The Lady from the Sea by Henrik Ibsen: A Production Thesis in Scene Design

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The Lady from the Sea by Henrik Ibsen: A Production
Thesis in Scene Design

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Arts

in
The Department of Speech Communication, Theatre and Communication Disorders

by
Mark E. McCann
B.S., Eastern New Mexico University, 1974
December, 1982
MANUSCRIPT THESES

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I would like to thank Dr. Bill Harbin for his patience and consideration throughout the writing of this thesis.
Dedication

I would like to dedicate this thesis to my parents, William J. McCann, M.D. and Cecile J. McCann, for all their love and support.
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Abstract

The Lady From The Sea by Henrik Ibsen was selected as a thesis project in design in the spring semester, 1981. This thesis is a written record of the design aspect of the project. It includes an analysis of the script as it relates to the design, a discussion of the concept for the production, a description of the execution of the design and a post-production evaluation of the design. The thesis also includes pertinent drawings and photographs of the setting.
CHAPTER ONE
ANALYSIS

In some ways, The Lady From The Sea (1888) represents a turning point in Ibsen's career. The plays prior to The Wild Duck (1884), Rosmersholm (1886) and The Lady From The Sea dealt with the hypocrisy of social and political conventions. With these three plays Ibsen entered into studies centered on the sickness of the individual. What makes The Lady From The Sea different from the others is the ending. Although all three plays deal basically with the same theme, the emancipation of the individual, the first two end tragically, but in the third drama the conflict is resolved on a positive note.

Hermann J. Weigand states that the theme of The Lady From The Sea is "the phenomenon of romantic longing . . . " But perhaps Weigand states the situation too simply. Ellida's problem concerns an inner conflict between her passions and her responsibilities. Ibsen uses two metaphors to illustrate this conflict, the sea and the mountains. The sea represents the passionate desires and longings that so dominate Ellida; in the everchanging seascape she sees freedom, adventure, and the mystery of the unknown—a sensual fulfillment of her emotional needs. The mountains, on the other hand, represent the duties and rational
obligations of an individual taking her responsible place in society. The earth, the mountains, although stable, dependable and protective, also furnish barriers. Ellida's duties to her husband are suffocating and restricting, forcing her to seek refuge in her past, a past associated with sea, with youthful freedom and irresponsibility, sensual excitement and adventure.

The crux of Ellida's dilemma is that she rationally accepts her familial and social responsibilities and yet profoundly needs to express herself as an individual freely and fully, emotionally as well as rationally. The struggle is fixed in her present life. Her marriage to a widowed doctor has transplanted her to a small resort town beside the mountains, far away from her beloved sea. The town itself exemplifies the drab monotony of her life. The doctor's two daughters from his former marriage maintain the household, leaving Ellida inactive. She seems a stranger in her adopted family, aloof from the two girls and given to brooding about the death of her only child. Even the townspeople think of her as a stranger. They call her "the lady from the sea"; she is someone foreign, evoking an image of a wild beast or a pagan goddess. As a result she is kept at arms length by all, misunderstood and resented. Ellida turns inward in hope of finding some solace. She yearns for the sea, and all that it represents to her. She is like the mermaid Ballested wished to paint, stranded on the rocks of the fjord, suffocating and dying. She begins to fantasize about her past and dreams of the days by the sea when life was simple and joyful. The fantasy comforts her until she begins to feel a sense of guilt at not maintaining her responsibilities to her
husband. To overcome her guilt, Ellida finds fault with the fantasy. She remembers an incident of her youth, when she became betrothed to a sailor. An American vessel was in port for repairs and Ellida befriended the first mate. Their relationship developed past mere friendship into a deep love and when the sailor hurriedly left they symbolically bound their betrothal by throwing their rings into the sea. The first mate vows to return for her, to take her across the sea. Ellida waited for the sailor, turning down one proposal of marriage, expecting his return. Finally she broke off the engagement and married Wangel. She now fears the sailor will return and make good his claim. What starts out as a romantic longing for the past develops into a neurotic obsession that the past may catch up with her, may destroy her.

What Ellida fears about the sailor (Stranger) also attracts her to him. His free and wild life, the lure of danger and the unknown—these excite and frighten her at the same time. She fears her passions will win out over her reason and her familial responsibilities. But if she feels frustrated and suffocated by her present circumstance, she nevertheless needs the stability and balance it offers.

