

ABSTRACT

Title of Thesis: MACHINAL
A SCENIC DESIGN

A PRODUCTION BY THE THEATRE
DANCE AND PRODUCTION STUDIES
AND CLARICE SMITH PERFORMING
ARTS CENTER'S IN AND JACK KAY
THEATRE

Rochele Mac, Master of Fine Arts, 2021

Thesis Directed By: Professor, Daniel Conway, and Dance/Theatre
Design and Production

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 *Machinal* by Sophie Treadwell at the University of Maryland. This thesis contains the following: scenic research images; preliminary sketches; photoshop renderings; photographs of the 1/2" scale model, a complete set of drafting plates; paint elevations; and a props list and props book.

MACHINAL
A SCENIC DESIGN

by

Rochele Mac

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
2021

Advisory Committee:
Professor Daniel Conway, Chair
Professor Misha Kachman
Lecturer Brian MacDevitt

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Dedication

For my grandparents, who led me into the arts.

For my parents, whose endless support helped me accomplish what I have today.

For my friends who took every step with me.

For my sister, Rebekah, who wanted to hear about every step of my projects.

Acknowledgements

I would like to acknowledge the incredible team who worked tirelessly to create a fantastic product in a difficult time.

Creative Team:

Brian MacDevitt, Director
Jacob Hughes, Lighting Designer
Devin Kinch, Projections Designer
Madison Booth, Costume Designer

Production Staff:

Jenn Schwartz, Production Manager
Maria DeBarros, Stage Manager
Mark Rapach, Technical Director
Michael Driggers, Assistant Technical Director
Reuven Goren, Scene Shop Coordinator
Ann Chismar, Scenic Charge
Tim Jones, Prop Master

Additionally, I would like to recognize the design faculty for their constant support that helped me grow as an artist and designer. Their wisdom and encouragement helped me accomplish an incredible feat in producing a show during a pandemic. For that, I am forever grateful.

Dan Conway
Misha Kachman
Helen Hwang
Brian MacDevitt
Andrew Cissna
Jared Mezzocchi

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Chapter 1: Design Process

Machinal, published in 1928 by Sophie Treadwell, follows the story of a young woman who struggles to fit into the rigid, mechanized roles she is forced into in 1920s American society. Treadwell was inspired by the real-life case of Ruth Synder, who was convicted and executed for murdering her husband. This was the first recorded documentation of a woman's execution in New York, and it was captured by a hidden camera strapped to a journalist's ankle. The play tracks nine moments in the young woman's life, the last of which is her execution. The University of Maryland School of Theater, Dance, and Performance Studies, produced this play in the Ina and Jack Kay Theatre, directed by Brian MacDevitt. This thesis documents my contribution as the scenic designer for the production.

Design Meeting

The first meeting of the creative team for *Machinal* took place in February of 2020. At this meeting, the creative team sat down and read the script aloud to understand its meaning better. I was very excited to begin this process, to get our new creative team in the room for the first time. The opportunity to sit in a room with my collaborators speaking aloud the lines of the script was a great way to begin our collaboration and to discuss initial ideas about the design. Following the readthrough, the Director shared his initial thoughts for the production. He wanted to focus on Expressionism, an artistic style that focused on subjective emotions and responses rather than reality. MacDevitt wanted to explore high contrasts of light and dark to create an oppressive environment by compressing the space with harsh light and

shadows, with rare moments of light and beauty. The design team also wanted to explore high stakes, high contrasts, and human behavior in its most cruel and sublime instances. I wanted to explore ways of taking advantage of the simple repetitive language prominent in the script. By incorporating repetition into the design, we could create a face-paced world where the young woman seems stationary to illustrate the high contrasts MacDevitt was looking for in the final design.

At our subsequent design meeting, the designers dove deeper into research in order to learn more about how Expressionism could bring the heightened contrast to the design for the play. At this point, we discussed a few more ideas, including the soul-crushing machines and modern antiseptic technology, the prominent role of tortuous repetitive language, and the clash of nature and machine. We felt it was vital to portray the distorted perspective of her world view. Her unique perspectives inspired a discussion of intimidating architecture that is masculine, sharp, cold, oppressive, and cynical.

I felt that this play described a world of unrelenting chaos. The audience needs to connect with this woman who tries to endure social pressure, forcing her to become a carbon copy of what is deemed acceptable. The pressure to conform to society's ideal version of a young woman is ultimately detrimental to her mental and physical well-being. In a harsh world that is so overbearing and conforming, there is no room for individuality. I really wanted to support the idea that the young woman is trying to survive in a chaotic world run by men. I began to gravitate towards the immense world of the metropolis, that when employed by the design, would make the young

woman appear small. Repetition on an overwhelming scale could create chaos in a controlled way, effectively diminishing the young woman's presence.

The entire creative team was in agreement; we wanted to consistently view the world through the young woman's eyes. We wanted to ensure that a primary design goal was to establish the young woman's connection to the audience as a driving force. We felt that losing connection to the young woman would mean losing connection to the story itself. We wanted to create a world that feels endless and inescapable and one that provides an opportunity for the young woman to escape it. I was delighted by the collaborative direction the team was taking.

Research Meeting

I identified three research avenues: German Expressionism, Art Deco Metropolis, and twisting corridors with repetitive designs. I also chose to look at locations identified in the play: examples of office spaces, hotels, courtrooms, and prisons (*Figures 9-11*). I focused on finding historic images that would also underscore the overall emotional qualities of the script. Early in the process, I became interested in what elements of Art Deco and Expressionism could be used to create a machine-like, oppressive metropolis. A combination of geometric architecture and dramatic lighting could provide a powerful design opportunity. For me, as a set designer this was an exhilarating prospect.

I began researching German Expressionism because this artistic movement typically includes many sharp, angled, simple shapes with high contrasts of lights and darks (*Figure 3*). This design style could enhance the frightening world that the

young woman is experiencing by creating dark, towering shapes that can have dramatic lighting; that would create a space that appears bizarre and monstrous. This would parallel the costume designer's vision that utilized grotesque masks and oversized clothing.

The lighting designer, Jacob Hughes, was interested in using lighting techniques common in film noir, which would complement the German Expressionism and the grey-scale images I was interested in pursuing. Hughes wanted to create a look of chiaroscuro, an effect of contrasted light and shadow created by light falling unevenly or from a particular direction (*Figures 4 and 6*).

I then moved to research art deco-style buildings, a popular architectural style in the 1920s and 1930s, characterized by its geometric and stepped design. This research avenue originated in my desire to create a metropolis-like environment that could feel simultaneously interior and exterior (*Figures 5-6*). These buildings' sleek geometric shapes created a machine-like metropolitan environment where I imagined the young woman lived and worked. Additionally, many of these buildings include a repetition of geometric elements and forms, which supports and mirrors the repetition of scripted speech and sound used in the play.

Additionally, I researched twisting corridors and artistic works that feature repetitive design elements to support and reinforce the feelings of anxiety and panic the young woman experiences in the play (*Figures 3-4*). The Director expressed a desire to have a single gesture for the scenic design, which could then be transformed by lighting and projections. I found this to be one of the more difficult challenges in the design process; that is to devise an oppressive world that would also serve the

literal needs of the play: as an office, a home, a hotel, a maternity ward, a bar, a man's house, a living room, a courtroom, and a prison.

Finally, I began to search for images that supported the overall emotional quality of the play. The young woman feels trapped throughout each step of her life and is desperate to escape. I looked into artworks depicting women who feel trapped, faceless, and caged (*Figure 2*). These images were vital to me because we were interested in expressing her anxiety and isolation in the world. This is a time when women were barely beginning to find their place in society. She is constantly told to buck up and shake it off: "that is just how the world works." This notion is something that women are still battling today. These anxiety and isolation images can be used to express how a woman feels in the patriarchal world of 1920's America. These "emotional" images are those I kept in mind throughout the design process: ensuring that the design could encompass the initial emotional response I experienced.

These three research avenues informed my approach to the design. They captured how I wanted to depict the story's essence while simultaneously breathing life into the show. In particular, the research into architecture. The buildings' overwhelming size and sleek design of a modern metropolis really stood out as a path I could go down. I felt that the massive scale of these buildings could illustrate how the young woman is feeling internally. All of these photographs and artworks informed my approach to the design (*Figures 1-11*).

After gathering my initial research images, I presented them to the Director and the creative team. The images with the best responses were: the first picture in

Figure 7, which captured the restraining feeling, the last picture in Figure 6, which captured a metropolis that felt both like an exterior of a building, and a lobby, and the sharp contrast of the images in Figure 5. These responses began to inform my next steps into creating the design by incorporating what aspects of these images the Director was interested in seeing into my initial sketches.

Research Plates:

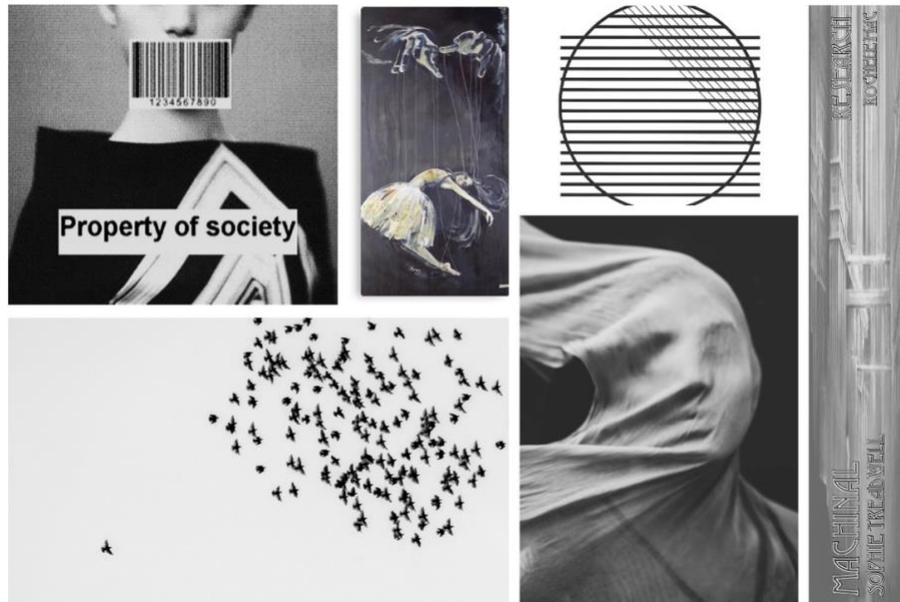


Figure 1



Figure 2



Figure 3

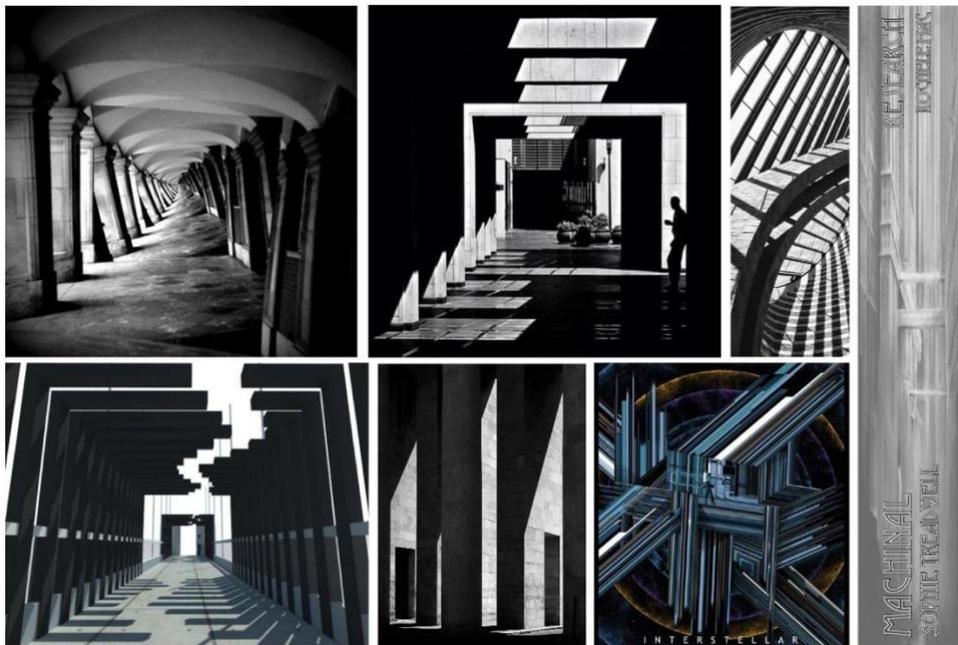


Figure 4



Figure 5



Figure 6

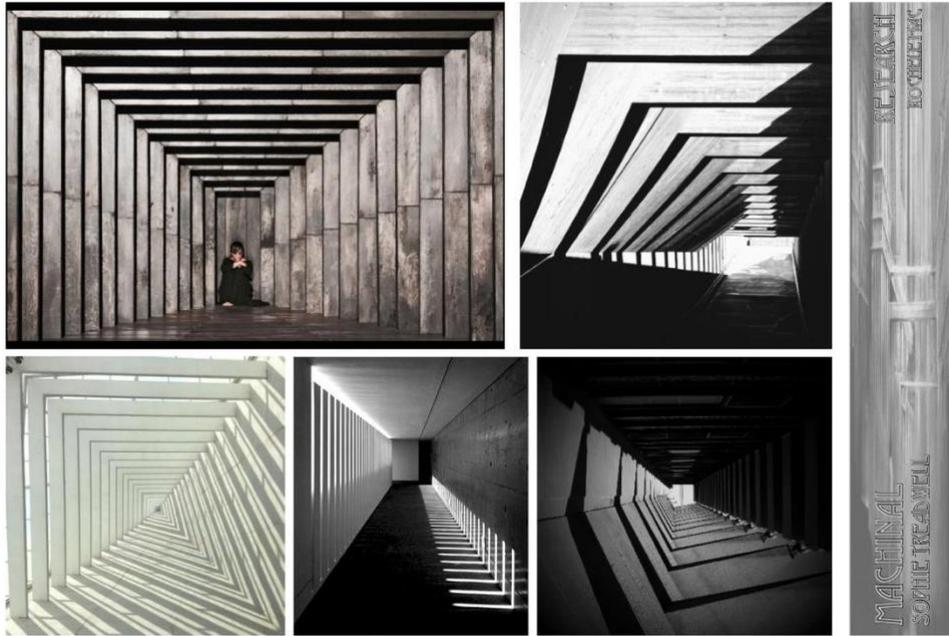


Figure 7



Figure 8



Figure 9



Figure 10

an individual woman. The Director responded well to the space, believing it could repeat and feel endless.

