DESIGNS FOR SCENIC UNITS AND STAGE EQUIPMENT
FOR AN EDUCATIONAL TOURING REPERTORY COMPANY

by

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STATEMENT BY AUTHOR

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CHAPTER I

The Basis for Portable Settings

Despite the number of touring theatrical companies during the late nineteenth century and even through the period of the nineteen-twenties little seems to have been written concerning the equipment that was used. Indeed with cheap labor and economical transportation there seems to have been little attempt to condense either furniture or scenery for touring. Despite every effort in research only three magazine articles and one pamphlet have been found that treat this problem specifically.

Most of the articles and books found are either a collection of reminiscences or concern themselves with the problems of touring arena type productions. A rebirth of an old idea is the Show Wagon used for staging variety shows, band concerts and children's plays by the recreation departments of various cities, but hardly suited to the productions of dramatic literature. ¹

¹For description of this type of staging see Robert Lobdell's article, "Planning a Show Wagon," Recreation Magazine (January, 1955), p. 28.
It would seem that although folding furniture is not new and is being used even more today than heretofore, no one has bothered to write about it. This is similar to the condition that exists concerning the painting techniques of the fourteenth and fifteenth centuries. Only one obscure painter, Cennino Cennini, wrote of materials and techniques of that era.¹

The designs that are submitted here are original, although based upon historic styles. Examples found in the books listed in the bibliography were studied, synthesized and adapted to the units. In most cases no reference can be given except for the paneling in the Spanish doorway which is taken from a door in S. Pablo, Valladolid, Spain² and the Louis XIII door taken from the Hall of the Warrior in the Palace of Versailles.³

Several assumptions were necessary in order to have a foundation for planning. The first is that the

¹The book of the art of Cennino Cennini, translated and annotated by Christiana Herringham (London, 1930).


play would probably be given in the high-school auditoriums of the state. Most towns have a high-school with an auditorium having a stage enclosed by curtains. From the point of view of the training of the actors and crews and from the benefits to the audience, a program of varied repertory would be valuable. It has been found that the public demand for such a program is considerable.¹

The second assumption is that a truck will be available for transportation of the scenery and equipment. A truck, such as the one available here at the University of Arizona, with a seven by twelve foot bed would be ideal although a slightly smaller one might serve. This premise has allowed the use of flats and rigid units rather than the very excellent Auburn method designed and used by Telfair Peet at the Alabama Polytechnic Institute.² Mr. Peet's method uses aluminum pipes and telescoping rods as a support for drapes or drops and is designed to be transported in the trunk of a car. This method could be readily combined with the units suggested here.


²Telfair Peet, Portable Stage Setting and Lighting (Auburn, Alabama: Alabama Polytechnic Institute, 1950).
The construction of the furniture has purposely been kept simple since it is also assumed that this equipment would be made in the university scene shop as part of the training program. None of the pieces should prove beyond the capabilities of the semi-trained workers that would be available. For clarity and ease of comprehension isometric drawings have been made rather than using orthographic projection which would necessitate more skill in reading and understanding.

Lighting and sound equipment have not been included in these plans although space would be available for their transportation in the truck. A piece of equipment that should prove useful is the Portal designed under Jed Harris' supervision and used by the Michigan State University's touring group. This is a wooden truss structure that serves to standardize the proscenium opening, hold a designed proscenium drop and act as a support for lighting equipment. Plans and a description are contained in Mr. Harris' article in Player's Magazine.¹

The Barter Theatre of Abingdon, Virginia uses a similar structure made of aluminum for their touring company. Their production of The Heiress in 1952 toured

a complete box set with full furniture. Their transportation was a semi-trailer and a converted bus rather than the simple truck contemplated here and used in Michigan.

Worthington Minor has stated, "The primary fact to recognize is that scenery is basically a luxury not a necessity... The ideal set should be seen, understood and instantly forgotten."¹ Something more than the swinging drapes of a high school stage is due our audience for true stimulation. Margaret Webster says, "Physical productions must... be imaginative and stimulating in the best tradition of the living theatre. The makeshift and shoddy will not do."²

These plans are a compromise, but they follow in the paths laid down by Gordon Craig's experiments with screens and those who have developed his ideas along the lines of unit sets.³ This is not in the strict sense a unit set but a set of units to aid the actors by providing

² Margaret Webster, "To Travel Hopefully", Theatre Arts (February, 1950), p. 54.
a background that has character and atmosphere without distraction.
CHAPTER II

Furniture

One of the major problems confronting a touring company is the space needed to transport furniture. Beyond the folding chairs used for emergency seating and the folding tables used for games there is little furniture on the market that can be quickly disassembled or folded to take up a minimum of truck space. These plans offer a solution to this problem and have the added advantage of adaptability to numerous historic periods by simply changing the backs of the chairs and sofa and adding slip covers.

