Love's Labor's Lost: A Scenic Design

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LOVE’S LABOR’S LOST: A SCENIC DESIGN

by

David Bruce Tousley III

A THESIS

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

Major: Theatre Arts

Under the Supervision of Professor Laurel Shoemaker

Lincoln, Nebraska
April 2015
This thesis describes the research and production processes of the set design for the play, *Love’s Labor’s Lost* by William Shakespeare, performed in the Howell Memorial Theatre, from November 13th through November 23rd at the Johnny Carson School of Theatre and Film at the University of Nebraska. *Love’s Labor’s Lost* was directed by Melora Kordos. David Tousley acted as the production’s set designer, Sarah Resch designed the lighting, Katie Davis designed the costumes, Lucas Dunwoody designed the sound, Vicki Halverson acted as the props mistress, and Greg Rishoi was the acting technical director.

This thesis contains the entire set design process for *Love’s Labor’s Lost* including initial meetings, conceptualization, renderings, paperwork, tech process and production photographs.
Dedicated to

Dave and Carol Tousley for their endless love and support
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Meeting the Director

Before even beginning the design for this project, I received the show assignment and a script. I was to design the set for William Shakespeare’s *Love’s Labor’s Lost*, which faculty member Carrie Lee Patterson was to direct. This production represented my first for a Shakespeare play and my second time working with Patterson. My experience with Patterson was very positive, even though it was my first design as a graduate student. She directed and I designed Paragon Springs in 2012; it was an adaptation of Henrik Ibsen’s *An Enemy of the People* by Steven Dietz. The production resulted in a regional award and a week-long design conference for me at the Kennedy Center in Washington, D.C. I was very excited to begin my process with a familiar director. Before our summer break, I found a film adaptation of *Love’s Labor’s Lost* on Netflix.com. Not wanting to be influenced by the design, I draped a piece of fabric over my television screen so that I could only listen to the language. This version, produced in 2000 and featuring numerous musical numbers by Irving Berlin paradoxically highlighted Shakespeare’s verse. I absolutely loved the language and I enjoyed listening along while folding laundry and washing dishes. I knew that the Johnny Carson School had no plans to produce a musical, but knowing Hollywood had created a musical comedy gave me an idea about the play’s mood.

Unfortunately, Patterson resigned from her position with the university over the summer of 2014 and would not direct *Love’s Labor’s Lost*. I left for my summer internship not knowing with whom I would be working for my thesis show. My internship happened to be a staff position with the Santa Fe Opera’s prop department, so I
tried to focus on my work and not worry about the search for a new director. By the end of the summer, I had read and reread the play but still had no idea of who the director would be. Neither had I any clear concept or idea of what the design was going to be. I had however just spent three months in Santa Fe working around some of the most talented designers and technicians I had ever met. My imagination was bubbling over with anticipation for what this set could be.

Nearly three months after the announcement of Patterson’s resignation, I finally received an email introducing me to Melora Kordos, who was to assume responsibilities as guest director for Love’s Labor’s Lost. I was elated to have the opportunity to work with a guest director, but I was concerned about the design process. My time to design would be truncated and I had never met Melora. I was nevertheless overjoyed at last to have a director, and I was ready to begin the process. This process was full of firsts. This would be my first time working with Kordos, as well as my first time working with our department’s newly hired assistant professor of design, JD Madsen. Madsen was to serve as my mentor and advisor on this, the culmination of my design career as a graduate student. Having only just met him, I was hopeful to have a fresh perspective on and critique of my work, pushing my design and helping me to sharpen my process.

