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April 11, 2014

Scenic Design for *Macbeth*

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2014



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Honors

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## Abstract

### Scenic Design for *Macbeth*

By Michael Bennett Lewis

In this thesis, I record and reflect on the process of designing and constructing the scenery for Theater Emory's 2013 production of *Macbeth*. Sara Culpepper and I (Michael Lewis) served as co-scenic designers for the production. In addition, I served as assistant technical director under Malina Rodriguez, the production's technical director. The production was directed by Clinton Thornton and was performed at the Mary Gray Munroe Theater from November 14-24, 2013.

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We may put aside once and for all the idea of a stage-setting as a glorified show-window in which actors are to be exhibited and think of it instead as a kind of symphonic accompaniment or obbligato to the play, as evocative and intangible as music itself.

-Robert Edmond Jones,  
*The Dramatic Imagination: Reflections and Speculations on the Art of the Theatre* (1941)

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In addition, I would like to acknowledge the entire production staff and cast:

Director: Clint Thornton  
Dramaturg: Sheila Cavanagh  
Musical Director: Bryan Mercer  
Choreographer: Ricardo Aponte  
Fight Choreographer: John Ammerman  
Vocal Coach: Kathleen McManus  
Stage Manager: Karen Martin  
Projections Designer: Rob Dillard  
Co-Set Designer, Properties Designer, Scenic Artist: Sara Culpepper  
Co-Set Designer: Michael Lewis  
Lighting Designer: Brent/Glenn  
Costume Designer: Alan Yeong  
Costume Shop Manager: Marianne Martin  
Master Electrician/Audio Engineer: Robert Turner  
Assistant Technical Directors: Michael Lewis, Colin McCord  
Production Assistants: Courtney Greever, Elizabeth Hennig, Lauren Levitt, Jane McConnell, Kelly Spicer  
Light Board Operator: Jana Muschinski  
Video Operator: Julia Weeks  
Deck Electrician/Special Effects: Ian Trutt  
Wardrobe: Troizel Carr, Anne Davis, Selina Shen

Macbeth: Robin Bloodworth  
Macduff's Son/Servant: Kelsey Bohlke  
Doctor of Physic/Caithness: Andrew Burnette  
Lennox: Emma Calabrese  
Murderer 3/Gentlewoman: Xiaoyang Chen  
Macduff: Evan Cleaver  
Witch 1: Rosie Ditre  
Lady Macduff/Lord: India Duranthon  
Donalbain/Monteith: Robert Gelfand  
Murderer 1/Messenger: T.C. Kinser  
Malcolm: Jake Krakovsky  
Banquo/Old Siward: Brian Kurlander  
Angus: Seth Langer  
Ross: Nysa Loudon  
Hecate/Porter/Seyton/Messenger: Bryan Mercer  
Lady Macbeth: Tiffany Mitchenor  
Duncan/Old Man: Frank Roberts

Sergeant/Murderer 2/Messenger: Walid Said

Witch 3: Natalia Via

Witch 2: Madison Wall

Fleance/Young Siward: Tom Zhang

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## CHAPTER 1

DESIGNING *MACBETH*

For the majority of my time at Emory I have worked in carpentry and technical direction at Theater Emory while designing various student productions at a smaller scale. In the Spring of 2013, I sought out a design opportunity with Theater Emory in order to gain experience working on a larger-scale, professional production. I was given the opportunity to co-design the scenery for Theater Emory's production of *Macbeth*.

Initial Meeting (April 1st, 2013)

In the initial design meeting for the production, director Clint Thornton detailed his highly conceptual view of the play. He began the meeting explaining his broader goals for the production—to bring a classic work into an immediate, contemporary world. Clint was interested in the idea of the goal of ambition. What, he asked, is the benefit of power? How do addiction and egoism play into our drive for power? Clint decided to set our production in a war academy, as he thought that the hierarchy of an educational institution would make Macbeth's power struggle relevant to a university audience. He was interested in displaying an academic power struggle through visual means—what, in such a world, is the “golden round” of royal power (as an example, Clint mentioned the idea of a continually changing class portrait)? The production divided the world of the play. Clint conceived that, in this academy, one is either a “warrior” or a “witch.” The production would use costuming and choreography to emphasize the distinction between these worlds; the warriors would wear period-influenced costumes, while the witches (who Clint envisioned as “technologized” academy students), were originally going to wear school uniforms and were to have an impairment to their vision (possibly wearing contact lenses that make them appear to not have pupils). In looking for a modern equivalent to conjuring, Clint conceived that there would be an internet/technological cauldron in which web media are the

ingredients (in addition, the storms are “media storms” created by the witches).

Scenically, Clint anticipated a set that included scaffolding, mobile library ladders, hidden corridors, and places for characters to perch and hide. He saw the scenery as dynamic, but never drastically changing. Clint imagined the warriors practicing martial arts in the background of certain scenes and the witches having some kind of technological dance to underscore their conjuring sequence. The director wanted projections in the witches' scenes. The scenes featuring Hecate, often cut in performance, were included in our production—Clint saw Hecate as a projection of a raven with collaborator Brian Mercer providing vocals. We were to make no attempt to mask or hide Brian, as he was to be a part of the scenic world that Clint referred to as the “server.” (The server Clint saw as the network of technological support for the production that Clint wished to be visible in performance. Thus, the stage manager, board operators, and follow-spot operators were to be visually emphasized as a part of Hecate's control over the play's proceedings.) Logistically, Sara and I knew that our design had to include several projection surfaces (Clint wanted three: two projectors focused on the walls of the set and one projector focused on the floor).

### Research Process

Appendix C contains selected pictures from the research period of our design. Sharing these images was the primary means of communication between Sara and me as we developed visual ideas in reaction to our reading of the play in light of the director's ideas. Eventually the images allowed us to visually communicate ideas to the director. The images reflect a process of refinement—as we reached a clearer idea of the design, our research became more specific. The images also reflect the trajectory of our process as the concept for the production itself evolved.

Our director originally wanted the set to resemble an academic library. The images of libraries served as inspiration for one version of the set in which the scenery was made up of

large, looming bookshelves (in one draft of this version the bookshelves were constructed as periactoi, rotating triangular columns, and rotated to create different spaces). Although the director eventually favored a less literal approach to the academic setting, the idea of monolithic masses of shelves onstage eventually translated into abstract monuments.

The final scenic design included a mobile staircase, inspired by rolling library ladders, which took details and specifications from our library and rolling ladder research (although the literal use of library images eventually was abandoned).

Sara and I looked at architectural photographs of military academies, specifically finding ideas for the geometric floor design in an image of the Fishburne Military School in Waynesboro, Virginia. We also did research into the Edinburgh Military Tattoo ceremony in order to understand how banners and militaristic movement could work with our design.

The various pictures of chairs and tables served as inspiration for the design and construction of the furniture for the crucial banqueting scene of *Macbeth*. In time, we would design a banquet table and two benches based on images of salvaged wood faced furniture with sleek, metallic structure.

The Edward Gordon Craig rendering for *Hamlet* served as inspiration for the direction that the final design took, as Sara and I decided to incorporate columns of Craig's monumental style into the set.

### Early Design Work

During the summer, Sara and I collaborated on research/inspiration and created thumbnail sketches to share our design ideas for this production. While scenic design as a visual art requires careful collaboration between a designer and director, this production is unusual in that there were two scenic designers working in tandem in collaboration with a director, whose initial ideas for the production were constantly evolving. Throughout our beginning production work it was

important that we approached the design process in a way that allowed us to draw on each other's ideas and eventually to present a unified vision. We sent ground plans back and forth over the summer, sharing ideas and solutions until we came up with a series of options that we thought viable for the environment of this production. To begin the process, Sara and I each created our own responses to the director's concepts.

I based my first design idea on an image of rolling library ladders that I had found in response to Clint's original ideas. I wanted to incorporate moving library shelves that could overshadow the stage and become projection surfaces. The design consisted of a series of portals; each portal had two library shelves that would open and close as necessary. Each bookshelf would have a ladder, though I was not sure whether or not those would be climbable surfaces. I created a second level in the form of an angled balustrade that sat in front of the entire set. I imagined the balustrade being sleek and metallic, a complete contrast from the old wooden bookshelves and Gothic doors. This is what I imagined when Clint spoke about the constant lurking presence of technology onstage—the bridge would be a level for some of the witches and possibly Hecate (depending on how visible we want him to be and how much space he would need). Early on, it was clear that one of the basic visual themes of the production was the differentiation between the academy setting and the technological/supernatural— the look of the shelves is a combination of both worlds (Gothic shelves and projectable surfaces).

Sara sent me her initial idea: a three-quarter round set (a thrust with audience on three sides) with a multi-level set of platforms with a large, central double door. I responded stating:

Based on our initial ideas, I think that we are both strongly attached to going with a more Gothic setting to juxtapose with the cyber-surreality of the witches. The idea of moving panels and blocks is in itself a very interesting juxtaposition of the two worlds of the play (warriors and witches). I would like to hear from Clint about whether he is willing to approach the scenic world in this way— I know that in the initial meeting he described the world being 'timelessly modern.' I love the idea of Macbeth being presented in an environment surrounded by history, as one of the initial questions that Clint asked in the

meeting was about what appeals to Macbeth about gaining the throne and how that power translates in a modern context. I see plenty of room in both of our initial ideas for play with transitions and projections that can make an archaic library into a psychological playground.<sup>1</sup>

After further consultation and collaboration, Sara and I sent the director three design solutions. After looking at these solutions, Clint decided that the design approach looked too literal. He wanted us to move away from his specific conceptual approach. He essentially wanted us to start over and bring him new research, drawings, and groundplans with an entirely different vision.

In seeking inspiration for our new design, I recalled reading from “The Actor and the Über-Marionette” by Edward Gordon Craig (English, 1872-1966) in one of my classes. I remembered being struck by the idea of the opposition between the theater-space and the human figure. I began to research Gordon Craig's renderings to find specific examples of his monumental style, and found fascinating similarities between the monolithic columns in his renderings and the library bookshelves in my original designs for *Macbeth*. Craig's design was obviously tied to a specific period, but still felt very contemporary in its composition. The monuments appeared to supersede the human actors onstage, as though they represented a force greater than man. I decided to approach my new set of design ideas with Edward Gordon Craig's style.

The rendering I found came from the Moscow Art Theatre's production of *Macbeth*, directed by Constantin Stanislavsky in 1911. Of Craig's design, Kaoru Osanai states: “Simplicity' in Craig's conception is simplicity in expression and not in content. In his simple composition of straight lines there lies undeniable power. It is not too much to say in Craig's case that art is not an imitation of facts but is the creation of facts.” Gordon Craig's design was

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1. Michael Lewis, e-mail message to Sara Culpepper, July 19, 2013.

revolutionary for its creation of a variable, “unit” set. The setting consisted only of tall screens that would move to create different scenic spaces.

I presented the rendering to Sara as an example of the stylistic approach that I wanted to take. We then discussed how we could use this style while still making it our own. We decided to keep some of our old inspiration in the design, such as our original floor design inspired by a military school courtyard, and to play with the idea of scaffolding surrounding the monumental columns. The scaffolding represented a human attempt to reach an immense level of control. The walls were the semblance of an ancient order superseding all human authority. The projections would cover the monumental surfaces, reflecting the witches' ability to usurp the ancient order.

We presented Clint with four options based on this idea, sending him this note:

These designs are of a more epic and timeless style than our previous designs. While we maintained a central playing area and included scaffolding and a mobile staircase, there is now a set of looming panels that will act as canvases for projections. We are contemplating including some semblance of a natural landscape beyond the main set, though it would not necessarily be totally visible and certainly wouldn't be realistic (our goal is to scenically embody the natural imagery in the text).<sup>2</sup>

Clint loved the idea, so Sara and I began to finalize our design. Our final design captured the spirit of Edward Gordon Craig's design work by making an epic, timeless environment that created the essence of academic/militaristic hierarchy without building a realistic academy onstage. The large, looming columns and skeletal platforming represented the clash of old and new worlds. It included two watchtowers (under which the audience walked) that were part of Hecate's “server.” All of the platforming on the set had a metallic finish; the structure of the platforming was part of our visual aesthetic. A mobile staircase (mimicking a rolling library stair) moved from scaffolding to scaffolding during the play's scene changes.

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2. Sara Culpepper and Michael Lewis, e-mail message to Clint Thornton, August 14, 2013.

### First Production Meeting (August 27, 2013)

In our first production meeting, we presented the preliminary designs to the production staff for feedback. The design deadline was set for August 30<sup>th</sup>, three days away, so any concerns—especially logistical concerns—had to be addressed at this meeting. Sara and I worked from a general list of questions:

-How tall did we want the hexagon floor to be raised? We determined that the height was to be seven inches (the precise measurement is somewhat arbitrary; the director wanted a height substantial enough to be noticed but not tall enough to be a tripping hazard).

-Did we want the hexagon to be lit from underneath? How could we achieve this effect? We decided that, if we needed to run cables out of the cauldron, then we could run them downstage so as not to block the movement of the rolling staircase.

-How much equipment would be placed onto the watchtowers? Was the sizing of the watchtowers appropriate for the necessary equipment? Master electrician Robert Turner and music director/actor Brian Mercer determined that the watchtower size (7'-8" by 7'-8") was appropriate for the amount of necessary equipment.

-What kind of color treatment would work with the costume design?: Clint, Sara, and I determined that we wanted a dark/light gradient effect over all of the walls (the darkest section being at the very top). Sara and I later decided to use a grey-blue for our dark tone and a beige-yellow for our light tone. We knew that the walls would have a dimensional texture and that we could use an all-over spatter to emphasize it.

