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University of Nebraska - Lincoln, emma.hoffbauer@huskers.unl.edu

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*DONTRELL, WHO KISSED THE SEA:
AN EXPLORATION OF SCENIC DESIGN PROCESS*

by

Emma Laine Hoffbauer

A THESIS

Presented to the Faculty of
The Graduate College of the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Master of Fine Arts

Major: Theatre Arts

Under the Supervision of Professor Joshua David Madsen

Lincoln, Nebraska

May, 2022

DONTRELL, WHO KISSED THE SEA:
AN EXPLORATION OF SCENIC DESIGN PROCESS

Emma Laine Hoffbauer, M.F.A

University of Nebraska, 2022

Advisor: Joshua David Madsen

The purpose of this thesis is to provide research, supporting paperwork, production photographs, and other pertinent materials which document the scenic design for the University of Nebraska-Lincoln/Nebraska Repertory Theatre production of *Dontrell, Who Kissed the Sea* by Nathan Alan Davis. This thesis contains the following: research images collected to develop and communicate ideas regarding location, shape, texture, scale, mood, and historical and architectural reference to the production team; preliminary sketches and digital renderings, and photographs of the ¼" scale model; a full set of drafting plates and painter's elevations used to communicate finished appearance of each scenic element, a list of props containing details for each prop used in the production and an accompanying research image reference book; and finally, paperwork generated during the rehearsal and production process. Archival production photographs are furthermore included as documentation of the completed design.

DEDICATION

For Mama, Mady, and Noah,
and their unwavering support.

For my scenic gals, the blob, and Maria and Pippin
who helped a girl stay sane during graduate school.

For JD,
I hope he knows.

ACKNOWLEDGEMENTS

I wish to acknowledge the talented group of artists, craftspeople, and designers whose collaboration and passion helped to create an engaging piece of storytelling and theatrical art. I am grateful for their enthusiasm and the opportunity to work with each one.

Creative Team:

Ron Himes, Director

Aja M. Jackson, Lighting Designer

Margery and Peter Spack, Projection Designers

Daryl Harris, Costume Designer

Jackie Sharp, Sound Designer

Heather Beal, Choreographer

Production Staff:

Joseph Shelly Jr., Technical Director and the carpentry crew

Taylor Walters-Riggsbee, Scenic Charge and the scenic art crew

Nathan Alexander, Head of Props and the properties crew

I also wish to acknowledge the time and attention dedicated by my faculty and advisors which allowed me to flourish as a person and an artist during the course of my education. The amount of training, skills, wisdom, and tremendous growth I experienced in pursuit of a Master's degree has been astounding, and will continue to influence me as I move toward a career.

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Introduction

In February of 2021, Artistic Director of the Nebraska Repertory Theatre Andrew Park added *Dontrell, Who Kissed the Sea* to the Rep's 2021-2022 season in partnership with the St. Louis Black Rep, to be produced in November. The previous year, several public demonstrations throughout the United States had put a spotlight on race, and the Nebraska Rep in response to those events became dedicated to the pursuit of diversity, equity, and inclusion. Part of this endeavor included virtual performances in collaboration with the St. Louis Black Rep, focused on the idea of "real change." At the same time, the Covid-19 pandemic significantly affected the production of theatre around the world, causing shutdowns and cancellations, including my first design opportunity at the Nebraska Repertory Theatre and in my graduate career. The graduate faculty of the Johnny Carson School extended an offer to me for an additional year of graduate school, which I accepted, along with new opportunities to replace the ones which were lost. All of these events led to my assignment as scenic designer for *Dontrell, Who Kissed the Sea*.

The offer came with unique challenges, because the entire design team was spread across the country for the majority of the process. I was in Lincoln, Nebraska; our director Ron Himes was in St. Louis, Missouri along with the projection design team, Margery and Peter Spack, and Jackie Sharp, the sound

designer; the costume designer Daryl Harris was in Highland Heights, Kentucky; and Aja M. Jackson was working on lighting design from Boston, Massachusetts. All of our meetings prior to the week before opening night of the show consisted of video conference calls and emails. My job as the scenic designer (in a somewhat brief and simplified explanation) was to read the play closely and glean a conceptual idea at the heart of the play; determine the strongest ways to support the play's story line visually when presented to an audience; create documents to augment the construction of the physical scenic elements; and ultimately to ensure that the overall scenery and aesthetic onstage supported director Ron Himes' vision. My fellow collaborators proceeded to strive for versions of the same goal within their own disciplines, which were lighting, projection, sound, and costumes. Ron's artistic insight helped steer us in a common direction.

Nathan Alan Davis' *Dontrell, Who Kissed the Sea* had its world premiere in 2014 at the Washington, DC Source Festival. The play then went into a set of subsequent "rolling world premiere" performances with the National New Play Network in 2015. *Dontrell, Who Kissed the Sea* does not have decades of history associated with it and is considered a new work compared with many shows produced in universities and theaters (such as the Nebraska Rep). Playwright Davis has a few other works, all of which convey the influence of an

informed blend of African and Western traditions. His plays focus almost entirely on the experiences of people of color, and *Dontrell, Who Kissed the Sea* was no exception. The play involves the experience of an 18-year-old named Dontrell Jones III in the summer after his high school graduation, who frequently wakes up from a dream about his ancestor on a slave ship in the Atlantic. He feels that his destiny is to find and connect with that ancestor, even if that ancestor is at the bottom of the Atlantic Ocean. Dontrell consequently feels drawn to the sea, despite his lack of swimming ability or nautical knowledge. Dontrell's passion for his newfound quest and the realization of his ignorance in navigating water cause him to jump into a neighborhood swimming pool and nearly drown. He is rescued by Erika, a strong-willed lifeguard with Viking heritage who quickly becomes his "fate." When he brings her home to meet his family, their response to her is somewhat apprehensive. They also greet his determination to discover his ancestor in the Atlantic Ocean with alarm. They openly express their fear of what he might find while searching the dark ocean of the past. In addition to depicting scenes of realistic conflict, the show also contains surreal excursions into the deep. There are dances among exotic fish, and a sojourn to Africa where his ancestors dance with one another in traditional costume. The play thus draws on themes of roots, ritual, spirituality, family, fate, and the comingling of past and future.

The Nebraska Repertory Theatre's production process began in February 2021, in conversations with Ron about the magical form and dreamlike shape of storytelling. Discussions of Dontrell's family legacy, and the traditions that shaped them as people planted seeds for what would become the concept for the show. The next step in the process (for me, at least) was to re-read the play, delve into what it was about at its core, and to find the most powerful way of conveying it to the audience through scenic design.

CHAPTER ONE: NATURE OF THE WORK
1:0 Concept

On my first read-through of the play, I wrote down my initial thoughts and feelings, latching onto quotes from the dialogue, and discovering surface themes and motifs. The language of the show combines poetry, choral repetition, and hip hop rhythms. Dontrell's numerous "captain's logs" throughout the show contain calls and responses of the ancestor chorus. Poetic utterances alternate with choral interjections, a dynamic auditory process that resembles the cadence of a heartbeat. I think Dontrell's character chronicled his whole thought process and life because nobody had previously recorded his ancestors' history. Dontrell declaims into his mini cassette recorder, "I'll leave no deed undone to save you from the haunts of history. My liberty is bondage if I don't."

Dontrell feels the need to make the past known so it will become historical, and the theme of history is prevalent throughout the script. Dontrell's father wants to protect his son from the same fate as his own father, who went mad following the same dream. Dontrell, however, deep down understands the need to explore and reconcile oneself with family roots—or the lack of them. Dontrell finds connections to his heritage through his grandfather and the vision of his ancestor. The appearance of water and the ocean alternates meanings

throughout the show, instilling a sense of peace and calm, representing destiny and a calling to something important. Dontrell's quest is essentially a struggle to restore the history of his ancestors on a slave vessel as it crossed the Atlantic. Dontrell lives in Baltimore, a port city built near the water, and the ancestors dance at the play's end for Yemaya, the Orisha goddess of the Ocean. The dancing by the ancestors (who double as the important people in Dontrell's life and reinforce the notion that the past and future are inseparable) holds special meaning as they dance for joy, as worship, and to express intense emotion. The ending of the show feels open to the viewer, as Dontrell becomes strengthened in the presence of his ancestors, and he stands flanked by Erika and the Ancestor, his future and his past. I found the play's symbolism both theatrically arresting and beautiful. Davis's rich visual language is woven into the fabric of the story, an idea which served as inspiration for the use of fabric in the final design.

The first meeting via video call with Ron Himes differed from other first design meetings in which I have participated as a scenic designer. Because the rest of the team were dispersed throughout the country and were not situated in a university schedule as I was, the initial conversation and push to a concept was solely on my shoulders. Ron and I discussed the magical realism of the play since the spoken language reveals the various parts of Dontrell's world.

The term “magical realism” infers that the “real world” possesses an undercurrent of magic, delusion, or fantasy. The concept has been explored by many cultural and literary figures such as Czech-Austrian author Franz Kafka, Argentine novelist Jorge Luis Borges, Columbian novelist and Nobel Prize winner Gabriel Garcia-Marques, and German critic and painter Franz Roh. Each employed the technique of integrating non-realistic perceptions into realistic narratives, and the use of magical realism in literature and drama continues today.

There are several variations on magical realism in *Dontrell*, and playwright Davis uses realistic settings, otherworldly elements, dead characters onstage, and noteworthy events that occur only in the mind of the title character. Many of those events remain unexplained, and Davis uses extraordinary happenstance to accentuate social criticism. My job as a designer was to create a space to facilitate the presentation of those experiences.

The movement of his inner mind emerges in unrhymed yet rhythmic poetry, and the urban dialogue one hears in scenes with his family members is his daily reality. The Yoruba language and responses of the ancestors created a completely new aural environment for both performers and audience—even though neither group understood what the Yoruba words meant without the

added translation by the projection designers. They nonetheless provide a magical element from the past.¹

During the meeting, Ron brought up two important facts about the production which influenced my design decisions down the road. The first was that when the Nebraska Repertory Theatre show closed, instead of a typical strike of the set (during which the team breaks down scenery and deposits the pieces in a dumpster, the plan was carefully to load everything into a truck to ship it to St. Louis. In January of 2022, the set was to be remounted in the Edison Theatre on the campus of Washington University, and the St. Louis Black Rep theatre company was to produce the show again for new audiences. The second thing of note from my meeting with Ron was his wish to include projections in the design. Before our initial conversation, Ron had already put together the team working on the show and had hired Margery and Peter Spack, a pair he had worked with previously at the Black Rep. These two pieces of information presented challenges which seemed daunting at the time, as I had previously never considered more than one theatre space or the extra element

¹Yoruba is a west African language, spoken in its modern form throughout modern-day Benin, Togo, and parts of Nigeria. Linguists have estimated that native Yoruban speakers number about 50 million people., *African Languages: an Introduction* (London: Cambridge University Press, 2000).

of projections during a design process. However, a talk with my mentor, JD Madsen, served to assuage any fears.

JD urged me to consider a few meaningful questions as I moved forward: what is the function and form of projections, and are they the source of magic? What shapes make up Dontrell's world? He also stressed to me an important rule of designing with projections in mind; surfaces on which the images are projected need not be smooth and white to be functional and effective. With these considerations in mind, I read the play again and began digging further into the script for explicit needs and storytelling information.

CHAPTER TWO: PRE-PRODUCTION PROCESS

2:0 Preliminary Research

After two subsequent read-throughs of the script, I composed a breakdown of the play which made note of all scenes as written in chronological order and the page numbers of the script for reference. I took note of locations, both implicit and explicit, that tracked character movement through scenes, which helped me determine the “needs” of the play. Needs will vary from script to script, and in the case of *Dontrell*, they included such things as a place to sit and lie down or the inclusion of water onstage. The list of locations revealed the need for the characters to travel to many different places, including: Baltimore, Dontrell’s bedroom, Robby’s car, the Baltimore National Aquarium, Erika’s condo, a public swimming pool, the Jones’ living room, a beach shore, the open ocean on a boat, and the deep blue sea itself.

The scene breakdown document served as a guide to help understand the flow of events along with areas which the scenic design might advance storytelling. The document became a developing reference throughout the process. The document contained a column for scenery which remained empty; I filled it in later as an understanding of individual pieces and their function in the overall production progressed. I also made additional notes of contextual

information, such as the inclusion of the Yoruba people and language, the slave trade to the Americas, and Yemaya, goddess of the ocean.

I then collected many images for visual research to provide context on locations, historical references, and conceptual ideas. I collated the images into plates, each named with a broader research category helpful for design. My plates included Historical, Cultural/Inspirational, Baltimore/Dontrell's World, Ocean Inspiration, and Texture/Color. These research plates served as effective tools to convey an overall aesthetic idea to Ron in later meetings. The following are my scenic breakdown document and research plates.

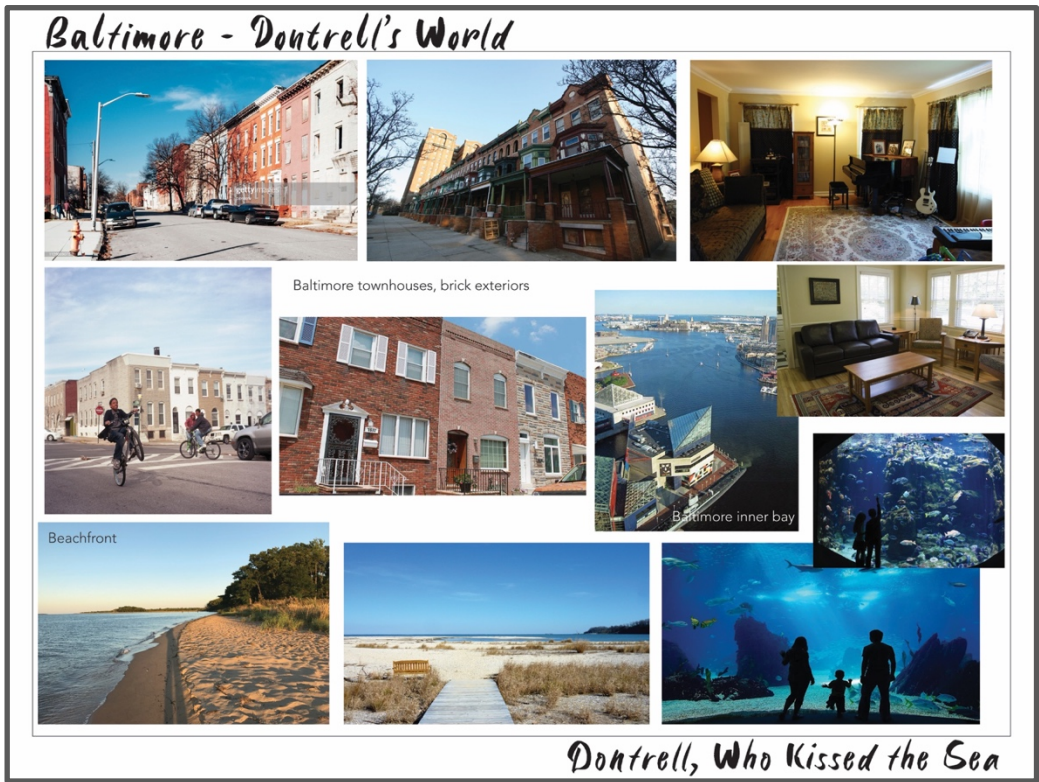
CHAPTER TWO: PRE-PRODUCTION PROCESS
2:1 Scenic Breakdown

Dontrell, Who Kissed the Sea
by Nathan Alan Davis

PAGE	ACT/SCENE	LOCATION	SCENERY	CHARACTERS	NEEDS/NOTES
9	Prologue	Nowhere/Everywhere	Crates as altar	Dontrell + Company	crescendo of waves, ancestral procession
10	Scene 1	Dontrell's Bedroom	Dock with bedding	Dontrell + Company	Bed or place to lie down, opening blinds, climbing out window
15	Scene 2	Robbie's Car	Crates	Dontrell, Robbie	Driving in car. Seats?
20	Scene 3	Aquarium	Dock as fish tank platform	Dontrell, Shea, Erika (as fish)	Aquarium tank
25	Scene 4	Erika's apartment	Makeup vanity, crate seat	Erika	Mirror, makeup place
27	Scene 5	Swimming Pool	Lifeguard chair, blue water sheet	Dontrell, Erika, Company	Lifeguard chair, Pool edge and water, Diving underwater
31	Scene 6	Jones' Living Room	Dock as couch, Dad's chair USA	Mom, Dad, Shea, Danielle	Couch seating, tv frame, separate area for Dad
37	Scene 7	Erika's apartment	Sheets for fort dock piling base and table top, dock as couch, crate seats or real chairs?	Dontrell, Erika	Somewhere she gets water, sheets to build fort, flashlight only
44	Scene 8	Jones' Living Room	Makeup vanity	Dontrell + Company	Couch seating? Dad's area, kitchen table and chairs,
66	Scene 9	Erika's apartment	Dock as boat with viking pieces and sail	Erika	Mirror, makeup place
67	Scene 10	Beach, boat, underwater		Dontrell, Erika, Company	Boat, diving underwater, Representation of Viking longship, sail and oars

CHAPTER TWO: PRE-PRODUCTION PROCESS

2:2 Key Research Image Plates



CHAPTER TWO: PRE-PRODUCTION PROCESS
2:2 Key Research Image Plates



CHAPTER TWO: PRE-PRODUCTION PROCESS
2:2 Key Research Image Plates



CHAPTER TWO: PRE-PRODUCTION PROCESS

2:3 Design Previsualizations

Equipped with a knowledge of the play's structure and needs, and bolstered with visual research, I started generating rough pencil sketches to get some ideas down on paper. The goal was to create iterations of different approaches, in order to identify the strongest parts or elements that might work in a finished design concept. I did not use a draft or drawing of the theatre at the start, because at this phase in the process, the importance lay in the shapes and forms under consideration. The realization that the design would be inside of the proscenium sufficed as a guide. From separate conversations with Ron as the director and JD as my mentor, I knew I wanted to create an emotional representation of Dontrell's world which could easily transit into and out of specific locations and aid in the character's navigation of his self-proclaimed destiny. The scenery transitions needed to match the flow of the story, fragmented and unpredictable as it was. While the locations were explicit and grounded in realism, I sought their essence rather than their physical replication.

I went from rough pencil sketches in a notebook to more detailed digital sketches in black and white on a brown neutral background to focus on essential values within the composition. I pulled the most inspiring images and elements from my research to incorporate into the sketches, such as the muted neutral

color palette, abstracted representation of water in art, traditional Yoruba indigo fabric, and the sweeping arc shape common to both slave vessels and Viking ships. I was pleased with the initial digital sketches, which displayed a strong synthesis of composition and simple lines. But they needed allowances for actors moving through the space, and they required attention to surfaces used for the projection element of the show. I continued altering and revising my drawings until I felt my work proceeding in a strong design direction. I then added color to produce a drawing worthy of presentation to my fellow design team members. I did so during an impromptu video call on March 3, two days before our first scheduled design meeting.

That meeting with the rest of my collaborators was, aside from meeting with Ron, my first encounter with them. I discovered that I was the only member of the team who had been actively designing thus far. I received positive feedback from the team, and I came away with a list of questions and ideas from their respective technical viewpoints to consider before our first design meeting. For example, Ron was interested in the amount of acting space around the scenery, and lighting designer Aja M. Jackson pointed out that moving the valuable center space upstage towards the back of the theatre would be beneficial for lighting the actors underneath the proscenium arch opening. The whole team was curious about the use of the large fabric swath featured in the

design, and whether it could be rigged to become a sail or manipulated by actors. The projection designers wanted eventually to project water and seascape imagery, and they emphasized that more projectable space would be needed. Finally, Ron conveyed his vision for the moving pieces, including scenery, furniture, or props, to have a nautical aesthetic quality. Water was, after all, an integral element in the play.

In preparation for the first design meeting, I created a preliminary ground plan, a document which laid out the architecture of the theatre, along with scenic structures to be added on stage in scale with dimensions and notes. The preliminary ground plan was to convey to the production team how the theatrical space will accommodate scenery, furniture, props, actors, and technicians. I rendered my drawing of the set again, placing the scenery more clearly into the Howell Theatre, where our show would take place. The drawing emphasized color and essence further. I then duplicated the drawing and added an overlay of water, with simulated projections to convey how the scenery might react under light and imagery.

At our first official design meeting, the responses from my team were once again positive, and the discussion we had brought forth some interesting elements to consider as I proceeded. Ron expressed the desire to bring the production out into the theater house as much as possible, with actors coming

through aisles and constant drumming and sounds of water surrounding the audience. To what extent could the scenery do this as well? This production of *Dontrell* was furthermore to feature more dancing than was present in previous versions of the play, so the choreographer and director wanted to utilize the dock idea in other ways, such as rocking, pivoting, or breaking apart. Last, the projection team confirmed their desire to utilize front projection from the back of the house, rather than rear projection, and Aja's lighting design was to benefit from the use of a cyc and scrim for lighting. These details and questions helped to form the spatial boundaries of the scenery in the theatre and gave me a direction to go for my next refinements of the design.