I scheduled a video conference via Skype with Kordos and prepared myself with a tabloid size document featuring art that moved me visually and one I felt appropriate for the mood of the play. These images came from the art of Mary Blair, a concept artist for the Walt Disney Studios during the early 1930s. Kordos spoke about women’s suffrage and the strength of women. Kordos felt the play was about these women, and how women maneuver through the men’s naïve and slightly immature proclamations. Kordos
was very friendly and seemed excited to work with our group of young designers. After our initial meeting, I was eager finally to put pencil to paper.
After my initial conversation with Kordos, I decided to abandon the style of Mary Blair and instead look to the location of the play’s geographical setting. I googled “Navarre” and began to sift through many photos of this sweet area of Spain which sits near the French border in what is today known as Pamplona. I found images of a palace entitled Palacio Real de Olite, which I decided to use as the basis for my first look, where the King and his men would take their oath. The castle was a beautiful structure full of turrets and parapets filled with interesting design elements throughout. The most intriguing bit of design was not the structure itself, but the ivy that grew all over the structure. As the season changed from summer to autumn, the ivy began to change its color, assuming a beautiful crimson like a fiery blanket over the castle. I wanted to find a way to incorporate this natural beauty into the first look of the show. The glowing shapes would illuminate the cold dark wall while evoking a sense of season and life.

While researching the area of Navarre, or historically where Navarre once had been, I found a location nearby called Laguna de Pitillas. I needed inspiration for the field in which the Princess and her ladies were to spend their time outside the castle. This beautiful area is full of tall grasses and wildlife. In several images, a manmade boardwalk that seemed to float on the water served as the inspiration for the main structure for the second look of the design. The boardwalk in the tall grasses would become the setting for most of the play. I had found my inspiration for many of the elements of my design. I still needed to flush out the ideas and create some sketches to present to the director.
Early in the semester, the school assigned me to assist Professor Madsen on his design projects, one of which included a dance performance at the Kennedy Center in Washington, D.C. We flew to D.C. for a four-day trip that inspired me and helped me find the design for my thesis. The city seemed new and fresh, which was exactly what I needed. I wouldn’t be able to visit Navarre, where Shakespeare had set this lovely piece, but I would be in a gorgeous city full of powerful architecture and beautiful gardens. On our first full day, we worked on the set for Madsen’s design and later that evening we had dinner and toured the National Mall. While on this self-guided tour, we walked along the reflecting pool between the Lincoln and Washington monuments where I spotted my first firefly. The next day, we worked on another design project and later toured the Smithsonian’s Hirshhorn Museum and the National Portrait Gallery. While in the Hirshhorn, we stumbled upon a work of art by a man named Salvatore Scarpitta. An American artist, Scarpitta was a World War II veteran who in 1959 unveiled a series of wrapped canvases in a show titled “Extramurals.” At once macho and tender, the mostly monochromatic works were bound in webbing and canvas he had found at Army surplus stores, often with an opening in them not unlike that of a birthing gown – a symbol, Mr. Scarpitta said, of man’s potential for spiritual renewal. (Shattuck, 2007, para. 5) Once we found his work, Madsen and I both saw the potential of something beautiful and sculptural to act as a backdrop for my design. I began to think about the juxtaposition of hard lines versus soft sweeps or the feeling of cold concrete versus a cool breeze in an open field.
During the process of production, there were a few moments that tested my ability to think on the spot and make executive decisions. In my original design, I intended for two major looks for use in the production. I wanted a “wall look” and a “rake look.” The wall look was to serve as the first location and represent the castle of Navarre. The rake look was the second location and represented the fields just beyond the castle. My initial storyboards led me to believe these two looks might come in and out multiple times with little trouble throughout the show. At some point, Kordos decided she only wanted to use the wall look for the first fifteen minutes of the play. I don’t know the reason for her decision, since there was never a clear discussion about the subject between her and me. I feel she made the decision during rehearsal and blocked the show accordingly. Before the walls had been built, I happened to attend a rehearsal and I realized I had designed and drafted three large walls that were to be on stage only for pre-show and for the first fifteen minutes of the play. I decided to figure out a way to preserve the wall look but to save on time, money, and materials, we would use one wall instead of three. I contacted Kordos and suggested we cut the two unnecessary walls. Not only did she understand the reasoning behind my decision, she was happy to make the adjustment. Madsen happened to be away on business so I emailed him about my predicament. His advice was not to cut anything too hastily and to find a way to preserve the strong lines from the original design. I quickly sketched a few options for a revised look that might save money and materials but would still look strong. In the end, I was so happy with the result and I never felt regrets for the changes I agreed to make.
In the second look of the show, I designed a raked platform covered in rows of grass and surrounded by a boardwalk path. The rows of grass were to be a gesture of naturalism, to pay homage to the great David Belasco (1853-1931), who inspired me to bring nature onto the stage. Originally, I envisioned authentic organic grasses but had a feeling we would be purchasing artificial foliage due to shortages of both labor and resources. Technical director Greg Rishoi and I worked together to find a company that sold artificial plants that looked as real as possible. We found two companies that sold tall grasses that would be similar to the color renderings from my design package. The first company’s merchandise was beautiful but unfortunately it was much too expensive. The second company seemed to be a better fit financially although I was not too thrilled with the merchandise. I was very optimistic and trusted in Rishoi’s ability to assess the materials needed for the design. The product was not only delivered a week before technical rehearsals began, but it was much less in volume than the amount needed to
cover the stage. Our new technical direction faculty member Mitch Critel and house scenic charge Michaela Lynne Stein were present when the package of artificial grass arrived. We discussed a few options to preserve the integrity of the design. Stein had previously worked on a production where real grass had been stapled to thin sheets of lumber. We sampled some of the tall grasses growing just outside the theatre building and showed Critel the new grass (figure 2). The solution was not easy, but it was inexpensive and stunning. Critel sent several of his crew to a nearby field where they cut down the tall grasses and brought them back to the scene shop. There they sprayed the grass with flame retardant chemicals and lightly dusted it with a green paint. The grass was beautiful and natural under the stage lights. I was extremely happy and grateful to have Critel and Stein on the team to help me problem solve so close to opening night.

