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Methods in Costume and Projection Design for Theatre

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Methods in Costume and Projection Design for Theatre

A Plan B Report

By: Jess Wallace

Acknowledgements

Upon the completion of my Master of Fine Arts degree, I would like to give my warmest thanks to my program supervisors, Shawn Fisher and Dennis Hassan, for their mentorship and guidance these last three years of the program and the last thirteen years of my artistic career. I need to thank my major professors Nancy Hills and Lydia Semler for their encouragement, compassion, and expertise. I would not have made it through graduate school without their support and friendship. I would also like to thank my committee for making my defense such a pleasant, engaging experience.

I could not have completed this milestone without my husband Alex and our beautiful children, Oliver, James, and Fiona. Alex was the shoulder I cried on, the best comedic relief in times of stress, and the primary caregiver these last three years. Oliver, Jaime, and Fiona were my inspiration to return to school. Everything I do, I do to take care of these three amazing kids, and that motivation pulled me through the difficult days and nights of my master's program.

A special thanks to Aubrey Warner, my best friend and artistic collaborator for nearly twenty years now and to Melanie Parry for being willing beta readers and editors for my Plan B report.

Finally, I would like to acknowledge the spiritual and mental support I received from my Heavenly parents. Inspiration, peace, and hope were big factors in enduring to the end of this process and I learned those qualities through my faith tradition. My character has been strengthened through this hard work and I could not have completed my master's without that spiritual backbone supporting me.

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CHAPTER 1:
Projection/Animation Design of *She Kills Monsters*
By Qui Nguyen

Role in the Production

She Kills Monsters by Qui Nguyen took place my first year in graduate school. I had a strong interest in projection design but no experience as a projection designer. I was paired with another first year graduate student, Sera Shearer, and the two of us shared the workload of the design as we navigated this new discipline. I took on the animation work and Sera took on the environmental imagery. We worked closely together to create a cohesive design. I will report primarily on my animation work with additional extrapolation of Sera's contribution as often as necessary.

Synopsis of Play

This play is an emotional family story focused on two sisters, Agnes and Tilly. Agnes is an average girl in her early twenties who works as a high school teacher in her hometown of Athens, Ohio. Her younger, teenage sister Tilly is the ultimate Dungeons and Dragons nerd, less accepted at school but imaginative and interesting. Agnes has growing frustrations over her boring life and one day wishes it could be more exciting. Not long after, Tilly and her parents are killed in a car crash, leaving Agnes alone in the world. As Agnes cleans up Tilly's room, she finds a notebook detailed with a fantasy adventure story. After taking the notebook to a local hobby shop, she learns it is a home-brewed Dungeons and Dragons, or D&D, campaign. Agnes decides to work with the hobby shop owner, Chuck, to play the campaign in an effort to know her little sister better. As she immerses herself in the role-playing adventure, she learns Tilly was gay, struggling with bullying, and had fallen in love with a girl in her class. She connects with the D&D versions of her sister's friend group and is excited with this new fantasy life. As the challenges of the game increase, so does Agnes's grief over the loss of her sister, to the point that she quits the game. To help Agnes recommit to finishing the campaign, Chuck introduces her to Tilly's friends and fellow D&D players, including Tilly's real-life crush, Lilith. Each of these kids has challenges in their lives they get to overcome vicariously through the role-playing game. Agnes decides to honor her sister's memory and complete her final campaign. Re-entering the D&D world, Agnes is faced with her greatest boss-level challenge; the shape-shifting dragon Tiamat. Upon Tiamat's defeat, Agnes has one last goodbye with Tilly. They reminisce on the beauty of stories and how experiencing this adventure has allowed Tilly to live again and improve her relationship with Agnes.

Analysis of the Play

As Sera and I dissected the play in personal and group analyses, we identified themes that we felt were the most important to capturing the playwright's vision and enhancing the arc of the story. The themes we focused our design efforts on were the sibling relationship between Agnes and Tilly, the queer experience of young people in the 90s, and nerd culture.

Sibling Relationships

The driving force of the plot is Agnes's play through of Tilly's final Dungeons and Dragons campaign as a way to better know and understand her recently departed sister. Scene after scene explores the complexity of their relationship. There were specific moments that stood out to the design team as thematically significant regarding sibling relationships. We used those scenes as an analytical base for our design choices.

THE PROLOGUE: The prologue introduces us to Tilly and Agnes and their dynamic as sisters. It's a narrated scene with shorter vignettes of Agnes and Tilly growing up as two very different children in the small town of Athens, Ohio.

TILLY. What are you doing?

AGNES. Talking on the phone. What are you doing?

TILLY. Trying to reanimate a dead lizard with the power of electricity.

AGNES. Oh, okay...WHAT?!

NARRATOR. Though they shared the same parentage, the two girls had very little in common. Agnes being of average disposition was into more typical things such as boys, music, and popular television programs while her sister Tilly became fascinated with the dark arts - magic, dragons, and the vanquishing of pure-evil.

(Nguyen, 8)

The text clearly lays out how different Tilly and Agnes are from each other. These differences created a distance between them as they grew older, and that distance became a defining quality of their relationship. As a design team we wanted to create a visual language that would quickly communicate how different Agnes and Tilly are from one another.

SCENE EIGHT: After Agnes survives her first Dungeons and Dragons encounter, she is introduced to her fellow party members. One of these party members is a she-demon, Lilith, a badass warrior, descended from the devil himself. As their journey continues Agnes walks in on Tilly and Lilith making out at their campsite. She is shocked to learn that Tilly is gay and had created the fantasy world of Newlandia as a safe place for all queer adventurers.

AGNES. Tilly, why'd you make everyone gay?

TILLY. Um, I don't know. If I were to take an educated guess, I'd venture to guess that maybe the author of this world was into wearing tank tops and The Indigo Girls.

AGNES. No.

TILLY. Yes.

AGNES. Noooo.

TILLY. Yeeees.

AGNES. NO! Wait, I need a time-out.

(AGNES walks away from the group. TILLY follows. They are alone together.)

TILLY. Wow, I never took you for a homophobe.

AGNES. I'm not a homophobe!

TILLY. That's not what it looks like to me.

AGNES. I watch "The Real World," I listen to Madonna, there's no way I'm anti-gay.

TILLY. Then what's with the denial?

AGNES. What's with not giving your girlfriend a full costume?

TILLY. She's a she-devil.

AGNES. She's dirty.

TILLY. I didn't think this would upset you like it does.

AGNES. I thought I knew you, Tilly. At least good enough to know whether you dug boys or girls at this point in your life.

TILLY. You were busy.

AGNES. Not too busy to know this! Tilly, this is bullshit. I'm your sister. I shouldn't have to learn about you through a role-playing game.

TILLY. At least you're getting to learn something about me.

AGNES. ...

(Nguyen, 41-42)

This interaction further illustrated the distance between the two sisters but also gave greater insight into Agnes's feelings about that distance. Agnes was not upset at the idea of having a gay sister, but rather was hurt by the fact that Tilly had not trusted her enough to share that part of herself with Agnes.

SCENE FOURTEEN: Agnes and her party encounter the evil succubus cheerleaders for a second time. The party appears to be winning the fight when one of the succubae deals Lilith, Tilly's in-game girlfriend, a fatal blow. Agnes becomes extremely upset, knowing how badly this will hurt Tilly, and she begs Chuck to bring Lilith back to life. Chuck and the remaining party members try to explain the rules to Agnes, but she would rather cheat than continue playing with a heartbroken Tilly. Utterly frustrated, Agnes pushes the game pieces off the table onto the ground.

TILLY. Stop.

AGNES. Go away

TILLY. They're right, you know.

AGNES. Shut up.

TILLY. It's just a game.

AGNES. I was getting to know you. I was just starting to get to know you.

(MILES, who can't hear TILLY'S part of the conversation, cautiously approaches.)

MILES. Getting to know who, babe?

TILLY. My character's not dead.

AGNES. But you are.

TILLY & MILES. Agnes.

AGNES. This is a stupid game and you're not real and none of this matters because you died.

TILLY & CHUCK. Agnes.

AGNES. Chuck, I'm done.

CHUCK. What?

AGNES. Thank you so much for indulging me. Really. It was...something. I'll call you if I change my mind. But I'm done talking to ghosts. Good-bye.

(Nguyen, 71)

In this moment the game fades away for Agnes and she confronts the cruel reality that she is not actually improving her relationship with Tilly, but rather pretending to do so. Tilly's sudden death robbed the sisters of their chance to grow closer together. Agnes is so overwhelmed by pain; she decides quitting is better than continuing to roleplay a fictional reconciliation with her dead sister.

SCENE SIXTEEN: The show ends with a climactic fight between Agnes and the Tiamat, an enormous, five-headed dragon. After Agnes defeats Tiamat, she is reunited with Tilly for a final goodbye.

AGNES. Wait. You're not real. You're gone.

TILLY. But this story remains. And isn't that essentially what life is - a collection of stories? This is one of mine...

KALIOPE. ...and not just some story that I experienced like a party or a dance or an event, but something I dreamt -

LILITH. Something far more personal and important than happenstance. This story came from my soul and by breathing life into it, who knows?

ORCUS. Maybe a bit of my soul gets the chance to breathe for a moment once again.

CHUCK. (*Reading from the module.*) I love you, my sister.

TILLY. I'm sorry I can't be there.

CHUCK. (*Reading from the module.*) I have no idea why you had to experience this adventure alone without me. But I hope it gave you a glimpse into me the way I wanted you to see me -

ORCUS. Strong...

LILITH. Powerful...

KALIOPE. And Magical.

CHUCK. (*Closing the module.*) Congratulations, you have finished the Quest for the Lost Soul of Athens.

(*TILLY and AGNES finally hug.*)

(*Nguyen, 82-83*)

Tilly may not physically be present to hug Agnes, but the words Chuck reads from her notebook are hers. Despite their differences and the distance between them, Tilly made a record of her love for Agnes to find. The embrace, while part of the roleplaying game, is therefore a genuine expression of sisterly love from beyond the grave.

Queer Experience

A defining moment for Agnes on her role-playing adventure is the discovery of her sister's hidden sexuality. After learning that her sister was a lesbian, Agnes begins to understand Tilly's social struggles and more of her day-to-day experience as a queer youth in the 90s.

SCENE EIGHT: Tilly and Agnes encounter the Evil Succubus cheerleaders for the first time. They immediately pounce on Tilly and bully her for her sexuality.

EVIL GABBI. I think the reason why she was looking at you, Evil Tina, is because she has the hots for you.

TILLY. That's not true.
EVIL TINA. Are you saying I'm ugly?
TILLY. No.
EVIL TINA. Then you think I'm pretty?
TILLY. Uh...
EVIL TINA. I don't understand "uh." I don't speak "uh."
(*EVIL TINA begins bearing down on AGNES.*)
AGNES. Owwww!
EVIL TINA. I don't speak "ow" either.
TILLY. No, I do I do! I think you're very pretty, you're so pretty!
EVIL TINA. Of course you think I'm pretty...dyke!
(*Nguyen, 43-44*)

Being openly queer in 1995 was often accompanied by bullying and mistreatment, particularly in smaller towns like that of Athens, Ohio. This scene stood out as thematically significant not just because of the targeted abuse of Tilly but because Agnes witnesses it. Agnes sees first-hand the pain Tilly experienced at the hands of her peers and it inspires her to defend her sister more vehemently in the Dungeons and Dragons campaign and in real life.

SCENE TEN: After the Cheerleaders leave Agnes and Tilly with their jeering laughter attack, the sisters have a chance to sit and talk about the encounter.

(*Lights come up on TILLY. AGNES approaches.*)
AGNES. Hey.
TILLY. Hey.
AGNES. What happened back there with the evil Cheer-o-stitutes?
TILLY. What did it look like?
AGNES. Did that sorta stuff really happen? I mean in real life?
TILLY. I was a dorky fifteen-year-old closeted lesbian, what do you think?
AGNES. So how come you had to make a game to tell me all this?
TILLY. I didn't want to tell you all this if that's what you're wondering. This game was supposed to be private.
AGNES....
TILLY....
AGNES. I met Lilly, by the way. The real one.
TILLY. Oh yeah?
AGNES. Yeah. She's straight, isn't she?
TILLY. I don't know.
AGNES. It must have been hard.
(*Nguyen, 49*)

Tilly faced a lot of obstacles as a young, gay teen. She was bullied, unable to come out publicly, and she developed feelings for a close friend who may or may not have been straight. This intimate interaction the sisters did a lot to show the audience the complexity of Tilly's experience and Agnes's desire to be more present for her.

SCENE FIFTEEN: After Agnes quits the campaign, Chuck decides to introduce her to Tilly's party members in the real world in the hopes it would inspire Agnes to finish the story. In the middle of their interaction, Tilly's character appears to talk to Agnes about her friends.

TILLY. What are you doing?

(AGNES turns to TILLY. As she does, the world behind her disappears. The two girls are now in the middle of a dark void, only lit by two small pools of light.)

AGNES. I'm getting to know your friends.

TILLY. Are you judging them?

AGNES. No.

TILLY. I know they're geeky, I'm geeky, we're all geeks.

AGNES. Why do you think I care about that stuff?

TILLY. Everyone does or did. I mean until I got hit by a car and then suddenly, wow, I'm the most popular girl in school.

AGNES. Is that why all you guys play this?

TILLY. No, we play it because it's awesome. It's about adventures and saving the world and having magic. And maybe - I guess - in some small teeny capacity, it might have a little to do with wish fulfillment. Kelly gets to walk without crutches, Ronnie gets to be super strong...

AGNES. What about you?

TILLY. Me? I get the girl.

(Nguyen, 75-76)

This is yet another example of a struggle queer individuals face as they live on the cusp of coming out. They worry about the impact their honesty might have on the rest of their lives, so their deeper desires of partnership and identity are often kept secret. Tilly loved Dungeons and Dragons because of the fun, fantasy aspects of the game, but also because it allowed her to live honestly in a way that her real life did not.

Nerd Culture

In addition to being a lesbian, Tilly was also quite the nerd. Agnes's journey in the Dungeons and Dragons campaign is just as much about her gaining insight into nerd culture as it is about understanding Tilly. In recent years, traditionally nerdy activities like D&D have been embraced by mainstream culture and more people participate and enjoy the game. Throughout the 80s and 90s, the perception of such activities was usually negative and used as an excuse to exclude or abuse 'nerds', 'geeks', and 'dorks'. Throughout the play, the stigma surrounding nerd culture is explored and demystified for the audience and Agnes.

Most of the scenes have examples of nerd jargon, references to 1995 culture, and period appropriate music. All these references serve to establish time and place as well as educate the audience on important vocabulary pertaining to the D&D campaign. This effectively builds the world of the play as well as provide clues to the design team about where to focus our efforts. Chuck refers to Tilly's campaign as a "homespun" adventure (*Nguyen, 11*) which means it was created by Tilly, handwritten in a notebook. That little detail went on to inspire a meaningful design choice for the rest of the production.

SCENE TWELVE: Agnes is struggling to know what to do to better support Tilly and she ends up turning to a party member, Kaliope the Elf for advice. Kaliope does her best to help, but approaches the problem pragmatically and with minimal sensitivity.

KALIOPE. My apologies, Agnes. We Elves may have heightened speed, agility, strength and attractiveness -

AGNES. And you're also humble to boot.

KALIOPE. We're unfortunately lacking in "emotional awareness."

AGNES. So you're like a robot?

KALIOPE. No, we're Elves. We're above emotions. That's a human trait.

AGNES. Well, color me envious right about now.

KALIOPE. What troubles you, Agnes the Ass-hatted?

AGNES. I joined this adventure to get to know my sister, to help her, but I don't think she needs me at all.

KALIOPE. Well, I don't think she needs help from most people. She IS a 20th level Paladin after all. If anything, we travel with her for we often require her help.

(Nguyen, 54)

The short scene teaches the audience a bit about Elves and their function in the game as well as the leveling system. It stands out as an example of nerd vernacular but also supports the other theme of the sibling relationship. Tilly was confident and capable inside the Dungeons and Dragons world she had created. That version of her sister was almost a complete stranger to Agnes. Learning about Tilly in the language of the game, provides a new perspective for Agnes and the audience. She was a level 20 Paladin and by scene twelve that statement should have special significance to the audience about Tilly's character.

SCENE SIXTEEN: Agnes re-enters the campaign and the party nears the end of their journey; the final boss fight. Suddenly, her party members appear to transform in front of her and she has to confront Tiamat alone.

TILLY. Watch out, Agnes! Demon!

(ORCUS however accusingly points at KALIOPE!)

ORCUS. Oh no, a dark elf!

(In kind, KALIOPE points at LILITH.)

KALIOPE. A Demon Queen!

(AGNES raises up her sword between herself and her former companions. However they all turn to AGNES and TILLY and slowly raise their fingers at AGNES's little sister.)

LILITH, ORCUS, KALIOPE. Tiamat.

(Hearing this, AGNES turns to catch eyes with TILLY. TILLY is giving her a devilish grin.)

TILLY. What? You didn't actually think I was a paladin, did you? Everyone knows paladins can't shoot magic missiles.

(Clearly, AGNES did not know this...)

AGNES. Sure. yeah. Everybody knows...WHAT?

(TILLY lets out a laugh. However it's deep and demonic. This scares AGNES.)

AGNES. Um, Tilly, what's happening?

TILLY. What do you think is happening, “Big Sis”? This is a D&D adventure. And what would a D&D adventure be if you didn’t get to fight a dragon?
(*Nguyen, 79-80*)

This moment is not only a classic plot twist, but also a strong example of fan service for actual Dungeons and Dragons players in the audience. Tilly casted magic missile in an earlier fight, something a paladin should not be able to do. Anyone who plays the game would have noticed this, which neatly sets up this moment later in the show. If an audience member did not take note of the discrepancy of the spell, the twist is still adequately explained by the dialogue so no one is left in the dark. Yet another example of nerd culture being well crafted in the story as well as a symbolic moment for Agnes to conquer the darkness that took her sister away from her in a huge, final fight.

The Theatrical Space and Design Elements

The Caine Lyric Theatre (The Lyric) is a 378-seat theater in downtown Logan, Utah. The space is dominated by pink walls and large, marbled panels. The proscenium is framed by two such panels with the addition of decorative shields. The majority of the seats are at orchestra level, with a smaller balcony section that provides a view of the stage floor, see figure 2. The proscenium itself stretches 21 feet wide and 14 feet tall. This creates an intimate playing space and a creative challenge for the set design as the script requires quick transitions between realistic and fantasy settings.



Fig. 1. Exterior photograph of the Caine Lyric Theatre (Utah State University).



Fig. 2. Interior photograph of the Caine Lyric Theatre stage (Utah State University).

Set Design

Early on in the design process, the set designer, Alex Heder, knew he wanted to rely on a mixture of practical elements and projection design to support scenic transitions and overall stage picture. The director emphasized a need for swift transitions between each scene so the action could continue fluidly and without delay. Heder created a set made up of vertical panels and banners that could move about the space and pivot 180 degrees to reveal new paint and texture treatments. In this way, the stage picture abstracted the various settings of the Dungeons and Dragons game as well as the common world of Athens, Ohio. On the proscenium house portals, he draped large, scumbled banners that would conceal the shield decor of the Lyric as well as create an additional projection surface.

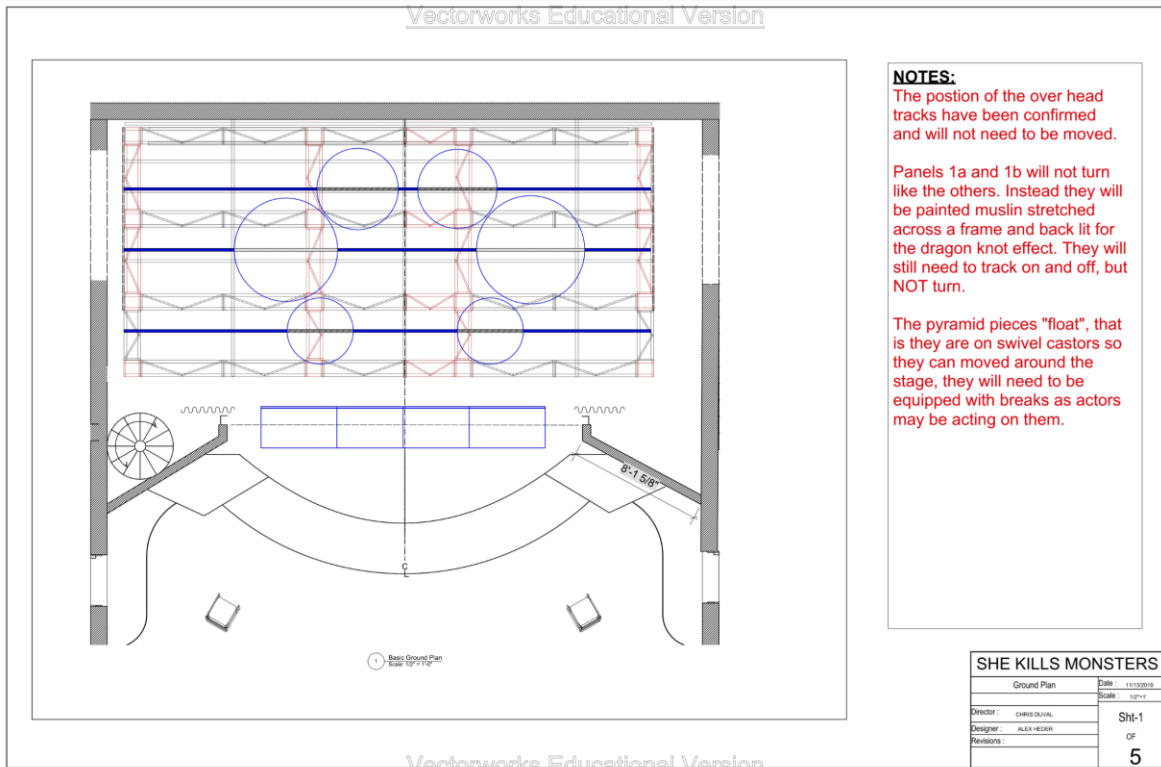


Fig. 3. Set design ground plan, provided by set designer (Heder).

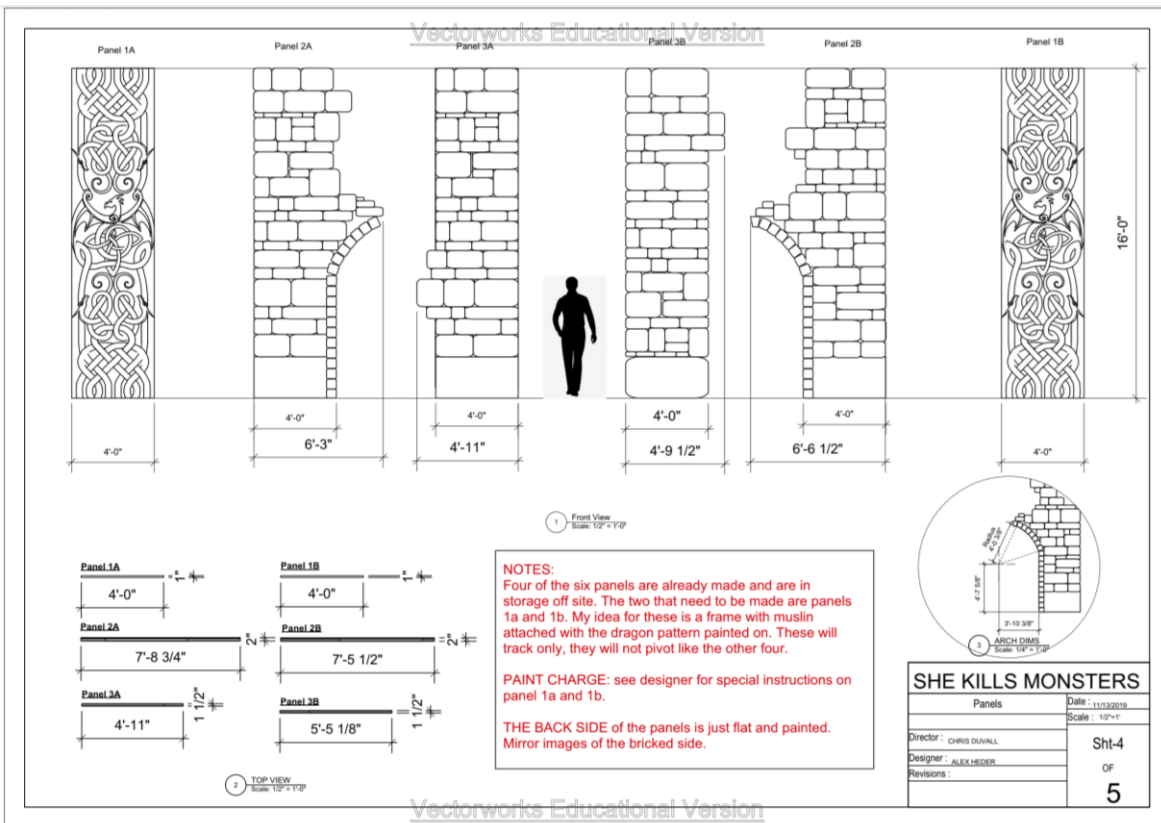


Fig. 4. Set design panel elevation, provided by set designer (Heder).



Fig. 5. Set design model, provided by set designer (Heder).

Projection Design Team

My primary role in the projection design was animation and content creation. I was partnered with Sera Shearer, who took on most of our still imagery and environmental design. The two of us discussed the two sisters and the two worlds of the Dungeons and Dragons campaign and Athens, Ohio. We wanted each to be distinctive from one another in color and texture, but still unified visually. We used the abstracted set design as a starting point to inspire what kind of textures and colors might fill those spaces. The pillars had a plain, scumbled paint treatment on the Ohio side, and a vaguely medieval stone texture on the Dungeons and Dragons side. The side banners that covered the Lyric shields were also given a basic scumble treatment and specifically designated as projection surfaces that would not be lit outside of projected assets. As we concluded our individual analysis, and with these parameters in mind, we worked with the rest of the design team to create a unified design concept for the production.

Concept

Collaboration with the Director and Design Team

As a design team, we wanted to make sure our choices were cohesive and rooted in the text. Because the text was so thoroughly influenced by the world of Dungeons and Dragons, I proposed hosting an original Dungeons and Dragons campaign with the Set, Lighting, and Projection Designers to introduce them to the game and its main functions. This also allowed the team to experience the player manual, monster handbook, and the artwork style of Dungeons and Dragons. From there we created our concept; juxtaposing the differences between the real world of Athens, Ohio and the colorful, fantasy world of Dungeons and Dragons. This visual language of two, distinct worlds would also support the script analysis we had done; it would show the dynamic of the sibling relationship and distance between Agnes and Tilly, it would show Tilly's secret, more colorful life as a closeted lesbian, and it would support the nerd culture and world building the text had created.

The Two Worlds

The play takes place in two main settings; a 1995 high school in Athens, Ohio and a 1995 second edition Dungeons and Dragons campaign. Our goal was to highlight the contrast between the average environment of Agnes and the fantasy environment of Tilly.

Athens, Ohio was primarily inspired by interior design of the time. We wanted realistic textures and colors applied to the abstracted set compositions. We also decided to forgo animation elements in the real world setting to provide better contrast between the two worlds. This meant that most of the imagery and environmental projection of Athens became Sera's domain, in collaboration with set and lights. The projection details mimicked 90s wallpaper patterns and muted pastels, see figure 6 as a sample of our visual research.



Fig. 6. An interior design from 90s sitcom, 'Sabrina the Teenage Witch' (Mulvey).

The world of Dungeons and Dragons included colorful environmental designs as well as hand-drawn animation elements to remind the audience that the experiences of the party existed within Tilly's homespun campaign. Research imagery was primarily pulled from painted D&D artwork as seen in figure 7.



Fig. 7. A painted D&D environment (Anvil).

Research

As we moved forward with this basic concept of two worlds, we organized our research into various relevant topics that were inspired by the text and script analysis. These included homespun roleplaying games, the artwork for the 2nd edition of Dungeons & Dragons, battle sequence artwork, and fantasy cinema.

Homespun roleplaying games

From the top of the show we wanted to establish the sketchy-hand drawn influence of homespun roleplaying games into the aesthetic of the Dungeons and Dragons world of Newlandia. It was a quick way to support Tilly's character as a creative nerd as well as introduce a Dungeons and Dragons reference to the audience. We gathered many images of hand drawn maps and character sheets to help us establish our final sketched animation, see figures 8-10.



Fig. 8. An original campaign, hand drawn D&D map ([Shambubger](#)).



Fig. 9. Left, an original, hand drawn character sheet (ZubluDoki).



Fig. 10. Right, an original, hand drawn character sheet (Jillian).

Dungeons and Dragons 2nd edition art and manuals

The script establishes that Agnes and Chuck are using the second edition of Dungeons and Dragons as the base format of their game play. We therefore chose our visual references for Dungeons and Dragons artwork from the second edition manuals. This guided most of the environmental design that Sera developed. She created environmental imagery that would mimic the colorful, painted concept art within these manuals. Whenever we wanted to add additional color or texture to the sketched animation pieces, I drew influence from the same visual sources to ensure a cohesive look between Sera's work and my own, see figures 11-14.



Fig. 11. Monster manual artwork from the 2nd edition of D&D (Zamyrano).

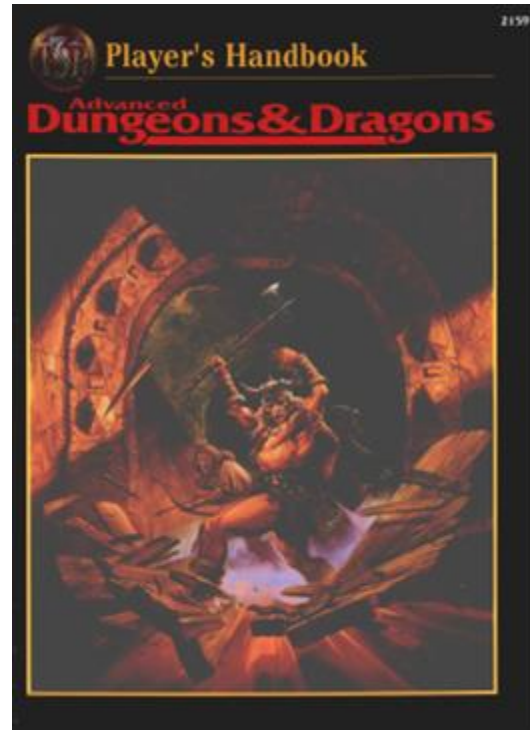


Fig. 12. Left, Monster manual cover art from the 2nd edition of D&D (Coles).

Fig. 13. Right, Player's handbook cover art from the 2nd edition of D&D ([purplexvi](#)).



Fig. 14. Excerpt artwork from the 2nd edition of D&D ([dianapricexo](#))

Battle Sequence Artwork

Several battle sequences happen throughout the show. The director served as our fight choreographer and knew that he wanted the feeling of a large-scale battle that was safe and achievable in our short rehearsal time. This created another opportunity for the projection design to support the main stage action with sketched animation fight sequences that would run alongside the main fight choreography on stage. This meant researching fight poses as well as compositions that would add to the staging and keep the energy up for each fight. I focused my research on drawn or sketched battle scenes as I did not want to drift too far away stylistically from the final sketched animation aesthetic, see figures 15-17.



Fig. 15. Original, comic book style battle sequence (Holstein).

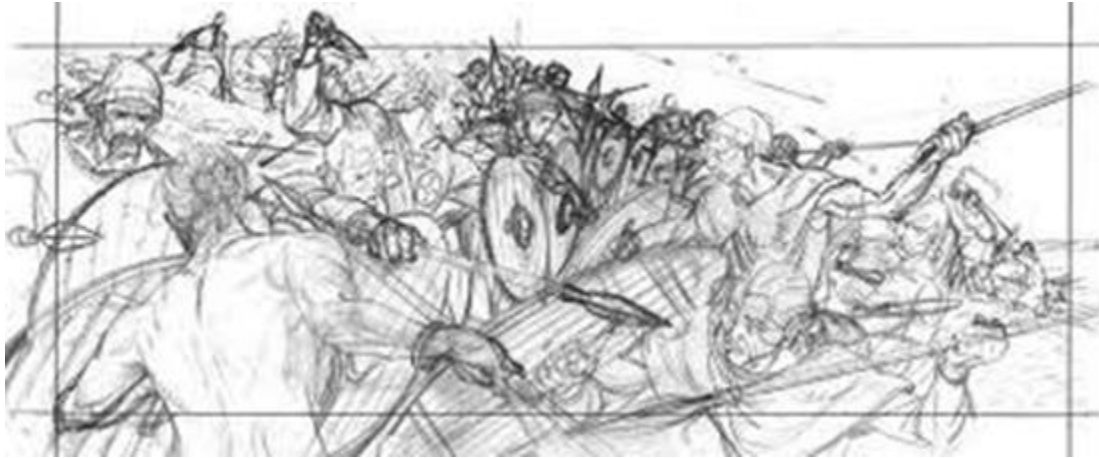


Fig. 16. Sketched battle demonstrating a variety of action poses (Painting Valley).



Fig. 17. Inked battle art with strong actions lines and composition (Martinez).

Fantasy Cinema

The prologue specifically references Cate Blanchett's performance in the *Lord of the Rings* films from the early 2000s. This naturally led us to research other iconic fantasy films that have influenced the general public's perception of fantasy design. So in addition to *Lord of the Rings*, we looked at other popular films such as *Willow*, *The Labyrinth*, and *Dark Crystal*, see figures 18-20. This fleshed out the perception of fantasy tropes and aesthetics that an average person would have in 1995 Ohio, and helped us make choices that would support the theme of nerd culture.



Fig. 18. Screen shot of Cate Blanchette from 'The Lord of the Rings' (Fitwig).



Fig. 19. Poster art from 'Willow' (Nathan).



Fig. 20. Screen shot of fantasy/puppet designs from 'The Dark Crystal' (Collins).

Animations

Prologue

The prologue is written as an homage to the opening of the first *Lord of the Rings* film, so the opening sequence we created took a lot of inspiration from that film. The script suggests the use of shadow puppetry, but instead we used the original sketched animation to help with the expository information. That way, the audience would connect the exposition from the prologue to Tilly's homespun Dungeons and Dragons campaign.

Various actors were a part of the prologue's stage picture, namely the Narrator, Tilly, and Ensemble members playing Monsters. We had to balance when and how the sketched animations moved to not draw focus from the performers on stage. We mapped our sketched sequences to the proscenium banners so the actors could be lit and perform fight choreography center stage.

Notes from the Director

It was important to the director that the projections didn't replace the actor's performance. If it was possible for an actor to perform the action on stage, the director preferred it to be done by an actor. The prologue sequence ends with Tilly's character disappearing dramatically in the shadow play. The director specifically requested for Tilly's character to disintegrate into a flock of birds. Because we were going to achieve that effect through animation, it meant the rest of the shadow play needed to be sketched and drawn to help establish the convention and set up the disintegration effect.

Research

To achieve the best result for the final animation, I consulted several times with a trusted colleague in projection design, Josh Roberts. Roberts reviewed the design concept and my sketches for each animation segment and suggested several techniques in Adobe Premiere Pro and Adobe After Effects to help me execute my design. Such techniques included using the turbulent displace effect to give my line work a rustic, moving texture that added greater dimension to all the sketched pieces. I also researched general animation techniques and Adobe suite tutorials on YouTube to improve my confidence as an animation designer.

The prologue sequence required a lot of pose to pose style animation with shadowy figures representing both sisters. I maintained consistency of design and scale by using stock photo models as a drawing base for each figure, see figures 21 and 22.



Fig. 21. Right, stock image used to model Tilly's basic movement poses (Deman).

Fig. 22. Left, stock image used to model Agnes' basic movement poses (Paffy).

The two sisters have a moment in the prologue where Agnes is dancing to Ace of Base and Tilly destroys her boombox in a desire to vanquish all evil (Nguyen, 8). I decided to have the Agnes silhouette perform the classic 90s dance “the running man” and used a disk throwing sequence for the Tilly silhouette to throw a great shield at the boombox. This method allowed me to create the animations quickly and clearly, see figures 23-25.



Fig. 23. A screenshot of a running man tutorial, used to create Agnes' pose to pose animation sequence for the prologue (Howcast).

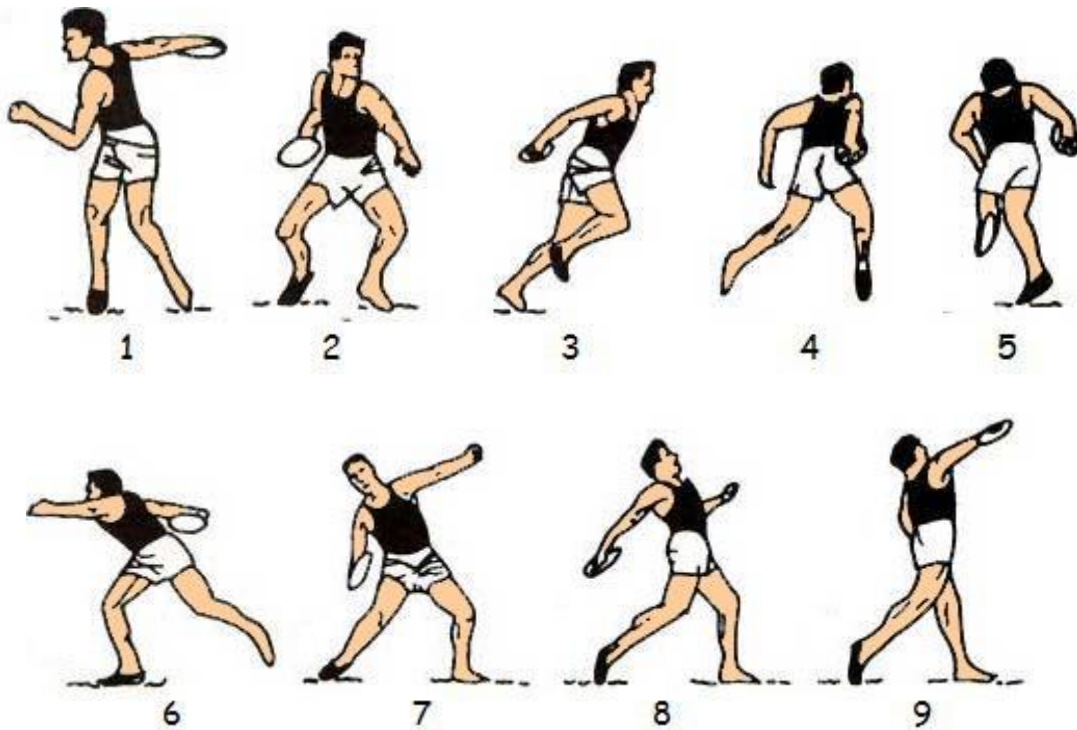


Fig. 24. A professional discus throw illustration, used to create Tilly's pose to pose animation sequence for the prologue (Mackenzie).

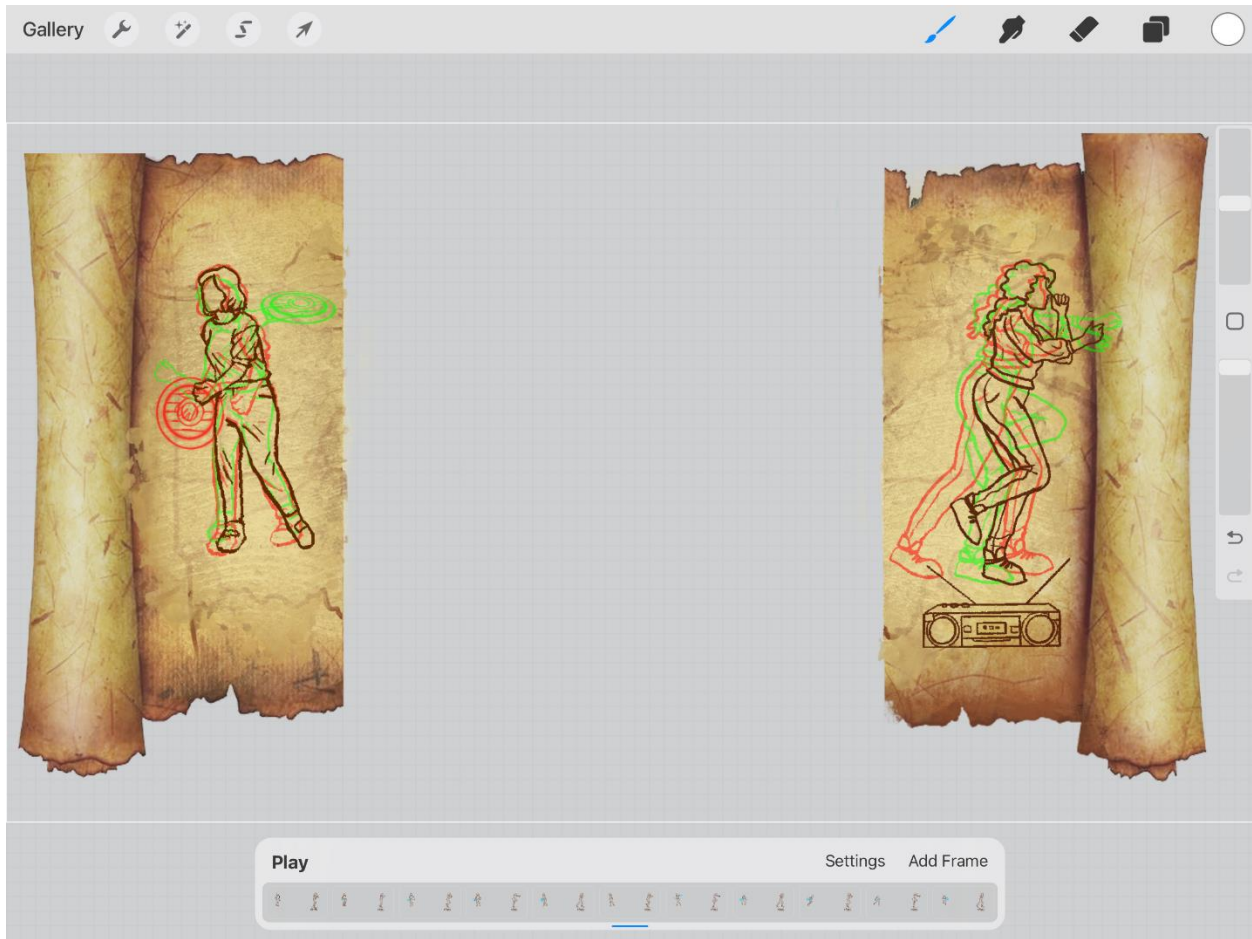


Fig. 25. A screen shot of my Procreate animation process for the running man and discus sequence of the prologue.

