

Drawing 2
Professor: Jessica
Massard
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Project 2
Opera Posters



The objective of this assignment was to research the Sugarmakers and understand the brief that explains the differences between the original story called the Gondoliers and the new story called the Sugarmakers. After clearly understanding the story behind the Gondoliers, we were to make our own interpretation series of posters that match each other nicely to fit the storyline of the Sugarmakers. Three posters are narrational, while one is abstract.

Research

The Gondeliers Research

The story of the opera concerns the young bride of the heir to the throne of the fictional kingdom of Barataria who arrives in Venice to join her husband. It turns out, however, that he cannot be identified, since he was entrusted to the care of a drunken gondolier who mixed up the prince with his own son. To complicate matters, the King of Barataria has just been killed. The two young gondoliers must now jointly rule the kingdom until the nurse of the prince can be brought in to determine which of them is the rightful king. Moreover, when the young queen arrives to claim her husband, she finds that the two gondoliers have both recently married local girls. A last complicating factor is that she, herself, is in love with another man.

The Gondeliers; or, The King of Barataria is an operetta in two acts by Gilbert and Sullivan. It is the twelfth of their fourteen operettas. It was first performed at the Savoy Theatre in London on 7 December 1889.

Act 1:

The two Gondeliers, Marco and Giuseppe, are so handsome and have such winning ways that they have completely turned the heads of the pretty contadine. Marco and Giuseppe are Giuseppe (Leslie Rands) and Tessa (Marjorie Eyre) in Act 1 non-plussed as to whom to choose as their brides. They decide to solve the problem by allowing themselves to be blindfolded, whilst the contadine and their superfluous gondolier admirers dance round Marco and Giuseppe. In the ensuing game Marco

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catches Gianetta, and Giuseppe, Tessa. The remaining contadine accept their fate and pair off with the previously ignored gondolieri. They all run off merrily to get married.

As they disappear a gondola stops before the steps of the Piazzetta. From it emerge the Duke and Duchess of PlazaToro, their daughter Casilda and their suite, consisting of "His Grace's private drum," Luiz. They are dressed as befits their noble station, but their clothes are a little the worse for wear. They have brought their daughter Casilda from Spain. The Duke demands an audience with Don Alhambra, the Grand Inquisitor.

While Luiz is on the errand the Duke reveals to Casilda that when she was a six months old babe she was married by proxy to the infant son of the wealthy King of Barataria. The King of Barataria subsequently became a Wesleyan Methodist of a most bigoted and persecuting type. The Grand Inquisitor, determined that such an innovation should not be perpetuated in Barataria, stole the youthful heir to the throne and conveyed him to Venice. A fortnight later the Barataria King and his Court were all killed in an insurrection.

Casilda, therefore, is now Queen of Barataria. But the whereabouts of the new King is not definitely known. Casilda, unfortunately, is in love with someone else-her father's "private drum," Luiz-and they are both despondent at the sad thought of what the future must bring.

Don Alhambra, the Grand Inquisitor, who now approaches and is introduced to Casilda, explains that when he stole the youth-

ful Prince of Barataria, he brought him to Venice and placed him in the family of a highly respectable Gondolier, who had a son of the same age. The Gondolier, through a fondness for drinking, muddled up the two children, and when the Inquisitor went to fetch the Royal Child he found it impossible to tell which was which. This news is received rather philosophically. The only person who can possibly tell is the foster mother of the Prince, Inez (who is Luiz' mother) . Luiz is sent to fetch her.

Giuseppe and Marco now return with their newwed wives. Don Alhambra (whom at first they mistake for an undertaker) informs them that either Giuseppe or Marco is the King of Barataria, and that until the mystery is unravelled they must take up the reins of government as one individual. They may take all their friends with them-all, that is, except the ladies, who must stay behind. This is rather a blow, but they are assured that the separation will be only for a short period. A boat is then brought, and the Gondoliers clamber aboard with Giuseppe and Marco, whilst the contadine wave a tearful farewell.

Act 2:

Both Marco and Giuseppe, when they were Gondoliers, had ideas on Republican government, and they have reorganized the state on their idealistic principles. The result is somewhat chaotic, but they seem to enjoy it, and as the act opens they are seen cleaning the royal crown and sceptre whilst they sit, clad in magnificent robes, on the royal throne. If they want anything done they have to do it themselves. In a delightful little song, "Of happiness the very pith," Giuseppe outlines his day's work

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as a monarch about the palace. Only one thing is missing, they feel-it is dull without female society.

Scarcely have they confessed the fact when the contadine run in, led by Fiametta and Vittoria. Curiosity is the cause of the invasion, though they know they were strictly forbidden to come. They are all very excited. Tessa and Gianetta are anxious to know if their husbands have anyone to mend the royal socks, and if it is known yet which of them is to be queen.

In honor of their arrival Giuseppe and Marco announce a grand banquet and dance. In the middle of a brilliant cachucha there is an unexpected interruption. Don Alhambra enters. He is astonished at the scene, and tries, by quoting an example, to explain where their theories of government are wrong.

The Duke (Henry Lytton) with his daughter Casilda (Rowena Ronald)He announces the arrival of Casilda. One of them, he says, Marco or Giuseppe (whichever is the real King of Barataria), is married to the beautiful Casilda, and is, of course, an unintentional bigamist if he has married a contadina in the meantime. Poor Tessa and Gianetta are very upset. By the light of this new exposure, one of them is married and one of them is not. But they cannot tell which it is. They burst into tears.