Figure 2. Lighting Designer Sarah Resch demonstrates the new grass solution.
During the design process, there were several moments that I should have forced myself to sit down and redraft, rebuild, or repaint. The scale model serves as a very important tool for communication and my failure to rebuild a piece, ended up causing confusion in several departments. When the first look for the show changed from using three walls on two line sets, to one wall on one line set, the change affected many departments. The technical director needed to know on which line set the wall would fly. He also needed to know what the new ivy pattern would be so that he could build the wall accordingly. The lighting designer now needed to know how to position lighting after the placement of the new wall. The paint charge needed to know how many lion heads to build and where they would sit on the wall. If I had gone back and repainted the painter’s elevations and, rebuilt the scale model wall, I would have helped to avoid some of the confusion. My lack of thoroughness led to a small mistake that resulted in losing two of three lion heads which the paint department had originally made. Incorrect placement of holes in the concrete was purely my fault as the designer of the show. I learned some wonderful lessons from these mistakes and remain grateful for the talented artists who helped me find solutions to these unforeseen problems.

At a time when the design was nearing its final stages, our technical director Greg Rishoi was unable to continue his duties on Love’s Labor’s Lost and our faculty technical director Mitch Critel had to step in and take over for Rishoi. The change in direction came at the exact same time we discovered the error in materials purchased for the grasses on stage. I remember very clearly the many thoughts and emotions I felt that afternoon when I realized what may or may not happen to the set. I thought about the original design and the renderings I had created for the grasses on the rake. I tried not to
let my emotions take over and instead started to think of every option available to save the design. Mitch Critel was very good at helping to solve this problem and he continued to direct the technical side of the show until the end of the run. Greg Rishoi stayed on as a carpenter and worked very hard to make the grass rows slide smoothly in and out of their pockets. He built kickstands on the rows to help them stand even with the stage when they were at their furthest stage left or stage right. The transition from Rishoi to Critel was unexpected, but the change did not hurt the show in the least. This was a lesson in working with change, rather than against it.
The design of *Love’s Labor’s Lost* was a collaboration built from a strong foundation of trust and confidence between all of the designers and other artists involved. The set design was so clean with only a few elements, attention to detail would end up being so crucially important to the success of the design. Essentially, the set consisted of a flying wall, a raked platform, a static floating backdrop, and a large traveling moon. I was extremely fortunate to have so many talented students to build and realize this show. There was a moment when our properties master Victoria Halverson voiced her lack of confidence in creating paper props using Photoshop. I was so proud to see her learn and master the process in such a short amount of time. When I proposed to have our charge artist Michaela Lynne Stein create a rather large simulation of a famous piece of art, she was excited to tackle the project and wove together something better than I had expected. Stein had originally suggested the last minute grass solution. Both Halverson and Stein happen to be my fellow third year scenic design grad students which made it even more special to have their help on this production.