The three styles presented were chosen to give as wide a span of historical accuracy as possible. The Renaissance design will span the style from the fifteenth through the sixteenth centuries. The Louis XVI pieces should provide a satisfactory milieu for the periods of the seventeenth through the nineteenth centuries. With appropriate bolsters and throw covers the Modern style would not look out of place in an Empire setting and lends itself perfectly to the contemporary period.
Simplicity of construction and rapidity of assembly have necessitated a compromise between pure design and the utilitarian function of these pieces. No attempt has been made to modify the bases of the legs of the furniture to fit the period style since it is the silhouette and details above the knee level of the actor that impress themselves upon the spectator. Because of the hard usage that the furniture will take on tour it is recommended that a hard wood such as maple, oak or birch be used for the legs and stretchers of the pieces.

The seat pads should be covered with a good quality of upholstery material matching the material used in the back of the Modern furniture since this will form the basis for the envelope covers used to change to the other styles. A pair of dot fasteners at the rear of the straight chair seats will prevent slipping and hold the pads securely in place. There would be no difficulty with the seat pads slipping on the arm chairs since the seats are notched for the front arm supports.

The plywood backs of the Louis XVI pieces should be sealed with two coats of gesso before painting. A
suitable gesso can be made with the following formula. To one part hot carpenter's glue add two parts of hot water, stir thoroughly and add four parts of cold water to cool. To this strong size mixture add enough plaster to achieve the consistency of heavy cream. A little burnt umber dry color can be added to this to tint the gesso and facilitate the painting.

Cord or braided cotton rope can be dipped in this mixture and applied to the back when giving the plywood the first coat. Small brads are used to hold the cord securely in place. This will provide a simple method of obtaining the relief edging as indicated on Plate IV.

The use of cord and gesso has both strength and durability. The whole back should be lightly sanded after the gesso has thoroughly dried and before the application of the second coat. The second coat should be lightly sanded before the piece is painted with oil paint. Another solution for the relief is the use of "Celastic".¹ Narrow strips of this plastic impregnated

¹ "Celastic"—the trade name for a cellulose impregnated fabric. Full information and supplies can be obtained from Ben Walters Inc., 156 Seventh Ave., New York 11, N.Y.
fabric should be cut and, after being immersed in the solvent, can be twisted into a rope and applied. The backs could then be sealed with gesso as before.

Ideally the fabric for the Louis XVI pieces should be a tapestry or **gros point** and the design should fit the shape of the back and seat. An inexpensive substitute would be the use of unbleached canvas or a coarse woven linen with the design silk-screened or painted by hand. The skirts of both these slip covers, and the ones for the Renaissance pieces, should be backed with heavy canvas for stiffness and durability.

For the covering of the Renaissance pieces either one of the plastic leather substitutes or a wine colored plush is recommended. Here again the design could be either painted by hand or a silk-screen process used. The seat covers should have a muslin or canvas envelope sewn to the bottom to contain the seat pad.

With the chairs Plate VII shows the construction and folding action but it should be noted that although the construction of the straight chairs is the same they are made two inches narrower as indicated in Plate VIII.

Since chairs are frequently moved by the actors during the course of a performance, the chair backs are
pin-hinged in place. The quicker assembly method used for the sofa of simply dropping the back in place is satisfactory for this piece since a sofa is usually moved by two people picking it up by either the arms or the legs.

"An entirely false impression of the appearance of the movables (furniture) in the better-class houses of the sixteenth century is conveyed by the present condition of so many pieces preserved either in situ, in museums or in private collections. Except in the cottages of the peasantry, furniture throughout the earlier Middle Ages was almost invariably painted, initially no doubt as a preservative." 1

With this in mind it does not seem inconsistent with historical accuracy to recommend that the furniture be painted a natural maple or an ivory color. This hue will blend with all the styles. If there were no plays in the repertory requiring the decor of the seventeenth or eighteenth centuries it would be advisable to use a darker color for the furniture finish.

Plate No. 1

Basic Bed-Couch
Scale - \( \frac{3}{4} \) = 1 Foot

- \( \frac{5}{16} \) Hole for Back bolt
- \( \frac{5}{8} \) Hole for Back pegs
- Chamfered rail screwed to plywood seat.