Meanwhile Casilda is afraid that she will never learn to love her husband. The Duchess is firm. "I loved your father," she says, and proceeds to explain how she married and "tamed" him. The Duke has turned his social prestige to account and has become a limited company. His daughter feels that there is hope

that when the King sees what a shady family he has married into he will refuse to recognize the alliance. Both the Duke and the Duchess repudiate the statement that their transactions are shady in a delightful duet, "To help unhappy commoners".

Marco and Giuseppe explain the state of the country and the attitude of their subjects towards them. The Duke, in the famous Gavotte, "I am a courtier," instructs them on the correct demeanor of a king, which they try, very awkwardly, to adopt. Marco and Giuseppe are tactfully left alone with Casilda, but Gianetta and Tessa come in, and they all discuss the highly complicated problem of exactly who is married and who is not.

Sydney Granville as Don Alhambra They are interrupted by Don Alhambra, who enters, accompanied by the Duke and Duchess and all the court of Barataria. Inez, the fostermother of the Prince has been found. She alone can unravel the mystery. Inez is brought forward. She confesses that when she took care of the royal prince, and there was an attempt to steal the child, she substituted her own little boy. The traitorous bands never knew the difference, and the child she slyly called her "son" is none other than the King of Barataria.

Luiz is, therefore, the King. Casilda and Luiz are reunited, and everything ends happily, much to the secret relief of Marco and Giuseppe.

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Common themes in Opera Posters that I noticed:

- Simpler shapes, could be rendered in Illustrator
- Minimal Colours, 3 used in ones above
- Bold eligible type used
- Really centred compositions, not much background going on other than focusing on the main subject
- Static compositions rather than dynamic
- Mysterious
- Stating main icons of the show, key identifiers of the story/ opera.
- Equal positive/negative space being used

SUGARMAKERS:

A Canadian Adaptation of The Gondoliers by Gilbert & Sullivan

Synopsis:

It's 1935, and the King of England has died. His only heir was hidden away in Canada, being raised as a Sugarmaker on a maple syrup farm in Bloomingdale, Ontario. Anxious to ensure their daughter is installed as Queen of England, The Duke and Duchess of Spain set out to find the English heir, aided by the Prime Minister of Canada.

Notes from your client:

- Audience: Words the opera company used to describe the au-

Research Drawing 2 - Opera Interpretation Series

dience and tone they are looking for are: Accessible, All-Ages, Art for All, Positive, Lighthearted, Approachable

Notes on The Sugarmakers- The same storyline, tone, and charisma as the Gondoliers with a Canadian twist. It can be fun and light. Canadiana is ok. People are less familiar with the storyline so consider being more direct and maybe avoid too much nuance/symbolism that isn't easily identifiable.

What I've gathered:

-It's 1935, the King of England has died, and the Duke and Duchess of Spain come to Canada to look for the new King that is married by birth to their daughter. The Heir is being raised alongside another boy the same age at a maple syrup farm in Bloomingdale (Snyder Heritage Farms) but no one can tell which boy is the rightful heir and to complicate things, both of the boys just got married, but since one of them is the already married through birth to the Duchess, one of those marriages is not real. The Dutchess does not want to marry either of them because she is in love with her father's "drum boy" (Someone who works for her father) Someone is able to identify the neither of them are the heir and the Duchess marries the drum boy/servant. They go back to Spain/ England. The boys stay happily married with their wives.

What Happened In 1935?

On July 1, 1935 thousands of people were on the streets of Regina, not to mark their country's birthday, but to support a group

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of workers who were protesting against high unemployment, income insecurity and unfair working conditions. When the RCMP charged in to break things up, it caused the biggest riot in Canadian history (so far).

In the 1930s, "The Great Depression" had crippled the Canadian economy and resulted in massive unemployment. In response, the Federal Government created "relief camps" where thousands of men lived and worked at a rate of twenty cents per day. Few countries were affected as severely as Canada. Millions of Canadians were left unemployed, hungry and often homeless. By 1935, people had had enough. In April that year, following a two-month protest in Vancouver over the dismal and unfair working conditions in the camps, more than a thousand unemployed workers boarded – or rather jumped on top of – railway box cars in what became to be known as the "On-to-Ottawa Trek." Their goal: to meet as a group with the Conservative government of the day and demand better conditions and a fairer way to address unemployment.

The Dust Bowl happened, The Dust Bowl was a period of severe dust storms that greatly damaged the ecology and agriculture of the American and Canadian prairies during the 1930s; severe drought and a failure to apply dryland farming methods to prevent the aeolian processes caused the phenomenon.

The Maple Farm In Bloomingdale Ontario:

Snyder Heritage Farms

Address: 1213Maple, Bend Road, Bloomingdale, ON N0B 1M0

"We are a 5th generation farm, producing Maple Syrup for over 100 years. In our efforts to provide you with the best possible product, we are continually improving our equipment when new technology becomes available. Kevin has completed courses with the Environmental Farm Plan, Food Safety and Traceability, and the On Farm Food Safety Program. We believe these courses are an important part of our farm so we can produce a high quality product. We are also happy to announce that as of 2018 all of our maple syrup is certified organic!

Wherever possible the equipment we use is stainless steel. Only food grade plastic is used when stainless steel cannot be used. We minimize handling of the sap and syrup to reduce the chance of contamination. Our wood lots are managed according to sustainable forest management guidelines and practices. We harvest a few trees every year, but only when the ground is frozen to reduce damage to the woodlot ecosystem. We also adhere to the production guidelines issued by the Ontario Maple Syrup Association. These guidelines state the number of taps per tree (max of 2) for best forest management practices.

