

HAMLET
The Design as Process

By

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BA University of Lethbridge 2009

A Support Paper for M.F.A. Thesis
Submitted to the School of Graduate Studies
of the University of Lethbridge
in Partial Fulfillment of the
Requirements for the Degree

MASTER OF FINE ARTS
In
Theatre Design

Department of Theatre and Dramatic Arts
University of Lethbridge
LETHBRIDGE, ALBERTA, CANADA

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Dedication

For my partner, Rick

*Thank you for your unfailing love, patience and support -
without which I would and could not have attempted this.*

*You see my light,
you know my dark...
and you love me anyway.*

Thanks for believing in me.

All my Love

D.

Abstract

This thesis represents the written portion of the Degree Requirements of the Master of Fine Arts in Theatre Design.

The Thesis production of HAMLET, by Wm. Shakespeare (edited by Brian C. Parkinson), was the University of Lethbridge Department of Theatre and Dramatic Arts third show of the 2011 - 2012 Mainstage Theatre season, running February 14 - 18, 2012, performed at the University Theatre in the University of Lethbridge Centre for the Arts, Lethbridge, Alberta. HAMLET was directed by Brian C. Parkinson, with the assistant direction of L. Jay Whitehead and Yvonne Mandel.

Contained within this written portion of the thesis is a discussion of the design concepts for this production, along with photographic records of models, technical drawings, and other pertinent information.

Acknowledgements

Rhonda Lawrence: For the many years of your friendship, good counsel and encouragement. Thanks for pushing me, and teaching me that there is always a way.

Roger Schultz: You are my exemplar and friend. Thank you for coming to my rescue and tirelessly showing me the way to succeed: hard work, laughter and attention to detail.

Jay Whitehead: My dear friend, you are my sanity and my sounding-board. Thank you for inspiring me with your constant creative spark, and for never sugar-coating anything.

Jim Wills and Leslie Robison-Greene : Thanks you for all the knowledge you continue to impart to me, and the many hours and great efforts you have made on my behalf. I hope I always make you proud.

Gail Hanrahan: Thanks for being on my original committee, and pushing me to go further than I thought I was prepared to go. You've always believed in the best of me.

Brian C. Parkinson: You have single-handedly given me more than a decade of opportunities, and taught me the ropes. Thank you for your friendship, patience, and a healthy Curriculum Vitae.

Dr. Bill and Elsa Cade: Thank you for taking such an interest, and giving me the gift of your friendship.

The Technical Staff of the Department of Theatre and Dramatic Arts -University of Lethbridge: You are all more than colleagues, you are my teachers and friends. Thanks for the great memories.

My Family and Friends: For your excitement, encouragement and support. Thanks for being such a great cheering section. Clank Clank.

Table of Contents

Introduction	Page 1
The Process: Beginning	Page 4
Text - Plot Summary and Analysis	Page 6
Exploration and Conceptualization	Page 21
Inspiration	Page 24
Research	Page 34
Experimentation - Models	Page 40
Final Designs and Production Model	Page 62
The Build - Set	Page 73
The Build - Painting	Page 79
The Build - Properties	Page 82
The Build - Lighting	Page 89
The Build - Projections	Page 101
The Process: Critique - Design in Performance	Page 108
The Process: Conclusion	Page 117
APPENDIX A - Poster Image	Page 120
APPENDIX B - Working Drawings	Page 121
APPENDIX C - Lighting:	
Light plot, schedules and Magic Sheet	Page 130
APPENDIX D - Cue List and Fly/ Set schedule	Page 165
Bibliography	Page 175

List of Plates

Plate 1	Tesseract Cube diagram	Page 39
Plate 2	Sketch Model 1	Page 58
Plate 3	Sketch Model 2	
Plate 4	Sketch Model 3	Page 59
Plate 5	Sketch Model 4	
Plate 6	Sketch Model 5	Page 60
Plate 7	White Model	
Plate 8	Presentation model paint treatment	Page 71
Plate 9	The Damask motif	
Plate 10	Final Presentation Model	Page 72
Plate 11	Model detail	
Plate 12	The Grate	Page 78
Plate 13	The Medallion	
Plates 14-19	Properties	Page 86
Plates 20-28	Lighting	Page 97
Plates 29-32	Projections	Page 106
Plates 33-38	Design in Performance	Page 113

Man thinks with his whole body.

*MARCEL JOUSSE,
L'Anthropologie du geste*

Introduction

The design of a play begins long before its ultimate presentation to the public. It is conceived in glimmers of ideas and in seeds of inspiration. It is a wordless, shapeless thing in its infancy. It grows in the mind of the designer until it is communicated and realized in mature, tangible form. This paper is the attempt to put words to the ethereal and cerebral process of the design for *Hamlet* by Wm. Shakespeare, produced by the Department of Theatre and Dramatic Arts at the University of Lethbridge in February 2012.

In my undergraduate degree at the University of Lethbridge, I encountered technical theatre in 1998. I was drawn to it immediately, and showing some aptitude, was allowed to take on larger and larger projects independently. I remember working closely with my design professor, Jim Wills, painting the set for *Frankenstein* in October of 1998. I recall with great fondness the day I realized that he had stopped supervising me. I took that as a great compliment, as well as a massive responsibility because I wanted my finished work to be something he would want in his production. At the same time I was working closely with a design professor, Leslie Robison-Greene, in costume construction and design fundamentals. I found an easy fit in the world of fabric and color. Her early mentorship and prodding challenged me to work hard as a creative thinker and problem-solver. I also was mesmerized by a few productions I saw in the summer of 1995, designed

by Roger Schultz, a small theatre independent designer. The skill and creativity presented sparked my imagination and fascination with his work and the world of design for theatre. Circumstance moved me wholeheartedly into the field of technical theatre and design, pointed me toward a career designing for professional theatre, and ultimately culminated in my return to school and this degree. I am very lucky to have these three professionals on my committee. I am their long experiment, the product of their influence and tutelage.

Since my first exposure to design, my views and approach have matured and refined. I'm a better designer, more accurate and knowledgeable, more able to express my ideas and communicate with other technicians and experts on their level. I sometimes miss the days of wide-eyed wonder at it all, when I had nothing but creativity and little technical skill. I fear that I may have unknowingly sacrificed that spontaneous creativity for technical trepidation, and magic for mechanical production skills. I often create within the world of technical possibility rather than dream up a design and worry about the technical limits later. I have learned enough, at least, to know how much I still have to learn. My early naiveté and ego, has since been weathered by successes and failures, shaken confidence and moments of great satisfaction. Design is a verb, not a noun merely. It is the process, of which the final presentation is a link in the chain. The result. It is a

distillation of ideas and experiences, a conflagration of circumstances and conversations. It is a culmination of daily contemplations and experimentations that has an ultimate end-point - the fully realized production. The process exists in the private, precious domain of the mind of the designer.

I was hesitant to take on the challenge of *Hamlet*. Not because it is arguably the largest and most iconic play in our language, but because I initially felt no creative spark or direction. I approached it with cool calculation and resolve to tame it and make it manageable. The text of *Hamlet* does not give up its secrets easily. My discovery has been that the design for this production was just as layered and elusive as the intricate text. It was composed of mental images, shapes, colors, impressions and ideas. If asked to lay them out all together, they would have appeared incongruous to each other and inexplicable. However, through the process of developing them, they found form and the experience I ultimately had was far more surprising, challenging and creative than I could have imagined.

This paper will relate the inspiration, contemplation, exploration, discussion and execution of the set and lighting design for *Hamlet*:
The process.

The Process:

Beginning

Prior to designing *Hamlet*, I was given three other shows to design during the three years of this graduate degree. The first was *Spring Awakening* by Wedekind, directed by U of L faculty Jay Whitehead. With a clear director's vision and communication, Mr. Whitehead and I worked well together, and had an easy flow of creative ideas. As the set and costume designer, I felt engaged and comfortable with the process, firmly within my comfort zone. I realize now that this was due to the slightly obscure play. With no preconceived ideas about it, we were able to create without the encumbrance of comparison to other productions.

The second show was a small student project, *Song of the Sayer* by Daniel Danis, directed by Genevieve Pare for the "TheatrXtra" student-run season. It was my first experience as a lighting designer; the logic being that I would get some experience with plotting, scheduling, hanging, focusing and cueing a show. These skills would be vital for the show that followed: *Richard III* by Wm. Shakespeare, directed by University of Lethbridge Faculty member Douglas MacArthur.

Originally, *Richard III* was to be my final show of my degree, my MFA thesis. By this point, I had years of design experience which included several

large Mainstage productions for the University. I began the project with naive confidence and trust in my “bag of tricks” to get me through. I soon discovered that, as set and lighting designer, I had a project before me that would cause me to confront my shortcomings and my ego. Ultimately, the production was a success, but my process had been chaotic, reactionary and unsatisfactory. I would need a second chance to redeem myself, mend my confidence, and potentially emerge as a better designer.

A chance was offered: a year extension to my degree, and the opportunity to design *Hamlet*, directed by Brian C. Parkinson. My acceptance would mean that I would be designing set and lighting for a director that I had worked with on many other productions. I was contrite and eager to face the stark reality of my situation. I sought redemption and refinement of my design abilities and resolved to rely on my skills, hard work and organization. I needed to know if I was the designer I had always believed myself to be.

The Process:

Text - Plot summary and analysis

The director of this production, Brian Parkinson, took on the immense task of editing the original publication formats of *The Tragical History of HAMLET Prince of Denmark by Wm. Shakespeare*. Editing from the texts from the First Folio (1623), as well as Second and First Quarto versions (1603-1605), his final version was scholarly and efficient. It removed much of the weighty classical references and soliloquies, arriving quickly at the heart of the story. The 'basic plot line' approach worked well for this project. In spite of the severe edits, Parkinson's version maintained both the structure and the character-driven story without sacrificing the beauty and intricacy of the language. As a result, *Hamlet* produced by the University of Lethbridge was, by all accounts, manageable at approximately three and a half hours running time.

There are generally accepted troublesome issues with traditional portrayals of *Hamlet*. The story opens in the midst of the post-wedding celebratory atmosphere in the royal court of Denmark. Hamlet has come home from school for his father's funeral and we meet him and his girlfriend Ophelia at the rocky end of their relationship. Traditionally, we just pass off their relationship as thin and possibly prearranged. However, questions arise when Ophelia becomes mentally unstable as a result of Hamlet's spurning, and her father's demise at Hamlet's knife point. Was there more to the relationship? Was she close to her father? Also, how long have Gertrude and

Claudius been flirting with an affair, much less plotting to overthrow the King, her husband and his brother? Though these questions are usually problematic for the thinking reader or viewer, they were expertly addressed in Parkinson's vision for our production. He established the substantial prior relationships of the primary characters in a tableaux scene created for the beginning, as a prologue. Knowing that allowed me to revisit the text with these questions potentially addressed.

In the final edited version of this production, names have been changed to allow for gender switches, or they have been removed altogether. For example, Renaldo became Reynalda, Cornelius became Cornelia, and the character of Fortinbras was removed completely except where his name was referenced in Act I sc. i for plot exposition purposes.

Act I sc. i - A platform before the Castle

The play opens on a guarded entry to Elsinore Castle. The guards, Bernardo and Francisco, are discovered in the dark and chill of a nightwatch in a heightened state of awareness and military readiness. They are approached in the gloom by Horatio and Marcellus. Francisco is relieved of his post, and the remaining three men discuss the events of a prior night's watch. They have had a sighting of a spirit walking the area. Francisco and Marcellus try to convince Horatio of the validity of their claim, when the ghost of the dead King appears near them as the bell tolls one o'clock. They speak to it, and it disappears. Horatio realizes that the Ghost and the heightened military readiness may be connected, "...This bodes some strange eruption to our state" (Act 1 sc. i) and expounds on the military conflict between Norway and Denmark. As they collect themselves and discuss what they have witnessed, the apparition reappears, then just as quickly vanishes. The decision is made to go to the only person who may be able to reveal the heart of the matter, Hamlet.

ACT I sc. ii - A room of state in the Palace.

Claudius proudly acknowledges his recent marriage to his deceased brother's widow, Gertrude. He then makes overtures of fatherly affection to her son, Hamlet, recognizing him as a son in title if not actually in paternity. Feeling "A little more than kin, and less than kind," Hamlet is introduced as a brooding young man, still raw with grief over his father's passing and rankled

at heart due to his Mother's hasty marriage to his Uncle. Horatio arrives and greets Hamlet, pulling the Prince out of his reverie and gloom, even if only briefly and relates the sighting of the ghost of the dead King.

Act I sc. iii - The home of Polonius

Polonius' children, Ophelia and Laertes, are found having a warm conversation. The fraternal advice from Laertes is loving and protective, and Ophelia's fondness for her brother is evident. So, too, is the fatherly affection Polonius shows for his children upon his entrance into the scene.

Act I sc. iv - An exterior

Hamlet, Horatio and Marcellus are discovered standing watch. It is cold with a "nipping and an eager air." The clock has struck midnight, and "...draws near the season / Wherein the spirit held his wont to walk"(Act 1 sc. iv). The ghost appears, summoning Hamlet. Hamlet, struck with fear and awe, fends off his friends attempts to protect and reason with him. He follows the specter, desperate for answers.

Act I sc. v - A more remote part of the Castle

The Ghost becomes somewhat more than just an apparition, as he finally speaks about his current purgatorial existence:

GHOST I am thy father's spirit;

Doom'd for a certain term to walk the night,
And for the day confin'd to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purg'd away...(ACT 1 sc. v)

He relates the circumstances of his murder, and charges Hamlet with his purpose and conflict, revenge.

Act II sc. i - The home of Polonius

Polonius, on the subject of his children's welfare and his family name, councils an attendant to go to Paris and observe Laertes behaviors. In this comedic scene Polonius is established as a likable windbag.

The Ophelia subplot is also further established as Ophelia enters in distress. She comes to her father, showing a filial respect and affection for him. She relates to him her concern over Hamlet's recent change in behavior.

ACT II sc. ii - A room in the Castle

The scene opens with the arrival of Hamlet's friends, Rozencrantz and Guildenstern. Claudius invites them to seek out Hamlet and deduce the cause of his erratic behavior. It is implied that Claudius wants intelligence on Hamlet, to determine if he is a threat to the crown and his guilty conscience. Gertrude suggests that Hamlet's transformation is likely due to "...His father's death and our o'erhasty marriage" (Act 2 sc. ii), while Polonius

theorizes that it is likely due to Hamlet's unrequited love for his daughter Ophelia. Hamlet, spied upon by Polonius and Claudius this scene, gives his famous speech about courage and mortality. Ophelia enters and breaks off Hamlet's reverie with her part in her father's plot to assess Hamlet's manner and mindset. Hamlet seems to sense the duplicity and takes out his anger and despair on her. Claudius overhearing Hamlet's discourse with Ophelia, and feeling his own precarious position, notes that Hamlet's incentive may be more dangerous than first thought. Rozencrantz and Guildenstern enter to fulfill their charge, and are quickly seen through by Hamlet. Hamlet, heavy with his despair over the betrayal by everyone around him, concludes with his famous monologue about the beauty of creation and the magnificence of man. His current mindset, however is expressed in the lines "...what / is this quintessence of dust? Man delights not me...."

Act II sc. ii continues with the arrival of the players and a plan begins to hatch in Hamlet's mind. As an entertainment for Claudius and the court, he commissions to have a play performed "wherein [he] catches the conscience of the king."

He has the first player perform a speech from a play. Taken from "Aeneas' tale to Dido", it relates the story of Hecuba, the wife of Priam, as she watches the tyrant Pyrrhus strike down her husband and lay siege to their

city. This dramatic monologue is an allusion to Hamlet's own situation and his desire for revenge on Claudius.

Hamlet, again, is forced to confront his own feelings of cowardice and find the courage to seek the vengeance with which he has been charged. Though the player's speech was able to evoke tears and realistic emotion, Hamlet has trouble finding the emotional motivation for the task that he must carry out. He comes to the conclusion "that guilty creatures, sitting at a play, have been struck by the very cunning of the scene been struck so to the soul that presently have proclaimed their malefactions." He also questions whether or not the spirit that he has seen was truly a spirit, or a devil that has "the power to assume a pleasing shape." This underscores the question of salvation and damnation, or "Heaven vs. Hell", that pervades the play.

Act III sc. i - Another room in the Castle

Present are the King and Queen, Polonius, Ophelia, Rosencrantz, and Guildenstern. Claudius wants to discover from Rosencrantz whether or not he and his cohort have surmised the situation, and know the cause of Hamlet's discontent. Claudius cautiously states that "...madness in great ones must not unwatched go."

Act III sc. ii - Another hall in the Castle

The play within the play is about to take place. Hamlet counsels the players on how they should play the scene, to ensure the desired outcome: to evoke a reaction from Claudius. Horatio arrives, and as a friend in close council with Hamlet, promises to watch Claudius's reaction, and validate Hamlet's claim.

The court arrives, to the play, and Hamlet seems to be very much in control of the situation, eager to verify whether or not his course is true, and whether the ghost was faithful. The chosen play is aptly titled *The Mouse Trap*, and the story portrayed is a story that mimics every detail of what Hamlet perceives to be the murder plot of his father. The play strikes a chord with Claudius, and he and Gertrude leave the hall hurriedly. Hamlet feels vindicated, and elated: "O good Horatio, I'll take the ghosts word for a thousand pound! Didst perceive?" He then chastizes Rosencrantz and Guildenstern as false friends, and wants little more to do with them. Polonius enters and scolds Hamlet for his behavior, telling him that the Queen, his mother, is waiting in her room to see him. Hamlet concludes with the confirmation, "Tis now the very witching time of night/ When churchyards yawn, and hell itself breathes out/ Contagion to this world: now could I drink hot blood/ And do such bitter business as the day with quake to look on...." (Act III sc. ii)

Act III sc. iii - A room in the Castle

Claudius now realizes that Hamlet knows the truth of the Kings death. Polonius tells Claudius that he will hide in Gertrude's room and eavesdrop during Hamlet's conversation with his mother. He will then return with what news he hears. Claudius now left alone, softens into a type of repentance, or at least heightened guilt. He is conflicted within himself, and fully aware of the burden of his sins. He confesses that he has murdered his brother, then proceeds to question his relationship to Heaven and his own salvation, as it conflicts with his own greed and self-promotion. Hamlet enters the scene and sees Claudius, finally presented with the chance he's been waiting for. To kill Claudius in the church, however, raises the question of consequences: If he kills Claudius in the midst of prayer and repentance, he then sends Claudius's soul to heaven, whereas his own father, as we have seen, is very much in Hell or at least Purgatory. As Hamlet states: "...A villain kills my father; and for that,/ I, his soul son, do this same villain send/ To heaven./ O, this is hire and salary, not revenge." (Act III sc. iii)

Act III sc. iv - Gertrude's bedchamber

Polonius enters and tells Gertrude of his plan to hide himself behind the Arras and listen to the conversation that she's about to have with her son. As they hear Hamlet coming, Polonius hides, and Gertrude waits to confront Hamlet. She is parried by Hamlet's condemnation of her and her actions. He

scolds her for her treachery and weakness in taking up with her husband's brother. This scene plays out with the fiery actions of Hamlet causing the death of Polonius, thinking it to be Claudius hiding behind the drape. Gertrude's subsequent contriteness suggests that she feels remorse, and has been somewhat swayed by Hamlet's argument. The entrance of the Ghost in this scene is to "whet [Hamlet's] almost blunted purpose" and the "ghost story" subplot of Hamlet is reintroduced, providing the supernatural layer that we haven't felt since Act I. Hamlet reveals his plan of revenge to his mother, reassuring her that he is not mad, "but mad in craft" and sways Gertrude to his argument and to her own repentance.

Act IV sc. i - A room in the castle

Gertrude is still distraught over the death of Polonius, and the wildness of her son. The entrance of Claudius, confident that Gertrude is on his side, is contrasted sharply with Gertrude's implied internal conflict. Claudius states that Gertrude is going to lose her son because he is going to send Hamlet away - "...we will ship him hence: and this vile deed/we must with all our Majesty and skill/both countenance and excuse." (Act IV sc. i)

Act IV sc. ii - A room in the Castle

Rosencrantz and Guildenstern are sent to find Hamlet and bring him to justice for the murder of Polonius.

Act IV scene iii - The same room in the Castle

Claudius enters and confronts Hamlet for his criminal actions, then has Hamlet taken into custody and banished to England. Claudius, now alone, makes it clear that he wants England to take the life of Hamlet: " Do it, England;/ For like the hectic in my blood he rages,/ And thou must cure me: till I know is done/ What ere my hap, my joys were ne'er begun." (Act IV sc. iii)

At the director's discretion, Act IV sc. iv has been cut.

Act IV sc. iv - A room in the Castle (*The director notes that in the original folio text, this scene is Act IV sc. v*)

This scene reveals Ophelia's descent into madness after the death of her father and the spurning of her love, Hamlet. Horatio relays that Ophelia speaks much of her father; says "she hears /there's tricks i' the world, speaks things in doubt,/that carry but half sense; her speech is nothing, /Yet the unshaped use of it doth move the hearers to collection;" (Act IV sc. iv) Gertrude, heavy with remorse and guilt, and more worried about propriety

then generosity states that "'twere good she was spoken with,/for she may strew dangerous conjectures/in ill-breeding minds." (Act IV sc. iv)

Ophelia enters deranged and disheveled, handing out flowers, singing of her worries and feelings about her father's death. Ophelia's brother Laertes returns from France looking for answers, and revenge for the death of his father. Claudius has to use his diplomacy and skill to quell the wrath of Laertes.

At the director's discretion, the original Folio version of Act IV sc. vi has been cut.

Act IV sc. v - Another room in the Castle

(In the original Folio text this scene is Act IV scene vii.)

Hamlet has recently returned unharmed from England. Claudius asks Laertes what he would do to avenge his father's death, and they hatch a plot to maneuver Hamlet into a position where he could be killed. While they are scheming, Gertrude enters to inform them of Ophelia's recent demise by drowning.

Act V sc. i - The Graveyard

Hamlet has returned from England, and Horatio joins him as they enter into the graveyard. Hamlet seems somewhat changed, now more mature and stayed in his manner. Upon encountering a gravedigger, Hamlet is given skull of Yorick and in the monologue that follows, Hamlet reflects upon the true concept of mortality; not only his own, but that of all man. In this scene Ophelia is laid to rest and Hamlet laments upon his true feelings for her. He is confronted by Laertes and they attempt to fight.

Act V sc. ii - A hall in the Castle

Hamlet and Horatio are discussing the nature of mortality: " If it be now, is not to come; if it be /not to come, it will be now; if it be not now, yet it will come:/the readiness is all." The stakes are set as Osric enters and, on behalf of Claudius, challenges Hamlet to a duel with Laertes. Hamlet asks forgiveness of Laertes, and asks for his hand in friendship.

The scene turns to the duel as Claudius' plot unfolds and falls apart with the poisoning of Gertrude, the poisoning of Laertes at the tip of the sword, and ultimately the poisoning of Hamlet. By the end of the scene all are dead, including Claudius, and Shakespeare's notion of redemption for Hamlet is echoed through Horatio's final words; "Good night, sweet prince,/and flights of angels sing thee to thy rest!"

Analysis:

The tragedy of Hamlet is first and foremost, a revenge play. I realized early on, in discussions with the Director, that the production needed to focus on Hamlet's inner turmoil and sense of isolation resulting from his grief. I would discover that it is also a play about redemption. Shakespeare ultimately believed Hamlet achieved the measure of his existence and found peace, as spoken through Horatio's final lines. Redemption then, must be an elusive and subjective concept...defined only by oneself.

Hamlet's speech, "To be, or not to be..." (Act III sc.i) is, I think, the crux of the play. It speaks to the frailty of man, and his uncertainty in the face of damning his soul for the courage of his convictions. It makes the assertion that it might be better to die rather than "suffer the slings and arrows of outrageous fortune / Or take arms against a sea of troubles, / And by opposing end them...." The thought of death is as comforting to Hamlet as the thought of sleep: "and by a sleep to say we end / The heartache, and the thousand natural shocks / That flesh is heir to,...." However, he also recognizes that in death "what dreams may come,...." The "dread of something after death, / The undiscover'd country,...puzzles the will, / And rather makes us bear those ills we have / Than fly to others that we know not of...." The uncertainty of the afterlife, heaven and hell, salvation or damnation gives Hamlet a sobering dilemma. He knows what he must do,

but dreads the unknown of the spiritual consequences. “...Thus conscience makes cowards...” -and his resolve to revenge his father’s murder is “...sicklied o’er with the pale cast of thought.” This uncertainty and precarious position, between heaven and hell, pervades the play.

In the final scenes of the play, it seems that Hamlet has finally become an “everyman” figure. What Shakespeare may be trying to say is that the plight of Hamlet is the plight of every human being; the question of our actions and deeds in this life, versus the consequences of those actions. Perhaps Shakespeare is commenting on the idea that we are all part quintessence of spirit and dust at the same time.