Foam Rubber Pad

A
Detail of Ends
Scale \( \frac{1}{2} \) = 1 foot

Countersunk
\( \frac{3}{8} \) x 2. Angle Iron

Countersunk
\( \frac{3}{4} \) x 10 Rnd. Head wood screws

B
Rail Detail

Rails of 1"x6" lumber FTG
Plate No II

Modern

Back Detail - 1" = 1 foot

Fabric
\( \frac{5}{8} \) Plywood
Bolt
2" Foam Rubber
Lash Cleat

2'10"
(5'8" Overall)
Detail of Couch seat
scale $\frac{3}{4}'' = 1$ foot

Holes for back pegs - $\frac{1}{10}''$ on $4''$

8'' plywood

Back Strip glued and screwed - use $1\frac{1}{2}'' \times 8$ Flat Head Screws

Renaissance Back
scale 1'' = 1 foot

5.82'' overall
1'7$\frac{1}{2}''$

$\frac{3}{4}''$ plywood

Bolt upright

Louis XVI
Leg Detail
use $\frac{4}{4}''$ plywood
Scale $\frac{1}{2}'' = 1$ foot

$\frac{3}{4}''$ x $3''$
$1\frac{1}{2}''$
$8''$
$1.82''$
$9''$
$2\frac{1}{2}''$
$1\frac{3}{4}''$
$\frac{2}{3}''$
$\frac{4}{4}''$
Louis XVI
Scale $\frac{3}{4}'' = 1$ Foot

Detail of Back
Scale $1'' = 1$ Foot

- Braided Cotton Rope
- Plywood
- Foam Rubber
- Fabric
- Bolt
- Lash Cleat
Louis XVI Sofa
with seat pad removed.
The arms are padded and backed with heavy duck or canvas.
The leg iron is tacked to the plywood forms shown in plate III.
The seat is covered separately with an envelope cover.

Chair arm detail
Canvas foundation.
Plate No. VI

Renaissance

scale $\frac{3}{4}$ = 1 Foot
Basic Chair Design

Scale 1\(\frac{1}{2}\)" = 1 foot

Stop Cleat

12" Backflap Hinges

2.0" 3.4" 1.5"

Folding Action with Back & Seat pad in place

Scale 1" = 1 foot

Counter sunk
Angle irons

Hinge

A
Note: The straight chair is two inches narrower than the armchair and the rear leg is tapered above the seat to match the slant of the back.
GATE-LEG TABLE  Scale \( \frac{3}{4}'' = 1 \text{foot} \)

Legs - \( \frac{3}{4}'' \times \frac{3}{4}'' \)
STRETCHERS - Tennoned or Doweled To Legs.

Top of TABLE
UNDERSIDE VIEW
TOP - \( \frac{3}{8}'' \) plywood
Cut and Hinge for use as a console table, pin hinge to top + 6 legs

3'-0'' Diameter
TRESTLE TABLE

Scale: $\frac{3}{4}'' = 1\text{ foot}$

Top - $5'7'' \times 2'6''$ of $\frac{3}{8}''$ plywood

Legs - $\frac{5}{16}'' \times 4''$ FAS - Lap joined & hinged to top

Stretcher - $1'' \times 6''$ FAS - Loose pin hinged to legs.
CHAPTER III
Flats and Set Pieces

With a few exceptions the construction methods follow the standard practice of the professional theatre which is perhaps best covered and described in *Scenery for the Theatre* by Burris-Meyer and Cole.¹ The best grade of well-seasoned white pine should be used for the construction of these pieces except where noted here or on the drawings.

The door frame construction is based on that developed by Herbert Hake² and seems to be an improvement over the traditional method. Attention should be paid to the double sets of hinges on both the door frame and on the shutter. This hinging method will allow any of the doors to be swung either on or off stage and with either right or left hand opening without shifting hinges.

In order to standardize the hinge spacing one door shutter should be hinged and then used as a template for the subsequent frames and the first frame should be used for the additional shutters.

Plate XIII shows the construction of the decorative lintels that serve to change the style and appearance of the frames. These simply slip on top of the lintel and are held in place by their weight and by the eight inch mending plates bolted and screwed to the battens (see Plate XIII). The mending plate should have the corners rounded with a file to prevent damage to the door flat. Eight inch strips of 1/8 inch by one inch strapiron could be substituted if they were drilled and chamfered for the screws and bolts.