The biggest push from beginning ideas to final design took place in the weeks after the first design meeting. A conversation with my mentor JD encouraged me to make bold choices in color and texture, and to consider ways to expand the scenery and bring in more of the life of Baltimore and the spirit of the concept: the navigation of one's destiny where the past and future meet. I went back to the drawing board, literally, and gave more thought to Dontrell's world and the nature of two different times coming together in one place. It was during a conversation with a fellow scenic design colleague that I came upon the idea for the buildings of Baltimore, brick façades reminiscent of Baltimore row houses, and their breaking away to reveal the blue indigo patterns of Yoruba

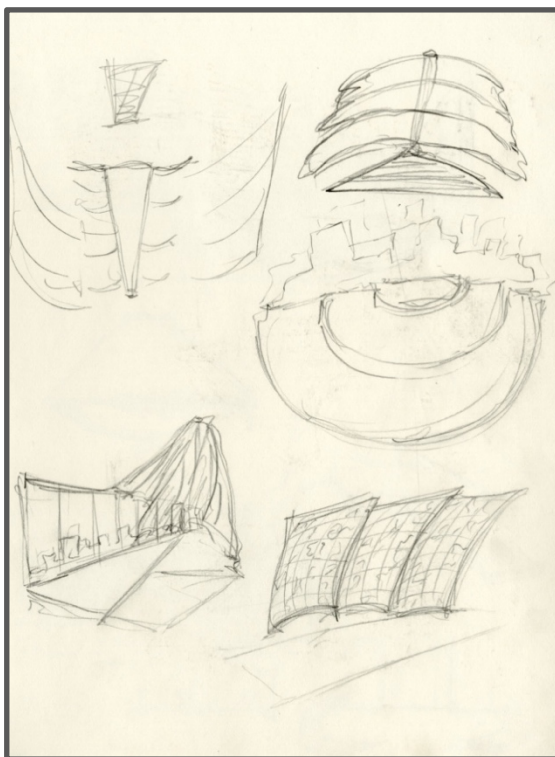
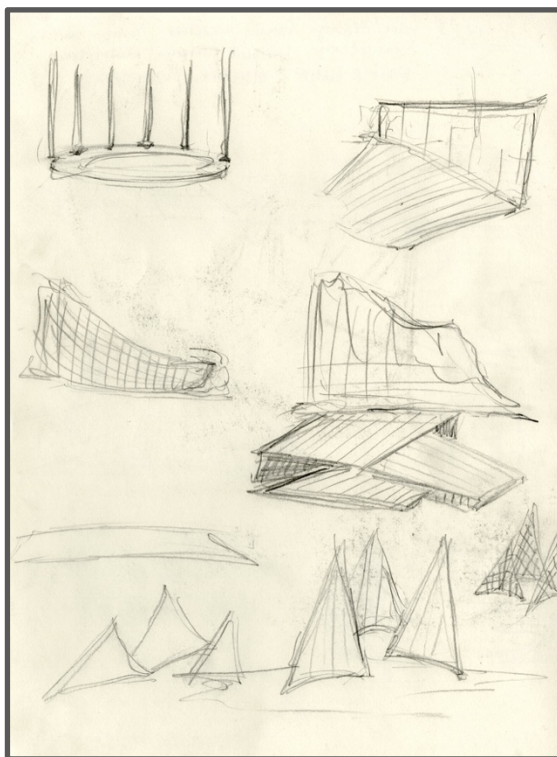
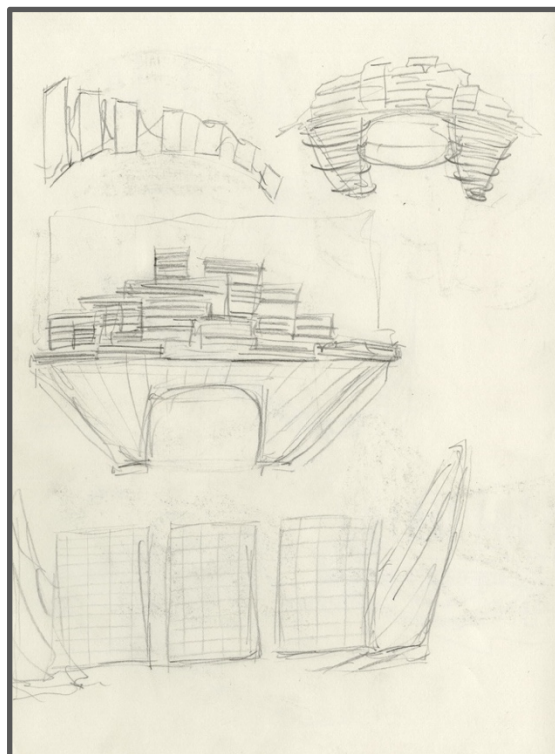
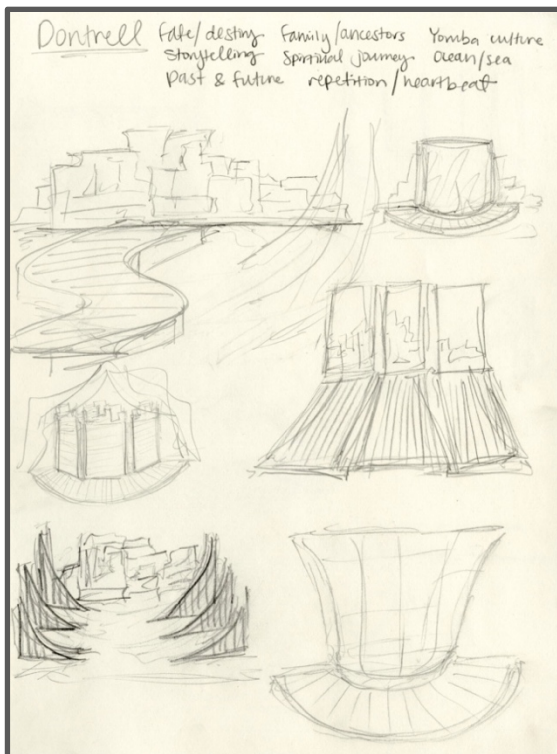
fabric. The “past” underneath the “present,” was to push through and hold up the world our characters inhabited. The red of the brick transmuted into sandy plaster along a flowing organic line cutting the theatrical space in two, before it revealed deep blue underneath, evoking both a shoreline and the sea. This new idea felt true, so I created another set of renderings utilizing digital drawing and Photoshop software to convey the scenic design changes.

The new direction of the scenic design provided more projection surface, versatile acting spaces, and interesting visual texture. At each design meeting, we continued to interrogate the efficacy of each design decision and its impact on other areas of the production. The more established scenic design idea marked a new phase in the process, wherein details and logistics started to emerge, allowing me to transpose those into explicit paperwork and deliver it to various members of my team.

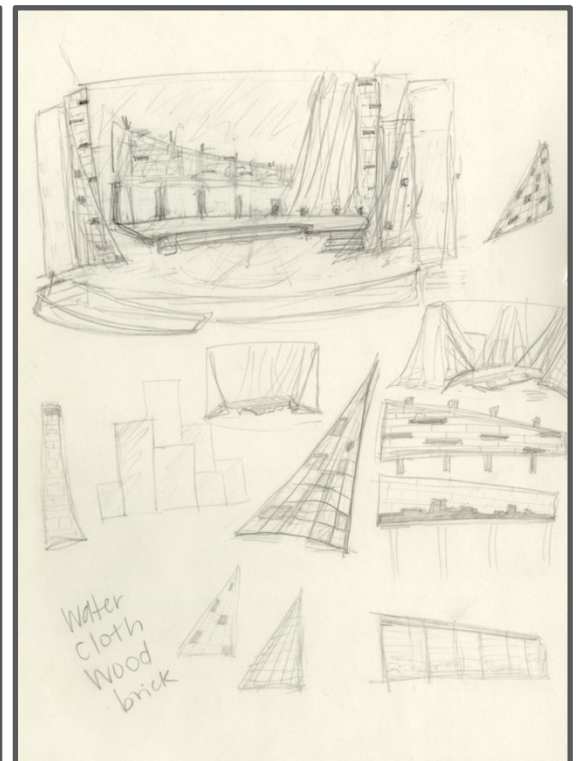
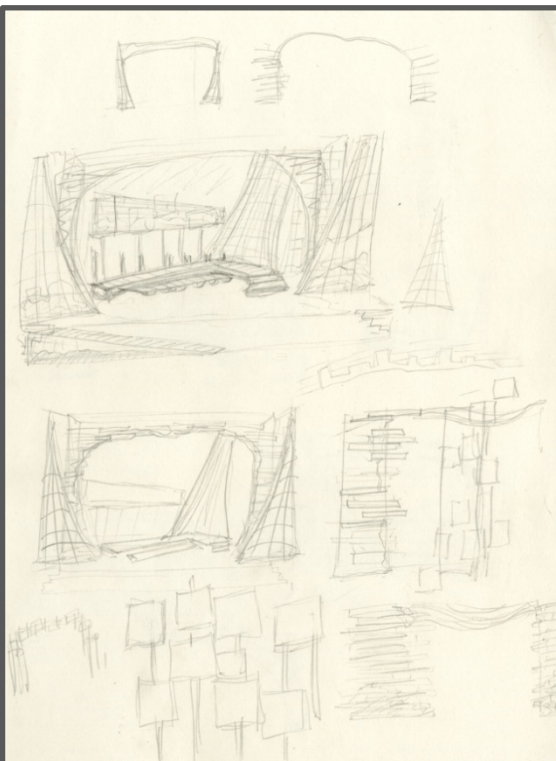
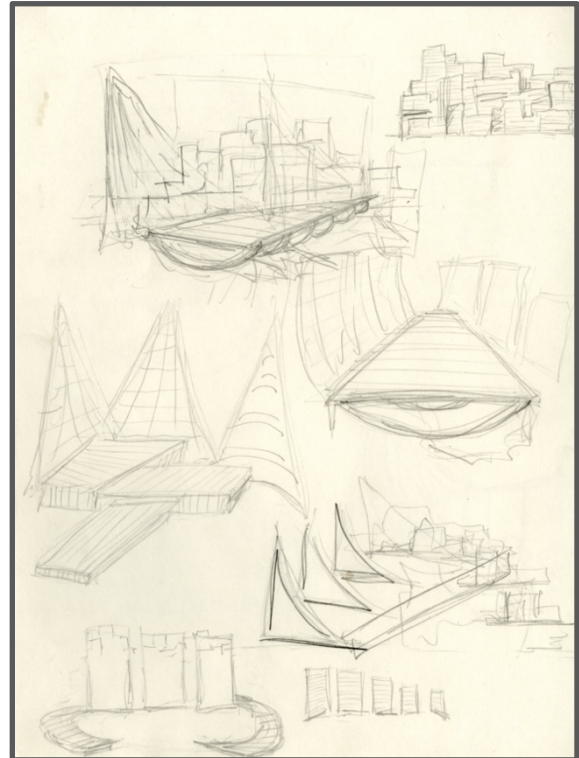
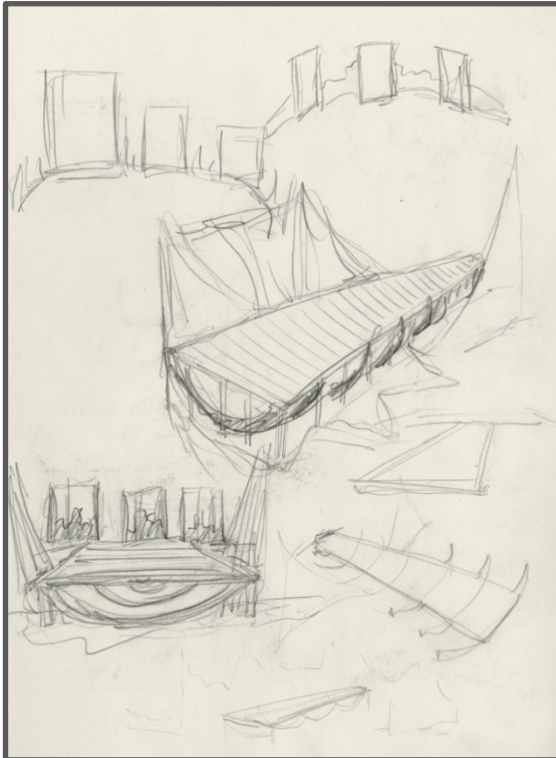
Rather than continuing with physical or digital drawings of the scenic design supplemented by ground plans, I decided to begin working on a 3D model using Vectorworks software. Vectorworks allows designers to create documents such as ground plans or technical building drafts, as well as 3D models with textures and lighting inside of a virtual space. Building a 3D model of my scenic design as conceived thus far allowed me to make more accurate renderings of the space and use the model to generate my preliminary packet. I

gave the design packet to the Technical Director, Joe Shelly for *Dontrell*, who used it to generate a budget and make building plans for craftspeople in the shops. The packet is also beneficial for lighting and projection team members who need information about height of scenery pieces and placement of items hanging on battens or over the stage space.

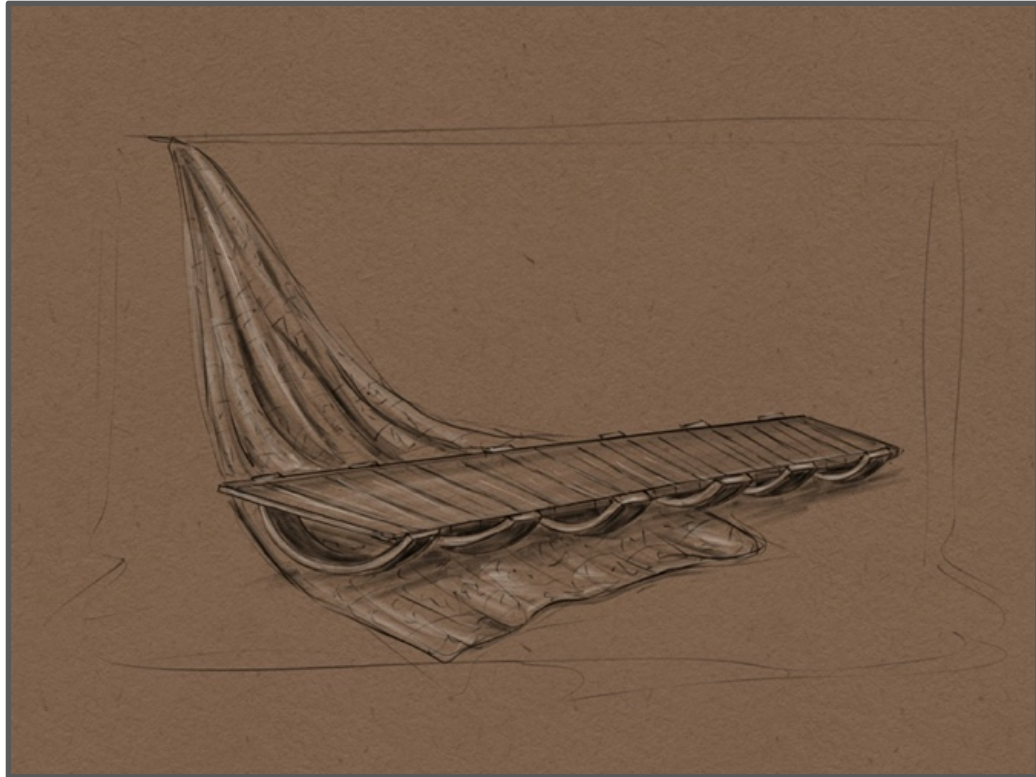
CHAPTER TWO: PRE-PRODUCTION PROCESS
2:4 Initial Sketches and Renderings



