

A horizontal splash of teal watercolor paint with irregular, feathered edges, serving as a background for the name.

Jen Stringfellow

SCENIC DESIGN AND SCENIC ART

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Into the Woods

ASSISTANT DESIGNER AND SCENIC ART ASSISTANT

Directed by Aubrey Berg
Scenic Design by Ryan Howell
Lighting Design by Tim Schmall
Patricia Corbett Theatre, CCM



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Street Scene

ASSISTANT DESIGNER AND SCENIC CHARGE ASSISTANT

Directed by Steven Goldstein
Scenic Design by Brian Ruggaber
Patricia Corbett Theatre, CCM



production photos by Mark Lyons

STUDIO EXERCISES

Selected Samples
12'x12' black box with white foam core and bristol



RENDERINGS OF ABSRACT MODELS

Prismacolor Pencil on Canson Paper



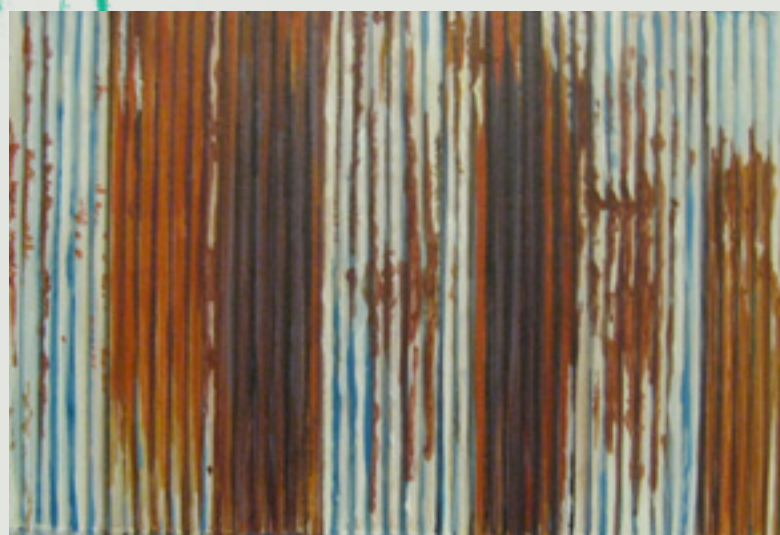
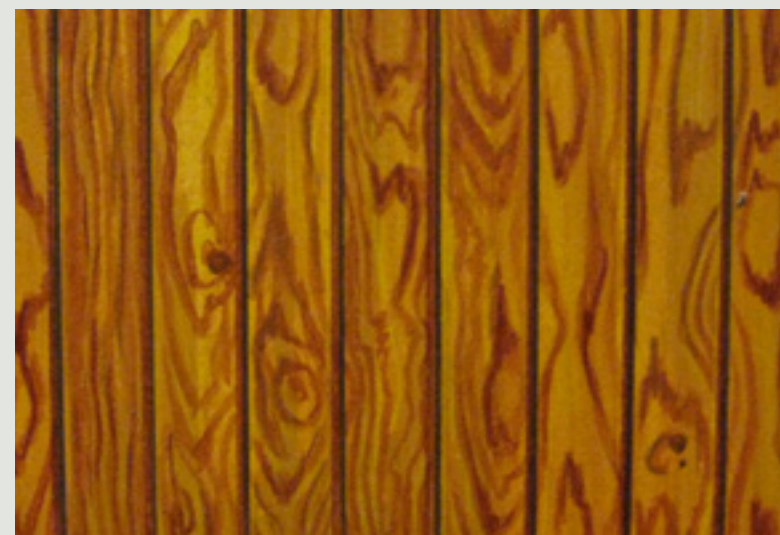
A PERFECT GANESH

One Week Studio Project
1/4" Scale
Set in Patricia Cobett Theater



RENDERING

Acrylic on Illustration Board
4x6 in 1/2" scale



FINE ART

Selected Samples
Prismacolor Pencil, Graphite, and Marker

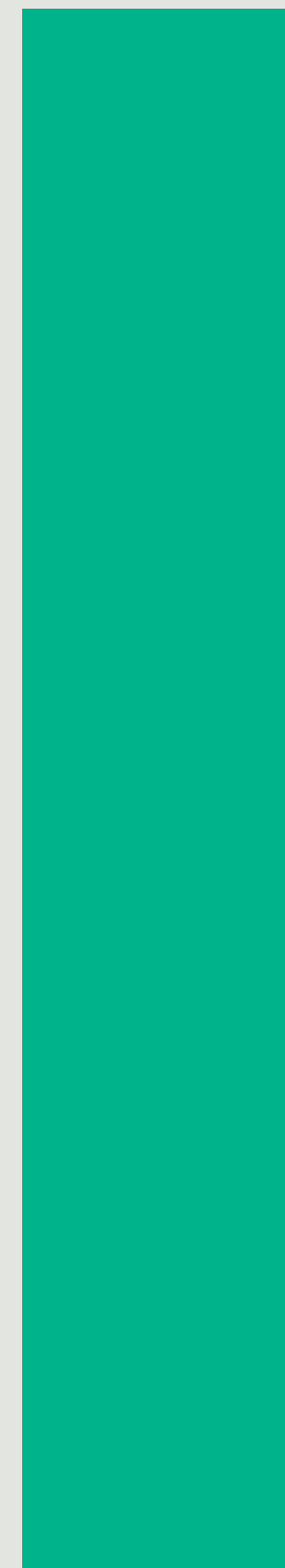
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RECREATION OF A PAINTING BY NELSON SHANKS USING PRISMACOLOR PENCILS



Scenic Art



Don Giovanni

Patricia Corbett Theater, CCM
Set Design by Mark Halpin



PERSPECTIVE DROP

Last of the Red Hot Lovers
Williamstown Theatre Festival
Set Design by Alexander Dodge



PNEUMATIC SPRAYER WITH STENCIL

The Importance of Being Earnest
Directed by David Hyde Pierce
Williamstown Theatre Festival
Set Design by Allen Moyer



THREEPENNY DECOUPAGE

PAINT CHARGE, The Threepenny Opera
Patricia Corbett Theater, CCM
Set Design by John Arnone



PAINTED BOARDS WITH BLOCKING, LEAD ARTIST

The Elephant Man
Williamstown Theatre Festival
Set Design by Tim Mackabee



DECK AS SEEN IN PEOPLE MAGAZINE
AUGUST 13, 2012 PAGE 20



PATTERNED FLOOR MASKED WITH TOUGH BACK

The Importance of Being Earnest
Directed by David Hyde Pierce
Williamstown Theatre Festival
Set Design by Allen Moyer



LETTERING

Little Shop of Horrors
Cohen Family Studio Theater, CCM
Set Design by Nikki Duvall



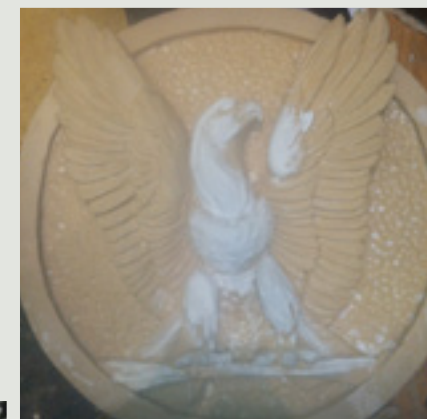
RIGHT A LETTERING EXERCISE
EXPRESSING FOUR DIFFERENT
FONT STYLES

Shall I Compare Thee
To a Summer's Day?
Thou art more *Lovely*
And more *Temperate*
Rough Winds do shake
The *darling Buds of May*
And Summer's lease hath
All too short a date