From these sketches, I began to build a white model (*Figures 47-50*).

Initially, I worked towards a concept of art deco towers that would track onstage and provide options to adapt the towers for each scene. This idea was of interest to me because it offered many opportunities to condense the space with tracking elements that work well with the Art Deco style of architecture. I presented this initial idea to the Director with a preliminary white model, which he rejected. He felt that it was too set in the Art Deco period and began to feel more like a musical rather than a play. He wanted to move further away from the show's period setting, using a more abstract approach that would appear more timeless and appeal to a contemporary audience. The Director and I sat down with the preliminary white model and moved the units around until we felt we found a space *Machinal* can exist within.

The idea of imposing large-scale towers was still of interest to the Director, although he was more interested in a streamlined, simpler version of the approach, similar to the style of Edward Gordon Craig's stage designs. Edward Gordon Craig, an early 20th-century stage designer, utilized a large number of monoliths in varied heights that moved in several directions, suggesting a more abstract idea of a metropolis. This was where my inspiration for the next stages of my design began. There were two images of Craig's scenic designs that we were drawn to (*Figures 51-52*). These became the driving inspiration for the subsequent renderings and designs of the show. I started creating pillars placed diagonally upstage, each pillar shrinking in size further upstage to create an endless canyon feeling (*Figures 24-46*). I began

entertaining the ideas of the tower's movement: the desire to have them fly out and not feel stuck on the ground for the entire show, or to possibly rotate or even tip, to enforce the pressure and collapse of the young woman's world. These pillars also compressed the world and made a "trapping" feeling from above by having smaller pillars as lighting elements suspended above the stage (*Figure 53*). The Director embraced this idea. From here, we began discussing the materials these pillars would be made out of in response to the Director's inclination for the scenic design to feel timeless, oppressive, and constricting.

The materials that embraced the harsh world were concrete, muslin, rough rope, and steel (*Figure 54*). A nearly reflective black floor encouraged the feeling of vulnerability, a world of cold efficiency that renders emotions useless. These materials felt universal and restricting, which would be in direct contrast with a soft, loose fabric giving a feeling of release. During the rare moments when the young woman felt free, a white fabric would overtake the restrictive world and change the design's entire emotion. This fabric's asymmetrical fluid motion provided a beautiful contrast to the scenic design's long sharp lines. The design lives in this dark, harsh world until a beautiful soft element completely contrasts the world and provides a much-needed breath of fresh air for the young woman. Ann Hamilton's, *The Event of a Thread*, (*Figure 61*) installation inspired this fabric-oriented scene change. The dramatic movement of white fabric gave a significant contrast to the compressed battleship grey world the young woman lives within.

I began working through this design, developing each scene, until the Director and I began to feel stuck; the world felt stagnant and too much like an overly

designed space. We thought that the space didn't connect to the characters well but instead became a backdrop and was not providing ample opportunities for the lighting and projections designer to adapt the space to each scene location.

We went back to the drawing board with the original research plates and first impressions of the play. This led me down a different path looking at more research images that I thought would fit the space. Much of my earlier research and designs focused on exterior places, which I believe was causing a disconnect to a claustrophobic, anxiety-building space that could represent the young woman's journey. I reconsidered what could "ground" the design more effectively. Rather than embracing the more "exterior" metropolis, I started to explore a modern "interior" style of setting. The new research images began to focus more on the intolerable repetition of office spaces (*Figures 55-60*). The thought of cubical-filled offices with grey fabric-covered walls provoked feelings of confinement and directly related to the young woman's panic attacks that began the show. Designing a space that feels endless and inescapable can be accomplished by repeating the same patterns on the floor and the ceiling. Offices naturally have repetitive patterns in the architecture and feel sterile and emotionless. These spaces also provided an excellent opportunity to utilize fluorescent lighting and trusses to compress the space (*Figure 55, 60*).

The Director embraced the idea of a boxed office space with harsh fluorescent lighting. I was intent on carrying over the canyon-like feeling of the setting by manipulating the scale of the walls and the fluorescent fixtures. One crucial aspect of the setting that we wanted to maintain was the actor's ability to manipulate the set by moving the walls and rolling fluorescent units. Sticking to the battleship grey that

many offices utilized, the monochromatic design intensified the young woman's inescapable environment. The paneling imitates how some offices have temporary walls which shift quickly to different locations, and the manipulation of props can easily portray each scene location. I quickly worked through this idea, creating a rough preliminary model (Figure 62-63) for the Director to visualize how this new design would interact with the theatre. I then worked through photoshop renderings to develop each scene (Figure 64-75).

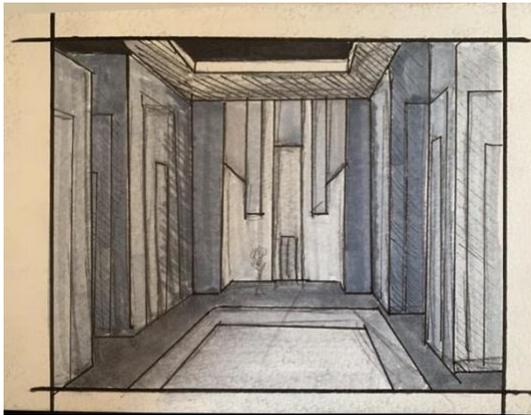


Figure 12

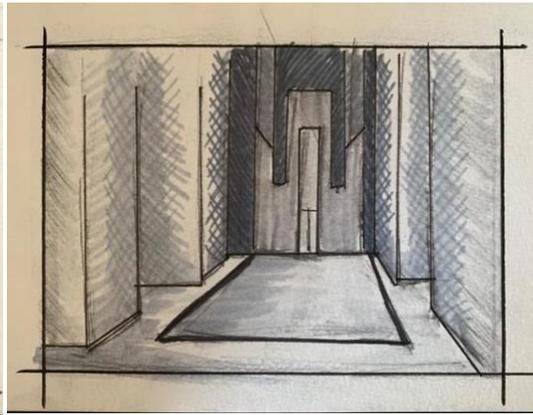


Figure 13

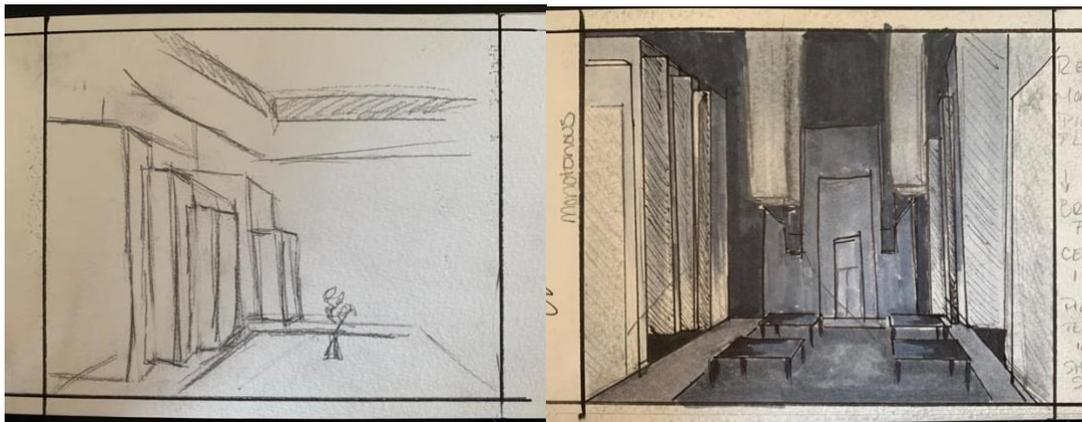
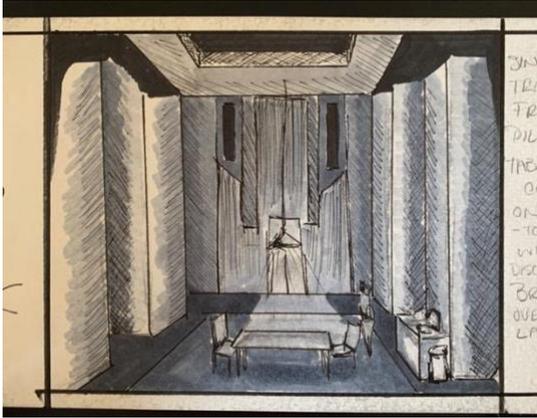


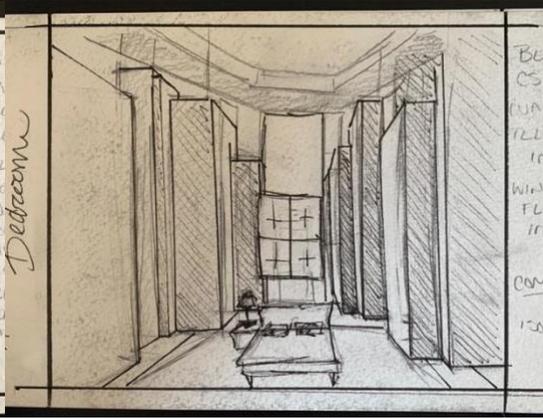
Figure 14

Figure 15



Bedroom

Figure 16



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Figure 17

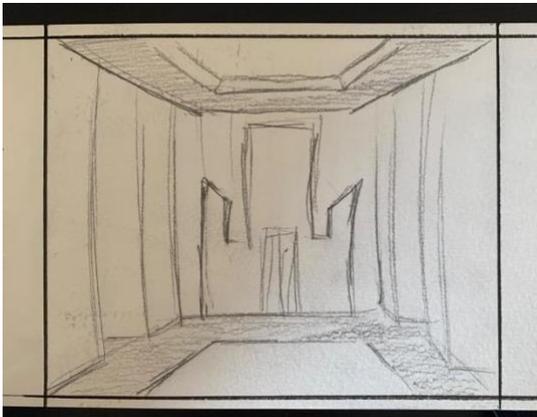
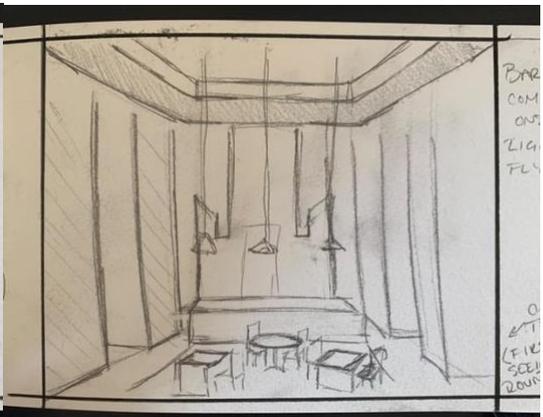


Figure 18



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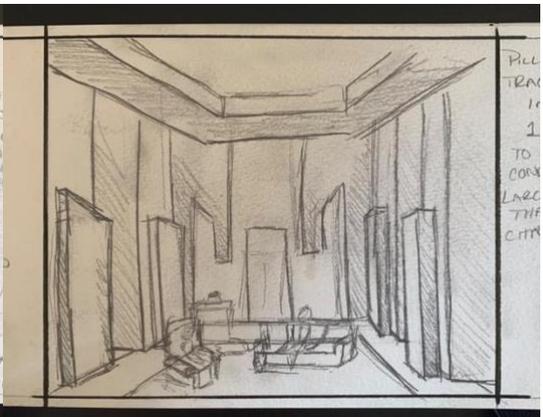
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Figure 19



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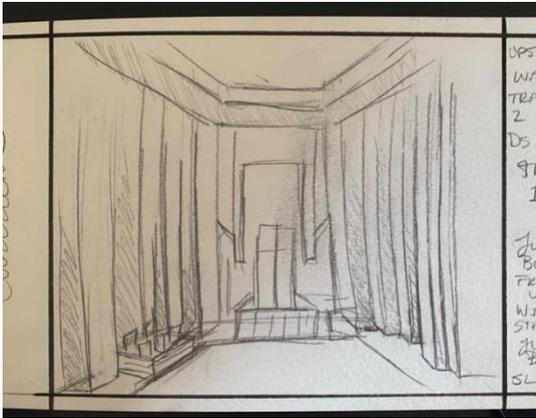


Figure 22



Figure 23

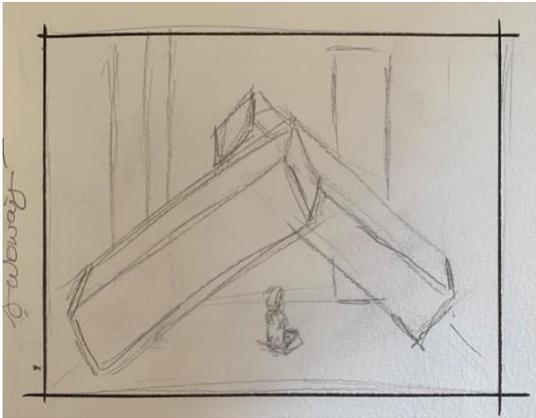


Figure 24

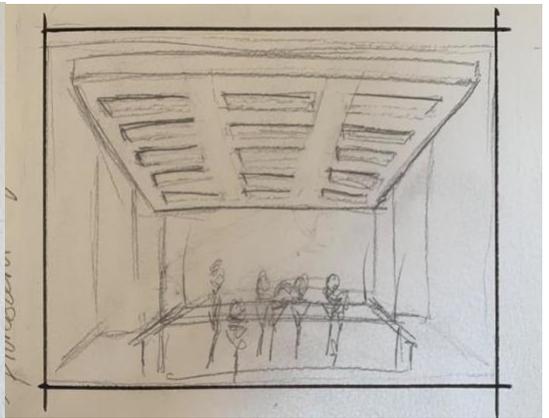


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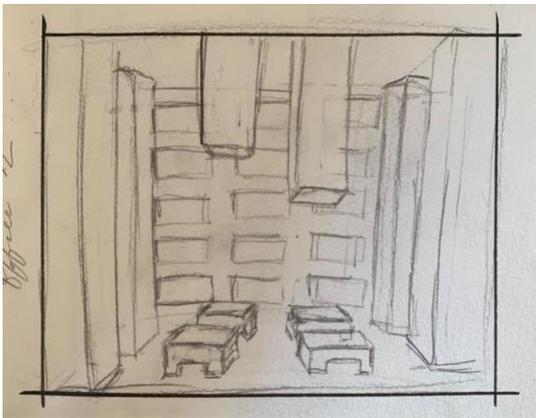