Ibsen uses the Stranger to symbolize Ellida's passion. He represents her inner desires, the need for creativity, adventure, sexuality and freedom. The Stranger's return to claim Ellida metaphorically demonstrates her own inner feelings welling up to take control of her rational being. Wangel states: "That man must have had an extraordinary power over you, Ellida." She replies: "Yes. He was a demon . . . I shall
never be able to escape from it. . ." The extraordinary power that the Stranger holds over her serves as a metaphor for Ellida's inability to control her passions and to accept a mature, beloved future with the doctor.

Wangel views Ellida's inner conflict as a sickness, a melancholia that has overwhelmed his wife and forced them apart. He is incapable of understanding her problem and feels she is motivated by some strange source; even he calls her his "lady from the sea," as if the fact that she is now landborne explains everything about Ellida. But Wangel is willing to do anything within his power to help her. He even offers to return to a place by the sea, for her "health and peace of mind," not realizing that his unselfish offer to help deepens Ellida's sense of fear. Returning to live by the sea would not solve the conflict, only intensify her passionate nature, thereby making the choice between her responsibilities and desires more difficult.

When the Stranger appears, Ellida's predicament heightens. He has come back to claim her. She must now make a decision; will she succumb to her inner passions and go across the sea with the Stranger or will she assert rational control of herself and choose a future with Wangel? Although attracted by the life the Stranger offers, one filled with excitement, hedonistic pleasure, and wonder, she also realized the inherent dangers of such an ego-centric, indulgent existence, which frightens her. The natural human need for security is very strong in Ellida, but so is the need for freedom. The Stranger, however, will not abduct her; he wishes only that she go with him freely by her own
choice. He states: "... If Ellida wants to come with me, she must come of her own free will."4

She alone can solve the problem. Her rational self takes charge and she seeks the protection of the mountains; she implores her husband's help: "Oh, my dear, my dearest! Save me from that man!"5 Yet at the same time, she wishes to protect the Stranger: "Don't lock him up in a prison! He belongs out there, on the open sea."6 The struggle between her passions and her loyalties finally lead her to the conclusion that her problem is within herself, in her own mind: "Oh Wangel! Save me from myself."7 In choosing Wangel, she chooses sanity; in rejecting the Stranger she rejects the lure of the past and looks responsibly to the future. The imagery of the sea and mountains is never more vivid and poignant than in the third act. Now Ellida can control her own destiny; she has "her own free will." No one forces her to decide either way. She has the opportunity to be done with the past and become a whole person again.

Act Four is Ellida's moment of self-realization. She sees everything clearly. The decision she has to make must be free from all constraints. She asks Wangel to cancel their marriage, but not to divorce her, for that would imply Wangel unwillingly gave her her freedom. He too must act without restraint, for only then would Ellida be completely free to choose. She states: "... I beg you, I pray you, Wangel--give me my freedom. Give me my full freedom again. That is all that matters now... I want to be free when I meet him. Free to choose for myself."8 Ellida now fully realizes that the dilemma is rooted in her
own mind, therefore the decision must be hers alone: ". . . There is no force outside that threatens me. The root of that fascination lies in my own mind. . . . The moment of decision is so near! I must decide. For all my life." She confronts her desires and chooses to be master of them, thereby becoming a whole individual again.

Ellida's decision is quick, but not without pain. She finally verbalizes what she has felt for so long: "Wangel! Let me say this--and say it so that he hears it too! Of course you can keep me here. You have the power and the means to do so and that is what you want to do. But my mind--my thoughts--my dreams and longings--these you cannot imprison. They strain to roam and hunt--out into the unknown--which you have locked me away from." Wangel suddenly realizes his role in restraining Ellida and relents to set her free: ". . . I agree to--to cancel the bargain. Now--at once. Now you can make your choice, Ellida--in freedom." Wangel loves her too much to destroy her; it is more important to him that she freely choose to live her life as she desires.