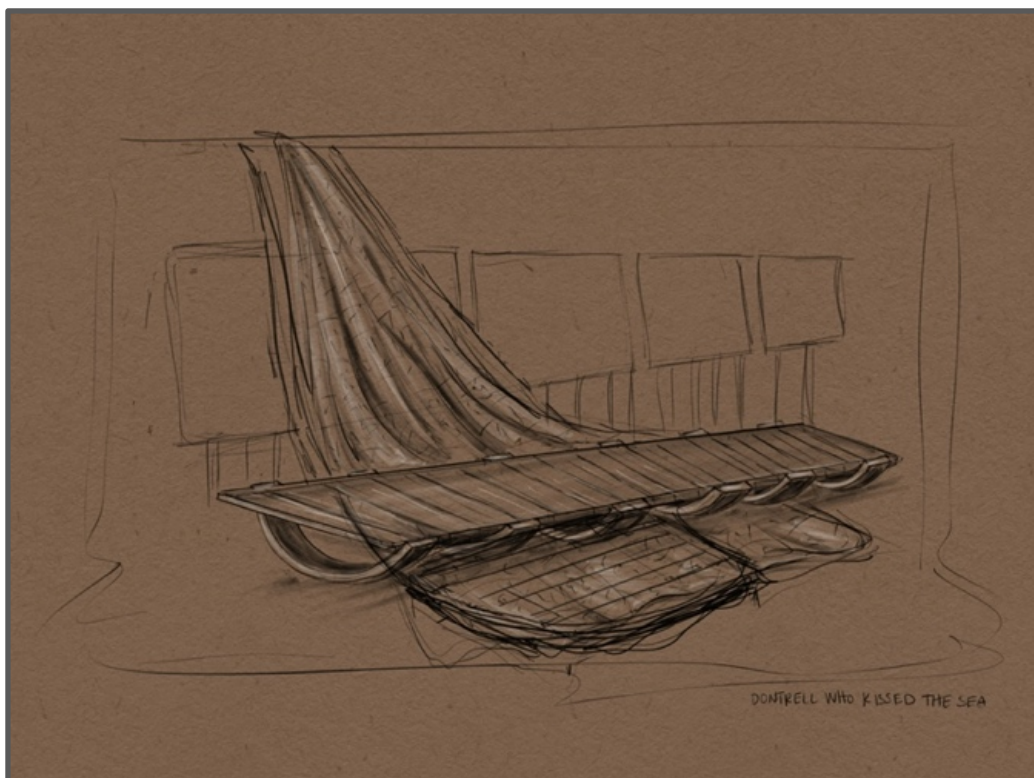
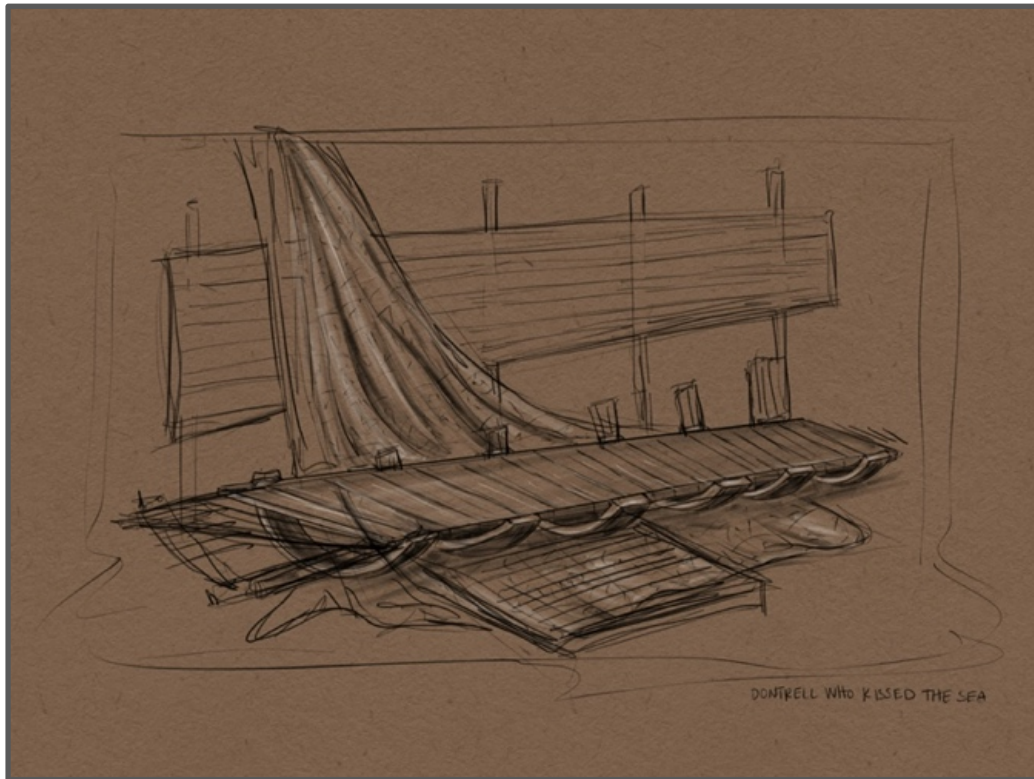
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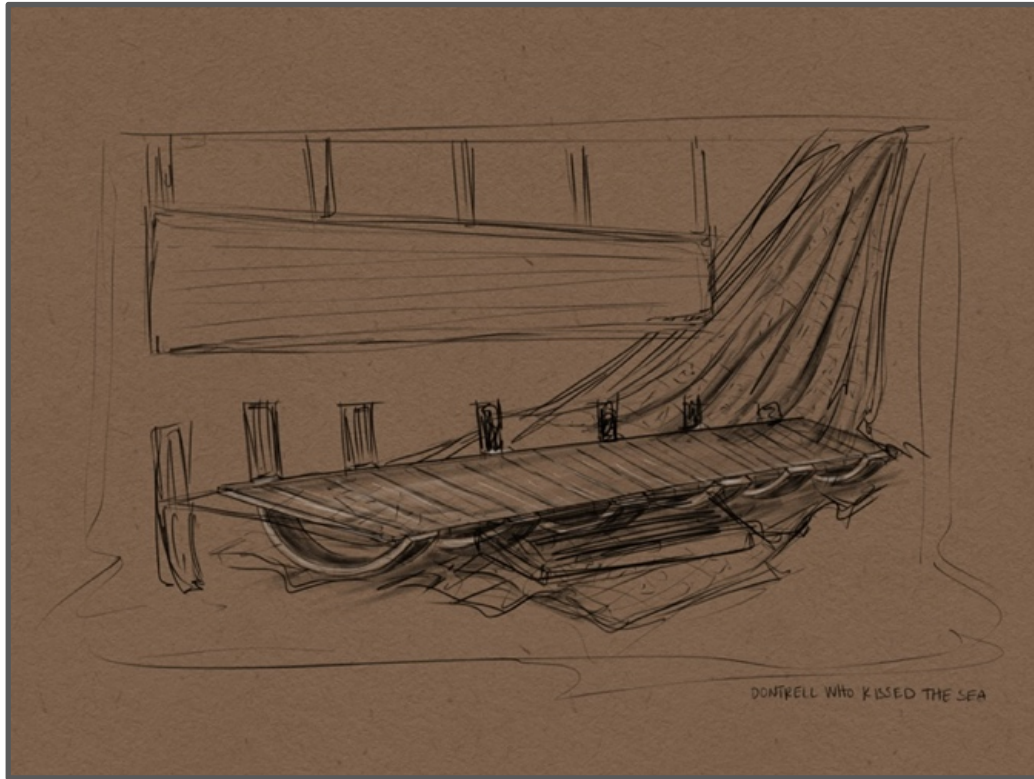
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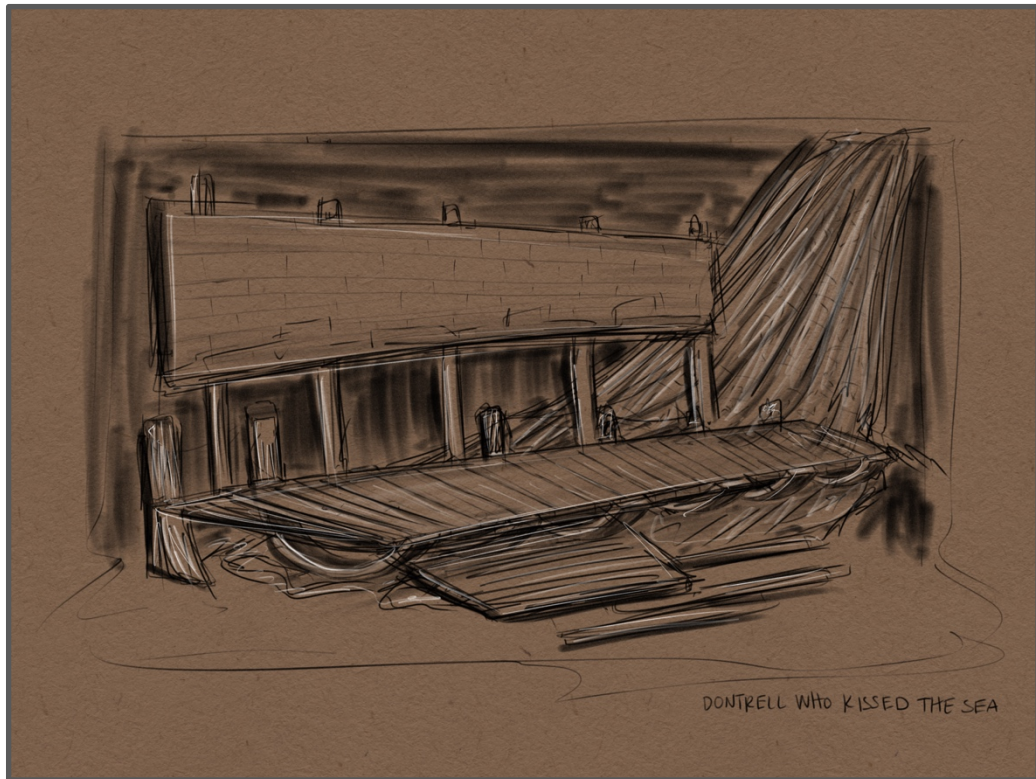
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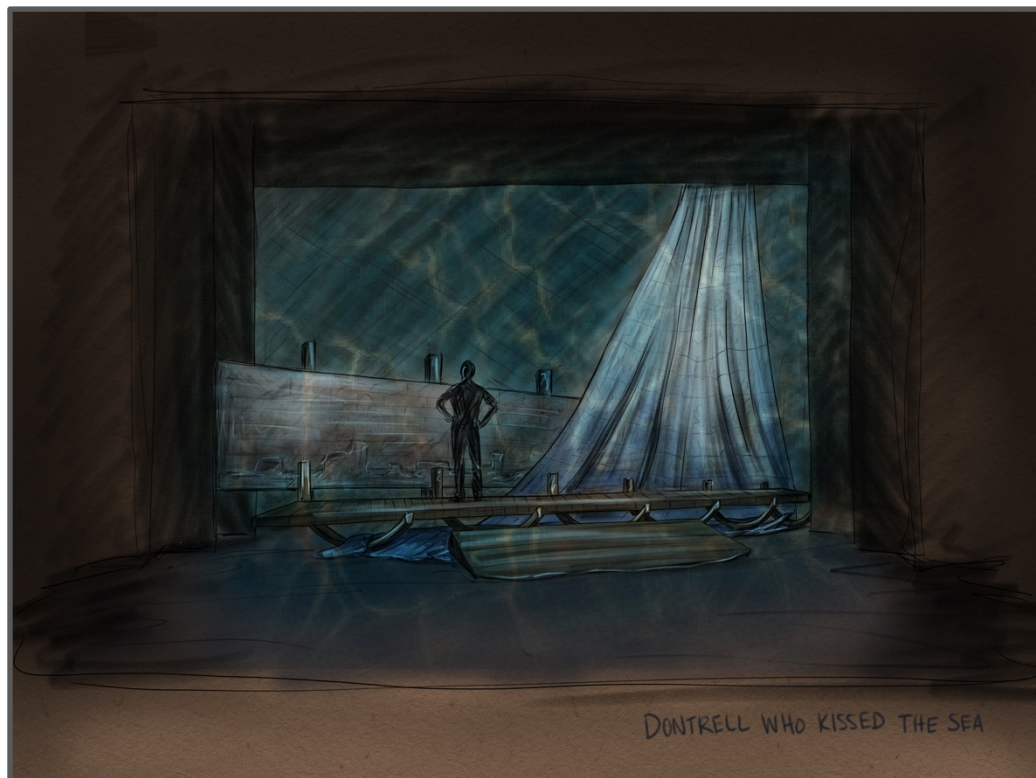
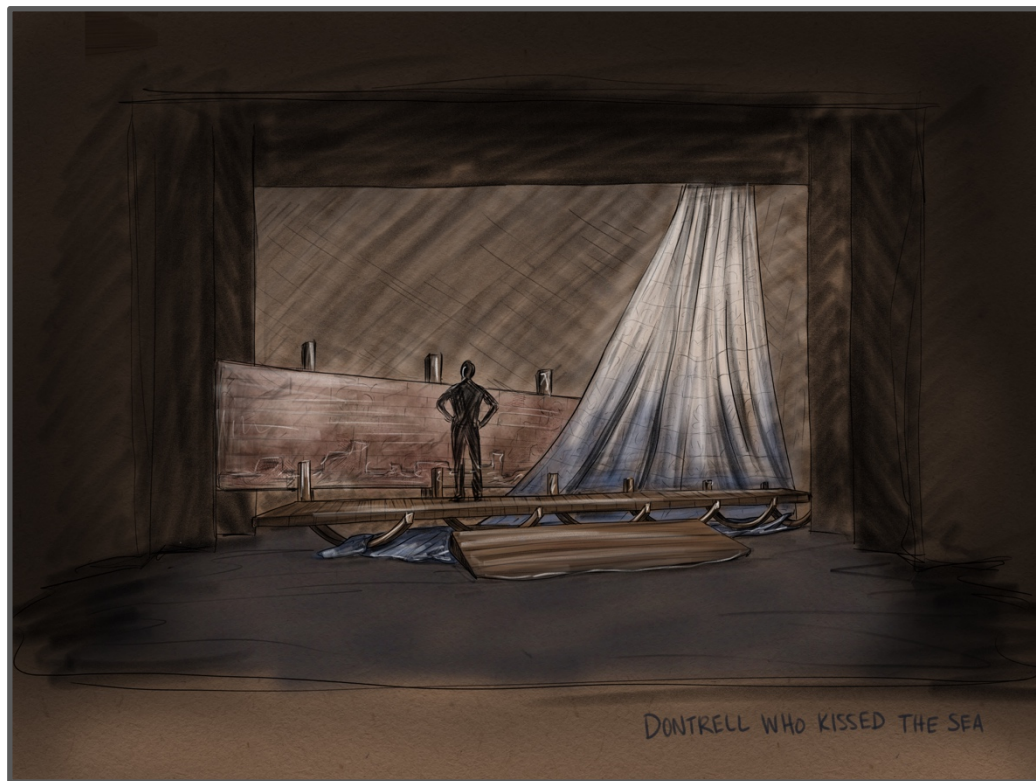
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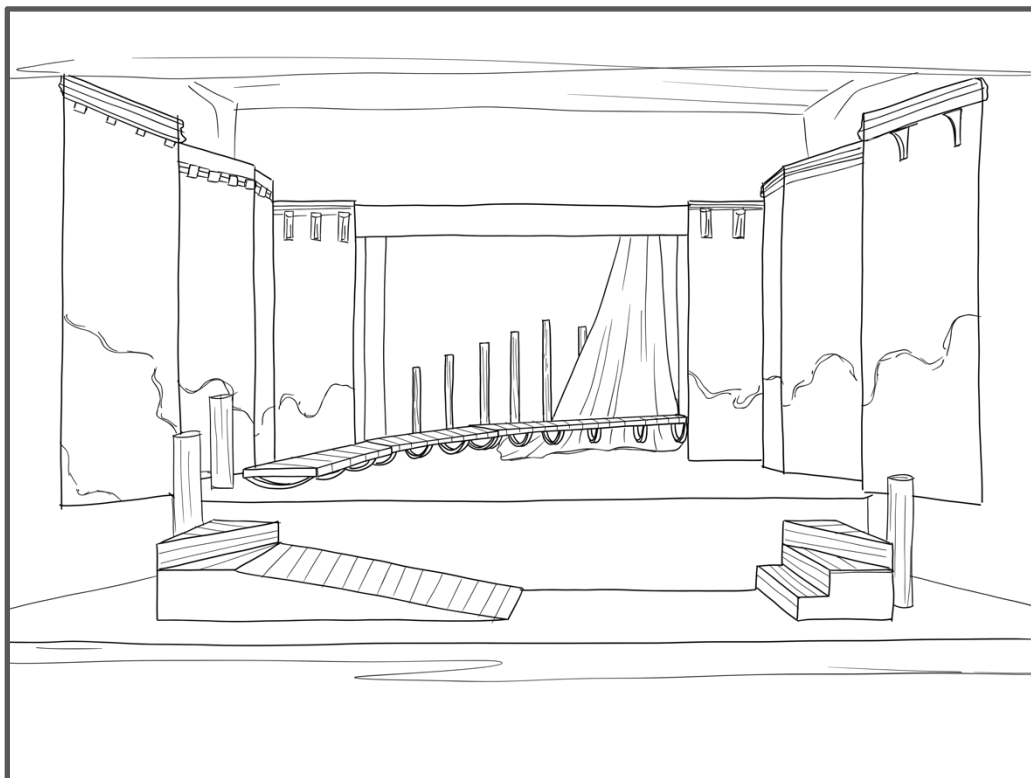
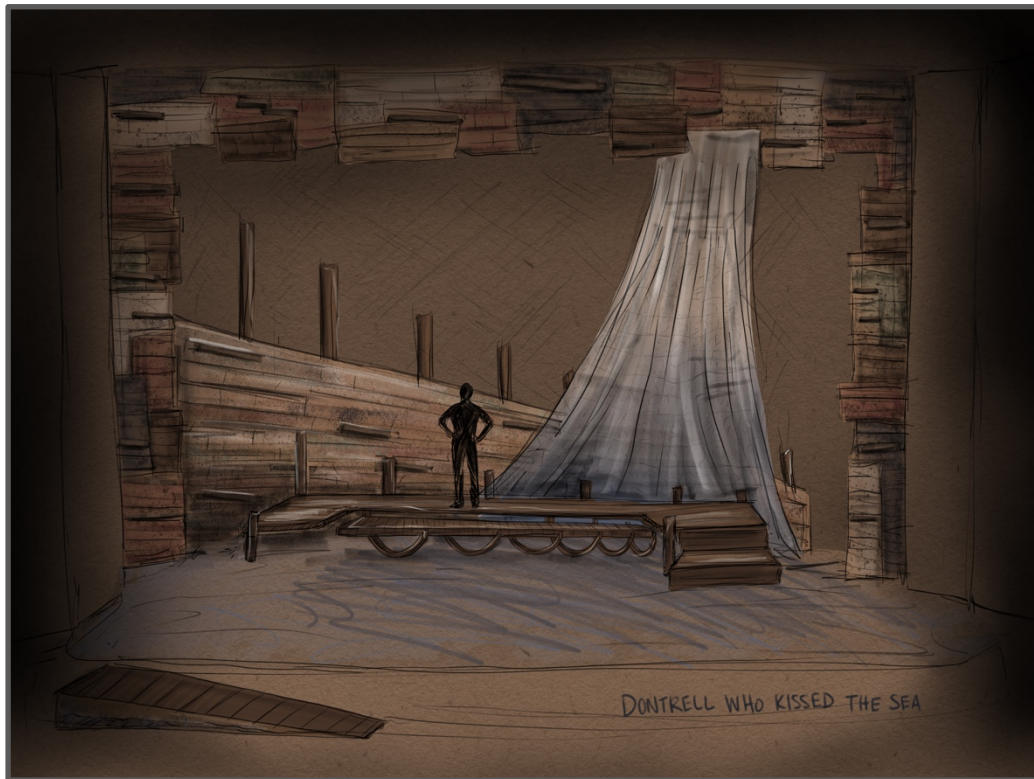
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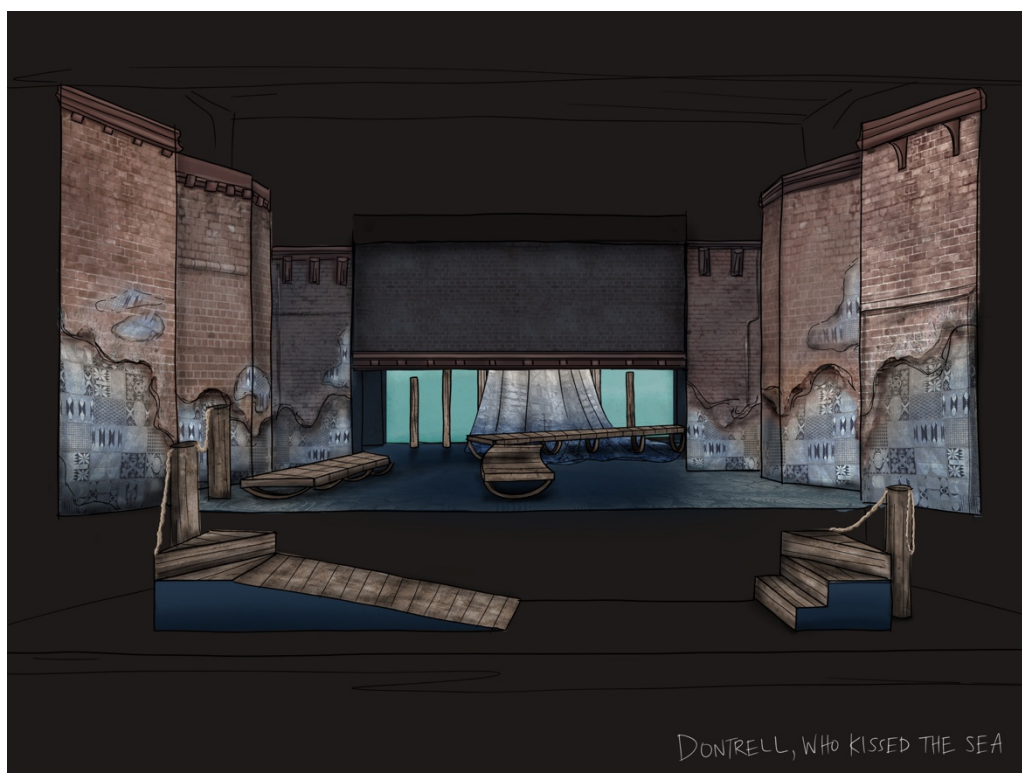
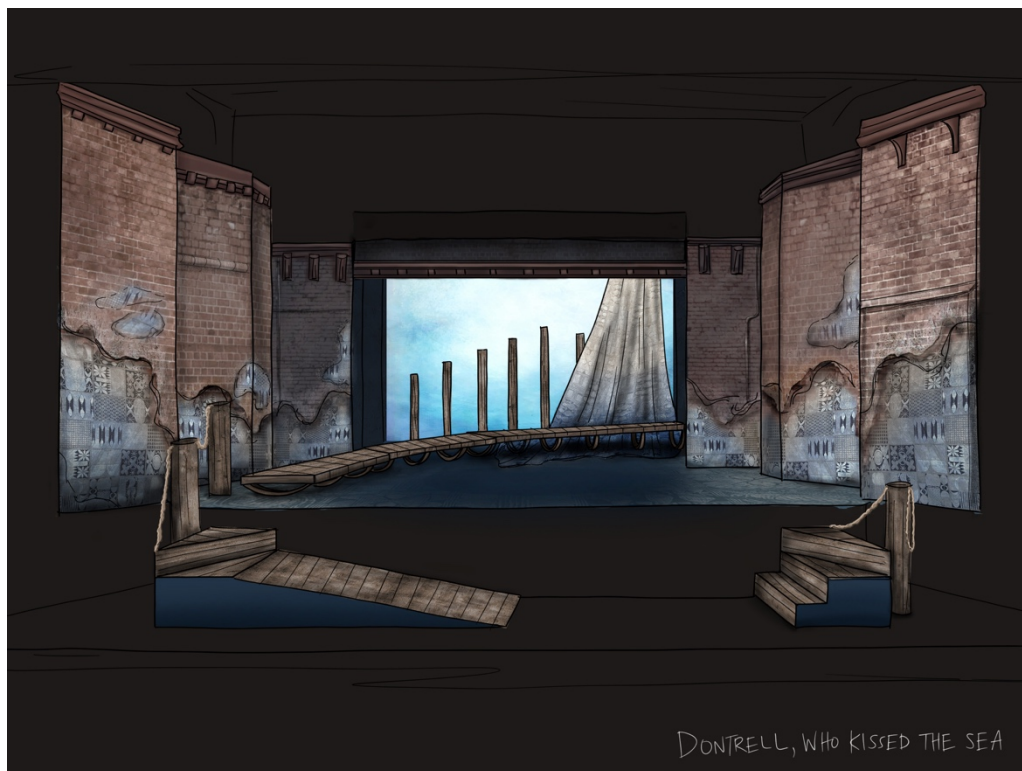
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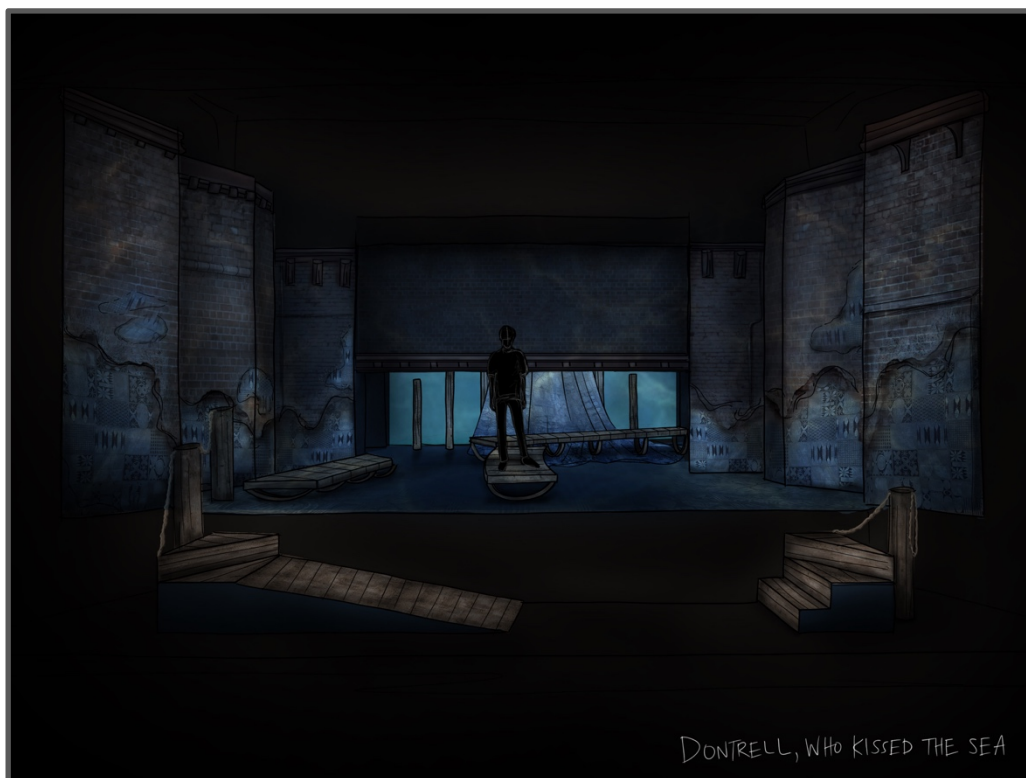
CHAPTER TWO: PRE-PRODUCTION PROCESS
2:4 Initial Sketches and Renderings



CHAPTER TWO: PRE-PRODUCTION PROCESS
2:4 Initial Sketches and Renderings



CHAPTER TWO: PRE-PRODUCTION PROCESS
2:4 Initial Sketches and Renderings



CHAPTER TWO: PRE-PRODUCTION PROCESS

2:5 Design Revisions

At this point in the process, the production team expanded to include members such as the Technical Director, Production Manager, and occasionally the Artistic Director. They had input about logistical items such as egress, budget, and feasibility. While there are always numerous changes or tweaks that occur throughout the entirety of a theatrical process, there were a few major revisions of note for the scenic design of *Dontrell*.

The original idea for the hard flat border hanging inside the proscenium was its function as a projection surface when brought to the stage floor, and for it to stop in various places along that path. Conversely, the large sail fabric was intended as more sculptural than functional; it was to have been manipulable in small ways from the bottom of the fabric. In the third design meeting, we decided to switch the functions of each piece in order to create more efficient projection surface. The border flat was changed to remain stationary with crown molding along the bottom edge to conform it with the building façades, and the sail fabric morphed into a traveler curtain which maintained its sculptural quality.

The scenic design included two sets of stairs and a ramp directly off the front of the Howell stage, which brought scenery closer to the audience, allowed immediate access by actors, and continued the visual line across the stage and

from the theatre floor up to the tops of the façades. An important rule of the theatre we kept in mind was that of audience egress and safety. Fewer than three feet of distance existed between the edge of the stairs and the first row of audience seating. The Artistic and Marketing Directors gave the production team permission to remove the first row of seats, which increased said distance to six feet. I also revised the width of the stairs and ramp to allow the most space on the theater floor.