PORTRAITURE



BASED ON A PAINTING BY NELSON SHANKS

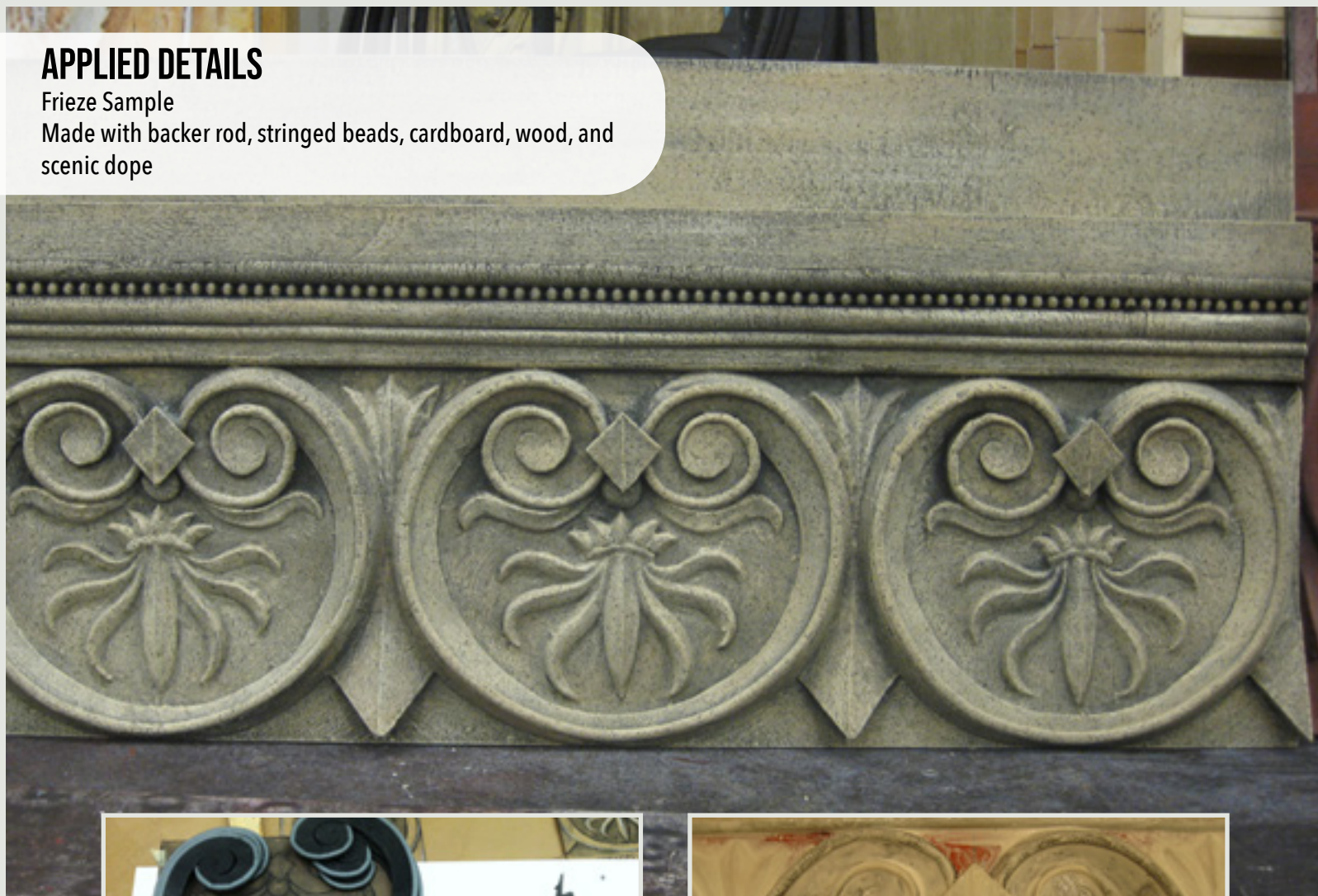


FOAM CARVING
2' x 2' Medallion
Carved with a knife and built up with scenic dope

APPLIED DETAILS

Frieze Sample

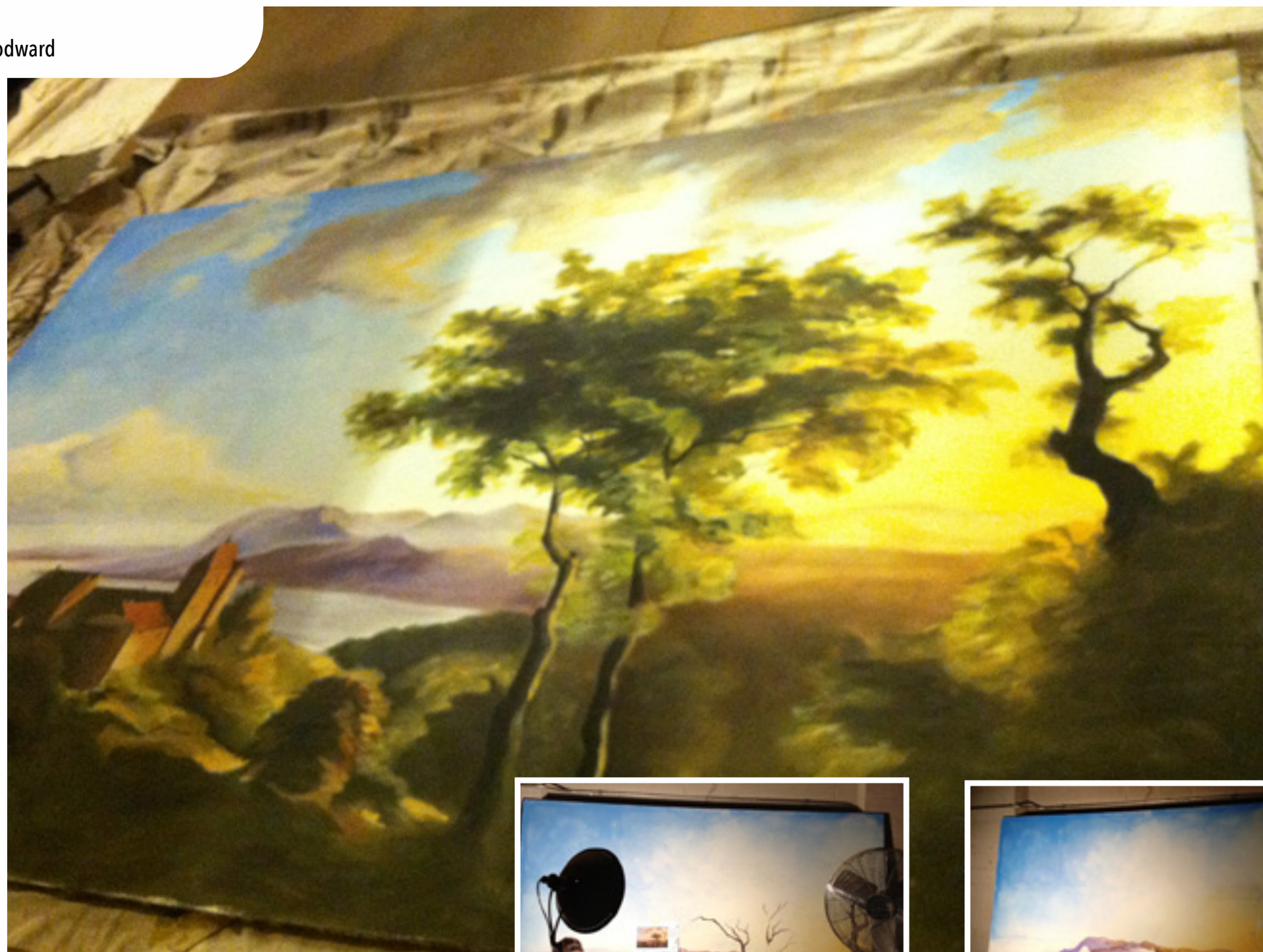
Made with backer rod, stringed beads, cardboard, wood, and scenic dope



PORTION OF A GIANT PICTURE FRAME.
THE SPEAR SHAPES WERE APPLIED WITH
ETHAFOAM AND INDUSTRIAL FELT.