Our design faculty played an important role in the collaboration process. My primary sounding board was our aforementioned new professor of scenic design, JD Madsen. His passion for design and fresh ideas helped me to find my design while I assisted him in Washington, D.C. Mitchel Critel who served as our last minute Technical Director was able to help steer the ship and save the integrity of the design. Laurel Shoemaker who mainly advised our lighting designer, helped me understand what
questions to ask during production meetings and tech rehearsals. While working with a guest director, I was fortunate to have a solid team to collaborate with.

Of all the people I worked with, I am mostly thankful for the assistants I was given to help me on building the design package for the show. My first assistant was a sophomore undergraduate scenic designer named Dylan Warren who worked on the properties list and image source guidebook. He also spent many hours cutting and gluing pieces for the ¼” scale model. This experience was his first in working on a mainstage design. I was also able to use the talents of Fred Drenkow, a senior undergraduate scenic designer. Drenkow is a stellar draftsman and I was able to use his talents to complete my drafting packet. We worked together beautifully and I enjoyed watching him learn along the way. I never insisted that either assistant sit through any tech rehearsals, which is unfortunate. I learned so many valuable lessons during those late night rehearsals.

Figure 3. Assistant Fred Drenkow cleaning gels.
On numerous occasions, Professor Madsen reminded me that the purpose of the thesis was not necessarily the end product but it was the process, and the journey and the culmination of the lessons learned. I discovered the value of the artisans that inhabit the many shops producing for the theatre. Once the production was running, I was so extremely proud of our department and the many student technicians who dedicated their time and talents to create a memorable work of art. As Adolphe Appia (1862-1928) so brilliantly stated, the role of the technician is to facilitate the functioning of phenomena as much as possible. His aim always concerns the certain phenomena and is exclusively directed toward promoting them (Appia 280). My design was merely lines on a plane before the hands of so many talented students brought it to life.

In reflection, there are some things that I wish I had done in order to make this process better. I would have read the script a few more times. If a designer thinks he has read the script enough, he needs to read it once more. I would furthermore have created my painter’s elevations by hand rather than using the computer. The computer can save a designer hours of time but a printer can never quite capture a desired hue. I would have rebuilt and repainted the model to reflect any changes that happened during the build process. Changes to the set can happen, but it is important to update all materials to reflect each change. This helps to minimize any confusion between departments. All things considered, the set was a beautiful work of art created by many passionate collaborators.
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS
1:6: KEY RESEARCH IMAGES – PALACIO REAL DE OLITE
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1:6: KEY RESEARCH IMAGES – PALACIO REAL DE OLITE
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1:6: KEY RESEARCH IMAGES – LAGUNA DE PITILLAS
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS
1:7: STORYBOARDS
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS
1:7: STORYBOARDS
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1:7: STORYBOARDS
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1:7: STORYBOARDS
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1:7: STORYBOARDS

Princess enter and finds Costard

Princess is taken to waiting room

Princess and ladies go hunting

Costard brings letter to Rosaline

Princess reads letter

Holofernes and Nathaniel join to wash the hawk

Holofernes and Nathaniel discuss the deer

Jacquemette and Costard join the group

Bringing the letter meant for Rosaline

Nathaniel reads letter

All being letter to the king
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1:7: STORYBOARDS

- Dolorcas and Nathaniel discuss Armado's intellect
- Armado, Costard, and More enter to discuss the nine Worthies
- Princess and ladies receive gifts from the men
- Basset enters to alert the women they must discuss themselves
- The men confess to the masked women
- The nine Worthies performance
- Jaqueneta is pregnant!
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS
1:8: PRELIMINARY SKETCHES
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1:8: PRELIMINARY SKETCHES
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1:8: PRELIMINARY SKETCHES
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1:8: PRELIMINARY SKETCHES
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1:8: PRELIMINARY SKETCHES
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1:8: PRELIMINARY SKETCHES
CHAPTER 1: THE PRE-PRODUCTION DESIGN PROCESS