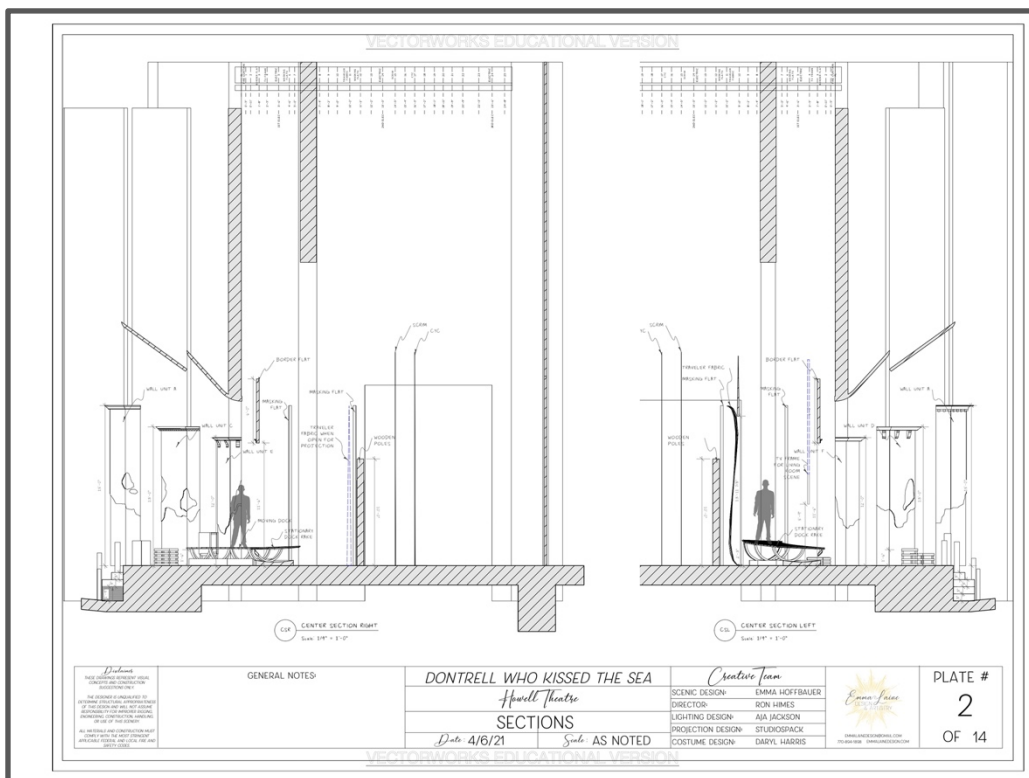
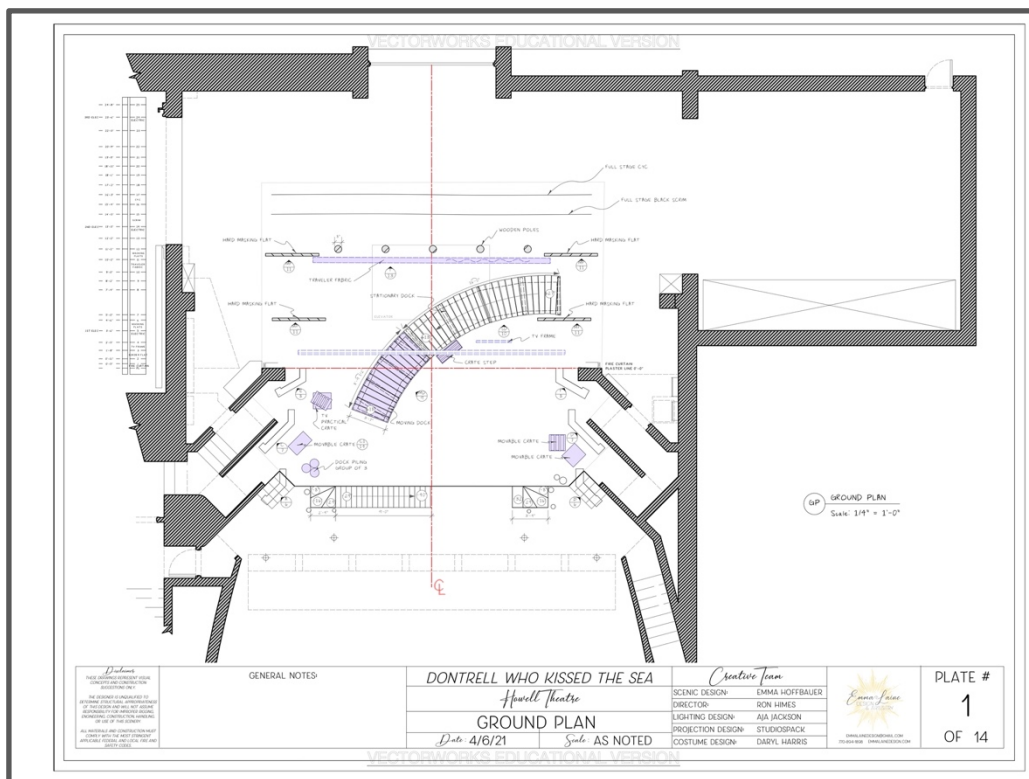
An important element of the design was the dock, which consisted of wood planking supported by semi-circle arcs (resembling the structure of a boat), split into two sections. The larger portion of dock was stationary and raked on a slight angle. The other portion was smaller and moveable, and the director and choreographer wished for this moving dock to rock back and forth on an axis. After meeting with Joe Shelly and the Production Manager about technical requisites and preliminary budget, it became clear that any rocking motion of the dock would be an expensive challenge. This challenge prompted two revisions to the scenic design. The first was relatively simple: by switching the crown molding in my specifications from carved wood to extruded foam, there was quite a bit more money left in the budget. The second change required some back and forth compromising between Joe and me about the sub-structure of the dock. In order to fit caster wheels and potentially a hydraulic

system hidden inside the dock and to provide stability to a top-heavy object, there needed to be an enclosed portion at the bottom of the dock. I adjusted the diameter of the arcs and the surface treatment of the wood to complement the overall aesthetic, while also allowing the installation of necessary equipment, hidden from the audience's view.

Small revisions continued to become necessary when I exchanged emails or video calls with my team members between design meetings, but by the time of our sixth and final design meeting in May (before production meetings started in the fall), I was very pleased with the direction the overall design was going.

CHAPTER TWO: PRE-PRODUCTION PROCESS

2:6 Preliminary Ground Plans and Rough Drafting Packet



CHAPTER TWO: PRE-PRODUCTION PROCESS

2:6 Preliminary Ground Plans and Rough Drafting Packet

VECTORWORKS EDUCATIONAL VERSION

C4 COMPOSITE ELEVATION
Scale: 1/2" = 1'-0"

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	VECTORWORKS EDUCATIONAL VERSION				

VECTORWORKS EDUCATIONAL VERSION

1 WALL UNIT A PLAN Scale: 3/4" = 1'-0"

2 WALL B PLAN Scale: 3/4" = 1'-0"

3 WALL A SECTION Scale: 3/4" = 1'-0"

4 WALL B SECTION Scale: 3/4" = 1'-0"

5 WALL A ELEVATION Scale: 3/4" = 1'-0"

6 WALL B ELEVATION Scale: 3/4" = 1'-0"

7 WALL R1 ELEVATION Scale: 3/4" = 1'-0"

8 WALL R2 ELEVATION Scale: 3/4" = 1'-0"

9 WALL R3 ELEVATION Scale: 3/4" = 1'-0"

10 WALL B1 ELEVATION Scale: 3/4" = 1'-0"

11 WALL B2 ELEVATION Scale: 3/4" = 1'-0"

12 WALL B3 ELEVATION Scale: 3/4" = 1'-0"

13 WALL A MOLDING Scale: 3/4" = 1'-0"

14 WALL B MOLDING Scale: 3/4" = 1'-0"

OUTWATER MOLDING #C.926

OUTWATER MOLDING #22-DEP.630

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	VECTORWORKS EDUCATIONAL VERSION				

CHAPTER TWO: PRE-PRODUCTION PROCESS

2:6 Preliminary Ground Plans and Rough Drafting Packet

VP-C-FORWARD BOWERS DRILL ON FRONTAL VP-HSST DR

WALL UNIT C
 C WALL UNIT C PLAN Scale 3/8" = 1'-0"
 CS WALL C SECTION Scale 3/8" = 1'-0"
 CA WALL C ELEVATION Scale 3/8" = 1'-0"
 C1A WALL C1 ELEVATION Scale 3/8" = 1'-0"
 C2A WALL C2 ELEVATION Scale 3/8" = 1'-0"
 C3A WALL C3 ELEVATION Scale 3/8" = 1'-0"
 C4 WALL C MOLDING Scale 3/8" = 1'-0"

WALL UNIT D
 D WALL UNIT D PLAN Scale 3/8" = 1'-0"
 DS WALL D SECTION Scale 3/8" = 1'-0"
 DA WALL D ELEVATION Scale 3/8" = 1'-0"
 D1A WALL D1 ELEVATION Scale 3/8" = 1'-0"
 D2A WALL D2 ELEVATION Scale 3/8" = 1'-0"
 D3A WALL D3 ELEVATION Scale 3/8" = 1'-0"
 D4 WALL D MOLDING Scale 3/8" = 1'-0"

WALL MOLDINGS
 C4 WALL C MOLDING Scale 3/8" = 1'-0"
 D4 WALL D MOLDING Scale 3/8" = 1'-0"

OUTWATER MOLDING #ADM157
 3"
 4-1/4"
 5-3/16"

OUTWATER MOLDING #ADM173
 3-13/16"
 4"
 5-1/2"

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	EMMA HOFFBAUER SOHN LIMES AJA JACKSON STUDIOSTACK DARYL HARRIS		 EMMA HOFFBAUER SOHN LIMES AJA JACKSON STUDIOSTACK DARYL HARRIS
	EMMA HOFFBAUER SOHN LIMES AJA JACKSON STUDIOSTACK DARYL HARRIS		
	EMMA HOFFBAUER SOHN LIMES AJA JACKSON STUDIOSTACK DARYL HARRIS		EMMA HOFFBAUER SOHN LIMES AJA JACKSON STUDIOSTACK DARYL HARRIS

VP-F-FORWARD BOWERS DRILL ON FRONTAL VP-HSST DR

VP-F-FORWARD BOWERS DRILL ON FRONTAL VP-HSST DR

WALL UNIT E
 E WALL UNIT E PLAN Scale 3/8" = 1'-0"
 ES WALL E SECTION Scale 3/8" = 1'-0"
 EA WALL E ELEVATION Scale 3/8" = 1'-0"
 E1A WALL E1 ELEVATION Scale 3/8" = 1'-0"
 E2A WALL E2 ELEVATION Scale 3/8" = 1'-0"
 E3A WALL E3 ELEVATION Scale 3/8" = 1'-0"
 E4 WALL E MOLDING Scale 3/8" = 1'-0"

WALL UNIT F
 F WALL UNIT F PLAN Scale 3/8" = 1'-0"
 FS WALL F SECTION Scale 3/8" = 1'-0"
 FA WALL F ELEVATION Scale 3/8" = 1'-0"
 F1A WALL F1 ELEVATION Scale 3/8" = 1'-0"
 F2A WALL F2 ELEVATION Scale 3/8" = 1'-0"
 F3A WALL F3 ELEVATION Scale 3/8" = 1'-0"
 F4 WALL F MOLDING Scale 3/8" = 1'-0"

WALL MOLDINGS
 E4 WALL E MOLDING Scale 3/8" = 1'-0"
 F4 WALL F MOLDING Scale 3/8" = 1'-0"

OUTWATER MOLDING #EMR18
 2-7/8"
 3-7/16"
 4-7/16"

OUTWATER MOLDING #F2-EMR575
 4-3/16"
 4"
 5-3/8"

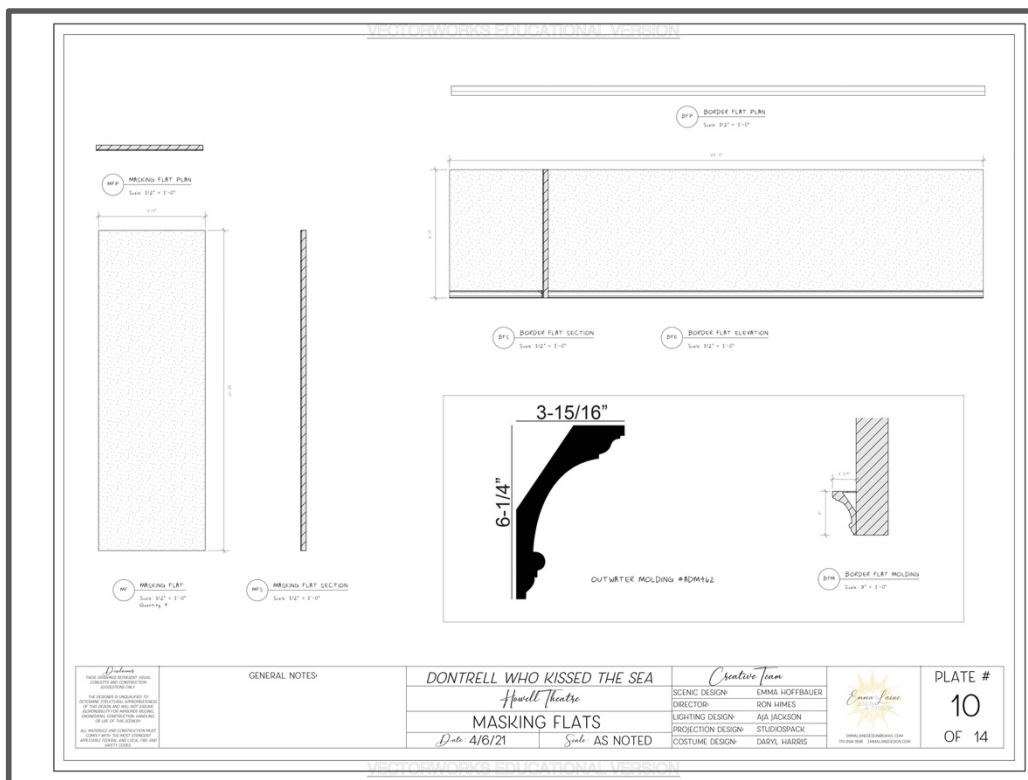
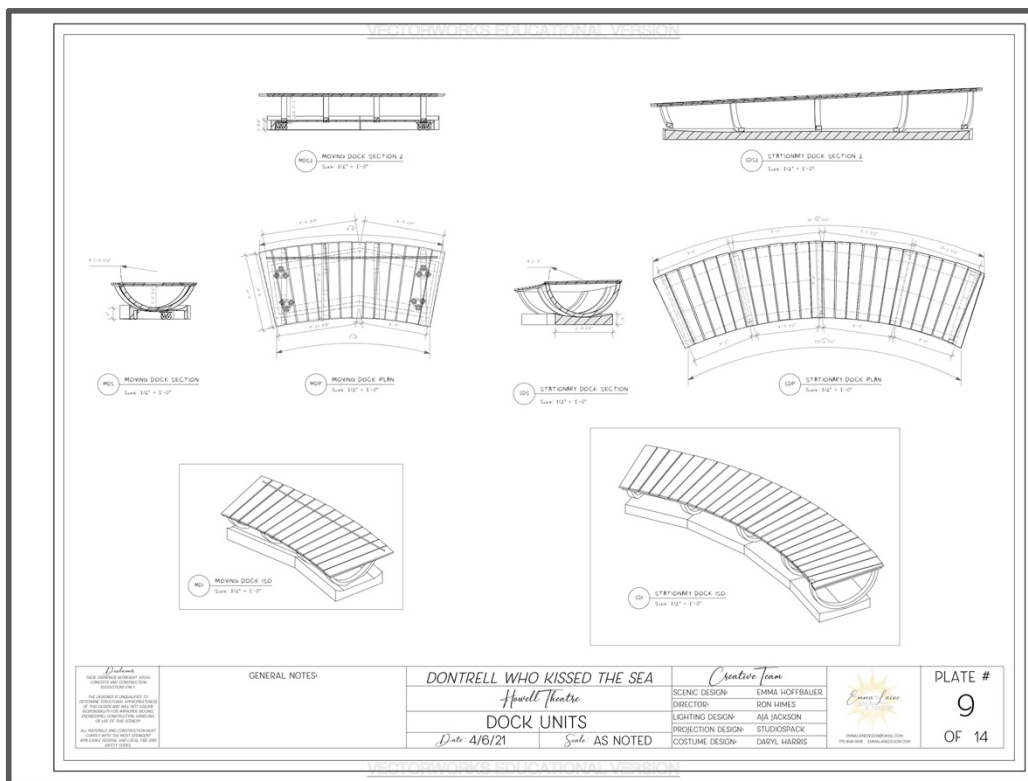
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	EMMA HOFFBAUER SOHN LIMES AJA JACKSON STUDIOSTACK DARYL HARRIS		 EMMA HOFFBAUER SOHN LIMES AJA JACKSON STUDIOSTACK DARYL HARRIS
	EMMA HOFFBAUER SOHN LIMES AJA JACKSON STUDIOSTACK DARYL HARRIS		
	EMMA HOFFBAUER SOHN LIMES AJA JACKSON STUDIOSTACK DARYL HARRIS		EMMA HOFFBAUER SOHN LIMES AJA JACKSON STUDIOSTACK DARYL HARRIS

VP-F-FORWARD BOWERS DRILL ON FRONTAL VP-HSST DR

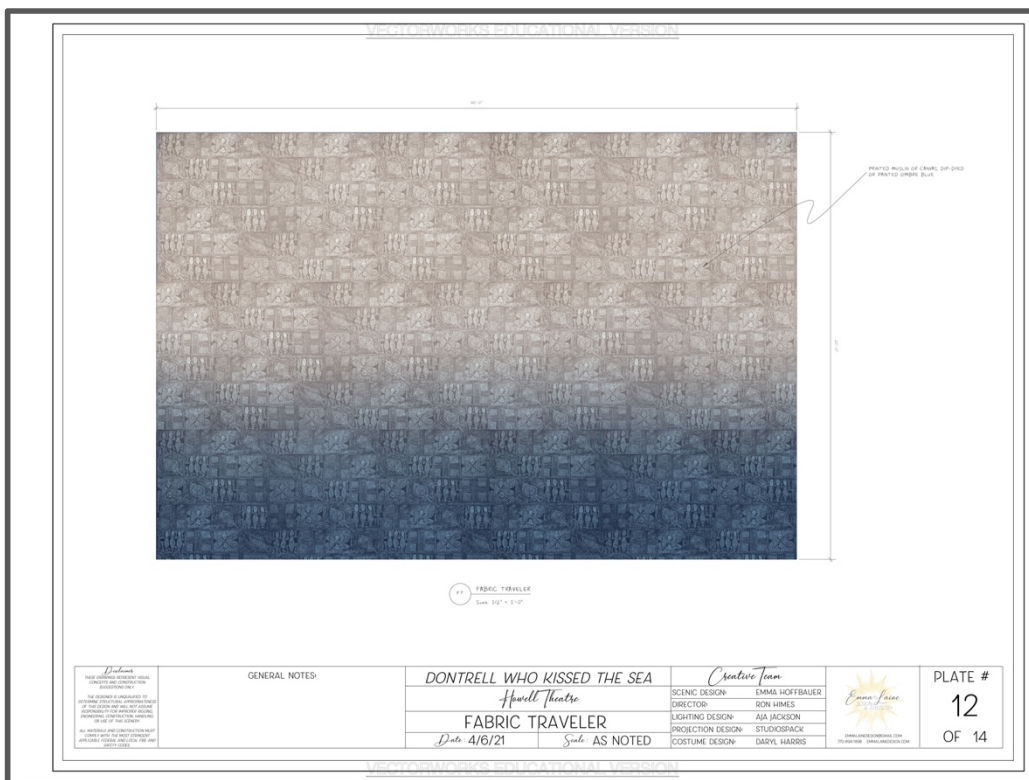
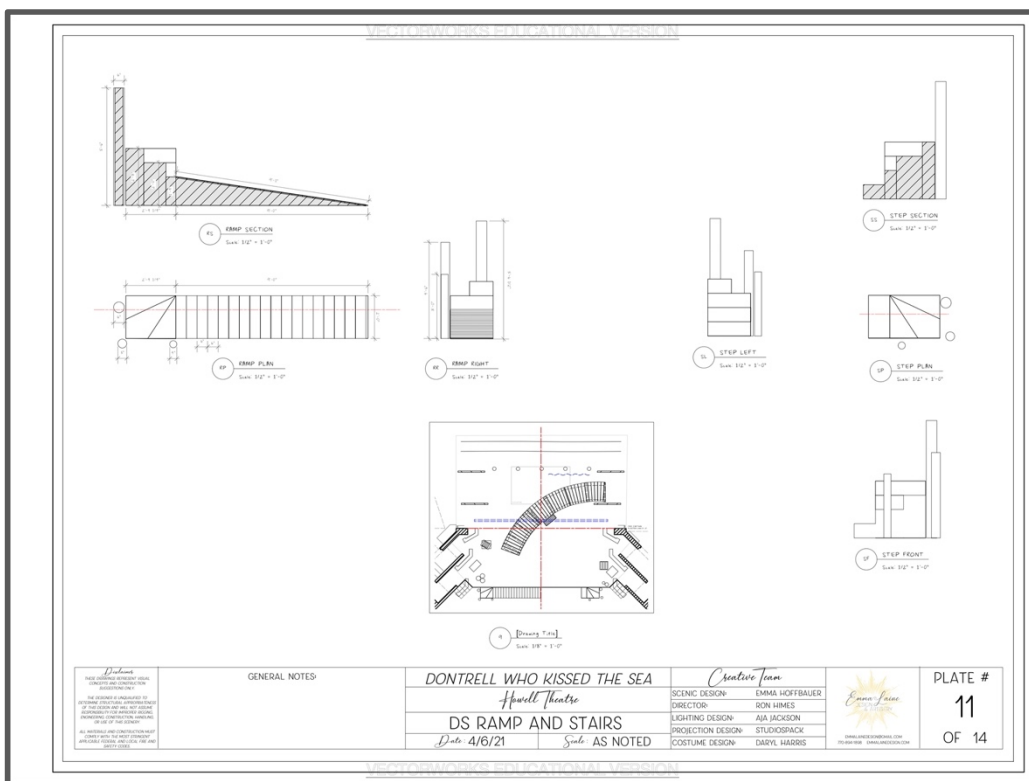
CHAPTER TWO: PRE-PRODUCTION PROCESS

2:6 Preliminary Ground Plans and Rough Drafting Packet



CHAPTER TWO: PRE-PRODUCTION PROCESS

2:6 Preliminary Ground Plans and Rough Drafting Packet



CHAPTER TWO: PRE-PRODUCTION PROCESS

2:6 Preliminary Ground Plans and Rough Drafting Packet

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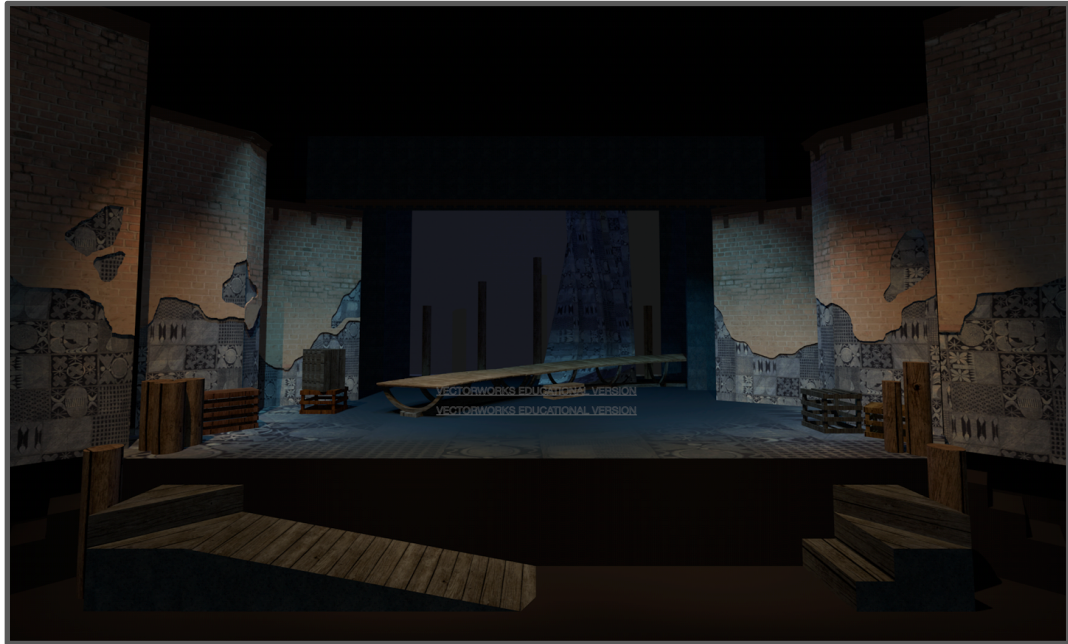
CHAPTER TWO: PRE-PRODUCTION PROCESS

2:7 Finalized Design

Due to the university schedule under which the production of *Dontrell* was operating, we had a summer break in the middle of the process. That pause prompted part of the reason I crafted a final design packet and made revisions earlier in the process rather than closer to the start of production. In addition to the necessary paperwork I generated, I also created a ¼" scale color model of the scenery in Howell Theatre. A scale model is a helpful tool used in coordination with renderings that enables the design team to get a sense of the final design inside the stage space.