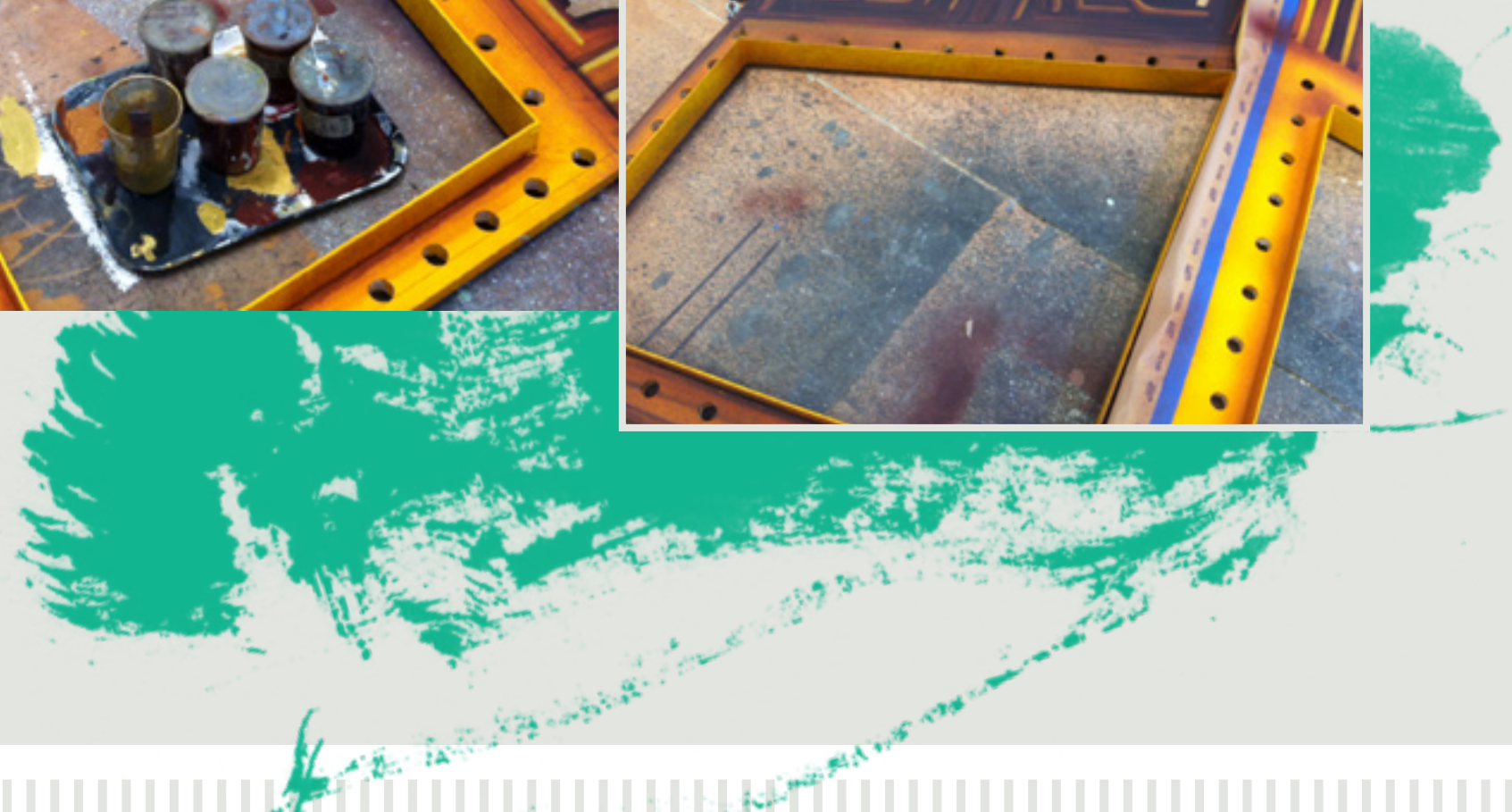
LANDSCAPE DROP

A Midsummer Night's Dream
Scenic Design by Jeremy Woodward



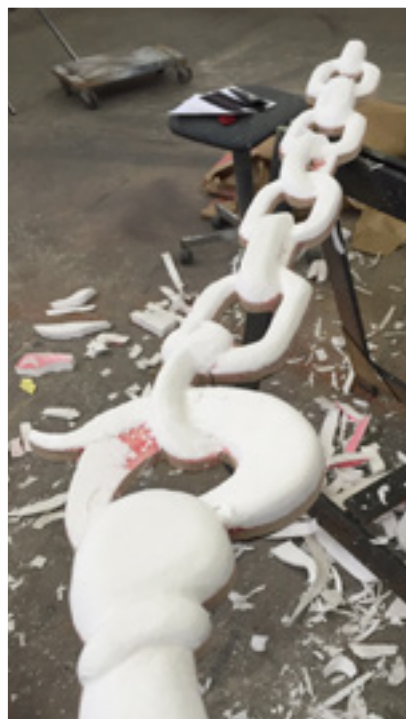
FORCED PERSPECTIVE MARQUEE

Singin' in the Rain
Scenic Design by Mark Halpin



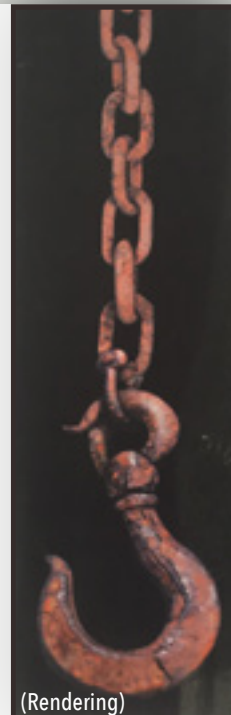
FOAM CARVING AND TEXTURE

For Royal Caribbean's production of "The Gift"
Scenic Design by Gerry Hariton and Vicki Baral