Though the meeting primarily addressed logistical concerns, it was also my opportunity to see how the director's concept had changed over the course of the summer. Clint restated his initial concept for the production. He spoke about his experience performing in Theater Emory's *The Cherry Orchard* and being astounded by the lack of enthusiasm from the student audience at

the invited dress rehearsal. He wanted to use this production to elicit immediate enthusiasm from Emory's student body, and began his preproduction work by attempting to find modern equivalents to the themes in *Macbeth*. Much of his explanation of the concept was the same as where it had started, but he now had the preliminary designs to guide a more specific discussion of the production. What had become apparent throughout the summer was how sparse and abstract the director wanted the production to be. He now talked about the militaristic setting of the play as an abstract environment, not as something rooted in naturalism. So, the production took a less specific route than I had originally anticipated. The conceptual changes to the production had little effect on the final scenic designs, though—the preliminary designs seemed to drive the evolution of the production concept itself. Our work remained true to our original idea—abstraction added to but did not reconceive our design.

#### Finalization of design

Before finalizing, Sara and I checked the groundplan in order to make sure that all visible backstage areas were masked and that all escape platforms were as compact and safe as possible. We then divided the individual plates between us for finalization.

The two of us collaborated on the construction of a 1/4" scale model. Through the model we determined the details of the design regarding color and texture. We used a textured gesso and paper towel to create the wall texture (at the time we did not think about how the full scale texture would be implemented—we created paint samples to determine this at a later date).

We used a gradient of glossy black and metallic silver on the stage floor— as the floor approached the central hexagon, the floor became more metallic. The pathway was treated like the walls with a warm beige and dark spatters.

Creating the model allowed us to finalize the design by determining the exact materials and color scheme of the set. The final design was a three-quarter round stage with scaffolding



towers on both sides (with a rolling staircase to allow access to both units) and textured, 20' walls surrounding the stage-space. There were doors hidden within the walls; some were sliding doors, one was a double-door, and one was a cased opening. A raised hexagonal platform (made from plexiglass, with the intention of lighting up during the witches' scenes) sat in the center of the space. The floor design included painted pathways extending from the doors on the set to the vomitoria of the theater.

### Construction Process

In addition to serving as scenic designer, I became the production's assistant technical director. This required me to lead specific construction projects and to draft all construction drawings for the design.

The production required very specific skilled labor, beyond the capacities of our stagecraft students and student workers. We had to bring in several professional welders to craft the metal platforming and carpenters to create specific elements such as the door units and to help with rigging the design in the theater space.

In an early meeting with Sara and Malina we discussed the construction of the flats. Our early concern was the placement of the construction seams. We decided to alleviate construction time by building each monument from three “Hollywood” (dimensional) flats. The seams of the flats were covered by the texture treatment. We opted to texture the walls with China silk (hardened with white glue), and then apply an overall texture treatment consisting of white glue, white paint, joint compound, sand, and sawdust.

Another early concern was the overall amount of lumber necessary to build the set. As we had leftover masonite from a previous production, we decided to skin the upstage flats with masonite and the downstage walls with ¼” plywood. Although the difference in material was not ideal, the texture rendered the difference unnoticeable.

I had to make several on-site decisions during the construction process. As a designer, I had chosen door handles from an online vendor; as a technical director, I created a less expensive handle by welding angle irons to box steel. I also decided to add chain link rope to the openings in the scaffolding railings to allow for safety when the mobile stair was not parked at the opening. The original design of the hexagon called for ¾" plexiglass; however, our budget required us to redesign it with a steel infrastructure. The entire platform was topped and faced with ¼" translucent plexiglass.

### Description of Production

Our production of *Macbeth* created a militaristic and technological world. All aspects of the physical production found a basis in ancient and primordial elements that could be presented in opposition to contemporary ones.

Costume designer Alan Yeong sought inspiration in Tartan fabrics and Scottish militia, but abstracted these ideas and added pieces from contemporary fashion. The cast included a number of ensemble members referred to as “warrior attendants” who acted as thanes, soldiers, murderers, etc. The warrior attendants wore a military costume of black cargo pants, grey tank tops, Tartan cummerbunds, and berets. Each character’s Tartan matched his/her beret. In general, the “good” characters wore green and the “evil” characters wore red. The members of the House of Macbeth (Macbeth, Lady Macbeth, and their servants) wore red, whereas the House of Duncan (Duncan, Malcolm, Donalbain, and their servants) wore green. The witches wore black harem pants, grey tank tops, and “technologized” accessories including goggles made from computer parts, light-up rings, and aviator hats with light-up wigs.

The lighting design (by Brent Glenn) was crucial in the delineation of the supernatural and militaristic worlds—the military scenes were lit with conventional theatrical lighting instruments (including some gobo patterns to break away the solid forms of the walls). The

witches' scenes required the ancient texture to be washed out entirely with lasers, LEDs, and fluorescent lights. The projection design presented the witches and ghosts as blurry, washed out figures. The walls of the set acted as large canvases for the projections.

Against these elements, the scenic design, as I have recounted, was inspired by military academy architecture, industrial scaffolding, and the theatrical landscapes of Edward Gordon Craig. The set included monumentally tall, ancient-looking walls with an ombre paint treatment that allowed their upper level to disappear into the lighting grid of the theater. These aged walls were contrasted with sleek, metal scaffolding units and a rolling staircase. There were doors hidden within the walls and paths leading from the doors to the vomitoria of the theater space. Thus, the set contrasted most from other elements of the production as it appeared ancient while the staging, projections, etc. were all quite contemporary. The set grounded the contemporary staging in a timeless setting.

## CHAPTER 2:

## REFLECTIONS

Visual Criticism

I have decided to incorporate into my analysis quotations from two of my professors in visual art and in art history. As my project is entirely based in images, I wanted to gather critique from people with a rich visual vocabulary in order to describe objectively what they saw in the final production images of *Macbeth*. While the scenic design is part of a larger overall production, I wanted for the purposes of this section to divorce the production from its scenery. I asked Elizabeth Pastan (an art historian) and Julia Kjellgard (a visual artist) to be completely objective in their pronouncements and to describe the set into visual terms.

From Elizabeth Pastan:

The first thing I notice about the set is the insistent deep blue color, a satisfying hue that I associate with the police, and probably for that reason, stability and justice. The blues create a nice foil for the tartan plaids, with their insistent reds, that are shown in one image. And the blue joins in a satisfying way to the stable and insistent geometries of the set.

The foundation of the stage is a central raised hexagon, described in one of the plans as a cauldron. From this central hexagonal element, large white inscribed arms radiate out, in a design that is at once stable and dynamic. In one view, the floor described by the arms of the hexagon is a rich cobalt that serves to further define the white outstretched arms of the hexagon. Rows of blue, like jury seats, group around the frontmost segments of the hexagon in another view, not in a rigidly symmetrical way, but dynamically so. In turn, the stark blues and whites and illuminated whites and geometries of hexagonal design add a kind of authority to the set, not unlike the axiality of a Roman forum, or the apparent simplicity of Michelangelo's geometric design for the Campidoglio in Rome, and yet the hexagon at the center is subtly subversive and alludes to dark forces and mysteries.

The uninhabited set offers a firm rectilinear grid against which the more chaotic movements and flailings of the actors could take place, and already contrasts confidently to the rough ocher and stuccoed appearance of the walls in the background. With their handmade looking texture the walls evoke periodicity and place; only a bit of crenellation at the top and a few arrow loops would further historicize them. For the purposes of certain scenes, these back walls apparently become smooth screens for projecting images. Black iron stairs in front of the walls further activate the design and hint at future comings and goings.

As I hope becomes apparent from the above description, the set intrigues and

satisfies by offering timeless geometries and rich color contrasts, along with elements that suggest activities and contingencies. Not unlike a forum or piazza, it's attractive in its own right but ready to encompass activity.<sup>3</sup>

From Julia Kjellgard:

The first thing I noticed when viewing both the photographs of the set in situ and the model, is the extreme geometry of the design. The six sided platform, (a hexagram) in the middle overlays radiating lines that seem to form walkways. The surrounding structural panels are staggered to make a broken plane enclosure; all the basic forms are geometric in nature.

Geometry, often on first reading, connotes logic, mathematics, and severity. However it is also the realm of the sacred. The six-sided form in the middle could be interpreted in many ways, but it is in fact created in its relationship to the circle. The sacred form anchoring the design depicts unity, emptiness/wholeness, and infinity and sometimes it is used as a protective symbol. The circle is manipulated by its division into six equal triangles, which of course creates also the potential of the root three rectangles that will create a Star of David. And by exposing the edges of the inner triangles the union of opposites is implied.

When viewing the photographs of the production, it is the dichotomy between the severity of the design and the nebulous nature of the projected images, and contrast between the human and the architectural that leaves a lot of space for reflection.

In the projected images, it is not only the projected wraith like images, but the projected patterns that seem raise the contrast between the geometric and the random. The human forms of the actors contrast with the geometry--playing again into the relationship of opposites. The fragility of the human in contrast to the structure and the scale change from the human scale to the monumentality of the structure seems to imply a visual inequality of power or helplessness.

The ladders seen in some of the photographs seem to reinforce the other ideas presented by the design. And seem to suggest that that there are levels or perhaps possible relationships between opposites and also imply complexity.<sup>4</sup>

By interpreting the design as seen solely in its archived photographs, Pastan and Kjellgard divorce the scenic environment from the world of the play. As an expert in medieval architecture, Pastan grounded the set in a language of historicity, finding elements of architecture from an indiscernible period (elements with “periodicity”) and analyzing the set as an abstraction of an old, Gothic architectural language. Kjellgard discerned an understanding of the set by

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3. Pastan, Elizabeth. Interview by Michael Lewis. Email Interview. Atlanta, GA, March 11, 2014.

4. Kjellgaard, Julia. Interview by Michael Lewis. Email Interview. Atlanta, GA, March 16, 2014.

breaking it into geometric entities, focusing on the rectilinear qualities of the set as they implied complex relationships between the actors and their environment. Both Pastan and Kjellgard observed an *authoritative* quality to the set, particularly in images that depicted the scale of the walls to the human actors.

### Design as a Shared Experience

My experience working on *Macbeth* was rather unusual in that it was a collaboration between two scenic designers. Scenic design as an art requires strong skills in visual communication, though there is also necessary verbal justification of ideas. Working with Sara required each of us to verbally relate our own ideas and understand each other's. I believe that the scenic design was successful in part due to our additional collaborative steps.

### Designing a Concept

This past summer I had the opportunity to work at a summer repertory theatre (Hope Summer Repertory Theatre) as a scenic painter and assistant scenic designer. Throughout the summer I was in communication with my co-designer and our director in order to begin the process of designing *Macbeth*. Late in the summer I decided to show my initial designs to the technical director at my job (Donald Fox). He looked at the designs and then asked me what I thought Macbeth's castle looked like. I was a bit puzzled by the question, then began to describe in detail the concept for the show and how Macbeth's castle was depicted in our set. The technical director repeated his question, and then asked me whether I envisioned Macbeth's castle looking bleak, cold, and sepulchral (my designs at that time were somewhat realistic and featured a large, looming castle wall surrounded by scaffolding). I agreed with Donald's description. Donald then pointed out that nowhere in the script does Shakespeare suggest a bleak appearance to Macbeth's castle. In fact, Duncan's description is quite the reverse: "This castle

hath a pleasant seat; the air / Nimble and sweetly recommends itself / Unto our gentle senses.”<sup>5</sup>

Macbeth’s castle has to have a “pleasant” seat and air in order to convince Duncan to stay overnight, a plot point that determines the entire course of the play. Had I somehow been too caught up in the director’s concept to realize the nuances of the setting in the text? I charted out the plot of the play in terms of its settings (see Appendix C); my description of each setting in the play was somehow built on the concept. My conversations with the director were all fueled by the ideas of academia and technology, neither of which are anywhere in the text. Designing *Macbeth* presented the challenge of creating a setting for a production with little explicit reference to the text.

The evolution of the director’s ideas, in tandem with the evolution of our design, drove the production away from the literal and toward a more abstract world. The basis of the production’s concept was to create an “otherness” to the witches by delineating the “warrior” and “witch” worlds and to create a superiority of the technological (supernatural) over the natural. Although the world that we created had a basis in ideas presented by the text (specifically in its questioning of otherness and authority), the main goal of the director’s concept was to bring a contemporary understanding to the text. We created a space for this contemporary understanding by purposefully emphasizing the distinction between the ancient and modern power structures in *Macbeth's* world.

### Final Reflection

Having completed the design and recognizing the various decisions that I made and how they impacted the overall production, I will now take time to reflect on my overall creative process. My initial rational process of researching images from libraries, military academies,

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5. Shakespeare, William. "The Tragedy of Macbeth." *The Complete Works of William Shakespeare*. <http://shakespeare.mit.edu/macbeth/full.html> (accessed March 28, 2014).

etc., in response to the director's concept led me to a quite literal design. In the second stage of my process, however, I searched for images that impacted me on a level of imagistic pleasure. By creating a design in partial homage to Edward Gordon Craig, our production made enormous decisions about the production without rationally acknowledging the impact that they would make. I now believe that our creative process exemplifies the idea of visual pleasures stimulating a subconscious understanding—one affirmed by my collaborators' agreement.

I would like to acknowledge the intentional homage at work in our design. Edward Gordon Craig states: “Never mind about inventing new stage, stick to the old one and learn its shape and its uses. It’s a good stage and it will do. Avoid all innovating as you study; put a curb on your imaginations or fancies and settle down.”<sup>6</sup> My experience in designing *Macbeth* was itself a study of a master’s innovations on the modern stage; as part of my process I imitated Gordon Craig’s style.

In retrospect, I found it exceedingly difficult to move away from Craig’s design in creating my own. While I believe that our design was successful for this production, I now feel that looking at other designers’ work is an unsustainable method for creating new scenic designs in general. However, looking at the design, I can see how our pragmatic decisions about the design and our response to the director's conceptual statement eventually moved us away from a copy of Gordon Craig's design. His walls overshadowed the human form in their of height. Our theater space required shorter walls, which we addressed by painting a gradient that made the walls disappear into the lighting grid. Our director wanted to stage the production in a thrust setting with the audience on three sides of the stage, itself an incidental homage to the Globe Theatre; Craig's design was strictly proscenium. Gordon Craig's design was light and mobile,

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6. Gordon Craig. " To the English Designers of Sceneries and Costumes" *Design in the Theatre*, Edited by Geoffrey Holme, 10-13. London, England: The Studio, Limited, 1927.



allowing the various screens to shift to create varying scenic environments that embodied aspects of the characters' psychological life. Conversely, our “monoliths” were grounded in their space, unmoving and textured like rocks, as though they were a part of the natural landscape of *Macbeth's* world. While Craig's screens were uninterrupted, suggesting a complete landscape, our walls were intentionally spaced to create some areas of dark void.