The summer break before rehearsals started in the fall also gave the opportunity for Ron Himes to use the model in his blocking for the show. It also allowed Joe Shelly, the technical director, to start his own drafting which he subsequently gave to the scene shop. I printed a packet for Joe, who conveniently shared an office with me, and I delivered the model to Ron at the Black Rep office in St. Louis.

CHAPTER TWO: PRE-PRODUCTION PROCESS
2:8 Final Renderings



CHAPTER TWO: PRE-PRODUCTION PROCESS
2:8 Final Renderings



CHAPTER TWO: PRE-PRODUCTION PROCESS
2:8 Final Renderings



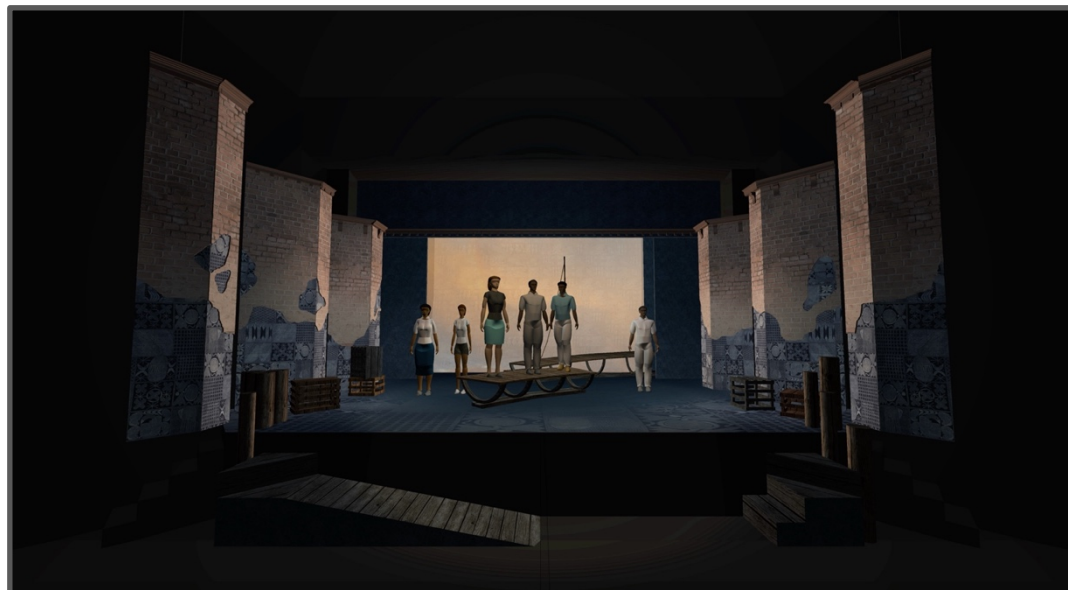
CHAPTER TWO: PRE-PRODUCTION PROCESS
2:8 Final Renderings



CHAPTER TWO: PRE-PRODUCTION PROCESS
2:8 Final Renderings



CHAPTER TWO: PRE-PRODUCTION PROCESS
2:8 Final Renderings



CHAPTER TWO: PRE-PRODUCTION PROCESS
2:9 Photos of 1/4" Scale Model



DONTRELL, WHO KISSED THE SEA
1/4" SCALE MODEL



DONTRELL, WHO KISSED THE SEA
1/4" SCALE MODEL



CHAPTER TWO: PRE-PRODUCTION PROCESS
2:9 Photos of 1/4" Scale Model



DONTRELL, WHO KISSED THE SEA
1/4" SCALE MODEL



DONTRELL, WHO KISSED THE SEA
1/4" SCALE MODEL

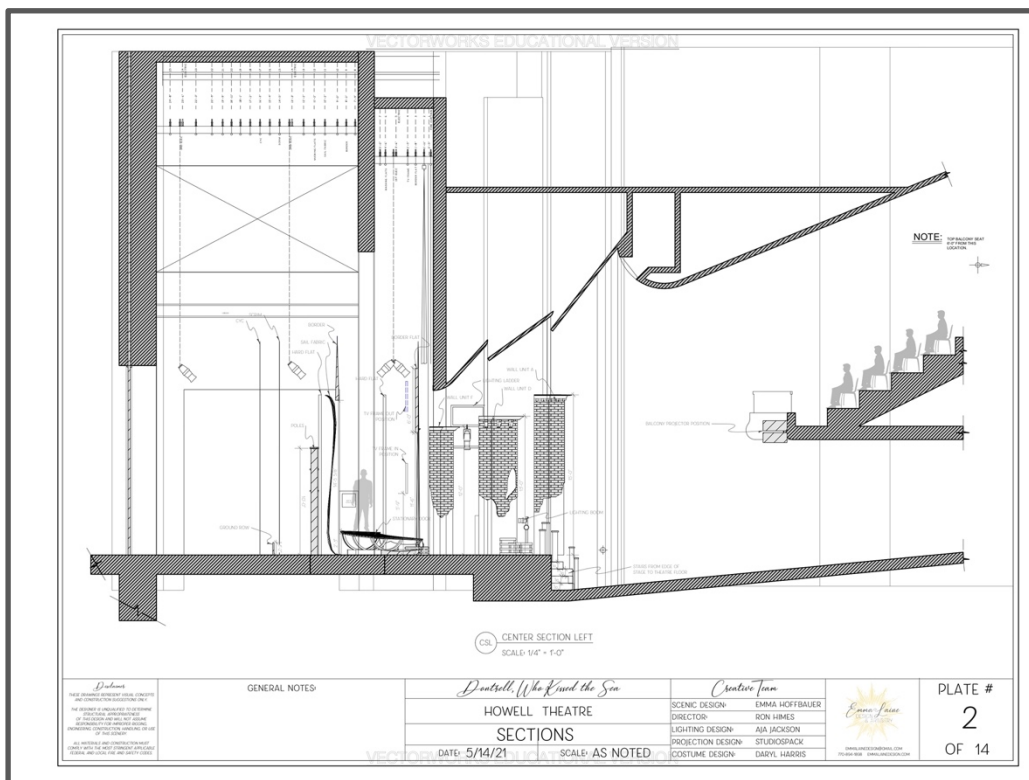
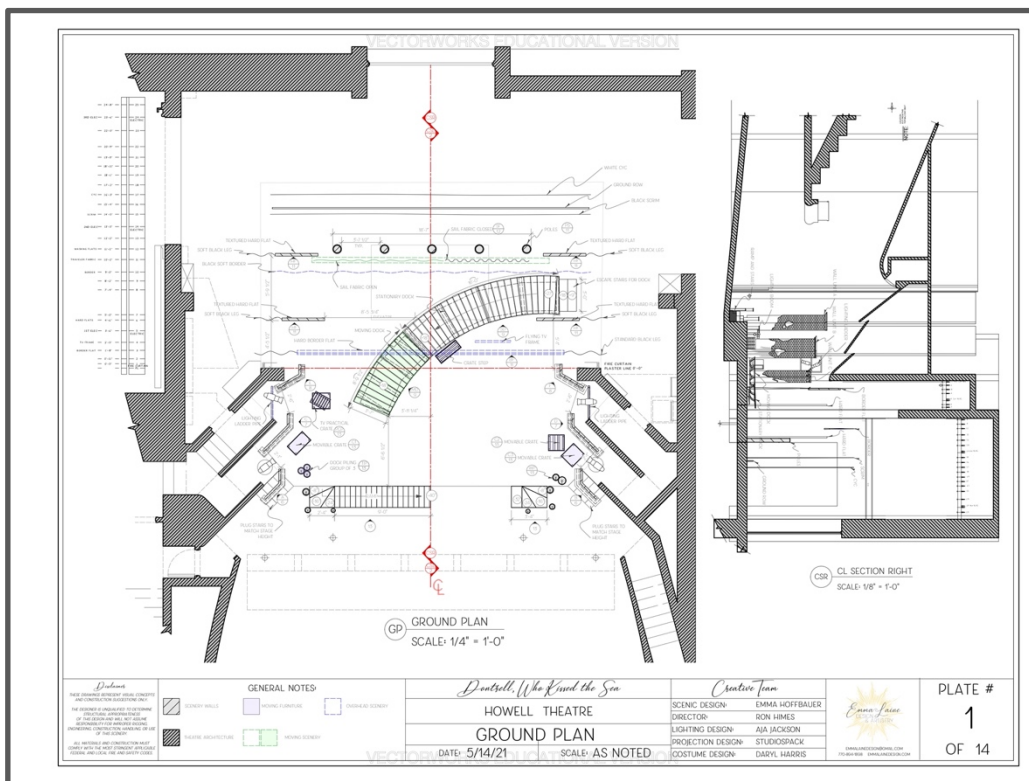
CHAPTER TWO: PRE-PRODUCTION PROCESS
2:9 Photos of 1/4" Scale Model



CHAPTER TWO: PRE-PRODUCTION PROCESS
2:9 Photos of 1/4" Scale Model



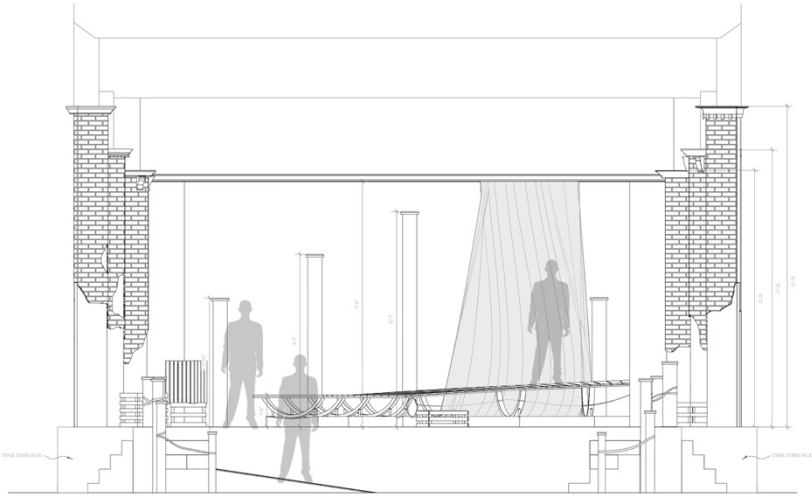
CHAPTER TWO: PRE-PRODUCTION PROCESS
2:10 Final Drafting Packet




CHAPTER TWO: PRE-PRODUCTION PROCESS

2:10 Final Drafting Packet

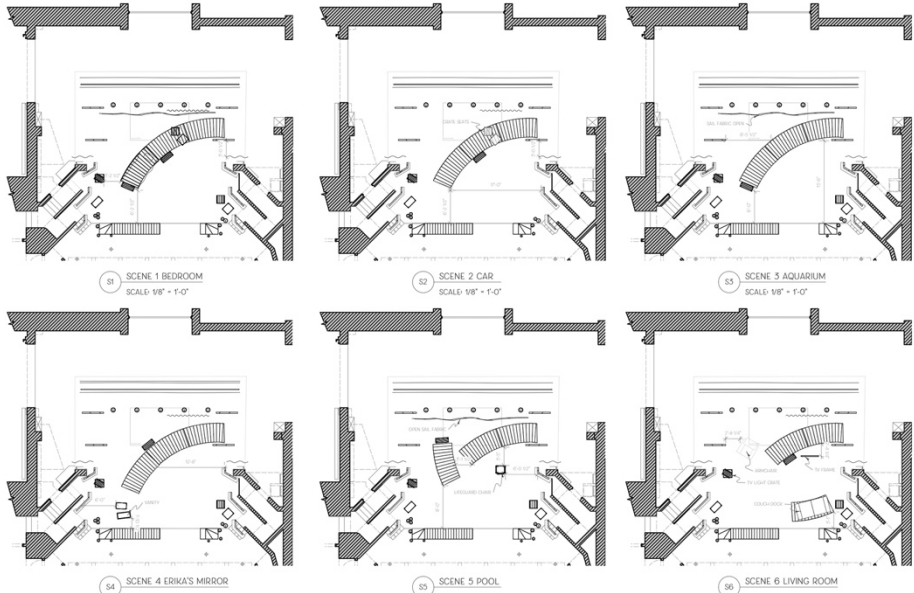
VECTORWORKS EDUCATIONAL VERSION




(CE) COMPOSITE ELEVATION
SCALE: 1/2" = 1'-0"

<p><i>Draftsman</i></p> <p>THIS DRAWING IS THE PROPERTY OF VECTORWORKS. IT IS TO BE USED ONLY FOR THE PROJECT AND SITE SPECIFIC FOR WHICH IT WAS CREATED. ANY REUSE OR MODIFICATION OF THIS DRAWING WITHOUT THE WRITTEN PERMISSION OF VECTORWORKS IS STRICTLY PROHIBITED. VECTORWORKS SHALL NOT BE RESPONSIBLE FOR ANY ERRORS OR OMISSIONS IN THIS DRAWING.</p>	<p>GENERAL NOTES</p>	<p><i>Doubt: Who Killed the Son</i></p> <p>HOWELL THEATRE</p> <p>COMPOSITE ELEVATION</p> <p>DATE: 5/14/21</p>	<p><i>Creative Team</i></p> <p>SCENIC DESIGN: EMMA HOFFBAUER DIRECTOR: RON HIMES LIGHTING DESIGN: ASA JACKSON PROJECTION DESIGN: STUDIOSTACK COSTUME DESIGN: DARYL HARRIS</p>	 <p>PLATE # 3 OF 14</p>
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CHAPTER TWO: PRE-PRODUCTION PROCESS

2:10 Final Drafting Packet

WORKBOOKS EXPANDED VERSION

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WORKBOOKS EXPANDED VERSION

<p><i>Draftsman</i></p> <p>PLEASE CONTACT ARCHITECT FOR ALL CHANGES AND CONSTRUCTION SEQUENCING. THIS DRAWING IS UNLESS OTHERWISE NOTED FOR CONSTRUCTION. ANY CHANGES TO THIS DRAWING WILL BE MADE BY THE ARCHITECT. THE ARCHITECT'S OFFICE SHALL BE RESPONSIBLE FOR ALL CHANGES TO THIS DRAWING.</p> <p>ALL MATERIALS AND CONSTRUCTION METHODS SHALL BE APPROVED BY THE ARCHITECT. THE ARCHITECT'S OFFICE SHALL BE RESPONSIBLE FOR ALL CHANGES TO THIS DRAWING.</p>	<p style="text-align: center;">GENERAL NOTES</p> <p>BRICK WALL UNIT IS BURNED IN GUM AND FINISHED.</p> <p>ALL WALLS ARE BURNED WITH PULP ART BRICK BOARD #P4006 (NOT SO COMMON BRICK).</p> <p>BRICK CUT AWAY AND SCENIC TEXTURE ARE IN TRANSITION AREA FOR BRICKEN PLASTER.</p> <p>ABOUT TWO FEET FROM EDGE OF WALLS WITH BRICK AND GUM.</p> <p>CROWN MOLDING FOR EACH WALL COMES FROM OUTWATER CATALOG.</p>	<p style="text-align: center;"><i>Dontell, Who Killed the Son</i></p> <p style="text-align: center;">HOWELL THEATRE</p> <p style="text-align: center;">WALL UNITS A AND B</p> <p style="text-align: center;">DATE: 5/14/21 SCALE: AS NOTED</p>	<p style="text-align: center;"><i>Creative form</i></p> <p>SCENIC DESIGN: EMMA HOFFBAUER DIRECTOR: RON HIMES LIGHTING DESIGN: AYA JACKSON PROJECTION DESIGN: STUDIOGRACK COSTUME DESIGN: DAVEY HARRIS</p>	<p>PLATE # 6 OF 14</p>
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CHAPTER TWO: PRE-PRODUCTION PROCESS

2:10 Final Drafting Packet

DP WALL UNIT C PLAN
SCALE: 3/4" = 1'-0"

CS TYP. C SECTION
SCALE: 1/4" = 1'-0"

C WALL C ELEVATION
SCALE: 1/4" = 1'-0"

CE WALL C1 ELEVATION
SCALE: 1/4" = 1'-0"

CC WALL C2 ELEVATION
SCALE: 1/4" = 1'-0"

CM WALL C MOLDING
SCALE: 3" = 1'-0"

OUTWATER MOLDING #DEM-126
(OR SIMILAR)

78 3/8" ± max. width

PULP ART "NOT SO COMMON BRICK II" PAS006
BRICK BOARD (OR SIMILAR)

DD WALL UNIT D PLAN
SCALE: 3/4" = 1'-0"

DS TYP. D SECTION
SCALE: 1/4" = 1'-0"

D WALL D ELEVATION
SCALE: 1/4" = 1'-0"

DE WALL D1 ELEVATION
SCALE: 1/4" = 1'-0"

DD WALL D2 ELEVATION
SCALE: 1/4" = 1'-0"

DM WALL D MOLDING
SCALE: 3" = 1'-0"

OUTWATER MOLDING #DEM-150
OUTWATER CORBEL #DCCOR-50-XS
(OR SIMILAR)

<p><i>Details</i></p> <p>SEE GENERAL NOTES FOR ALL DIMENSIONS AND CONSTRUCTION REQUIREMENTS.</p> <p>ALL DIMENSIONS UNLESS OTHERWISE NOTED ARE TO FACE.</p> <p>ALL MATERIALS AND CONSTRUCTION METHODS SHALL BE AS SHOWN OR APPROVED BY THE ARCHITECT.</p> <p>CONSTRUCTION SHALL BE IN ACCORDANCE WITH THE 2015 INTERNATIONAL RESIDENTIAL CODE BOOK (IRC).</p>	<p>GENERAL NOTES:</p> <p>BRICK WALL FLAT IS SHOWN IN Luan AND FINISH.</p> <p>ALL WALLS ARE SHOWN WITH PULP ART BRICK BOARD #PAS006 "NOT SO COMMON BRICK".</p> <p>BRICK CUT AWAY AND SCENE TEXTURE ADDED IN TRANSITION AREA FOR BROWN PLATES.</p> <p>BRICK AND FINISH ON EDGES OF WALLS WITH BRICK AND Luan.</p> <p>OUTWATER MOLDING FOR EACH WALL COMES FROM OUTWATER CATALOG.</p>	<p><i>Dontwell, Who Killed the Sun</i></p> <p>HOWELL THEATRE</p> <p>WALL UNITS C AND D</p> <p>DATE: 5/14/21 SCALE: AS NOTED</p>	<p><i>Creative Team</i></p> <p>SCENIC DESIGN: EMMA HOFFBAUER DIRECTOR: RON HIMES LIGHTING DESIGN: AJA JACKSON PROJECTION DESIGN: STUDIO SPACK COSTUME DESIGN: DARYL HARRIS</p>	<p>PLATE #</p> <p style="font-size: 24px;">7</p> <p>OF 14</p>
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ED WALL UNIT E PLAN
SCALE: 3/4" = 1'-0"

ES TYP. E SECTION
SCALE: 1/4" = 1'-0"

E WALL E ELEVATION
SCALE: 1/4" = 1'-0"

EE WALL E1 ELEVATION
SCALE: 1/4" = 1'-0"

E2 WALL E2 ELEVATION
SCALE: 1/4" = 1'-0"

EM WALL E MOLDING
SCALE: 3" = 1'-0"

OUTWATER MOLDING #DEM-155
OUTWATER CORBEL #RWC39B-S
(OR SIMILAR)

78 3/8" ± max. width

PULP ART "NOT SO COMMON BRICK II" PAS006
BRICK BOARD (OR SIMILAR)

FD WALL UNIT F PLAN
SCALE: 3/4" = 1'-0"

FS TYP. F SECTION
SCALE: 1/4" = 1'-0"

F WALL F ELEVATION
SCALE: 1/4" = 1'-0"

FE WALL F1 ELEVATION
SCALE: 1/4" = 1'-0"

F2 WALL F2 ELEVATION
SCALE: 1/4" = 1'-0"

FM WALL F MOLDING
SCALE: 3" = 1'-0"

OUTWATER MOLDING #DEM-120
(OR SIMILAR)

<p><i>Details</i></p> <p>SEE GENERAL NOTES FOR ALL DIMENSIONS AND CONSTRUCTION REQUIREMENTS.</p> <p>ALL DIMENSIONS UNLESS OTHERWISE NOTED ARE TO FACE.</p> <p>ALL MATERIALS AND CONSTRUCTION METHODS SHALL BE AS SHOWN OR APPROVED BY THE ARCHITECT.</p> <p>CONSTRUCTION SHALL BE IN ACCORDANCE WITH THE 2015 INTERNATIONAL RESIDENTIAL CODE BOOK (IRC).</p>	<p>GENERAL NOTES:</p> <p>BRICK WALL FLAT IS SHOWN IN Luan AND FINISH.</p> <p>ALL WALLS ARE SHOWN WITH PULP ART BRICK BOARD #PAS006 "NOT SO COMMON BRICK".</p> <p>BRICK CUT AWAY AND SCENE TEXTURE ADDED IN TRANSITION AREA FOR BROWN PLATES.</p> <p>BRICK AND FINISH ON EDGES OF WALLS WITH BRICK AND Luan.</p> <p>OUTWATER MOLDING FOR EACH WALL COMES FROM OUTWATER CATALOG.</p>	<p><i>Dontwell, Who Killed the Sun</i></p> <p>HOWELL THEATRE</p> <p>WALL UNITS E AND F</p> <p>DATE: 5/14/21 SCALE: AS NOTED</p>	<p><i>Creative Team</i></p> <p>SCENIC DESIGN: EMMA HOFFBAUER DIRECTOR: RON HIMES LIGHTING DESIGN: AJA JACKSON PROJECTION DESIGN: STUDIO SPACK COSTUME DESIGN: DARYL HARRIS</p>	<p>PLATE #</p> <p style="font-size: 24px;">8</p> <p>OF 14</p>
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CHAPTER TWO: PRE-PRODUCTION PROCESS

2:10 Final Drafting Packet

MD2 MOVING DOCK SECTION 2
SCALE: 1/2" = 1'-0"

MD3 MOVING DOCK SECTION
SCALE: 1/2" = 1'-0"