1:8: PRELIMINARY SKETCHES
CHAPTER 3: THE PRE-PRODUCTION DESIGN PROCESS
1.7: RENDERINGS
CHAPTER 3: THE PRE-PRODUCTION DESIGN PROCESS

1.7: RENDERINGS
CHAPTER 3: THE PRE-PRODUCTION DESIGN PROCESS

2.1: PHOTOGRAPHS OF ¼" SCALE MODEL
CHAPTER 3: THE PRE-PRODUCTION DESIGN PROCESS

2.1: PHOTOGRAPHS OF ¼" SCALE MODEL
CHAPTER 3: THE PRE-PRODUCTION DESIGN PROCESS
2.1: PHOTOGRAPHS OF ¼” SCALE MODEL
DRAFTING PLATES

PLATE 2

SECOND LOOK GROUNDPLAN

LOVE'S LABOR'S LOST

HOVEL MEMORIAL THEATRE

DATE: OCTOBER 9, 2014

SCALE: 0' = 1/4" = 1'

PLASTER LINE
UPSTAGE WALL
MOON LIGHT BOX
US MASKING LEGS
DOWNSTAGE MASKING PORTAL
UPSTAGE BLACK DRAPE (IN)
BACKDROP (IN)
STAR DROP (IN)

ELEVATOR AFF

DRAPE (IN)
UPSTAGE MASKING PORTAL

1'-8"
2'-5"
3'-6"
5'-0"
7'-4"
8'-2"
9'-0"
10'-2"
11'-2"
12'-2"
13'-3"
14'-5"
15'-4"
16'-3"
17'-2"
18'-1"
18'-11"
19'-9"
20'-9"
22'-3"
23'-6"
24'-8"
4'-6"
0'-0"

0'-0"
CHAPTER 3: THE PRE-PRODUCTION DESIGN PROCESS
2.3: DRAFTING PLATES

GENERAL NOTES

DISCLAIMER

These drawings represent visual concepts and construction suggestions only. The designer is unqualified to determine structural appropriateness of this design and will not assume responsibility for improper rigging, engineering, construction, handling, or use of scenery. All materials and construction must comply with the most stringent applicable federal and local fire safety code.
General Notes

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CHAPTER 3: THE PRE-PRODUCTION DESIGN PROCESS
2.3: DRAFTING PLATES
CHAPTER 3: THE PRE-PRODUCTION DESIGN PROCESS

2.3: DRAFTING PLATES

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## General Notes

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### Stretched Canvas

- **Plan View:** Scale 1/2" = 1'-0" (G1)
- **Section:** Scale 1/2" = 1'-0" (G1)

- **Front Elevation:** Scale 1/2" = 1'-0" (G1)

#### Frame with 2" box steel
- Cover with stretched unbleached canvas
- Discuss framing further with designer

#### Plan View
- Face with 1/8" milkplex
- Cover with printed muslin
- Moon light box frame cut 1" from the back
- Depth adjustable for lighting needs

#### Section
- Frame with 2" box steel
- Cover with stretched unbleached canvas
- Discuss framing further with designer

#### Front Elevation
- Moon light box frame cut 1" from the back

#### Moon Light Box

- **Plan View:** Scale 1/2" = 1'-0" (H1)
- **Section:** Scale 1/2" = 1'-0" (H1)

- **Front Elevation:** Scale 1/2" = 1'-0" (H1)

### Moon Light Box Plan & Section

- **Plan View:** Scale 1/2" = 1'-0" (H2)
- **Section:** Scale 1/2" = 1'-0" (H2)

### Scale:

- 0" = 1'-0" (1/2"")

### Credits:

- **General Notes:**
  - **Director:** MELORA KORDOS
  - **Lighting Designer:** LUCAS DUNWOODY
  - **Set Designer:** DAVID TOUSLEY
  - **Sound Designer:** LUCAS DUNWOODY
  - **Costume Designer:** KATIE DAVIS
  - **Creative Team:** SARAH RESCH, DAVID TOUSLEY