In Wangel's moment of self-realization, Ellida makes her decision. She realizes their love for each other is something strong and life-giving and far more worthy than the momentary satisfaction of passionate fantasies. She tells Wangel she can never leave and says to the Stranger she will not go away with him. He states: "Yes, I see. There is something here stronger than my will." Ellida's self-realization is complete. The strange power the sea had over her no longer exists. It is not that she chooses to abandon her passions and inner longings, but she now has the ability to control and balance them: "I no longer yearn for it, nor fear it. I have
seen into the heart of it— I could have entered it—if I had chosen to
do so. I was free to choose the unknown. So— I was free to reject it."13
Wangel now begins to understand that Ellida's conflict is not strange
after all. He states: "I begin to understand you little by little.
You think and feel in visual pictures and visual images. Your restless
yearning for the sea— your yearning for this stranger-- all that was
nothing but an expression of your longing for freedom."14 This passage
makes it clear that Ellida's conflict is far from just a romantic longing,
but a deep seated need for an individual to express herself completely.
By facing her problem directly, and forcing her husband to do the same,
her emancipation becomes fully realized. At this point the drama ends
abruptly. Ellida has solved both her inner conflict and marital strife.
Her step-children accept her and welcome her into their arms, a rather
strange turn of events considering their initial resentment toward their
step-mother.

A common criticism of this scene is that it fails to be convincing.
Ronald Gray asserts that the ending is contrived with little concern for
intelligible motivation.15 However, if the end seems somewhat contrived
it is at least a logical conclusion. To confront one's own inner conflict,
realize its complexity and finally control it, is a rational and logical
progression. Weigand's study, The Modern Ibsen recognizes that "as an
analytical study of human character . . . The Lady From The Sea takes
very high rank among Ibsen's work."16 He also states that one of the finest
qualities of the drama is its by-play of sensuous imagery.17 The contrast
between the imagery of the sea and mountains is striking, if at time blatant.
Putting this aside, Ellida's conflict is a universal one, in that her desire for freedom and self-expression are felt by all at one time or another. To be human is to be faced with a dilemma similar to Ellida's. To what degree do we as individuals suppress or express our inner desires? To what degree can we maintain complete ethical and rational control of ourselves? A balance, a middle ground must be found. To determine the means of satisfying both our intimate dreams and our responsibilities remains a constant human dilemma.
FOOTNOTES


3Ibsen, p. 158.


6Ibid.

7Ibid, p. 174.

8Ibid, pp. 188-189.

9Ibid, p. 190.


12Ibid, p. 207.

13Ibid.

14Ibid.


16Weigand, p. 241.

17Ibid.
"In the presentation of a play, scene design exists solely to bring, through the stage setting, visual substance to the dreams of the playwright." Simply stated, the scene designer takes abstract concepts and translates them into visual reality, through the use of Line, Mass, Color, and Form.

David Welker states that scenery may serve four functions: 1) it may constitute a machine for the arrangement and movement of actors, 2) it may express the mood of the play, 3) it may give information about the locale and time of the play, 4) it may be visually interesting in itself. He goes on to say that most scenery fulfills all of these functions, but not necessarily with equal emphasis. The degree of emphasis for a particular set may be suggested by the script; for example, the locale may be of critical importance.

With The Lady From The Sea the most important function of the scenery may be to create a mood or an atmosphere which suggests the passion of the play rather than the provision of a naturalistic setting. The play's major themes deal with the inner emotional conflicts of the protagonist, Ellida, and while one could provide a realistic setting for the action, more effective, perhaps, would be a more stylized design which emphasizes the imagery and symbolism of the play's thought.

After give and take discussions, the director and I agreed that we wanted a design which could provide strong visual metaphors for Ellida's struggle: her longings for the sea (emotional freedom and
irresponsibility) versus her obligations to home or land (maturity
and responsibility). We decided to attempt an impressionistic style
of design because of its subjective nature. According to Webster's
Dictionary, impressionism means: "details intended to achieve vivid­
ness or effectiveness more by evolving subjective and sensory impressions
than by creating an objective reality." The important element here is
"subjective and sensory impressions" versus "objective reality." We
wanted the audience to be drawn into Ellida's struggle and thought that
a realistic setting would distance the audience. To view a realistic
setting would distance the audience. To view a realistic design would
be similar, perhaps, to viewing a painting because of the picture frame
or proscenium arch stage: one feels removed from the experience. Since
an "objective reality" is created, the viewer may leave at any moment
without achieving a sensory impression of the work. By choosing the
subjectivity of impressionism, we felt that the symbolism and imagery
of the sea and mountains could project out of the proscenium and into the
house, diminishing the distance between actor and audience in an attempt
to draw the audience into a total sensory and emotional experience.

