PAINT MANAGER FOR 2008-2009 ACADEMIC YEAR
AND
PAINT CHARGE FOR THREE SISTERS AND TWELFTH NIGHT

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By

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INTRODUCTION

This is the documentation of the thesis project of Rebecca S. Shelton at Kent State University. The thesis project assigned was to fulfill the multiple roles of Paint Charge for two main stage productions presented in Wright Curtis Theatre, a thrust stage located in the Music and Speech Center at Kent State University, and Shop Paint Manager for the 2008-2009 School of Theatre and Dance season at Kent State University. These roles were assigned to demonstrate my capability to accomplish the artistic and managerial responsibilities of a professional Theatrical Scenic Artist.

Scenic Artists paint backdrops, murals, and many other elements for theatrical sets. The role requires interpreting Scenic Designer’s small-scale ideas into full scale reproductions with the artistic skills of color mixing and paint application combined with the ability to work collaboratively, as a leader, and to adhere to strict deadlines. This paper is broken into four chapters starting with the area of Shop Paint Manager then moving into the documentation of the two performances I was Paint Charge for and ending with a self evaluation of my work through the year. The documentation of each performance includes the director and scenic designer’s concepts (including any other designer’s concepts that were pertinent to the painting for the performance) followed by my interpretation and execution of the set design, including the challenges presented and addressed during the design and production process.

The responsibilities as Shop Paint Manager for the school year versus the responsibilities as Scenic Charge Artist for the two productions were at times hard to distinguish between because of how the responsibilities overlapped. The role of a Paint Charge on a theatrical production is basically to take the designs and painter’s elevations
from the Scenic Designer and make them a reality. This requires understanding of the Director’s and Designer’s visions along with communication with the carpenters and other technicians working on the performance. A Paint Charge must; mix correct colors of paint, figure out the best painting technique for effectiveness and efficiency, create a calendar schedule of what will be painted when, determine the space and labor needed, and supervise the work to make sure it is done in a timely manner and up to the best possible standards. Planning also requires the consideration of resources including; time available in what spaces, difficulty and speed of techniques required, and talent and available work time of the assigned paint crew labor.
CHAPTER I
SHOP PAINT MANAGER

The role of Paint Manager for the School was included as a part of this thesis because it models the managerial aspects often included in the career of a professional Theatrical Scenic Artist. The responsibilities of a Shop Paint Manager include maintaining a safe working area and functioning as a general support system for the scenic artists. To do this requires; planning, managing conflict, mentoring, delegation, and flexibility. It is also important to adhere to all health and safety guidelines that are School policy (as legally required) in the theatre shops and based on those from OSHA, the Occupational Safety & Health Administration.

For example it is OSHA regulations that require we keep MSDS, Material Safety Data Sheets, on all chemicals that we use. As stated on their web page; “Under the Occupational Safety and Health Act of 1970, employers are responsible for providing a safe and healthy workplace for their employees.” (For more information, visit www.osha.gov.) As the Paint Manager I kept the paints equipment and materials stocked properly for the uses and needs of the productions, oversaw the paint practicum students and worked with the Paint Charges for every production in the season. The management for the paint shop area involves the following individuals:

Cynthia R. Stillings – School Director and Lighting Design Faculty
Raynette H. Smith – Scene Design Faculty and My Thesis Project Advisor
Karl L. Erdmann – Production Manager and Scene Shop Supervisor
Martin Simonsen – Technical Direction Faculty
Daniela A. Draghici – Undergraduate Student, Employee in Paints Area, 2008-09
Beth Wenger– Undergraduate Student Scene Shop Employee, 2008-09
Megan Mingus –Undergraduate Scene Painting & Properties Practicum Student, 2008-09
Anna Unkefer – Undergraduate Scene Painting & Properties Practicum Student, 2008
Mara Hauck – Undergraduate Scene Painting & Properties Practicum Student, 2008
Erin McManus– Undergraduate Scene Painting & Properties Practicum Student, 2009
Additional Responsibilities

Because the paints area in the shop unfortunately also functions as an aisle through the scene shop it becomes quite important to keep the area clean. (Figure 1) The aisle itself is between the hallway with the main theatre offices and the hallway with the green room and a stair access to other classrooms resulting in a lot of foot traffic. Everyone from actors with heels and nice clothing to professors with paperwork plus many shop employees travel through the paints aisle because of the current layout of the scene/point shop. The need to keep the area clean to allow for safe passage was a large part of my responsibilities.

Another management duty is to keep the paints area well supplied for the needs of the productions and the classes. This means anticipating and coordinating each production’s paint requirements on a tight calendar and a tighter budget. We use specialized paint that must be ordered, Rosco brand paint, which we at Kent State order from the local vendor Vincent Lighting Systems. (Appendix A) Rosco is a company that deals in equipment, software and products for theatre, film, television and architectural environments. Their products range from; color and correction filters, dance floors, fog and smoke machines and fluid, gobos, lighting equipment, scenic paint and finishes and coatings, and tapes.

Rosco sells three types of theatrical paint; Supersaturated, Iddings, and Off Broadway. Supersaturated is an acrylic paint packaged in a concentrated form that is designed to be diluted with water, from at least 1:1 to as much as 15:1. Iddings is a concentrated casein scene paint using high quality pigments that is designed to be diluted with water. Off Broadway consists of rich matte colors in a flexible vinyl acrylic binder.
It can be used straight out of the can or diluted with water and applied to virtually any surface in stagecraft including muslin, wood, metals, wallboard and many plastics. Fortunately we can mix the special scenic paint, Rosco Brand Off-Broadway, with white and black acrylic or latex house paint. To stay in budget we bought the least costly black and white paint that we could get locally.

