SOME BASIC SPECIFIC PROBLEMS
OF STAGING THE PLAY
IN THE COLLEGE AND UNIVERSITY THEATRE

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PREFACE

Even a casual survey of the published works which discuss scenery for the amateur or educational theatre reveals a considerable number of high calibre "stagecraft" or "how-to-do-it" works. The emphasis is on the technical fabrication of scene elements rather than on the artistic problems of designing scenery.

It is my considered opinion that no work exists at the time of this writing which is exclusively devoted to the problems of design as they exist in administrative policy, personnel qualifications, and in the physical limitations of college stages in general. Furthermore, all works which I have examined presuppose a substantial amount of art training or empirical knowledge of design and staging. They do not treat in a specific way the unique problems of the director-designer-teacher-technician who works in the rank and file of colleges and universities.

Investigations to date show that ideal conditions in educational theatres, relative to policy, personnel and physical equipment, are practically non-existent. My present study convinces me that a very real body of problems does exist, and that conditions warrant study and evaluation. It is my belief that by way of "controlled experimentation" most educational theatres can measurably improve the quality of their productions in spite of very real limitations.
My own experiences as a college scene designer serve as incentives to pursue this study of staging conditions in the several colleges and universities which typify the majority of schools in the country. As a teacher of design and stagecraft, I have had the opportunity to work personally with many other college designers and teachers who have shared freely with me their own "peculiar" problems. Through these fellow-teachers and students and through the various stimulating art and craft studies pursued at different schools; and by way of my own attempts to solve certain recurring, basic problems inherent in the college production picture, I have decided upon this particular phase of the broad field of design for an extended study.

I am deeply grateful to the many people who have encouraged me in this study. My colleagues in the Department of Speech of The Ohio State University, and especially Professor W. Hayes Yeager, have given definite impetus to the study from its inception. Professor John H. McDowell has given reassuring and helpful guidance in a three-fold way: As Director of Theatre at The Ohio State University, as an inspiring teacher of theatre history, and as my adviser for this study. Professors Everett M. Schreck, Charles McGaw, and Ralph Fanning have been stimulating teachers and fellow-workers, and members of my study committee as well. To the other members of my committee, Professors Bert Emsley and Henry Moser, I wish to express
my thanks for their patience and considerations. Roy Bowen, John Hallauer, James Dunlap, Glen Wilson, and Collins Bell—all play directors with whom I have worked—have contributed helpful suggestions to the problem and its tentative solutions.

To the Department of Photography of The Ohio State University and to Staff Members of The Graduate School I express my appreciation for counsel and technical assistance regarding the illustrative material incorporated in the study. Others who deserve mention for their unselfish assistance in the fact-gathering task with respect to the theatre plants include all the directors of the thirty schools included in the study.

For statements of opinion, fact, and conviction I am grateful to the following persons: Norman Bel Geddes, Donald Oenslager, Lee Simonson, George C. Izenour, Lee Mitchell, Theodore Fuchs, Edward C. Cole, Harold Burris-Meyer, Rudy Prihoda, Robert J. Wade, William Turner, Willard J. Friederich, John H. Fraser, William C. Craig, Howard Becknell, Jack Hunter, Earl Meeker, Clyde Blakeley, Allan Bowers, Eleanor Baum, Alice J. Wintzer, Paul Camp, and many others including several students enrolled in the Theatre Division of The Ohio State University.
INTRODUCTION

(1) The Literature of Contemporary Scene Design; The Role of the Designer

Serious workers in theatre production are aware of the many careful reports on the status of scene designing in the American theatre, especially on the professional-commercial level. Since its inception early in this century The Theatre Arts Magazine alone has reproduced hundreds of fine photographs of actually staged designs, projected designs, and technical illustrations of design principles and techniques. This considerable number of illustrations shows in part the prolific nature of American designers. Many of these illustrations—carefully examined by the writer—are the work of educational theatre designers as well as the commercial designers. The latter seem to have the edge, however, in the sheer number of designs reproduced. This, in itself, shows little if anything except an editorial policy exercised by the magazines themselves. But it does certainly show that the designer and his product are very much in the public eye and are worthy of specific notice. In fact, a scanning of the "next-morning" reports of Broadway and local critics indicates unmistakably that the stage designer ranks with the director, actor, and playwright for specific critical attention. His work may elicit the same approbation or denunciation as the other elements of the production. The settings are noted
as serving either as an asset or a liability—a fact which most reviewers pointedly remind us.¹

The stage setting then is no longer in the category of a mere background, an over-painted wall to enclose actors, or an over-florid shutter to dazzle (or out-dazzle) the actor on stage. Scenic elements have "arrived", whether they be in the best Belasco style of super-realism, as seen in Bel Geddes' Dead End setting, or a mere shaft of light on a space stage, as represented by Orson Welles' staging of Julius Caesar. From the romantic-realistic scenery of a Mielziner to the space-time settings of a Moholy-Nagy, contemporary theatre design is with us, perhaps to stay, as an integral part of the total theatrical effort projected behind the proscenium arches of our commercial and educational theatres.

The student of theatre art, particularly he who is seriously engaged in theatre studies in our active colleges, is not only aware of the many pictorial recordings of stage designs, gallery exhibitions of designs, and the designs themselves as seen on Broadway and throughout the country, but he is made keenly aware of writings dealing with design. Historical and critical studies especially have been numerous since the turn of the century. These works treat of stagings from earliest recorded times: from the Greek Classical periods to the "free-form", non-objective, Contemporary period. Design theorists have written many
stimulating books dealing with the "isms" which identify the great periods of theatrical activity.

The student of theatrical design, upon examining the actual stagings of our present "experimental" or eclectic period, finds himself in a veritable forest of conflicting theories and counter-theories with respect to the most effective style or styles of staging for the proscenium theatre. Indeed the very word style has its many connotations and has brought forth a formidable number of apostles for this or that particular style or approach to staging. The result for the college designer is largely one of confusion— he is led to believe that one style is superior to another. Lacking a strong background in art training, the rank and file of college designers often grasp at one or another of the several styles and make a fetish of it to the exclusion of other equally valid and effective treatments. Obviously such a practice is not true "experimentation" and can serve little to instruct students concerning the merits of the several styles.

However, it must be stated in all fairness that the first five decades of this century have brought forward some very searching studies dealing with the nature of scene design for a theatre rich in innovation and historical precedent. Contemporary drama has inspired many artists to keep pace with the playwrights. However, experimentation has been only moderate in the field of space concepts, light
control, and the use of new materials such as plastics and pliable metals. New ways to stage traditional or "historical" dramas have been given recent publicity because of the designers' boldness in the use of free-forms, mechanical devices, and the use of optics. The present-day theatre has provided the theorist as well as the critic with much material for analysis. As in every period of eclecticism and/or experimentation, many statements are likely to be made of the dogmatic type. Some writings seem to indicate that most all of the "traditional" staging methods are passé, while others temper their statements with restraint. The phenomenal advances in technology, particularly in electronics, place design in a really new age. The designer has become not so much a practitioner in Renaissance painted perspective as a practitioner with real and actual space aided by implied space. The greatest latitude in matters artistic and technical seems to be the rule of the day. Freedom of expression seems to be peculiarly popular in and out of the theatre in the realm of artistic representation.

Yet this freedom of expression has not yet been prominently displayed in many of the colleges of the country—if one judges by the actual stagings displayed. It is sufficient at this point to say that expressed opinion regarding "the new stagecraft" and "the new art of the theatre" is ahead of practice in most colleges and universities, or
at least in most of the college theatres known to this writer.3

Upon examining the many writings on the subject of scene design as an art, I noted many works which speak primarily to and about the upper-level stratum of theatres: those which are manned by professional artists and technicians, directors, and actors. The inference is rather definite: the best scenic art is found on Broadway and in a mere handful of well-established, semi-professional and semi-commercial theatres scattered over the country.

It is not the purpose of this study either to defend nor deny such a statement. What is more pertinent to this study is to point out that very few works specifically slant their materials to colleges which produce under conditions far below the desirable "professional" level. In the main such works do not sufficiently develop the matter of gravest concern to most colleges: what is the nature of design and staging techniques for the theatre of definitely limited means?

It is maintained that schools lacking even the most rudimentary "equipment for production" far out-number those which have nearly adequate producing situations. It is likewise maintained that a special view of the problems of such schools is in order, and merits extensive study with subsequent proposals for ameliorating conditions which exist. It is particularly held that specific advice is
lacking in most publications relative to experimental staging as it CAN be practiced in the rank and file of colleges and universities. The following statements list the principal shortcomings of works written for the designer of amateur productions in the proscenium theatre.

1. Too few works are abreast of the times from an artistic as well as a technical standpoint. They are simply out-dated, containing theories and techniques which are almost or partially obsolete.

2. Many of the studies are too general: they attempt too much for one work, and in consequence do little to contribute to contemporary theatre practice. They are too comprehensive in intent and not sufficiently comprehensive in real, specific content.

3. Many works presuppose a background in formal art and design training of those for whom the works are purportedly written. They speak to an artist-technician who long since has earned his niche in the art and craft of designing and staging.

4. The principles of pure design—if offered at all—are treated in an abrupt, cursory manner. Illustrations are lacking to augment the principles that are stated, making the work vague and often misleading.

5. The amateur is often led to believe that there is some magic involved in the design process. Some works are of this "dreamer" type; their pronouncements are made
through an aura of mysticism, or special poetic-gift supernaturalism.

(6) New expressions in contemporary architecture, painting, and sculpture are either omitted or slighted in some of the texts. The student is deprived of much challenging material in this area.

(7) Some works imply, through a shallowness of concept of designing for theatre, that there is really little creative ability necessary. One has only to master a craft and employ simple, commonsense to arrive at a fine stage design.

(8) Discussions on style in scenery are often too brief, not well illustrated, and sometimes confusing.

(9) Certain sections of some works seem to over-emphasize the place and stature of certain design theories; they ride a hobby for certain design principles or procedures.

(10) The uniqueness of the college design situation is not sufficiently emphasized in some works. The limitations of policy, personnel, and physical plant are not extensively exploited for a deeper and richer type of staging for the college theatres.

The last of the foregoing shortcomings observed in the publications on amateur design prompts and deserves further attention. True experimentalism in the college theatre shall be the plan of action and the keynote of
later discussions in this study, since most texts do not exploit the vast possibilities of true and imaginative experimentation within the frame of usual restrictions existing in most schools.  

Before elaborating on specific aspects of the staging problems in colleges it seems advisable to define certain terms employed in the title of this study. The use of the quantitative word some indicates a studied selection of the most significant problems: problems admittedly the most basic and universal in the several schools studied. These problems labelled basic are considered to be integrally a part of the entire production picture. By specific I mean that certain facets of the basic problems are defined and analyzed. The term staging the play refers precisely to those problems within the designer's orbit of authority as differentiated from the responsibilities of the play director. By means of designs and plans plus scene elements and stage hands the play shall be staged. Thus the term staging includes, in this study, (i) the design: the vision or "dream-picture" represented by line, color, mass, light and shade as expressed in sketches, drawings, elevations, and models and any other graphic devices which are a guide to (ii) the setting itself.

The word play as used in this study refers to the written manuscript intended for fulfillment on a proscenium stage before an audience and enjoying full artistic and
technical treatment. 6

As indicated in the title of this study, it is not intended, nor is it practical, to examine all the obvious problems inherent in the educational theatre having a strong bearing on design and staging. The following chapters, illustrations, and appendices attempt to deal only with the most persistent problems present in the colleges and universities studied and surveyed. 7
A Generalized Statement of the Problem; The Organization of the Study

It can be safely stated that the professional attitude toward the design process is not the exclusive virtue of the commercial designer in the theatre. A study of the designs on display at college theatre conventions testify that some college designers take their work seriously and professionally. A high degree of originality is sometimes seen in these designs. But mere sketches and photographs do not tell the whole story. In fact, they may tell nothing of the arduous road travelled by the designer and his student assistants in completing such stagings on their cramped and ill-equipped stages. To borrow a well-known phrase: "sweat, blood, and tears" are involved. Many college stagings come by way of ingenious planning, either to circumvent or to capitalize on the defects and limiting influences at work in the local production scheme. Some stagings observed by this writer are a glowing tribute to designers who practice rather professionally that one most difficult feat: compromise staging on an artistic level, accomplished in spite of various hindrances.

It is not the intention or purpose of this study merely to present new or novel ways of staging plays in restricting circumstances. It is intended and purposed that recurring problems which beset the handicapped
educational theatre be met squarely with sound, practical, and artistic solutions; solutions arrived at only after a most cautious and exacting analysis of each individual case—and each case must be considered as unique. Yet underlying all situations, certain basic problems seem to persist. Each school surveyed for this study had at least one outstanding problem. Usually several problems were present in all schools, although they may have varied in degree of seriousness.

The several schools studied gave evidence of certain specific problems: problems which can be specifically stated. They are as follows:

(1) Certain philosophies and policies of drama departments serve to regulate, create, or eliminate certain specific problems bearing on the staging process.

(2) Qualifications and obligations of the art and technical staff together with the role of the students in the colleges affect designing and staging.

(3) Certain characteristics of the physical theatre plant and its equipment bear directly on the designing and staging of plays.

Each of the foregoing factors are observed as constituting definite and acknowledged hindrances to a professional level of theatre art, insofar as the scenery is concerned.

Chapter I examines in reasonable detail these three
basic problems and suggests a point of departure for later suggested design solutions in the several types of production situations.

Chapter II probes the nature and variety of styles of staging suitable for the production sites described in the study in Chapter I and elsewhere. Certain specific problems pertaining to a selected number of styles are presented and discussed. Limitations are obviously placed on the number of styles selected for the sake of brevity, clarity, and pertinency. Chapter II provides a definitive base for the later discussion of design motifs and elements presented in Chapter IV.

Chapter III dealing with the "design process", and Chapter IV which treats of the motifs for staging, are essentially preparatory chapters for the design projects offered in Chapters V and VI. Specifically, Chapter IV presents the raw materials for designing: the tangible ingredients of the stage picture including (a) natural objects and phenomena and (b) the man-made objects. Problems of choice, treatment, refinement, simplification, and stylization are treated in the actual design projects of Chapters V and VI. The conditions described in Chapters I and II are brought to bear on the treatment and adaptations of motifs for stage use. An obviously narrowing of the subject is deemed necessary. Finally, the prime role of architectural forms is emphasized in Chapter IV and in the design projects
of Chapters V and VI.

The first design project offered (Chapter V) presents an original design for a realistic, multi-set production of George Bernard Shaw's *Saint Joan*. The design is conceived for the proscenium type of stage described in the study. An outline of procedure for designing this production is included in Chapter V. This is intended to extend the principles enunciated in Chapter III. Controls are stated for the design presented in Chapter V—controls which determine, to a large extent, the solutions incorporated in the design projects.

Chapter VI presents a design project which is a variation-in-theme of the design presented in Chapter V. The same controls of policy, staff, and equipment are present in this second design project. Several un-orthodox, or at least seldom-employed, artistic and technical concepts of staging are employed in this second design project. The intention is to demonstrate the possible variations for a realistic type of staging. Especially exploited in this chapter are certain "minimum staging" devices which serve more effectively in the type of production situations described earlier in Chapter I. Chapter VI especially stresses the importance of rigid planning based upon sound design principles.

Chapter VII, the concluding chapter of the study, offers conclusions based upon the interpreted facts of the
factual survey conducted for the study, as well as the subsequent design projects offered. A tentative "credo" is stated for the educational theatre designer based upon the findings of the survey and the observations and conclusions implicit in the designs offered. The conclusions reached in the Chapter are believed justified on the basis of (a) conditions discovered as persistent in the several colleges and universities, and (b) on the results produced through the laboratory design-projects devised as a result of the discovered conditions in the schools. It is believed that these two components of the study combine to offer sufficient valid, and tangible data from which to draw certain evaluations, criteria, and conclusions.
(iii) Motivations for the Study

The prime motivations for this study of basic staging problems rises primarily from (i) an extended and careful study of texts, manuals, syllabi, and articles which purport to have, as their purpose, the presentation of certain guides, suggestions, and criteria for designing scenery; (ii) my own experiences as a designer of over one hundred and fifty settings, and fifteen years experience as a scene designer, (iii) an honest desire, on my part, to find ways to solve some of the basic problems existing on the handicapped stages of the typical college theatres, and (iv) the challenge of new electronic devices for staging, new materials, and new concepts of architecture which are applicable to scene designing.

Dogmatic objection to realistic stagings is not the essence of this study, but the desire to probe ways and means of avoiding the exacting demands of versimilitude-staging is a motivation. This study could add little to the very excellent studies on the virtues and evils of realistic staging—at least on the professional-commercial level. That ground has been well covered by such eminent designers as Jones, Bel Geddes, Oenslager, Simonson, Gorelik, Cheney, and many others whose judgement is deeply respected. I am in agreement with Friederich and Fraser
who say that realistic staging is less likely to be of truly professional quality in the rank and file of colleges due to the overwhelming odds against the designer and his staff. To discover successful alternatives to realistic staging constitutes a strong motivation for this study.
(iv) Objectives to be Obtained

One objective of this study is to discover and test the value of certain traditional design and production principles and techniques for use in the college theatre of limited means. These principles and techniques, once discovered, are examined and tested in the hope of stating ways to lessen the almost intolerable burden of the college designer who is now committed to a preponderant number of realistic stagings. By underscoring certain specific difficulties inherent in the realistic approach, as practiced in restricting college theatre situations, the study hopes to enunciate some workable variations and compromises in design which are possible of achievement through traditional methodology.

A second objective to be obtained from the study is the validation of certain experimental, unorthodox, non-traditional, and contemporary principles and techniques as applied to the conditions defined in the study.

To achieve either or both of these objectives a frank admission and partial acceptance of certain matters pertaining to policy, staff, and equipment must be made. This acceptance of conditions is followed by the vigorous employment of a somewhat new, over-all philosophy of staging the play in the experimental (college) theatre. The college theatre, for purposes of this study, is indeed considered to
be essentially an experimental theatre by virtue of its obligation to teach, to instruct, and to inspire the student.10

This study is essentially a study of comparative values: it presents a compilation of facts and figures and, in addition, through the employment of original designs, it utilizes these facts to present a certain theory of scene design. That theory of design is directed to the design process as observed in the rank and file of colleges. Specifically stated, that theory is: stagings on the college stage gain in artistic and technical effectiveness when the rigidly traditional type of "facsimile" realism gives way to a modification of, or a stylistic treatment of, realism.11 Further, it is held that certain basic, specific problems exist which make it well-nigh impossible to achieve a high professional level of excellence and effectiveness in the staging of the strongly realistic production—insofar as the staging in the rank and file of colleges is concerned.

It is apparent that the tentative conclusions reached in this study (Chapter VII) must be based, for the most part, on this theory. Chapters V and VI offer concrete, tested design procedures which—together with the statistical materials of the study—serve to justify and establish the validity of the theory expressed above.
Footnote 1: Sheldon Cheney devotes the first ten pages of his work, *Stage Decoration*, to discussing the various appraisals by artists of the modern and contemporary periods relative to the role of the designer and the setting. Works by Jones, Simonson, Boll, Becq de Fouquieres, and others state that the setting plays a role in the production which is either contributory or detractory.

Footnote 2: The very titles of many works indicate their preoccupation with the "newness of the theatre" with respect to its visual aspects—the stage settings. A few titles offered here will suffice to illustrate this: Craig: *Toward a New Theatre* (1913), *The Theatre Advancing* (1919), Bricker: *American Theatre Today* (1929), Bel Geddes: *Horizons*, (1939), Oenslager: *Scenery Then and Now* (1936), Gorelik: *New Theatres for Old* (1941), McGowan: *The Theatre of Tomorrow* (1921), and many others.

Footnote 3: The reasons for a lack of an extensive employment of healthy experimentation in design are numerous—too numerous to discuss at this point. It can be said in brief that (a) fear of community refusal to accept strongly stylized, formalized, abstracted, or strongly expressionistic stage settings may discourage some production directors from departing from the more representative forms. (b) Some directors insist that the acting talents of amateurs are best served in the realistic frame, and (c) a lack of art training in design simply prohibits the excursion into really quality stagings in the newer forms. Experience has indicated to some directors that, whereas their designers cope fairly well with realistic "facsimile" settings, their skills do not show well when directed to new techniques such as theatricality, symbolic staging, or highly stylized designing.

Footnote 4: Colleges and universities generally acknowledged to possess a superior standing theatre-wise among the total of American institutions were omitted from the Survey for the study. The choice was otherwise a random choice, with stated policy, staff, or physical equipment as non-determining factors. Only one rigid stipulation was made: theatre production must be a bona-fide part of the curriculum and administered by a department duly authorized by the administration. Schools with a stated policy of graduate concentration, such as Yale University, were not asked to participate in the survey. It was felt that such a school is not representative of the bulk of schools relative to the kind and quality of theatrical activity on a campus.
Upon examining twelve well-known texts, all written since 1928, and all of which were presumably written for the non-commercial theatre worker, it was found that only 92 graphic illustrations were presented which emphasized the employment of new and highly imaginative design ideas; i.e., those employing contemporary art forms, materials, and techniques.

Many of the ideas labelled as "new" have been known since the Renaissance. The would-be experimenter is left to forage for himself for new forms, new techniques, and new materials. This in itself is not a bad thing, but only too often, as this study shows, the educational designer, pressed for time and lacking adequate staff, merely resorts to copying the glossy photo-representation of the Broadway production of the play.

Complying with the urgency of selection and the need for compression in this study, the plays most discussed are those requiring more than one locale or place of action—at least, as indicated by the playwright. This shall be referred to as a "multi-set" play in the study. It is seen to pose certain, specific problems often considered as well-nigh insurmountable in some production situations in colleges.

The type of production consistently referred to in the study is the full-length, multi-set play designed for proscenium staging.


The reference is to scenic alternatives which are practical and feasible for the stage of limited means rather than for the well-equipped theatre stage. Obviously, many devices have been contrived which are almost beyond the reach of the college scene-technician both as to cost and difficulty of fabrication.

Professor George C. Izenour said recently in a letter to the writer that "the educational theatre may well become the true experimental theatre of the country if it will live up to its possibilities. Experimentation must be based upon honest imagination and top-flight craftsmanship within the limits of the college theatre".
Footnote 11: Gassner says that it is imperative that the non-professional operate on the theory that he can equal and sometimes excel Broadway... "compensating for some disadvantages with other advantages, and overcoming certain limitations by a resourcefulness that may actually promote artistry." (Quoted from Producing the Play, The Dryden Press, New York, 1953, p. xi.)
CHAPTER I

AN ASSESSMENT OF EXISTING CONDITIONS WHICH AFFECT STAGINGS IN THE COLLEGES AND UNIVERSITIES

(1) Administrative Policies: Their Effects on Stagings

The college theatre is generally accepted as a bona fide producing theatre, having come into its own in the past two or more decades. Its growth has been gradual, but the evidence is clear that it is today firmly established as a "grass-roots" theatre of, by, and for the college communities of America. The sheer quantity of its output is impressive, and the liberal arts college which does not produce at least two major productions a year is very much the exception. It is far more prolific than its commercial brother, the Broadway theatre or the theatre of "the road." One can safely say that the most outstanding characteristic of the college theatre is indeed its numbers of productions in season and out of season and the hours of academic credit given for participation in theatre courses dealing with the total picture of production.

Richard Geough points out that in 1912 and 1913 the total number of course hours offered in dramatic art by sixty-five schools surveyed was one-hundred and eighty-two. A similar survey conducted by Geough in 1932 and 1933 showed these same schools offering 2801 hours of credit. On this
basis the ratio of increase was 1539 percent. But Geough points out that in those years no work was offered in stagecraft; more than half the courses were in interpretation with other courses in reading and the production of Shakespeare running a close second. Stagecraft, scene design, lighting, costuming, and construction were left out of the curriculum entirely.

In 1941, Geough discovered, the picture had changed still more. In a study in that year he learned that in 414 colleges and universities dramatic arts courses were offered with a total number of 6000 semester hours of credit offered. These hours included every phase of theatre production. Much of the work was not of the strictly classroom type, but consisted of producing plays before actual audiences. "The emphasis", Geough reports, "seems to be on production." Thus has the "college theatre" and the "university theatre" come into being in our time as a recognized, course-integrated activity and a definite element of the college curriculum. It enjoys all the recognition of an established body of subject matter. There is seen to be a close cooperation between theory and production and vice versa; "the technical is welded with the humanities."

Yet, on the basis of certain data from my questionnaire conducted for this study, many colleges produce many plays but have not yet made commendable strides in the kind and quality of their stagings. Statements from the directors of the schools participating in the study
indicate little change through the years in the policy
which controls or largely determines the kind and quality
of the stagings. It is safe to say, on a basis of Good's
figures, that the number of schools offering definite major
emphasis on production is large. For example, from a total
of 521 schools granting the Bachelor of Arts degree in
1945, 329 schools listed dramatics as a major, and 476 had
a minor in Speech and/or Theatre. This is 91.36 percent of
those listed in the survey.

Other studies have been conducted to determine the
volume of play production in the colleges and the nature
of the course work offered in the various phases of dra­
matic art. A serious effort has been made to utilize any
and all such studies which shed light on the specific de­
terminants for the number, kind, and quality of stagings
in colleges.

But these studies do not show the kind nor quality of
the stagings of productions from a representative type of
college and/or university. A further study was needed to
discover pertinent and timely facts about staging, i.e.,
the kind and quality of staging and the most prominent de­
terminants for each. The picture presented is not a com­
pletely pleasing one, according to my survey. It points
out that play production exists in quantity to be sure, but
that many limitations and difficulties are present to
thwart high-quality stagings. Gassner is especially in-
terested in the purposes and numbers of productions in college theatres. He says, "educational and sociological purposes jostle purely theatrical ones. The strain of producing so many plays annually...involves the utmost harvesting of time and energy, and poses the difficult problem of distributing the work among associates and students."8

A further irritation in some colleges is the fact that matters of design are simply left dangling. As one director reported to the writer: "My system is simply a pinch of something here, and a dab of something else there!" Add this attitude or policy to the almost impossible number of plays produced in some schools—often without adequate staffing—and one has the picture, in a general way, of numbers, kind, and quality presented.9 It seems clear that policy is at fault on several counts.

Administrative policy governing theatre production is seen largely to determine the number, kind, and quality of productions—if we are to consider the testimony of several directors, technical directors, and designers interviewed. If Saylor was right in saying that "the immediate tomorrow of instruction in and production of plays rests on the colleges and universities",10 then it would seem that many schools must renovate their houses. Basic philosophies might well be re-examined in the light of the needs of the college from an over-all play production standpoint. If the rank and file of colleges do not at
least attempt a more experimental approach to play production, and especially in their stagings, they might well be left behind as leaders in theatre-for-the-people. Sheer numbers of productions is not to be taken as the measure of a truly educational theatre. Individualized production would seem to characterize the best policy for colleges to maintain. As Duerr has said,

"Until we can create and judge our work in terms theatrical, our university productions...will continue to be more or less identical. Until a few of us concern ourselves with a few first principles, we shall go on being artist-directors without a sense of form, without style, without independent individualities. We shall all be cut from the same gray, average cloth."

This "same gray cloth" is nowhere to be seen so clearly as in a departmental policy which chooses plays largely on the basis of their set demands! There is obviously no evil in the one-set play, nor does the play Cyrano de Bergerac gain in stature solely because it calls for many sets. But a policy which eliminates the many fine plays from the schedule solely because they are "too impossible to do" from a staging viewpoint is a detrimental policy.12 Such a policy is seen to exist in some schools, as the evidence indicates.

Schools listed in the survey employed, for the six-year period, far more one-set stagings than multi-set stagings. Eighteen schools employed the single-set staging
most of the time for the six years, while six employed the multi-set production a greater number of times for the same period. The total number of single-set productions reported outnumbers the multi-set productions by seventy-seven. It was observed in the several schools in the study that policy controls placed on the technical and artistic aspects of productions, insofar as attempts to break the hold of the selection preference for one-set play were concerned, served to continue the practice of favoring the one-set play over the multiple set play. Such policy produced, in effect, a monotony of staging which is regarded as a most un-theatrical aspect of a healthy producing department.