MD4 MOVING DOCK PLAN
SCALE: 1/2" = 1'-0"

MD5 MOVING DOCK ISO
SCALE: 1/2" = 1'-0"

SD2 STATIONARY DOCK SECTION 2
SCALE: 1/2" = 1'-0"

SD3 STATIONARY DOCK SECTION
SCALE: 1/2" = 1'-0"

SD4 STATIONARY DOCK PLAN
SCALE: 1/2" = 1'-0"

SD5 STATIONARY DOCK ISO
SCALE: 1/2" = 1'-0"

SD6 STATIONARY DOCK PLAN
SCALE: 1/2" = 1'-0"

MD
MOVING DOCK ISO
SCALE: 1/2" = 1'-0"

BP
BELAYING PIN
RESEARCH IMAGE

SD
STATIONARY DOCK ISO
SCALE: 1/2" = 1'-0"

<p><i>Draftsman</i></p> <p>DATE: 5/14/21</p>	<p>GENERAL NOTES:</p> <p>MOVING DOCK UNITS ON TRIPLE SWIVEL CASTERS, LOCKED IN POSITION UNTIL IN USE.</p> <p>MOVING DOCK UNITS ON TRIPLE SWIVEL CASTERS, LOCKED IN POSITION UNTIL IN USE.</p> <p>MOVING DOCK UNITS ON TRIPLE SWIVEL CASTERS, LOCKED IN POSITION UNTIL IN USE.</p> <p>MOVING DOCK UNITS ON TRIPLE SWIVEL CASTERS, LOCKED IN POSITION UNTIL IN USE.</p> <p>MOVING DOCK UNITS ON TRIPLE SWIVEL CASTERS, LOCKED IN POSITION UNTIL IN USE.</p>	<p><i>Dontrell, Who Knew the Sun</i></p> <p>HOWELL THEATRE</p> <p>DOCK UNITS</p> <p>DATE: 5/14/21 SCALE: AS NOTED</p>	<p><i>Creative Inn</i></p> <p>SCENIC DESIGN: EMMA HOFFBAUER DIRECTOR: RON HIMES LIGHTING DESIGN: AJA JACKSON PROJECTION DESIGN: STUDIOBRACE COSTUME DESIGN: DARYL HADDIS</p>	<p><i>Emma Juice</i></p> <p>PLATE # 9 OF 14</p>
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RS RAMP SECTION
SCALE: 1/2" = 1'-0"

RD RAMP RIGHT
SCALE: 1/2" = 1'-0"

SF STEP FRONT
SCALE: 1/2" = 1'-0"

SD STEP PLAN
SCALE: 1/2" = 1'-0"

SL STEP LEFT
SCALE: 1/2" = 1'-0"

SS STEP SECTION
SCALE: 1/2" = 1'-0"

GP GROUND PLAN
SCALE: 1/8" = 1'-0"

DIAMETER QUANTITY

8.5"	6
7.5"	6
6.5"	2

<p><i>Draftsman</i></p> <p>DATE: 5/14/21</p>	<p>GENERAL NOTES:</p> <p>PL BRASS ON RAMP MATCHES SOURCE ON DOCK UNITS.</p> <p>CARE ON PLANS AND LINED UP TO LED TAPE.</p> <p>NOTE ADDED TO SUPPORTS FOR KEY DESIGN.</p>	<p><i>Dontrell, Who Knew the Sun</i></p> <p>HOWELL THEATRE</p> <p>DS RAMP AND STAIRS</p> <p>DATE: 5/14/21 SCALE: AS NOTED</p>	<p><i>Creative Inn</i></p> <p>SCENIC DESIGN: EMMA HOFFBAUER DIRECTOR: RON HIMES LIGHTING DESIGN: AJA JACKSON PROJECTION DESIGN: STUDIOBRACE COSTUME DESIGN: DARYL HADDIS</p>	<p><i>Emma Juice</i></p> <p>PLATE # 10 OF 14</p>
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CHAPTER TWO: PRE-PRODUCTION PROCESS
2:10 Final Drafting Packet

HARD FLAT PLAN
SCALE: 1/2" = 1'-0"

BORDER FLAT PLAN
SCALE: 1/2" = 1'-0"

HARD FLAT SECTION
SCALE: 1/2" = 1'-0"

BORDER FLAT SECTION
SCALE: 1/2" = 1'-0"

HARD FLAT ELEVATION
SCALE: 1/2" = 1'-0"

BORDER FLAT ELEVATION
SCALE: 1/2" = 1'-0"

HARD FLAT MOLDING
SCALE: 3" = 1'-0"

GROUND ROW
SCALE: 1/2" = 1'-0"

TEXTURE AND PAINT REFERENCE FOR HARD FLATS, BORDER, AND GROUND ROW

OUTWATER MOLDING #RPS-2225 (OR SIMILAR)

GENERAL NOTES:

Draftsman
READ DRAWING AND VERIFY ALL DIMENSIONS AND CONNECTIONS AGAINST THIS SET OF DRAWINGS.
THE DRAWING IS UNREVISED UNLESS OTHERWISE NOTED.
ALL DIMENSIONS ARE IN FEET UNLESS OTHERWISE NOTED.
DIMENSIONS ARE TO FACE UNLESS OTHERWISE NOTED.
ALL MATERIALS AND CONNECTIONS MUST BE AS NOTED UNLESS OTHERWISE NOTED.
VERIFY ALL DIMENSIONS AND CONNECTIONS AGAINST THIS SET OF DRAWINGS.

Project: **Howell Theatre**
Masking Flats
DATE: 5/14/21 SCALE: AS NOTED

Creative Team:
SCENIC DESIGN: EMMA HOFBAUER
DIRECTOR: RON HIMES
LIGHTING DESIGN: AJA JACKSON
PROJECTION DESIGN: STUDIOPACK
COSTUME DESIGN: DARYL HARRIS

Emma Faive
EMMA HOFBAUER
EMMAHOFBAUER.COM
708-949-1000

PLATE # **11** OF 14

SAIL FABRIC
SCALE: 1/2" = 1'-0"

GENERAL NOTES:

Draftsman
READ DRAWING AND VERIFY ALL DIMENSIONS AND CONNECTIONS AGAINST THIS SET OF DRAWINGS.
THE DRAWING IS UNREVISED UNLESS OTHERWISE NOTED.
ALL DIMENSIONS ARE IN FEET UNLESS OTHERWISE NOTED.
DIMENSIONS ARE TO FACE UNLESS OTHERWISE NOTED.
ALL MATERIALS AND CONNECTIONS MUST BE AS NOTED UNLESS OTHERWISE NOTED.
VERIFY ALL DIMENSIONS AND CONNECTIONS AGAINST THIS SET OF DRAWINGS.

Project: **Howell Theatre**
SAIL FABRIC
DATE: 5/14/21 SCALE: AS NOTED

Creative Team:
SCENIC DESIGN: EMMA HOFBAUER
DIRECTOR: RON HIMES
LIGHTING DESIGN: AJA JACKSON
PROJECTION DESIGN: STUDIOPACK
COSTUME DESIGN: DARYL HARRIS

Emma Faive
EMMA HOFBAUER
EMMAHOFBAUER.COM
708-949-1000

PLATE # **12** OF 14

CHAPTER TWO: PRE-PRODUCTION PROCESS

2:10 Final Drafting Packet

POLES PLAN SCALE: 1/2" = 1'-0"

TABLE PLAN SCALE: 1/2" = 1'-0"

TABLE FRONT SCALE: 1/2" = 1'-0"

TV CRATE BACK SCALE: 3/4" = 1'-0"

POLES SECTION SCALE: 1/2" = 1'-0"

WOOD PILING SCALE: 1/2" = 1'-0"

WOOD PILING FRONT SCALE: 1/2" = 1'-0"

TV CRATE SECTION SCALE: 3/4" = 1'-0"

TV CRATE PLAN SCALE: 3/4" = 1'-0"

STEP CRATE SECTION SCALE: 3/4" = 1'-0"

STEP CRATE PLAN SCALE: 3/4" = 1'-0"

CRATE 1 PLAN SCALE: 3/4" = 1'-0"

CRATE 1 SECTION SCALE: 3/4" = 1'-0"

CRATE 2 SECTION SCALE: 3/4" = 1'-0"

CRATE 2 PLAN SCALE: 3/4" = 1'-0"

CRATE 3 PLAN SCALE: 3/4" = 1'-0"

CRATE 3 SECTION SCALE: 3/4" = 1'-0"

STEP CRATE FRONT SCALE: 3/4" = 1'-0"

CRATE 1 FRONT SCALE: 3/4" = 1'-0"

CRATE 2 FRONT SCALE: 3/4" = 1'-0"

CRATE 3 FRONT SCALE: 3/4" = 1'-0"

<p><i>Details</i></p> <p>ALL DIMENSIONS SHOWN UNLESS OTHERWISE SPECIFIED ARE IN INCHES AND DECIMALS THEREOF.</p> <p>THE DRAWING IS A CONTRACT DOCUMENT AND SHALL BE USED ONLY FOR THE PROJECT AND SITE SPECIFICALLY IDENTIFIED THEREON. ANY REUSE OF THIS DRAWING FOR ANY OTHER PROJECT WITHOUT THE WRITTEN PERMISSION OF THE ARCHITECT IS STRICTLY PROHIBITED.</p> <p>ALL MATERIALS AND CONSTRUCTION METHODS SHALL BE APPROVED BY THE ARCHITECT PRIOR TO CONSTRUCTION.</p> <p>CONTRACTOR SHALL BE RESPONSIBLE FOR OBTAINING ALL NECESSARY PERMITS AND APPROVALS.</p> <p>CONTRACTOR SHALL MAINTAIN ACCESS TO ALL UTILITIES AT ALL TIMES.</p> <p>CONTRACTOR SHALL BE RESPONSIBLE FOR PROTECTING ALL EXISTING UTILITIES AND STRUCTURES.</p> <p>CONTRACTOR SHALL MAINTAIN ALL NECESSARY RECORDS AND AS-BUILT DRAWINGS.</p> <p>CONTRACTOR SHALL BE RESPONSIBLE FOR THE PROTECTION AND RESTORATION OF ALL ADJACENT PROPERTIES.</p> <p>CONTRACTOR SHALL BE RESPONSIBLE FOR THE PROTECTION AND RESTORATION OF ALL ADJACENT PROPERTIES.</p>	<p><i>Dontrell, Who Killed the Son</i></p> <p>HOWELL THEATRE</p> <p>CRATES AND PILINGS</p> <p>DATE: 5/14/21 SCALE: AS NOTED</p>	<p><i>Creative Team</i></p> <p>SCENIC DESIGN: EMMA HOFFBAUER DIRECTOR: RON HIMES LIGHTING DESIGN: AJA JACKSON PROJECTION DESIGN: STUDIO SPACK COSTUME DESIGN: DARYL HARRIS</p>	<p>PLATE #</p> <p style="font-size: 24pt;">13</p> <p>OF 14</p>
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LIFEGUARD CHAIR SCALE: 3/4" = 1'-0"

VANITY PLAN SCALE: 3/4" = 1'-0"

LIFEGUARD CHAIR SECTION SCALE: 3/4" = 1'-0"

LIFEGUARD CHAIR FRONT SCALE: 3/4" = 1'-0"

LIFEGUARD CHAIR RIGHT SCALE: 3/4" = 1'-0"

VANITY SECTION SCALE: 3/4" = 1'-0"

VANITY FRONT SCALE: 3/4" = 1'-0"

VANITY RIGHT SCALE: 3/4" = 1'-0"

CUSHION FLAT SECTION SCALE: 3/4" = 1'-0"

CUSHION FOLDED SECTION SCALE: 3/4" = 1'-0"

CUSHION SCALE: 3/4" = 1'-0"

CUSHION FOLDED SCALE: 3/4" = 1'-0"

TV SCREEN FRONT SCALE: 3/4" = 1'-0"

TV SECTION SCALE: 3/4" = 1'-0"

<p><i>Details</i></p> <p>ALL DIMENSIONS SHOWN UNLESS OTHERWISE SPECIFIED ARE IN INCHES AND DECIMALS THEREOF.</p> <p>THE DRAWING IS A CONTRACT DOCUMENT AND SHALL BE USED ONLY FOR THE PROJECT AND SITE SPECIFICALLY IDENTIFIED THEREON. ANY REUSE OF THIS DRAWING FOR ANY OTHER PROJECT WITHOUT THE WRITTEN PERMISSION OF THE ARCHITECT IS STRICTLY PROHIBITED.</p> <p>ALL MATERIALS AND CONSTRUCTION METHODS SHALL BE APPROVED BY THE ARCHITECT PRIOR TO CONSTRUCTION.</p> <p>CONTRACTOR SHALL BE RESPONSIBLE FOR OBTAINING ALL NECESSARY PERMITS AND APPROVALS.</p> <p>CONTRACTOR SHALL MAINTAIN ACCESS TO ALL UTILITIES AT ALL TIMES.</p> <p>CONTRACTOR SHALL BE RESPONSIBLE FOR PROTECTING ALL EXISTING UTILITIES AND STRUCTURES.</p> <p>CONTRACTOR SHALL MAINTAIN ALL NECESSARY RECORDS AND AS-BUILT DRAWINGS.</p> <p>CONTRACTOR SHALL BE RESPONSIBLE FOR THE PROTECTION AND RESTORATION OF ALL ADJACENT PROPERTIES.</p> <p>CONTRACTOR SHALL BE RESPONSIBLE FOR THE PROTECTION AND RESTORATION OF ALL ADJACENT PROPERTIES.</p>	<p><i>Dontrell, Who Killed the Son</i></p> <p>HOWELL THEATRE</p> <p>FURNITURE</p> <p>DATE: 5/14/21 SCALE: AS NOTED</p>	<p><i>Creative Team</i></p> <p>SCENIC DESIGN: EMMA HOFFBAUER DIRECTOR: RON HIMES LIGHTING DESIGN: AJA JACKSON PROJECTION DESIGN: STUDIO SPACK COSTUME DESIGN: DARYL HARRIS</p>	<p>PLATE #</p> <p style="font-size: 24pt;">14</p> <p>OF 14</p>
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CHAPTER TWO: PRE-PRODUCTION PROCESS

2:11 Properties

Early in the design process, Ron Himes communicated his desire for the props and moving pieces of the show to carry a nautical theme, if possible. The strongest choice for revealing marine influence emerged in wood and rope. The wood motif of the dock reappeared in the seaside pilings both upstage and downstage of the proscenium, so it was fitting to utilize wooden crates to carry the theme further. Color scheme was also important to make a cohesive set of props. Desaturated blues, neutral browns, and muted reds complemented other areas of the set and were repeated in the crates and pilings used for chairs, tables, and other items throughout the show.

We established the essential nature of the show was but partially rooted in realism, so set dressing and props were minimal. I tracked the props specified in the script (or which Ron added during the rehearsal process) in a spreadsheet list which I supplied to the head of props Nathan Alexander. To supplement the list, I also created an image book to coordinate with the spreadsheet, thus providing image context and research to items that required purchase or creation. I included larger items like the crates in both the props and scenic paperwork, and Nathan and Joe decided between themselves how to distribute

the work amongst the scene and prop shops. The following are the properties list and image book for the show.

CHAPTER TWO: PRE-PRODUCTION PROCESS

2:12 Props List and Image Book

DONTRELL, WHO KISSED THE SEA PROP LIST


		VENUE: HOWELL THEATRE		DIRECTOR: RON HIMES		
		SCENIC DESIGNER: EMMA LAINE HOFFBAUER		HEAD OF PROPS: NATHAN ALEXANDER		
PROP #	ACT/SCENE REFERENCE	PG. #	PROP (NAME)	DESCRIPTION (LOCATION, PAINT, FUNCTION)	QTY.	WORKING NOTES (SPECIAL NEEDS, OR WHO USES IT)
HAND PROPS						
1	PROLOGUE	9	MINI CASSETTE RECORDER	HANDHELD RECORDER WITH BUTTON	1	DONTRELL CARRIES IT THROUGHOUT PLAY, NEEDS TO "BREAK" IN SCENE 8
3	PROLOGUE, SCENE 7	9, 37	CUP	CUP WITH WATER	1	DONTRELL DRINKS FROM IT SEVERAL TIMES
7	SCENE 2	15	STEERING WHEEL	STEERING WHEEL OF CAR	1	FOR ROBBY TO USE WHILE "DRIVING"
8	SCENE 4	25	MAKEUP CASE	VINTAGE MAKEUP CASE	1	ON ERIKA'S VANITY
9	SCENE 4	25	MAKEUP	FOUNDATION/POWDER AND BRUSHES	/	MAKEUP INSIDE VINTAGE CASE
14	SCENE 6	32	LARGE BAG	CONTAINS THE SCUBA GEAR	1	FOR SHEA TO CARRY
15	SCENE 6	35	SCUBA GEAR	WETSUIT, GOGGLES, FLIPPERS	/	WETSUIT GETS STABBED BY CAKE KNIFE
17	SCENE 7	38	FLASHLIGHT	LARGE BATTERY-OPERATED FLASHLIGHT	1	DONTRELL AND ERIKA IN FORT
19	SCENE 8	45	PLATES	SMALL PLATES FOR CAKE	??	PARTY SCENE, CAKE IS EATEN OFF PLATES, NEED TO BE WASHED
20	SCENE 8	45	FORKS	FORKS FOR CAKE	??	PARTY SCENE, CAKE IS EATEN WITH FORKS, NEED TO BE WASHED
21	SCENE 8	46	CAKE KNIFE	KNIFE TO CUT CAKE	1	
22	SCENE 8	51	CAKE PLATTER	CAKE STAND OR PLATTER THAT IT SITS ON	1	
25	SCENE 9	66	BLUE FACE PAINT/MAKEUP	MAKEUP COMPACT OR CONTAINER WITH BLUE MAKEUP	1	USED ON ERIKA'S FACE
27	SCENE 10	67	OARS	LONG BOAT OARS, WOODEN	2 OR 4	
28	SCENE 10	73	GRANDPA'S LETTERS -BOUND	WRINKLED BUT FLAT LETTERS, BOUND WITH RUBBER BAND	1	TOSSED ONTO THE STAGE "IN THE OCEAN"
PRACTICALS						
32	SCENE 6/8		TV CRATE WITH LIGHTS	WOODEN CRATE WITH STRING LIGHTS INSIDE FOR TV EFFECT	1	GRAFTING PACKET PLATE 14
SET DRESSING						
4	SCENE 1	10	BED PILLOW	PILLOW WITH PILLOWCASE	1	
5	SCENE 1	10	DONTRELL'S BEDDING	SHEET AND BLANKET SET	1	
12	SCENE 5	27	BLUE FABRIC LENGTH	BLUE FABRIC FOR WATER, NEEDS TO BE 20?'	/	USED AS POOL WATER
15	SCENE 6	52	TV FRAME	FRAME OF TV HANGING ON LINESET 4	1	GRAFTING PACKET PLATE 14
16	SCENE 7	58	SHEET(S)	LARGE SHEET USED TO MAKE A FORT	1	
26	SCENE 10	67	POST AND ROPE FOR BOAT "MAST"	LONG WOODEN STICK ROD WITH ROPE	1	FITS INTO HOLE ON MOVEABLE DOCK
29			ROPE	NAUTICAL ROPE		WRAPPED ON POSTS AND UNDER DOCKS
FURNITURE						
6	SCENE 1	10	COUCH/BED CUSHION	FOLDABLE CUSHION FOR BED AND COUCH	1	SEWN IN SECTIONS, DARK GREEN UPHOLSTERY, DRAFTING PACKET PLATE 14
10	SCENE 4	25	VANITY	VANITY TABLE WITH (EMPTY) MIRROR	/	GRAFTING PACKET PLATE 14
11	SCENE 5	27	LIFEGUARD CHAIR	WOODEN CHAIR WITH LIFE PRESERVER	/	GRAFTING PACKET PLATE 14
25	SCENE 8	45	TABLE TOP	WOODEN TABLE TOP, CIRCLE	1	FITS ONTO PILING TO CREATE KITCHEN TABLE, DRAFTING PACKET PLATE 15
30	SCENE 6/8		ARMCHAIR	LARGE COMFY ARMCHAIR, TAN UPHOLSTERY	1	
31			CRATES	VARIOUS WOODEN CRATES USED AS SEATS	5	GRAFTING PACKET PLATE 15
CHECK WITH COSTUMES						
2	PROLOGUE, SCENE 8	9, 63	OLD SHOES	GRANDPA'S WORN SHOES, DRESS SHOES?	1	IN PROLOGUE RITUAL AND SCENE 8/9
CONSUMABLES						
*		9, 28,	WATER	WATER IS IN VARIOUS CUPS THROUGHOUT	/	
18	SCENE 8	45	CAKE	BIG, ROUND, BLUE FROSTING, DECORATED WITH 4 MERMAIDS	1/ NIGHT	NEEDS TO BE SLICED AND EATEN
24	SCENE 8	63	GRANDPA'S LETTERS	BALLED UP PAPER, WRITTEN LETTERS	3 OR 4	REPEATEDLY BALLED UP AND SMOOTHED OUT, SOME SHOVED IN SHOES

CHAPTER TWO: PRE-PRODUCTION PROCESS

2:12 Props List and Image Book

DONTRELL WHO KISSED THE SEA PROPS BOOK | 1

1. MINI CASSETTE RECORDER



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 2


2. OLD SHOES
-GRANDPA'S OLD SHOES, WORN BY DONTRELL BUT ALSO USED AS PROP, CHECK WITH COSTUMES



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 3

3. DRINKING CUP
-USED TO DRINK WATER SEVERAL TIMES, PLASTIC THAT LOOKS LIKE GLASS



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 4

4. BED PILLOW
-PART OF SET DRESSING FOR BED



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

CHAPTER TWO: PRE-PRODUCTION PROCESS

2:12 Props List and Image Book

DONTRELL WHO KISSED THE SEA PROPS BOOK | 5

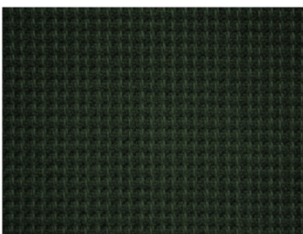
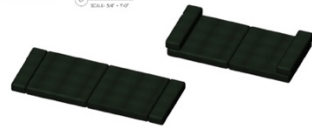
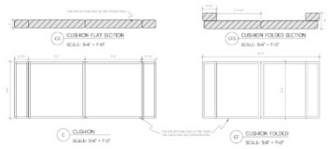
5. BEDDING
-PART OF SET DRESSING FOR BED, SHEET AND BLANKET, NAVY BLUE