Sketches, Notes and Thumbnails

I used sequenced storyboards to communicate my plans for the final animation to the design team. This allowed the group to discuss the various beats within the prologue and suggest changes to streamline the visual storytelling before I put in the time to create a full animation, see figure 26.

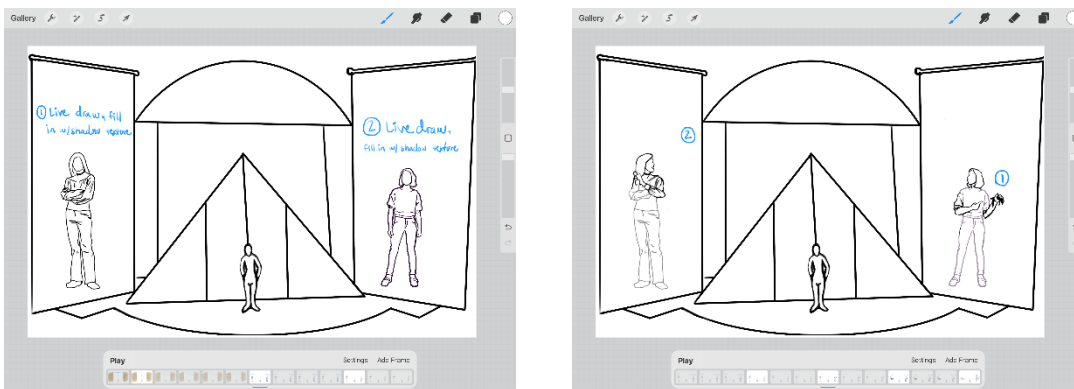


Fig. 26. Prologue sequence storyboard.

Building the Assets

The prologue sequence describes Tilly, Agnes, and their differences as sisters. To break up simple animated movement, I chose specific moments that would draw themselves out in real time to establish a figure or movement before transitioning into the moving section of the shadow play. I referred to these ‘drawing out’ moments as ‘live draws’ to help me organize the various beats of the visual storytelling. I created the live draw sections on Procreate on my iPad Pro by using the Procreate screen capture video function. Essentially, Procreate records the sketching process in real time and once I completed the video, I could import it into Adobe Premiere Pro and edit the timing and other animated sections together.

It was important for me to think about the order in which I drew the various details of the imagery for the live draw sections. I was fortunate enough to have experience in white board animation, which gave me a solid foundation for how I wanted to approach the live draw presentation. First, I would lay out a bold outline of the general form or silhouette. From there I would add the most important, bold features, the head, the hairline, the torso, legs, and arms. After that I would layout, in a finer line weight, the more detailed aspects of the final drawing; fingers, fashion details of the clothing, shoes, hair, etc. See figure 27. The silhouettes of Tilly and Agnes were worked on closely with the costume designers and from their costume renderings they had shared in production meetings.

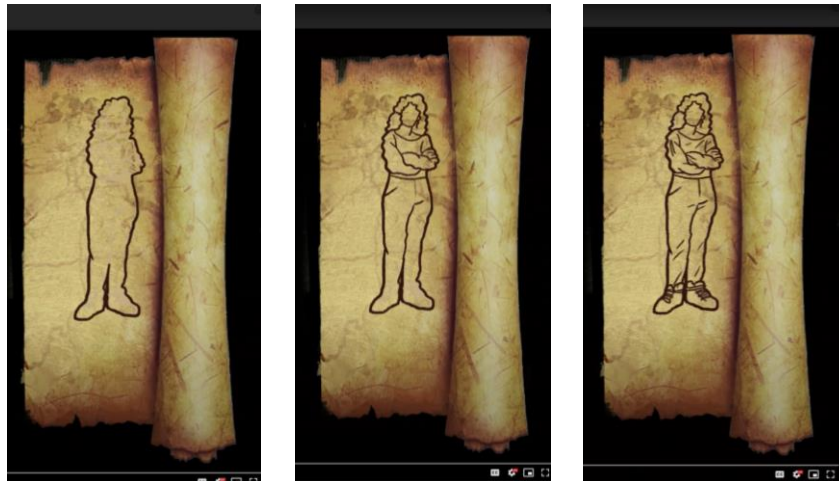


Fig. 27. Live draw sequence sample of bold lines, finer lines, and movement lines.

As I completed short animated sequences, I would export the sequences with a chroma green background so if we needed to change our background texture or scale the animations during tech week, we could key out the green and easily add the animation on top of the new texture or in the new scale. See figure 28.

The bird disintegration effect was one of the more intensive animation sequences to build. I found a reference online of silhouetted birds in the process of flight and used those as track mattes for my Tilly and Agnes silhouettes, see figure 29. The bird reference was a PNG, which meant I had to draw out and animate the actual sequence of the human silhouette breaking up into bird shapes and then each bird shape flying away in the distance, see figure 30. All in all, I finished the sequence in about ten hours, but it was a significant effort for a first-time animator.

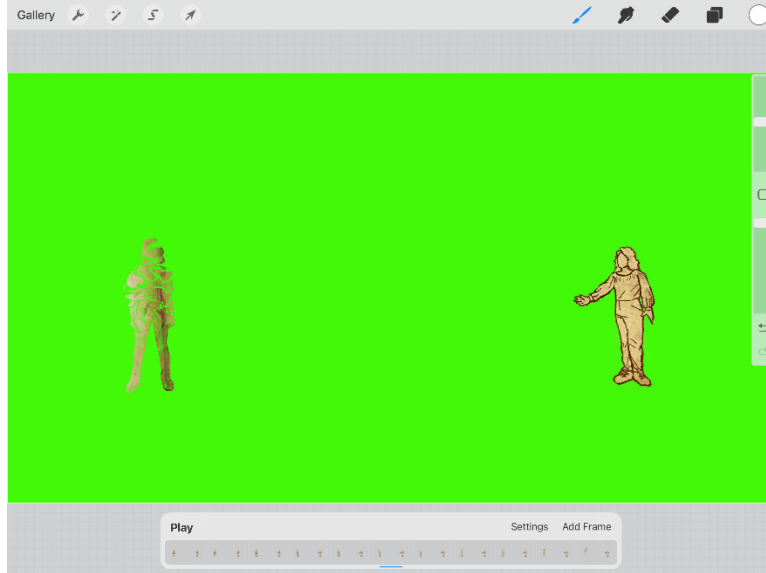


Fig. 28. Chroma key sample of bird disintegration effect in Procreate.



Fig. 29. Various in-flight poses, used to create animation track matte (Depositphotos).

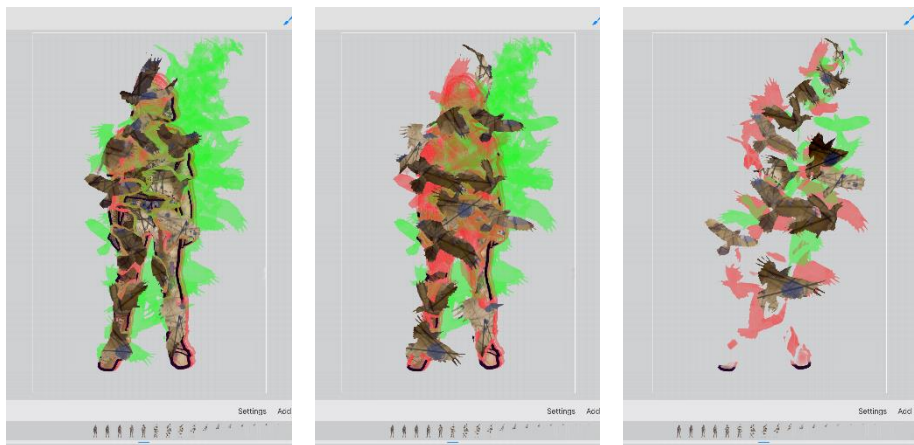


Fig. 30. Bird disintegration sequence showing the flight pattern I fabricated from the stock imagery bird poses.

Final Assets

Once the imagery and style was agreed upon, I focused on piecing together the sequences and streamlining the final assets together into four parts in order to simplify the cue list for our first time stage manager. See figures 31 and 32 for final production photos.



Fig. 31. Final production photo of Anges' live draw from the Prologue (McAllister).



Fig. 32. Final production photo of Tilly's live draw from the Prologue (McAllister).

Tiamat Foreshadowing

In scene five, Tilly and the party explain to Agnes just how difficult their mission is about to become. Tilly's soul has been given to Tiamat. Kaliope then describes the horrible monster in great detail to Agnes and the audience.

TILLY. This is Tiamat.

(Using magic [aka a video projection], KALIOPE shows AGNES the dragon of legend.)

KALIOPE. She is a five-headed dragon that has laid waste to generations of adventurers and civilizations since the dawn of time. Each of her heads embodies the five different elemental powers of the chromatic dragons - earth, fire, water, wind, and lightning. Many adventurers have fought her. All have died. All, except for one...

(Nguyen, 29).

Tilly, Agnes, Chuck, and the party were all planned to be on stage for this moment. The Lyric stage is not that big, so we had to plan the effect to be simple but effective so as not to crowd the space. The lighting designer also let me know ahead of time that she was planning on dimming the lights on most of the actors to give focus to the video at that moment.

Notes from the Director

We were told the actors would be gesturing to and looking at the stage right proscenium banner for this moment, so unlike other banner animations, we isolated the Tiamat foreshadow asset to the stage right banner to properly support the blocking.

Research

From my research of the second edition Dungeons and Dragons gaming modules, I knew Tiamat had a specific monster design. She is a well-established character in the Dungeons and Dragons canon, so if we were really prioritizing the nerd culture theme, it was important to execute the design accurately. In addition to the specific character reference, Kaliope's monologue describes the dragon in detail, so it only made sense to adhere as closely as possible to the original monster design, see figure 33.



Fig. 33. A popular Tiamat illustration I used because it is easily recognizable and dramatic (Remaai).

Building the Asset

I used the Procreate screen capture method to create a live draw of the Tiamat illustration. Again, I focused on the sequence and timing of the full draw to make sure it supported the storytelling and did not leave distracting gaps in the live draw sequence, see figure 34.



Fig. 34. Tiamat foreshadow linework build sequence.

Final Assets

As I showed the team my research images, it created a more cohesive design between projections and puppetry. The puppet designer was unaware that Tiamat was a specific Dungeons and Dragons character and had been planning to build an original five-headed dragon puppet for the final fight. When he saw my animation research and live draw video, he adjusted the puppet design to ensure it matched the foreshadow projection asset. See figure 35 for final production photo.



Fig. 35. Final production photo of Tiamat foreshadow animation (McAllister).

High Energy Montage of Badassery

At the end of scene five, Tilly is nervous about how daunting the task is before them, but the entire party reassures her that they will help her reclaim her soul from Tiamat.

LILITH. Tilius, you know as always you have my blade.

KALIOPE. And my staff.

ORCUS. Seriously, I'm totally fine with just chillin'--

TILLY. You don't get a choice.

ORCUS. Man!

KALIOPE. What about you, Agnes the Ass-hatted? What say you?

(AGNES looks around at this crazy-ass team and smiles.)

AGNES. Of course I'm in.

(AGNES joins the party.)

LILITH. Good. Then let us kicketh some ass.

NARRATOR. And so our team of adventurers set forth into the wild, following the path Orcus traced out for them. It was indeed treacherous and they did indeed kicketh ass...

(Music like LL Cool J's "Mama Say Know You Out" kicks in! A high-energy montage of badassery happens here where we see our party kick ass by killing a crap-load of different monsters in an assortment of different ways from badass to comedic. It is a cavalcade of D&D beasties. They behead mind flayers, slice up liches, smash umber hulks, crush bullettes, basically kill anything that would excite any geek who's ever played a fantasy game. It is gloriously violent and funny. It culminates with a badass slow motion walk [a la Reservoir Dogs] as the team wipes off monster blood and guts from their outfits) (Nguyen, 32-33).

This was another crowded scene in terms of bodies on the stage. We knew a huge fight scene would be happening but that we wanted to use the animation to enhance the energy of the fight.

Notes from the Director

The director knew he wanted the fight sequence to be elaborate and to appear like a slow-motion, action-packed movie. We were able to use the song the playwright suggested as our background music which provided the fight choreography and the projections a beat to unify our efforts. The costume designers let the team know early on that they would not have the labor or budget to create practical costume pieces for all the Dungeons and Dragons monsters listed in the scene description. We decided to represent those beasties in our supporting projections instead. This allowed us to capture the playwright's intent and not overwhelm the costume shop.

Research

The playwright listed the kinds of beasties they would hope to see represented in the montage. That made research easy as I looked for official illustrations of the listed beasties. In addition to what was provided by the playwright, I added a few of my favorite Dungeons and Dragons monsters of my own, see figures 36-41 for research imagery.



Fig. 36. Left, Mind Flayer character design (Mearls, 222).

Fig. 37. Right, Lich character design (Mearls, 202).



Fig. 38. Umber Hulk character design (Mearls, 292).

Fig. 39. Bulette character design (Mearls, 34).



Fig. 40. Owl Bear character design (Mearls, 249).

Fig. 41. Kobolds character design (Mearls, 195).

Sketches, Notes and Thumbnails

My original idea was to have fight choreography animation occurring within the supportive animation simultaneous to the physical fight choreography on stage. Basically, I wanted the movement on stage to impact the projected violence on the proscenium banners. Due to my inexperience as an animator, it quickly became clear that I didn't have the skills to achieve that lofty goal. So, I pivoted my idea to be a looped animation that could serve as energetic and supportive rather than integral to the choreography on stage. From there I experimented with various looped monster sequences until I created one that had the illusion of movement but was within my skill set to execute well, see figures 42 and 43 for the work in progress animatics.

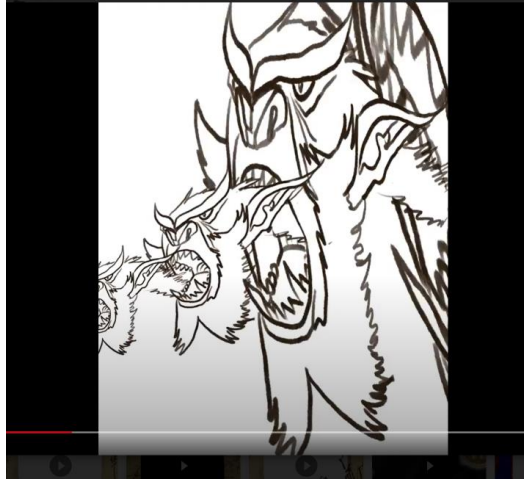


Fig. 42. A screenshot of the Badassery experimental animatic.

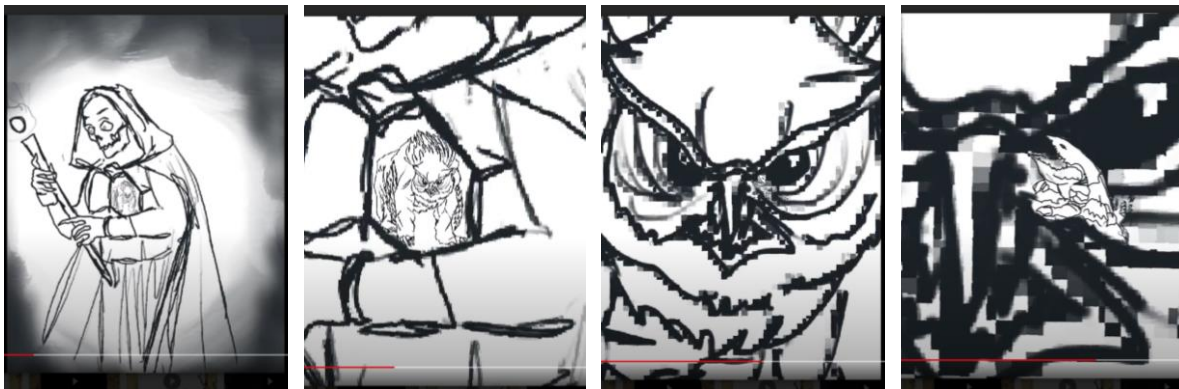


Fig. 43. Badassery animatic sequence with greater monster variation.

Building the Assets

My basic approach to creating simplified movement within this montage was to lower my framerate and between each frame drastically adjust the contrast of my line work. I used the same textures and colors I had in previous animations so the montage would still be cohesive with the rest of the design. The change in framerate and contrast allowed this piece to stand out and the greater shifts between frames looked intentional and stylized rather than poorly animated. A lower framerate also means less pictures had to be drawn or adjusted, so it also cut down my drawing time considerably, which gave me more time to edit and adjust the final asset. See figure 44 for final asset sequence and figures 45 and 46 for final production photos.

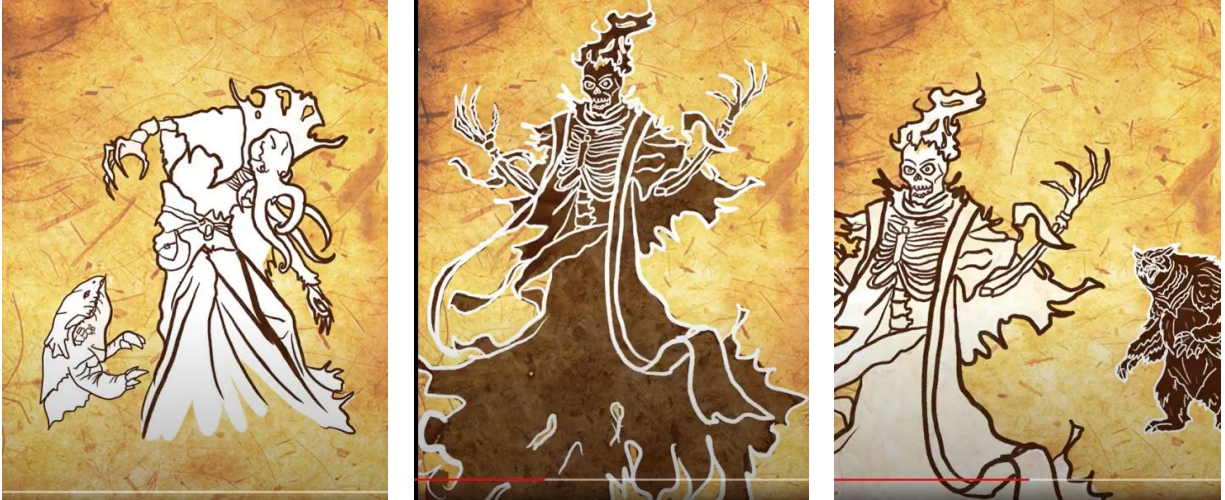


Fig. 44. Final Badassery sequence with high contrast and low frame rate.

Final Assets



Fig. 45. Final Badassery production photo (McAllister).



Fig. 46. Final Badassery production photo (McAllister).

Faerie Capoeira

Scene six has the party encounter Farrah the Faerie, one of the great guardians blocking their way to Tiamat. A comical fight ensues between Farrah and the entire party in which the team of five really struggles to defeat Farrah.

(From the heavens, CHUCK announces the fight like a ring announcer.)

CHUCK. BOSS FIGHT NUMBER ONE: FARRAH THE FAERIE VERSUS TEAM TILLIUS.

(The FAERIE charges at the team of adventurers. Though she is indeed small and cute, she's a total badass and begins beating the crap out of the majority of TILLY'S party.

....
(LILITH and KALIOPE swing at her with their weapons, but like an elusive bug she maneuvers past them using what looks like a FAERIE'S version of Capoeira....)

(Nguyen, 36)

Again we had the entire party on stage fighting a new foe. To keep the fight choreography safe the stage needed to stay fairly well lit, so we knew that could fade out the clarity of the projections. We decided to adjust contrast and color once more to compensate for the brighter light design.

Research

The playwright indicated that Farrah the Faerie would use Capoeira, a Brazilian martial art that combines elements of dancing and acrobatics, as their fighting style. So my research initially guided me to look at those forms as inspiration for my supporting animation silhouettes. It became clear to me that rather than adhere closely to traditional forms, it was more important to match the energy of the scene, which would mean a faster paced animation. Faster animation would mean more frames, which would mean more drawing. So, I shifted my research efforts to find fight sequence poses that could go together seamlessly to communicate a swift and deadly fighter, which I would then loop to fill the time of the fight.



Fig. 47. Fight stance research reference (Antarija).

Sketches, Notes and Thumbnails

This was another animation sequence that required less sketching because my research asset communicated my idea clearly to the rest of the design team. It should be noted that Chuck's line about the Boss fight triggered a typographic animation I designed to match the Title card from the prologue sequence. Each time Chuck announced a boss fight, a title card animation would appear on the banners before the supportive fight animation. It did not impact my choices on the Faerie Capoeira asset, but it is a detail that can be seen in the final production video.

Building the Assets

Using my fight pose research image, I had to create a single body sequence from the collage page of fighting bodies. This involved cutting up the different poses into their own layers on Procreate and cascading the order of those poses in an original sequence. I had to make sure to divide the asset between male and female forms so as not to disrupt the flow of the figure. To compensate for the brightly light scene, I darkened the background and brightened the fighting figure. This made the figure stand out in sharp contrast despite the light pollution on stage, see figure 48 for final animation sequence sample and figures 49 and 50 for final production photos.

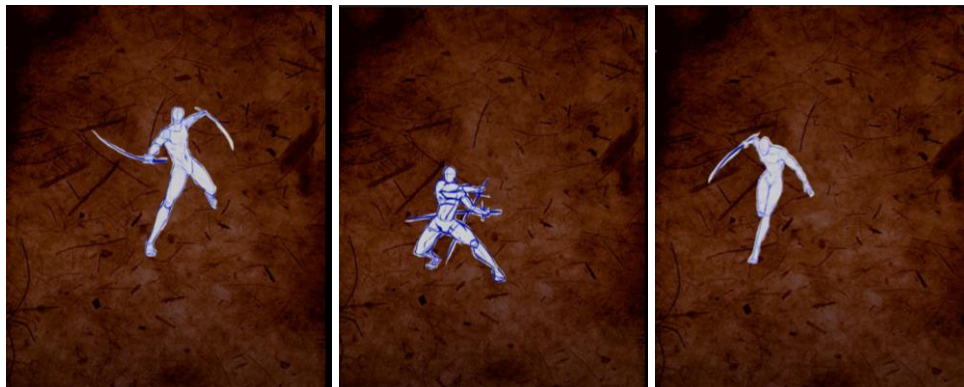


Fig. 48. Final faerie fight sequence.

Final Assets



Fig. 49. Final faerie fight production photo (McAllister).



Fig. 50. Final faerie fight production photo (McAllister).

Agnes vs Miles the Doppelganger

In scene twelve the party encounters the second great guardian, Miles the Doppelganger, and the second boss fight ensues.

(Suddenly the Gelatinous Cube magically transforms into the actual human MILES. Except this MILES is dressed like Conan the Barbarian and armed with a large broadsword.)

AGNES. What the hell?

TILLY. Oh, I don't think Boss number two was actually a gelatinous cube.

LILITH. It's a shape-shifter.

KAILOPE. A doppelganger to be exact.

TILLY. So go kill it, sis. Yay!

(TILLY pushes AGNES forward.)

CHUCK. BOSS FIGHT NUMBER TWO: AGNES VERSUS MILES THE DOPPELGANGER!!! *(Nguyen, 58).*

The entire party was on stage for the fight and blocked to the boundaries of the stage to leave room for the fight choreography center stage. The lighting designer had created a green, geometric gobo for the onstage panels, so I confined projections to the proscenium banners.

Notes from the Director

The number of fights within the show and the limited amount of fight rehearsal the actors were given (mostly due to scheduling conflicts) meant that the fight choreography remained at about 75% speed. The supporting animation was used to create a sense of energy and speed that the actors could not safely execute in the amount of time they had to learn it. So, I collaborated with the director and actors to get a good feel for what the fight was going to be and from there created a supporting looped animation.

Research

Gelatinous cubes are another common Dungeons and Dragons monster, so finding visual research for the Gelatinous cube was not difficult, see figure 51. I knew early on that I wanted this animation to show the cube as a cube and then transform it into a male fighting silhouette. I

made sure to reference the costume designers on their plans for Miles' Doppelganger costume so the figure we designed in the animation would not look too different. In the end, we opted for a shadowy figure without the costume details to streamline the forms of the animation, see figure 52 for fight pose asset.



Fig. 51. Gelatinous cube character design (Bernard).

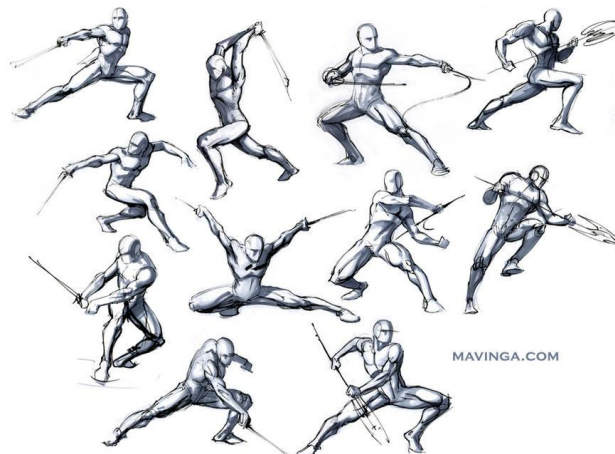


Fig. 52. Shadowy figure fight pose reference (Mavinga).

Sketches, Notes and Thumbnails

I used an existing model sketch of a cube to help me plot out a simple, bouncing cube animation, which I drew frame by frame, see figure 53. I used basic tones of gray to help indicate the different planes of the cube to clarify the movement of animation to the audience. After establishing the bouncing movement, I drew the cube exploding, frame by frame, and the shrapnel of that explosion became the shadowy martial arts figure. See figure 54 for animation sequence.

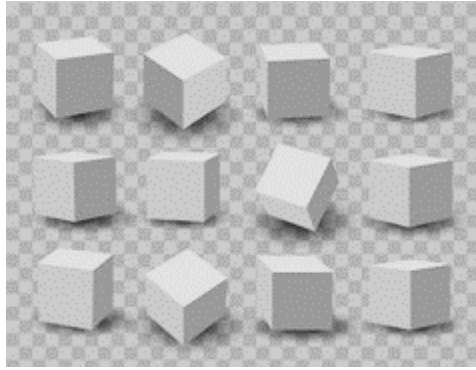


Fig. 53. Model cube diagram used to model bouncing cube animation (Vectortatu).



Fig. 54. Gelatinous cube animated fight sequence.

Building the Assets

In addition to the cube animation, the cube puppet upstage center of the party needed a gelatinous texture projected onto its surface that could linger on Miles the Doppelganger as he emerged from the puppet for the fight scene. My initial instinct was to find a video of Jell-O jiggling for that texture, but that asset was difficult to find, and I was not comfortable creating my own video at the time. My solution was to use a high-resolution video of water boiling and slow it down significantly to give the illusion of air bubbles in Jell-O. From there I added a color filter to match the green color of my research images and the lighting designer’s geometric gobo design, see figure 55 for original texture design.

During tech week, the Jell-O texture was not at a high enough contrast to be seen, it just appeared to be a green haze. I quickly created an ultra-high contrast animation on my iPad that

we swapped with the original asset to make sure the bubbles and movement could be seen through the light pollution on stage. See figure 56 for final texture design and figures 56 and 57 for final production photos.

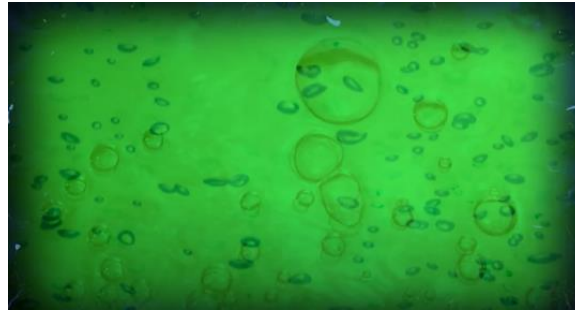


Fig. 55. Original Jell-O texture design.

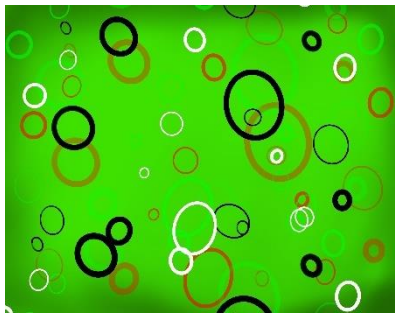


Fig. 56. Final Jell-O texture design.

Final Assets



Fig. 57. Final Gelatinous cube production photo, before the fight (McAllister).



Fig. 58. Final Gelatinous cube production photo, during the fight (McAllister).

Tiamat Entrance

In scene sixteen, the final boss battle with Tiamat begins. The playwright provided a lot of information in the script as a jumping off point for how to structure that final fight.

CHUCK. FINAL FIGHT! AGNES VERSUS TIAMAT!!!

(STEVE now rises to his feet and joins the other four evil adventurers. They all give evil grins as they walk backwards into the shadows. AGNES is alone. Suddenly, the world goes black. Then there's footsteps. Large, heavy footsteps. In the darkness, the screech of something large and reptilian screams out. And then there's eyes. Giant bright red glowing eyes. Five sets of them. From the dark fog and haze, Tiamat emerges from the shadows. The stage is filled with smoke.)

AGNES. Oh God.

(Suddenly Tiamat attacks! AGNES leaps out of the way and strikes out at the giant beast.)

Initially the party was on stage with Agnes and rather than have them become a part of the puppet in a noticeable way, they faded back into the darkness as we set the stage for the puppet's entrance. The puppet itself was built on a large, boxy structure that was put on casters for movement and pivoting. The five heads were balanced on five individual necks that functioned on lever-like mechanisms to create the illusion of the five heads snapping and biting at Agnes. There were also foreclaws that could crawl forward with the puppet to break up the boxy base. The puppet was of a size and scale that we had to have all the wall panels removed from the stage as well to make room for the fight with Agnes.

Notes from the Director

It was important to the director that there was a physical puppet for the fight and that we use the stage directions as inspiration rather than a firm dictation of how the fight and Tiamat's entrance should go. The first proposal I made as the projection designer, in collaboration with the sound and lighting designers, was to omit the puppet and create a projected dragon that could move quickly and magically throughout the space. The director allowed us the opportunity to

pitch the idea but ultimately wanted to use the physical puppet. From there we had to brainstorm how lights, projection, and sound would support the scene and not distract from the spectacle of the large puppet. So our plan was to create an atmosphere effect of smoke, embers, and flames that would give the appearance of Tiamat's lair. Because we were losing the wall panels for the fight, which up to this point had been one of our main projection surfaces, we decided to use the 20k projector to have the atmospheric effect cover the stage and actors completely. The entire proscenium became our projection surface for this scene because it created the illusion of a smokey, hot haze that would fill a dragon's den.

Research

Sourcing strong assets for this entrance scene was quite easy. Many of the free stock platforms and sharing sites have hundreds of high-resolution videos of fire, smoke, explosions, particles, etc. that can be taken and utilized for this kind of design. See figures 59 and 60 for Tiamat entrance asset samples.



Fig. 59. A screen shot of a fire-y atmospheric video asset (GamOl).



Fig. 60. A screen shot of a smoke video asset (Martinez).

Sketches, Notes and Thumbnails

Because this animation was always intended to be atmospheric and textural, I focused more of my efforts on sourcing assets with good contrast and color rather than sketching. We also knew that we needed some wiggle room in terms of timing, so the final asset would have to be looped with a subtle blend of opacity so as not to distract the audience with sudden jumps or jitters.

Building the Assets

The original asset came together quite quickly, but inefficiently in terms of my After Effects workflow. I was still new to the program and limited in my understanding of what the program could accomplish. So as I built the final asset, I did a lot of unnecessary editing that ended up increasing my rendering time, and slowing down my final export. An example of this would be with my smoke asset. I wanted to diminish the black background and focus the eye on the white tendrils of smoke being blown across the screen. So I keyed out the black and did my best to feather the edges and play with opacity. The keying did not feather out nicely because I was taking out black rather than chroma green, and the smoke retained an awkward black outline appearance. In the end, it was not obvious on stage with the lighting and smoke elements incorporated, but it is an aspect of video design that I did not understand at the time of production.

The design team had spoken a lot about this final fight as we prepared for tech week. The original plan had been to place the puppet upstage center behind the sliding wall panels. Lighting, sound, and projection would dim the stage, let out a dragon roar, and create the dragon's lair as two large puppet hands would appear to pull apart the wall panels upstage center, revealing the full puppet and starting the final fight. As tech week progressed, we experienced performance issues with the puppet, and it became clear that we needed to adjust the staging of the Tiamat entrance. I offered to adjust my projection to give the appearance of a fire blast that could motivate the wall panels to be pushed off stage right, clearing the panels for the puppet and the fight. This became the simplest solution, so I spent the next day rebuilding the asset to include the fire blast. See figures 61-63 for final production photos of the Tiamat entrance and fight.

Final Assets



Fig. 61. Final Tiamat fight production photo, entrance. Fire blast textures greatly distorted the lines of the stage to create that heat wave effect of dragon's breath (McAllister).



Fig. 62. Final Tiamat fight production photo, atmospheric textures (McAllister).



Fig. 63. Final Tiamat fight production photo (McAllister).

Planning and Paperwork

She Kills Monsters Projection Animation							
Projection	Page	Cue	Type	Length	Notes	Sequence	Research Link
					Could be shadowed silhouettes, animated characters w/stats (like Maya's idea), Chris wants imagery to transform, we will need to plan breaks/segments within the story that should be cued off of the monologue, so the actress can deliver the lines without rushing		
Shadow play intro part 1	7-9	1	Story	<1:00		1. before FB, WoW, MMOs 2. A game, 1st ed/2nd ed 3. Ohio 1995 4. DM, who fear, prejudice, or penis. uncommon girl nerd, Tilly Evans. 5. Tilly kills Kobolds	
Shadow play intro part 2			Story		Cue after monster slaying	6. Agnes the girl who never left home 7. Agnes average height, weight, build, parents, town (athens ohio) with little sister 8. Tilly was anything but average 9. 'what are you doing?' 'talking on the phone. what are you doing?' 'trying to reanimate this dead lizard with the power of electricity' 'oh ok... WHAT?'	
Shadow play intro part 3						10. the two girls had little in common. Agnes: boys, music, popular tv, Tilly; dark arts, magic, dragons, vanquishing of evil. Ace of base' 'EVIL' smash stereo	
Shadow play intro part 4						dance/watch over magical landscape, twirl to silhouettes	
Shadow play intro part 5						I wish my life was less boring, blow away	
'She Kills Monsters'	9	2	Title Card	:15 tops		12. As Agnes grew she became more and more engrossed with transcending her seemingly permanent state of averageness and made one grand wish on the night of her college graduation that she would forever regret '13. I wish my life was less boring.' 14. And so the Gods answered her wish by smiting down every single one of her loved ones in a single car crash, but this isn't the story of that tragedy. No, this is the story of how Agnes the Average learned to finally fight and kill monsters.	
Dark Forest In	16	3	Environmental			The end look of the animation above should transform into the words "She Kills Monsters"	
Lilith Entrance/Stats	16	4	Character info	:15 tops	Portrait and Character Sheet		https://guides.gamepressure.com/regalia-of-men-and-monarchs/word/16456935.jpg
Kaliope Entrance/Stats	17	5	Character info	:15 tops	Portrait and Character Sheet		https://guides.gamepressure.com/regalia-of-men-and-monarchs/word/16456935.jpg
Tillius Entrance/Stats	18	6	Character info	:15 tops	Portrait and Character Sheet		https://guides.gamepressure.com/regalia-of-men-and-monarchs/word/16456935.jpg
Team of Badasses	18	7	Fight	:10 tops	tiny fight, so tiny animation	cut down fake out makeout and looped	
Kaliope Pretty Map	19	8	Story	:10 tops	Border, beautifully drawn map		
Agnes the Ashshattered Entrance/Stats	20	9	Character info	:15 tops	Portrait and Character Sheet		https://guides.gamepressure.com/regalia-of-men-and-monarchs/word/16456935.jpg
Dark Cave	21	10	Environmental	:10, looped	Dark, gross cave. lit by torches. Project animated torches and environmental, so Sera would take care of environment, and I would animate the torches, or other flame elements		
Cirrus Entrance/Stats	21	11	Character info	:15 tops	Portrait and Character Sheet		https://guides.gamepressure.com/regalia-of-men-and-monarchs/word/16456935.jpg

Fig. 64. Sample of Animation Master list.

This is a sample of my Animations Master list. I used this to organize my plans for each animation sequence and to track what elements would be covered by Sera and what elements would be covered by me. Since we were both new to projection design, we created this template on our own and did our best to add to it as we progressed in production. To track progress on assets, I color coded the projection titles in the 'Projection' column; Red meant not started, Orange meant storyboarded/sketched, Yellow meant pieced together, Green meant completely finished and exported. I also noted page and cue numbers, how long each asset needed to be, quick notes from production meetings and collaborative conversations, and the sequence of the imagery in relation to lines of the script. The additional tabs I made of my paperwork were essentially the same information, just broken down into sections by type. So I created a tab for all my Title cards, Fights, Story animations, and Character Info.

I have learned so much since this production about organization and communication between disciplines in theatre design. My projection design paperwork has expanded to include tracking original sources for assets, what projector and surface I plan to assign each asset to, what kind of transition I plan to use in the playback software, and the layer order of the various elements. Because of my skill level at the time, the final assets for *She Kills Monsters*, were all precomposed videos that mapped simply onto the banner and wall panel surfaces. I have since become more comfortable with layering individual assets in the programming phase of production to have more freedom over the end stage picture without being forced to re-export video content unless necessary. I have also received further instruction about how to structure

paperwork so a programming assistant or additional designers can pick it up and execute the design efficiently.

Programming

We were given two assistants to help us program the final design. We programmed our playback through Qlab. At the time I had little-to-no experience with Qlab but by the end of production, I felt very comfortable working within that software. We worked on our projection surfaces during tech week, after actors and other production members had left the space because we didn't want to slow down the run throughs and we had limited dark time with the completed set before tech week began. This meant long, late hours in the booth, rearranging panels on stage and tracing out the shapes we wanted with Adobe Photoshop. We then exported those basic surface shapes as PNGs into Qlab so we could shift them into position for the final projection look.

It also became clear that I needed to re-export a lot of my content as the original versions of my videos were too low quality to look good once they were blown up in scale on the stage. I re-exported at a higher bit rate through the Adobe Media Encoder and uploaded them to a box folder for the team to download for use on the projection server later. Due to my inexperience, I did not understand the importance of rendering final videos onto an external memory device like a USB flash drive or external hard drive, rather than sharing over a video sharing site. In a nutshell, the original export will maintain the full quality of the video. If you upload that quality video to a file sharing service like box or Google drive, the video will be compressed to a smaller file size before being uploaded. That compression will likely lead to a loss in quality and clarity. Luckily for this production, the animations were simple enough and small enough in size (relatively speaking, they were still video files) that the loss in quality did not show up once I had re-exported at a higher bit rate.

Evaluation of Final Design

Through the long nights of troubleshooting and adjustments, we all ended the production process quite pleased with the final product. The projection team was new to this medium of design, but we still managed to create a beautiful stage picture that supported the story. Our focus on themes early on in the process led to interesting aesthetic choices that not only made sense for the plot and characters but were also original from other productions of *She Kills Monsters*. It was an intense learning experience. Tech week especially taught us a great deal about preparing and coordinating with the set build schedule ahead of time in order to improve our dark time management. In the end, we achieved our storytelling goals, we compromised our vision appropriately for safety and collaboration practices, and we had a design that aesthetically pleased us. As is the case with most learning opportunities, by the end of production we felt like we had learned so much that we could start the process over again and feel more confident in our abilities to execute a polished, final design.

