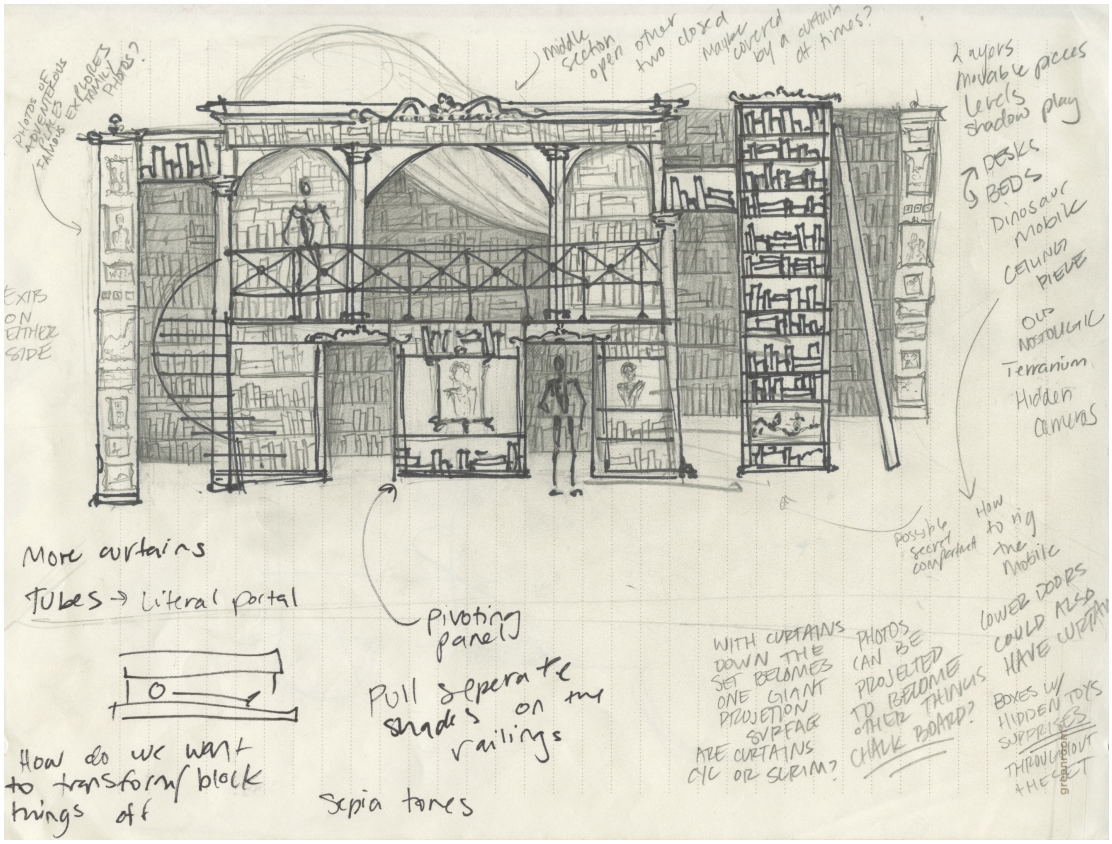


Figure 14 First initial sketch

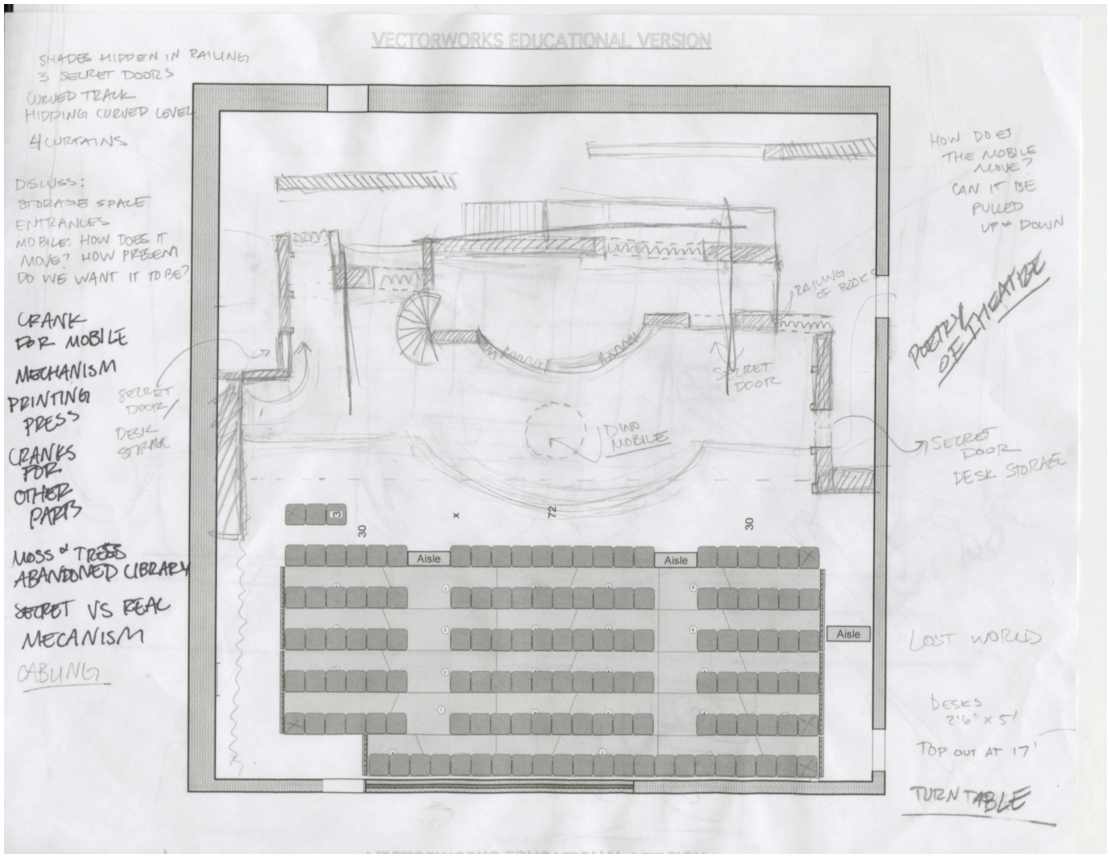


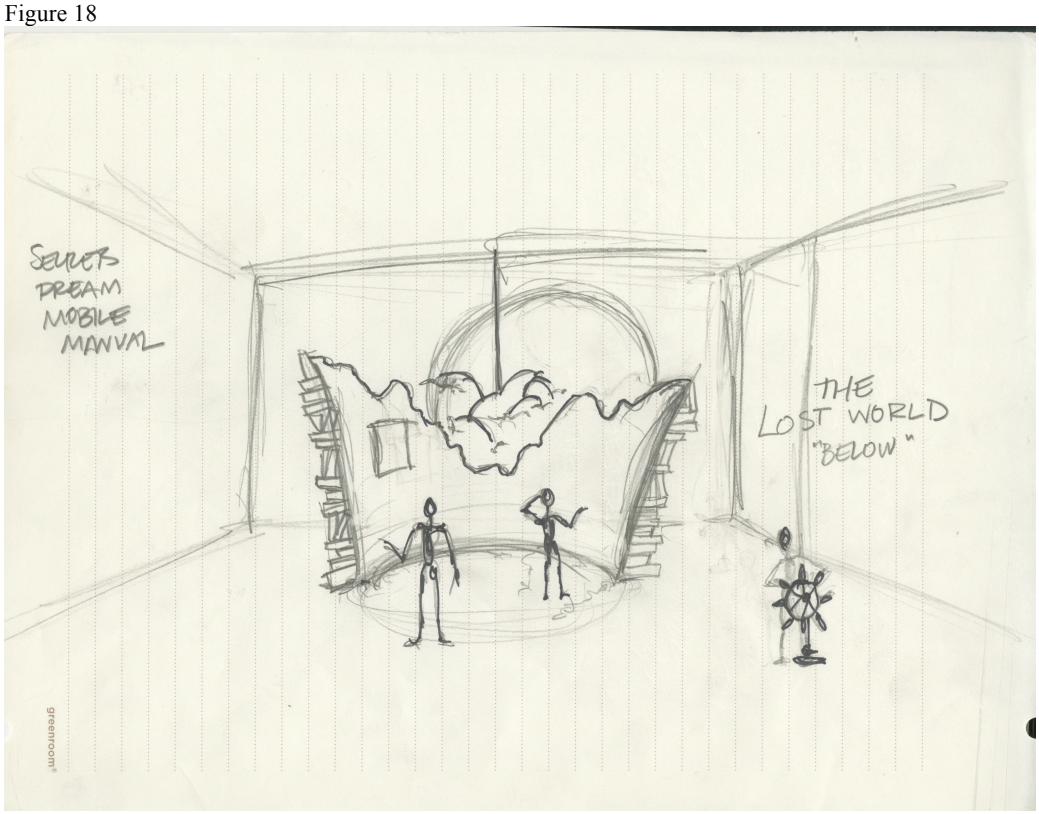
Figure 16



Figure 17



Figure 18



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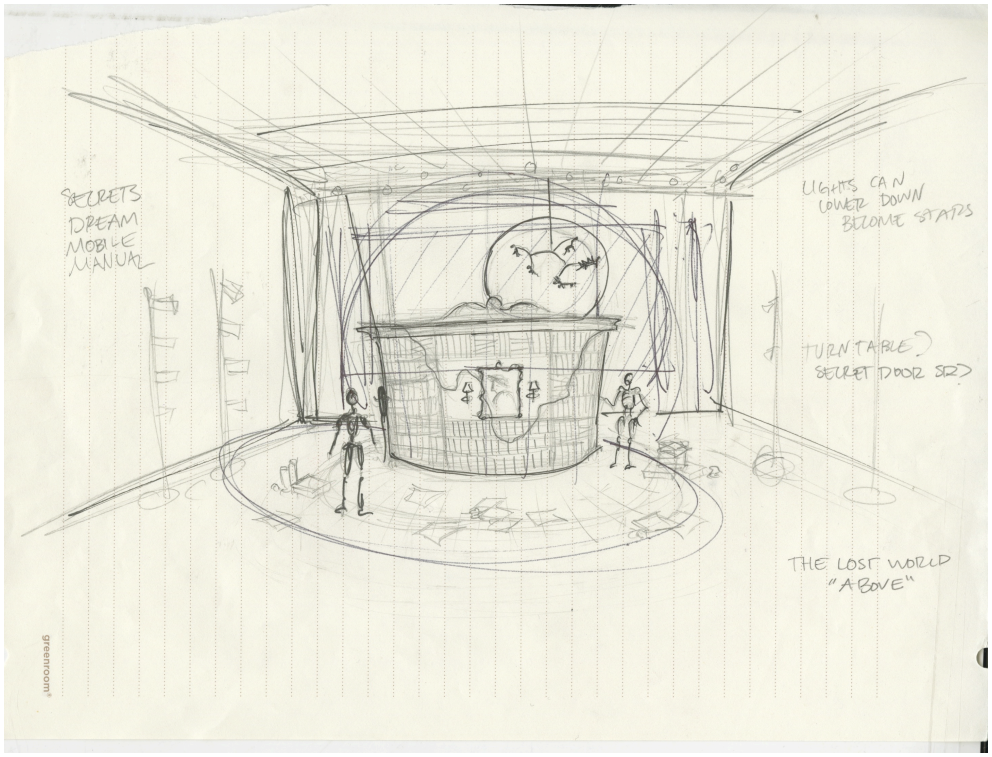

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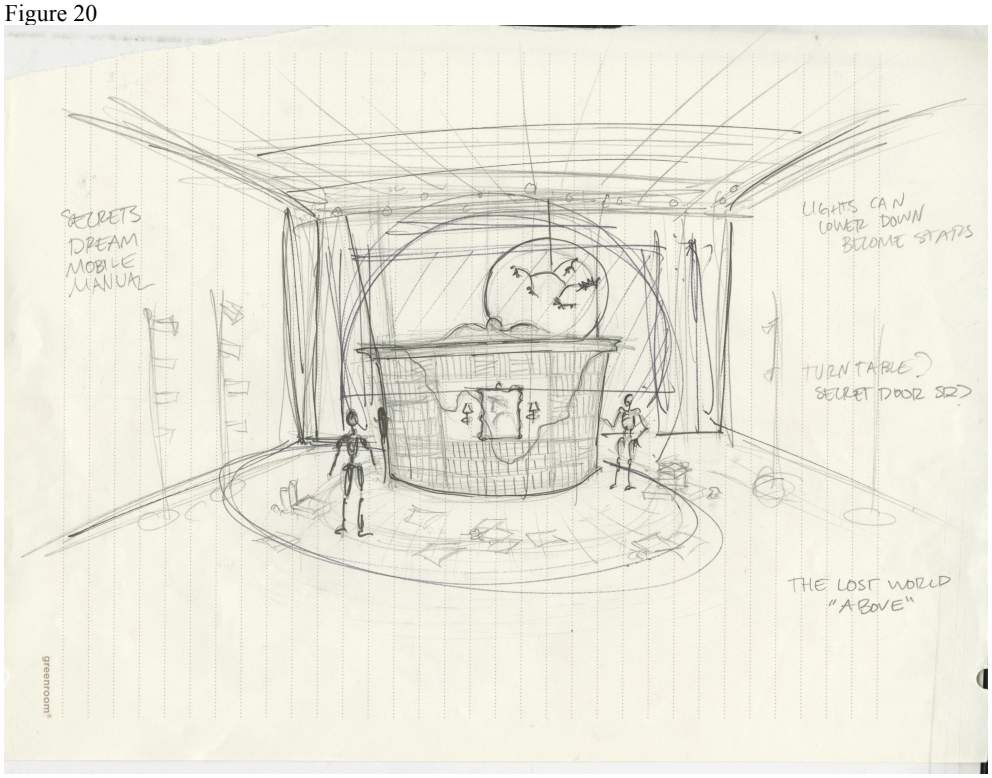
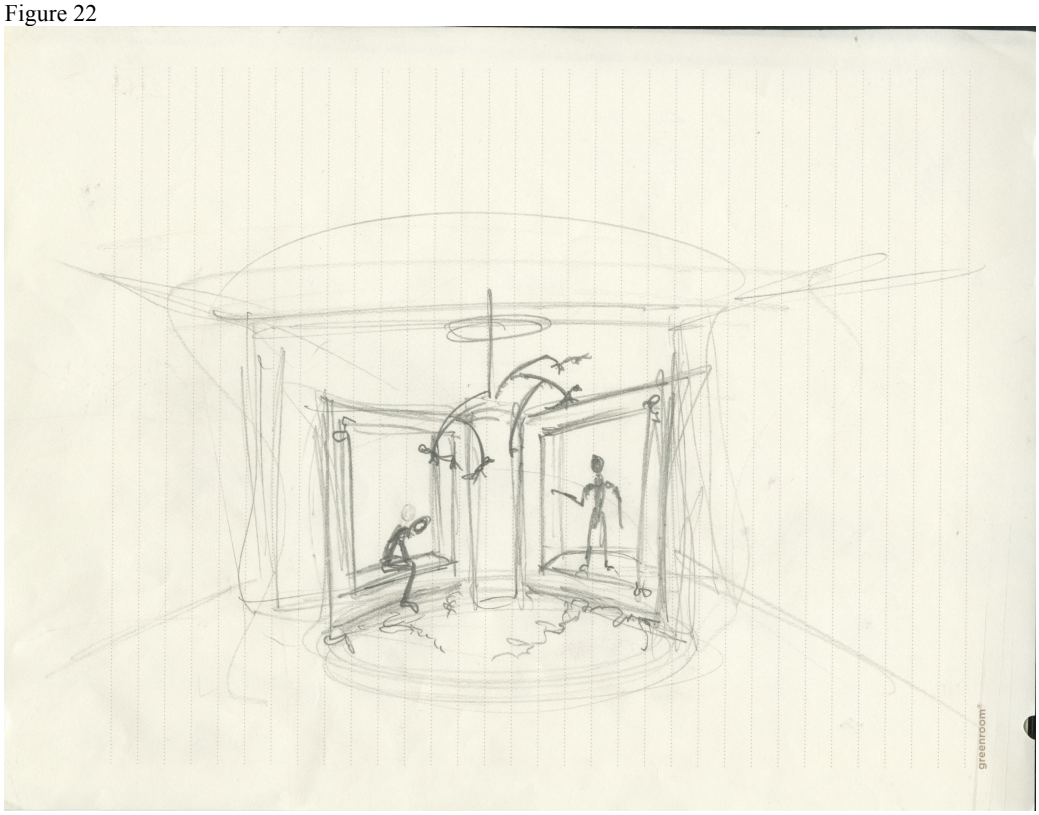


Figure 21



Figure 22



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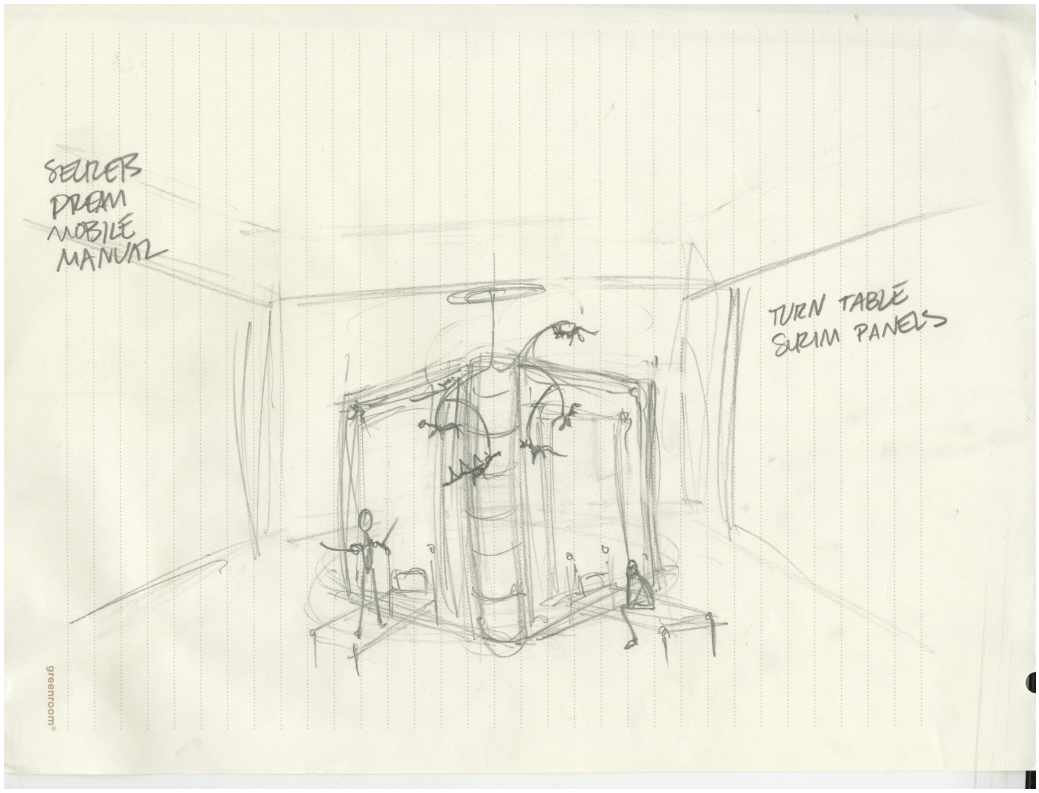