The Process: Exploration and Conceptualization

Director/ Designer First Meeting (May)

The design process for *Hamlet* began in late May of 2011. My first meeting with the Director occurred at my home. It was a beautiful spring day, and we were able to sit on the deck, and have a candid, friendly, and open discussion about the broad strokes of what this production could and should be. Brian Parkinson and I had worked together on several prior productions and this familiarity has always allowed us an easy working relationship.

The Director was very clear his desire for this production to be contemporary, and pertinent to a modern audience. He stated that he, in no way, wanted this production to be "Lawrence Olivier in tights, holding a skull." When I asked him about what he did see for this production, and inquired about what the world of *Hamlet* might be in his mind, he replied with adjectives and abstract ideas. For example, his first response was to say "To be or not to be." He felt that this famous phrase, and the famous monologue that accompanies it, is the crux of Hamlet's conflict and should be the leaping-off point for the concept of the production. His elaboration of this phrase included adjectives like *uncertainty* and *power vs powerlessness*. He also referred to the frailty and fragility of man, and the desolation and grief that Hamlet experiences in this play.

At the time, I was taken back by the vague responses from a director whom I had known to be very decisive and clear-minded with his concepts in prior productions. Still early in the process, I understood that he still wanted to edit the text and focus on other academic pursuits and we would work together to develop the form of the production.

The Director also touched on the concept of *Existentialism*. This is a word that I know, but a field of philosophy I have very little experience with. Research would be necessary. I decided to put the precepts and understanding of this philosophy on the back burner until such time as I had a better footing in the world of *Hamlet*, and my own design plan. The other phrase from our meeting that I found very intriguing was the reference to the play being treated with "stabbing light." My first instinct was to interpret this as shadows, fragmented light, harsh light, and generally atmospheric conditions and settings. This concept was instantly challenging, and evocative, yet I truly had no idea what he was contemplating.

Though vaguely instructed, somewhat confused, and mildly frustrated I left this meeting engaged and intrigued. Aware that *Hamlet* is an enormous undertaking, I had hoped that the Director would have had a more developed concept and a larger-scale vision of what this production needed to be. In short I was hoping for easy answers. I didn't get them, as it was still early in

his process as well. What he gave me instead was a broad field for exploration. I was certainly excited. This was turning out to be one of the largest design challenges of my career. In hindsight it was probably the best way to start this project. It was all possibility, potential and open to my personal exploration and development. Hopeful that the culmination of all my work would sustain me, I took up the challenge and with an open vista of possibilities before me, I steeled myself to the task ahead. The process had begun, and I felt I was ready to design *Hamlet*.

The Process:

Inspiration - Europe (June)

Shortly after meeting with Brian, my plan was to leave for Europe to travel and attend the International Theatre Design convention in Prague, Czech Republic - The Prague Quadrennial. My typical design process always starts with the text, and then the contemplation of an abstract image, metaphor, or symbol on which I could base the rest of the design. This is what I would be searching for: My own starting point, a touchstone to anchor my design. Everything I saw, everything I heard, I would be applying to the large project ahead of me. As my partner and I flew into Frankfurt on June 16, 2011, *Hamlet* was on my mind.

Hindsight is 20/20. I cannot over-emphasize how valuable my journaling was while in Europe. In reviewing my journal entries, I can see that much of the inception of ideas for the design of *Hamlet* began months before the production came to fruition. The ideas that transpired into design reality began as a day to day absorption of “architecture as character”. There is something stirring about the edifices of Man that holds personality, and transforms itself into a “character” when applied to the stage. *Hamlet* as a finished design realization came from a long process of distillation through experience. I often think that my time in Europe designed *Hamlet*. The limited experience of world history in a young country like Canada could not

possibly resonate as deeply as the depth and breadth of ancient Europe could. If stones could talk, they would tell ancient stories of tragedy and heroic triumph. Having touched those stones, I felt I was more able to touch the world of *Hamlet*, and give it vital breath.

In May, during the design discussion with the Director, I joked that maybe I should take a detour through Denmark. His easy quip and humor responded with: "Don't go to Denmark, there's nothing there."

I began my study of the text on a train from Frankfurt to Nuremberg, Germany while traveling through Europe. As well as heading to the Prague Quadrennial, I would be traveling through Austria and Italy before returning home. I had not yet received the Director's edited version, and wouldn't obtain it until late in the Fall. Reading the full version was helpful, if a little tedious, in that it gave me a greater breadth of understanding and insight when the final edited version was presented.

From my Journal:

Frankfurt to Nuremberg - June 17, 2011

On the train between Frankfurt and Prague, I have begun reading Hamlet. I watch the old villages go by, the ancient architecture and think of how much time has passed over this continent. So much history and constant flow of lives and stories.

I found an interesting photo in the train magazine. Concrete structure with vertical fluorescent light bulbs standing on the bare floors. Pillars and corridors, lit dimly by the blueish glow of the bulbs are the backdrop for multiple projection images. Thin horizontal laser beams cut through the space recalling to mind the directors phrase "daggers of light".

Perhaps there is something in the juxtaposition of the old stone lit by modern light that begins to speak to the "to be or not to be" conundrum.

I decided early on that *Hamlet* needed to show the juxtaposition between the old and the modern. Struck with the notion of the Directors concept of fragility, I envisioned towering ancient architecture to balance and accentuate the smallness and fragility of the actors. I could not deny an interest in the modern material of concrete as I imagined concrete pillars, with their reinforcement holes showing, and steel rebar. A remodeled church in Frankfurt, Germany had halogen and fluorescent lighting installed. This interesting contrast with the refurbished ancient architecture set me on a path of discovery. As I continued through Europe I was continually drawn to the juxtaposition between antique and modern materials. A clock tower in Frankfurt had plexiglass installed at the base of it to surround an elevator unit. This modern retrofit was incongruous yet engaging, and I would find many more examples of this type of refurbishment throughout Europe.

Bus to Prague- June 17, 2011

Quintessence of dust. Act II sc. ii

Alchemy

Five elements aquis, aeris, ignis,terre,...and spirit.

Breakdown to base elements

Matter into gold

On the bus to Prague, I came across Hamlet's famous speech in Act II scene ii where he refers to the quintessence of dust. Quintessence, or fifth element, is a word that struck me as pertinent, poignant, and colored the rest of my reading of the play. Alchemy, as I basically understood it, was the ancient process of turning base lead into gold. The process, in simplistic terms, required the combination of the five basic elements: Earth, Air, Water and Fire, with the final element being the Soul or Spirit. I began to muse about the idea of each of the five acts in *Hamlet* as being indicative of one of the five elements of Alchemy. The symbolic use of these elements to alter base nature into a purer form, began to steer my reading of the script, and I would look at the play from this angle for the rest of my early design process.

Act I contains the element of Spirit, being that it was the act where we meet the Ghost of Hamlet's father for the first time. Hamlet's speeches in Act II contain references to 'dreams', 'firmament' and 'vapours' referencing

the element of Air. Act III would become the act referencing Fire, as it seems the most confrontational and 'fiery' with Hamlet, Gertrude and Claudius each confronting their own precarious position between salvation and damnation. Act IV, with Ophelia's watery death and Hamlet's ocean exile, would become the act about Water. Act V begins with the opening of the grave: Mortality is referenced with Yorick's skull and the scene foreshadows the ultimate death of the main characters. The 'open grave' element of Earth was a good fit for the Act. This realization came like a shot from the blue, and I knew I had my design inspiration.

As we traveled through Europe, I was continually awed by the architecture. There were ancient crumbling stones, and deep set masonry that repeated itself with only subtle variations from country to country. These images of stonework, masonry and architecture stayed with me to become paramount in my mind, and would play a prominent role in the final design.

Prague at the Moods Hotel - June 18, 2011

The decor in this hotel is very contemporary and eclectic. There is a wonderful wall made of moss, large geometric modular settees, and huge wire orbs suspended as chandeliers. Maybe spheres are my design shape. Huge orbs. Suspended? Giant balls like the cosmos has come to rest on the ground of the UT.

Are they in stasis or prepared for motion? Could they be braced at an imposing position to each other? Balls on an arc, ready, braced to collide.

In the lounge, the bar is a glass structure, with a panel of wrinkled heavy linen paper under glass. What about paper...crumpled to appear like stone, but deceptive and fragile?

Although one could tell that attempts at Capitalism and westernization were prominent in the Czech Republic, I was profoundly moved by the deterioration of the buildings in this recently Fascist then Communist country. Prague - a vibrant city, though cosmopolitan and very commercial, still had many remnants of a faded painful past. There have been little upgrades to buildings and exteriors, though a great deal of attention had been paid to creating modern storefronts and amenities. Capitalism had finally found its way into the heart of the Czech Republic, but Prague felt like the least westernized city we visited. I made a mental note of the aesthetic beauty of the architectural corrosion and decay.

PQ today - June 19, 2011

Felt vindicated and validated by a lecture given by Cameron Porteus at the Canadian exhibit. He discussed form vs. Content, and the reduction of extraneous design. Everything he said is what I believe. He also referred to the new direction of designer as director, and the designers mandate for truth in design. Authenticity. He insists that the designer must "put their head in a black model box", and let the

text dictate what elements enter into that space. Reminds me of Peter Brooke's assertion that once the designer gets the set out of the way, the onus is on the actor and the text. Maybe I need to just get things out of the way rather than my usual approach of making the set the main focal point of the show.

Visiting the Prague Quadrennial, I was amazed at the offerings of the various countries. The design work seem to be a hodgepodge of ideas and styles. I was concerned that very few had anything new to offer. Though there were many interesting ideas, most were in theory only. I found it very hard to consider many of the presentations as truly applicable to theater. They seemed to be more in line with art installations rather than theatre design. Perhaps I was missing something, but I found that there was very little I could glean as applicable to technical theater. One of the highlights however, was visiting the Canada Pavilion, to listen to Cameron Portious speak. With a long and illustrious career as a designer, particularly at the Shaw Festival in Ontario, we were privileged to hear him speak about his philosophies of theater and design. I found him genuine, generous and succinct. His theories about design and theater parallel my own, and as I listened to him discuss the need for authenticity and simplicity in design, I could not help but feel somewhat validated in my own aesthetic approach to design.

Vienna-June 23, 2011

Simplify. Imagine the stage dominated by the corner of a square or prism, thrusting forward. It should appear to rise from the floor as well as thrust out of the background, parallel side above the floor and the other two sides at an upward 45degree face to the wings.

Simplicity. Perhaps translucent or clear/frosted plastic.

musuing to me that this just came to me in an apartment in Vienna while watching CNN program about different perspectives, different eyes...a prism of thought about issues of global conflict.

Tight steel wires. Shiny and dangerous.

Steel square suspended by random guy wires bisecting the stage.

"Denmark is a prison."

After leaving Prague, we travelled to Austria. In Vienna, while watching a televised newscast on BBC, a shiny metal cube was shown as an introductory image to a documentary segment. This documentary dealt with current social, cultural and political turmoil in the Middle East. With the 'Arab spring' on the news daily, this could not help but influence my impressions of the world and the unrest in the story of *Hamlet*. I went away from this broadcast with the image of that cube with tensile lines emerging from it and thought that perhaps it could be the basic geometric form for the *Hamlet* design.

One thing became very clear while in Europe: the realization that I was looking for geometric shapes to begin the design structure. The focus seemed to be taking the shape of squares. There was something satisfying about the equidistant geometric shape. The square, with its balance and symmetry, is not an aesthetic relationship that I had extensively employed, historically. I'd usually favored working in asymmetrical structures and groupings. There was something grounding about the square.

Rome - July 1, 2011

Surveillance societies. Modern media and surveillance of the characters. It changes the way the script deals with Hamlet's motivation to overthrow the king. It is anarchist and political, as a result, as much as it is emotionally motivated. Still, I would think that those involved in the 'Arab spring' incidents felt fairly emotional, right? The two aren't exclusive. Live cameras onstage have been done, for sure, but it would be quite effective. It also explains Ophelia's death as a disappearance more than the suicide that it appears to be. If Claudius is more of a Qaddafi, or Mubarak figure...it changes the whole tone of the play. Anyone who rises up against the dictator is eliminated.

The remainder of our time in Europe was spent in Italy, but I couldn't distance myself from the impact of having just gone through a recovering Communist country, and then into time-worn Fascist countries. One could

still feel the residue of those two extremes on the people, on the architecture, and in the sociopolitical atmosphere. The connection to the state of Denmark during the time period of Shakespeare's *Hamlet* was easy to make: Claudius, having overthrown his brother, is portrayed in a fictitious reign that was not only Monarchist but a Dictatorship. Claudius, in the text, seems very much in control of his court, his family, and the public opinion of his reign.

The Process:

Research - Lethbridge (July)

Lethbridge - Beginning with text. July 11, 2011

I am going to begin the process of analyzing the script today. Props lists, set notes, and general notes and impressions. I have been thinking about working the text in categories of alchemical elements, but I'm wondering if that is too dense of a concept. I'm having difficulty envisioning options and applications, apart from assigning elements to each act. Perhaps lighting will solve this, through color and atmosphere.

Upon our return to Lethbridge, I began investigating in earnest the ideas of Alchemy and Existentialism. The first interest was Alchemy. I began by just generally searching the topic on the Internet. I found many interesting articles, artistic depictions of ancient texts and symbols of the pseudoscience. I was still completely engrossed in the idea of designing the five acts of *Hamlet* to allude to the five essential elements of alchemy. It seems to me that Shakespeare made a great argument for Hamlet's transformation, and using Alchemy as my vehicle, I could support this transformation over the arc of the play.

Alchemy would have been a prevalent practice in Shakespeare's time. Though England had recently begun its conversion to the Protestant faith, there would have still been many aspects of Catholicism lingering in the

kingdom's sociopolitical atmosphere. That, layered with the ancient art of Alchemy, might have created a spiritual dichotomy and psychology for a person living at that time, including Shakespeare.

My preliminary investigation into Alchemy led me to a shape referred to as the *Tesseract cube* (see plate 1). This shape, two cubes, one within the other, was used to depict the spiritual relationship of the inner and outer being. It was the shape I was seeking as the extension of my thoughts from the Vienna journal entry of June 23. Though previously I had never worked in strict squares, this shape and its related metaphor gave me the format and structure upon which to base the design.

At this time I also began to educate myself in a basic understanding of Existentialism.

Existentialism as Humanism - August 22, 2011

Reading Jean-Paul Sartre. His so-called famous lecture defining existentialism. I know it is of interest to the director, the concepts of existentialism as they relate to Hamlet, his anguish and sense of self. I realize a bit of what may be the pertinent correlation. For example, Sartre speaks of the "quietism of despair" and that mans existence precedes mans essence. That is to say, man fashions himself, "...and in doing so [he] fashions man. Basically, as I understand it, he means that when you make a choice

about ones own life or self concept, you are by extension stating that all man should be thus.

He expounds on anguish as well. And says that it is truly known to those who have bourn responsibility, like Hamlet feels for the turmoil and unbalance in his heart and kingdom. Interesting that Sartre refers to anguish as a condition of action, not despondency. He notes that man is "condemned to be free" or rather that man has the burden of being responsible.

As an atheist Sartre goes on to discuss abandonment. Pre proposing that that there is no higher moral judge, man is left to make his own morality. Abandonment then refers to the supposition that "we ourselves decide our being."

At this juncture, I had been unable to meet further with the Director. Currently living out of province, he was not available to discuss the project in person. I felt the need to to have ongoing conversations with him regarding my progress, as well as philosophical discussions to advance my understanding of his Existentialist approach to the production. I had begun to glimpse the pertinence of the application of Existentialism to *Hamlet*. I needed to glean from him how he imagined I might physicalize it as an environment. As time was short, I ventured to merge my alchemic symbolism with the impressions I retained from Existentialism into sketch models.

Models - August 30, 2011

I have now conceived 5 sets, with versions 6&7 waiting in the wings of my brain. I hope to meet with the director this week as he promised, and hope that I have some ideas that interest him. However, I am suddenly feeling like I, myself must decide-perhaps not my being per say, but certainly the direction of this set concept, as I have had none from any other immediate source. That's unfair, actually. I do have my notes from our first and only meeting in June. As I reviewed them tonight, I was reminded not only to read Sartre, but the statement he made that touched on existentialism. Power vs. Powerlessness was the comment that I wrote down. It caused me to think about Hamlets environment as more than "uncertainty" which had been one of my inspiration words.

Current events, particularly in Libya at this time, were of historic significance. With a compound under siege, his people rioting and existing in poverty, Qaddafi and his family had been living in ostentatious wealth and luxury for years. I wondered how it would have been to keep that sense of stability and stubborn entitlement while the house was cracking and shaking, and the lifestyle crumbling with it.

My journal entry continued with contemplation of that setting:

A palace resembling a bunker of sorts, with the trappings and artifacts of wealth tucked about? Imagine concrete, aged and

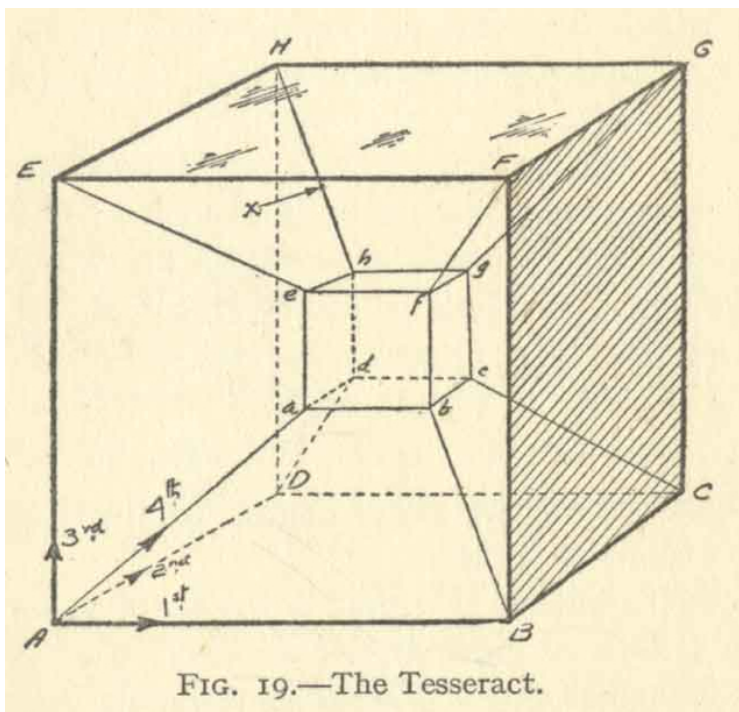
cracking with a gilt baroque frame leaning against it. Sculptures wrapped in brown paper, Louis the XIV furniture amongst debris and fluttering trash and leaves. I'd also love the look of late 30's early 40's clothing, sorta British royals during WWII. Bomb shelter, but carrying on as if everything is stable.

Hope the Director can meet soon. Two weeks until preliminary deadlines. Hope I can give him something that he likes. Sartre would like this poke at the bourgeoisie, anyway.

The Director made contact thru email that week and we arranged to meet upon his return to Lethbridge the following week. I wanted to have shapes and ideas to show him, to cause discussion and reduce the scope of my ideas down to workable ones.

In an brief discussion at this time with Leslie Robison-Greene, the costume designer for *Hamlet*, it was discussed that Elsinore should feel like the home of modern Royals. This was pursuant to her preliminary conversations with the Director regarding period style. With the marriage of William, the Prince of Wales to Kate Middleton in the summer of the previous year, we knew that this would be a style that would be in the public thought and appealing to the modern eye.

Plate 1 - Tesseract Cube



The Process: Experimentation

Models - (July/August)

Although I had done a few rough sketches of ideas here and there in the months preceding, I know that I always make my best decisions by working with models. I was eager to go into my office “cocoon” and begin the maquettes. I still had little more than basic shapes and vague ideas to work with. I knew that I needed to start, as Cameron Porteus said in Prague, by “sticking my head in a black box” and discovering what the text required. I admit, that I was still searching for that elusive authenticity. My imagination was full of quintessential “Hamlet”. But with minimal input from the director and the possibilities too open, I struggled with re-imagining it. The authenticity I was seeking was mentally tangled with an ego-driven desire for uniqueness. At this point I was unable to embrace the simplicity of just designing what the show required.

I resolved to create as many sketch models as required to find the design that met all the needs of the show, my aesthetic, and engage and excite the Director. This strategy, I felt, would keep me in control and allow the process to have a forward momentum.

From my Journal:

Sketch models - August 18, 2011

Started a model yesterday, mostly out of frustration and panic. I still haven't heard from the director yet. Panic. I don't know what he wants. Deja vu. With Richard III last year, I had access to the director, but no decisions. This time I will have great decisions and direction, but at the eleventh hour. I know I am a trusted designer to this director, due to our history, but I am still incredibly gun-shy about this type of process. All my old swagger and confidence is gone, and I feel precarious.

My confidence had been shaken with the difficulties of the previous years production of *Richard III*. I vowed to learn from those mistakes, but I was now presented with new challenges and would have to rely on my skills to get through them. The faculty and staff were beginning to return from summer absences at this time. I had been working alone for weeks, and the faces and conversations of my mentors were welcome.

August 18, 2011 continued

I finished the black box today, and Roger came to visit and asked me to articulate my ideas. I managed to launch into the lengthy discourse about my interest in the alchemical process as it relates to the acts of the play. He seemed intrigued, and that was certainly validating.

I have too many set ideas on my head for this show at present. I need to start modeling them in order to subtract, edit and refine the few that I can present to the director when and if I see him in the next few weeks.

I'm desperately trying to keep the forward momentum for this project. I can't have the same disease of indifference and frustration infect this project that suffocated the last one.

Tomorrow I begin white models in my lovely new black set box.

As I began work on the third exploration, I had to confront that I had many ideas, but no cohesion or focus for the design. I liked things about each version, and I was prepared to discuss and modify any of them to meet the directors needs. I still had no director available, however. So I continued to explore ideas, and build. I would, at the very least, have plenty for him to look at.

Played today - August 22, 2011

I began what thought was another idea for the set, and it became something else entirely. I have been thinking about the Globe Theatre, and began to work in circles. A large circular walkway is exciting but I'm not sure where it should begin or end. Also, raking it is proving to be a bit of an obstacle. Should I go back to lateral and manageable? The thing I want more than anything is to design something that is a risk for me. Still I keep coming back to safe shapes and yet I mess with the normal...my rake is at a 45 to

the stage with a thrust. That's going to cause some headaches, but it looks good to my eye. I'm not sure if there's room for my columns.

I think there is only 4 main columns. There's a nice continuity to that. 4 elements, squares, cubes etc.

Nice to get back into styrene modeling. I'm covered in glue, but the scaly flakes remind me that I've got a ways to go before I distill this set down to the image that transcends my musings, and truly gives the text what it requires. I'm still playing at shapes and imagery.

I'm playing...and I'm loving it. I wonder where the director is?

This sketch model was developed through my brief research into the structures of the Shakespearean stage. In particular, the Globe and the Swan theaters in London. Both theaters had downstage columns flanking the stage, as well as an upstage retiring house, internal vista or “within”. The Shakespearian stages always required a balcony or platform in the upstage area allowing for actors to be in primary action down stage, while other actors enter upstage on the upper level to eavesdrop. Intriguing, too, was the Shakespearian theatrical devices of Hell, represented by a trapdoor in the stage, and Heaven- an open area above the stage used to lower scenic elements on rope and pulley systems from the fly gallery.

Into every artists life, a little doubt must fall. I faced my share during this process. I had incredible expectations to meet. This was my thesis, of course, but it was also *Hamlet*, and I had to confront my failing confidence.

Confidence - August 26

What would anyone do with their life if we weren't often burdened by fear of failure? I find my old confidence so shaken and shattered these days. I wonder sometimes why I'm even in this profession. I have been sheltered and lauded, petted and praised for mediocrity for so long that when I face myself with a measuring glance I find my work is truly weak. I have a good imagination, but I can't find my way through to putting it in tactile form.

Example: I went back to work today with ideas and excitement...only to find that I can't seem to get them realized on paper or model. As a result, I begin modeling a show that I never intended or wanted. Truth be said, there are some nice things developing from the happy accidents, but I don't want the ideas to lose themselves in translation.

The emphasis of my model construction became the search itself. From the piles of tiny discarded set pieces began to emerge repeated ideas, the seeds of a set. I took to developing the elements that were successful in some way, and the set began to take form. In hindsight, I realize it was the breakthrough I needed.

Dialogue set pieces - August 26, 2011

I worked on the angular, tesseract cube idea. Got pretty far with the model. Squares and angles are certainly gratifying in their construction. I now have a decent model shape to show. It allows for flying elements like the main gate structure, and the arras, or even the drapes and embellishments that will undoubtedly be needed for throne room and players scenes. Also it allows the scrim to fly in for possible ghost effects. Snow bags can be nicely positioned downstage and upstage of it as well. Problem is, it feels too square and simplistic.

I will go back to work on the circular set and get it up to the same level as the angular one. At least then I have basic shapes to begin a dialogue with the director next week.

Oh yes, I finally heard from the Director night before last. He apparently hadn't received my emails until this week. At least I know that he can discuss things next week, and now I have a better timeline.