Although the majority of directors and technical directors who were questioned during the survey for this study did not emphasize the lack of time as a major hindrance to the design process, it would seem that the sheer number of plays presented would require much time from busy teaching schedules. A policy which permits or requires directors to be their own designers, draftsmen, model-makers, builders, painters, and researchers would seem to call for revision. One solution would be simply to do fewer plays within the school year. Another solution would be to acquire more artistic and technical assistance. A third solution might permit the students to do much more of the design process, and a fourth solution might include
all of the first three suggestions. In any event, much more experiment might be possible if the directors could be free to devote more time to directing and at the same time have proficient assistants to carry the load of work entailed in staging the productions. It must be stated again that the policy of the several theatre departments do, in effect, control the number and kind of productions by virtue of the requirements imposed on the play directors.\textsuperscript{15}

Administrative policy likewise has a direct influence on the quality of productions from a design standpoint. Crafton and Royer pointed out as early as 1926 that new technical advances and the everwidening influence of the artist in the theatre indicated a separation of the director from the staging facets of the production.\textsuperscript{16} He was seen as serving as a generalissimo of the entire production, but freed from many of the responsibilities by his new first lieutenant: the designer-technician. If the rank and file of colleges are to live up to the dream, as described by Kenneth Macgowan, of "a genuine experimental playhouse", the director must be freed from the almost overwhelming load of teaching, directing, and detailed supervision as demanded in so many schools.\textsuperscript{17}

It is true that some schools have play directors and staff technical directors, but this study is concerned with the design process in those schools where this situation does not obtain to a sufficient degree. It is obvious,
as Macgowan pointed out in 1929, that such schools as Yale University, The Carnegie Institute of Technology, and a mere handful of other schools enjoy greater freedom to experiment in new techniques because there is sufficient manpower and talent to make such experiment possible.¹⁸

In the face of the somewhat severe budgetary restrictions placed upon the number of staff persons who may be employed, it becomes apparent that the quality of stagings can be improved only by a serious re-examination of present staff conditions and build from that point. In short, an inquiry into the process of design which has a direct effect upon the quality of the designs!

Another facet of the problem, relative to the control which departmental policy exercises, is a variety of unnamed fear on the part of administrators that the theatre might become a mere vocational activity. There can be extensive time and energy placed on research, it seems, for the sake of research, in theatre, but little or no such time and energy may be placed on true production experimentation. As Kernodle points out, such detached and "objective research is not dynamic enough for a creative art such as the modern theatre".¹⁹ Another way of expressing this idea is to say that theatre must have objective research but along with it, and extending from it, a very live, unfettered, creative type of experimentation. This experimentation shall permit designers to explore the new
art techniques and materials and, most significant of all, the very marvellous advances made in electronics and light.

Policy can be arranged, if not ameliorated, to permit such experiment—it takes only vision, and willingness. The college theatre is uniquely at an advantage in this respect. It cannot ignore its audiences, but can wisely turn their attention to the new and exciting design processes. This task belongs to the designer in the college theatre; with departmental policy permitting. Perhaps the problem is largely one of awakening the vision of those responsible for policy, and thus break new techniques into the design process—a process of controlled experimentation.

This kind of experiment in design—born of sound theatre policy—shall have direction, for attention shall be placed on the artistic and technical aspects of the stage design process. As Headley discovered in his study in 1947, the scope of community and campus tastes can be rather closely determined by careful study. Once determined in a general way, means can be devised for a slow re-orientation of the audience, insofar as new techniques in staging are concerned. This type of probing or feeling of the community pulse is not a new thing. Hallie Flanagan's controlled experiment with Tchekov's A Marriage Proposal is well known to theatre students.

Indeed, the theatres-on-campus might well take the
cue from contemporary architects, painters, decorators, and graphic artists all the way from the window-trimmer to the maker of dioramas for television. Their work is characterized by controlled experiment! Often it is quite daring. But who is there to say that theatre is not equally worthy of similar treatment?22

If the designer of scenery, who works in such schools as those included in the survey, is to put into effect a program of controlled experiment he must apparently overcome a certain amount of indifference, inertia, and sheer unwillingness on the part of some theatre department policymakers. For on the basis of certain questions asked in the questionnaire there is resistance to change--any change which disturbs the comfortable status quo. Perhaps, as one competent and lively director stated it, "theatre production is a young man's work." This is a profound statement! Young indeed--with a youthfulness that welcomes change if that change is for the betterment of production.

In an effort to discover the attitude of policymakers, which largely controls or permits experiment, three questions were put to those who answered the questionnaires for this study: the directors themselves. The questions were: (1) "What is the most frequently occurring problem affecting and/or determining your choice of a style for the staging of a play?" (2) "What is the most difficult aspect of staging on your stage?" (3) "What is the usual
or set procedure for designing the settings for your productions?"

Obviously, any clear answers to such questions would tend to reveal the sore spots of the design process at the various theatres, and at the same time would likely reveal some definite attitudes held by the directors--those who answered the questions. Some typical answers were: "We can't stylize our sets nor our acting; the actors aren't capable of achieving the style, and I'm sure the audience wouldn't accept it." Another director said, "Our audiences won't accept anything outside of strict realism; they want to understand everything about the setting." Still another stated that "What has been successful for the past forty years here is likely to succeed here tomorrow." Another statement made regarding the treatment of realism was, "My amateur designer simply doesn't know how to modify or stylize the realistic interiors he uses so very often."

A final quotation expressed the ego of the director: "I am wary of any new forms of design on my stage; they simply get out of hand."

These statements, it is emphasized, may not be typical of all college play directors and theatre directors, but they serve in an introductory way, to indicate the presence of defeatism, a lack of vision, a clinging to past forms, a lack of really understanding the problem of design, and perhaps worst of all--the ego of a director.
which serves to prevent any change which may cause him to share the responsibility of the production work. Fortunately it can be safely stated that many schools have moved far away from such attitudes as witnessed by their publicized programs of experiment and the primary evidence of real and accomplished fact.

To show that not all schools have even attempted to cope with the design problem in a realistic, practical way, one additional bit of evidence touching on policy is offered. In an attempt to discover how many schools still persist in purchasing pre-fabricated "Opera-House Baroque" scenery from the various supply studios, a letter of inquiry was sent to five leading "scenic studios" located outside of the New York area. Two questions were asked of these five scenery manufacturing concerns: (1) "Do you manufacture scenery elements for interior settings and exterior settings?" And, (2) "Within the past seven years, how many such elements were either purchased or rented by colleges?" The answers were quite revealing. Four of the concerns indicated that although the market is on the wane, the business is still profitable. High schools and colleges still use many such elements described. Colleges in particular were either buying or renting interior settings, exterior settings, "exotic scenic drops", and many stock pieces such as doors, windows, and arches for use with cyclorama curtains. Two studios volunteered approximate numbers of
'realistic" interiors ordered by colleges within the seven year period: one concern furnished twenty interiors, and a second manufacturer said that no less than one hundred separate settings were sent to colleges for the seven year period! Still another concern let it be known that it had four thousand stage settings available for rent to schools! Perhaps such a limited survey as this one is inconclusive, yet it does indicate that some colleges continue a policy of sheer indifference to individualism in stagings for their productions. Such a policy, which permits the use of this non-integrated type of setting, is certainly not the type to which Jones, Simonson, Geddes, and--yes, Appia and Craig--were referring when they said: backgrounds for plays are to be conceived and executed as an integral part of the organic whole! Such mail order house scenery is scarcely indicative of a student-centered theatre department! A theatre policy which allows the use of such stagings--the trappings of the music hall and by-gone opera house--would seem to indicate a retrogressive type of organization. "Economy" and "practical considerations" are given as reasons for the employment of such production-line scenery elements. It is maintained that no reasonable justification can be made to use such pre-fabricated elements when students are eager to be taught the process of designing and executing scenery. 23
Certainly it might expedite matters to purchase certain standard elements such as draperies and cyclorama units, but scenery for plays should be conceived only in one light: the light of the particular needs of that specific theatre, and those needs change greatly from play to play in a true, experimental-type of theatre.

The quality of stagings would seem, therefore, to suffer from a policy which permits such detached, unmatched, and "foreign-built" elements. The catalogs of scenic studios list such settings as "palatial hall", "kitchen-rustic", and "garden-exotic"—not to mention the ubiquitous "fancy door-center" types of settings! It is known to the writer that many high schools are shunning the use of such scenic backgrounds. It is implied, by salesmen who urge this type of scenery, that staging is, after all, a matter of "formula." The best of modern-day professionals in the college theatre would violently disagree. Prof. Edward Cole asserts that no formula exists which may be adopted to chart the use of scenery. He says that only a "sound and complete background knowledge of sources, plus individual research on each design problem as it comes up is the correct formula." 24

This brief examination of the policies which affect stagings in the rank and file of colleges seems to indicate that policy serves in at least ten ways to shape the character, i.e., kind and quality, of stagings. Briefly stated
they are: (1) schedules which specify a certain number of productions within a time period, (2) plays chosen on a basis of their one-setting demands, (3) policies which place the designer at the lowest rung of the production ladder, (4) exhorbitant work-loads placed upon the director-designer-technician, (5) budgetary matters which determine the number and skills of technical assistants, (6) a fear of an over-emphasis on the "vocational" aspects of stagecraft, (7) fears and/or suppositions related to audiences preferences, (8) administration policies which resist change--any change--, (9) production policy which fosters the ego of directors, and in so doing determines the quality and kind of stagings, and (10) a simple lack or absence of any steady policy relative to professional-level design, and especially in the realm of controlled experimentation.

Crafton and Royer seem to be right in saying that art in the theatre should force the responsibility of good staging on the various theatre policy-making bodies. In the light of my present findings, relative to the design process and its ultimate product, I am inclined to believe that many policy-makers have not sufficiently accepted such responsibility as stated by Crafton and Royer. It shall be seen that the administration is not alone in its responsibility toward stagings; those who actually conceive and execute the designs and stagings must share the ultimate responsibility for mediocrity or excellence in the art and craft of staging.
Artistic and Technical Factors Affecting the Designs and Stagings in the College Theatre

An examination of the seat of responsibility for stagings would not be complete without stating the role of the persons specifically responsible for those stagings. It is seen that the administration's philosophies, directives and attitudes enter the picture. In addition, the director and/or technical director is fundamentally involved; the study of several schools shows them to be an integral part of the problem. As artists and craftsmen they should assume much of the responsibility for the process of design and the finished product. Specifically, their responsibilities cover these two parts of the visual portion of the production. In the execution of their work, as true artists they must consider their purpose, the medium in which they work, and the possibilities of that medium.

It became clear to me, in interviewing directors and technical directors, that there was an admitted and marked defection from a course which could be labelled "artistic" or 'professional". The practicing designers themselves, in the course of the survey for this study, were not slow in admitting this defection. Many of them excused themselves with the expression, "Oh, but I'm not supposed to be an artist!" Some said, "To possess real artistic ability is not necessary!" Here is evidence, superficial perhaps, of
a failure to accept responsibility as an artist and craftsman.

It was a strongly motivated desire to place authority for the designs and stagings that caused me to inquire into the processes for stagings in the several schools. To pinpoint the seat of authority was not easy. Many staff members were reluctant to take the blame—or praise—for past stagings! There would be a statement made relative to who did what, only to be modified with a phrase such as, "the job is really a shared job". Obviously the design process is shared in a general sense, but one person is usually at the fountain-head of conception for a design. This I attempted to record in each case. Others may come into the various steps of the process; this also, I attempted to record.

By means of a process of associating specific productions with specific staff members, it became clear that the responsibility for the designing was vested in most cases in either the director or the technical director, or both acting jointly. Table 6, Appendix III, gives the data regarding the seat of responsibility for the actual designing of the scenery, the lighting, and the properties. It is noted, that for the designing of properties, some schools were not at all sure who was responsible for the design factor! A lack of organization is clearly in evidence if one accepts the data as presented.
On the basis of the figures in Table 6, Appendix III, it is clearly seen that there is no general, established right person or specific staff position designated for the designing of scenery, lighting, and properties. The only consistency about the picture, as presented in the Table, is its inconsistency! However, in all fairness, it should be indicated that the important factor is not what particular staff member shall do the designing, but that there be an assignment made which shall make the design process one that is definite and prescribed.

Administrative policy governing the number of staff members undoubtedly has a direct bearing on the kind of designing done in the various theatre departments. Where the load of artistic and technical work is distributed or equated among several staff members the quality of the work is likely to be higher. There was some indication of this supposition in the schools which did have several staff members devoting part-time to the design process.

A specific inquiry was made in the thirty schools relative to the exact design process in effect. The number of productions covered in this part of the inquiry was 692. Information was readily volunteered by those who were questioned. A leading question asked of all directors interviewed was: "What record is made of the actual designs and the processes related to the designs?" Only one school, personally visited by the writer, kept a really complete
and graphic file on past productions for the period from 1946 through 1951. It is clear, on the basis of this portion of the inquiry, that the keeping of records for reference is most erratic, or is disregarded altogether. Most schools did say that "photographs are available--somewhere, perhaps." The following brief-form chart indicates, to some degree, the extent of activity in the design process in the thirty schools studied.

TABLE 1
THE DESIGN PROCESS IN THIRTY COLLEGES

<table>
<thead>
<tr>
<th>Item</th>
<th>Usually made</th>
<th>Seldom made</th>
<th>Never made</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Responsibility for scene design:</td>
<td>Director 16</td>
<td>Tech. Director 8</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dir. &amp; T.D. 2</td>
<td>Staff 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Students 1</td>
<td>Indefinite 1</td>
<td></td>
</tr>
<tr>
<td>2. Lights are designed by:</td>
<td>Director 15</td>
<td>Tech. Dir. 5</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dir. &amp; T.D. 3</td>
<td>Students 7</td>
<td></td>
</tr>
<tr>
<td>3. Preliminary Sketches:</td>
<td>Usually made 27</td>
<td>Seldom made 2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Never made 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Construction Drawings:</td>
<td>Usually made 15</td>
<td>Seldom made 8</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Never made 7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Elevation Renderings:</td>
<td>Usually made 11</td>
<td>Seldom made 6</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Never made 13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Models:</td>
<td>Usually made 4</td>
<td>Seldom made 16</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Never made 10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Research Files Maintained:</td>
<td>Yes 7</td>
<td>Very little 7</td>
<td>No 16</td>
</tr>
<tr>
<td>8. Art Training (Designers):</td>
<td>Yes 8</td>
<td>Very little 2</td>
<td>No 2</td>
</tr>
<tr>
<td></td>
<td>Indefinite 4</td>
<td></td>
<td></td>
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</tbody>
</table>

The last item on this chart would seem to indicate that a formal art training background is not possessed by
many of those who are responsible for the design of scenery. It is noted that eighteen persons interviewed reported little or no art training of a formal nature. It is possible that they are greatly talented as artists and craftsmen in the field of stage design, but the omission of training from their preparation seems to be a serious deficiency. It is the rule, rather than the exception, that qualified stage designers possess much art training. One could name artists, architects and engineers from Inigo Jones, the Bibienas, Juvarra, and Appia, down to comparatively recent times with Picasso, Bakst, Dufy, Simonson, and Bel Geddes to indicate that the painters and architects especially, who later turned scene designers, are of great importance to the total of theatre art. These men are artists, with art training that is extensive. The best authoritative minds today urge art training for the would-be college scene designer.27

Time and space do not permit a further development of this matter in this study. What seems important to say at this point is: College scene designers especially need an extensive art training and art appreciation background to fulfill professionally their very difficult and complex role.

In summary we may safely say that the following artistic and technical factors have a direct bearing on the design processes in the college theatre: (1) a failure
of some designers to assume sufficient responsibility for the entire process, (2) a lack of, and apparent disinterest in, a formal art training period as preparation for designing, (3) a too-loosely arranged plan for delegating certain steps of the process to qualified personnel, (4) the absence of a steady and uniform plan for all phases of the design process, (5) the time factor due to the complexity of the educational process and teaching load, (6) the more or less haphazard method of researching and recording for the design process, and (7) the obligation to teach each of the steps in the process.
The Physical Stage: Its Influence on the Design Process and the Stagings

Departmental policies and the staffs for designing loom large as determinants of the stagings in colleges. But greater than these, as a control over the stagings, is the matter of the physical plant: the stages themselves. All persons interviewed by the writer condemned their stages and equipment as deserving the most criticism of all the aspects of their production picture. Seventeen directors and technical directors listed "the general physical character of their stages and equipment" as the most imposing obstacle lying in the path of high-quality, or at least, effective staging. Lighting deficiencies were mentioned by fourteen directors and technical directors as second in importance as limitations thwarting good staging. But cubic space for scenery in all its forms is the prime requisite in the stage house itself. To understand this cubic space we must consider it in its (a) horizontal aspect and (b) in its vertical aspect. The three drawings on pages 48, 49, 50 and 51 indicate the variations of shapes and amounts of space in some of the theatres studied.

Figure Number One shows the front elevation from the auditorium of the largest of the stages in the group of thirty schools. In the same plate the floor plan is shown, and indicates a tremendous square footage: 4088
square feet in all. This stage, as one might guess, is a multi-purpose plant. It serves as a gymnasium and basketball floor, a chapel platform, a band platform, and last--a stage! The proscenium opening is nearly 150 feet in width and is cut down to a working width for theatre activity by simply using the front curtain of the stage as an "inner frame". Figure 1 shows this inner frame to be forty-six feet by fifteen feet. In contrast to this largest of the stages, Figure Two on page 49 shows the stage for School Number 28 in the survey. This is a working stage, and like the stage shown in Figure One, it is also a multi-purpose stage. The point of comparison desired here, however, is the great differential in size of floor area seen in the largest and in the smallest of the stages in the entire group of thirty. There is a square footage differential of 3720 square feet between the two stages! These two plates serve to illustrate the great variation in the horizontal areas possessed by the different college theatres. The following list of schools indicates the floor areas of the several schools in square feet. The largest stage, if we can call the entire gymnasium floor a stage, and it is indeed available for scenery, is seen to be almost exactly eleven times the area of the smallest in terms of horizontal space for staging. It is observed in this listing of the floor areas of the surveyed schools that there is a middle grouping of stages which do not vary
TABLE 2

FLOOR AREAS IN SQUARE FEET FOR 30 STAGES

<table>
<thead>
<tr>
<th>School Nos.</th>
<th>School Nos.</th>
<th>School Nos.</th>
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<tbody>
<tr>
<td>1</td>
<td>2560</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>304</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>368</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>900</td>
<td>14</td>
</tr>
<tr>
<td>5</td>
<td>1265</td>
<td>15</td>
</tr>
<tr>
<td>6</td>
<td>800</td>
<td>16</td>
</tr>
<tr>
<td>7</td>
<td>975</td>
<td>17</td>
</tr>
<tr>
<td>8</td>
<td>2040</td>
<td>18</td>
</tr>
<tr>
<td>9</td>
<td>858</td>
<td>19</td>
</tr>
<tr>
<td>10</td>
<td>632.25</td>
<td>20</td>
</tr>
</tbody>
</table>

too greatly one from the other. Stages ranging from nine hundred square feet to 1680 square feet are the largest group, there being fourteen in all.

But the amount of floor area available for staging is not the only significant thing to be observed. Some stages which have no wing space very definitely control the productions attempted upon them. School numbers two and six are examples of stages with no wing space. Other schools having little wing space are Numbers three, nine, ten, and twenty-nine. Figures One and Two, in addition to showing size, also indicate the rectangular shapes of the stages and give some clue to the staging methods, i.e., the mechanical methods which might be employed to stage a production. Figure Three on page 50 indicates four actual floor plans of theatres included in the present survey. They are for Schools one, four, nineteen, and twenty-three respectively. Floor areas in square feet range from 2560 square feet to the smallest area of nine hundred square
feet. The characteristics to note in Figure Three are the variations of wing space, or that space indicated by the shaded areas. The diagrams show, in scale, the spaces right and left of lines perpendicular to the curtain or apron line: spaces which are most valuable to designers in planning and placing scenery elements. School Number One, in Figure Three, comes the nearest to the Burris-Meyer and Cole criterion for wing space than any other shown. Its depth of thirty-two feet is very commendable too, as far as space available for scenery is concerned. School Number Twenty-three, shown in Figure Three, has wing space to the extent of nearly one-half the proscenium width on both right and left sides of the proscenium. Any director would readily welcome such side space. However, for some types of wagon action, even this is not up to the standard for a near-ideal space allotment. School Number One in the same Figure has a more desirable allotment of wing space. School Number Four is the weakest of those illustrated, both in stage depth and wing space right and left of the acting area proper. Wagons could not be used on this stage if they were meant to move to the right or left of the present proscenium opening. But if the present proscenium opening could be narrowed—sight lines permitting—a simple form of wagon stage arrangement might be effected. A detailed discussion of wagons, however, cannot enter into the discussion at this point.
Figure Number Three presents one stage, Number Twenty-Three, which has a most desirable feature, insofar as horizontal floor space is concerned. This is seen to be the added space area upstage of the acting area proper. It lies behind a steel curtain, and extends the depth of the stage to an additional twenty feet. For the designer who wishes to employ wagon stages in a "jack-knife" fashion, this stage could give great flexibility and speed to a production. The areas in the wings could contain a wagon each and a third wagon, or platform, would roll from the space upstage of the steel door. Later discussions shall develop this possibility. Light projections and very deep, perspective scenes—in actual depth—might be done with the added depth seen in this stage. No other stage in the group of thirty can boast of such an added extension of stage depth.

From a consideration of the horizontal space, we must turn to the vertical space of the several stages. Vertical space combined with horizontal space shall give the cubic space so desired in contemporary staging. When we consider the vertical, or "flying space," i.e., the space from the masked top line of the proscenium upward to the gridiron, we note that only two schools of the thirty have the required grid height that is demanded in the Burris-Meyer criterion for stage dimensions! This criterion, which appears later in this discussion, places the
A GYMNASIUM STAGE (COLLEGE NO. 22)

PLAN VIEW

Limit of height for flying — 20'

50' — 46' — 15' — 50'

Floor line

ELEVATION

146'

28'

Proscenium Grand drape

Apron

PLAN VIEW

FIGURE I
A LECTURE - PLATFORM STAGE (COLLEGE NO. 28)

Proscenium width 20'
Proscenium height 9' - 06"

Wing space
10' each side

ELEVATION

Limit of height for flying 9' - 06"

Floor line

PLAN VIEW

FIGURE II
FLOOR PLANS OF FOUR COLLEGE STAGES: SQUARE FOOTAGE

SCHOOL NO. 1  2560 Sq. ft.

SCHOOL NO. 19  1512 Sq. ft.

SCHOOL NO. 4  900 Sq. ft.

SCHOOL NO. 23  2380 Sq. ft.

SHADED AREAS

FIGURE III
(DASH LINES INDICATE DESIRABLE STAGE HEIGHT AS INDICATED BY BURRIS-MEYER AND COLE: TWO AND ONE-HALF PROSCENIUM HEIGHT, OR, IDEALLY, THREE TIMES THE PROSCENIUM HEIGHT.)

(ISOMETRIC VIEWS OF THE CUBIC CHARACTER OF SIX STAGES)

(ALL SIX STAGES FAIL TO MEET THE MINIMUM REQUIREMENTS FOR WIDTH, DEPTH, AND HEIGHT.)

FIGURE IV
desirable grid height as "three times the proscenium height". For example, if the proscenium height is twelve feet, the grid height, or working height for scenery, would be at least thirty-six feet from the floor to the sheaves at the grid-iron support. Twenty-eight schools fail to measure up to the criterion, as Table 8, Appendix III, reveals.

The so-called flying space, or free space above the acting area and wing areas, is put to good use in present-day staging. The emphasis is strongly placed on a variety of changes of locale or situation in contemporary drama, and simultaneity of scenes is becoming quite common. Mielziner's setting for Death of a Salesman is an outstanding example of movement up and down and across the stage. The cinematographic technique requires stage cubage. Horizontal space alone is not enough today for the variety of demands made by some of the newer dramas. It is more economical and artistically effective to "pile up" scenes than to stretch them out in a medieval narrative manner. The following table presents the cubic feet for the stages in the study.

By comparing certain totals of cubic space, as indicated in the Table below, with certain totals for square footage, as seen in the Table on Page 45, a significant fact is observed. Two schools may be nearly equal in square footage of floor space for staging, yet
TABLE 3

CUBIC SPACE MEASURED IN CUBIC FEET FOR THIRTY COLLEGE STAGES

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<tr>
<td>1.</td>
<td>102,400</td>
<td>11.</td>
<td>36,960</td>
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<tr>
<td>2.</td>
<td>5,376</td>
<td>12.</td>
<td>73,920</td>
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<td>3.</td>
<td>8,832</td>
<td>13.</td>
<td>13,608</td>
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<tr>
<td>4.</td>
<td>49,500</td>
<td>14.</td>
<td>69,120</td>
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<td>5.</td>
<td>18,975</td>
<td>15.</td>
<td>16,456</td>
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<tr>
<td>6.</td>
<td>16,000</td>
<td>16.</td>
<td>32,550</td>
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<tr>
<td>7.</td>
<td>19,500</td>
<td>17.</td>
<td>29,184</td>
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<td>8.</td>
<td>89,760</td>
<td>18.</td>
<td>6,300</td>
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<tr>
<td>9.</td>
<td>8,580</td>
<td>19.</td>
<td>18,144</td>
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<tr>
<td>10.</td>
<td>11,064.37</td>
<td>20.</td>
<td>22,000</td>
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<tr>
<td>21.</td>
<td>92,400</td>
<td>22.</td>
<td>81,760</td>
</tr>
<tr>
<td>23.</td>
<td>119,000</td>
<td>24.</td>
<td>21,360</td>
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<td>25.</td>
<td>5,712</td>
<td>26.</td>
<td>69,000</td>
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<td>27.</td>
<td>57,553.75</td>
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<td>28.</td>
<td>5,700</td>
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<td>29.</td>
<td>10,200</td>
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<tr>
<td>30.</td>
<td>8,400</td>
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</table>

the varying vertical heights of their stage houses produces a great difference in cubic space for staging. For example, School Number Six and School Number Nine of the Figure on Page 51, show their stages to be nearly equal in square footage. But School Number Six has twenty feet of vertical space above the stage floor as compared with ten feet of vertical space for School Number Nine. Thus School Number Six has nearly twice the cubic space possessed by the second school. The significance is clear: The stage of School Number Six permits much more variety in staging, since levels for vertical action can be employed: it is the more efficient of the two stages compared. The following drawing (p. 53-a) illustrates this efficiency.

If the foregoing introductory statements relative to stage space--horizontal, vertical, and cubic space--are really significant and pertinent to the problem of staging in the college theatre, then it merits specific
ISOMETRIC AND ELEVATION FOR SCHOOL NO. 6

( NOTE GREATER VARIETY OF STAGING DUE TO HEIGHT )

ELEVATION AND ISOMETRIC FOR SCHOOL NO. 9

( NOTE RESTRICTED USE DUE TO LIMITED HEIGHT )

FLOOR AREA OF SCHOOL STAGE NO. 6 — 800 SQ. FT.

CUBIC SPACE SCHOOL STAGE NO. 6 — 16,000 CU. FT.

CUBIC SPACE SCHOOL STAGE NO. 9 — 8,580 CU. FT.

COMPARATIVE ISOMETRIC AND ELEVATION VIEWS OF TWO COLLEGE STAGES

FIGURE V
attention and further development in this study. However, no evaluation of the physical plant is especially helpful unless a criterion is set up against which the several stages can be compared and analyzed. This criterion is not the criterion for an "ideal theatre", for such a theatre is always the expression of its own designer and therefore contrived as a "dream project". A valid criterion must be made which deals most completely and penetratingly with the basic needs of a legitimate drama stage. It is held that a criterion for such an activity must have as its essence: efficiency. This basic principle of efficiency is stressed, for purposes of this study, since the rank and file of college stages do not possess characteristics which foster efficiency. If unique physical problems beset the directors and designers of the several colleges described, then the criterion would be so constituted that it presents principles which meet and solve those unique problems.

Obviously, the several directors, designers, and technical directors of the thirty schools of this study possess a theatre--good or bad or in-between! They are blessed with what they have, or fettered with it. In either case, a criterion of merit and magnitude would cover any facet of the physical stage which is involved in the stagings. The criterion cannot foresee what basic physical characteristics shall be required by the dramas of one hundred years from now. The criterion shall be one for
today—and the immediate tomorrow.