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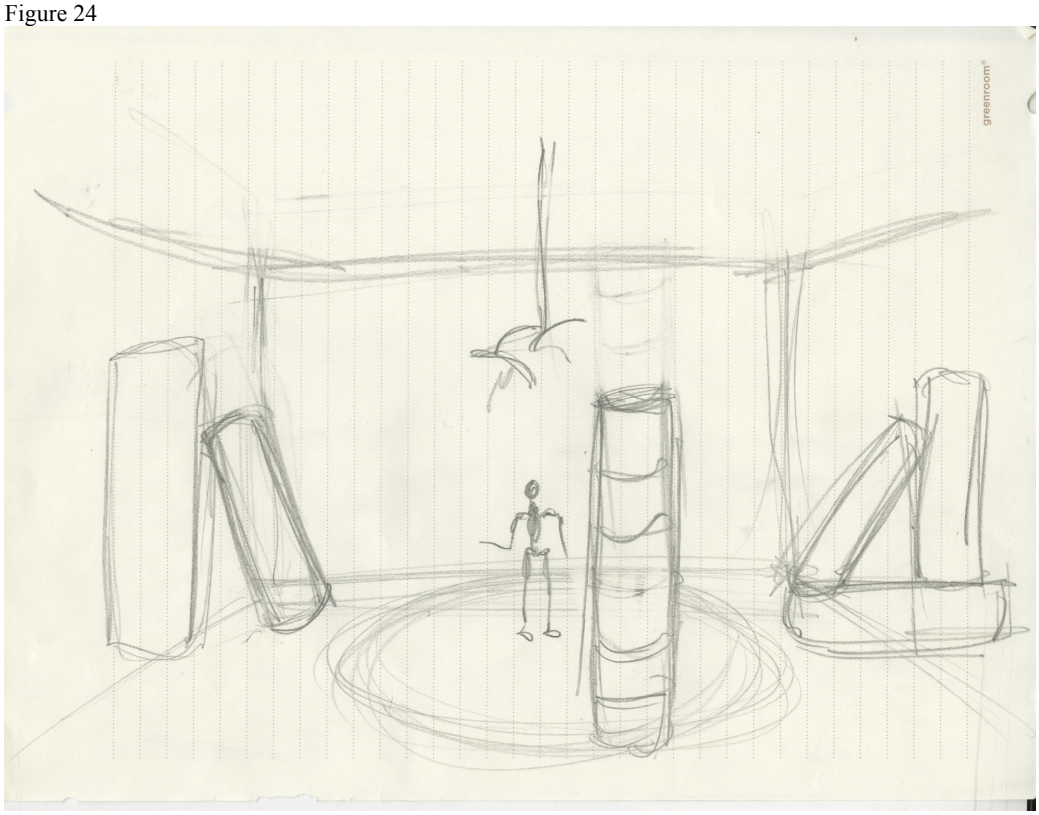

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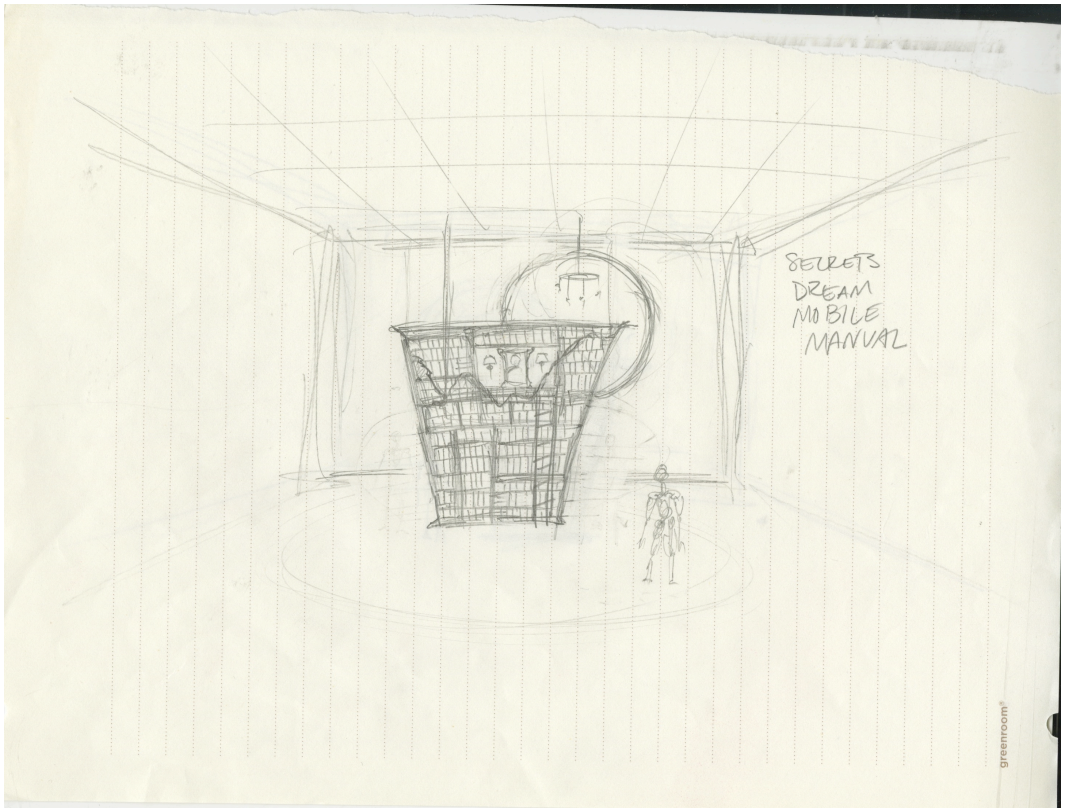


Figure26



Figure 27

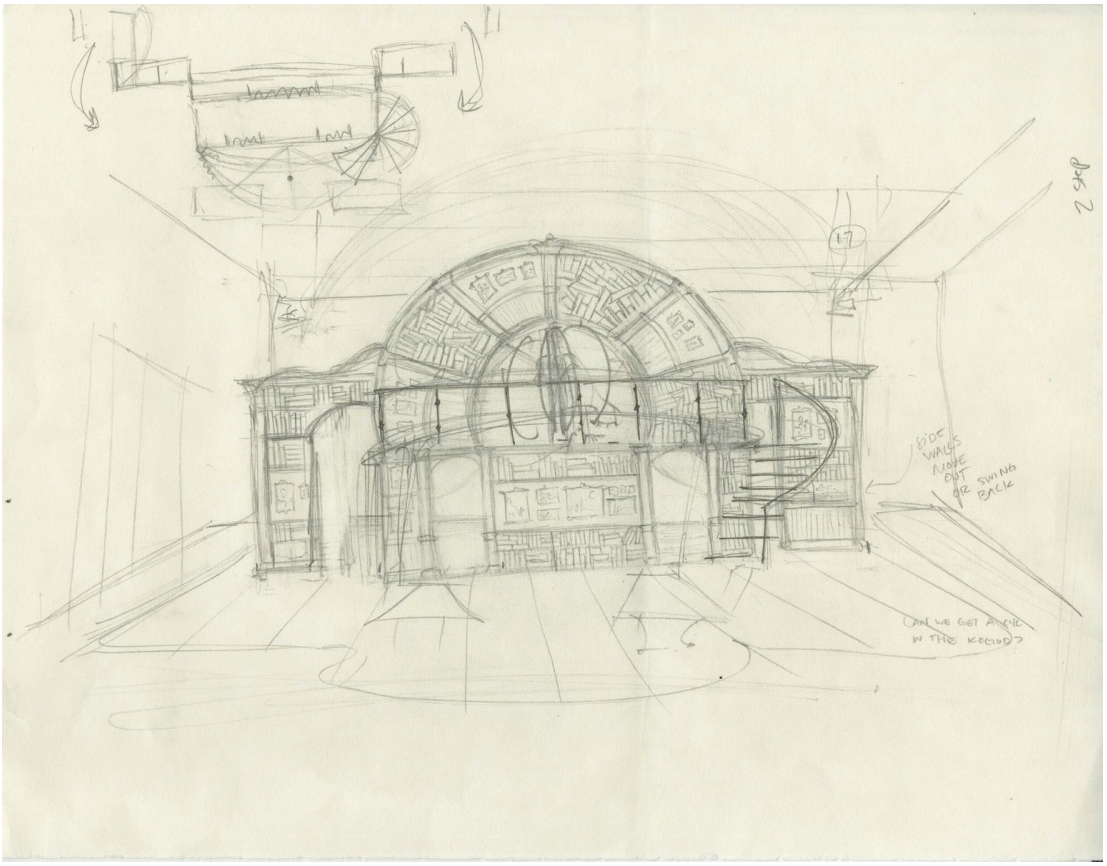

2 step
17
SIDE WALLS MOVE OUT OR SWING BACK
CAN WE GET A CYC IN THE KOGOD?
Figure 28



Figure 29



Figure 30

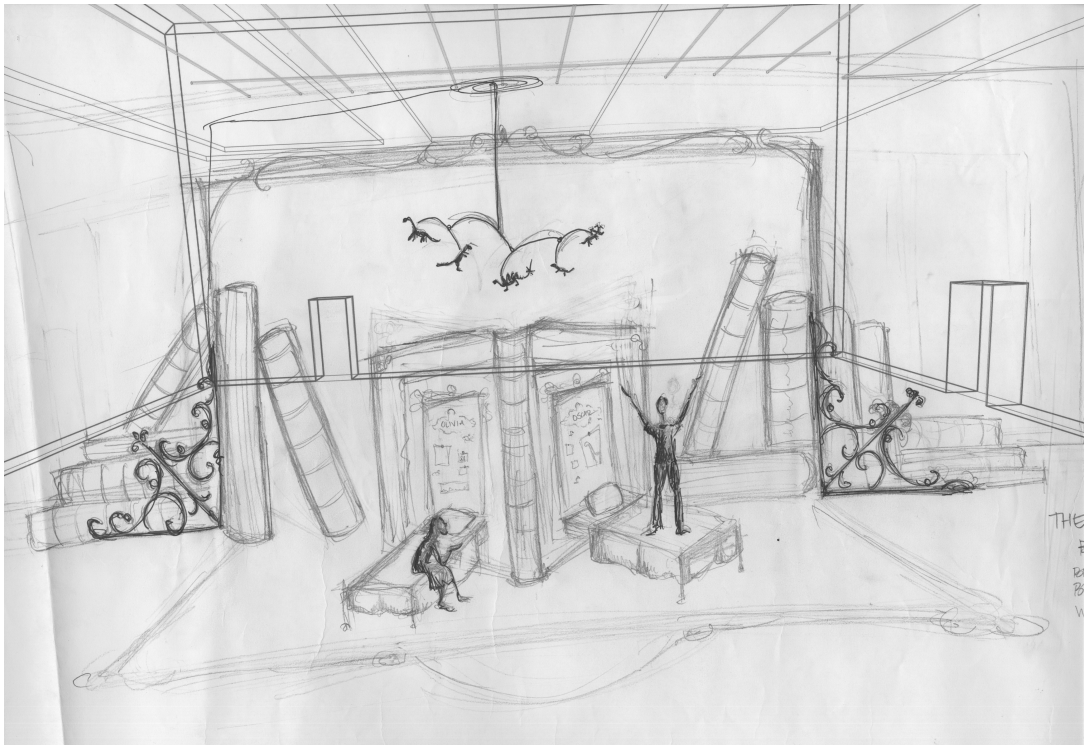
1.3 Continued Design Development

Going back to the drawing board I came up with three completely different designs that were combinations of some of our favorite past ideas. The giant book idea was one that the director and I found interesting. (Figures 31-32) I liked the way that it could possibly be transformed with projections and how they cast could move the books to make different configurations. The second round of sketches (Figures 33-34) was a quirky library that could be completely turned around to reveal the Lost World. I loved the shape of this one, and all of the possibilities it held. I thought that the difference in texture between the two worlds could be very exciting. The final round of sketches (Figures 35-36) was a similar eccentric library idea, but instead of turning around, it would split into pieces revealing the lost world behind it.

Ultimately, we decided that all of these ideas were too complex. We needed a much simpler solution so that scene changes would not stop the action of the play. We needed the set to be able to transform quickly, and we needed to make sure that projections would be prominent in that transformation. That's when I came up with a much sleeker surreal design (Figures 37-38) This design was able to transition seamlessly, and it was great for projections with the "moon" rear projection screen as well as the simple shapes that could all be projected onto. It had duel levels, to give us staging options for above and below the bed. But we were missing my original research, and the textural elements that worked so well in the past library designs.

Combing the simplicity of the surreal design with the textural elements of the past library designs I was able to find a happy medium in the design. The central sculpture was strengthened by the complexity of the added texture of the books. I loved how the books could create a landscape of their own. And how the teetering tower of books around the circular disk added a surreal surprising element to the sculpture. The mobile continued to be a focal point of the design, and the duel levels were utilized again to help with variety in staging. I continued to experiment with moving pieces to help transform the design (Figures 39-44) but ultimately we decided that less was more when it came to the movable elements of the design.

As I continued to develop these ideas I began to get very close to the final design (Figures 45-48) After some discussions with the director we decided to add a circular track around the central sculpture to give us multiple projection opportunities. We also liked that the fabric made set feel like a fort. We added two bookshelves on either side of the central sculpture that could be turned around and used as projection surfaces. The moving pieces became important to us to help with the surprising transformative elements of the design. We also kept the curved curtain track under the platform so that when the fabric was closed it could be used for shadow play and projections. It could also look like a bed skirt or a fort when it was closed. I started to play with color and with what the floor would look like. (Figure 49). As I continued to develop my 3D Vectorworks sketches I got the go ahead from my advisor and the director to build the model.



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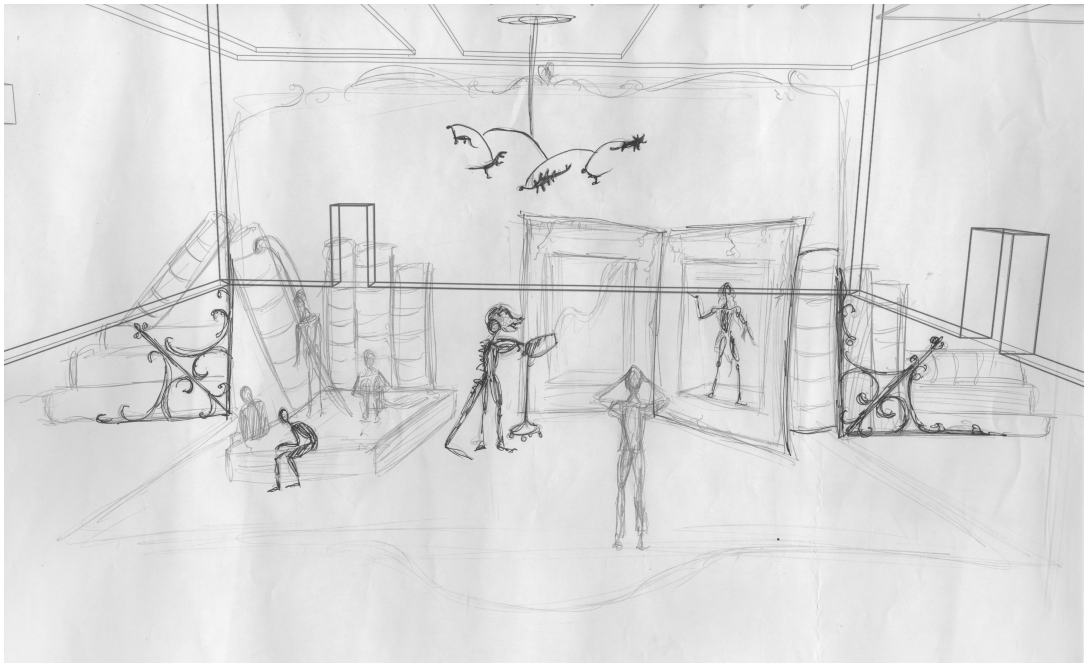

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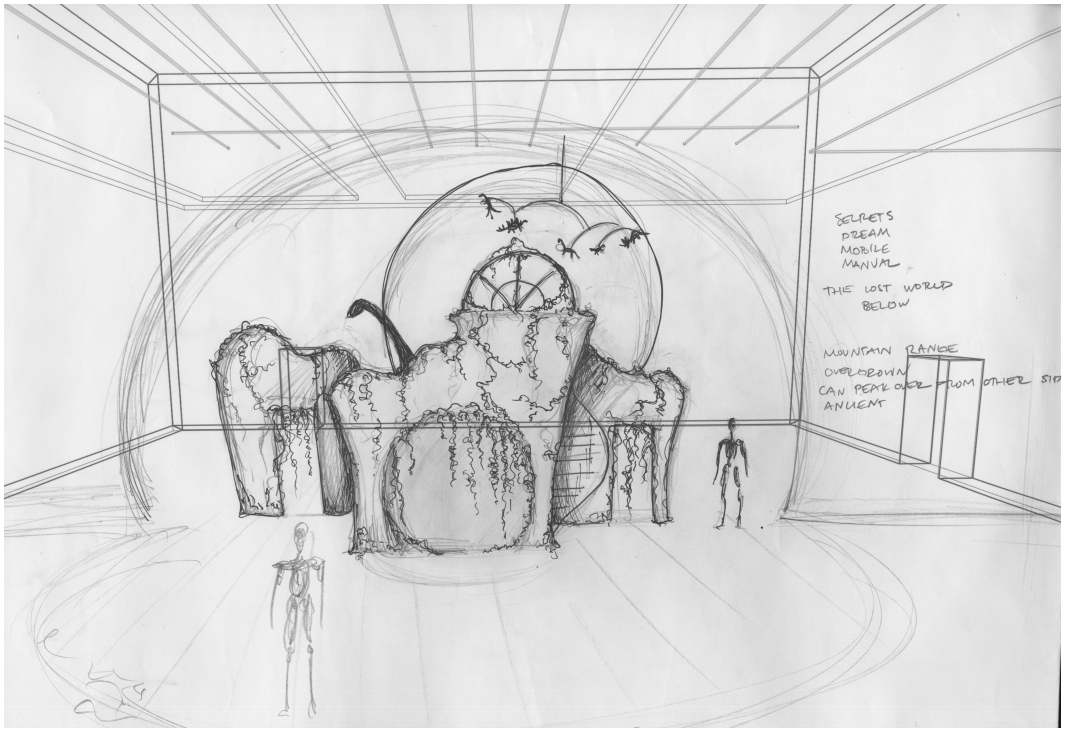