Though the development of the sketch models was a lengthy process I found it extremely necessary and enlightening. Without specific direction, it felt as though I was shooting in the dark but I focused on developing every angle, every aspect of the design. Each model had unique characteristics and personality, yet strangely enough, they all came from the same developmental process. They merely took on different aspects of that process. Each version had elements of the cube idea, as well as some of the

circular elements that I found in my Alchemic research. I was able to work with different materials in each model and elaborate on various ideas as the process unfolded.

In the first model, there developed a range of large wooden structures, which, combined with a circular ramp, made a very interesting composition and a potentially dynamic space. (See Plate 2)

Another model was angular. It had four columns, an upstage staircase platform, and it employed the stock rake units, now positioned parallel relative to the proscenium. (See Plate 3)

Yet another model focused on the use of metal mesh panels. My interest in projections led me to develop an environment that could have ethereal images in the space with the actors. Low platforms were inserted to give shape to the space. (See Plate 4)

A fourth version incorporated the use of huge structures that would fly in and out of the setting changing the space almost like a puzzle block (See Plate 5). This puzzle block idea also presented itself into a fifth model which incorporated intersecting shapes and interlocking components. It had a large grate opening below with another suspended above. This was the model I

favored. It had versatility, as well as an immense scale. It would dwarf the actors, and create a sense of human fragility requested by the director. I also felt that the immense 'stone' slabs would create the stone interior of the castle of Elsinore, as well as give texture to exterior scenes. (See Plate 6)

These preliminary sketch models were still just basic shapes and ideas. I now had various presentations of simple set designs and objects with which to begin a dialogue with the Director. With preliminary deadlines looming I arranged an appointment with the Director to present the models and allow him to choose which ones best suited his vision of the play.

Labor Day weekend - September 3, 2011

This past Thursday I finally got to meet with the Director about this show. I think we really had a good visit, and discussed a great deal of issues surrounding this play. However, I went there prepared with all my research and concepts planned, and spent much of the time gushing about all the different nuances and subjects that I have found interesting to date. Mainly, I went over prepared and monopolized the meeting with my deep trivia about the play. I went over all the set models and their significance, and hoped that something would catch.

I had photographed all the models so that he could see them side-by-side. We view them at his home on my iPad, and were able to discuss them at length. At first, it didn't seem that any of them were appealing to him.

He didn't like anything, and what's more, he didn't think the avenues I had researched were interesting or pertinent to his ideas of the play. That is not to say that he didn't share a slight interest in them, or was negative to my efforts...they just didn't fit with his plans or concept of what was important.

However, he did come back to one model concept that caught his attention. Although he quickly passed off all the indications of my research into Alchemy and its application to the design, he was able to let me discuss where the ideas had originated and this seemed to be a vehicle for further conversation.

After looking at my work, and listening to me expound for an hour, he simply stated "it is much simpler" and "I could do this play on a black empty stage." I finally knew what he meant. His interest lay in Hamlet's personal inner journey and turmoil. Basically, the style of couch or wallpaper was of little concern to this director when his primary focus was the desolation and inner turmoil of the main character.

He returned to touch on the same model as he had previously been interested in, and suggested that I pursue that one for further development: the one with angular floors and four upstage columns.

I returned to my office with all my sketch models and disassembled them into their components, keeping the ones that still interested me and focusing on the chosen direction.

The next day, undaunted and a little relieved to be partly alleviated of Alchemy, I went back to the literal drawing board. I commenced stripping it all away, mentally as well as physically.

There is a new set model ready to show tomorrow, where I still have my columns (4) but I've expanded and scaled them up to massive 20' things that frame and shape the space. There is also a large grate opening in the stage floor that can be used for lighting both water and fire effects as well as a stage for the players.

A nice side note was Jim coming in to visit early on Friday morning as I was stripping the set model apart. He reminded me of the designers mandate to be specific and if I have to minimize, the responsibility to get it right becomes even greater. He remarked that if the set must only be a single tea cup, for example, it must be the perfect tea cup. He also reminded me that perhaps the set

merely requires texture. He also said that "...if they don't like it...f-em." Love that Jim.

With only a week before preliminary deadlines, I vowed to submit *something* though I didn't know what it would be. I felt oddly confident that amongst the debris of my *Hamlet* models there was a good set design. James McDowell, the Technical Director mentioned that he can always alter the deadlines for me, but the softening of deadlines was what caused so many problems for me the year prior on *Richard III*. I was committed to meet every deadline on *Hamlet*, no matter what.

Theatricalized realism - September 6, 2011

Notes from my meeting with Brian:

Frailty and fragility

The reality has to remain

Could pillars be see thru?

Changeable P.O.V.

Human being is the focus...not to be diminished

Stage tricks

Projections (they're back)

Director has warmed to the pillar set model

"Theatricalized Realism"

Had a meeting with the Director about the new simplified and stylized set model I created on Friday. He felt it was too heavy and diminished the actor and therefore his journey and significance. He

has warmed up to the set model I gave him last week that he call "Star Trekky". I have a better sense of what appeals to him. He mentioned changeable point of view, like the stair pivoting or the columns turning. I find it interesting that things he balked at in my presentation last week, he put forward to me today as an idea. For example, he didn't respond when I mentioned the juxtaposition of ornate furniture sitting amongst debris and deterioration. However, today he mentioned that period furniture on the set might look interesting. I smiled to myself.

I've started a new design plan based on some of the things we discussed. I'm going to re-work some elements tomorrow, and contact him for approval by Friday. I still need to get the props list done. He mentioned when asked that it would be fine for me to prepare a props list based on the period of the unedited script. With his edits, the list will shrink later. I don't have confirmation of period yet.

The Director had used the term "*theatricalized realism*" in our meeting. My impression was that he wanted simplicity, but with all the theatre tricks and spectacle.

He specifically requested that the model that he'd chosen, the very angular one, be refined so that the columns were "see-through", or more fragile-looking. He kept referring to the stabbing effect of the set, and the "fragility" of its structures. I had initially misinterpreted his reference to

fragility as being large structures to make the human form seem fragile. He corrected this by saying that my set concepts with huge structures were too substantial and therefore made the human form insignificant. The conversation I had with him was profound. I finally was able to understand that he meant for the human form to be substantial and yet fragile, and not overshadowed by the set.

In this meeting was also discussed the possibility of using Mylar. Mylar, a very shiny material, caused me some concern. I did understand, however, that perhaps what he wanted was a reflective quality: something indicative of the reflective nature of the play. Hamlet is continually in reflection on his own life and predicament. Though I didn't completely dispose of the idea of Mylar, I would be cautious and selective with its use.

This vital conversation with the Director altered the course of the set design. It and allowed me to go back to my studio to rework the set model with focused attention on something that I knew would be useful to him. His input was profound. Until this point I felt that I have been searching in the dark. Finally there was light.

Foreboding - September 08, 2011

I have stripped the set down and started to revisit early existentialist works of set designers like Adolphe Appia and Joseph Svoboda. Appia's work is so heavy and yet simple. Perfect in form and supportive of content and function.

I have sent the simpler designs to the Director for his approval, with my deadlines looming, but still haven't gotten a response. I will be more aggressive tomorrow.

I have so much to do still to meet the Monday deadline, and I wouldn't be worried except that I have a familiar foreboding lurking in the back of my brain. I got burned for deadlines on the last show. Now I feel that the fire will be at my heels again.

I'm about to submit a preliminary set model that I don't particularly think is my best work. Once again, I'm trapped in this hamster wheel of a system that doesn't work. This certainly can't be what the bigger theatre world is acceptable. Designers submitting unapproved or unfinished work to satisfy deadlines? I'm panicking.

I spent the next few days combining several of my models into a preliminary model, allowing for the Directors specifications. Included were the floor grate unit from one model and the circular motif from another. These elements found their way into this final model easily and centrally,

with the circular motif from the alchemic research becoming the main emblem in the throne room: the alchemical symbol for gold, and the sun.

I worked long hours enjoying the process of focusing, rather than searching. The model was deconstructed, and then reconstructed from its base elements. This alchemical process was not lost on me: the creation process that I was undertaking was the Alchemical Process itself.

I began to formulate the technical drawings from the basic model. The ground plan happened quickly and easily as a result of the new focused attention. This was followed by the detailed drawings of the structures, and set elements. I was still modeling in light styrene and simple shapes. The model began to develop as a result of necessity, exactly as Cameron Porteous had said at the Prague Quadrennial. It had authenticity and simplicity, quietly satisfying the needs of the text. (See Plate 7)

The most unexpected development, while processing this new design, had to do with the columns which originally were standing upright and mounted on the plinths. The Director's concept of 'stabbing' was still prominent in my mind. I realized that as the pillars were to fly in and out, it would be far more interesting for them to fly in upside down, 'stabbing' into the space. To that end, I created irregular lengths of vertical strips as fluting

detail and attached them to a 2'x 2' base, then inverted, and paired them. The two outer columns would fly together, as would the two flanking center.

Nothing - September 10, 2011

The best set for Hamlet is the vacuous space of an empty stage. My job is to design emptiness. Emptiness is the new black. I had to get to this same emptiness tonight, where I am feeling comfortable with the idea that any addition is extraneous to the central theme of desolation and isolation.

Hamlet is empty. So will be the space of the play. It is heavy with it's own grief. I'm exploring a new approach to art and design which is "stop trying to be interesting."

The Director agreed to meet me on Saturday, September 10 and we discussed the new preliminary set model. I realized that he didn't work effectively with either my drawings and descriptions, or the set model...so we went to the stage and I walked the set layout for him as he watched and asked questions from the audience. He ended up loving the set. He just needed to see it brought to life in real scale.

The set walk with the Director secured the design and I was able to move on to specific details like that of the arras, the placement of the bed and the grave. Through that weekend I worked on the set proposal. Saturday was

finishing the white model, and then the ground plan. I began to compile the written proposal, and on Sunday and Monday morning I completed the section drawings and elevations. I incorporated my supervisors suggestions (after his proofreading) and adjusted the proposal. It included all the required elements to meet Associated Designers of Canada (ADC) standards.

Monday, I had Jim check my drafting, and Leslie suggested to include a succinct table of contents. Gail Hanrahan, a University of Lethbridge professor, and one of my original thesis committee members, dropped by and I showed her what I was going to present. She stated that my efforts to quantify and qualify my work were in my best interest.

I submitted the preliminary drawings and white model at 12:55pm September 13, 2011 to the Head of the Scene Shop, as the Technical Director was away. The document outlining my submission was signed and dated, then emailed to all involved.

This process for me was very different from the process on *Richard III*. In past shows I have developed the concepts and pitched them aggressively. With this show, I was able to develop a broad design and allow the Director to have great input into the final decisions. I feel like this was a turning point for me as a designer. I was not forcing a concept, but rather allowing the

Director to fully contribute to the design. It was still my design, however, it was one that was tailor-made to the Director's needs and aesthetic and still retain all the substance and layers of my inspirations. I had taken a pivotal step in my design outlook. The contrast between this, and previous shows, was a defining moment for me as a designer.

Plate 2 - Sketch Model 1

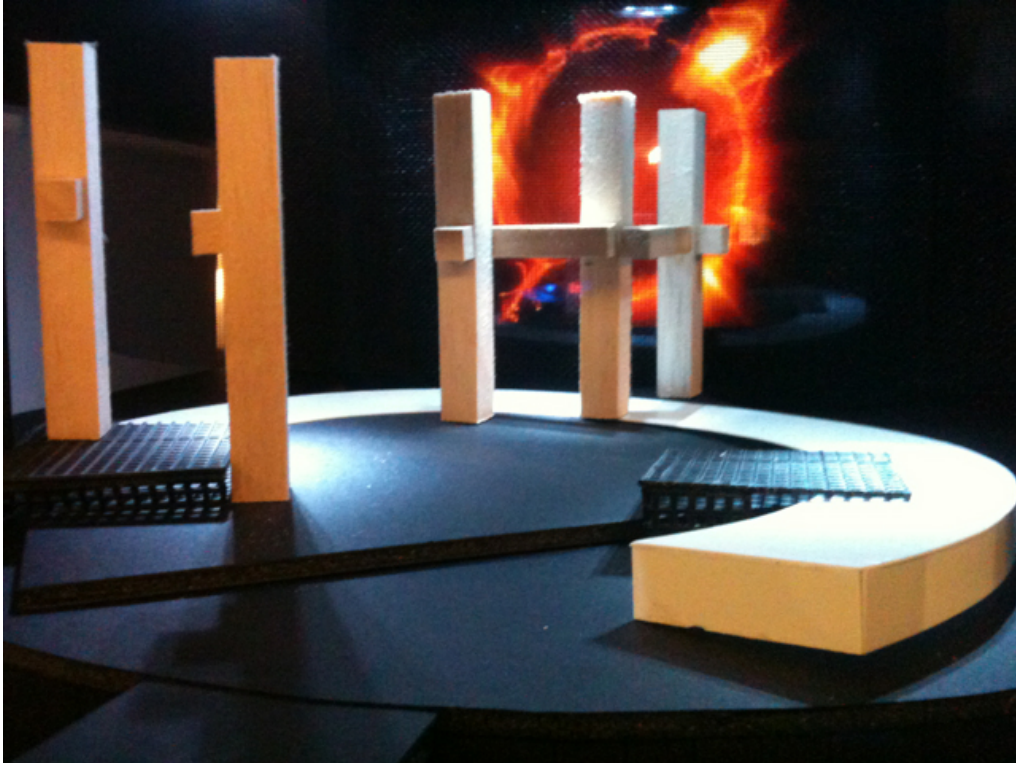


Plate 3 - Sketch Model 2

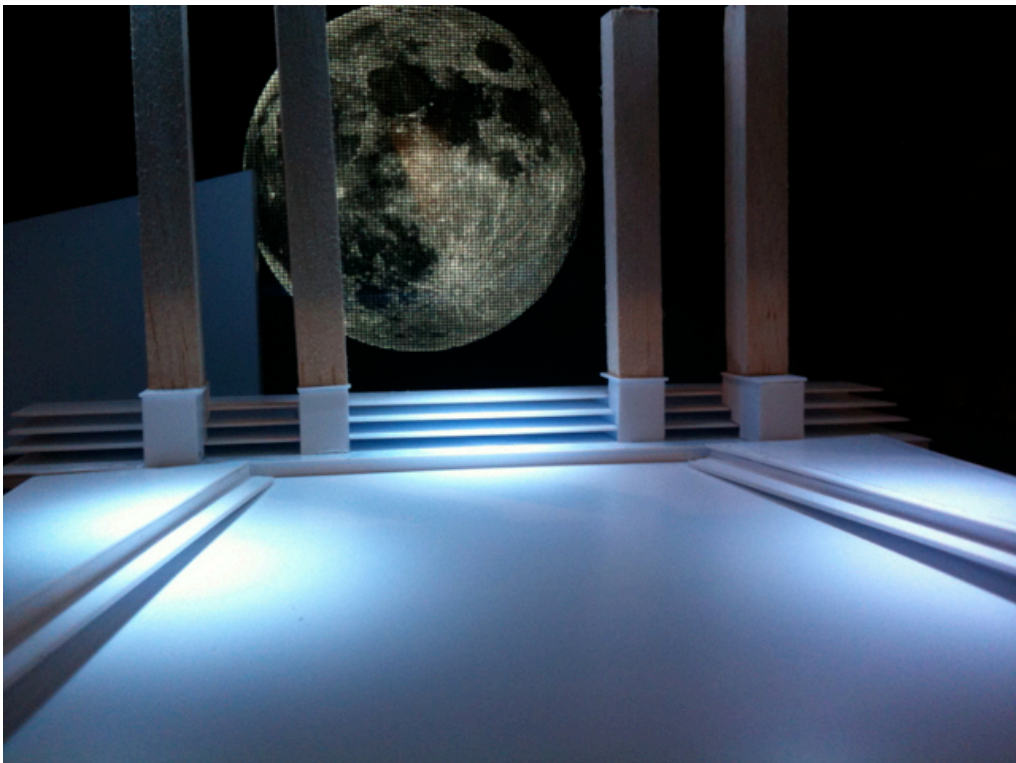


Plate 4 - Sketch Model 3

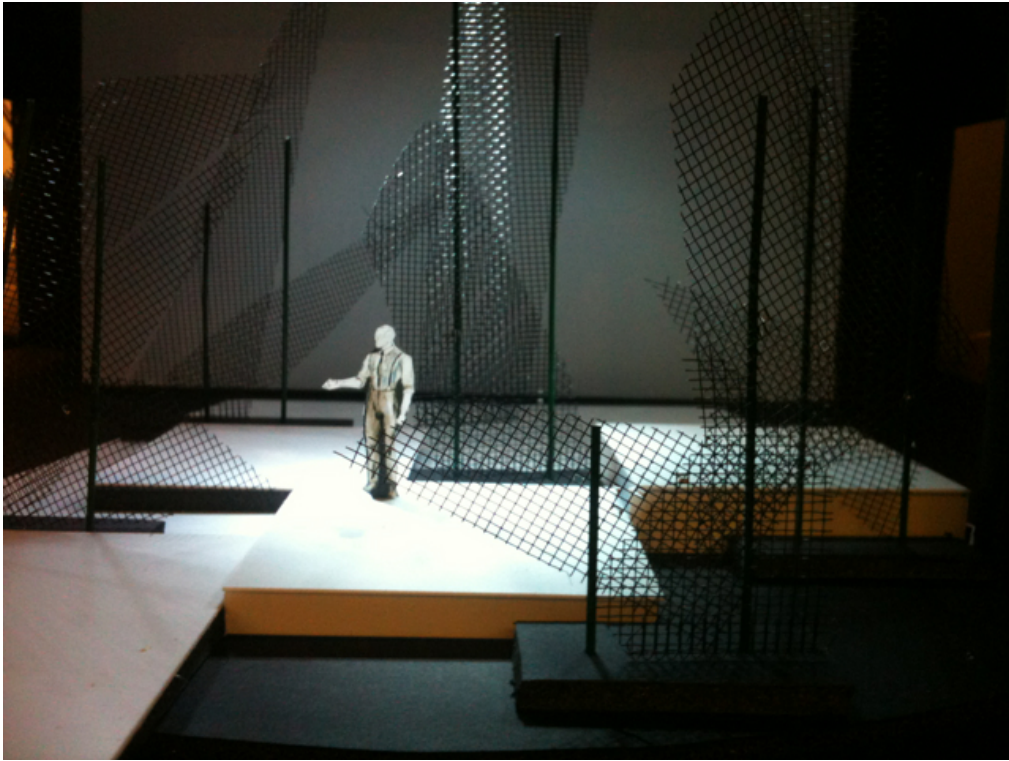


Plate 5 - Sketch Model 4

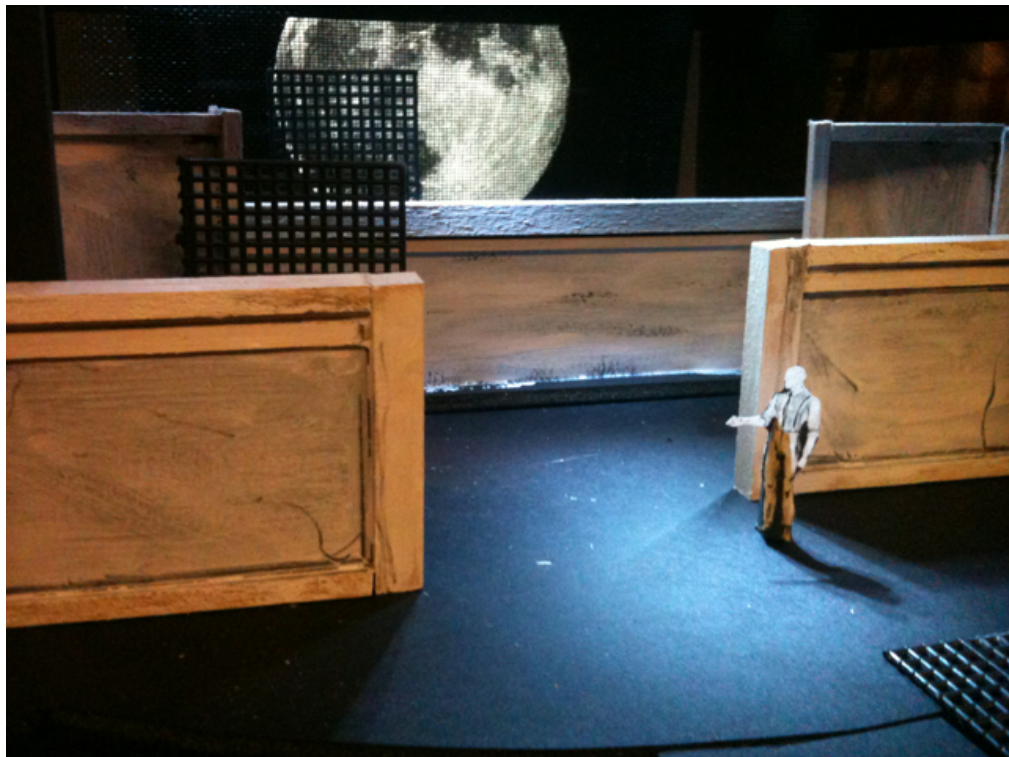
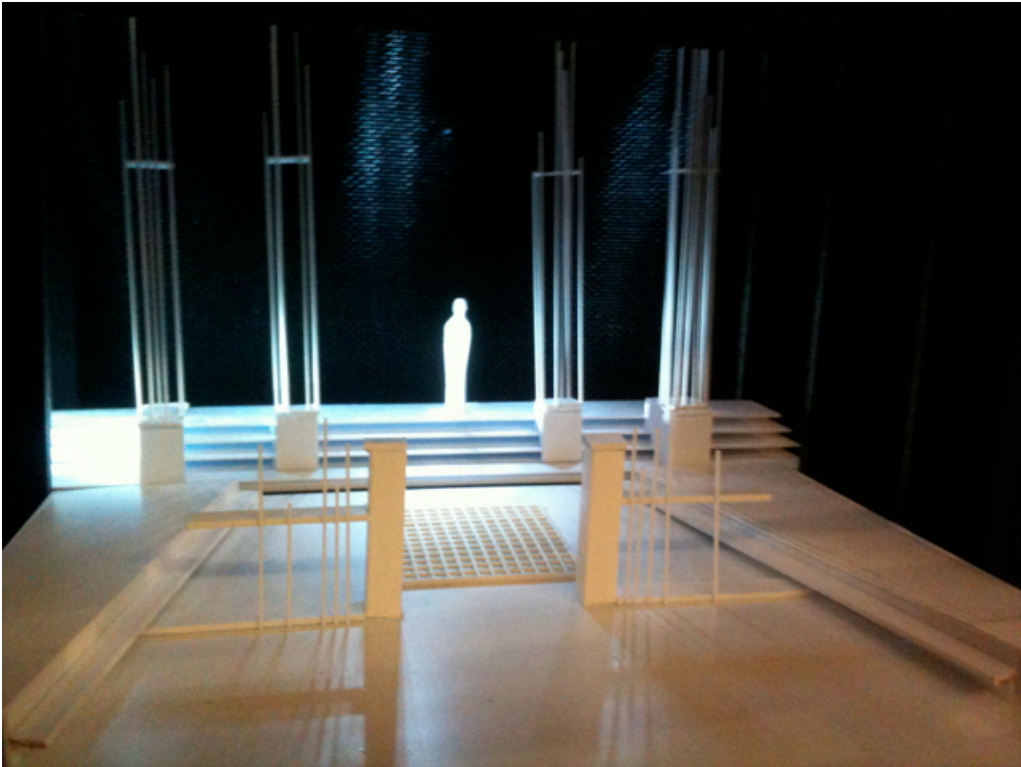


Plate 6 - Sketch Model 5



Plate 7 - White Model



The more the stage is kept bare, the more powerful the effects that can be created there through action. The more austere and rigid the stage, the more freedom there will be for the imagination to play...On a bare stage the actor is obliged to create everything, to draw everything from his own being.

JACQUES COPEAU

Registres, 1974

The Process:

Final design and production model (September/October)

Click - September 22, 2011

I think I just had my set click into place. I have been fighting the need to add to it in order to make it feel complete.

I just had a subtractive thought, and returned with confidence to my original set model...and I feel it now works. Simplicity and subtractive design has proven itself.

With the preliminary model now submitted and director approved, the budgeting for the show had commenced and I was in the process of developing the final model.

During the prior discussion in the theatre space with the Director, something occurred to us as we sat on the empty stage. The stage apron was at audience floor level, and the director commented that it would be interesting to have the stage level dropped to this position. His inquiry into this arrangement arose from our discussion of Hamlet as an “Everyman” figure. Having the actors, especially Hamlet, at audience level could create a personal interaction and connection. I pointed out to him that we couldn't eliminate the apron playing space entirely as it was prime location for important action, and there was also a concern over reduced sight lines.

However this was a creative proposition, and to my knowledge the main theatre space had not been previously arranged in that way.