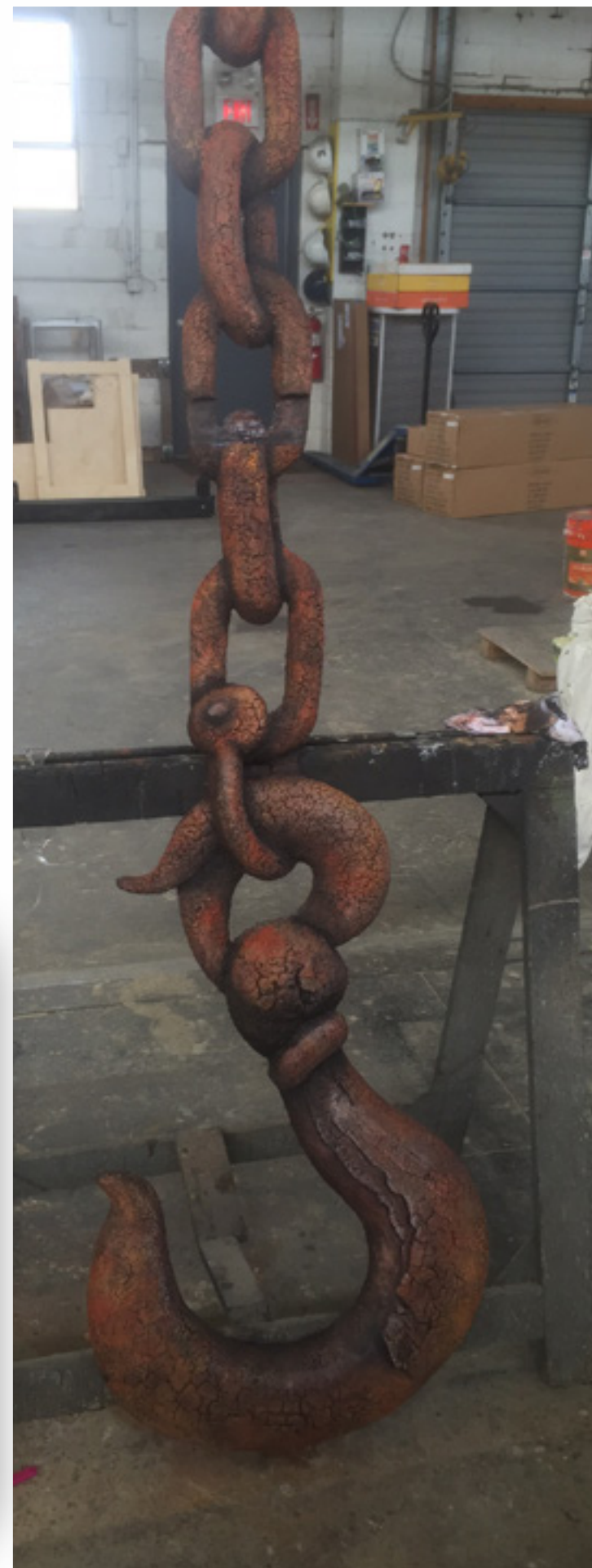


A Light Anchor

This anchor had to look very heavy and thick despite it being only a few inches deep. It was carved with a knife and then heavily textured. Final touches were added with a dremel before being painted with both flat and metallic paint.



(Rendering)



FIBERGLASS REPAIR

Part of The Big Pig Gig (Cincinnati, OH)
Originally an art installation by ArtWorks



This pig had been sitting outside of a paint shop for almost 15 years. The largest area of concern were his wings, which had started to rot and crack, and a large hole in his arm. His paint bucket, which had rusted through, also had to be replaced.

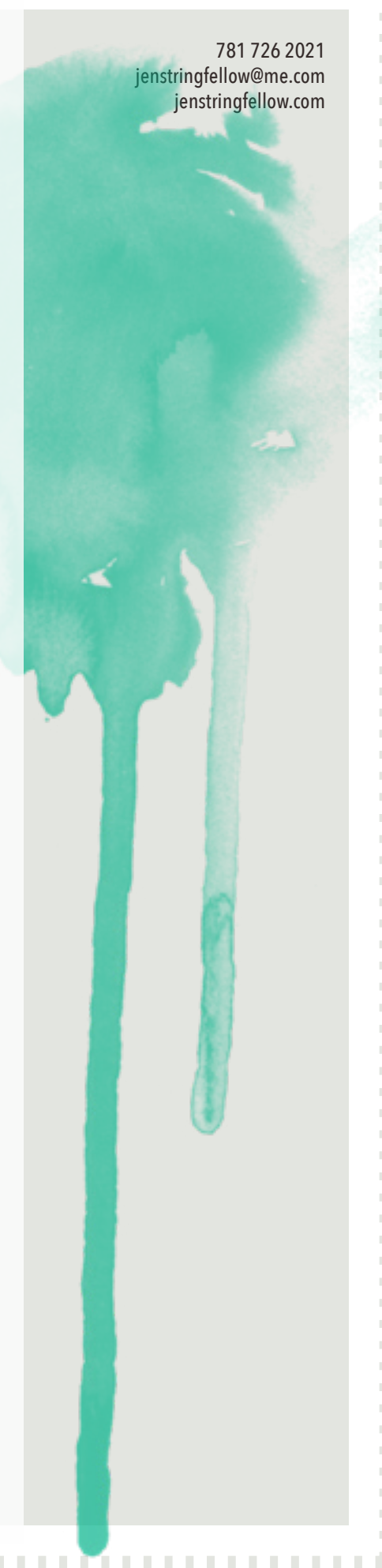
The Before

The Big Pig Gig was an art installation organized by ArtWorks in Cincinnati, OH in the summers of 2000 and 2012. Local artists and schools decorated hundreds of fiberglass pigs (each with a theme) to be installed all over the downtown area.

Many of the pigs are now in need of repair, having sat outside for over 10+ years. Most are privately owned now but a few remain downtown.



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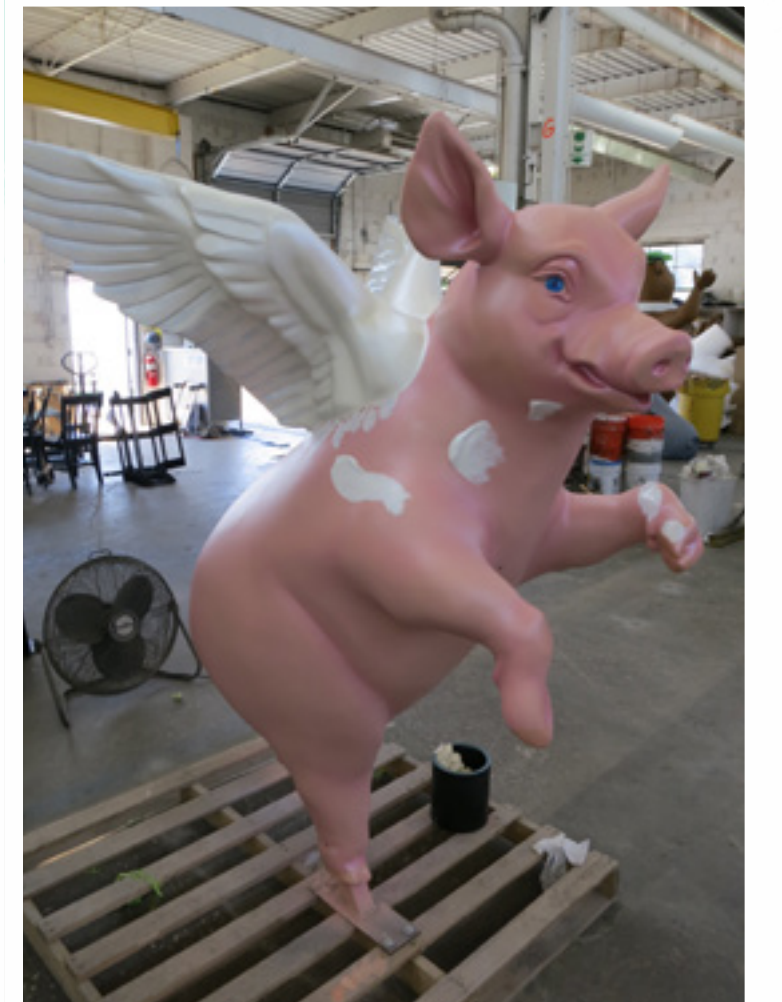




When pigs fly

After the pig was repaired and primed for paint, he was passed off to the scenic charge artist for his final paint treatment.