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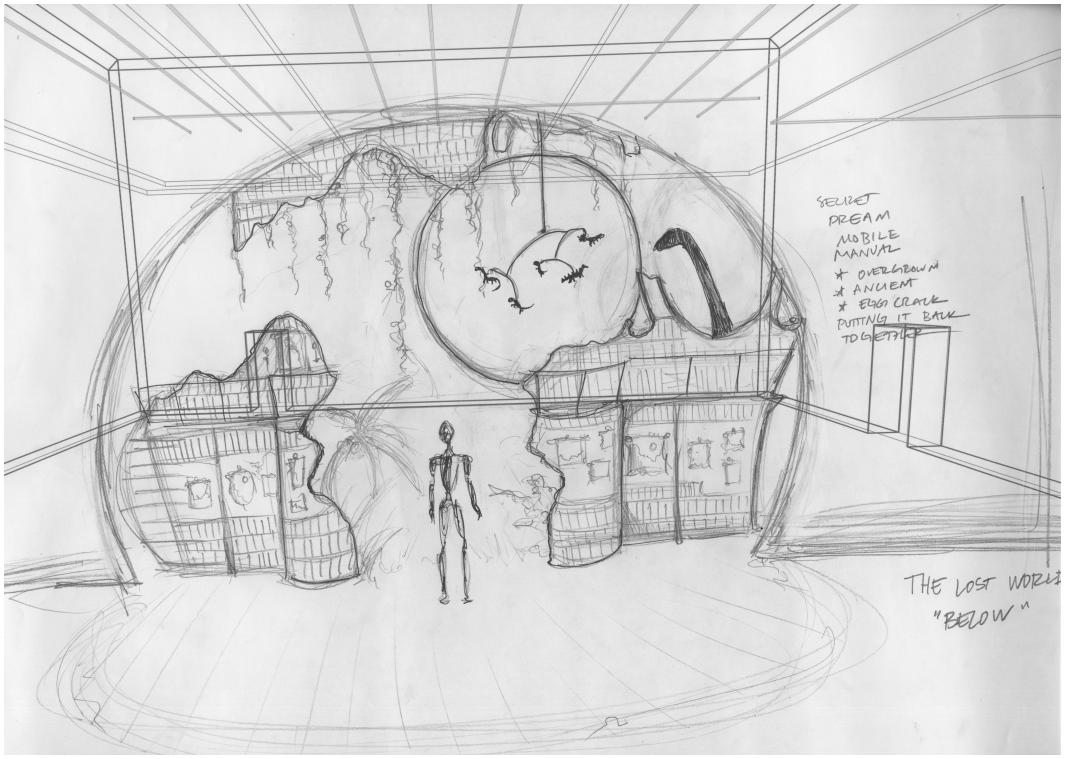
Figure 34



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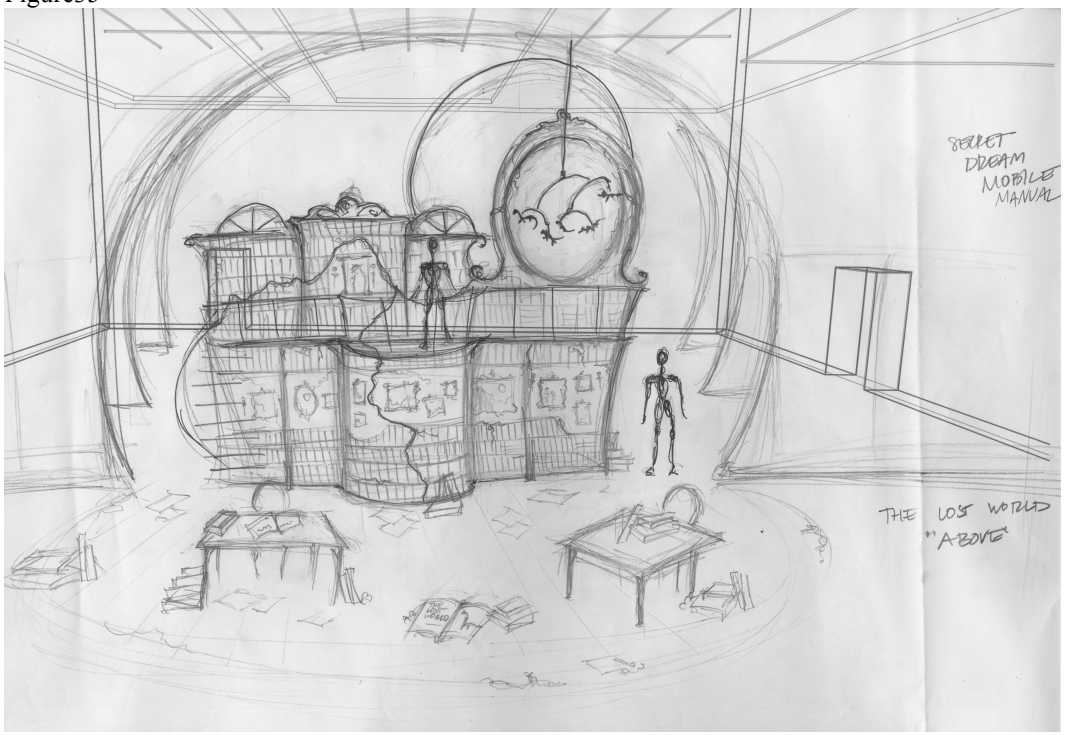

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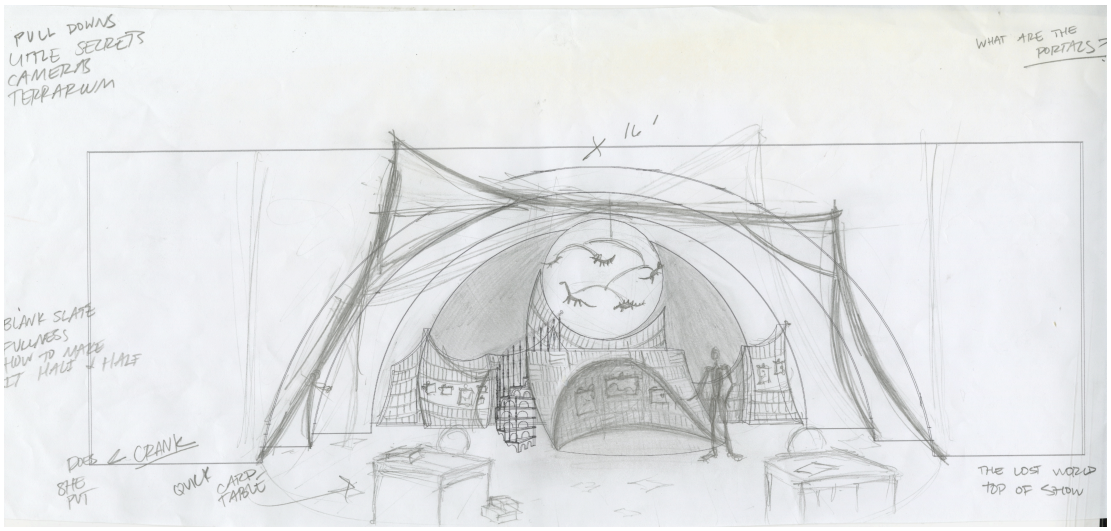

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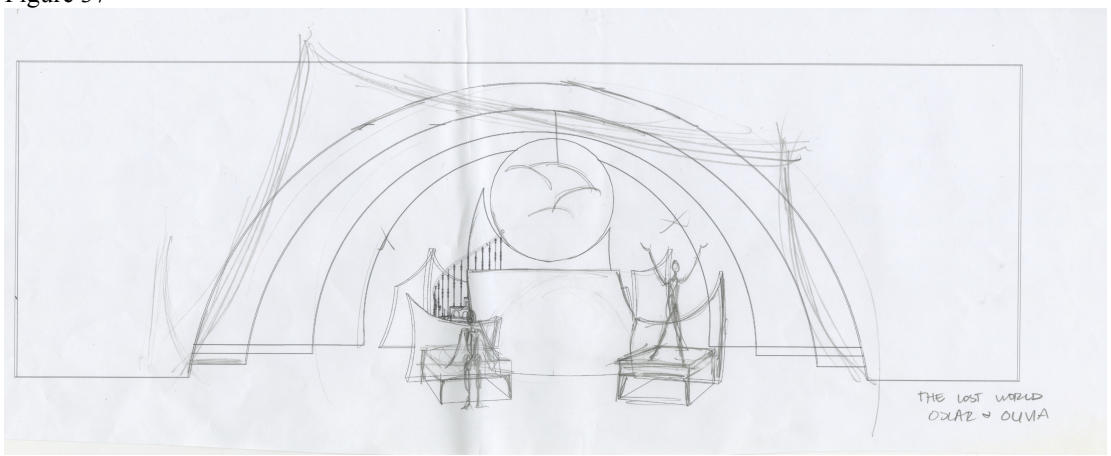

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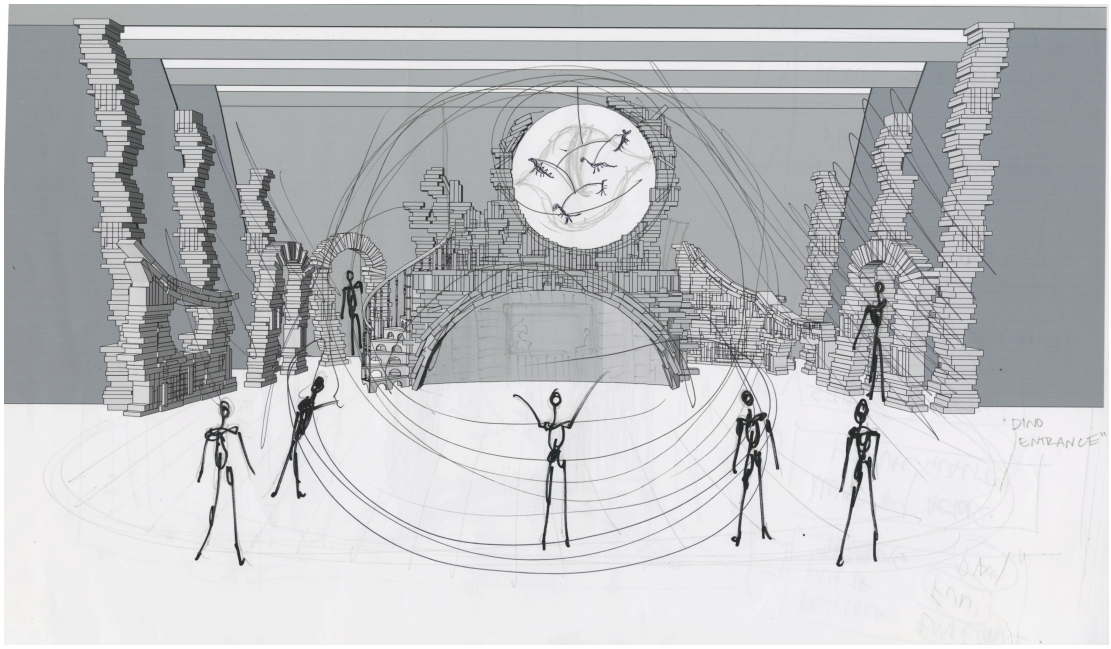

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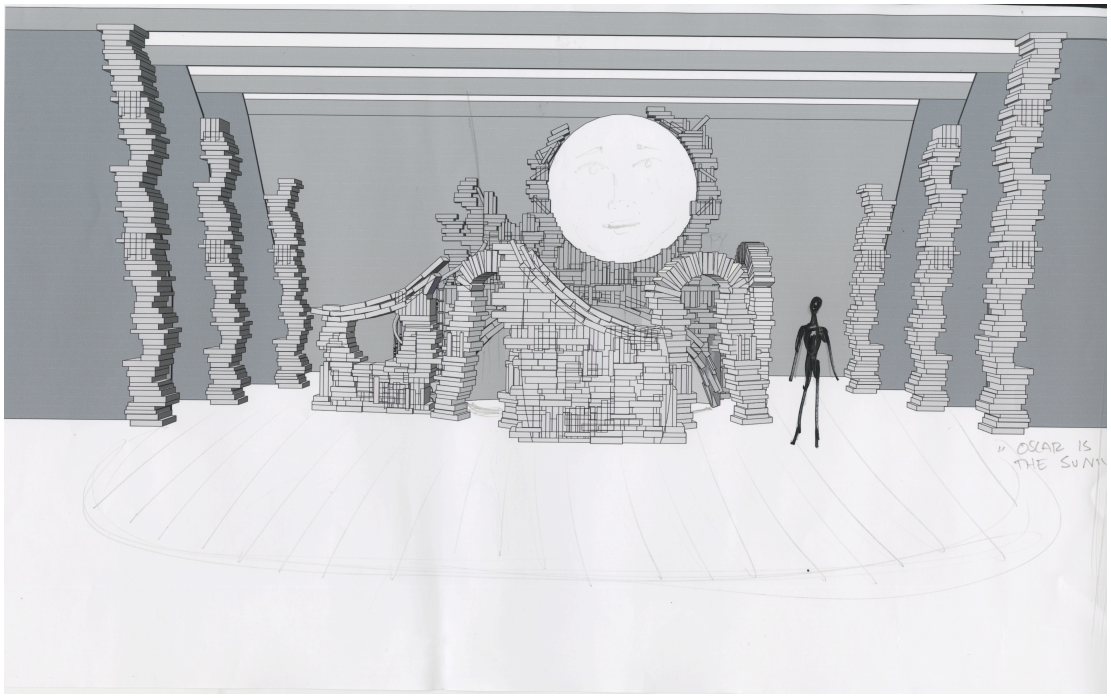

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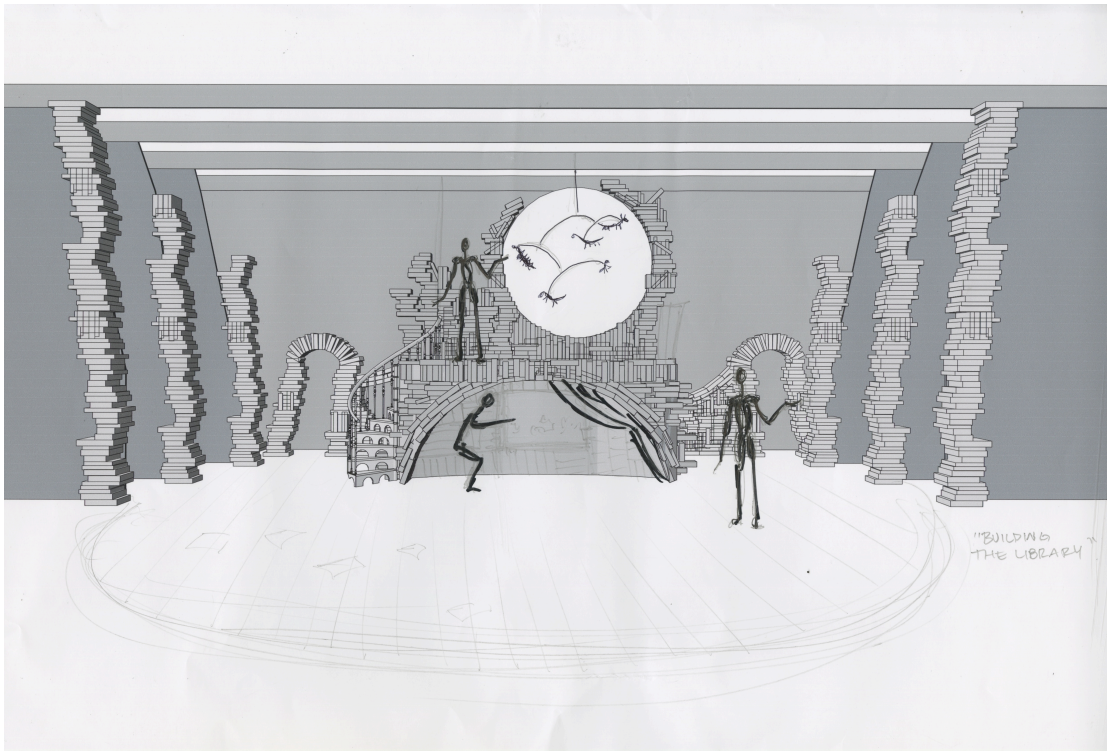


Figure 42



Figure 43



Figure 44

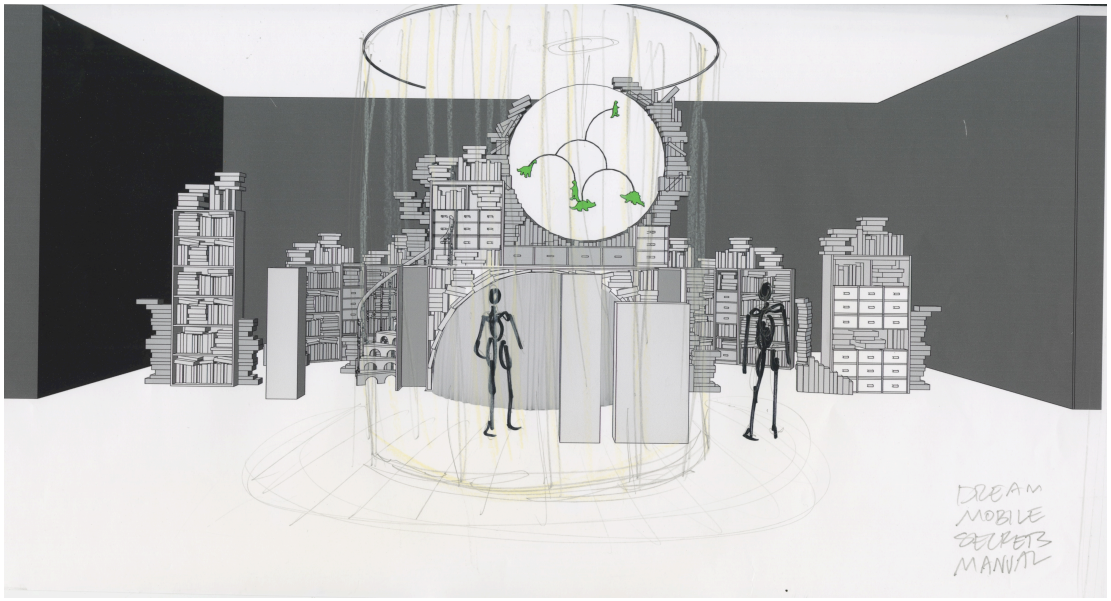


Figure 45



Figure 46



Figure 47



Figure 48



Figure 49

1.4 The Model

After the final rendering the design was simplified even further. The curved track idea became two straight tracks. That took away from the fort idea, but we still had our track underneath the platform that could create the feeling of a fort. I continued to develop the shapes of our rotating bookshelves, and began to figure out how to mask the rest of the set with bookshelves and books. Maximum masking was needed to hide all of the costumes and projection equipment that had to be present on the set. The director and I decided that a light fabric surround around the set would be great so that we could achieve projection around the entire set at certain moments. I also thought that lighting the fabrics from behind could create a nice airy feeling around the set.