Such a measuring stick is presented here. It is a
clear enunciation of the desirable characteristics and
certain minimums for the physical stage and its equipment.
Harold Burris-Meyer and Edward C. Cole present the follow-
ing criterion for the legitimate (dramatic producing)
theatre. Efficiency, which permits flexibility, seems to
be the desired end of all the ten points presented:

(1) Stage floor area equal to that of the
auditorium plus one-third with clear space
at either side of the stage equal to the
proscenium width plus five feet. Depth
twice the acting area.
(2) Gridiron height at least three times
proscenium height.
(3) Scene, paint, and electrical shops, and
storage space in, or adjacent to stage
house, with short, clear paths of move-
ment to the stage. A scene shop upstage
of the proscenium, which may be part of
the stage by raising a steel curtain.
This to serve as area for projection
or deep stagings.
(4) Quick and easy access to dressing rooms,
inside access to lobby, projection, and
spotting booths, and beam, orchestra, and
sound room.
(5) Equipment to provide for horizontal
and vertical movement of scenery: counter-
weight system, elevators, wagons, and re-
volving stage.
(6) Drop, tab, and draw curtains, projection
sheets and cycloramas.
(7) Microphone and speaker outlets.
(8) Multi-set, pre-set switchboard located
so that operator can see the stage scene.
(9) Sight lines to stage at no more than
30 degrees to center line; floor sloped
to permit unobstructed view of whole
stage, and orchestra pit low enough to
conceal heads and stands.
(10) Proscenium opening as large as possible,
structurally. Minimum of 28 ft. by 12 ft.
for legitimate production.
The authors list other requirements which are omitted here, since this discussion is directed to the stage house and that which affects basically the artistic and technical aspects of the stagings. It is understood that the floor area listed is free area, unencumbered by any projections, radiators, or beams. The floor itself, moreover, is to be a soft wood floor with several shielded floor pockets for electrical connections.

Unhappily, most of the college theatres of the country do not even approach the criterion as stated above, and in this study we are not concerned with the exceptional schools. The circumstances which have produced this unhappy situation is expressed by Burris-Meyer and Cole:

When the amateur theatre in the American school was designed, one suspects that the architect was first concerned with getting an auditorium and platform for a speaker. The stage and its appurtenances were an after-thought, and their design dictated by the necessity of fitting them into a space no one wanted for anything else. Moreover the architect no doubt labored under the delusion that commercial stages he had seen were good stages, and that amateur production didn't require stages nearly as good as that. The results have often been horrible beyond description.

In order to present a concise summary statement of the basic and specific factors of the physical stages of the thirty schools, the following diagram on page 57 is offered. The seven factors listed are those which are deemed to have the greatest significance for this study
<table>
<thead>
<tr>
<th>Schools</th>
<th>Acting Area and wing space</th>
<th>Height from floor to grid</th>
<th>Location of shop in relation to stage</th>
<th>Stage depth</th>
<th>Mechanical equipment</th>
<th>Switchboard type and location</th>
<th>Proscenium dimensions</th>
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</table>

* Indicates item meets requirements
o " " " approximates requirements
a blank space indicates a serious deficiency
which, because of the breadth and complexity of the area, must be narrowed. Since it is the focus of this study to examine the factors which bear directly on (a) the design process and (b) the fabrication of such designs on a stage, the following factors are considered as most significant: (i) the horizontal and vertical dimensions of the stage, (ii) workshop location and size, (iii) basic mechanical and lighting equipment on the stage, and (iv) proscenium sizes and shapes.

It was discovered, after specific inquiry, that no established authority disagreed with the standards as stated by Burris-Meyer and Cole. Agreement was, in fact, seen to be almost unanimous relative to the standards for stage widths, depths, heights, and proscenium widths and heights. There was a difference of opinion expressed relative to the various kinds of equipment regarded as "essential" for the stage house. One authority, the P. W. Dodge Corporation, stated the "ideal" proscenium width to be thirty-five feet and the height to be twenty feet, with the width, height, and depth of stage to be fifty-five, sixty, and thirty feet respectively. These measurements are almost identical with those chosen for comparison in this study.33

It is evident from this diagram that the great majority of the thirty college stages have very serious deficiencies when compared with a valid criterion.34 Ex-
cept for proscenium dimensions, the diagram indicates a most serious lack existing in all basic physical stage characteristics. If, as stated earlier, space is the one most precious and essential element to dramatic production on any stage, then this diagram would indicate that no school in the survey group even approaches in all respects the perfect or ideal, or even the desirable minimum stage.

It is my sincere conviction that to draw up a "cross-section" view or an "average" situation for the colleges studied is a nearly worthless endeavor. That all schools have deficiencies is clear. That some schools meet realistically some of these deficiencies is born out in the study also. But a close look at the record of production of the several schools would seem to indicate that a serious lack of originality and ingenuity is present. This shall be shown later by the presentation of figures relating to the styles and/or scenic interpretations employed for a large number of productions. A realistic acceptance of certain limitations--some seemingly without any solution--may well pave the way for original controlled experimentation and wise compromise, which in turn, leads to new design and staging successes. It is toward the abolishment of certain thread-bare, "traditional" design and poorly applied staging techniques that this study turns in the following chapters.
However, it shall not be my intent, in employing the creative material of the study, to launch into the rari-fied air of abstraction or easel-dreaming insofar as practical, reasonable design and staging principles and techniques are concerned. Controlled experimentation means just that in the following discussions. The tried and true techniques of the past can and must be properly employed, and at the same time the new materials and techniques of a contemporary theatre must be given their just place in solving some of the persistent problems of staging the play in the college theatre of limiting characteristics.

Footnote 2: Ibid., p. 575.

Footnote 3: Ibid., p. 578.

Footnote 4: See later references and Table 3, Appendix III, relative to numbers, and kinds of productions actually staged.


Footnote 6: Another study made in 1929 by Kenneth Macgowan covered 123 colleges to learn of the extent of the teaching of playwriting, production, design, and acting. Eleven schools reported teaching no drama courses of any sort. The remaining 112 indicated that courses bearing on design and staging numbered 46. This is a rough average of 1 1/2 courses per school. Macgowan stated in this report that "the teaching of scene design varies as much in method as in the abilities of the instructors."

Footnote 7: The survey for this study indicates that the average number of major plays staged by each of the 30 schools was 23.06 for the six year period. The yearly average for each school was 4.16. See Tables 2 and 3 of Appendix III.

Footnote 8: Gassner, op. cit., p. 551.

Footnote 9: See Table 2, Appendix III, for the seat of responsibility relative to the actual designing of scenery in the colleges.


Footnote 13: See Table Number 5, Appendix III, for plays employing single and multiple settings.

Footnote 14: Table 1, Appendix III, indicates that 10 play directors and/or technical directors were convinced that policy restrictions placed on the budget which eliminated a qualified staff designer were largely responsible for the
continued over-use of the one-set play. Policy governing budget matters, relative to the cost of materials, was also indicated as significant insofar as the choice of the one-set play was concerned.

Footnote 15: Most directors interviewed for the study expressed a keen desire to be relieved of the designing routine in order to concentrate upon the rehearsing of the actors. Tables 6 and 7 of Appendix III indicate that the directors of the thirty schools are more often than not their own designers: a total of 16 directors do all the designing, 6 share the job, and 6 have "no policy for designing."


Footnote 18: Macgowan, Ibid., p. 781.


Footnote 21: Hallie Flanagan's experiment at Vassar in 1928 in staging realistically, expressionistically, and constructively Chekov's A Marriage Proposal is one outstanding and publicized example of an experiment brought actually on the boards—and for educational purposes—of the employment of more than one style for the same play.

Footnote 22: Architect Frank Lloyd Wright said in a television appearance, October 25, 1953 (CBS): "It is high time that the artist, whatever his work, take up the forms which express our way of life—the contemporary way. The artist cannot ignore real experimentation."

Footnote 23: John H. Fraser is explicit concerning the role of the technical aspects of staging in the college theatre: "it should rightfully be integrated into the organic production scheme". Headley, in his study on the staging of major plays in the colleges, found that "a major
and legitimate objective in any non-professional production is to teach technical phases of the production of plays."

Footnote 24: Quoted from a letter from Edward C. Cole to the writer, April, 1953.

Footnote 25: Crafton and Royer, op. cit., p. 92.


Footnote 27: Donald Oenslager, in correspondence with the writer said that "art and architectural courses are urged upon the students of the Yale Drama School." When referring later to the colleges at large, he said that the same should hold true: "...the scene designer, wherever he be, profits immensely from art history, art technique courses, and especially from a study of architecture."

Footnote 28: See Tables 1 and 4 of Appendix III.

Footnote 29: See Table 8, Appendix III.


Footnote 31: According to Burris-Meyer and Cole the "physical equipment of most theatres is unequal to the tasks imposed upon it..." They list space as the "first requisite for efficiency", (Scenery for the Theatre, p. 8).


Footnote 35: George Quimby's study (M.F.A. Thesis, Yale, 1946) placed its concentration on statements of architecture, direction, and business management. Compared with this study, it presents no disagreement relative to the physical characteristics of college theatres. This study is, in fact, an investigation into phases not covered by Quimby in his report: i.e., factors bearing directly on the design process.
CHAPTER II

SELECTED TRADITIONAL AND CONTEMPORARY
SCENERY STYLES: THEIR ACHIEVEMENT IN
THE COLLEGE THEATRE

(1) The Styles Selected
and Defined

Any discussion of the term style as it applies to
theatre art must make clear the particular usage of the
term. In this discussion, as the term is used to describe
scenery, style is taken to mean "the particular manner or
mode of execution or the characteristic method of expression
of the play" by way of its visual aspects.¹ The several
terms commonly employed to describe the kinds of dramatic
writing, such as "Classic", "Romantic," and so on, shall
have only incidental and peripheral meaning in this present
discussion. It is evident, however, that such terms have
definite connotations for the visual aspects of pictorial
art including stage scenery. Labels such as "Oriental
style", "Mexican style", or "Indian style" are telling
phrases, but are deemed secondary to the present use of
style terms.²

My usage of the word style is a cautious one; I
have tried to avoid the rhetorical terms so prevalent in
some critical works. I have likewise made a serious
attempt to refrain from borrowing the rarer contemporary
terminology of painting styles such as "Neo-Classic,"

64
"Primitivism", "Dadaism", and "Modernism". These have distinctive meanings for style in painting and may have considerable meaning for the plastic medium of the three-dimensional legitimate stage. It is my preference, however, to use the practitioners' terms in greater abundance in this discussion of styles. Therefore, such terms as "representative," "formalistic," "theatricalistic," and "realistic" appear throughout the remainder of the study. This seems advisable, since the labels given to the "how" of staging are more important than those given to aesthetic theories, at least for purposes of this study. It shall be shown that the college designer is in need of a greater comprehension of technical, or "how" terms, than he is for terms which often require prolonged semantic effort to clarify. There is sufficient evidence to substantiate the belief that style terms are rather recklessly bandied about. The result for the rank and file of neophyte college scene designers is only mystification and confusion.3

It should be noted too, that terms sometimes used to clarify style such as "Bel Geddes style," or "Appia style" are not definite enough in their meanings for most beginning designers--and many college designers are beginners; in the realm of art, at least.

The use of the term style, and the focus of its meaning is directed in this study primarily to the two major categories of scenery: (1) the realistic mode or
style of staging, and (2) the non-realistic mode or style of staging. In the former we are largely concerned with the "what" and the "why" of the author and director's intent. In the latter we are concerned mainly with a "poetic" production: the "how" of the author, director, and designer. The emphasis on, and the interpretation of the term style, for purposes of this study, is thus seen to be directed toward the pictorial character of scenery: whether it be (1) representative or (ii) presentative in mode, manner, method or--style. The several artistic aspects, or nuances, observable in each category are merely supplemental. They add to the general description, but do not change the basic category. For example, the style often called "stylist" may be a stylization of one of the aspects of realism. "Impressionism" may likewise be a particular treatment of a realistic staging. Realism can have many faces; like so many sculptured human faces in a tympanum of a cathedral.

The several styles described in the study (in the two categories named above) are all valuable and useful. There is no attempt nor desire on my part to weigh one against the other--on artistic, i.e., aesthetic, grounds. Some are seen to serve in a particular way more effectively than some other style, but this is a matter of technical expediency in the design process rather than a critical judgement of artistic merits. Each is regarded as having
valid aesthetic merit and practical production value as well. Any choice of style of scenery for a given production is therefore to be viewed in the light of that production only. This is to say that what serves magnificently as a manner of staging for a Restoration Period play such as *Venice Preserved*, may be entirely "out of key" and invalid for a Medieval Period play such as Goethe's *Faust*. Style in scenery is good when it is appropriate to a number of artistic, literary, and technical considerations, and when the execution of that style is a true work of art, subject to all the primary principles of art. 7

One of the primary considerations of fine art is that the work of art have a whole-ness or a one-ness. This principle is labelled unity in the textbooks on art. 8 We mention this one requisite to fine staging at this point to emphasize its relationship with the various styles discussed. Authorities agree, in the contemporary theatre, that a one-ness of production—the organic singleness of production—is an important factor of the first order. It is the keystone of all the principles of good staging in our time.

Unity has its beginning in the staging process in the educational theatre with the mutual understandings established between the director and the designer. Lacking this understanding as to motive, purpose, style of script, and style of acting, the stage design, however fine it may be,
cannot save the production. By the same token, if the style of the visual portion of the stage production be mis-mated to the other elements of the production, no amount of superb acting or playwriting can give the production that oneness so necessary. The viewer will say of the setting: "It lacks connection with the rest of the performance", or he will comment on the overall impression of disunity with: "The production is not well-knit in its several parts". Audiences can often feel this lack of unity just as a person viewing a man wearing a top hat with overalls or night clothes feels that incongruity exists. This incongruity, or lack of unity and harmony, is a matter of degree in many stage settings.

It is the responsibility of director and designer to collaborate and establish a strong unity in all the several aspects of the production: auditory as well as visual. Armed with a clear understanding of scenery styles and their relationships with writing styles, the director and designer can move forward to a more complete understanding of their direction or purpose in production.

The following citations of styles of scenery are made in the light of their (i) individuality as a style, (ii) their expressiveness as a setting for dramatic action, and (iii) their artistic and technical appropriateness to the given production for which each is intended. All these three aspects must be viewed in the light of theatre.
production as it normally exists in the rank and file of colleges of the country.

Each of the seven styles cited and illustrated in the remainder of this chapter are specifically definable as individual styles from a visual standpoint. All but one are related to, or grow out from, realistic representation of natural and artificial objects. Formalism, as a scene style, is seen to lie apart from any representation of place or time. It may, however, employ decoration in the abstract and/or geometric sense. Any meaning or storytelling power which formalism in a design might have is meaning by sheer association or within the mind's eye of the observer.

Naturalism is seen to be the extreme opposite of formalism in scene design, since the former re-presents objects known to man. A naturalistic setting would thus tell a story; it would convey ideas of specific locale, time, and contribute a mood to the scene. A formalized setting—one which is strictly formal—would tell perhaps nothing of locale, and time. It would, of course, possess powers to induce mood and atmosphere. It would simply add interest to a place for dramatic action. Naturalism would indeed add interest to a place for action, but more than that; it is a specific place—a particularized place.10

The range of styles existing and inherited by the college designer is extensive. His ambitions may lead
him to attempt any or all of them.11 But there is a considerable amount of critical counsel to the effect that he is wasting his time—especially in the case of naturalism. From one view, if from no other, he is battling against overwhelming odds. The cinema can outrun his efforts many times over. Such recent films as the very competent Italian film Bicycle Thief is a case in point. Yet the insurmountability of staging naturalism on the rank and file of college stages need not remove it from the list of studied styles. It serves as a point of reference for some of the other modes of staging which are, technically and artistically, more apt to be successfully brought to perfection. The college designer must be aware of the full range of styles if he would do justice to any one of them on his local stage. With naturalism at one end of the scale and constructivism and formalism at the other end of available styles of staging there is ample material for study and production. A considered choice is the designer's immediate problem in the face of the many styles existing today.12

The styles chosen for discussion in this chapter were determined largely by way of the survey conducted for this present study. Table Number 3, Appendix III, presents nine styles of staging including provision for "undetermined styles": those which directors found difficult to categorize from a pictorial standpoint.13 It was
felt that a listing containing all the combined or hybrid styles, many of which are merely faddist styles publicized by certain schools of design, would be very confusing and not serve the purpose of this specific study. Consequently, only those styles which were most likely to be understood and used by the several schools interviewed appear in Table 3.

Naturalism, expressionism, and constructivism, as styles, it is noted from the diagram shown here, were not prominently represented in the total number of productions for the six year period covered.

**TABLE 5**

RANGE OF SCENERY STYLES EMPLOYED BY THIRTY COLLEGES IN A FIVE YEAR PERIOD: 692 PLAYS

<table>
<thead>
<tr>
<th></th>
<th>Mainly Representational</th>
<th>Mainly Presentational</th>
<th>Combinations and &quot;Doubtful Style&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>86.2 per cent</td>
<td>3.67 per cent</td>
<td>5.05 per cent</td>
</tr>
<tr>
<td>Naturalism</td>
<td>11</td>
<td>Expressionism</td>
<td>5</td>
</tr>
<tr>
<td>Realism</td>
<td>259</td>
<td>Impressionism</td>
<td>12</td>
</tr>
<tr>
<td>Simplified or Suggestive Realism</td>
<td>245</td>
<td>Constructivism</td>
<td>42</td>
</tr>
<tr>
<td>Stylized Realism</td>
<td>82</td>
<td>Formalism</td>
<td>35</td>
</tr>
<tr>
<td>Totals</td>
<td>597</td>
<td>60</td>
<td>35</td>
</tr>
</tbody>
</table>

The diagram also shows that plays done in settings which were predominantly representative far outnumbered those done otherwise. In the group indicated above by the classification "Mainly Presentational" it is noted that formalism as a style of staging outnumbers the other
styles by almost three to one, formalism being defined in each inquiry as the staging which represents no particular place: locale being anywhere or nowhere in particular. Thus, on a basis of agreed terminology among the several designers and/or directors, 597 plays were produced in a realistic manner and ninety-five plays were produced in a non-realistic manner: a ratio of almost six to one. This wide differential is due, no doubt, to several intrarelated factors; prominent among them being (1) a theatre policy which prefers the realistic type of play (which usually is staged or attempted in a definitely realistic manner), (2) the overwhelming abundance of the representative "modern interior" type of drama, (3) a lack of imagination on the part of directors and designers, and other local reasons: usually box-office in nature.

Factors which were declared by the several directors to have specifically influenced the choice of a staging style are shown in Table Number 1, Appendix III. The table shows that general physical limitations, budget allocations, and a lack of ability or cooperative spirit, or both, on the part of the designer and his staff were the three most prominent reasons for choosing a particular style of staging. A lack of time and a lack of sufficient manpower in the form of student crews were two other prominent reasons given for choosing a style.

It is held that the choice of a staging style should
not necessarily be determined by most of these reasons. That is to say, there are, conceivably, solutions for the problems of policy, staff, and physical equipment. But a clear statement of the preferred styles should first be extended at this point before specific solutions may be proposed.

The list of selected styles includes the following: (1) Realism, (2) Simplified Realism or Suggestive Realism, (3) Styling or Stylization, (4) Formalism, (5) Expressionism, (7) Theatricalism, and (8) certain modifications and combinations of the seven styles listed. It is noted that Naturalism and Constructivism are omitted from the list to be discussed. The omission is made on the grounds, as indicated above, that the two are not prominently represented in the survey of the several schools. Furthermore, as has been noted, Naturalism is, in its purest form, practically unattainable in the college theatre—or any theatre in fact. As for Constructivism, regarded in its original form of unadorned, even ugly, framework, steps, and scaffolds, it has little use in presentation in the theatre. It is regarded by some as an expedient for a scarcity of materials, having been promulgated by the Russians under Meyerhold. It might have slight use if used to a limited degree and in combinations with other styles, but its use seems to deny some of the most valid principles of good style in scenery, especially that scenery should be "attractive".
Excellent definitions have appeared in the several texts of recent years of the styles listed above. It would be wasteful repetition to present them here. It is necessary, however, that a brief statement be presented relative to the particular definition employed in the survey for this study. These briefly stated definitions are as follows:

(1) Realism, as a descriptive term for a style of scenery, was agreed to indicate a type of staging in which objects, real and artificial, were employed as representing life. Selection is uppermost in this style, although that selection might be quite inclusive: the style permits the use of a great number of objects, if sheer numbers will give the effect--the total effect--of reality or actuality. A room, for example, in the realistic style, is one that appears convincingly as a room to be lived in--not merely to be looked at. An interior room must seem to be related to the rest of the house or structure. Plausibility is of significance as to the relationship of the openings and wall areas. Provisions for entrances and exits must be practical. Provisions for heating, ventilation, and lighting must seem to be practical. Logical, acceptable rules of architecture and interior decoration are of importance in the realistic styling of a setting. It is not the actual place, but is a place which, to most eyes, can pass for an actual place. Built of three-dimensional elements such as window frames, chair rails, cornices, etc., it must
be sufficiently convincing as the actual thing. Painted
details and shadows must be very expertly executed if
they are to pass for the real thing. It is doubtful if
such details can be achieved by paint in true realism
since lighting is sure to reveal their artificiality.
Realism is not a "slice of life". It bears the same re­
lationship to actuality as a finely retouched photograph
does to the site photographed. Figures VI, VII, VIII,
and IX on pages numbered 76, 77, 78, and 79 contain four
productions of a university theatre, the style conforming
with the definition of realism given here. It is to be
noted in these four photographs that the "needed essen­
tials", as Philippi calls them, are present. The object
is not to give all the details, as the verisimilitude of
the films would no doubt do, but to give those which carry
the implication that the scene is from life. Any further
elimination of details would be harmful.

(2) Simplified Realism or Suggestive Realism pre­
sents, perhaps, more variations than does realism. In
both simplified and suggestive realism the elimination of
details might be so marked that the setting might well be
labelled "symbolic realism": a part to represent the whole.
The examples given on pages 80, 81, 82, and 83 are, how­
ever, not of the strictly economy variety. These four
settings are also from a university situation, and one
which, due to a lack of stage space in three dimensions
FIGURE VI. A staging of *Angel Street* illustrating a high degree of realism. Note should be made of the ceiling piece, moldings, the thickness of the picture frames, the weight of the draperies, practical bracket lamps for gas, and carved newel post and balustrade. The window is a practical window with built depth. The mantel, though it is somewhat simplified from the Victorian type, is convincingly realistic. Rugs complete the illusion of the actuality of the locale. Special note should be made of the effect of considerable depth by way of the stair opening and the hallway upstage of the practical sliding doors. Further authenticity is given to the period through the drapery on the table.
FIGURE VII. Front Page, as staged in a high degree of realism. Real moldings combine with painted ones, practical doors built solidly of plywood and framing, a practical fan-light, practical lift-type windows with practical roller shades, and practical bracket lamps with switch upstage, center give a feeling of solidity and permanence to the setting. The heavy pilasters with their built cornices, combining with the built ceiling cornice and applied picture rail molding add to the feeling of actuality. The down-to-earth utilitarian furniture, complete with blackened cuspidor, completes the illusion of actual, architectural enclosure.
FIGURE VIII. As observed in Figures VI and VII, the box setting is again employed in this setting for The Impossible Shore. The alcove upstage, serving as a depth factor and a practical staircase as well, gives some variation on the usual box arrangement. The use of the ceiling piece, real books, a solidly connecting beam, depth in the large doorway, and the use of raised stone-work give strong evidence of the realistic style. The mantel carving, like the iron work in the doors, heightens the feeling of permanence and practicality so desired in the realistic setting. Finally, the heavy cornice at the ceiling line "stops" the wall areas and confines the eye to the immediate setting.
FIGURE IX. An aristocratic Italian palazzo was the inspiration for this setting of *The Play's the Thing*. The fireplace is, in fact, a modification of the unit seen in the Palazzo Davanzanti. This setting is similar in most respects to the setting seen in Figure VII. The raised level in the alcove upstage is an aid to more interesting actor arrangements and movements. Built mouldings, heavy details on the fireplace and the crest above, beams carrying crests of the Palio of Siena, the applied Pompeian ornament on the walls, and the authentic reproduction of wall sconces give strong actuality to the setting.
Squaring the Circle, as this setting helps to reveal, is satirical and farcical. There is exaggeration noted in the wall-paper, but the over-all effect is near-realism rather than a stylization of impression of realism. Moldings are painted, with the door thicknesses in real depth. The ceiling gives it still more actuality as an indicator of an actual and specific place in life. It is largely the manner of painting which removes this design from the strictly realistic category. The setting is more a posteresque interpretation of real life.
FIGURE XI. A setting for *Blithe Spirit* in a box setting without a ceiling piece. There is sufficient detail to place this setting in the realistic category, but the absence of the ceiling removes it from the Belasco-type of reality. Corner moldings, diamond-paned glass, actual books, framed pictures, and the built chimney breast give this setting a strong illusion of reality. The wall treatment adds to the feeling of actuality and definite, recognizable practicality in a room.
FIGURE XII. A staging of *Three Men on a Horse* in essentially the same treatment as that used in the setting in FIGURE X of *Squaring the Circle*. With no ceiling piece, painted thicknesses combined with real thicknesses, an exaggeration in the wood graining techniques and the treatment of the plaster, and the very obviously painted bottles and shelves place this design in the realm of simplified realism, but not in a strongly illusionistic realism. There is evidence of a slight whimsy in the execution of the surfaces of the walls and the doors and bar.
FIGURE XIII. The Fan in a somewhat romanticized and simplified realistic style. A combination of painted and built pieces gives the setting some realistic illusion, but there are too many evidences of frankly painted elements to make this design strongly realistic. The absence of sky to the right and the left of the stage elements is an indicator of a theatrically contrived natural setting rather than one from nature itself.
(breadth, height, and depth), forces some compromises in
the execution of multiple-set productions.

It is noted in these four designs that in only one
is there a ceiling piece appearing above the main area.
Also, there is a greater amount of painted detail taking
the place of built, three-dimensional detail as was seen
in the four examples for realism above. These technical
subterfuges remove the design from the realm of the
strictly realistic. It is rarely if ever that designers
in the educational theatre can paint skillfully enough to
fool the eye, and even if they did possess rare skill, the
limitations of space, light equipment, and the manipula-
tions and control of the lighting would no doubt "give
away" the artificiality. Still, in simplified realism
there may often be a clever mixture of actual detail and
painted detail.17

Simplified realism is often characterized by the
individual touch of the designer, yet not be so definitely
"styled" that it would bear the label of "stylized realism".
For example, the setting for The Fan in FIGURE XIII indi-
cates that some architectural elements are treated in a
liberal way—almost posteresque in character. Still the
over-all effect is one of implying a real or actual place
—a small and friendly square in an Italian country town.

Friederich and Fraser, Helvenston, Philippi, Mitchell,
and many others experienced in designing in the educational
theatre have said that the simplified style of realistic design is perhaps the one which serves most often and best the needs of the amateur college designer. Certainly the survey conducted for this study definitely indicates that this form of scene style is very prominent.  

Simplified or suggestive styling of scenery does not imply parsimony. Its prime motive is not economy, although it can save much time and money in the execution process. Standard scenery elements: flats, jogs, and headers—the basic, stock pieces in most scene docks, are often the base upon which simplified realistic settings are built. One caution might be interjected at this point: the style can be over-worked to such a degree that the element of surprise and sheer, theatrical imagination suffer as a result of the over-use. This, of course, might be a fault for other styles as well. Taste in the selecting or simplifying process is the key to the best in this style. Figures X, XI, XII, and XIII offer examples from college productions.

(3) Stylized Realism or Stylization is the third kind of style cited as obtainable to a high degree in some educational theatre situations. Stylization means simply, for purposes of this discussion, that the style or mode of presenting the object carries greater emphasis than the object itself. Some theatre workers tend to place the label of stylization on any type of scenery
which veers away from realism. Stylization, as the term implies, *styles something*. This thing might be an object or an idea which is strongly identified with the action of the play, or which helps identify a locale. Thus an object from architecture, painting, an era, or from some form of theatrical method or manner might well serve as the germ for this "styling process".

It is generally agreed that when an object is treated "in the style of" some historical period as expressed in art or theatre tradition, it may be very much elaborated or very much simplified—even abstracted. Robert Edmond Jones' setting for *The Man Who Married a Dumb Wife* (1915) is an outstanding example of abstraction. It is credited, in fact, with being the starting point for stylization in this country.\(^9\) Examples of stylization are numerous in the pages of the theatre magazines. It is observed that presentational productions more often than not employ stylization for their settings, especially in the field of musical comedy. Notable examples of stylization in the New York theatres in recent years include *Up in Central Park*, *Oklahoma*, *South Pacific*, and many others. Upon viewing the many legitimate drama designs one is apt to conclude that most of the plays have some stylization in them: *Marco Millions*, *Amphytrion* \(^{38}\), *The Lute Song*, among many. It is not the "what" and "why" that is emphasized in stylization, but the "how" of the
designer: his individual stamp on the setting. In Figures XIV, XV, XVI, and XVII we see indications of the stylization of four plays in a college theatre. The setting for Billy Budd selects realistic elements which are understood by the audience as belonging to a sailing vessel of His Majesty's fleet and noting that only certain, selected objects are used for the overall effect. The railing on the quarter-deck and the main mast are stylized. The rococo motif of swirling plant forms is employed freely in the setting for the last scene of Pygmalion, as observed in Figure XVI. For Alcestis (Figure XVII) the designer has simplified the huge fluted columns, removed the entasis from the shafts, eliminated the capitals, and arbitrarily treated the huge doors to the palace. A strong mood can thus be created by careful handling of line, color, and notan.