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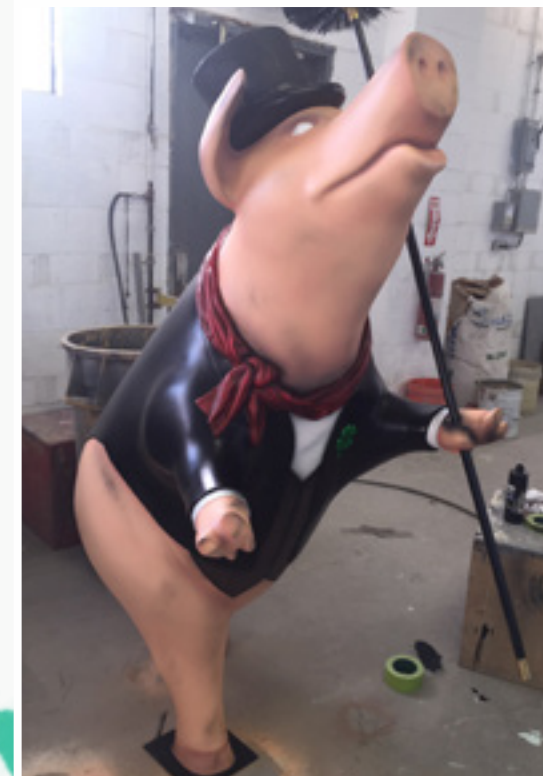
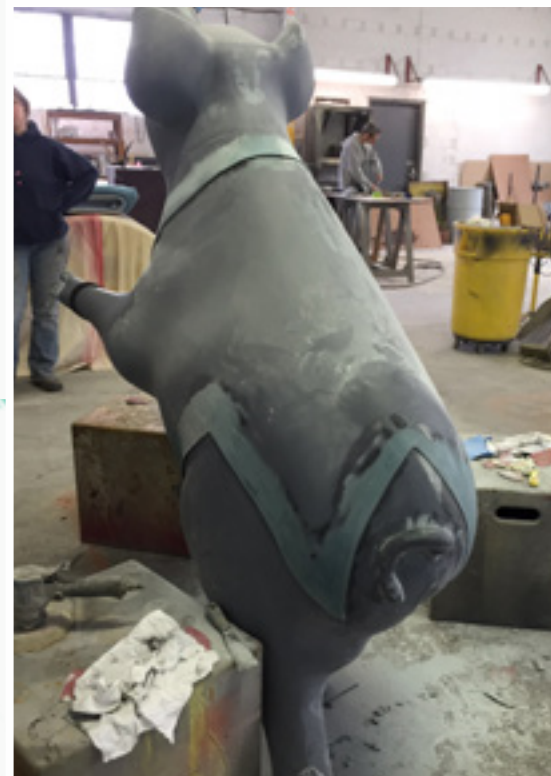
(Final paint treatment by Cheryl Brotherton)

MORE PIGS!

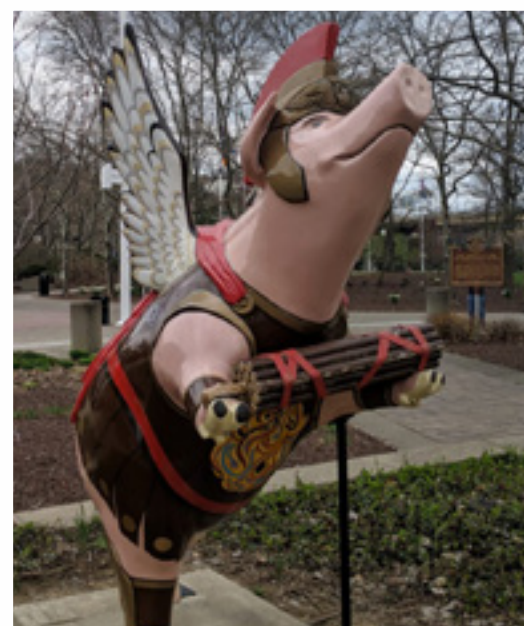
Part of The Big Pig Gig (Cincinnati, OH)
Originally an art installation by ArtWorks

A suit for a pig

This pig was a private commission. The pig was made using one of the original molds from The Big Pig Gig and then modified into a chimney sweep. His suit and shamrock were built up using bondo and his scarf was made with a piece of fabric coated in a special black goop.



(Final paint treatment by Cheryl Brotherton)



Vandalism

This poor piggy had his arms ripped off and his bundle of sticks stolen... He also had a live wasps nest living inside of his body! New arms had to be cast from the old molds and another bundle of sticks was built.

Final paint treatment was done by the scenic charge artist.

PVC MANIPULATION AND WOOD CARVING

For Royal Caribbean's production of "The Gift"
Scenic Design by Gerry Hariton and Vicki Baral



The proscenium vines were constructed by melting and twisting PVC pipes over a turkey roaster. All the joints were fiberglassed together and then everything was wrapped in Crystal Gel coated muslin strips. The molding is carved from foam and coated with a hard 2-part "candy-coating."

A lot items for this show were carved from wood for durability using a chain-saw attachment on a grinder.

LETTERING AND CLEAN LINES

South Coast Repertory (Multiple Shows)

One of my biggest strengths as a painter is being able to paint clean, sharp lines for lettering and more cartoon-like painting. It's also some of my favorite stuff to do.



PROBLEM SOLVING

Flora and Ulysses

Designed by Francois-Pierre Couture



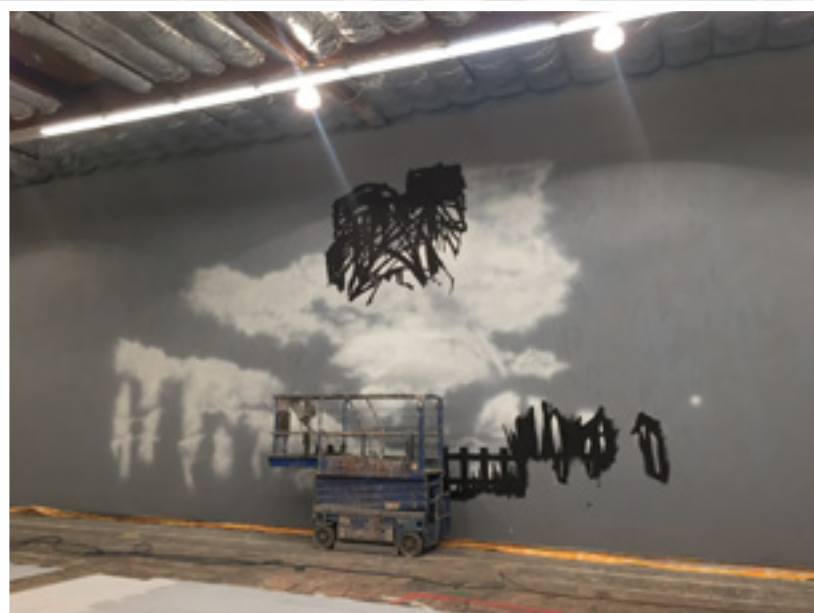
Whoops

This "do-nut" was accidentally designed with a spelling mistake, which had to be fixed on stage. The word "sprinkles" had been misspelled by the designer in the rendering (then painted that way) and required some clever fixing as the gradient background made painting it out difficult.

An extra sprinkle had to be added and all was right with the word.