CHAPTER 2:
Costume and Animation Design for
[Re:]FUSE By The Fusion Theatre Company

The Fusion Theatre Company
Role in Production

Amid the COVID 19 pandemic, theatre students all over the country sought alternative forms of theatre performance to continue their studies. We formed the Fusion Theatre Company before the pandemic and were determined to follow through with our plans to stage original, devised works, while keeping everyone safe with strict adherence to COVID guidelines. Our theatre piece became a filmed work, in which we used green screens to ensure that only one actor was unmasked in the room at a time. I was the Costume Designer, the Animation Designer, and one of the Cinematographers. I even wrote one of the nine short films, entitled *Whispered*. Each piece had between one to three actors in different roles and settings. As a company we collaborated closely to adapt artistic styles and filters according to the themes we wanted to emphasize in each piece. Most of the costumes were sourced as a company effort. I, as the costume designer, generated research, references, and filled any gaps in the costumes with pieces from costume stock.

Struggling to Cope

Early on in our writing meetings, we identified the need for a unifying theme or idea for each of these short plays. We wanted a thread to connect each of them and to provide all company members the opportunity to say something about whatever topic we chose. The pandemic was heavy on everyone's minds, and we quickly decided we did not want to focus on contagions, sickness, isolation, or zoom. We had all seen various forms of performance based around those ideas as the theatre world tried to function in some form during lock down, and we were all a bit sick of it. We wanted to create something meaningful but that could exist thematically outside of the pandemic. After a long series of brainstorming activities, we decided 'Struggling to Cope' would be our seed idea.

Pre-Production

Research and Samples

Each play had to be researched and visually explored before we shot the physical scenes. The design team collected visual research for their area of interest and compile all the imagery into a single PowerPoint that we would then present to the rest of the company for feedback and ideas. As we brainstormed various stylistic choices, I would create short samples of effects and animations in those styles and send them to the playwright, director, and other designers for feedback. This was a time efficient way to hone in on what each playwright wanted and gave them the freedom to suggest changes without impacting hours and hours of animation work.

Storyboarding

To plan out the photography we met as designers, director, and playwright to discuss the focus of the story, moments of particular interest or importance, and any stylistic choices that would impact the camera angle or movement. The main tool we used was storyboarding as it helped us create visuals for the camera operators and director to reference for each shot. We also had limited time to film each play so we learned quickly that we needed to streamline the approach to photography in order to maintain our schedule.

Equipment

We had access to three iPad Pros, three tripods, basic lighting and sound equipment, and a large stage we could transform into a green screen studio. Because we didn't have a fully realized set, we had to plan our green space carefully for the digital environments we were going to add in post-production. Lighting had to shift between each show to ensure we achieved variety between the plays, supported the style choices, and could represent depth and dimension between the different settings of the different shows.

Shooting on Green Screen

The goal of the filming process was to create a theatrical piece safely during the COVID 19 pandemic. Using a green screen to film our short plays became a way for actors to interact in a scene, without exposing each other to the COVID virus. We filmed the scene, one actor would be masked and the other unmasked. Then we would film the scene again, switching which actor was masked. We then edited the two takes together to create a cohesive picture of unmasked characters seemingly existing in the same digital space.

We learned a great deal about using green screen technology over the course of this project. As long as an actor had a halo of evenly lit green surrounding their figure, we could get a relatively clean key for each shot. We did not have a cyc to shoot against which meant that edges of the screen were often an issue that we had to additionally mask. We also experimented using a green morph suit to keep the actors in closer proximity during various takes.

Post Production

Our timeline for this project meant we had to edit and cut footage together for one play, while we shot new footage for the next play. This packed our schedules as a design team; we edited and prepped our shoots during the day and shot new scenes at night. We used Adobe After Effects and Adobe Premiere Pro for our editing software, with supportive visual assets edited in Adobe Photoshop. Each play had to be shot within one to two days. During the shoot the director and playwright would identify which takes they preferred for the final production. After the shoot wrapped, the design team created a rough cut of the piece using the preferred takes and released that rough cut to the company for notes. After that first round of notes were taken care of, we would move onto polishing the play with completed set assets, effects and animation

treatments, lighting adjustments and the addition of sound. After completing our additions, we would release the final version to the company for final notes. As each play was completed, another member of the company designed title cards to introduce the play and the entire project was compiled into one, 97-minute film that we presented to the world over YouTube.

EXODUS 20:14 By Sera Shearer

Synopsis of Play

Exodus 20:14 follows a confessional session of three women at different stages of life as they confront the sin of adultery and struggle to forgive themselves for their indiscretions. Mary is a young college student who recently lost her virginity to her boyfriend, Felicity is a convert to the Catholic church and new mom, and Teresa is a woman approaching 30 who grew up in the church but stopped attending as soon as she graduated high school.

Analysis of the Play

The two dominant themes of *Exodus 20:14* are that of religion and purity culture. The short play explores how both institutions affect different women at different stages of life.

Religion

For Mary, religion is incredibly important to her. She's a young woman who has participated faithfully in church practice her entire life. She wears a cross necklace, goes to Bible study class, and is encouraging her Christian but not Catholic boyfriend to convert. Her devotion to her faith is a big part of who she is as a person. For Felicity, religion is more about creating a unified culture for her family. She converted so she and her husband could get married in a Catholic church and they have continued to participate as active Catholics since their wedding. She seems to have a certain amount of devotion to the religion because she is in a confessional, and she is genuinely trying to adapt to Catholic practices. Teresa carries a lot of stress and trauma in connection with her religion. She stopped practicing as soon as she was allowed to and pushed away any guilt she felt at living contrary to the church's teachings. She attends confessional for advice from the priest. This shows that the religion still holds some kind of value to her, even if she still finds many of its teachings problematic.

Purity Culture

Mary reveals to the priest that she and her boyfriend recently had sex, which she considers adultery. She's riddled with guilt, she feels like a hypocrite, and she feels unworthy as a disciple of God. It is also implied in her dialogue that her boyfriend may have coerced her into having sex with him after she made it clear she did not want to have sex until after marriage. The focus of her confession however is not about being raped or sexually assaulted; she feels completely to blame and dirty. Felicity confesses to adultery as well, but in a less physical sense. She and her husband have not been sexually active since having their baby and that has strained

their relationship. At work a new employee drew Felicity’s attention and she had a sex dream about him. The next morning, she woke up and had sex with her husband. She also feels guilty, like she’s betrayed her spouse, and is scared to talk to him about it because she’s worried about how he might respond. Teresa has come to confession to ask for advice. She’s engaged to an old fashioned, Catholic man and during their courtship he made it clear that he was saving himself for marriage. She wanted to please him and told him that she was also a virgin. She’s now torn between being honest with her fiancé, who she loves, and being honest to herself about living her beliefs.

Concept

Collaboration within Fusion Theatre Company

Our set designer, Sera Shearer, was the playwright for this piece, so we received a lot of insight into how she pictured the environment and setting. It takes place within a confessional, but Shearer wanted that space to be abstract, using symbols and lighting that would remind the audience of a church interior without being a literal interior of a Catholic confessional. Making the space abstract allowed for a greater sense of mystery and tension as each woman pieced her story together, as well as improved visual interest for the audience since our set did not change over the course of the play.

Research

Setting

The set designer wanted an abstracted, Catholic confessional, which meant pulling imagery the audience would quickly associate with a Catholic church. See figures 65-67 for collaborative design research.

Key Components of Catholic Experience



Fig. 65. Set research imagery provided by the set designer (Shearer).

Style

Stylistically, we wanted the focus to remain on our main characters. We decided the background and any additional elements would have softened or blurred edges so as not to distract the audience.

Blurred/Stylized Backdrops

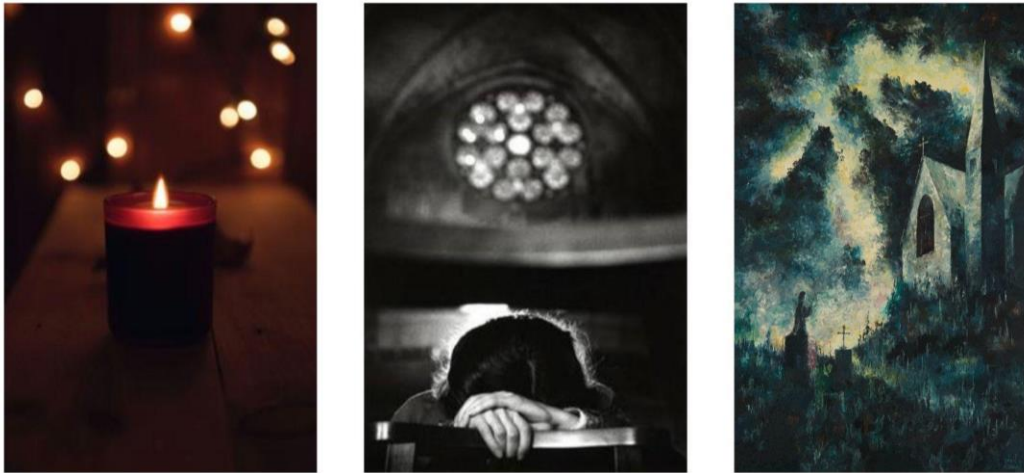


Fig. 66. Style research imagery provided by the playwright (Shearer).

Lighting

We knew candles would be taking up a lot of the background as the primary light source, so the lighting needed to be low in intensity for most of the show. This allowed our lighting designer to emphasize specific moments by creating a shift in lighting for specific video takes.



Fig. 67. Lighting research imagery provided by the lighting designer (Whorton).

Costumes

Mary Visual Research

Mary is going through a difficult time, spiritually and emotionally, when she comes to confession. She feels guilty and dirty for what has happened with her boyfriend but has not abandoned her values. Her costume needed to reflect that conservative background and I wanted to give her opportunities with the costume to act out her anxiety. The actor and I decided on giving her layers, a jacket and a scarf, so she could fiddle with those items as she worked up the nerve to confess. See figures 68-71 for costume research references.



Fig. 68. Left, College Freshmen fashion sample (Kayla).

Fig. 69. Center, College Freshmen fashion sample (Kayla).

Fig. 70. Right, College Freshmen fashion sample (Kayla).



Fig. 71. College Freshmen fashion sample (Garetsworkshop).

Building the Look

The actor was able to source all the costume items except for the gold cross necklace. I pulled that from the costume shop to complete the look. We communicated mostly over text to make sure the pieces she provided were appropriate for the character and did not have any green on them since we were filming this using the green screen method.

Felicity Visual Research

Felicity is a new mom which can mean a lot of things, but her dialogue makes it clear that she is sleep deprived, she is back at work, and she and her husband are not sexually active as they adjust to life with a baby. Recovering from childbirth usually means your old wardrobe does not quite fit the same and you carry a lot more baby oriented items with you. We decided to give her a more casual look that could work in the office if she had to run over, so jeans, a nicer top and a cardigan to hide any baby weight she could be self-conscious of. We also decided to lean into a more neutral color palette to reflect the stress she is under. See figures 72-74 for costume research references.



*Fig. 72. Left, new mom fashion sample (Neadel).
c(Andrea).*

Fig. 74. Right, new mom fashion sample (Welsh).

Building the Look

We decided not to add any additional prop pieces to the look, like a diaper bag or purse, since the transition into the confession was quite quick. The actor sourced her wardrobe pieces after reviewing the research imagery I provided and did not require any additional pulling.

Teresa Visual Research

Teresa has not participated in church for a long time, but still has an amount of respect for the institution since she is coming to a priest for advice on how to fix things with her fiancé. I wanted a base costume that could look hip and edgy on the street, but that she could add a layer to cover up more respectfully. We wanted her to read more urban and worldly, so we translated that into a darker color palette with simpler style lines. See figures 75-76 for costume research references.



Fig. 75. Left, Young woman fashion sample (Dark Gray Tank Tops).

Fig. 76. Right, Young woman fashion sample (Natasha).

Building the Look

The actor sourced her wardrobe pieces and only required help when it came to her hair style. We decided to have her wear it down to help keep her young and different from the other two women, but it created a fuzzy outline around her head against the green screen. We used water spray and strategically placed bobby pins to contain her hair and eliminate wispy edges.

Storyboarding

Cut To: Teresa approaching, settling down in Confessional



Cut To: Felicity Crossing herself



Felicity: In the name of the Father-
Page 3

Cut To: Mary Crossing herself



Mary: Son-
Page 3

Cut To: Teresa Crossing herself



Teresa: And Holy Spirit
Page 3

Cut to: All



Teresa: Amen-->Bless me, Father, for I have sinned.
Page 3

Fig. 77. Storyboard sample, by me, to map out photography and future editing.

Photography

We wanted the space to be abstract but still intimate, so we knew each character would be seen from their torso up in a close shot, focused on their face. To help provide some variety throughout the piece, we shot each actor from three angles; front, profile and three quarter. This

gave us room to play with the overlapping nature of the lines as well; as one line of dialogue completed, the image of the actor could fade out and shots of two actors saying similar lines could fade in. This approach supported the natural rhythms within the dialogue and helped the audience make connections between the three women as their confessions unfolded.

Sample of Shot List

SHOT LIST													WRAPPED 3/19 @ 7:25
EXODUS 20:14													
by Sera Shearer													
3/17-3/19													
WRAPPED	ACTOR	POSITION	PAGE	START LINE	END LINE	CAMERA 1	FRAME 1	CAMERA 2	FRAME 2	CAMERA 3	FRAME 3	LIGHTS	PREFERRED TAKES
X	TERESA/ ANNE-MARIE	Seated	3	'And Holy Spirit'	'Amen'	Front	bust cross father, son, holy spirit	3/4	bust cross father, son, holy spirit			Natural, key light left	35 43 50 52/53 54 59 61 64 68 72 74 80 83/84 87
X	TERESA/ ANNE-MARIE	Seated	3-11	'And Holy Spirit'	'Amen'	Front	bust	3/4	bust			Natural, key light left	
X	TERESA/ ANNE-MARIE	Movement	pre	n/a	n/a	Front	Settling into seat (confession booth)	3/4	Settling into seat (confession booth)			Natural, key light left	
X	MARY/ KALIA	Seated	3	'Son-'	'Amen'	Front	bust cross father, son, holy spirit	3/4	bust cross father, son, holy spirit			Natural, key light left	2
X	MARY/ KALIA	Seated	3-11	'Son-'	'Amen'	Front	bust	3/4	bust			Natural, key light left	8 13 26 38 43 47 68
X	MARY/ KALIA	Movement	pre	n/a	n/a	Front	Settling into seat (confession booth)	3/4	Settling into seat (confession booth)			Natural, key light left	
X	FELICITY/ MEGAN	Seated	3	'In the name of the Father-'	'Amen'	Front	bust cross father, son, holy spirit	3/4	bust cross father, son, holy spirit			Natural, key light left	xxd-3 lightingxx

Fig. 78. Shot list sample, used to track photography, preferred takes, and scripting.

Animation and Effects

Candles and Smoke

While we opted for an abstract environment, our individual assets were still rooted in reality. The candles were candles, the incense smoke was smoke, and the people were people. This made my contribution in animation and effects straightforward; I needed to support the set rendering and lighting design with subtle distortions of the confessional set elements.

Building the Assets

I received a rendering from the set designer that would function as our main background for the piece. She wanted the flames of the candles to subtly flicker and move over the course of the play. In relation to the candle flicker, she wanted a reflection of the candles to shimmer and ripple against an apparent table surface. The only other moving element she wanted was a slow, undulating smoke to gently pass through the scene behind and in front of the actors.

I cut up the rendering into various layers in Adobe Photoshop; the original asset had been painted freely without the use of layers, see figure 79. By layering the candles, I was able to achieve glow effects from within the candle base and introduce candle flames that would move and cast different light patterns on the interior and exterior of the candle. For the smoke I pulled

a stock video of smoke effects that I layered on top of the actors and behind them. I slowed the asset down considerably and thinned the opacity to make sure the smoke was not distracting. The stock video had been white smoke shot against a black background. I used a blend mode in Adobe After Effects to eliminate the black background so only the pale smoke appeared, and then shifted the color of the smoke to a soft amber to help unify the smoke with the other design elements on screen.



Fig. 79. Background sample, originally painted by Sera Shearer.

Adjustments

Because this play was simpler in approach, our notes were minimal. The only moment we had to workshop was the split face effect. It was important to the playwright to have this specific moment highlighted by each of the actors' faces being seen at the same time, looking like two halves of the same, whole face, see figure 80. One of the actors moved in her take, her neck bobbed to emphasize a vocal choice and it distorted the visual in an odd way. We decided to break up the shot with a confession window frame that would hide the distortion between the two faces.



Fig. 80. Work in progress of split face effect, original concept.

Sample Punch List

EXODUS 20:14 PUNCH LIST			
A	B	C	D
TIME STAMP	ACTION ITEM	DONE? (INITIALS AND DATE)	NOTES
	Adjust half-face animation moment	JCW, 4/13/21	half face start 3:55 to end 4:02
	Add candle flicker in reflection	JCW, 4/13/21	Kaija zoom start at 2:32:12, zoom end at Kaija small at 8:46:19, end at 8:56:06
	Replace background	JCW, 4/13/21	
	Double Check Flash Drive before hand-off	JCW, 4/14/21	
	Add final lighting	HRW - 4.15.21	
	Add candle glow		HRW
	Adjust end prayer	SS 4/16/2021	
	Add final sound	SS 4/16/2021	2:52-- Anne Marie's line "I think I'm in love" is not there audibly
	FINAL EDITS		
	Longer bells (sound, Sera)	SS 4.22	
6:42	Sound jump at 6:42 (Sera)		
7:25	Megan audio at 7:25		
7:55	Background glitch at 7:55		
9:19	Anne marie audio adjustment at 9:19		
	Look at end music (Sera)		

Fig. 81. Sample punch list used to organize our editing efforts and final notes.

Production Photos



Fig. 82. Final production photo of Mary in confession.



Fig. 83. Final production photo of Teresa in confession.



Fig. 84. Final production photo of Felicity in confession.



Fig. 85. Final production photo of full company

JUDGMENT By James Wakefield

Synopsis of Play

Judgment is a one man play. It follows the last thoughts of a recently deceased boy as he struggles to understand where he is, what the purpose of his life was, and where he might go if he can ever leave the odd limbo void he has found himself in.

Analysis of the Play

Purpose

The main theme we focused on was purpose. This young man has died in a car accident with his would-be boyfriend and has been trapped in a dark, limbo space for an undetermined amount of time. The only other objects in the space are an old television and a chair. Words appear on the television screen giving vague, one-word instructions and a time code that is counting down to zero. He uses the time and the promptings from the television to rant about the futility of his existence. Is this place heaven or hell? Is God on the other side of that screen? Was he supposed to accomplish something on earth? It asks many difficult questions and because the television provides no answers, the audience is left to ponder those questions as the timer in the corner of the screen runs out and the boy is cut off mid-word by darkness.

Concept

Collaboration within Fusion Theatre Company

The play poses many deep, heavy questions but does not necessarily provide any answers to those questions. This led us to approach the design with a concept of uncertainty and instability. The environmental elements would shift, perceptions of depth and time would be skewed, and Boy's costume would be neutral enough to create doubt as to the historical period, occupation, or age of Boy.

Research

Setting

As we considered the ideas of purpose and existence, we came up with a concept of what this limbo space might look like. The scene is meant to evoke a sense of unwilling interrogation with the TV acting as the questioner, so we naturally wanted to capture the feel of an interrogation space. We also wanted to play with the idea that this environment did not exist physically, so we decided to manipulate the background elements to shift and defy gravity. We used black as our main background color with lighting effects to define movement and depth. See figures 86-88 for collaborative design research.

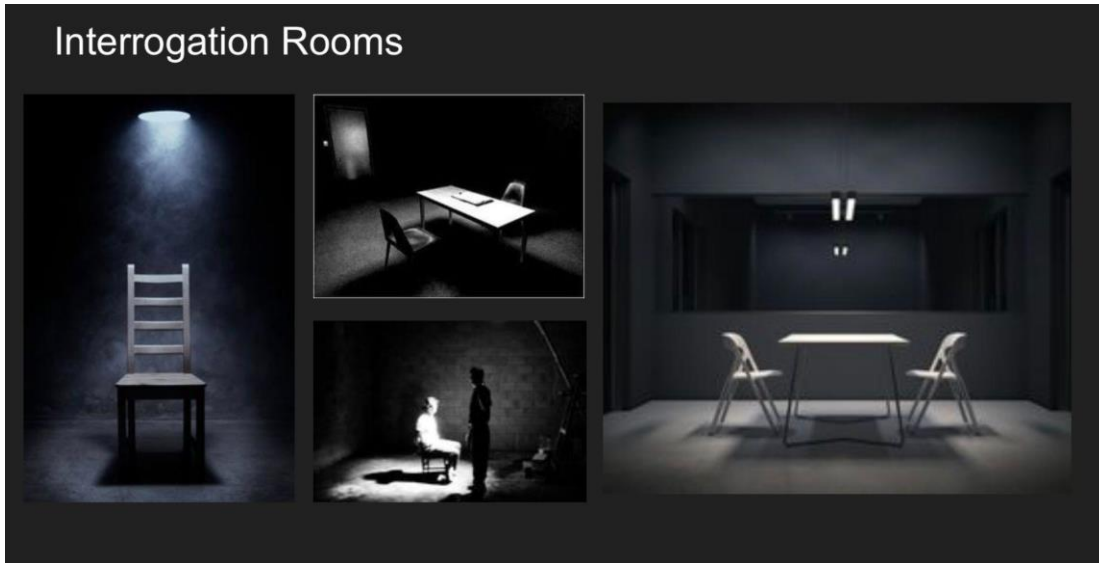


Fig. 86. Set research imagery provided by the set designer (Shearer).

Style

In support of our concept and setting, we wanted the style to feel like an optical illusion that could be stared at for hours without confirming where or what it was.

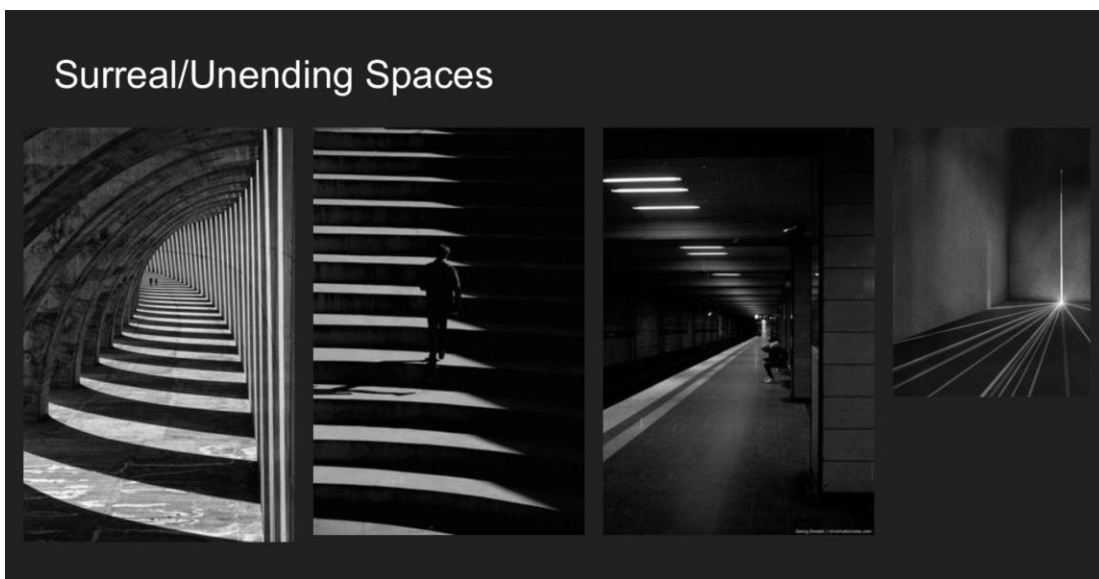


Fig. 87. Style research imagery provided by the set designer (Shearer).

Lighting

The interrogation influence inspired the lighting designer to light Boy from a high, top angle, creating a dramatic cast shadow and isolating him from the rest of the void space.

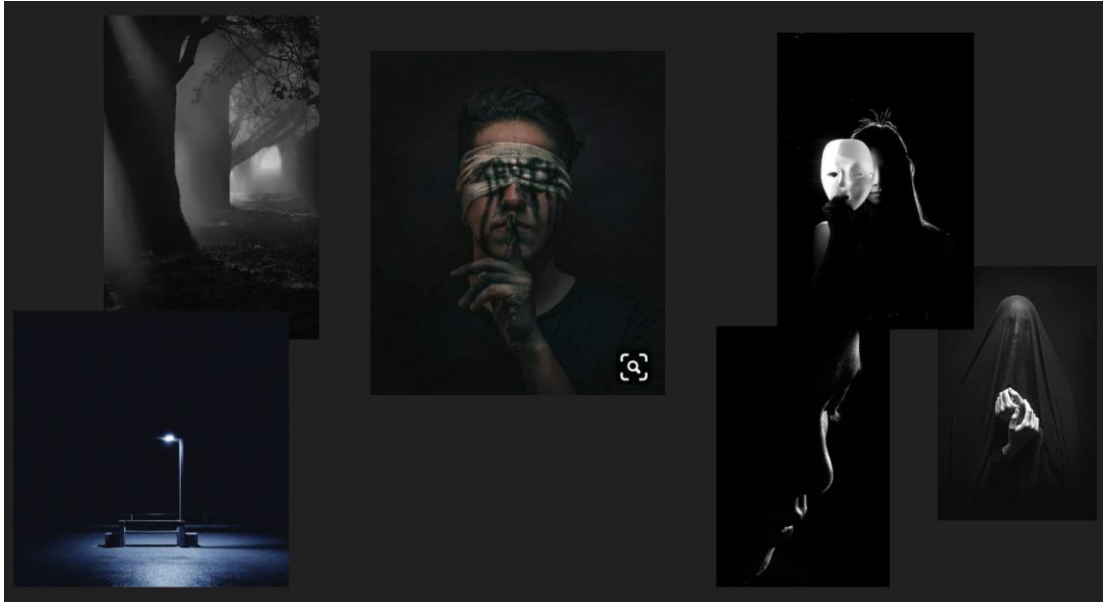


Fig. 88. Lighting research imagery provided by the lighting designer (Whorton).

Costumes

Boy Visual Research

My original idea for Boy's costume was something simple and lightly distressed. I wanted it to look like he had been wandering the void space for days or weeks or years without finding any kind of direction or rest. Each wardrobe piece would be simple and nondescript in terms of time period and neutral in color. The actor, who was also the playwright, preferred a non-distressed version of this approach. He did not want to suggest an amount of time within the void space and felt the distressing element would imply a great passage of time. See figures 89-91 for costume research references.



Fig. 89. Boy fashion sample (cottonbro).



Fig. 90. Left, Boy fashion sample (Kingsleeve).



Fig. 91. Right, Boy fashion sample (Jeydin).

Building the Look

Because the costume ended up being so simple, the actor was able to source his own pieces without additional pulling on my end.

Storyboarding

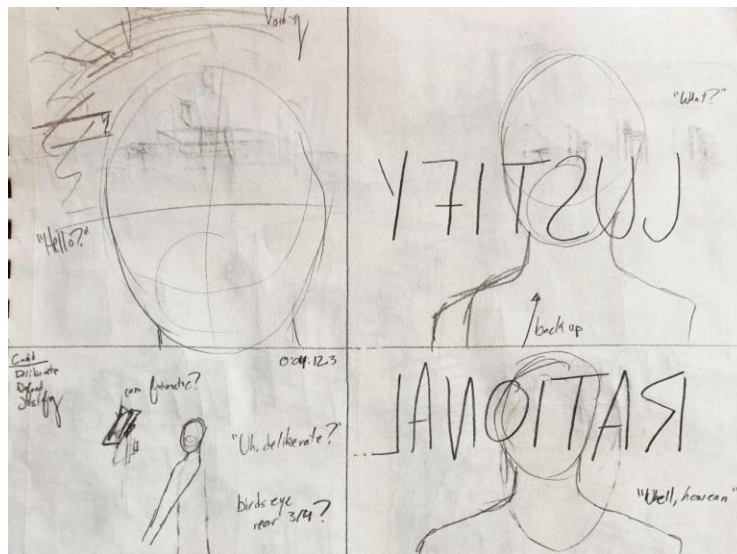


Fig. 92. Storyboard sample, by Shearer, to map out photography and future editing.

Photography

We shot our actor from three different positions: center front, up high at three quarters, and in profile. The center front camera represented the television screen and was often the focal point for Boy’s dialogue. The up high, three quarter angle mimicked the point of view of a security camera, which implied the Boy was being observed whenever we switched to that camera angle. The profile angle allowed the audience to see the Boy from a neutral angle, without the influence of the television or the security camera. We utilized each angle and the point of view they implied to provide specific moments of dialogue with greater significance to the audience.

SHOT LIST JUDGEMENT by James Johnson 4/6 WRAPPED 7:42P														
WRAPPED	ACTOR	POSITION	PAGE	BEAT	START LINE	END LINE	CAMERA 1	FRAME 1	CAMERA 2	FRAME 2	CAMERA 3	FRAME 3	LIGHTS	PREFERRED TAKE
X	THE BOY/ JAMES	movement	1	A	[A dark void... So, uh can you open a door or something?]	front	as if TV	3/4 high	as if surveillance	profile	profile, just the boy	spot	A4	x
X	THE BOY/ JAMES	movement	1	B	Cause this can't be all that there is	front	as if TV	3/4 high	as if surveillance	profile	profile, just the boy	spot	B2	x
X	THE BOY/ JAMES	movement	1-2	C	[Another flas: "defend	front	as if TV	3/4 high	as if surveillance	profile	profile, just the boy	spot	C2	x
X	THE BOY/ JAMES	movement	2	D	[Nothing... "deli berate... ...it's that kind of person who should be here, not me."	front	as if TV	3/4 high	as if surveillance	profile	profile, just the boy	spot	D3	x
X	THE BOY/ JAMES	movement	2	E	[Moment... "rati onalize"... ...is that selfish?]	front	as if TV	3/4 high	as if surveillance	profile	profile, just the boy	spot	E1	x
X	THE BOY/ JAMES	movement	2-3	F	[Back to surveillance... "r ationalize"... "res olve"... ...I wanted things to be okay again."	front	as if TV	3/4 high	as if surveillance	profile	profile, just the boy	spot	F5	x
X	THE BOY/ JAMES	movement	2-3	G	[back to regular shot... ...I didn't do anything?]	front	as if TV	3/4 high	as if surveillance	profile	profile, just the boy	spot	G1	x
X	THE BOY/ JAMES	movement	3	H	[Another flash "judgement"... ait wait wait the road...']	front	as if TV	3/4 high	as if surveillance	profile	profile, just the boy	spot	H5 preferred **backup for sound is H6	
X	THE BOY/ JAMES	movement	3	I	"I just...I'm sorry... end]	front	as if TV	3/4 high	as if surveillance	profile	profile, just the boy	spot	I4	
X	THE BOY/ JAMES	movement						behind establishing set up		behind establishing set up		behind establishing set up	spot	
X	N/A	static						establishing setup - TV alone		establishing setup - TV alone		establishing setup - TV alone	spot	
X	N/A	static						establishing setup - TV alone		establishing setup - TV alone		establishing setup - TV alone	dark, fill only	
-	THE BOY/ JAMES	spinning										spot		

Fig. 93. Shot list sample, used to track photography, preferred takes, and scripting.

Animation and Effects

Television, Security Camera, and Background

The center front camera represented the television’s point of view; it displayed the one word instructions from the television’s perspective. We decided to distort those takes to look like an old television screen by applying a slight fisheye effect and having the words write themselves out backwards. The countdown time code that popped up also appeared backwards.

The high, three-quarter angle represented a security camera, so we decided to add a different grain filter, a box graphic with encoded information reflecting the instructions from the television, and the countdown time code. Finally, we decided the background light elements would shift and spin in the background to disorient the audience within the void.

Building the Assets

The fisheye distortion was easy to create, I simply added a bulge effect over the footage and assets using an adjustment layer in Adobe After Effects. I then feathered out the bulge to make the distortion more subtle and made sure to flip all of the text to appear awkward to the audience perspective.

For the security camera footage, I added a chunky grain effect to make it distinctly different from the other two camera angles. I used Adobe Photoshop to create my coding box graphic and text layers in Adobe After Effects to have the text appear with each new instruction.

To move the background assets, I simply key framed their rotation, position, and scale.



Fig. 94. Work in progress of text scroll effect, with faint bubble distortion.

PUNCH LIST JUDGEMENT					
A	B	C	D	E	
TIME STAMP	ACTION ITEM	DONE? INITIALS & DATE	NOTES		
	Add backgrounds	SS			
	Add sound effects				
	Add filter effects/animation	JCW			
	Animate backgrounds				
	Fish eye camera for TV shots?				
	Add lighting on Boy	HRW 4.19.21	HRW		
	Add lighting on background	HRW 4.19.21	HRW		
	Add lighting on set pieces	HRW 4.19.21	HRW		
	Check lighting after filter	HRW 4.19.21	HRW		
	Add final sound				
TIME STAMP	FINAL EDITS	COMPOSED IN OG AE	TIME PLACEMENT	RAW COMP ADDED TO MASTER PATCH AE	
end	too much movement after he disappears	N/A	N/A	N/A	
end	can see background in TV	N/A	N/A	N/A	
	security box list, line up to left				
	add cursor bar to security box, blinking				
6:40	weird thing at top of screen				**I think original f
end	richie perfers cut off after james leaves, james fine either way	HRW	N/A	N/A	DECISIK
		A4 3Q D3 3Q F5 3Q H5 3Q	updated directly to the ae that talks to premiere. we'll have to export after effects are added the specific time stamps. but, it should be for the entire take written left		

Fig. 95. Sample punch list used to organize our editing efforts and final notes.

Production Photos

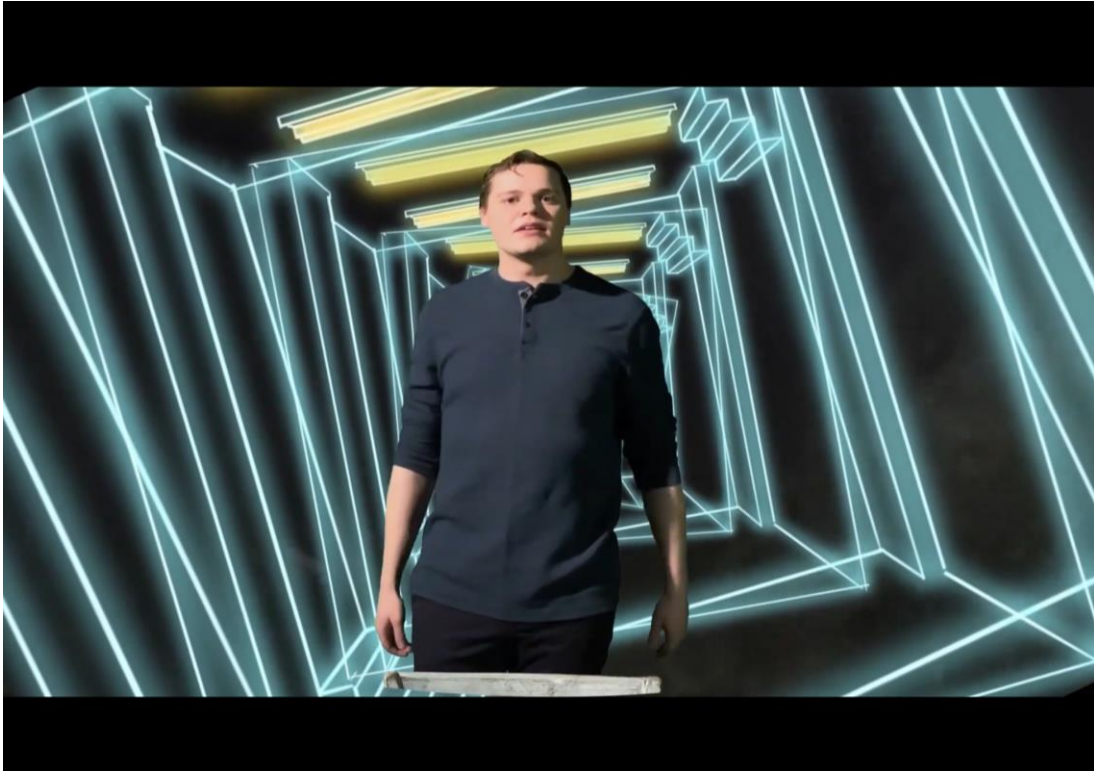


Fig. 96. Final production photo of Boy.

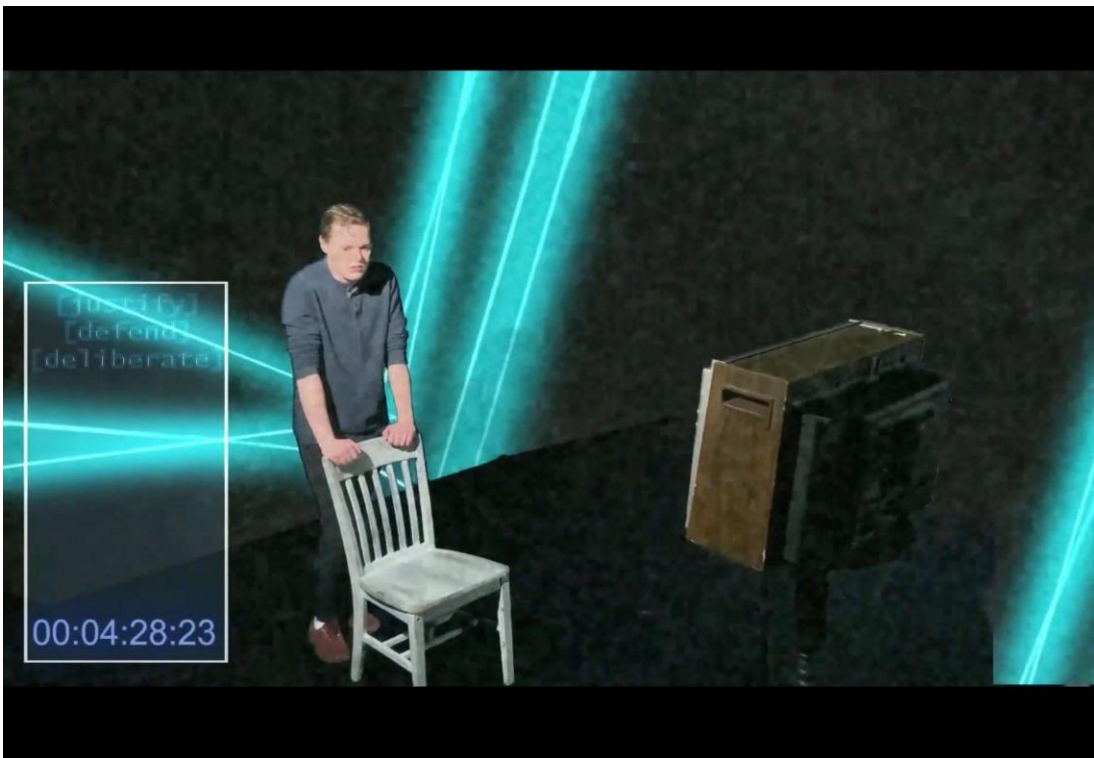


Fig. 97. Final production photo of Boy.



Fig. 98. Final production photo of Boy.

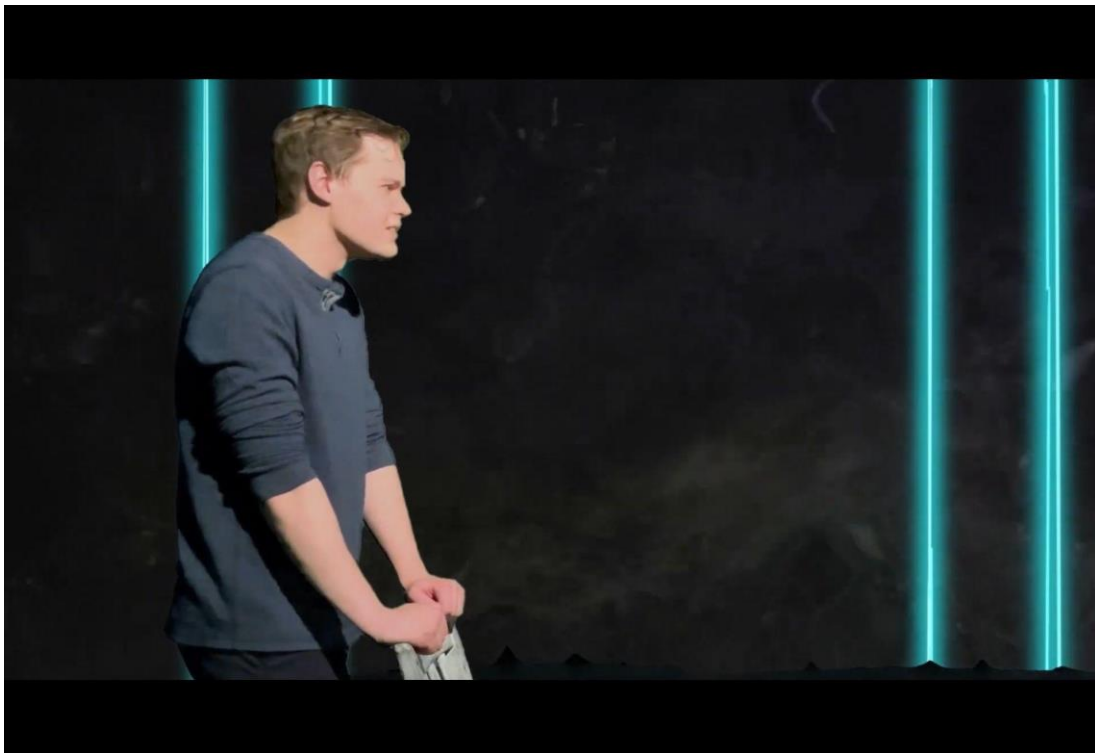


Fig. 99. Final production photo of Boy.