Must scenic designers draw from various parts of life in order to create compelling images, or can we successfully draw from images that have already been translated into a piece of art? As a designer I had impulses to refer to imagery in art rather than in life. More, by drawing from an Edward Gordon Craig rendering in designing *Macbeth*, I drew from an image replete with commentary on theater itself. Edward Gordon Craig states:

This flesh-and-blood life, lovely as it is to us all, is for me not a thing made to search into, or to give out again to the world, even conventionalized. I think that my aim shall rather be to catch some far-off glimpse of that spirit which we call Death—to recall beautiful things from the imaginary world; they say they are cold, these dead things, I do not know-- they often seem warmer and more living than that which parades as life.<sup>7</sup>

Craig remarks on theater as a meditation on the eternity of death, not on the fleeting nature of life. The theater is a haunted space, as Michael Goldman states: “Our relation to a ghost—or the relation of the characters on stage to a ghost—recapitulates much of the essential relation between audience and actor, especially the fusion, so noticeable in that relation, of impressive distance with impressive intimacy.”<sup>8</sup> The ghost is eternal. Death is a timeless space of imagination. If all this is so, then Gordon Craig's style is a way of understanding the timeless, haunted nature of the theater.

All things appropriated from life for theater have fundamentally different connotations

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7. Gordon Craig. "The Actor and the Über-Marionette." *Theatre/Theory/Theatre*, Edited by Daniel Gerould, 390-398. Canada: Applause Books, 2000.

8. Goldman, Michael. *The Actor's Freedom: Toward a Theory of Drama*. New York: Viking Press, 1975.

onstage. The designer must not “conventionalize” the ordinary by creating a literal setting, as I originally attempted to do. It now seems to me that the designer must create a space that alludes to an elemental past. Perhaps this past exists in the collective subconscious of the audience—not in the individual but in the collective. A set designed in the “mythic” style of Edward Gordon Craig style bears no reference to reality itself—it creates an image that elicits intangible memories. This world is not reproducible in real life, nor need it be.

The scenic design for *Macbeth* created a semblance of an ancient power beyond modern human control. As a designer, I created an environment that connoted different power systems in tension with each other. I created a world in which one could conceivably lose control of his ambition to exceed all existing power systems. The ultimate success of the design was in creating a theater-space that awakened an awareness of power and hierarchy. Our design was an attempt to make Macbeth's drive for advancement relatable, consciously and unconsciously..

I responded to the inspiration images at a subconscious level, as did my collaborators. As I have acknowledged, the design process made extraordinary shifts from its original statements of concept and tone. In creating this design, I have discovered that design can often develop intuitively, without verbally working out all the implications of its imagery at each step. Yet the result can still be a thinkable design.

## APPENDIX A: SCRIPT BREAKDOWN

Below is a script breakdown that I made upon initial readings of the script:

Scene	Description	Set Requirements
I.1 -“A desert place.”	The witches meet to discuss their plan.	The show begins with thunder and lightning. Perhaps the secondary witches can set the stage for the rest of the show by manipulating scenic elements (i.e.: moving furniture from a preset place into location for the next scene).
I.2 -”A camp near Forres.”	Duncan learns of Macbeth's success at battle and decides to make him thane of Cawdor.	Duncan needs to have a regal, attended entrance. Perhaps he has a long train of servants or there is some kind of political propagandist projections of Duncan's face that establish his authority. We are immediately invited into a world of violence as the preceding thane of Cawdor is put to death by the king.
I.3 -“A camp near Forres.”	Macbeth and Banquo hear the witches' prophesy: Macbeth shall be Thane of Cawdor, then king. While Banquo will not himself be king, his descendants will be. Ross and Angus deliver to Macbeth the news that he will be instated as thane of Cawdor.	The witches need to somehow appear and disappear in a frightening way. This is the first interaction that Macbeth has with the witches and the only interaction that Banquo has with them, and it should establish the authorial control that the witches take over the play. Perhaps Hecate lurks over the scene unbeknownst to Macbeth. The witches' prophesy could be revealed logistically through projections,

		though we would need to find a way to differentiate the prophesy from the witches' apparitions later in the play.
I.4 - "Forres. The palace"	Duncan declares that Malcolm will be heir to his throne.	This would be a good moment to further establish Duncan's power. We could introduce swagged banners, more projections of Duncan's face. Duncan could be on a level above his attendants, perhaps on a throne.
I.5 - "Inverness. Macbeth's castle"	Lady Macbeth hears of the prophesy in the form of a letter. Macbeth arrives and she helps him devise a plan to kill Duncan.	This scene establishes Lady Macbeth's relationship with Macbeth. It also establishes power that Macbeth has at the start of the play with where he ends. Perhaps there is some kind of journey made in the way that Macbeth's castle is presented. Lady Macbeth's entrance could be from a trapdoor, as if she came from hell itself. This scene also establishes the interior and exterior personas of Lady Macbeth. She wishes to be unsexed so that she can gain the power controlled by men in her world. We could perhaps use scenic elements to shut this scene in a more intimate space.
I.6 - "Before Macbeth's castle"	Duncan arrives for the evening's party.	The space should feel treacherous and dark-- there should be the constant feeling of a lurking presence behind the festivities of Macbeth's

		party.
I.7 -"Macbeth's castle"	Macbeth finds himself doubting his wife's plan, but his wife convinces him to go through with it.	A more intimate space than the last.
2.1 -"Court of Macbeth's castle"	Banquo and Fleance converse in the castle. Macbeth doubts himself once more after seeing a vision of a bloody dagger before him, but hears the bell toll and must go through with his wife's plan.	Perhaps the door to Duncan's chamber has a presence onstage. Maybe we see Duncan's murder in silhouette.
2.2 -"Court of Macbeth's castle"	Macbeth kills Duncan offstage but does not bloody his sleeping attendants as he is too uneasy. Lady Macbeth is thus forced to go through with this part of the plan, and both of their hands are bloodied. They rush offstage to wash their hands once they hear Macduff knocking at their door.	The motif of Lady Macbeth's and Macbeth's unclean hands runs throughout the show. Perhaps the blood from each successive assassination leaves the set itself unclean. Perhaps projections create visions of blood on the set that grow throughout the play.
2.3 -"Court of Macbeth's castle"	Macduff arrives wishing to speak with the king. Macbeth greets him and tells him where to go, wherein Macduff is the first witness of Duncan's murdered corpse. Macbeth feigns shock and nearly gives himself away until his wife faints. Malcolm and Donalbain escape as they think they are next to be slaughtered, but in actuality are the prime suspects to the murder as Malcolm had just been named heir to Duncan's throne.	The idea of the witches should be present through the repetition of thunder and lightning from the opening of the show. Strange weather is discussed, which ultimately changes the environment of the scene. There should be some kind of change in the environment when Macduff finds Duncan's corpse.
2.4 "Outside Macbeth's castle."	Ross talks about the strange natural things occurring (an owl killing a falcon, Duncan horses eating one another). Macduff tells Ross that Macbeth is now king and that the king's attendants were probably hit-	This scene establishes a disorder in the natural and supernatural world of the play. The environment should reflect this state of unrest. We should discuss what role the natural world

	men hired to kill the king, assumably by Malcolm or Donalbain.	has in a technology-driven Macbeth. Is nature an artifice created by technology? Is all of Macbeth's world driven by technology?
3.1 -“Forres. The palace”	Banquo addresses his fear that Macbeth committed atrocities to make the witches' prophesy come true. Macbeth and Lady Macbeth invite Banquo to their feast. Macbeth persuades two assassins to kill Banquo on his way to the feast.	Representations of Duncan's authority should immediately change to images of Macbeth. Perhaps there is a change in color palate between the two kings. Perhaps Macbeth and his wife deliver their lines from thrones. If they are on a higher level than Banquo (and the murderers), this level difference should grow throughout the play.
3.2 -“The palace.”	Lady Macbeth attempts to quell Macbeth's preoccupation with his violent assassinations.	This is a private encounter, but the environment should reflect the nature of privacy within Macbeth's newfound authority. Where before Lady Macbeth and Macbeth found intimate places to share their ambitions, the world of the set should now overshadow them and leave them no place to hide.
3.3 -“A park near the palace.”	A third murderer joins the other two, claiming to have been sent by Macbeth himself. They successfully kill Banquo, but Fleance escapes at the command of his father. The murderers agree to tell Macbeth how much of his deed they have committed.	Perhaps this scene happens simultaneous to pantomimed action at Macbeth's feast. Perhaps the audience can see Macbeth's preoccupation with the assassination as it occurs onstage. We need to find a way to bring Banquo's body offstage before the next scene. Maybe he is left onstage

		and his physical body becomes the ghost. Maybe the scene is a projected video that is prerecorded. There needs to be some connection between Banquo's murdered body and his ghost.
3.4 -“The same. Hall in the palace.”	Macbeth welcomes his guests to the feast. One of the murderers delivers to Macbeth the news that while they killed Banquo, Fleance left untouched. Macbeth fears that the witches' prophesy (about Banquo's ascendants taking the throne) will come true by virtue of Fleance's survival. Lady Macbeth commands him to act more joyous in the company of his guests. Suddenly, Macbeth encounters (in his own chair) the ghost of Banquo. Nobody else can see the ghost. The ghost exits. Lady Macbeth again commands Macbeth to stop scaring his guests. Macbeth complies, asking for a glass of wine to loosen him up. The ghost again appears. Macbeth goes mad with fear, commanding the ghost to leave his presence at once. Lady Macbeth tells her guests to go.	This scene requires some kind of long table. Perhaps the table spans the entire length of the stage, again reflecting the extent of Macbeth's power as it relates to his lack of intimate connections with other people (including his wife). We should discuss how we want the ghost to appear and disappear. The ghost should somehow be frightening both to Macbeth and to the audience.
3.5 “A Heath.”	Hecate meets with the witches. She is furious that they consulted with Macbeth in affairs of death without her. Hecate makes plans to catch a “vap'rous drop” hanging from the moon from which she can create false spirits to scare Macbeth at a future meeting. They depart.	How does Hecate appear? Clint wants Brian to voice Hecate but doesn't necessarily want the physical representation of Hecate to connect to Brian. Brian could be physically distant from our representation of Hecate. How do we make Hecate frightening to both the witches and the audience?

3.6 “Forres. The palace.”	Lennox and another lord discuss the string of assassinations that have occurred. Lennox believes that Banquo was killed by Fleance because Fleance immediately fled the scene of the crime. He recalls the monstrosity of Duncan's murder (which he believes to have been committed by Malcolm and Donalbain). It is revealed (by the unnamed lord) that Malcolm lives in England and that Macduff has gone to him to pray for the alliance of Northumberland and Siward to protect Scotland from future assassinations. Apparently Macbeth knows of this alliance and is preparing to wage war.	Even though Macbeth is not onstage, his authority as king should be present through propagandist images.
4.1 “A cavern. In the middle, a boiling cauldron.”	The three witches enter and concoct a brew in a cauldron made from gruesome ingredients. Hecate enters and commends the witches for making the concoction. Macbeth enters and demands concrete answers from the witches. The witches create apparitions for Macbeth. The first is an armed head who tells Macbeth to “beware Macduff.” The second is a bloody child who tells Macbeth that “none of woman born” shall harm him. This confuses Macbeth because he was just told to fear Macduff, who he assumes must have been born of woman (as he assumes all men are). The third apparition is a child wearing a crown with a tree in his hand. He tells Macbeth that he won't be defeated until Birnam wood moves to Dunsinane hill. Again, Macbeth is confused because he believes this to be impossible.	We should discuss the apparitions in detail. In a technology-driven world, the cauldron must be some kind of computer. How do we make the computer a source of conjuring without it being laughable? The apparitions should too be frightening. Again, the witches need to disappear before Lennox's entrance.