Finally one of the responsibilities I had as Shop Paint Manager was to make sure there was touch-up paint for the productions. The job of a scenic artist is not complete until after strike. During the run of a production there needs to be someone checking the set for dents, scratches, broken pieces, etc. There needs to be a little bit of paint of every color in case any part of the set needs to be re-done or touched up. To this end we keep a small Tupperware container of each color. This is also the point in production where paint recipes are invaluable. Even if it is never used, such a practice can save a lot of time and hassle if something breaks during the run of a production. For example during the opening weekend of *Twelfth Night* one of the step facings was broken off. The next day the carpenters cut a new piece which we painted before the next performance that evening. (Figure 2)
CHAPTER II
PAINT CHARGE FOR THREE SISTERS

The first production of which I was Paint Charge for my Thesis Project was Three Sisters written by Anton Chekhov presented in Wright-Curtis Theatre during the dates of October 31st to November 9th. The production team for Three Sisters consisted of the following individuals:

Director- Mark Monday, Faculty
Production Stage Manager- Kristen Boehnlein, Undergraduate Student
Scenic Designer- Raynette H. Smith, Faculty
Costume Designer- Jennifer N. Biehl, Graduate Student (M.F.A. Thesis Project)
Lighting Designer- Ben Starett, Undergraduate Student
Sound Designer- William J. Amato III, Graduate Student
Technical Director – Jennifer Farris, Graduate Student (M.F.A. Thesis Project)
Scenic Charge Artist – Rebecca S. Shelton, Graduate Student (M.F.A Thesis Project)
Text and Vocal Coach – Charles J. Richie, Faculty
Properties Designer – Daniela Draghici, Undergraduate Student
Technical Direction Supervisor – Stephen Zapytowski, Faculty
Lighting Design Supervisor – Colleen Albrecht, Faculty
Costume Design Supervisor – Suzy Q. Campbell, Faculty
Scenic Artist Supervisor – Raynette H. Smith, Faculty
Scene Shop Supervisor – Karl Erdman, Staff

Directorial, Scenic Design and Costume Design Concepts

For Director Mark Monday the play Three Sisters was metaphorically attached to the trees, in the sense of the characters being rooted and or uprooted. His main theme of the play was pressure, the pressure to move forward and change. For Set Designer Raynette Smith the theme of pressure translated to the world of the play bearing down on the characters while also protecting them. She also felt the theme of "Nature versus Industrial" resonating within the world of the characters was important to the telling of the story. Mr. Monday also emphasized Anton Chekhov's main theme within the play, that being the passage of time.
Ms. Smith designed a set consisting of a large semi-circular platform with two steps on the lower level and a second area extended out from the mezzanine, the second level. The mezzanine extension was recycled from a former platform used in *The Caucasian Chalk Circle*, a prior production in the space. Her design left the main downstage area of Wright Curtis open, leaving the floor to be visually used as the theatrical space's background. Upon that space she designed an image of a stone sundial, combining references from Russian equinox dials. The lighting designer Mr. Starett emphasized the theme of time with a moving light unit that tracked around the perimeter of the theatre. During the scene shifts an actress was blocked to stand on the center of the sundial functioning as a gnomon (the center blade of a sundial) to insinuate time moving through the hours and seasons.

Around the edges upstage of the set Ms. Smith designed tall straight poles to evoke both a visual reminder of the industrial revolution while also being reminiscent in style and color of the straight trunks of birch trees. (Figures 3-7) On the back wall of the theatre Ms. Smith wanted to have the impression of additional birch trees appear in a later scene of the play. For this effect she suggested the use of a black-light responsive paint called Wild Fire. This paint is clear until lit with black light. So trees painted as a backdrop behind the pipes could appear and disappear through the use of light.

The colors within the set were important not just for the visual assistance to the story but also to the costume designer. The costumes were designed by Ms. Biehl. She made the costumes period specific with colors that expressed the character’s emotions. When the characters were happy, in love, they wore costumes of bright colors. For example, deep reds expressed power, pale grays conveyed softly depressed hearts.
As the play progressed the costumes of the main characters, the three sisters, changed to gray colors reflecting the birch tree grays of the set. The collaboration of color use between the set and the costumes showed how the world of the sisters emotionally consumed them. To this end it was important that I work with Ms. Biehl to make sure the colors of the set and the colors of the costumes worked together to fulfill her concept visually while retaining the individual identities of the characters.

Interpretation of the Design

Ms. Smith visually communicated her vision of the set with a model and a painter’s elevation of the main platform and floor. The painter’s elevation of the floor was painted with watercolors, the most prominent color used was Payne’s gray. At the time of the production Rosco did not have a scenic paint equivalent to the color Payne’s gray. (As of March 2008 Rosco does carry the color Paynes Gray in their stock.) I had to create a visual equivalent to Payne’s gray using a mix of other colors which is a particularly difficult grey to match.

Execution with Challenges and Solutions

The first thing that any Paint Charge does when starting to work on a production is to test the paint and techniques to be used. Ms. Smith was interested in the ultraviolet paint Wildfire which I had not used before. This gave me an exciting chance to test the properties and capabilities of Wildfire paint. (Appendix B) To this end I ordered a sample kit, which contained a small amount of a few core colors available from the company. So the tests I organized were designed to test the intensity of the colors when mixed with other non Wildfire paint colors; the birch base, white and black. The test was also meant
to reveal how layering the Wildfire paint on top of a painted picture would impact the luminosity. (Appendix C)

Unfortunately we learned that not all black lights are created equal. The ones that were ordered for the production did not have exactly the same color spectrum as the one we used in testing. It was finally decided during technical rehearsals that the black lights we had were not reading strong enough to pick up the wildfire trees painted on the wall. At that point Mr. Monday decided to eliminate the black light reflective paint and explore another solution to creating depth of the woods. I devised a solution by using the birch tree colors to paint in smaller fading birch trees along the back walls. Both the director and the designer were pleased with the effect. (Figure 8)

The colors I mixed and the techniques I used for the production ended up being in two basic groups: the platform and floor group and the tree group. While it took more time, the technique I employed with the platform and floor consisted of blocking out specific areas in order to spray the paint in successive layers. The floor had three grays; light, medium, and dark. We sprayed each section with the three grays, giving each piece a varied stone-like texture. (Appendix D)

The floor painting was separated into two parts, the stone and the marble. The marble in the painter’s elevation was a slightly pink color. I tested the colors, a light purple and dark purple gray. However, I did not seal the test flat with acrylic as was planned for the production floor. Normally the sealer doesn’t make a big difference in the color other than to deepen the value slightly. At first the painting of the marble seemed to be fine. Then when the acrylic sealer was applied and dried and it visually turned the marble a bright Pepto-Bismol pink.
Apparently the sealer dissolved the small amount of Rosco Off Broadway Magenta mixed into the other paint colors and floated that color to the top, highlighting it. To fix the bright pink I re-painted the marble. It was still far too saturated a pink, even when re-done. At our last paint call Ms. Smith painted over the marble with new colors which included no pink or purple. This ended up creating enough of a barrier between the clear acrylic sealer and the pink tones of paint that resulted in a slight pink glow under the new painted marble, at a much better hue. (Appendix E)