Figure 26



Figure 27

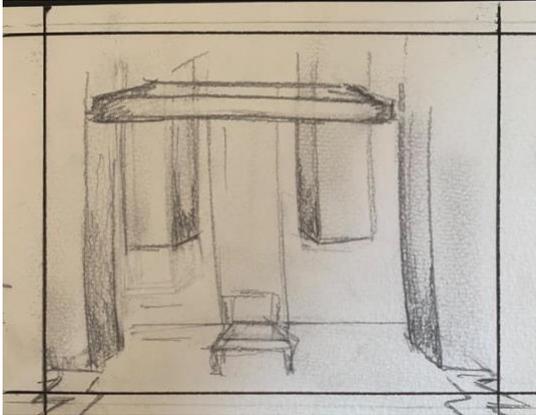


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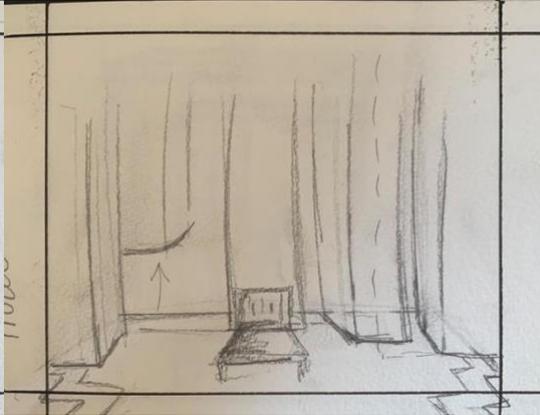


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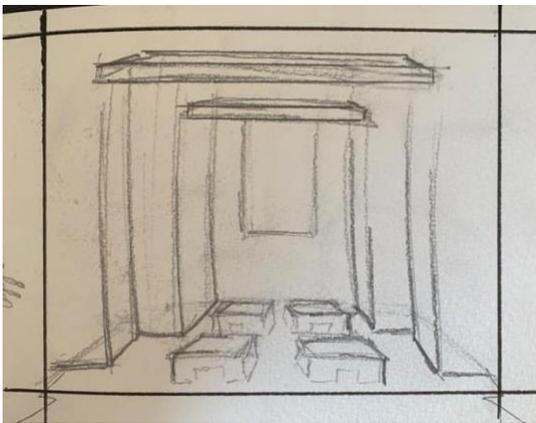


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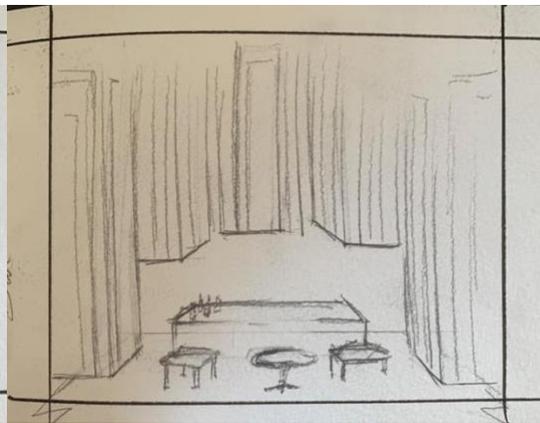


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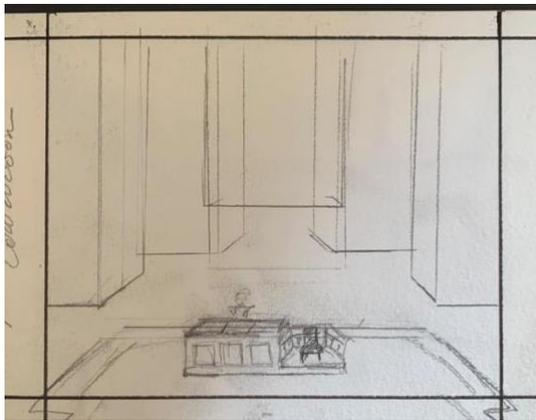


Figure 32



Figure 33

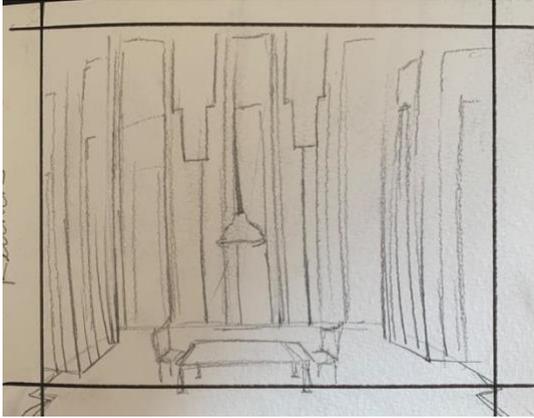


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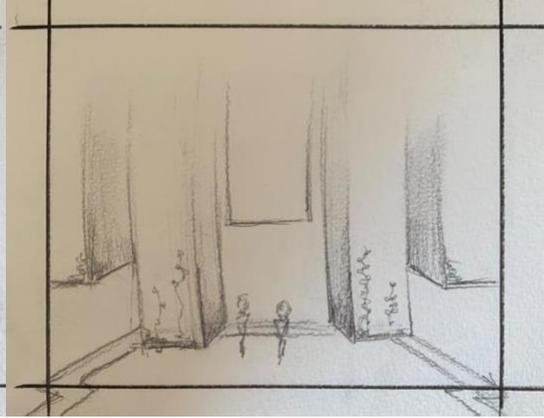


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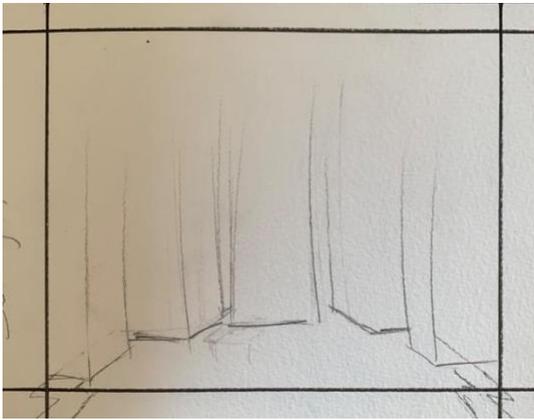


Figure 36



Figure 37

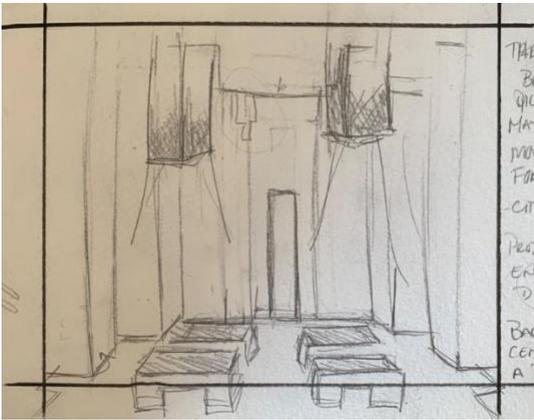


Figure 38

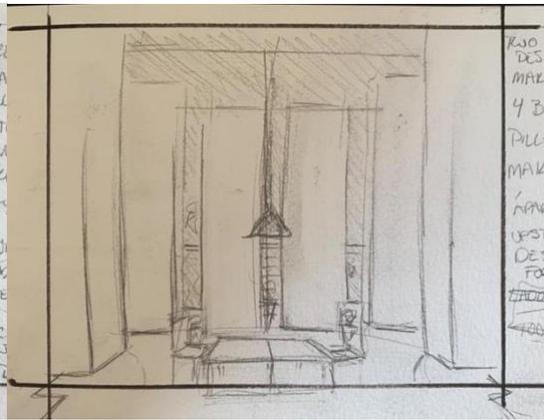


Figure 39

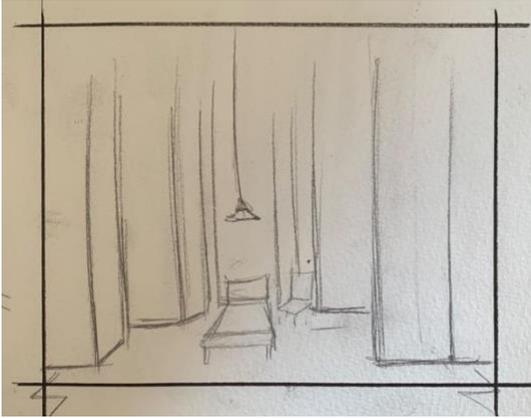


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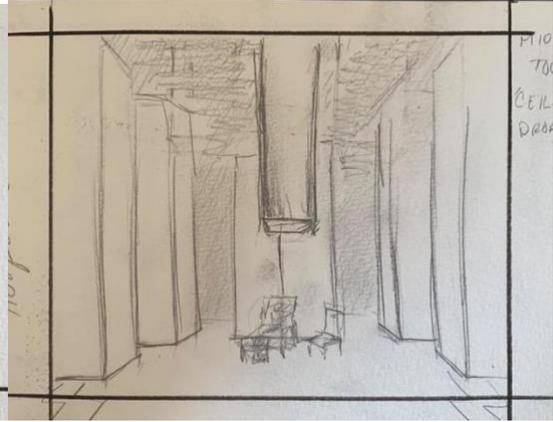


Figure 41

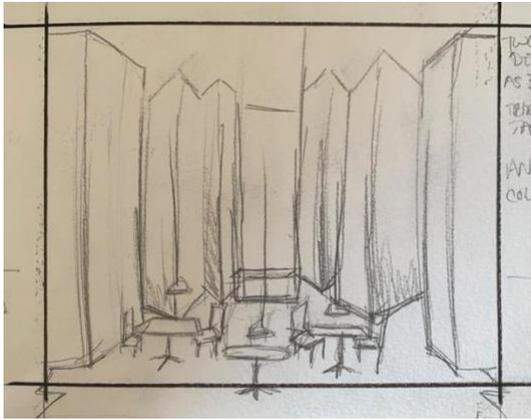


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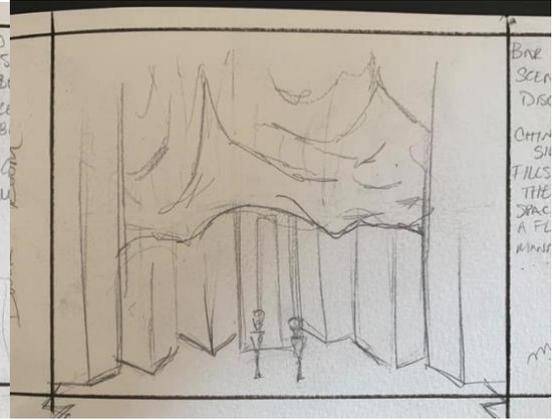


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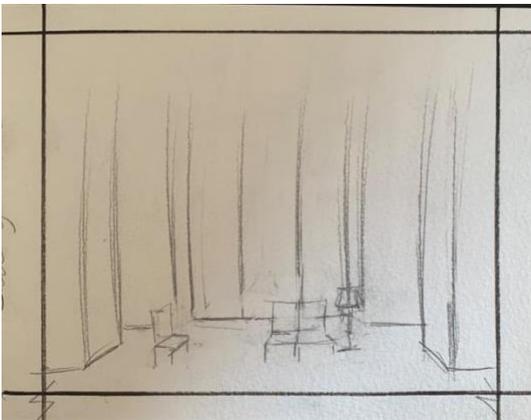


Figure 44

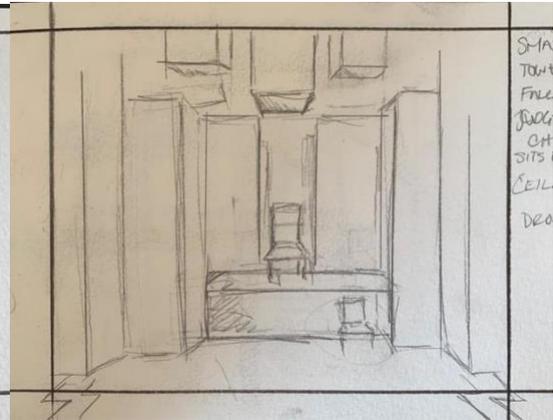


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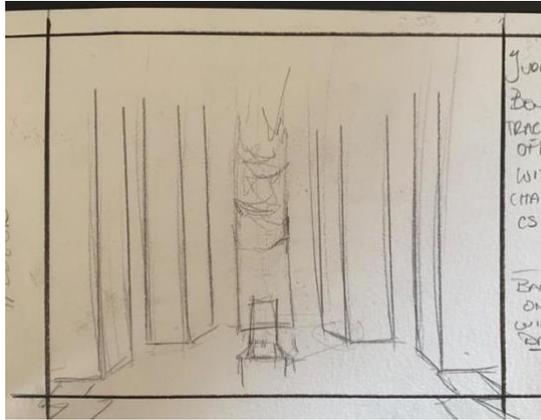