	The witches next show him a line of kings, the last with a glass in hand, with Banquo leading (this represents Banquo's line of regal ascendants). The witches vanish. Lennox arrives and tells Macbeth that Macduff has fled to England. Macbeth makes plans to assassinate Macduff's wife and children.	
4.2 "Fife. Macduff's castle."	Lady Macduff laments the betrayal of her husband. Rosse attempts to justify Macduff's actions, then leaves. Lady Macduff and her son discuss the nature of traitors. A messenger arrives and warns her to flee. She does not. A group of murderers arrive and brutally kill Lady Macduff and her children.	Lady Macduff and her children should be murdered in a grotesque, brutal manner. The assassinations throughout the play should somehow connect, perhaps through the motif of blood dirtying the set.
4.3 "England. Before the King's palace."	Malcolm and Macduff discuss the descent of their country at the hands of Macbeth. Rosse arrives and informs Macduff of the death of his family. They all agree to raise up an army against Macbeth.	Macduff talks about Scotland bleeding-- perhaps this connects to the bloodying of the set throughout the play. If the floor design is some kind of Scottish emblem or map, is there a way to have it develop wounds?
5.1 "Dunsinane. Ante-room in the castle."	A waiting gentlewoman discusses with a doctor the strange occurrence of Lady Macbeth's sleepwalking. Lady Macbeth comes out of her room and attempts to rid her hands of blood. She essentially confesses to her involvement in the string of assassinations, leaving the doctor and gentlewoman disturbed.	Perhaps the doctor and gentlewoman watch from above as Lady Macbeth sleepwalks, as if she were in a medical auditorium of some kind. We should discuss the placement of Lady Macbeth entrance in this scene.
5.2 "The country near Dunsinane."	A group of soldiers reveal that Malcolm and Macduff are already at Birnam wood and are approaching Macbeth's castle.	This scene begins an act full of interior vs. exterior scenic shifts. We need to find a way to dichotomy Macbeth's protected castle

		from the exterior environment of Malcolm/Macduff's army.
5.3 "Dunsinane. A room in the castle."	A servant warns Macbeth that the soldiers are readily approaching. Macbeth puts on his armor.	Macbeth should be at the highest level of the set.
5.4 "Country near Birnam wood."	Malcolm and Macduff's army is seen marching to Dunsinane hill. Malcolm commands every soldier to carry a bough of a tree for camouflage.	How do we represent the moving of Birnam wood?
5.5 "Dunsinane. Within the castle."	A septon announces that Lady Macbeth has died. Macbeth does not mourn, as he feels that she would have died soon anyway. A messenger tells Macbeth that he thinks he saw the forest move.	Macbeth should be at the highest level of the set.
5.6 "Dunsinane. Before the castle"	Malcolm commands his soldiers to drop their branches. They blow their trumpets as a harbinger of the violence they will create.	How do we represent the opposing sides of the battle through color palette?
5.7 "Another part of the field."	Macbeth kills a young Siward. Macduff arrives at the castle and searches for Macbeth.	Macbeth should be at the highest level of the set.
5.8 "Another part of the field."	Macduff and Macbeth fight. Macbeth believes himself invincible because of the prophecy that he can be defeated by no man born of woman until Macduff reveals that he was born from a Caesarian section. Macduff slays Macbeth.	Where does this battle happen? We discussed the use of video and the possibility that the battle itself happens offstage.
5.9 "Another part of the field."	Malcolm/Macduff's soldiers discuss Macbeth's death. Macduff arrives with Macbeth's head as proof that he killed Macbeth. Malcolm is crowned king of Scotland.	The play ends with hope. There should be a scenic shift representing Malcolm's new authority. The wounds of Scotland on the set should be effectively healed.

## APPENDIX B: STATEMENT ON CONCEPT

Below is a message sent by director Clinton Thornton to the entire creative team of *Macbeth* identifying the exact “concept” for the production:

In this production, there are three worlds in the story of *Macbeth*. There is the world of the human characters, *Macbeth*, Lady, Duncan, etc. There is the world of the Witches, which appears quite alien to the characters in the first world. Then there is the world of Hecate, which rules the Witches, and is beyond comprehension to the human characters.

First World - the environment in the human world is loosely based on a Military Academy. In current scenic discussions, this is manifest by the graphic floor pattern that contains Regimented Pathways, as well as Levels that suggest a hierarchy structure. A rolling Grand Stairs provides regal entrances as well as metaphor for various stages of consciousness—desire, ambition, fear, guilt, etc. Watchtowers convey a sense of militarism as well as paranoia. The stylistic approach is coined as “timeless modernism,” meaning that textures and materials have an abstraction to them, creating a sense of mystery about this ‘when’ and ‘where.’ This part of the play is true to its period in language and manner, but some of the costuming and scenic textures give flashes of more modern touches in line, silhouette, and material. Projections are not used in this world, except in instances when the Witch’s world directly intersects with the humans’. (There may be a few ‘ambient hangovers’ in transitional moments, but those will be specified.) The music and sound of this world is authentic, with bagpipe drones and military drums, but there also is a mystical, world-music quality to some of the underscore to heighten the darkening mood. There will be some regimental movement, particularly in moments of military drill routines, i.e. sword forms, etc, as well as in the more regal entrances and exits. Existing in this world is an ensemble of Warrior Attendants - these actors attend the king(s), cover a variety of smaller roles, perform the practice drills, and motivate scenic transitions (staircase, table, periactoi (if we have them.)

Second World - To make the Witches truly alien to *Macbeth*’s world, I’ve visioned the Witches as hyper-technologized beings. Their world is digital, and their Cauldron is the Dark Web (which does exist today as a fringe or even black market internet.) The ingredients of their conjuring are media—video, images, sound, etc. They control the Cauldron without need of devices, but rather as if the environment was virtual, similar to a massive touch screen. The storms they create are Media Storms, in essence, replete with imagery, static and distortion along with the elements of thunder/lightning. They have no eyes, or their eyes have been burnt out, galvanized, etc, due to their focus on their binary world. Projections play a large role in the Witches staging, and are used meatily in their scenes and in accompaniment to their creations - apparitions, etc. Scenically, there is a small, hopefully lighted structure in the center of the floor pattern that may represent the ‘Cauldron.’ The surfaces of the ‘Walls’ in the current design as well as the generous floor space provide dynamic areas for the projections. Otherwise, the Witches appear, and perhaps tri-locate, in the First World like “bubbles as the water has,” coming and going hopefully as unseen as possible. The Witches employ singing/chanting and movement in their conjuring. Their sounds and music are highly rhythmic, having a sharp, alien,

futuristic and slightly hip-hop / techno / industrial quality. This movement is performed amongst themselves, as a means to an end, not in a presentation to the audience. Digital soundscapes may accompany their scenes as well. Textually, there may be moments of 'echoing' with the Witches lines, done with other actors or perhaps in the sound /projection world. If they were able to have body mics that would be superb. However, it's not severely necessary to the production.

Third World - In order to motivate the Witches and define their power hierarchy, I've decided to explore the world of Hecate. Given that Hecate's existence in the play is suspect regarding Shakespeare and often credited to Thomas Middleton, I've decided to build on this 'outsider' energy, and cast Hecate as the ruler of the Servers, which are represented scenically by the two Watchtowers - these units house the follow spots, light/sound ops, and Hecate. The ideas of Surveillance, Androgyny (or being beyond gender), and a reliance on a Power we can't understand (like the invisible tech people who run our computer networks and other electronic needs today) are at play in this world. The Server towers glow with an eerie computer blue, perhaps. Hecate is also reminiscent of the Shades, which are the souls of the damned pointing to the gates of Hell in Dante's Inferno (Rodin created evocative sculpture of this.) Hecate's influence is pervasive, but also distant and removed. His/her music is a melange of all three worlds, with elements of chant, spoken word/rhythmic, and glossolalia. There are projections in this world, perhaps, but they are simpler and more abstract, and hopefully, more disturbing and eerie. The digital qualities of Hecate's environment are present, but more refined and subtle than those used by the Witches in their conjuring. Hecate appears in the Witches' world as their superior, and he/she slips into the first human world to inhabit the role of the Porter, which gives a very interesting irony and darker twist to this serio-comic scene. Otherwise Hecate is always in the Server, equipped with a hard-wired microphone. (An effects processor connected to this would be an exquisite element.)<sup>9</sup>

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9. Clint Thornton, e-mail message to author, August 15, 2013.

## APPENDIX C: RESEARCH IMAGES

Below are the research images that I used in developing ideas for the scenic design of *Macbeth*. I refer to these images throughout my writing, primarily in the research chapter.

### Library Research



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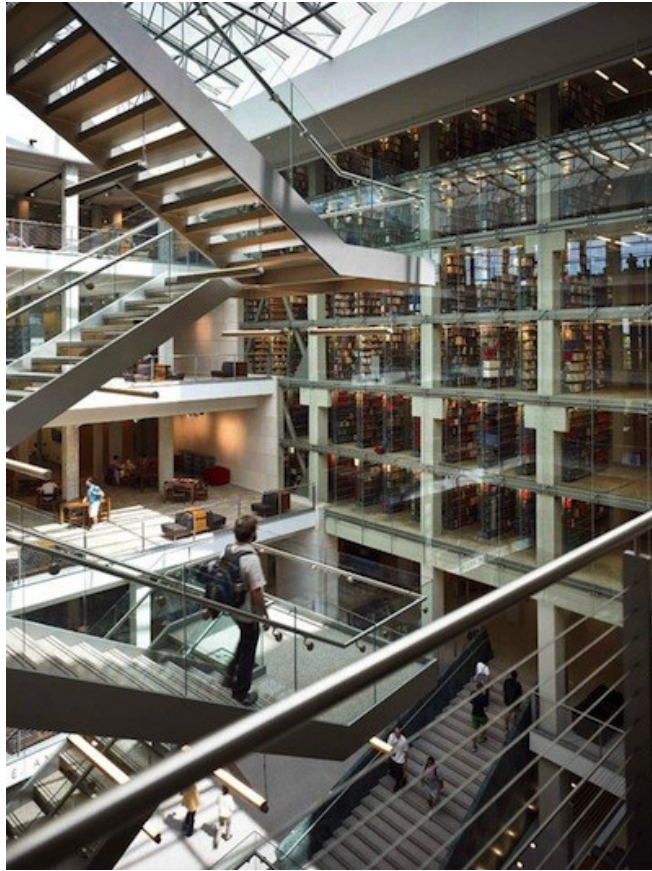




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Castle/Fortress Research



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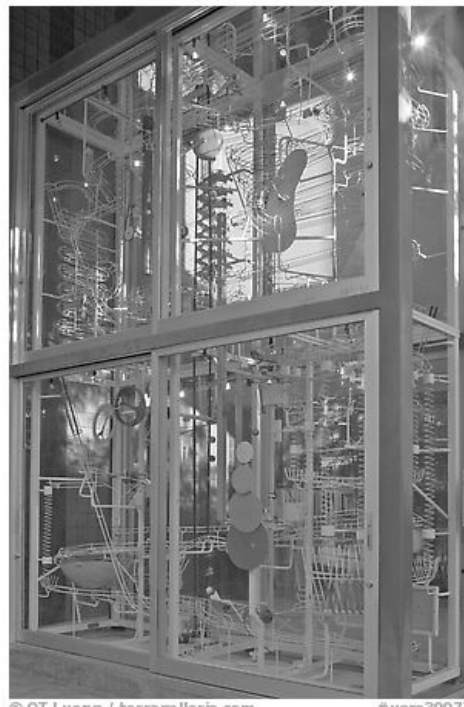


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Edward Gordon Craig Research



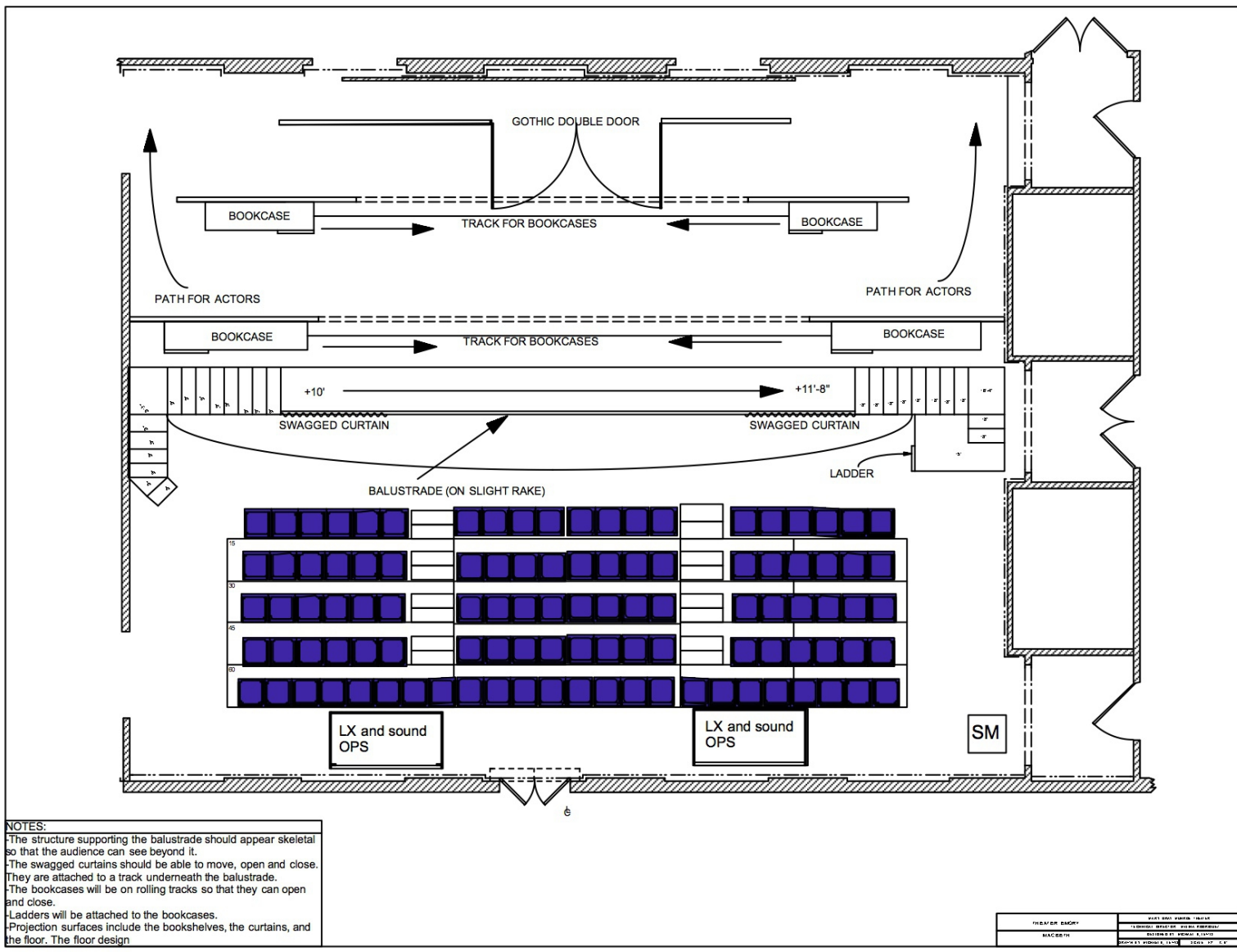
Craig, Edward Gordon. *Edward Gordon Craig's Set Design for MAT's Hamlet*. Stanislavski & the Moscow Art Theater, University of Chicago Performance.

## APPENDIX C: EARLY SKETCHES AND GROUNDPLANS

In communicating with Sara and Clint I created a series of early thumbnail sketches and some accompanying groundplans. These images show some of the ideas that I had early in the process.