Another consideration for deciding on this style of design is that
the amount of scenery is drastically reduced, a very important considera­
tion. The script calls for four completely different locales; Wangel's
house and veranda, a vista overlooking the fjords, and two separate areas
of Wangel's garden. The designing, constructing, shifting, storing and
dressing of four sets of scenery not only would be costly but would put
a prohibitive strain on our shop facilities and available manpower. In
any theatre system production designs are always complicated by budgetary, facility, and personnel limitations. A designer/technician always seeks possible solutions to these overwhelming problems. In this case the solution was set forth by the director (Barbara Becker) in the initial stages of the production meeting. It was Dr. Becker's desire to have a simple, clean lined, and uncomplicated setting that would evoke the mood that Ibsen had written into the play.

In our early discussions, Dr. Becker had expressed that she would like to have several levels on the platform. However, I felt that to maintain the simplicity of the set, one level or two would be sufficient. We both felt that set dressing should be minimal and that realistic furniture would not be in keeping with the design concept. Dr. Becker, nonetheless, felt that some sort of set should be included so that the actors could sit down. I decided to use cubes to fulfill this request.

Once it had been established that the scenery would be impressionistic in style, the line, mass, and the form of the setting had to be worked out. The first step was to define the playing area. In keeping with the simple, clean line the director wanted, the area consisted of a geometric platform, raked at a six degree slope from front to back, with a single step up to break the surface plane. The structure was entirely open, creating an impression of the expanse of the sea. To help in effecting a sense of horizon line the platform was angled inward towards the upstage end. This angle reinforced the notion of the vastness
of the ocean, and gave some indication of height. The line of the
platform was very angular. Soft curves and unbroken sweeps tend to
evoke a calm, unhurried mood in contrast to sharp, rigid lines that
generate a more tense, confused atmosphere.

Placed around the perimeter of the platform were abstract metal
sculptures of trees. These trees varied in height with the lowest down­
stage and the tallest upstage. The design was an adaptation of fir trees,
basically conical in shape. This was consistent with the angularity de­
sired. The metal trees were onesided and could be pivoted a complete
360 degrees, creating an impression of bars in a prison cell. Here the
imagery of constraints being self-imposed was established. The choice
of materials in the sculptures was also important. I chose angle iron
and reinforcing bar because of its textural qualities. Both materials
have a rough and imposing texture ideal for the impression of barrier,
but the flexibility inherent in these materials helped subjectively,
underscore the idea of self-determination.

The metal sculptures were left unpainted because of the texture of
the base metal. The material itself when formed leaves a deep grey color
that is prone to rust. The combination of these qualities created a harsh,
uninviting texture consistent with this type of barrier.

The next element of the design involved a series of projections
that changed with each act. I decided to use this form of scenery because
projections, small and easy to construct, fill a large area and give the
illusion of depth, a necessary quality when coupled with the line and form
of the platform. The projections were abstractions of particular emotional
and atmospheric conditions. Each projection served several purposes. They reflected an atmospheric condition, such as a sunset (Act II), early evening twilight (Acts IV and V), or the impression of sunlight streaming through foliage (Acts I and III). The second purpose of the projection was to underscore the emotional tension of the play. For instance, the Act I slide was designed to represent Ellida's confused state of mind and the suffocating effect of her present environment. It consisted of mottled blues and greens, vaguely representing the sky obstructed by foliage. The idea was to relate the metal sculptures with the projections to help in establishing a sense of the tension and constrictions Ellida feels at this moment. In Act II, the projection was an abstraction of a sunset, thus creating an atmospheric condition and setting the scene for the revelation of Ellida's fears. The Act III projection, again, was designed to affect the mood of the action. When the Stranger appears for the first time, I wanted the scene to be as foreboding and eerie as possible, as well as to underscore the tension. The projection maintained the same colors but was less mottled. The line was more angular, creating more tension, appropriate at his particular moment. Acts IV and V were atmospheric projections, consisting of early evening designs.