The material selected by the Technical Director Ms. Farris to construct the industrial birch trees was polyethylene foam insulation for pipes. This decision was the result of extensive testing. We worked together, trying the paint on many differing types and styles of poles and pipes before settling on a solution. PVC (polyvinyl chloride) and Gutter pipe that we tested needed to be sanded before having enough tooth to hold paint. That solution would have added the cost of palm sander faces to the budget along with the health issues of PVC dust. Polyethylene foam insulation ended up being the best option financially and visually. While paint on such a surface does crack and fall off if it when flexed or moved on this foam based material, in this circumstance the industrial birch trees were not moved or curved in any way so it was not a concern. (Appendix F)

Sometimes the Paint Charge will be asked to assist on elements of a set that may not necessarily fall under the responsibilities of the carpenters or the properties designers. For this production I created and painted a clock chandelier that hung from the grid over the center portion of the sundial on the floor. (Figures 9-10) Painters usually do not create elements of a set or production leaving construction to the properties designers and
carpenters. However because I have varied craft skills, including fine artist and multi-
media sculptor, I was happy to assist the production with my other skills.

Evaluation

For *Three Sisters* my biggest hurdles were time management, time within the
theatre space to work, and my reluctance to ask for additional personnel resources to aid
with keeping on schedule. At the beginning of the calendar planning it was decided that
paints could work downstage on the floor while the carpenters worked upstage. In reality
this did not work, the dust, foot traffic, and other contaminants compromised my ability
for quality application of the paint and pushed the paint schedule into late night hours.

Another time crunch came from the paint testing phase of the project. As per the
designer’s desires to create disappearing painted trees, I tested Wildfire extensively. After
weeks of testing and various failed attempts to recreate the designer’s vision for this
special effect, the director cut the effect during the technical week. That experience was a
prime example of why it is important for a Paint Charge to do tests prior to the build
process. It is important to know if there is a workable solution before more labor is spent
painting the scenery. However I did find an alternate solution for the effect with a
different paint technique that worked for the director and designer.
CHAPTER III

PAINT CHARGE FOR \textit{TWELFTH NIGHT}

The second production I was Paint Charge for was \textit{Twelfth Night} written by William Shakespeare. This production was also performed in Wright-Curtis Theatre, during the dates of April 17\textsuperscript{th} -26\textsuperscript{th}. The production team for \textit{Twelfth Night} consisted of the following individuals:

Director- Jim R. Sullivan, Roe Green Visiting Professional Director
Assistant Director – Barbara Oleska-Reiss, MA Student
Production Stage Manager- Andrew Morton, Undergraduate Student
Musical Director – Jonathan Swoboda, Faculty
Scenic Designer- Stephen M. Zapytowski, Faculty
Assistant Scenic Designer – Holly Doak, Undergraduate Student
Costume Designer- Suzy Q. Campbell, Faculty
Lighting Designer- Cynthia R. Stillings, Faculty
Sound Designer- Stephen M. Zapytowski, Faculty
Scenic Charge Artist –Rebecca S. Shelton, Graduate Student (M.F.A. Thesis Project)
Scenic Charge Assistant – Daniela A. Draghici, Undergraduate Student
Properties Designer – Jennifer Ferris, Graduate Student
Technical Director – William Amato III, Graduate Student (M.F.A. Thesis Project)
Scenic Artist Supervisor – Raynette H. Smith, Faculty
Scene Shop Supervisor – Karl Erdman, Staff

Directorial and Scenic Design Concepts

Director Jim R. Sullivan had a concept that was fluid and allowed for a lot of creativity for the designers. He was adamant that we leave the time and place of the production elastic, not necessarily tied to a specific period. He wanted the space to be enchantingly interpreted with Middle Eastern influence suggested by fabric and curves. Mr. Sullivan felt that the “Mad” elements of confusion and vengeance were strong statements within the story for all of the characters and needed to be reflected visually.

The resulting set and costume designs were loosely within the time period of 1803-1813, the Regency era, without being too specific.
He did not want the set or costumes to be too exact, so it did not become a focus. What he did want the audience to focus on (for the overall look and style of the production) included sensuality, love and family. Shakespeare sets the first scene of the play with thoughts of love and family. For Mr. Sullivan the storm (the second scene) inserts into the production chaos, loss and bereft. He emphasized that the comedy and romance inserted order over the time of play. He felt there was an undertow of sadness, a sweet melancholy of reality, throughout the play. Contrasting that were the politics of the household -- politics of office, peevish revenges and jealousies gone out of hand.

Scenic Designer Mr. Zapytowski wanted an asymmetrical stage intruding into the audience with haphazard pieces. Mr. Sullivan felt that a unit set could function for all of the locations within the story. Mr. Zapytowski’s design transitioned the set from an open area showing the floor climbing up to platforms at multiple levels. The floor, visually symbolic of swirling water, flowed up to the platforms all painted to resemble tiles in the colors of earth tones. (Figures 11-13) Enclosing the space and extending the height were six columns made of fabric, painted mottled gray tones. The fabric columns moved, dipping and twisting in order to enhance the ambiance during the scenes shifts, the time when there is a change of locality or the surroundings. (Appendix G)

Interpretation of the Design

Mr. Zapytowski is skilled with computers and designed the set using CAD, computer assisted drafting. Because of this the painter’s elevations were pixilated, as they could only be having been printed from technology. The way a computer creates images is to take many small dots of colors and put them close together in order to give the eye a perception of a certain color. When printed this can give pictures a pixilated look to them.
As the paint charge I had to interpret the computers pixilation of colors how it needed to be translated into paint. For all of the platforms Mr. Zapytowski designed, I followed the pattern of testing colors, writing down steps, and painting. All of the platforms had the same tile design using different colors. There were three sizes of the same tile design throughout the set made with alternating white and black lines. The design of the white and black lines around every tile was not highlight and shadow in the usual sense with a consistent light source. Instead they alternated every other tile, white and black from inside to outside. It was a layout challenge to keep track of the intricate pattern. (Appendix H)

As the Paint Charge for the production and Shop Paint Manager I strove to give the other painters guidance. With *Twelfth Night* I set my Assistant Paint Charge, Daniela Draghici, specific goals. She is a wonderful fine artist who can see the 18 colors in a picture when most people see only 5. To this end she often mixes too many colors with similar tones, which in theatre would result in losing contrast when seen from more than 6 feet away. I gave her the task of creating the colors and texture for the facings, which Mr. Zapytowski designed to look like Terra Cotta. To help her work on her efficiency I told Ms. Draghici she could only use three colors, not including the white mortar lines. From this challenge she worked on simplifying her palette. (Appendix I)