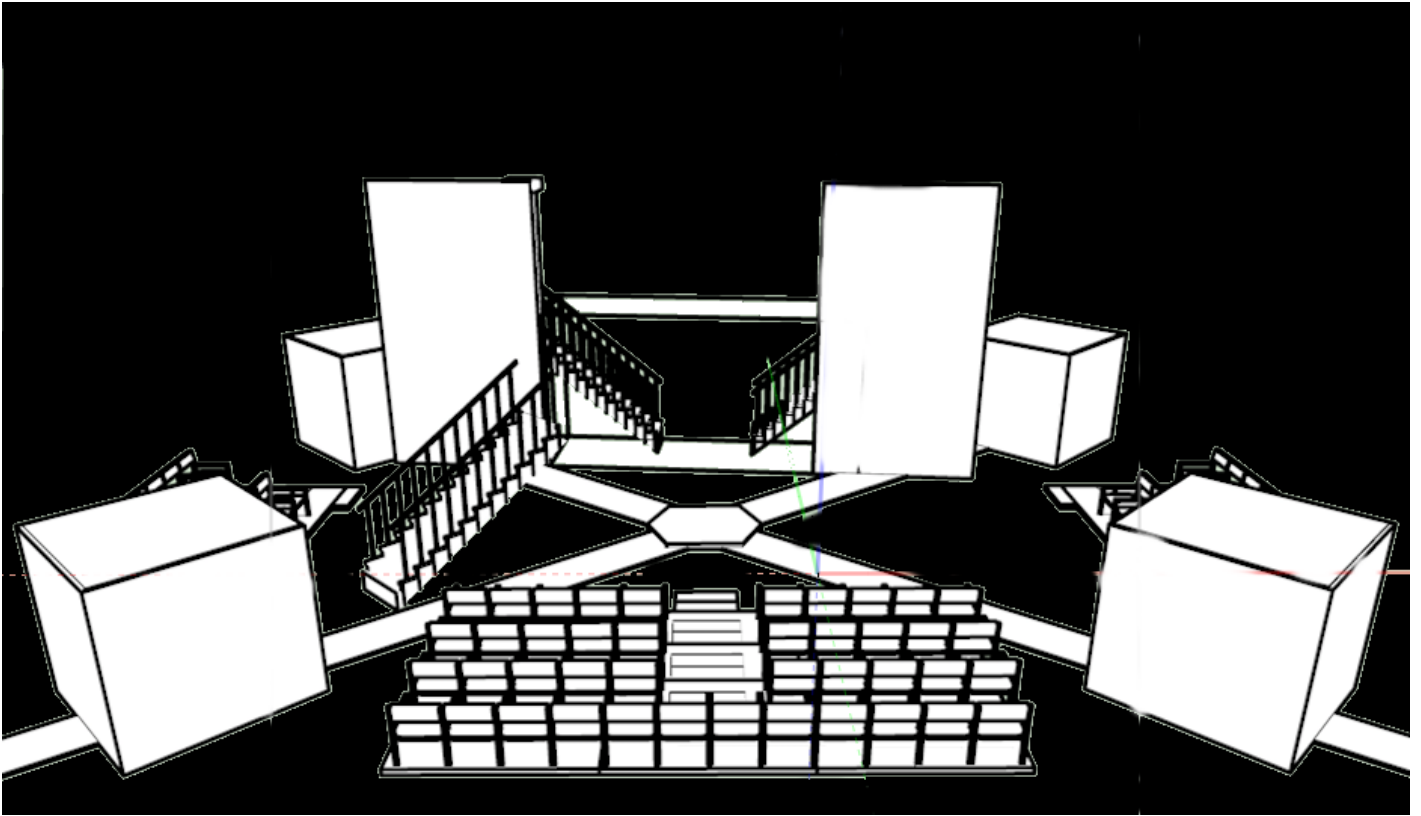


First Thumbnail Sketch

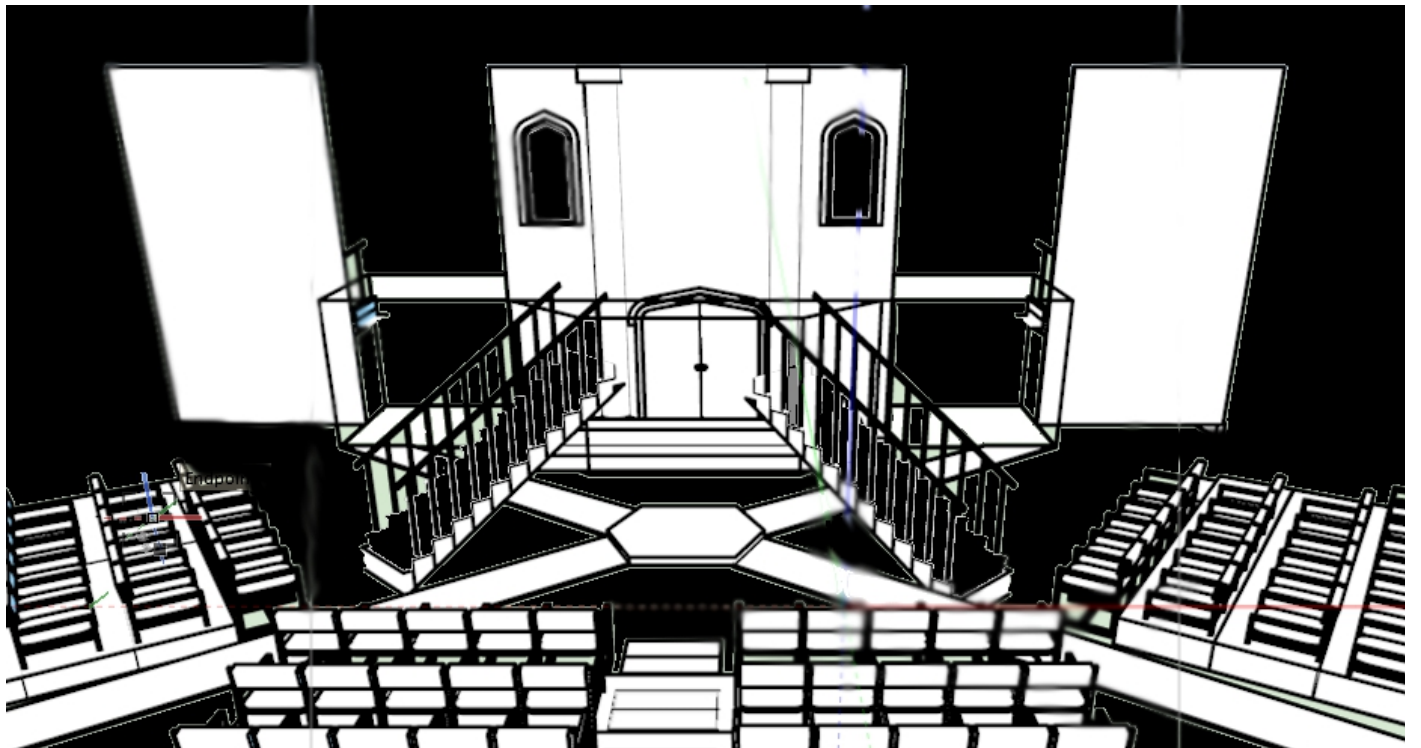


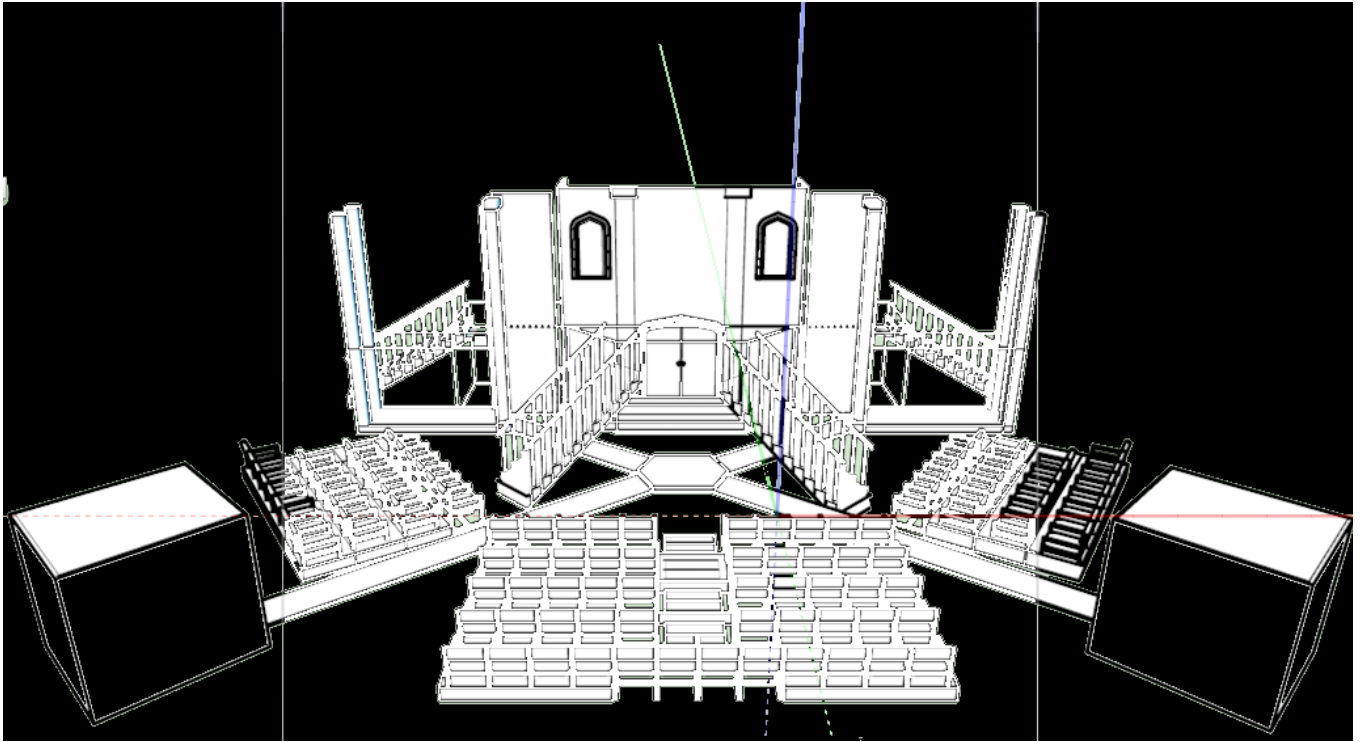
First Groundplan (not to scale)