The third purpose the projections served was to add the visual variety of design. Since they furnished the only scenic change in the design, they contributed a sense of movement and continuation to the production.
The final element of the design, color, needed to accomplish two things: 1) to evoke the presence of the sea and, 2) to reinforce the dramatic mood of the play. To achieve the first step the obvious color choices were blue and green, which would emphasize the strong pull of the sea. Both colors, cool and moody, also fulfilled the second requirement of reinforcing the dramatic nature of the play. I decided to use these colors as saturated as possible to represent the high level of emotional intensity with the play's action.

The platform was painted with these two colors using a technique called scumbling. The process combines the two colors, loosely creating a third color and yet leaving areas of the base color. A third color, medium grey, was used as foundation, muting the blues and greens to add variety. The effect was a surface mottled and undulating like a stormy sea.

The projections continued the color scheme with deeply saturated hues of blue and green. This was done to sustain emotional intensity, to add variety to the stage picture, and to give limited indications of locale and time of day. Two other colors were used in the projections—red and yellow—strictly to achieve an atmospheric condition. The slides in Acts II and V projected an impression of a night sky and a sunset. The use of two colors also helped break up the amount of blue and green present.

The purpose of the scene design for The Lady From The Sea was an attempt to express the imagery and symbolism of the drama, and an attempt to immerse the audience in a visual and emotional experience. The choices made concerning the scenery for this production are not the only choices.
They represented a desire for a different approach to a traditional form of drama.

The construction of the scenery for *The Lady From The Sea* began in April, 1981. It was broken into three phases: 1) the platform, 2) the metal sculptures, and 3) the Linnebach projectors and slides.

The platform was built first for obvious reasons. It defined the playing area and allowed the cast maximum opportunity for rehearsal. The structure was constructed in two parts, the trusses or support frames and the decking. The trusses consisted of utility grade two by four, cut and formed into a profile of the platform. These were then nailed to the stage floor and properly spaced apart with two by four stringers. The decking (three-quarter inch plywood) was applied over the platform frame and the necessary facings attached. This process was completed within a five day period and allowed the director and cast uninterrupted use of the platform for the remainder of the rehearsal period.

Step two was the assembling of the metal sculptures. The base of the sculpture contained a pivot point of one and one-half inch pipe supported by an angle iron frame. The tree trunk portion was made up of one and one-quarter inch pipe as the central axis; welded to this angle iron. The tree trunk fitted into the pivot pipe on the base, allowing the pivot pipe to rotate freely. Welded to the trunk was rei-bar that had been bent to give it a more organic feeling. When completed, the bases of the sculptures were placed appropriately, holes drilled in the decking of the platform to correspond and the upper portion of the piece inserted down through the decking into the base.
The third, and probably the most interesting step, was the designing and building of the Linnebach projectors and slides. The design is simple; a deep shadow box with a high intensity light source placed in the rear. At the forward end of the projector a large glass slide is inserted. The slide is painted with a transparent medium and then projected, usually onto a cyclorama.

The University Theatre had no Linnebach projectors in stock so it was necessary to fabricate them. Initially the entire unit was to be made of plywood, but the heat of the light source made it necessary to incorporate a sheet metal housing for the lamp. An exhaust fan was placed on the side of the lamp housing to help dissipate the heat created. Two such projectors were constructed one placed on either side of the upstage end of the platform and focused on the cyclorama.

The slides were twenty-two inch square pieces of one eighth inch glass (cut and purchased locally) that fit into a slot at the front end of the projector. As stated earlier, a transparent medium was painted on the glass creating the image. In this case, I used clear shellac as the carrying agent and aniline dyes as the pigment. The advantage of using shellac is that it dries clear and hard, thereby protecting the finished product from smudging, but the finished product could also be redissolved by using denatured alcohol. The redissolving allows easier blending of colors and easy correction of mistakes.

One disadvantage in using Linnebach projectors is that because there are no lenses, the resolution of the image is very difficult to control. However, this disadvantage worked in our favor. I did not want
a sharp, clear focus of the image for aesthetic reasons, and because I had to use two slides for one projection, the lack of focus helped to blend the two slides together where they met.

In all, the Linnebach projectors were a pleasant surprise. I had used the projectors previously but had never constructed one. They were relatively simple to assemble and functioned very well. The image produced was exactly what I had hoped for in terms of coverage and color saturation.