The chamfer on the side pieces of the door flat will allow either an outside or an inside corner. Although good durability has been obtained with this method using pine, a somewhat harder wood such as poplar or soft maple would provide greater strength in these beveled stiles for touring.

Road shoes—see Plate XIV—should be used on all of the strategic corners of the flats for greater strength. The added weight, expense and the trouble of cutting
these in, will prove profitable in longer life of the
flats. Saddle irons as shown in Plates XI and XIII
will also add to the strength of the door and window
flats.

The mouldings of the door architraves are not
as complicated in construction as they seem since they
are partly relief and partly painted. The method of
gesso and cord or rope described in Chapter II should
be used for some of the finer detail. The outside
curved mouldings can be cut from 5/8 inch plywood. If
the top or outside edge is given relief and thickness
and the rest carefully painted, the pieces will be quite
convincing even on a side wall and under changing light.

A good grade of scene canvas—either a ten ounce
per yard cotton or eight ounce linen—should be used
for covering the flats and other units. Either rubber
base or a casein paint is recommended for the painting
of these units. With these water resistant paints,
smudges due to handling can be easily wiped off with a
damp cloth.

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1Burris-Meyer & Cole, Fabric Table, p. 166.
A medium beige color obtained by the mixture of white and a little burnt sienna is recommended for the base color for the flats. This should be lightly sputtered with an orange and a turquoise of the same value as the base beige. This combination will have a soft iridescent quality that will harmonize with any decor and will change color with light changes.¹

For the doorways and other wooden surfaces a flat finish oil paint should be used because of its greater resistance to wear. A beige that is lighter in value than the color used on the flats will prove most adaptable to changing scenes.

Oil paint should not be used on canvas because of the burning action of the oil which causes rapid deterioration of most fabrics. "Oil paint should never come in direct contact with the fiber or the canvas will rot. This has been known to artists for hundreds of years."² By sizing the canvas with scene paint this acid action will be stopped off.

¹For a full explanation of this see Herbert Hake's Here's How, page 101.

Door Frame

scale - 1" = 1 foot

Plate No XI

3'-11\(\frac{1}{2}\)"

- Road shoe

3'-0"

stop strip: \(\frac{3}{4}\) x \(\frac{3}{4}\)"

3'-5\(\frac{1}{2}\)"

sill pattern

7'-1\(\frac{1}{2}\)"

G - 6\(\frac{3}{4}\)"

1\(\frac{1}{2}\)" Loose pin Back flap Hinges

1" x \(\frac{3}{8}\)" Rabbet for saddle iron
Door-shutter
Scale 1"=1ft.

Note: Both sides to be canvassed.
Frame - 1"x3"
Toggle - 1"x4"
Use inside Corner Irons - 5/8" x 4"

Drill & toenail with 4d Box nails

Use 1/2" Loose pin backflap hinges
Fastened onto both sides with flat head bolts before canvassing.
Plate No. XIII

Italian Renaissance
Scale 1"=1ft.
18th Century Doorways

SPANISH

FRENCH

AMERICAN
The stair units, Plates XVII and XIX, are constructed so that they nest inside each other. Plate XX shows a crate which is designed so that it will also serve as a platform. Two of these crates placed one on top of the other give the same height as the stair unit. For a longer flight the second unit of steps can be placed on top of the pair of crates. Both for this set up and in cases where the parallel platform—Plate XXV—is used it would be necessary to provide escape steps. Collapsible step units are shown in Selden and Sellman’s book *Stage Scenery and Lighting*, Fig. 39, page 130.\(^1\)

The mantel unit—Plate XXII—is designed to fit into the opening in the door-flat. The top panel of the mantel is hinged so that it may be transported upright in the truck. A small two-fold backing should be provided and painted a dark grey. Changes in the style of the mantel may be effected by the use of decorative panels hung in place with picture hooks and sockets or with screw hooks and screw eyes.