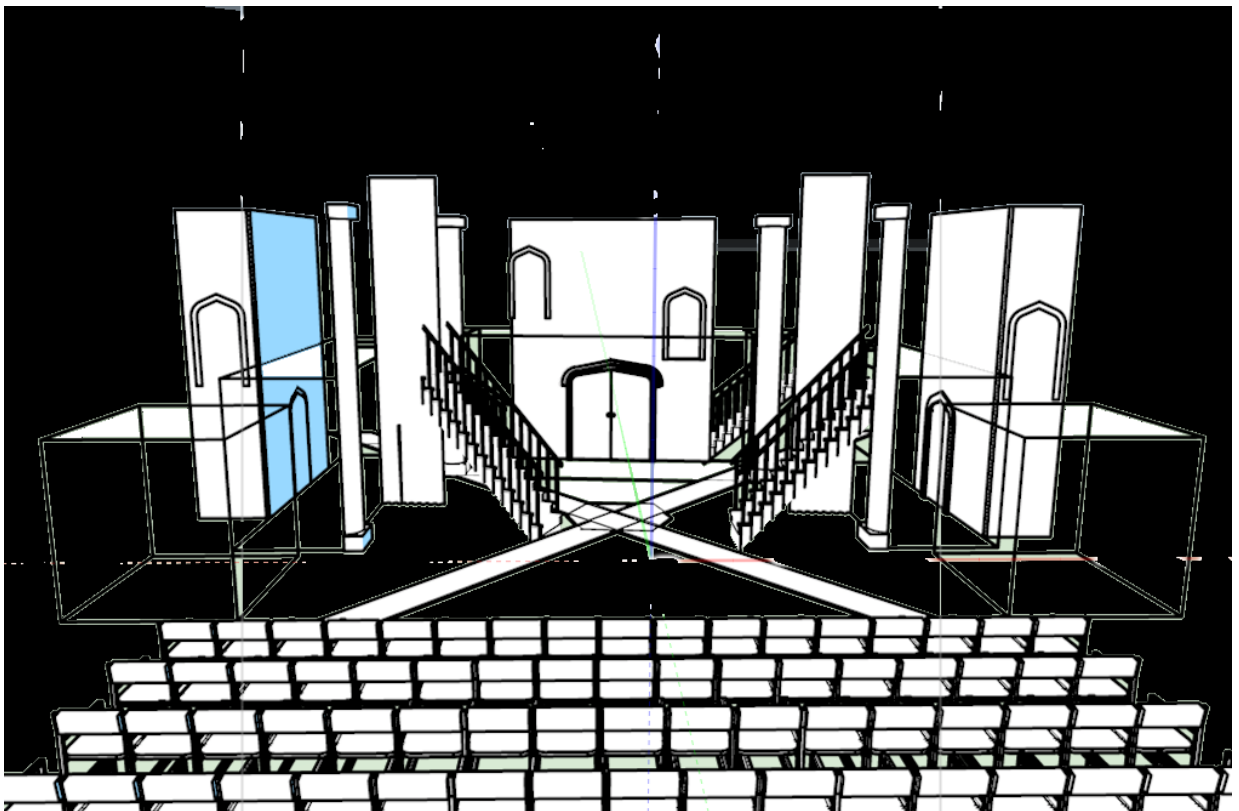


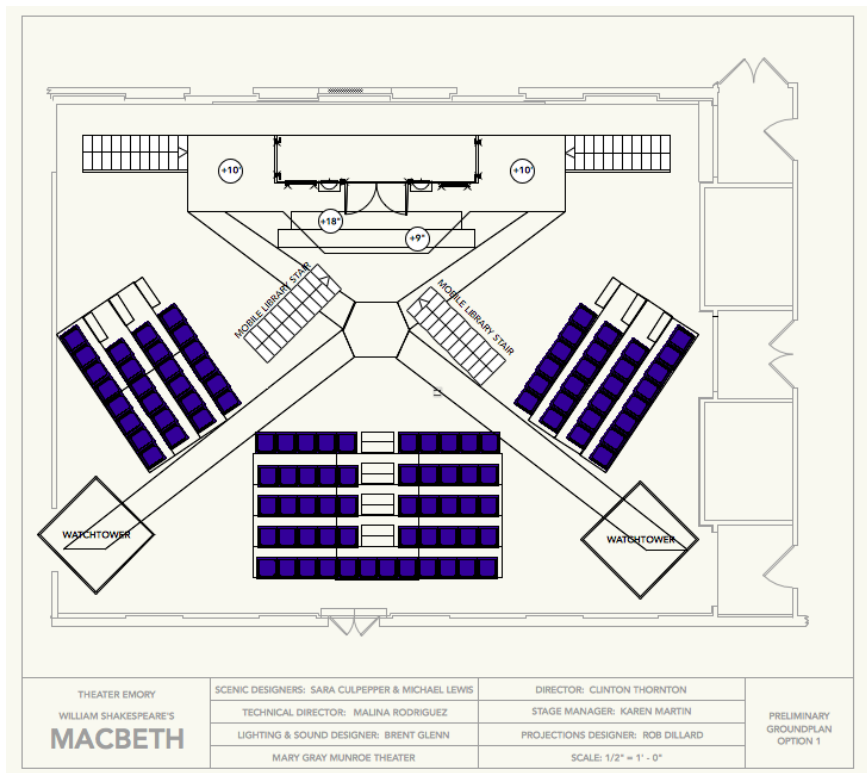
Process Renderings



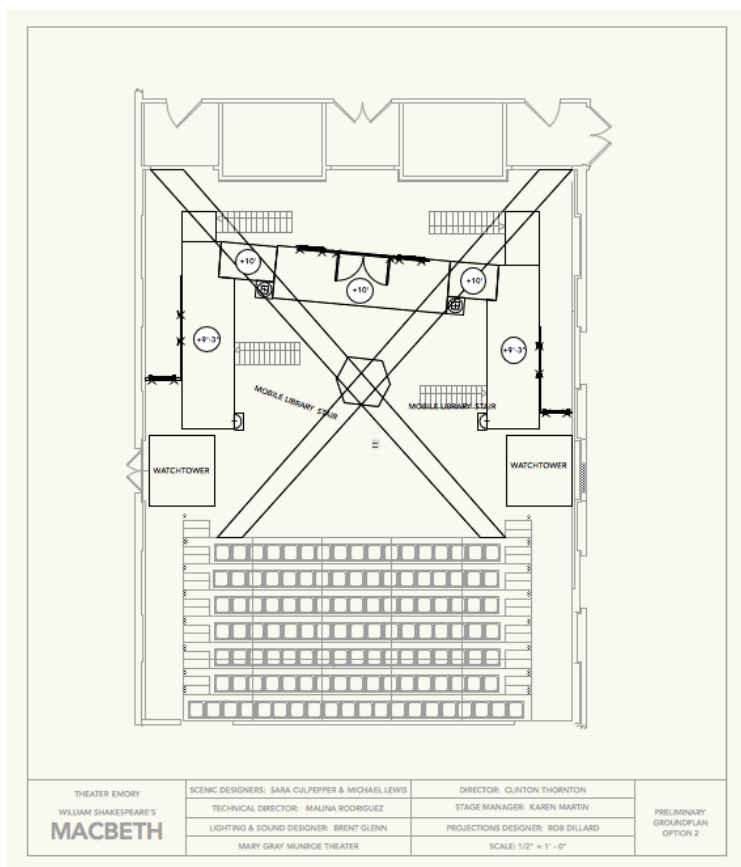


Process Renderings

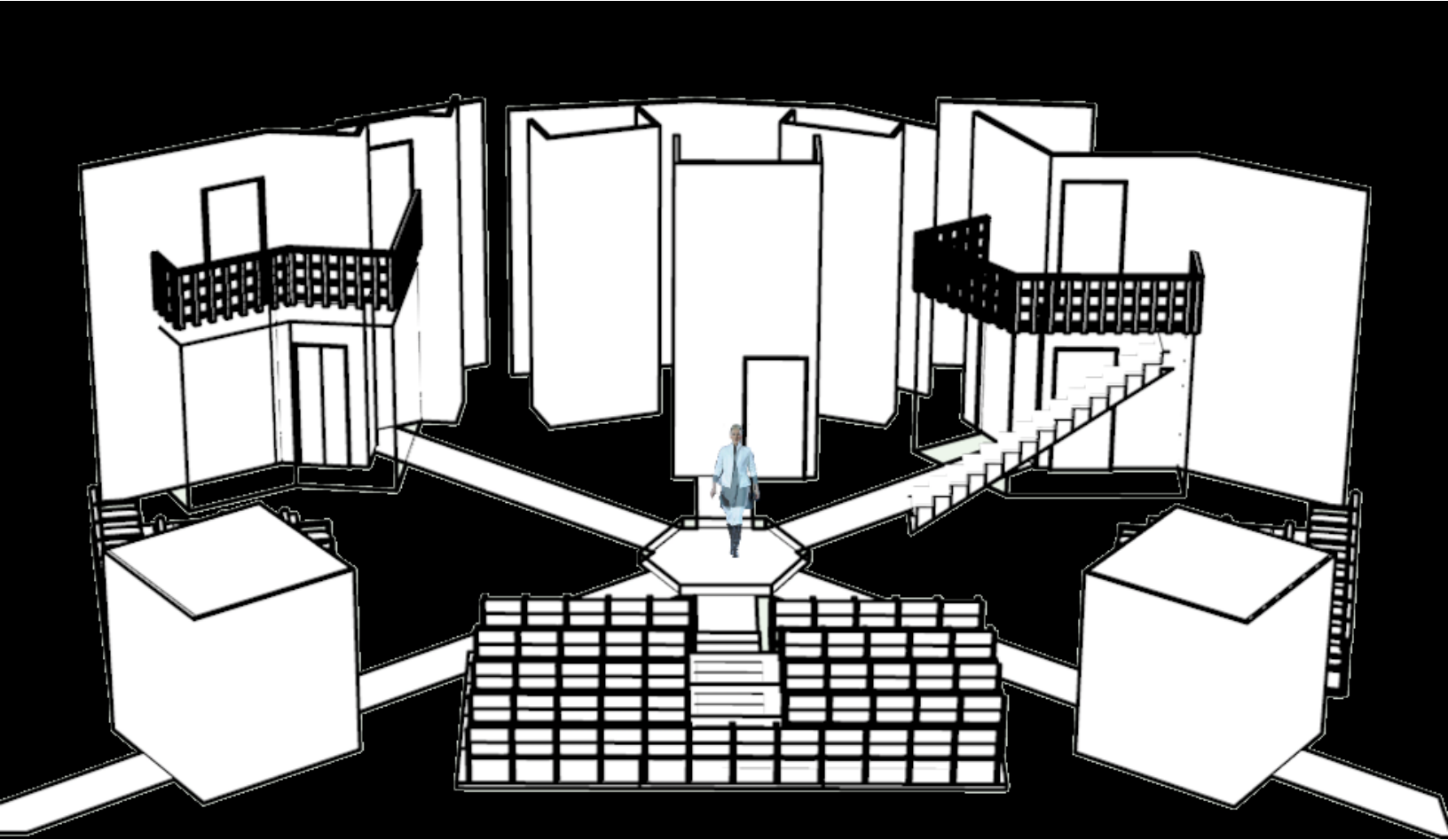




Process Groundplans (not to scale)