Figure 46



Figure 47



Figure 48

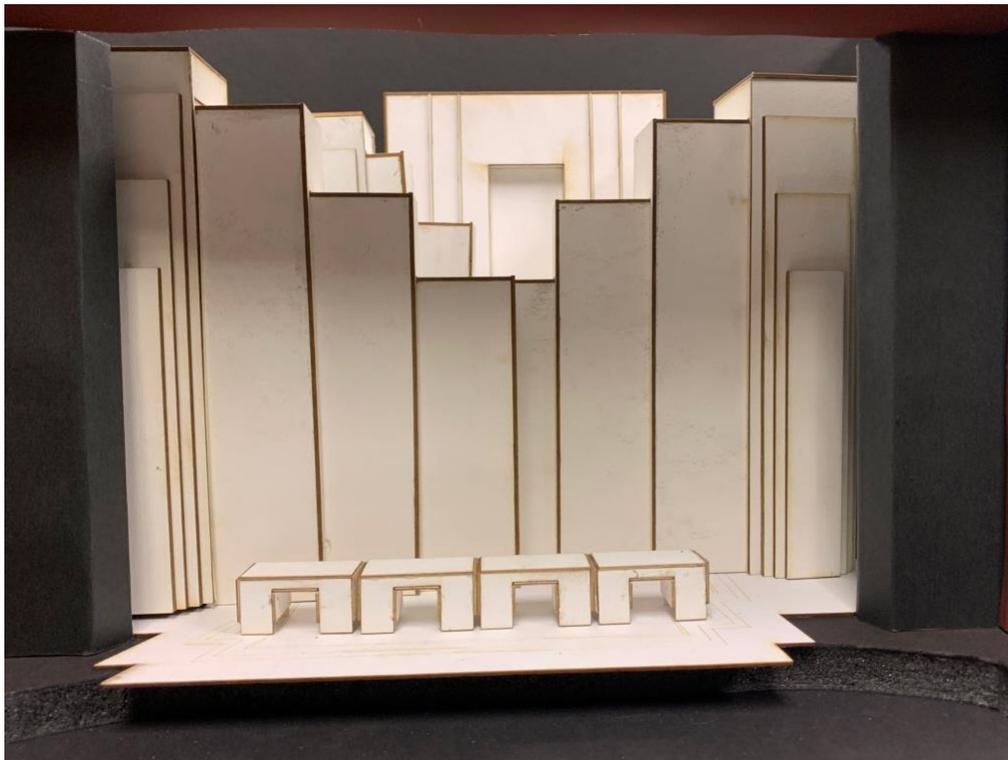


Figure 49



Figure 50



Figure 51

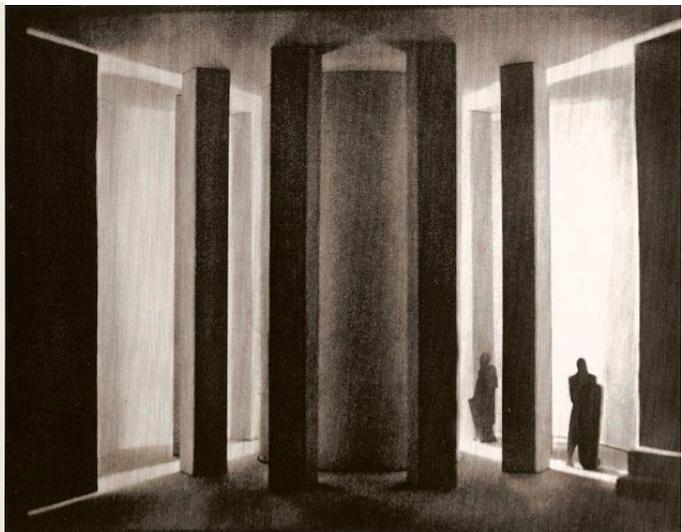


Figure 52

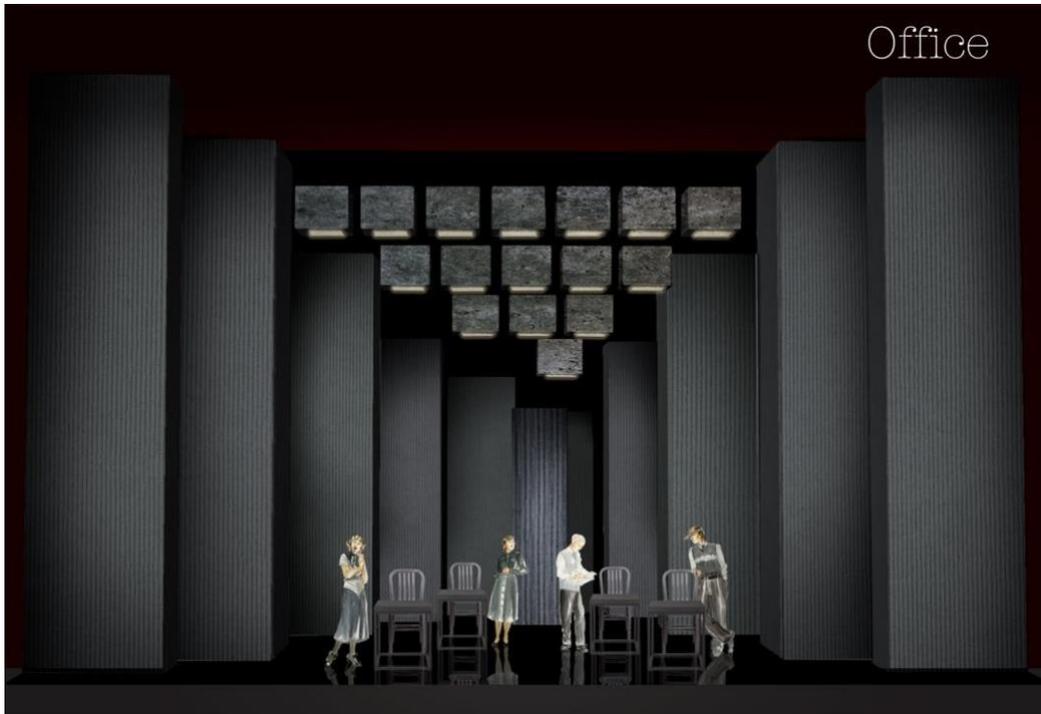


Figure 53

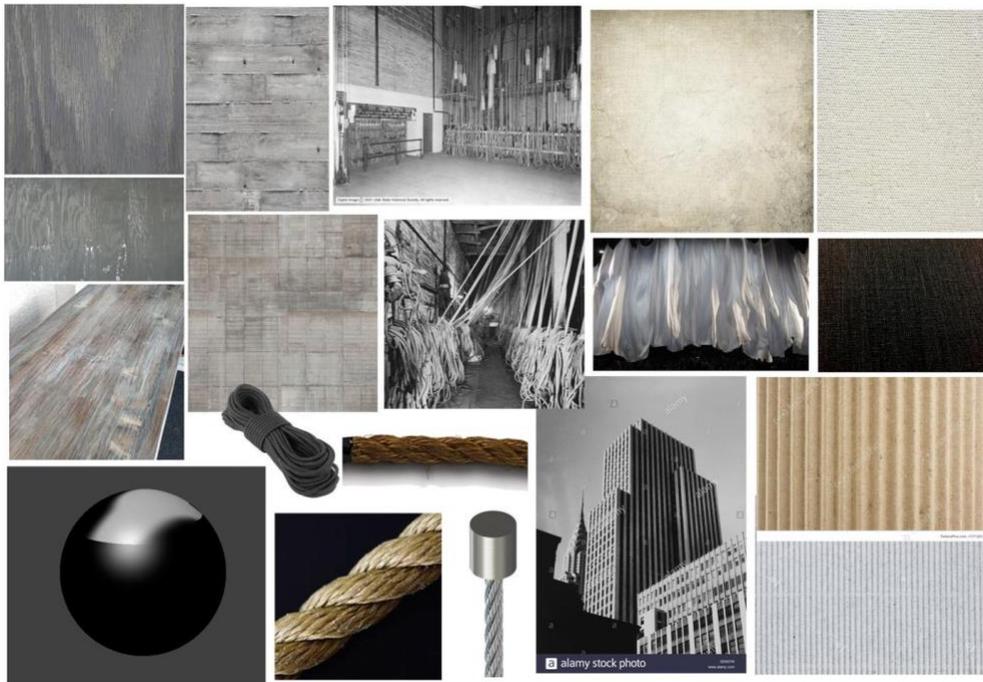


Figure 54



Figure 55



Figure 56

Figure 57



Figure 58



Figure 59



Figure 60



Figure 61



Figure 62



Figure 63



Figure 64

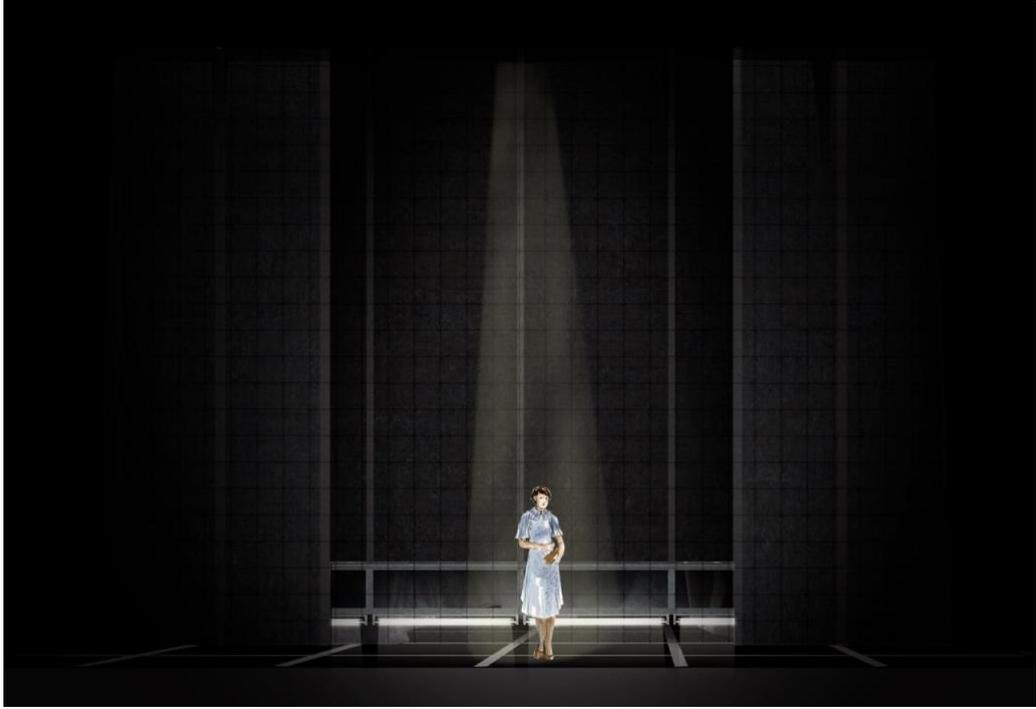


Figure 65



Figure 66



Figure 67



Figure 68

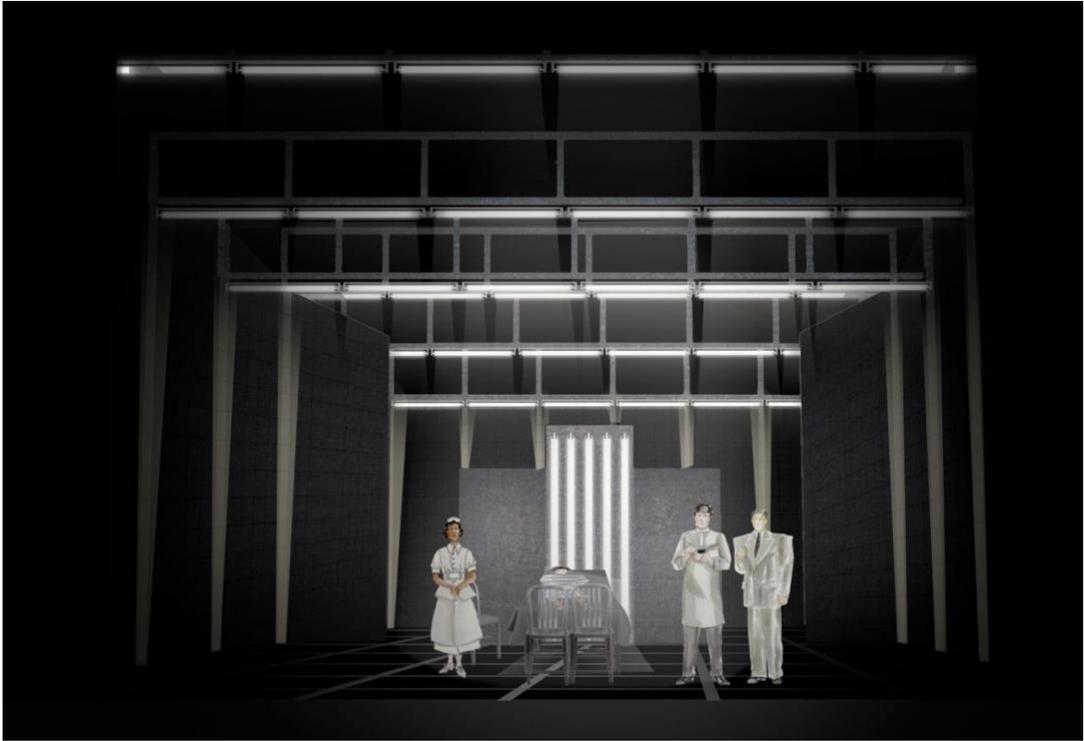


Figure 69

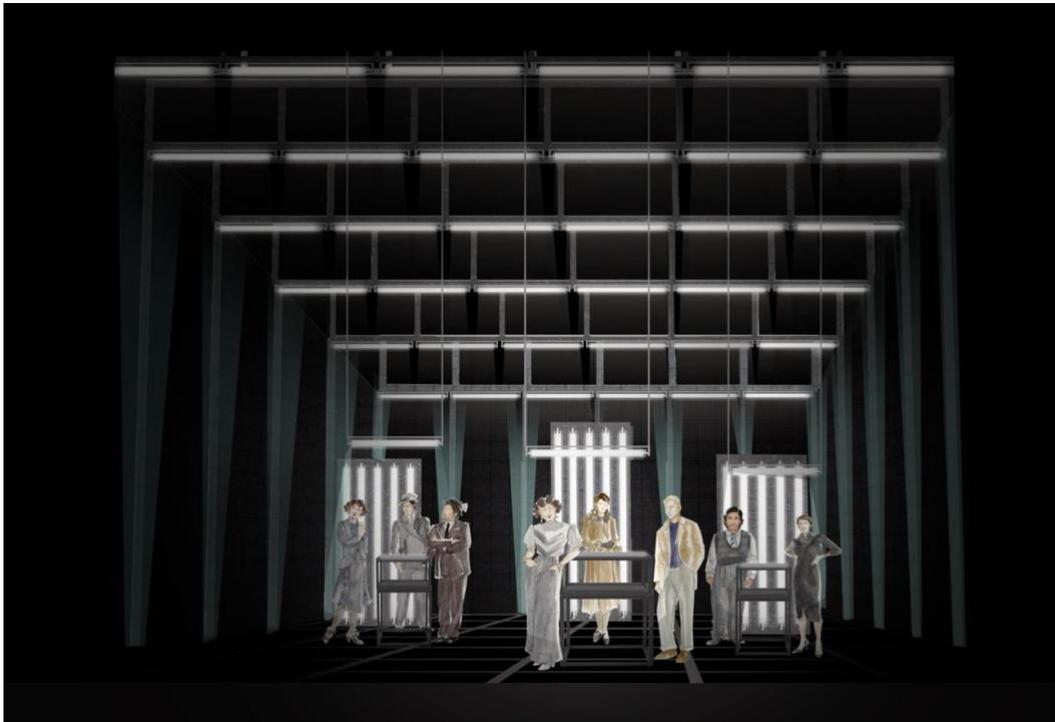


Figure 70



Figure 71



Figure 72



Figure 73



Figure 74



Figure 75

Final Design

In the final phase of the design, I was able to create a set that embodied the overwhelming feeling of a mechanical, imposing world that the young woman experiences, with harsh lighting and massive walls that surround the space. The design took advantage of contrasts of light and dark, with a few moments of unvarnished beauty, because of the addition of the natural fabric element in this dark, regimented world. The set was an easily adapted space featuring utilitarian props that created an emotionless, machine-like environment that existed in stark contrast to the frail young woman who struggled to conform to society's norm. The design also exploited repetition in the elements of paneling, overhead truss, and fluorescent fixtures that could shift to make the space more compressed and harsh.