Another goal I set was to hone skills in effective time management, as too many late hours had been worked on *Three Sisters*. The faculty reminded me that the Music and Speech Building is officially closed at 11:00 p.m. and school policy is to not work on productions beyond that time. To this end we implemented a schedule for my assistant and me to complete the days work no later than 11:00 p.m., including clean up time.
Execution with Challenges and Solutions

A challenge that all scenic artists must address is the order in which uncompleted units or pieces of scenery get painted. For the painter it can be difficult to match the paint treatments of parts of scenery located in different rooms in the building or laid out in an awkward manner. Communication with the Technical Director is important in keeping the parts sorted out and painted in a logical order. There were problems in this area and some sections needed to be repainted, losing precious time. Another difficulty stemmed from mis-communication in the construction of the stair facings. Because the pieces were painted before being assembled, there was a problem with some physical gaps on certain steps. This became a problem for the paints department to solve. Part of the solution was for carpenters to fill in some of the larger gaps with strips of OSB (oriented strand board).

As for the rest of the gaps we tested different solutions. For the medium sized gaps we used Frost King brand Fingertip Rope Caulk. This is a putty-like product intended for home insulation to fill cracks around doors and windows. For the smaller gaps we used Play Dough. This gave us a base to which other materials could be applied. We tried Homex brand Sink & Vanity Caulk Seal. This is a kind of heavy white tape scored to fold lengthwise and looks like bathtub caulk when applied. While usually used in bathtubs and sinks, we put it in the corner of the step where it met the facing. Visually this worked until it was discovered that certain points of the step flexed when walked on, breaking the seal between the steps. To solve this problem we removed the tape and used conventional white plastic caulk from a tube. Ironically we ended up physically putting in the actual material (caulk) where we had been trying to imitate it with paint. (Appendix J)
Maintenance of the paint work even before opening night was also a challenge. As rehearsals went on I noticed with each passing day more and more scuffs on the floor. Perhaps because of the glossy nature of the "water" paint treatment on the floor with its multi-layers each small scratch shined even brighter than usual. Many of the actor’s shoes were rubber soled because of the need for secure footing when dealing with the heights of the platforms. This added more black scratches and scuffs. Because of this I sealed the floor many more times than I normally would. When spraying sealer on a floor I usually do it about two times, for this production I ended up sealing the floor about six times.

As is most always the case, during technical rehearsals the Director and Designers saw the set under lights and decided upon adjustments in the paint to improve the look of the set. It is the normal process to adapt elements of the set during the technical week. That is one of the things that I love about theatre, it is an adaptive and collaborative art. All of the platforms glowed with warm tones of color, except for platform # 4. The peach-cream tones became too cold looking under the theatrical lights, as compared to the other platforms. To push the platform towards a warmer color we put on a glaze of a soft brown. Also platform # 1 became too flat, losing all most of the texture within the tiles. To solve this I added some sponging of a deep purple-blue paint to certain areas of each tile, separating them visually. This also incorporated some of the colors from the floor into the set, creating a complementary warm/cool look.

The four railings on the set were painted as per the painter’s elevation. During work hours Ms. Stillings, the lighting designer, asked that they be toned down as they glowed brightly beneath the theatrical lights pulling visual focus from the actors. After talking to Mr. Zapytowski I touched up the railings by adding more of a red-brown
shadow to them. The lighting crew working that day on the set put up some production lights so Mr. Zapytowski and I could see the railings in context. Since they were still reflecting too much bright light, I sprayed all of the railings with a darker brown, bringing down the tone. (Appendix K)

With the tallest platform being center, the flat black Masonite (a type of hardboard) underneath it seemed too large of a visual cut between the warm tones of the platforms. In consultation with Mr. Zapytowski I suggested a thin dark blue glaze, bringing in the colors of the "water" floor. I tested one side with that painting, and touched up the other side with Rosco velour black, so that director Mr. Sullivan and Mr. Zapytowski could see both under lights and decide which they liked better. Mr. Zapytowski decided that he preferred the side with the floor colors on it and asked that I push the color brighter, more like the center of the floor as opposed to the far sides of the floor. For the facing of the tallest platform, platform #3, I added swirls of blue and purple using the same colors as the floor. This satisfactorily solved the aesthetic problem for both the Director and Designer. (Appendix L)

Evaluation

Twelfth Night required far more organizational skills than normal productions. Just before the start of the production I was hit with the return of a long-standing illness I have. However it turned out that the largest hurdle for me on this production was learning to collaborate with fellow co-workers with varying communication styles and skills. As a result I know that I will strive to be more proactive in the future about making sure I get all the information I need in a timely manner.
CHAPTER IV
EVALUATION OF MULTIPLE ROLES

The most difficult part of my responsibilities as Shop Paint Manager was to aid the paint charges and the other workers in the shop with their work on the productions. I feel that this portion was the truest test of my managerial skills. I had to supervise students of varying skill levels with differing strengths and weaknesses, all the while working through my own weaknesses and strengths. Overall I managed assistants and students during the year, stressing individual strengths and attempting to pair individuals who would help each other to overcome their weaknesses.

As the hours that I worked on *Three Sisters* were far too late at night it was agreed that I would not paint past 11:00 p.m. any night when working on *Twelfth Night*. My dilemma of finding time to paint in the space while no one else was there was solved by changing my painting schedule to early mornings. I would come in at 8:00 a.m. in the mornings in order to have a few hours to work and still allow the paint enough time to dry before the shop’s work day started at 1:00 pm. *Twelfth Night* strengthened my interpretive skills at deciphering computer graphic painter elevations into large scale paintings. Working on the production also helped me to hone my communication skills as well as problem solving skills while on a tight schedule.