In the sugarhouse, wood from our forest is used to cook the sap (no fuel oil is used). We use a reverse osmosis machine to remove water before cooking, which saves energy consumption by 50% or more. It takes 40L of sap to make 1L of Maple Syrup, so reducing the water content of the sap minimizes the time and energy required to cook the sap.

Our Maple syrup is pure with nothing added, only the water has been removed. We use Certified Organic antifoamers and clean-

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ing methods on all our equipment. All our Maple syrup is hot packed (180 degrees or hotter), labelled, graded and marked for traceability. Delivery is available depending on order size."

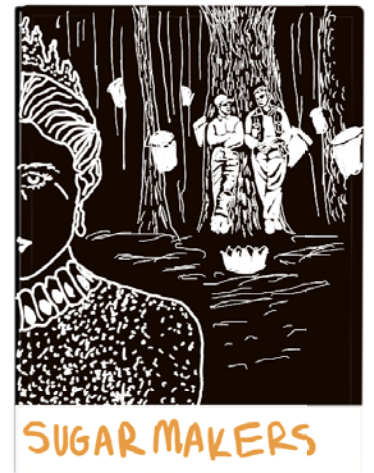
"Maple Syrup has been a part of our history since the land was settled over 200 years ago. In 2010 we had 1250 buckets, and now our operation is approximately 3600 taps. Bush work is something we enjoy, tapping and harvestings trees, using best forest management practices. In the sugar house a Force 5 Wood Evaporator, cooks our sap.

With increased taps came increased marketing. Time and effort were put into designing a new label to help us market our Maple Syrup. We started to fill 1 L mason jars, and now 25% of our maple syrup crop is sold in mason jars. Yes mason jars! Certified organic in 2018!

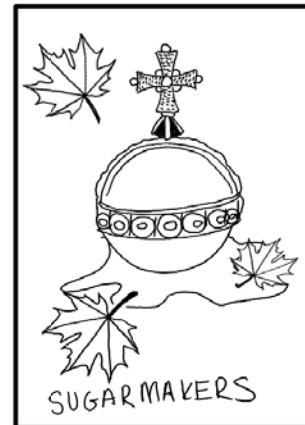
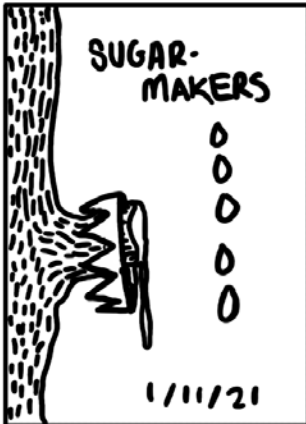
In the spring we run a 4-H Maple Syrup Members Club for youth from 9 to 21 years old. Usually there are around 20 members in the club each year. We encourage them to try tapping tree's at home and try making their own syrup. For our Achievement day the 4-H members will be sharing their knowledge of Maple syrup on the Saturday of Maple Weekend. Come ask them a question, it will be a good experience for everyone."

Brainstorming

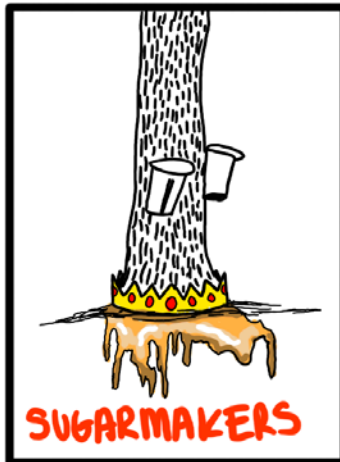
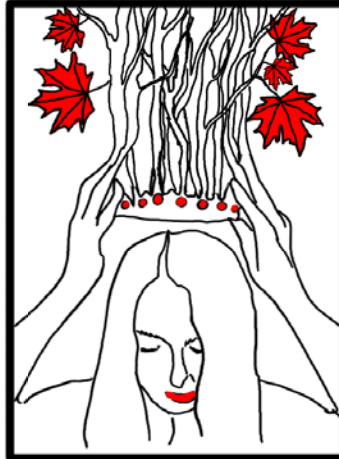
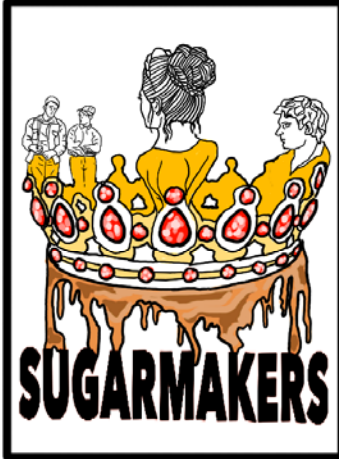
Narrative Opera Posters Lino Print