This repetition of design elements provided many opportunities for the lighting designer and projection designer to enhance the nightmarish quality of the expansive, impersonal world. The lighting truss could be used to make dramatic shadows, and the walls were a valuable surface for projections. Until the young woman can finally break through the walls in the final scene and escape from the prison, she had endured. I was excited to see how this idea worked in visual space and came to life. I built a 1/2" scale model to convey the design and visualize it within the space (*Figures 76-86*).



Figure 76



Figure 77



Figure 78



Figure 79



Figure 80



Figure 81



Figure 82



Figure 83



Figure 84



Figure 85

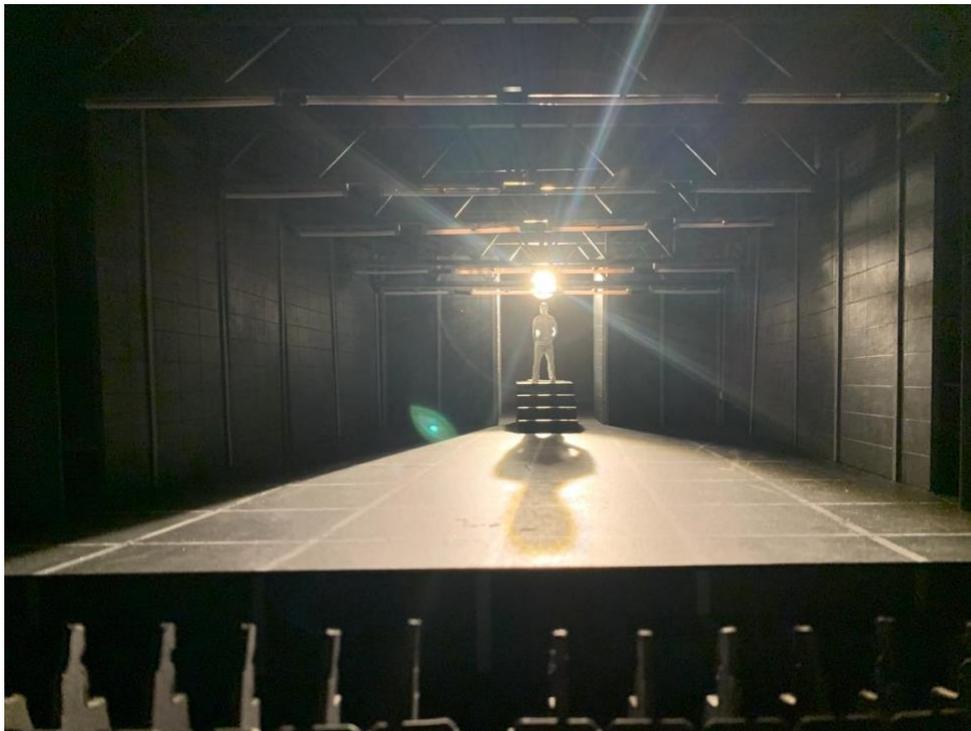


Figure 86

Chapter 2: Supporting Materials

The Drafting

The next step in the design process was to create a technical drafting packet of the design elements. The drafting packet is submitted to the technical director, scenic artist, and properties master. Once submitted to the shops, the cost-out process began. There was a budget of \$8,000 for the scenery. Initially, my design was estimated at just under \$15,000. Significant parts of this budget were allocated to the fabric that I had specified for the moments of escape and the subway walls that were intended to crush the space in the prologue. The design required cuts to the downstage hard header and tracking walls to get the show under budget. These cut units were modified to soft masking, which was in the theatre's stock. To bring the cost down further, I found fabric with similar movement to our original idea, which was much less expensive.

An additional step we took to aid in meeting the budget demands was to move some money from the properties budget to the scenery budget. We were able to accomplish this because we intended to use utilitarian props—many of these items we already had in stock, which reduced our costs and resulted in significant savings. I modified the drafting packet according to these edits. The final drafting packet is included below (*Figures 87-95*).