I went to the Head of the Scene Shop, Dave Green, and asked him if it would be of great consequence to add the newly proposed apron configuration. He seemed to think that it would all remain within budget and that the new stair configuration was acceptable.

Cognizant of the sightline issues and of the fact that I needed to keep the bulk of this apron extension above audience floor level, I removed the apron piece from the sketch model and I began developing different stair configurations that would maintain a large chunk of the crucial deck level area, as well as descend to audience level.

My first apron version had symmetrical descending steps surrounding a thrusting semicircle at stage level. I sent the Director a photograph of this rough model idea, and the response came quickly and succinctly. He felt that the grandeur of the bold set of steps assumed too much importance in the overall layout of the set and that this importance would not be met by its use in action or blocking. I went back to the drawing board to re-envision the configuration of the steps and landings while retaining the semicircular thrusting portion.

I was able to work through a number of new versions of the staircase rapidly, and send images daily. The Director's feedback was timely and helpful expediting the process. I learned a great deal about good directing at this point. As a designer, not a director, I had not realized how much the *landscape* of the set dictated *action*. This very experienced director educated me quickly as to what structures and layouts were useful, and which were less valuable or even ineffectual. After only a few versions, I struck upon a configuration that was met with resounding approval and excitement. With the endorsement of this apron configuration I was able to move rapidly towards completion of the final set design.

This injection of excitement was very encouraging and gave me a needed infusion of confidence. Until now, I was not fully pleased with the chosen set, feeling that it was somehow insufficient for such an iconic play. I have learned through this process that fashion, or aesthetic, must not outweigh function. I had been too concerned with the aesthetic balance of this apron configuration over its function. It finally found balance and form when I allowed aesthetic considerations to accommodate functional use; it was not about the aesthetic quality of the stairs, but about the playing surfaces and levels. The final form had a great deal more landings and levels than the previous versions. However, it also had a lovely fluidity of various stair units connecting to the playing levels. Interestingly enough, it also was also an

asymmetrical configuration, something that I have always gravitated toward but had been trying to avoid in this design. Now, with the asymmetrical element in place, finally, there was balance. The great surprise was how quietly pleased I was with it. My utilitarian and academic approach was won over by the final aesthetic cohesiveness. I had the final set design layout for *Hamlet*.

I was now able to continue with the exploration of color, texture, and the overall scenography for the final design.

The effects of color on stage has always struck me as a profoundly subconscious one. When done properly it is inexpressively effective and evocative; done incorrectly, it can divorce a beautiful set from the script or action. I wanted *Hamlet* to be cold, stark, and somewhat severe. I had envisioned the setting to be one of a barren, frozen and inhospitable landscape, as though all of Denmark had been shrouded in a hard bitter frost. Stone, metal, and wood, encased in time and ice, would homogenize the environment.

Purposely relinquishing my reliance on classic “Hamlet black” as a base color freed up a world of possibilities. I developed a simple color palette which included the deep muted blue as a base, then a Payne’s Grey, and a

minimal inclusion of raw umber. Over this, the entire set would be scraped with a 'frosting' of stark white. (See Plate 8)

My brief exploration into Alchemy offered some color inspiration as well. It revealed a great deal of mythology, especially surrounding the planets and the metals that they personify and control. Jupiter, in the mythological and alchemical texts, is represented by the metal Tin. Saturn, Jupiter's father who usurped the throne and killed all his successors save Jupiter, is symbolized by Lead. The moon, or the Queen, is symbolized by silver. The sun is symbolized by gold. In my application of Alchemy to this text I would reference the sun as the 'son', or Hamlet. I felt that there was a creative opportunity to subtly reference Hamlet's potential for transformation and redemption within the character of the design's architecture itself: Lead becomes gold. Metallic finishes and treatments would be subtly employed in the final coloration of set and props.

Lurking in the back of my mind was an additional element: a damask motif that I had come across in my design inspiration search. The inspiration for the motif originally come from an image in a fashion magazine where models dressed in black, white, and neutrals were sitting in front of a wall panel with damask print wallpaper. The room in which they were photographed and was old and in poor repair. I was intrigued by the contrast

of the room's deterioration, the antique wallpaper and the fancy clothes. The Costume Designer and I had seen this photo in the fall, and both really liked the style it evoked. It was a motif that simply struck me as beautifully appropriate for the regal environment I was trying to achieve. It evoked a feeling of opulence and antiquity, but also appeared contemporary when combined with the other modern treatments of the design. I painted it in Payne's Grey and highlighted the edges in light grey. This motif was overlaid on the raked surface, overlapping the grate unit. Applying it at an angle to the symmetrical set added tension and asymmetry that gave the setting additional character and interest. I liked it, and felt it needed no other justification for its presence. (See Plate 9)

At this time I also harkened back to a discussion with Jim Wills about the need for texture in the set. I had a realization in Prague that crumpled paper could be used effectively as a stone texture. This idea now resurfaced as I pulled textured paper from my various scraps in stock. In adding this heavily textural element as a backdrop to the model, the whole design took on a profound new character: stark and austere, with incredible visual interest. It caused the entire foreground of the environment to exist in a vast expanse rather than a typical theatrical horizon with the set against a cyclorama. Envisioning the use of crumpled construction tar paper for this purpose, I split the background into seven long panels. The panels were placed on two

different linesets so that they could be removed or flown in to create slices of vista, and multi functional environment changes. I added an additional single panel, hung center and upstage of the grate unit to allow for another exterior environment and to create a sense of isolation when Hamlet is confronted with his own mortality and singular journey.

I finalized the configuration of Gertrude's bedchamber at this point as well. Wanting this setting to be feminine, but large in scale and somewhat ostentatious, I chose to create this environment with only three elements: a bed, a dressing table with stool, and a grand curtain (or arras) required for Polonius to hide himself. White shear drapes were selected and hung from a large box valance, to be flown in for this purpose.

A critical decision yet before me was the exact placement of the grave site for Ophelia. This is an important scene and the positioning of the grave opening was crucial to the action. With the new apron stair configuration, I had initially placed the grave in the mid-landing area at stage right. This would allow the scene to be played far enough downstage to establish importance and significance and also allow a great deal of room for the other actors present in the scene. The Director, however, requested that we move the grave opening to the upper semicircular thrust area, placing the grave prominently at center stage. Though I felt this positioning did not allow the

maximum room for other actors, it did provide increased significance for the scene, and proved to be very effective.

The throne room medallion was the last element to be added to the final set model. This alchemical symbol for gold and the Sun held significance as a metaphor for Hamlet himself, and would become a dominant through-line symbol to tie the show's design together. I imagined it to be large, and appear to be made of hammered metal, with large brackets supporting either side. With the use of colored light on a shiny Mylar object, I would ultimately transform a leaden object into gold.

From my Journal:

Presentation: First read-through - December 2012

I gave my presentation, unexpectedly, today to the cast. I have to say that I am left feeling completely dissatisfied by it. I listened to Dr. Ian McAdam expound on the academic influences and interpretations of the text and suddenly found myself needing to qualify my work academically. As a result, I found myself pontificating on the symbolism of the set rather than the simplicity and quiet reason.

If I could go back, as I keep doing in my mind, would tell the cast less but give them more. I wish I could have told them that they are the architecture. They are the sculpture. That the symbolism

*is quietly supporting the action and the text, rather than my
expectations about alchemy and existentialist symbolism.*

*Should a designer qualify their inspiration or keep it to
themselves? I wish I'd said less, and given them the true essence of
the design.*

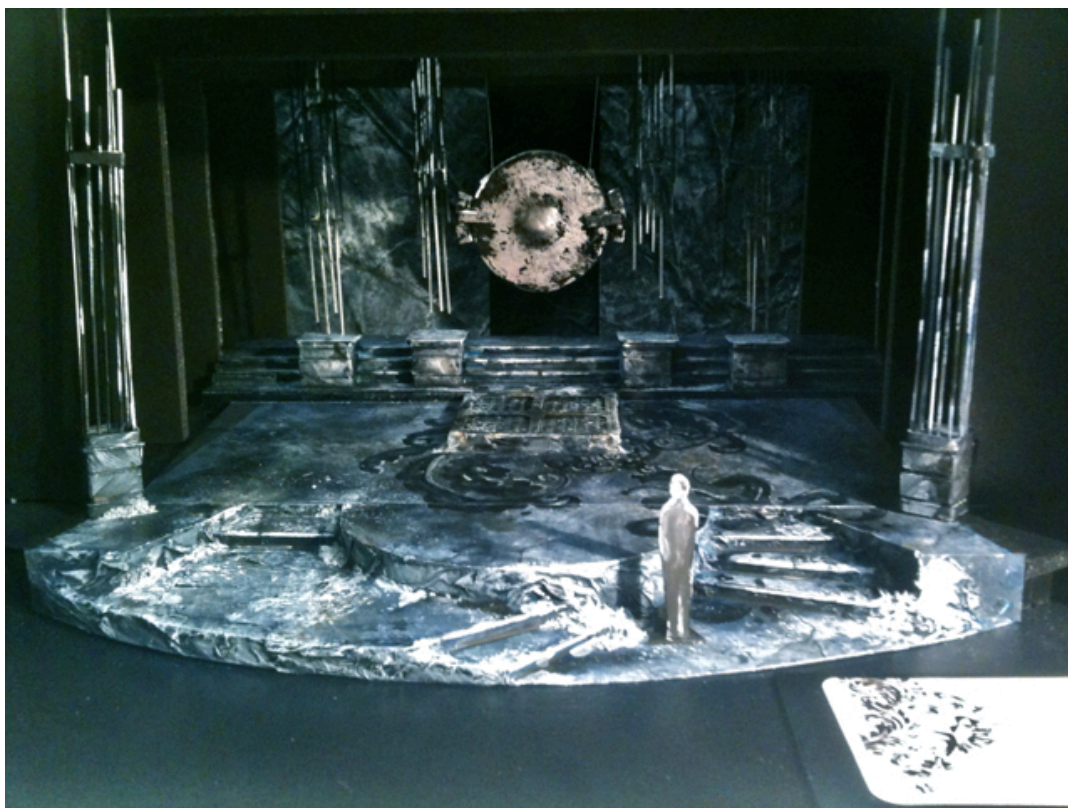
Plate 8 - Presentation Model paint treatment



Plate 9 - The Damask Motif



Final Presentation Model - Plates 10/ 11



The Process:

The Build - Set (November-February)

New Year - January 03, 2012

The build began in late November, and is going well. My drawings and technical work met with great response from the scene shop. The grate unit, the gates, and the plinths are constructed, and look great.

I'm continually amazed at seeing my 1/4 scale drawings materialize in full scale. I never get tired of this process, because every show is new and unique. Its always a bit of a surprise. Anticipation mixed with anxiety.

The first read through was in late December, and now I'm preparing for the show and tell meeting this week. I'm trying to summarize and clarify my process for my presentation. Interesting that I have to first clarify it to myself. It's dense and elusive at the moment, because there were so many influences.

The build for the show began in earnest in late November after the second mainstage show was completed. My daily ritual was to go to the scene shop and the prop shop, checking in on their progress and to make myself available for the questions that inevitably arise. I realized at this early stage that it was in the shows best interest to include the Stage Carpenter in my daily routine as well, as he would be partially responsible for the installation of the set later on. Including him as a shop head made the rest of

the development of the show amiable and productive. Recognition and respect go a long way.

With all of my drawings completed and submitted on time, the scene shop began constructing some of the larger components of the set: The first component they began to build was the large 8'x8' GRATE platform that was to be placed centrally on the raked stage. In my technical drawings I originally had four inch openings in the grate, but in early stages of construction, and in the interest of actor safety, we agreed to size them down to three inches. Built of 2"x3" boards, and slotted together in a grid pattern, the top of the GRATE platform was faced with Masonite that had four squares removed to create a border and divide the platform into quadrants. At the Director's request, we retained the removed sections of the facing to create lids for the openings when required.

The other components started at this time were the four large PLINTHS for the upstage platform, the two downstage smaller plinths for the proscenium arch, and the major segment sections of the upstage platform STAIR unit. This gave a substantial head-start prior to the two week Christmas break. I felt like *Hamlet* was progressing in a positive direction.

Upon returning in January, *Hamlet* rehearsals commenced and the build continued with construction of the six COLUMN units. The Head of the Scene Shop, Dave Greene, had come up with an ingenious plan for the materials to be used in these inverted, hanging columns. Since metal and wood would be cost prohibitive, he had determined to use plastic drywall corners to create the see-through fluting. This material was flexible, paintable, light, and relatively inexpensive. Requiring spacers to keep the plastic strips from dangling freely like “giant wind chimes”, he developed a plexiglass spacer, positioned inside the columns, which secured the drywall corners at regular intervals. The use of this material was interesting aesthetically, as well as effective structurally.

With rehearsals in full swing, the Director became concerned that the height of the central GRATE platform was too low for sitting, and too high to be used as a step. We concluded that the GRATE unit needed to be lowered from its original twelve inches at its downstage edge to six inches to allow an easy step and still have the upstage edge effectively connect to the stair platform. Originally level and flush with the bottom step, it would now be flush with the upstage edge of the rake, with only a six inch step down onto the rake at the downstage edge. (See Plate 12)

The large upstage STAIR platform was constructed in segments. It employed existing parallel risers from stock, and had steps sections built as separate units. Spaces were left in between to allow insertion of the four PLINTH column bases.

The GATE PILLARS were built as three sided units with solid caps and false bases. The base was cut at the complimentary angle to the raked stage allowing them to stand vertically plumb. As these pillars needed to look substantial, but be light enough to carry, 1/8" plywood skinned over a light wood frame was chosen for their construction. The architectural details of the caps and bases were made of Styrofoam sealed with fabric and glue. Additionally they receive a scratch coat of plaster to hide the wood grain and add a rough texture for the faux stone paint treatment. One inch wood slats, cut in various lengths and irregularly spaced, were fastened to each to make the rails. This was a design choice to give the look of age and deterioration, and reflect the fluting in the hanging COLUMNS.

The RAKED STAGE was built from the University's stock rake sections. These exist in pre-built 4' x 12' sections with the upstage highest edge at a one foot rise once it is decked. The downstage edge of these units has a slight lip, approximately the width of 2x4 lumber and I requested that an extension be built to slope the downstage edge to zero at stage deck level.

Three compound angle RAMPS butting into the deck from the wings were built to allow for set pieces to enter smoothly, as well as for actor entrances and exits.

The APRON STAIRS AND PLATFORM CONFIGURATION was constructed *in situ*. This was extremely beneficial to the carpenters, eliminating the need to build sections separately and install them later. The circular dias, grave trap, and angled stairs were framed in and decked quickly, leaving ample time for the painters to face the horizontal surfaces, by stapling crumpled tar paper into place for the rough stone texture.

The MEDALLION for the throne room was constructed on 3/4" plywood to make a solid backing for the ten foot diameter disc. Two inch Styrofoam was adhered and then carved to create the three dimensional relief. The center half-sphere was molded in papier maché over a large rubber fitness ball to create the two foot diameter needed. This was attached and the entire medallion was then covered in Mylar foil strips. I would be giving the Director some Mylar in his set after all! (See Plate 13)

Plate 12 - The Grate



Plate 13 - The Medallion



The Build - Painting

I had been given five students to supervise in fulfillment of their portfolio course credits: two DRAM4611 and three DRAM2611 students. I organized them into two painting crews. One of the 4611 students would supervise the crew painting while they were in the shop and another 4611 student would take over as crew supervisor once the set was moved out onto the deck. The two senior students had painted with me on previous shows, and I wanted to give them the responsibility of scheduling and organizing a crew, building on skills they had learned. They would be responsible, with my demonstration and under my supervision, to complete the set painting and finishing techniques for the production.

The painting of the set pieces began in November as the construction got underway. I had ordered scenic paint in a deep blue, raw umber and scenic white. The Payne's Grey tones would have to be mixed as needed from Lamp Black, Scenic White and Thalo Blue.

The first elements to be painted were the plinths and the gate units and scenic treatment I demonstrated was to be the primary scenic paint treatment for the whole set. Over a base coat of dark blue, we began adding washes in three different values of Payne's Grey and UMBER with large brushes and irregular strokes. These washes were allowed to streak vertically

down the faces of the set pieces. In Europe there were many instances where the stone of buildings was streaked, stained and weathered and this was the effect I wanted to achieve. Finally I demonstrated a technique using the edge of a piece of wood that was dipped in white paint and then scraped across the rough surfaces to catch the high points of relief. This technique pulled the paint in an irregular fashion to give the effect of age and distress, and the 'frost' which I had indicated in my set model. The white highlights would also help define the dark architecture under stage lighting.

The plastic drywall corners for the columns required a base-coat of the dark blue which was applied thinly to retain a somewhat distressed and irregular appearance. This 'fluting' was painted prior to assembly and in groupings per column so as not to get specific cut lengths mixed up.

With the installation of the new apron stair configuration, the upstage stair units and the raked deck in late January, we were able to base coat the stage and then work quickly as a group to apply the various tones of washes on the stage. However, because of the incline of the raked section, the technique of puddling the paint washes wasn't possible. Instead we chose to roughly scumble the paint in very thin washes to build up and deepen the values without allowing the paint to run.

The crumpled construction tar paper used on the apron, and as the upstage panels also needed to be highlighted. The painters used a medium gray, with a light dry brushing of white to accentuate the creases and ridges to create the stone facade.

The last thing that was required to paint was the large central damask motif. I had discussed with my students the technique of scaling up a drawing or image to a larger size, but the time limitations of tech week determined that it would be more expedient to project the image onto the stage, have them mark it out, then fill it in. An overhead projector and transparency image of the pattern were suspended from the first Front of House walkway for this purpose.

With the stage lightly glazed to seal the painted wash, the perimeters of the stage and upper staircase were painted in a matte black where masking was required.

The Build - Properties

The Props portion of this design presented a challenge. We were modernizing the show, while retaining the sense of a European royal court. Another complication was that the existing Props Master retired at Christmas and would be replaced after the Christmas break.

Furniture:

In November the Props Master and I went through his catalogues of chairs, and selected one style to use as thrones. These had to be ordered from Montréal early enough to allow sufficient time for delivery, finishing and upholstery. Upholstery was sourced and bought, a platinum brocade. The chairs arrived in December, and I finished them in a multilayered pewter metallic tone before the Christmas break. After the Christmas break, these went to the new Props Master, who fortunately is an expert in upholstery. Luckily a substantial set of French button-back chairs existed in storage which could be incorporated, and I had six of them refinished in the metallic pewter, and upholstered. (See Plate 14)

Another major set prop component was the bed for the Queen's bedchamber. A large fourposter bed that had been purchased the season prior was in storage, but as of yet unused on stage. Though it was large and very heavy, it would serve perfectly for the scene. It would still need to be

modified and refinished, a mattress would have to be found, as well as bedding suited to the overall show palette and style. Two of the bed post were cut down at the footboard to accommodate sight lines, and the whole unit was castored. Once the blocking and position of the bed was confirmed with the director, the legs were modified to compensate for the raked stage. A velvet flocked brocade, with silver metallic background, was purchased to create a duvet cover. Shams and accent pillows as well as faux fur throws were also purchased to dress the bed. (See Plate 15)

For the bedchamber, a vanity table with a large round mirror was sourced from stock, rebuilt and finished in the same platinum metallic as the thrones. A stool for the vanity was also sourced from stock and a new velvet cushion was made for it. (See Plate 16)

Hand Props:

In the preliminary proposal I had created a list of props required by the script: Skulls, letters, swords and guns, goblets for the poison, etc. However, in anticipation of the rehearsal process I also noted that the preliminary list was neither exhaustive nor final. This proved to be prophetic, as the props list did undergo eliminations and additions. For instance, a kneeling bench or *Prie Dieu* for Claudius, was found to not be employable and was cut. Conversely, there were only a few swords on the original list, but it was

deemed far more interesting to have several sword options for Laertes and Hamlet to choose from for their final duel. These were displayed in a beautiful sword holder created for the production. The design of the sword holder was a cooperative effort between myself and the Props Assistant who was able to merge a table from stock, with a base from an umbrella holder. One inch holes were bored around the edge of the tabletop to hold the swords. It was painted metallic pewter. (See Plate 17)

Two portraits were displayed on Gertrude's vanity table: one was of the Royal Family; Hamlet Sr., Gertrude and Hamlet, the other was of Claudius in his military uniform. Desaturated photos were taken of the actors in costume and set into ornate black and silver frames. (See Plate 18)

Five skulls were used for the gravedigger scene in Act V. I requested Props to distress them and make them dirty and attach bits of torn cheesecloth 'shroud' as well as strands of hair. The skull I chose for the famous Yorick skull was visibly distinct from the others. This skull was used in the poster image, as well. Other large bones were included in the collection of objects and placed in a rusty pail, half filled with soil. A wheelbarrow, spade and ladder were also added to the gravediggers props.

Additional hand props - swords, pistols, goblets, books, letters and pens, etc., were chosen from the University's properties inventory. A large quantity of flowers for Ophelia were both bought and pulled from stock. The overall design style of the production required that all of these be contemporary, but still have a subtle historic quality.

Additional Set Props:

I designed Act V sc. i to have silhouettes of ancient gravestones on the upstage platform. Seven were designed as two-dimensional silhouettes, cut out of 1/2" medium density fiberboard, with a back angle support attached to make them freestanding. They were painted black and the edges were highlighted in pale grey. These silhouettes were extremely effective in setting the scene, and aesthetically pleasing as well. (See Plate 19)

Ophelia's funeral litter, was constructed to fit the grave opening. It was sewn from heavy cotton canvas, and attached at the long sides to wooden poles which protruded to create handles for the pallbearers. A vintage cut silk velvet fabric was then draped over it, giving an opulent scalloped border. Ophelia's body would be draped with a sheer fabric that had gold metallic thread woven through it.

Hamlet - Properties:

Plate 14 - Thrones and chairs



Plate 15 - Gertrude's Bed



Plate 16 - Vanity table



Plate 17 - Sword Holder



Plate 18 - Portraits



Plate 19 - Gravestones



The Build - Lighting

In a meeting with my committee at the end of the first year of my MFA, it was decided that not only would I design the set for *Richard III*, but also the lighting “to instill more terror into my degree.” This lighthearted joke, however, was serious. Since the death of an esteemed member of the faculty years earlier, who was the main lighting designer, there had been no one on the faculty to teach me this craft. I would have to train myself in the art of lighting design, a task I undertook with little success. That year, my Thesis Supervisor would begin his study leave. I took this in stride and trusted that they would find an appropriate replacement for him. They found and hired Roger Schultz, an award-winning designer from Edmonton, who became my Design Thesis Supervisor.

In the first year that Roger was with the University, I became his teaching assistant for a Lighting Design course. This allowed me to observe, aid, and absorb his extensive knowledge of lighting for the theater. I recall sitting in his class trying to maintain an air of maturity and intellectual confidence, secretly insecure feeling that I could very easily be one of his worst students. Undaunted, I assisted him, marking assignments and engaging in discussion of lighting principles, technical terms, and how we view the world through light and color. This class opened my eyes and expanded my mind to the powerful potential of lighting and how it affects us and influences

performance. Consequently, I was able to try my hand lighting a small production in the University's TheaterXtra season. In retrospect the resulting lighting design was naïve, and possibly aesthetically awkward. However, my first attempt at lighting design, though heavy-handed, was mentally engaging, enlightening and creatively invigorating.

For my second lighting design a scant two months later, I would take on the large production of Shakespeare's *Richard III*. In addition to the set design, I had to develop a lighting design for one of the longest plays in the English theater canon. Though I grasped the rudimentary technical aspects, I still did not have an understanding of the finer points of lighting design; particularly the art of choosing color, and the finesse of queuing a show effectively. The resulting lighting design for *Richard III*, though still heavy-handed, was a great educational step.

In the subsequent year I was able to assist Roger in the same Lighting Design course. My unique opportunity was to be able to take the course for a second time, an opportunity that most undergraduates do not ever get. I got the chance to delve deeper into the concepts and understand them more fully. It removed much of the fear and the frustration of the prior year, and bolstered my confidence and skills to proceed into my thesis project.

With *Hamlet* at the forefront of my mind, I was continuously searching for fragments of design inspiration. -the “stabbing light” and the shadowy “theatricalized realism” requested by the Director. That year, in an Alberta Theatre Projects production of *True Love Lies* by Brad Fraser, I observed designer Scott Reid’s effective use of high tips as the key lighting source. This was a design approach I felt could be interpreted into the design of *Hamlet*. I also found inspirational imagery in a science-themed television production hosted by actor Morgan Freeman. What interested me most about this production’s lighting style was that it featured a black man dressed in black, on a black set beautifully illuminated using a strong back and side light halo to cut him from the background. The overall aesthetic appeal of the lighting design was starkly effective and dramatic. I developed a lighting key on paper from what I interpreted from these images. I would use a very strict color palette and approach the lighting plot in strict geometric and mathematical terms like the effective design by Mr. Reid. I felt I had strong lighting concept for the show.