EXTRA WIDE SHOW DROP

Little Black Shadows
South Coast Repertory
Set Design by David Barber

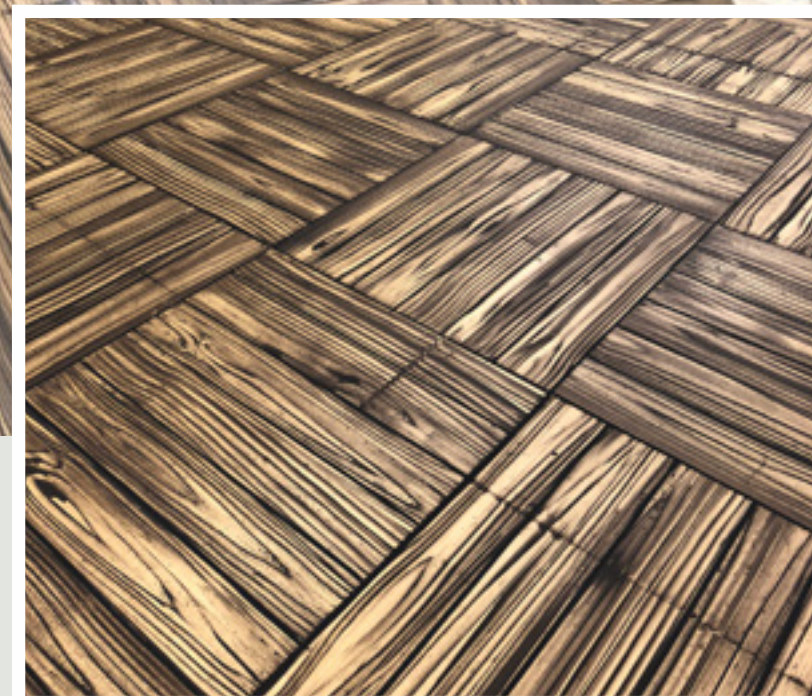
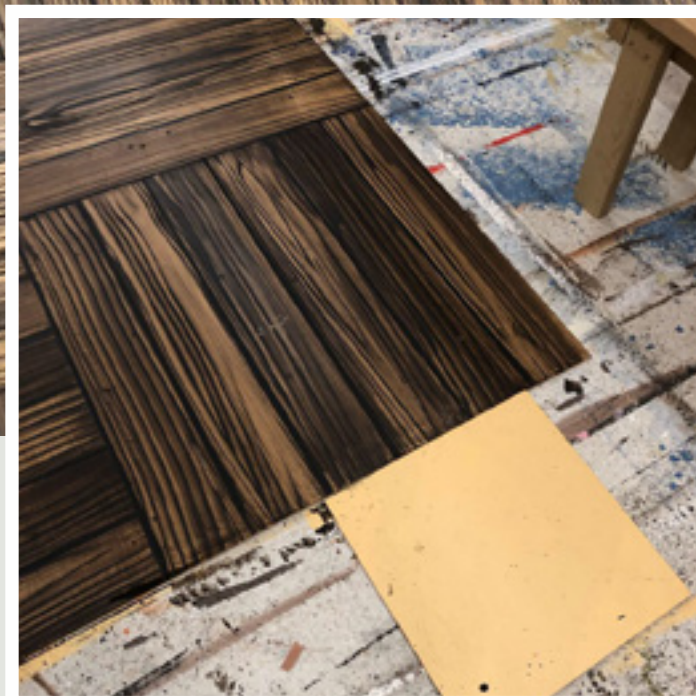


This drop was about 60 feet wide and stretched the entire height of the shop's paint frame. It had to be projected in 8 separate sections.



HANDMADE TOOLS

Sweeney Todd
South Coast Repertory
Set Design by John Iacovelli

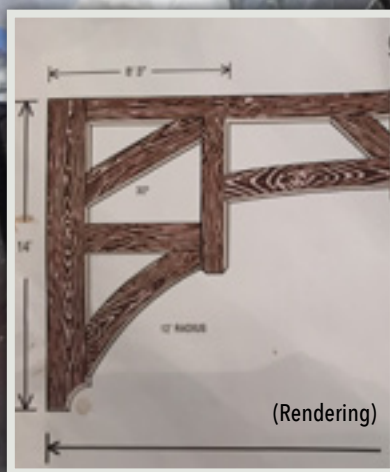
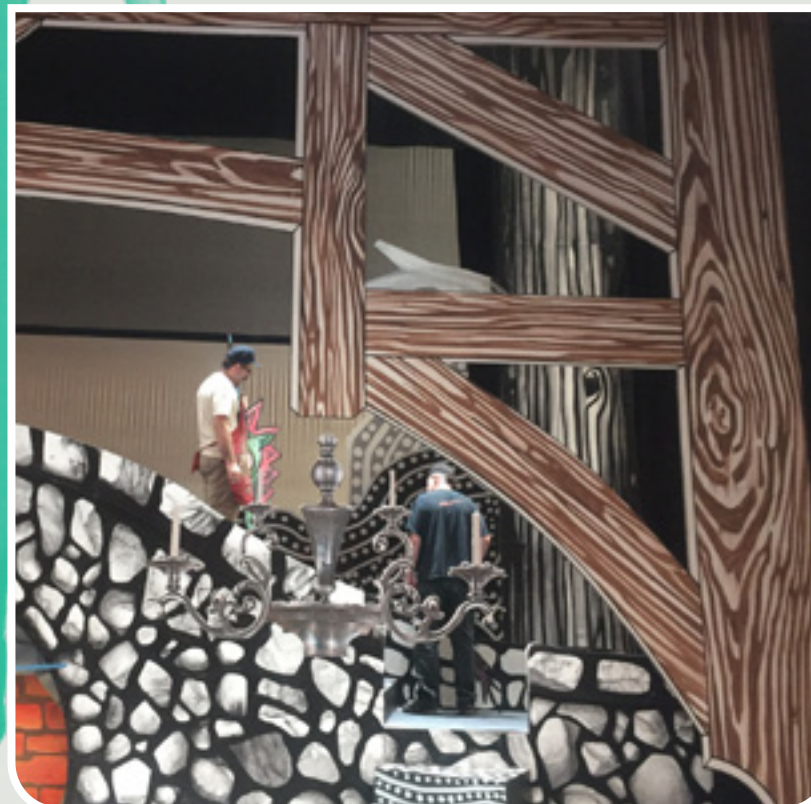
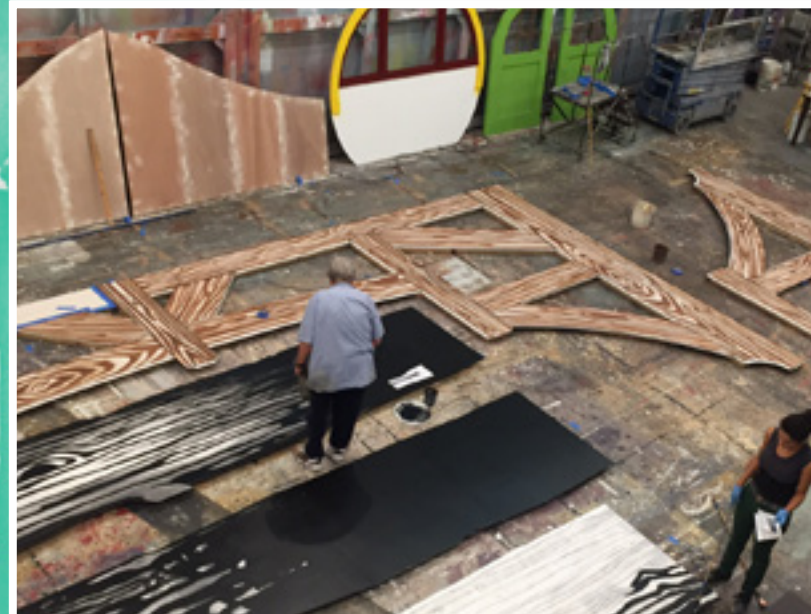


The only thing we physically got from the designer for this floor was a line drawing to show us the pattern of the boards. He described the grain as very large and cartoonish (but dark) so we ended up making special graining tools out of PVC and foam.