With each production I learn and attempt to use that knowledge on the next production. Looking back I am proud of the work that I have contributed to Kent State University’s department of theatre and dance. This thesis allowed me to demonstrate physical painting abilities while also strengthening my management skills.
FIGURES

Figure 1
The Paints Aisle

Figure 2
New piece of facing on *Twelfth Night* that needed to be touched-up
Figure 3
Model of Ms. Smith’s *Three Sisters* set design

Figure 4
View of the floor on Ms. Smith’s *Three Sister* model
Figure 5
Painter’s Elevation of the floor for *Three Sisters*
Figure 6
*Three Sisters* Final Set

Figure 7
*Three Sisters* Production Photo
Figure 8
Birch Trees painted on the back wall
Figure 9
Clock Chandelier in process

Figure 10
Clock Chandelier during a performance
Figure 11
Painter’s Elevation of *Twelfth Night*
Note: three blocks in “water” area were cut.
Figure 12
*Twelfth Night* Production Photo

Figure 13
*Twelfth Night* Production Photo
APPENDICES

APPENDIX A
Example of a Paint Order Form from Vincent Lighting Systems
## Packing List

**Shipping Number:** 0153149  
**Ship Date:** 10/15/2008  
**Order Number:** 0037713  
**Order Date:** 10/15/2008  
**Salesperson:** SPUR  
**Customer Number:** KENT241

**Job: Paint**  
**Ship To:**  
Kent State University  
Theatre Drive ROOM B141 MSP  
School of Theatre & Dance  
Kent, OH 44242

**Sold To:**  
Kent State University-Theatre  
School of Theatre & Dance  
Theatre Drive ROOM B141 MSP  
Kent, OH 44242

**Confirm To:**  
Sam Shelton

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<td>PAINT ID Navy Blue gal</td>
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**F. O. B.**  
**Origin:** WOCH

**Terms:** NET 30 DAYS
APPENDIX B
Wildfire Material Safety Data Sheet
MATERIAL SAFETY DATA SHEET

SECTION 1 – GENERAL INFORMATION

Manufacturer: Modern Masters, Inc.
7340 Greenbush Avenue
North Hollywood, California 91605
818-765-2915

Emergency Telephone: 800-942-3166    Preparation Date: January 21, 2002

Product Name: "Wildfire™" Fluorescent Water-based Acrylic Paints

Product Codes: PNT-139, PNT-140, PNT-141, PNT-143, PNT-144, PNT-145, PNT-146, PNT-147, PNT-191, PNT-192, PNT-201, PNT-202, PNT-203, PNT-245, PNT-287, PNT-297 (all colors) PNT-998, PNT-999 (sealer)

SECTION 2 – HAZARDOUS INGREDIENTS

Hazardous Component          CAS #          OSHA PEL          ACGIH TLV

None Present

SECTION 3 – HAZARD IDENTIFICATION

Emergency Overview: These materials are fluorescent pigmented acrylic paints, or a clear acrylic topcoat. They are stable, non-flammable, pigmented or clear flowable liquids with flash points above 200°F.

Primary Routes of Exposure:
Inhalation
Skin contact
Eye contact

Potential Acute Health Effects:
Inhalation: May cause respiratory tract irritation
Skin: Prolonged or repeated skin contact may cause irritation
Eye: May cause eye irritation
Ingestion: Not hazardous under intended use conditions

Potential Chronic Health Effects: None known

NA: Not Applicable    N/D: Not Determined    N/E: Not Established    N/R: Not Required    Est.: Estimated

MSDS Code: Wildfire™ MSDS (1/21/02)
MATERIAL SAFETY DATA SHEET

SECTION 4 – FIRST AID MEASURES

Eye contact: Flush eyes with clean water for 15 minutes. Seek medical attention.

Skin contact: Thoroughly wash with soap and water before the coating dries.

Inhalation: If irritation occurs, remove to fresh air and seek medical attention if cough or other symptoms develop.

Ingestion: Do not induce vomiting. Seek medical attention.

Note to Physician: Treat symptomatically. This material is basically non-toxic. A small quantity (approximately one tablespoon) is unlikely to cause harm.

SECTION 5 – FIRE FIGHTING MEASURES

Flash Point (method): N/D (est. >200°F)

Extinguishing Media: Use water spray, foam, or carbon dioxide when fighting fires involving this material.

Protection of Firefighters: As in any fire, wear NIOSH approved self-contained breathing apparatus pressure-demand and full protective gear.

Fire and Explosion Hazards: Material will not burn.

SECTION 6 – ACCIDENTAL RELEASE MEASURES

Personal Precautions: Slippery: can cause slips and falls if walked on.

Clean Up Methods: Contain spill with sand or other diking material. Soak up small spills with absorbent material. Dispose of in accordance with federal, state, and local regulations.

(See also Section 8 for information on Exposure Controls and Personal Protective Equipment.)

SECTION 7 – HANDLING AND STORAGE

Handling: Avoid prolonged or repeated contact with skin. Avoid contact with eyes. Wash hands before eating.

Storage: Keep from freezing. Keep container closed when not in use.
MATERIAL SAFETY DATA SHEET

SECTION 8 – EXPOSURE CONTROLS/PERSONAL PROTECTION

Engineering Controls: If necessary, use general room dilution ventilation, process enclosures, local exhaust ventilation, or other engineering controls to control airborne levels below recommended exposure limits.

Personal Protective Equipment (PPE):

Eye Protection: Eye contact should be avoided. Where eye contact is likely, wear chemical splash goggles and/or full-face shield.

Skin Protection: Wear gloves to prevent prolonged skin contact.

Respiratory Protection: None needed under normally anticipated use conditions. If vapor levels exceed allowable limits, wear a NIOSH approved air-purifying respirator with an organic vapor cartridge.

General Hygiene Practices: Avoid eye and skin contact. Avoid breathing vapors. Wash hands before eating and drinking.

SECTION 9 – PHYSICAL DATA

Appearance: Fluorescent pigmented or clear flowable liquid

Odor: Mild odor

Physical State: Liquid

pH: 6 to 10

Boiling Point: Above 200°F

Melting Point: <32°F

Vapor Pressure: N/D

Vapor Density: N/D

Odor Threshold: N/D

Viscosity: 300 to 9000 cps

Solubility in Water: Dilutable in water

Specific Gravity (water = 1): 1.1-1.9

Material VOC: Less then 100 grams per liter VOC

SECTION 10 – STABILITY AND REACTIVITY

Stability: Stable, non-reactive

Incompatibility: None known

Hazardous Polymerization: Will not occur

Hazardous Decomposition Products: None known

NA: Not Applicable  N/D: Not Determined  N/E: Not Established  N/R: Not Required  Est: Estimated

MSDS Code: Wildfire™ MSDS (1/21/02)
MATERIAL SAFETY DATA SHEET

SECTION 11 – TOXICOLOGICAL INFORMATION

Carcinogenicity: This material is not considered a carcinogen by IARC or NTP and is not regulated as a carcinogen by OSHA.