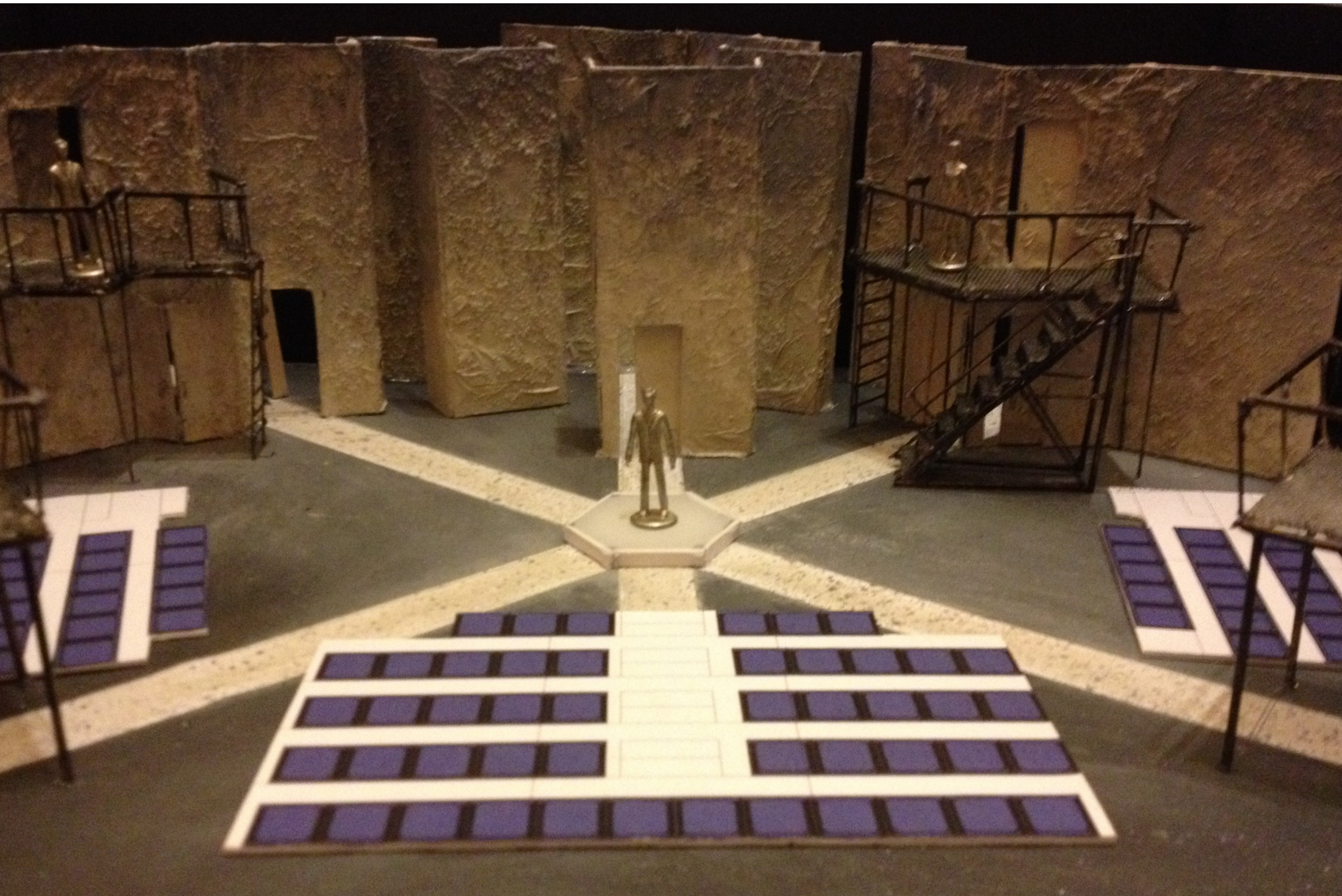


APPENDIX D: FINAL RENDERING AND MODEL



Final Rendering

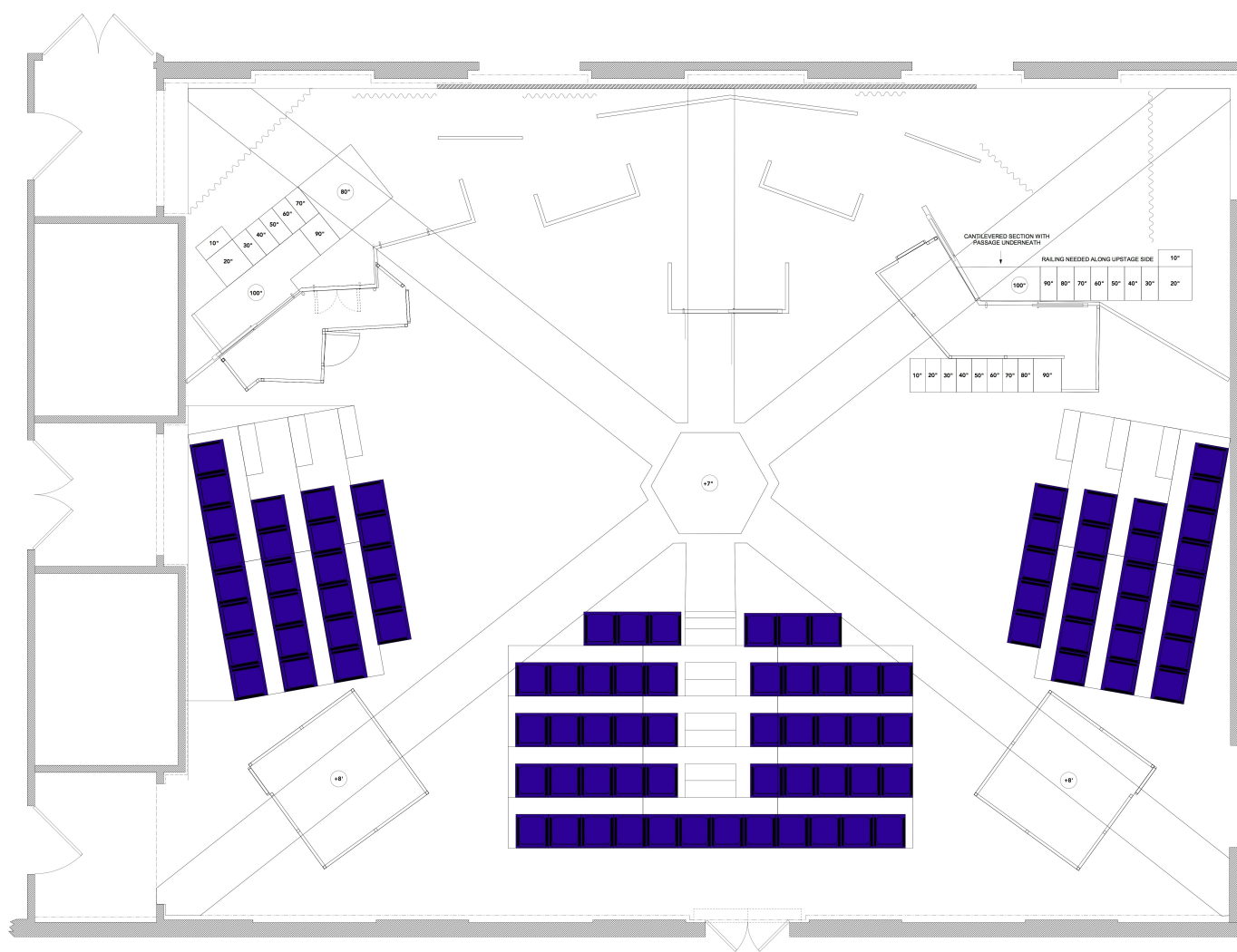




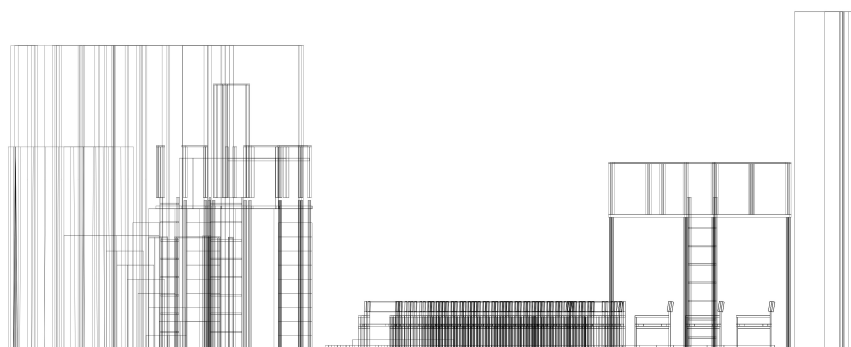
1/4" Scale Model



APPENDIX E: FINAL DRAFTING (NOT TO SCALE)



<p>THEATER EMORY WILLIAM SHAKESPEARE'S <b>MACBETH</b></p>	<p>SCENIC DESIGNERS: SARA CULPEPPER &amp; MICHAEL LEWIS</p>	<p>DIRECTOR: CLINTON THORNTON</p>	<p>FINAL GROUNDPLAN</p>
	<p>TECHNICAL DIRECTOR: MALINA RODRIGUEZ</p>	<p>STAGE MANAGER: KAREN MARTIN</p>	
	<p>LIGHTING &amp; SOUND DESIGNER: BRENT GLENN</p>	<p>PROJECTIONS DESIGNER: ROB DILLARD</p>	<p>PLATE 1 OF 6</p>
	<p>MARY GRAY MUNROE THEATER</p>	<p>SCALE: 1/2" = 1' - 0"</p>	



THEATER EMORY  
 WILLIAM SHAKESPEARE'S  
**MACBETH**

SCENIC DESIGNERS: SARA CULPEPPER & MICHAEL LEWIS

TECHNICAL DIRECTOR: MALINA RODRIGUEZ

LIGHTING & SOUND DESIGNER: BRENT GLENN

MARY GRAY MUNROE THEATER

DIRECTOR: CLINTON THORNTON

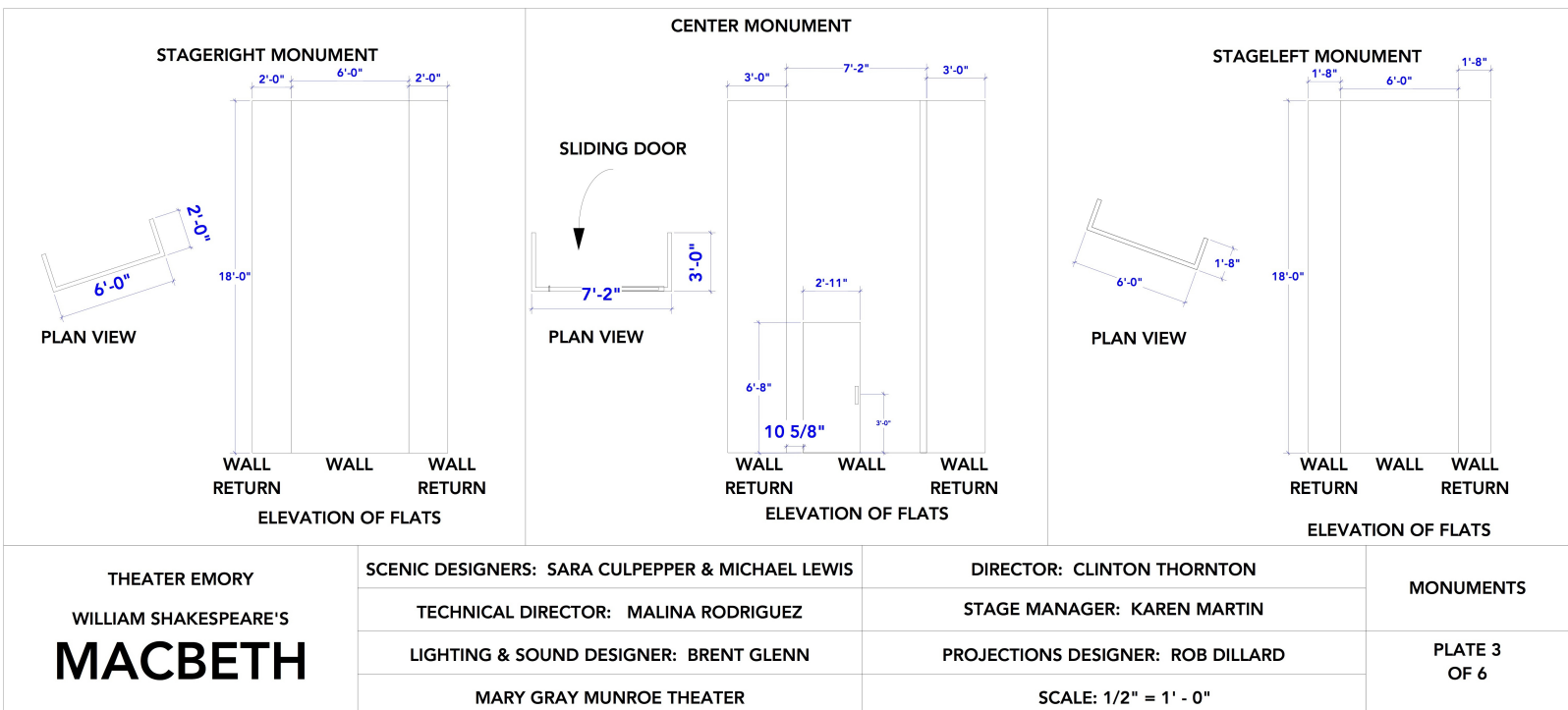
STAGE MANAGER: KAREN MARTIN

PROJECTIONS DESIGNER: ROB DILLARD

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

SECTION

PLATE 2  
 OF 6



THEATER EMORY  
 WILLIAM SHAKESPEARE'S  
**MACBETH**

SCENIC DESIGNERS: SARA CULPEPPER & MICHAEL LEWIS  
 TECHNICAL DIRECTOR: MALINA RODRIGUEZ  
 LIGHTING & SOUND DESIGNER: BRENT GLENN  
 MARY GRAY MUNROE THEATER

DIRECTOR: CLINTON THORNTON  
 STAGE MANAGER: KAREN MARTIN  
 PROJECTIONS DESIGNER: ROB DILLARD  
 SCALE: 1/2" = 1' - 0"

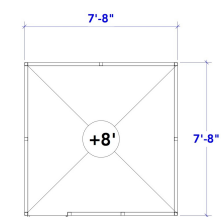
MONUMENTS  
 PLATE 3  
 OF 6

**NOTES:**

- CONSTRUCTION OF (2) TOTAL. STAGE RIGHT AND STAGE LEFT
- ALL LEGS FOR SCAFFOLDING TO BE CONSTRUCTED FROM 2" STEEL PIPES
- ALL BALUSTERS FOR RAILING TO BE CONSTRUCTED FROM 2" BOX STEEL
- ALL PLATFORMS TO BE FACED WITH EXPANDED STEEL UNLESS OTHERWISE NOTED

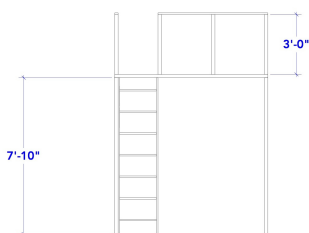
<p><b>STAGELEFT FLATS</b></p> <p><b>ELEVATION</b></p> <p><b>PLAN VIEW</b></p>	<p><b>OVERALL PLAN VIEW (STAGELEFT)</b></p> <p><b>ESCAPE TOP PLATFORM AND STAIRS</b></p> <p><b>PLAN VIEW</b></p> <p><b>FRONT ELEVATION</b></p>	<p><b>STAGELEFT SCAFFOLDING</b></p> <p><b>PLAN VIEW</b></p> <p><b>ELEVATION OF UPSTAGE FACE</b></p> <p><b>FRONT ELEVATION</b></p>	
<p><b>STAGERIGHT FLATS</b></p> <p><b>ELEVATION</b></p> <p><b>PLAN VIEW</b></p>	<p><b>OVERALL PLAN VIEW (STAGERIGHT)</b></p> <p><b>FRONT ELEVATION</b></p> <p><b>ELEVATION OF UPSTAGE FACE</b></p> <p><b>PLAN VIEW</b></p>	<p><b>STAGERIGHT SCAFFOLDING</b></p> <p><b>FRONT ELEVATION</b></p> <p><b>ELEVATION OF UPSTAGE FACE</b></p> <p><b>PLAN VIEW</b></p>	
<p>THEATER EMORY WILLIAM SHAKESPEARE'S <b>MACBETH</b></p>	<p>SCENIC DESIGNERS: SARA CULPEPPER &amp; MICHAEL LEWIS TECHNICAL DIRECTOR: MALINA RODRIGUEZ LIGHTING &amp; SOUND DESIGNER: BRENT GLENN MARY GRAY MUNROE THEATER</p>	<p>DIRECTOR: CLINTON THORNTON STAGE MANAGER: KAREN MARTIN PROJECTIONS DESIGNER: ROB DILLARD SCALE: 1/2" = 1' - 0"</p>	<p>SCAFFOLDING UNITS PLATE 4 OF 6</p>

**NOTES:**  
 -CONSTRUCT 2  
 -ALL LEGS FOR SCAFFOLDING/WATCHTOWER UNITS TO BE CONSTRUCTED FROM 2" STEEL PIPES  
 -ALL BALUSTERS FOR RAILING TO BE CONSTRUCTED FROM 2" BOX STEEL  
 -ALL PLATFORMS TO BE FACED WITH EXPANDED STEEL UNLESS OTHERWISE NOTED



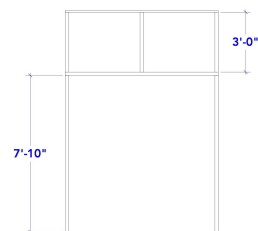
LADDER

PLAN VIEW



LADDER

ELEVATION OF DOWNSTAGE FACE



ELEVATION OF ALL OTHER FACES

THEATER EMORY  
 WILLIAM SHAKESPEARE'S  
**MACBETH**

SCENIC DESIGNERS: SARA CULPEPPER & MICHAEL LEWIS  
 TECHNICAL DIRECTOR: MALINA RODRIGUEZ  
 LIGHTING & SOUND DESIGNER: BRENT GLENN  
 MARY GRAY MUNROE THEATER

DIRECTOR: CLINTON THORNTON  
 STAGE MANAGER: KAREN MARTIN  
 PROJECTIONS DESIGNER: ROB DILLARD  
 SCALE: 1/2" = 1' - 0"

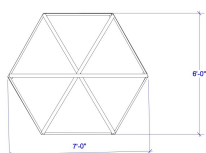
WATCHTOWERS

PLATE 5  
 OF 6

**NOTES:**  
 -THE CENTER HEXAGON "WITCHES CAULDRON" SHOULD BE CONSTRUCTED OF 1" STEEL BOX TUBE AND SKINNED 1/4"-1/2" MILKY PLEXIGLASS