Relying on high tips as the key light, I added double 45° lighting instruments from the front to use as fill and double 45°s from the back as backlight. In addition I added top light for overall wash and a break-up light at a steep 30° angle from directly behind to create an eight point lighting key. Within this thorough lighting plan it became very easy to add specials and

effects to flesh out the atmosphere and environment: sharp “stabbing” light and deep shadows in a cold austere setting.

There is very little ‘warm’ about this play, and I chose a color palette that was stark and cool with the only warm tones coming from the front. From the Rosco palette I selected R37 and R51, a soft pink and lavender to fill and tone skin. From the sides and the upstage I used a pallet of various blues in the range of R60, R63, R64 and R74. The moon specials had a diagonal split gel of R64/R72 to make a cold, silvery dappled light.

In my preliminary plan I envisioned using a variety of lighting effects to create fire, water, and atmospheric (air) effects to enhance my themes on alchemy. As the design progressed, however, I abandoned the idea which seemed overly robust, and focused on designing a strict but versatile plot intending to prove to myself that the math and formulas worked. Everything I had learned in the previous two years of the lighting course came into action. I maintained an adherence to my lighting key and this effort produced great results. I could see the geometry, and symmetry of the lighting design right in front of me. It was a profound moment that gave me great confidence that I had learned a new skill.

I divided the stage into twenty lighting areas: I separated the apron into five lighting areas requiring area 2 and area 4 to have two half sections each; lit together, the half sections would create one larger lighting area in these locations. Twenty lighting areas, and an eight point lighting key quickly used up much of the LX inventory, but working through the stock I was able to distribute the instruments to make the lighting plot work. I relied heavily on 20° ERS and 30° ERS from the front, and 30° ERS for all of the high tips as well. All of the 36° instruments were used as backlighting. Top light was comprised of 1kW Fresnels. With the central stage area covered with 2 kW Fresnel instruments. Supplemented by the recently acquired LED groundrow and Cyc units, both the upstage crumpled paper “stone” panels, as well as in the open trap beneath the grate platform were lit effectively. To this basic lighting plot I added individual specials using Source 4 zooms coming from the FOH and upstage pipes to create my moonlight and breakup effects. Several of the new 10° ERS instruments were used as pinspots for actor specials and as architectural highlights on the upstage columns.

I had seen the stumble-through rehearsal run of the show two weeks prior to the lighting hang and focus. I would additionally get to see a full run of the show the week before my final lighting plot was due on January 27. Observing rehearsals allowed me to finalize my plot, which was completed,

reviewed, approved, and ultimately submitted with all paperwork to the Technical Director and the Head Electrician on that date.

The lighting hang for *Hamlet* commenced on Sunday, January 29 at 9 am. A small crew of students on course credit were assigned to help with the lighting hang. The Head Electrician, Lynne Schaff, was exceptional at organizing them and teaching them the process of hanging an instrument. Fortunately there had been some pre-hang done on the Friday and Saturday prior to the lighting hang that employed a crew of students. I remained in the front of house positions to hang those instruments myself while the student crew worked as a team on the deck. All but the finalities of miscellaneous detail to the hang were completed by early evening. Installation of the LED strip lights under the stage and on the upstage panels were delayed due to lack of specialized DMX cables. We spent the next couple of days adding these final elements to the hang in preparation for the focus and cueing days scheduled in the following week.

We began focusing the lights on Thursday, February 2 and continued throughout that weekend. The set install was not yet complete and as a result we rough-focused several lights without particular set elements in place. As the week and set installation progressed we refocused these lights. However, due to the newly installed raked sections, this often meant the

awkward process of flying in LX pipes to the deck, estimating their focus position, then flying them out again.

I was scheduled to begin cueing the show on Sunday, February 5 at nine a.m. When I arrived prepared to begin, there was still much to do in preparation for cueing. Contributing largely to the delay was the amount of instruments yet unfocused on stage, the LX patching yet to be done, and the steep learning curve of the Technicians working with brand new lighting equipment recently acquired by the department. It had been decided that we would use the newly purchased lighting board rather than the one currently in the booth. Understandably this caused further delays. As we began to test the lights we discovered that the patching was not working as it should, resulting in the entire list having to be re-patched two more times. This provided a great deal of frustration for myself, and for the technicians who were working quickly to correct the confusing issues of a new lighting board.

I was able to finally begin cueing the show at two o'clock in the afternoon. With much time lost, the pressure was on, and I had to work quickly and patiently with a student board operator. I managed to get the basic show cues and overall looks recorded in broad strokes, comforted in knowing that there would be much more time and work spent setting additional cues and refining the show over the coming week.

After the second and third day of cueing, I felt I had built a good foundation addressing many of the challenges presented in the previous cueing session. Many of these were due to the student board operator's learning curve in inputting applications like linked cues, or split time cues. Happily, as she gained experience and confidence with recording and running the board, our speed and efficiency improved. There was still a great deal more work to do, and finessing the show into a cohesive form continued over the remainder of the week and into technical and dress rehearsals. By the final rehearsals I was finally able to view the lighting with the added element of haze and fog and the sharp geometry of the beams added another architectural element to the set. The atmosphere of the play came to life in those last rehearsals. The use of gobo breakups and strict geometric instrument placement achieved the "stabbing light" effect that I had set out to interpret, and my lighting design goals were accomplished. (See Plate 20-28)

(See **APPENDIX C** - Light plot, Lighting Schedules and Magic Sheet)

Hamlet - Lighting:

Plate 20 - The Ghost Act I scene v



Plates 21-24 - The Palace Act I & II



Plates 25 - Chapel Act III scene iii

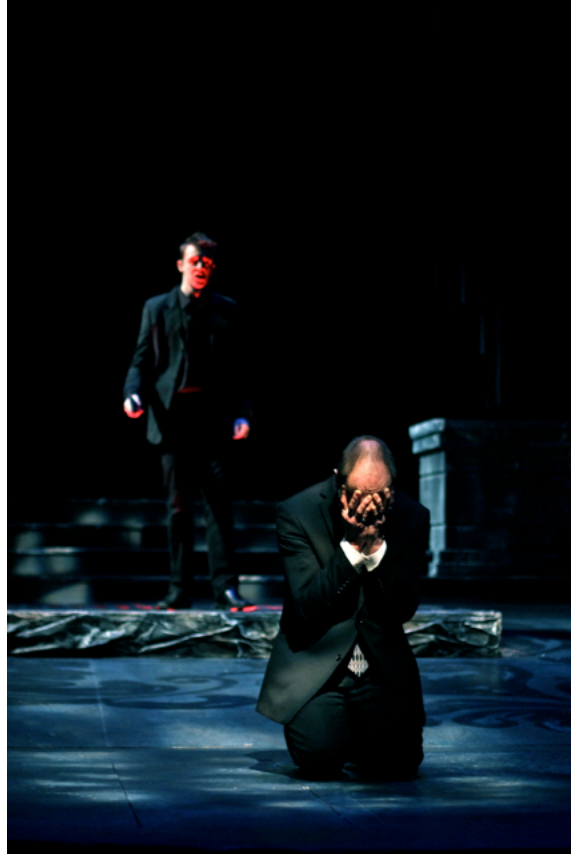


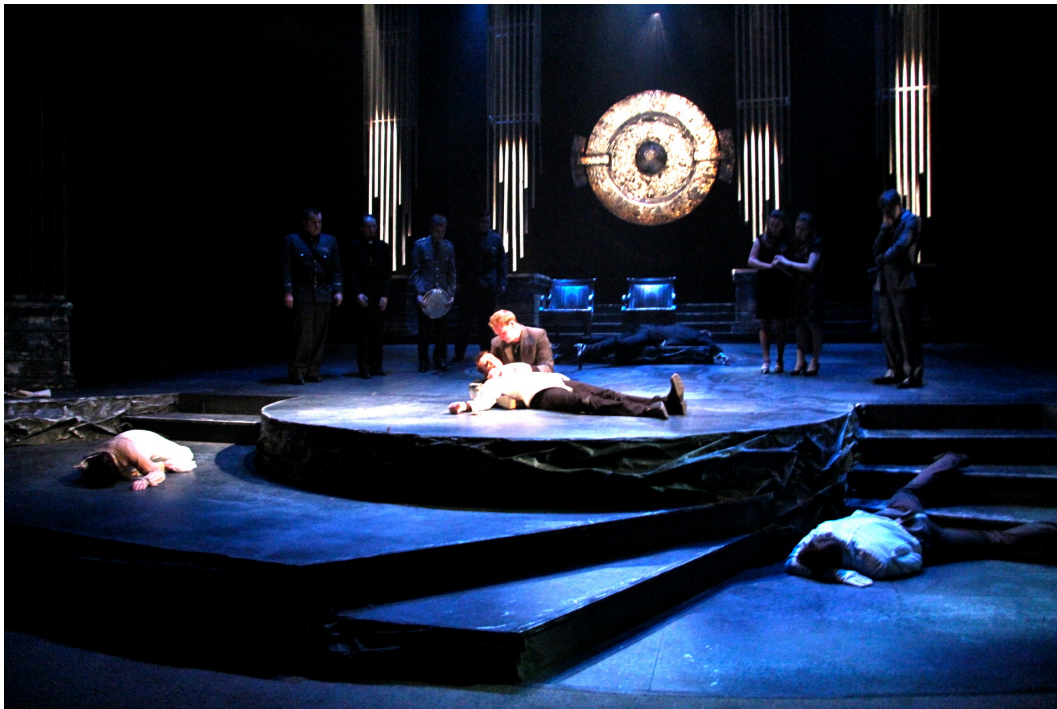
Plate 26 - Gertrude's Bedroom Act III scene iv



Plate 27 - The Duel Act V scene ii



Plate 28 - Hamlet's Death Act V scene ii



The Build - Projections

Many of the lighting cues had to work cohesively with another major element of the design: projections.

The Director and I had agreed early on that we would attempt the art of projection in certain scenes to propel the action and support the inclusion of the alchemical metaphors. Particularly, the ghost of Hamlet's father, was targeted to be of primary importance. We had discussed images, circumstances or sensations that are considered frightening; that sense of the unknown creeping up behind you from shadowy recesses, lurking just out of sight. We also discussed the use of flashlights, or other minimal illumination in a dark environment as a way to accentuate the anticipation of discovering the incorporeal. We hoped to explore ways to heighten the sense of trepidation and fear in the audience as it extended from the actors experience on stage.

Additionally I had expressed my interest in discovering how settings could change fluidly by the use of projections on the cyclorama. I negotiated with the Director my concept of environments changing, and how symbolism could be used in the environment to evoke a sense of theme and metaphor adding to the overall experience of the story. With my interest in the alchemical understructure of the play, I hoped to infuse each act with a sense

of the various elements. I envisioned turbulent storm clouds as a strong image, symbolic of Air and the incorporeal for Act I and II. The imagery of Fire for Act III resulted in a full moon image, which shone with reflected fire, and is symbolic of “the Queen” in alchemic lore. I imagined an abstracted impression of dark rippling Water in Act IV to represent Hamlet’s crossing the ocean as well as Ophelia's imminent death. Act V, the penultimate act, opens with Ophelia's internment, as well as concludes with Hamlet’s death. Here I wanted to have a strong symbolic reference to Earth and found an image of a misty cemetery with dark tree silhouettes for this purpose. Additionally I felt that the symbolism and effect of the images would be additionally reinforced if they were presented as animated images, or MPEG clips rather than static, still images.

In the previous months we had had many production meetings to discuss the technical requirements of the show. In those meetings the Director and I expressed our need and interest in projections to create the ghost effects, as well as the other environments. I had never employed projections before, despite my interest in them, and was eager to discover about how they are created and incorporated into live theatre. However at this point in time, knowledge of projections for live theatre is still in its infancy in the Drama Department. There was limited technology on site, and even fewer technicians or faculty comfortable and familiar with using it. Having

discussed the design's technical needs with the technical staff early in November, the Director and I felt that our technical needs would be supplied and expedited. However as tech week progressed it was realized quickly that these needs were underestimated.

The great difficulty and disappointment faced in the middle of tech week was the realization that the anticipated projections were technically not possible. I assumed that it was clear from my model and technical discussions that full coverage of the rear projection (R.P.) screen would be possible with the images, and that the projectors and computer capabilities were thought out and designated for this purpose. Mid-week, I discovered that there would only be one main projector directly upstage of the R.P. screen, and it was insufficient for producing the full coverage required. In fact, it produced what could only be described as a "big screen TV" in the middle of the backdrop. There simply was not enough upstage throw distance to create a sufficiently large image with a single rear projection. With my heart heavy, patience dwindling, and the clock ticking down, I consulted my supervisor and planned a complete redesign of the upstage paper panels to compensate for the ineffectual and frankly rather ridiculous effect this single projection had on the overall design. My supervisor, advised that I needed to follow my instincts; if the projection results diminished the

design, then it was in the best interest of the production to cut that element, thereby saving the integrity of the larger design concept.

In my back pocket, and on the production team, was a student named Shem Simmons. A BFA New Media graduate, Shem had worked with me on a few prior productions, helped me in the development of the *Hamlet* poster design and I trusted his technical expertise. He had come into the production as Props Assistant, but willingly agreed to work on the projections as Image Composer. He was able to take the ideas of my projections and develop them into realized animations, producing fluid and professional images. I decided not to prematurely cut the projections until Shem had had a chance to see them in a rehearsal performance, warning him that they were at best a disappointment. His solution was simple. He would skew the projector to the stage-left side, elongating the throw distance, and then rework the projected image to compensate for the key-stoning effect. Shem, in actuality, is responsible for saving the element of projections in the production entirely. The brooding storm clouds churned during Hamlet's chat with the Ghost in Act I sc. v returning again in Act II scene ii when Hamlet recommits to his vengeance (see Plate 29). A full moon slowly transversed the night sky in Act III scene iv during Gertrude's bedchamber scene (see Plate 30). Dark water rippled in the background in Act IV sc. v as Gertrude recounted the drowning death of Ophelia (see Plate 31), and the graveyard mystically

appeared shrouded in early morning mist at the opening of Act V sc. i (see Plate 32). They were aesthetically pleasing and artistically effective.

Worthy to note is the great effort we put into developing a front projection image of the Ghost. Shem had filmed the actor playing the Ghost in costume one afternoon the month prior. Conceptually, my intention was to project this moving image into smoke sent up through the open grate center stage. The actor Ghost would walk into this projected image and appear to materialize. This effect, unfortunately, was cut as the image could only be discerned from the center of the theatre, and was a distorted glow from the side seats. It also required the live actor Ghost to be brightly lit. The Director wanted the Ghost to appear more furtive and shadowy, so in the absence of the projected image the eerie effect was created through the lighting design. The end result was simple and effective.

In hindsight, I realize now that the technical elements of the show, required far more New Media expertise than had ever been asked of the department prior to this production. I am proud that it challenged the technical direction of the show to a new level. The trail was blazed over the rocky road of development in *Hamlet* for future University productions to use projections as a storytelling element.

Hamlet - Projections:

Plate 29 - Act I/II Storm clouds



Plate 30 - Act III - Moon



Plate 31 - Act IV Dark Water Ripples



Plate 32 - Act V Cemetery



The Process: Critique

Design in Performance (February)

The set and the lighting designs for *Hamlet* were a rewarding learning experience for me. Many aspects of the production were satisfying and well executed. However, a number of unforeseen issues and concerns surfaced in production that I found surprising. Many problems were based in functionality rather than aesthetic. Set designs may look fine in quarter scale models, but until you have actors in the environment, it is hard to anticipate every potential problem.

Set:

In the preliminary sketch model I had devised a much deeper rake, extending out to cover the apron. As the set concepts developed, and through discussions with the Director, the upstage rake section was removed, and the downstage edge of the rake shifted upstage past the plaster line. Aesthetically this was not a problem as it still fit effectively with the redesigned apron configuration. It wasn't until actors were on stage that it became apparent that the strong lateral line of the bottom of the rake spanning the proscenium opening was a magnet for actor action. The actors were prone to gravitate toward this narrow level area between the proscenium and the apron stair configuration. It was revealing to watch as the blocking kept settling into the bottom of the rake with actors seemingly

unable to break away from this dead space. The Director had tried to remind them to fight the urge of gravity and stay higher up on the rake, but the subconscious attraction to this hard straight level line proved too strong and became aesthetically frustrating. In the future I will need to be more aware of causing such a hard line at the proscenium opening. However, if the set had been forced further upstage, creating a wider flat area; or the edge of the rake forced further downstage, I believe the gravity problem still may have remained.

The other minor issue that I could have caught earlier concerned the congested traffic flow caused by the design of the apron configuration. The cutaway and segmented step arrangement caused an awkward entrance from the SR and SL alcoves. Though initially not intended as an entrance, the actors would enter from the alcoves and adjust their path around the upper stair edge to make a diagonal cross onto the rake interrupting a natural trajectory and causing an unnecessary detour in their entrances. In hindsight, I would have tried to make the edge of the apron where it met the stairs, a more generous area. In lieu of this hindsight and in an effort to reduce further obstacles, the proscenium plinths were cut away to fit tighter against the proscenium arch. Regardless, the alcove entrances remained an awkward detour.

The rake itself caused other minor entrance issues. Having the rake span wing to wing made for an awkward step up onto the rake from the wing. I had offered early on to add entrance platforms at the edge of the rake from the wings, but was told and observed in rehearsals that the Director was not using these wings for entrances. By the time the actors moved onstage and onto the set, several entrances directly from the wings were blocked in, after all. This was disappointing, for with some foresight and a little notice, I could have attempted a solution to make these entrances and exits onto the rake more fluid. The ungainly solution was for the actors to use the compound angled ramps that had been installed for scenery movement.

Lights:

Designing the lighting for *Richard III* and *Hamlet* might be considered a daunting task for a seasoned lighting designer. They certainly were for me, as a fledgling lighting designer, and as my second and third lighting projects to date. I was content that I had achieved my goals, and overall, the lighting design for *Hamlet* was satisfying. Nevertheless, a few areas of the lighting design could benefit from further critical analysis.

Primarily, the choice to use a pale color palette could have been improved by a greater understanding of color mixing and gel selection. My minimalist approach was, admittedly, due to an inverse reaction to the overuse of

saturated color in *Richard III*. If I had attempted a more saturated mix of color from the upstage angles, however, I may have achieved a richer look. Something in between the two extremes will be a goal for future lighting designs.

Secondly, I struggled with coverage. This was particularly apparent on the faces of actors who drifted into a dark zone at the proscenium arch. The area between the proscenium arch and apron is a difficult place to light in this venue. The high, tight angles from the tips created a wedge of shadow originating at the base of the proscenium sides. Invariably, some poor actor or other would deliver important lines from an entrance positioned in this dark field.

Finally, the focus of all lights suffered from having the raked set in place during the crucial focus period. With the inability to safely use the Genie lift on the rake, the awkward process of flying lights in and out to achieve focus was cumbersome and resulted in dark patches that might have been caught in a normal focus process. I realize, too, that though the hang position of the 10° specials on the upstage plinths and columns was effective for actor specials, it was a less successful position to light the columns themselves.

I gained a great deal of knowledge by designing and cueing another large scale show, and the attempts at subtle cue effects and atmospheric lighting greatly improved my skills. The Director was pleased with the interpretation of “stabbing light” and the other qualities he had requested of the design. The lighting succeeded as another layer of storytelling, and in that capacity, I was content.

Hamlet - Design in Performance - Plates 33 Act I scene ii “The Palace”



Plate 34 - Act III scene i Claudius: “Madness in great ones....”



Plate 35 - Act III scene iv "O shame! Where is thy blush?"



Plate 36 - Act V scene i "Poor Yorick"



Plates 37 - Act V scene ii “...thou incestuous, murderous, damned Dane....”



Plate 38 - Act V scene ii “The Duel”



“I have often found that the set is the geometry of the eventual play, so that a wrong set makes many scenes impossible to play, and even destroys many possibilities for the actors. The best designer evolves step by step with the director, going back, changing, scrapping, as a conception of the whole takes form....

“This is the essence of theatrical thinking: a true designer will think of his designs as being all the time in motion, in action, in relation to what the actor brings to a scene as it unfolds.”

PETER BROOKE

The Empty Space

The Process:

CONCLUSION

A precious moment for a designer is when one feels art and intellect merge, when the process has proven its worth. This set and lighting design was the combination of artistic endeavor and intellectual indulgence. Before now I had often designed sets that were aesthetically pleasing to me. Though they worked for the script, I had always prescribed the boundaries for the director. Typically I would find a metaphor or symbolism that I felt defined and encapsulated the text. Then, drawn to an asymmetrical form, I would develop it into a larger sculptural structure upon which the play could unfold. *This* process, *this* show, was a new experience. I had allowed a director to choose a set from a selection of sketch models and then worked within the boundaries *it* defined. This was not my usual offering and I was not allowed to employ my 'bag of tricks'. Yes, I had designed the particular selected set configuration, but it was not of my usual large sculptural affectation, and I was apprehensive.

In hindsight, I find that the Director chose the set design that was exactly right for this production of *Hamlet*. It was the most simple and appropriate to allow for the exploration of the text. As Peter Brooke indicates, if the designer is fluid with the setting for the play the more the text and the actors can fluidly progress the action. I think that this production design, more

than any to my credit to date, is one of the most authentic settings I have ever created for the stage. Though it may not have been the most *overtly* symbolic, it is the most applicable and appropriate, and it certainly is the most layered and cohesive set of my career. Interestingly enough, it was also the most grand, elegant, and satisfying.

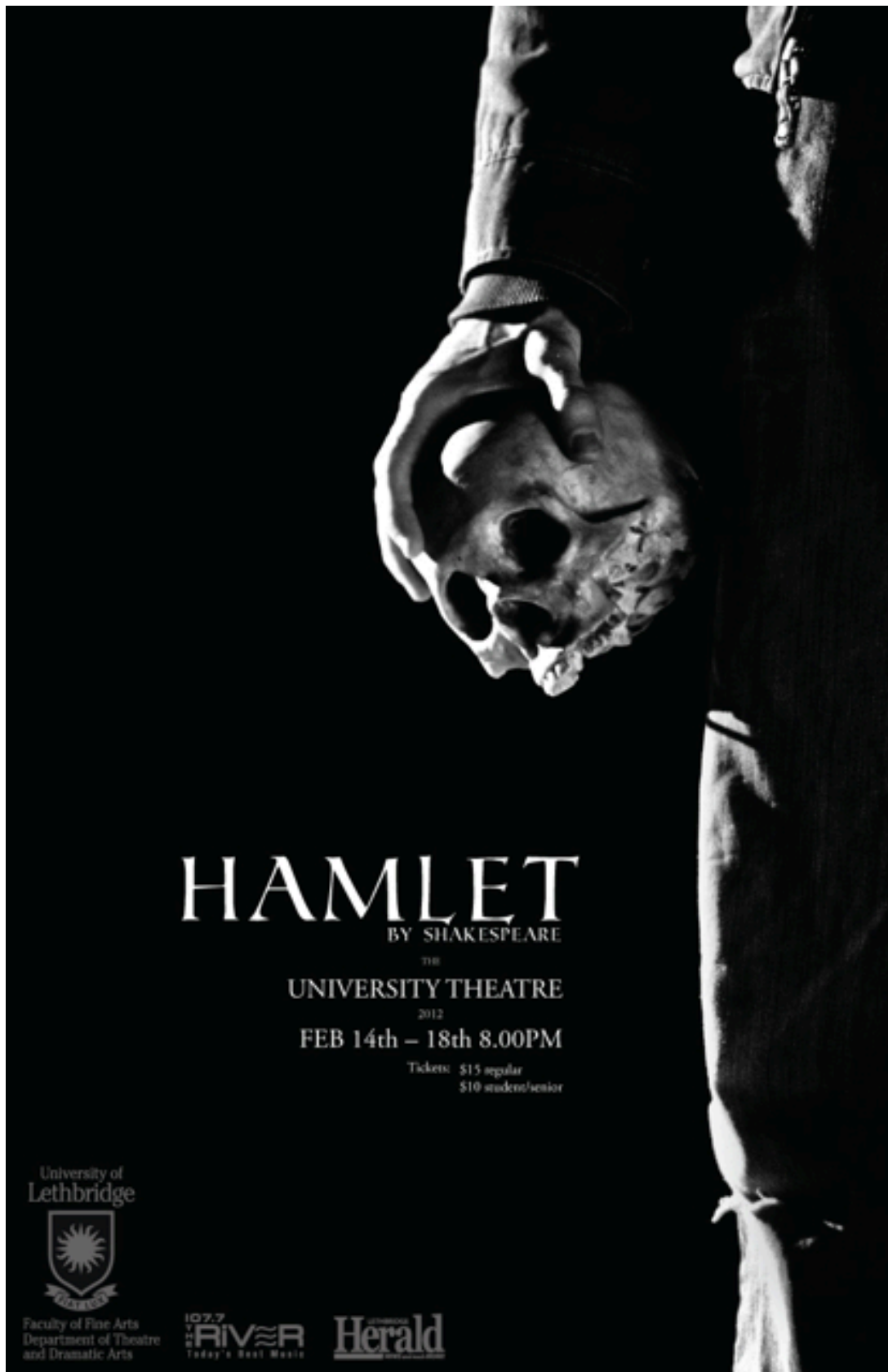
I have proven to myself that when an artist discovers the skill of editing the extraneous, the true colors of the work can emerge. This process was challenging, edifying and crucial to my growth as designer. I did the work, followed my process and found the set and lighting design that was authentic and true to the text. Cameron Portias' words were prophetic. Once I found authenticity and aesthetic applicability, the rest of the world of *Hamlet* created itself. The Director was extremely content to work in this landscape, the actors appeared at home in the setting, and the story was not only able to unfold, but it looked as though it belonged there.