Stylization may often employ brilliant color effects, often to such a degree that the resulting effect is impressionistic. Children's plays can more often than not be done in a stylized way. Since, as indicated above, stylization may be present to some degree in many styles, it is dangerous to attempt to confine it too narrowly by definition. Stylization is a flexible term.

(4) Although formalism, in a pure form, is practically non-existent in stagings in the contemporary educational theatre, at least for dramas, it is seen as being useful for certain presentational productions. Television has made
FIGURE XIV. School for Husbands, as staged in a variation and stylization of the Italian Renaissance type of "hole in the canvas", perspective setting. The obviously painted perspective upstage center, and the very stylized and almost cartooned surfaces to the right and left of the main acting area, plus the obviously faked thicknesses—all done to emphasize the style and direction of the drama—make this setting an example of stylized, almost theatricalized realism.
FIGURE XV. **Billy Budd** staged in a stylized and strongly impressionistic, realistic setting. Stylization is strong in the design since key elements of a sailing vessel are present: main-mast, shrouds, railing on the quarter-deck, and gunwales. Each of these is simplified and given a special treatment with respect to color and light and shade. Moreover, the lines of the various elements of a ship are treated in an individualistic way. There is an over-all, brooding atmosphere of mystery or fate which gives the setting a strong impressionistic note.
FIGURE XVI. The third scene of *Pygmalion*, showing a stylization of the Roccoco. The locale is a lady's morning room. Stylization is by way of line and color. The geometric, somewhat Chippendale window designs, bring the setting somewhat up to contemporary times. The setting is obviously not a "slice-of-life" type of realism, since ceiling and walls are absent. In their place are carefully lighted borders and drapery hangings. Indeed, this setting borders on the frankly theatrical, or presentational type of setting.
**FIG. III.**  *Alcestis* executed in a strongly stylistic setting. The Classic columns, with the flutings, provides the chief motif for styling. Great simplification is seen in the columns and in the surfaces of the structure. The columns lack bases and capitals, and there is no entasis. The huge doors are simplified and almost totally unadorned. Place is implied here by way of the doors and the walls and the sloping, painted flooring. The blue void beyond the doors tends to give the over-all design an impressionistic effect. Drapery masking on both sides of the acting area heightens the solidity of the architectural elements.
great use of formalistic backgrounds both for musical comedy, and for dramas. The relative unimportance or retreating of the gray-scale backgrounds in some plays on television may induce a greater use in the legitimate theatre and in the college theatre. Appia, Craig, Bel Geddes, and Lee Simonson are notable for their use of formal (usually formalistic architectural) backgrounds for the drama. Appia has given the theatre world a most significant lesson in the use of "forms" for the enveloping of dramatic action. The important characteristic of formalism in scene design is its unidentifiability: it indicates no particular place. Yet, since it is rarely if ever seen in its pure form, there may be sufficient realistic elements and objects present that they supersede and take precedence over the formal elements.

Arena staging is reviving the use of much formal staging in the college theatre, where it is seen to be combined with realistic elements to tell a story, that is, imply a locale. It is obvious that formalism in design is often an economically expedient way to stage the multi-set production.

Figures XVIII, XIX, XX, and XXI, on pages 93, 94, 95, and 96, show the use of formalism for the staging of Everyman, Antigone, King John and All the King's Men. In almost every case no specific place is identified, although allusion is strong. Whenever the director places certain
FIGURE XVIII. Everyman, like most allegorical plays, can be staged effectively in a formal setting—a setting devoid of any "real" elements or motifs. In Everyman, specific places are implied, but a representation of them is not obligatory. The setting can thus be designed to serve as a mood and symbol envelope for the play. This setting is of that type, having no indication whatsoever of place or time. Mood alone is given by way of the changes in vertical position (the steps) and by way of changes in lighting. Patterns of actors also give the staging a presentational character.
FIGURE XIX. Antigone in a strictly formal setting. Like the setting for Everyman (Figure XVIII), this setting implies place but only in a generalized way. Light changes, the moving actor, and the coloration of the draperies provide the setting. The steps seen cannot be associated with any one architectural structure except by inferences in the lines of the play. Formalism as seen in this setting merely presents a place or a space for dramatic action.
FIGURE XX. This setting for *King John* might be considered more than a formal setting if one regards the banners, the little prison, and the sky drop against which colors come and go during the action. The forms shown are merely geometric forms in a space or void, and are not associated with a specific place except when lines of the drama imply a place. For the most part, the setting is generalized space—strongly a formalistic setting.
FIGURE XXI. This setting for *All the King's Men* is quite similar to the setting for *King John* (Figure XX) in its use of geometric forms to which are attached a more or less generalized significance by way of the lines of the play. Actually the forms, as in the particular scene shown here, give the actors a place for action but not much more. The rear projections of abstract designs and expressionistic designs are intended to heighten the scenes played. The inverted column or pylon gives a strong line and form in contrast to the horizontal base below: neither are intended to simulate a specific architectural element.
geometric elements in a prescribed manner so as to imply a
place, he is, of course, removing that staging from the
purely formalistic category. In any event, the style is
very useful in the proscenium theatre. An attempt shall
be made in Chapter VI to illustrate its usefulness by way
of "minimum scenery", or economy staging.

(5) Expressionism as a style in scenery is not often
seen as the major element in any given design. Like for­
malism and stylization, it is seen to be a contributive
style: often conditioning another more dominant style such
as realism or theatricalism. The definition decided upon
for this present study and its accompanying survey is this:
expressionism as a style employs an exaggeration and/or
distortion of realistic and/or pure design elements to
project (or express) the feelings, thoughts, and mental
states of the characters in the play. It is employed in
order that the audience might share the same feelings,
and so forth, felt by the characters.

Distortion in expressionism can be of line, mass,
or of color, or evident in all three. Extremes of notan
(lights and darks) can also be eloquent as expressive
elements of the design. Any distortion or exaggeration of
the lines, colors, or lights and darks of the design must
be the outgrowth of, or be caused by, the play itself.
Changes in emotion can thus be "expressed" visually by
changes in light, changes in movement of actors, and by
certain movements of the scene elements themselves. An example of this latter point is seen in one staging of Liliom at a certain midwestern college. To express the feelings of the two lovers in the park, the designer contrived to have the blossoms of the acacia trees to fall in a certain way, winds to blow gently, and all this accompanied by music. In a recent production of The Wild Duck one school deliberately "aided" the expressiveness of the lines and gave a particular expressiveness to them by manipulations of colored light on a sky cyclorama. The same procedure was employed in My Heart's in the Highlands. Such changes are not necessarily expressionistic, however. They may be merely a subtle accompaniment to the lines and action of the play. But if such light and color manipulations or other changes are marked, or exaggerated, and related to the action and idea, they may well be called expressionistic procedures.

Stylization can often come very close to having expressionistic influences on a production. Over-size doors, for example, in overwhelming the actor in terms of scale, might be truly expressionistic if the fact of size parallels the lines of the play or the idea of the play.

Lighting, more than any other element in the theatre, is capable of emotion-arousing significances. Its use in a production of Ibsen's The Wild Duck was intended to show the other-worldly thoughts of the
characters in the scene. Another production, held at Yale University, of Leopold Atlas's "L" employed light exclusively to parallel, in the scenery—all projected—the emotions and mental states of the characters in the play. Dream sequences in plays can be often aided by the use of expressionistic devices and by the distortion of line, color, and light and shade in the scenery. Hannele, at one university, used distorted projections expressionistically.

Figures XXII, XXIII, XXIV, and XXV, contain four designs of college productions which employ, at least in some degree, the principles of expressionism. One production shown, Beggar on Horseback, is the clearest example of the employment of distortion in line, color, and mass. Even the costumes of the characters, as well as their actions, combine to augment the feelings of the characters in the scenes.

(6) Impressionism, like expressionism, is not often seen as a single style, acting alone to sustain a scene design. It is often found to be supplementary to other styles, and designs which most designers label impressionistic are really realistic designs which employ some impressionist principles. The painter who paints in the style of impressionism is painting "as he sees it." He interprets what he sees in a particular way, which is quite often slightly romanticized. That is, the final effect of
FIGURE XXII. Beggar on Horseback, with its long series of dream scenes and the pantomime scene within the dream, affords a definite opportunity for distortion of forms, lines, and colors. Exaggeration of size is especially notable in this setting, as well as in the lines of the tilted, off-balance columns. This setting demonstrates the use of geometric and architectural forms for expressionistic purposes. The result is primarily an expressionistic style.
FIGURE XXIII. The *Wild Duck*, the second scene of which is shown here, affords some opportunity for expressionistic effects to be employed. Although this is not a completely expressionistic design, the use of the transparent wall, the distortion of the frames and mullions, and the use of changing colors in an abstract and exaggerated way give some reinforcement to and projection of the state of mind of the characters in the drama. Perhaps this is an example of a mixture of styles, or combination of styles, with impressionism and expressionism playing a strong part.
FIGURE XXIV. The very generalized place indicated in this setting for Purification, plus the role played by emotion-arousing color places this design near to expressionism in style. There is some distortion in the forms shown in the rear projection. The furniture is cubist in general feeling. In the main, this setting is a formal one with expressionistic elements employed.
FIGURE XXV. Mood is especially strong in this setting for Mooney's Kid Don't Cry, and that mood is gained primarily through the use of color in the rear projections. The novel use of objects-floating-in-space helps to express the turmoil of emotion in which the characters are found. This is not a strong example of expressionism, although some characteristics of expressionism are present. An economical employment of objects in a space—objects eloquent in their ability to identify the feelings of the characters—is the outstanding feature of this somewhat expressionistic setting.
the design is realistic with an overlay of special color treatment, an absence of exact lines and realistic forms, and areas which are treated in a sketchy manner. In stage settings the walls might even be transparent or translucent with background lighting filtering through, giving the scene a kind of dream-like quality. Lighting can be easily the strongest single element in impressionistic staging, with strong areas and shadowy, almost-void-like areas in half light or even in darkness being strongly employed. There is a distinct moodiness in this type of style, hence, it would not likely be used for the very gay, very light plays.

The almost diffused type of lighting is useful in impressionism, as observed in the photograph of *The Sea Gull* setting shown. The diminishing light of sundown in the scene for *Beyond the Horizon* gives added mood to a rather selective and simplified exterior. In the *My Heart's in the Highlands* setting the lighting is seen to be kept deliberately soft, with the colors and lights and darks giving almost the impression of an out-of-focus or "fringe realism" painting. Figures XXVI, XXVII, XXVIII, and XXIX present examples.

(7) Theatricalism affords the designer his chance for a tour de force in the theatre; that is, if he enjoys and is equipped to "go all out" with color, line, and lighting effects—all in the name of theatre! It is often
FIGURE XXVI. Ideally staged, the scenic style for this scene from *Beyond the Horizon* would be strongly naturalistic or, at least, in the realistic mode. This scene is an example of selective realism, with strong impressionistic factors at work in the design. A mood prevails over the scene, due to the treatment of colored objects, and the treatment of terrain and the tree. The objects, together with the moving actors, become almost fused or welded together by means of light. The resulting impression is one of earth-bound, almost primitive existence.
FIGURE XXVII. This scene of the Library of Verle's home employs the forbidding shadows and somber colors required by the drama. It is a love-less atmosphere—an almost factory-like scene, or a warehouse of hollow echoes. The scene is strongly impressionistic. The transparent wall—now solid, now transparent—comes and goes with the lines of the play, creating a mood suitable to the theme of Ibsen's play, The Wild Duck.
FIGURE XXVIII. This setting for The Sea Gull, like the library scene for The Wild Duck, depends upon shadows, somber colors and slightly stylized forms, and an almost peripheral or out-of-focus treatment of the details to give the impression of decadence and the decline of a culture, or a way of life. Like the slow tempo of the play, this setting serves to place an image of almost tomb-like sadness: a melancholy obligato to the drama.
FIGURE XXIX. *My Heart's in the Highlands*, very much like *Beyond the Horizon* and *The Sea Gull*, is a play of somber colors and slow tempo. It is a reflective play. The mundane colors in this setting, and the monochromatic scale of browns and gray-browns, together with a general shadowy-ness in the whole composition makes this setting strongly impressionistic. The architectural forms are stripped of almost all their character, yet serve to localize the action and tell something of the status of the characters in the drama.
a tongue-in-cheek presentation of the theatre itself; it looks at theatre and gives an appraisal in a glowing, gay, and often posteresque style. Paint is the medium here, as the photographs testify in Figures XXX, XXXI, XXXII, and XXXIII on pages 111, 112, 113, and 114. Wings and drops, long the identifying marks of the proscenium theatre, may be employed frankly as masking pieces or a not-too-strenuous attempt can be made to decorate them. Often the wings, i.e., those nearest the apron, being in definite and strong line and color, and those upstage diminished for the sake of distance. Here is a distinct holdover from the Italian Renaissance theatre. Again, the style may be seen combined with other styles such as stylization and impressionism. The designs for Fashion, for example, seen in Figures XXX and XXXI, show the painted architectural wings with the over-elaborated backdrop. The surface décor of the wings is exaggerated in a stylistic manner. An "asbestos" curtain, lavishly painted, accompanied this setting in the actual production, giving to present-day audiences a whimsical note and harkening back to the day when such settings were the vogue—acceptable as a legitimate convention of the theatre.

Theatricalism oftentimes borrows from the style of the painter. Recently Raouel Dufy himself designed some drops for a production "in the Dufy manner". The gay drops for Oklahoma! were in the manner of Grant Wood, while Up in Central Park brought back memories of the
FIGURE XXX. This scene from a "revival" production of Fashion illustrates the deliberate paintiness of the production taking it out of the realistic, representational category. The colorful wings, the draperies, the cut-out partitions, and the chandeliers are very obvious theatrical tricks in the manner of the nineteenth century theatre techniques. The origins for this type of setting—the Italian Renaissance perspective theatre—gloried in any skills the painter-architect might have to give the illusion of greater-than-actual depth in the stage cube. No audience today would accept this setting as "realistic" or illusory. The style is obviously theatricalism.
FIGURE XXXI. A second scene from a production of Fashion. (See Figure XXX). Side wings connect with an overhead border arrangement in the manner of the nineteenth century theatre. Note should be taken of the attempts by the scene painter to simulate real space and real objects by way of paint. Note the chair, table, flowers in a vase, and the mirror in the upstage wall—all painted to agree with the style of actual furniture downstage. The festooned drapery across the apron front is also painted. The style is theatricalism.
FIGURE XXXII. Taming of the Shrew, like all of Shake-speare's plays, can be correctly styled in a variety of ways. This design is strictly presentational, with screens done in the "Italianated manner". A baldacchino showing evidences of the Classic influence in architecture and surface decoration is upstage center. This serves as an "inner stage". The fact that the scene is strictly in the theatre is not concealed--in fact, it is made deliberately so. The tableau curtain, the scalloped borders, and the enclosing cyclorama draperies all spell theatricalism which is frankly presentational.
FIGURE XXXIII. The frankly theatrical use of periaktoi, or standing prisms is seen in this scene (one of three) for *She Stoops to Conquer*. The sides of the stage are decorated with the prisms, while the backdrops, which change with the turning of the three-sided periaktoi, are painted in a florid, theatrical style. This scene cries "stage!" There is an almost poster-like treatment of the half-timbered tavern scene here—an over-simplification of a Hogarth-like painting.
Currier and Ives days by way of the backdrops painted in the style of the two men.

To re-create the colorful drops, tabs, and wings used in other theatre times is not necessarily being disrespectful of those artists who conceived them. There is a place for pictorial backdrops today, and they would be seen more often if there were talent in the college theatres to execute them. In the late nineteenth century such painting was a respected accomplishment. Such design style employed today is given the label "theatrical" since we are in a period of great sophistication in scene design, or at least in a period of great eclecticism and experimentation; yes, and direct imitation too.

Theatricalism can be employed in children's plays to good advantage, as observed in Figure XXXIV, page 115. Here the color is used for its own sake, and often made impressionistic and/or expressionistic for the play. Cut-out pieces, ground rows, and entire "set houses" can be contrived in this artificial manner or mode. These sets are artificial, and there is a definite attempt made to assure their being accepted as artificial only. There is no attempt at camouflage.

Figures XXXVI, XXVII, XXXVIII, and XXXIX present examples of designs which do not fall strongly in any of the above categories; rather they are combined styles. The designs for Figaro seen on pages 117 and 118 indicate
FIGURE XXXIV. Children's plays are usually enhanced in pictorial effectiveness by the use of the theatrical style, or highly stylized mode of staging. This scene for \textit{Hansel and Gretel} employs a "story-book", or posteresque treatment so well embraced by young people due to their love of strong color. Forms are whimsical in nature, as seen in the distortion in the cookie house and the oven. No attempt is made to conceal the fact that this scene is on a stage and is "theatrical". The enveloping drapery cyclorama is a constant reminder of this fact.
FIGURE XXXV. Although this setting for The Imaginary Invalid is a good example of the stylization of the architecture and décor of a period, as well as an indicator of theatre conventions, it is mainly an example of conventional theatricalism applied to modern staging means. The colors are very vivid, and the lines are overdrawn. It is a "painty" setting in the farcical manner and serves as a strong accompaniment to the drama. Forced perspective is particularly noticeable in the proscenium treatment.
FIGURE XXXVI. A scene (one of five) for a production of *Figaro*. It is an example of the use of stylization, simplified realism, and because of the frank use of paint to simulate three-dimensional elements, theatricalisation. This is an example of a combination of styles of scenic designing. The resulting settings for this play were lush, colorful stylizations of historical motifs, frankly theatrical in effect, and yet strongly suggestive of a specific and real place—a place inhabited by people.
FIGURE XXXVII. A second scene from a production of Figaro. It was noted in Figure XXXVI that the same general scene elements were employed: flats, or pinakes, placed between upright pilasters. The same pilasters are noted here, but the flats are changed. Upstage the two flats are removed revealing a painted corridor with painted vistas through the three openings. In addition, the tops of the flats (the profiles) have been changed for this scene. The wall decorations in this and other scenes are related in motifs to the scene for that particular part of the drama. The deliberate arrangement of the festooned borders and the use of flats with no thickness indicates a theatrical mode of staging.
FIGURE XXXVIII. Plays such as *Twelfth Night* (shown here) may require several, widely differing locales. They may change radically in color, line, and form. Yet there should be a unity in all the scenes relative to the style. In this production of *Twelfth Night* the designer succeeded in achieving strong unity in widely differing scenes by stylizing architectural elements to a certain degree. The keynote was simplification, or near-abstraction of forms. This staging is realistic, yet several factors speak loudly of theatricalism.
FIGURE XXXIX. Murder in the Cathedral, being a poetic play, can be done in a purely formalistic setting. Or, as shown above, it can be done in a setting identified with a specific place: the altar of a church. It is noted that such a setting is in reality a space staging of sorts. The altar really plays no specific part in the drama, although individual directors might invent business for an altar, a baptismal, and other ecclesiastical appurtenances. In the case of the production shown, little use was made of any element of the sanctuary except the pulpit. Actually this is a strong example of the use of sheer space for dramatic purposes: presentational or representational.
a strong theatrical treatment of certain stylized historical motifs done in a general framework that is plausible architecturally. Thus, three different modes of staging are combined. The total effect desired in Figaro was just that: a somewhat lush presentation, stylizing certain motifs and yet acceptable enough to be the secondary companion to fairly realistic direction and acting. The play is a gay one, with scarcely any depth of thought or emotion. The setting was meant to be a reinforcement for such a drama; gay, light, with varying moods, but always reminding the audience that this is theatre happening in a theatre!

It is readily recognized that strong disagreement is likely among directors and designers whenever arbitrary definitions are laid down for scenery styles. Much of the difficulty arises from simple semantics and/or the confusion which is inevitable whenever terms for the styles of dramatic writing are applied to the visual aspects of a production.

The foregoing terms, as indicated earlier, are enunciated here, not for debate or for critical analysis, but rather to illustrate the agreed-upon definitions as employed in the survey of the thirty schools in the study. Agreement was fairly consistent among the several directors when actual illustrations were produced and used in the survey. A common ground was reached with comparative facility when designers and directors were confronted with
visual materials: the designs themselves. Nevertheless, the styles most often held in doubt as to their proper "name" were (a) realism and (b) suggestive, simplified, or selective realism. There was a tendency for designers in the several schools to confuse intention with accomplishment. The actual examples in the form of photographs helped correct this difficulty to a great degree.

With this brief and somewhat arbitrary listing of the basic styles involved in the study, attention may be turned to an examination of the responsibilities and obligations inherent in the preparation and practice of the art and craft of scene designing, and the achievement of the several styles of staging.

Footnote 2: The dramatic styles of writing are so labelled because of the cultures from which they emanate: the "Oriental", "Classical", "Baroque", and so on. To employ them in this discussion would prove confusing. The practitioner's terms are more appropriate, such as realistic, stylistic, impressionistic, and so on. This choice seems reasonable since the visual aspects of theatre are the prime consideration.

Footnote 3: Paul Soper (*Quarterly Journal of Speech*, XXVII, p. 405) points out that the student of contemporary theatre "is caught between a cross-fire of charges and counter-charges under various labels of scenery styles". He implies that a need exists for a clarification of terms, or a moderation in the use of them. In any event, it is held that the student should have a working knowledge and conviction of the value of the several basic styles.

Footnote 4: John Gassner, *Producing the Play*, p. 304.

Footnote 5: Gorelik, Gassner, Helvenston, Phillipi, Dolman, Friederich and Fraser and many other able writers and designers divide scenery styles into these two categories. Phillipi says that "...seldom is one style found in its pure form; combinations of two or more styles are the rule rather than the exception." (*Stagecraft and Scene Design*, Houghton Mifflin Company, New York, 1953, p. 185. Gassner says the same thing in his work, *Producing the Play* (p. 75). Gorelik makes the most emphatic comments on the matter. In his *New Theatres for Old* (p. 56) he says: "The illusory (representational style) wishes to obliterate the stage platform. It wishes to entrance its audiences into the belief that they are not in a theatre building at all--that they are hovering at the side of events which are taking place in the outer world." Further Gorelik comments on the non-illusory style with this statement: "...the stage platform is emphasized...the conventional method (non-illusory) does not seek to transplant life to the stage; instead it represents life at a distance remove, by means of obvious tokens and surrogates."

Footnote 6: This concept was recently elucidated by two practicing designers in the educational theatre: Willard J. Friederich and John H. Fraser. They group all contemporary styles of staging as well as the "theatrical" and "traditional" styles under the two major headings. Gorelik, in his work *New Theatres for Old* presents the two large areas or classes of designs as (1) *illusory* and (2) *Conventional*. He refuses to use the term "realism" to describe a style
of scenery, claiming that the term is now too warped to have significant meaning.

Footnote 7: Percy Hobbs has said that "good style in design invokes something of conformity with convention (i.e., the convention of good design principles) and it always connotes clarity." Hobbs, Percy, Design: A Treatise on the Discovery of Form, Oxford University Press, London, 1937, p. 32.

Footnote 8: Maitland Graves, Janet K. Smith, Robertson and Atkinson, Pickering, Hamlin, and many other artists in architecture and painting agree that certain principles of art do exist. Terms occurring again and again in treatises on style employ unity, coherence, emphasis, variety, rhythm, and so on. There is an unmistakable language for good style and for composition in art.

Footnote 9: The great importance of proper rapport between the director and designer in the early stages of the design process is stressed again and again by such men as Oenslager, Mielziner, Gorelik, Mitchell, Helvenston, and Simonson. Gorelik, particularly, is emphatic in this matter: he says that "if there is no union of minds at an early stage the designer should be relieved of his work and someone else put in his place." (Quoted from Gassner's Producing the Play, Rev. Edit., p. 303.)

Footnote 10: Friederich and Fraser state categorically that naturalism in design "professes to present the entire picture (of real details) with no details omitted, however small or complex they might be." (See page 10 in Scenery Design for the Amateur Stage.)

Footnote 11: There are hundreds of examples of stage designs of the non-realistic type in the many pictorial records of modern scene design since 1922. Prominent among these are works such as: Macgowan and Jones' Continental Stagecraft (1922), Anderson's The American Theatre (1939), Bume and Fuerst's Twentieth Century Stage Design (1929), Cheney's Stage Decoration (1925), Pouche's L'Art Theatrale Moderne (1924), Kommissarjevsky and Simonson's Settings and Costumes of the Modern Stage (1934), and many others.


Footnote 13: Confusion arose in some instances, upon viewing several photographs of settings, because of a mixture of the characteristics of certain styles so that an amalgum
or composite design was produced. Stylized realism, for example, was carried so far in its "styling" or "stylizing" that it partook of expressionistic characteristics. This, to some uninitiated designers, was a source of confusion, at least from the standpoint of strictly identifying the style.

Footnote 14: Expressionism, as expressed by those directors employing it, was described as "not effective" or "too abstract or shocking" for their audiences. It is retained in my discussion since I believe it to be a vital mode or style of staging if properly handled from the artistic standpoint.

Footnote 15: Naturalism in staging has all but been abandoned by the best of designers in the professional-commercial theatre. Stagings of the past five years on Broadway have not been naturalistic. Rather they have been a "romanticized" realistic style of setting. Examples of this style can be noted in almost all of the interiors for recent productions. Moreover, the plays themselves being selective, require a matching setting.

Footnote 16: Heffner, Selden and Sellman in their Modern Theatre Practice emphasize the various requirements for a setting. One of three requirements listed is the "attractiveness" of the setting. The authors do not mean "prettified" settings. Rather, they mean that the setting should be "good to look at". If this is an acceptable view, then the crude, exposed, often ugly frames of Constructivism as employed by the Russians is a negative factor in the modern setting. Skeleton settings can be made, of course, attractive and very positive in their expressiveness.

Footnote 17: Donald Oenslager told the writer that of all the artistic and technical weaknesses in staging in the rank and file of colleges and universities in the country the technique of painting was most prominent. "The skillful manipulation of the brush and colors is practically nil in the colleges." (Quoted from a letter June, 1952.)

Footnote 18: Attention is called again to Table Number 3, Appendix III. It is seen that realism was employed 259 times out of a total of 692 plays produced. Simplified realism was employed 245 times out of the same total. It is suspected, however, that from an examination of over two hundred photographs of "realistic" designs, that many of them would be more rightly labelled as "simplified" or "selective" realism. Too many basic elements were lacking such as ceilings; drapes for ceilings being employed. Many details were glaringly painted, so that the realistic illusion
was not at all present in the design.


Footnote 20: Appia's published designs are superb illustrations of making the stage space merge in its plastic forms with the plastic form of the human actor. Three-dimensional staging is further modelled with what Appia called "living light". See Lee Simonson's lucid comments on Appia's theories of the use of abstract and formal elements in The Stage Is Set, pp. 351-357.
CHAPTER III
A DESIGN PROCESS FOR THE COLLEGE THEATRE

(1) The College Scene Designer's Responsibilities; His Preparation for the Design Process

If it were possible, even in a multiple-volume treatise, to state fully all the responsibilities of the artist in the theatre, the very massiveness of the work would probably reduce its usefulness. The areas of interest for the director-designer in the theatre are broad and varied, and only a generalized statement can be made here of the problem. It seems wise to select only certain responsibilities which loom large as fundamental obligations of the college director-designer. An attempt is made here to select judiciously the most significant factors relative to the designer's task of planning and achieving the several styles discussed in the previous chapter.

The problem of merely stating these fundamental responsibilities is made difficult because of the several roles played by the college designer: he is more often than not, a teacher, counsellor, director, artist, draftsman, technician, construction foreman, purchasing agent, secretary, researcher, and errand-boy! Lee Simonson once called the scene designer an 'Information Please!' He is a veritable encyclopedia of miscellaneous information. His interest must be broad in matters artistic and technical if he is to serve his art with professional skill and completeness.

The evidence of the survey shows that most directors
are their own designers. Table Number 6, Appendix III, indicates that sixteen directors indicated that they did all the designing for their productions. Some of these may have some help on the execution of the finished designs, but the conception of the original designs is their own responsibility. What seems to be appropriate to this discussion, then, is to offer a concise statement describing the general character of this multiple-type position.\footnote{1}

There is no intention of reiterating the many fine descriptions of the role of the designer, but rather to point up those specific tasks unique to the designer who works with the limitations and handicaps described in Chapter I.