DON'T TELL ANYONE By Kaija Strong

Synopsis of Play

Don't Tell Anyone is the story of a college psychology student, Jamie, who sleeps with her psychologist, Daniel. The entirety of the play takes place in his tiny dingy apartment immediately following a steamy hookup. The piece explores Jamie's desire for connection with a male figure in her life and Daniel's patterns of inappropriate and self-destructive behavior. As Jamie tries to get closer to Daniel and make a genuine emotional connection with him, he pushes her away and the play ends with her leaving him completely alone.

Analysis of the Play

Patterns of Behavior

The piece is psychological, so was important to the playwright that we used the play as a way to analyze human behavior and patterns of destruction. The main question the audience is left with is whether or not these characters can break free of their destructive patterns, or if they'll be continuously caught in a downward spiral of their own making. As we planned the design we looked for ways to echo those patterns in visual motifs and photography.

Concept

Collaboration within Fusion Theatre Company

It was important to the playwright that the play was set in the 1990's. Because we had identified the theme of patterns, we focused our concept on mimicking patterns wherever we could. As the animation designer, I did research into camera equipment that was available during the 90's, and planned on applying a Super 8 filter to the footage. This allowed us to embrace the period as well as emphasize the visual patterns we established within the set, lighting, and costume design.

Research

Setting

Daniel's studio apartment, as described in the script and dialogue, is dingy, windowless, and too small for conventional furniture. The only realized furniture pieces we used were a small sofa bed, a drink cart, and a tiny armchair. The rest of the set was inserted digitally in post-production, see figures 100 and 101 for collaborative design research.

The Apartment

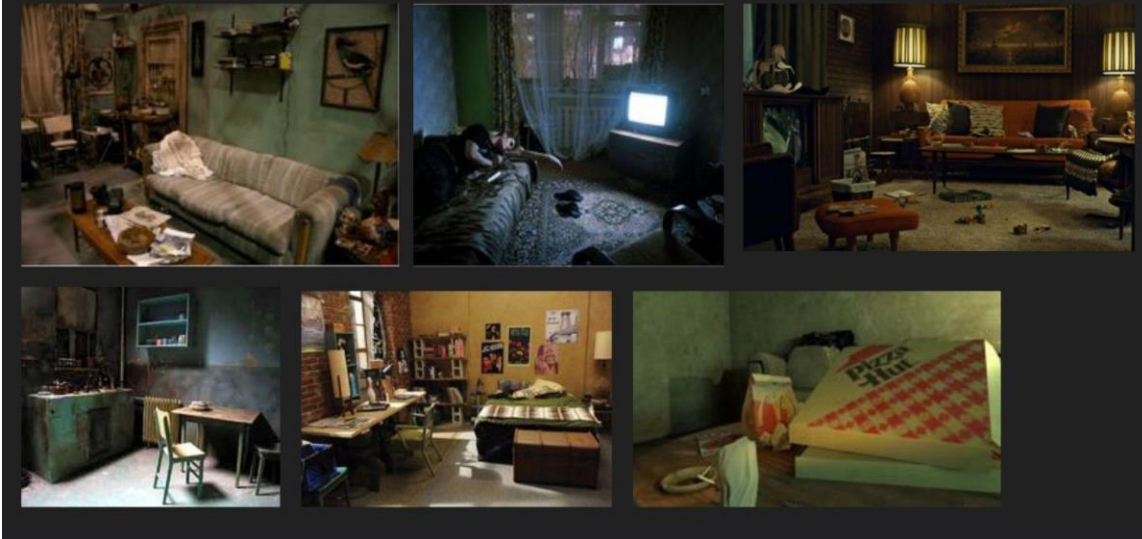


Fig. 100. Set research imagery provided by the set designer (Shearer).

Lighting

The lighting designer isolated her lighting instruments to give the illusion of a single light source from the ceiling, with the addition of a lamp on the side table.

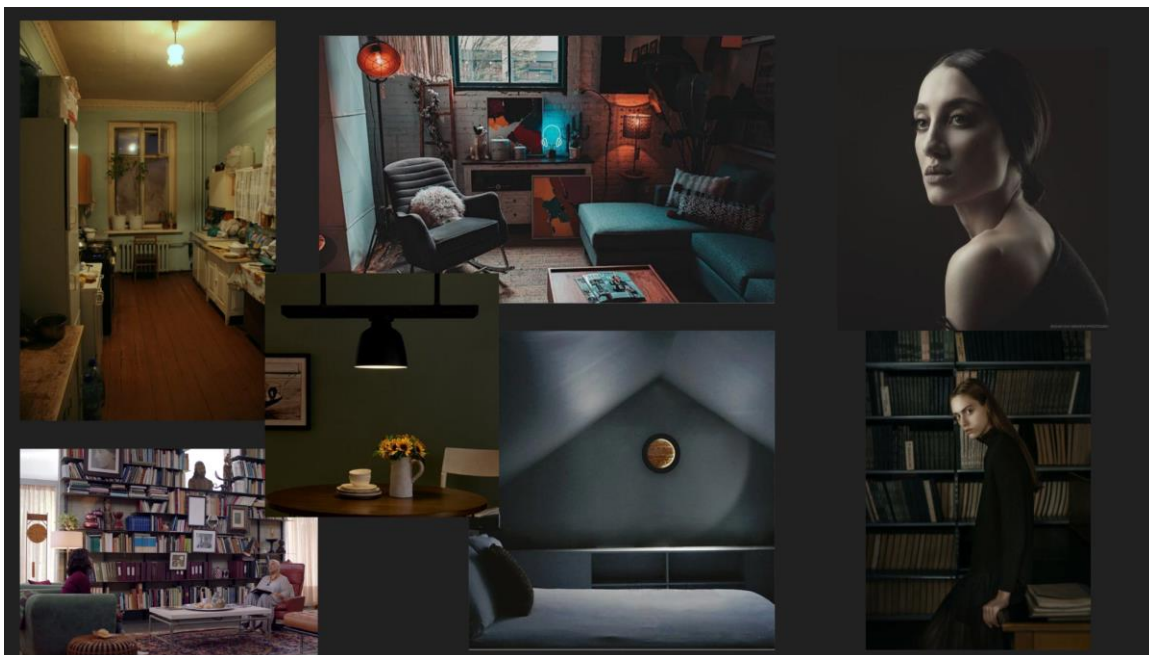


Fig. 101. Lighting research imagery provided by the lighting designer (Whorton).

Costumes

Daniel Visual Research

While Daniel is a man approaching middle age with lots of impressive education credentials, he is still quite emotionally immature. The context of the scene has him in a t-shirt and boxers, which made my costume choices a little more limited in terms of expressing that emotional immaturity. I made sure they didn't appear to match to make sure they looked like underwear instead of a pajama set. I also gave him a pair of glasses to help age the actor as well as convey a sense of intellectual superiority. See figures 102 and 103 for costume research references.



Fig. 102. Left, Daniel underwear sample (Menique).

Fig. 103. Right, Daniel glasses sample (Ingold).

Building the Look

The actor sourced his pieces and communicated with me over text to make sure his pieces would fit with the shoot. I initially provided glasses to him from costume stock, but they kept falling off his face. So we ended up using the director's actual glasses.

Jamie Visual Research

Jamie is a young woman who feels very grown up for her age. In the dialogue she talks a lot about the oversized flannel shirt she's wearing. She inherited it from her grandpa, and it's an article of clothing that means a lot to her. By the end of the scene when she's completely fed up with Daniel's inability to engage with her, she puts on the rest of her clothes and leaves the

apartment. Her exit needed to happen very quickly, so we minimized her wardrobe to keep from slowing down the motions of dressing. See figures 104 and 105 for costume research references.



Fig. 104. Left, Jamie flannel fashion sample (Buckle Inc).

Fig. 105. Right, Jamie hairstyle sample (Jackson-Cannady).

Building the Look

The actor provided all of her own pieces. I made sure to check in with her regarding her level of comfort of being on set in a panty and a bra, and when necessary we took breaks to make sure she didn't get chilled.

Storyboarding





Fig.106. Storyboard sample, by me, to map out photography and future editing.

Photography

To support our idea of established patterns, we had three basic camera angles: a wide front angle to capture both actors, a 3/4 view, and a profile shot of the armchair. The wide angle allowed us to see their physical dynamic together, the 3/4 view gave us the illusion of Jamie looking at Daniel or vice versa, and the profile gave us a close-up of Daniel and his whiskey. In addition to our three main camera angles, we had a couple of specialty shots of bird's eye view looking at each of the two whiskey glasses. As we compiled the rough cut of the play, we used those angles in a specific repeating pattern to support the main concept and theme.

SHOT LIST														
DON'T TELL ANYONE														
by Kaija Strong														
4/7														
WRAPPED 10:12P														
WRAPPED	ACTOR	POSITION	PAGE	BEAT	START LINE	END LINE	CAMERA 1	FRAME 1	CAMERA 2	FRAME 2	CAMERA 3	FRAME 3	LIGHTS	PREFERRED TAKES
X	JAMIE/HANNA	movement	3-4	A	beginning	...you're an interesting girl Jamie.	wide, front	all furniture	3/4	all furniture	profile	profile from chair	diffused light, strong key from couch side of room	JA1
X	JAMIE/HANNA	movement	4	B	[Daniel looks at Jamie, amused, then...	...need to define.	wide, front	all furniture	3/4	all furniture	profile	profile from chair	diffused light, strong key from couch side of room	JB2
X	JAMIE/HANNA	movement	4-5	C	"Where'd you get that shirt..."	...they share a laugh.]	wide, front	all furniture	3/4	all furniture	profile	profile from chair	diffused light, strong key from couch side of room	JC1
X	JAMIE/HANNA	movement	5-6	D	"You know, I took a little German..."	...was part of the German club."	wide, front	all furniture	3/4	all furniture	profile	profile from chair	diffused light, strong key from couch side of room	JD4
X	JAMIE/HANNA	movement	6-7	D again?	[The silence returns. The two of them possibly...	"Sorry, Habit."	wide, front	all furniture	3/4	all furniture	profile	profile from chair	diffused light, strong key from couch side of room	last take
X	JAMIE/HANNA	movement	7-9	E	[The awkward silence returns. Jamie wanders...	...not just your patient anymore."	wide, front	all furniture	3/4	all furniture	profile	profile from chair	diffused light, strong key from couch side of room	JE3
X	JAMIE/HANNA	movement	9	F	[Beat] "I think you should leave..."	...invented attachments."	wide, front	all furniture	3/4	all furniture	profile	profile from chair	diffused light, strong key from couch side of room	JE6
X	JAMIE/HANNA	movement	10	F1	"I invent attachments..."	"This was a mistake."	wide, front	all furniture	3/4	all furniture	profile	profile from chair	diffused light, strong key from couch side of room	JE14
-	JAMIE/HANNA	movement	10	H	[dumps stuff on couch...	"I'll call you a cab."	wide, front	all furniture	3/4	all furniture	profile	profile from chair	diffused light, strong key from couch side of room	
X	JAMIE/HANNA	movement	10-11	I	"Fuck you..."	[end]	wide, front	all furniture	3/4	all furniture	profile	profile from chair	diffused light, strong key from couch side of room	JI2

Fig. 107. Shot list sample, used to track photography, preferred takes, and scripting.

Animation and Effects

Super 8 camera filter

Using a YouTube tutorial and asset package from my research, I created a Super 8 camera effect over our footage to stylistically represent the period. This included a layer of simulated scratches and dust, a layer of vertically variegated noise, a vignette layer, and corner cutouts to mimic the frame of Super 8 film, see figure 108.

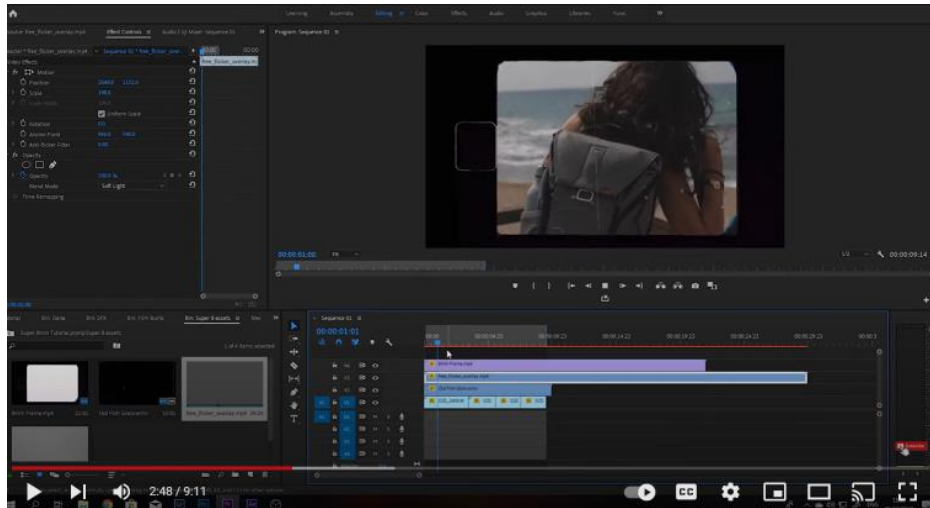


Fig. 108. A screenshot of Super 8mm Film Effect Tutorial from YouTube (Aloni).

Building the Assets

I blended these provided assets together using blend modes in Adobe After Effects. This allowed the assets (scratches, dust, vignette, etc.) to affect all the layers beneath them in the project. Blending modes adds texture and effects that respond to opacity and hue without obscuring the layers beneath it.



Fig. 109. A screenshot of super 8 effect as a work in progress.

PUNCH LIST DON'T TELL ANYONE					
A	B	C	D	E	F
TIME STAMP	ACTION ITEM	DONE? INITIALS & DATE	NOTES		
	Add backgrounds				
	Add sound effects				
	Add filter effects/animation	JCW			
	Add lighting		HRW		
	Check lighting after filter		HRW		
	Add final sound				
TIME STAMP	FINAL EDITS	COMPLETED IN AE	TIME STAMP TO EXPORT	ADDED TO "PATCH" FINAL REVISED FILE?	
0:00	clock animation				
1:47	jumpy scene change				
2:14	clock animation				
2:25	keying on ground moving				
3:28	clock animation				
4:20	shadow on Hanna's face				
5:30	keying under couch moving				
various	clock on side wall never changes time				
7:07	clock animation				

Fig. 110. Sample punch list used to organize our editing efforts and final notes.

Production Photos



Fig. 111. Final production photo of Jamie, Daniel, and the apartment.



Fig. 112. Final production photo of Jamie, Daniel, and the apartment.

LITTLE BIRD By Anne-Marie Kate

Synopsis of Play

Little Bird is a story about a man and a woman who used to be in a committed romantic relationship that fell apart under the weight of a shared tragedy of a lost pregnancy. Jackie is the quintessential manic pixie dream girl with an unhealthy fascination with birds, and has met with Ethan at a local park to have a serious talk while she feeds the pigeons. Ethan is a more grounded, serious rule-follower who was drawn to Jackie because she pulls him out of his shell and made him try new things. Some time has passed since they broke up and Ethan wants to let Jackie know he's getting married. Over the course of their conversation, they reminisce about their relationship and mourn the loss of the pregnancy. The play ends with Ethan walking away, admitting that while he doesn't love his new fiancé as much as he loved Jackie, the pain and anger he feels at Jackie is just too much for him to reconcile.

Analysis of the Play

Romantic Love

The entire plot centers on the romantic relationships between Ethan and Jackie, and between Ethan and his new fiancé. The playwright wanted the piece to feel like a parody of a romantic comedy that twists into a romantic drama.

Concept

Collaboration within Fusion Theatre Company

Because we wanted the piece to feel romantic and whimsical to support the parody nature of the text, we decided to edit the footage to look like a watercolor painting. All the digital environments we added later would be done in watercolor. This unique style made it distinct from the other plays we were working on.

Research

Setting

City Parks and Realistic Benches



Fig. 113. Set research imagery provided by the set designer (Shearer).

Style

Unfinished Watercolor and Ink Style



Fig. 114. Style research imagery provided by the set designer (Shearer).

Lighting

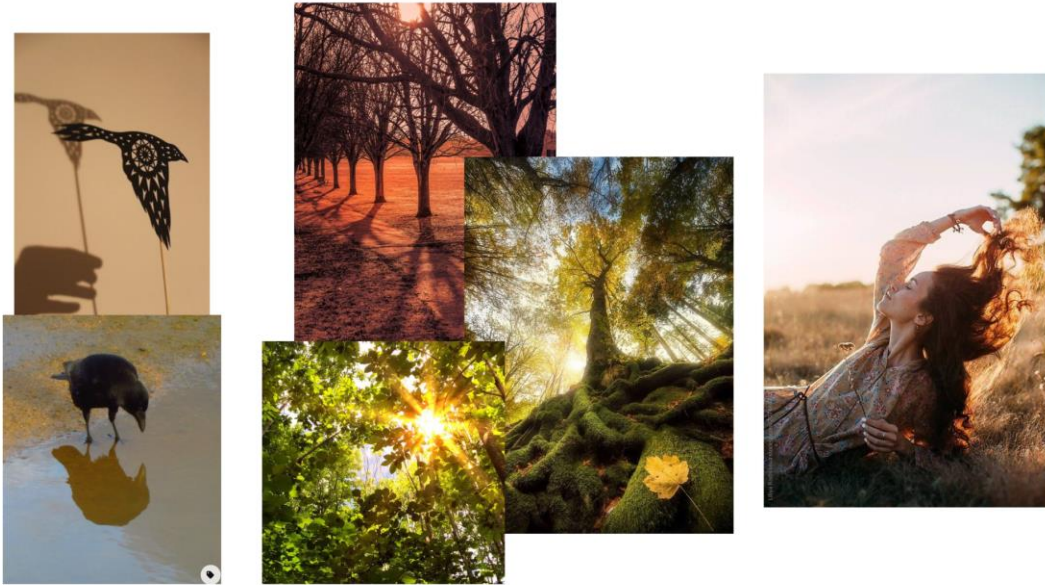


Fig. 115. Lighting research imagery provided by the lighting designer (Whorton).

Costumes

Ethan Visual Research

Just as Jackie exemplifies the trope of the manic pixie dream girl, Ethan embodies the men who dreamed up the manic pixie. He's subdued, boring, and unadventurous without Jackie. I interpreted those traits with a more subdued neutral color palette, which contrasted visually with Jackie's design, and supported an everyday guy aesthetic. See figures 116-118 for costume research references.



Fig. 116. Left, Ethan fashion sample (Sacawa).

Fig. 117. Center, Ethan fashion sample (Vidoevska).

Fig. 118. Right, Ethan fashion sample (Vidoevska).

Jackie Visual Research

Jackie's eccentric personality and obsessions needed to manifest in her wardrobe. I also wanted the visual differences between the two characters to be apparent as they were sitting on the bench before they began speaking. I instructed the actor to select eclectic brightly-colored pieces that didn't have to go together. See figures 119-121 for costume research references.



Fig. 119. Left, Jackie fashion sample (Candy T).

Fig. 120. Center, Jackie fashion sample (Rebecca).

Fig. 121. Right, Jackie fashion sample (Carillo).

Building the Look

Because this look was so different from the actor's personal taste, she needed some help to pull the costume together. She photographed more than ten different items from her wardrobe for me so I could help her create a cohesive combo. In the end we had an eccentric and contrasting costume.

Storyboarding





Fig.122. Storyboard sample, by me, to map out photography and future editing.

Photography

We wanted to switch between the point of view of each character as their argument escalates. There were also poignant moments of silence as they processed their emotions when we wanted to see both of their faces at the same time. So we planned the photography to have a frontal wide shot, and mirrored three-quarter shots that would give the illusion of the two points of view.

SHOT LIST													
LITTLE BIRD													
by Anne Marie													
3/23/2021													
WRAPPED 9:50P													
WRAPPED	ACTOR	POSITION	PAGE	START LINE	END LINE	CAMERA 1	FRAME 1	CAMERA 2	FRAME 2	CAMERA 3	FRAME 3	LIGHTS	PREFERRED TAKES
X	JACKIE/ KAJIA	sitting (on bench)		"You're really going to marry her, aren't you?"	"Look, the pigeons know I've got food for them."	front	sitting on bench	profile (from inside bench)	viewpoint of Ethan (sitting on bench)	3/4 (opposite side of Camera 2)	sitting on bench	tree gobo darker on outside bench side	xx 1-3 xx xx 6 xx
X	JACKIE/ KAJIA	sitting (on bench)		5-8 "Fuuck it's cold.."	"No, Ethan. She was a girl.."	front	sitting on bench	profile (from inside bench)	viewpoint of Ethan (sitting on bench)	3/4 (opposite side of Camera 2)	sitting on bench	tree gobo darker on outside bench side	
X	JACKIE/ KAJIA	sitting (on bench)		9-12 "Do you love her?"	"Are you in love with her?"	front	sitting on bench	profile (from inside bench)	viewpoint of Ethan (sitting on bench)	3/4 (opposite side of Camera 2)	sitting on bench	tree gobo darker on outside bench side	
X	JACKIE/ KAJIA	sitting (on bench)		12-13 n/a	n/a	front	sitting, after fight, waiting for answer	profile (from inside bench)	sitting, after fight, waiting for answer	3/4 (opposite side of Camera 2)	sitting, after fight, waiting for answer	tree gobo darker on outside bench side	
X	ETHAN/ JAKE	sitting (on bench)		3-4 "September 10th."	"Jackie--"	front	sitting on bench	profile (from inside bench)	viewpoint of Jackie (sitting on bench)	3/4 (opposite side of Camera 2)	sitting on bench	tree gobo doesn't reach him, or only slightly (and not on face)	
X	ETHAN/ JAKE	sitting (on bench)		5-8 "One last good freeze"	"Our little bird!"	front	sitting on bench	profile (from inside bench)	viewpoint of Jackie (sitting on bench)	3/4 (opposite side of Camera 2)	sitting on bench	tree gobo doesn't reach him, or only slightly (and not on face)	10? 13
X	ETHAN/ JAKE	sitting (on bench)		9-12 "I'm marrying her"	"Yes."	front	sitting on bench	profile (from inside bench)	viewpoint of Jackie (sitting on bench)	3/4 (opposite side of Camera 2)	sitting on bench	tree gobo doesn't reach him, or only slightly (and not on face)	
X	JACKIE/ KAJIA	establishing shot (settling into seat or just a moment of sitting there)		3 n/a	n/a	front	sitting on bench	profile (from inside bench)	viewpoint of Ethan (sitting on bench)	3/4 (opposite side of Camera 2)	sitting on bench	tree gobo darker on outside bench side	
-	JACKIE/ KAJIA	movement/standing up/standing/sitting back down		4 n/a	n/a	front	standing, feeding birds	profile	standing, feeding birds	3/4 (opposite side of Camera 2)	standing, feeding birds	tree gobo darker on outside bench side	

Fig.123. Shot list sample, used to track photography, preferred takes, and scripting.

Animation and Effects

Watercolor treatment

Building the Asset

Creating the illusion that our filmed footage was watercolor animation required a series of effects in Adobe After Effects. I used the cartoon effect with minimized lines, and expanded and feathered the image to make it look like a movie poster. These choices in Adobe After Effects gave the illusion of blobby watercolor paint, which greatly distorted the clarity of the video recording. To continue the watercolor motif, we wanted the illusion of supportive line work to go over the top of this blobby watercolor texture. This also clarified facial expressions, movements in hands and hair, and details of the costumes. To create this line work, I duplicated the footage layer and eliminated the posterization completely and enhanced the edge threshold to look like inkwork, see fig 124.



Fig. 124. Work in progress of watercolor effect, original concept through final.

LITTLE BIRD PUNCH LIST				
A	B	C	D	E
TIME STAMP	ACTION ITEM	DONE? (INITIALS AND DATE)	NOTES	
	5:20 change Jake's line "Whatever. If I spend..." to be a wide shot of both characters, everything else stays the same in that chunk	JCW, 4/10/21	I did the best I could in meshing things the way Anne Marie wanted while saving the original version in case my option doesn't work. I'm hoping with all the filtering/posterizing that the skips won't be noticable	
	7:15 zoom out so we see full body of both actors rather than torso up (see beginning for reference)	JCW, 4/10/21	This came out pretty nice, not too fast, appropriate emphasis	
	Sera change music			
	Add animation over top	JCW, 4/10/21	After MUCH experimentation, I have found a combo of after effects alterations that create a pretty close replica to the photoshop filter. So when I give this back to hannah, she should be able to edit it all in after effects :D	
	Add secondary animation	JCW, 4/10/21	So I played around with some things and all the quick methods for creating this, looked real poop. So I think it's ok without the secondary animations for now. If we somehow end up having some time to play before we broadcast, I might revisit this idea.	
	Approve animation samples w/ Hannah	JCW, 4/11/21		
	Add lighting	HRW - 4.12.21		
	Check lighting after filter	HRW - 4.15.21		
	Add sound effects	SS 4.16.21		
	Add final sound files	SS 4.16.21		
TIME STAMP	FINAL EDITS	COMPOSED IN OG AE	TIME PLACEMENT	RAW COMP ADDED TO MASTER PATCH AE
5:03	Fix Spooky Jake (5:03)			
6:06	Fix Kaija glitch 6:06			
6:29	Fix video overlap 6:29			
7:52	Fix glitch at 7:52			

Fig. 125. Sample punch list used to organize our editing efforts and final notes.

Production Photos



Fig. 126. Final production photo of the introduction sequence.



Fig. 127. Final production photo of Jackie and Ethan in the wide.



Fig. 128. Final production photo of Jackie and Ethan closer.

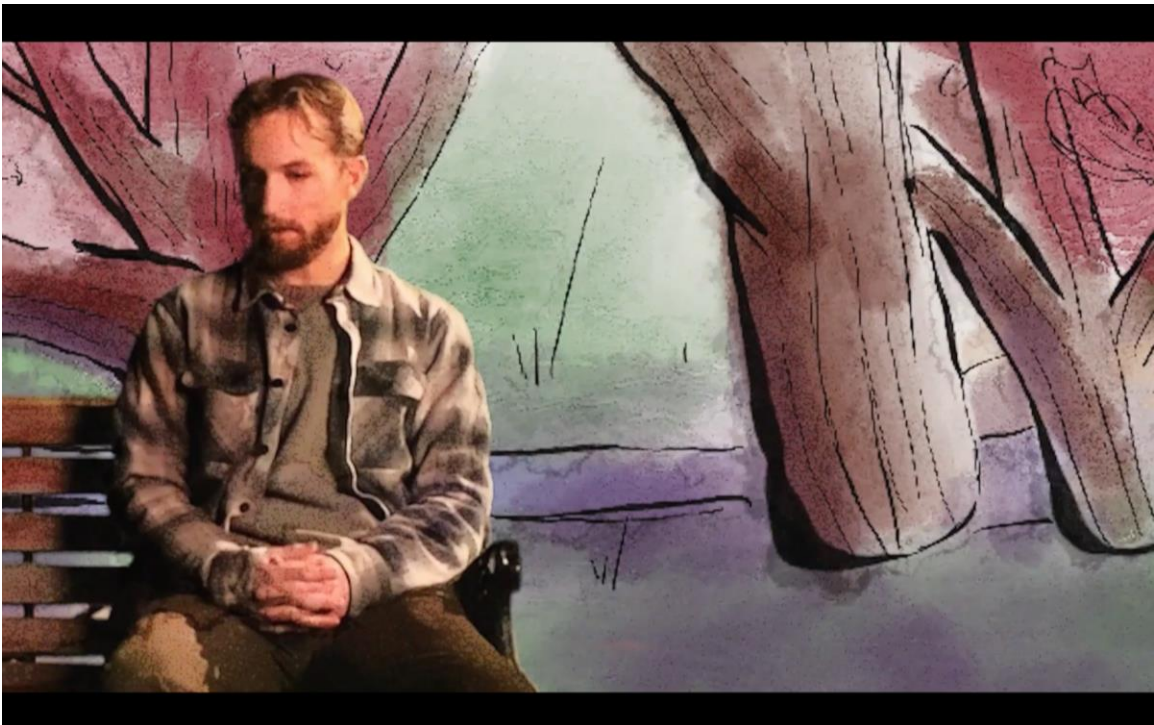


Fig. 129. Final production photo of Ethan close up.

WHISPERED By Jess Wallace

Synopsis of Play

Whispered is an adaptation of the Greek mythological characters Cassandra the prophetess, Achilles, and Patroclus as they prepare for the Trojan War. I was inspired to write this piece after watching a video essay about the straight washing of classical Western mythology. Achilles and Patroclus are often described as “very good friends,” but Patroclus’ death drives Achilles to attack the city of Troy alone, and he is overwhelmed and killed. This detail of the original myth communicated clearly to me that these two men were far more deeply connected than friends. In the play, Cass is struggling with intrusive visions about the impending war. She has been cursed to know the future and the inability to convince anyone to believe her. Ach and Patr enter the scene sparring and Ach proclaims his readiness for glory in war. Cass has a vision prophesying his death, which prompts the couple to debate their duty to participate. While Patr views it as a frivolous war that could get them killed, Ach sees it as a steppingstone to notoriety and fame. Patr eventually convinces Ach to forgo that dream and stay home together where it’s safe. The play ends with Cass having a final vision of both men being drawn to war and meeting violent ends.

Analysis of the Play

Sacrifice

The main theme we focused our conceptual and design efforts on exploring was that of sacrifice. Ach sacrifices his chance at glory and fame because of his love for Patr. Patr has sacrificed his reputation as a warrior to stay near the man he loves and to protect a smaller community of people. Cass sacrificed friendship and the comforts of society to keep her visions at bay until they absolutely overwhelm her. All these individuals are under immense stress as they come together for this explosive ten minutes that truly tests their commitment to what they believe is the greater good.

Concept

Collaboration within Fusion Theatre Company

The play is set in a stylistic version of ancient Greece. We wanted to convey the idea of the ancient period but with modern influences to match the dialogue. The text had several physical interactions between the actors that we knew would not be safe during the COVID-19 pandemic such as close quarters sparring and a reconciliatory kiss. This led us to explore other visual conventions to present the physical content. I had the idea to approach the play as a video graphic novel; the rest of the design team liked that approach and it allowed us to explore physical interaction in a safe, interesting way.

Research

Setting

The play takes place on a beach on the island of Chiron in the sparring grounds. Our set designer had the idea to add crumbling ruins in the background to clearly indicate to the audience the stylized Greek setting, see figures 130-132 for collaborative design research.

Greek Ruins and Beaches

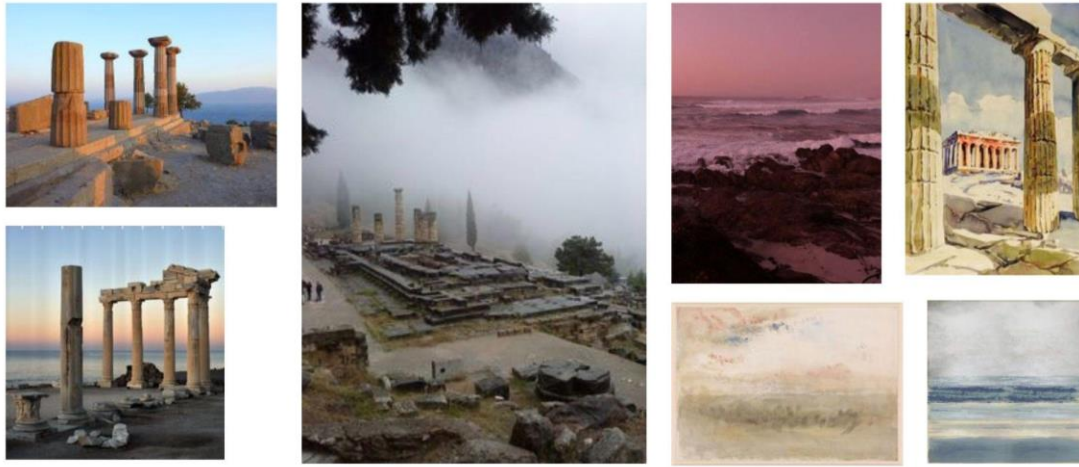


Fig. 130. Set research imagery provided by the set designer (Shearer).

Style

In addition to the graphic novel format, we added a heat haze to our footage to visually translate Cass's prophetic visions.

Haze or Neutral Settings

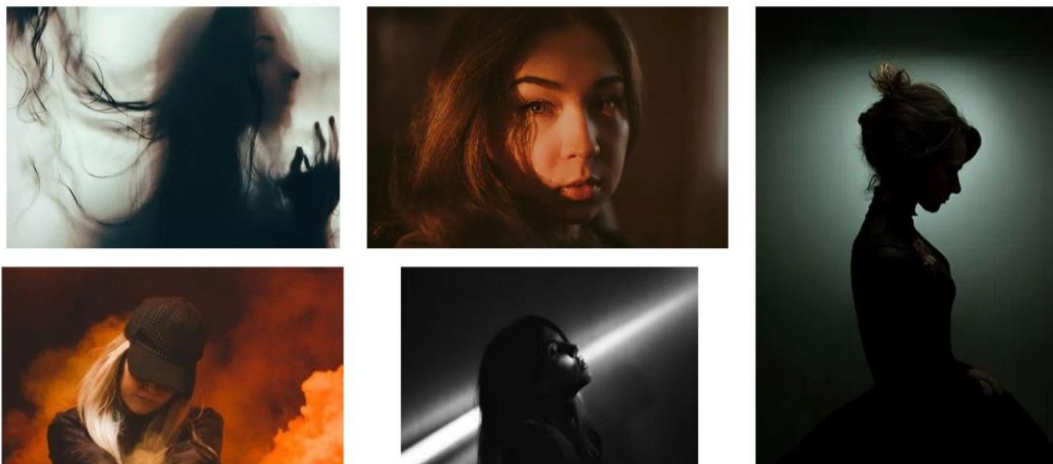


Fig. 131. Style research imagery provided by the set designer (Shearer).

Lighting

The lighting designer researched lighting in graphic novels and comic books to inspire her lighting choices.

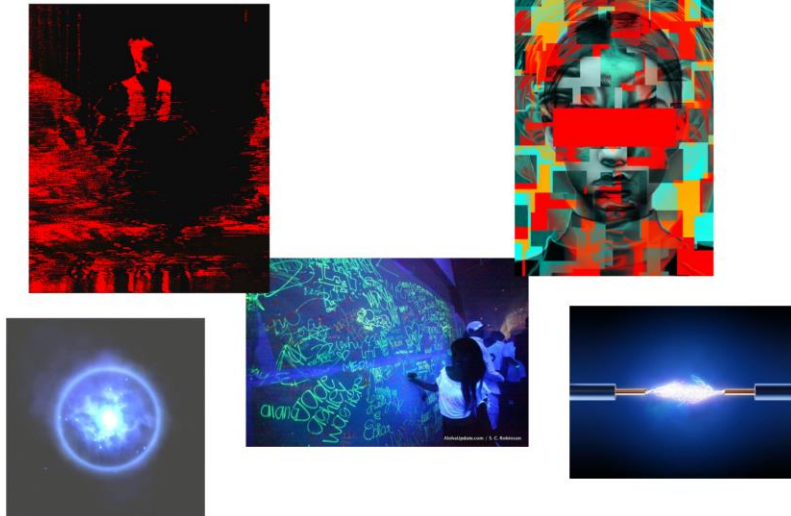


Fig. 132. Lighting research imagery provided by the lighting designer (Whorton).

Costumes

Ach Visual Research

Ach is a passionate, aggressive, and volatile person who sees the world in black and white. Because of his skill as a fighter, he sees war as his only opportunity to make a difference. As committed as he is to winning, he is more committed to his relationship with Patr. To create more opportunities for our female company members we cast Ach and Patr as women which greatly affected my costume choices. It was important for the actors to be mobile enough to perform fight choreography and be badass warriors. See figures 133 and 134 for costume research references.



Fig. 133. Left, Achilles classical painting, mourning the death of Patroclus (Miller).

Fig. 134. Right, Feminine Ancient Grecian Warrior character design (Plunkett).

Building the Look

Whispered required the most pulling from costume stock, I pulled a harem pant, a leather waist cincher, a decorative sash, and gladiator sandals for Ach's costume. The actor provided her own sports bra top that was simple enough in design as to not stand out or be out of place. I dyed down the harem pants to a darker taupe color because the original cream color matched too closely with the actor's skin tone and the leather cincher required repairs and additional decoration to mask damage from a previous production.

Patr Visual Research

Patr is a seasoned veteran and has already proven himself in war. His experience has made him more of a pacifist and hesitant to join the war in Troy. To convey his more mature and passive demeanor, I chose pieces in cooler tones of blue and purple to contrast Ach's vibrant yellows and browns. See figures 135 and 136 for costume research references.



Fig. 135. Left, Ancient Greek philosopher character design (BrettBottomBorn).

Fig. 136. Right, Stock imagery of patterned harem pant (Khan).

Building the Look

Seeing as Ach and Patr are both warriors from the same place, their costumes share some similarities, but I ensured that both characters were distinctive. I pulled a blue tunic, purple toned harem pants, a thick leather belt, and sandals. The actor provided her own shirt that was simple and cohesive with the rest of the costume. I made minor adjustments to the neckline of the tunic to ensure the shoulders laid flat and that her silhouette was not boxy.

Cass Visual Research

Cass was a priestess with the gift of prophecy in the temple of Apollo. Apollo fell in love with her but she rejected the god's advances. In his anger he cursed her so that no one would

Photography

Because of our graphic novel concept, we filmed *Whispered* in the wide so we could capture the complete bodies of our actors so they could be resized into panels in post-production. We also created a new camera angle for this piece that we referred to as, “Worm’s Eye View.” This was meant to mimic Cass’s point of view because most of her blocking had her very low to the ground looking up at the sparring couple.

SHOT LIST WHISPERED by Jess Wallace 3/19-3/23 wrapped 3/22 @10pm															
WRAPPED	ACTOR	POSITION	PAGE	STORYBOARD SLIDE	START LINE	END LINE	CAMERA 1	FRAME 1	CAMERA 2	FRAME 2	CAMERA 3	FRAME 3	LIGHTS	PREFERRED TAKES	
X	CASS/ HANNA	crouched, scribbling	2	-3	n/a		wide, front	scribbling on ground	wide/ 3/4	scribbling on ground	wide, worm's eye	scribbling on ground	natural v1 full body more dramatic shadows		
X	CASS/ HANNA	crouched	2		7-8	n/a	wide, front	dismay at blood	wide/ 3/4	dismay at blood	wide, worm's eye	dismay at blood	natural v1 full body more dramatic shadows		
X	CASS/ HANNA	kneeling	2		"The blood of many for the 9-12. blood of two."	"Fucking assholes."	wide, front	vision	wide/ 3/4	vision	wide, worm's eye	vision	natural v1 full body more dramatic shadows		
X	CASS/ HANNA	standing	2		13	"EEEEHHHA"	"EEEEHHHA"	wide, front	throws pen	wide/ 3/4	throws pen	wide, worm's eye	throws pen	natural v1 full body more dramatic shadows	
X	CASS/ HANNA	recoils	2		14	n/a	n/a	wide, front	recoils from Whisper	wide/ 3/4	recoils from Whisper	wide, worm's eye	recoils from Whisper	natural v1 full body more dramatic shadows	
X	CASS/ HANNA	standing	2		"Shut the fuck up echo!"	"Shut the fuck up echo!"	wide, front	screaming	wide/ 3/4	screaming	wide, worm's eye	screaming	natural v1 full body more dramatic shadows		

Fig.140. Shot list sample, used to track photography, preferred takes, and scripting.

Animation and Effects Video Graphic Novel Format

We did extensive research into graphic novel formats to inspire our final format, see figure 141. We identified moments in the script for a large open canvas that would display the environment as well as the actors. We also found sections to create intimacy by using closeups. With those different moments in mind, we were able to break up those scenes with bounding boxes reminiscent of a comic book or graphic novel, but with video in lieu of still imagery.

Research



Fig.141. A webcomic that inspired the graphic novel composition (Sundberg).

Building the Format

I created bounding boxes using the shape tool in Adobe After Effects. Depending on the scenic composition, I added a stroke to the shape with various line weights to help define the bounding box. I used the turbulent displace effect on any structural line work we added to make it appear more like ink. I also key-framed the evolution of the turbulent displace effect to give the ink subtle movement to unify the comic book elements with the footage of the actors.