Design *is* an action, a process. It begins with a search for inspiration, then the contemplation and distillation of text, an exploration of ideas, the distillation of experiences, a conflagration of circumstances and conversations, and finally tangible realization. It is a culmination of daily contemplations and experimentations; the result is a work that has depth and

breadth of meaning. Even so, the process exists and remains in the private, precious domain of the mind of the designer.

This paper recounts a long personal journey. It illustrates the inspiration, contemplation, exploration, discussion and execution of the set and lighting design for *Hamlet*. The pursuit of this MFA degree has been alchemic for me as a designer; refining my skills and purifying my aesthetic. I have learned that the process is far more complex than its result...but the work is edified and expanded because of the depth of the process. So, too, is the designer: The Process, the transformation, from lead to gold continues.

APPENDIX A - Hamlet Poster Image



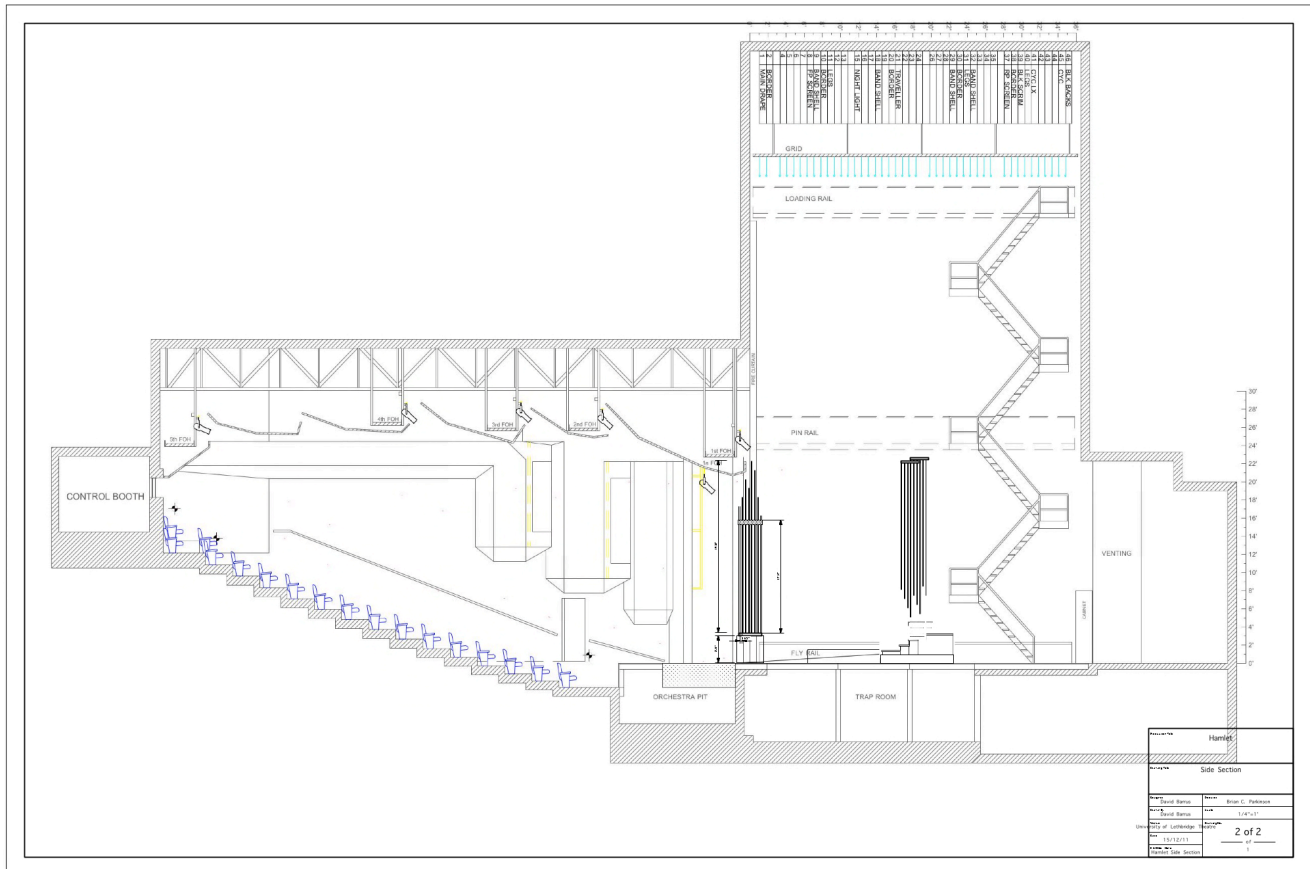
Hamlet - Section

University of Lethbridge Mainstage

Director : Brian C. Parkinson

Set Design: David Barrus

February 2012



Hamlet - Gravestones

University of Lethbridge Mainstage

Director : Brian C. Parkinson

Set Design: David Barrus

February 2012

VECTORWORKS EDUCATIONAL VERSION

1
2
3

A
A

Monument #1 Detail

Monument #2 Detail

Monument #3 Detail

Headstones #1 and #2 Detail

Headstones #3 and #4 Detail

Cut 1 of each of the shapes shown. Masonite, or simply, painted black.

Headstones and monuments shown are cut-outs and will be in silhouette.

As such, they will require back bracing on upstage side of masonite cut-out, with a wedge stand.

www.shutterstock.com 3564361

www.shutterstock.com 32598328

1
2
3

VECTORWORKS EDUCATIONAL VERSION

Production Title		Hamlet	
©Delphery Headstones and Monuments Cut-out silhouettes detail - revised 21/11/11			
Author	David Barrus	Artist	Brian C. Parkinson
Director	D. Barrus	Scale	1"x1"
Production	Uof L Theatre	Page	1 of 1
Date	15/11/11		
Project	Hamlet - cemetery		

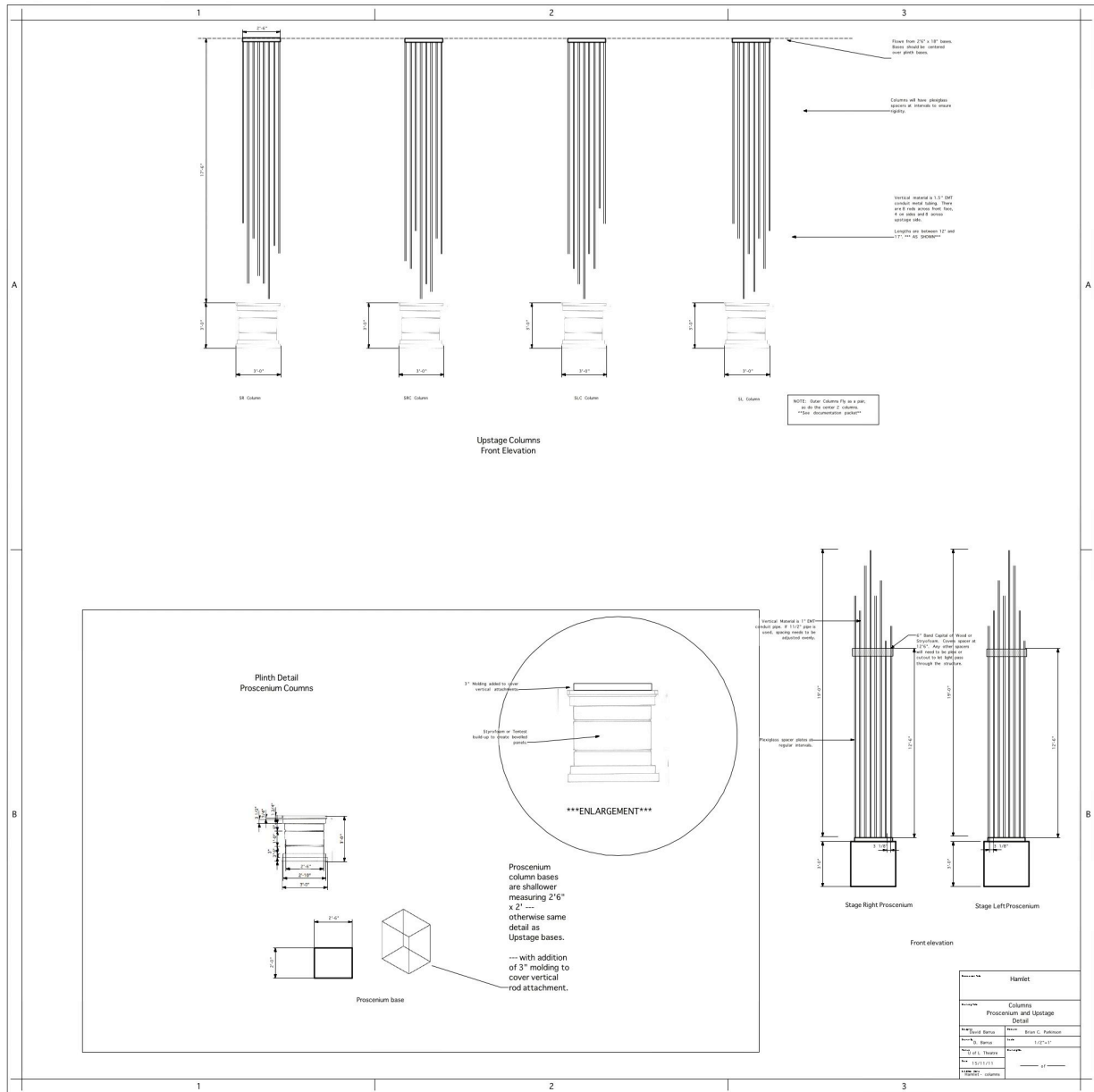
Hamlet - Columns

University of Lethbridge Mainstage

Director : Brian C. Parkinson

Set Design: David Barrus

February 2012



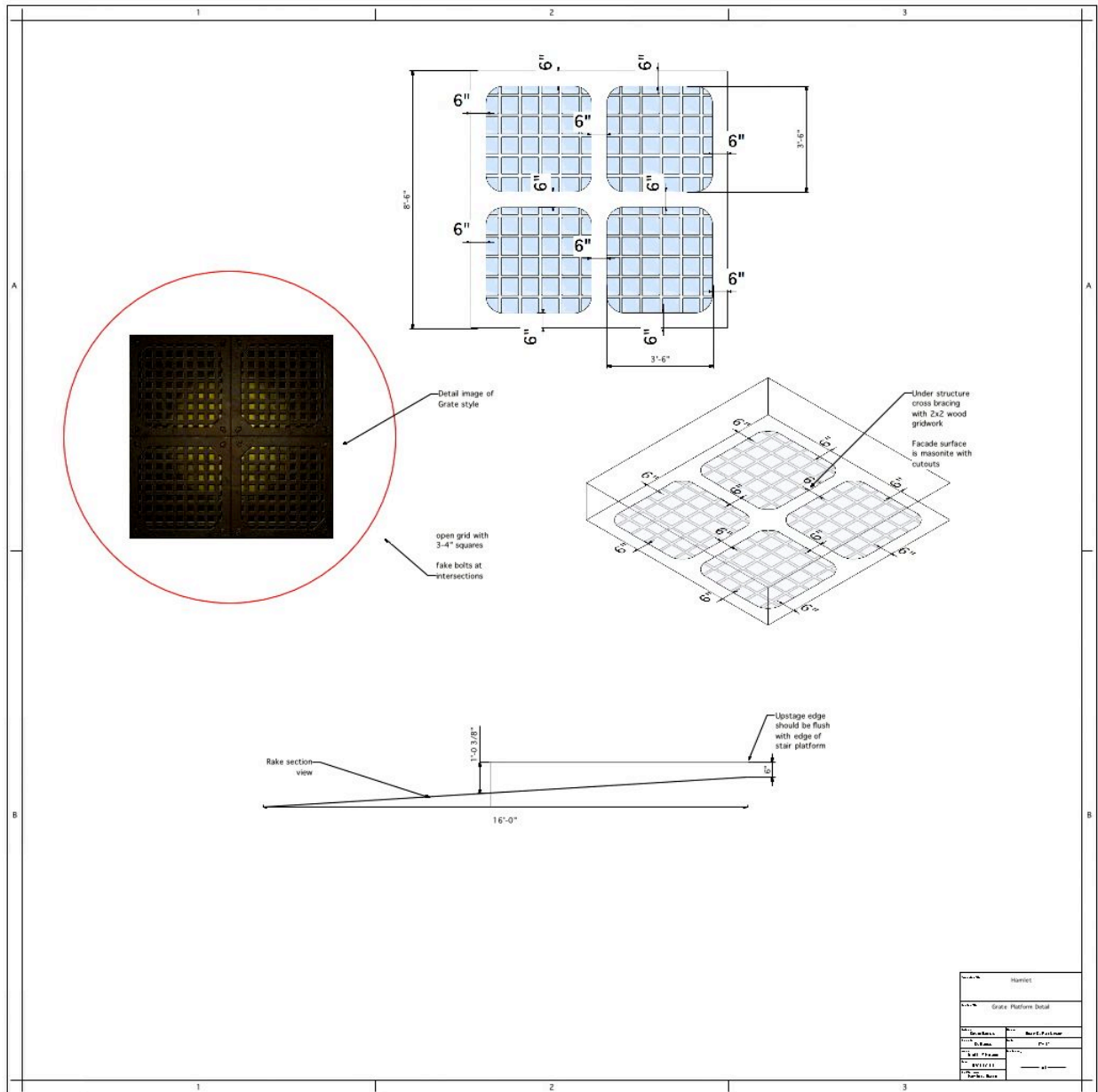
Hamlet - Grate

University of Lethbridge Mainstage

Director : Brian C. Parkinson

Set Design: David Barrus

February 2012



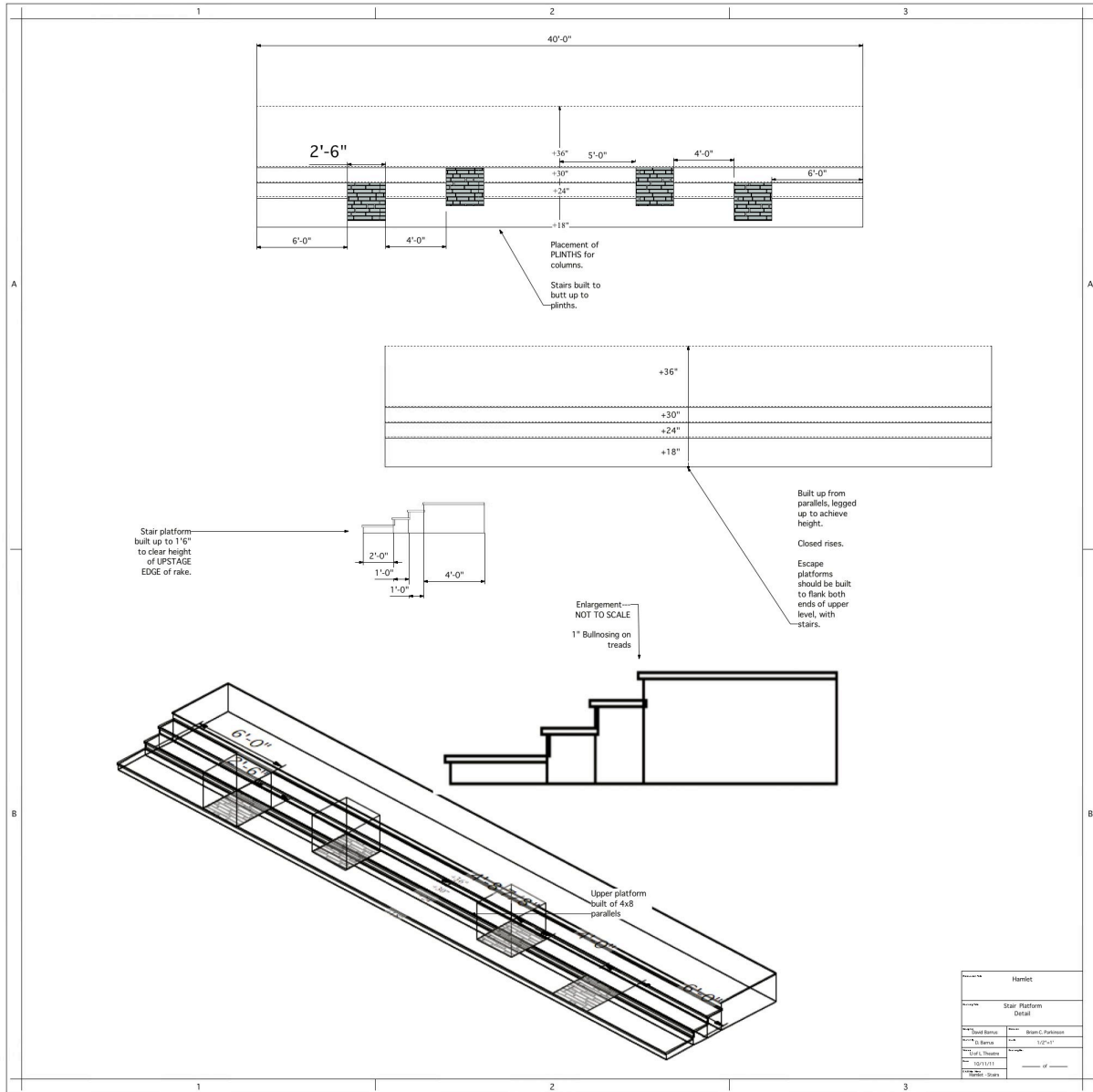
Hamlet - Stairs

University of Lethbridge Mainstage

Director : Brian C. Parkinson

Set Design: David Barrus

February 2012



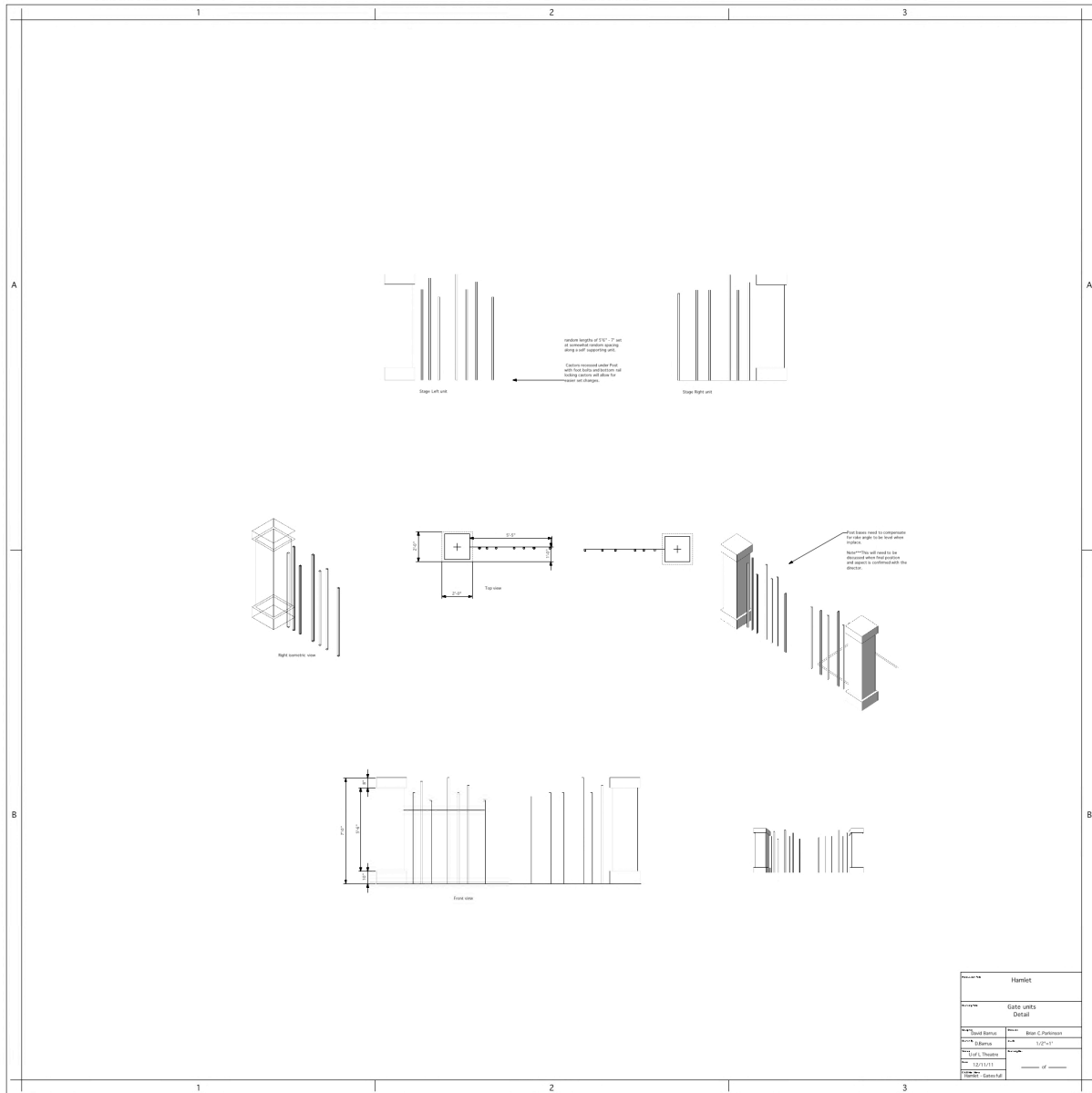
Hamlet - Gates

University of Lethbridge Mainstage

Director : Brian C. Parkinson

Set Design: David Barrus

February 2012



Hamlet-Lighting Schedules

HAMLET

INSTRUMENT SCHEDULE

Hamlet Light Plot.lw5
LD: David Barrus
University of Lethbridge Theatre

12-02-04
Dir: Brian C. Parkinson
Spring 2012

TABLE OF CONTENTS

FOH4	1	FOH2	4
FOH3	1	FOH1	5
SR Alcove	1	LX1	6
FOH1A	2	LX2	7
SL Alcove	2	LX3	8
Pocket1	2	LX4	9
Pocket2	2	LX5	10
Pocket3	3	LX6	11
Pocket4	3	CYC LX1	11
PIT	3	CYC LX2	11
TRAP RM	3	Deck	12
		FOH5	12

HAMLET

INSTRUMENT SCHEDULE

Page 1 of 12

Hamlet Light Plot.lw5
LD: David Barrus
University of Lethbridge Theatre

12-02-04
Dir: Brian C. Parkinson
Spring 2012

FOH4

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	Pink Tone Front 2a	CT-20 1kw		243	OR-37			243	(2)
2	Pink Tone Front 2b	CT-20 1kw		243	OR-37			243	(2)
3	Pink Tone Front 4a	CT-20 1kw		248	OR-37			248	(4)
4	Pink Tone Front 4b	CT-20 1kw		248	OR-37			248	(4)
5	Lav Tone Front 2a	CT-20 1kw		253	OR-51			253	(22)
6	Lav Tone Front 2b	CT-20 1kw		253	OR-51			253	(22)
7	Lav Tone Front 4b	CT-20 1kw		257	OR-51			257	(24)
8	Lav Tone Front 4b	CT-20 1kw		257	OR-51			257	(24)

FOH3

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	Pink Tone Front 1	CT-30 1kw		217	OR-37			217	(1)
2	Pink Tone Front 3a	CT-30 1kw		223	OR-37			223	(3)
3	Pink Tone Front 3b	CT-30 1kw		223	OR-37			223	(3)
4	Lav Tone Front 1	CT-30 1kw		226	OR-37			226	(21)
5	Cross	S4-Zoom 750w		229	o/w	Cross/ Tracery		229	(135)
6	Pink Tone Front 5	CT-30 1kw		230	OR-51			230	(5)
7	Lav Tone Front 3a	CT-30 1kw		233	OR-51			233	(23)
8	Lav Tone Front 3b	CT-30 1kw		233	OR-51			233	(23)
9	Lav Tone Front 5	CT-30 1kw		239	OR-51			239	(25)

SR Alcove

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	Players	CT-40 1kw			OR-51			278	(156)
2	SR Tips 2	CT-30 1kw			OR-60			279	(42)
3	SR Tips 1	CT-40 1kw			OR-60			280	(41)

Roger Schultz / Lightwright 5

FOH4 thru SR Alcove

HAMLET

INSTRUMENT SCHEDULE

Page 2 of 12

Hamlet Light Plot.lw5

12-02-04

FOH1A

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	SR Tips 3a	CT-30 1kw		152	○R-60			152	(43)
2	SR Tips 3b	CT-30 1kw		152	○R-60			152	(43)
3	SL Tips 3a	CT-30 1kw		179	○R-60			179	(63)
4	SL Tips 3b	CT-30 1kw		179	○R-60			179	(63)