Figure 50

Chapter 2: The Production Process

2.1 Graphical Materials

After the final design meeting it was time to create all of the graphical materials that the shops would need to build the set. For this project I created a full drafting packet detailing each piece and how I would like it to be built, along with a service piece list for the shops to cost out each element. I also created painter's elevations to show how I would like each of the surfaces to be painted, and a props list and prop book to the help explain the look and function of each of the props.

2.2 Budgeting

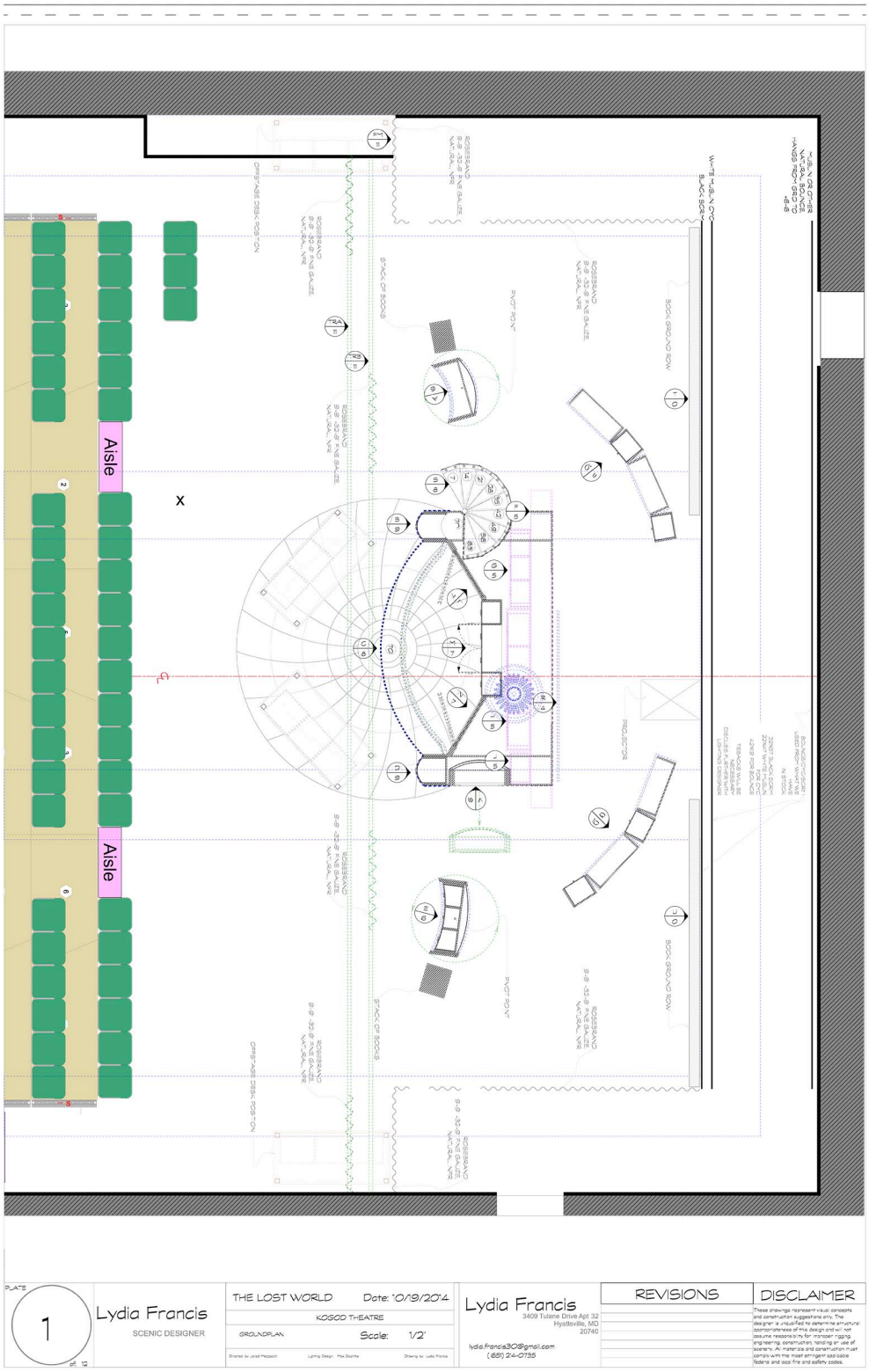
The next step in the design process was going through the cost out process; cost out is when the technical director looks at the budget to see if there is enough money to build the set as designed. I requested that all of the wood in the design be oak, so that it could be easily stained. I also requested a new cyc and scrim for the set, since we did not have any soft goods that were large enough in stock.

As the design went through the "cost out" process certain pieces of the set were discussed and fine-tuned so that we could get within our budget of $4,500. Two of the smaller bookcases unit B, and unit D, were going to be pulled out from the set and used as projection surfaces. After further discussion we decided that the units would be permanent, helping with the structure of the platform. The director was also unsure when he would use the units as projection surfaces, cutting them helped to simplify the design. The size of the circular rear projection disk was changed from 8'6" to 9' so that we could use materials that we had from a past production. We also

decided to use in house fabric for our cyc and scrim. Even with these changes the design was still over budget, but we knew that nothing else in the design could be cut. Eventually after negotiating, an extra $1,000 was put into our budget, and we were able to move forward with building the set.

2.3 The Rehearsal Process

In the rehearsal process certain pieces of the set were changed slightly. After the floor was taped out in the rehearsal hall the director and I discovered that the beds did not fit on the circle without two of the legs hanging off onto the black part of the floor. It was really important to the director and I that both of the beds could fit on the circle. I added another row of tiles to the circle pattern so that both of the beds fit within the circle without hanging off. The dinosaur mobile was also a concern during rehearsal. We discovered that it was too large to spin and fall the way we needed it to and it was taking up too much space on the platform. To help combat this, we made the dinosaur mobile smaller so that it could spin all the way around without hitting the rear projection screen, and so that the actors could move around it comfortably on the platform. The placement of the mobile changed so that it could fall safely onto the set without breaking anything or endangering the actors. Changing the placement of the mobile also gave us the idea to put the dinosaur nest underneath the mobile. That way the idea of the dinosaur world was always present, and nobody had to take the nest on and off the set helping us avoid a clunky transition. The final packet is as follows Figures 51-63.


Aisle
Aisle
x
PLATE
1
Lydia Francis
SCENIC DESIGNER
THE LOST WORLD
Date: 10/19/2014
KOGOD THEATRE
GROUNDPLAN
Scale: 1/2"
Lydia Francis
3409 Tulane Drive Apt 32
Hyattsville, MD
20740
lydia.francis30@gmail.com
(651) 24-0735
REVISIONS
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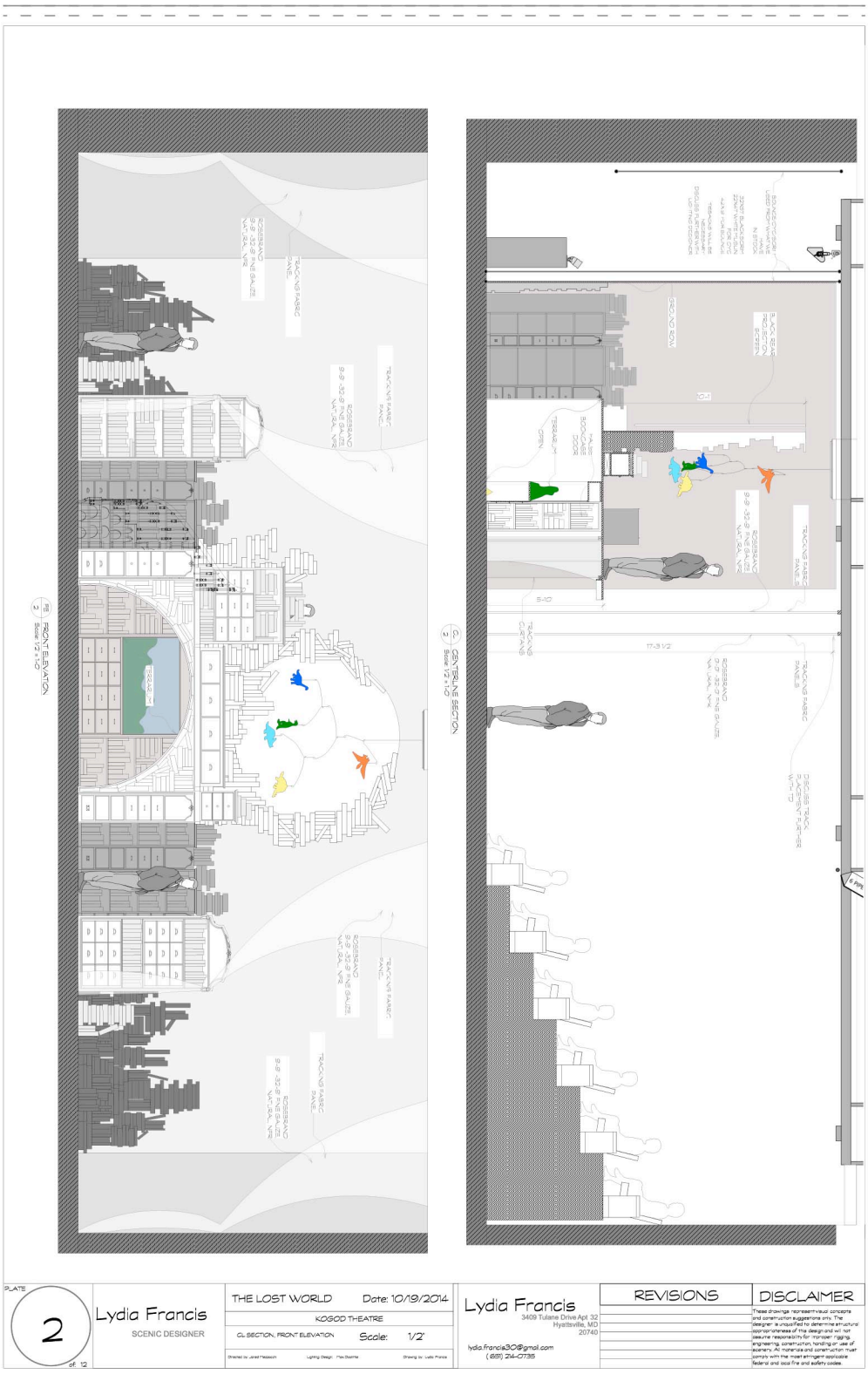
These drawings represent visual concepts and construction suggestions only. The designer is unqualified to determine structural appropriateness of this design and will not assume responsibility for improper rigging, engineering, construction, handling or use of scenery. All materials and construction must comply with the most stringent applicable federal and local fire and safety codes.
VECTORWORKS EDUCATIONAL VERSION
VECTORWORKS EDUCATIONAL VERSION

Figure 51


FRONT ELEVATION
Scale: 1/2" = 1'-0"
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VECTORWORKS EDUCATIONAL VERSION
PLATE
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of: 12
Lydia Francis
SCENIC DESIGNER
THE LOST WORLD
Date: 10/19/2014
KOGOD THEATRE
CL SECTION, FRONT ELEVATION
Scale: 1/2"
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Hyattsville, MD
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lydia.francis30@gmail.com
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Figure 52

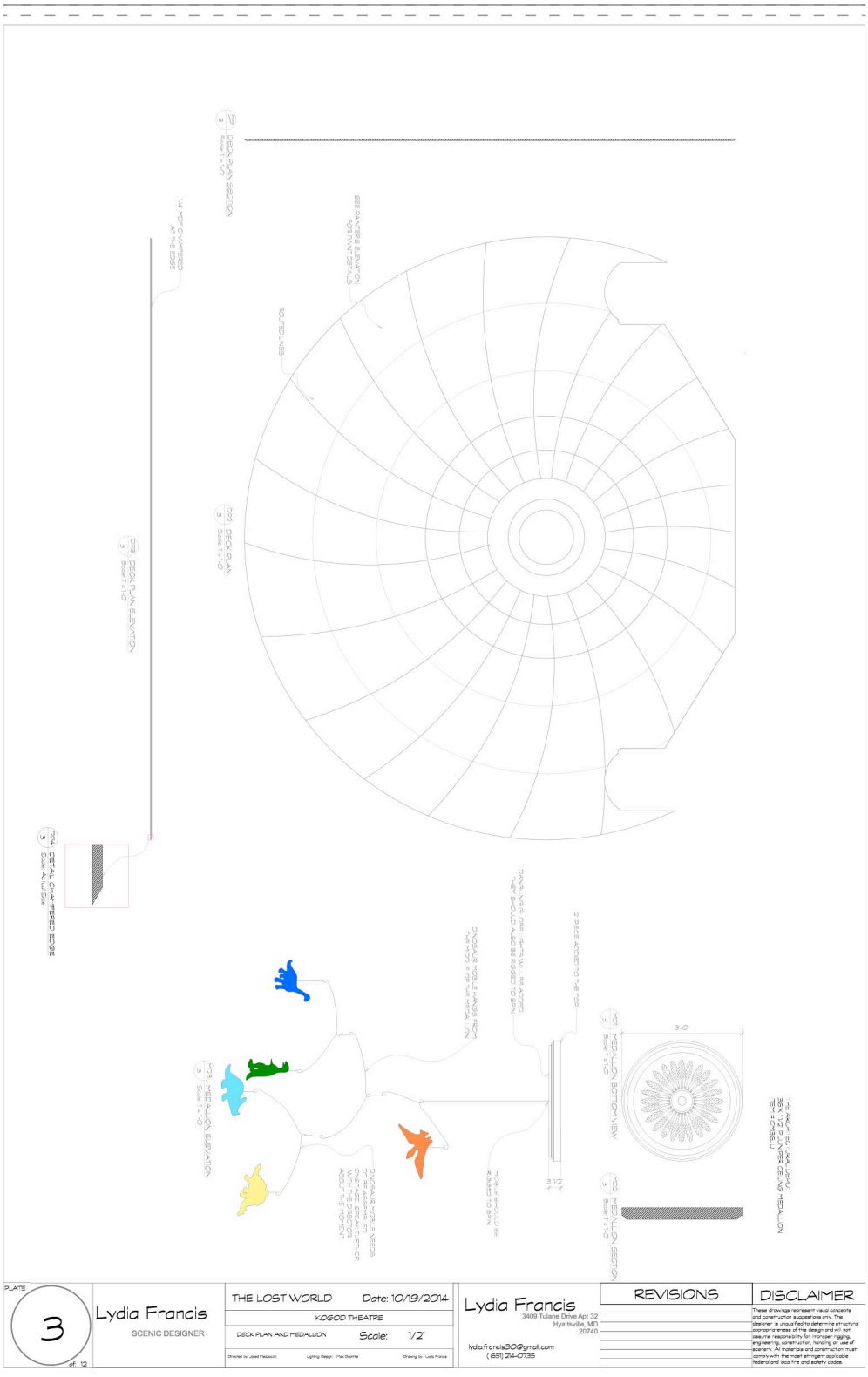
PLATE
3
of 12
Lydia Francis
SCENIC DESIGNER
THE LOST WORLD
Date: 10/19/2014
KOSOD THEATRE
DECK PLAN AND MEDALLION
Scale: 1/2"
Lydia Francis
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Hyattsville, MD
20740
lydia.francis30@gmail.com
(651) 214-0735
REVISIONS
DISCLAIMER
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DECK PLAN SECTION
DECK PLAN
DECK PLAN ELEVATION
DETAIL OF A-TERRED EDGE
MEDALLION ELEVATION
MEDALLION BOTTOM VIEW
MEDALLION SECTION
ROUTED LINES
3-0

Figure 53

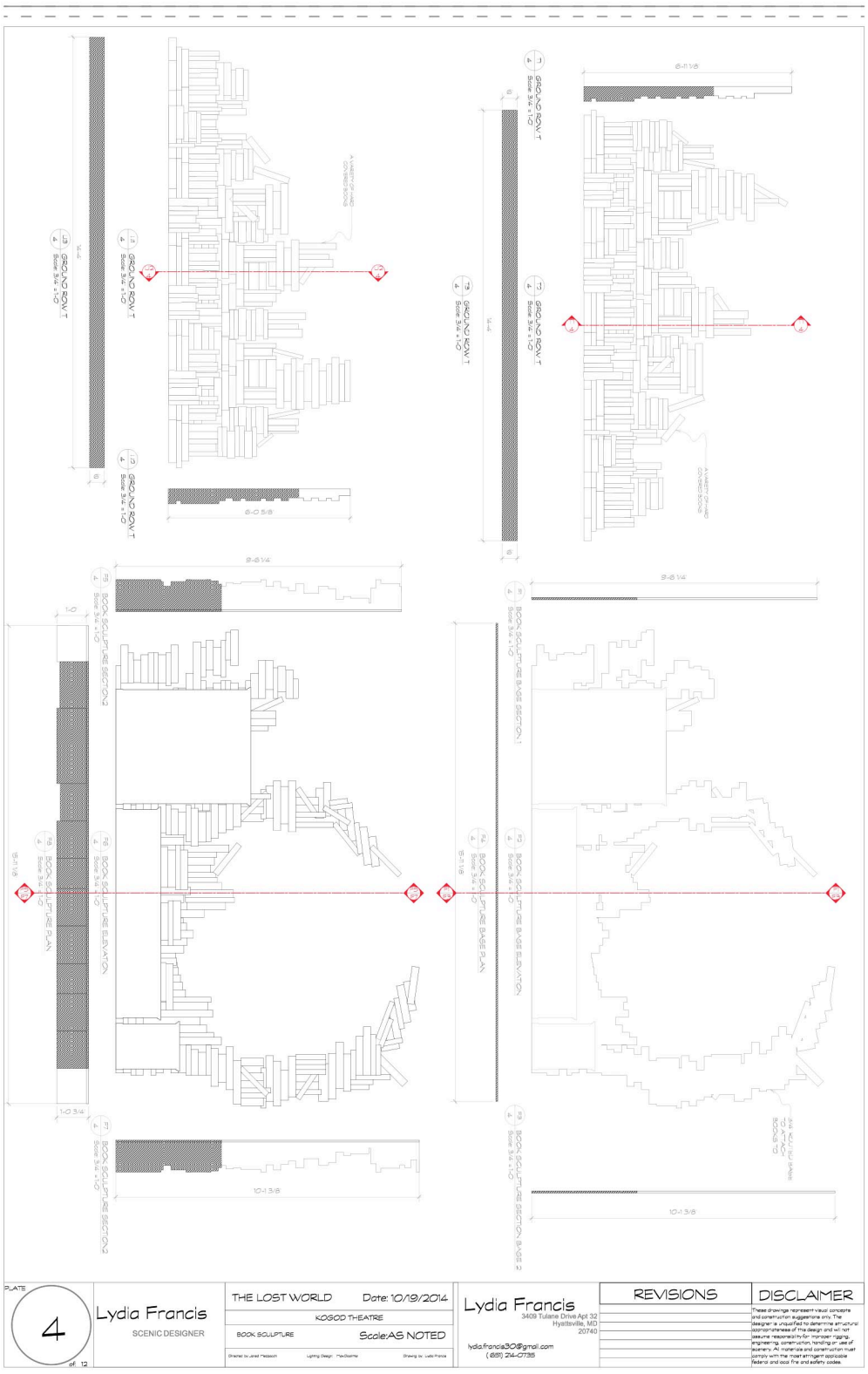
VECTORWORKS EDUCATIONAL VERSION
VECTORWORKS EDUCATIONAL VERSION
PLATE
4
of. 12
Lydia Francis
SCENIC DESIGNER
THE LOST WORLD
Date: 10/19/2014
KOGOD THEATRE
BOOK SCULPTURE
Scale:AS NOTED
Lydia Francis
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Figure 54