- **Contact:**
  - DAVIDTOUSLEY@GMAIL.COM
  - DAVIDTOUSLEY.WEEBLY.COM
  - 408.688.1014

### Plate:

- **Loves Labor's Lost**
- **Howell Medical Theatre**
- **Stretched Canvas & Moon Light Box Elevations**
- **Date:** October 9, 2014
- **Scale:** 1/2" = 1'-0"
CHAPTER 3: THE PRE-PRODUCTION DESIGN PROCESS

2.3: DRAFTING PLATES

DATE: OCTOBER 9, 2014

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

GENERAL NOTES

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DISCLAIMER

J3

STAR DROP PLAN VIEW

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

J2

STAR DROP FRONT ELEVATION

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

J2

LEAF DROP PLAN VIEW

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

K3

LEAF DROP FRONT ELEVATION

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

K2

LEAF DROP SECTION

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

MIRROR FILAMENT

DISCUSS DETAILS OF STAR DROP WITH DESIGNER.

BUILT TO LIGHTING DESIGNER'S SPECIFICATIONS.

ROSEBRAND 118" KAOS, OPEN, FR

STAR DROP AND TEXTURE DROP ELEVATIONS

DAVID TOUSLEY

SET DESIGNER

LIGHTING DESIGNER

DIRECTOR

CREATIVE TEAM

LUCAS DUNWOODY

KATIE DAVIS

MELORA KORDOS

SARAH RESCH

DAVID TOUSLEY

WEBSITE: www.davidtousley.com

PHONE: 408-688-1014

EMAIL: davidtousley@gmail.com
Chapter 3: The Pre-Production Design Process

2.3: Drafting Plates

Page 12 of 12
CHAPTER 3: THE PRE-PRODUCTION DESIGN PROCESS

2.3: PAINTER’S ELEVATIONS
### CHAPTER 3: THE PRODUCTION PROPERTIES
#### 3.1: PROPERTIES LIST AND BREAKDOWN

<table>
<thead>
<tr>
<th>Prop #</th>
<th>Prop</th>
<th>Description</th>
<th>Qty.</th>
<th>Reh Y/N</th>
<th>Tech Y/N</th>
<th>Perf Y/N</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Letters</td>
<td>Each poem, letter, note will be its own prop and have the correct text written on it. Can be photoshopped and printed on paper similar to research. No postage stamps or markings.</td>
<td>9</td>
<td>Y</td>
<td></td>
<td></td>
<td>#1: Armando to Ferdinand (pg11-13); #2: Princess’s father to Ferdinand (pg27-29); #3: Armando to Jaquenetta (pg 41, text pg47-48) needs gold wax seal; #4: Berowne to Rosaline (pg47, text pg55-56), is ripped in two; #5: Berowne to Rosaline (pg 58); #6: Ferdinand to Princess (pg58-59); #7: Longaville to Maria (pg 60-61); #8: Dumane to Katherine (pg64-64); #9: Armando to Ferdinand (pg 108-109) more like a pamphlet</td>
</tr>
<tr>
<td>2</td>
<td>Oath Document</td>
<td>Correct verbage photoshopped and printed on ivory or parchment paper. Roughly 9x12 with a gold or silver seal.</td>
<td>1</td>
<td>Y</td>
<td></td>
<td></td>
<td>Discussed on pgs 1-9, crumpled up each performance</td>
</tr>
<tr>
<td>3</td>
<td>Pen</td>
<td>Used by the King and his men to sign the oath.</td>
<td>1</td>
<td>Y</td>
<td></td>
<td></td>
<td>First used on pg 8</td>
</tr>
<tr>
<td>4</td>
<td>Swords</td>
<td>Optional throughout parts of the play but are a part of two of the nine worthies outfits. Will need swords and scabbards.</td>
<td>2</td>
<td>Y</td>
<td></td>
<td></td>
<td>Armando (pg 116); Costard (wooden prop or real). Not used for stage combat.</td>
</tr>
</tbody>
</table>
### CHAPTER 3: THE PRODUCTION PROPERTIES