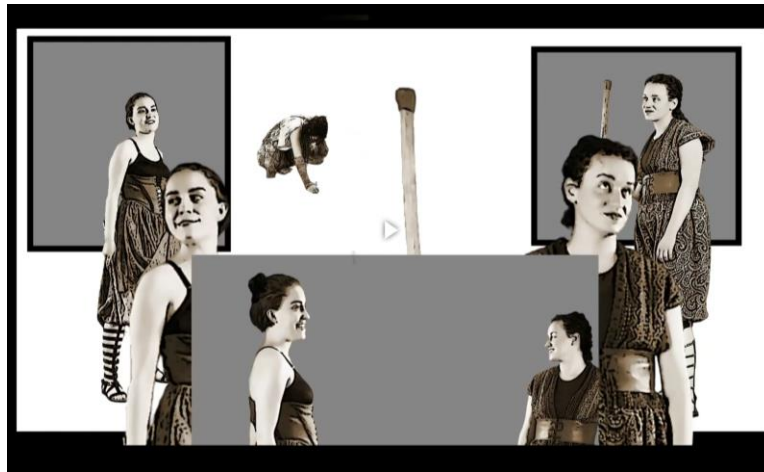


Fig. 142. A screenshot of the comic book format and style as a work in progress.

Artistic Filter and Style

To support our graphic novel format, we changed our film footage to look more drawn with posterized colors and ink outlines of the actors. This helped me as the animation designer create supporting animations for fights and kissing. Because our actors could not make physical contact with one another I opted to draw those actions and add them in post. Simplifying the filmed footage into this more graphic and artistic style allowed for better harmony between the footage and my drawings, see figures 143 and 144.



Fig. 143. A screenshot of the comic book art filter.



Fig. 144. A screenshot of the drawn kiss.

The main effect I used to stylize the film footage was cartoon with heavy emphasis on the linework and posterization. An additional effect I layered on top of that was tritone which separates the color palette of the posterization into three color hues: highlight, mid-tone, and shadow. Using tritone simplified the shading of the actors and further enhanced the comic book nature of the footage.

Prophecies

Cass experiences several powerful prophecies within the play. The director encouraged the design team to represent these prophecies visually and audibly to clarify their content to the audience. I wanted the prophecies unified within the design but still distinctive from the other artistic styles we were developing, since they were hallucinations. I pulled assets of battles and classical Greek characters that I edited in Adobe Photoshop to look more 2 dimensional and drawn. I cut up the assets into layers so they could be keyframed to shift and animate within the final prophecy sequence. I composed the edited imagery in Adobe After Effects, with simple key framing and bounding boxes that resembled shattered glass rather than orderly squares. This jagged bounding was meant to represent Cass's state of mind as she witnesses terrible tragedies without the ability to convince anyone of their fate, see figure 145.



Fig. 145. A screenshot of Cass's first prophecy.

WHISPERED PUNCH LIST			
A	B	C	D
ACTION ITEM	DONE? (INITIAL AND DATE)	NOTES	
0:49: Fix "you thoughtless shit" repeat		Done, I assume by Hannah :D	
1:26: Add whisper instruction for shield slam			
2:08: Play with Megan footage to see if she can look at Kaija	JCW 4/13/21		
5:08: Jess see if there is another take she likes of "pride"	JCW 4/13/21	We only have one take of her reading this line accurately and it is the take we used.	
5:25: See if we can give more time before "Don't be an ass" (either adjust current take or see if there is a different one?)	JCW 4/13/21		
6:02: Scooch hiss and reaction to give more space		hold until animation is done	
8:15: Add Kaija eye roll panel (Jess pick the content)	JCW 4/13/21	so i plugged in what we have, but am too tired to recognize if its placed well at this moment, so anyone else can feel free to move the placement if they have a stronger idea than mine	
9:00: Ach and Patr fade, leave backgrounds/boxes	SS 4/11		

Fig. 146. Sample punch list used to organize our editing efforts and final notes.

Production Photos



Fig. 147. Final production photo of Cass and Ach.



Fig. 148. Final production photo of Ach, Cass, and Patr.

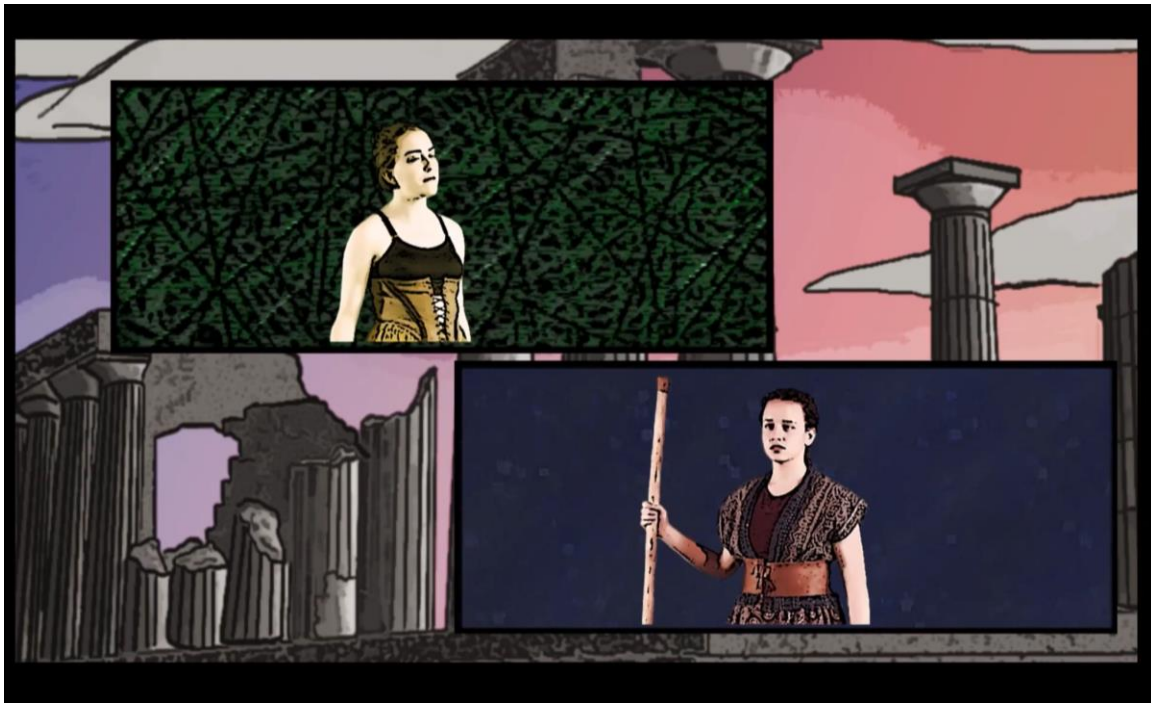


Fig. 149. Final production photo of Ach and Patr.

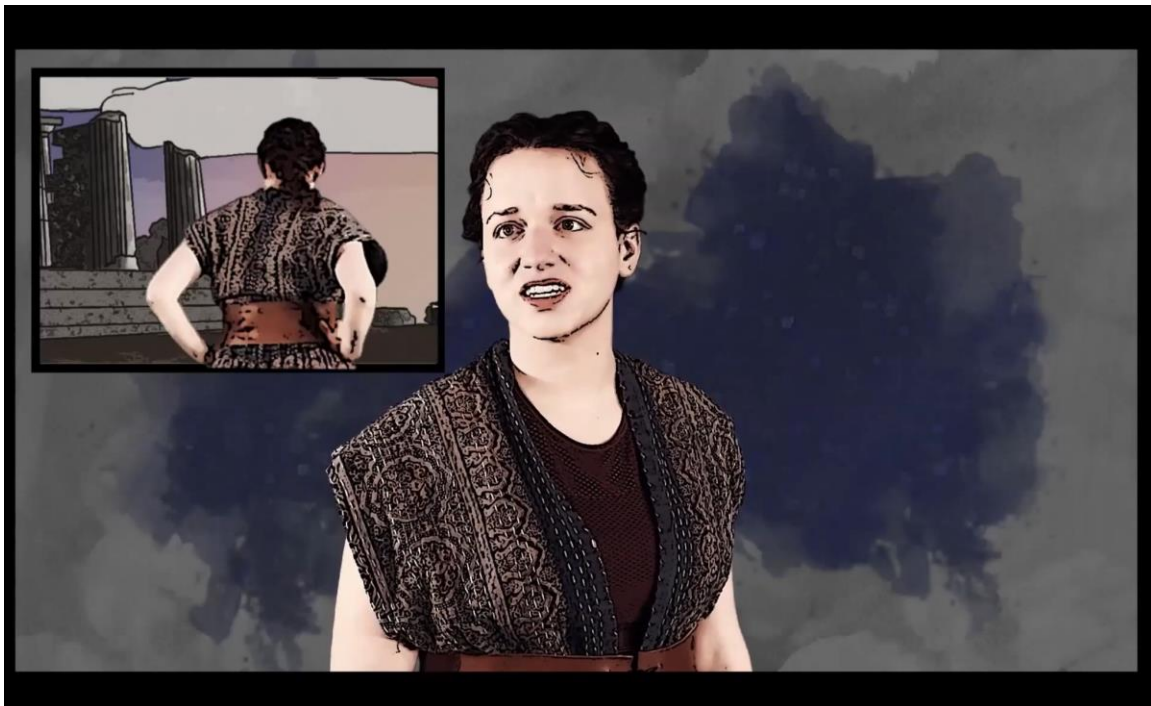


Fig. 150. Final production photo of Patr.



Fig. 151. Final production photo of Cass's final vision.

FIFTEEN TO LIFE By Gary Kemp

Synopsis of Play

Fifteen to Life is a story about two brothers, Charlie and Shane. Shane has been incarcerated for a couple years and Charlie, his younger brother, is the only family member who visits him. The play is set in a state prison visiting booth, Shane and Charlie are not allowed to meet physically in person and have to communicate with each other over a monitor. As their visit progresses, Charlie reveals that he has a scholarship offer to attend a prestigious university on the east coast. It is an exciting opportunity but would mean Shane losing his only connection to the outside world. Rather than reconcile with their mother, Shane tells Charlie to go and not worry about him. The play ends with Shane retreating to his cell, leaving Charlie conflicted and alone.

Analysis of the Play

Family

The entire plot of the piece is about family and the difference family can make in our lives. Charlie loves his brother despite his mistakes and wants to be there for him. At the same time, he has exciting opportunities ahead of him and he's tired of Shane holding him back. Shane knows he deserves to be in prison for the crimes he committed and does not want to obligate any of his family to visit him. He is always happy to see Charlie but understands that Charlie needs space to move on with his life, however painful that might be for Shane.

Concept

Collaboration within Fusion Theatre Company

The period of the piece is modern and, in a prison visiting booth. Because the plot and themes are so intimately focused, we felt the design approach needed to be simple to better focus on the two brothers and their struggle. The play needed to feel like a private family discussion with only the barriers of the monitor and prison jumpsuit between Shane and Charlie. The concept became translating the brothers' state of mind through the use of color and tone. Shane would be washed in warm, amber tones, almost like he was coated in sweat and dirt from within the prison facility. Charlie would be washed in cool tones implying the clean, sterile environment of the visiting area that exists so closely to the outside world.

Research Concept

Separation Through Color

Shane - Dingy, yellow, uncomfortable

Charlie - Sterile, cool, modern -
uncomfortable in its own way



Fig. 152. Conceptual research imagery provided by the set designer (Shearer).

Setting

Prison Imagery

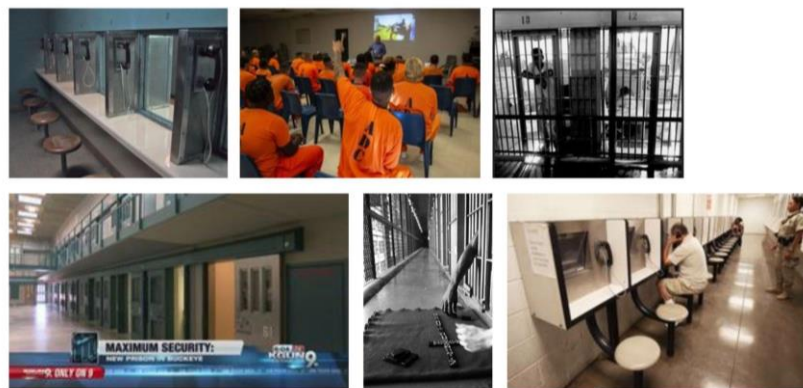


Fig. 153. Set research imagery provided by the set designer (Shearer).

Style

Old TV Monitors and Fuzziness



Fig. 154. Style research imagery provided by the set designer (Shearer).

Lighting

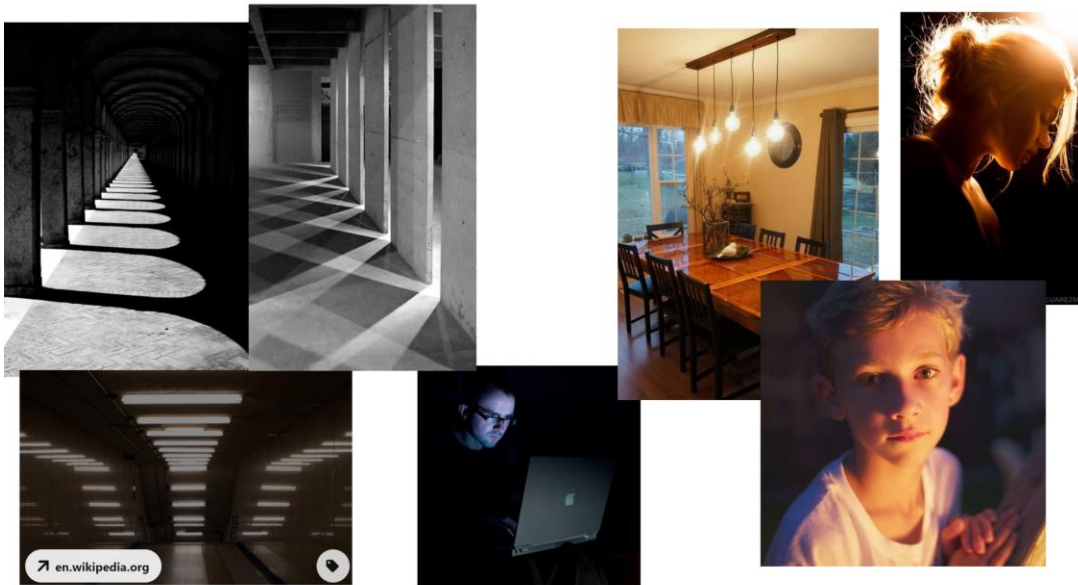


Fig. 155. Lighting research imagery provided by the lighting designer (Whorton).

Costumes

Charlie Visual Research

Charlie is a young man of 18 who wants to do right by his brother. They come from a dysfunctional family and that has forced Charlie to grow up very quickly. As he approaches adulthood, he wants permission to leave the dysfunction behind and pursue his own goals and

dreams. The only thing standing in his way is love for his brother. He is a conflicted, but has a promising future. As I researched Charlie's costume, I focused the look on young men approaching college age who might be trying to make a good first impression to potential professors or new friends. Since Charlie is a visitor at the prison, we opted to put him in a jacket and tie as a sign of respect for Shane, but also as an indication that he has somewhere else to be as soon as the visit is over. See figures 156 and 157 for costume research references.



Fig. 156. Left, Charlie fashion sample (Cultura).

Fig. 157. Right, Charlie fashion sample (Mylo).

Building the Look

The actor was able to source his own clothes and did not need any additional pieces pulled. The only guidance he really needed was about his hair style, which I encouraged him to slick down with a part to convey that goody-two-shoes appearance of a scholarship student.

Shane Visual Research

Shane is a jaded young man who is trying to take responsibility for his mistakes. He accepts that part of the consequences of his crime is his family refusing to visit him. His costume needed to be a prison uniform, which significantly limited my design choices. But with the tonal concept we had created, a simple, scrub style shirt would not distract from the important emotional content of the dialogue. See figures 102 and 103 for costume research references.



Fig. 158. Left, Shane prison uniform sample (Norfolk).



Fig. 159. Right, Shane prison uniform sample (Chammah).

Building the Look

The actor sourced their own costume. The only adjustment we had to make was the color of their top. I initially wanted to dress them in a khaki color that would blend well into our tonal concept, but the actor did not have a top in that color and the options available to us in stock did not fit properly or had other design details that would not be appropriate for a prisoner to wear. So the actor wore a gray top instead, which we easily adjusted with the lighting to match the color story of the prison environment.

Storyboarding

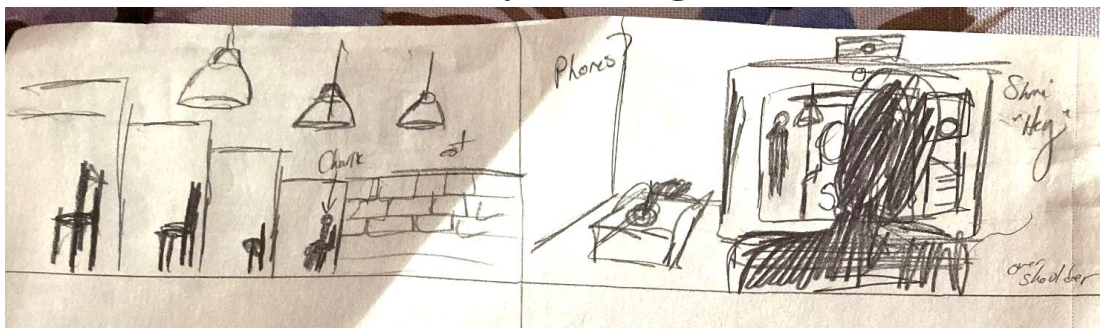


Fig.160. Storyboard sample, by Shearer, to map out photography and future editing.

Photography

In support of the concept of focusing on the brothers as much as possible, outside of establishing shots for the environment, we kept photography positioned center front of each actor to create the illusion of each brother speaking into a monitor. For specific moments of dialogue, we shot at a three-quarter angle from over the shoulder of an actor, focused on the monitor screen. These moments provided variety and reminded the audience of the physical barriers between the two brothers.

SHOT LIST											
FIFTEEN TO LIFE											
by Gary Kemp											
3/25/2021											
WRAPPED 10:01P											
WRAPPED	ACTOR	POSITION	PAGE	START LINE	END LINE	CAMERA 1	FRAME 1	CAMERA 2	FRAME 2	LIGHTS	PREFERRED TAKES
X		sitting	1-9	"Damn, it's you."	"Well that's it..."	front	sitting, (Charlie's point of view)	above 3/4 (surveillance camera-y)	sitting, (Charlie's point of view)	warm, dirty	nope on 34 rest on 35
X		sitting	1-9	"How's it going shit face?"	"And, for Mom it's worse, you know."	front	sitting (Shane's point of view)	above 3/4 (surveillance camera-y)	sitting (Shane's point of view)	cool, sterile	
X		sitting	various	n/a	n/a	n/a	n/a	3/4	see screen of Shane over Charlie's shoulder	cool, sterile	
X		sitting	various	n/a	n/a	n/a	n/a	3/4	see screen of Charlie over Shane's shoulder	warm, dirty	
-		sitting	pre	n/a	n/a	bird's eye	sitting at desk from above	n/a	n/a	warm, dirty	
-		sitting	pre	n/a	n/a	bird's eye	sitting at desk from above	n/a	n/a	cool, sterile	

Fig.161. Shot list sample, used to track photography, preferred takes, and scripting.

Animation and Effects

Prison Video Feed Distortion

The tonal effects were handled by the lighting designer. As the animation designer, I took on additional filtering of the footage to create noise and static over the footage. This conveyed that old fuzzy monitor appearance. I also added a recording code at the bottom of the video to complete the prison monitor aesthetic.

Building the Assets

I used the assets I had sourced for *Don't Tell Anyone* as my starting point and simply edited the timing and blend mode to make sure it looked different from the Super 8 footage. I also did not include the entire asset package which made this play stylistically unique. The main note we received from the playwright was to add additional noise and intentional glitches within the footage to further support the age of the video equipment inside the prison.

15 TO LIFE PUNCH LSIT					
A	B	C	D	E	F
TIME STAMP	ACTION ITEM	DONE? (INITIALS AND DATE)	NOTES		
	Fix unwanted glitchy moments	HRW - 4.10.21			
	Add more angled shots of Joe	HRW - 4.10.21			
	Experiment with split screen if wanted	HRW - 4.10.21			
	New rough cut due to transferring issues	HRW - 4.16.21			
	Keying	JCW			
	Add intentional glitches	JCW			
	Add security cam text	JCW			
	Add backgrounds	SS			
	Add lighting	HRW 4.18.21	HRW		
	Check lighting after filter		HRW		
	Add sound effects	SS 4/19			
	Add final sound	SS 4/19			
TIME STAMP	FINAL EDITS	COMPOSED IN OG AE	TIME PLACEMENT	RAW COMP ADDED TO MASTER PATCH AE	
10:15	see James hand outside TV	SAME AS LINE 36	SAME AS LINE 36		
end	add 3 seconds of fuzzy static				richie
throughout	7:50 has tv glitch - add elsewhere (lockdown convo & childhood banter moment = gary's preference)				gary
0:05	need something on TV screen	HRW	BEG-0:49		
0:48	can see joe under table	SAME AS 19	SAME AS 19		
1:06	sound off				
2:29	line cuts off				
2:41	split screen off center	HRW	2:40-3:01		
2:46	glitch - add the 7:50 glitch gary likes?				
2:54	james has no sound				
4:57	glitch - add the 7:50 glitch gary likes?				
5:19	sound cut off				
5:25	glitch - add the 7:50 glitch gary likes?				
6:46	glitch - add the 7:50 glitch gary likes?				
7:17	sound off				
7:22	sound off				
7:38	sound off				
8:09	color glitch				***couldn't find a
9:45	keying on joe distracting				
10:16	color change from filter?				
10:16	keying moving around	HRW	10:11-END		

Fig. 162. Sample punch list used to organize our editing efforts and final notes.

Production Photos



Fig. 163. Final production photo of Charlie close up.



Fig. 164. Final production photo of Shane and Charlie, close up.

KNOCK By Megan Codling

Synopsis of Play

Knock is a story about a young woman named Gwen who moves into a new apartment and follows the relationship conflict of her neighbors through the thin wall they share. She initially hears vague dancing and singing, which she finds funny and endearing. As days pass, the noises become more angry, with profanity and name calling, and Gwen struggles to know what to do beyond knocking on her wall to convince the fighting couple to keep it down. One night she hears a fight escalate to what sounds like physical violence. Gwen hears the male partner leave the apartment and knocks on her wall to try and see if her neighbor is ok. After a moment of silence, she hears a quiet knock in return. Gwen grabs a sweater and rushes next door to comfort a crying, battered woman as the play ends.

Analysis of the Play

Women supporting Women

Most of the plot is communicated through movement and sound rather than dialogue. The audience is following the story through Gwen's perspective and Gwen is only witnessing the conflict through noises she hears through a solid wall. This unorthodox method of communication via knocking starts as Gwen signaling her neighbors to shut up but becomes a way to let the woman next door know that Gwen is there for her if she needs support. Women

supporting Women became our focus as the design team as we brainstormed the concept and design aesthetic for *Knock*.

Concept

Collaboration within Fusion Theatre Company

Knock is another modern piece about communication and support. As Gwen moves into this new apartment, she gets pieces of information about her neighbors' relationship, little by little. So conceptually we wanted to reflect that journey in the design. We decided to begin the play with a sketchy style of rendering that would eventually evolve into a full color picture as Gwen puts together the unhealthy nature of the couple's domestic life. This color and texture story supported the idea of unconventional communication and allowed the ending of the piece to have emphasis as the two women meet for the first time in full realized color.

Research

Setting

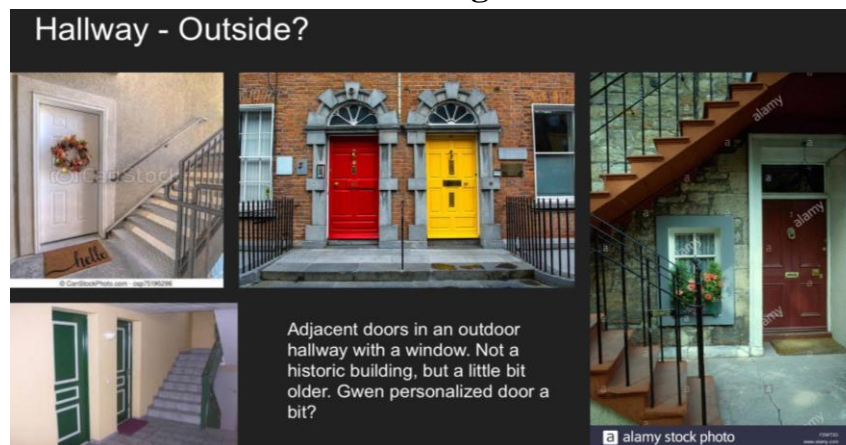


Fig. 165. Set research imagery provided by the set designer (Shearer).



Fig. 166. Set research imagery provided by the set designer (Shearer).

Style

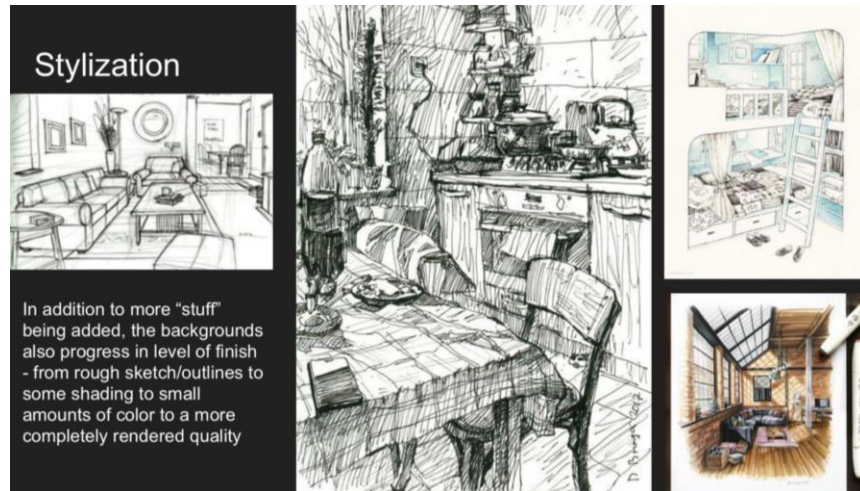


Fig. 167. Style research imagery provided by the set designer (Shearer).

Lighting

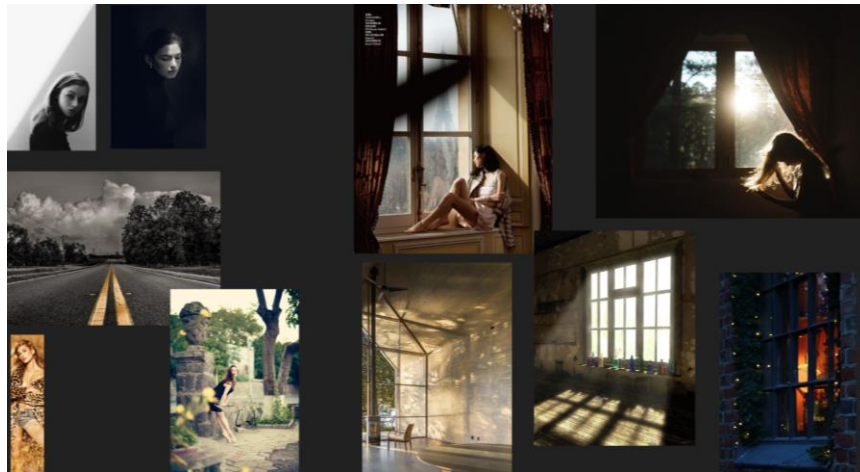


Fig. 168. Lighting research imagery provided by the lighting designer (Whorton).

Costumes

Gwen Visual Research

Gwen is a fairly average young woman; someone the audience can easily relate to. This is her first apartment since leaving school, her first real job, and she's excited for this new phase of her life. The show starts with her feeling optimistic and happy. As we planned out the shoot, we realized we would not be able to shoot the scenes in order if we wanted to use our time efficiently. Each short scene within the story also takes place over several days which meant

Gwen needed multiple costume changes. We created a shooting order that made sense for minimal set and costume changes, and I created costume sketches for the actor playing Gwen to help her keep track of what look should be worn for what scene. See figures 169-171 for costume research references.



*Fig. 169. Left, Gwen fashion sample (Eshaghpour).
 Fig. 170. Center, Gwen fashion sample (Wardrobe).
 Fig. 171. Right, Gwen fashion sample (Admin).*

Building the Look

The actor sourced most of her pieces, I only had to pull a pajama pant and work blazer to fill out her laundry day and work looks. See figure 172 for sketches and piece list break down.

LOOK 1, MOVING IN
 Gwen enters into a bedroom—dancing around her room while unpacking the box



PIECE LIST:
 Sweater or Hoodie, Jeans, Socks, Chucks (or sneakers of some kind), Sunglasses,

LOOK 6, RETURNING FROM WORK
 Gwen is returning to her apartment—looks sullen and goes into her apartment



PIECE LIST:
 Blazer, Purse, Tank Top, Jeans, Ankle boots or sensible heels

Fig. 172. Sample sketches created by me to clearly communicate Gwen’s various looks.

Woman Visual Research

The Woman next door is an interesting design challenge because the audience only sees her once, at the very end of the piece and the dialogue she provides is muffled and distorted from the wall. So what the audience knows about her as a person is limited. She is in an unhealthy, abusive relationship and the loud fight she has with her partner is focused on her perceived failures as a domestic homemaker. I focused my research on comfortable house clothes that would communicate her homemaker occupation. These kinds of house dresses and cardigans would also serve to support the image of a battered wife. See figures 173 and 174 for costume research references.



Fig. 173. Left, Woman fashion sample (Ilyashov).

Fig. 174. Right, Woman fashion sample (Steele).

Building the Look

The actor playing Woman was concerned her wardrobe would not have anything appropriate for the character based on my research I provided. She sent me photographs of various dresses she owned, and I was able to guide her to look at more vintage style dresses. The dress we chose was too short for what I wanted, but we compensated for that by adjusting the camera angle for that final shot, so the hem of the dress was not seen, implying a longer length.

Storyboarding



Fig.175. Storyboard sample, by me, to map out photography and future editing.

Photography

Because so much of the storytelling happens through Gwen's body language and facial expressions, this piece required a lot of special photography. We had cameras positioned center front in the wide to capture the full scene and at worm's eye view at a three-quarter angle to provide some variety within each take. We plotted out what moments of the story needed to be in specialty shots, such as close ups of Gwen's face or her phone and bird's eye view to fill in the remaining gaps of the storytelling.

SHOT LIST														
KNOCK														
by Megan Codling														
4/1-2														
WRAPPED 8:25pm														
WRAPPED	ACTOR	POSITION	PAGE	BEAT	START LINE	END LINE	CAMERA 3	FRAME 1	CAMERA 2	FRAME 2	SPECIAL CAMERA (f)	FRAME 3	LIGHTS	PREFERRED TAKE
	GWEN/HANNA		establishing		n/a	n/a	front	full body						
	GWEN/HANNA		establishing		n/a	n/a	side	full body						
	GWEN/HANNA		establishing		n/a	n/a	3/4	full body						
X	GWEN/HANNA		3 A		Gwen enters carrying a laundry basket... ..falls asleep	full stage	gwen's eye							A2
X	GWEN/HANNA		3 A		Gwen enters carrying a laundry basket... ..falls asleep					close up	bird's			1st
X	GWEN/HANNA		3 A		Gwen enters carrying a laundry basket... ..falls asleep					close up	bird's			last
X	GWEN/HANNA		3 B		Gwen slowly wakes up... ..ear buds	full stage	gwen's eye							B4
X	GWEN/HANNA		5 C		Gwen lays on the floor... ..ear buds	full stage	gwen's eye							C4
X	GWEN/HANNA		5 C		Gwen lays on the floor... ..ear buds					close up	bird's			2nd
X	GWEN/HANNA		5 C		Gwen lays on the floor... ..ear buds			close up	pushing bed	extra	pushing bed			5
X	GWEN/HANNA		6-7 D		W: Stop!... ..she gives one solid knock	full	gwen's eye			front				D3
X	GWEN/HANNA		3 E		Gwen is sorting through photos... ..realizes it's her front door	full	gwen's eye			over shoulder				E10

Fig. 176. Shot list sample, used to track photography, preferred takes, and scripting.

Animation and Effects

Building the Sketchy Texture

The sketchy texture was meant to start out very scribbly and random, transition to cleaner, heavier lines with minimal shading, and eventually become a fully colored image. Building the sketchy texture required a lot of experimentation with the scribble effect in Adobe After Effects. The basic approach was to layer our footage with different effects on each layer to create the final image, see figure 177. I also used the tritone effect, relief effect, and cartoon effect to help simplify shading, add supportive line work, and further texturize the footage to look drawn and sketchy rather than slick and digital. As the story progressed, I eliminated different layers of footage and increase the color saturation of other texture layers to slowly add color and dimension, see figure 178.



Fig. 177. A screenshot of the sketchy effect as a work in progress.



Fig. 178. Screenshots showing the style progression of *Knock*.

KNOCK PUNCH LIST				
A	B	C	D	E
TIME STAMP	ACTION ITEM	ACCOMPLISHED BY?	NOTES	
	Cut Joe walks	SS 4.11.21		
	Second scene - more time before music?	No more time before music - cut right to call of action/start of Hanna's acting - SS 4.11.21		
	5:38: Match Hanna with previous Hanna(?)	Tried - Megan might not like it so can revert if needed - SS 4.11.21		
	Get phone hand footage Monday and add Jess - motion stabilizer?	SS 4.12.21	Hold on this until lighting and sound are plugged in	
	Add backgrounds	SS 4.13.21		
	Add sound effects	SS 4.20		
	Add sketch effects/animation	JCW 4.15.21		
	Add lighting/ color on people	HRW	Let me know if you need help with plugging in lighting effects, I figured out the better way for us to use Premiere and AE together :D	HRW
	Check lighting after filter		HRW	
	Add final sound	SS 4.20		
TIME STAMP	FINAL EDITS	COMPOSED IN OG AE	TIME PLACEMENT	RAW COMP ADDED TO MASTER PATCH AE
2:00	Add sleepy time fade at 2:00			
	Add motion stabilizer			
	Fix background/footage fades at tops of scenes			
	add lamp light	HRW	c bird o4 worm o4 wide	
	fix so note can be read on bread			
2:00	sound for falling asleep scene from laughing to fighting difference			
2:14	add time to phone	HRW	hanna hand	
2:43	quieter first knock			
3:49	fade footsteps sooner			
4:37	change apt numbers?			
6:10	sounds like neighbors and hanna in same room			
	Jess/Hannah collab on animation of humans			

Fig. 179. Sample punch list used to organize our editing efforts and final notes.

One of the biggest challenges we faced with this play was stabilizing our specialty shots. If the iPad Pro was manipulated by an operator rather than steadied in a tripod, we inevitably had shakes and shudders in the final footage. We did not have access to a gimbal or steadying hardware, so it came down to our post-production efforts to correct shakiness. I attempted to use motion tracking and the motion stabilizer effects in Adobe After Effects to correct shakiness but had limited success. The amount of content within each project slowed down After Effects significantly and both of those functions of motion tracking and motion stabilizing use up a lot of RAM to execute. In the end we did our best to minimize shakiness by subtle keyframing of position and rotation.

Production Photos



Fig. 180. Final production photo of Gwen, early sketch stage.



Fig. 181. Final production photo of Gwen, early sketch stage.



Fig. 182. Final production photo of Gwen, colorful.



Fig. 183. Final production photo of Woman close up.

NOISE By Hannah Whorton

Synopsis of Play

Noise is a play that explores coping with anxiety as a person living alone in a busy city. Jack is a single man living in New York City with an imaginary friend for a roommate. His isolation, anxiety, and sleep deprivation cause him to hallucinate rats, cockroaches, and the TV guide menu springing to life around him. His sassy roommate pokes at him throughout the night, voicing his innermost thoughts and stresses until a cute neighbor girl appears at his window,

begging for shelter from the rain. Jack overcomes his anxiety just long enough to make a good impression on his neighbor and arrange to meet her again for a date.

Analysis of the Play

Anxiety

Anxiety is a crippling emotion that dominates this play. Jack is trying to center himself but is continually distracted by fear, overwhelming hallucinations, and the jibes of his imaginary roommate. Anxiety is constantly affecting his perception of events and deepening his agoraphobic tendencies. It is not until another physical person enters his space that he is able to calm the negative emotions inside himself and focus on what he really wants; companionship.

Concept

Collaboration within Fusion Theatre Company

It was important to the playwright that our design choices reflect the mental state of Jack. Anxiety can blow minor issues out of proportion, so we explored a design aesthetic that would amplify the emotional beats of the story. Each exchange, hallucination, and reaction was visually heightened. We formatted the play to look like a comic book as comic books often include exaggerated expressions and dramatic compositions. Because we already had a graphic novel piece with *Whispered*, we leaned into a more cartoon-like, colorful approach with *Noise*.

Research

Setting

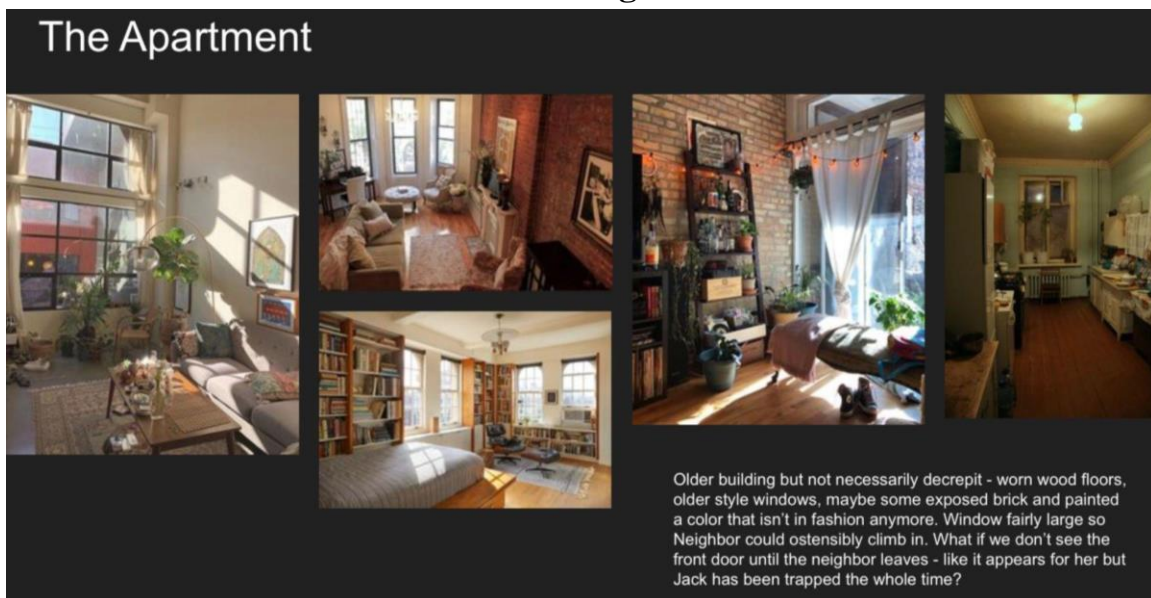


Fig. 184. Set research imagery provided by the set designer (Shearer).

Style

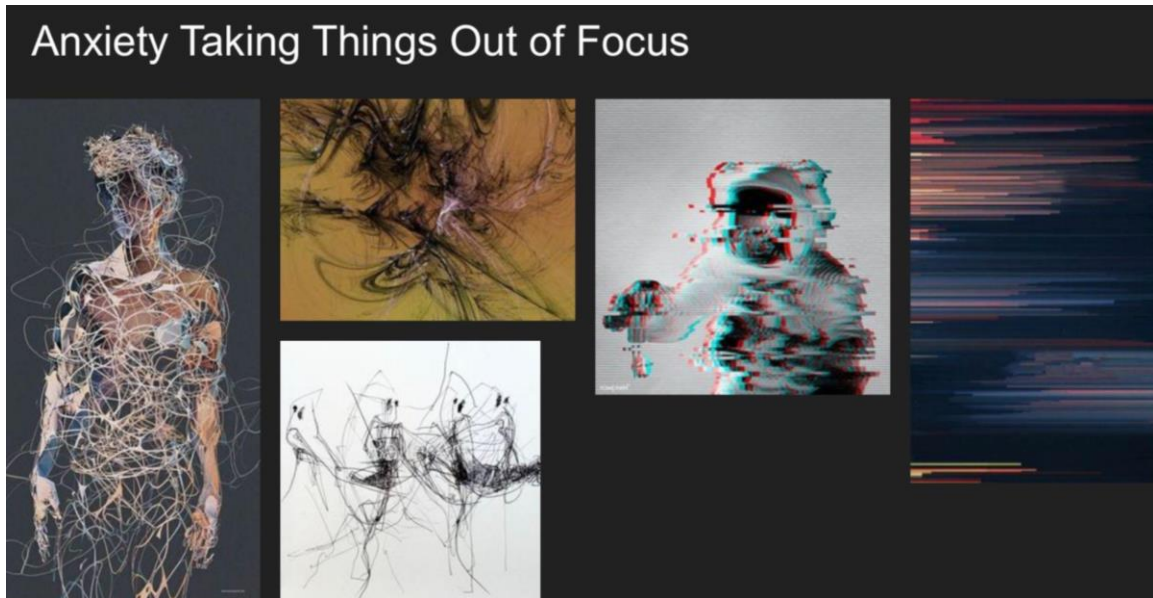


Fig. 185. Style research imagery provided by the playwright (Whorton).