SL Alcove

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	Players	CT-40 1kw		284	o/w			284	(157)
2	moon	S4-Zoom 750w		283	R64-R72	Jagged Moonlig ht		283	(110)
3	SL Tips 5	CT-30 1kw		282	○R-60			282	(65)
4	SL Tips 4	CT-40 1kw		281	○R-60			281	(64)

Pocket1

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	Area cool fill SL	CT-40 1kw		288	●R-64			288	(136)
2	Area breakup SL	CT-40 1kw		287	o/w	blobs		287	(146)
3	Area cool fill SL	CT-30 1kw		286	●R-64			286	(137)
4	Area breakup SL	CT-30 1kw		285	o/w	blobs		285	(147)

Pocket2

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	Area cool fill SL	CT-30 1kw		296	●R-64			296	(138)
2	Area breakup SL	CT-30 1kw		295	o/w	blobs		295	(148)
3	Area breakup SL cool	CT-20 1kw		294	●R-64			294	(139)
4	Area breakup SL	CT-20 1kw		293	o/w	blobs		293	(149)

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FOH1A thru Pocket2

HAMLET

INSTRUMENT SCHEDULE

Hamlet Light Plot.lw5

12-02-04

Pocket3

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	Area cool fill SR	CT-40 1kw		290	●R-64			290	(131)
2	Area breakup SR	CT-40 1kw		289	o/w	blobs		289	(141)
3	Area breakup SR	CT-30 1kw		292	●R-64			292	(132)
4	Area breakup SR	CT-30 1kw		291	o/w	blobs		291	(142)

Pocket4

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	Area cool fill SR	CT-30 1kw		297	●R-64			297	(133)
2	Area breakup SR	CT-30 1kw		298	o/w	blobs		298	(143)
3	Area breakup SR	CT-20 1kw		300	●R-64			300	(134)
4	Area breakup SR	CT-20 1kw		299	o/w	blobs		299	(144)

PIT

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	Grave light	6" Fresnel+floor plate 750w			○R-63			211	(145)

TRAP RM

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	Grate 1	Selador Vivid LED							1001 210
2	Grate Fill 2	Selador Vivid LED							1002 211

HAMLET

INSTRUMENT SCHEDULE

Hamlet Light Plot.lw5

12-02-04

FOH2

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	Pink Tone Front 6	CT-30 1kw		182	OR-37			182	(6)
2	Pink Tone Front 11	CT-30 1kw		183	OR-37			183	(11)
3	Pink Tone Front 12	CT-30 1kw		184	OR-37			184	(12)
4	Pink Tone Front 7	CT-30 1kw		185	OR-37			185	(7)
5	Pink Tone Front 13	CT-30 1kw		187	OR-37			187	(13)
6	Pink Tone Front 8	CT-30 1kw		189	OR-37			189	(8)
7	Pink Tone Front 14	CT-30 1kw		191	OR-37			191	(14)
8	Lav Tone Front 6	CT-30 1kw		193	OR-51			193	(26)
9	Pink Tone Front 9	CT-30 1kw		194	OR-37			194	(9)
10	Pink Tone Front 15	CT-30 1kw		195	OR-37			195	(15)
11	Lav Tone Front 11	CT-30 1kw		196	OR-51			196	(31)
12	Lav Tone Front 7	CT-30 1kw		197	OR-51			197	(27)
13	Pink Tone Front 10	CT-30 1kw		198	OR-37			198	(10)
14	Lav Tone Front 12	CT-30 1kw		200	OR-51			200	(32)
15	Lav Tone Front 8	CT-30 1kw		201	OR-51			201	(28)
16	Hamlet	ETC S4-10		202	OR-60			202	(150)
17	Lav Tone Front 13	CT-30 1kw		204	OR-51			204	(33)
18	Lav Tone Front 9	CT-30 1kw		205	OR-51			205	(29)
19	Lav Tone Front 14	CT-30 1kw		206	OR-51			206	(34)
20	Lav Tone Front 15	CT-30 1kw		208	OR-51			208	(35)
21	Lav Tone Front 10	CT-30 1kw		209	OR-51			204	(30)

FOH1

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	Top wash-day SR	Strand 8" Fresnel 1kw		158	●R-64			158	(101)
2	Top wash-white SR	Strand 8" Fresnel 1kw		159	o/w			159	(181)
3	Top wash-night SR	Strand 8" Fresnel 1kw		161	●R-74			162	(111)
4	Top wash-day C	Strand 8" Fresnel 1kw		169	●R-64			169	(102)
5	Top wash-white C	Strand 8" Fresnel 1kw		166	o/w			166	(182)
6	Top wash-night C	Strand 8" Fresnel 1kw		167	●R-74			167	(112)
7	Top wash-day SL	Strand 8" Fresnel 1kw		172	●R-64			172	(103)
8	Top wash-white SL	Strand 8" Fresnel 1kw		173	o/w			173	(183)
9	Top wash-night SL	Strand 8" Fresnel 1kw		174	●R-74			174	(113)

HAMLET

INSTRUMENT SCHEDULE

Page 6 of 12

Hamlet Light Plot.lw5

12-02-04

LX1

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	SR Tips 6	CT-30 1kw		77	OR-60			77	(46)
2	SR Tips 7	CT-30 1kw		78	OR-60			78	(47)
3	BCKLT-SR 2	Strand 36 575w		82	OR-63			82	(82)
4	SR Tips 8	CT-30 1kw		84	OR-60			84	(48)
5	BCKLT-SR 3a	Strand 36 575w		76	OR-63			76	(83)
6	BCKLT-breakup SR	Strand 50 575w		83	o/w	square astic		83	(121)
7	SR Tips 9	CT-30 1kw		81	OR-60			81	(49)
8	BCKLT-SL 1	Strand 36 575w		80	OR-63			80	(161)
9	BCKLT-SR 3b	Strand 36 575w		76	OR-63			76	(83)
10	SR Tips 10	CT-30 1kw		75	OR-60			75	(50)
11	BCKLT-SL 2	Strand 36 575w		73	OR-63			73	(162)
12	BCKLT-breakup C	Strand 50 575w		74	o/w	square astic		74	(122)
13	BCKLT-SR 4	Strand 36 575w		135	OR-63			135	(84)
14	SL Tips 6	CT-30 1kw		140	OR-60			140	(66)
15	BCKLT-SL 3a	Strand 36 575w		136	OR-63			136	(163)
16	BCKLT-SR 5	Strand 36 575w		142	OR-63			142	(85)
17	SL Tips 7	CT-30 1kw		137	OR-60			137	(67)
18	BCKLT-breakup SL	Strand 50 575w		144	o/w	square astic		144	(123)
19	BCKLT-SL 3b	Strand 36 575w		136	OR-63			136	(163)
20	SL Tips 8	CT-30 1kw		139	OR-60			139	(68)
21	BCKLT-SL 4	Strand 36 575w		134	OR-63			134	(164)
22	SL Tips 9	CT-30 1kw		138	OR-60			138	(69)
23	SL Tips 10	CT-30 1kw		133	OR-60			141	(70)

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LX1

HAMLET

INSTRUMENT SCHEDULE

Hamlet Light Plot.lw5

12-02-04

LX2

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	Pink Tone Front 16	CT-30 1kw		23	OR-37			23	(16)
2	Pink Tone Front 17	CT-30 1kw		67	OR-37			67	(17)
3	Pink Tone Front 18	CT-30 1kw		71	OR-37			71	(18)
4	Lav Tone Front 16	CT-30 1kw		70	OR-51			70	(36)
5	Pink Tone Front 19	CT-30 1kw		69	OR-37			69	(19)
6	Lav Tone Front 17	CT-30 1kw		68	OR-51			68	(37)
7	Pink Tone Front 20	CT-30 1kw		72	OR-37			72	(20)
8	Lav Tone Front 18	CT-30 1kw		275	OR-51			275	(38)
9	Lav Tone Front 19	CT-30 1kw		274	OR-51			274	(39)
10	Lav Tone Front 20	CT-30 1kw		276	OR-51			276	(40)
11	moon	S4-Zoom 750w		272	R64-R72	Jagged Moonlight		272	(120)

HAMLET

INSTRUMENT SCHEDULE

Page 8 of 12

Hamlet Light Plot.lw5

12-02-04

LX3

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	SR Tips 11	CT-30 1kw		54	○R-60			54	(51)
2	SR Tips 12	CT-30 1kw		53	○R-60			53	(52)
3	BCKLT-SR 7	Strand 36 575w		52	○R-63			52	(87)
4	SR Tips13	CT-30 1kw		65	○R-60			65	(53)
5	BCKLT-SR 8	Strand 36 575w		51	○R-63			51	(88)
6	Top wash-day SR	CT 10" Fresnel 2kw		50	●R-64			50	(104)
7	Top wash-night SR	CT 10" Fresnel 2kw		49	●R-74			49	(114)
8	SR Tips 14	CT-30 1kw		62	○R-60			62	(54)
9	BCKLT-SL 6	Strand 36 575w		64	○R-63			64	(166)
10	BCKLT-SR 9	Strand 36 575w		66	○R-63			66	(89)
11	SR Tips 15	CT-30 1kw		63	○R-60			63	(55)
12	Top wash-day C	CT 10" Fresnel 2kw		61	●R-64			61	(105)
13	Top wash-night C	CT 10" Fresnel 2kw		130	●R-74			130	(115)
14	SL Tips 11	CT-30 1kw		124	○R-60			124	(71)
15	BCKLT-SL 7	Strand 36 575w		123	○R-63			123	(167)
16	BCKLT-SR 10	Strand 36 575w		125	○R-63			125	(90)
17	SL Tips 12	CT-30 1kw		122	○R-60			122	(72)
18	Top wash-day SL	CT 10" Fresnel 2kw		126	●R-64			126	(106)
19	Top wash-night SL	CT 10" Fresnel 2kw		129	●R-74			129	(116)
20	BCKLT-SL 8	Strand 36 575w		132	○R-63			132	(168)
21	SL Tips 13	CT-30 1kw		128	○R-60			128	(73)
22	BCKLT-SL 9	Strand 36 575w		131	○R-63			131	(169)
23	SL Tips 14	CT-30 1kw		121	○R-60			121	(74)
24	SL Tips 15	CT-30 1kw		271	○R-60			271	(75)

HAMLET

INSTRUMENT SCHEDULE

Hamlet Light Plot.lw5

12-02-04

LX4

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	SR Column	ETC S4-10		48	OR-60			48	(151)
2	BCKLT-breakup SR	Strand 50 575w		43	o/w	square astice		43	(124)
3	VL	VL1000		45				45	(425)
4	SR Column	ETC S4-10		44	OR-60			44	(152)
5		CT-20 1kw		46	OR-63			46	
6	BCKLT-breakup C	Strand 50 575w		47	o/w	square astice		47	(125)
7		CT-20 1kw		113	OR-08			113	
8	SL Column	ETC S4-10		112	OR-60			112	(153)
9	VL	VL1000		114				114	(475)
10	BCKLT-breakup SL	Strand 50 575w		110	o/w	square astice		110	(126)
11	SL Column	ETC S4-10		111	OR-60			111	(154)
12	moon	S4-Zoom 750w		109	R64-R72	Jagged Moonlight		109	(130)

LX5

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	SR Tips 16	CT-30 1kw		36	○R-60			36	(56)
2	SR Tips 17	CT-30 1kw		32	○R-60			42	(57)
3	BCKLT-SR 12	Strand 36 575w		42	○R-63			37	(92)
4	SR Tips 18	CT-30 1kw		39	○R-60			39	(58)
5	BCKLT-SR 13	Strand 36 575w		38	○R-63			38	(93)
6	Top wash-day SR	Strand 8" Fresnel 1kw		40	●R-64			40	(107)
7	Top wash-night SR	Strand 8" Fresnel 1kw		31	●R-74			31	(117)
8	SR Tips 19	CT-30 1kw		33	○R-60			33	(59)
9	BCKLT-SL 11	Strand 36 575w		35	○R-63			35	(171)
10	BCKLT-SR 14	Strand 36 575w		34	○R-63			34	(94)
11	SR Tips 20	CT-30 1kw		32	○R-60			32	(60)
12	Top wash-day C	Strand 8" Fresnel 1kw		41	●R-64			41	(108)
13	Top wash-night C	Strand 8" Fresnel 1kw		100	●R-74			100	(118)
14	SL Tips 16	CT-30 1kw		106	○R-60			106	(76)
15	BCKLT-SL 12	Strand 36 575w		107	○R-63			107	(172)
16	BCKLT-SR 15	Strand 36 575w		213	○R-63			213	(95)
17	SL Tips 17	CT-30 1kw		104	○R-60			104	(77)
18	Top wash-day SL	Strand 8" Fresnel 1kw		102	●R-64			102	(109)
19	Top wash-night SL	Strand 8" Fresnel 1kw		99	●R-74			99	(119)
20	BCKLT-SL 13	Strand 36 575w		105	○R-63			105	(173)
21	SL Tips 18	CT-30 1kw		108	○R-60			108	(78)
22	BCKLT-SL 14	Strand 36 575w		103	○R-63			103	(174)
23	SL Tips 19	CT-30 1kw		101	○R-60			101	(79)
24	moon	S4-Zoom 750w		214	R64-R72	Jagged Moonlig ht		214	(140)
25	SL Tips 20	CT-30 1kw		215	○R-60			215	(80)

HAMLET

INSTRUMENT SCHEDULE

Page 11 of 12

Hamlet Light Plot.lw5

12-02-04

LX6

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	BCKLT-SR 16	Strand 36 575w		19	OR-63			19	(96)
2	BCKLT-SR 17	Strand 36 575w		21	OR-63			21	(97)
3	BCKLT-breakup SR	Strand 50 575w		22	o/w	square astic		22	(127)
4	BCKLT-SR 18	S4-Zoom 750w		24	OR-63			24	(98)
5	BCKLT-SL 16	S4-Zoom 750w		26	OR-63			26	(176)
6	BCKLT-SR 19	S4-Zoom 750w		17	OR-63			17	(99)
7	BCKLT-breakup C	S4-Zoom 750w		151	o/w	square astic		151	(128)
8	BCKLT-SL 17	S4-Zoom 750w		91	OR-63			91	(177)
9	BCKLT-SR 20	S4-Zoom 750w		93	OR-63			93	(100)
10	BCKLT-SL 18	S4-Zoom 750w		94	OR-63			94	(178)
11	BCKLT-breakup SL	Strand 50 575w		95	o/w	square astic		95	(129)
12	BCKLT-SL 19	Strand 36 575w		92	OR-63			92	(179)
13	BCKLT-SL 20	Strand 36 575w		96	OR-63			96	(180)

CYC LX1

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	LED FarCYC 2	ChromaQ LED							(405)
2	LED FarCYC 4	ChromaQ LED							(415)

CYC LX2

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	LED FarCYC 1	ChromaQ LED							(400)
2	LED FarCYC 3	ChromaQ LED							(410)
3	LED FarCYC 5	ChromaQ LED							(420)

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LX6 thru CYC LX2

HAMLET

Hamlet Light Plot.lw5

INSTRUMENT SCHEDULE

Page 12 of 12

12-02-04

Deck

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	Ground row	Selador Vivid LED							(201)
2	Ground row	Selador Vivid LED							(202)
3	Ground row	Selador Vivid LED							(203)
4	Ground row	Selador Vivid LED							(204)
5	Ground row	Selador Vivid LED							(205)

FOH5

U#	Purpose	Type & Acc & W	Ckt	C#	Color	Gobo	Gsiz	Cir	Chan
1	BRT cool.	CT-20+Iris 1kw			OR-63	breaku p			(158)
2	BRT warm	CT-20+Iris 1kw			OR-08	breaku p			(159)

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Deck thru FOH5

HAMLET

COLOR SCHEDULE

Hamlet Light Plot.lw5
LD: David Barrus
University of Lethbridge Theatre

12-02-04
Dir: Brian C. Parkinson
Spring 2012

TABLE OF CONTENTS

R-37	1	R-64	10
R-51	3	R-63	12
o/w	5	R-74	14
R-60	7	R-08	14
		R64-R72	15

HAMLET

COLOR SCHEDULE

Page 1 of 15

Hamlet Light Plot.lw5
LD: David Barrus
University of Lethbridge Theatre

12-02-04
Dir: Brian C. Parkinson
Spring 2012

○ R-37

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
FOH4	1	CT-20	1kw	Pink Tone Front 2a	243	(2)			
FOH4	2	CT-20	1kw	Pink Tone Front 2b	243	(2)			
FOH4	3	CT-20	1kw	Pink Tone Front 4a	248	(4)			
FOH4	4	CT-20	1kw	Pink Tone Front 4b	248	(4)			
FOH3	1	CT-30	1kw	Pink Tone Front 1	217	(1)			
FOH3	2	CT-30	1kw	Pink Tone Front 3a	223	(3)			
FOH3	3	CT-30	1kw	Pink Tone Front 3b	223	(3)			
FOH3	4	CT-30	1kw	Lav Tone Front 1	226	(21)			
FOH2	1	CT-30	1kw	Pink Tone Front 6	182	(6)			
FOH2	2	CT-30	1kw	Pink Tone Front 11	183	(11)			
FOH2	3	CT-30	1kw	Pink Tone Front 12	184	(12)			
FOH2	4	CT-30	1kw	Pink Tone Front 7	185	(7)			
FOH2	5	CT-30	1kw	Pink Tone Front 13	187	(13)			
FOH2	6	CT-30	1kw	Pink Tone Front 8	189	(8)			

Roger Schultz / Lightwright 5

R-37

HAMLET

Hamlet Light Plot.lw5

COLOR SCHEDULE

Page 2 of 15

12-02-04

○ R-37

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
FOH2	7	CT-30	1kw	Pink Tone Front 14	191	(14)			
FOH2	9	CT-30	1kw	Pink Tone Front 9	194	(9)			
FOH2	10	CT-30	1kw	Pink Tone Front 15	195	(15)			
FOH2	13	CT-30	1kw	Pink Tone Front 10	198	(10)			
LX2	1	CT-30	1kw	Pink Tone Front 16	23	(16)			
LX2	2	CT-30	1kw	Pink Tone Front 17	67	(17)			
LX2	3	CT-30	1kw	Pink Tone Front 18	71	(18)			
LX2	5	CT-30	1kw	Pink Tone Front 19	69	(19)			
LX2	7	CT-30	1kw	Pink Tone Front 20	72	(20)			

Roger Schultz / Lightwright 5

R-37

HAMLET

Hamlet Light Plot.lw5

COLOR SCHEDULE

Page 3 of 15

12-02-04

○ R-51

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
FOH4	5	CT-20	1kw	Lav Tone Front 2a	253	(22)			
FOH4	6	CT-20	1kw	Lav Tone Front 2b	253	(22)			
FOH4	7	CT-20	1kw	Lav Tone Front 4b	257	(24)			
FOH4	8	CT-20	1kw	Lav Tone Front 4b	257	(24)			
FOH3	6	CT-30	1kw	Pink Tone Front 5	230	(5)			
FOH3	7	CT-30	1kw	Lav Tone Front 3a	233	(23)			
FOH3	8	CT-30	1kw	Lav Tone Front 3b	233	(23)			
FOH3	9	CT-30	1kw	Lav Tone Front 5	239	(25)			
SR Alcove	1	CT-40	1kw	Players	278	(156)			
FOH2	8	CT-30	1kw	Lav Tone Front 6	193	(26)			
FOH2	11	CT-30	1kw	Lav Tone Front 11	196	(31)			
FOH2	12	CT-30	1kw	Lav Tone Front 7	197	(27)			
FOH2	14	CT-30	1kw	Lav Tone Front 12	200	(32)			
FOH2	15	CT-30	1kw	Lav Tone Front 8	201	(28)			
FOH2	17	CT-30	1kw	Lav Tone Front 13	204	(33)			
FOH2	18	CT-30	1kw	Lav Tone Front 9	205	(29)			

Roger Schultz / Lightwright 5

R-51

HAMLET

COLOR SCHEDULE

Page 4 of 15

Hamlet Light Plot.lw5

12-02-04

○ R-51

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
FOH2	19	CT-30	1kw	Lav Tone Front 14	206	(34)			
FOH2	20	CT-30	1kw	Lav Tone Front 15	208	(35)			
FOH2	21	CT-30	1kw	Lav Tone Front 10	204	(30)			
LX2	4	CT-30	1kw	Lav Tone Front 16	70	(36)			
LX2	6	CT-30	1kw	Lav Tone Front 17	68	(37)			
LX2	8	CT-30	1kw	Lav Tone Front 18	275	(38)			
LX2	9	CT-30	1kw	Lav Tone Front 19	274	(39)			
LX2	10	CT-30	1kw	Lav Tone Front 20	276	(40)			

Roger Schultz / Lightwright 5

R-51

HAMLET

COLOR SCHEDULE

Page 5 of 15

Hamlet Light Plot.lw5

12-02-04

o/w

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
FOH3	5	S4-Zoom	750w	Cross	229	(135)		Cross/ Tracer y	
SL Alcove	1	CT-40	1kw	Players	284	(157)			
Pocket 1	2	CT-40	1kw	Area breakup SL	287	(146)		blobs	
Pocket 1	4	CT-30	1kw	Area breakup SL	285	(147)		blobs	
Pocket 2	2	CT-30	1kw	Area breakup SL	295	(148)		blobs	
Pocket 2	4	CT-20	1kw	Area breakup SL	293	(149)		blobs	
Pocket 3	2	CT-40	1kw	Area breakup SR	289	(141)		blobs	
Pocket 3	4	CT-30	1kw	Area breakup SR	291	(142)		blobs	
Pocket 4	2	CT-30	1kw	Area breakup SR	298	(143)		blobs	
Pocket 4	4	CT-20	1kw	Area breakup SR	299	(144)		blobs	
FOH1	2	Strand 8" Fresnel	1kw	Top wash-white SR	159	(181)			
FOH1	5	Strand 8" Fresnel	1kw	Top wash-white C	166	(182)			

Roger Schultz / Lightwright 5

o/w

HAMLET

COLOR SCHEDULE

Page 6 of 15

Hamlet Light Plot.lw5

12-02-04

o/w

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
FOH1	8	Strand 8" Fresnel	1kw	Top wash-white SL	173	(183)			
LX1	6	Strand 50	575w	BCKLT-breakup SR	83	(121)		square tastic	
LX1	12	Strand 50	575w	BCKLT-breakup C	74	(122)		square tastic	
LX1	18	Strand 50	575w	BCKLT-breakup SL	144	(123)		square tastic	
LX4	2	Strand 50	575w	BCKLT-breakup SR	43	(124)		square tastic	
LX4	6	Strand 50	575w	BCKLT-breakup C	47	(125)		square tastic	
LX4	10	Strand 50	575w	BCKLT-breakup SL	110	(126)		square tastic	
LX6	3	Strand 50	575w	BCKLT-breakup SR	22	(127)		square tastic	
LX6	7	S4-Zoom	750w	BCKLT-breakup C	151	(128)		square tastic	
LX6	11	Strand 50	575w	BCKLT-breakup SL	95	(129)		square tastic	

Roger Schultz / Lightwright 5

o/w

HAMLET

COLOR SCHEDULE

Page 7 of 15

Hamlet Light Plot.lw5

12-02-04

○ R-60

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
SR	2	CT-30	1kw	SR Tips 2	279	(42)			
Alcove									
SR	3	CT-40	1kw	SR Tips 1	280	(41)			
Alcove									
FOH1A	1	CT-30	1kw	SR Tips 3a	152	(43)			
FOH1A	2	CT-30	1kw	SR Tips 3b	152	(43)			
FOH1A	3	CT-30	1kw	SL Tips 3a	179	(63)			
FOH1A	4	CT-30	1kw	SL Tips 3b	179	(63)			
SL	3	CT-30	1kw	SL Tips 5	282	(65)			
Alcove									
SL	4	CT-40	1kw	SL Tips 4	281	(64)			
Alcove									
FOH2	16	ETC S4-10		Hamlet	202	(150)			
LX1	1	CT-30	1kw	SR Tips 6	77	(46)			
LX1	2	CT-30	1kw	SR Tips 7	78	(47)			
LX1	4	CT-30	1kw	SR Tips 8	84	(48)			
LX1	7	CT-30	1kw	SR Tips 9	81	(49)			
LX1	10	CT-30	1kw	SR Tips 10	75	(50)			
LX1	14	CT-30	1kw	SL Tips 6	140	(66)			
LX1	17	CT-30	1kw	SL Tips 7	137	(67)			
LX1	20	CT-30	1kw	SL Tips 8	139	(68)			
LX1	22	CT-30	1kw	SL Tips 9	138	(69)			
LX1	23	CT-30	1kw	SL Tips 10	141	(70)			