-THE BACK WALL FLATS ARE ALL HARD COVERED HOLLYWOOD FLATS

WITCHES' CAULDRON



PLAN VIEW WITH SUGGESTED STEEL STRUCTURE



SIDE VIEW

A



PLAN VIEW



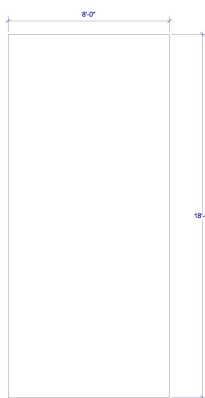
FRONT VIEW

UPSTAGE BACK WALL FLAT A, B C, AND D

B



PLAN VIEW



FRONT VIEW

C



FRONT VIEW

D



PLAN VIEW



FRONT VIEW

THEATER EMORY  
 WILLIAM SHAKESPEARE'S  
**MACBETH**

SCENIC DESIGNERS: SARA CULPEPPER & MICHAEL LEWIS

TECHNICAL DIRECTOR: MALINA RODRIGUEZ

LIGHTING & SOUND DESIGNER: BRENT GLENN

MARY GRAY MUNROE THEATER

DIRECTOR: CLINTON THORNTON

STAGE MANAGER: KAREN MARTIN

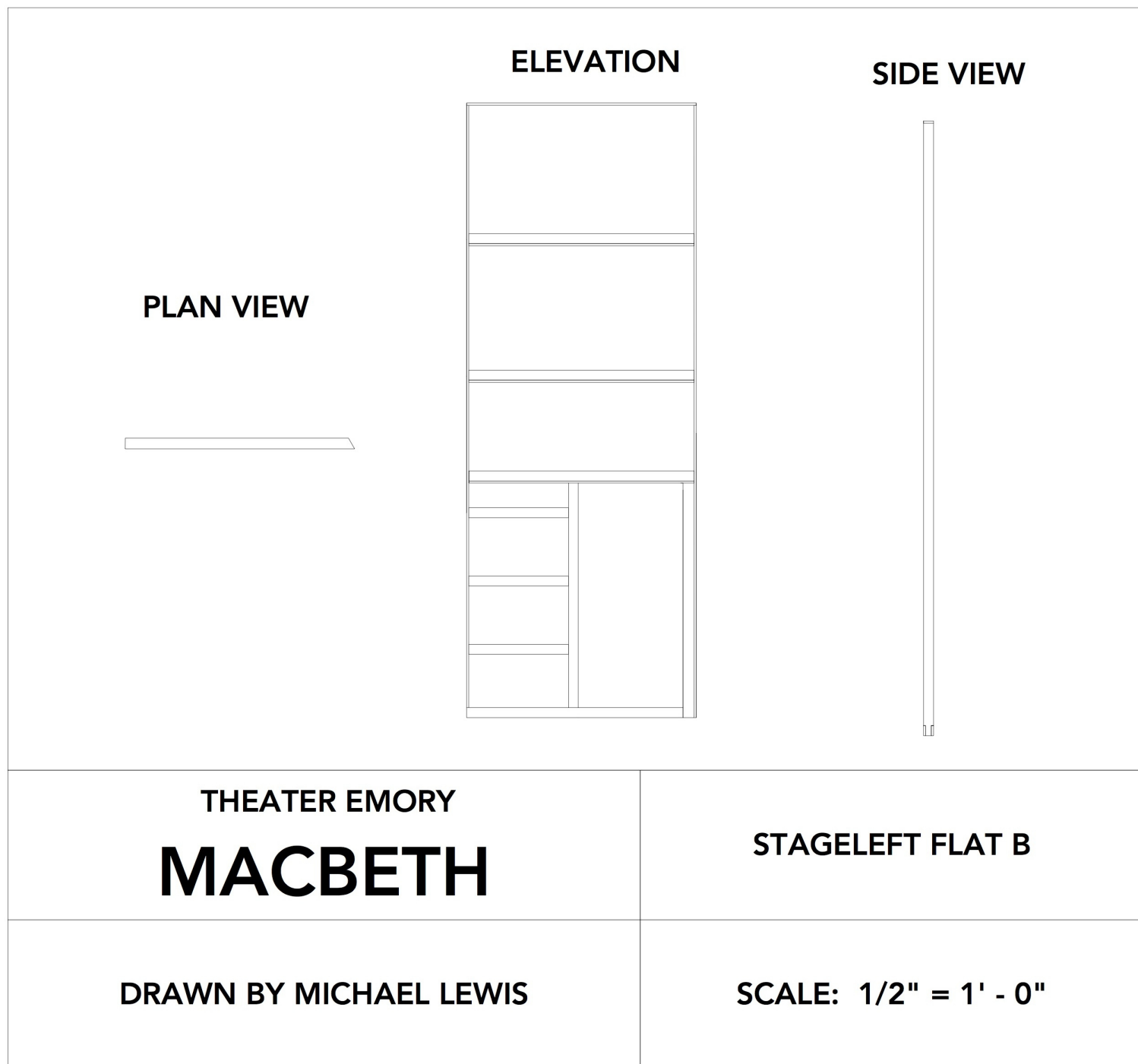
PROJECTIONS DESIGNER: ROB DILLARD

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

Center Floor Hexagon  
 Platform  
 and Back Wall Flats

PLATE 6  
 OF 6

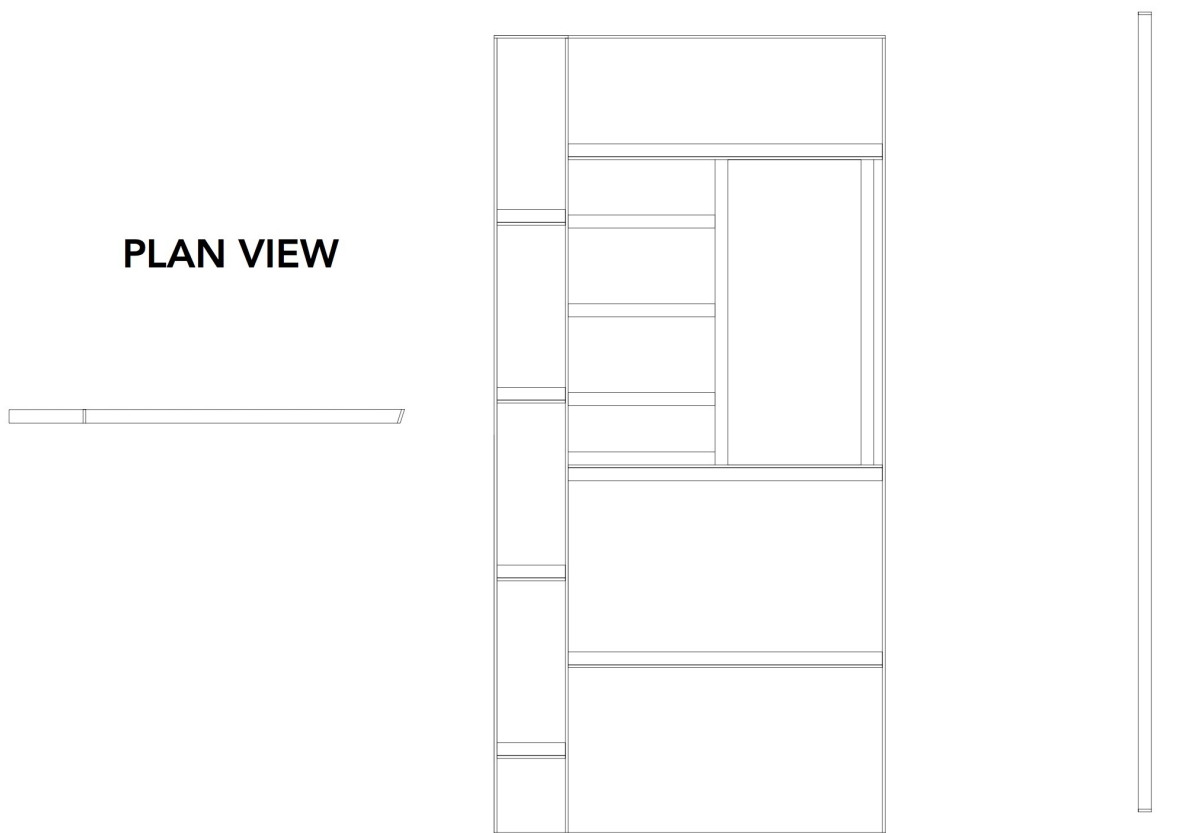
## APPENDIX F: SELECTED CONSTRUCTION DRAWINGS (NOT TO SCALE)



**ELEVATION**

**SIDE VIEW**

**PLAN VIEW**



**THEATER EMORY**  
**MACBETH**

**STAGERIGHT FLAT A**

**DRAWN BY MICHAEL LEWIS**

**SCALE: 1/2" = 1' - 0"**



APPENDIX G: CONSTRUCTION PHOTOGRAPHS

























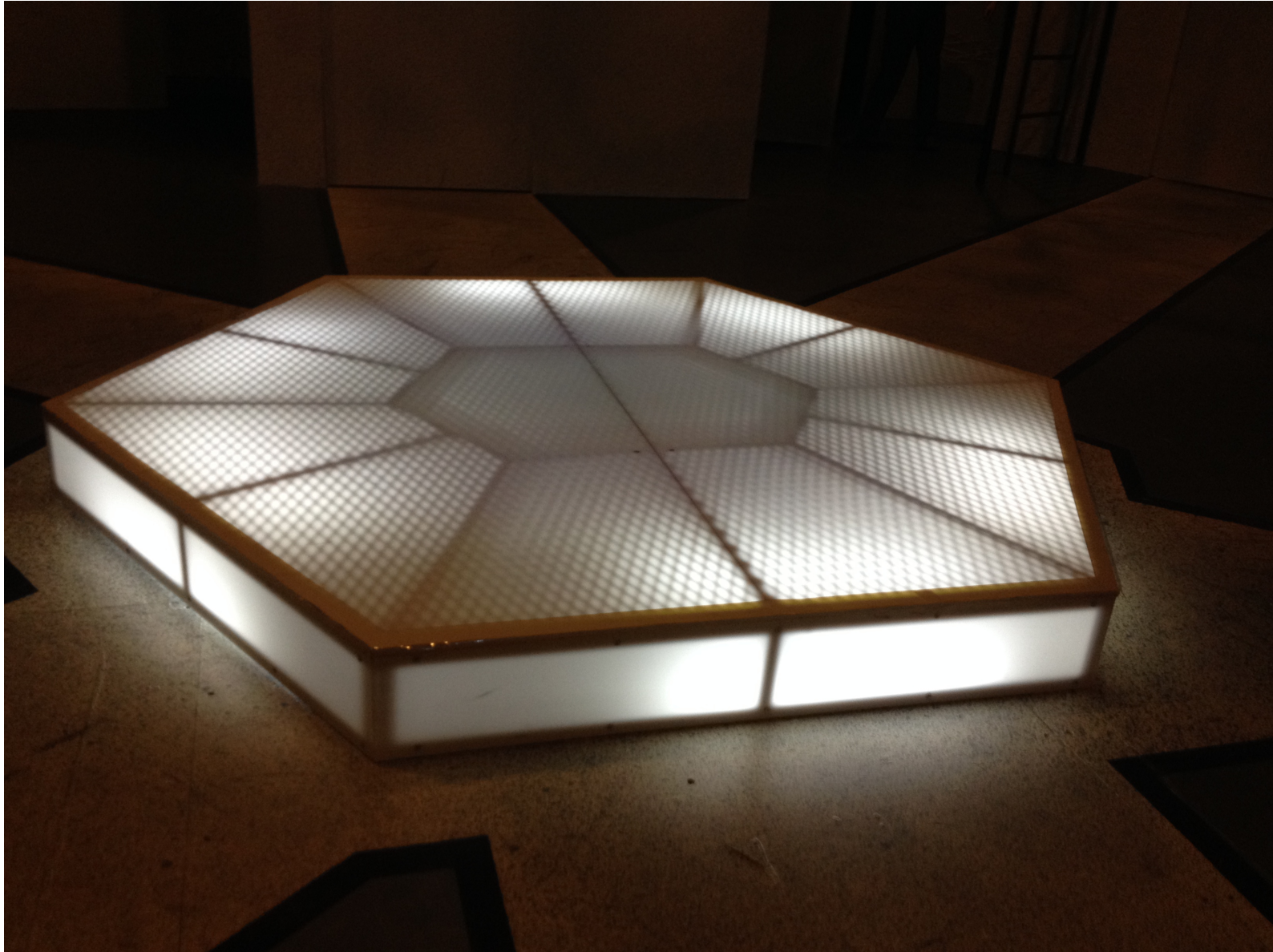
APPENDIX H: HEXAGON









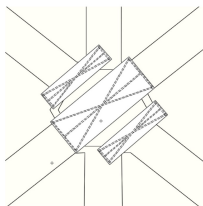


## APPENDIX I: BANQUET FURNITURE

**NOTES:**

- ALL LEGS TO BE CONSTRUCTED FROM 1" X 2" BOX STEEL
- BOTTOM CROSS-BEAM TO BE CONSTRUCTED FROM 1" X 2" BOX STEEL
- ALL OTHER BEAMS TO BE CONSTRUCTED FROM 1" X 1" BOX STEEL
- TOP OF TABLE TO BE CONSTRUCTED FROM WEATHERED PLYWOOD
- ALL LEGS TO HAVE LOCKING SWIVEL CASTERS
- (PREFERRED CASTER: GRANGER SHEPHERD SWIVEL CASTER)
- CONSTRUCT 1 TABLE. CONSTRUCT 2 BENCHES.

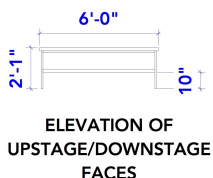
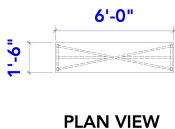
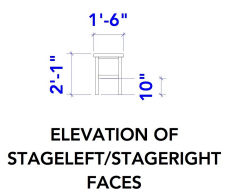
SUGGESTED PLACEMENT OF TABLE & BENCHES:



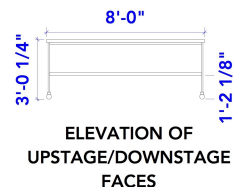
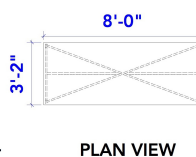
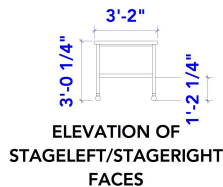
**RESEARCH**



**BENCHES (CONSTRUCT 2)**



**TABLE**



PREFERRED CASTER: GRANGER SHEPHERD SWIVEL CASTER



THEATER EMORY  
WILLIAM SHAKESPEARE'S  
**MACBETH**

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TECHNICAL DIRECTOR: MALINA RODRIGUEZ

LIGHTING & SOUND DESIGNER: BRENT GLENN

MARY GRAY MUNROE THEATER

DIRECTOR: CLINTON THORNTON

STAGE MANAGER: KAREN MARTIN

PROJECTIONS DESIGNER: ROB DILLARD

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

BANQUET TABLE & BENCHES







## APPENDIX J: PRODUCTION PHOTOGRAPHS

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