Costumes

Jack Visual Research

Jack has been stuck in his apartment for weeks without much contact with the outside world. His wardrobe reflected that with minor distressing details as well as a sweaty, greasy look to his hair. See figures 186 and 187 for costume research references.



Fig. 186. Left, Jack fashion sample (Gollayan).

Fig. 187. Right, Jack fashion sample (Buckle.com).

Building the Look

The playwright had a lot of input for the costumes, so we ended up looking for specific wardrobe pieces. The actor sourced his own jogger style sweatpants and socks. I pulled a t-shirt from costume stock and distressed it with slashes and holes. The goal was for the shirt to look intentionally distressed by a manufacturer rather than actual wear and tear from overuse. I also

made Jack a headband to keep his unclean hair out of his face, and I used the same plaid fabric I used for his roommate's jumpsuit.

Roommate Visual Research

The roommate is a figment of Jack's imagination. She represents the negative, sarcastic side of Jack that prevents him from going outside and exploring the world. We decided to give her an edgy, punk inspired look to support her sarcastic, aloof nature. See figures 188 and 189 for costume research references.



Fig. 188. Left, Roommate fashion sample (Linda).

Fig. 189. Right, Roommate fashion sample (Matera).

Building the Look

Originally, I wanted to put her in a leather jacket but did not find anything I liked for the character in stock. So the actor provided a dark, corduroy jacket, tights, and combat boots. I had a specific idea in mind for her main garment; a plaid, short jumpsuit. The actor did not own such a piece nor was anything like that found in storage. So I opted to quickly drape, cut, and stitch the piece myself from a plum colored plaid I found in fabric storage. It only took a few hours to make and it finished the look perfectly.

Neighbor Visual Research

I struggled to understand what the playwright wanted for the Neighbor. She used the term 'city chic' as her main description of this character. I had envisioned her as a younger woman, with a less mature style, but that did not work for the playwright. The costume became a nice fitted pant, undershirt, and stylish blazer, all of which the actor was able to provide. See figures 102 and 103 for costume research references.



Fig. 190. Neighbor fashion sample (Giardina).

Photography

As we planned the photography of this play, it became very clear that most of the shots would be specialty shots. We wanted the action of each moment to emulate a comic book, to bounce from angle to angle, with supportive text elements and animation. It made the day of the shoot a little chaotic because much of our background was going to be replaced by digital set elements. It meant we could keep the cameras relatively stagnant in position and just shift the actors' focal points to create that bouncing feeling.

Animation and Effects

Building Graphic Novel Effect

The set design was a mixture of realistic set pieces and explosive style graphics, so any treatment we put on the actors needed to be in harmony with the set design. I experimented with different half-tone techniques to give the illusion of a newspaper printed comic. Ultimately, the playwright felt like the half-tone treatment was too different from the realistic elements and therefore distracting. So I simplified the graphic treatment to be a colorful posterization.

To create the graphic, comic book style, I boosted the saturation of the footage and posterized it with five levels of posterization. This created harsher lighting and interesting color combinations that were more reminiscent of pop art and comic books. In simplifying my approach, I was able to save time and focus on other animation effects, such as steam from a radiator, the rats tunneling through the walls, and the TV application tornado, see figure 191.



Fig. 191. A screenshot of the sketchy effect as a work in progress.

Noise Punch List			
A	B	C	
TIME STAMP	ACTION ITEM	DONE? INITIALS & DATE	NOTES
	Rough cut		HRW
	Add backgrounds		
	Add sound effects		
	Add filter effects/animation		
	Add lighting		HRW
	Check lighting after filter		HRW
	Add final sound		
	FINAL EDITS		
2:20	AM has a mask on		
8:09	AM out of scale - fine if it's a choice but more obvious then?		
8:14	chair keyed out - change scale or take out and only hear her say the words?		
end	just the last moment, faces bigger?		

Fig. 192. Sample punch list used to organize our editing efforts and final notes.

As this was the final play of our production schedule, it meant it was a more stressful post-production process. Fortunately, the playwright had a very clear vision in her mind of what she wanted and was able to communicate those wants to the rest of the design team. That meant our final notes were minimal as we had accommodated most of her design choices during the filming process.

Production Photos



Fig. 193. Final production photo of Jack, Neighbor, and Roommate.

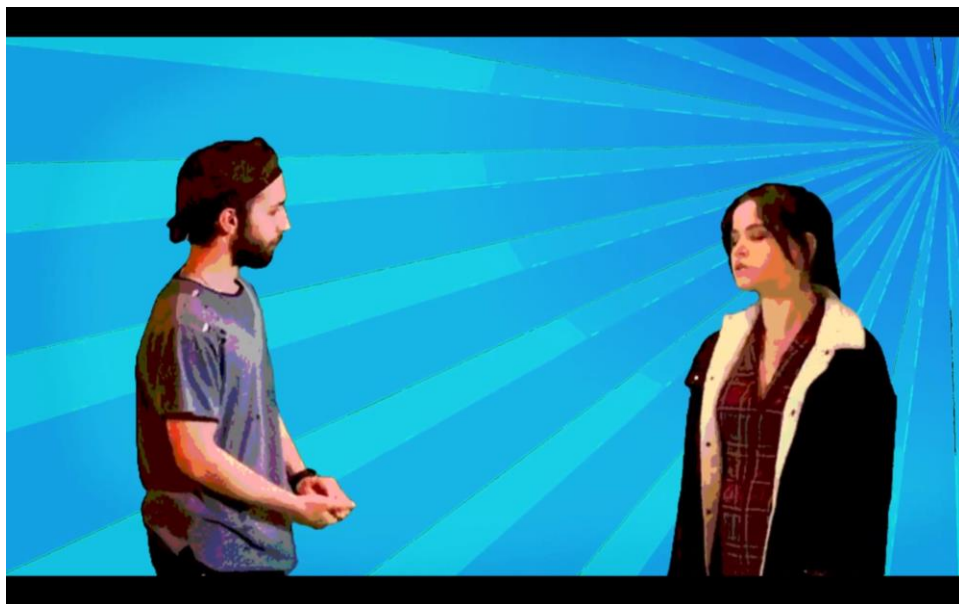


Fig. 194. Final production photo of Graphic Novel background effect.

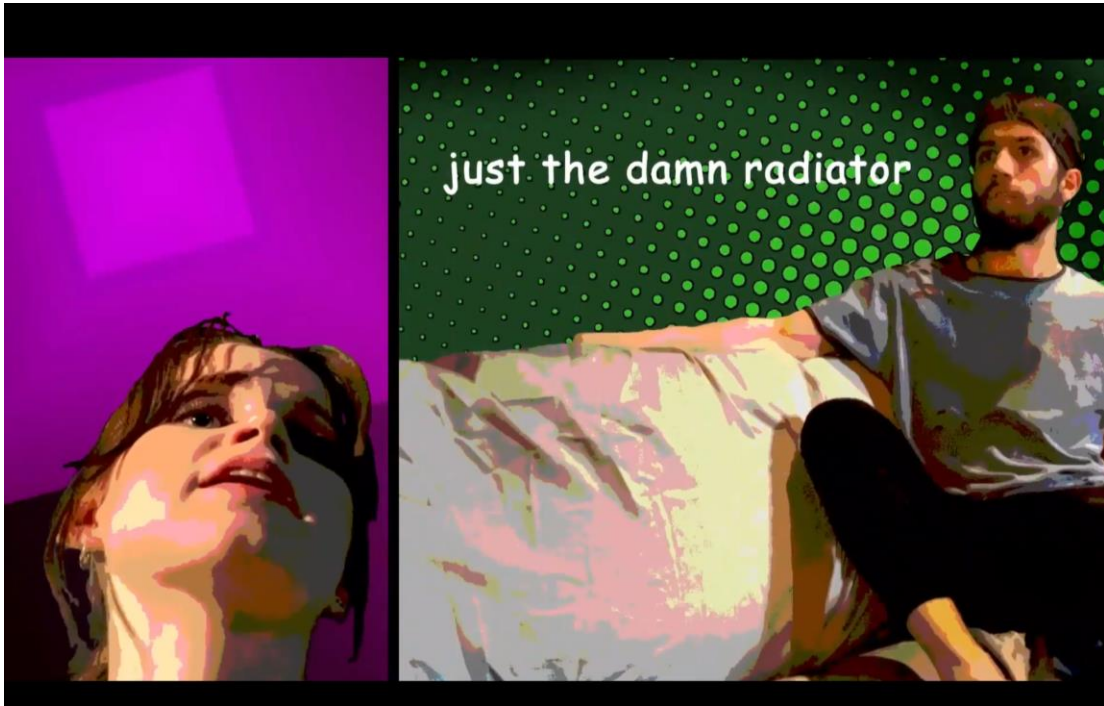


Fig. 195. Final production photo of Graphic Novel background effect.



Fig. 196. Final production photo of Jack and mountain of trash effect.



Fig. 197. Final production photo of Roommate and Jack..



Fig. 198. Final production photo of Roommate newscast effect.

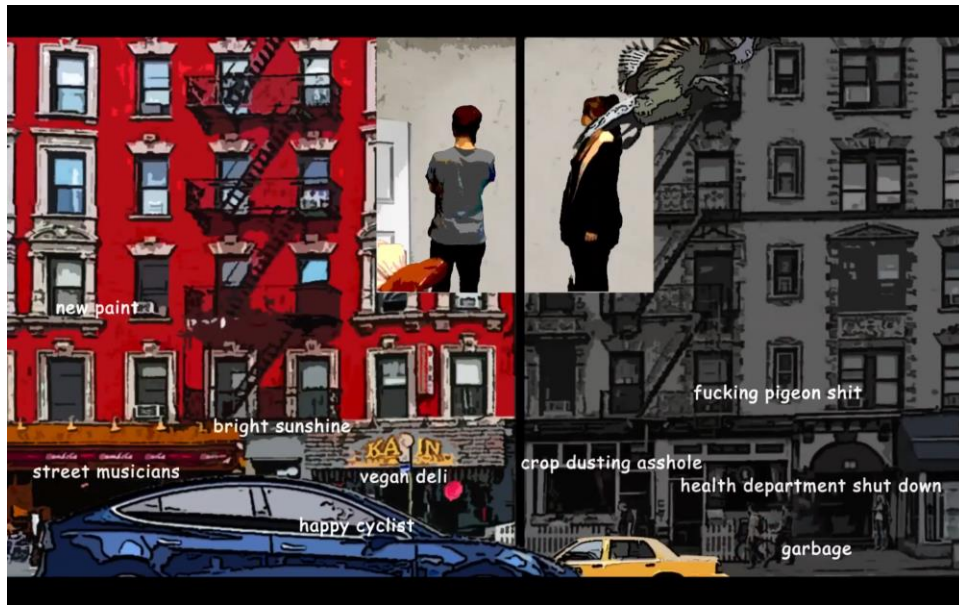


Fig. 199. Final production photo of perspective split screen effect.



Fig. 200. Final production photo of Roommate and Jack.

THIRD WAVE By Aubrey Felty

Synopsis of Play

Third Wave takes place during a watch party of Disney's *Mary Poppins* between two brothers, Henry and Quentin. Henry is a college student and wants to discuss the film, and Disney in general, from an educated, feminist point of view. Quentin is older and argues that Henry is over-intellectualizing the movie. As their conversation continues, their comments become more personal as they dissect the positions each takes on feminist issues, culminating in

a fight. Quentin confronts Henry about his intellectual superiority complex and leaves the watch party, leaving Henry to contemplate their fight on his own.

Analysis of the Play

Feminism

The discussion and fight between Quentin and Henry comes down to their perspectives on modern feminism. What starts as a critique of children's films becomes a deep dive into toxic masculinity and how it impacts almost every aspect of our lives. The theme is so overt that our job as designers was to support these feminist ideas without distracting from the dialogue being spoken.

Concept

Collaboration within Fusion Theatre Company

Our approach to the design was to give the audience clues as to the political and social stances of the two brothers through decisive, visual choices. The play is modern and takes place in a digital watch party space. That meant we could show the bedrooms of both brothers as they chat on the computer as well as the two computer desktops. This scenario was more than enough for the design team to add more about these characters without distracting from the feminist debate.

Research

Setting



Fig. 201. Set research imagery provided by the set designer (Shearer).

Style

Because the debate happens through the lens of discussing Disney, we added an introduction sequence that would be reminiscent of the animation style of the Disney Golden Age.

Stylization



Fig. 202. Style research imagery provided by the set designer (Shearer).

Lighting

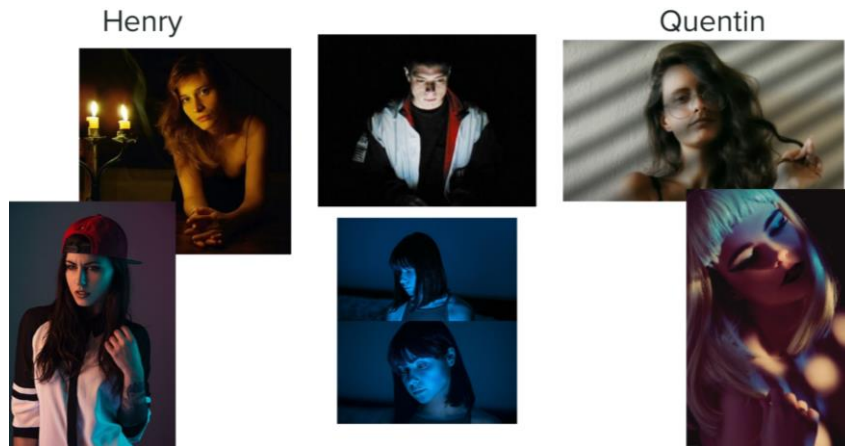


Fig. 203. Lighting research imagery provided by the lighting designer (Whorton).

Costumes

Henry Visual Research

As the younger, more progressive brother, we knew we wanted Henry's bedroom and computer space to feel like a hip college dorm, with brighter colors, better lighting, and socially minded posters and stickers. His wardrobe took on a similar style; more colorful, younger, and socially conscious. See figures 204 and 205 for costume research references.



Fig. 204. Left, Henry fashion sample (*Beautiful Halo*).

Fig. 205. Right, Henry fashion sample (*Famous Outfits*).

Building the Look

The actor and I worked together to source Henry's costume but we were again looking at a piece that focused on the actor from the waist up. So his top became our main priority. This same actor had appeared in *Little Bird* with an oversized flannel shirt, so while flannel was perfectly appropriate for this character, we made sure it was a different color and fit from his *Little Bird* look.

Quinten Visual Research

Quinten is a utilitarian, simple guy. His clothes reflect that as well. The actor sourced their own outfit for the shoot, and while their choice was perfectly appropriate for the character, I wish we had collaborated a little better. Because of our strict COVID 19 practices, there were several shoots I did not attend as I was waiting on test results from potential COVID exposure. One of those shoots had been for *15 to Life*, which also featured the actor who played Quinten. Had I been present on the day of both shoots, I would have noticed that the actor provided the same look for both characters. We worked hard to ensure that each piece was distinctive from one another, and this is the only time a costume piece was reused between plays. While not a devastating oversight, it is a lesson learned in collaboration and communication of details. See figure 206 for the costume research reference.



Fig. 206. Quinten fashion sample (Parker).

Storyboarding

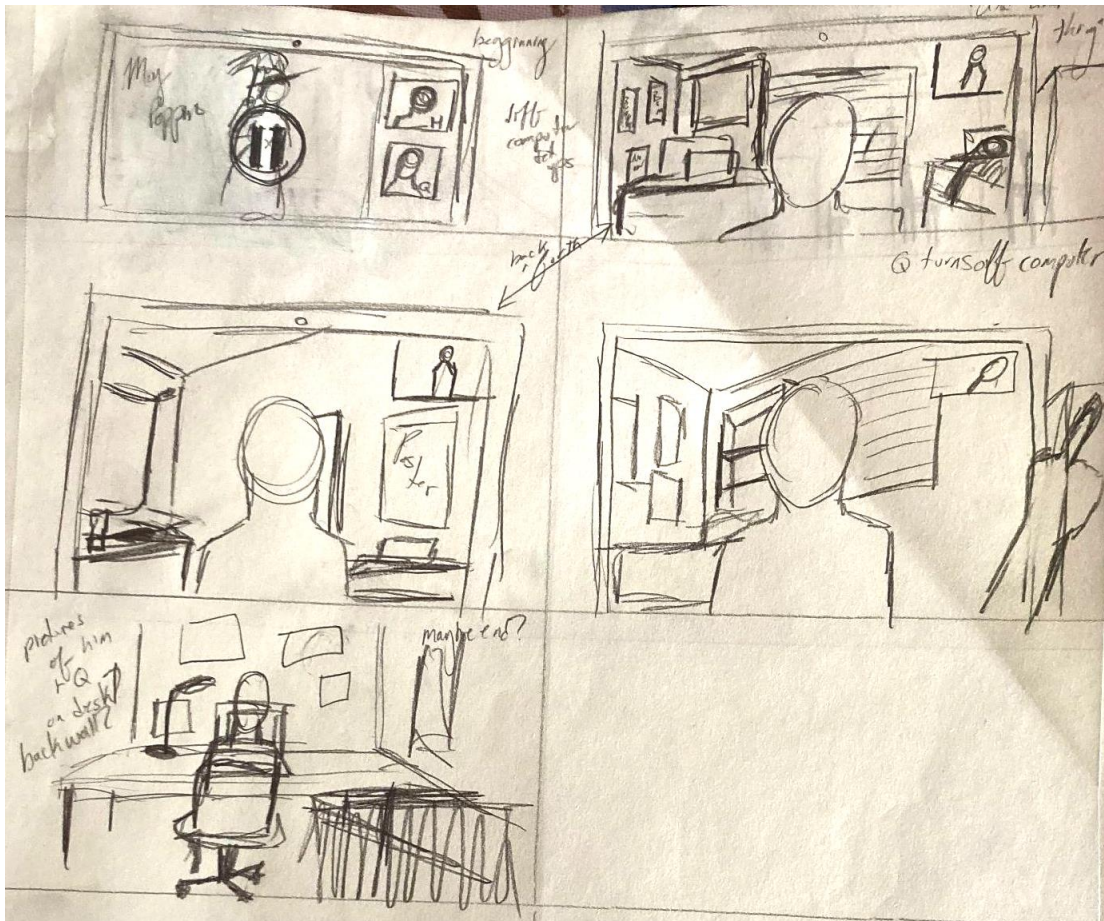


Fig. 207. Storyboard sample, by Shearer, to map out photography and future editing.

Photography

We shot both actors from center front to create the appearance that they were speaking to each other through a webcam. We also shot them at a three quarter view from the front to add more variety to the discussion as well as focus on their reactions to each other as the debate became more heated. There were a few specialty shots of Henry closing his computer and pondering the fight that we shot from behind, as well as our introduction sequence which was created in post.

SHOT LIST											
THIRD WAVE											
by Aubrey Felty											
3/30-31											
WRAPPED	ACTOR	POSITION	PAGE	START LINE	END LINE	CAMERA 1	FRAME 1	CAMERA 2	FRAME 2	LIGHTS	PREFERRED TAKE
X	HENRY/JAKE	sitting	3	"Dancing Penguins or not-"	"...dance on rooftops"	front, close	view of H as if on Q's computer (angle slightly for realism?)	3/4 from front	view of H on computer & some of desk/room	softer, warm light practical: desk lamp	HA4
X	HENRY/JAKE	sitting	3-4	"Can we not go down this..."	"...she's a badass?"	front, close	view of H as if on Q's computer (angle slightly for realism?)	3/4 from front	view of H on computer & some of desk/room	softer, warm light practical: desk lamp	HB5
X	HENRY/JAKE	sitting	4-5	"Ursula sets out..."	[Quentin lost interest]	front, close	view of H as if on Q's computer (angle slightly for realism?)	3/4 from front	view of H on computer & some of desk/room	softer, warm light practical: desk lamp	HC2
X	HENRY/JAKE	sitting	5	"It's fine, you don't get it."	"But it is."	front, close	view of H as if on Q's computer (angle slightly for realism?)	3/4 from front	view of H on computer & some of desk/room	softer, warm light practical: desk lamp	HD1
X	HENRY/JAKE	sitting	5-6	"Alright I said I didn't want..."	[They laugh]	front, close	view of H as if on Q's computer (angle slightly for realism?)	3/4 from front	view of H on computer & some of desk/room	softer, warm light practical: desk lamp	HE4
X	HENRY/JAKE	sitting	6-7	"You know, just 'cause I'm a feminist..."	"...can give this lecture then."	front, close	view of H as if on Q's computer (angle slightly for realism?)	3/4 from front	view of H on computer & some of desk/room	softer, warm light practical: desk lamp	HF5
X	HENRY/JAKE	sitting	7	"Wave?"	"...okay"	front, close	view of H as if on Q's computer (angle slightly for realism?)	3/4 from front	view of H on computer & some of desk/room	softer, warm light practical: desk lamp	HG2
X	HENRY/JAKE	sitting	7-8	"And it's not just about one thing..."	"No."	front, close	view of H as if on Q's computer (angle slightly for realism?)	3/4 from front	view of H on computer & some of desk/room	softer, warm light practical: desk lamp	HH3
							view of H as if on Q's computer		view of H on		

Fig.208. Shot list sample, used to track photography, preferred takes, and scripting.

Animation and Effects

Mary Poppins Introduction

The play opens with the brothers wrapping up a watch party of Disney's *Mary Poppins*. I thought it would be an interesting homage to *Mary Poppins* to have the play begin with an illustrated sequence of the audience floating over a London-like cityscape and zooming into Henry's bedroom window as the play began.

Building the Assets

I sourced an asset of Victorian style city homes that was illustrated in a style similar to the style used in *Mary Poppins*. From there, I cut up the asset in Adobe Photoshop, reordered, recolored, and scaled the individual houses to create three layers of cityscape. In Adobe After Effects, I converted the assets into 3D layers and scattered them along the Z axis. I added an After Effects camera to the composition, which I then keyframed to move through the selection

until it focused and zoomed into Henry’s window. Because I had placed the 3D layers on different distances within the Z axis, we got a parallax effect to the movement, another hallmark of Disney style animation, see figure 209.



Fig. 209. A screenshot of the Disney introduction as a work in progress.

THIRD WAVE PUNCH LIST				
A	B	C	D	E
TIME STAMP	ACTION ITEMS	DONE? (INITIALS AND DATE)	NOTES	
	1:36 - Shift Jake desk	JCW 4/13/21	scale, 130, position, 831, 448	
	Adjust reaction moments w/ one angled and one straight to match others	JCW 4/13/21	Desk front: scale, 130, position, 670, 519 Box behind: scale, 60, position, 379, 278	
	Eliminate monitor borders when in "full screen"	JCW 4/13/21		
	Eliminate Amazon text	JCW 4/13/21		
	Post rough cut for feedback	JW		
	Double Check Flash Drive before handoff	JW		
	Add backgrounds	SS 4/17/21		
	Add lighting	HRW 4.20.21		
	Check lighting after filter	HRW 4.20.21		
	Add sound (effects)			
	Add sound (final vocals)			
	Additional animations	JCW		
	Shorten credits and add Poppins	SS 4/17	Shortened credits - waiting for Aubrey response regarding what she wants to see (because Mary Poppins is already onscreen...)	
	0:43 check hand cut off	SS 4/17/21		
	3:21 check Joe position	SS 4/17/21	Looks ok to me - did minor change to positioning but I think it's good?	
	3:54 white border for Joe?	SS 4/17/21		
	4:48 check Joe position	SS 4/17/21	Same as 3:21	
	6:06-6:10 breath between "what a woman is" and "why did you need the soup metaphor?"	SS 4/17/2021	Gave as much breath as we had - literally milliseconds	
TIME STAMP	FINAL EDITS	COMPOSED IN OG AE	TIME PLACEMENT	RAW COMP ADDED TO MASTER PATCH AE
0:45	joe and jake transparent	HRW	0:34-1:02	
1:10	joes head looks like it's masked and it gets flat before the screen does	same as 24	same as 24	
	christmas light glow			
1:43	light on Jake hot	HRW	1:23-1:38	

Fig. 210. Sample punch list used to organize our editing efforts and final notes.

My original conception of the start of the watch party was to create a realistic Amazon Prime Video watch party on the desktop of Henry’s computer. While accurate in details, the playwright felt like it was too distracting and could potentially get our video flagged for copyright infringement after we posted it for viewing. So ultimately that moment was simplified

to look more generic. It also allowed the actors to jump right in with the dialogue instead of going through the motions of pausing the movie and then speaking.

Production Photos

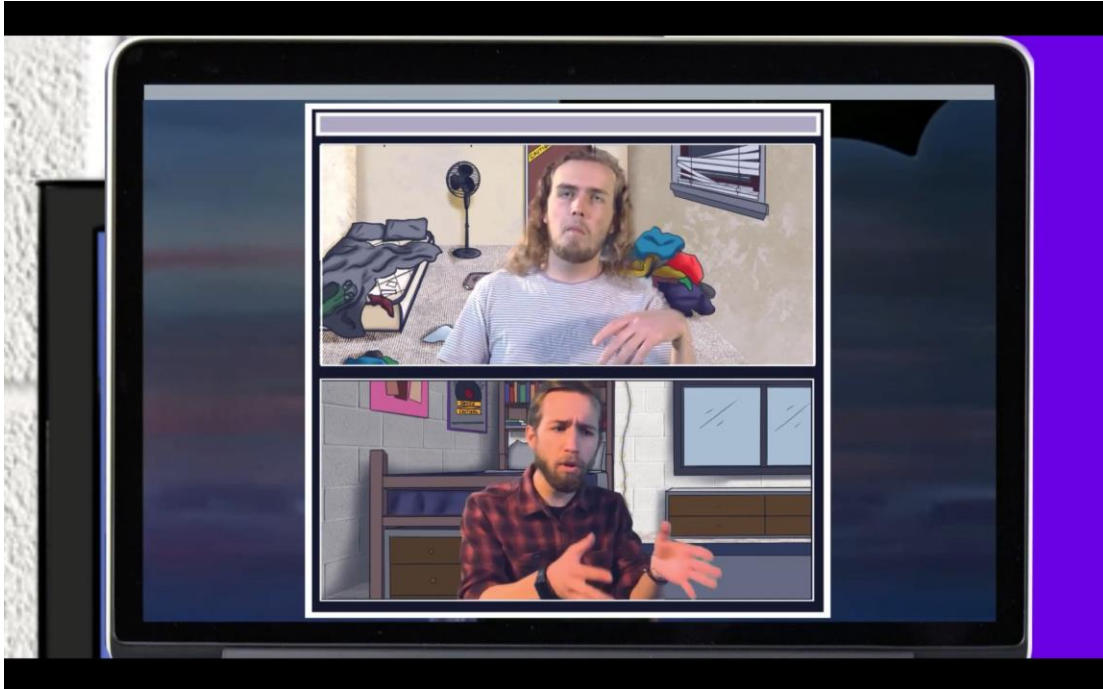


Fig. 211. Final production photo of Henry's computer.



Fig. 212. Final production photo of Quinten's room, with a Henry chat window.

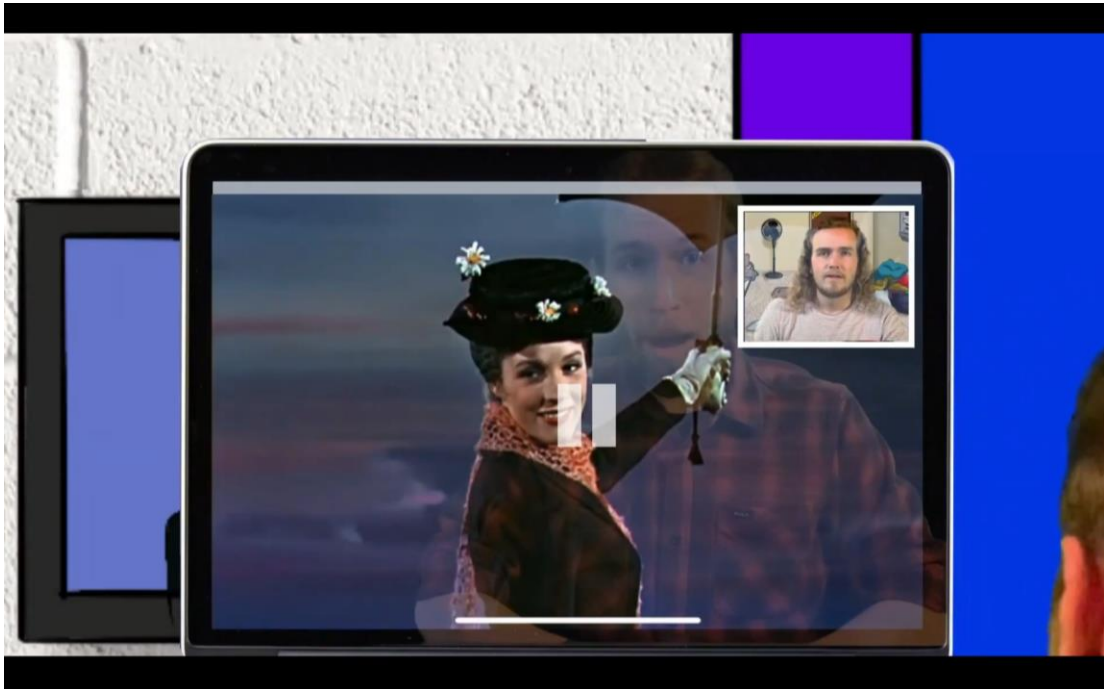


Fig. 213. Final production photo of Henry's computer.



Fig. 214. Final production photo of Henry's desktop.



Fig. 215. Final production photo of Henry's room, with a Quinten chat window.



Fig. 216. Final production photo of Quinten's desktop.



Fig. 217. Final production photo of Quinten and Henry split screen.

Evaluation of Final Design

Working as a company member of the Fusion Theatre Project was a goal I had as I entered graduate school. New works and devised theatre are passions I hold very deeply and I knew this project would give me the chance to do both. As a company we set out to create a safe and meaningful piece of theatre during a difficult time in our community. We achieved those goals. No one in our company tested positive for COVID 19 during production. Every member of the company had the opportunity to act, design, and write a new work that had significance to them as an artist. The final project was something we could all be proud of. Administrators questioned whether or not we had broken any COVID safety rules because the actors appeared to be in the same place at the same time unmasked, which we all took as a high compliment. We were all struggling to cope with the state of the world, and the Fusion Theatre Project became a way to funnel our frustrations into responsible, meaningful art.

CHAPTER 3:

Costume Design for *Julius Caesar* By William Shakespeare

Synopsis of Play

Julius Caesar is a play surrounding the political consequences of ambition and power. The character of Julius Caesar rules Rome through his charisma and military prowess. The play opens with Caesar's return from a successful military campaign. The citizens of Rome are filling the streets with flowers and screams of adulation for their beloved leader; Julius Caesar. Despite his obvious popularity and charm, some of his closest compatriots and fellow senators, Brutus and Caius Cassius, have concerns that Caesar holds too much power. His potential for tyranny threatens the future of a free Rome, which makes Cassius jealous and Brutus weary of the senate falling apart. Cassius, Casca and other enemies of Caesar meet in Brutus's home to convince him that Caesar must die or Rome will fall. To convince him of this they provide forged letters of concern from the people of Rome, condemning Caesar's ambition. This is enough for Brutus to agree that they must carry out Caesar's assassination. On the Ides of March, while the Senate is in session, Caesar is stabbed to death by his fellow Senators, including his close friend Brutus. Marc Antony is allowed to live and deliver a eulogy at Caesar's funeral. In his iconic speech he rouses the citizens of Rome to rise up against the conspirators using clever word play to illustrate the hypocrisy of Caesar's murderers. Rome is thrust into civil war as the conspirators try to wrestle control from Marc Antony and Octavius, Caesar's adopted heir. One by one the conspirators are backed into corners on the battlefield and decide to take their own lives rather than suffer the dishonor of defeat. The last to fall is Brutus. When Antony discovers Brutus's body he commands that he be buried with full honors. Antony understands that Brutus's actions throughout the story were motivated by his love and devotion to Rome.

Analysis of the Play

Julius Caesar is a well-known story that has been adapted to many different historical settings. So, as we collaborated in early design meetings to understand the text, we focused on finding a design approach that would be original and meaningful for our community and our students. The themes we identified as relevant to our production of *Julius Caesar* were fate, ritual, and devotion.

Fate and Free Will

Throughout the story, the question of fate versus free will is posed multiple times. Premonitions and dreams are spoken, and the audience is left to wonder if the characters will heed the warnings and avoid disaster or make choices that inevitably prove the prophecies true. Caesar argues that the inevitability of death means the fates of all men are sealed, and therefore men should not be afraid (*Shakespeare, 35*). Cassius posits that belief in fate or destiny leads men to complacency, but if they used their agency to pursue their own ambitions, they could

achieve anything they want. “The fault (deere Brutus) is not in our Starres, But in our Selves, that we are underlings” (*Shakespeare, 9*).

Act 1 Scene 1 introduces supernatural forces and prophecy. As Caesar is surrounded by admirers and friends a Soothsayer appears to utter a simple warning to Caesar.

SOOTHSAYER. Caesar.

CAESAR. Ha? Who calles?

CASKA. Bid every noyse be still: peace yet againe.

CAESAR. Who is it in the presse, that calles on me?

I heare a Tongue shriller then all the Musicke

Cry, Caesar: Speake, Caesar is turn'd to heare.

SOOTHSAYER. Beware the Ides of March.

CAESAR. What man is that?

BRUTUS. A Sooth-sayer bids you beware the Ides of March

CAESAR. Set him before me, let me see his face.

CASSIUS. Fellow, come from the throng, look upon Caesar.

CAESAR. What sayst thou to me now? Speak once againe:

SOOTHSAYER. Beware the Ides of March.

CAESAR. He is a Dreamer, let us leave him: Passe

(*Shakespeare, 5*).

Caesar shrugs off the warning, however simple and ominous. The Ides of March is a specific day that is fast approaching and is in fact the day the conspirators plan to murder Caesar. This short, simple moment stood out to me as a minor incident that would grow and intensify over the course of the story. A warning is ignored and little by little, catastrophe befalls an entire nation, and many lives are lost. The premonition is true, not just for Caesar, but for all of Rome.

In Act 2 Scene 2, Caesar is preparing to attend the Senate on the Ides of March when his wife Calpurnia stops him and begs him not to go. She's had a terrible dream that she does not entirely understand but that she feels foretells evil events.

CALPURNIA. Caesar, I never stood on Ceremonies,

Yet now they fright me: There is one within,

Besides the things that we have heard and seene,

Recounts most horrid sights seene by the Watch.

A Lionnesse hath whelped in the streets,

And Graves have yawn'd, and yeelded up their dead;

Fierce fiery Warriours fight upon the Clouds

In Rankes and Squadrons, and right forme of Warre

Which Drizel'd blood upon the Capitoll:
The noise of Battell hurtled in the ayre:
Horsses do neigh, and dying men did grone,
And Ghosts did shrieke and squeele about the streets.
O Caesar, these things are beyond all use,
And I do feare them
(*Shakespeare, 34*).

Caesar decides to stay home for Calpurnia's sake but is quickly convinced by a conspirator that the dream could be interpreted to signify Caesar's glorious victory on the battlefield. His doubts are pushed aside, and he goes to the Senate. Calpurnia's monologue speaks to the later action of the play; bloody battles, dying men, and even the graves yielding up their dead, which could speak to mistaken deaths of conspirators or even the Ghost of Caesar. By ignoring her dream, Caesar puts into motion the consequences her dream described.

Act 4 Scene 1 finds Brutus resting in his tent on the battlefield when the Ghost of Caesar appears to foreshadow Brutus's death.

BRUTUS. Who comes heere?
I thinke it is the weakness of mine eyes
That shapes this monstrous Apparition.
It comes upon me: Art thou any thing?
Art thou some God, some Angell, or some Divell,
That mak'st my blood cold, and my haire to stare?
Speake to me, what thou art.
GHOST. Thy evill Spirit Brutus?
BRUTUS. Why com'st thou?
GHOST. To tell thee thou shalt see me at Philippi.
BRUTUS. Well: then I shall see thee again?
GHOST. I, at Philippi.
BRUTUS. Why I will see thee at Philippi then:
Now I have taken heart, thou vanishest
(*Shakespeare, 79*).

Another example of the supernatural but also of fate playing with Brutus's confidence as a leader. As Brutus has made an effort to take control of his warring country, he is confronted by a prophetic apparition that subtly foreshadows his failure. They will see each other on the battlefield at Phillippi, implying that Brutus will die at Phillippi. For me, this scene stood out as another question for the audience to ponder during those last scenes of the play: was Brutus destined to lose this war? Did his betrayal of Caesar make him unworthy of leadership? Did the

appearance of the Ghost shake his confidence in such a way that he performed poorly, and that caused his downfall? In the end, we see various characters grapple with their beliefs in fate or free will.

Ritual

Calpurnia's monologue in Act 2 Scene 2 brings up the concept of ceremony in reference to the Senate forum. This bit of text clarifies that participating in the Senate is a ceremonial act or ritual. The set designer, lighting designer and myself were all struck by the intense fanaticism each character held for Rome, as an idea and country. To us, it read as religious zealotry, which inspired us to build a world for the play that was focused on ritual and ceremony, honoring Rome. This decision impacted almost every scene of the show. The opening sequence was a military parade, filled with symbolic movement and costume. The Senate would serve as a temple to Rome, not just a government building. The battlefield and combat would involve ritualistic weapons and fighting forms. All these choices worked together to create a religious overtone to support the theme of ritual.

In Act 3 Scene 1, Caesar is murdered by his fellow Senators during a political ceremony in the forum.

CINNA. Oh Caesar.

CAESAR. Hence: Wilt thou life up Olympus?

DECIUS. Great Caesar.

CAESAR. Doth not Brutus bootlesse kneele?

CASKA. Speake hands for me.

THEY STAB CAESAR

CAESAR. Et tu Brute? ____ Then fall Caesar.

(Dies)

(Shakespeare, 43).

As we focused on the idea of ritual, the director decided this moment in the Senate would be staged as a practiced ceremony, full of symbolism and tradition. The Senators would surrender their knives before the ceremony began and therefore have to use pieces of the set to beat, stab, and murder Caesar. The moments leading up the murder were choreographed like a dance, and even as they transitioned from the political rite to the assassination, they moved in a similar fashion. This choice in direction supported the idea that the conspirators viewed their act as justified for the good of Rome. Serving the citizens of Rome as a Senator or an assassin were both staged in similar ritualistic fashions.

In Act 5 Scene 1, Antony's troops have cornered Brutus and his men. Most of the other conspirators are dead, and Brutus decides to end his life as his last honorable act, avenging Caesar.

CLITUS. Fly my Lord, flye.

BRUTUS. Hence: I will follow:

I prythee Strato, stay thou by thy Lord,
Thou art a Fellow of a good respect:
Thy life hath had some smatch of Honor in it,
Hold then my Sword, and turne away thy face,
While I do run upon it. Wilt thou Strato?

STRATO. Give me your hand first. Fare you wel my Lord.

BRUTUS. Farewell good Strato. ____Caesar, now be still,
I kill'd not thee with halfe so good a will.

(Dyes)

(Shakespeare, 93-94).

Brutus's suicide was staged to look similarly to Brutus's attack on Caesar, creating a natural callback to the ceremony of the Senate. When Antony and Octavius discover Brutus's body, Antony orders his men to bury Brutus with full honors. In that final moment, Antony recognized the pure intentions Brutus had in his desire to serve Rome, and his body was removed from the battlefield with respect by the victorious army. This allowed the play to be bookended by ceremonial scenes that were supported by the dialogue and the blocking choices.

Devotion

Devotion to country, devotion to partner, and devotion to honor are often the motivations behind the characters' actions in the play.

In Act 2 Scene 1, the conspirators leave Brutus's home in the middle of the night, resolved to murder Caesar in the Senate. Portia, Brutus's wife, sees her husband struggling internally and tries to comfort him. As he placates her concern, she loses her temper and pleads for him to include her in his plans.

PORTIA. No my Brutus,
You have some sicke Offence within your minde,
Which by the Right and Vertue of my place
I ought to know of: And upon my knees,
I charme you, by more once commended Beauty,
By all your vows of Love, and that great Vow
Which did incorporate and make us one,

That you unfold to me, your selfe; your halfe
Why you are heavy: and what men to night
Have had resort to you: for heere have beene
Some sixe or seven, who did hide their faces
Even from darknesse.

BRUTUS. Kneele not gentle Portia.

PORTIA. I should not neede, if you were gentle Brutus.

Within the Bond of Marriage, tell me Brutus,
Is it excepted, I should know no Secrets
That appertaine to you? Am I your Selfe,
But as it were in sort, or limitation?
To keepe with you at Meales, comfort your Bed,
And talke to you sometimes? Dwell I but in the Suburbs
Of your good pleasure? If it be no more,
Portia is Brutus Harlot, not his Wife
(*Shakespeare, 31*).

The fight continues with Portia exposing a self-inflicted wound to Brutus as proof of her pain and devotion. This exchange stood out to me because it revealed so much about this relationship dynamic and was an example of the theme of devotion impacting the decisions of the characters. Brutus was so devoted to doing the right thing for his country and his partner. He would not burden his wife or endanger the success of the assassination by sharing their plans with Portia. This lack of trust drove her to hurt herself in an effort to convince Brutus to include her more as a partner in his schemes. Both characters are loyal to a cause bigger than themselves, and that devotion drives their choices for the remainder of the story.