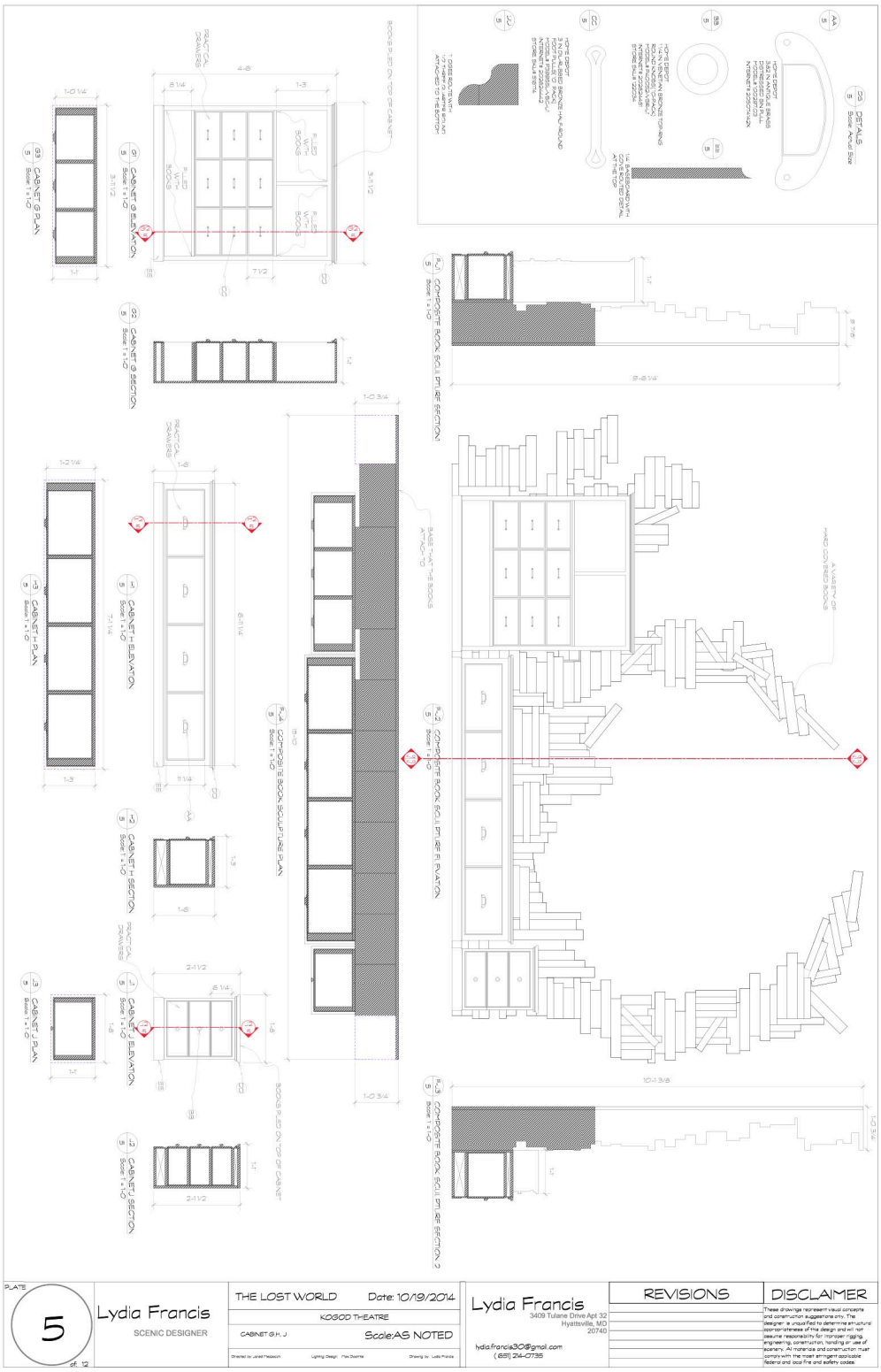
PLATE
5
of 12
Lydia Francis
SCENIC DESIGNER
THE LOST WORLD
Date: 10/19/2014
KOGOD THEATRE
CABINET G-H, J
Scale:AS NOTED
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VECTORWORKS EDUCATIONAL VERSION
VECTORWORKS EDUCATIONAL VERSION

Figure 55

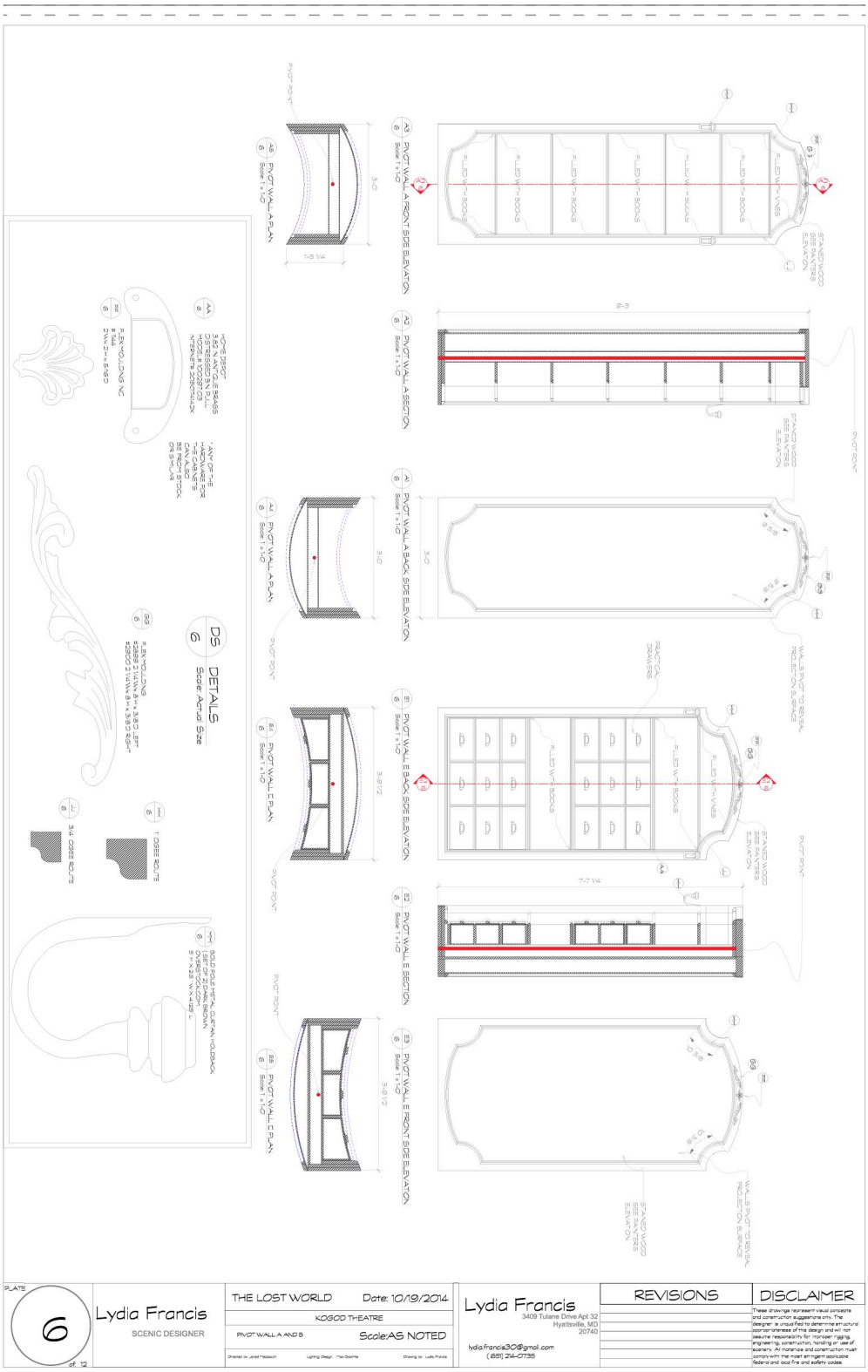
PLATE
6
of 12
Lydia Francis
SCENIC DESIGNER
THE LOST WORLD
Date: 10/19/2014
KOGOD THEATRE
PIVOT WALL A AND B
Scale:AS NOTED
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DS
6
DETAILS
Scale: Actual Size
PIVOT WALL A FRONT SIDE ELEVATION
PIVOT WALL A SECTION
PIVOT WALL A BACK SIDE ELEVATION
PIVOT WALL E BACK SIDE ELEVATION
PIVOT WALL E SECTION
PIVOT WALL E FRONT SIDE ELEVATION
PIVOT WALL A PLAN
PIVOT WALL C PLAN
PIVOT WALL E PLAN
PIVOT POINT
FILLED WITH BOOKS
FILLED WITH VINES
STANED WOOD SEE PAINTERS ELEVATION
WALLS PIVOT TO REVEAL PROJECTION SURFACE
PRACTICAL DRAWERS
9'-3"
7'-7 1/4"
1'-5 1/4"
3'-0"
3'-9 1/2"
1 OGEE ROUTE
3/4 OGEE ROUTE
HOME DEPOT
FLEX MOULDING INC
FLEX MOULDING
BOLD POLE METAL CURTAIN HOLDBACK
VECTORWORKS EDUCATIONAL VERSION

Figure 56

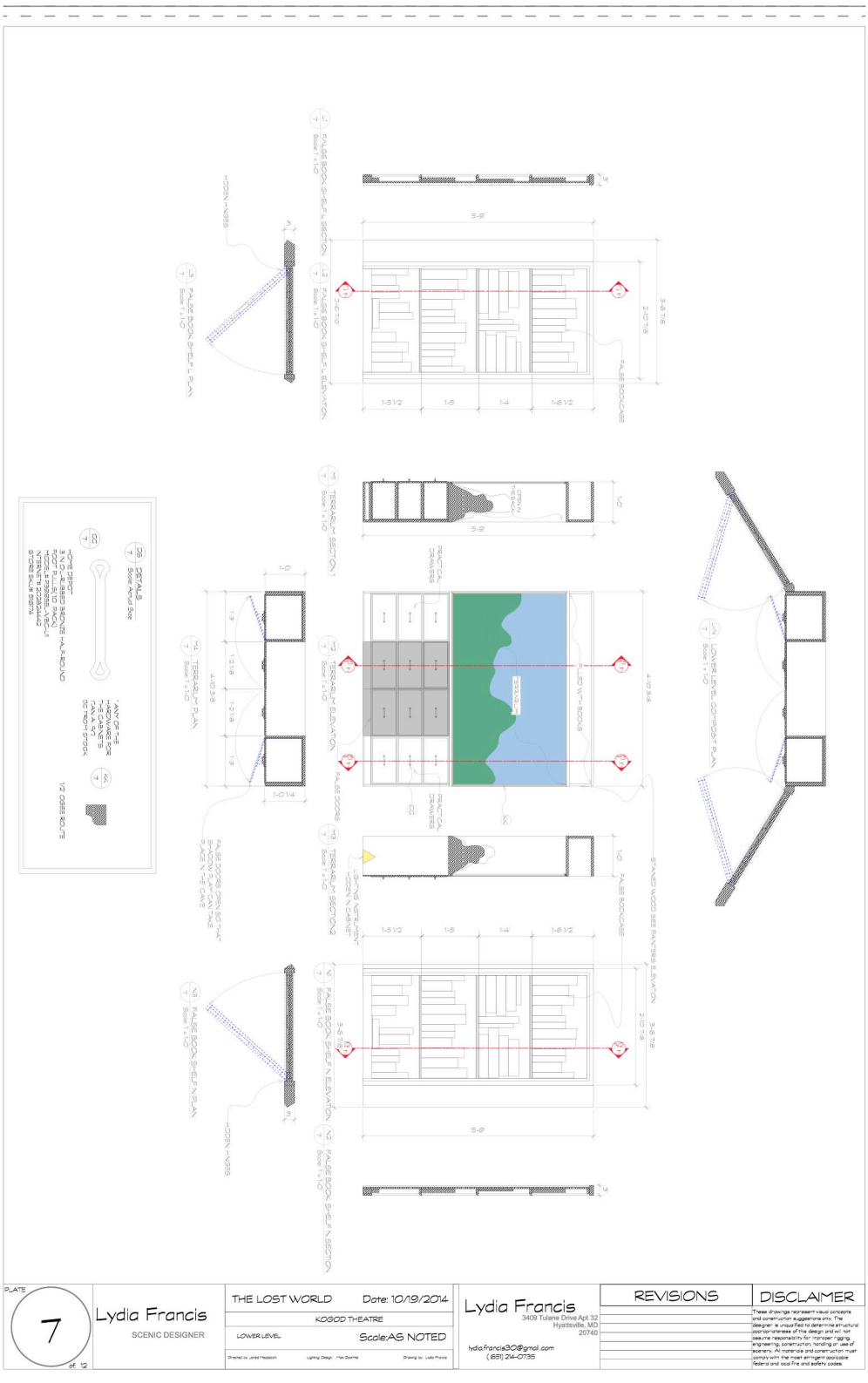
PLATE
7
of 12
Lydia Francis
SCENIC DESIGNER
THE LOST WORLD
Date: 10/19/2014
KOSOD THEATRE
LOWER LEVEL
Scale:AS NOTED
Lydia Francis
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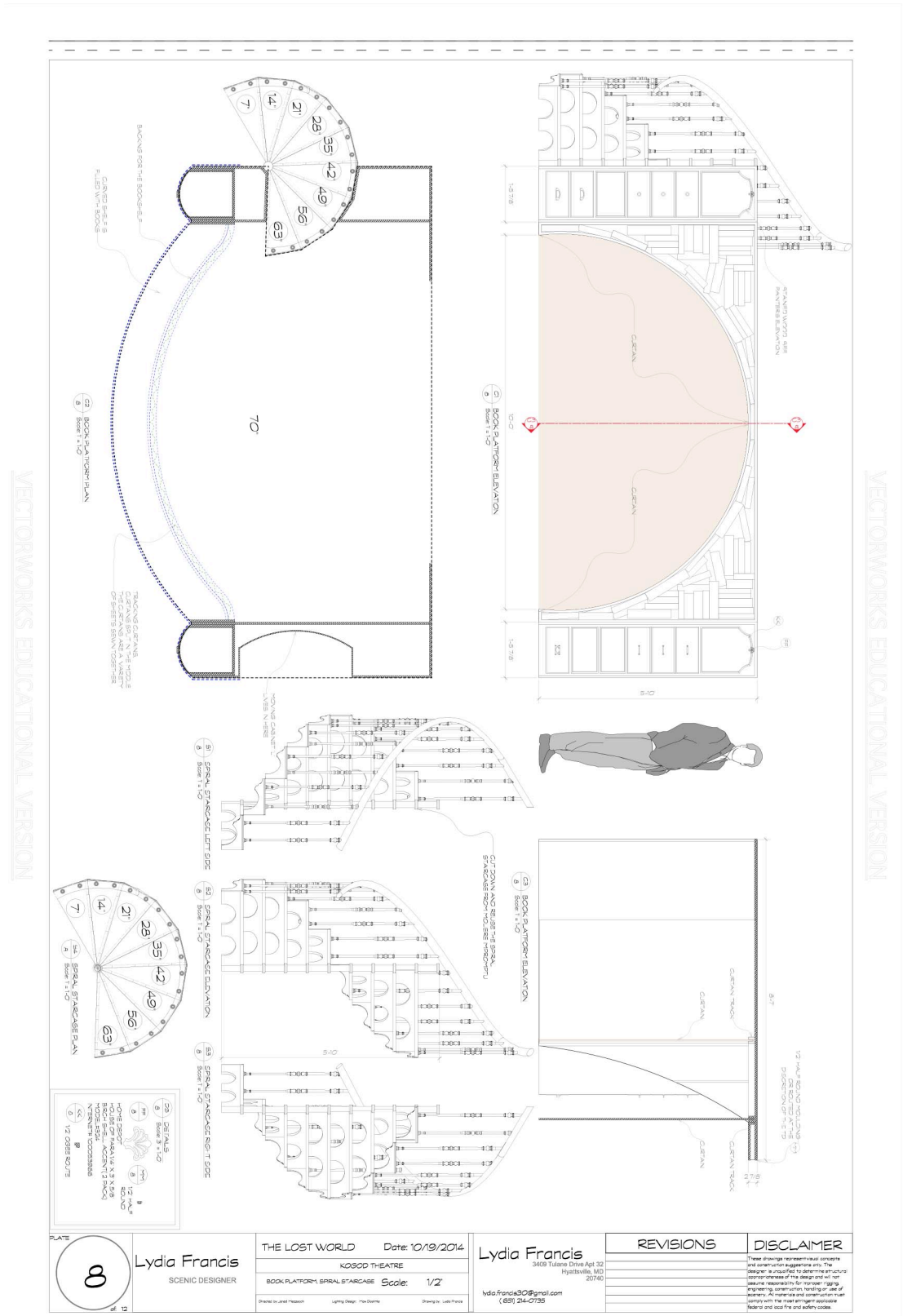
VECTORWORKS EDUCATIONAL VERSION
VECTORWORKS EDUCATIONAL VERSION

Figure 57



BOOK PLATFORM PLAN
BOOK PLATFORM ELEVATION
SPIRAL STAIRCASE LEFT SIDE
SPIRAL STAIRCASE ELEVATION
SPIRAL STAIRCASE RIGHT SIDE
SPIRAL STAIRCASE PLAN
CURTAIN
CURTAIN TRACK
PLATE
8
Lydia Francis
SCENIC DESIGNER
THE LOST WORLD
Date: 10/19/2014
KOGOD THEATRE
BOOK PLATFORM, SPIRAL STAIRCASE
Scale: 1/2"
Lydia Francis
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DISCLAIMER