Opera Black & White

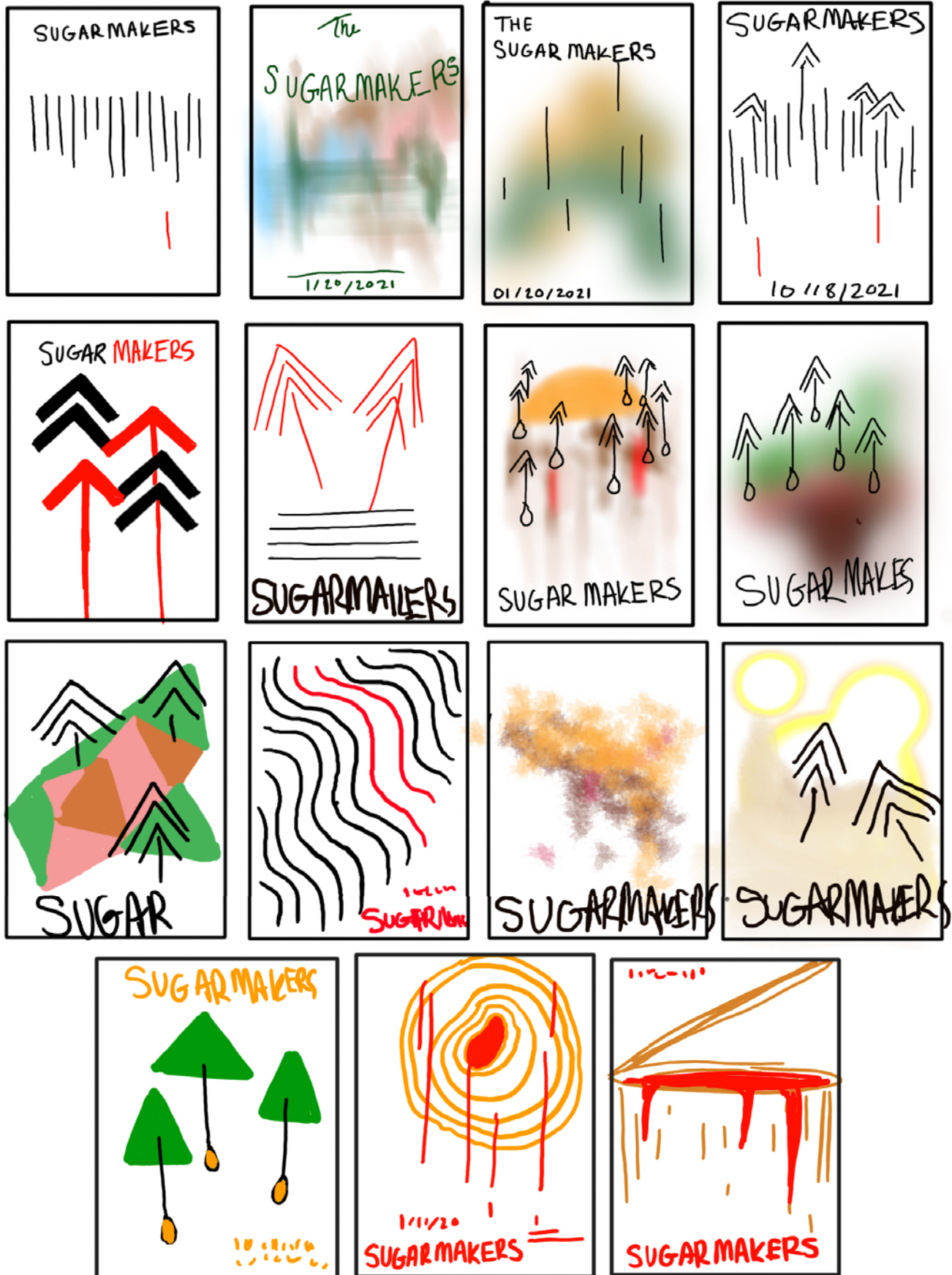


Painting Opera posters



Brainstorming Drawing 2 - Opera Interpretation Series

Opera Posters Abstract Portion:

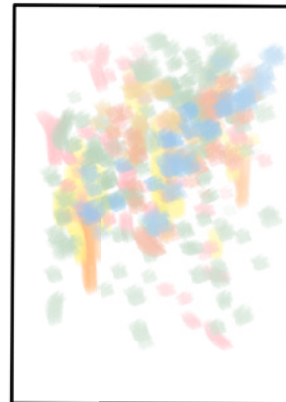


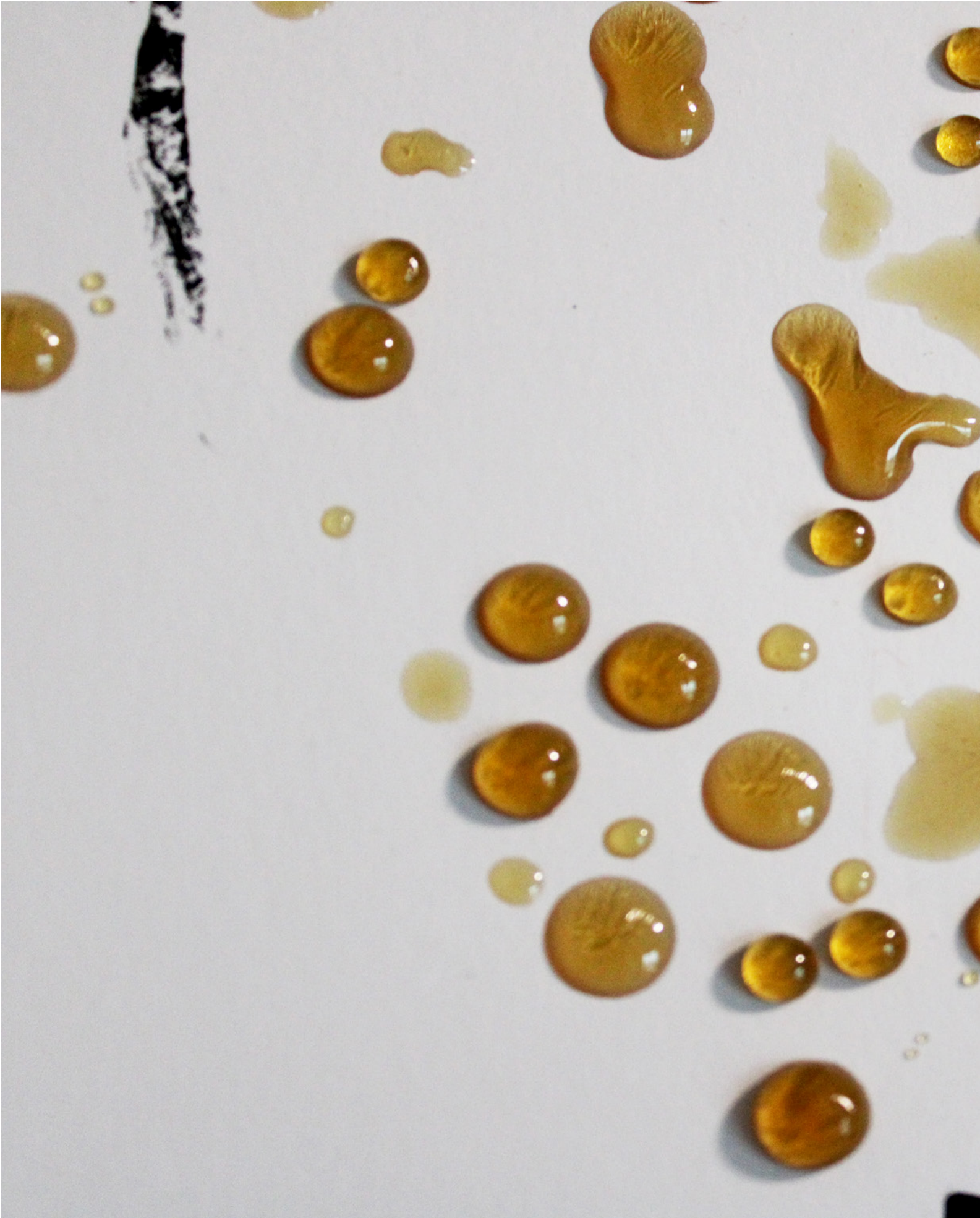
Concept Development

Concept Development Drawing 2 - Opera Interpretation Series

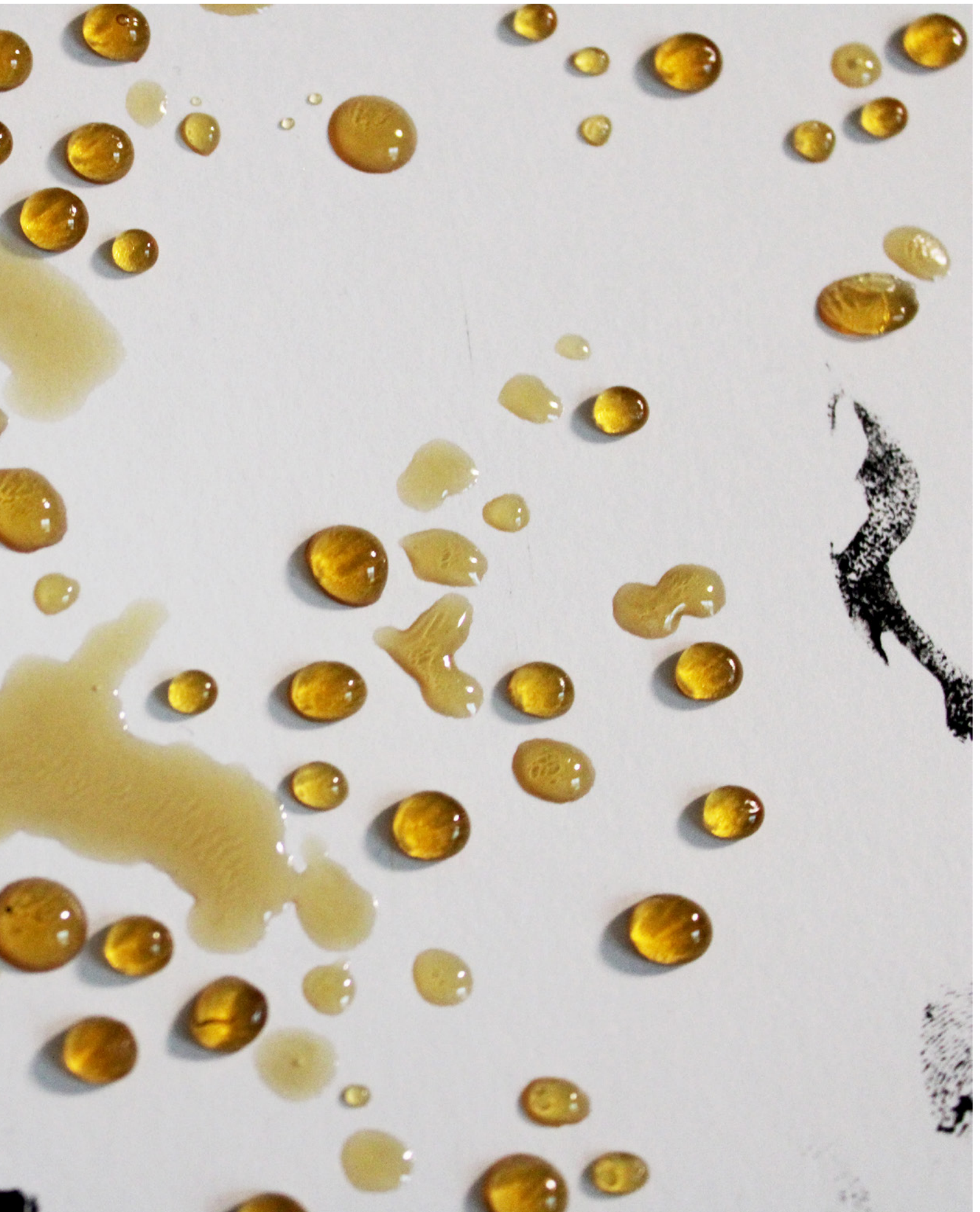
Lino print

Chalk /
Pastel





Concept Development Drawing 2 - Opera Interpretation Series



Mood-Boards

Mood-boards Drawing 2 - Opera Interpretation Series