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Stair Unit
Scale: \( \frac{3}{4} = 1 \) foot

Treads - 1" x 10" F4S pine
Risers - A: \( \frac{3}{4} " \times 7" \) plywood
B: \( \frac{3}{4} " \times 7 \frac{3}{4}" 

Stringers - 1" x 10" F4S pine

Note - Second stair unit to be made 2'10" wide so that it will nest inside first unit for shipping.
Stair Base
Scale 1" = 1 foot

1" x 3"

corner blocks
1/2" plywood

Stop Cleat

10"

Unit assembled

Note: On the Second unit the width would be 2" less or 2'8 1/2"
Shipment Crate and Platform

The top should be padded. Sides and bottom are of \( \frac{3}{8} \)" plywood, framing is of 1"x3" F4S select pine except for corners to take chest handles where 1"x4"s are used. Top of \( \frac{3}{4} \)" plywood.
Door Flat Unit - scale 1"=1 foot

Canvas

8" Corner Blocks

2" Backflap hinges

6'8"

1'1" 3'4" 5'6" 1'1" 2'8"

Note: Saddl iron

Full-size section of hinged stiles

Stiles should be bevelled as shown, so that hinged joints may form outside or inside corners.

Hinges should be bolt to stiles, keystones should be glued and nailed for maximum strength.
Menl!e Unit - scale 1” = 1’ foot

Turn buckles are placed on over-mantle panel to fasten Mantle into door flat unit. Panel hinges at “C” to fold for shipping.
The window unit--Plate XXIII--has not been provided with thickness or frame since it is anticipated that this would normally be used in the back wall of the stage and that it would have drapes hung upon it. Placed down stage on a side wall the sky backing will not prove adequate and any backing will be difficult. The doors should be loose-pin hinged so that they may be easily removed. The muntins should be made of maple or a harder wood than white pine.

The parallel unit--Plate XXV--might easily be omitted from the equipment although it will give a higher flight of steps than the two crates. It is one step higher than the step-unit and one step longer. Here again escape steps should be provided.¹

The chest unit--Plate XXVI--would double as both a shipping crate and as a piece of furniture. It would prove useful for bulkier drapes or for properties which would not fit into the smaller crates shown.

¹Burris-Meyer and Cole, Scenery for the Theatre, p. 236.
French Door or Window Unit

The muntins are 1"x\(\frac{3}{4}\)", halve notched at center, drilled and toe-nailed to the mullions of the doors, use \#6 finishing nails. 1\(\frac{1}{2}\)" wide strips of \(\frac{1}{4}\)" plywood are nailed to the back as stops and to lightproof.
A 10' high jack should be made and loose pin hinges placed on back so that the unit may be used in either 10' or 12' high position. Jack will act as a stiffening bar in 10' position. Note the 8" road shoes on all corners. Corner blocks are used on toggles for added strength.
Canvas all four sides
Top - 8" plywood
Frame - 1"x3" F45 pine
Corner Blocks - 1/4" plywood
Hinges - 2" backflap bolted to frame
CHEST - scale 1" = 1 foot

The chest is to be mounted on four casters to raise the legs 3/4 inch. The bottom has the same framing, with mitred corners, as the top.
CONCLUSIONS

The following plates are presented to demonstrate the use of the furniture and scenic units that have been designed. The settings are theoretical and not directly related to any play but show how with the use of carefully selected properties and hangings and with the addition of period costumes the locale and era can be accurately placed in history.

As will be noted particularly in Plate XXVII the units are used to provide entrances and give a solidity to the drapes that are usually found on the stages where our presentations might be given. The student of history may well note an anachronism in the use of several chairs in a medieval interior when furniture was sparse and an arm-chair was the seat of the noble or of the householder.\(^1\) This can be justified by design requirements or the chest--Plate XXVI--and a small stool, constructed like the trestle table, could be supplied should period accuracy be felt necessary.

\(^{1}\text{Ralph Fastnedge, English Furniture Styles (Baltimore: Penguin Books Inc., 1955), pp.2-4.}\)
Plate XVIII shows an eighteenth century set which appears to be a box set. Attention, however, should be drawn to the placement of the furniture in front of the line of the returns both left and right. A practical door to the left and one at the rear are present for specific business that might be needed but the actors are given a background to work in front of rather than a setting that closes them in on three sides. This same thing is true in the subsequent plates showing a Victorian and a Modern scene as well as in Plate XXIX which would prove suitable for a play requiring a Spanish or a Southwestern locale.

All the possible equipment in the way of furniture and scenic units that might be needed for a touring company have not been shown but a basis for providing such equipment is provided here. In the furniture particularly a solution to one of the major problems of any touring company is given. The chairs were one of the greatest problems. Most folding chairs are based upon one or another variation of the "X" leg. It was initially thought that a folding action similar to the parallel platform—Plate XXV—might be used. This proved impractical for the arm chairs and did not seem as rugged as the method devised. This method allows the backs to be interchangeable and
should prove firm and durable in service. It also has the advantage of folding more compactly which will prove valuable in truck loading.