(See also Section 15 for related information.)

SECTION 12 – ECOLOGICAL INFORMATION

Chemical Fate and Effects: No data available.

SECTION 13 – DISPOSAL CONSIDERATIONS

Recommended Waste Disposal Method: This material is not considered hazardous waste under Federal Hazardous Waste Regulations (40CFR 261). However, state and local requirements for waste disposal may be more restrictive or otherwise differ from federal regulations. Chemical additions, processing, or otherwise altering this material may render the waste management information presented in this MSDS incomplete, inaccurate, or otherwise inappropriate. Consult all applicable federal, state, and local regulations regarding the proper disposal of this material.

SECTION 14 – TRANSPORTATION INFORMATION

Regulated by the DOT: Not regulated

DOT Proper Shipping Name: Paint
MATERIAL SAFETY DATA SHEET

SECTION 15 – REGULATORY INFORMATION

CERCLA:
The Comprehensive Environmental Response Compensation and Liability Act of 1980 (CERCLA) requires notification to the National Response Center for releases of quantities of Hazardous Substances equal to or greater than the reportable quantities (RQs) in 40 CFR 302.4 (for CERCLA 102).

Components present in this product at a level which could require reporting under the statute are:

<table>
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<tr>
<th>Chemical Name</th>
<th>CAS #</th>
<th>Maximum Concentration (Wt. %)</th>
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</thead>
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<tr>
<td>none</td>
<td>N/A</td>
<td>N/A</td>
</tr>
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SARA Title III, section 311/312:
The Superfund Amendments and Reauthorization Act of 1986 (SARA) Title III requires emergency planning based on Threshold Planning Quantities (TPQs) and release reporting based on Reportable Quantities (RQs) in 40 CFR 355 (used for SARA 302, 304, 311, and 312).

Components present in this product at a level which could require reporting under the statute are:

<table>
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<tr>
<th>Chemical Name</th>
<th>CAS #</th>
<th>Maximum Concentration (Wt. %)</th>
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<tbody>
<tr>
<td>none</td>
<td>N/A</td>
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SARA Title III, section 313:
The Superfund Amendments and Reauthorization Act of 1986 (SARA) Title III requires submission of annual reports of release of toxic chemicals that appear in 40 CFR 372 (for SARA 313).

Components present in this product at a level which could require reporting under the statute are:

<table>
<thead>
<tr>
<th>Chemical Name</th>
<th>CAS #</th>
<th>Maximum Concentration (Wt. %)</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>N/A</td>
<td>N/A</td>
</tr>
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TSCA:
The components of this mixture are listed in the Toxic Substance Control Act Inventory of Chemical Substances.

This product does not contain any chemicals that would require export notification under Section 12(b) of the TSCA regulation.
MATERIAL SAFETY DATA SHEET

SECTION 16 – OTHER INFORMATION

Legend:
N/A: Not Applicable
N/E: Not Established
STEEL: Short Term Exposure Limit
cps: Centipoise
PPM: Parts Per Million
PEL: Permissible Exposure Limit
mg/m³: milligrams per cubic meter
PPB: Parts Per Billion
TLV: Time Weighted Average
mppcf: million particles per cubic foot of air
ACGIH: American Conference of Governmental Industrial Hygienists
CPSC: Consumer Product Safety Commission
DOT: US Department of Transportation
FHSA: Federal Hazardous Substance Act
OSHA: Occupational Safety and Health Administration (US Dept. of Labor)
RCRA: Resource Conservation and Recovery Act
SARA: Superfund Amendment and Reauthorization Act
TSCA: Toxic Substance Control Act

HMIS Key
4 = Severe Hazard
3 = Serious Hazard
2 = Moderate Hazard
1 = Slight Hazard
0 = Minimal Hazard

Prepared by: Modern Masters Regulatory Compliance Manager,
Technical Management Department
7340 Greenbush Avenue, North Hollywood, California 91605 (818) 765-2915

Disclaimer: Modern Masters, Inc. believes, to the best of its knowledge, information, and belief, the information contained herein to be accurate and reliable as of the date of this material safety data sheet. However, because the conditions of handling, use, and storage of these materials are beyond our control, we assume no responsibility or liability for personal injury or property damage incurred by the use of these materials and make no warranty, expressed or implied, regarding the accuracy or reliability of the data or results obtained from their use. All materials may present unknown hazards and should be used with caution. The information and recommendations in this material safety data sheet are offered for the users’ consideration and examination. It is the responsibility of the user to determine the final suitability of this information and data to comply with all applicable international, federal, state, and local laws and regulations.
APPENDIX C
Wildfire Tests
WILDFIRE TESTS

First test board of Wildfire paint under florescent light

First test board of Wildfire paint under black light
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<th>Thick</th>
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Full test board of Wildfire paint under florescent light

<table>
<thead>
<tr>
<th>Thick</th>
<th>Thin Original</th>
<th>H2O</th>
<th>mixed w/white</th>
<th>mixed w/black</th>
<th>mixed w/blue</th>
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Full test board of Wildfire paint under black light
Test board of paint with Wildfire paint on top, under florescent light

Test board of paint with Wildfire paint on top, under black light
APPENDIX D

Three Sisters
Floor
Paint Colors with Recipes and Steps
THREE SISTERS
FLOOR
PAINT COLORS with RECIPES and STEPS

Painter’s Elevation of the Sundial on the Floor

Painter’s Elevation of the Platform

*3S Floor Base Gray
- White
- Black

Painter’s Elevation of Floor on Stage Left side.
*3S Floor Shadow
- 7 Floor Middle Color
- 4 Black

*3S Floor Light
- 4 White
- 1 Black
- 1 Navy Blue
- H2O

Steps for Floor Light:
1- Base
2- Dry
3- Blend in dark shadow & streaky with sponge to darken areas
4- Dry
5- Sponge the 3SFL color to lighten areas
6- Dry
7- Spray
*Dry between sprays.

*3S Floor Middle
- 4 White
- 1 Deep Red
- 1 Navy Blue

Steps for Floor Middle:
1- Base
2- Dry
3- Streak with brush, wet streaky blend
   Mid streak
   Black
   Dark Base
4- Dry
5- 2nd time streak with brush, wet streaky blend
   Black
   Dark Shadow
6- Dry
7- Spray
*Dry between sprays.
*3S Floor Dark
- 1 White
- 1 Black
- Navy Blue

Steps for Floor Dark:
1- Base
2- Dry
3- Blend in darkest and streaky with sponge
4- Dry
5- Blend in black to darken areas with sponge
6- Dry
7- Spray
*Dry between sprays.