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 6

6. COUCH / BED CUSHION
-FOLDABLE, UPHOLSTERED CUSHION, SEE DRAFTING PLATE 14



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 7

7. STEERING WHEEL



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 8

8. MAKEUP CASE



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

CHAPTER TWO: PRE-PRODUCTION PROCESS

2:12 Props List and Image Book

DONTRELL WHO KISSED THE SEA PROPS BOOK | 9

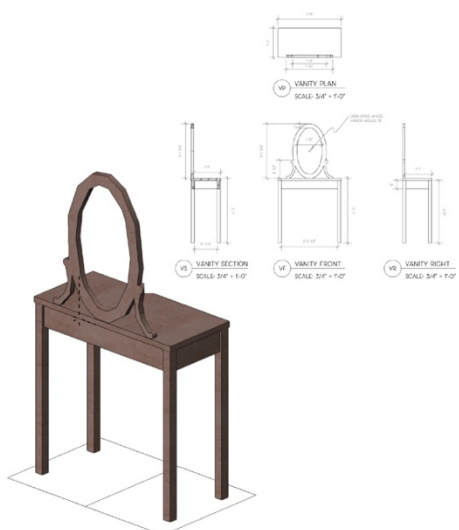
9. MAKEUP



SCENIC DESIGNER: EMMA LAINE HOFFBAUER
PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 10

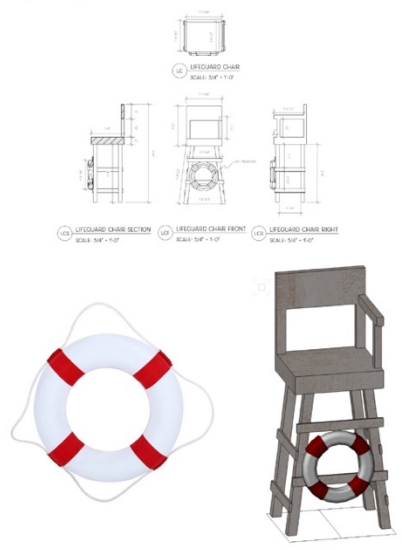
10. VANITY
- SEE DRAFTING PLATE 14



SCENIC DESIGNER: EMMA LAINE HOFFBAUER
PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 11

11. LIFEGUARD CHAIR
- SEE DRAFTING PLATE 14



SCENIC DESIGNER: EMMA LAINE HOFFBAUER
PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 12

12. BLUE WATER FABRIC
-FOR POOL SCENE 5



SCENIC DESIGNER: EMMA LAINE HOFFBAUER
PROPS MASTER: ANNA SCHWARTZ

CHAPTER TWO: PRE-PRODUCTION PROCESS

2:12 Props List and Image Book

DONTRELL WHO KISSED THE SEA PROPS BOOK | 13


13. TV FRAME

CUT IN FAVOR OF PROJECTION

SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 14

14. LARGE BAG – EITHER TOTE OR DUFFEL, TO FIT SCUBA GEAR



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 15

15. SCUBA GEAR
-WET SUIT, GOGGLES, FLIPPERS



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 16

16. SHEET FOR FORT
-KING SIZE / LARGE SHEET




SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

CHAPTER TWO: PRE-PRODUCTION PROCESS

2:12 Props List and Image Book

DONTRELL WHO KISSED THE SEA PROPS BOOK | 17

17. FLASHLIGHT



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 18


18. CAKE
-BLUE ICING, DECORATED WITH MERMAIDS



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 19


19. PLATES
-SMALL CAKE PLATES, PLASTIC OR DISPOSABLE



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 20

20. FORKS




SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

CHAPTER TWO: PRE-PRODUCTION PROCESS

2:12 Props List and Image Book

DONTRELL WHO KISSED THE SEA PROPS BOOK | 21

21. CAKE KNIFE



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 22

22. CAKE PLATTER



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 23

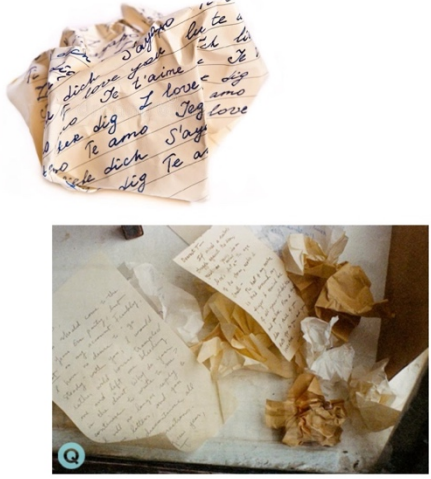
23. TABLE TOP
- SEE DRAFTING PLATE 13



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 24

24. GRANDPA'S LETTERS - CRUMPLED/LOOSE



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

CHAPTER TWO: PRE-PRODUCTION PROCESS

2:12 Props List and Image Book

DONTRELL WHO KISSED THE SEA PROPS BOOK | 25


25. BLUE FACE PAINT/MAKEUP



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 26

26. POST AND ROPE FOR BOAT



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 27

27. OARS



SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 28

28. GRANDPA'S LETTERS - BOUND




SCENIC DESIGNER: EMMA LAINE HOFFBAUER PROPS MASTER: ANNA SCHWARTZ

CHAPTER TWO: PRE-PRODUCTION PROCESS

2:12 Props List and Image Book

DONTRELL WHO KISSED THE SEA PROPS BOOK | 29

29. ROPE FOR SET DRESSING



SCENIC DESIGNER: EMMA LAINE HOFFBAUER
PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 30

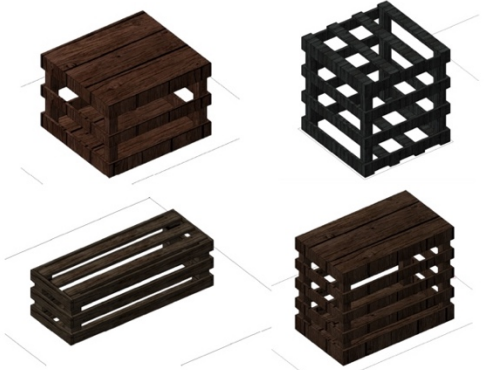
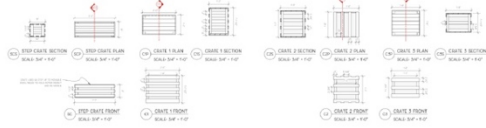
30. ARMCHAIR



SCENIC DESIGNER: EMMA LAINE HOFFBAUER
PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 31

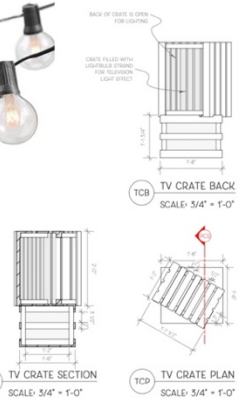


31. VARIOUS CRATES
- SEE DRAFTING PLATE 15



SCENIC DESIGNER: EMMA LAINE HOFFBAUER
PROPS MASTER: ANNA SCHWARTZ

DONTRELL WHO KISSED THE SEA PROPS BOOK | 32

32. TV CRATE WITH LIGHTS
- SEE DRAFTING PLATE 15



SCENIC DESIGNER: EMMA LAINE HOFFBAUER
PROPS MASTER: ANNA SCHWARTZ

CHAPTER THREE: PRODUCTION PROCESS

3:0 Production Work

Upon returning to school in the fall, we shifted to production meetings rather than design meetings. The weekly production meetings on Fridays allowed members of the whole team to provide individual updates per area and to address any questions or concerns which arose during the week prior. I also began meeting with Joe Shelly, the technical director, more frequently to discuss budgetary apprehensions and to clarify any details during the build of the scenery.

The major areas of the set which were implicated in high expenses included the mechanism for the rocking motion, the steel under-structure of the dock, and the boards for making brick façades. We tackled one problem at a time, first by setting up a meeting with Ron Himes to discuss the dock. During the meeting, Joe and the production manager laid out the budget, while Ron and I discussed the aesthetic vision for the movement of the dock. We agreed that the moment in the show which featured the dock's movement should merely utilize lighting and choreography to enhance the boat. That enhancement provided the impact he wanted, so we ultimately decided to cut the rocking capabilities of the dock. This change significantly simplified the structure of the dock and eased the budgetary burdens. To keep the production

budget further on track, Joe and I also considered alternative ways of achieving the brick texture on the walls. I needed to find a solution which would allow for 3-dimensional bricks on the walls to keep with the original design. Joe for his part needed something cheaper and easier to work with. After doing a test on some scrap material in the scenic shop, we decided to forgo the use of heavy board material in favor of lightweight and cheaper insulation foam. Joe cut the foam on the CNC machine and the scenic artists distressed it with a heat gun, which gave the beautiful texture I wanted. It also saved a large amount of money to keep the show under budget.

CHAPTER THREE: PRODUCTION PROCESS

3:1 Creating Paint Elevations

The final piece of design paperwork I created were the paint elevations. Similar to how the design packet informs the technical director of the shape, size, and specifics of scenic elements, the paint elevations act as a guide for the scenic charge artist to paint, sculpt, and detail the finished scenery. I created detailed color elevations for second-year graduate student Taylor Walters-Riggsbee, who served as paint charge for the show. I used Photoshop, my drafted linework elevations, and the physical paint from the scale model as a reference to put together the paint elevation packet. Taylor also received a printed copy of the elevations which she used in the paint shop to match colors and plan the finishing treatments of the scenery. In addition to printed paint elevations, I also painted several samples of the various wood tones found in the scenery to give to Taylor.

One element I did not have experience with from previous shows was the inclusion of scenic stamps in the plans. I designed six pattern blocks to be used in the Yoruba indigo arrangements on the walls and traveler sail, first making them in Adobe Illustrator software as vector images, and then cutting them out of craft foam on a laser cutter. The foam was mounted on wood blocks which created handheld reusable stamps. I worked with Taylor to provide confirmation

and approval as she found the right consistency of paint and pressure for the stamp when used on wood and fabric. The following are the paint elevation plates I provided to Taylor.

CHAPTER THREE: PRODUCTION PROCESS

3:2 Paint Elevation Plates

Architectural drawings for Wall Units A and B. The drawings include elevations for Wall A1, Wall A2, Wall B1, and Wall B2, along with their respective color swatches. Annotations include: 'BRICK BOARD ADDED ON TOP OF PAINTED HARD FLAT', 'INDIGO BLUE PATTERN STAMPED WITH 1\"

BRICK REFERENCE
INDIGO PATTERN REFERENCE
TEXTURE REFERENCE
MOLDING REFERENCE

<p><i>Draftsmen</i></p> <p>THIS PROJECT HAS BEEN DESIGNED BY A REGISTERED ARCHITECT AND CONSTRUCTION DOCUMENTS HAVE BEEN PREPARED BY AN ARCHITECTURAL FIRM. THE DRAWINGS AND SPECIFICATIONS ARE THE PROPERTY OF THE ARCHITECT AND SHOULD NOT BE REPRODUCED OR COPIED IN ANY MANNER WITHOUT THE WRITTEN PERMISSION OF THE ARCHITECT.</p> <p>ALL MATERIALS AND FINISHES SHOWN SHOULD BE USED AS SHOWN UNLESS OTHERWISE NOTED. CONTACT THE ARCHITECT FOR MORE INFORMATION.</p>	<p>GENERAL NOTES:</p> <ul style="list-style-type: none"> - BRICK BOARD ADDED ON TOP OF PAINTED HARD FLAT - INDIGO BLUE PATTERN STAMPED WITH 1\" - BUILT UP AND BROKEN TEXTURE IN TRANSITION BETWEEN BRICK AND INDIGO PATTERN 	<p><i>Dontrell, We Knew the Sun</i></p> <p>HOWELL THEATRE</p> <p>WALL UNITS A AND B</p> <p>DATE: 8/17/21 SCALE: AS NOTED</p>	<p><i>Creative Team</i></p> <p>SCENIC DESIGN: EMMA HOFFBAUER DIRECTOR: RON HIMES LIGHTING DESIGN: AJA JACKSON PROJECTION DESIGN: STUDIOPACK COSTUME DESIGN: DARYL HARRIS</p>	<p>PLATE #</p> <p style="font-size: 24px;">1</p> <p>OF 10</p>
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Architectural drawings for Wall Units C and F. The drawings include elevations for Wall C1, Wall C2, Wall D1, Wall D2, Wall E1, Wall E2, Wall F1, and Wall F2, along with their respective color swatches. Annotations include: 'BRICK BOARD ADDED ON TOP OF PAINTED HARD FLAT', 'INDIGO BLUE PATTERN STAMPED WITH 1\"

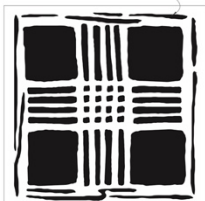
BRICK REFERENCE
INDIGO PATTERN REFERENCE
TEXTURE REFERENCE
MOLDING REFERENCE

<p><i>Draftsmen</i></p> <p>THIS PROJECT HAS BEEN DESIGNED BY A REGISTERED ARCHITECT AND CONSTRUCTION DOCUMENTS HAVE BEEN PREPARED BY AN ARCHITECTURAL FIRM. THE DRAWINGS AND SPECIFICATIONS ARE THE PROPERTY OF THE ARCHITECT AND SHOULD NOT BE REPRODUCED OR COPIED IN ANY MANNER WITHOUT THE WRITTEN PERMISSION OF THE ARCHITECT.</p> <p>ALL MATERIALS AND FINISHES SHOWN SHOULD BE USED AS SHOWN UNLESS OTHERWISE NOTED. CONTACT THE ARCHITECT FOR MORE INFORMATION.</p>	<p>GENERAL NOTES:</p> <ul style="list-style-type: none"> - BRICK BOARD ADDED ON TOP OF PAINTED HARD FLAT - INDIGO BLUE PATTERN STAMPED WITH 1\" - BUILT UP AND BROKEN TEXTURE IN TRANSITION BETWEEN BRICK AND INDIGO PATTERN 	<p><i>Dontrell, We Knew the Sun</i></p> <p>HOWELL THEATRE</p> <p>WALL UNITS C - F</p> <p>DATE: 8/17/21 SCALE: AS NOTED</p>	<p><i>Creative Team</i></p> <p>SCENIC DESIGN: EMMA HOFFBAUER DIRECTOR: RON HIMES LIGHTING DESIGN: AJA JACKSON PROJECTION DESIGN: STUDIOPACK COSTUME DESIGN: DARYL HARRIS</p>	<p>PLATE #</p> <p style="font-size: 24px;">2</p> <p>OF 10</p>
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CHAPTER THREE: PRODUCTION PROCESS


3:2 Paint Elevation Plates

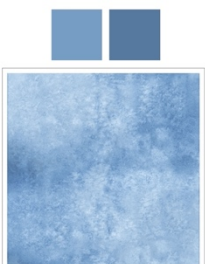
VECTORWORKS EDUCATIONAL VERSION



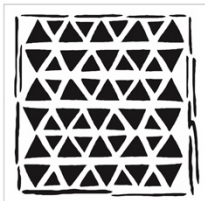
BLACK BACKGROUND WOULD HAVE BEEN ADDED TO THIS DESIGN







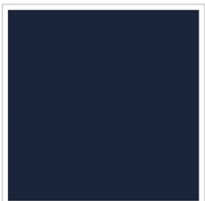


BLUE BACKGROUND REFERENCE












STAMP COLOR - 50% OPACITY

TWO SIZES OF STAMPS - 15" (FOR FLATS AND SAIL) AND 30" (FOR FLOOR)
6 TOTAL DESIGNS, ALTERNATE IN PATTERN FOR ALL INDIGO DESIGN AREAS


<p><i>Details</i></p> <p>THIS DRAWING IS INTENDED TO BE USED AS A REFERENCE ONLY. IT IS NOT TO BE USED FOR CONSTRUCTION OR REPRODUCTION OF ANY KIND. ANY REPRODUCTION OR USE OF THIS DRAWING WITHOUT THE WRITTEN PERMISSION OF THE AUTHOR IS STRICTLY PROHIBITED.</p> <p>ALL MATERIALS AND CONSTRUCTION METHODS SHOULD BE APPROVED BY THE ARCHITECT AND/OR ENGINEER BEFORE USE.</p>	<p>GENERAL NOTES:</p>	<p><i>Dontell, Who Knew the Sun</i></p> <p>HOWELL THEATRE</p> <p>INDIGO PATTERN</p> <p>DATE: 8/17/21 SCALE: AS NOTED</p>	<p><i>Creative Team</i></p> <p>SCENIC DESIGN: EMMA HOFFBAUER DIRECTOR: RON HIMES LIGHTING DESIGN: AJA JACKSON PROJECTION DESIGN: STUDIOBRACK COSTUME DESIGN: DARYL HARRIS</p>		<p>PLATE #</p> <p style="font-size: large;">5</p> <p>OF 10</p>




MOT MOVING DOCK TOP
SCALE: 3/4" = 1'-0"




SOT STATIONARY DOCK TOP
SCALE: 3/4" = 1'-0"




MDF MOVING DOCK FRONT
SCALE: 3/4" = 1'-0"




SDF STATIONARY DOCK FRONT
SCALE: 3/4" = 1'-0"




MDS MOVING DOCK SIDE
SCALE: 3/4" = 1'-0"




DOCK WOOD REFERENCE




BLUE WOOD REFERENCE





SOS STATIONARY DOCK SIDE
SCALE: 3/4" = 1'-0"

<p><i>Details</i></p> <p>THIS DRAWING IS INTENDED TO BE USED AS A REFERENCE ONLY. IT IS NOT TO BE USED FOR CONSTRUCTION OR REPRODUCTION OF ANY KIND. ANY REPRODUCTION OR USE OF THIS DRAWING WITHOUT THE WRITTEN PERMISSION OF THE AUTHOR IS STRICTLY PROHIBITED.</p> <p>ALL MATERIALS AND CONSTRUCTION METHODS SHOULD BE APPROVED BY THE ARCHITECT AND/OR ENGINEER BEFORE USE.</p>	<p>GENERAL NOTES:</p> <p>-ALL WOODS ARE WEATHERED DOCK WOOD</p> <p>-BOTTOM OF DOCKS IS TINTED BLUE</p> <p>-BOYS ADDED TO SIDES FOR SET DRESSING</p>	<p><i>Dontell, Who Knew the Sun</i></p> <p>HOWELL THEATRE</p> <p>DOCK UNITS</p> <p>DATE: 8/17/21 SCALE: AS NOTED</p>	<p><i>Creative Team</i></p> <p>SCENIC DESIGN: EMMA HOFFBAUER DIRECTOR: RON HIMES LIGHTING DESIGN: AJA JACKSON PROJECTION DESIGN: STUDIOBRACK COSTUME DESIGN: DARYL HARRIS</p>		<p>PLATE #</p> <p style="font-size: large;">6</p> <p>OF 10</p>

CHAPTER THREE: PRODUCTION PROCESS

3:2 Paint Elevation Plates

References:
 DOCK WOOD REFERENCE
 BLUE TEXTURE REFERENCE
 COPPER REFERENCE
 SET DRESSING ROPE
 TEXTURE REFERENCE

Views:
 RF RAMP FRONT SCALE: 1" = 1'-0"
 SF STEP FRONT SCALE: 1" = 1'-0"
 SL STEP LEFT SCALE: 1" = 1'-0"
 RP RAMP PLAN SCALE: 1" = 1'-0"
 SP STEP PLAN SCALE: 1" = 1'-0"

<p><i>Details</i></p> <p>THIS DRAWING IS A PAINT ELEVATION. IT IS NOT A CONSTRUCTION DRAWING. IT IS NOT TO BE USED FOR CONSTRUCTION. IT IS FOR REFERENCE ONLY. IT IS NOT TO BE USED FOR CONSTRUCTION. IT IS FOR REFERENCE ONLY. IT IS NOT TO BE USED FOR CONSTRUCTION. IT IS FOR REFERENCE ONLY.</p>	GENERAL NOTES	<p><i>Dontell, Who Killed the Sin</i></p> <p>HOWELL THEATRE</p> <p>DS RAMP AND STAIRS</p> <p>DATE: 8/17/21 SCALE: AS NOTED</p>		<p><i>Creative Team</i></p> <p>SCENIC DESIGN: EMMA HOFFBAUER DIRECTOR: RON HIMES LIGHTING DESIGN: AJA JACKSON PROJECTION DESIGN: STUDIOGRACK COSTUME DESIGN: DAVID HARRIS</p>		<p><i>Emma J. Jace</i></p> <p>EMMAJACEDESIGNS.COM TEL: 813.486.1000</p>	PLATE #
	<p>- STAIRS AND RAMP ARE AGED DOCK WOOD, TINTED BLUE - PILING POLES ARE SAME AS DOCK PLANS - PILING CAPS ARE WEATHERED COPPER</p>						7
							OF 10

References:
 POLE WOOD REFERENCE
 COPPER REFERENCE
 BLUE TEXTURE REFERENCE
 TEXTURE REFERENCE
 MOLDING REFERENCE

Views:
 GR GROUND ROW SCALE: 1/2" = 1'-0"
 HF HARD FLATS - REPEAT X4 SCALE: 1/2" = 1'-0"
 P POLES - REPEAT X5 SCALE: 1" = 1'-0"
 BF BORDER FLAT ELEVATION SCALE: 1/2" = 1'-0"

<p><i>Details</i></p> <p>THIS DRAWING IS A PAINT ELEVATION. IT IS NOT A CONSTRUCTION DRAWING. IT IS NOT TO BE USED FOR CONSTRUCTION. IT IS FOR REFERENCE ONLY. IT IS NOT TO BE USED FOR CONSTRUCTION. IT IS FOR REFERENCE ONLY. IT IS NOT TO BE USED FOR CONSTRUCTION. IT IS FOR REFERENCE ONLY.</p>	GENERAL NOTES	<p><i>Dontell, Who Killed the Sin</i></p> <p>HOWELL THEATRE</p> <p>SCENIC FLATS</p> <p>DATE: 8/17/21 SCALE: AS NOTED</p>		<p><i>Creative Team</i></p> <p>SCENIC DESIGN: EMMA HOFFBAUER DIRECTOR: RON HIMES LIGHTING DESIGN: AJA JACKSON PROJECTION DESIGN: STUDIOGRACK COSTUME DESIGN: DAVID HARRIS</p>		<p><i>Emma J. Jace</i></p> <p>EMMAJACEDESIGNS.COM TEL: 813.486.1000</p>	PLATE #
	<p>- ALL SCENIC FLATS ARE BUILT UP ADDITIVE AND SUBTRACTIVE TEXTURE, PAINTED DARK BLUE</p>						8
							OF 10

CHAPTER THREE: PRODUCTION PROCESS

3:2 Paint Elevation Plates



WF1 WOOD PILING FRONT
SCALE: 1 1/2" = 1'-0"




TCS TV CRATE SIDE
SCALE: 1 1/2" = 1'-0"



TCP TV CRATE PLAN
SCALE: 1 1/2" = 1'-0"



SCP STEP CRATE PLAN
SCALE: 1 1/2" = 1'-0"




SCF STEP CRATE FRONT
SCALE: 1 1/2" = 1'-0"



C1P CRATE 1 PLAN
SCALE: 1 1/2" = 1'-0"



C2P CRATE 2 PLAN
SCALE: 1 1/2" = 1'-0"



C3P CRATE 3 PLAN
SCALE: 1 1/2" = 1'-0"



WOOD REFERENCE
NEUTRAL WOODGRAIN AS BASE,
BLEND WITH WEATHERED DOCK WOOD,
TINTED OR STAINED COLOR VARIATIONS



C1 CRATE 1 FRONT
SCALE: 1 1/2" = 1'-0"



C2 CRATE 2 FRONT
SCALE: 1 1/2" = 1'-0"




C3 CRATE 3 FRONT
SCALE: 1 1/2" = 1'-0"

Drawings
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GENERAL NOTES
-CRATES ARE VARIATIONS OF DOCK PLANK WOODGRAIN, TINTED OR STAINED OTHER COLORS

<i>Dontell, Who Knew the Sun</i>		<i>Creative Team</i>		 PLATE # 9 OF 10
HOWELL THEATRE		SCENIC DESIGN: EMMA HOFFBAUER	DIRECTOR: SON HIMES	
CRATES AND PILINGS		LIGHTING DESIGN: ASA JACKSON	PROJECTION DESIGN: STUDIOSPACE	
DATE: 8/17/21		SCALE: AS NOTED		

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781.558.8888



TP TABLE PLAN
SCALE: 1" = 1'-0"

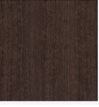

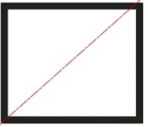



TABLE WOOD REFERENCE



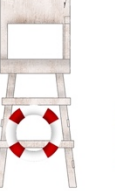
TF TABLE FRONT
SCALE: 1" = 1'-0"




TV TV SCREEN FRONT
SCALE: 1" = 1'-0"
CUT IN FAVOR OF PROJECTED TV




PILING WOOD REFERENCE




LCF LIFEGUARD CHAIR FRONT
SCALE: 1" = 1'-0"



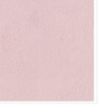
LCR L CHAIR RIGHT
SCALE: 1" = 1'-0"



LIFEGUARD CHAIR REFERENCE




VF VANITY FRONT
SCALE: 1" = 1'-0"



VANITY REFERENCE

Drawings
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ALL MATERIALS AND CONSTRUCTION MUST BE APPROVED BY THE DESIGNER PRIOR TO CONSTRUCTION.