With Oenslager's clear and complete affirmation of the designer's performance in the contemporary theatre as our general guide, the following specific statements seem particularly germane to the subject: the attainment of selected styles of scenery in the college theatre of limited means.\footnote{2}

The college designer's problems and responsibilities begin with the matter of a choice of play for a given season or program. A host of problems is related to the matter of a choice of play for a specific production situation. Some of these problems were stated in earlier sections of Chapter I. Unhappily, the college designer must assume the responsibility of the selection of plays, since he is his own director-producer in most cases. Commercial
designers are spared this facet of production, but the usually under-manned college theatre staff may consist of but one or one and one-half persons! This person, or persons, cannot side-step the matter of selection of plays. Production begins with this first step.

In the commercial theatre the actual first step of the commercial designer (who rarely, if ever, has anything to say about the selection of a play for performance) begins with the play as selected by the producer. The uniqueness of the educational theatre is evident here: the designer is often his own entrepreneur, business manager, and director! He is involved in each and every step of the production. He helps select the plays for a season, or is the sole agent in selection.

An over-simplification of the matter of choice of plays to be produced would be to say: "do any and all good plays--in the name of education." It is easy to think in terms of all-inclusiveness with respect to drama types and styles. Indeed, the watchword of some college theatres has been "experimentation", meaning, to them of course, "attempt anything in the name of academic inquiry." But this idea, or ideal, is not easily foisted upon some policy-makers and directors in colleges. It seems that "traditions" carry great weight in some schools. Moreover, the overwhelming majority of plays available for selection from the several publishers and agencies are in the vein of realism, or
near-realism. The dramas themselves are of the near-slice-of-life type. The Broadway, often the inspiration of the college director-producer-designer, is largely producing in the vein of realism, or as Gorelik describes it, "romanticized realism."

It is noted from the survey of the thirty schools that choice of plays is often heavily determined by the physical requirements of the play in terms of basic scenery elements: flats, jogs, headers, and other stock pieces readily available in the scene dock. There is a strong feeling among some designers that to choose a play of the more poetic type would throw the technical work of their department into confusion. Again, the hold of traditionalism is seen reaching down to the matter of flats, draperies, and ground rows! All these are seen to enter into the matter of selection of plays in some schools.

The ubiquitous box set, oftentimes with little or no variation by way of alcoves, niches, and so on, is seen to reign supreme as a concomitant with this flood of realistic plays. It can be safely said that the box setting, as a frame or background for the play, is regarded as the point of departure for most directors! Without going into the historical and critical aspects of this situation, it seems certain that a state of imbalance exists in some schools with respect to the type of play and type of setting used for that play. In short, realism has a firm grip on the
theatre of most colleges, being embraced to the exclusion of true experimentation in more presentative dramas and settings. 8

If such a state of imbalance does exist, and the results of the survey of this study seem to indicate that state, then the first responsibility of the college director-designer would seem to be in the direction of positive action to ameliorate the situation. 9 This is to be done by a selection of plays for production which shall at least permit, if not dictate, a wider range of possibilities for experimental practices in directing and designing. The type of experiment desirable, as indicated earlier, is "controlled experimentation". In this type of experimental theatre operation, each and all factors in the production picture shall receive due consideration, but the goal shall be in the direction of a wider use of staging styles. There shall be no penalty placed on any mode of staging. The aim shall be simply to provide for variety and appropriateness in production methods and styles. 10

Once such a policy of "live and let live" is inaugurated in the several colleges, with respect to types of plays and staging styles, the first step enunciated by Oenslager can be put to action: "to weigh the problem of the play in the language of the artist..." This language has to do with the appearances of things. It has to do with the treatment by the artist of objects and ideas. The natural world and
the world of artifice are his sources for the visual elements of the stage settings. If the designer is a true artist he will not resort to outright copying of another's work. Broadway designs and the slick photographs of settings appearing in the pages of the play manuscript shall not be his source of visual materials! If he is to use a "language", it should and must be his own. All critics agree that no two artists see even the everyday life about them in the same way. Pepper, for example, lists seven ways of looking "realistically" at a given scene. These might rightly be called the "painter's modes" or ways of looking at life.

The designer of scenery would do well to take a lesson from the master painter Leonardo da Vinci. Notes from his Codex Urbinas (1270) show that da Vinci began with inner meanings and functions: anatomy was to him the beginning of the external structure. The inner structure to be studied by the scene designer is not the fact that an author calls for three walls, a door, and a fireplace. Rather, the designer probes the ideas of the play: the fundamental emotion of the play which is prompted by the theme of the drama. To the designer, action by the actors is important, but before anticipating the physical action of the actors, the designer must understand what prompts that action. This is the dramatic action--the flow of which makes the play a continuing story to be
told on a stage.13

In the pursuit of his understanding of the basic idea of a play, the designer must go far afield into psychology, philosophy, and the pageant of man's doings: history. It is folly to lay down a "formula" for designing. Most designers shun such an idea, and it is not the purpose nor intent of this chapter to propose a formula. It is proposed, however, that some logical, practical, and completely workable procedure can be laid down for the design of a staging. This procedure shall be a statement of the sequence of acts which produce a design and its subsequent staging: the setting itself. Thus, the present chapter shall not discuss a formula for designing scenery in the college theatre of limited means, but shall describe a possible process or a series of steps which facilitate the design and staging process for the rank and file of overburdened designers.14

A base for such a design procedure has been enunciated by George Kernodle. He proposes that the student of theatre who is seriously plying his art and craft must have a firm grip on these three things: (1) "...a grasp of the critical and aesthetic problems of drama as a theatrical art, (2) a dynamic view of history, and (3) an understanding of the social and ethical responsibilities of the theatre in the present world."15 Kernodle is explicit in his discussion of each of these three bases for effective
theatre workers. He especially emphasizes the first: the study of the drama itself. All designers can heed his advice as a prerequisite to the design process:

...(the student must have) both and intensive and extensive practice in analyzing modern plays—constantly relating his analysis to the theatres and audiences of today. He must analyze plays by genre...He must analyze plays by style, and must know the various concepts of functionalism and style developed by modern architecture and industrial design. He must analyze plays in relationship to artistic and literary movements—naturalism in literature, pragmatism in philosophy, impressionism in music and painting, expressionism in poetry and fiction, regionalism in sociology, surrealism in painting, and so on. He must analyze plays by Aristotle’s six means of theatre: plot, character, theme, language, rhythm, and spectacle....It is as important for the director to know the intention of the author and his (the author’s) concepts of social and philosophical ideas as it is to know composition and movement....

He continues with sound advice concerning the role of history in the director’s study of the play script. He emphasizes that the study of history must not be an objective study. If it is:

Every period, every idea, every style, every convention is potentially as good as every other. Then the past becomes merely a junk house from which we may pick out an old play at random, dust it off, pare its ornamentation, and set it out for the delectation of all...(but) a deeper study of history can show us that each form and each style grew out of the needs of the times... There is one point of view, and only one, from which history must be studied—the point of view of the present....That gives us very real values and standards—not absolute, eternal standards, but dynamic standards which relate forms and styles to changing human needs.
Edgar Kaufmann Jr. points out that a study of politics, economics, philosophy and science changes our ideas about design. He echoes what Kernodle, among many, say about representing or presenting objects, through art, in design wherever it may be. His statements refer to industrial design, primarily, but they have a specific bearing on stage design as well:

Design is expressive of man. Design is related to many other human activities: engineering and art in particular. Politics, economics, philosophy and science are factors. Design is a central human activity, interlocked with everything people do. Hence its exceptional capacity to epitomize the character of an age and the people who create it.18

A fundamental understanding of the forces behind a play may be seen to have an influence on the design process, as noted above. For example, Robert Edmond Jones, in commenting on the choice of a pictorial motif for Richard III, indicated that his research called for a motif which would be the best motif for that play. He speaks of a lion rampant as the one element, pictorially, which speaks a language easily and powerfully for the play. Not just any lion rampant, but one which breathes the spirit of the play itself and the ambitions of its chief protagonist.19 We note the well-known example of Norman Bel Geddes' use of several Stonehenge-like monoliths for the key motif of King Lear. Again and again, in the prints of commercial and educational productions,
we note a strong use of these pictorial language motifs: they do indeed speak a language to reinforce the inner meanings of the play by the employment of devices from the source materials for that play. It seems obvious, that to get at the central core of these inner meanings of plays, that the designer must study history with a very personal and dynamic interest.

This base, then, upon which the design procedure is to be founded, presents certain requisites of the designer. Crafton and Royer mention three: a sense of beauty, imagination, and intelligence. My only editing of these requisites would be to add: a thirst for beauty. This again is a conviction born of the inquiry conducted for this study: the stagings observed in the many photographic records of productions, showed a considerable need for more attention to beauty: not the beauty of mere prettification, but the beauty which is inherent in expressive objects from nature and artifice. It is the expressiveness of the object which justifies its presence in any staging. More shall be said regarding the choice of motifs and their role in interpreting dramatic action in Chapter IV, when natural and artificial objects are discussed and selected for dramatic use.

If a resume statement be tolerated, relative to the designer's responsibilities and preparation for the design process, i.e., the technical and artistic procedure of designing, it should be stated that a considerable amount of
attention is demanded of the designer insofar as the background of the play is concerned. His very choice of plays for production in his own college should hinge on this sincere study of the site of a drama: an understanding of the cultural, economic, political, ethnical, sociological, and geographical factors touching on the play. The mere practice of choosing a play merely to "put on a show" or to "balance the season" is not grounds enough for the choice of a play. A sincere attention to the background of a play may well serve to eliminate some of the following evils from the design process: (1) the practice of ape-ing Broadway as to choice of play and style of production, (2) the practice or habit of seeing all plays in terms of externals rather than internal significances, (3) the practice of accepting prima facie the author's specific directions of time, place, mood, etc., at the expense of one's own local capabilities, and (4) the practice of being content to work mostly in the frame of popular, realistic staging methods and procedures.
(ii) The Designer's Functions

In a previous section it was shown that most schools apparently do not or cannot maintain a staff person whose exclusive duty is to the design and staging factors of production. Many schools which give evidence of considerable theatrical activity, if judged by the volume of productions, do not give professional attention to the visual elements of their productions; they simply do not staff their organizations with the right kind and number of qualified persons. Play directors too often bear an overwhelming burden of administration, direction, and are concerned too much with the artistic and technical phases of production. Reasons given are usually financial. In some schools, however, the reason would seem to be a matter of ignorance, indifference, or a clinging to outmoded methods of "getting the play on the boards"; all evidences of faulty policy.

It would be presumptuous to say that a designer is an absolute necessity in all colleges and universities. It is safe to say, nevertheless, that IF there were a qualified designer on the staff, the quality of the stagings would undoubtedly be much improved. Overworked directors would be relieved of much of the details of the visual aspects of production.

It is freely admitted that the obligation to teach students modulates the very processes of design in the college. Considerations and careful study of the plays
must be made, as has been pointed out earlier, but a special consideration for the personnel of the college theatre is also a fundamental factor in the step by step evolution of a design. It is a well-known fact that Broadway accepts personnel on one basis only: an economic basis. The designer who aspires to Broadway must come already "finished" as an artist in theatre design! The college cannot practice on this basis to any degree whatsoever. Its business is to take what it receives and try to teach the principles of theatre art. Whereas Broadway has as its purpose, profit by financial gain, the educational theatre has as its purpose the instruction of students.

This fundamental purpose of the organization is reflected in the purpose of the college designer as well. He is not a "garret artist" set apart to dream. His product--stagings on a stage--are conceived and executed because of the educational purpose. He becomes a teacher in the midst of his work, that is, if he truly fulfils his purpose. He is obligated to draw the students working with and for him into the design process. How different is this picture from the commercial theatre, where the individual is sacrificed to the process!

Since the designer in the college theatre is usually a teacher with responsibilities to the student, he must adjust his schedules and apportion his time definitely for the student. He cannot make artists of the students. No
master could do that. But he can teach first principles; he can show the good contrasted with the bad, both in theory and practice. He is paid to at least orient the student in the various phases of the design process. This is, in sum, his major purpose in being—if he is truly professional as a college teacher. If he is pressed either by policy or other factors merely to "get the show on the boards" he is falling short of his major purpose.

what then, is the designer's secondary purpose in the curriculum? Simply stated it is: to serve the intent of the playwright and director to the best of his ability by a sound artistic and technical approach to the drama. This approach is made in the light of the limitations and possibilities of the medium: his actual theatre and stage and its operating personnel. He brings to bear his knowledge of stagecraft as a means of embodying the original "dream designs" of the director and himself. In both the artistic and technical aspects of this art and craft he discovers possibilities for new or varied stagings. In short, he strives to create through controlled experimentation. His contributions take their place along with those of the director and playwright.

The designer's collaboration with the director of the play is of paramount importance; when there is an harmonious, cooperative, and lively collaboration between the director and the designer, then will production flourish.
But a lack of communication between the designer and the director serves only to block true professional practice, insofar as the design process is concerned.\textsuperscript{22}

The contribution which the designer makes is similar to that of the architect: he is an advisor. If his advice and counsel is heeded, with respect to artistic and technical aspects of the production, the organic whole of the production may be enhanced. This presupposes a definite contribution made by the designer—not a mere dreaming of impractical and inartistic staging concepts.

Herman Rosse stated very lucidly the contribution to be made by the designer in his relationship with the director. He said ..."the designer does his best work as an artist in the theatre when he is (willing) to compromise with his fellow-workers."\textsuperscript{23} Still another great designer-architect, Andrea Pozzo, said "if the painter or architect wishes to paint or plan the Scenes...he must draw on paper the plan and section."\textsuperscript{24} This is to say, in effect, that the college scene designer's first two steps are: (1) to be willing to compromise where advisable, and (2) to present clearly his own concepts of the design to his fellow-workers, i.e., "to draw on paper the plan and section" clearly and definitely, so that the strongest possible communication is established between the designer and his fellow-workers—especially the director of the play. In order that designer and director working together create a setting that
is "the organic outgrowth of the action of the play", a truly professional rapport must be established between designer and director—and that early in the design process!  

Since most directors are their own designers in the rank and file of colleges, they must, as Cheney points out

...be able to grasp the inner rhythms of the dramatist's work, conceive settings, lighting, acting, movement, costuming, and so on, in harmony with that rhythm, and at the same time stamp the complete result with his own individual genius...And since he reinforces the poet's conception by bringing to the staging an originality of his own, no two directors will arrive at exactly the same result; each will impart his own distinctive touch, or evoke a particular mood.  

Since more than half the directors in the theatres cited in this study are their own designers, the foregoing counsel is especially relevant.
This dual-role played by the college director-designer need not jeopardize the quality of his work; in fact, it might well serve as a special stimulus for finer stagings. This might well be true if the college designer were willing to accept Donald Oenslager's ten affirmations as a guide to a design process. These statements, which Oenslager says are not mere "beautitudes," can serve as a valid base for a professional practice of scene art in the educational theatre as well as in the commercial theatre. They are offered in this discussion as a feasible plan of action for all college designers. They are as follows:

1. The designer harmonizes his own personal views of the production with those of the director.
2. He designs in terms of feet and inches, days and hours, dollars and cents.
3. He seeks to achieve a maximum of effect with a minimum of space and effort.
4. He mechanizes scenery to mobilize his production.
5. He functions as an engineer of space and a dramatist of form.
6. He scales to the stage: architecture, painting, and sculpture with theatrical imagination.
7. He seeks to employ the psychology of color and master the control of light.
8. He propagandizes current trends and makes his style a commodity.
9. He experiments in new phases of theatrical entertainment.
10. He foresees today the tastes and needs of tomorrow's audiences.

Point Number One above is the logical first step in the design process—providing a solid groundwork be laid by both director and designer relative to the background of the play. It is almost axiomatic in the present-day
theatre that the best principles of ensemble production are the criteria for professional production in the college theatre. The harmony, or degree of harmony, between the director and the designer seems to be in direct relationship to the finished product: the scenery upon the stage. The designer must know the intended style of the acting. He must know whether the director intends to impose a style or styling on some already established style. That is, a satirical emphasis might be applied to a play which, in its original production was not satirical. The designer, like the director, must discover what "the spine of the play" is. To discover this "spine" or theme, is basic to the design. Added to this, as Clurman indicates, is the nature of all the characters in the play. The third basic element to discover is the nature of the surroundings: the visible or imaginary environment in which the action occurs. All this must be derived from the director's views as a point of departure; the designer moves on from there.

The purpose of the production may have a bearing on the visual elements, as Helvenston indicates. He advises that if there is a specific emphasis, for the sake of education, finances, sociological reasons, or other reasons, for the production, the designer must learn these and consider them seriously. Also, the type of audience is a factor to be reckoned with. Local tastes might well be considered in the choice of certain styles of scenery.
The designer's prior study of the play, its author, its cultural background, and so on, should reveal to him much about the visual environment in which the play takes place. It cannot be emphasized too much that the designer's role is to make the best possible use of visual elements which are particularly appropriate to that particular play. He cannot afford to slight a study of the previous productions of the same play, and especially the first, or inaugural productions at the time of the play's first appearing. If the present production is to be a revival of the type of staging first employed, this is, of course, a strong determinant in the techniques of paint, lumber, fabric, and other means involved in the fabrication of his designs.

Perhaps the one most difficult area for agreement between director and designer is on the matter of the surface appearance of things and matters of quality and kind. In the survey of the several schools there was no complaint made regarding agreement on the basic type of setting to be employed for any given play. In matters of colors, surface detail, and general decoration there was some friction mentioned for some schools. It is the old matter of taste again. Differences of opinion as to the use of colors for expressive purposes was noted as an oft-recurring matter. It can be safely stated, that all things being equal, if a designer will present his considered reasons for a choice of color, an arrangement of line and light and shade as
well as of lighting, that the director should respect his opinions. The matter of consultation between director and designer is seen to be a matter of practicing a mutual respect for each other's opinions and tastes. Beyond that, no one can give counsel.

Finally, the designer should hold to the position of consultant to the director in matters of scenes, cuts in manuscript, and any major changes in the visual picture employed for the several scenes of the play. Conversely, it seems good counsel for the director to permit the designer to decide the most efficient way to mechanize the settings. It is the designer who should and must calculate the engineering problems of the settings of a play.30

Point two above states that the designer works "in terms of feet and inches, days and hours, dollars and cents." Here he meets the technical aspects of his work. His task in the college theatre is seen to be unique because his theatre is usually unique! The Tables of Appendix III indicate this uniqueness. Chapter I discussed briefly the physical aspects of the several stages of the thirty colleges in the survey. There are some aspects of the physical theatre plant over which the designer has little control or hope of improvement—short of an extensive over-hauling of the entire physical plant. It is a matter of accepting, in the main, what he has inherited, and making the most of it. All good and timely counsel
available seems to indicate that stages built to serve several purposes in the college area cannot necessarily be the best for theatre purposes. Quimby's study in 1944 and 1945 offers several striking conclusions relative to most college and university theatre plants. He says: "There is no ideal theatre to cover all needs for each and every community, size or school, or kinds of schools regardless of the stage house, the workshop, and the auditorium". He states categorically that "theatres should be used only as theatres". Lee Simonson early in the century said essentially the same thing, and again in 1939, in a joint study with Alice Barrows, he finds that:

The layout of most stages is determined by a guess, usually the wrong guess, with the result that almost all of them are cramped, wrong in their essential proportions, technically inefficient, and obsolete almost as soon as they are built. Once built, they are too costly to remodel...Where the auditorium and its so-called stage is concerned, the order of the day seems to be Goethe's dictum, freely translated, "Mastery shows itself best in triumphing over limitations." Although Simonson and Barrows were commenting on the high school stages of the country, the findings of Quimby's study and my own study of thirty colleges bear out essentially the truth in their report. The significant factor seems to be that the stages in the several schools are "set". Dimensions cannot be altered without almost complete reconstruction. It is obvious, then, that the designers must take what they have and make the most efficient use,
in terms of feet and inches, days and hours, and dollars and cents, of the misshapen, misproportioned stages which they have as production sites. The splendid realizations in stone, glass, and metal envisioned by such men as Bel Geddes, Simonson, Jones, and Moholy-Nagy are still only for the few—they are in the strongest sense of the word: exclusive. Flexible theatres like the Ring Theatre of the University of Miami, and even theatres as well arranged as Yale, Iowa, and Wisconsin are not representative of the many theatres of the more than fourteen hundred colleges of the country. With this fact established, we can turn to the immediate picture of the nature of the spaces in which the college designer works today.

Chapter I presented some dimensions of specific theatres. Those dimensions need not be repeated here, but a check list might facilitate the discussion of the matter of controlling dimensions—those which often decide scene designs and staging methods. Such a check list follows. It is offered in the knowledge that tomorrow may bring a violent change in theatre architecture and the concept of theatres which bear little relation to those we know now. But, for the present, the designer need not despair, according to Stratton, Byrd, and Hewitt. Stratton says that "mere spaciousness can be a drawback to the amateur (college) worker." Hewitt says that the artist in the theatre "has always been limited by and guided by technical
limitations." James Byrd says that a "lack of floor and flying space simply demands a more careful selection of plays. These terse statements may give little comfort to the rank and file of college designers. One factor seems dominant, relative to the frame in which the designer works: space is the one necessary element and the shape of this space is most important in set planning.

The "check list" offered here describes the physical frame in which most designers work. It is a description of a set of controls over any and all technical moves made in the fabrication of a setting.

The list which follows does not purport to include all the points with which we might evaluate the well-equipped stage. It is so designed to fit the poorly or moderately equipped stage. Space, equipment, and lighting facilities comprise the coverage intended, but only for the usual facilities found in the rank and file of school stages. Hydraulic platforms, revolving stages, plaster domes or cycloramas are foreign to the stages included in this survey, and in most stages except the very latest and finest of educational theatres. The list offered here is derived only after personally visiting and carefully checking twelve of the theatres included in the study. It became evident, that of the thirty schools surveyed, all of them were deficient in several ways. All but one of the several directors of the theatres expressed at least one serious complaint
TABLE 6
A CHECK LIST FOR THE DESIGNER
(Physical Space and Equipment)

<table>
<thead>
<tr>
<th>Basic Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sight lines: horizontal and vertical.</td>
</tr>
<tr>
<td>2. Distances for projection of scenery: distance from farthest seat in house to</td>
</tr>
<tr>
<td>farthest point upstage. Distance from nearest point in house to nearest point</td>
</tr>
<tr>
<td>onstage.</td>
</tr>
<tr>
<td>3. Proscenium arch: height, width, thickness, angle.</td>
</tr>
<tr>
<td>4. Stage floor available for scenery: width, depth.</td>
</tr>
<tr>
<td>5. &quot;Normal&quot; position of standing elements when &quot;set&quot;.</td>
</tr>
<tr>
<td>7. Running and rigging spaces for standing and hanging scenery elements.</td>
</tr>
<tr>
<td>8. Available wing spaces right and left of acting area.</td>
</tr>
<tr>
<td>9. Maximum height available from floor to grid.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Basic Mechanical Equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Any and all projections into the staging areas: ducts, radiators, stanchions,</td>
</tr>
<tr>
<td>beams, etc.</td>
</tr>
<tr>
<td>2. Spacing of grid lines; position of grid lines.</td>
</tr>
<tr>
<td>3. Type of flying system: capacities of lines, etc.</td>
</tr>
<tr>
<td>4. Types and number of traverse tracks and curtains.</td>
</tr>
<tr>
<td>5. Type and strength of stage floor; traps.</td>
</tr>
<tr>
<td>6. Accesses to and from stage; relation of shop to stage.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Basic Electrical Equipment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Switchboard capacity, type of dimmers, number of circuits, system of dimming</td>
</tr>
<tr>
<td>(mechanical or electrical); master controls, etc.</td>
</tr>
<tr>
<td>2. Layout of circuits and outlets: permanent, flexible.</td>
</tr>
<tr>
<td>3. All instruments: type, capacity.</td>
</tr>
</tbody>
</table>

against his space, equipment and lighting facilities.

It is with space that we are most concerned, as expressed earlier: cubic space for horizontal as well as vertical movement and placement of scenery. It is the very size and shape of the stage space that so often hinders the college designer in his quest for new and varied stagings
for the different plays. It is a matter of "feet and
inches", as Oenslager has so clearly shown, which must be
reckoned with early in the design process. No rule or formu­
la can be laid down for the scaling of any given production.
Each play is a law unto itself. However, in the large
category of the realistic drama and its near-relatives,
the human figure is the scaling device. Wall areas, sizes
of openings of all kinds, sizes of stairs, railings, bal­
conies, portals, and fireplaces are related in life to man
who uses them. Architecture, both interior and exterior,
is conceived with man at the center of the plan. There may
be certain over-scaled examples of architecture, but in the
main, it is the human figure which is the measure, for ar­
chitecture is for man's use and enjoyment. This rule would
seem to hold for the stage settings in the representative
category.

The immediate problem then, of the stage designer
who becomes architect more often than a creator of natural
(Nature) settings, is to decide in feet and inches the most
appropriate scaling of the setting for the use of human
beings on his particular stage. His problem is not identi­
cal with that of the architect, however. The former has
little to confine him except the area of ground upon which
a structure is built. The stage designer has several con­
trols: the sight lines of the theatre, the available horizon­
tal space, and the limits of vertical space. Added to these
is a set "frame", the proscenium frame, which still further limits his arranging of areas and openings, levels and ceilings. Still further, the scene designer-architect must often make his areas (horizontal and vertical) seem larger or smaller as the stage and drama may demand! His setting is a contrived 'building' which must, when viewed, seem to be larger or seem to be smaller than it actually is! Thus, the stage space is a different type of control than the actual space with which the architect works.

To further complicate the work of scaling a strongly architectural, or for that matter, a natural setting on a stage, the shapes of stages force certain restrictions upon the kinds of wall areas, openings, and steps and levels possible or workable for a given production. Stages exist among the thirty schools in the study which have no "fly space" whatsoever. How can a designer hope to erect a two-story house on such a stage? The answer is: he can't. He must resort to some very certain compromise design. His manipulation of "feet and inches," as Oenslager advises, becomes a struggle with the stage more than with the actual setting itself! Again, the designer may be asked by the director to provide a "deep vista" scene. But there is only a scant fifteen or twenty feet available--and this must contain a crowd scene of twenty actors! Rather than contrive a scene in actual depth, as is possible on many deep stages, the designer must contrive his crowds in a
vertical manner. But alas, if he has neither depth nor height, his problem is great. His feet and inches calculations must be bent toward some symbolic staging—a frank admission that the actual stage space of his stage has defeated him, at least in part. He again resorts to compromise. From the realistic or near-realistic he moves to a design which is strictly theatricalistic, or formalistic.

The designer's stage space may be so very misproportioned that he is forced to contrive a frankly presentational setting where a realistic setting might have been preferred by the director and dictated by the author. For example, a very wide proscenium with accompanying wide angle sight-lines would seem to force the designer to spread his staging across the stage—especially if depth were also denied him. Here again, he might abandon the attempt to create a plausible "realistic" setting in stage space and resort to a frankly presentational "place" for the action: space staging in the truest sense.

It seems apparent that space, both the amount and the shape of stage space, combine to be either an asset or a liability to varied designing. The diagrams on pages 154, 155, and 156 indicate a wide variation in the major space dimensions for the thirty school stages. The diagram on page 156, particularly, shows the wide variations and stringent limitations, in some cases, of the stage height available for staging. These dimensions indicate the
COMPARATIVE WIDTHS OF THIRTY COLLEGE STAGES (FEET)

FIGURE XL
COMPARATIVE DEPTHS OF THIRTY COLLEGE STAGES (FEET)
COMPARATIVE HEIGHTS OF THIRTY COLLEGE STAGES (FEET)

FIGURE XLII
physical confines of the stage house—confines which, by
and large, are unalterable. They constitute basic limita-
tions.

Omitting for the moment a consideration of the time
and financial factors, a consideration of the third point
in our design process can be considered. It is: "The de-
signer seeks to achieve a maximum of effect with a minimum
of space and effort." All designers seek to achieve maxi-
mum effect. Often they do not have serious limitations of
space to contend with. The college designer almost surely
has a minimum of the right sort of space available. As was
shown in Chapter I, the discussion of the physical stages
of the several schools studied, not one measured up to the
criterion established by Burris-Meyer and Cole for legiti-
mate (dramatic) theatres. Since this fact is established
for these schools, the conclusive statement which can be
made at this point is this: the designer's use of space
must make the most of his own individual limitations. One
designer may lack stage width, as is surely seen in School
Numbers two, three, nine, fifteen, twenty-five, and twenty-
nine. Another designer may lack depth, as illustrated in
Schools two, three, four, twenty-four, twenty-five, twenty-
eight, and twenty-nine. Still others may lack both width
and depth, such as Schools two, three, twenty-five, and
twenty-six. Most unfortunate of all are those theatres
whose stages lack adequate width, depth, and height. Such
schools are numbers two, nine, twenty-five, and eighteen.
With each stage a case unique, in terms of available cubic space or vertical or horizontal space, no master plan can be enunciated for all. It must remain the task of the several designers to take stock of the stage in which they work and decide what stagings can be done most effectively therein. All other planning is wishful thinking. If the ceiling limit is ten feet for a stage, it would seem obvious that a two-story, Shakespearean-style, permanent, "presentational" setting would be impossible. An alternative is: the Medieval-horizontal-narrative style of staging, provided, of course, that the horizontal space is there! Lacking both, a Shakespearean play might be done in a space stage, on plastic elements, an architectonic arrangement of small levels, steps and ramps. The stage might be extended over the orchestra pit for added presentational staging.