Figure 58

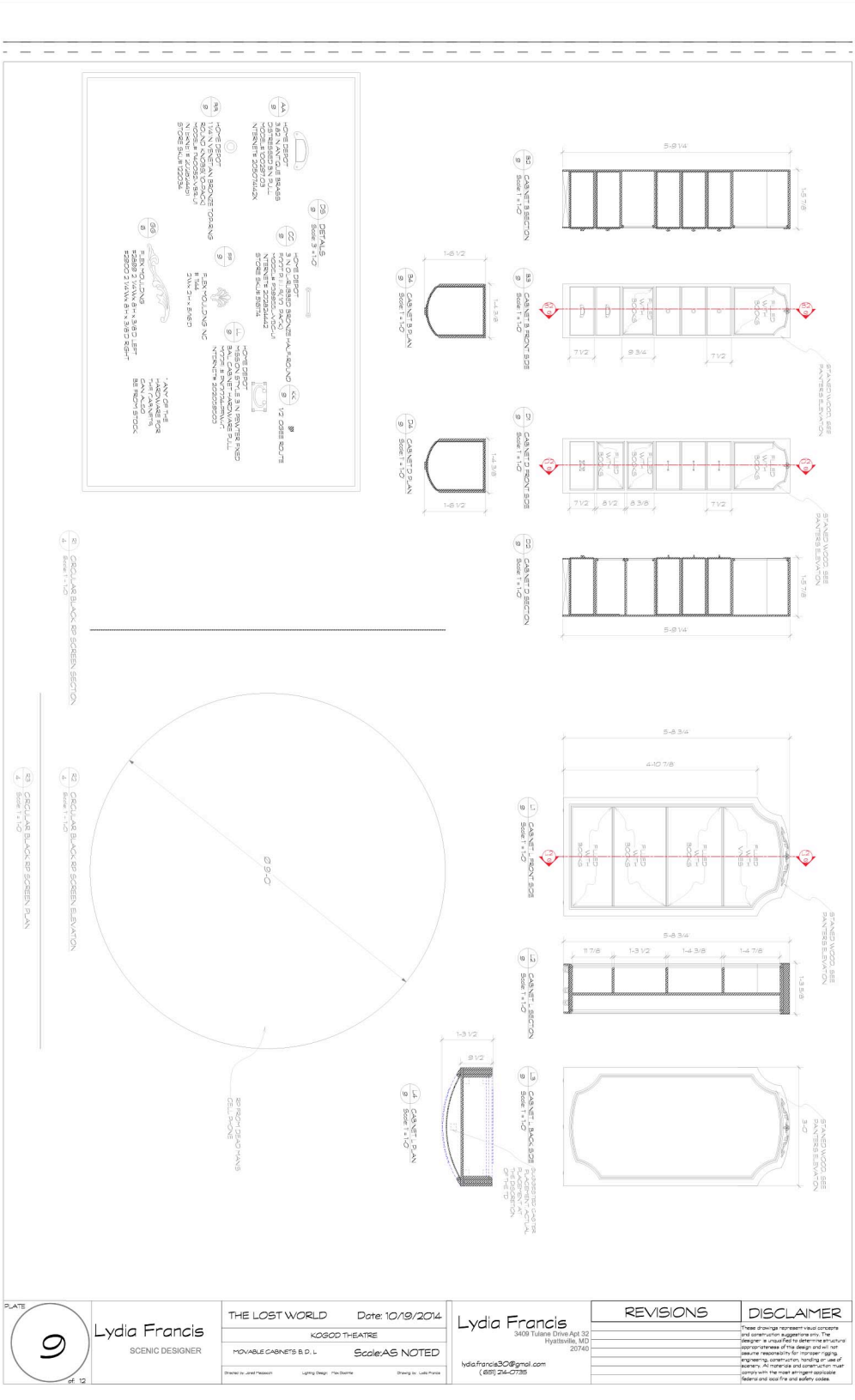
VECTORWORKS EDUCATIONAL VERSION
VECTORWORKS EDUCATIONAL VERSION
PLATE
9
of 12
Lydia Francis
SCENIC DESIGNER
THE LOST WORLD
Date: 10/19/2014
KOSOD THEATRE
MOVABLE CABINETS B, D, L
Scale:AS NOTED
Lydia Francis
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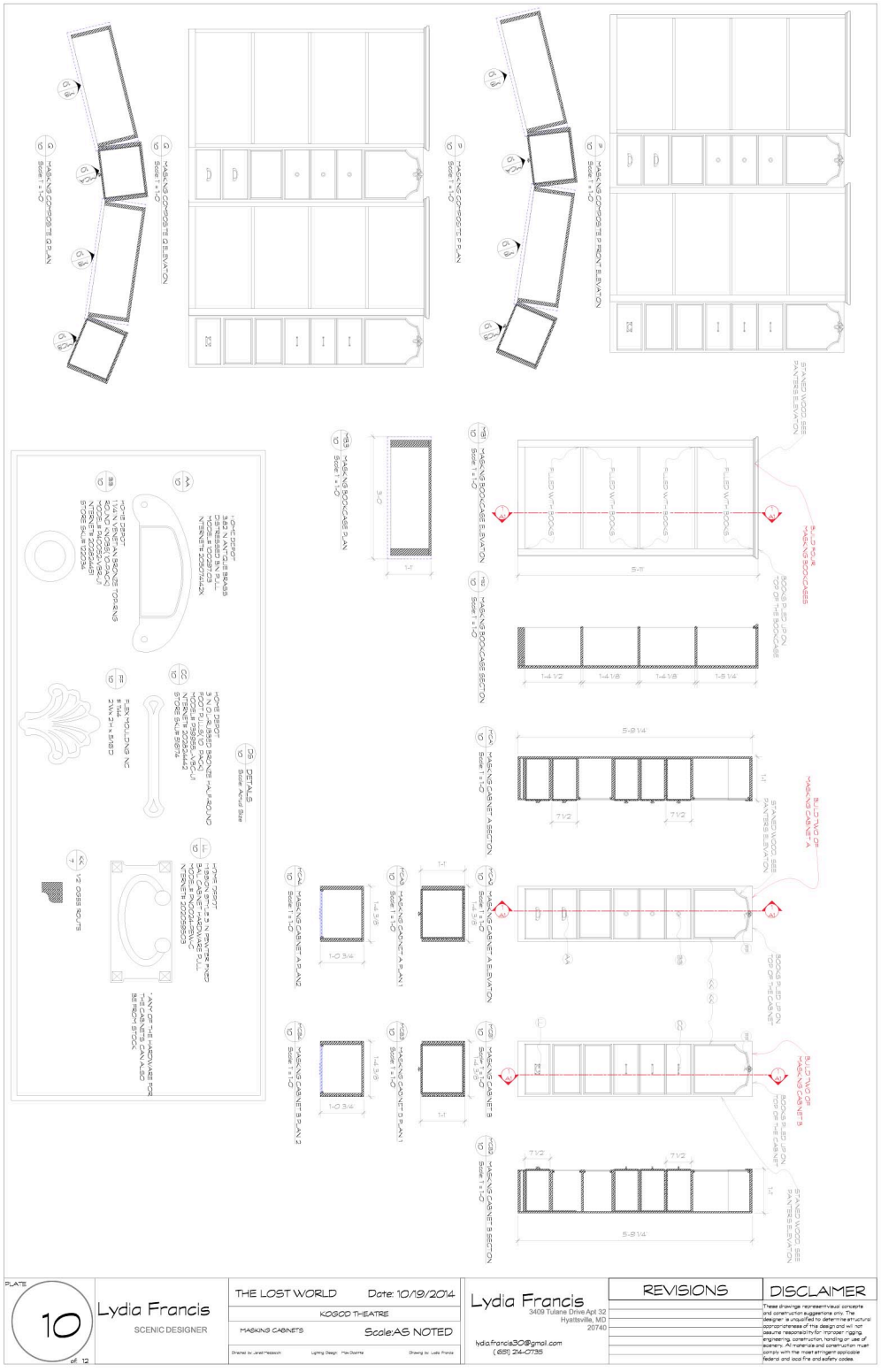
Figure 59


MASKING CORNER SE ELEVATION
MASKING CORNER SE PLAN
MASKING CORNER SW PLAN
MASKING CORNER SW FRONT ELEVATION
MASKING BOOKCASE PLAN
MASKING BOOKCASE ELEVATION
MASKING BOOKCASE SECTION
MASKING CABINET A SECTION
MASKING CABINET A ELEVATION
MASKING CABINET A PLAN
MASKING CABINET B PLAN
MASKING CABINET B ELEVATION
MASKING CABINET B SECTION
DETAILS
STAINED WOOD SEE PAINTER ELEVATION
BUILDING OF MASKING BOOKCASES
BUILDING OF MASKING CABINETS
BOOKS PLACED ON TOP OF BOOKCASE
BOOKS PLACED ON TOP OF CABINET
FILLED WITH BOOKS
5-11
1-4 1/2
1-4 1/8
1-4 1/8
1-5 1/4
5-9 1/4
7 1/2
7 1/2
1-0 3/4
1-4 3/8
3'-0
1'-1
HOME DEPOT
3 IN. OIL RUBBED BRONZE HALF-ROUND DRAWER PULL
MODEL # 5938SE-ORBCU
INTERNET# 202238503
STORE SKU# 202238503
HOME DEPOT
1 IN. OIL RUBBED BRONZE TOP KNOB
MODEL # 5938SE-ORBCU
INTERNET# 202238503
STORE SKU# 202238503
HOME DEPOT
3 IN. CENTER BRASS DISTRESSED BIN PULL
MODEL # 202277031
INTERNET# 202277031
STORE SKU# 202277031
1/2 OGEE SCOTIA
ALL OF THE HARDWARE FOR THE CABINETS CAN ALSO BE FROM STOCK
PLATE
10
Lydia Francis
SCENIC DESIGNER
THE LOST WORLD
Date: 10/19/2014
KOGOD THEATRE
MASKING CABINETS
Scale:AS NOTED
Lydia Francis
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20740
lydia.francis30@gmail.com
(661) 214-0736
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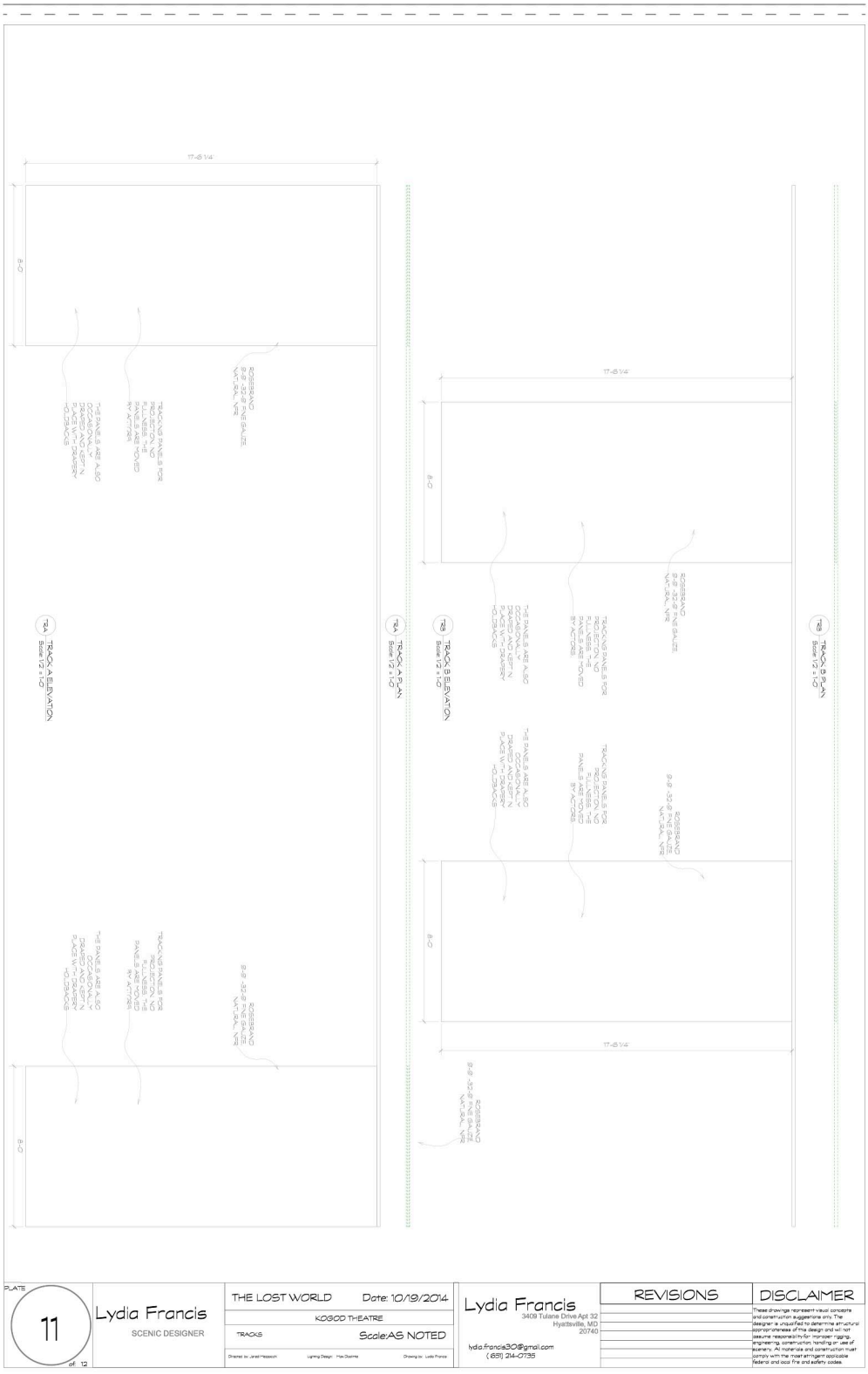
Figure 60



TRACK A ELEVATION
Scale 1/2 = 1'-0"
TRACK A PLAN
Scale 1/2 = 1'-0"
TRACK B ELEVATION
Scale 1/2 = 1'-0"
TRACK B PLAN
Scale 1/2 = 1'-0"
PLATE
11
of 12
Lydia Francis
SCENIC DESIGNER
THE LOST WORLD
Date: 10/19/2014
KOGOD THEATRE
TRACKS
Scale:AS NOTED
Lydia Francis
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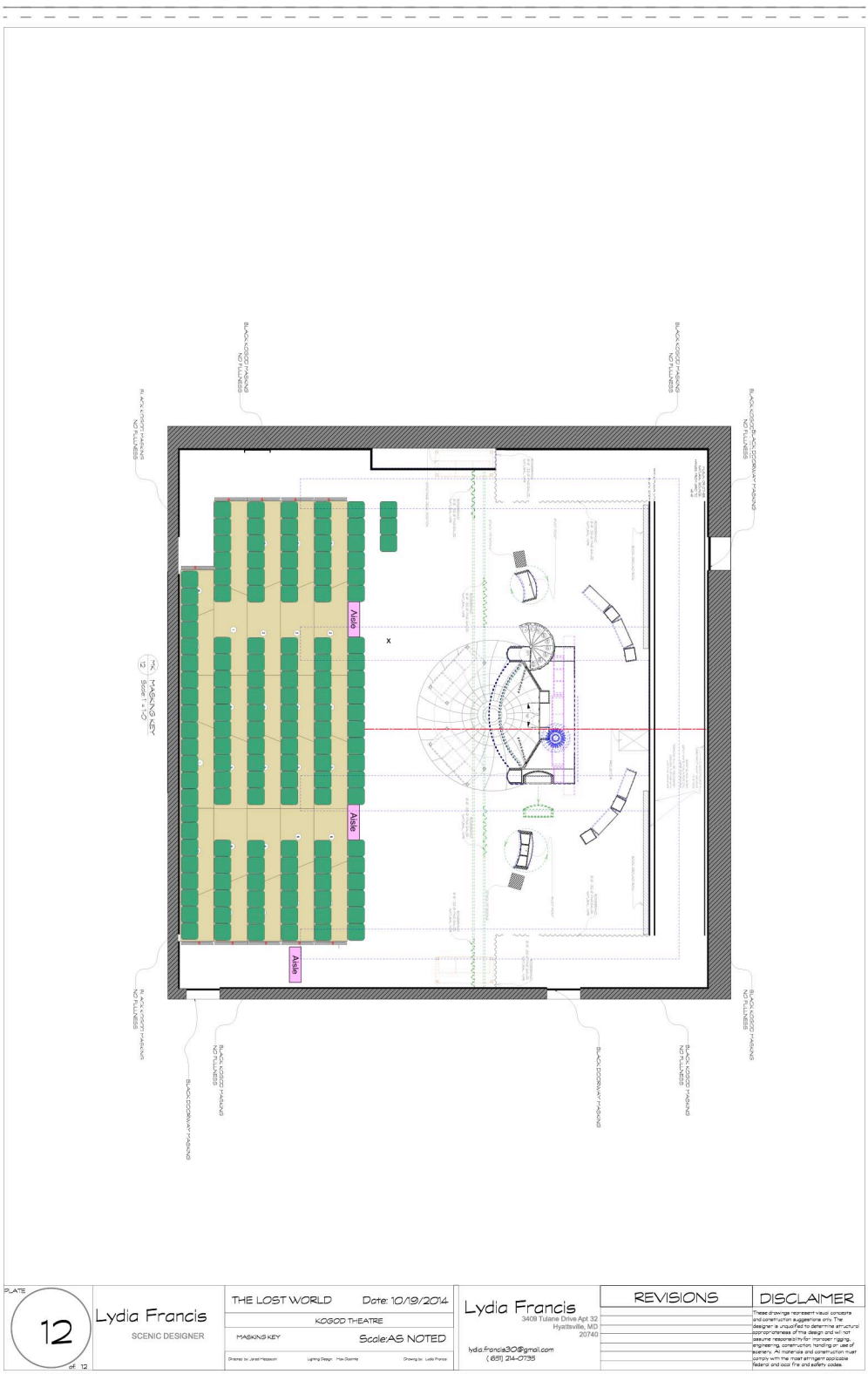
Figure 61