*Yellow Spatter Watered Down
- Yellow Ochre
- H2O

*Blue Spatter Watered Down
- 13 Pthalo Blue
- 1 White
Floor Steps:

1) Base with 3S Floor Base Gray
2) Line out with sharpie

Normally sharpie is not used because when painted over, the sharpie lines still shine through. However at this time I used it to my advantage, knowing that I could paint a couple of layers over the lines and still be able to see them for detailing the separate areas.

3) Base out with 3S Floor Light, 3S Floor Middle, 3S Floor Dark
4) Tarp out sections and spray with:
   3S Floor Light, 3S Floor Middle, 3S Floor Dark, 3S Floor Shadow,
   Yellow Spatter, and Blue Spatter

5) Paint in the White Lines
6) Paint in Marble
7) Add Sundial numbers and seasons

*Three Sisters* final paint treatment
APPENDIX E

*Three Sisters*

Marble

Paint Colors with Recipes
THREE SISTERS
ORIGINAL MARBLE
PAINT COLORS with RECIPES

*Light Purple Marble
- 5 White
- 1 Purple

*Marble Light
- 5 White
- 1 Deep Red
- 1 Purple

*Marble Dark
- 2 Purple
- 2 White
- 1 Yellow Ochre

*Marble Red
- 13 Deep Red
- 3 White
- H2O

Image of Pink Marble
Close up of Marble that was too pink after being sealed

Three Sisters Marble re-done by Ms. Smith
APPENDIX F

*Three Sisters*

Polyethylene Foam Birch Trees
THREE SISTERS
POLYETHYLENE FOAM BIRCH TREES
COLORS WITH RECIPES

*Birch Tree Light
- 1 Raw Umber
- 2 Oxide Green
- 3 White

*Birch Tree Middle
- 2 Raw Umber
- 2 Oxide Green
- 2 White

*Birch Tree Dark
- 3 Raw Umber
- 2 Oxide Green
- 1 White

*Birch Tree Shadow
- 1 Burnt Umber
- 2 Black

Steps:
1) Base the foam with 3S Birch Tree Middle fading up into 3S Birch Tree Dark

2) Dry brush 3S Birch Tree Light and 3S Birch Tree Dark onto the sides, with the “sun” direction coming from the center of the sundial
Production Photo showing the Birch Trees
APPENDIX G

Twelfth Night
Fabric
Paint Recipes with Colors and Steps
TWELFTH NIGHT
FABRIC COLUMN
PAINT RECIPES with COLORS and STEPS

**All steps of the Fabric Columns were created, tested and finalized by the Assistant Scenic Designer Holly Doak

*Fabric Spray
Base:

7 Large Scoops White
4 Large Spoons Black
5 Gallons Water
2 Caps Full of Fabric Softener

STEPS:
1- Roll out fabric and cut to correct sizes
2- Holly Doak sewed the fabric pieces together
3- Spray the fabric pieces with the Fabric Spray Base
   (A terrifying and empowering moment for me who is afraid of heights)
It was important to filter the Fabric Base Color before spraying, because of the use of fabric softener.

4- The fabric pieces were rolled and twisted then dyed with Rit Dye.
5- The fabric was put together onto the pieces constructed by the Technical Director Mr. Amato
6- The top of the fabric columns looked incomplete, so Mr. Zapytowski asked us to paint boards similar gray colors as the fabric, to be arranged on top of the columns.

*Boarder Gray Base
- 6 White
- ½ Black

*Boarder Gray Medium
- 3 White
- 1 Black

Boarder Gray Dark
- 5 White
- 2 Black
APPENDIX H

Twelfth Night
Platform
Paint Recipes with Colors and Steps
TWELFTH NIGHT
PLATFORM # 1
PAINT RECIPES with COLORS and STEPS

*Painter’s Elevation of Platform #1

*Base
- 1 Red
- 2 Golden Yellow
- 1 (12th Night A)
- ½ White
- H2O

*P1 #2. (Washy 2nd color)
- 3 ½ (12th Night A)
- ½ Burnt Umber
- H2O

*Red Wash, thick.
- 1 Deep Red
- 1 Fire Red
- 1 ½ Orange
- ¼ Burnt Sienna

* Purple-Blue Sponge
- 1 Purple
- 1 Pthalo Blue
- Water
Steps:
1- Base

2- Lines Pencil

3- Red Wash
4- Washy 2\textsuperscript{nd} Color, brushed onto specific spots

5- Lines White, Lines Black

6 - Washy 2\textsuperscript{nd} Color

7 – Purple Blue Brushed On
**TWELFTH NIGHT**

PLAFORMS # 3, # 6, and # 10
COLORS, RECIPIES, and STEPS

Painters Elevation for Platforms #3, #6, and #10

Note: Platform # 3 has a trap hidden in down-stage left

*P3 Base:
- 2 Raw Sienna
- 1 Golden Yellow
- 1 Fire Red
- 1 Burnt Umber
- 1 Orange
- 1 White
- 1 Black

*P3 # 2 – Brown Washy #2
- 2 Raw Sienna
- 3 Burnt Umber
- 1 Lemon Yellow
- 1 Deep Red
- 1 White

*P3 # 2.5
- 2 Raw Sienna
- 2 Deep Red
- 1 Burnt Sienna
- ½ Orange
- H2O

*P3 # 3 – Red Washy
- 3 Burnt Umber
- 1 Lemon Yellow
- 1 Deep Red
- 1 White
Steps:
1- Base

2- Mark in the Lines with a Pencil
3- Brown Washy # 2,
   Paint brushed on specific spots

4- Red Washy # 3
   Paint brushed on over all

5- Lines Dark and White
TWELFTH NIGHT
PLATFORM # 4
COLORS and STEPS

Painter’s Elevation for Platform #4

*P4 Base

*P4 Cream Top Wash

*P4 Wash 2nd

*P4 #5, Brown wash

- 8 P4 Base
- 10 (12 Night A)
Steps:
1- Base
2- Line in pencil

3- Wash 2\textsuperscript{nd}, brush in specific areas
4- Lines, Black and White

5- Wash over with cream top wash

6- Wash over with P4 # 5 Brown wash
TWELFTH NIGHT
PLATFORMS # 5, # 7
COLORS RECIPES and STEPS