An astute estimate of the spaces available is the most effective way of attacking the problem, especially when "a minimum of effort" is a part of the desired end. This minimum of effort is an added control on the design process. Its presence as a control forces a careful accounting of man-hours, money, and time: all practically inseparable in any theatre, and especially in the college theatre where productions follow one another in a chain; devouring the time, energy, and resources of the staff and students and making heavy demands on the stage.

To achieve a maximum of effect with a minimum of
space and effort is clearly a matter of generalship: the responsibility of the designer to plan judiciously in a particular way for his own production situation.

The fourth point in realizing a staging with efficiency in the college theatre is "to mechanize the scenery to mobilize the production." This is clearly a statement of technique in the strictly technical area of designing. Burris-Meyer and Cole state positively that "there is no stage in America on which production is not hampered by architectural limitations." They further point out that:

In contradistinction to the building architects, the designers of stage machinery are almost invariably keenly aware of the probable demands which the apparatus of the stage must meet. The result of this situation is that stage machinery must, in addition to serving its normal functions, provide what compensations are possible for bad architectural design. Where design of the building and stage house is bad and machinery incomplete, designers and technicians are compelled to use their utmost ingenuity to supply adequate scenic investiture for countless plays.40

The authors are certainly speaking of all theatres, both the commercial and the educational. Quimby's report of forty educational theatres includes some limited information on the stage equipment. He found that of the thirty-five schools reporting, only twelve use all three means to mechanize scenery: flying, rolling, and revolving. Only twenty-three possess gridirons.41 The present survey of thirty stages indicates that only thirteen stages have gridirons which can fly the maximum height of scenery used at least twice the height of the scenery. Only three can
fly its maximum scenery heights to the height recommended by the criterion suggested by Burris-Meyer and Cole. Thus only 43.3 per cent of the stages can "mechanize" their scenery in a vertical manner; the remaining 56.7 per cent cannot move scenery in a vertical manner at all.

Workers in the theatre who are charged with the responsibility of "mechanizing the scenery to mobilize the production", i.e., the designer-technicians, will heartily agree with Irving Pichel, who said in 1920,

No director could be hindered by having excellent facilities on stage and at his command. Many have done amazing well with their limited equipment, but their imagination, instead of visioning means of overcoming too low a roof on the stage house or the lack of off-stage space, would be free to interpret the matter of the play itself.

To mechanize scenery is to move it or enable it to be moved. Power or mechanical equipment is seen to be prominent in many well-equipped theatres, but the facts are that many college theatres do not possess even the basic power equipment referred to by Burris-Meyer and Cole. They mention four normal functions of either power or manual equipment on the stage: "(1) to conceal the stage from the audience and disclose it as required, (2) to change scenery, (3) to alter the size and shape of the playing area, and (4) to contribute, by mechanical means, to the progress of the play." Thus three things are accomplished by equipment: concealment, alteration, and movement.
The designer must be aware of the basic movements possible with his minimum equipment. Since most of the stages studied were seriously limited in their wing space to the right and left of the acting area, backstage space, i.e., upstage of the acting area, and vertical flying space, the possibilities for movement are very restricted. Nevertheless, there are ways and means available for movement on the stage of limited means. The movement can be of several types, directions, and degrees. For the stage of limited space and equipment there are available the following means of mobilization: (1) manual, (2) power, i.e., mechanical, and (3) electrical and optical.

Manual means is the most common for the limited stages, for it means no outlay for costly machinery. If time and manpower are reasonably plentiful, the following manual means can be employed: (1) horizontal movement of scenery elements. The simplest form of this type is the simple movement, horizontally, of flats, jogs, and certain built pieces such as steps and levels. Often a number of such elements can be hinged or fastened together and moved on the stage floor to and from the position required by the play. Figure XII shows such scenery elements moved in this way for Three Men on a Horse. Special-built pieces were moved manually and horizontally for All the King's Men, Figure XXI. Folding screens were thus moved for Taming of the Shrew, Figure XXXII. Flats fastened
together can form a prism or a periaktoi and rotated on the stage floor, as in the production of *She Stoops to Conquer*, Figure XXXIII. Panels can be reversed in a frame by manual means as in the scenes for *Figaro*, Figures XXXVI and XXXVII. Complete settings can be moved if done in the manner of *Hansel and Gretel*, Figure XXXIV. Stage curtains can be moved on traveller tracks and achieve a complete change of the scene. This movement is usually always a manual operation rather than a power operation. Very simple curtains might be pulled to alter a scene, as was employed in one production of *Taming of the Shrew* in which curtains in the *baldachinno* were drawn to imply a different locale in that presentative production. A final manually moved arrangement is a revolver placed upon the stage floor, as in the production of *Twelfth Night*, Figure XXXVIII. The revolving stage is built, in this case, of sections of a circle. The sections are bolted together and all are joined at the center of the circle and anchored to the floor around a central pivot. The entire circle is moved easily on rubber-tired casters by one man.

There might be a need for large sections of built-up ground work to move horizontally, as in the production of *Beyond the Horizon*, Figure XXVI. In this setting a level is hinged to three triangular ramps, the latter folding to allow movement to a "stacking" area.

(2) Vertical movement by manual means presents a
variety of arrangements and problems. Assuming that the stage has no flying space above the stage, or a space so limited that not even "tripping" or half-flying is possible, there is still a means of moving certain elements vertically: roll them. An example of vertical, manually operated, rolled scenery is seen in the production of Fashion, as illustrated in Figures XXX and XXXI. The photograph of the production of King John, Figure XX, shows several banners hanging from the border battens above the acting area proper. There are in reality, two sets of banners so hung: the banners of the English and the banners of the French. Each set of banners is rolled on revolving battens, which are manipulated by hand from the pin-rail position at right stage, above the level of the stage floor. These means of rolling scenery vertically may seem most elementary, but they are economical and can add mobility to a setting which lacks adequate floor space and the required, or desirable flying space. It is conceivable, also, that certain built pieces such as trees, stumps, and rocks might be flown even into the restricted space of three or four feet. Drapery trees can be collapsed and thus flown out of the sight of the audience.

(3) Light changes can "move" scenery also. If the walls of a setting are made of some transparent material, such as theatrical gauze, the walls may be obliterated, to a degree, as was accomplished in the production of
The Wild Duck, Figure XXVII. This is, of course, a "trick", or purely presentational device, but it has a wide variety of uses in the theatre of limited means.

The simple expedient of shifting the illumination from one area of the stage to another and thus effect a change in locale or scene is well-known. An illustration of a setting in which this was accomplished is seen in Figure XV a production of Billy Budd. The setting is composed of various areas, specifically prescribed and employed by the actors to infer definitely different parts of the ship.

A final illustration of the use of light to imply a shift of locale, even if only in the minds of the actors, is seen in Figure XXV, a photograph of the production of Mooney's Kid Don't Cry. Here a projection screen is employed, with the projectors located upstage of the screen. A similar means of mechanizing or changing a scene was employed in the production of All the King's Men, although the function of the projections of light in that scene were expressionistic in that they revealed the thoughts and inner-struggles of the character of "Governor Stark."

The powered means of mobilizing scenery are not generally present in the theatre of limited means, and they did not figure in the present survey except for one theatre which moved a grand drape by means of an electric motor coupled with a gear-reduction system.\textsuperscript{46} Since
powered means are generally not considered to have a major role in shifting or moving scenery in the educational theatres, they are not discussed in this study. Traps, when used, are almost never employed to shift scenery, hence do not enter the discussion of mechanizing the scenery for a production.47

The fifth function of the designer in the process of design is to serve as "an engineer of space and a dramatist of form." The space in which the designer works is three-dimensional: his stage house has width, depth and height, although in some unfortunate cases noted in this study the stage houses may have almost no space "to engineer" in width beyond the proscenium arch opening and no space overhead, with very little space beyond the immediate acting area! School numbers two, six, and ten of the survey are outstanding examples which have a serious lack of width, depth, and height in the stage house.48 Nevertheless, the designer must engineer what space he has in such a manner that the best possible use can be made of the available space.

This engineering is actually a manipulation of the spaces: a manipulation of scenery which is largely controlled by the lines of sight coming from the auditorium orchestra and/or balcony. Especially to be noted are the sight lines which originate at the critical seats in the theatre auditorium. These are, for one-level auditoria, four in
number: extreme down left front and extreme down right front, and extreme up (or back) left and extreme up (back) right. Most designers would naturally prefer the "traditional" sight lines determined by the ideal-seat: that seat which is on an axis which exactly bisects the horizontal widths of the stage itself. The historical Duke's seat was the determinant for this location of the ideal sight line in Renaissance times. But today no director would dare neglect to any degree the critical seats noted above: at least not in a democratic theatre on a college campus!

The drawing below indicates the critical horizontal sight lines for two theatres included in the survey for this study: School Numbers eleven and eighteen. Chosen because of the great difference in sizes of stages as well as auditoria, they indicate that, in the main the sight line problems are nearly the same—except, of course, for the difference in scale. Using A and B as critical seats and C as the ideal seat for the large theatre (School Number 11), and A' and B' as the critical seats and C' as the ideal seat for the smaller theatre (School Number 18), we can note the differing amounts of wall areas and acting areas seen by comparable viewers in the two auditoria. It is noted that the viewer indicated by the designator "A" sees approximately thirty feet of the left wall section of the schematic deep box set on stage. The viewer designated by "B" sees all that the viewer at "A" sees plus approximately fifty additional feet of wall areas. He
does not see wall "X" since it is on a line with the extreme limit of his sight.

The same situation holds for the viewer at "A" in the smaller auditorium. This viewer sees approximately twelve feet of wall area on "z" wall, while the viewer at B sees all that A sees plus approximately fifteen and one-half feet of wall area. The viewer at C in the large auditorium sees all wall areas in this schematic box setting: 126 feet of wall area altogether. The viewer at C' in the smaller theatre sees approximately forty-seven and one-half feet of wall space. Obviously, the "ideal seat" is well-named, as both these theatres would indicate. By the same token, seats "A" and "A'" are the poorest seats in the two auditoria, if the scenic element is considered.

The point to be noted, upon viewing the two stages with their schematic box settings mounted on the stages, is the wide variation in size of scenic elements required. Almost any variation done in either theatre would indicate a like disparity—that is, so long as the critical seats are regarded and considered in the designing of the scenery. If the "poor seats," A and B and A' and B' in the drawing, are disregarded or simply not sold to patrons, the situation relative to sight lines, changes radically. In either case, the designer is truly an engineer of space, insofar as his particular auditorium or house and stage are concerned. He still is held to the sight lines of the ideal
COMPARATIVE SIZE OF TWO COLLEGE STAGES SHOWING DIFFERENCES IN SIGHT LINES AND EXPOSED SCENE AREAS

FIGURE XLIII
seats, C and C', and the other sets of sight lines as well.

Textbooks on stagecraft and design give advice on the matter of sight lines which are helpful to a high degree. Perhaps the best analysis of the problem of stage space and its relation to the architecture of the auditorium is that of Joseph Gregor. This text in German has never been translated except its most illuminating final chapter "Conclusions". Gregor indicates that "Every change in stage design throughout history is expressed as a double effort: (1) to keep the stage design in harmony with the architecture of the building, and (2) make as much of the total stage space as possible available to the actors." He points out that from the Greeks to the Elizabethans to the theatres of Burnacini, through the period of the Bibienas, and up to the present day, the design of scenery has been a matter of re-arranging or inaugurating different axes of sight lines from auditoria to stages.

Gregor's conclusions are apropos to the present discussion, particularly for his final three conclusions:

1. The complete utilization of all stage dimensions must be the aim of stage design. Stage design is the formation mastery of a given space, based upon the presumption of a given axis, viz., the line
of vision of the ideal spectator. The more fully that technical development permits that space to be utilized in every direction, and every point within that space to be placed completely at the service of the drama, the better will material of stage design (the stage itself) harmonize with the drama.

(2) Neither the revolving stage nor any of the other...forms of modern stage construction constitute a solution of the scenic problem. It may be contended that...the revolving stage centralizes the stage too much and leaves the sides...to be used only under special conditions. There may be noticed today...an extreme tendency toward simplification, which would prefer to dispense entirely with all the technical apparatus so thoroughly expressive of the 19th Century.

(3) Only the drama and its living realization on the stage can shape the course of stage design, in the highest sense, as well as of every component of theatre art.52

It is noted in Gregor's first point that space is "to be utilized in every direction, and every point within that space (is) to be completely at the service of the drama...." The significance of this statement is simply, that the designer, as "an engineer of space", must make use of it in all directions within the cube of the stage. If this be true, then vertical sight-lines enter as a specific control in the design process. This control is especially rigid and limiting according to the figures noted in the Tables of Appendix III. Vertical sight lines involve the proscenium openings, and when these openings range from twenty-five feet to nine feet six inches, it is apparent that no two designers, wishing to stage the same play, can deal with it in identical
ways. The resulting stagings will vary widely from a pictorial standpoint due to the dimensions of the "peep-show" frame through which the scene is viewed.

If the designer is obligated to be a "dramatist of form", as Oenslager advises, only careful planning for his specific stage can bring success insofar as large forms and masses are concerned. Certain plays require forms of considerable size: Thunder Rock, for example, stands to lose much of its dramatic power if staged with the factor of height missing. Other plays which seem to definitely call for massive staircases should be carefully considered if they must be staged on a stage whose height is not capable of giving the illusion of needed height as prescribed by the play.

Contemporary practices in staging make use of cubic space for several reasons: the drama itself may call for specific, actual changes in the elevation of action, a director's interpretation of a play may indicate vertical manipulation of the characters, and the desire "to be different" may be a reason for "piling up a scene". Where depth is lacking and height is available, designers and directors alike are not slow to build vertically the scenery and the action of a play.

In actual practice, it must be emphasized, certain dramas urge, if not demand, vertical space for the scene as written by the playwright. He Who Gets Slapped, Lilium,
On Borrowed Time, The Grass Harp, Billy Budd, Street Scene, Mister Roberts, Kind Lady, High Tor, The Red Mill, Of Mice and Men, and many other contemporary dramas have "upper levels" written into the play itself. Here a problem is posed by the playwright: the deliberate elimination or radical modification of these levels by the designer. Modification there must be if certain plays are to be staged at all on the limited stages noted in the survey for this study.

This modifying process involves much skill if the resulting staging is to be effective. The simple fact of the scale of the stage as related to the human form and its scale poses a problem for the college designer. The problem merits further development in Chapters V and VI.

The sixth function of the scene designer is "to scale to the stage: architecture, painting, and sculpture with theatric imagination." This is strongly a companion statement to the foregoing statement relative to the engineering of stage space, for Oenslager is concerned with scaling to the stage the visual elements employed in design. It shall be the function of Chapter IV to discuss the employment of visual material from architecture, painting, and other "man-made" sources for use in scene design for the stage of limited means. The matter of scaling should be mentioned at this point, since it is strongly related to the basic matter of physical stage limitations.
From his very first move to select any object from nature or from the world of artifice, the designer must have in mind his own particular stage. He may not finally decide to use any object, however worthy in itself, merely because he finds it "powerful" or "significant" or "dramatic". He must face the cold fact that be it a section of the wall of a room, a façade of a building, or merely a classic capital of a column, none may be used without a strict accounting of the scale of the item chosen as it applies to his own stage. He should not be tempted to employ the actual scaling of the object merely because he "feels" the scale to be powerful and expressive. For example, the actual dimensions of the fireplace in a room of the Palazzo Davanzanti may be impressive and "dramatic", but to borrow its dimensions for a production of The Play's the Thing without a complete consideration of the total design and the total stage spaces available on a particular stage, is not good designing nor good craftsmanship. The designer is seen to be not merely a collector of visual objects, irrespective of their scale, but rather a collector of objects whose size can be scaled to his particular stage and for a particular drama.

Often scaling is a matter of over-scaling an object or under-scaling it, for purposes of the play and the styling employed by the director for the play. This strict adaptation of any and all objects from nature or from the
world of art to stage purposes is seen to be a process requiring theatrical skill and imagination as well. Objects can be "poeticized" in many ways to serve the play, but in this process a down-to-earth craftsman approach or control must be operative. The stage is not to be ignored in its several dimensions. It demands of the designer that he use these dimensions as his gauge for scale, and only secondarily, within the limits of good design practice, can he consider architectural objects, painting techniques, and so forth in a dramatic or "poetic" manner for purposes of the play.

Any worthy discussion of Oenslager's seventh affirmation of the designer would take us far afield in an area of design which, by its very complexity, cannot be justly treated in this study. The point, as stated, is that the designer "seeks to employ the psychology of color and master the control of light." These two elements of design: color, as applied by pigments and dyes, and color as applied by light, require great spaces for proper discussion and development. Hence, we shall leave them for other considerations in the design process.

Oenslager's eighth and ninth affirmations of the designer's function in the theatre may be expressed, for this discussion, in a single statement: "the designer propagandizes current trends (in design) and makes his style a commodity; he experiments in new phases of theatrical en-
tertainment". These seem especially apropos to the role of the designer in the college theatre: especially those theatres where experiment and "current trends" have been neglected. As for making "his style a commodity", it might be suggested that this concept is more applicable to the commercial designer than the college designer. It could be, of course, that Oenslager has in mind the college designer as well as the commercial designer when he makes this statement. If we interpret "his style" as meaning his "forte", surely this is sound advice regardless of the theatre area considered.

Admitting that every designer has a style or a pattern of mannerisms which show through his work, it is held that the college designer, obligated to teach-while-designing, or teach-through-designing, cannot afford to capitalize on any one style or mannerism. He may have his forte in one or several directions, as Philippi points out, but he must be open to any and all "styles", treatments, mannerisms, and approaches to staging.53 His is often the task of recreating the style of other men and other times. He may wish, for example, to "style" a design in the manner of Rembrandt, or Picasso, or Grant wood, or Le Corbusier, or Leger, or any other artist whose style has become a "commodity", i.e., a kind of trade-mark.

The college designer may discover that experimentation "in new phases of theatrical entertainment" is a
strong stimulus to effective designing. New phases of enter-
tainment may include some dramatic activity which is not of the strictly legitimate play production sort. It may in-
clude musical comedy, dance settings, light opera or variety presentations. These all have a place on the college campus of diversified interests. It is notable that all of the great professional designers of our time have not confined their designing to legitimate dramatic fare. Simonson and Jones have designed for opera, Mielziner, Oenslager, and Gorelik have designed for presentational productions on Broadway, and the pages of *The Theatre Arts Monthly* indicate that it is the exception, rather than the rule, that professional designers work exclusively for drama in its le-
gitimate form.

The college designer has perhaps his richest oppor-
tunity to work with "stylization" and "theatricalization" in design by way of musical presentations on the college stages. Pageantry, likewise, on the proscenium stage can be a stimulating type of presentation insofar as the de-
sign process is concerned.

With these "new phases" of entertainment the designer may expand his own skills and interests and thus serve his usual program of legitimate dramatic production.

The tenth and last of Oenslager's affirmations for the designer would seem to lie in the realm of prophecy or mild speculation: "He foresees today the tastes and needs
of tomorrow's audience". Yet, it would appear that if the designer actually placed upon his stage certain departures or innovations in design, he might, by so doing, discover the very nature and tastes of his audiences!

One of the influences named as contributing to the choice of plays and the subsequent choice of a scenic style for those plays in the thirty schools in the survey was: a fear of audience response to variations from traditional means of staging. "A preference for the realistic" was noted by ten directors as influencing the choice of a stage design. Six indicated that they feared an unfavorable response to any "radical" departure from the realistic or usual means of staging in their theatres. These two reasons for not departing from the usual (realistic) style of staging were voiced by eight different directors. It would seem to indicate that either they or their designers were reluctant in matters of experimentation. Of course, policy originating on a higher level might be a powerful deterrent to experimentation.

It is implicit in many writings by artists in the theatre, that experimentation in new forms is an indicator of a healthy theatre activity. The very works of designers of great caliber indicate the artists' quests for new and un hackneyed ways of re-enforcing the drama by scenic means.
Footnote 1: The Yale University Bulletin, March, 1951, page 41, describes the role of the designer in an "ideal" situation, i.e., where he is primarily, if not entirely, a craftsman: "The scene designer is not a decorator, a painter, nor an architect. He is essentially a craftsman possessing a working knowledge of all these arts...."

Footnote 2: The styles referred to are those discussed and illustrated on page through of Chapter II.

Footnote 3: The present survey of thirty colleges and universities discovered that "policy" influenced if not decided choice of plays to be produced as well as controlling the method of staging. Ten schools said that a preference for certain styles was strong and determined choice of plays and experiment. Fourteen said that budget decided in many cases the particular play to be produced.

Footnote 4: See Tables 3 and 4, Appendix III.

Footnote 5: Gassner, op. cit., p. 343.

Footnote 6: It shall be seen in Chapter V that poetic types of plays require very often unorthodox presentational means of staging: means which require special scenery elements quite different from the requirements for the box setting.

Footnote 7: Sybil Moholy-Nagy in his Vision in Motion, page 264, says of the box set: "The reason for the lack of 'contemporary' scene design is that the present theatre practice is to make use of the Renaissance 'box set' in which to create an illusion of reality! There is little hope for new...concepts as long as this box...is maintained!"

Footnote 8: Norman Bel Geddes, in an open letter published by The Dramatist's Play Service, says: "...most of our colleges are teaching pre-World War I techniques. From that time to now (1952) few new ideas have been added. Therefore there has been nothing better for instructors to base their curricula on...."

Footnote 9: See Table 3, Appendix III, for a numerical listing of the frequency of stagings done in an acknowledged "representative" or a "presentative" style, i.e., expressionism, formalism, etc.

Footnote 10: Barnard Hewitt, in Studies and Speech and Drama (Cornell University, Ithaca, 1944) said: "the time is ripe for the molding of new forms for the developing of new means of expressing place." (p. 56).


Footnote 13: Mielziner, like Bel Geddes, prefers to skip the stage directions. His ideas come from other sources than the directions. "I used to begin work on a play by creating a visual picture of the mise-en-scene. I have since given that up. I seek to visualize in my own mind the actors in the important situations of the play. I hunt out the most telling line that conveys the atmosphere and background...I seek out an idea for the furniture, a quality of light, or a color...this may become the clue (motif) or cornerstone of the whole setting." Quoted from: Houghton, Norris, "The Designer Sets the Stage", *Theatre Arts Monthly*, XXI, 1927, p. 116.

Footnote 14: Several quasi-formulae have appeared for the designing of scenery, both from artists of this country and of Europe. Craig, Urban, Bakst, Simonson—among many—have discussed designing in their own ways. There are, of course, many texts which discuss "principles of design". We can accept these *prima facie* as they apply to general practice. These works, however, do not present a process for design applicable to the schools as described in this study.


Footnote 22: Table Number 1, Appendix III, indicates that ten directors expressed the opinion that "proper and effective communication between the designer and director" was frequently lacking: a fact, which in their opinion, served to jeopardize the design process.


Footnote 31: Quimby, *op. cit.*, pp. 81-83.


Footnote 33: Writers and artists of the American theatre have contributed a torrent of generalized statements relative to the shortcomings of the theatres of the country. Typical statements are these: "Drama is now forced to function within the limits of a playhouse which has come down to us from the age of hand ropes and candlelight". (Henry Irving Brock, in a feature article in The New York Times, November 16, 1930.) Another statement by Simonson: "So rare are good mechanics in our theatre that a stage designer's energy is spent not in designing, but in sacrificing the scale and scope of his original vision to devise something for....the wings and backdrop of a Grand Opera House of fifty years ago!" (*The Painter and the Stage*, *Theatre Arts Monthly*, II, 1917, p. 6.) Frederick J. Keisler: "Our theatres are copies of obsolete architectures. Systems of superannuated copies. Copies of copies. Barococo theatres." (*Notes on Improving Theatres*, *Theatre Arts Monthly*, XVIII, September 1934, pp. 727-730.)

Footnote 34: Attention is called to the study by the committee for the National Theatre Conference, and reported in part in *The Theatre Arts Monthly*, XVII, 1933, pages 235 to 242. The report states that of the theatres surveyed for...
that study, "In fully ninety percent of the reports, at least one or usually several of the fundamental features of the stages were mentioned as highly unsatisfactory." Quoted from the report "The American Theatre in Social and Educational Life", page 242.


Footnote 37: Gassner, op. cit., p. 531.

Footnote 38: See pages 55 and 56 of Chapter I for the Burris-Meyer and Cole criterion.

Footnote 39: See Table Number 8, Appendix III.


Footnote 41: Quimby, op. cit., pp. 86-89.


Footnote 45: See Table No. 8, Appendix III.

Footnote 46: Burris-Meyer and Cole's text contains many fine examples of the use of electrical and mechanical means of shifting or mobilizing scenery.

Footnote 47: Table Number 8, Appendix III, indicates that eight stages had traps. In every case, however, directors said that they were never used for shifting scenery; when used at all, they were employed for actor ingress or egress to the acting area.

Footnote 48: See Table Number 8, Appendix III.

Footnote 49: It is noted, that if seats A and A' are not regarded as the critical seats, but in their place seats E and E' are the extreme positions for sight lines in that part of the orchestra, the whole matter shifts insofar as these two seats are concerned. In the latter positions (E and E') the occupants see as much as both B and B', i.e., the maximum of wall area of the setting.


Footnote 52: Ibid., pp. 222-226.


Footnote 54: See Table 8, Appendix III.
CHAPTER IV

SCENERY MOTIFS AND ELEMENTS:
THEIR ROLE IN SELECTED STYLES
OF STAGING

(i) The Motifs and Elements Defined

Since a play is a literary work conceived and written to be acted upon a stage before an audience, its actual staging profits from the presence, in the stage space, of certain selected artistic, and utilitarian objects. Man's thoughts, actions, and words constitute only a part of the drama in its finished form; it requires the presence of some kind of background. It is true that the background may exist only in the mind's eye of the spectator-auditor, but in the vast majority of cases a visible, tangible, realistic, and intelligible background is required or desirable. This fact justifies the use of certain specific motifs for use in a stage space. Common terminology for these motifs includes such terms as "scenery elements", "backgrounds", or "visual environment for theatrical action." Such terms imply the presence of tangible things or objects which serve the drama in a pictorial way.

Motifs are therefore used as a means to an end: a more effective telling of a dramatic story upon a proscenium stage. It is an axiom of professional design practice that no pictorial element on the stage exists for and
by itself: it is a servant of the play, and exists to provide an obligato to the dramatic story being told in action and word.

The term motif, as used in this discussion, refers to "the leading features of a work of art.\(^1\) Emphasis is placed primarily upon artificial motifs, i.e., from architecture, painting, and sculpture and certain lesser arts, but natural motifs must not be entirely neglected. The leading feature of a work of art or an object from nature is the essence of that work, or structure, or phenomena. For example, the essence of a Classical Greek temple may be expressed in its columns, in a Gothic cathedral, the arch and the vault, or perhaps its brilliant stained glass windows; while in a contemporary sky-scraper the verticality of its line and mass might be the leading feature. In a given scene from Nature a wave form may be the leading feature, or a tall tree against the sky, or the radial lines of a spider web.

The term element, as used in this study, refers primarily to the technical means of treating an object-motif: to alter a motif for specific stylistic use in a scene design. The technical means include the use of line, mass, color, notan, texture, and applied light (illumination). An object from nature, for example, may be altered in size, color, texture, and given a "new" aspect by applied light. An object from art may also be treated by the same elements.
For example, a sword may be over-scaled for dramatic use, a doorway made to resemble a mouth, or a window made to resemble the human eye. Often the alteration is not so stylized: a building facade may be only moderately altered in size, texture, or color, or it may not be altered at all. In the realistic type of setting, an object from nature or from art may be treated very little—it may be, in fact, lifted from life "as it is".