#### 3.1: PROPERTIES LIST AND BREAKDOWN

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>5</strong></td>
<td><strong>Knife</strong></td>
<td>Mentioned in Act 2 but isn’t really shown. Might not be used but please have something ready.</td>
<td>1</td>
<td>Y</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>Coins</strong></td>
<td>Currency to be used throughout the play. Prefer gold coins the size of a silver dollar.</td>
<td>5</td>
<td>Y</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>Crossbow</strong></td>
<td>Used for hunting scene in the grass. It’s the women who are hunting, they would each have a regular bow, not a crossbow, but the Forester might use this crossbow.</td>
<td>4</td>
<td>Y</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>Shoes</strong></td>
<td>Pointed out during Act IV.3 but will be part of costume. Discuss with costumes.</td>
<td>1 pair</td>
<td></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>Notebook</strong></td>
<td>Mentioned in Act V.1. Cloth covered with gold detail or brown leather.</td>
<td>1</td>
<td>Y</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>Diamond</strong></td>
<td>Gift for the Princess. I want the Princess’ gift to be an expensive looking ring. Discuss with costumes.</td>
<td>1</td>
<td>Y</td>
</tr>
</tbody>
</table>

- Renumeration (pg 41); guerdon (pg 43); nonspecific coin (pg 46), one type needs to be of a different size to the other.
- Ladies: Princess, Rosaline, Maria, Katherine (pg 49)
- Costume handling
## Chapter 3: The Production Properties

### 3.1: Properties List and Breakdown

<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Quantity</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 Fan</td>
<td>Gift for Rosaline. Discuss with costumes.</td>
<td>1</td>
<td>Y</td>
</tr>
<tr>
<td></td>
<td>Costs are handling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Glove</td>
<td>Gift for Katherine. Check with Katie, this most likely would be a costume piece, but it's kind of a gray area. If it does fall under props, it needs to match her costume. Discuss with costumes.</td>
<td>1</td>
<td>Y</td>
</tr>
<tr>
<td></td>
<td>Costs are handling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13 Pearls</td>
<td>Gift for Maria in a small box. Discuss with costumes.</td>
<td>1</td>
<td>Y</td>
</tr>
<tr>
<td></td>
<td>Costs are handling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14 Masks</td>
<td>Masks for the Princess and her ladies. Again, another gray costume/prop area. Katie had already been talking about the masks and they need to match the costumes.</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Costs are handling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15 Instruments</td>
<td>For the musicians at the end of the play. Instruments will probably change based on actors musical abilities and what we end up doing with the song. Please have multiple options ready for rehearsal.</td>
<td>8</td>
<td>Y</td>
</tr>
<tr>
<td></td>
<td>Ukulele (pg 110)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16 Shield</td>
<td>To be used during the Nine Worthies performance.</td>
<td>4</td>
<td>Y</td>
</tr>
<tr>
<td></td>
<td>Pg 109</td>
<td></td>
<td></td>
</tr>
<tr>
<td>#</td>
<td>Item</td>
<td>Description</td>
<td>Quantity</td>
</tr>
<tr>
<td>----</td>
<td>---------------</td>
<td>------------------------------------------------------------------------------</td>
<td>----------</td>
</tr>
<tr>
<td>17</td>
<td>Rubber Snake</td>
<td>To be used by Moth during the Nine Worthies scene.</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>Glasses</td>
<td>Used by Ferdinand, Beroune, Dumane and Longaville at the top of show.</td>
<td>4</td>
</tr>
<tr>
<td>19</td>
<td>Bottle of Wine</td>
<td>Used with item #18 at top of show.</td>
<td>1</td>
</tr>
<tr>
<td>20</td>
<td>Paper</td>
<td>Used for Moth to &quot;scribe&quot; Letter #1</td>
<td>1</td>
</tr>
<tr>
<td>21</td>
<td>Pen</td>
<td>Used for Moth to &quot;scribe&quot; Letter #1 Must be white.</td>
<td>1</td>
</tr>
<tr>
<td>22</td>
<td>Hankies</td>
<td>One for each Lady: Princess, Rosaline, Maria, Katherine on pg 15. One used as favor from King. One is for Boyet's breast pocket. Discuss with costumes.</td>
<td>6</td>
</tr>
</tbody>
</table>
### Properties List and Breakdown