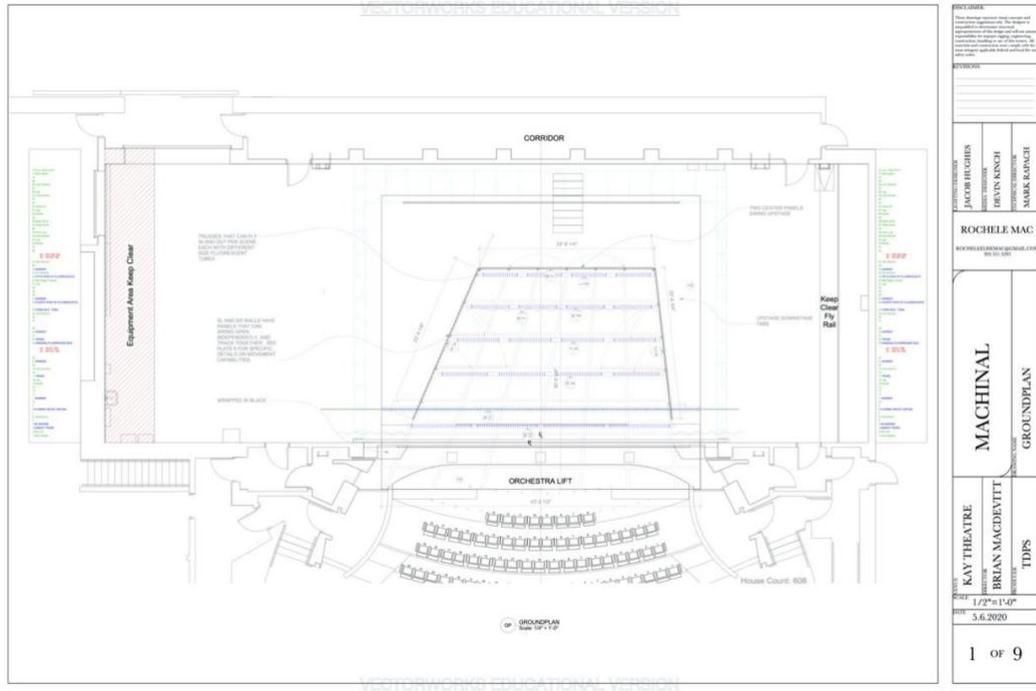


Figure 87

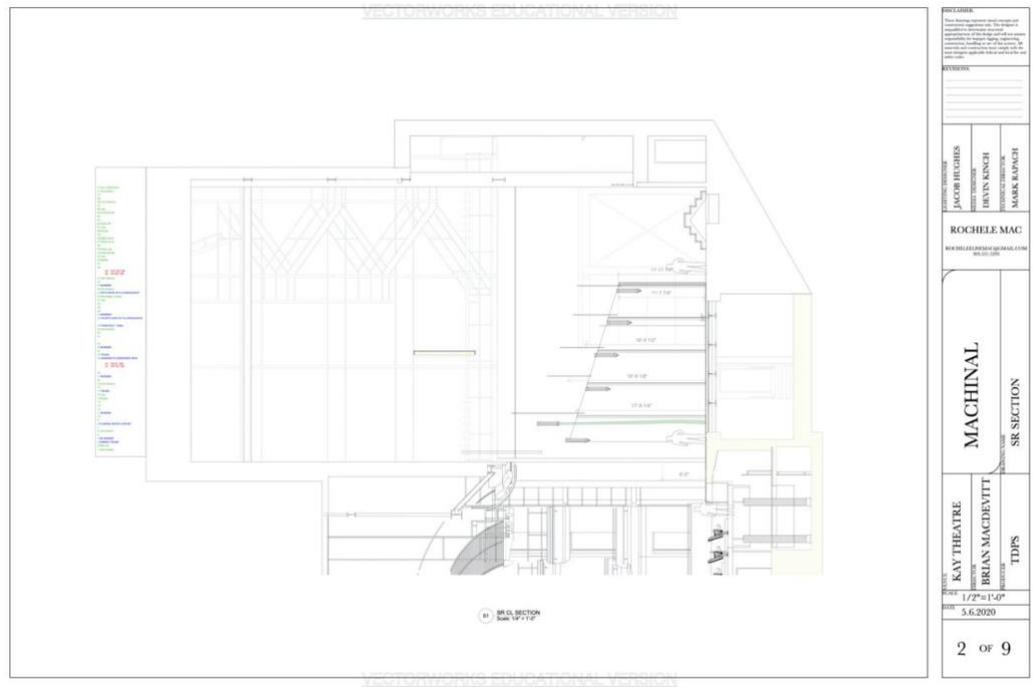


Figure 88

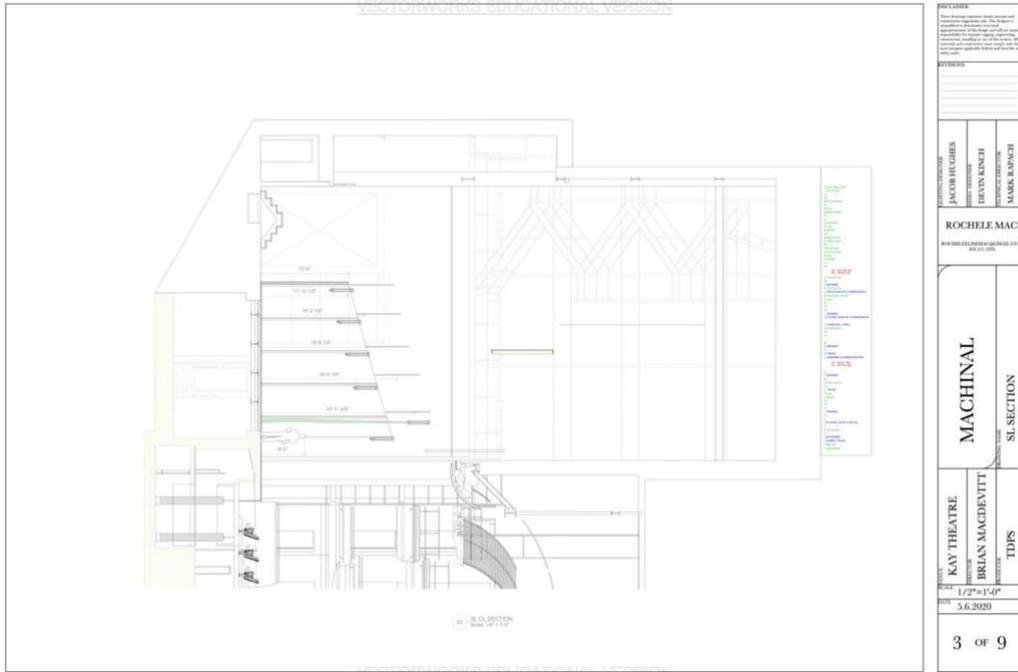


Figure 89

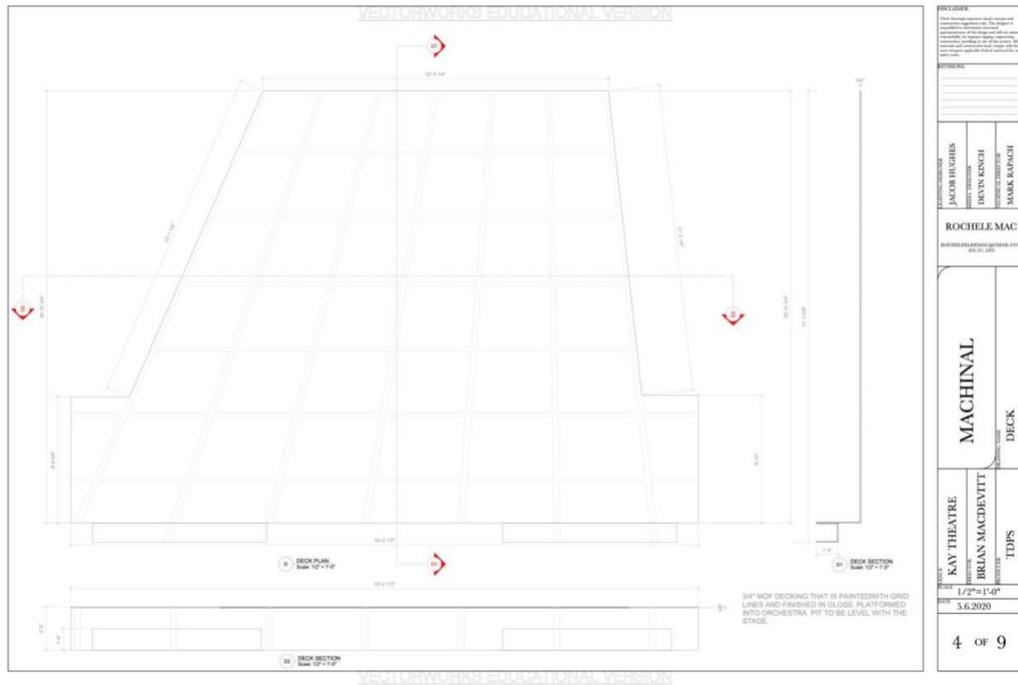


Figure 90

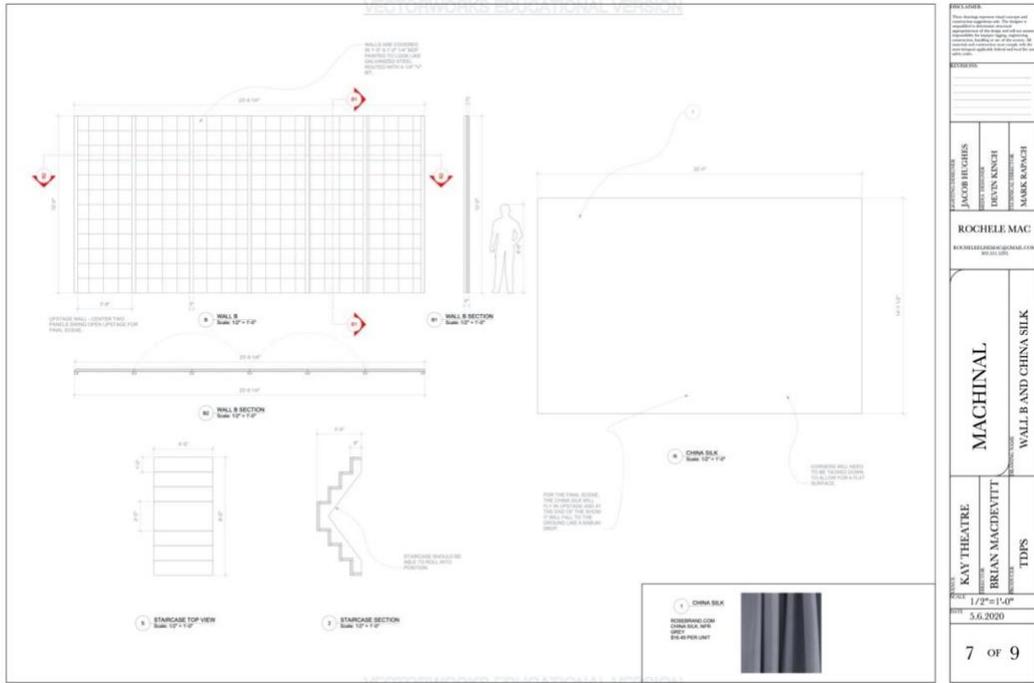


Figure 93

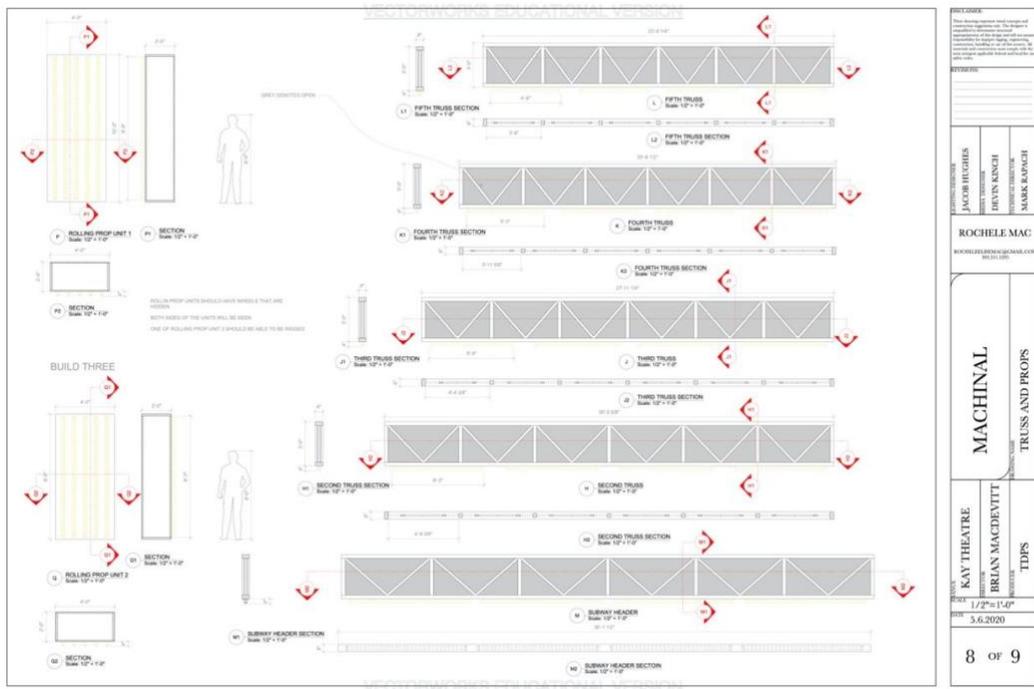


Figure 94

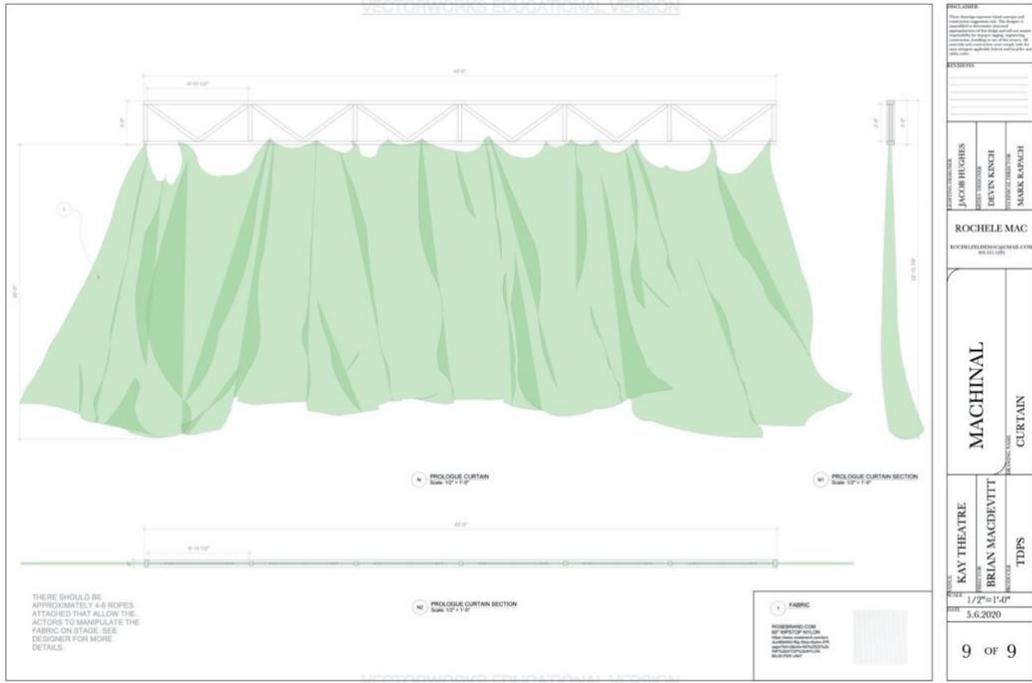


Figure 95

Paint Elevations

After working through the drafting packet and the unit piece list, I began photoshopping paint elevations (*Figures 98-104*) of each unit to convey to the scenic artist. These paint elevations are used to communicate the paint texture and color to the Scenic Charge, Ann Chismar. I included specific examples of the textures that I drew inspiration from to assist in the communication of paint texture.