The most notable aspect of the construction of the scenery for this production was the speed and the efficiency in the building of it; The design style chosen permitted such efficiency. The lack of bulky scenery enabled me to plan and construct the set at a faster pace than would have been required for four settings. Also, the use of projected scenery reduced the time and work-load problem. Another factor that determined the speed of construction was that I had no other commitments at the time. When I began this project in September, 1980, it was my plan to set aside a block of time so that I could work full time on the production.
FOOTNOTES


CHAPTER THREE

EVALUATION

The evaluation of the scene design for The Lady From The Sea will be discussed from an aesthetic and mechanical viewpoint. I will concern myself in this discussion with three points: 1) the fulfillment of the director's concept, 2) the design as a machine, and 3) the success or failure of the overall visual statement.

Did the scene design fulfill the director's concept of the play? The answer has to be yes, because the design was approved and setting constructed. However, this is an unfair statement to make. Because a design is approved and consequently built does not necessarily mean that the director is satisfied, or even that the concept was adequately communicated. Production concepts can be, and often are, idealistic views of a play and therefore many times unattainable. Also, there are so many limitations to overcome that directors often settle for something less than what they initially imagined. Did the scene design for The Lady From The Sea fulfill the director's concept? I believe it came very close. Dr. Becker asked for a setting that was non-realistic and that would attempt to communicate the passions and emotions of the drama's situations. She wanted a design that would be symbolic of the imagery of the sea, and its vastness, and of the mountains and trees as barriers. I believe I accomplished the impression of the presence of the ocean and the trees as barriers but failed to achieve a sense of the mountains.
This is the major design weakness. The mountains are the second most important image of the play, albeit not as powerful an image as the sea. In my concern for keeping the lines of the set as simple and clean as possible, I was afraid to clutter the stage with too much scenery. In retrospect it became abundantly clear how to solve this problem and still maintain the integrity of the design. I created abstract metal sculptures of trees, the same could have held true for the mountains. A simple abstraction of the mountains, constructed of an open metal framework and flown between the projections and the platform, could have completed the representation of the imagery of the mountains that we sought. These structures would have maintained the simple, clean lines of the set and probably could have contributed greatly to the overall stage picture.

Aside from this failure, I feel that the scenery communicated what it set out to say, that is, the deep emotional and passionate nature of Ellida's conflict and the tension and confusion that the situation produces.

The second point is the setting as a machine. Overall, the design worked well. It was well built and reasonably simple to construct. Since the projections were the only scenery that changed requiring only two people to change slides. We thus eliminated the need for a large running crew and also cut down on the possibility of communication snags. The major weakness of the set as a machine was in the configuration of the platform. Here again, I was primarily concerned with the line of the setting, whereas I should have paid more attention to the movement and positioning of the actors. It is not that the platform was completely
unworkable, only that its configuration forced the action to one area, the center stage. By keeping the same basic shape and enlarging and adding one or two more levels to the platform the possibilities for movement and grouping of the actors would have been greatly increased. Also, by adding more entrances and exits, possibly upstage center and one more either side downstage, the blocking patterns would have been more varied.

The final point in this discussion is the overall success or failure of the visual statement. Objectivity, for an artist or designer, is an elusive virtue; it is very difficult to determine the success or failure of one's own design. Nonetheless, I believe the design for The Lady From The Sea was striking, most notably the projections. They were a very simple solution to changing the stage picture without large amounts of three dimensional scenery. The visual impact they created was impressive. They added depth and texture to the setting and evoked a strong mood. In short, they were the most successful element of the design.

The trees were also very successful. They blended well into the setting; they did not overpower, but their presence made an impact. The fact that they could rotate to any position multiplied the possible variations in the stage picture. However, they were used limitedly. As a designer, perhaps I should have suggested ways of positioning the trees to permit a more effective use of them. Nevertheless, the trees were a workable set piece and when couple with the projections, created a striking visual image.
The least successful aspect of the design was the platform, especially in terms of its function as a machine for the actors. Visually, however, the platform accomplished what I set out to do. I wanted to create a perspective point that could give the audience the impression they were viewing the horizon line on the ocean. I felt this was achieved with the rake and the angling-in of the upstage end of the platform. The colors and texturing that I used did underscore the presence of the sea as well as create a sense of confusion and tension.