In Act 3 Scene 1, Brutus addresses a crowd of plebians to explain the necessity of Caesar's assassination.

BRUTUS. If there bee

any in this Assembly, any deere Friend of Caesars, to him
I say, that Brutus love to Caesar, was no lesse then his. If
then, that Friend demand, why Brutus rose against Caes-
sar, this is my answer: Not that I lov'd Caesar lesse, but
that I lov'd Rome more. Had you rather Caesar were li-
ving, and dye all Slaves; then that Caesar were dead, to
live all Free-men? As Caesar lov'd mee, I weepe for him;
as he was Fortunate, I rejoyce at it; as he was Valiant, I
honour him; But, as he was Ambitious, I slew him. There
is Teares, for his Love: Joy for his Fortune: Honor, for

his Valour: and Death, for his Ambition
(*Shakespeare, 52*).

Later in the scene, Antony eulogies Caesar to the same crowd of Romans.

ANTONY. Come I to speak in Caesars Funerall.
He was my Friend, faithfull, and just to me;
But Brutus sayes, he was Ambitious,
And Brutus is an Honourable man.
He hath brought many Captives home to Rome,
Whose Ransomes, did the general Coffers fill:
Did this in Caesar seeme Ambitious?
When that the poore have cry'de, Caesar hath wept:
Ambition should be made of sterner stuffe,
Yet Brutus sayes, he was Ambitious:
And Brutus is an Honourable man.
You all did see, that on the Lupercall,
I thrice presented him a Kingly Crowne,
Which he did thrice refuse. Was this Ambition?
Yet Brutus sayes, he was Ambitious:
And sure he is an Honourable man
(*Shakespeare, 54-55*).

These iconic monologues set up the dichotomy of Brutus and Antony's characters as they explain their loyalty. Brutus saw Caesar's ambition as a threat to ideals of Rome and was convinced that there was no other alternative than Caesar's assassination. Antony calls out this hypocrisy in his eulogy as proof of his loyalty to Caesar.

In Act 4 Scene 1, Cassius and Brutus confront one another over Cassius's intentions and honor as a military leader. Cassius has been accused of accepting bribes to promote his unworthy friends within the Roman army. The scene grows in intensity as Brutus reminds his co-conspirator of why they murdered Caesar in the first place.

BRUTUS. Remember March, the Ides of March remember:
Did not great Julius bleed for Justice sake?
What Villaine touch'd his body, that did stab,
And not for Justice? What? Shall one of Us,
That stricke the Formost man of all the World,
But for supporting Robbers: shall we now,
Contaminate our fingers with base Bribes?

And sell the mighty space of our large Honors
For so much trash, as may be grasped thus?
I had rather be a Dogge, and bay the Moone,
Then such a Roman
(*Shakespeare, 68*).

Concept

Julius Caesar is a story driven by themes of fate, ritual, and devotion. As a production team, we knew a strong design would come through a focus on those themes. We decided to set the piece in a postmodern, abstracted Rome. This gave the entire team the freedom to explore a design aesthetic that would focus on theme and ideas, rather than historical recreation. Most of the characters in *Julius Caesar* work within a militaristic government, so we wanted the society of Rome to be military focused in fashion and architecture. To support the theme of fate, we added the visual element of tarot. Tarot is a mystic practice that involves interpreting symbols as they are revealed within the tarot card deck. Each character was assigned a tarot card that fit their character arc and served to inspire visual details within their costume, wig, and props. Those design choices were prominent in every costume design I rendered for the show; postmodern, military, and tarot.

Set Design

The Set Designer created a monolithic, imposing unit set. It represented Rome as an intact society at the top of the show, that slowly pulled apart as the country divided itself. The abstract approach allowed the action of the play to flow seamlessly between scene changes. It also created a natural pattern for blocking and staging that supported the theme of ritual. Because each scene was staged on the same abstract set, the movement of the actors appeared to fit within a ceremonial format. It became easy for the audience to make connections between important moments and characters as movement and setting remained similar throughout. In reference to tarot, the raked, circular platform was painted with an astrological tarot pattern on its floor. This created the image of the actors walking a predestined, astrological path as the plot unfolded.

Lighting Design

As the concept and design influences were decided upon, the lighting designer knew I would be using a lot of military detailing in trims, buttons, and style lines. She made sure her lighting design would complement these details by properly sculpting the actors on stage and not flattening the costumes with front light. I in turn kept her informed of the different color choices we were making in the costume shop. The set clearly showed the division of Rome as the backdrop pulled itself apart over the course of the war. I represented that same division through my use of color. Team Antony was costumed in reds and browns, team Brutus was costumed in navy, gray, and black. By keeping the lighting designer informed of these choices she was prepared to light the various scenes correctly.

Research

My research topics for the piece became very clear as we developed our concept as a design team. I focused most of my research on tarot card imagery, military fashion, and postmodern aesthetics.

Tarot Cards



Fig. 218. Left, Interpretation of The Empress (Hugo).

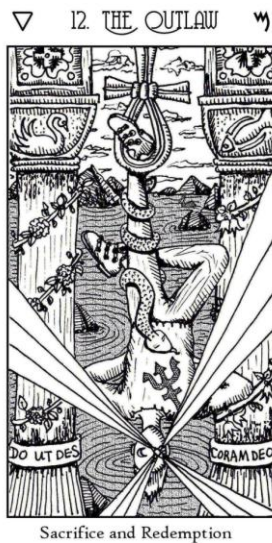


Fig. 219. Center, Interpretation of The Outlaw (Benebell).



Fig. 220. Right, Interpretation of Wheel of Fortune (Waite).

Military and Armor



Fig. 221. Left, Regency era military jacket (Aylwen).



Fig. 222. Center, Modern jacket with military decoration (Dior).



Fig. 223. Right, Simplistic modern military inspired jacket (Tweed).

Postmodern Aesthetics



Fig. 224. Left, Modern runway fashion sample (Singer).



Fig. 225. Center, Post-modern fantasy character design (Gregson).

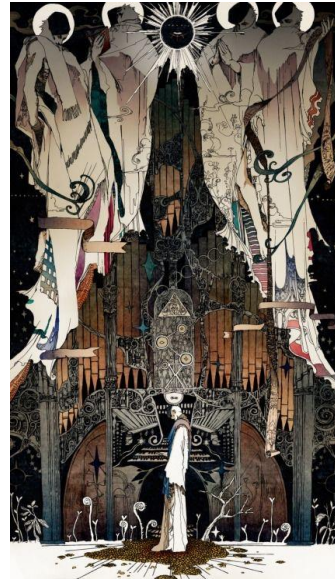


Fig. 226. Right, Grecian inspired concept art (Kageichi).

Rendering Process

The renderings were created with Adobe Photoshop and Procreate. I manipulated existing assets and over painted them to alter details to match my design intentions. This method is also known as 'photo bashing' and allows for a hyper realistic rendering. It can be used to incorporate photographs, illustrations, sculpture, and other research references into a completely new, original design. See figure 227.



Fig. 227. A screenshot of photo-bashing process.

Developing the Look List

As I broke down the play by scene and character, it became clear to me that most of the actors on stage would require three different looks: one military dress uniform, ceremonial senate garb, and combat armor for the war scenes.

Military Dress Uniform

When we talked about Rome, we talked about it being a conquering society. This meant that Rome wouldn't have a uniform; rather, each soldier would pull what they liked from conquered cultures' looks. This helped us manage our budget and resources because it allowed us to pull existing costume pieces that matched the renderings while accommodating the different actor body types.

Senate

For the senate look, we knew it would be a quick transition in and out of the costume and that there would be a lot of movement in the assassination scene. The senate scene also became pivotal in communicating the ideas of ritual and fanaticism, so we wanted the costumes to appear very cult-like. I decided on giving the senators masks to emphasize the cult aesthetic and suggested to the director that Brutus be the only one to remove his mask before stabbing Caesar.

Armor

For the armor looks, we established early on in the process that while we were setting this in a post-modern world, we didn't want to use guns or modern military weaponry. The director suggested that this version of Rome be knife- and sword-oriented, which gave me the freedom to incorporate older armor practices. This allowed me to use a spectrum of materials from light leather to heavy metal.

Characters

Julius Caesar

Character Background and Analysis

Julius Caesar is the charismatic tyrant of the empire of Rome. He's married to Calpurnia and has a close relationship with several senators, including Marcus Antony, Marcus Brutus, and Caius Cassius. His aggressive military campaigns and impending ascension to the crown makes his fellow senators uneasy, to the point where they conspire to murder him. As I researched tarot, I assigned Caesar the Moon card, which symbolizes hidden enemies, danger, and instability, all ideas we associate with Caesar. His costume is therefore decorated with symbols found on Moon Tarot art; The Moon in all its phases, wolves and other water symbols. See figures 228-233 for visual research references.

Visual Research



Fig. 228. Color palette sample (Bittlinger).



Fig. 229. Left, Military leader character design (Wilkins).

Fig. 230. Center, Military dress regalia sample (iscd).

Fig. 231. Right, Military dress regalia sample (Dots Amazing).

⌘ 13. THE NECROMANCER ⌘



Gateway of Resurrection



THE MOON.

Fig. 232. Left, Interpretation of The Necromancer (Benebell).

Fig. 233. Right, Interpretation of The Moon (Waite).

Sketches and Notes



Fig. 234. Original Julius Caesar character sketch.

Julius Caesar Piece List						
Look	Piece	Pull	Rent	Buy	Build	Notes
Jack Roberts						
<i>Julius Caesar</i>						
Commander						AMANDA
Undershirt	Shirt	X				
Socks	High Collar				X	
Short Boots	Trousers	X				
Suspenders	Phases of Moon Jacket				DI	
	Red Sash	X				
	Cane	X		X		
Military Dress						
	General Military Coat	X			X	
	Navy Vest					
Senate						
	Senate Mask				X	
	Robe	X				
	Knife					
	Belt	X				
	Bloody, distressed shirt					
Ghost						
Greyed Shoes	Armor Collar				X	
	Shoulder Pauldron	X				
	Leather Pauldron	X				
	Gauntlets				X	ALEX
	Grey Vest			X		
	Dark Shirt	X				
	Fur Lined Cape				X	

Fig. 235. A piece list, broken down by look, item, and origin.

Final Rendering



Fig. 236. Final rendering of Julius Caesar, Commander look.

Final Rendering



Fig. 237. Final rendering of Julius Caesar, Military Dress look.

Final Renderings



CAESAR
GHOST
JULIUS CAESAR

Fig. 238. Final rendering of Julius Caesar, Ghost look.

Calpurnia

Character Background and Analysis

Calpurnia is Caesar's wife. We don't get to see much of her in the play, but what little we know is that she's an intuitive person who genuinely cares about her husband and her country. I assigned her the Magician card, which can be interpreted to mean resourceful and skilled, and in reverse, confusion and communication blocks. Those qualities stood out to me in the scene where Calpurnia warns Caesar not to go to the senate but fails to convince him. See figures 239-243 for visual research references.

Visual Research



Fig. 239. Color palette sample (King).



Fig. 240. Top Left, Modern military inspired jacket (Millen).

Fig. 241. Left, Military leader character design (ZHDrawings).

Fig. 242. Center, Military dress regalia sample (Empire).

Fig. 243. Right, Modern fashion dressing gown sample (Borrelli-Persson).

Sketches and Notes



Fig. 244. Left, Interpretation of The Magician (Waite).

Fig. 245. Right, Original Calpurnia character sketch.

Julius Caesar Piece List							
Look	Piece	Pull	Rent	Buy	Build	Notes	Assigned To
Rachel Banner							
<i>Calpurnia, Pindarus</i>							
Military Dress							ANA MARIA
Undershirt	Dickie	X					
Tights	Military Jacket	X					
Boots, short heel	Cream Underskirt	X					
Corset	Blue Overskirt	X					
	Red Sash/Cape				X		
	Updo Wig	X					
Dressing Gown							
	Cream Underdress	X			X	Pulled gown, add sleeves/fullness	
	Dressing Gown Jacket				X		
	Dressing Gown Pendants				X		
	Hair Down Wig	X					
Pindarus						Cassius' Bondman, Loyal to Cassius/Brutus	
	Shirt	X					
	Grey Blue Trousers	X					
	Black Velvet Waistcoat	O					
	Side Sword	X					
	Black Gauntlets				X		
	Gold/Black Belt	X					

Fig. 246. A piece list, broken down by look, item, and origin.

Final Rendering



CALPURNIA
MILITARY DRESS
JULIUS CAESAR

Fig. 247. Final rendering of Calpurnia, Military Dress look.

Final Rendering



CALPURNIA
DRESSING GOWN
JULIUS CAESAR

Fig. 248. Final rendering of Calpurnia, Dressing Gown look.

Brutus

Character Background and Analysis

Brutus is devoted to Rome and is convinced that Caesar will be Rome's downfall. His participation in Caesar's murder is not about gaining position, rather about doing what is best for his country. I assigned Brutus the Emperor card, which symbolizes power, protection, and compassion. I made his costume minimally decorated, strong, and spartan in appearance to convey his stoic, utilitarian personality. See figures 249-253 for visual research references.

Visual Research



Fig. 249. Color palette sample (Di Sano).



Fig. 250. Top Left, Modern military inspired jacket (narachic).

Fig. 251. Left, Military leader character design (Jawlipops).

Fig. 252. Center, Military dress regalia sample (1st Dibs).

Fig. 253. Right, Modern cultist character design (Romans-Art).

Sketches and Notes



Fig. 254. Left, Interpretation of The Emperor (Waite).

Fig. 255. Right, Original Brutus character sketch.

Julius Caesar Piece List							
Look	Piece	Pull	Rent	Buy	Build	Notes	Assigned To
McKenna Walwyn							
<i>Marcus Brutus</i>							
Military Dress							ADRIANNE
Undershirt	Shirt	X					
Socks	Military Jacket			DI			
Boots	Light, Cool Trousers	X					
Suspenders	Shoulder Harness				X		
	Knife	X					
	Necklaces	X					
	Gloves			X			
	Blue Sash	X		X			
	Ram Horn Knife				X		
	Belt	X					
	Skirt				X		
	Wig						
Senate							
	Senate Mask				X		
	Robe				X		
	Chain Belt			X			
Armor							
	Collar				X	ALEX	
	Breast Plate				X	ALEX	
	Garter Belt Harness				X	ALEX	
	Sword			X	X	Props class	

Fig. 256. A piece list, broken down by look, item, and origin.

Final Rendering



Fig. 257. Final rendering of Brutus, Military Dress look.

Final Rendering



Fig. 258. Final rendering of Brutus, Senate look.

Final Rendering



BRUTUS
ARMOUR
JULIUS CAESAR

Fig. 259. Final rendering of Brutus, Armor look.

Portia

Character Background and Analysis

Portia is Brutus's wife. In her confrontation scene with him the night the conspiracy is born, she reveals herself to be hyper competent, smart, and incredibly frustrated by her minimal role in the hierarchy of Rome. I assigned her the Empress card because it pairs with the Emperor card, and I wanted the symbolism mirrored in Portia and Brutus's costumes. She is his equal in brains and skill but is forced into a diminished role. See figures 260-264 for visual research references.

Visual Research



Fig. 260. Color palette sample (Di Sano).



Fig. 261. Top Left, Modern art sample, evocative of a trophy wife (Maciaszek).

Fig. 262. Left, Military leader character design (Gurskiy).

Fig. 263. Center, Modern military inspired jacket (Vicente).

Fig. 264. Right, Military leader character design (Barbarion).

Sketches and Notes



Fig. 265. Left, Interpretation of The Empress (Waite).

Fig. 266. Right, Original Portia character sketch.

Julius Caesar Piece List							
Look	Piece	Pull	Rent	Buy	Build	Notes	Assigned To
Andrew Moody							
<i>Portia</i>							
Military Dress							ADRIANNE
Undershirt	Shirt	X					
Socks	Trouser	X					
Boots	Military Jacket	X		X			
Suspenders	Shoulder Harness				X		
	Knife/Scabbard	X					
	Skirt				X		
	Greaves				X		
	Cream/Black Gloves	X					
	Female Face Buckle				X		
	Belt	X					
Casual							
	Brocade Top	X					
	Gold Sash	X					
	Harem Pant	X					
Plebian							
	Black Coat	X					
	Black Hat	X					
Armor							
	Red Waistcoat	X					
	Belt	X					
	Brown Leather Greaves	X					
	Arm/Chest Armor piece	X					
	Dual Knives	X					

Fig. 267. A piece list, broken down by look, item, and origin.

Final Rendering



Fig. 268. Final rendering of Portia, Military Dress look.

Final Rendering



Fig. 269. Final rendering of Portia, Casual look.

Marc Antony

Character Background and Analysis

Marc Antony is Caesar's right-hand man. He's incredibly charismatic and an experienced military leader. After Caesar's assassination, he's able to manipulate the citizens of Rome into rising up against his enemies. I assigned him the Star card, which means loss, abandonment, and in reverse, arrogance and haughtiness. See figures 270-273 for visual research references.

Visual Research



Fig. 270. Color palette sample (Tzadok).

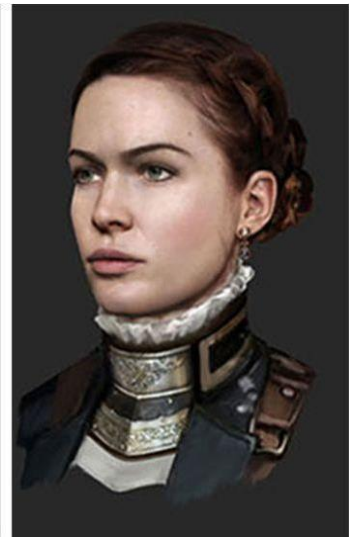


Fig. 271. Left, Military leader character design (Kwan).

Fig. 272. Center, Military dress regalia sample (Christie's).

Fig. 273. Right, Military leader character design (AdmiralRegis).

Sketches and Notes



Fig. 274. Left, Interpretation of The Star (Waite).

Fig. 275. Right, Original Antony character sketch.

Julius Caesar Piece List							
Look	Piece	Pull	Rent	Buy	Build	Notes	Assigned To
Bailee Miner							
<i>Mark Antony</i>							
Military Dress							REBECCA A.
	Undershirt		X				
	Socks		X				
	Boots		X				
	Suspenders				DI		
	Red Military Jacket						
	Red Sash		X				
	Belt		X				
	Star Greaves				X		
	Knife				X	Props Class	
	Headband				X		
	Earring				X		
	Wig (potentially)	X					
Senate							
	Long Cape		X				
Armor							
	Dark Blue Shirt		X				
	Red Chest Plate				X	ALEX	
	Armor Belt				X	ALEX	
	Collar/Shoulder Harness				X	ALEX	
	Short Sword				X	Props class	
	Blue Sash		X				
	Gauntlets		X				

Fig. 276. A piece list, broken down by look, item, and origin.

Final Rendering



ANTONY
MILITARY DRESS
JULIUS CAESAR

Fig. 277. Final rendering of Antony, Military Dress look.

Final Rendering



ANTONY
ARMOUR
JULIUS CAESAR

Fig. 278. Final rendering of Antony, Armor look.

Caius Cassius

Character Background and Analysis

Caius Cassius is a power-hungry, corrupt senator who manipulates Brutus's honorable convictions to have Caesar killed so he can gain a higher position in Rome. I assigned him the Strength card because it's interpreted to mean power, action, and courage, which is the persona that Cassius projects to the world. In reverse, the card means weakness, abuse of power, and disgrace, which more accurately describes Cassius's character. See figures 280-283 for visual research references.

Visual Research



Fig. 280. Color palette sample (Tzadok).

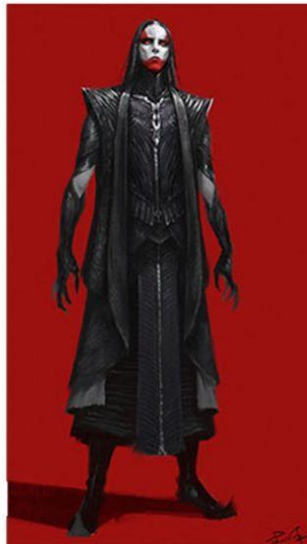


Fig. 281. Left, Military leader character design (Uncut).

Fig. 282. Center, Villain character design (Liu).

Fig. 283. Right, Military leader character design (Armitage).

Sketches and Notes

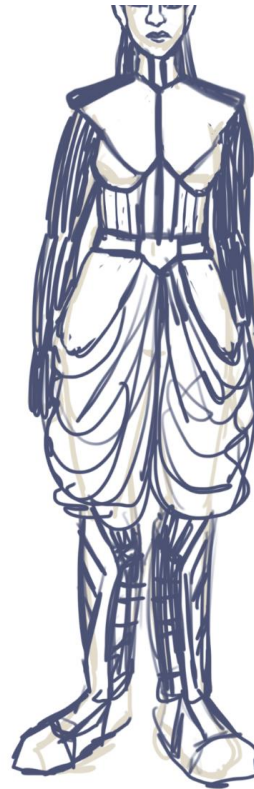


Fig. 284. Left, Interpretation of Strength (Waite).

Fig. 285. Right, Original Cassius character sketch.

Julius Caesar Piece List							
Look	Piece	Pull	Rent	Buy	Build	Notes	Assigned To
AJ Black							
<i>Cassius</i>							
Military Dress							SALLIE
Undershirt	Shirt	X					
Socks	Trousers	X					
Boots	Military Undercoat	X					
Suspenders	Cross Sash	X					
	Overcoat				X		
	Gauntlets	X					
	Greaves	X					
	Gloves	X					
	Belt	X					
	Knife	X				Props class	
Senate							
	Senate Mask				X		
	Robe				X		
Armor							
	Lion Breastplate				X		
	Shoulder Pauldron				X	ALEX	
	Armor Belt				X		
	Dark Shirt	X					
	Cape	X				HOLD	
	Gold Leaf Coronet	X				For when he dies	

Fig. 286. A piece list, broken down by look, item, and origin.

Final Rendering



Fig. 287. Final rendering of Cassius, Military Dress look.

Final Rendering



Fig. 288. Final rendering of Cassius, Armor look.

Octavius

Character Background and Analysis

Octavius is Caesar's heir. He comes to Rome to avenge his adoptive father's murder and claim leadership as one of the triumvirate with Marc Antony and Lepidus. Octavius's arc in the story is about him growing from a young princeling into a mature military leader. I assigned him the Chariot card because it means war, triumph, and vengeance. See figures 289-293 for visual research references.

Visual Research



Fig. 289. Color palette sample (Tzadok).



Fig. 290. Top Left, Military leader character design (Ho).

Fig. 291. Left, Military dress regalia sample (Ralph).

Fig. 292. Center, Military inspired character design (Waltons).

Fig. 293. Right, Military dress regalia sample (ZHR).

Sketches and Notes



Fig. 294. Left, Interpretation of The Chariot (Waite).
 Fig. 295. Right, Original Octavius character sketch.

Julius Caesar Piece List							
Look	Piece	Pull	Rent	Buy	Build	Notes	Assigned To
Grace Garner							
<i>Octavius</i>							
Military Dress							LAUREN
Undershirt	Flouncy Blouse	X					
Socks	Military Jacket	X					
Boots	Cincher Belt				X		
Suspenders	Cream Riding Trousers		OP				
	Red Greaves				X		
	Red Gauntlets				X		
	Cream Gloves	X					
	Cravat	X					
Armor							
	Short, Red Breast Plate				X		
	Shoulder Pauldron				X		
	Cincher	X					
	Red Sash	X					
	Blue Fringe Sash	X					
	Knife				X	Props Class	
	Cape				X		
	Dark Blue Shirt with Mourning band	X					
	Hip guards				X		
	Chariot Buckle			X			

Fig. 296. A piece list, broken down by look, item, and origin.

Final Rendering



Fig. 297. Final rendering of Octavius, Military Dress look.

Final Rendering



OCTAVIUS
ARMOUR
JULIUS CAESAR

Fig. 298. Final rendering of Octavius, Armor look.

Casca

Character Background and Analysis

Casca is one of the conspiring senators. It is implied that he's been working with Cassius for a long time to supplant Caesar. I wanted Casca to have unassuming imagery and symbolism that would portray him as non-threatening. That led me to assign him the Temperance card, which is associated with angel and water imagery. See figures 299-302 for visual research references.

Visual Research

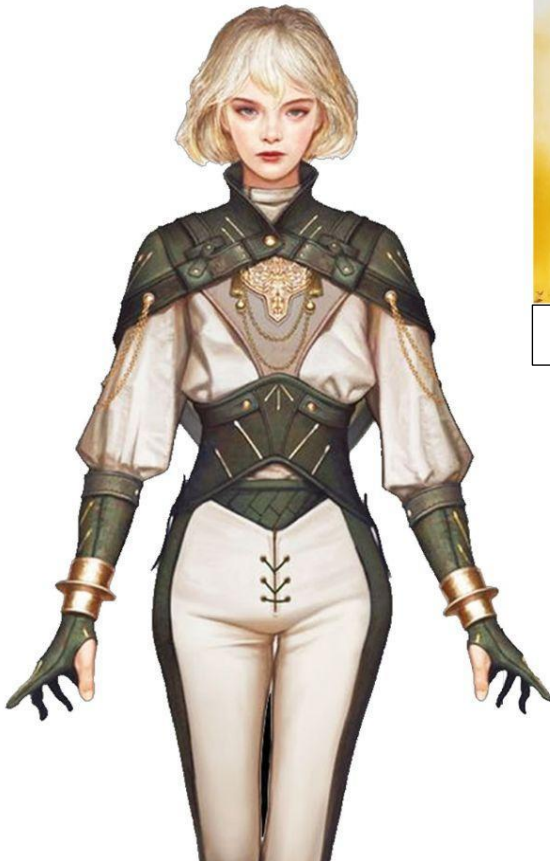


Fig. 299. Color palette sample (Elise).

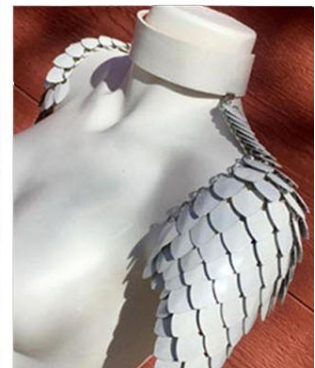


Fig. 300. Left, Military leader character design (Kyung).

Fig. 301. Center Military dress regalia sample (Dress Store).

Fig. 302. Right, Modern armor sample (Picasso).

Sketches and Notes



Fig. 303. Left, Interpretation of Temperance (Waite).

Fig. 304. Right, Original Brutus character sketch.

Julius Caesar Piece List							
Look	Piece	Pull	Rent	Buy	Build	Notes	Assigned To
Kaija Strong							
<i>Casca</i>							
Military Dress							ADDIE
Undershirt	Shirt	X					
Socks	Leggings	X					
Boots	Leather Guntlet Gloves			X			
	Military Waistcoat				DI		
	Cincher				X		
	Caplet				X		
	Knives			X		Prop Class	
	Conspirator Hood	X			X		
Senate							
	Senate Mask				X		
	Robe				X		
	Bottle Necklace			X		HOLD	
Plebian							
	Black Coat	X					
	Black Hat	X					
Armor							
	Scaemail Pauldrons				X		
	Chest Plate				X		
	Short Sword				X	Prop Class	
	Short Sword Scabbard				X	Prop Class	
	Dagger				X	Prop Class	
	Dagger Scabbard				X	Prop Class	

Fig. 305. A piece list, broken down by look, item, and origin.

Final Rendering



Fig. 306. Final rendering of Casca, Military Dress look.

Final Rendering



CASCA
SENATE
JULIUS CAESAR

Fig. 307. Final rendering of Casca, Senate look.

Final Rendering



CASCA
ARMOUR
JULIUS CAESAR

Fig. 308. Final rendering of Casca, Armor look.

Soothsayer

Character Background and Analysis

From the clues we had in the text, we knew the Soothsayer needed to stand apart from the crowd and appear more eccentric in dress and appearance to support Caesar's immediate dismissal of the prophecy. It also stood out to me that upon seeing the Soothsayer, Brutus immediately knows their profession. So their costume could take on shaman-esque imagery so we could quickly convey who and what this person practices. I assigned them the High Priestess card because it means secrets, mystery, and the unforeseen future. See figures 309-312 for visual research references.

Visual Research



Fig. 309. Color palette sample (Stanion).



Fig. 310. Left, Fantasy, shaman character design (Catlait).

Fig. 311. Center, Shaman, witch doctor character design (Photohuman).

Fig. 312. Right, Evocative, makeup sample (Deleon).

Sketches and Notes



Fig. 313. Left, Interpretation of The High Priestess (Waite).

Fig. 314. Right, Original Soothsayer character sketch.

Julius Caesar Piece List						
Look	Piece	Pull	Rent	Buy	Build	Notes
Ollie Chieppa						
<i>Soothsayer, Cato</i>						
Soothsayer						KALLIE with a
Undershirt	Shirt	X				
Dirty Stockings	Skirt	X				
	Overrobe	X				
	Staff	X			X	
	Hat				X	
	Collar Necklace			X	X	
	Belt			X		
	Fur Drapery				X	
	Earrings	X		X		
Cato						Portia's Brother
Socks	Military Jacket	X		X		
Knee High Boots	Sash	X				
	Breeches	X				
	Shoulder armor				X	
	Greaves	X				
	Gauntlets				X	

Fig. 315. A piece list, broken down by look, item, and origin.

Final Rendering



SOOTHE SAYER
PROPHETESS
JULIUS CAESAR

Fig. 316. Final rendering of Soothsayer, Prophetess look.

Planning and Paperwork

Shop 'Bible' Organization

		Julius Caesar Scenic Breakdown												
Actor	Character	1.1	1.2	1.3	2.1	2.2	2.3	2.4	3.1	3.2	3.3	4.1	4.2	4.3
Jack Roberts	Julius Caesar	Military Dress	Military Dress			Commander				Senate				Ghost
Rachel Bauer	Calpurnia, Pindarus	Military Dress	Military Dress			Decaying Gown							Pindarus	
Andrew Moody	Portia	Military Dress	Military Dress		Canal			Military Dress						
Grace Gardner	Octavius												Plebian	Military Dress
Balke Miner	Mark Antony	Military Dress	Military Dress			Military Dress			Military Dress				Armor	
Ben Ouzor	Lepidus, Artemidorus	Plebian	Plebian				Military Dress			Plebian				
Mikhael Wilwyn	Marcus Brutus	Military Dress	Military Dress		Military Dress	Military Dress			Senate	Military Dress			Armor	Armor
Al Black	Cassius	Military Dress	Military Dress	Military Dress	Military Dress	Military Dress			Senate	Military Dress			Military Dress	Military Dress
Kajja Strong	Cinna	Military Dress	Military Dress	Military Dress	Military Dress, plus conspirator hood	Military Dress			Senate		Plebian			
Anne Marie Kane	Decius Clitus/Claudio	Military Dress	Military Dress		Military Dress, plus conspirator hood	Military Dress			Senate		Plebian	Plebian		Armor
Preston Rowland	Cinna Strato/Publius/Vierus	Plebian	Plebian	Military Dress	Military Dress, plus conspirator hood	Military Dress			Senate		Plebian			Armor
Bryan Francis	Micthila, 3rd Plebian	Plebian	Plebian			Military Dress			Senate		Plebian	Plebian		
Alisa Grant	Caesar's Servant/Messenger/Octavius' Attendant/Antony's Soldier 2/5th Plebian	Plebian	Plebian			Caesar's Servant				Plebian, changes to Octavius' Servant			Plebian, changes to Octavius' Servant	Antony's Soldier 2
Levi Hopkins	Lucius				Military Dress			Military Dress						Armor
Wiloughby Staley	Tribunian, 1st Plebian	Plebian	Plebian		Military Dress, plus conspirator hood	Military Dress			Senate		Plebian	Plebian		
Summer Shoell	Cass Ligarius/Antony's Soldier 1	Plebian	Plebian		Military Dress	Military Dress			Senate		Plebian		Antony's Soldier 1	
Nicole Frederick	Lucilius	Plebian	Plebian							Plebian	Plebian	Plebian		Armor
Joe Bayless	Flavius/Messala/Popilius	Military Dress	Military Dress						Senate		Military Dress			Armor
Ashlynn Rober	Martius/Titinius, Tribunal	Military Dress	Military Dress						Senate		Military Dress			Armor
Tina Rasmussen	Cicero, Dardanius/Poet	Military Dress	Military Dress	Military Dress					Senate, changes to Plebian		Plebian	Plebian		Armor
Olivia Chiappi	Scotthayer, Cato							Scotthayer		Scotthayer	Scotthayer			
Mason Garcia	Cinna Poet	Plebian	Plebian										Cinna Poet	
Carrie Jackson	Cobbler, 4th Plebian	Plebian	Cobbler, plus open Plebian coat							Plebian		Plebian	Plebian	
Cathy Fagal	Carpenter, Volturnus, 3rd Plebian, Antony's Messenger		Carpenter, plus open Plebian coat							Plebian, changes to Antony's messenger		Plebian	Plebian	

Fig. 317. Digital Bible sample of a scenic breakdown.

For this project, I decided to use a digital bible rather than a printed bible. I made sure all my cutters, drapers, and stitchers had access to the digital paperwork so they could complete their projects on time. The use of a digital bible cuts down on paper waste, makes for a cleaner presentation, and allows the bible to remain a living document, where all the changes made over the course of the production can be updated in real time. Within the bible, I included a piece list, which I combined with my pull/rent/buy/build lists because I often must reference all of that information at the same time. I also included a scenic breakdown, a quick measurement list, my budget, and dress rehearsal notes.

Build Team

I was very fortunate to have a fully staffed costume and wig team for this production. I planned out the build and fitting schedule with the costume shop manager before the fall semester began to ensure we had the time and budget to execute the final designs. My shop manager, wardrobe head, and assistants had access to my digital bible from the start of the semester so they could coordinate with the cutting and draping teams to meet our fitting schedule. We also utilized the props class, who hand-cast our dagger weaponry within the tarot card design and supplemented our leatherwork. I was also given an armor liaison, who helped execute the more difficult pieces, such as Antony's chest piece, Brutus's chest armor, and Cassius's shoulder pauldron.

Build and Construction
Julius Caesar
Mock up and Fittings



Fig. 318. First fitting photos, Julius Caesar.



Fig. 319. Second fitting photos, Julius Caesar.

Adjustments from Final Rendering

The actor cast as Julius Caesar had voluminous, curly hair that did not fit comfortably under a wig. In consultation with my wig designer and the director, we opted to use his natural hair.

For Caesar's military commander look, I pulled two potential coats. One coat was the correct length but would require considerable alterations to achieve the look of the final rendering. The other coat was longer and a different style but already had a significant amount of trim and would take less time to alter. We decided to go with the longer coat to maximize our efficiency with labor rather than achieving the exact look from the rendering.

Decor/Trim

My original plan was to purchase an embroidery piece of the phases of the moon to use on Caesar's military dress uniform. This was difficult to source, so I asked the cutter/drafter for the project to take on the beading and embroidery.

Production Photos



Fig. 320. Final production photo of Julius Caesar Military Dress look (McAllister).



Fig. 321. Final production photo of Julius Caesar Commander look (McAllister).



Fig. 322. Final production photo of Julius Caesar Commander look (McAllister).



Fig. 323. Final production photo of Julius Caesar Senate look (McAllister).



Fig. 324. Final production photo of Julius Caesar Ghost look (McAllister).

Calpurnia
Build Notes

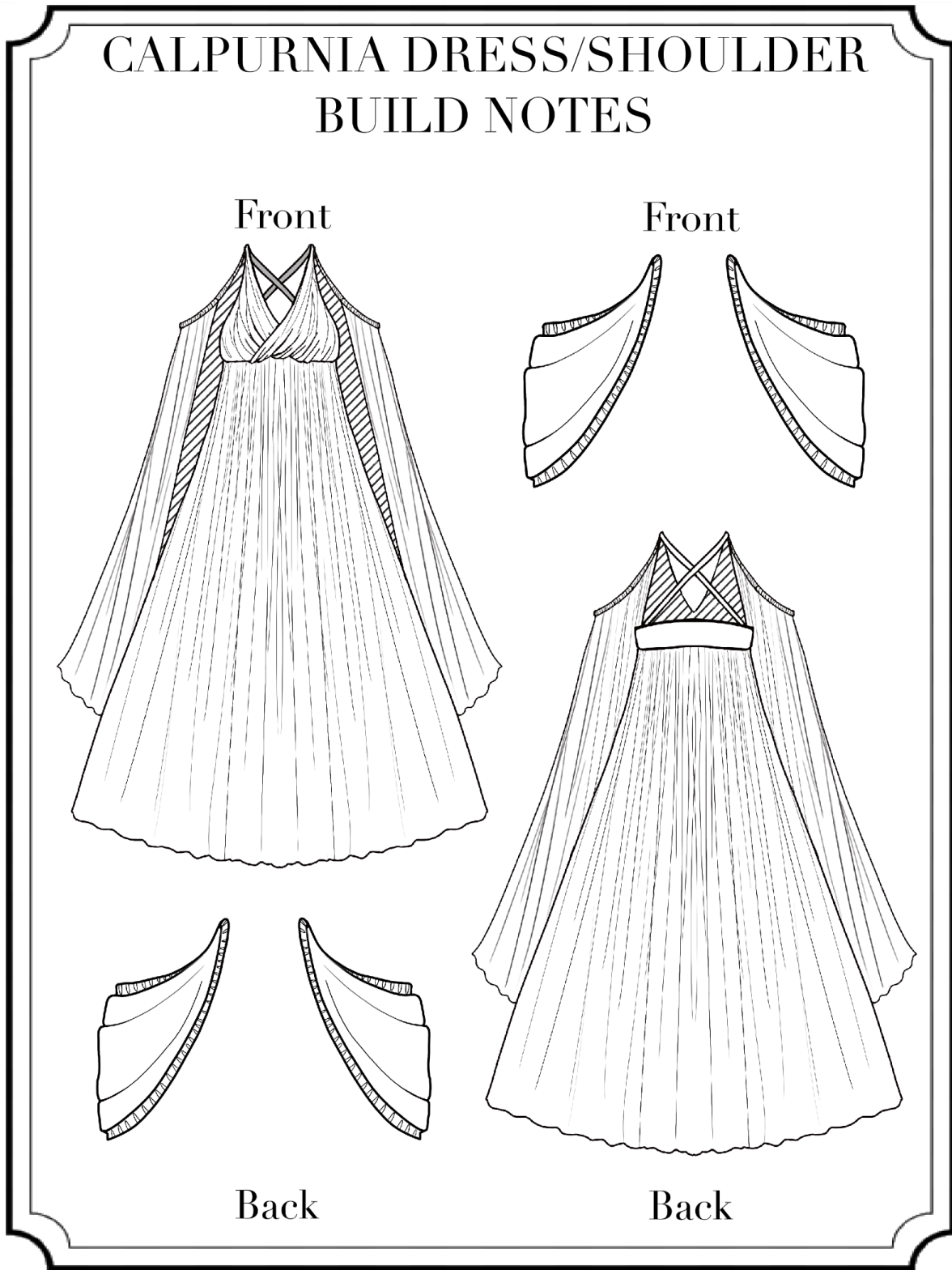


Fig. 325. Calpurnia technical drawing designed to clarify construction.