BLACK KOGOD MASKING NO FULLNESS
BLACK KOGOD MASKING NO FULLNESS
BLACK KOGOD MASKING NO FULLNESS
BLACK KOGOD MASKING NO FULLNESS
BLACK KOGOD MASKING NO FULLNESS
BLACK KOGOD MASKING NO FULLNESS
BLACK KOGOD MASKING NO FULLNESS
BLACK KOGOD MASKING NO FULLNESS
BLACK KOGOD MASKING NO FULLNESS
BLACK KOGOD MASKING NO FULLNESS
BLACK DOORWAY MASKING
BLACK DOORWAY MASKING
BLACK DOORWAY MASKING
MASKING KEY
Scale 1" = 1'-0"
Aisle
Aisle
Aisle
x
PLATE
12
of 12
Lydia Francis
SCENIC DESIGNER
THE LOST WORLD
Date: 10/19/2014
KOGOD THEATRE
MASKING KEY
Scale:AS NOTED
Drawn by: Jared Hasbach
Lighting Design: Max Duarte
Drawing by: Lydia Francis
Lydia Francis
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(651) 214-0735
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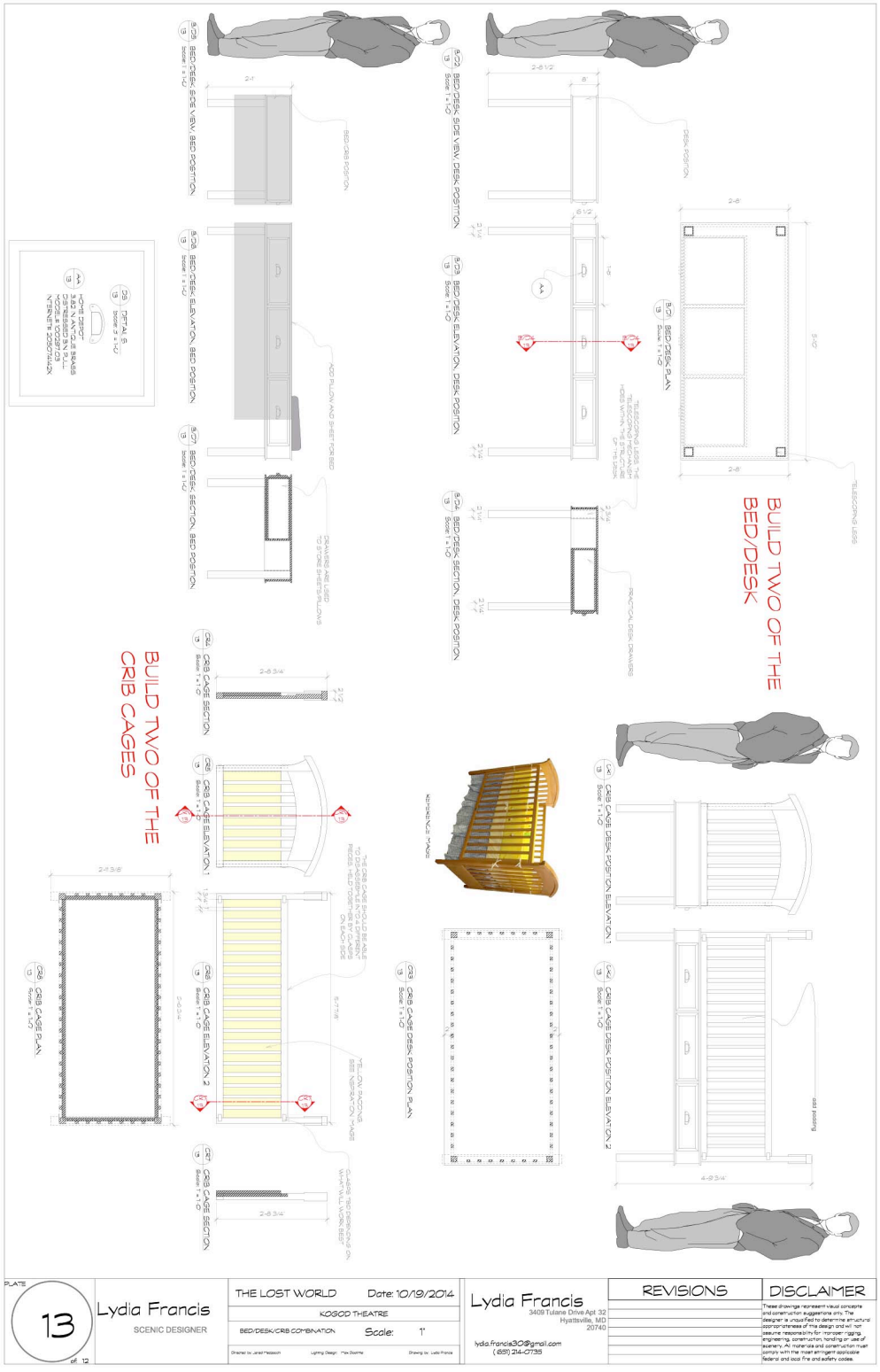
Figure 62


BUILD TWO OF THE BED/DESK
BUILD TWO OF THE CRIB CAGES
VECTORWORKS EDUCATIONAL VERSION
VECTORWORKS EDUCATIONAL VERSION
PLATE 13
Lydia Francis
SCENIC DESIGNER
THE LOST WORLD
Date: 10/19/2014
KOSOD THEATRE
BED/DESK/CRIB COMBINATION
Scale: 1"
Lydia Francis
3408 Tulane Drive Apt 32
Hyattsville, MD
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lydia.francis30@gmail.com
(651) 214-0735
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Figure 63

2.4 The Service Piece List

In addition to the drafting packet, I created a Service Piece List. This is primarily used in the cost our process to name each of the piece of scenery and connect the worlds of carpentry and paint.

CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

Production Services Piece List

Department: Theatre	Director: Jared Mezzocchi
Show: The Lost World	Scenic Designer: Lydia Francis
Space: Kogod Theater	Lighting Designer: Max Doolittle

The piece list function is to provide descriptive information for preferred construction methods, materials, research, and suggested aesthetic designs. This list will accompany the design package for the production.

Plate # (of drawings)	Unit (on plate)	Description (movement, weight, location, materials, quantity)	Notes (research, images, websites)
4	Book Sculpture (F)	A sculpture made of books. The structure can be routed out and the books can then attach to the front.	
5	Cabinet G (G)	A cabinet with practical drawers, filled with books. The cabinet should be nicely stained or faux finished to look like stained wood.	
5	Cabinet H (H)	A cabinet with practical drawers that can also possibly be used as a window seat.	

CAD_Share:GRADUATE STUDENTS:SCENIC GRADS:Lydia Francis:THE LOST WORLD:PAPERWORK:THE LOST WORLD Unit List.doc - 10/27/14

Figure 64

CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

Production Services Piece List

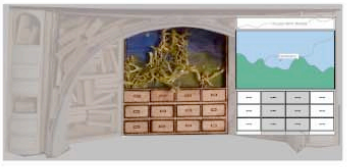
5	Cabinet J (J)	A cabinet with practical drawers. It should be stained.	
6	Pivot Wall A (A)	A pivoting wall that is a book case on one side and a projection surface on the other. It should be treated to look like stained wood.	 
6	Pivot Wall B (E)	A pivoting wall that is a book case and cabinet on one side and a projection surface on the other.	 
7	False Book Shelf L (L)	A false bookshelf that is also a door. The shelf should be filled with fake books and nicely stained.	
7	Terrarium (M)	A terrarium on top of practical cabinets. There are two secret doors that open up so that the lighting designer can back light the curtain for shadow play.	

Figure 65

Production Services Piece List

7	False Book Shelf N (N)	A false bookshelf that is actually a door. The shelf should be filled with fake books and nicely stained.	
8	Book Platform (C)	The platform is a weight bearing structure underneath the platform there is a curved track for the shadow curtain. The shadow curtains are a variety of sheets sewn together. The terrarium cabinet and the two false bookshelves live underneath this platform.	
8	Spiral Staircase (S)	The spiral staircase from Moliere Impromptu cut down to fit the Book Platform (B) Depending on its condition we will need to touch up the paint job.	
9	Cabinet B (B)	Two movable cabinets. The back of the cabinet is used as a projection surface.	
9	Cabinet D (D)	A movable cabinet. The back of the cabinet is used as a projection surface.	

Figure 66

Production Services Piece List

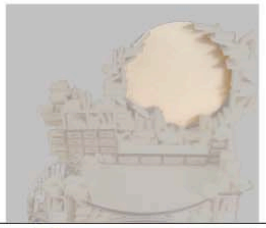
9	Cabinet L (L)	A movable cabinet. The back of the cabinet is used as a projection surface.	
9	Circular Black Rear Projection Screen (R)	A Circular Black Rear Projection screen.	
10	Masking Composite (P, Q)	Additional bookshelves and cabinets for masking. Filled with books, nicely stained wood. These units never move.	
11	Track A (TRA)	Track A has two tracking panels pulled across by members of the cast. The panels are also occasionally gathered and draped	
11	Track TRB)	Track B has two tracking panels pulled across by members of the cast. The panels are also occasionally gathered and draped	

Figure 67

2.5 Paint Elevations

After creating the drafting packet, I went on to generate the painter's elevations for each piece of scenery in order to communicate the paint treatments to our charge artist Ann Chismar. I knew that the books would be our primary source of color on the set. I decided that warm wood tones would help to unify the variety of colored books that would be adorning the set. On the backsides of the bookcases I made the wood a light blonde, so that the projections could be clearly seen. The floor was a combination of black and light brown marble to offset the tonal quality of the wooden elements of the set.



Figure 68


THE LOST WORLD
Painter's Elevations
Scenic Design: Lydia Francis

Figure 69

2.6 The Properties List

A properties list is developed to communicate to the prop master what props are needed for the production, how many of each, and what they should look like. In this production there were several complex props that the director, Tim Jones the props master, and I worked very closely with to make sure that they did exactly what we needed them to do. There were also several props needed for the dinosaur puppets; together Tyler Gunther the costume designer and I created this list. (Figures 70-72)

CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

4/8/15

Production Services Props List

Department: Theatre	Director: Jared Mezzocchi
Show: The Lost World	Designer: Lydia Francis
Space: The Kogod Theater	Lighting Designer: Max D

Prop #	Prop	Description (location, paint, function)	Qty.	Reh Y/N	Tech Y/N	Perf Y/N
FURNITURE AND SET DRESSING						
1	Books	Various colors	As many as needed. Refer to the drafting			
2	Cribs	Matching cribs hat need to be able to come on and offstage very quickly and easily.	2			
3	Dinosaur Mobile	A dinosaur mobile rigged to spin	1			
4	Desk and Chair	A collapsable card table and a simple chair	1 set (1 card table, 1 chair)			
5	Beds	Simple twin beds that need to be able to come on and offstage very quickly and easily.	2			
HAND PROPS						
6	School Textbooks	Elementary school science	5 to 10			
7	Books about raising Babies	About raising twins or just book dealing with general baby and pregnancy	3 to 5			
8	Bird books	Big (wide) but light books to imitate bird.	10			
9	VHS Tape	A vhs tape	1			
10	Camera	From the 70s. 2 cameras with neck straps.	2			
11	Box	Dinosaur mobile will be inside	1			
12	Sheets	Simple white sheets that become projection surfaces	2			
13	Bed pillows w/Pillowcases	with childlike pattern on pillowcase **If possible the CS would like 2 for R&D in November*	3	Y		
14	Throw pillows	used to stuff backpacks for mass *If possible the CS would like 5 for R&D in November	15	Y		
15	School supplies	Books, trapper keepers, binders, (discuss further with Tyler) notebooks, and lunch boxes	2 for each student			
16	Lunchboxes	soft, fabric, with handle, any color, any pattern	6	Y		
17	Whistle	Functioning whistle	1			
18	Pieces of Paper	Set dressing as well as hand props.	10 to 20			

Macintosh HD:Users:print:Downloads:THE LOST WORLD PROP LIST 10.27.xls

Figure 70

CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

4/8/15

19	Colored Pencils and/or crayons	Classic colored	3-5 boxes			
20	Golden Nuggets	Red pinto or any Goya beans, spray painted gold	50 to 100			
21	Home Phones	90s portable house phones	1			
22	Cell Phones	90s cell phone	4 to 6			
23	Trashcan	Small simple trashcan	1			
24	Video Camera	A 90s video camera	2 to 4			
25	Pogs	Various colors	20 to 30			
26	Po-go Balls	Practical, used for the recess scene	3			
27	Devil Sticks	Practical, used for the recess scene	2			
28	Trolls and Combs	Classic 90's Trolls and Combs	4 each			
29	Dodge Balls	Red Dodge balls	2			
30	Flashlight	Fun kid's flashlights, used for shadow play	3			
31	Mousse	90's mousse for hair. To be used onstage	2			
32	Lipsticks	Fun lipstick for young girls	4			
33	Handheld Mirrors	Funky handheld mirrors	4			
34	Cards	Dinosaur invitaions for the twin's 10th birthday	8			
35	Pitcher of Water	A simple class pitcher filled with water	1			
36	Terrarium	exact dimension in drawings	1			
37	Burger King crown	A paper burger king crown	1			
38	Birthday Cake w/ Candles	Twin blows out the candles. The cake does not need to be edible	1 set			
39	Glass Jar	Container for the Golden nuggets. They spill out of from it during the show.	1			
40	Dinosaur Nest	A large dinosaur nest filled with eggs	1			
41	Dinosaur eggs	One of the eggs crack (just partially) by itself	4 to 6			
42	Scripts and Papers	The script should be several pages bound together, there should also be some loose pages.	4 sets of the full script			
43	Spotlight	Wheels attached to bottom, adjustable neck, able to wheel it around	1			
44	Tripod	A simple black tripod	1			
45	Scotch Tape	Practical scotch tape	1			
46	Walkie-Talkies	Possibly practical, we will need to discuss further	2			
47	Glass of Water	A glass of water	1			
48	Graduation Caps	White graduation caps that are used as projection surfaces	3			
49	Desk Lamp	A simple desk lamp	1			
50	Microphones	tv reporter microphone w/ station logo	3	Y		
51	Baseball Glove	adult size, brown leather **If possible the CS would like 1 for R&D in November*	1	Y		
52	Hand puppet	child's toy, cloth body, rubber head	1	Y		
53	Lampshade	conical shape, fits over head **If possible the CS would like 1 for R&D in November*	1	Y		

Macintosh HD:Users:print:Downloads:THE LOST WORLD PROP LIST 10.27.xls

Figure 71

54	Umbrellas	collabsible, any color **If possible the CS would like 5 for R&D in November*	8	Y	
55	Backpacks	Jansport-style, any color, any pattern **If possible the CS would like 8 for R&D in November*	20	Y	
56	Hockey Stick	wooden **If possible the CS would like 1 for R&D in November*	1	Y	
57	Baseball Bat	wooden **If possible the CS would like 4 for R&D in November*	1	Y	
CONSUMABLES					

Macintosh HD:Users:print:Downloads:THE LOST WORLD PROP LIST 10.27.xls

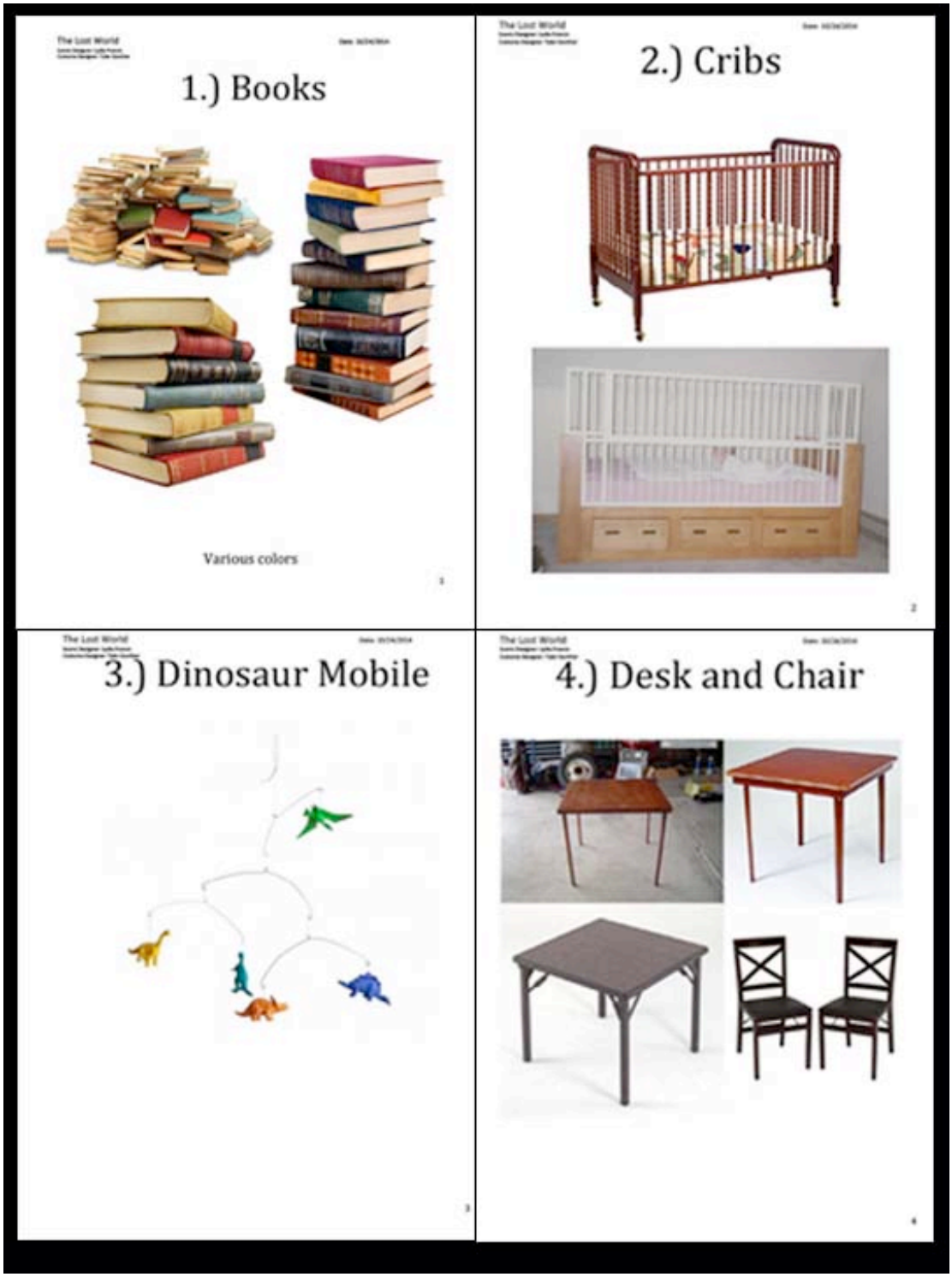
Figure 72

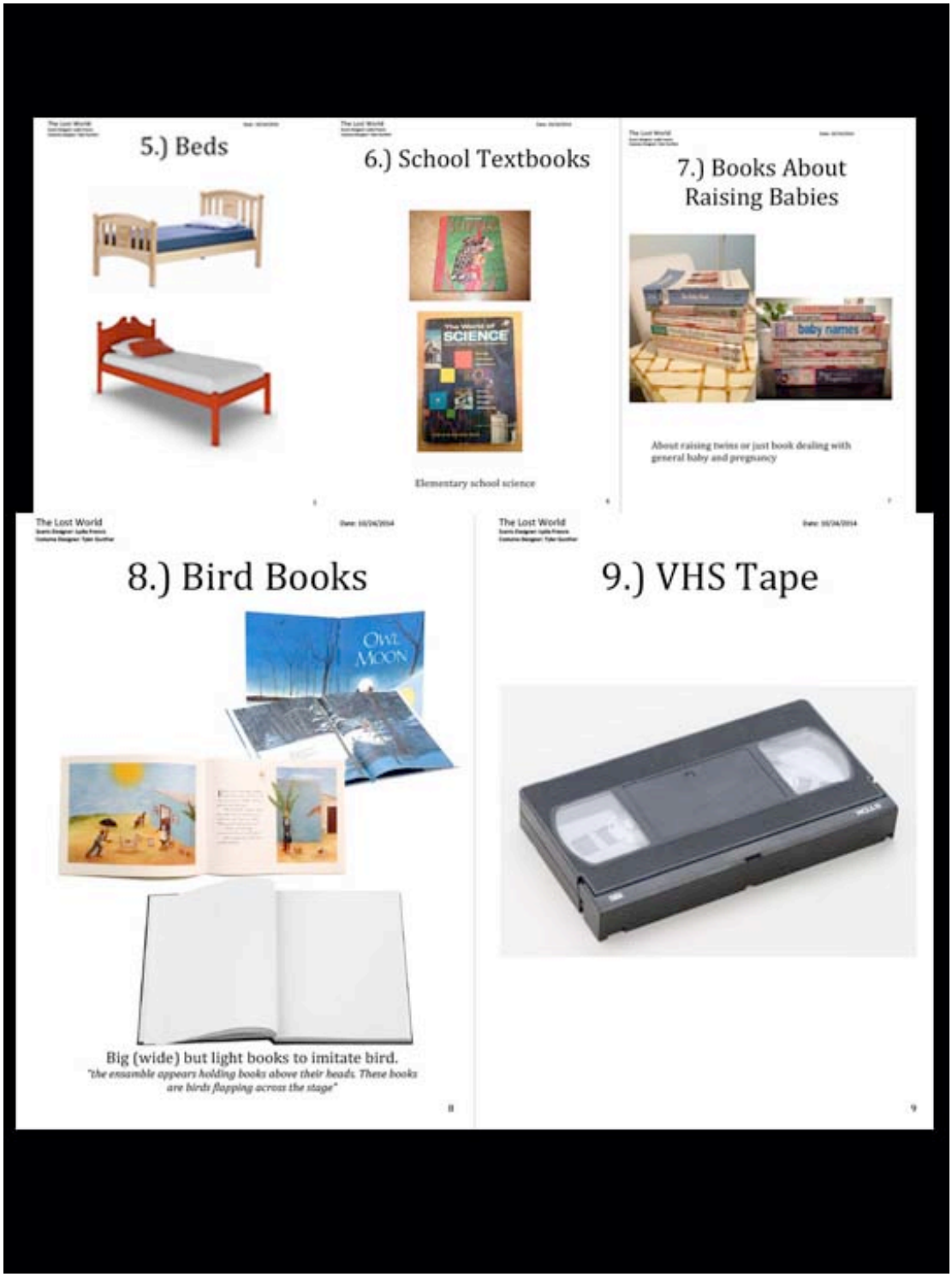
2.7 The Properties Book

The properties book is a visual representation of the properties list; it includes research images of each prop, piece of furniture, and consumable. The properties book is very specific about the intended appearance of each prop. Figures 73-87 is the properties book that was given to the prop master.