The design elements may serve in still another way in the stage setting. Just as the graphic artist employs line, color, mass, notan, and applied light for their own sake as idea or emotion-conveying elements in a composition, so also may the stage designer make use of them for dramatic purposes. Each of these elements can convey some emotion by virtue of a specific arrangement or relationship one to the other. For example, lines arranged haphazardly within a space connote "confusion" or "strife". Lines which are spiralling outward from a center point in a pin-wheel manner may connote power or dynamic movement, or energy. A series of horizontal lines suggest tranquility, repose, and harmony. These are only a few of many examples of the use of line to indicate in a non-objective way, some state of being or attitude in human experience. Such employment of line for emotion-carrying purposes has been used extensively by the commercial designer, and more recently by the scene artist, particularly in the more highly-stylized
stagings. The representative staging will thus contain motifs which are based directly upon recognizable objects from nature and from art, while the non-representative, i.e., formal, stagings will employ design elements for their own sake as emotion-compelling forces.
The staggering complexity of the college scene designer's task is nowhere more clearly emphasized than by the requirements made of locale, time, and mood for the drama. These three factors, or controls, are not always present or specifically stated by the playwrights as rigid absolutes, yet in most all dramas they are definitely prescribed by the author and desired by the director. Since the drama is considered as a mirror of man's existence, it places him in the known or imaginary world. It gives time to his actions, and usually indicates or strongly suggests the mood or atmosphere of the situation in which the action transpires.

Upon examining these three factors of the plays produced by several colleges in a six-year period, it was noted that locales were most varied, with the known and imaginary world represented. Appendix II lists one-hundred and fifty plays produced in a six-year period by ten schools. One college, for example, considered a proscenium-styled Classic Greek skene setting as the most effective for Antigone, and an Elizabethan "Globe Theatre" treatment most effective for Taming of the Shrew. A setting in the best traditions of the Hotel de Burgogne for The Imaginary Invalid, and a Belascoesque, super realistic, modern setting for The Return of Peter Grimm were other contrived locales.
for plays produced. Another college felt required to stage *Born Yesterday* in a slice-of-life type of staging, while *R.U.R.* was set in a conjectural, futuristic setting.

It seems quite obvious that the dramas chosen by the colleges respect no earthly nor supernatural limitations insofar as geography is concerned. The playwrights roam at will from continent to continent, or to imaginary places "out of this world". For example, *Flight to the West* places its characters high above the earth in an airplane. In *Pelleas and Melisande* the two lovers are found in a grotto deep in the earth. Characters in *Life of the Insects* crawl among giant-sized grasses and ant hills, while in *Amphitryon 38* the characters in one scene are found cavorting on clouds. In *Marco Millions* the playwright suggests an Oriental setting with characters discovered amid silken splendor, while in *The Lower Depths*, the characters are seen to grovel in filth. In *No Exit*, Sarte takes his characters to a specific room in Hell. Dr. Faustus likewise treads the fiery paths of Hades.

Time is also seen as a definite control over the visual motifs employed in scenery. Because of the time element the designer is forced to know much of history. For example, he must know of the way of life of patricians and plebeians in *Oedipus Rex*, serfs and masters are noted in the several cycle plays whose sites are in Medieval times, while the living habits of Manhattan's "cliff
dwellers" are to be noted in *Private Lives*, *Separate Rooms*, *Two on an Island*, and many other plays. Chronological gymnas tics are performed by characters in *Lilium*: the hero goes from this world to the World Beyond and returns. George Bernard Shaw places the first man and woman in Eden in *Back to Methuselah*, while later in the same play characters are discovered in some remote place in the future year "31,920 A.D."

Mood and atmosphere may be directly communicated by certain specific motifs and design elements. Objects from nature often carry traditional symbolic meanings: dark, boiling clouds, knarled, twisted, and lightning-blasted trees, or fearful animal forms have supplied the artist with emotion-arousing motifs for centuries. The human form, as observed in its many positions and attitudes, has long provided the artist with material to express certain moods. Certain man-made objects can induce an emotional response in the beholder: the upward-thrusting towers of a cathedral, or the exquisite lines of a jet plane are examples.

The scene designer, like all other artists, employs line, color, form, texture, notan, and illumination to aid in expressing mood and/or atmosphere. Comedy might be said to be characterized by the curving line, tragedy by conflicting lines, and scenes of contemplation and peace by the reposeful, horizontal line. Colors likewise have been given certain powers relative to emotions. Vivid, "warm"
colors and recessive "cool" colors are invoked again and again in art, on and off the stage, for their mood-values. The lower values of the gray scale are employed, as well as strong contrasts of lights and darks, to implement certain dramatic scenes. The darkly sinister character of an Iago would likely be more reinforced by the "cooler" or retreating colors, while a Julie in Molnar's Liliom seems to require a softness inherent in pastel tones. If such elements do possess or evoke emotional responses, they are useful to the scene designer.

It is to be assumed that the college scene designer is artistically sensitive to the mood values of motifs and elements from nature and from art. He views all the universe of things, not as they exist in isolation, but what they might mean when incorporated with the living actor, living light, and other factors on the stage. He must consider places, times, and moods in the light of a particular drama as staged for a particular purpose, and under the control of a director who contributes his own interpretations to the production as a whole. The designer's immediate task, then, with reference to the several motifs required for a production, is to find their source and examine each motif on the basis of its potential value to a specific dramatic production.
(iii) Sources for the Motifs: Nature and Art

In the civilized world man is influenced by three pictorial factors: (1) the world of natural "things" and phenomena, (2) objects large and small created by man, and (3) his "mind's-eye view" of things unseen, or 'out-of-this-world'. Each of these constitutes a rich source for pictorially dramatic scenery motifs. They are, in fact, the very sources of inspiration for the scene artist and craftsman.

Primitive, uncivilized man was particularly impressed with the world of natural things: earth, sky, sea, animals, and plants. He stood in awe of supernatural powers; or what he considered as supernatural. The phenomena of nature stimulated him to a great degree and affected his art. The phenomena of the hurricane, the tides, the seasons, and other aspects of nature influenced his thought, worship, and his attempts to express such "God-manifestations" in art, and in his drama.

Modern man is not so different from primitive man, insofar as his response to nature is concerned. Nature continues to be a source of great inspiration to him—a fact clearly shown in the several arts of man. Yet, from the standpoint of the drama, modern man, i.e., civilized man, is viewed not so much against a background of nature as against a background of man-made objects and works of
art. The simple fact is that playwrights set the action of their plays in "locales" or "sites" which most eloquently express man's struggles with his fellow man or man's harmonious life with his fellow man. In short, man, in the drama, is seen against architectural backgrounds more often than against natural surroundings. Even so, the dramas of our time and dramas handed down from past centuries make use of the two major sources of visible objects, or things: nature and art. Each category merits study from a scene design standpoint.

Nature forms include all the universe observed by man: soil, rocks, hills, mountains, valleys, gorges, chasms, canyons, rivers, lakes, seas, brooks, springs, and any other observable element in geography and geology. Meteorology likewise provides many motifs for the designer: skies, clouds, rain, hail, snowflakes, the aurora borealis, rainbows, and forms of lightning. The stars and planets provide material for the designer, as direct sources from nature. Zoological specimens are rich sources for the artist: fish, animals, birds, reptiles, insects, and crustaceous creatures have, from time immemorial, provided the artist with subject matter for his art. They have taken on symbolic meanings and human characteristics in his religions, superstitions, and arts. Botanical forms including trees, vines, shrubs, grasses, weeds, and all manner of blossoms have been the raw material for art:
their forms and colors have been employed in various ways for ornament and representative art. Man himself constitutes a source for the artist, for the human face and form, in its multitudinous variations and attitudes, has inspired representative and non-representative artists alike.⁴

Nature is admittedly the omnipresent picture or image store-house for the artist. She is also the dictator of many of man's utilitarian contrivances, particularly his architectural structures. His shelters, both private and public, are raised in order to offset nature's unpleasant features, or to take fuller advantage of her agreeable aspects. Man's slow growth in taming his environment is rather consistently reflected in his built structures: they become more than mere windbreaks or walled structures. Even the primitive cave man decorated the walls of his caves with nature-inspired objects, particularly the fauna about him.⁵ Nature is at once man's inspiration and his nemesis!

The modern stage designer, obligated as he is to depict almost any conceivable visual environment for the several dramas in a representative way, often is forced to draw on nature for certain specific motifs. In this respect, he is very much like the contemporary easel artist. Neither is expected to be a professional naturalist, botanist, or geologist. But each one must have a never-flagging curiosity regarding the natural world and the "appearances of things" in the world. Neither scene designer nor easel
artist can hope to artistically stylize or conventionalize nature unless they are aware of her in her native state, and ceaseless observation is the only way to appraise her.

The arts of man, both the major arts and the lesser arts, are rich sources for the scene designer. Yet, the scene designer is not an outright copyist, plagiarist, nor a counterfeiter of someone else's impressions of the universe. The scene artist regards the art of painting primarily to observe techniques, or the employment of the design elements. Yet from one category in the arts he draws freely for specific motifs. That category is architecture. The scene artist must be an eager student of this "mother of the arts", viewing her in the several historical periods which reflect man's cultures. The scene designer's study of architecture is not from the same viewpoint as the architect. The latter's comprehension of architecture must be far more complete, especially in matters of engineering. Still, both the scene designer and the architect must be deeply appreciative of the visual aspects of all forms of architecture. Both must acquire a definite understanding of the prime motifs of man's important structures as they are observed in the several historical periods.

Omitting, for the moment, a closer consideration of architecture, it is noted that painters contribute much to the scene artist. The painter, in many respects, "sets a stage" on his canvases. He represents, or presents some-
thing from the known world or the world of conjecture.
Yet his art is strictly one of two dimensions, from a tech-
nical standpoint. He may strive to represent or imply the
third dimension, but his canvas remains a plane. The scene
artist and craftsman works with a three-dimensional 'can-
vas', and therefore certain additional rules are in effect
relative to his compositions and choice of materials. Fur-
thermore, the moving actor is to be reckoned with. Objects
which the scene designer places in his composition are al-
most always considered from a cubic viewpoint. This fact
colors, from the outset, his interests in the world of
three-dimensional "things" rather than in representations
of three-dimensional things. Even so we cannot deny the
value of painting as a rich source for stage materials and
design techniques. The science of perspective, in all its
forms, and the use of color are particularly helpful to the
scene artist. The individual techniques of great artists
offer clues to the scene artist-craftsman: brush tech-
niques, principles of composition, and the use of pigment
colors are examples of the art which may be rather directly
appropriated by the scene artist. Finally, the scene art-
ist, through the eyes of the easel painters, may observe
many nuances of man's progress in the several cultural
periods of civilization.

In the last analysis, however, the architect, among
all the fine artists, is closest to the scene artist: both
work with solid architectonic forms in three-dimensional space. They regard a structure in much the same way: by line, mass, form, color, notan, and texture. Both consider the human figure as the scale determinant. Both consider the real-life structure and the stage structure to be things of (1) utility and (2) beauty.

Since the modern theatre is more strongly characterized by the plastic techniques than by painting techniques, the designer must become familiar with the basic character and appearances of many architectural structures from the several great periods of architecture. He must look to specific periods for significant, useful, and pictorially expressive motifs for stage use. A serious study of the major periods of architecture will reward him with the motifs needed for modern plastic staging techniques.
Historical Styles of Architecture as Sources for the Design Motifs

That period styles are very important to the scene designer is born out by an examination of the dramas staged in the past fifty years. An examination, by the writer, of 1051 stagings reported by one theatre journal, indicates that ninety-four per cent of the dramas required an architectural setting. The simple fact is that most plays are written for period locales requiring or implying either an exterior or an interior architectural structure. Architecture is thus seen as the omnipresent accompaniment to man's civilized activity—or at least, his significantly dramatic activity, as identified with a specific period.

Scholarly research has long identified man and his culture with specific types of architecture: the Egyptian is seen to be preoccupied with his religion of the After-Life, the Hellene with his worship of bodily and mental perfection, the Roman reflects his imperial ego in his architecture, the Medieval man is seen to be humanistic and strongly expressive of Christian doctrine, while contemporary man's glory is eclecticism, materialism, and functionalism. The very basic character and applied decoration of specific landmark structures from these periods tell much of man's period cultures. His literature, painting, and other arts parallel the styles of architecture observed.
Man's ever-changing philosophies, religious views, political aspirations, aesthetic concepts and attitudes, and his technological advances are dramatically pictorialized by his structures built for human habitation and admiration. The surface treatments of man's buildings are often rich in indicators of his way of life. The sculptor, painter, and craftsman in the lesser arts may contribute much to the built structures which identify an historical period. Styles of period architecture, as defined by the authorities, take into account the applied décor and surface treatment. In fact, the "flowering" or "decadence" of a style may be largely indicated by the over-laid decoration placed upon the basic structure.

The scene designer must note certain significant changes within the several great period styles of architecture, for these too are significant to an understanding of the drama and contribute much to the authenticity or validity of a scene design. John Addington Symonds indicates that art is generally evolved through three stages within a great period:

(1) the ardent and inspired embodiment of a great idea—giving strength and grandeur;
(2) the original inspiration tempered by increased knowledge and a clearer appreciation of limitations—the result is symmetry; (3) the ebbing of inspiration, with elaborated details—this produces a brilliant, but somewhat disproportionate style.

Greek architecture, and Gothic architecture, as major period
styles, give evidence of this three-phase evolution. Dramas staged in specific periods of history, i.e., dramas which seem to demand a high degree of pictorial authenticity, can only be skillfully dealt with if the designer is well-versed in the history of architecture as it accompanies man's cultural progress or decline.

Not all authorities classify architecture in precisely the same way, yet most of them state that architecture evolves, and can be divided into "styles" because of the following factors: geographical, geological, climatic, religious, sociological, and historical. Fletcher refers to these as civilizing, physical, or historical forces and influences. Hamlin states that architecture can be classified according to five building cultures or areas: (1) Central Asian, (2) Mediterranean Basin, (3) Central and Northern European, (4) Eastern and Southern Asian, and (5) The Americas. Kimball and Edgell cite thirteen architectural style periods which range from "Prehistoric" to "American." Pickering waves aside such a classification and notes only two divisions of "styles": (1) Structural Styles, and (2) Imitative Styles. He feels that everything built since the Renaissance is "revival, eclectic, or contemporary...." Kimball and Edgell state well the significance of the several styles, insofar as the scene designer is concerned. They say that
...in the expression of their artistic instincts, the men of one time and one place have a common vocabulary of forms and tend to speak a common architectural language, in the same way that they tend to employ a common spoken language. It is these architectural languages, varying in every country and province and in every generation, which we mean when we speak of the historic styles of architecture.¹⁴

It is not the province of this study to prove that all, or most of the principal historical style periods of architecture, are represented in the dramas of our time. Yet it should be stated that, for comparative analysis and a complete understanding of the several styles, the scene designer should become familiar with all periods.¹⁵ This familiarity begins with the Primitive styles, or those usually referred to as the Pre-Historic. The monolithic remains at Stonehenge, England, the stone "bee-hive" huts of Ireland, the Tholos of Agamemnon at Mycenae, or the Aztec structures of North America are included in this period. But these have only slight style value to the scene designer when compared with later periods of man's culture.

The Sphinx of Gizeh stands as a "sentinel between the prehistoric styles and those beginning in the Nile Valley", according to Fletcher.¹⁶ Here, along the Nile, the architecture was characterized by massive walls and sturdy, close-spaced columns carrying stone lintels, which support a flat roof. Such a monument as the Great
Temple of Ammon at Karnok is the grandest example of all Egyptian temples. Such temples, approached by way of avenues of sphinxes, the mastabas, and the wall decorations and hieroglyphics, give definite clues to the scene designer of the religious mysticism of ancient Egypt.

Nature forms were used extensively in the Egyptian structures, for all forms of life were respected by these ancient peoples. The scene artist finds remains of their use in temples, ornaments, tools, and sarcophagi. Life forms are seen in birds, animals, insects, reptiles, and all the familiar plant life of the region, especially the papyrus, lotus, and wheat. Natural forms included water wave forms, ripples, eddies, and billows. The heavenly bodies were a matter of worship to the ancient Egyptians, and representations of the moon, sun, and stars are represented. These are noted in child-like, non-perspective forms in Egyptian works of art. Wall designs often employed line drawings of their tools, weapons, ornaments, structures and monuments. The architectural forms were very imposing to these ancient peoples, and are seen to appear again and again in their hieroglyphics. The pyramid, the upright pylon, and the upright vault are prominent as symbols of this period. Massiveness and large scale characterizes most all Egyptian architecture.

Much of the beauty of Egyptian art and architecture lies in its simplicity of line and mass. Surface decoration
is especially valuable to the scene designer, and geometric forms are especially noted, as well as conventionalizations of life forms. The non-perspective wall drawings indicate the use of discs, squares, parallelograms, ellipses, and triangles. Border designs etched into the stone carried these forms prominently. Many of our present-day design forms are derived from just such anonymous art of the Nile Valley. The modern designer plays upon these designs much as a musical virtuoso plays upon a theme. The Hellenes used them also, and made adaptations for their own architectural forms, and the Romans followed suit in later centuries.¹⁹

"The architecture of Greece reflects each stage of Greek history with remarkable accuracy," according to Fletcher.²⁰ We pass over the sturdy and primitive character of the early Minoan and Myceaean periods to concentrate on the later periods. The Hellenic style (B.C. 700 to B.C. 146) is the recognized Greek type of architecture.²¹ The columnar and trabeated style is the epitome of simplicity—uncomplicated by the arch, vault, or dome. Most of the fine works of architecture of the Greeks were executed in a three-century span, and the motifs from this period are definitely with us today. The Classic Orders of columns and capitals are synonymous with the period: the Doric, Ionic, and Corinthian. These have been imitated, modified, elaborated, and debased through the ages.
"The Hellenes were geniuses in formalizing, solidifying, unifying, and delicately embellishing their architectural forms." Nature forms decorate their structures in abundance: the acanthus leaf, the egg, blossoms, tendrils, honeysuckle plants, reeds, grains, branches, and water forms. In all these the Greek formalized the structural plan of growth. Other motifs, chiefly geometrical, are noted: the meander and fret are examples. Winged horses, jackals, beaked lionesses, satyrs and fauns, and centaurs are noted in the metopes of temples. The caryatids, acroteria, stele, friezes, and antefixae are all rich in the typical Classic objects from nature and from art. An entire volume might be devoted to the ornament alone from a single structure—so rich are they in motifs.

"Unity of design: the first condition of beauty" was the watchword of these ancient architects and sculptors. The modern scene designer owes much to this Golden Age for beautiful and telling motifs and significant principles relative to the employment of design elements.

The Imperial Romans either stole or borrowed most of their art from the Classic Greeks. They did, however, contribute much that was their own. They developed the arch, vault, and dome of the Etruscans. The combined use of column, beam, and arch is the keynote of the Roman art in its earliest stages. The Romans used the Orders more for decoration, although we see the columnar structure
in their temples and basilicas. The Romans added the Tuscan and the Composite Orders to the three borrowed from the Greeks. The thermae, aqueducts, temples, tombs, and basilicas all testify to the great constructive ability of the Romans, and these structures provide the designer with his richest motifs to identify the period. Such structures are in "accord with Imperial Roman grandeur and power". The clean economy of line and form which typified the Greeks was not acceptable to the Romans: their exploits in war and empire must be expressed in gaudiness which later was to be repeated in the excesses of the Baroque.

Formalized plant growth, and stylized animal forms are noted in Roman decoration in architecture and sculpture. The structures are also decorated with sculptured figures of gods, warriors, priestesses, centaurs, lions, birds, and winged angels. Much is known of the use of color in the interiors of domestic buildings in the ruins of Pompeii, where we note the wall frescoes and various mosaics. And in the relics of altars, candelabra, weapons, and baths, we note rich motifs of imperial lions, rearing horses, gladiators, the spread eagle, and many other highly identifying motifs which express this age of imperialism.

The Early Christian, Byzantine, and Romanesque periods are omitted here, not because they are not rich in many motifs of structure and decoration, but for the sake of brevity in the discussion. The Romanesque, particularly, is rich in many structural and decorative motifs, much of
which derives from the Romans from the time of their departure from Europe up to the twelfth century, at which time the pointed arch was introduced. The development of the Romanesque is seen in Italy, France, Germany, and England. From the intact monuments of the Roman Empire, the peoples of these countries, much like Rip Van Winkle, awoke to find the relics of a past great era about them. Slowly they adapted to their needs the fragments of the past glories of Rome. The countries mentioned above are rich in examples of the Romanesque, particularly in the religious structures.

By the end of the twelfth century the peoples of Europe, who had been under the control of Rome, formed into separate nations. The immense power of the popes, the rise of towns, and the development of commercial enterprise inspired much building, both municipal and ecclesiastical. The geographical and chronological spread of the Gothic style is seen to be immense—a very rich period in design motifs of a most picturesque sort for the designer. The English, French, Belgian, Dutch, German, Italian, and Spanish Gothic comprise an enormous source for the style. Only the most basic characteristics of the general or basic style can be noted here.

Scholars in architecture and archeology note that the Gothic is an evolvement from the Greek trabeated and the Etruscan arcuated styles. It passes from these through the Roman Period which is trabeated and arcuated, then
through the Romanesque with its round arch, and is finally seen in the Gothic form with the pointed arch. It is the arch and the vault which most concerns the scene designer, along with the very significant facade development, the buttresses, the piers, and the stained glass windows. Any of these alone give a strong clue to the Gothic period, from a scene design standpoint. They are prime motifs. For example, the presence on a stage of a trefoil or quatrefoil form of window opening is an immediate clue to the vast period of the Gothic; it connotes Medievalism.

The direction of the Gothic style is seen to be vertical. Whereas the Roman basilica was constructed on solid walls of considerable thickness, the great Gothic cathedrals walls are thinner and are dependent on flying arches or buttresses and on supporting buttresses weighted down by pinnacles. The total effect is thus one of airiness, and of lightness.

The cathedrals, the parish churches, the monasteries, and secular structures such as the castles and mansions of the nobles, manor houses of the gentry, dwellings of the people, hospitals, and other civil and domestic buildings comprise the architecture of the period. This Medieval architecture is a "grand chronicler of religious and secular history...."29 In England alone, there is a vast amount of variation within the large period of the Medieval: Anglo-Saxon, Norman, Early English, Decorated, Perpendicular,
and Tudor. These are considered to be somewhat arbitrary style names, based partly on historical periods and partly on architectural character. They extend roughly from A.D. 500 to A.D. 1650.30

The ritualistic symbolism of heraldry in the Medieval period affords much rich material to the scene designer, and cannot be ignored in any representative staging of a play placed in the period. Again nature is seen to provide a multitude of motifs for the heraldic devices: plant and animal forms, the planets and stars, and the human face and form are seen again and again. Abstractions and conventionalizations of all of these, and more, are seen. Geometric forms are also employed to a great extent.31

Gothic architecture, both from an exterior and interior viewpoint, is picturesque in the use of stone and mortar and beam and mortar, as well as the areas of lead and glass. The carvings of stone provide a vast source of materials for the scene designer: he notes the mouldings, piers, capitals, bases, gargoyles, crestings, finials, bosses, corbels, pendants, screens, lofts, and various fittings in religious and secular structures. Medieval metalwork is an additional rich area for the scene designer who searches for telling motifs and surface embellishment which lends color and significant meaning to a scene.32

The fortified towns of Medievalism afford rich
material of exterior as well as interior architecture—
materials so often implied in dramas which are located in
the period. The French towns of Agues-Morte and Carcassone,
the latter dating from the Visgothic period in the fifth
century, are outstanding examples. The castles, likewise,
are often involved in scenic settings. In these the de-
signer will note the outer and inner walls, the towers
which fortify the wall angles, the moats, the machicola-
tions, corbelled galleries, ramps, and donjons. An out-
standing example of a castle "impregnable to the end" is
Coucy, in France. To understand the spirit which domi-
nated the medieval castle, and the consequent architectural
expression which it attained, one needs but to read the
motto of the Sieurs de Coucy: "I am not king, nor prince,
nor duke, nor even count, I am the Lord of Coucy".

Renaissance architecture is a period of the rebirth
of Classical architecture—with certain modifications.
Italy, with her rich fund of existing monuments, naturally
took the lead in this style. Classic styles and forms
crowded off the Gothic forms which had held for so long a
time. The Roman Orders were re-introduced, after having
been in abeyance for nearly 1,000 years. Such archi-
tects as Palladio, Vignola, Scamozzi, and Chambers, used
the five orders for construction and for decoration.
Novel constructions are noted in this period, and it should
be noted that they were not mere copies of the old Classic
structures. The architects were free to express themselves as individuals, and the monuments existing indicate that they indeed did so.

Walls in the Renaissance style are seen to be massive, rusticated and studied in their composition. The dome came to be used widely, much in the manner of the Byzantine treatment. The semi-circular Roman arch takes the place of the Gothic pointed arch, and the ubiquitous columns are seen in profusion. Later in the Renaissance period the Baroque and Rococo (terms often used interchangeably) contributed much for the scene designer to denote or connote a cultural period in man's progress. It has been said that the Baroque was the architecture of pageantry and public pomp, while the Rococo is the architecture of intrigue and the boudoir. 37

Modern architecture, according to some writers, continues through the nineteenth century, and is a continuation of the Renaissance style, with some revivals of other styles being introduced. Here again, the field is so enormous that the present study could not possibly do justice to any reasonable or valid discussion of the period.

Fiske Kimball and George H. Edgell say that modern architecture is the "result of a synthesis of retrospective and progressive tendencies which exist side by side not unlike the academic and Baroque tendencies in the previous period". 38 Literal imitation is seen of the
Roman and the Greek in schools, theatres, banks, churches and dwellings. Pseudo-Chinese and Gothic designs were inaugurated also, the House of Parliament in London being an example of the latter style. In sum, the styles seem to fall into four classes in the Modern period: Classicism, Romanticism, Eclecticism, and Functionalism.

The American examples bear out the kaleidoscopic nature of modern architecture and the necessity for the scene designer to know his historical facts. The American styles are noted in the following categories: The Colonial, and the National. In the latter category alone there are ten phases ranging from the Classical to the Functional of contemporary times.

If a scene designer accepts too literally the local examples of "period architecture" about him, he is apt to be copying a copy of a copy! It is generally recognized that much of period architecture, or that which is called 'period', is often a corrupted imitation of what the travelling millionaires of the nineteenth century saw when they travelled in Europe. In their efforts to erect imposing structures--mansions, manor houses, etc., as seen in Europe, these nouveau riche caused structures to be built which are indeed corruptions of the real masterpieces observed in Europe. The resulting architecture is not necessarily valid period architecture.

The scene designer who is seeking for an authentic
period structure would therefore be wise in consulting the pictorial records of some of the finer, original works in the history of architecture. Better still, or at least to augment such inquiry, actual travel to the sites would be most worthwhile. If this is impossible for most college designers—and it obviously is out of the reach of most—a careful comparative analysis of structures will reveal much concerning the basic characteristics and parts of the several structures.

To conclude this all-too-brief discussion of period architecture and its relation to scene design, note should be taken of a method of looking at a structure: how to discover its prime characteristics and personality. The designer is interested in what the structure has to offer by way of dramatic, pictorial powers. These might be discovered and made useful if the several parts of the structure are studied: floor plans, wall areas, openings, roofs, columns and pilasters, mouldings, and ornament. Each of these parts may contain rich motifs for the scene designer. Specific selection is the next step.
Etienne Souriau gives us a penetrating analysis of the process of selection and adaptation of prime motifs for scenery purposes. He says that the producer in the proscenium theatre deals with a cube "cut out of the universe." He insists that

... the cube is cut out as though with a saw: for example... the sentry's box on the "platform before the castle" at Elsinore; or else the drawing room of the Marquise with its furniture and accessories: the cushion the Count will kneel on, the log he will throw on the fire, and the inside surface of the door and window, not forgetting the two characters who are in the room. That is the stage cube. Within this cube are rendered concretely, physically, in flesh and bones, in wood or in canvas, with real or sham articles (it does not matter which), everything that ought to be there according to the hypothesis. And then this cube of concrete, visible, and audible realities is opened on the side facing the spectator; one side is removed... This cube process, entailing the complete bringing into existence of a small, well-defined fragment, cut out of the universe of the work has three striking traits from the point of view of the theatre: its realism, its orientation, and its architecture.

Souriau continues with a definition of realism: indicating that there are degrees of verisimilitude ranging from the Antoine-type of genuineness to the stylizations of contemporary designers. All of these variations of realism, or representative staging, represent the world of things as apprehended by the observer. His statements relative to the "articles" in realistic stagings is apropos to the discussion: the selection of motifs (or articles) "which
ought to be there" because they play a part in the drama.

Whether the designer choose a leaf, a rock formation, a tree, or a flower from nature— or a sofa, a chair, or a palace facade from art, he must consider the specific role of each in the stage cube: "the little cube of the universe." Each motif must be integral to the scene, that is, needed by the scene. At first glance, this may seem to be a too-rigid control placed on any object, large or small, placed in the stage cube for a scene, but it is not different than the control placed upon objects placed in any worthy work of art. The rule, as stated by Souriau, and which we might rightly accept as applicable to a realistic setting of merit, implies specificity and integral-ness.