www.shutterstock.com - 645759058



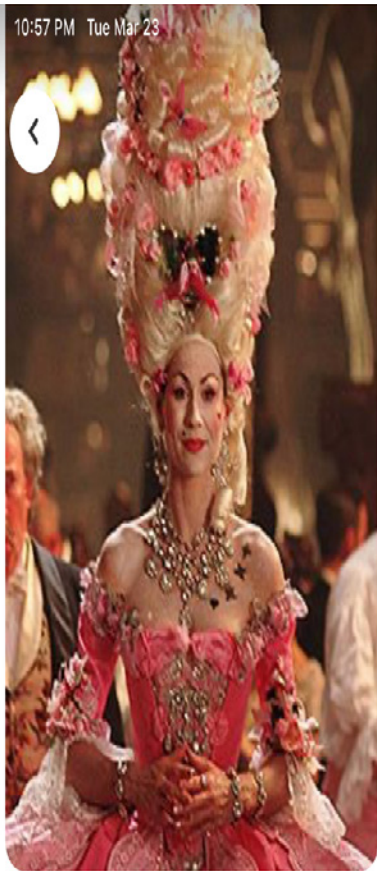


Mood-boards Drawing 2 - Opera Interpretation Series



Inspiration

Inspiration Drawing 2 - Opera Interpretation Series



ALW's Phantom of the Opera movie Photo: Poor Fool ☆



Mes nuits sont plus belles que vos jours... ☆



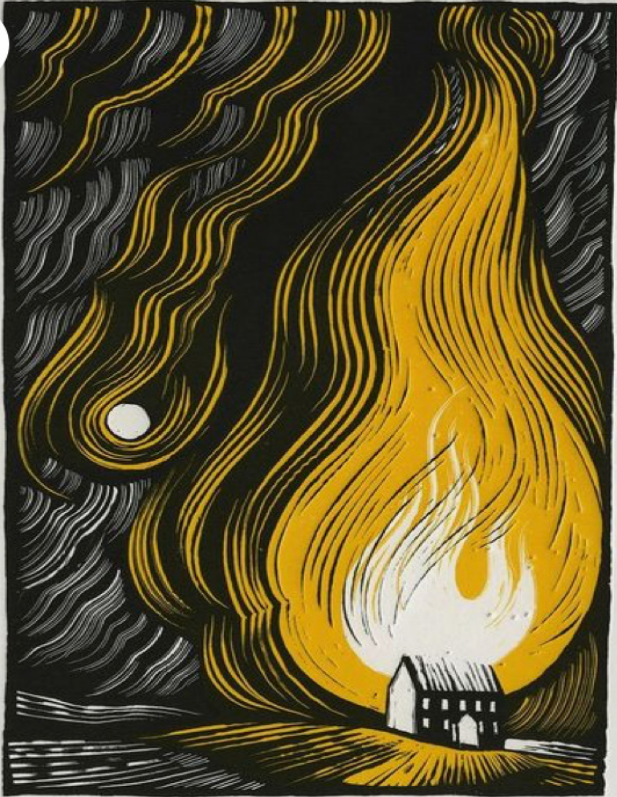
14 Opera Houses That Exude Radiant Old-World Charm ☆