Figure 73


The Lost World
1.) Books
Various colors
The Lost World
2.) Cribs
The Lost World
3.) Dinosaur Mobile
The Lost World
4.) Desk and Chair
Figure 74


5.) Beds
6.) School Textbooks
The World of SCIENCE
Elementary school science
7.) Books About Raising Babies
baby names
About raising twins or just book dealing with general baby and pregnancy
The Lost World
8.) Bird Books
Owl Moon
Big (wide) but light books to imitate bird.
"the ensamble appears holding books above their heads. These books are birds flapping across the stage"
The Lost World
9.) VHS Tape
Figure 75


The Lost World
10.) Camera
From the 70s.
2 cameras with neck straps
10
The Lost World
11.) Box
Dinosaur mobile will be inside
11
The Lost World
12.) Sheets
Projection surface as it unfolds.
12
The Lost World
13.) Bed Pillows w/Pillowcases
Pillow cases preferably with a dinosaur pattern
13
Figure 76


The Lost World
14.) Throw Pillows
Used to stuff backpacks to create mass. Color and quality do not matter.
*If possible the costume shop would like 5 for R&D in November
14
The Lost World
15.) School Supplies
Books, trapper keepers, binders, notebooks, and lunch boxes
15
The Lost World
16.) Lunchboxes
Soft, with handle. Able to be linked together to create dino tails
*If possible the costume shop would like 4 for R&D in November
16
The Lost World
17.) Whistle
Functioning whistle
17
Figure 77

The Lost World

18.) Pieces of Paper





Set dressing as well as hand props.

18

The Lost World

19.) Colored Pencils and/or Crayons









Plain cardboard box with top tabs either cut off or folded in. May have branding, should be worn down. "Lost and Found" hand written on the side.

19

The Lost World

20.) Golden Nuggets





Red pinto or any Goya beans, spray painted gold

20

The Lost World

21.) Home Phones



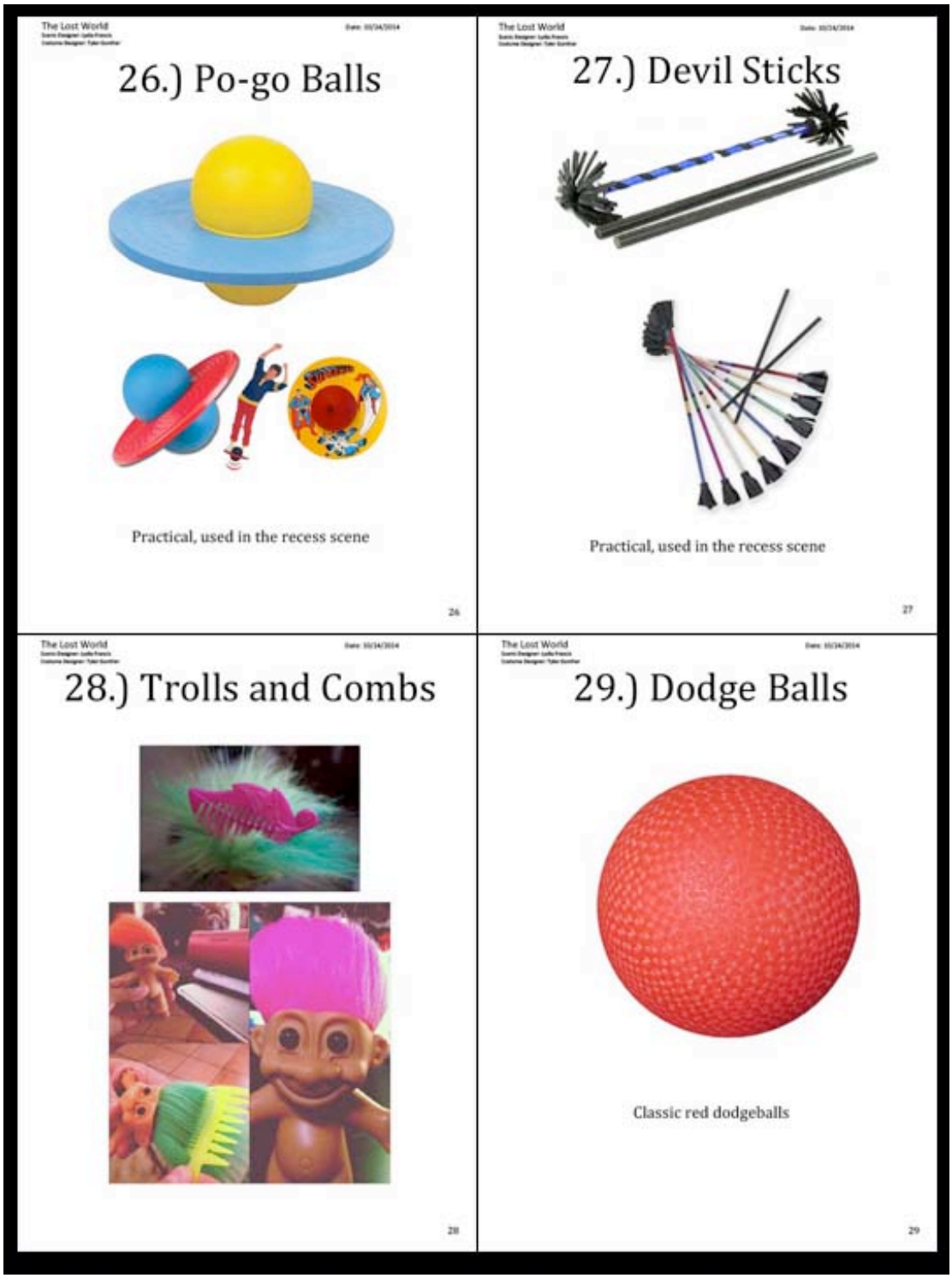


90s portable house phones

21

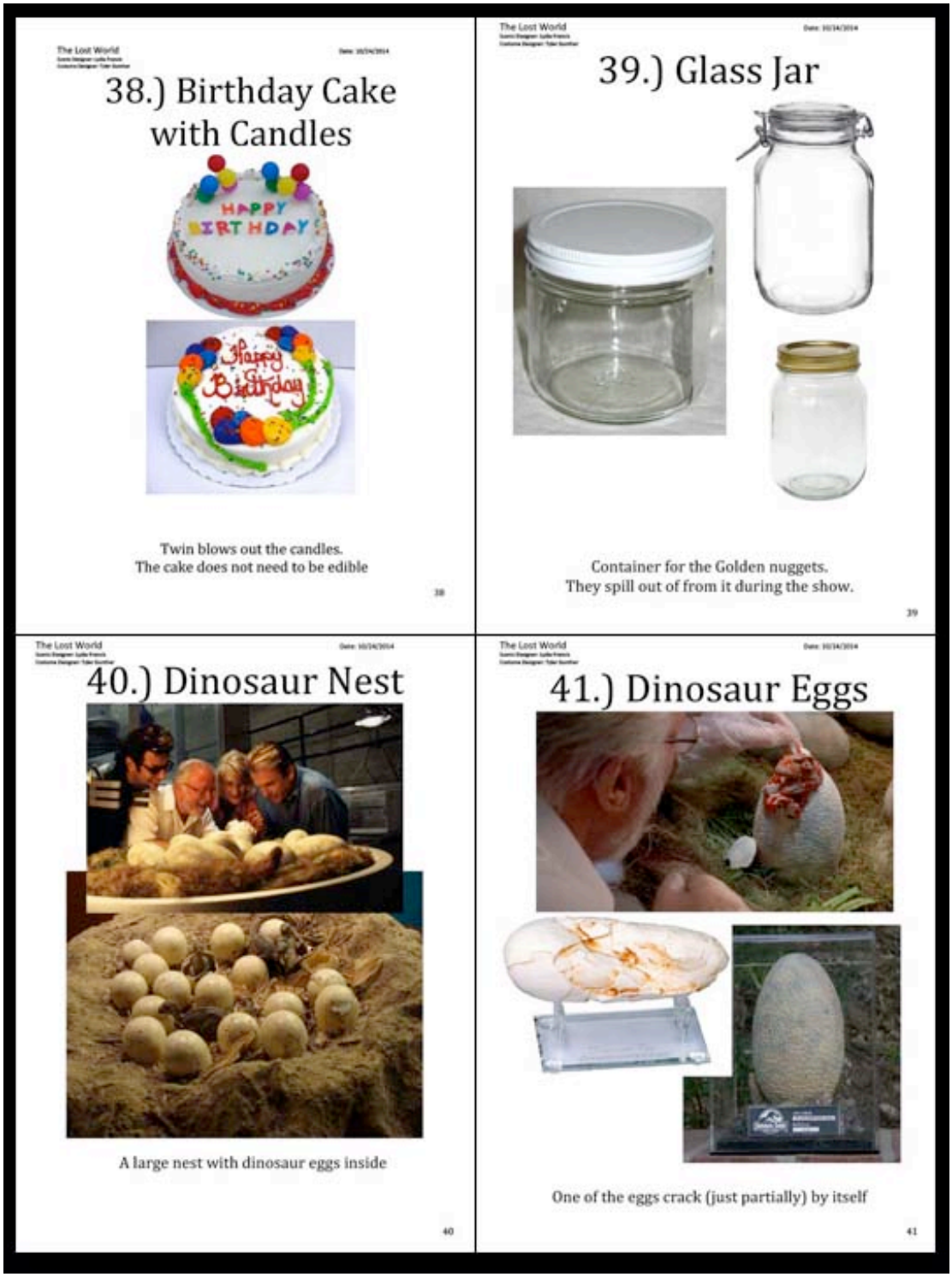
Figure 78


The Lost World
22.) Cell Phones
90s cell phones
22
The Lost World
23.) Trashcans
A simple trashcan
23
The Lost World
24.) Video Camera
JVC
Panasonic
24
The Lost World
25.) Pogs
POG
25
Figure 79


The Lost World
26.) Po-go Balls
Practical, used in the recess scene
26
The Lost World
27.) Devil Sticks
Practical, used in the recess scene
27
The Lost World
28.) Trolls and Combs
28
The Lost World
29.) Dodge Balls
Classic red dodgeballs
29
Figure 80


The Lost World
30.) Flashlight
FLASHLIGHT GAMES
for kids
30
The Lost World
31.) Mousse
Studio line
90's styling mousse
31
The Lost World
32.) Lipsticks
4. 5cm
7. 2
cm
Barbie
32
The Lost World
33.) Handheld Mirrors
Pin Up
Cosmetics
33
Figure 81

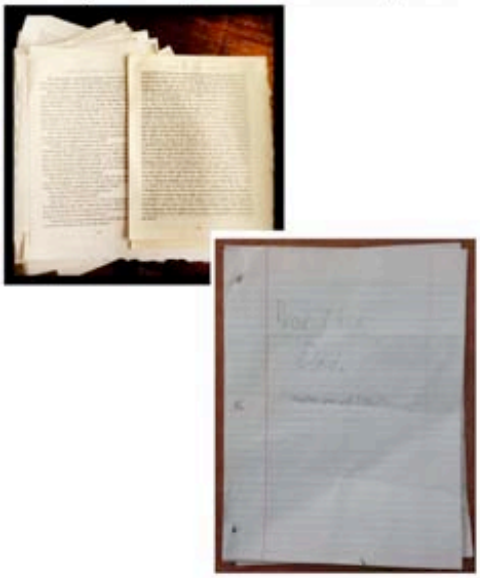

The Lost World
34.) Invitation Card
Dinosaur birthday invitations
34
The Lost World
35.) Pitcher of Water
A glass pitcher of water
35
The Lost World
36.) Terrarium
36
The Lost World
37.) Burger King Crown
BURGER KING
HEAVY METAL HYSTERIA
37
Figure 82


The Lost World
38.) Birthday Cake with Candles
HAPPY BIRTHDAY
Happy Birthday
Twin blows out the candles.
The cake does not need to be edible
38
The Lost World
39.) Glass Jar
Container for the Golden nuggets.
They spill out of from it during the show.
39
The Lost World
40.) Dinosaur Nest
A large nest with dinosaur eggs inside
40
The Lost World
41.) Dinosaur Eggs
One of the eggs crack (just partially) by itself
41
Figure 83

The Lost World

Date: 10/24/2014

42.) Scripts and Papers



42

The Lost World

Date: 10/24/2014

43.) Spotlight





Wheels attached to bottom, adjustable neck,
Able to wheel it around. Discuss further with the Lighting designer.

43

The Lost World

Date: 10/24/2014

44.) Tripod



A simple black tripod

44

The Lost World

Date: 10/24/2014

45.) Scotch Tape



Practical scotch tape

45

Figure 84

The Lost World

46.) Walkie -Talkies



The walkie talkies may need to be practical. We will discuss further.

46

The Lost World

47.) Glass of Water



A glass of water

47

The Lost

48.) Graduation Caps





Graduation caps that are used as a projection surface

48

The Lost World

49.) Desk Lamp



A simple, practical desk lamp

49

Figure 85

The Lost World

Date: 10/24/2014

50.)Anchor Microphone



News anchor microphones with matching station "Channel 7" logos

50

The Lost World

Date: 10/24/2014

51.) Baseball glove



Adult size brown leather glove
**If possible the costume shop would like 1 for R&D in November*

51

The Lost World

Date: 10/24/2014

52.) Hand puppet



Cloth glove with plastic head, will be obscured by other decorations

52

The Lost World

Date: 10/24/2014

53.) Lampshade



Conical shape, able to be worn over head
**If possible the costume shop would like 1 for R&D in November*

53

Figure 86


The Lost World
55.) Backpacks
Jansport- style backpack, can be any color, pattern or condition
*If possible the costume shop would like 8 for R&D in November
55
The Lost World
54.) Umbrellas
Collapsible, any size, any color
*If possible the costume shop would like 5 for R&D in November
54
The Lost World
56.) Hockey
Wooden hockey stick, will support cardboard dino head and chain of VHS tapes
*If possible the costume shop would like 1 for R&D in November
56
The Lost World
57.) Baseball Bat
Wooden, carried by Neanderthal as club
57
Figure 87

3.1 Production Photographs

The following images (Figures 89-101) are photographs taken by Josh Sheldon during the final dress rehearsal of *The Lost World*.



Figure 88



Figure 89



Figure 90



Figure 91



Figure 92



Figure 93



Figure 94



Figure 95



Figure 96


Figure 97



Figure 98



Figure 99



Figure 100



Figure 101

Conclusion

This design process was incredibly rigorous and challenging; this play had several moving pieces and a lot of ideas and at times it was difficult to keep everything straight. This process has taught me to be open minded and patient; that a lot of times your first instincts are the right ones; and that most of the time cutting a big idea is more helpful than trying to force something to work.

I am extremely proud of this production, our team took a lot of big risks together and I think we created something truly unique. That being said I wish I had communicated more during the tech process with the projections and lighting designers. I know that they had a ton on their plates, but I think if we could have found a simplified scenic/projection/lighting language, the action onstage could have been stronger.

I also wish that I had come up with a more graceful solution for the bed/desks. I think they became too simplified. They did not look enough like beds with only the sheets and pillows on them, and the added desk piece was way too clunky. If I were to do it again, I think I would not have had cut the desk idea at all. Or I would have found a way to make the bed/desks lighter and less awkward; I also would have dressed the beds up more so that they looked more believable.

Moreover, I would have come up with a better solution for the surround. Initially I thought the cream gauze would make a great surround. I liked the idea of being able to paint them with light and projection. The problem was that the panels never completely disappeared, causing them to pull focus. If I could do it again I

would have replace the cream gauze fabric with black scrim, so that we could still project on the surrounding panels but when there was not projection on them the fabric would not pull focus away from the main sculpture.

Another challenge for me was the end stage configuration. Especially with the amount of storage that we needed and the number of people we had onstage. But in general I made the design too horizontal. If I would have focused more on the central sculpture and extended the floor to encompass more of the surrounding scenery that would have helped us compositionally and would have pulled more of the focus to the center of the space. I also would have fought harder to have aisles on the ends on the seating banks, not having those seats on the far ends would have been fantastic because we not have had to worry about the most extreme sightlines.

Overall, I think that I achieved a nostalgic, imaginative, and adaptable scenic design. I loved the way that the projections and lights transformed it, and I thought that the cardboard dinosaur puppets looked magical up against the warm wood tones and colorful books. I am incredibly grateful to Jared Mezzocchi and Dan Conway for being patient and guiding me throughout the design process. Without them the design never would have gotten there. I feel so incredibly lucky to have worked on this project; it was challenging, fulfilling, and original.

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