GRAINING FOR GIANTS

Ella Enchanted
Set Design by Keith Michell

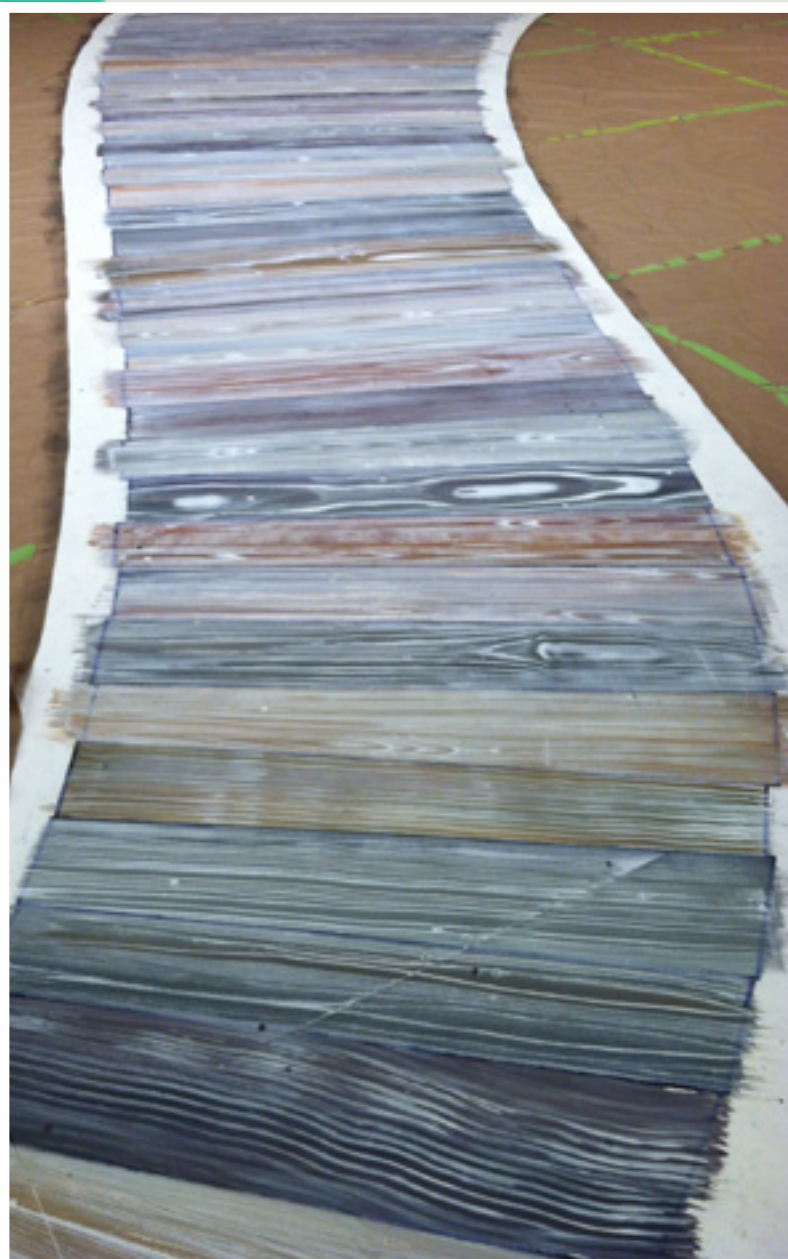
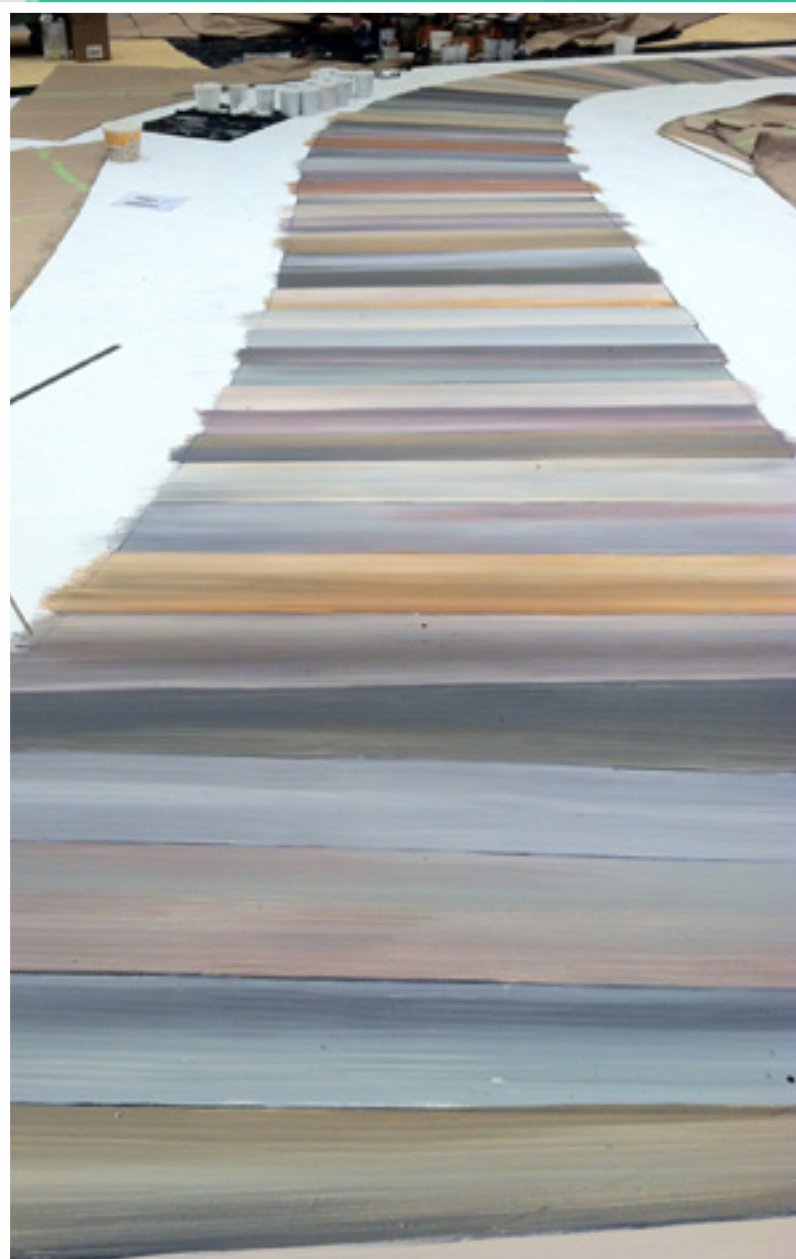
This giant wood grain was hand painted without any tooling
so that the actors appeared smaller on stage



UNIQUE WOODGRAIN

Mama Mia!
Royal Caribbean Cruise Lines

This boardwalk for Mama Mia! was some of the most interesting wood grain I've had to paint. The design was adapted from Broadway for Royal Caribbean by the same design team and required several steps as well as multiple handcarved graining tools. The whole floor design was printed on brown paper and then electro pounced for an easy transfer.