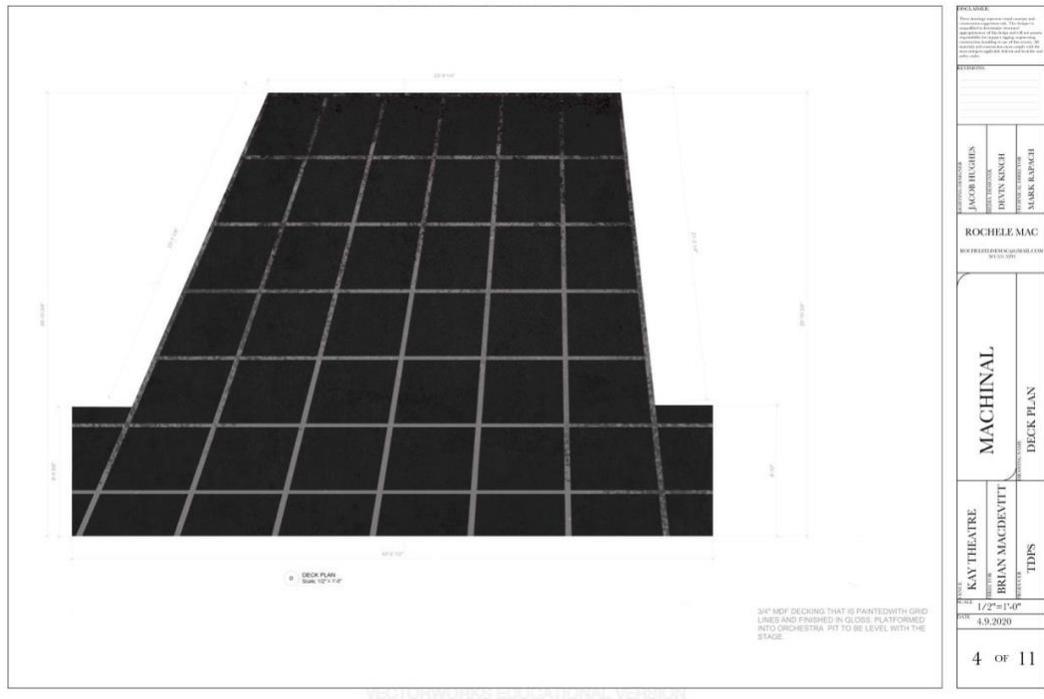


Figure 96

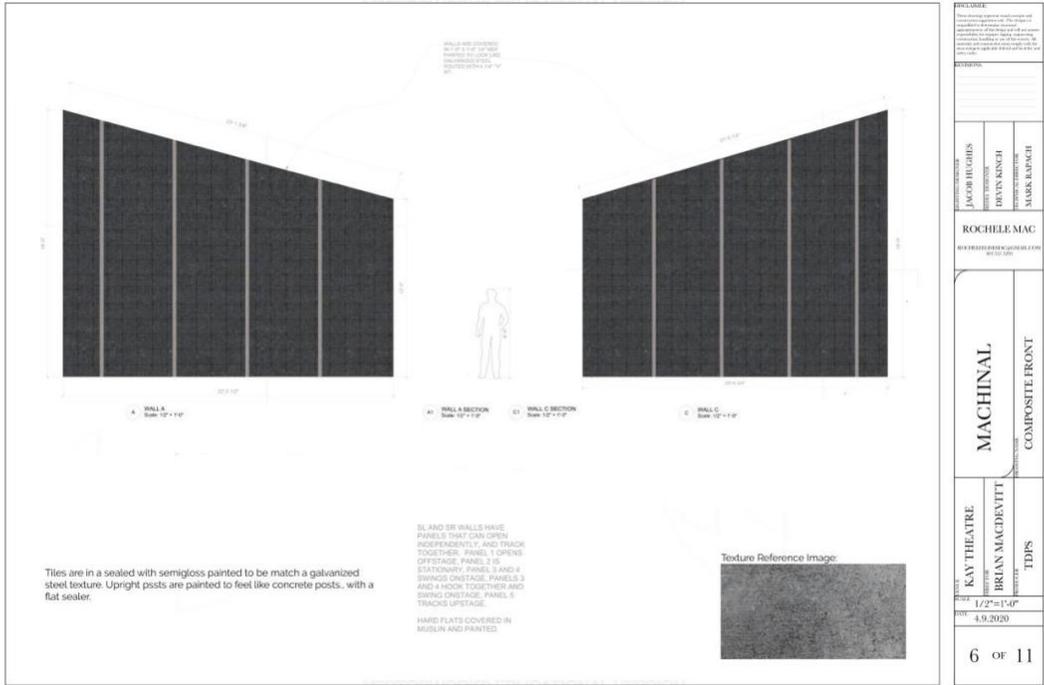


Figure 97

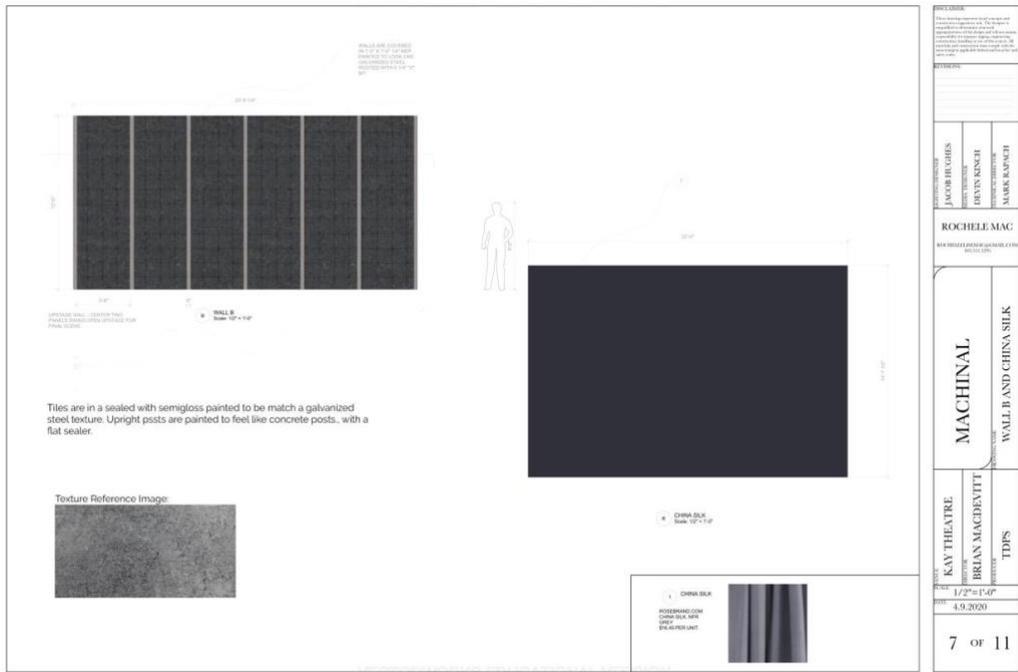


Figure 98

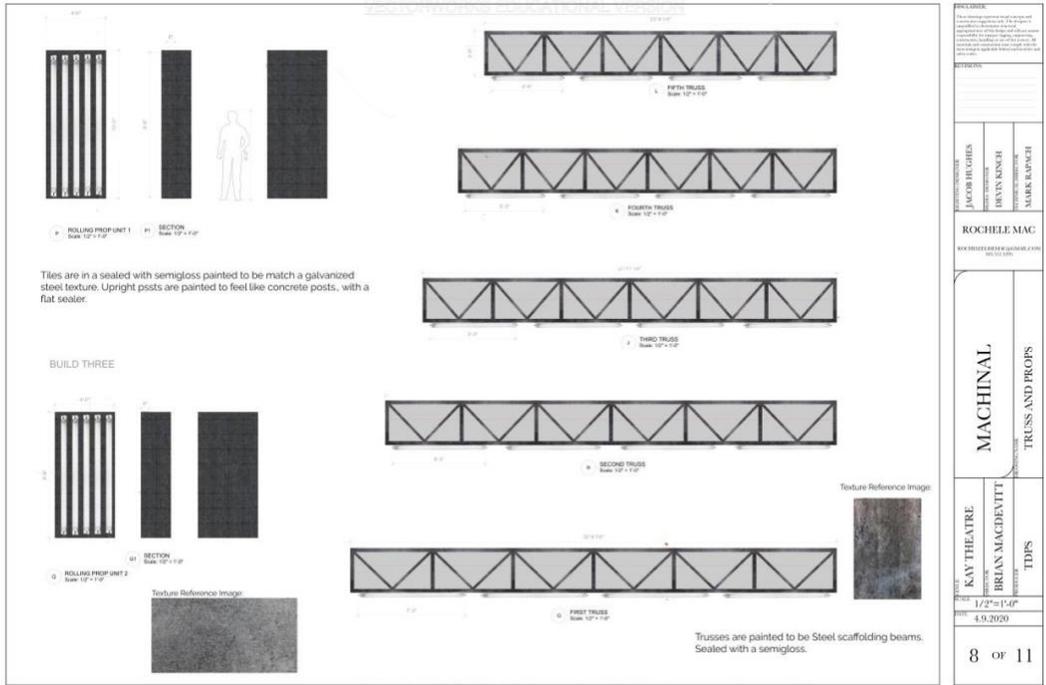


Figure 99

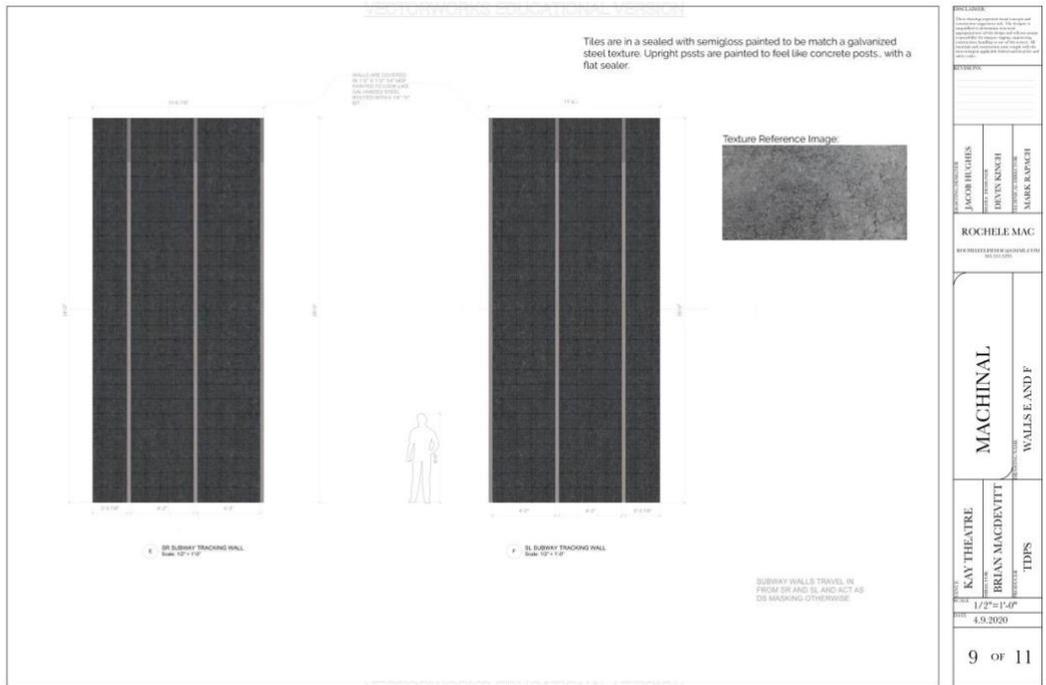


Figure 100

Lineset Schedule

This document communicates which lineset or battens the shop should hang the scenery on. This is developed through conversations between the lighting designer, projection designer, and myself. This document aids in ensuring there is enough space for lighting instruments, scenery, and projection instruments to be hung without impacting each other. Figure 105 is the Lineset Schedule.

CLARENCE SMITH
DESIGN CONSULTANTS

MACHINAL				Show Name:	REP	Revision Date: 3/15/21	Revised By: SME
Line #	Standard Use	Trim	Notes	Position	Requested Use (List ALL Linesets To Be Used)	Trim	Line #
1	Hard Header	23-0	Fixed Position	1'-0"	Dedicated Hard Header		1
2	Main Drape		Fixed Position Has Traveler Track	1'-6"	Dedicated Main Drape		2
3	Border #1	22-0	May interfere with Main Drape if use is changed	2'-0"	TRUSS* TRUSS		3
4	Legs #1	40-0	May interfere with 1st Electric if use is changed	2'-4"	TRUSS* TRUSS		4
5			Blocked by 1st Electric*	3'-0"			5
6	1st Electric	25-0	Fixed Position	3'-4"	Dedicated 1st Electric		6
7			Blocked by 1st Electric*	4'-0"			7
8			Blocked by 1st Electric*	4'-6"			8
9				5'-0"	FLOWING WHITE CURTAIN		9
10				5'-6"			10
11				6'-0"	BORDER		11
12				6'-6"			12
13				7'-0"			13
14				7'-6"			14
15	Border #2	22-0	10' x 62"	8'-0"	BORDER		15
16	Legs #2	40-0	30' x 13"	8'-4"			16
17			Blocked by 2nd Electric*	9'-0"	TRUSS		17
18			Blocked by 2nd Electric*	9'-6"			18
19	2nd Electric	25-0		10'-0"			19
20			Blocked by 2nd Electric*	10'-6"			20
21			Blocked by 2nd Electric*	11'-0"			21
22				11'-6"			22
23	SL Tab		Offstage Backout Four 34" x 9" Panels	US-DS pipe	Dedicated SL Tab		23
24	Stage Left LX Ladder		Fixed Position	US-DS pipe	Dedicated Stage Left LX Ladder		24
25				13'-6"	HANGING FLUORESCENT BOX		25
26				14'-0"	TRUSS		26
27				14'-6"			27
28	Border #3	22-0	14' x 62"	15'-0"	BORDER		28
29	Legs #3	40-0	30' x 13"	15'-4"			29
30				16'-0"			30
31			Blocked by 3rd Electric*	16'-6"			31
32			Blocked by 3rd Electric*	17'-0"			32
33	3rd Electric	25-0		17'-4"			33
34			Blocked by 3rd Electric*	18'-0"	CHINA SILK - FINALE		34
35			Blocked by 3rd Electric*	18'-6"			35
36				19'-0"	FLUORESCENTS		36
37				19'-6"	BORDER		37
38				20'-0"			38
39				20'-6"			39
40	Border #4	22-0	10' x 62"	21'-0"			40
41	Legs #4	40-0	30' x 13"	21'-4"	LEG		41
42	Mid Stage Traveler		Two 30" x 30" Panels On Track	22'-0"	Dedicated Mid Stage Traveler		42
43	Black RP Screen			22'-6"	FLUORESCENTS		43
44			Blocked by 4th Electric*	23'-0"			44
45			Blocked by 4th Electric*	23'-6"	BORDER		45
46	4th Electric	25-0		24'-0"			46
47			Blocked by 4th Electric*	24'-6"			47
48	Stage Right LX Ladder			US-DS pipe	Dedicated Stage Right LX Ladder		48
49	SR Tab		Offstage Backout Four 34" x 9" Panels	US-DS pipe	Dedicated SR Tab		49
50				25'-6"			50
51				27'-0"			51
52	Extra Border 1	Grid	10' x 62"	27'-6"			52
53	Extra Legs 1	Grid	30' x 13"	28'-0"			53
54	Border #5	22-0		28'-6"			54
55	Legs #5	40-0	30' x 13"	29'-0"			55
56				29'-6"			56
57	Border #6	22-0		30'-0"			57
58	Legs #6	40-0	30' x 13"	30'-6"			58
59	White Scrim			31'-0"			59
60	Black Scrim			31'-6"			60
61				32'-0"			61
62	White RP Screen		Cyc	32'-6"			62
63	Extra Border 2	Grid	14' x 62"	33'-0"			63
64	Extra Legs 2	Grid	30' x 13"	33'-6"			64
65				34'-0"			65
66			Blocked by Cyc Electric*	34'-6"			66
67			Blocked by Cyc Electric*	35'-0"			67
68	Cyc Electric	25-0		35'-6"	Dedicated Cyc Electric		68
69			Blocked by Cyc Electric*	36'-0"			69
70			Blocked by Cyc Electric*	36'-6"			70
71	Back Black		Two 30" x 30" Panels	37'-0"			71
72	Bounce Drop		Filled White Scrim	37'-6"			72

* All linesets are on 6" centers. Any lineset used as an electric will require two linesets upstage and downstage of it to remain empty and gridded *

Figure 103

The Properties List

I created the properties list (*Figures 106-108*) to communicate to the props master which props are required, each item's quantity, and any important notes. We made the decision to have the hand props live in the show's original period after discussing the importance of loud office machinery triggering aspects of her mental illnesses. The furniture, however, still lived within the unrelenting nature of metal. The props list is attached below.

Machinal			
	PROP	NOTES	#
HAND PROPS			
1	Adding Machine		
2	Typewriter		
3	Stenography Machine		
4	Files		
5	Letter		
6	Mail		
7	Manifold Machine		
8	Plates		
9	Silverware		
10	Pair of rubber gloves		
11	Potato		
12	Garbage Can		
13	Money	Small quantity, for "tip"	
14	Luggage		
15	Mirror		
16	Lamp		
17	Bouquet of Flowers		
18	Vase		
19	Electroshock Headpiece		
20	Perscription Pad		
21	medical Bottles and instruments		
22	Hospital Chart	hugng at the foot of the bed	
23	Alcohol Bottles		
24	Ggarrettes		2
25	Lighter		
26	Drinks		14
27	Drinks Tray		
28	Bottle	Wrapped in brown papar	
29	Pen and Paper		
	Ggarettes		
30	Match		
31	Lily	Blooming in a pot, with rocks and water	
32	Telephone		
33	Standing Lamp		
34	Newspaper		2
35	Courtroom Paperwork	pg.60-61, Stay of execution, state v kling, paper with legal address ect. 73	

Figure 104

CONSUMABLES			
	Potato		
	Cigarettes		

Figure 106

The Properties Book

In combination with the props list, it is essential to include a properties book. This is a visual representation of each item, with the same information as the properties list. The properties book also included any further details of how actors plan to use the props, any research images required, and occasionally drafting of items intended to be built. The properties master relies on the props book to determine which props can be pulled from stock, which items will need to be built, and which will need to be purchased. The properties book, submitted to Tim Jones, the Props Master, is provided below (*Figure 109-159*).

Updated: 4/12/2020

Updated: 4/12/2020

Machinal Props Book

Director: Brian MacDevil
Scenic Designer: Rochelle Mac
Lighting Designer: Jacob L. Liggins
Media Designer: Devin Kincaid
Costume Designer: Madison Booth

Rochelle Mac

303.551.5295

RochelleEliseMac@gmail.com

Rochelle Mac

303.551.5295

RochelleEliseMac@gmail.com

Figure 107

Section 1: Hand Props

Figure 108

Updated: 4/12/2020

1. Adding Machine (Quantity:1)



Description:
Should be able to be typed on and have a long paper hanging from it. Function enough to make it feel like a busy office.

Rochete Vac

303.55-5295

RocheteEliseMac@gmail.com

Rochete Vac

Figure 109

Updated: 4/12/2020

2. Typewriter (Quantity:1)



Description:
Function enough to make it feel like a busy office.

303.55-5295

RocheteEliseMac@gmail.com

Figure 110

Updated: 4/12/2020

3. Stenography Machine (Quantity:2)



Description:
Function enough to make it feel like a busy office. Also used in the courtroom scene.

Rochete Vac

303.55-5295

RocheteEliseMac@gmail.com

Figure 111

Updated: 4/12/2020

4. Files (Quantity:26)



Description:
Labelled: Accounts, Bonds, Contracts, Data, Earnings, Var set, Notes, Output, Profits, Report, Sales, Trade, Shipments, Schedules, Rent, Bills, Installments, Misc, etc.

Each folder should be filed with paper.