GENERAL NOTES
-TABLE TOP IS MADE OF WOODGRAIN, DARKENED TONE
-CHAIRS WERE TO BE MADE FROM WOOD, NOT IN COLORS

<i>Dontell, Who Knew the Sun</i>		<i>Creative Team</i>		 PLATE # 10 OF 10
HOWELL THEATRE		SCENIC DESIGN: EMMA HOFFBAUER	DIRECTOR: SON HIMES	
FURNITURE		LIGHTING DESIGN: ASA JACKSON	PROJECTION DESIGN: STUDIOSPACE	
DATE: 8/17/21		SCALE: AS NOTED		

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CHAPTER THREE: PRODUCTION PROCESS

3:3 Rehearsals

While production was moving forward in the shops, rehearsals began about one month before the show opened. I had the opportunity as the sole design team member on campus at the time to give a design presentation to the cast before their first reading of the script. I brought my research and renderings, as well as the color model to that first reading, and the presentation helped me to put our concept into words. It also served, I believe, as inspiration to the cast as they sought to perceive the world they would immerse themselves in onstage.

Most days at the end of the scene shop workday and before the beginning of rehearsal, I went to the theatre to check-in with Ron Himes and answer any questions or discuss any discoveries from previous rehearsals. Through the rehearsal process, we made a few small changes to the props or scenery before the load-in crew set everything onstage for tech week.

One of the discoveries made after load-in and a subsequent change I effected concerned the vanity piece in Erika's condo. I had originally planned for a small vanity desk with an oval frame sans mirror for Erika to sit at, using a wooden crate as a chair. After several rehearsals of moving the vanity on and offstage, Ron asked me about not using the vanity at all and in its place creating

the feeling of a vanity with wooden crates. We had already agreed to utilize the crates as abstract furniture pieces, stacking and restacking them in different places throughout the show. It thus made sense for the action to continue in the scenes with Erika. This decision turned out to be a much stronger idea, since we no longer interrupted the show's dramatic flow with striking crates and replacing it with piece of furniture which had no previous meaning.

Another noteworthy change was the addition of a dragon's head on the dock to evoke the idea of a Viking ship. In keeping with the minimalist aesthetic of the show, we created the Viking ship onstage using the moveable dock unit and outfitting it with a vertical pole and rope. The traveler fabric behind it lent the feeling of a sail. It was then decided to bring in more Viking imagery than was originally planned. I did a quick drawing of the dock with a dragon's head addition to show Ron, and I created drafting plans for the shop when he gave me a confirmation. A foam piece was crafted and painted to be secured on the boat using magnets for the final scene of the show.

CHAPTER THREE: PRODUCTION PROCESS

3:4 Tech Week Rehearsals

After weeks of rehearsal and building in the shop, the load-in crew brought scenery into the Howell Theatre for installation in preparation for tech week. "Tech week" usually means the seven days or so during which the entire cast, crew, and production team come together to work out timing, cues, and finishing touches during repeated runs of the play. Tech week for *Dontrell* was especially exciting for me, because it represented the first time all the designers were physically in the same room together. Aja M. Jackson, the lighting designer, Daryl Harris, the costume designer, Margery and Peter Spack, the projection team, and Jackie Sharp, the sound designer, all arrived in Lincoln in the days leading up to tech. Instead of production meetings, we met at the end of each night to talk about pertinent information for the next day.

The tech process was nevertheless somewhat stilted, as lighting and projections worked through technical difficulties and problems with scheduling. However, from a scenic design standpoint the tech process was fairly smooth. The scenic crew had completely finished their work, and after load-in all that remained was finishing treatments and details throughout the week. Up to this point in the process, I did not know what the content of projections would be, nor how they might interact or contrast with the scenery. Until the crew built the

projection media apparatus in the Howell's balcony and the designers added projections to the show later in the week, I gave notes to the head of props and the scenic charge artist to finish or tweak details according to the original design.

The design was not finished until opening night, so I knew I could continue to give notes if small things needed to change as a result of the added projections or their effect on the lighting. Because a university production primarily deploys undergraduates as craftspeople, the most efficient method of giving notes was through Teams software. Every night, I added digital tasks into the appropriate locations for scenery, paint, and props, assigning them to specific people at varying degrees of priority. This strategy allowed everything to coalesce in one place and everyone on the whole production to see what notes of improvement or change were required, effectuated, and dispatched each day. The lighting and projections designers continued to adjust cues and content through previews, and my final notes to paint and props were finished for the final dress rehearsal. *Dontrell, Who Kissed the Sea* had a very successful opening night on November 12, 2021. The following are the tech notes given leading up to opening night, and production photos taken at final dress on November 9.

CHAPTER THREE: PRODUCTION PROCESS

3:5 Tech Notes

Scenic Design Posts Files TECH NOTES					
Task title	Completed by	Priority	Completed ↑	Bucket	
Paint boat pole woodgrain	EH Emma Hoffbauer	!	11/2021	Painting	
Blue goop SR leg edge	TW Taylor Walters-Rigg...		11/2021	Painting	
Touch up - Navy texture on front of DS stairs that has been damaged	TW Taylor Walters-Rigg...		11/2021	Painting	
Dark brown/purple wash on dock planking	TW Taylor Walters-Rigg...		11/2021	Painting	
Paint black on theatre floor DS	TW Taylor Walters-Rigg...	!	11/2021	Painting	
Touch up - Black on stage front	TW Taylor Walters-Rigg...	!	11/2021	Painting	
Touch up - Exposed white spots on border trim	TW Taylor Walters-Rigg...		11/2021	Painting	
Navy blue floor color on raw plywood behind Wall A	TW Taylor Walters-Rigg...	!	11/2021	Painting	
Paint bottom of table base pilings	TW Taylor Walters-Rigg...	!	11/2021	Painting	
Touch up - Blue wash on dock wood	TW Taylor Walters-Rigg...		11/2021	Painting	
Blue tone woodgrain on raw metal of all ribs on both docks	TW Taylor Walters-Rigg...	!	11/2021	Painting	
Paint underside of table top and middle post	EH Emma Hoffbauer		11/2021	Painting	
Touch up - middle tallest piling white spot in the center	EH Emma Hoffbauer		11/2021	Painting	
Touch up - Sand texture on wall transitions	EH Emma Hoffbauer		11/2021	Painting	

Scenic Design Posts Files TECH NOTES					
Task title	Completed by	Priority	Completed ↑	Bucket	
+ Add a task					
ADD - fabric to cover "altar" boxes, should match Erika's brown mudcloth (sa...	NA Nathan Alexander		11/2021	Props	
ADD - throw blanket for Erika's apartment, brown mudcloth, referenc... @ 4	NA Nathan Alexander		11/2021	Props	
Need a brighter flashlight for tent scene	NA Nathan Alexander		11/2021	Props	
Cover larger throw pillow with solid color fabric or find a new one similar (let...	NA Nathan Alexander		11/2021	Props	
ADD - 2 handheld horsehair fly whisks, chat with Emma, reference imag... @ 3	NA Nathan Alexander		11/2021	Props	
Can we also add rehearsal horsehair whisks until there are real ones?	NA Nathan Alexander		11/2021	Props	
Touch up woodgrain on boat oars	NA Nathan Alexander		11/2021	Props	
Cut the white tag off the bed comforter	NA Nathan Alexander		11/2021	Props	
Clean dust and dirt off of couch cushion	NA Nathan Alexander		11/2021	Props	
Add furniture slides on Dad's chair bottom	NA Nathan Alexander	!	11/2021	Props	

CHAPTER FOUR: PRODUCTION PHOTOGRAPHS
4:0 Show Photos



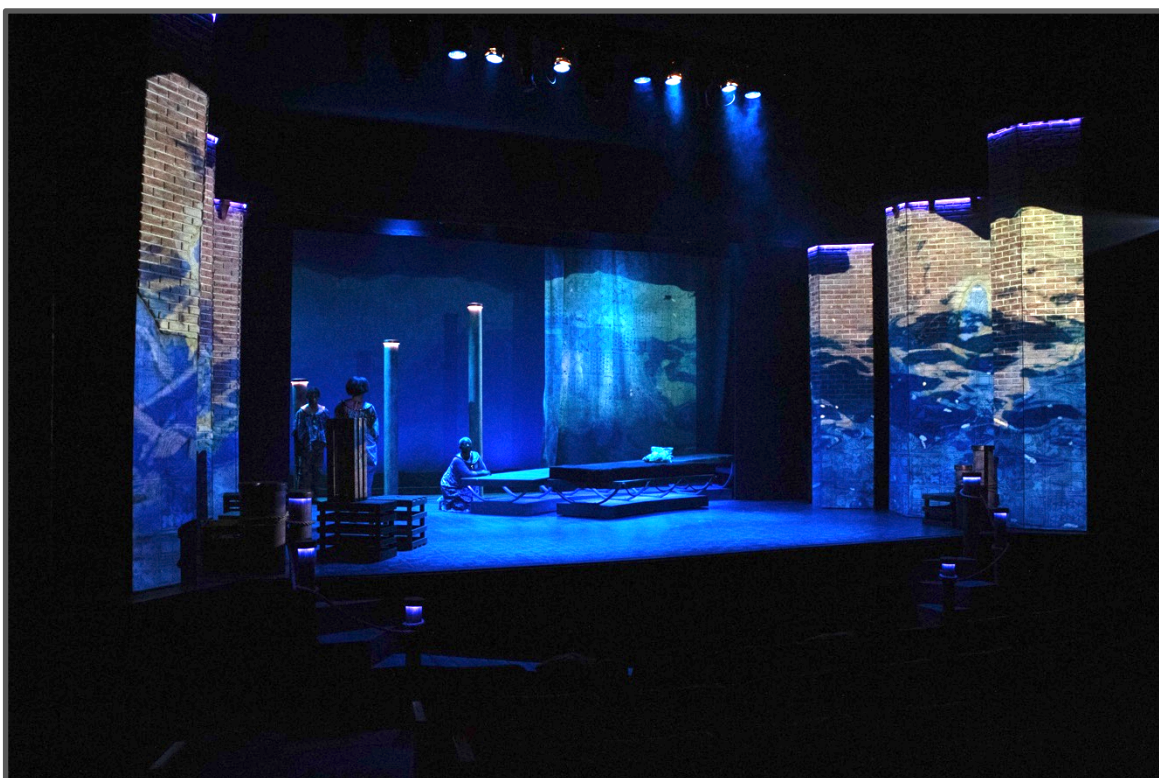
CHAPTER FOUR: PRODUCTION PHOTOGRAPHS
4:0 Show Photos



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4:0 Show Photos



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CHAPTER FOUR: PRODUCTION PHOTOGRAPHS
4:0 Show Photos



CHAPTER FIVE: ST. LOUIS BLACK REP PRODUCTION
5:0 Move to the Edison Theatre

The Nebraska Repertory Theatre's production of *Dontrell* ran for eight performances, and thereafter the crews carefully packed the scenery, props, and costumes into a 16' moving van. The Black Rep's technical director drove the van to St. Louis in preparation for the January 2022 re-mounting of the show.

Earlier in the process I had received a ground plan of the Edison Theater at Washington University, where the Black Rep usually stages its shows. I placed the scenery into the theatre drafting and made the necessary adjustments to accommodate the change in theatre venue. The changes included moving black fabric legs and borders, and widening the space by pushing the brick façade walls further to stage right and stage left. This initial ground plan was sent to the Black Rep's projection and lighting designers to allow them to make their respective changes as well.

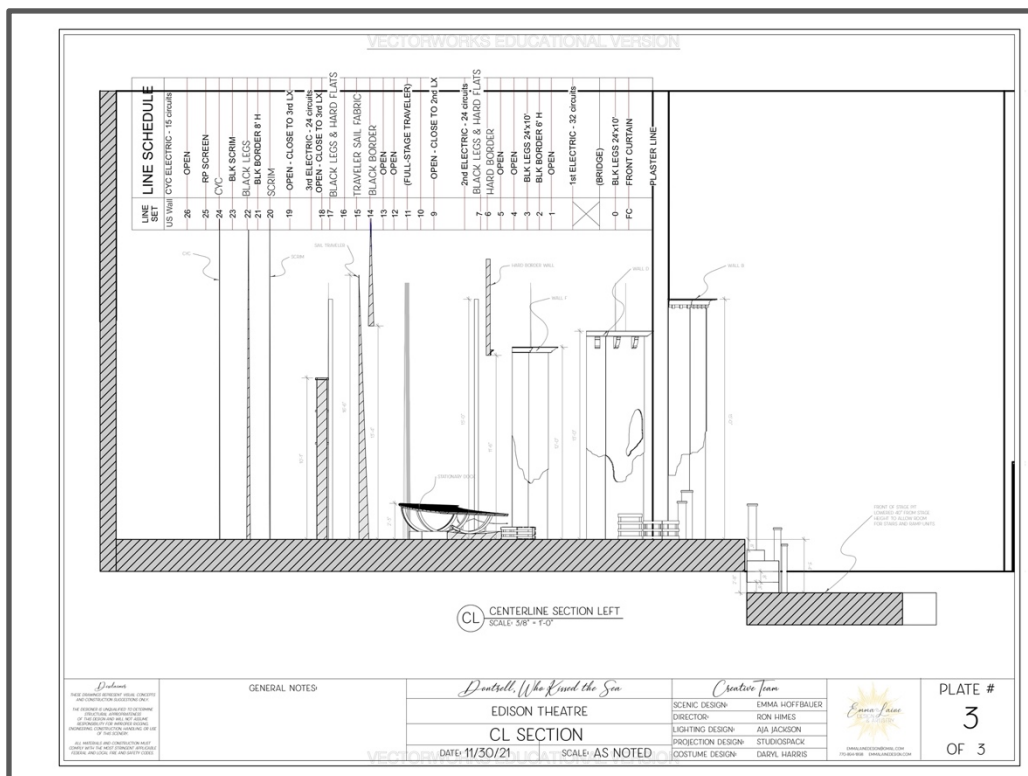
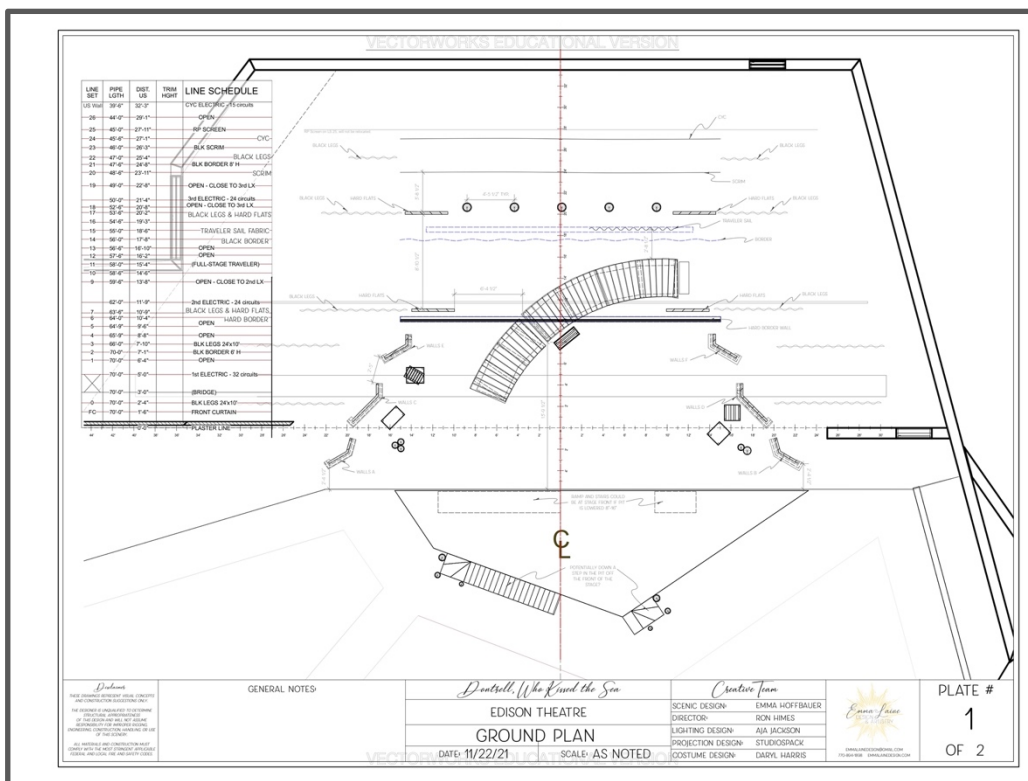
In early December, I finalized the new ground plan and spoke with the technical directors of the Edison Theater and the Black Rep about scenery details. The Edison Theatre had a pit in front of the stage, and in order to allow the stairs and ramp units to fit, we decided to lower the pit 8 inches down from the theatre floor level. After passing on the drawings, my job as the scenic designer was complete unless questions or concern arose during tech week for

the Black Rep production. I made plans to stop in St. Louis to attend the first tech rehearsal as I traveled back to Lincoln after the holidays, hoping to see the scenery in the new venue and continue the collaboration with the production team.

On the afternoon of January 7, however, I arrived in St. Louis to learn that the administration of Washington University decided to postpone the Black Rep production of *Dontrell* until July. It was a precautionary postponement, due to the rising number of covid-19 cases in the St. Louis area. The news was bittersweet, because the pandemic (which led to my appointment as scenic designer for the production in the first place) had also taken away part of the opportunity to see my design in St. Louis. Yet I remained hopeful that the show will indeed make its St. Louis premiere in July as planned. I am thankful for the successful show we did have, and if the Black Rep produces *Dontrell, Who Kissed the Sea* in July 2022, it will be a bonus footnote added to my journey during this production process.

CHAPTER FIVE: ST. LOUIS BLACK REP PRODUCTION

5:1 Edison Theatre Paperwork



CHAPTER SIX: REFLECTION

6:0 Reflection and Analysis

I thoroughly enjoyed looking back at the process of *Dontrell* from start to finish (with the potential for more) while writing this thesis, because it is sometimes difficult to remove the high-strung emotion and passion that occurs while working so closely to a project in the theatre.

I am immensely proud of the work that the production team and I produced, especially since it was my first full design process as a graduate student working with a team of professional artists from across the country. This project was a true culmination of all that I have learned in graduate school, allowing me to use and to master difficult skills such as early concept drawings, 3D modeling, technical drafting, and scale modeling. The experience also provided me with developing “soft skills” such as open communication, problem-solving, and time management.

In reflecting on the entire process, I know there were moments when I could have made different choices; there were also things I would change given the opportunity again. Communication with Ron Himes was largely successful, but the director was not the only member of my team. My communication with each of them, and likewise their communication with me, was sometimes deficient because each designer separately talked with Ron for a majority of the

design process. When it came time for design meetings many things became anecdotal responses to requests for updates. This was likely due to the scattered nature and busy schedules of the design team, and the experience nonetheless taught me to keep communicating and checking in with my fellow collaborators for the length of the whole process. I think it is important to bring the idea with me into future projects that conversations about design and concept do not need to be and should not be finished just because production has begun. I was so emotionally close to my own piece of the puzzle the whole time that I did not step back and ensure I was supporting and interrogating my teammates' pieces as well.

I also think the experience of this process afforded me a lot of growth in how I present myself as an artist, and how I stand by my ideas or designs. I am usually quick to compromise in the interest of avoiding disagreements or maintaining a positive working relationship. It was an enormous benefit to have mentors who offered an outside perspective and guidance for how to navigate tough conversations with my collaborators. When offered a challenging viewpoint or situation, such as misunderstandings with fellow designers or trying to uphold a request from the director when I do not understand it myself, it is not always helpful to avoid the conflict. I am learning with every interaction that I

am capable of being firm and standing in the power I have as a designer while also upholding patience and strong artistry.

Through hard work and a little luck, all of the elements of *Dontrell, Who Kissed the Sea* worked together in the end. I have yet to find anything so satisfying as an artist than the feeling of coming together through true collaboration to create a genuinely impactful experience for an audience. Whether that is a catharsis, a delight, or the cause of reflection, it is the joy of creating and sharing the creation with others which keeps me coming back. I look forward to similar chances in the future, with each new production or project, to strengthen my sensitivities as a designer and artist and continue making beautiful and memorable experiences.