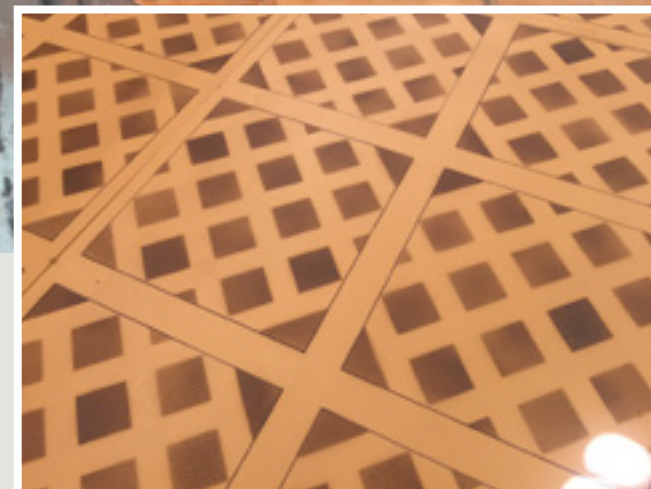
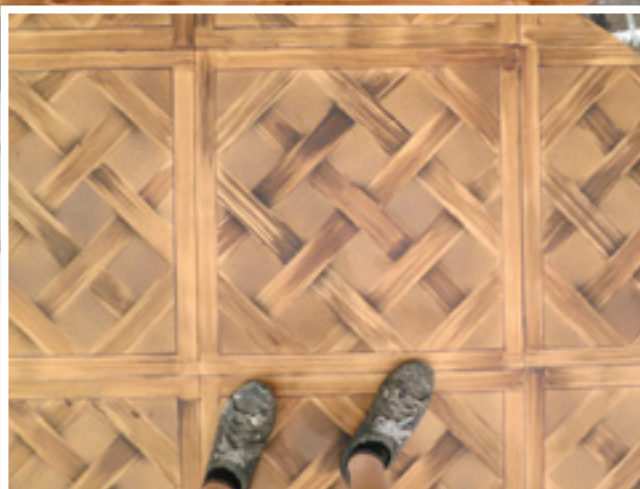
(LAST STEP BEFORE LINING)

FAST PARQUET FLOORING

Amadeus
Designed by John Iacovelli



Parquet isn't the fastest floor treatment, but this floor had to be done in a relatively short period of time. A stencil was made to help speed up the process and an airbrush was used to create a 'basket-weave' effect for more depth from a distance.



PAINTING ON BLACK MUSLIN

The Light Princess

Designed by Francois-Pierre Couture

This show had to be painted in about 3 days so starting with black fabric saved us a lot of time.



TILE TREATMENTS

South Coast Repertory



Curve of Departure



The Roommate



Poor Yella Rednecks

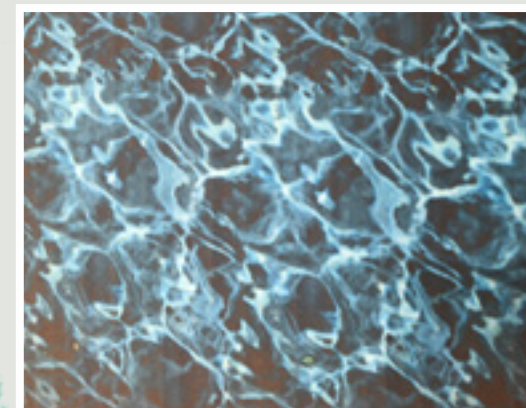
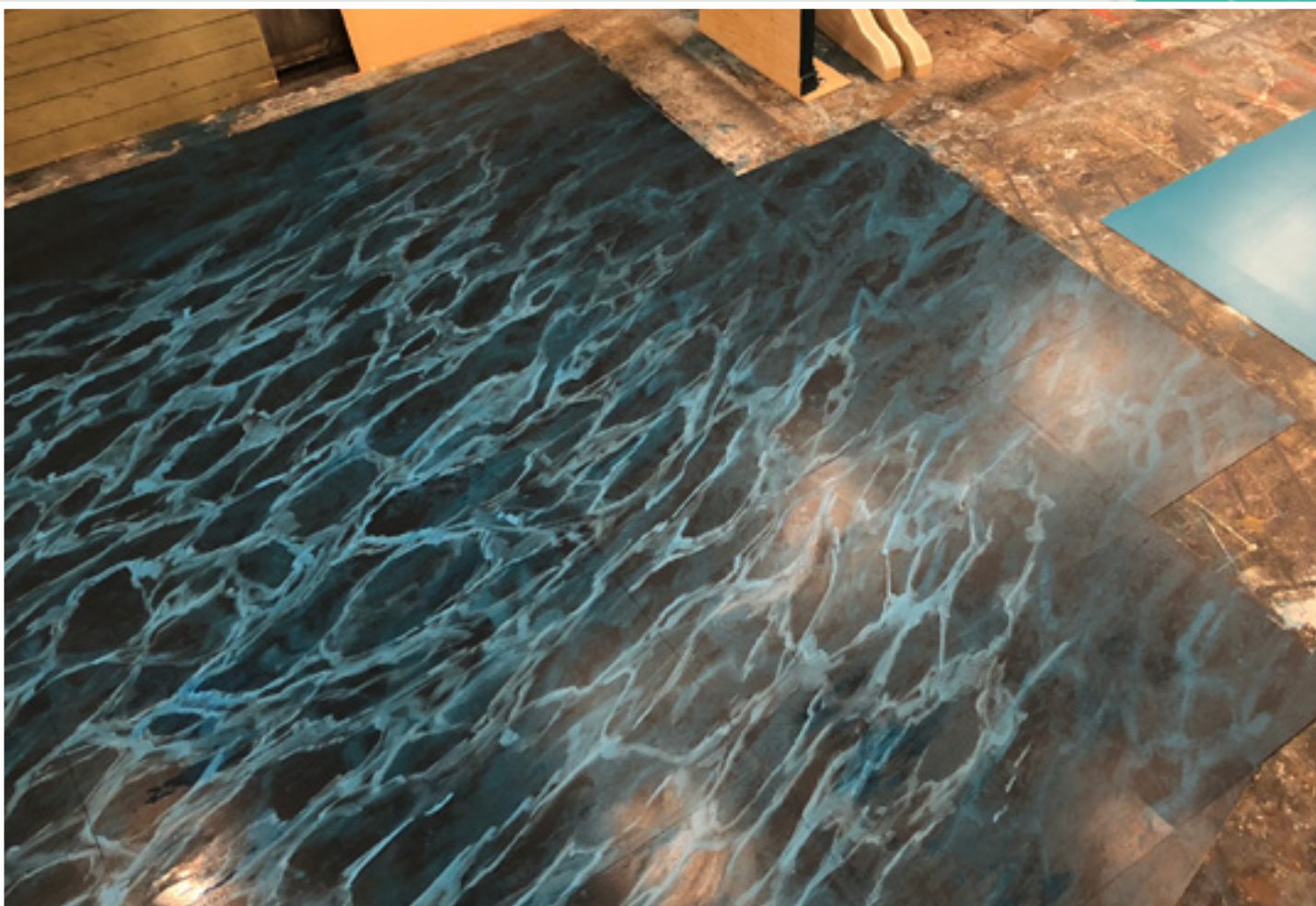


Poor Yella Rednecks

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THE OCEAN FLOOR

Amos and Boris
South Coast Repertory
Set Design by Francois-Pierre Couture



This was a reference image provided by the designer. He asked that the pattern be slightly more directional.



THE SIEGEL

South Coast Repertory
Designed by Michael B. Raiford



DESIGNER RENDERING



I DO KITCHENS TOO!



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It took over 120 hours to dig this kitchen and living room out of it's 90's hole. The oak cabinets had a prominent grain pattern that involved a lot of prep work through sanding and skim-coating. I faux finished the fireplace and repainted the brass doors with a special heat-resistant black meant for grills.