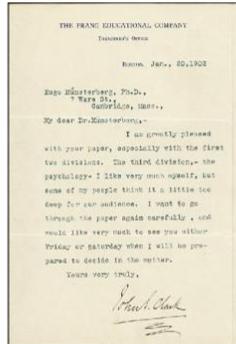
Rochete Vac

303.55-5295

RocheteEliseMac@gmail.com

Figure 112

5. Letter (Quantity:1)



Description
Taken down for Mr. Jones by the young woman

6. Mail (Quantity: few)



Description
Business related mail that is being sorted by the young woman

Rochelle Vrac

303.551.5295

RochelleEliseMac@gmail.com

Rochelle Vrac

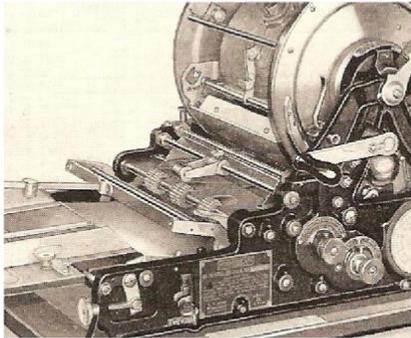
303.551.5295

RochelleEliseMac@gmail.com

Figure 113

Figure 114

7. Manifold Machine (Quantity:1)



Description
With the file clerk, S could be able to function,

8. Plates (Quantity:2)



Description
Plain uninteresting plates that are in the kitchen

Rochelle Vrac

303.551.5295

RochelleEliseMac@gmail.com

Rochelle Vrac

303.551.5295

RochelleEliseMac@gmail.com

Figure 115

Figure 116

9. Silverware (Quantity:2 sets)

Updated: 4/12/2020



Description:
Plain and uninteresting. Forks and Knives.

Rochelle Vac

303.555.5295

RochelleEliseMac@gmail.com

Figure 117

10. Pair of Rubber Gloves (Quantity:1)



Description:
Pile of gloves for the young woman.

Rochelle Vac

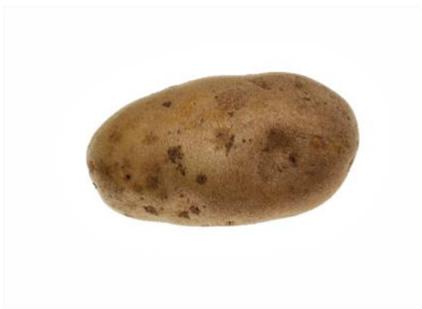
303.555.5295

RochelleEliseMac@gmail.com

Figure 118

11. Potato (Quantity:2)

Updated: 4/12/2020



Description:
Consumable.

Rochelle Vac

303.555.5295

RochelleEliseMac@gmail.com

Figure 119

12. Garbage Can (Quantity:1)

Updated: 4/12/2020



Description:
Kitchen trash can.

Rochelle Vac

303.555.5295

RochelleEliseMac@gmail.com

Figure 120

Updated: 4/12/2020

13. Money (Quantity: Small Quantity)



Description
Used for a tip. Small bills 1s and 5s

Rochele Vac

303.555-5205

Roc-heleEliseMac@gmail.com

Updated: 4/12/2020

14. Luggage (Quantity: 2)



Description
Honeycomb luggage, Matching, one large and one medium

Rochele Vac

303.555-5205

Roc-heleEliseMac@gmail.com

Figure 121

Figure 122

Updated: 4/12/2020

15. Mirror (Quantity: 1)



Description

Rochele Vac

303.555-5205

Roc-heleEliseMac@gmail.com

Updated: 4/12/2020

16. Lamp (Quantity: 1)



Description
Table lamp, wired

Rochele Vac

303.555-5205

Roc-heleEliseMac@gmail.com

Figure 123

Figure 124

Updated: 4/12/2020

17. Bouquet (Quantity:1)



Description
Brought in by a husband to a wife for a newborn child.

Rochelle Vrac

303.555-5295

RochelleEliseMacc@gmail.com

Updated: 4/12/2020

18. Vase (Quantity:1)



Description
Bouquet of flowers is taken offstage and placed in a vase.

Rochelle Vrac

303.555-5295

RochelleEliseMacc@gmail.com

Figure 125

Figure 126

Updated: 4/12/2020

19. Baby (Quantity:1)



Description
Wrapped in a hospital blanket.

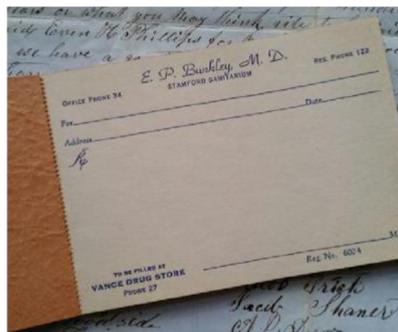
Rochelle Vrac

303.555-5295

RochelleEliseMacc@gmail.com

Updated: 4/12/2020

20. Prescription Pad (Quantity:1)



Description
For the doctor to rewrite treatment plan for young woman.

Rochelle Vrac

303.555-5295

RochelleEliseMacc@gmail.com

Figure 127

Figure 128

21. Medical Bottles/Instruments (Quantity:some..)



Description
To cross surgical wagon and hotel room.

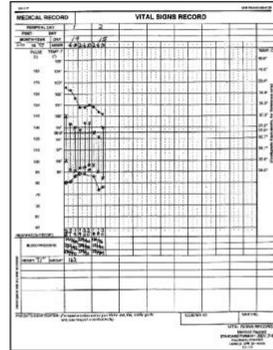
Rochete Vac

303.55-5295

RocheteEliseMac@gmail.com

Figure 129

22. Hospital Chart (Quantity:1)



Description
Hangs off the end of the "bed" in the hospital bed (made out of chairs and tables, should be able to stand on the back of a chair)

Rochete Vac

303.55-5295

RocheteEliseMac@gmail.com

Figure 130

23. Alcohol Bottles (Quantity:Some)



Description
For the Bar.

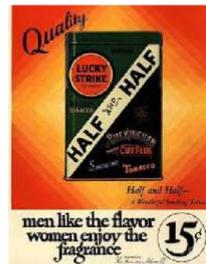
Rochete Vac

303.55-5295

RocheteEliseMac@gmail.com

Figure 131

24. Cigarettes (Quantity:2 Packs)



Description
Two separate brands. Smoked on stage.

Rochete Vac

303.55-5295

RocheteEliseMac@gmail.com

Figure 132

25. Lighter (Quantity:1)

Updated: 4/12/2020



Description
Used to light the cigarettes

Rochelle Vac

303.55-5295

RochelleEliseMac@gmail.com

26. Drinks (Quantity:14)



Description
Bartender constantly bringing out drinks to customers.

Rochelle Vac

303.55-5295

RochelleEliseMac@gmail.com

Figure 133

Figure 134

27. Drink Tray (Quantity:1)

Updated: 4/12/2020



Description
To help the waitress bring in drinks

Rochelle Vac

303.55-5295

RochelleEliseMac@gmail.com

28. Bottle (Quantity:1)



Description
Wrapped in a brown paper bag. Man leaves with the bottle from the bar.

Rochelle Vac

303.55-5295

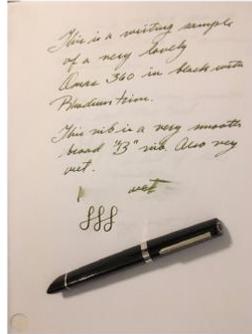
RochelleEliseMac@gmail.com

Figure 135

Figure 136

Updated: 4/12/2020

29. Pen and Paper (Quantity:1)



Description:
Business card-esque that a phone number is written on. Consumable

Rochele Vac

303.55.5295

RocneleEliseMac@gmail.com

Updated: 4/12/2020

30. Match (Quantity:1)



Description:
To light cigarettes

Rochele Vac

303.55.5295

RocneleEliseMac@gmail.com

Figure 137

Figure 138

Updated: 4/12/2020

31. Lily (Quantity:1)



Description:
Blooming in a pot with rocks and water

Rochele Vac

303.55.5295

RocneleEliseMac@gmail.com

Updated: 4/12/2020

32. Telephone (Quantity:1)



Description:
Probably will want a long cord to pace a round stage.

Rochele Vac

303.55.5295

RocneleEliseMac@gmail.com

Figure 139

Figure 140

33. Standing Lamp (Quantity:1)



Description
Wired. Carried on by actors.

Rochelle Vac 303.55-5295 RochelleEliseMac@gmail.com

Figure 141

34. Newspaper (Quantity:2)



Description
For husband and wife

Rochelle Vac 303.55-5295 RochelleEliseMac@gmail.com

Figure 142

35. Courtroom Paperwork (Quantity:5 specific)

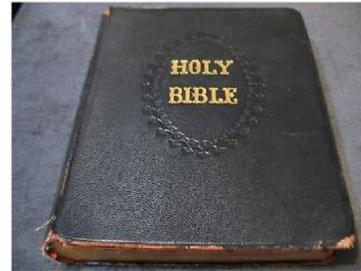


Description
Stay of Execution, State v. King Paper with legal addresses, etc

Rochelle Vac 303.55-5295 RochelleEliseMac@gmail.com

Figure 143

36. Bible (Quantity:1)



Description
For swearing in and for the priest at the end of the show

Rochelle Vac 303.55-5295 RochelleEliseMac@gmail.com

Figure 144

Updated: 4/12/2020

37. Neck of a Broken Bottle (Quantity:1)



Description
Used as evidence. Should be in an evidence bag.

Rochelle Vac

303.551.5295

RochelleEliseMac@gmail.com

Figure 145

Updated: 4/12/2020

38. Rubber Gloves (Quantity:1)



Description
Used as evidence. Should be in an evidence bag. Covered in blood.

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Figure 146

Updated: 4/12/2020

39. Prison Keys (Quantity:1 set)



Description
Enough to 'jangle'

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Figure 147

Updated: 4/12/2020

40. Barber Sheers (Quantity:1)



Description
Used on cage to cut the young woman's hair.

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Figure 148

Section 2: Furniture

41. Switchboard (Quantity:1)



Description

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Figure 149

Figure 150

42. Filing Cabinet (Quantity:1)



Description

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43. Tables (Quantity:6)



Description
Tables 2'-0" x 3'-0" metal frames with Woodent top. Should have em-
bedded LED tape where the audience will not be able to see it but it
allows for uplight on the actors faces. UMHW placed on the bottom
of the frame to allow for easy sliding of the tables.

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Figure 151

Figure 152

Updated: 4/12/2020

44. Chairs (Quantity:6)



Description
Some chairs used throughout the show in different orientations to establish different locations. Metal chairs.

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Updated: 4/12/2020

45. Armed Chair (Quantity:1)



Description
Armed metal chair for the end of the final scene. The young woman will be strapped down to it - but she should be able to easily be able to get out of the straps for final moment.

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Figure 153

Figure 154

Updated: 4/12/2020

46. Table Additions (Quantity:3)



Description
A smaller item that is similar to the tables that makes the tables bar height. Metal frame with a wooden top. Wooden top should have embedded LED tape so the audience should not be able to see it, but it will up-light the actor's faces.

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Updated: 4/12/2020

47. Wheelchair (Quantity:1)



Description
Background item that is rolled passed with a person sitting in it.

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Figure 155

Figure 156

Updated: 4/12/2020

48. Stretcher (Quantity:1)



Description:
Basic ground item that two actors are carrying - Should be able to hold a person.

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49. Surgical Wagon (Quantity:1)



Description:
Rolls on stage and filled with medicines and medical equipment. Similar to what would be common on a maternity ward.

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Figure 157

Figure 158

Updated: 4/12/2020

50. "Cards" (Quantity:6)

Description:
3'-0" x 6'-0" Cards that are carried by actors, used as a projection screen, and then placed on the ground and drops are placed on top of it to establish locations. Painted in a light grey.

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Figure 159

Chapter 3: Reflection

I felt that the confining, sterile nature that we initially discussed was conceived and executed during our design collaboration process. The creative team was flexible and adapted well to redesigns that happened throughout the process. As with every production, there were a few moments of poor communication; however, the design I believe was successful overall.

Looking back at the process, I found it beneficial to have explored several design iterations with the Director before we reached a consensus on the set design. It provided us with more of an opportunity to really dissect each of the scenes and adapt our single gesture of the scene design to the play's nine locations. I created a design that supported the central character's struggle and feelings of isolation and stasis. I achieved this with a unit set that had small shifts to create each location. It provided opportunities for the actors to adjust the space themselves to create each scene location. These spatial adjustments enhanced how the young woman feels as she is socially oppressed, abused, and in the final moments of the play, liberated. We were successful in changing the mood of the restrictive world to a free and open environment with the addition of fabric when appropriate.

I was very excited about the success of the final moment; the young woman physically broke through the barriers as they split and opened offstage. The young woman walked up a staircase to an enveloping, bright light that opened up the world, allowing her to break from the constriction she felt throughout the play, a final defiance of the mechanized world. As impactful as this moment was, I believe that once we moved into the space for technical onstage rehearsals, it would have been

beneficial not to use the staircase initially intended for this scene. We wanted to avoid the trope of walking up into heaven, and instead, she is breaking from her restrictive world, and I worried that the staircase would have created that. However, breaking the rules we had designated for this production at this moment was effective in showing that she finally was free from societies' oppression.

After seeing the design process come to completion, I would have revised several elements of the design. I would have given the walls a little more weight in their depth; the audience's extreme sightlines could see the walls' flimsy nature. The portion of the walls that opened on stage would have been insubstantial and would bend, ruining the feeling of the crushing depth I wanted to create. I would also want to find a way to achieve a more effective way for the fluorescent lights to follow the set design's forced perspective.

I am happy with the final design. The large scale of the walls and rolling units really helped with the overbearing, expressionistic style I was hoping to achieve. These walls would have been a striking proportion to the young woman's scale, providing further oppression to her. The monochromatic design as a whole played well into the film noir and colorless emotional quality of the young woman's view of the world. It also worked successfully with the costume designer's plans and the lighting designer's ideas. I wanted to create a space that was confining, repressive and isolating. These complemented the other designer's goals as well. Together we were able to achieve a design that felt imprisoning, lonely and oppressive as seen through the young woman's eyes.

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