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Find more ideas

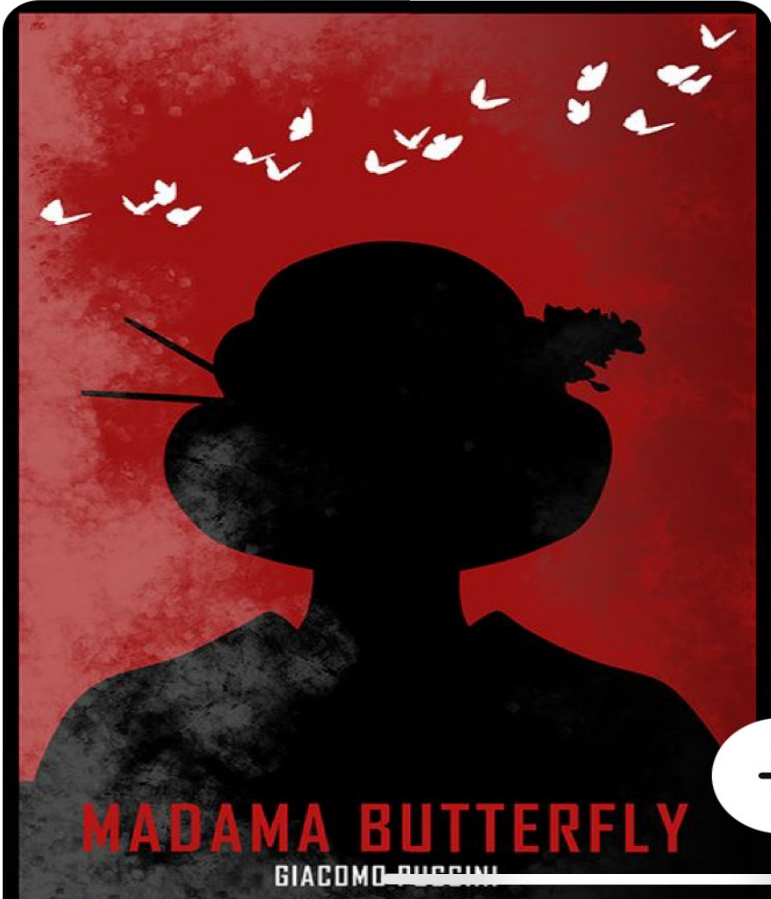




JANE EYRE
CHARLOTTE BRONTË



Psych Night 2013 Part II

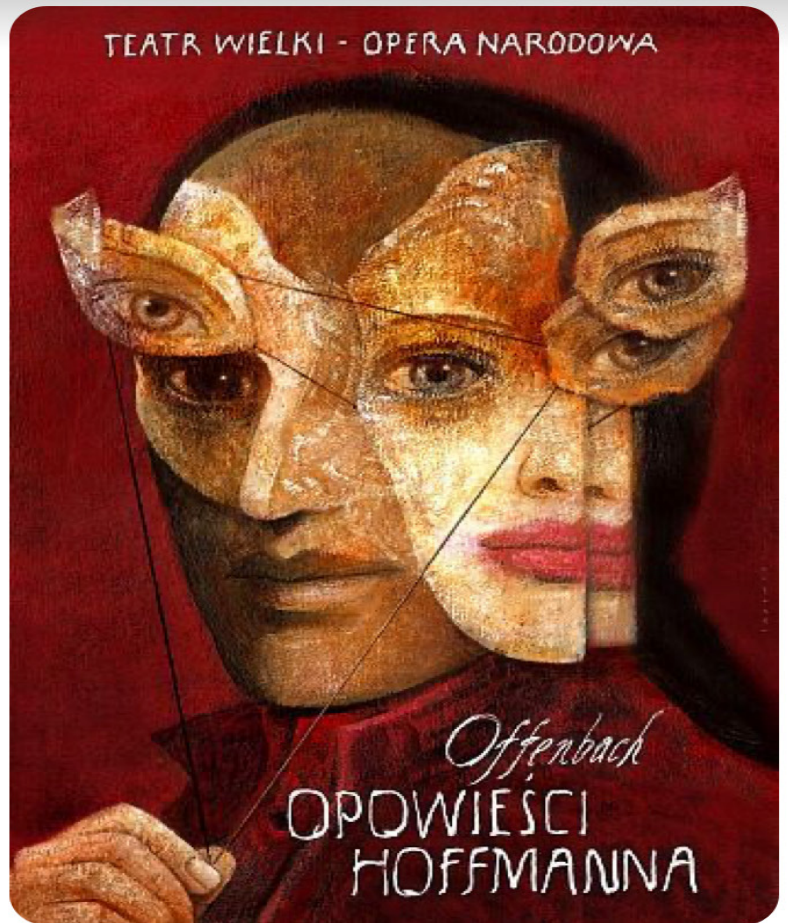


Inspiration Drawing 2 - Opera Interpretation Series

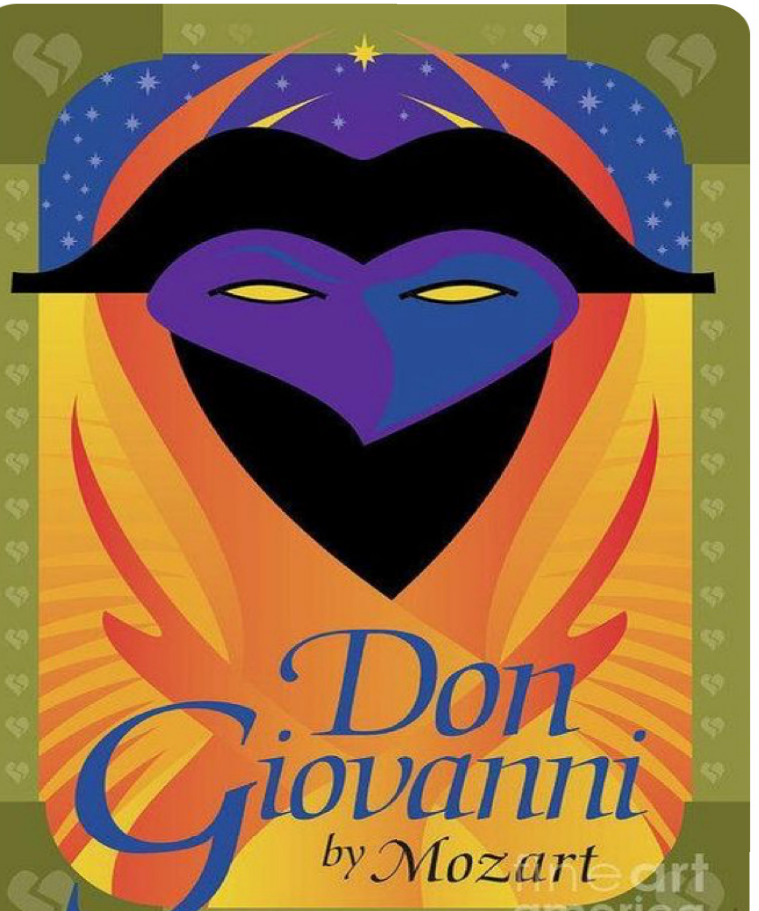
35%



Greta Thunberg pop art poster art - Limited edit...
Etsy



Carmen - Bizet, Polish Opera Poster
Polish Poster Gallery

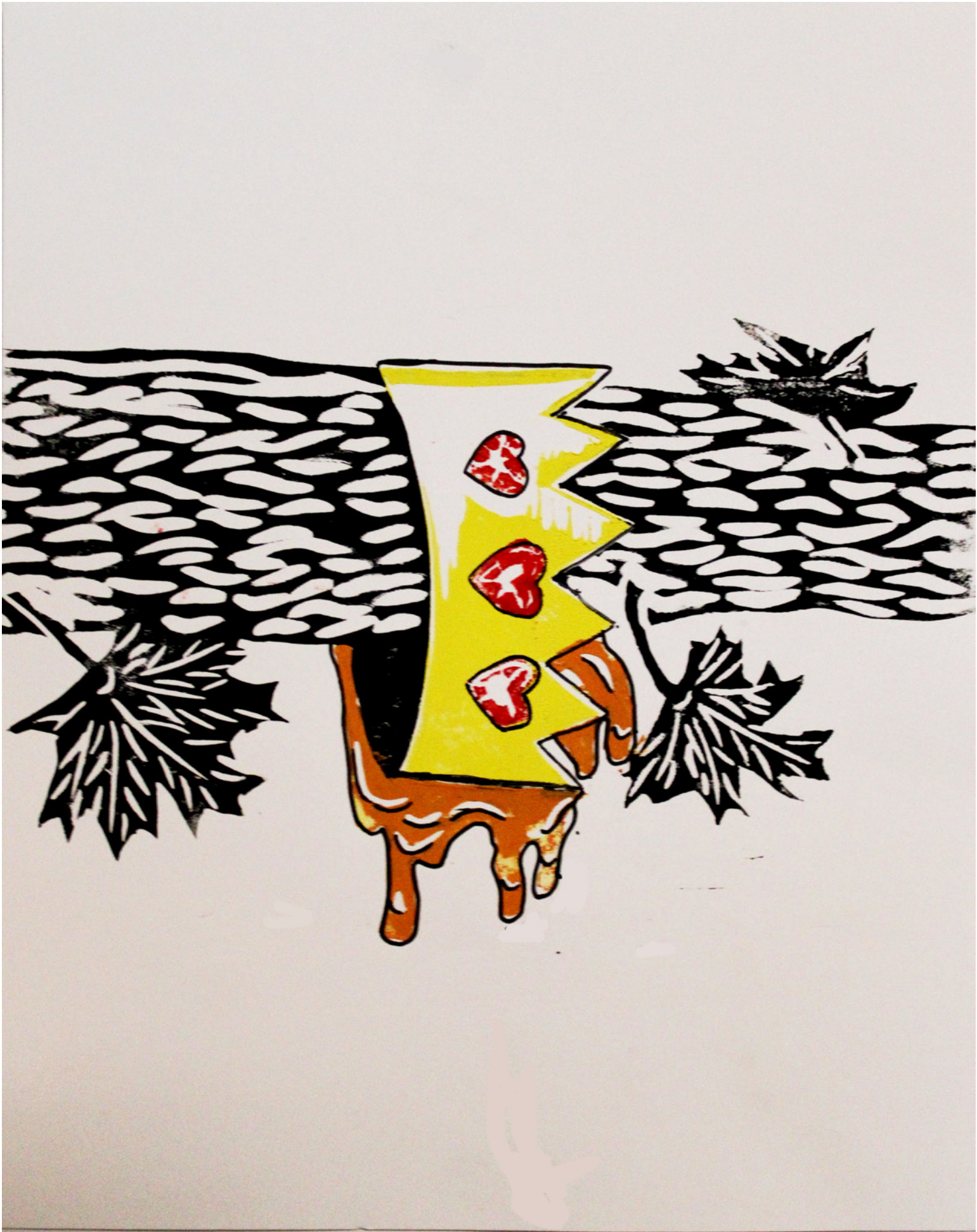


heart america

Final

Finals Drawing 2 - Opera Interpretation Series







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Rationale

Opera Interpretation Series Rationale

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Drawing II , Project 2

Professor: Jessica Massard

The objective of this assignment was to research the Sugarmakers and understand the brief that explains the differences between the original story called the Gondoliers and the new story called the Sugarmakers. After clearly understanding the story behind the Gondoliers, we were to make our own interpretation series of posters that match each other nicely to fit the storyline of the Sugarmakers. Three posters are narrational, and one is abstract.

I wanted to steer my posters away from being too realistic and more representative of the target audience (all ages), to be more illustrational. My illustrative style is bold, playful and is suited for everyone. I wanted each poster to feel like it could be left on its own and still explain the story just the same if all three are put together. The three posters are united by the act of dripping of syrup, the leaves, and the crown. The narrational posters are focused on the crown, but other elements in the compositions suggest what the crown has been through. There is an element of mystery of how the crown ended up on the tree, but also who is reaching out to grab the crown, as well as the people standing inside the crown. This mysterious factor makes people interested enough to go see the opera, but not revealing too much that they feel they know enough about the play already. I used linoleum print because it has a nice contrast, and it was a common medium used in posters during the 1930's. In the abstract piece I used actual syrup, drops that create form and dimension to the page. The placement of the drops forms a triangle, which is a metaphor for the love triangle formulated throughout the story.

The hardest part of the process was utilizing my time to make three stamps. It takes a long time to carve the blocks and create layers. I have done this before, and I wanted to take a risk for the 50% chance they would turn out. I think it was worth it. While I did have some challenges with the printing process, I am happy with the series and feel it speaks to the Sugarmakers!

References

References Drawing 2 - Opera Interpretation Series

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