CALPURNIA FRONT COMPOSITE

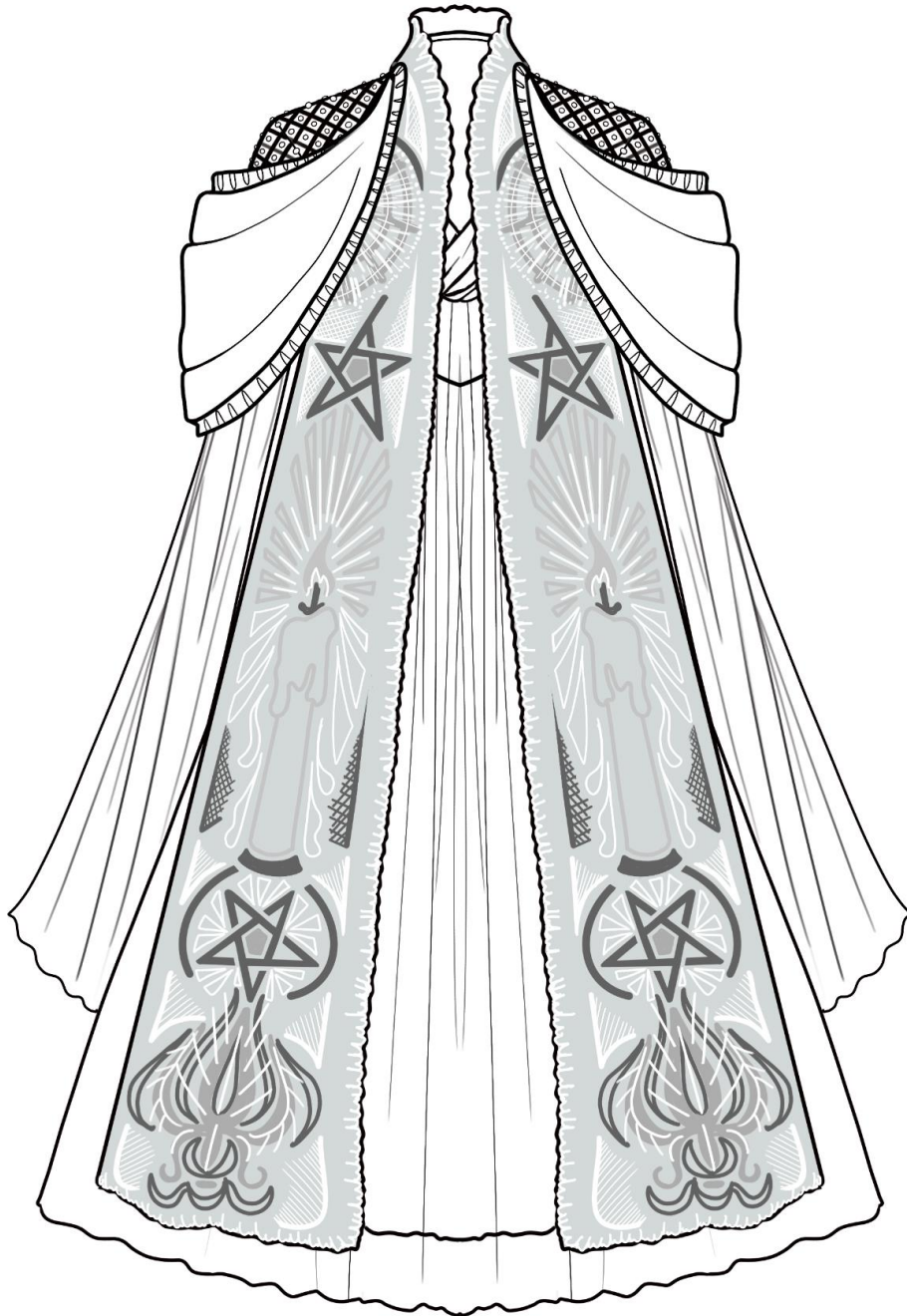
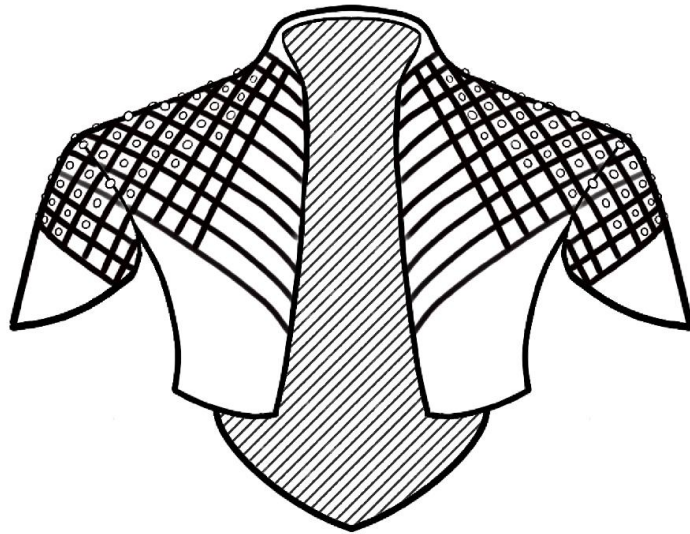


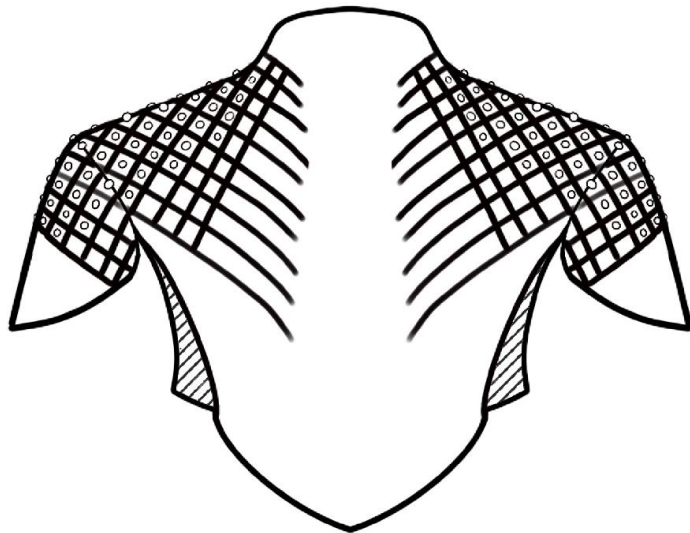
Fig. 326. Calpurnia technical drawing designed to clarify construction.

Build Notes

CALPURNIA JACKET BUILD NOTES



Front



Back

Fig. 327. Calpurnia technical drawing designed to clarify construction.

CALPURNIA PENDANT BUILD NOTES

Front

Back



Fig. 328. Calpurnia technical drawing designed to clarify decoration.

Mock up and Fittings



Fig. 329. First fitting photos, Calpurnia.

Adjustments from the Final Rendering

The main adjustment we made for Calpurnia's military dress uniform was to remove the peplum from her jacket. We knew we wanted to focus our labor on decorating her dressing gown over altering a pulled jacket, which would only be seen in the opening scene of the show. The only other adjustment we made was to her second wig, which we pulled into a braid to better accommodate acting choices.

Production Photos



Fig. 330. Final production photo of Calpurnia Military Dress look (Critchfield).



Fig. 331. Final production photo of Calpurnia Dressing Gown look (McAllister).



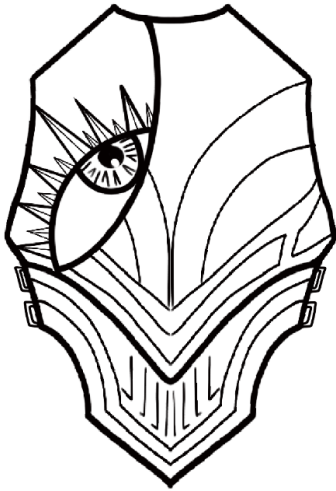
Fig. 332. Final production photo of Calpurnia Dressing Gown look (McAllister).

Brutus
Build Notes

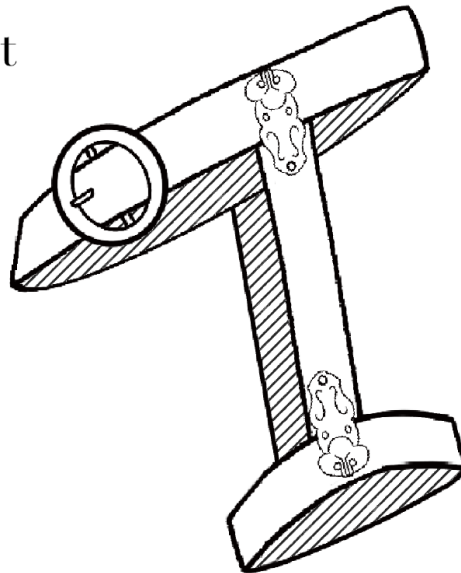
BRUTUS ARMOR BUILD NOTES



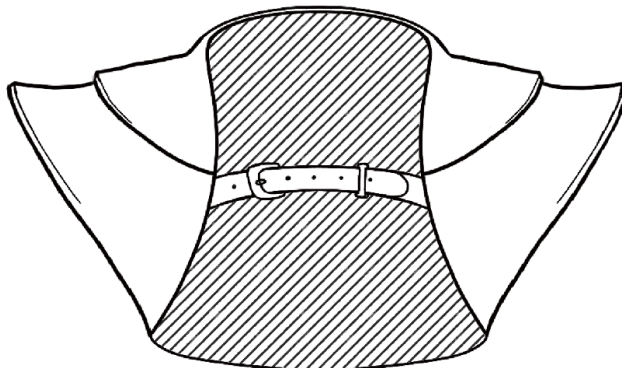
Front



Front



Front



Front

Fig. 333. Brutus technical drawing designed to clarify construction.

Mock up and Fittings



Fig. 334. First fitting photos, Brutus

Adjustments from Final Renderings

The only major change we made for Brutus was the height of the actress's shoes. The original rendering has Brutus in a four-inch-plus heel, but the rake of the center platform was sharp enough that it became unsafe. We purchased a two-inch-heel boot instead.

Production Photos



Fig. 335. Final production photo of Brutus, Military Dress look (McAllister).



Fig. 336. Final production photo of Brutus, Military Dress look (McAllister).



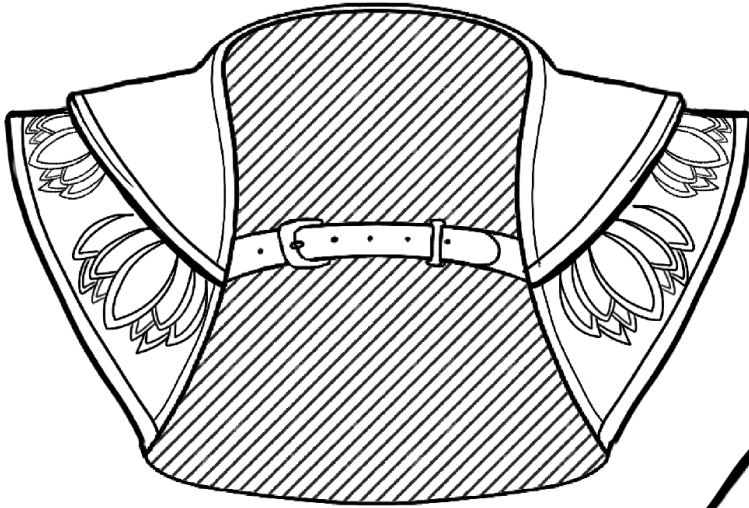
Fig. 337. Final production photo of Brutus, Senate look (Critchfield).



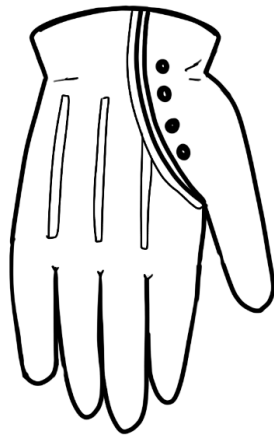
Fig. 338. Final production photo of Brutus, Armor look (McAllister).

Portia
Build Notes

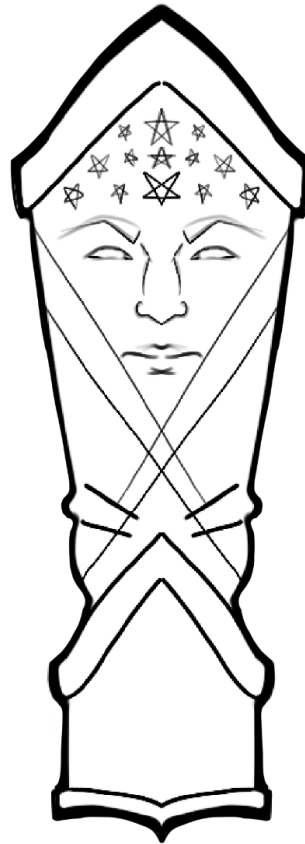
PORTIA ARMOR BUILD NOTES



Front



Front



Front

Fig. 339. Portia technical drawing designed to clarify construction.

Mock up and Fittings



Fig. 340. First fitting photos, Portia.

Production Photos



Fig. 341. Final production photo of Portia, Military Dress look (McAllister).



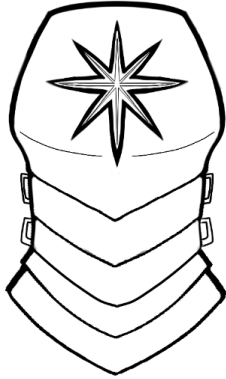
Fig. 342. Final production photo of Portia, Military Dress look (McAllister).



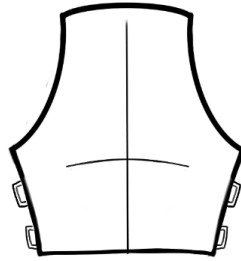
Fig. 343. Final production photo of Portia, Casual look (McAllister).

Marc Antony
Build Notes

ANTONY ARMOR BUILD NOTES



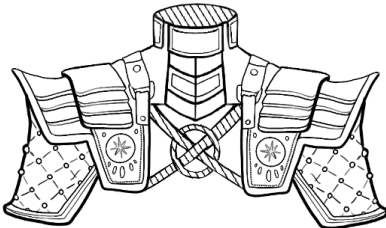
Front



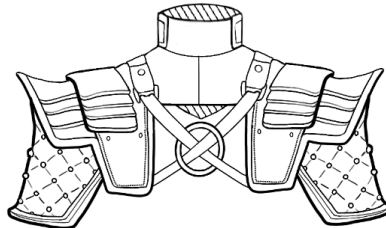
Back



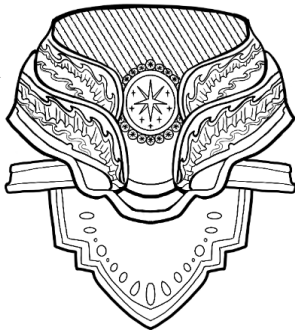
Profile



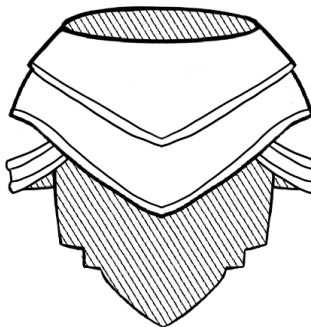
Front



Back



Front



Back



Front

Fig. 344. Antony technical drawing designed to clarify construction.

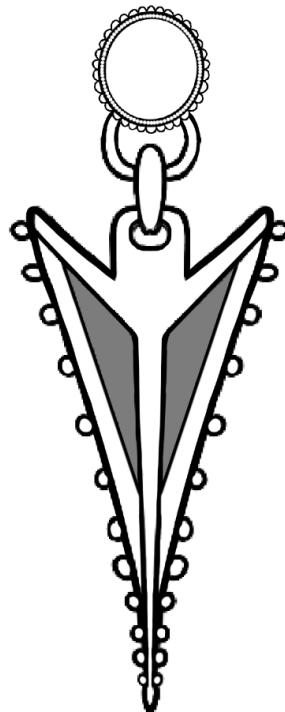
ANTONY CRAFT BUILD NOTES

Headband



FRONT

Earring



FRONT

Fig. 345. Antony technical drawing designed to clarify construction.

Mock up and Fittings

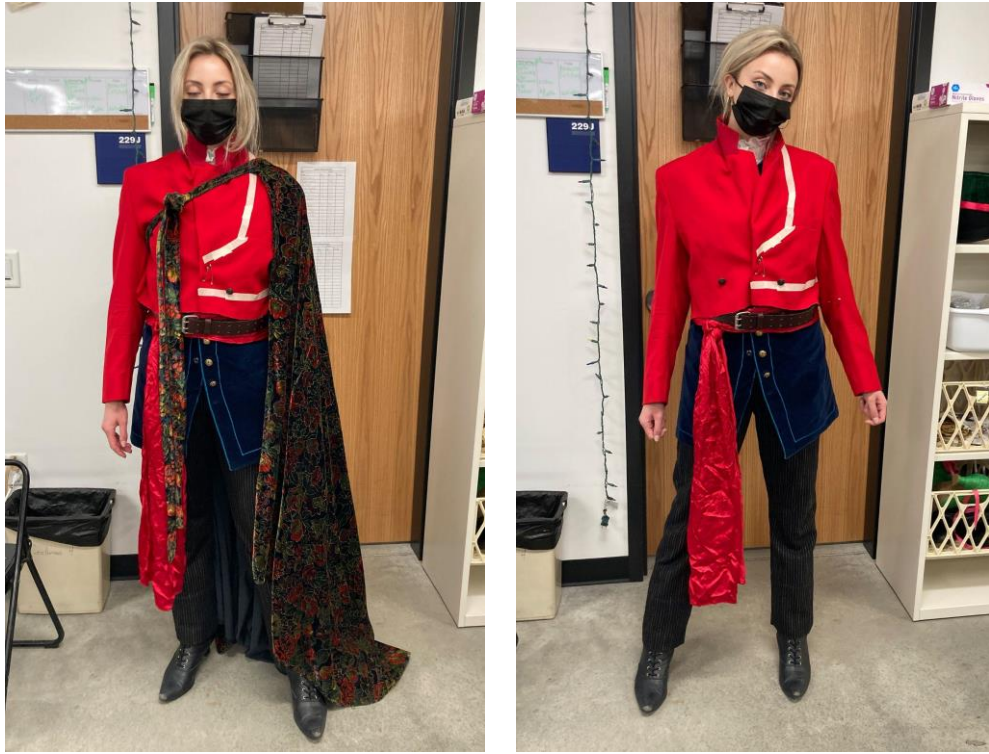


Fig. 346. First fitting photos, Antony.

Production Photos



Fig. 347. Final production photo of Antony, Military Dress look (McAllister).



Fig. 348. Final production photo of Antony, Military Dress look (Critchfield).



Fig. 349. Final production photo of Antony, Armor look (Critchfield).

Cassius
Build Notes

CASSIUS OVERCOAT BUILD
NOTES

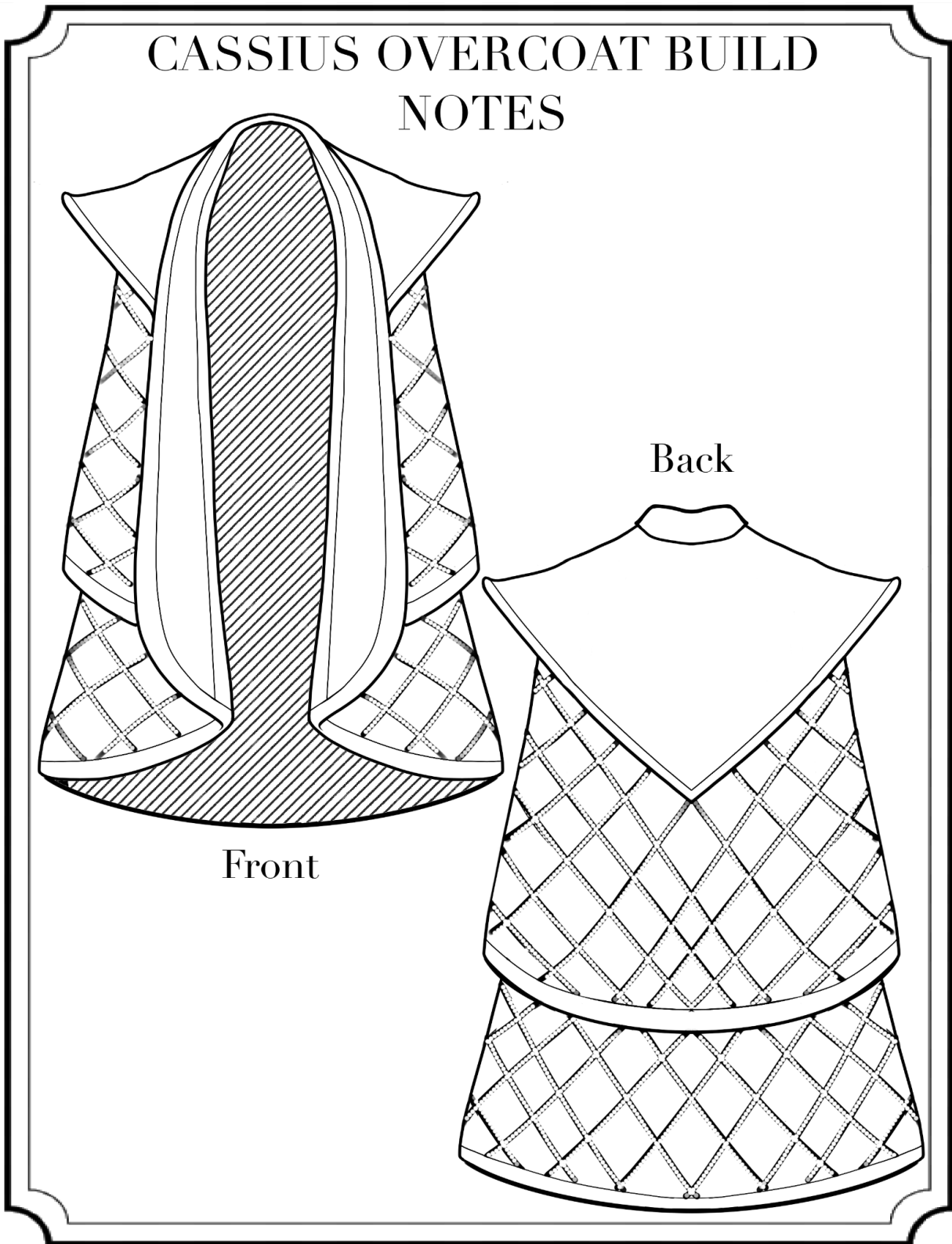
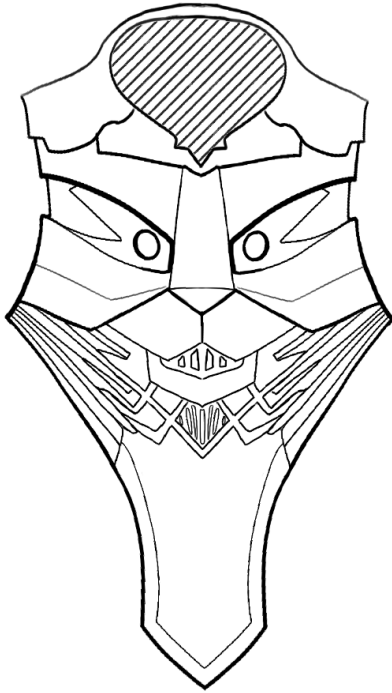
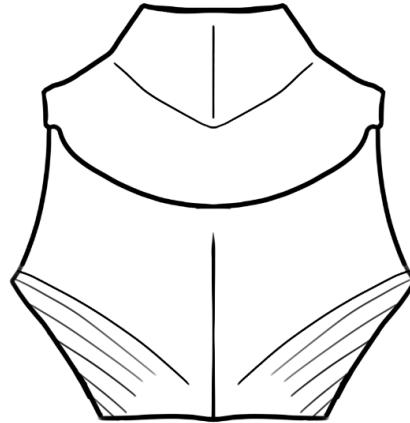


Fig. 350. Cassius technical drawing designed to clarify construction.

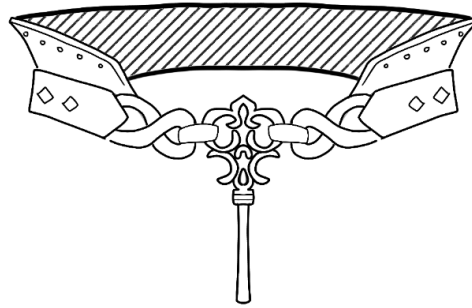
CASSIUS ARMOR BUILD NOTES



Front



Back



Front

Fig. 351. Cassius technical drawing designed to clarify construction.

Mock up and Fittings



Fig. 352. First fitting photos, Cassius.

Decor and Trim Notes



Fig. 353. Cassius technical drawing designed to clarify decoration.

Production Photos

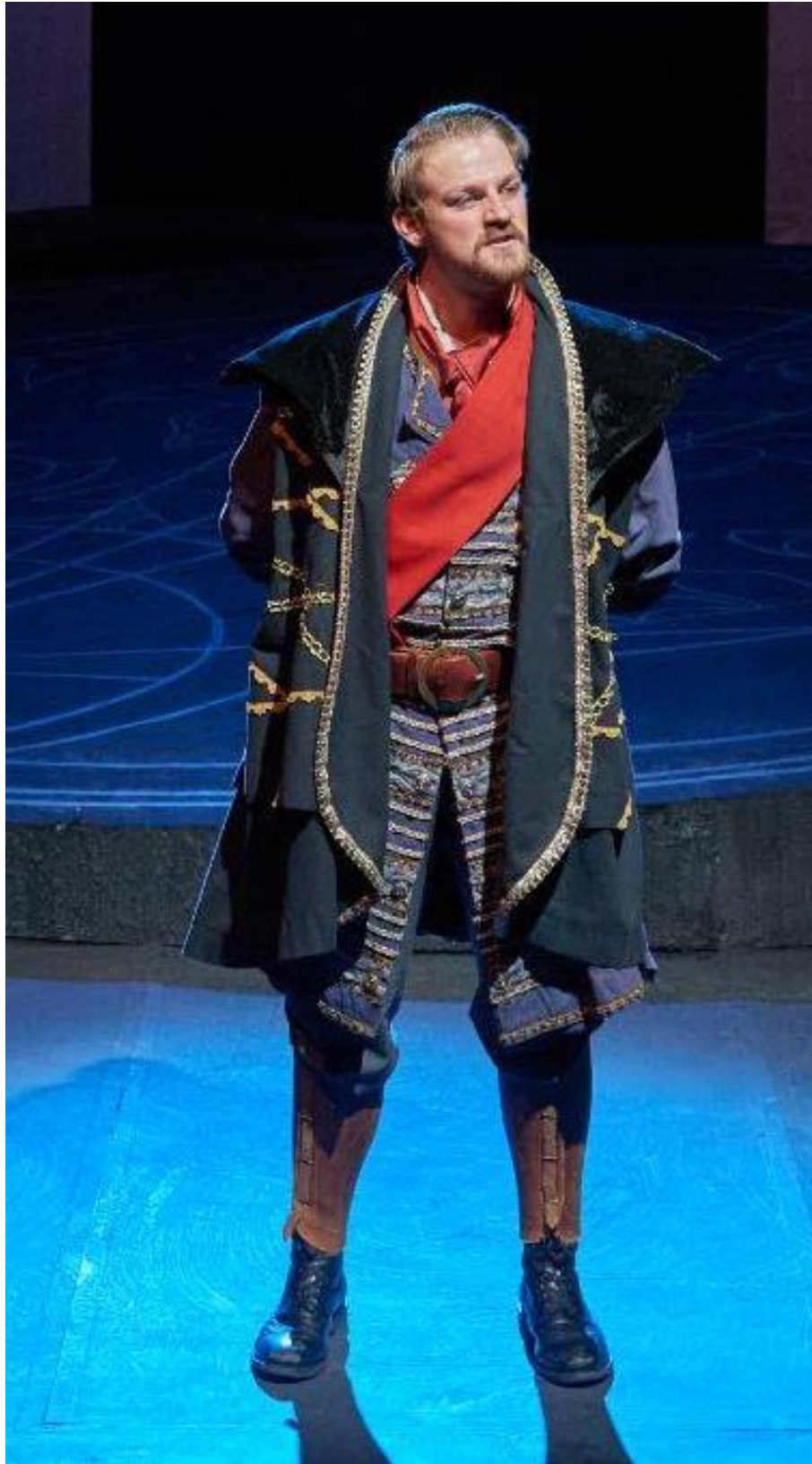


Fig. 354. Final production photo of Cassius, Military Dress look (McAllister).



Fig. 355. Final production photo of Cassius, Military Dress look (McAllister).



Fig. 356. Final production photo of Cassius, Senate look (Critchfield).



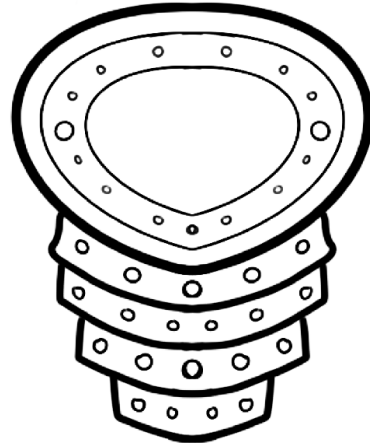
Fig. 357. Final production photo of Cassius, Armor look (McAllister).

Octavius
Build Notes

OCTAVIUS ARMOR BUILD
NOTES



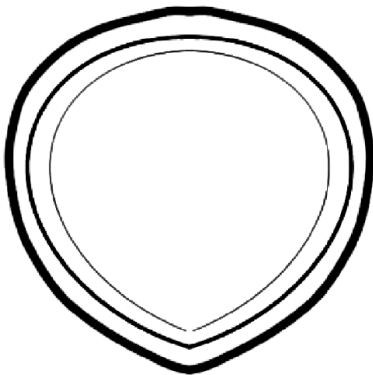
Front



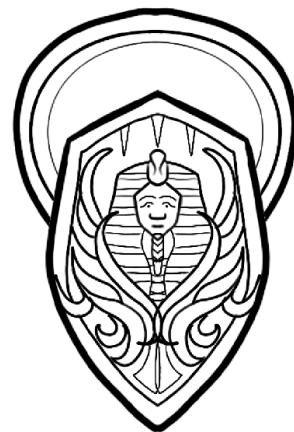
Front



Front



Front



Front

Fig. 358. Octavius technical drawing designed to clarify construction.

Mock up and Fittings

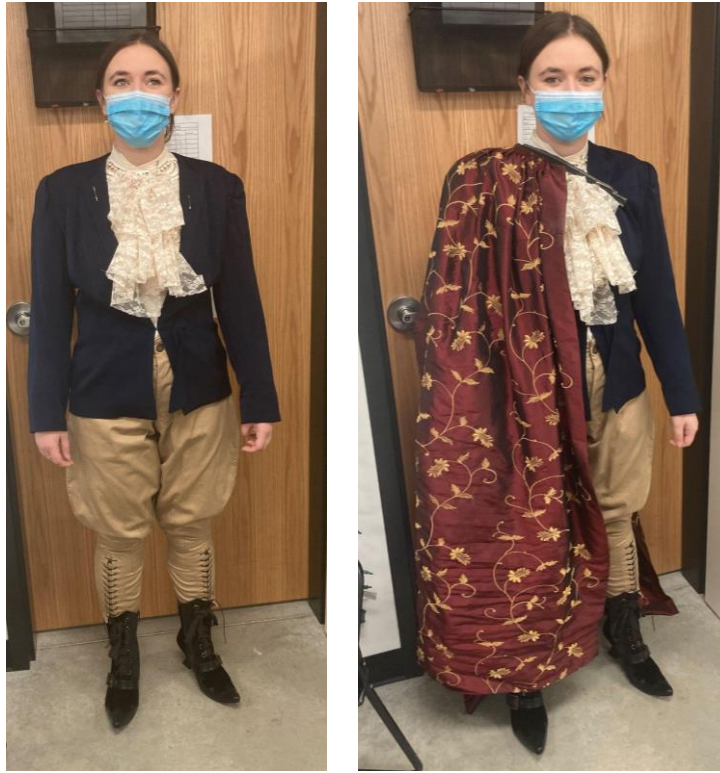


Fig. 359. First fitting photos, Octavius.

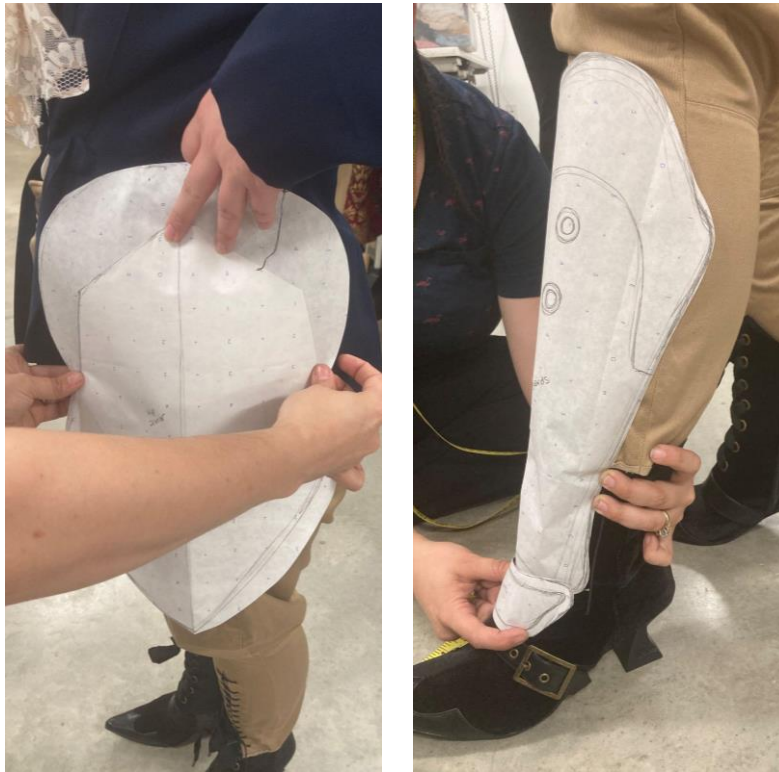
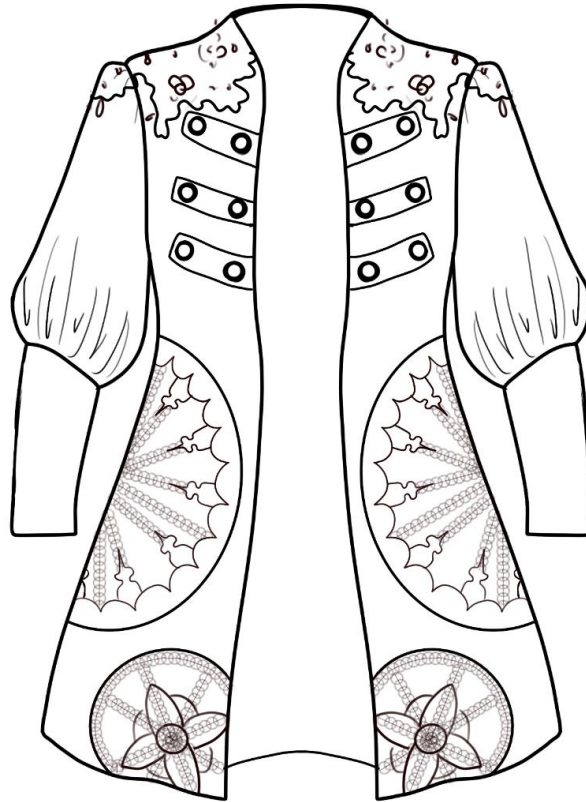


Fig. 360. First fitting photos, Octavius.

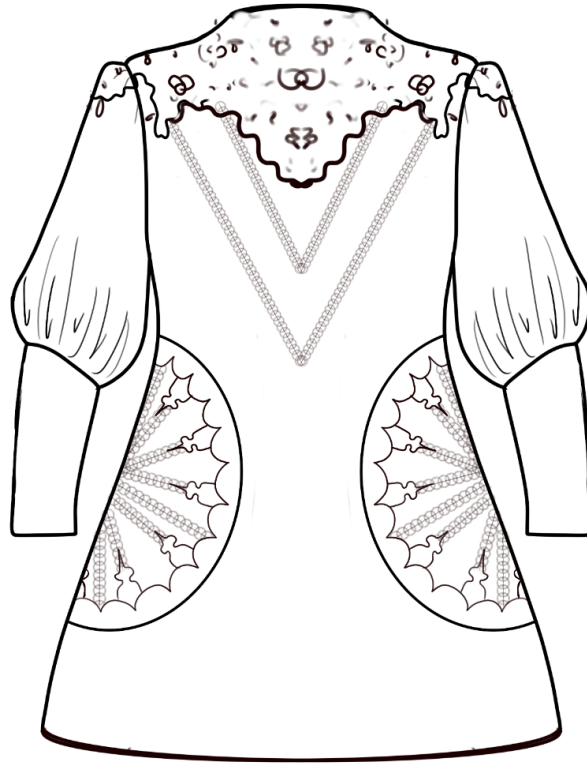
OCTAVIUS DECOR NOTES



Front

Fig. 361. Octavius technical drawing designed to clarify decoration.

OCTAVIUS DECOR NOTES



Back

Fig. 362. Octavius technical drawing designed to clarify decoration.

Production Photos



Fig. 363. Final production photo of Octavius, Military Dress look (McAllister).



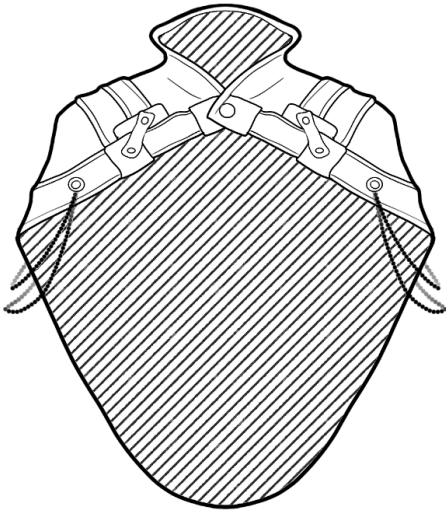
Fig. 364. Final production photo of Octavius, Military Dress look (Critchfield).



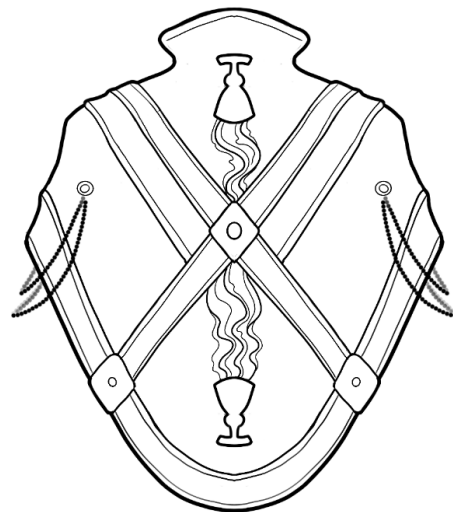
Fig. 365. Final production photo of Octavius, Armor look (Critchfield).

Casca
Build Notes

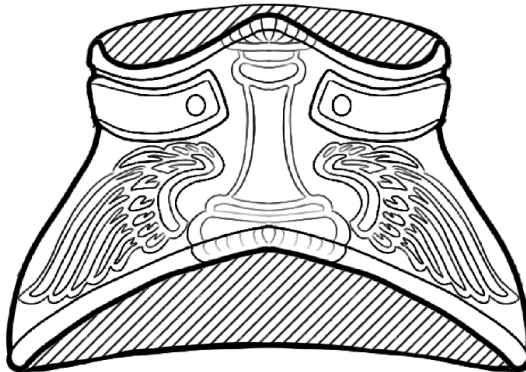
CASCA CAPELET/CINCHER
BUILD NOTES



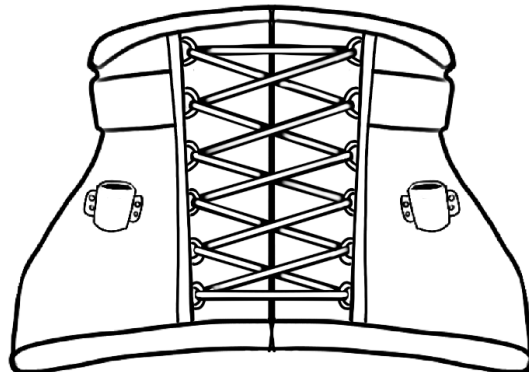
Front



Back



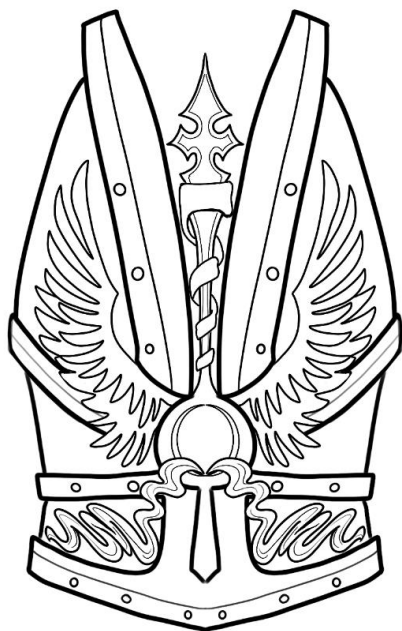
Front



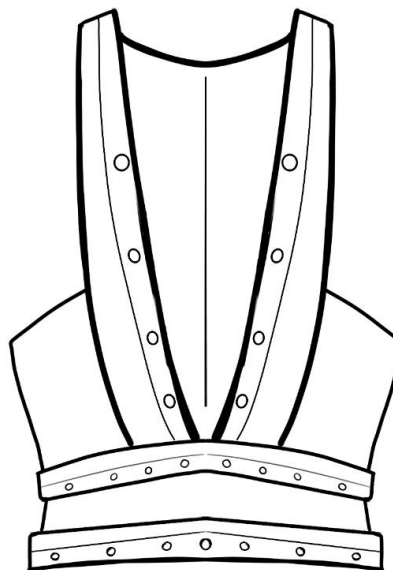
Back

Fig. 366. Casca technical drawing designed to clarify construction.

CASCA ARMOR BUILD NOTES



Front



Back



Front

Fig. 367. Casca technical drawing designed to clarify construction.

Mock up and Fittings



Fig. 368. First fitting photos, Casca.

Production Photos



Fig. 369. Final production photo of Casca, Military Dress look (McAllister).



Fig. 370. Final production photo of Casca, Military Dress look (McAllister).



Fig. 371. Final production photo of Casca, Armor look (Critchfield).

Soothsayer
Mock up and Fittings



Fig. 372. First fitting photos, Soothsayer and Young Cato.

Production Photos



Fig. 373. Final production photo of Soothsayer look (McAllister).

Evaluation of Final Design

Our goal as a design team was to create an original conception of *Julius Caesar* that would be thematically focused and relevant to our day and age. As we collaborated on this stylized production, we saw that goal achieved through the use of symbolism, powerful iconography, and a cohesive design aesthetic.

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