Any good stagecraft book will provide the standard flat or stair units that might be needed. Several excellent books are listed in the highly selected bibliography. This bibliography has been selected on the basis of the books and articles that were most useful in working out these plans and that would prove of assistance in future and expanded planning.
Michigan State University
East Lansing, Michigan
January 9, 1959

Channing S. Smith
Drama Department
University of Arizona
Tucson, Arizona

Dear Mr. Smith:

Thank you for your letter regarding the portal. As you mentioned, the portal itself is only part of a total scheme of setting which will allow a needed flexibility not only for loading into a truck but also for setting up on various-size stages.

One idea we found most useful was that of using 3/4" plywood tops with various length pipe legs for platforms instead of standard parallels. These store flat in comparison with the constant partial opening of a parallel in transit and much waste storage space.

...I believe the important thing is to get yourself a set of lights and control boards for touring so that you can be completely independent of any existing set up. As you know, most theatres are atrociously equipped as to lighting, and this set up will relieve much heartache at the finish. We use two Powerstat (Luxtrol, now) 6-1000 control boards (which they unfortunately no longer make), about 20 6" Fresnel spots, 500w, four 10' high light towers (home made, for use in both the house and on stage) and plenty of cable. Usually the stage is furnished with a 220 volt power source at least, so we just hook into it for our power.

Folding furniture sounds like a fine idea. We prefer not to limit the designers of our touring productions to the use of "minimum scenery," though of course, I may have a different idea of what that means. Each show is designed as completely as possible and built to fit into the truck and onto our stages. Naturally the designer is limited, but we keep some limitations in mind when we are selecting scripts....

Very truly yours,

Jed H. Davis
College of Science, Literature, and the Arts
University of Minnesota
Minneapolis 14, Minnesota

Channing S. Smith
Drama Department
University of Arizona
Tucson, Arizona

Dear Sirs:

In reference to your touring repertory:

I refer you to Portable Stage Setting and Lighting by Telfair Peet. It is on sale or offered free to members by the America National Theatre and Academy.

Over the years we have used such a large variety of forms that it would be impossible to generalize. Each show and each tour has varied as I am sure yours will. If there is any general principle that we have applied than it is to add to the basic requirements of scenery that it not only be portable, light, strong, etc., but also be collapsable.

Another principle that we have applied is that all platforms, desks, ottomans, etc. have been made as boxes so that they also serve to store props, costumes, etc.

Slip covers have been a great help in making it possible to use furniture as two objects or in two shows. In fact cloth (drapes, etc.) has been our standby (it folds so nicely).

Currently we are using a variation of the aluminum tubing flats demonstrated in the booklet mentioned. Ours are bent at the corners and plug together. The show is Rivals and the scenery is stylized—so the canvas is lashed obviously to the frames. And the frames are lashed together. Then we can paint on what we wish.

If you have any specific questions please correspond.

Frank W. Sturcken
Asst. Technical Director
University of Minnesota
I am sending you under separate cover a copy of my booklet. I am interested in your subject quite obviously since it has been a specialty of mine, but I should like to point out several things concerning what I am sending you.

This was published in 1950 and I now feel I am ready to do a book on the subject if I can find anyone interested in publishing the thing. It would be quite an expanded opus in comparison to the brochure I am sending. The system has been changed a great deal since this booklet came out and is improved immeasurably by a great number of small technical adaptations. What I would like to put into book form would be much more detailed and much expanded. I would like for example to have one chapter on the portable sound system using tape, something we have developed far beyond anything I have seen in print. I would want a chapter on changes in rehearsal because of the varying size of stages on which touring groups must work. I would have a section on "the packing rehearsal," etc., etc.

A system based on this booklet is, I understand, in use by special services overseas at the present time and each director is given a kit. This, however, is adapted to draperies only.

We have taken at least one production out each year for over ten years now, and at the moment I am touring with As You Like It, which involves two 1 x 24 foot backdrops, two different draw curtains, opening or closing, a 10 x 12 foot opening, and two pairs of old-fashioned side wings. In fact, I have played out of town four times during the past week and frankly the caliber of student I am working with makes me feel my system must be foolproof. The students are terrible and yet the thing has gotten up every time and has worked.

Sincerely yours,

Telfair B. Peet, Head
Dramatic Arts Department
SELECTED BIBLIOGRAPHY


WEBSTER, Margaret. "To Travel Hopefully." Theatre Arts (February, 1950), 54.