Roger Schultz / Lightwright 5

R-60

HAMLET

COLOR SCHEDULE

Page 8 of 15

Hamlet Light Plot.lw5

12-02-04

○ R-60

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
LX3	1	CT-30	1kw	SR Tips 11	54	(51)			
LX3	2	CT-30	1kw	SR Tips 12	53	(52)			
LX3	4	CT-30	1kw	SR Tips13	65	(53)			
LX3	8	CT-30	1kw	SR Tips 14	62	(54)			
LX3	11	CT-30	1kw	SR Tips 15	63	(55)			
LX3	14	CT-30	1kw	SL Tips 11	124	(71)			
LX3	17	CT-30	1kw	SL Tips 12	122	(72)			
LX3	21	CT-30	1kw	SL Tips 13	128	(73)			
LX3	23	CT-30	1kw	SL Tips 14	121	(74)			
LX3	24	CT-30	1kw	SL Tips 15	271	(75)			
LX4	1	ETC S4-10		SR Column	48	(151)			
LX4	4	ETC S4-10		SR Column	44	(152)			
LX4	8	ETC S4-10		SL Column	112	(153)			
LX4	11	ETC S4-10		SL Column	111	(154)			
LX5	1	CT-30	1kw	SR Tips 16	36	(56)			
LX5	2	CT-30	1kw	SR Tips 17	42	(57)			
LX5	4	CT-30	1kw	SR Tips 18	39	(58)			
LX5	8	CT-30	1kw	SR Tips 19	33	(59)			
LX5	11	CT-30	1kw	SR Tips 20	32	(60)			
LX5	14	CT-30	1kw	SL Tips 16	106	(76)			
LX5	17	CT-30	1kw	SL Tips 17	104	(77)			

Roger Schultz / Lightwright 5

R-60

HAMLET

Hamlet Light Plot.lw5

COLOR SCHEDULE

Page 9 of 15

12-02-04

○ R-60

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
LX5	21	CT-30	1kw	SL Tips 18	108	(78)			
LX5	23	CT-30	1kw	SL Tips 19	101	(79)			
LX5	25	CT-30	1kw	SL Tips 20	215	(80)			

Roger Schultz / Lightwright 5

R-60

HAMLET

COLOR SCHEDULE

Page 10 of 15

Hamlet Light Plot.lw5

12-02-04

 **R-64**

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
Pocket 1	1	CT-40	1kw	Area cool fill SL	288	(136)			
Pocket 1	3	CT-30	1kw	Area cool fill SL	286	(137)			
Pocket 2	1	CT-30	1kw	Area cool fill SL	296	(138)			
Pocket 2	3	CT-20	1kw	Area breakup SL	294	(139)			
Pocket 3	1	CT-40	1kw	Area cool fill SR	290	(131)			
Pocket 3	3	CT-30	1kw	Area breakup SR	292	(132)			
Pocket 4	1	CT-30	1kw	Area cool fill SR	297	(133)			
Pocket 4	3	CT-20	1kw	Area breakup SR	300	(134)			
FOH1	1	Strand 8" Fresnel	1kw	Top wash-day SR	158	(101)			
FOH1	4	Strand 8" Fresnel	1kw	Top wash-day C	169	(102)			
FOH1	7	Strand 8" Fresnel	1kw	Top wash-day SL	172	(103)			
LX3	6	CT 10" Fresnel	2kw	Top wash-day SR	50	(104)			
LX3	12	CT 10" Fresnel	2kw	Top wash-day C	61	(105)			

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R-64

HAMLET

Hamlet Light Plot.lw5

COLOR SCHEDULE

Page 11 of 15

12-02-04

● R-64

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
LX3	18	CT 10" Fresnel	2kw	Top wash-day SL	126	(106)			
LX5	6	Strand 8" Fresnel	1kw	Top wash-day SR	40	(107)			
LX5	12	Strand 8" Fresnel	1kw	Top wash-day C	41	(108)			
LX5	18	Strand 8" Fresnel	1kw	Top wash-day SL	102	(109)			

Roger Schultz / Lightwright 5

R-64

HAMLET

COLOR SCHEDULE

Page 12 of 15

Hamlet Light Plot.lw5

12-02-04

○ **R-63**

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
PIT	1	6" Fresnel	750w	Grave light	211	(145)	floor plate		
LX1	3	Strand 36	575w	BCKLT-SR 2	82	(82)			
LX1	5	Strand 36	575w	BCKLT-SR 3a	76	(83)			
LX1	8	Strand 36	575w	BCKLT-SL 1	80	(161)			
LX1	9	Strand 36	575w	BCKLT-SR 3b	76	(83)			
LX1	11	Strand 36	575w	BCKLT-SL 2	73	(162)			
LX1	13	Strand 36	575w	BCKLT-SR 4	135	(84)			
LX1	15	Strand 36	575w	BCKLT-SL 3a	136	(163)			
LX1	16	Strand 36	575w	BCKLT-SR 5	142	(85)			
LX1	19	Strand 36	575w	BCKLT-SL 3b	136	(163)			
LX1	21	Strand 36	575w	BCKLT-SL 4	134	(164)			
LX3	3	Strand 36	575w	BCKLT-SR 7	52	(87)			
LX3	5	Strand 36	575w	BCKLT-SR 8	51	(88)			
LX3	9	Strand 36	575w	BCKLT-SL 6	64	(166)			
LX3	10	Strand 36	575w	BCKLT-SR 9	66	(89)			
LX3	15	Strand 36	575w	BCKLT-SL 7	123	(167)			
LX3	16	Strand 36	575w	BCKLT-SR 10	125	(90)			
LX3	20	Strand 36	575w	BCKLT-SL 8	132	(168)			
LX3	22	Strand 36	575w	BCKLT-SL 9	131	(169)			
LX4	5	CT-20	1kw		46				
LX5	3	Strand 36	575w	BCKLT-SR 12	37	(92)			

Roger Schultz / Lightwright 5

R-63

HAMLET

COLOR SCHEDULE

Page 13 of 15

Hamlet Light Plot.lw5

12-02-04

○ R-63

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
LX5	5	Strand 36	575w	BCKLT-SR 13	38	(93)			
LX5	9	Strand 36	575w	BCKLT-SL 11	35	(171)			
LX5	10	Strand 36	575w	BCKLT-SR 14	34	(94)			
LX5	15	Strand 36	575w	BCKLT-SL 12	107	(172)			
LX5	16	Strand 36	575w	BCKLT-SR 15	213	(95)			
LX5	20	Strand 36	575w	BCKLT-SL 13	105	(173)			
LX5	22	Strand 36	575w	BCKLT-SL 14	103	(174)			
LX6	1	Strand 36	575w	BCKLT-SR 16	19	(96)			
LX6	2	Strand 36	575w	BCKLT-SR 17	21	(97)			
LX6	4	S4-Zoom	750w	BCKLT-SR 18	24	(98)			
LX6	5	S4-Zoom	750w	BCKLT-SL 16	26	(176)			
LX6	6	S4-Zoom	750w	BCKLT-SR 19	17	(99)			
LX6	8	S4-Zoom	750w	BCKLT-SL 17	91	(177)			
LX6	9	S4-Zoom	750w	BCKLT-SR 20	93	(100)			
LX6	10	S4-Zoom	750w	BCKLT-SL 18	94	(178)			
LX6	12	Strand 36	575w	BCKLT-SL 19	92	(179)			
LX6	13	Strand 36	575w	BCKLT-SL 20	96	(180)			
FOH5	1	CT-20	1kw	BRT cool		(158)	Iris	breaku p	

Roger Schultz / Lightwright 5

R-63

HAMLET

COLOR SCHEDULE

Page 14 of 15

Hamlet Light Plot.lw5

12-02-04

● R-74

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
FOH1	3	Strand 8" Fresnel	1kw	Top wash-night SR	162	(111)			
FOH1	6	Strand 8" Fresnel	1kw	Top wash-night C	167	(112)			
FOH1	9	Strand 8" Fresnel	1kw	Top wash-night SL	174	(113)			
LX3	7	CT 10" Fresnel	2kw	Top wash-night SR	49	(114)			
LX3	13	CT 10" Fresnel	2kw	Top wash-night C	130	(115)			
LX3	19	CT 10" Fresnel	2kw	Top wash-night SL	129	(116)			
LX5	7	Strand 8" Fresnel	1kw	Top wash-night SR	31	(117)			
LX5	13	Strand 8" Fresnel	1kw	Top wash-night C	100	(118)			
LX5	19	Strand 8" Fresnel	1kw	Top wash-night SL	99	(119)			

○ R-08

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
LX4	7	CT-20	1kw		113				
FOH5	2	CT-20	1kw	BRT warm		(159)	Iris	breaku p	

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R-74 thru R-08

HAMLET

Hamlet Light Plot.lw5

COLOR SCHEDULE

Page 15 of 15

12-02-04

R64-R72

Pos	U#	Inst Type	Watt	Purpose	Cir	Chan	Acc	Gobo	Gsiz
SL Alcove	2	S4-Zoom	750w	moon	283	(110)		Jagged Moonli ght	
LX2	11	S4-Zoom	750w	moon	272	(120)		Jagged Moonli ght	
LX4	12	S4-Zoom	750w	moon	109	(130)		Jagged Moonli ght	
LX5	24	S4-Zoom	750w	moon	214	(140)		Jagged Moonli ght	

Roger Schultz / Lightwright 5

R64-R72

HAMLET

GOBO SCHEDULE

Hamlet Light Plot.lw5
LD: David Barrus
University of Lethbridge Theatre

12-02-04
Dir: Brian C. Parkinson
Spring 2012

TABLE OF CONTENTS

Cross/Tracery	1	blobs	1
Jagged Moonlight	1	squaretastic	2
		breakup	2

HAMLET

GOBO SCHEDULE

Page 1 of 2

Hamlet Light Plot.lw5
LD: David Barrus
University of Lethbridge Theatre

12-02-04
Dir: Brian C. Parkinson
Spring 2012

Cross/Tracery

Layered together in one frame.

Position	U#	Inst Type	Watt	Purpose	Cir	Chan	Access	Color	Gbo Siz
FOH3	5	S4-Zoom	750w	Cross	229	(135)		o/w	

Jagged Moonlight

Position	U#	Inst Type	Watt	Purpose	Cir	Chan	Access	Color	Gbo Siz
SL	2	S4-Zoom	750w	moon	283	(110)		R64-R72	
Alcove									
LX2	11	S4-Zoom	750w	moon	272	(120)		R64-R72	
LX4	12	S4-Zoom	750w	moon	109	(130)		R64-R72	
LX5	24	S4-Zoom	750w	moon	214	(140)		R64-R72	

blobs

Position	U#	Inst Type	Watt	Purpose	Cir	Chan	Access	Color	Gbo Siz
Pocket1	2	CT-40	1kw	Area breakup SL	287	(146)		o/w	
Pocket1	4	CT-30	1kw	Area breakup SL	285	(147)		o/w	
Pocket2	2	CT-30	1kw	Area breakup SL	295	(148)		o/w	
Pocket2	4	CT-20	1kw	Area breakup SL	293	(149)		o/w	
Pocket3	2	CT-40	1kw	Area breakup SR	289	(141)		o/w	
Pocket3	4	CT-30	1kw	Area breakup SR	291	(142)		o/w	
Pocket4	2	CT-30	1kw	Area breakup SR	298	(143)		o/w	
Pocket4	4	CT-20	1kw	Area breakup SR	299	(144)		o/w	

Roger Schultz / Lightwright 5

Cross/Tracery thru blobs

HAMLET

Hamlet Light Plot.lw5

GOBO SCHEDULE

Page 2 of 2

12-02-04

squaretastic

Position	U#	Inst Type	Watt	Purpose	Cir	Chan	Access	Color	Gbo Siz
LX1	6	Strand 50	575w	BCKLT-breakup SR	83	(121)		o/w	
LX1	12	Strand 50	575w	BCKLT-breakup C	74	(122)		o/w	
LX1	18	Strand 50	575w	BCKLT-breakup SL	144	(123)		o/w	
LX4	2	Strand 50	575w	BCKLT-breakup SR	43	(124)		o/w	
LX4	6	Strand 50	575w	BCKLT-breakup C	47	(125)		o/w	
LX4	10	Strand 50	575w	BCKLT-breakup SL	110	(126)		o/w	
LX6	3	Strand 50	575w	BCKLT-breakup SR	22	(127)		o/w	
LX6	7	S4-Zoom	750w	BCKLT-breakup C	151	(128)		o/w	
LX6	11	Strand 50	575w	BCKLT-breakup SL	95	(129)		o/w	

breakup

Position	U#	Inst Type	Watt	Purpose	Cir	Chan	Access	Color	Gbo Siz
FOH5	1	CT-20	1kw	BRT cool		(158)	Iris	○R-63	
FOH5	2	CT-20	1kw	BRT warm		(159)	Iris	○R-08	

Roger Schultz / Lightwright 5

squaretastic thru breakup

Hamlet - Gobo Reference List (Rosco Online Catalogue)

University of Lethbridge Mainstage

Director : Brian C. Parkinson

Lighting Design: David Barrus

February 2012



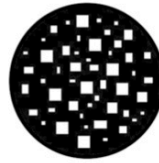
SEARCHED GOBOS



78422
Jagged Moonlight Thick



78065
(DHA# 8065)
3D Cross 1



78545
Squaretastic
David Lander



79654
(DHA# 99654)
Blobs



77811
(DHA# 811)
Soft Breakup



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Hamlet - Magic Sheet

University of Lethbridge Mainstage

Director : Brian C. Parkinson

Lighting Design: David Barrus

February 2012

FAR CYC	400	405	410	415	420		
Ground	201	202	203	204	205	GRATE 301	GRATE 302

96	97	98	99	100
91	92	93	94	95
86	87	88	89	90
81	82	83	84	85

127	128	129
124	125	126
121	122	123

176	177	178	179	180
171	172	173	174	175
166	167	168	169	170
161	162	163	164	165

Tips

56	57	58	59	60
51	52	53	54	55
46	47	48	49	50
41	42	43	44	45

Top Wash

107	108	109
117	118	119
104	105	106
114	115	116
101	102	103
181	182	183
111	112	113

SL Tips

76	77	78	79	80
71	72	73	74	75
66	67	68	69	70
61	62	63	64	65

Pink tone

16	17	18	19	20
11	12	13	14	15
6	7	8	9	10
1	2	3	4	5

Specials

BRT	158	159
VL	425	475
Players	156	157
Cross	135	
Grave	145	
Hamlet	150	

Lav tone

36	37	38	39	40
31	32	33	34	35
26	27	28	29	30
21	22	23	24	25

Columns	151
	152
	153
	154

fill	b/u
136	146
137	147
138	148
139	149

fill	b/u
131	141
132	142
133	143
134	144

Moon	140
	130
	120
	110

APPENDIX D - Hamlet Cue List and Fly/ Set Schedule

Hamlet - Cue List

University of Lethbridge Mainstage

Director : Brian C. Parkinson

Lighting Design: David Barrus

February 2012

Cue list - Hamlet

#	pg	cue description	time	line/action
#1		Preshow	5>	FOH - call
1.5		House 1/2	5^	
#2		Prelude - up Ophelia	5^	FOH - call
2.1		up Gertrude	5^	
2.2		up Hamlet Sr.	5^	
2.3		up Hamlet Jr.	5^	
2.4		up Claudius	5^	
2.5		up Ophelia and Hamlet	5^	
2.6		up Getrude and Claudius	5^	
2.7		up Ophelia and end	5^	
#3		Prelude—cut		SM - call
#4		House out	8>	SM - call
#5	7	ACT I sc.1 Cold night up on 18 and 6/2	5^	[Scrim out/ gate in / actor in - call]
#6	8	Down on 18	5^	[Exit Francisco]
#7	9	LX up C 13 - Ghost enters - Projection Ghost	3^	[the bell]
#8	10	out on 13- ghost xits	5^	Stay! I carge thee, speak!
#9	11	up on 13 - Ghost re-enters - Projection Ghost	3^	Of this post-haste and romage
#10		out on 13- ghost xits	5^	O, speak [cock crows]
#11	12	Lx out	5^	...dumb to us, will speak to him.
11.1		blue out	3>	
#12	13	pre on Throne room	5^	

Cue list - Hamlet

#	pg	cue description	time	line/action
12.1		up throne room	5^	[Actors places - call]
#13	14	UP on Hamlet	5^	And thy best graces, spend it...
13.1		auto follows	5^	
13.5		auto follows	5^	
#14	16	up C on Hamlet -	15	[Exit all but Hamlet]
#15	17	up on Horatio	5^	...nor can it come to any good:
#16	18	ghost story	5^	...I think I saw him yesternight.
#17	21	Exit Horatio	5>	[Exit - call]
#18	21	LX out	5^	
#18.1		blue out	3>	
#19	23	Apron - day	5^	[actors/ set in place - call]
#20	24	Ophelia's had enough	5^	Fear it, Ophelia, fear it...
#21	24	Polonius enters SR	5^	I stay too long...
#22	27	LX out	5^	[Exit]
#22.1		blue out	3>	
#23	29	The Platform - the ghost watch	5^	Call
23.5		fireworks	0	
23.7				
#24	30	Ghost enters -Projection Ghost	3^	...in the breach than in the observance
#25	31	Ghost exits with Hamlet	5^	[Exit Hamlet]

Cue list - Hamlet

#	pg	cue description	time	line/action
#26	32	Exit Horatio	5^	[Exit Horatio]
26.1		b/o	5>	
#27	33	Ghost speaks - Projection Storm Clouds	5^	[set out - call]
#28	35	Ghost leaves	5^	[Exit Ghost]
28.1		Hamlet follows	5^	
#29	36	Horatio calls and enters	5^	...I have sworn't.
#30	38	"Swear" bump	0	...upon my sword indeed.
#31	39	"Swear" bump	0	...by my sword.
#32		"Swear" bump	0	...by my sword.
#33		"Swear" bump	0	Swear.
#34	40	Lx out	5^	[Exit]
#34.1		blue out	5>	
#35	41	ACT II Polonius House	5^	Set in - call /Enter
35.5		Ophelia enters	5^	
#36	45	Lx out	5^	Exit
#36.1		blue out	5>	
#37	47	Palace - Rozenrantz and Guildenstern	5^	Set in - call /Enter
#38	51	Ophelia's blush	5^	...stay awhile, I will be faithful.
38.1		Hamlet watches	8^	
#39	53	To Be OR Not TO BE	30^	Exit Claudius and Polonius
39.1		more	^15	

Cue list - Hamlet

#	pg	cue description	time	line/action
#40	54	Ophelia's letters	5^	and lose the name of action.
#41	56	Ophelia's heart	5^	[Exit Hamlet]
#42		Claudius enters	5^	...see what I see.
#43	57	Hamlet madness	5^	[Ophelia exits]
#44	59	Roz and Guild - friends arrive (apron)	5^	[Exit Polonius]
#45	63	Players announced	5^	I know a hawk from a handsaw.
#46	64	Players enter	5^	You are welcome, masters...
#46.1		Players speech	5^	
#47	66	Hamlet's plan	5^	[Polonius exits with players]
#48	67	Hamlet courage - <i>Projection Storm</i>	15^	[Exit Roz and Guild]
#49	69	LX out	5^	...conscience of the King: [Exit]
49.1		blue out	5>	
#50	71	ACT III Palace	5^	[Enter - call]
50.1		palace - Rozencrantz and Guildenstern	5^	
#51	72	Claudius plots	5^	[Exit R, G and Gert]
#52	72	LX out	5^	...must not unwatch'd go. [Exit]
#52.1		blue out	5>	
#53	73	Hamlet directs Players	5^	set in - call /Enter
#54	74	Horatio arrives and enters	5^	[Exit Roz and Guild]
#55	75	Court arrives for the play	5^	...I will pay the theft.

Cue list - Hamlet

#	pg	cue description	time	line/action
#55.5		Hamlet and Ophelia	5^	move downstage
#56	77	Dumbshow antics	5^	...and not forgotten yet?
#57	78	Dumbshow ends	5^	[Exit players]
#58		The Mousetrap	5^	[Enter prologue player]
#59		King and Queen	5^	...as woman's love. [Enter K&Q]
#60	80	Interlude	5^	[Exit player Queen]
#61		Lucianus	5^	...it touches us not. [Enter L]
#62	81	Lights - Claudius leaves	5^	...lights lights lights!!
#63	85	Polonius chastizes	5^	...you cannot play upon me.
#64		Hamlet's decision	5^	...leave me friends [Exit]
#65	86	Lx out	5^	[Exit]
#65.1		blue out	5>	
#66	87	Claudius plots	5^	[Actors/Set in - call]
#67	88	Claudius conscience	5^	[Polonius Exits]
#68		Claudius repents	5^	...buys out the law; but tis not so above;
#69		Hamlet strikes	5^	[Claudius kneel, Hamlet enters]
#70	89	Lx OUT	0 snp	...and now I'll do't! [moves to strike]
#71		House up/ INTERMISSION	5^	call

Cue list - Hamlet

#	pg	cue description	time	line/action
71.5		house full	5^	
#72		House 1/2	5^	call
#73		House out	5^	call
#74		Intermission out	5^	call
#75	89	Hamlet strikes again	5^	actors in - call
#76		Reprieve	5^	[Hamlet exits]
#77		LX out	5^	[Claudius exits]
77.1		blue out	5>	
#78	91	Gertrude's Bedroom - Projection Moon Lapse	5^	Actors in - call
#79	95	Ghost enters and speaks	5^	...a king of shreds and patches.
#80	96	Ghost leaves	5^	...nothing but ourselves.
80.1		Claudius enters	5^	
#81	100	Gertrude's choice	5^	...soul full of discord and dismay
#82		Lx out	5^	[call on actor]
82.1		blue out	5>	
#83	101	Catching Hamlet	5^	[actors in - call]
#84	103	Claudius enters	5^	[enter - call]
#85	105	Claudius plots	5^	...make haste. [exit R, G & O]
#86		Lx out	5^	[Exit - call]
#86.1		blue out	5>	
#87	107	Ophelia's songs - Laertes rage	5^	[actors in - call]

Cue list - Hamlet

#	pg	cue description	time	line/action
#101	140	Hamlet's end	5^	[Laertes dies]
#102	140	Hamlet's peace	5^	goodnight sweet prince
102.1		BRT gold special	5^	
#103		Lx out	15>	[call on actor]
#104		CURTAIN CALL/ Bows	5^	[call on exits]
#105		Lx out	5^	[call on exits]
#106		House up/ EXIT	5^	

Hamlet - Fly/ Set Schedule

University of Lethbridge Mainstage

Director : Brian C. Parkinson

Lighting Design: David Barrus

February 2012

Fly/ Set schedule - Hamlet

		Fly		Set		Projection/ FX
Preshow	IN	Black scrim				
	IN	panels (all)				
ACT I sc.1 pg7	out	Black scrim	ON	SR Gate	FOH	Projection/ FX
					FX	Smoke and fog
sc. 2 pg13	IN	Pillars (all)	off	SR Gate		
	IN	Medallion				
sc.3 pg 23	out	Medallion				
	out	Pillars (all)				
sc. 4 pg23			ON	SR Gate	FX	Smoke and fog
					FOH	projection: Ghost
sc. 5 pg33	OUT	Paper panels (3 US only)	off	SR Gate	US	project: Storm clouds
pg36	IN	Panels			FX	Smoke and fog
ACT II sc.1 pg41						
sc.2 pg 47	IN	Pillars				
	IN	Grate covers				
pg 67	OUT	paper panels (3 US only)			US	projection: Storm/Ghost
	out	pillars (all)				

Fly/ Set schedule - Hamlet

		Fly		Set		Projection/ FX
ACT III sc.1 pg71	IN	Panels				
	IN	Pillars (all)				
sc.2 pg 73	IN	medallion	ON	Chairs		
	IN	grate covers	"	Thrones		
	IN	"Play" legs				
sc.3 pg 87	OUT	medallion	Off	Chairs		
	OUT	"Play" legs	"	Thrones		
	OUT	grate covers				
pg 89	****	INTERMISSION		****		
sc.4 pg91	OUT	Paper panels (3 US only)	ON	bed	US	projection: moon
	IN	Gertrude drapes		dressing table		
				stool		
ACT IV sc1 pg 99		SAME AS ABOVE				
sc.2 pg 47	OUT	pillars (2 offstage only)	Off	Bed		
	OUT	Gertrude drapes	Off	dressing table		
	IN	panels in	Off	stool		
sc.3 pg 103		SAME AS ABOVE				
sc.4 pg 107	IN	pillars (2 offstage only)				
	IN	grate covers				

Fly/ Set schedule - Hamlet

		Fly		Set		Projection/ FX
sc.5 pg 117	OUT	Paper panels (3 US only)			US	projection: water
ACT V sc.1 pg 121	OUT	pillars (all)	ON	Gates	US	projection: churchyard
	OUT	paper panels (2 OS only)	ON	Headstones	FX	fog
			PI T	GRAVE TRAP		
sc.2 pg 131	IN	Paper panels (all)	Off	Gates		
	IN	MID wall (paper)	Off	headstones		
	OUT	upstage grate covers	PI T	trap secured		
pg134	OUT	MID wall (paper)	On	Thrones		
	IN	Pillars (all)				
	IN	Medallion				

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