By making the changes in the platform configuration and adding the abstraction of the mountains that I previously mentioned, I believe the design could have been much stronger. But in general I think the design was visually interesting and created the desired effect. The imagery and mood were expressed well and stayed within the director's concept.

In conclusion, as I stated in Chapter Two, the choices the director and I made concerning the design for *The Lady From The Sea* were not the only choices available to us. A multitude of design possibilities exist for any production and each staff tries to develop an approach that seems most appropriate and workable in each unique case. We sought a solution to a multi-set play by using a single set design in which only certain elements (the projections) changed. Although some elements of the set functioned somewhat ineffectively, I believe that the overall design was successful in achieving solutions to the major problem this play presents.
BIBLIOGRAPHY


First Rendering - Act I
First Rendering - Act II
Final Rendering - Act I
Final Rendering - Act II
Final Rendering - Act III
Final Rendering - Acts IV and V
NOTE: SLIDE FRAME
BUTTS TO 1X4X14 FRAME
GLUE 1 NAIL USE 3D COMMON

CENTER LINE OF LAMP

DRILL 1/8 RELIEF HOLES ON 2" C.

Ply 1/4" FLY- SLIDE FRAME
Bolt 1/4" x 24 STOCK, CUT
GROOVE IN SLIDE FRAME
16 DEEP, PAINT 1/4" KILN
HIGH HEAT 1614

LADY FROM THE SEA
10PM
PROJECTOR- PROPOSED
DIRECTOR- BIBB
LOCATE TRUSSES ON 2'-0" C. BUILD WITH 2X4. SEE DETAIL SHEET 18'-0" O-10

NOTE: BUILD TRUSS J TO FIT.

BUILD TWO EACH EXCEPT "A" BUILD FIVE VERTICAL MEASUREMENTS REFLECT FOOTAGE INCLUDING W" DECKING.

L.S.U. UNIV. THEATRE LADY FROM THE SEA 1947

PLATTTORM & TRUSSES
DIRECTOR: BECKER

LC: 7-81 LBCG: 2
BRACE BETWEEN TRUSSES WITH 2 X 4 BRACE PERIMETER FIRST AS SHOWN. LOCATE REST OF BRACES ON 4" C.

TOTAL DEPTH OF PLAT 24" 0" TOTAL NO OF TRUSSES IF BUILD WITH 2X4 LOCATE ON 8-0 C. SEE DRAWING LSCC: 5 FOR TRUSS DETAILS.
DETAIL OF 6" RISE ON TRUSSES. ALL ANGLES ARE CUT AT 45°.
SCULPTURE BASE - TOP VIEW
BUILD WITH 1½ X 1½ X 2'
WELD ALL JOINTS

SCULPTURE BASE - SIDE VIEW

HEIGHT OF CENTER WILL VARY - HEIGHT TO BE FIXED AT TIME OF CONST. BUILD WITH 1½ X 1½ X 2' WELD ALL JOINTS.
LADY FROM THE SEA

PLATEFON| REVIEW

SUBJECT TO DIRECTOR APPROVAL

DATE | APPROVED BY | REVISION NUMBER
| 4/91 | LS-7
NOTE: SEC A & ELEVATION AT METAL NO PARTICULAR DIMENSIONS "HATE REBAR AS DESIRED SCALE 1"x1"

SEC A & ELEVATION

1/4" BKML PIPE

TYPICAL WELD
USE LH-70 RODS

SEC A & ELEVATION
SCALE 1"x1"

TREE SCULPTURE
TYPICAL UNIT ELEVATION & SECTIONAL VIEWS SCALE NOTED

L. S. U. THEATRE
THE LADY FROM THE SEA
DIRECTOR BECKER

TREE SCULPTURES
4/21 JF NOTED LCCC 7
The Setting - Act I
Vita

Mark E. McCann was born in San Rafael, California, July 2, 1952 and received his primary education in schools of that state. His secondary education began in California and was completed in American Samoa and Virginia. He entered Eastern New Mexico University in 1970 and received his Bachelor of Science degree in May, 1974.
Candidate: Mark E. McCann

Major Field: Speech Communication, Theatre, and Communication Disorders

Title of Thesis: The Lady from the Sea by Henrik Ibsen: A Production Thesis in Scene Design

Approved:

[Signatures]

Major Professor and Chairman
Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination: 2 December 1982