*P7 Base:
- 6 ½ White
- 1 Golden Yellow
- 1 Burnt Sienna

*P#7, 2nd Wash
- 1 Deep Red
- 1 Burnt Sienna
- ½ Orange
- Lots of H2O

*P7, #3.
- 3 White
- 1 Raw Orange
- ½ Orange
- ¼ Gallon H2O

Steps:
1) Base
2) Line out tiles with Pencil
3) Brush on P7 #3 in areas of pattern
6) Brush on P7 2nd Wash – darken up areas

7) Lines Dark and Light
8) Sponge on texture with Washy White

10) Glaze on P7 2\textsuperscript{nd} Wash over the white sponge textures to tone down
SPONGES CUT FROM FOAM
TWELFTH NIGHT
PLATFORM #8
COLORS, RECIPES and STEPS

*P8 Base.
- 4 Burnt Sienna
- 3 Lemon Yellow
- 2 Orange
- 2 Burnt Umber
- 1 Deep Red
- H2O

*P8 #2.
- Base
- Burnt Umber
- H2O

*P8 #3 – (picture with no water.)
Steps:
1) Base Coat

2) Wash P8 #2 over all, let dry
Then brush P8 #2 onto specific tiles

3) Continue pattern with multiple layers of P8 #2
4) Lightly sponge on pattern with P8 #3

5) White and Black lines of tiles
TWELFTH NIGHT
PLATFORM #9
COLORS, RECIPES and STEPS

*P9 Base
- 2 ½ White
- 1 Burnt Umber
- 1 Burnt Sienna

*P9 #2
- 1 Raw Umber
- ¼ White
- H2O

*P9 #3 – Red Glaze
- 4 Burnt Sienna
- 1 Deep Red
- 1 Purple
- H2O

*P9 #4 Purple-Brown
- 2 Burnt Umber
- 1 Purple
- 1 Burnt Sienna
- ½ Black
- H2O

Steps:
1) Base

2) Brush on P9 #2 into a pattern
3) Glaze over all with P9 #3

4) Line on with Black and White
APPENDIX I

Twelfth Night
Terra Cotta
Paint Recipes with Colors and Steps
TWELFTH NIGHT
TERRA COTTA FACING
COLORS, RECIPES and STEPS
By Ms. Draghici

*A
- 5 Orange
- 3 Burnt Umber
- 2 White
- 1 Deep Red

*B
- 10 Orange
- 3 Burnt Umber
- 3 White
- 1 Deep Red

*C
- 4 Orange
- 2 White
- 2 Water
- 1 Deep Red
- 1 Burnt Umber
Terra Cotta Steps:
1) Base with ‘B’

2) Measure out tiles – 5 1/2” from center of grout to center of grout; mark 1/8” on either side of line (total width of grout is ¼”). Draw lines with pencil

3) Sponge on ‘A’ and ‘C’. Vary amounts of each
4) Using a chip brush, put a very light white glaze on every other tile
   Start some at end & some at 2nd tile

5 – Sponge ‘A’ and ‘C’ on lightened tiles
6 – Glaze on (very thinly) P-1 Washy 2nd color
7 – Do grouting with white
8 – Do highlights with washy white and shadows with washy brown color
9 – Glaze on (very thinly) ‘A’
APPENDIX J

Twelfth Night

Step Facing Gap Solutions
TWELFTH NIGHT
STEP FACING GAP SOLUTIONS

Frost King Fingertip Rope Caulk

The rope caulk in a large gap
Play-Dough filling smaller gaps

Homex Sink & Vanity Caulk Seal covering the gap in the step facing
APPENDIX K
Twelfth Night
Railing
Paint Recipes with Colors and Steps
TWELFTH NIGHT
RAILINGS
PAINT RECIPES with COLORS and STEPS

*Railing A
- 4 White
- 1 Golden Yellow
- 1 Yellow Ochre
- 1 Raw Sienna
- 1 Lemon Yellow
H2O

*Railing B
- 10 Orange
- 3 Burnt Umber
- 3 White
- Deep Red

*Railing C
- 4 Orange
- 2 White
- 2 Water
- 1 Burnt Sienna
- 1 Deep Red
- 1 Burnt Umber

*Railing D
- Burnt Umber
- Velvet Black
- H2O

Un-painted railing
Steps:
1) Base with Railing A
2) Pencil in molding lines
3) Glaze on Watery Railing C
4) Sponge on Railing B in certain areas to darken
5) Sponge on Railing B over all

6) Sponge Railing C in certain areas to darken
7) Paint in molding with Railing A

8) Paint in molding shadows with Floor Purple

9) Spray over all with Railing D
APPENDIX L

Twelfth Night

Platform # 3 Facing
TWELFTH NIGHT
PLATFORM #3 FACING

View of Twelfth Night set showing flat black facing on tallest platform

Close-up of Platform facing painted to resemble the floor
APPENDIX M

*Three Sisters*

Budget
### THREE SISTERS

#### BUDGET

<table>
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<tr>
<th>Item Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>5 Color Wildfire Invisible Test Kit</td>
<td>$37.95</td>
</tr>
<tr>
<td>1 pt. Wildfire Clear Blue</td>
<td>$41.65</td>
</tr>
<tr>
<td>1 Gallon Rosco Off Broadway Chrome Oxide Gree</td>
<td>$38.45</td>
</tr>
<tr>
<td>1 Gallon Rosco Off Broadway Raw Umber</td>
<td>$30.75</td>
</tr>
<tr>
<td>1 Gallon Rosco Off Broadway Navy Blue</td>
<td>$54.95</td>
</tr>
<tr>
<td>3 Gallons Flat Black</td>
<td>$50.76</td>
</tr>
<tr>
<td>5 Gallons White</td>
<td>$56.88</td>
</tr>
<tr>
<td>3 Gallons Polycrylic Satin Sealer</td>
<td>$131.91</td>
</tr>
</tbody>
</table>

**Total**

$443.30
APPENDIX N

Twelfth Night

Budget
TWELFTH NIGHT

BUDGET

7 Gallons Sealer ............................................. $276.99
1 Gallon Rosco Off Broadway Deep Red ...................... $49.45
1 Gallon Rosco Off Broadway Orange ........................ $38.45
1 Gallon Rosco Off Broadway Burnt Umber .................. $30.75
1 Gallon Rosco Off Broadway Burnt Sienna .................. $30.75
1 Gallon Rosco Off Broadway Velour Black ................. $47.25
4 Gallons Flat Exterior Black ............................... $89.96

Total

$563.60