<table>
<thead>
<tr>
<th>#</th>
<th>Item</th>
<th>Description</th>
<th>Quantity</th>
<th>Used</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>23</td>
<td>Key</td>
<td>Armando gives to Moth</td>
<td>1</td>
<td>Y</td>
<td>pg 36</td>
</tr>
<tr>
<td>24</td>
<td>Rope</td>
<td>Used to bind Costard's hands and lead him onstage.</td>
<td>1</td>
<td>Y</td>
<td>2'-3' in total length; pg 38</td>
</tr>
<tr>
<td>25</td>
<td>Paper</td>
<td>Used for Moth to &quot;scribe&quot; Letter #3</td>
<td>1</td>
<td>Y</td>
<td>Can possibly be the same paper to &quot;scribe&quot; letter #1 (item #21); pg47-48</td>
</tr>
<tr>
<td>26</td>
<td>Schoolmaster's Pointer Stick</td>
<td>Used by Holofemes</td>
<td>1</td>
<td>Y</td>
<td>pg 52. Maximum length of 1'-6&quot;. Pulled out of his costume.</td>
</tr>
<tr>
<td>27</td>
<td>Sandwich</td>
<td>Eaten by Dull. Large enough to take a while to eat.</td>
<td>1 per performance</td>
<td>Y</td>
<td>Something simple: soft bread that doesn't crumb and something inside to not be dry.</td>
</tr>
<tr>
<td>28</td>
<td>Handkerchief</td>
<td>Given from Jaquenetta to Armando and then lives in Armando's jacket pocket</td>
<td>1</td>
<td>Y</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Item</td>
<td>Description</td>
<td>Quantity</td>
<td>Status</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>------</td>
<td>-------------</td>
<td>----------</td>
<td>--------</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Parasol</td>
<td>Lacy or something similar; used by Boyet during the hunting scene</td>
<td>1</td>
<td>Y</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Small Wrist Drawstring Bag</td>
<td>Used by Katherine. Discuss with costumes</td>
<td>1</td>
<td>Y</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Small notebook</td>
<td>Will be pulled from inside item #31</td>
<td>1</td>
<td>Y</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Small Pencil</td>
<td>Will be pulled from inside item #31</td>
<td>1</td>
<td>Y</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Flask</td>
<td>Used by Longaville throughout the entire show</td>
<td>1</td>
<td>Y</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Hard Cover Book</td>
<td>Used by Holofemes</td>
<td>1</td>
<td>Y</td>
<td></td>
</tr>
</tbody>
</table>

Note: Y stands for Yes.
CHAPTER 3: THE PRODUCTION PROPERTIES
3.1: PROPERTIES REFERENCE IMAGE BOOK

LOVE'S LABOR'S LOST PROP BOOK

LOVE'S LABOR'S LOST PROP BOOK

LOVE'S LABOR'S LOST PROP BOOK

LOVE'S LABOR'S LOST PROP BOOK
CHAPTER 3: THE PRODUCTION PROPERTIES

3.1: PROPERTIES REFERENCE IMAGE BOOK

CUT FROM SHOW

(SEE COSTUMES)
CHAPTER 3: THE PRODUCTION PROPERTIES
3.1: PROPERTIES REFERENCE IMAGE BOOK

CUT FROM SHOW

SEE COSTUMES

SEE COSTUMES
CHAPTER 3: THE PRODUCTION PROPERTIES
3.1: PROPERTIES REFERENCE IMAGE BOOK

LOVE'S LABOR'S LOST PROP BOOK

SEE COSTUMES

LOVE'S LABOR'S LOST PROP BOOK

SEE COSTUMES
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LOVE’S LABOR’S LOST PROP BOOK
CHAPTER 3: THE PRODUCTION PROPERTIES
3.1: PROPERTIES REFERENCE IMAGE BOOK
CHAPTER 4: THE PERFORMANCE

4:1: PRODUCTION PHOTOGRAPHS


Production Photographs by Alma Ceretta and Doug Smith