If this hypothesis of integral-ness be acceptable, relative to the motifs for realistic scenery in the proscenium theatre, we may proceed to examine a method of selecting the motifs which are to be put into realistic stagings.

In choosing any and all motifs for stage designs, the initial point of reference is the drama itself, viz, the core of the drama: the dramatic action. Beyond this point lie the director's intentions—even his whims. The designer, being the director's chief lieutenant, must serve the director's specifically stated interpretations
for a specific production. This dictum is in accord with the best of contemporary "ensemble" production technique. Even so, more important than being en rapport with the director is the need to be en rapport with the play. As Oenslager says, "Every play must be its own designer."46 He is referring to the core of the drama—the central theme which pervades and characterizes the drama. Gorelik seems to say essentially the same thing, relative to the selection of motifs for a setting, but warns that great diplomacy might be required of the designer in collaborating with the director in the interpretation of what the drama dictates or implies.47

Franklin W. Bellman describes eloquently the initial moves made by many college designers in selecting motifs for scenes: "The amateur depends upon tradition or upon instinct—a practice which may or may not be valid—or simply by seizing on what the scene dock may have to offer with a minimum of changes, or what tricks the light man happens to know."48 Such practice can scarcely be labelled "professional" nor artistic!

The best of professional designers, however, are not in agreement as to the way motifs are decided upon. Mielziner says that he looks for "the most telling line which conveys the atmosphere and background."49 He says that such a line may give the clue of the design "or indeed the cornerstone of the whole setting."50 Bel Geddes is
recorded as looking only to the actors' movements for a guide in selecting the prime motifs. Mordecai Gorelik says that "large, or major properties must be considered first...this to be followed by the environment in which they are set." Simonson seems to derive his telling motifs from converse with the director, Minelli "out of himself", and "out of the visualizations of their minds' eye" in the case of Robert Edmond Jones, Donald Oenslager, and others.

Regardless of how the several commercial designers or the college designers may select a motif for a play, they do seem to expect it to reinforce the theme of the play, serve the action of the actors, give clues as to place and time, and lend the right atmosphere to a scene. Perhaps any or all of the aforementioned "methods" of selection are valid. Since the process is an art process, no dictum can be laid down as a "right" dictum. What is important to note is that any designer must know his play thoroughly: its place in time, its relationship to cultural movements and great periods, and any facet of human experience which may bear directly on the core of the drama. Failing in this he cannot hope to "keep one step ahead of the director" in pictorial matters, as Oenslager advises for all designers.

Mordecai Gorelik says that the designer "must seize upon the dramatic metaphor...which sums up for each setting
all the thoughts which the designer might have about the scene...and this dramatic metaphor is a piece of dramatic compression. Such a "dramatic metaphor" would indeed be a prime motif—the expressive visual key to the entire setting, a needed ingredient for the dramatic action. It shall play a part in the drama as surely as any part played by an actor. Gorelik implies that a motif which is not needed might well be eliminated from the scene, for confusion created by scenery is worse than no scenery at all.

The elimination of any object, large or small, from the scene unless it be needed from an artistic or utilitarian standpoint is valid design practice, for above all the design or wishes to achieve strong unity in every scene. Certainly some parts of a setting will be more prominent than others due to factors which produce contrast and/or emphasis. Even so, design principles must be mutually cooperative if strong unity and simplicity is to characterize the scene composition.

Kenneth Macgowan must have been thinking of the pictorial prime motifs for representative staging when he said

The dominant quality in modern stage productions is synthesis. (Italics mine.) There must be a consistency among all the scene factors...a consistency that has a quality of progression in it...The creation of a mood expressive of the play is...the final purpose in production. It can no more be a jumble of odds and ends than the play itself. Macgowan would doubtless agree that visible objects which
"tell a story" or "lend to the mood of the scene" are not indiscriminately added to the stage picture. Rather, they are part and parcel of what is happening in the stage cube. An example of this participation by pictorial motifs is provided by such objects as the grasses, ant hills, and blossoms in Life of the Insects, the tree in On Borrowed Time, the crude rock in Prometheus Bound. These are natural objects which are fused into the very actions of the characters in the plays.

Artificial objects are noted to serve in the same way; some examples are: the Great Sphinx is "center-stage" in Caesar and Cleopatra, the ark is almost a character in Noah, the "Upper Room" takes on some of the same emphasis in Family Portrait, while in Double Door, Street Scene, Mourning Becomes Electra, The Fan and The Liar architecture plays a "character" role. Even though the scenes be quite realistic: doors are observed to be expressive in a particular way--opening and closing as they do, particularly in The Fan and The Liar. In these plays they seem like so many eye-lids opening and closing as they spy on the gossipings of the natives. Still other examples of objects which play a role are the altar in Murder in the Cathedral, the bucket in High Tor, and the wall in The Romancers: it would seem impossible to do without them in any production of the plays.

It should go without saying that no motif, large or
small, should be selected if it supercedes the actors in
the play. Scenery is for the play—it is not on "display"
for its own merits as a painting hung over a fireplace.
The scenery is to be dismissed in favor of the dramatic
action, to paraphrase Robert Edmond Jones. This subordinate
role of all pictorial elements in the stage picture is the
result of calculated design on the part of the designer:
he sees to it that all motifs serve, not dominate. This
is the business of designing, primarily: to utilize visible
objects and make them servants of the play. As Gorelik
has said, "...the stage setting can be as subtle as the
actor, changing its meaning to suit the play...with the
slightest change in proportion, color, line, or detail..."57

As indicated in the Introduction of this study, there
are no extensive works existing which purport to guide the
college designer in his selection and adaptation of the
motifs and elements of design for stage settings. Advice
is fragmentary, as has been shown. It may well be that no
one text can cover the subject. Yet the main aspects of
selection and adaptation of motifs for realistic staging
can be stated at this point. These aspects might be
covered in the following "check list" relative to (A) se-
lection of motifs and (B) adaptation of the motifs to the
stage cube: both considered from a generalized realistic
style viewpoint:
TABLE 7

(A) SELECTING THE MOTIFS

1. What specific motifs are essential to the theme, i.e., the dramatic core of the play?
2. Are these motifs of the right character for the genre of the play? Do they require modification (adaptation)?
3. What motifs are necessary to establish or imply place, time, and mood or atmosphere?
4. What motifs are necessary for the physical action as planned by the director?

(B) ADAPTING THE MOTIFS

1. What principal modifications are necessary to be made on the "raw materials"? What manipulation of line, mass, color, notan, or texture is called for to adapt the motif for the specific scene and to the limitations of the physical stage?
2. Can these modifications be made within the local limits of time, talent, production schedule, and cost limits? Are the right materials available?

Just as the selection of pictorial and dramatic motifs for realistic stagings is seen to be an involved matter, so also is the adaptation of these motifs to the picture-frame stage very difficult to define and illustrate. Since this is true, Chapters V and VI are devoted to the illustration of the adaptation of motifs and design elements to the proscenium stages as encountered in the rank and file of colleges. It is hoped that these following chapters shall validate the principal contention of this study, relative to the way plays are staged: that staging gains in effectiveness, both artistically and technically when facsimile realism gives way to modified, simplified, or stylized realistic treatments.


Footnote 3: Ibid., p. 50.


Footnote 7: The percentage given is derived from a count of thirteen volumes of The Theatre Arts Monthly design prints, Volumes V through XIV, and XXI through XXIV.


Footnote 9: Ibid., p. 72.


Footnote 14: Kimball and Edgell, op. cit., p. 7.

Footnote 15: Sir Banister Fletcher has made the "comparative method" an almost standard method of study of the historical styles.

Footnote 16: Fletcher, op. cit., p. 4.

Footnote 17: Ibid., p. 29.

Footnote 18: Ibid., pp. 21-22.

Footnote 19: Ibid., pp. 4-9.
Footnote 20:  Ibid., p. 5.


Footnote 26:  Fletcher, Ibid., pp. 133-134.

Footnote 27:  The scene designer may view portions of a villa in the Metropolitan Museum of Art. These show clearly the attempts of artists to use color and perspective in certain dwellings in Pompeii.

Footnote 28:  Fletcher, op. cit., p. 246.


Footnote 30:  Ibid., p. 319.


Footnote 32:  Alexander Speltz, Styles of Ornament, Grosset and Dunlap, New York, [1906], Plates 144, 163, 169, and 171.

Footnote 33:  Kimball and Edgell, op. cit., p. 327.

Footnote 34:  Ibid., p. 327.

Footnote 35:  Fletcher, op. cit., p. 541.

Footnote 36:  The five orders referred to are the Doric, Ionic, Corinthian, Tuscan, and Composite.

Footnote 37:  Robert Burroughs, Lectures, Graphic Art, Course One, Dayton Art Institute, Summer, 1936.

Footnote 38:  Kimball and Edgell, op. cit., p. 460.
Footnote 41: The Bibliography contains several works well illustrated and documented such as Baudot's and Dabot's *Archives de la Commission des Monuments Historiques* and D'Espouy's *Fragments d'Architecture de Moyen Age et de la Renaissance*. The emphasis is on the pictorial reporting in such works which serve as direct visual aids to the scene designer.

Footnote 42: The "comparative method" has been most completely treated by Fletcher in his *A History of Architecture*.


Footnote 45: Ibid., p. 12.


Footnote 54: Ibid., p. 886.


CHAPTER V

A REPRESENTATIVE STAGING OF
GEORGE BERNARD SHAW'S SAINT JOAN

(1) The Designer's Approach
to the Production

Several writers in the "new movement" in theatre production have enunciated the working principles of staging realistic plays. As indicated in an earlier section, most of these writers have slanted their remarks to the production of plays on a high level of professionalism, particularly for the commercial theatre. It behooves the college designer, who works against considerable odds in staging a difficult play, to select those principles which apply to such situations existing in the several colleges. In short, the college scene designer must apply production principles to his unique, local situation. The task of devising scenery for a misshapen, under-sized, under-manned, and ill-equipped stage requires the designer to plan most carefully if the staging is to be successful to a high degree. In short, the limitations determine the designer's approach to the play: they decide the price he is to pay for realism on the stage of limiting characteristics.

With the limitations described in the foregoing chapters as a general guide, attention shall be turned in
this chapter to a staging of George Bernard Shaw's multi-set play, *Saint Joan*. It is readily admitted that to undertake such a demanding production, the college designer is inviting manifold problems. Nevertheless, this present chapter shall endeavor to present, for illustrative purposes, (i) the probable and desirable steps to take in staging such a play, and (ii) demonstrate the scope of the problem of attempting to do the play in a high degree of realism. Chapter VI shall follow with the probable and desirable steps in staging the same play, but in a less demanding style: a strictly modified form of realism.

With all of Oenslager's "affirmations" in mind, we turn to a general view of the play at hand. Logically the designer asks himself, after a close examination of the manuscript of *Saint Joan*, what is the play in terms of genre? Is it tragedy? Is it comedy? Is it melodrama, or some other form of play? What does the playwright say that it is?

Happily for the college designer, George Bernard shaw writes prolifically for most of his plays; he takes pains to write lengthy prefaces in which he critically analyzes the play. *Saint Joan* is no exception. The preface is quite lengthy, and contains specific information relative to type of play, theme, purpose of writing, nature of the site for the play, philosophies of the time in which the play occurs, and many other facets which aid
the director-designer. It is held that the college designer profits by studying carefully the preface to *Saint Joan*.

The preface for *Saint Joan* reveals Shaw's estimate of the following: (1) the playwright's enthusiasms for the historical period in which the story transpires. (ii) the underlying philosophies and creeds which feed the theme of the drama, (iii) the "true" character of the personages who are discovered in the drama, and (iv) the attitude which the would-be producer should adopt in his creation of the play for an audience.

It is held that the designer need not be bound by the Shavian precepts so succinctly enunciated in the Preface to *Saint Joan*. The designer must follow his own strongest convictions relative to the "true" character of the story and its characters. Shaw himself admits that liberties shall be taken "when I (Shaw) am no longer in control of the performing rights."¹ Shaw nevertheless speaks directly to the designer in his "well-meaned proposals for the improvement of the play."

Shaw is explicit regarding the genre of *Saint Joan*: he says it is *high tragedy*. He declares that he "wishes to save it (the story) from becoming a mere police-court sensation."² That there is ample wit and humor inherent in the story, Shaw does not deny, but he says that "the murder of the innocent by the innocent" is his chief preoccupation in the drama. "The tragedy of such murders,"
he says, "is that they are not committed by murderers. They are judicial murders, pious murders." This is the tragic theme which is constant in the drama.

The site for Saint Joan is representative of the very essence of Medievalism. Shaw wants all to know that he has "taken care to let the medieval atmosphere blow through the play freely." The spirit of humanism, spiritual sensitivity, and authoritarianism ebb and flow in the written scenes of the play. Shaw has shown a great perception of the times in which Joan "The Maid" lived. Architecture is called upon to enhance the moods of the play. Speech characteristics, court customs, religious procedures, and political protocol are all incorporated into the speeches of the characters. Truly, Saint Joan is an evening-long pageant of Medievalism, filled with suggestions of the color of the times. The designer gains many clues from the playwright's specific use of specific geographical locales and customs.

The designer notes that it is from the speeches and descriptions of the several leading characters in the drama that he learns much of the needed mood and atmosphere for the play. Shaw dissects each of the principal characters; he reveals their natures and permits a close view of their motivations in the drama. The very tempo implied in the major speeches gives the designer clues as to the desirable scenic atmosphere to devise for the scenes.
The Bishop of Beauvais, The Inquisitor, and Joan are especially prominent in giving the clue for the mood of certain scenes. Their passions and tantrums ebb and flow with more pensive moments. The designer learns that Saint Joan is anything but a mere, narrative chronicle play!

Shaw, in his usual manner of forthrightness, assures the director-designer that the play "contains all that one need to know about Joan." He spares no words in his Preface to describe the leading characters:

The rascally Bishop of Beauvais and the cruel Inquisitor...I have represented as capable and eloquent exponents of the Church Militant and The Church Litigant, because only by doing so can I maintain my drama on the level of high tragedy...

Shaw assures us that the old Jeanne d'Arc melodramas, as written prior to his play, "reduce everything to a conflict of villain and hero (or heroine)...they not only miss the point entirely, but falsify the characters..." Shaw does not believe that Cauchon is a scoundrel, Joan a prima donna, and Dunois a lover. Shaw does draw the line, however, in making either Cauchon or Joan saintly personages on pedestals. Even the Inquisitor (Lemaitre) is far from a capable churchman in Shaw's opinion—even though Shaw makes him "appear quite able and masterful in his duties."

In his description of the characters, as they reveal themselves in their speeches, Shaw is especially lucid. Charles describes himself in a speech as "quiet and sensi-
ble...not a killer; I only want to be left alone to enjoy myself. I never asked to be king: it was pushed on me..."9

In the Epilogue, Shaw again has the king reveal himself:

"Look at me! I am not Charles the Good!
Nor Charles the Wise, nor Charles the Bold!
Joan's worshipers may even call me Charles
the Coward because I did not pull her out
of the fire. But I have done less harm than
any of you. You people with your heads in
the sky spend all your time trying to turn
the world up side down; but I take the
world as it is....I keep my nose pretty
close to the ground. I ask you, what King
of France has done better, or been a better
fellow in his little way?"10

Even the Chaplain reveals himself to the director-
designer, giving a clue to the mood values so important
to know before designing may begin:

Chaplain (in denouncing Joan before the burning):
I know as a matter of plain common-sense,
that the woman is a rebel...she rebels against
Nature by wearing man's clothes, and fighting.
She rebels against the Church by usurping the
Divine authority of the Pope. She rebels against
God by her damnable league with Satan...Let her
perish! Let her burn! Let her not infect the
whole flock! I would burn her with my own hands!"11

The play is rich in such speeches by the characters;
such verbal outbursts are to be accompanied by the right
sort of scene styling. Here lies the responsibility of
the designer: he must pick and choose from the varying
situations in the play those specific scenes which give
the strongest clues for actual, specific motifs and design
elements such as line, color, form, and texture, as well
as the quality and amounts of light to be applied to the
scene elements.

Attention to Shaw's demands of locale, time, and mood are held to be basic and preliminary to a specific choice of scenery elements and the motifs which compose them. Shaw gives his demands most clearly in his Preface and in the descriptions provided for each separate scene.

In his examination of the scene structure of *Saint Joan*, the designer is struck by one disconcerting fact: Shaw follows the practice of many contemporary playwrights in his use of the cinematic technique: he employs several physical locales which must follow each other rapidly in the course of the production. He himself seems a bit disturbed, if not apologetic, at insisting on the several specific locales. He ranges over the Domain Royale (the Ile de France) with vigor. The designer is obliged to keep pace with him as best he can!

Shaw clearly leaves it to the ingenuity of the designers to devise the proper kind of scenery after he no longer is around to insist on his methods. In any case, the scenes stand: they are present in the play, and the designer must rally all his skill to devise scene elements which shall not impede the flow of the action of the play.

Upon examining the play, scene by scene, the designer in the college theatre must decide if his particular production system will permit the staging of such a multi-scene play. We must assume that his decision is in the affirma-
tive—for purposes of illustration in this discussion. The designer notes that Shaw presents descriptions of eight different pictorial scenes: (1) a stone chamber in the castle of Vaucouleurs, on the River Meuse, (2) an ante-room of the throne-room in the castle of Chinon, in Touraine, (3) the full-length and breadth of the throne room revealed in the castle of Chinon, (4) a "patch of ground on the south bank of the silver Loire," (5) a tent in the English camp, (6) a spot in the ambulatory of the Cathedral of Rheims, near the door of the vestry, (7) the great stone hall in the castle of Rouen, and (8) a bed-chamber in one of the royal chateaux of Charles the Seventh.

The designer notes, according to the descriptions provided by the playwright, that each of these scenes is unique and separate. Each has its own place in time. Each must possess and project its own particularized mood. Each scene must provide the right atmosphere for the dramatic action which transpires in each of the scenes. Shaw describes the play as a "chronicle play in six scenes and an epilogue". Actually, he seems to forget that "the ante-room in the castle of Chinon" is, in fact, a separate scene—a fact soon revealed to the designer in his scene-by-scene study of the action of the play. Thus does the total of separate scenes give the designer eight definite locales to devise for his stage. The problem of "separateness" of these eight scenes may well be the one reason why
so few schools have produced the play in recent years. Surely the play is a play of great stature from a cultural viewpoint—historically, sociologically, and politically. The educational theatre artist can easily add his own list of reasons for its production in a theatre!

The actual, required scenes indicated above, as well as the implied, pictorial elements inherent in the lines of the play, point to certain motifs. It is toward these motifs that the discussion turns in the actual designing of the entire production for a college of limited means.
According to the brief-form "check list" presented in Chapter IV, the scene designer must rely on certain thematic motifs to properly implement the visual backgrounds of a staging. The designer's problem is two-fold, relative to these needed ingredients—the motifs. He must (i) select judiciously, and with artistic sensitivity the motifs which he deems necessary to the backgrounds for the production, and (ii) he must modify the selected motifs in whatever way is necessary to fit the limitations of his physical stage, the talents of his staff, and other controlling factors in the production scheme.

A judicious and sensitive selection of motifs for Saint Joan would cause the designer to consider the place in time, historically, of the play itself. Shaw establishes this most precisely for the designer: he says that the first required scene of the play is set in the year 1429 A.D. The action of the play moves from this year to the month of June, 1456 A.D.—a span of twenty-seven years deep in the Medieval Period. Actually, the basic action of the play—exclusive of the Epilogue, is in a period of two years: 1429 until 1431. The important fact to note is the great historical period in which the play takes place.

Shaw aids the designer of Saint Joan by indicating
specifically, at least one structure used in the play: the cathedral of Rheims. Other structures which he designates are indicated simply as "castles". He gives the locale of these structures also: Touraine and Rouen (Scenes One and Seven). Ostensibly the designer is at liberty to choose typical castles which serve the period of the play.

Rheims cathedral itself is sufficiently rich as a source for Medieval motifs for *Saint Joan*. This giant among French cathedrals was built in the years 1212-1241. A spot in this structure is the site for Scene Six of the play: "the ambulatory near the door of the vestry; a pillar bears one of the stations of the Cross..." Thus Shaw is most explicit as to the locale of this scene. Useful architectural detail is noted in this structure: the type of stone and masonry used, the patina of the stone, and the stone carving. Pictorial reports of the exact spot described by the author are in existence. From these the designer can synthesize his own setting for staging the scene.

Rheims cathedral is an inspiration to the designer with its very beautiful forty-foot rose window, the clustered piers, the pointed arches over the nave, the soaring height of the vaults which are nearly one hundred and twenty-five feet above the floor of the nave, and the five hundred statues on the west facade of the cathedral. From these features the designer must choose carefully those
motifs which shall best serve his specific scenes in the staging. See Figure XLIV, page 235 for details.

The castles so prominently mentioned by Shaw for Scenes One, Two, Six, and Eight might well be any of the well-known castles built before, or at the time of the story of the play. Fletcher says that the Chateau de Pierrefonds (A.D. 1396) gives an excellent idea of the other castles of the period: "It stands on a rocky height above the village, and its cliff-like walls, twenty feet thick, rise sheer from the ground, and like the eight massive round towers, are protected with machiculations and battlemented parapets..." Henry Hart and Lamont Moore regard the Chateau de Poitiers, located at the confluence of the Clain and Boivre rivers, as the court of the "tainted-hearted French King, Charles VII until Joan of Arc finally prevailed on him to engage the English at the siege of Orleans in 1429." This beautifully "dramatic" castle is seen in the famous Duc de Berry Book of Hours. In the same work we observe miniatures of the Chateau de Saumur, the Chateau d'Etampes, and the Louvre. Each of these castles, as depicted in this beautiful work, might well serve as motif-sources for the "castles" required in the four Scenes mentioned above. The Book of Hours of the Duc de Berry is especially helpful for important detail from the Medieval Period.

The one non-architectural scene in Saint Joan, as
ST. SIXTUS ENTRANCE — RHEIMS

ST. CHAPELLE, PARIS

RHEIMS, INNER SIDE OF MIDDLE PORTAL

HOAK
CAVETTO MOULDING, 12th CENTURY
( Speltz, p. 137)

ANGEL ON BUTTRESS OF APSE, RHEIMS
( Edition TEL p. 40)

BUTTRESS, THE NAVE, NOYON
( Moore, p. 149)

SOME ARCHITECTURAL AND SCULPTURAL DETAILS FOR A REALISTIC STAGING OF GEORGE BERNARD SHAW'S SAINT JOAN
A TRAGEDY IN EIGHT SCENES

RHEIMS, DEAMBULATORY
( Edition TEL, p. 47)

FIGURE XLIV
described by the playwright, is Scene Four: "A patch of ground on the south bank of the silver Loire, commanding a long view of the river in both directions." It is clearly an outdoor scene with natural forms—earth, river, trees, and sky—as the only elements necessary.

Scene Five, described by Shaw simply as "a tent in the English camp", presents no difficult problem to the designer—if he is willing to exercise conjecture as to the type of tent employed. The close-in character of this scene, as indicated by the dialogue, implies that the tent is not a large one, but quite small—a military, field-type of portable tent. It is conceivable that the designer might show only a wall of the interior of this tent since no indications are given that specific parts of the structure are required to be revealed.

The following sites thus constitute the needed locales for Saint Joan: (i) four castle sites, (ii) one cathedral site, (iii) one military tent, and (iv) an exterior location on a river bank.

Specific detail motifs (architectural elements) useful for the castles might include walls, openings, columns and/or pilasters, buttresses, ceilings, and miscellaneous decorations such as carvings, niches, tapestries, shields, arms, bracketed or suspended lamps, and objets d'art. Specific detail motifs for the scene in Rheims Cathedral (Scene Six) might include columns,
carvings, piers, banners, tapestries, chandeliers, and specific ecclesiastical objects such as a religious triptych, votive candles, and a crucifix.

Spelts says that ornament is especially expressive of the Gothic period, and that whatever ornament is used it never conceals the "masonic substructure...it supplements and completes the expression of the form..." If the designer follows this concept, his stagings for Saint Joan might well be restrained as to the surface detail or decoration employed. Thus the basic wall structures, columns, bases, openings, and roofs or ceilings will be decorated, but with restraint. Sculptured figures found on capitals, lintels, and finials will be sparingly used. Cornices, bosses, brackets, consoles, pilasters, and galleries will not draw attention to themselves in the staging, but will be developed only to give a "flavor" to the entire setting: they will supplement the design, not dominate it. They need not be stylized or greatly simplified.

The several castle scenes enumerated above might employ wall hangings to advantage--especially the scene which shows Joan's first meeting with the Dauphin who is later crowned king in Rheims. Vari-colored stained glass--an obviously strong medieval structure motif--can be utilized to advantage in the cathedral scene. A caution must be taken, however, with the use of stained glass in a setting: it is a most dominating element which may well
over-shadow other scene elements unless restrained. The same is true, to a degree, with the use of colorful banners, crests, coats-of-arm, and tapestries or colored statuary. The designer is tempted to employ any or all of these in *Saint Joan*—the motivation is strong to do so because of the very rich Gothic period.
The Required Ground Plans for Saint Joan

The foregoing section discussed the motifs available and desirable for the scenes for Saint Joan as it might be staged in a realistic manner. A logical next step in designing would seem to be the precise integration of these motifs into the various scenes as described by Shaw. But before such selection and integration can be accomplished, a definite description must be established relative to the exact acting areas required for each of the eight scenes. It can be assumed that director-designer agreement is absolute, since they are one and the same person in this project.

All the scenes for Saint Joan are architectural in character except one. Enclosure is implied in the play manuscript. The actors move about in a specific environment which is realistically plausible. This plausible environment must provide ample room for the necessary physical movement of the characters as they unfold the story. Space for acting, therefore, is one of the first considerations in the designing of the various scenes. This space must take into account the (i) number of characters involved in the scenes, (ii) the number and type of large, essential properties involved in the action, and (iii) the size and shape of the setting for mood purposes. Technical adjustments are made only after these three requirements are satis-
Compromise may be quite necessary, in actual practice, but the designer tries to fulfill these three prerequisites for space in "the cube of the stage scene." In determining the needed spaces (and shapes of spaces) for Saint Joan, as staged realistically, attention must be placed upon the precise theatre in which the play is to be produced. For illustrative purposes in this and the following chapter, the stage selected is found in Table 8, Appendix III. It is designated in that Table as "School Number 3". The exact dimensions of this stage are as follows: proscenium width: twenty feet, proscenium height: fourteen feet. The height from floor to gridiron (usable for flying scene elements) is twenty-four feet. Stage depth is sixteen feet. Wing space to the left is lacking altogether, while wing space to the right is only three feet. This is the site for the design project of Saint Joan. The site presents some basic problems which are found in several of the other schools.

It should be stated that the chosen stage does not possess traps, nor is the workshop adjacent to the stage itself. The stage and its equipment is truly a "stage of limiting characteristics." It is indeed a stage which imposes strict limits on the arrangements and manipulations of scene elements for a multi-set play.

Following precisely the scene descriptions provided by Shaw, the designer is ready to plot the required ground
The following table lists the pertinent factors to keep in mind in the plotting of the ground plans. Artistic, directorial reasons such as mood requirements are not included in this table. All scenes are interiors except Scene 4.

Since enclosure is definitely implied by the playwright's descriptions of the seven interior scenes, the designer must plot the desired architectural elements which shall provide such enclosures. He has before him the complete floor plan of the stage house and an accompanying section of its heights as well. With these two guides he is ready to consider the actual placing of the scene elements which shall enclose the action of the play. Yet in the very process of plotting the walls, levels, openings, and perhaps ceilings, the designer must ever remember that Saint Joan is a multi-set play; the scenes must be changed quickly and silently in a cramped space. Since this is true, the designer cannot think of the physical settings individually, but must consider them as related to each other. A maximum of effect gained with a minimum of effort is his guiding principle.

One procedure for evolving the several enclosures would have the designer place "abstracted" walls in place to approximate the requirements as dictated by the author's descriptions of the scenes. These walls are "blanks" upon which the architectural details might be applied as re-
**TABLE 8**

**BASIC SCENE REQUIREMENTS FOR SHAW'S SAINT JOAN**
*(for a realistic staging)*

<table>
<thead>
<tr>
<th>Scenes</th>
<th>Largest number of characters in the scene required</th>
<th>Very large properties required</th>
<th>Type of openings required</th>
<th>Specific levels required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene 1</td>
<td>4</td>
<td>oak table</td>
<td>window</td>
<td>floor only</td>
</tr>
<tr>
<td>&quot;Castle of Vaucouleurs&quot;</td>
<td></td>
<td>1 chair</td>
<td>door</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 stool</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>wooden chest</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene 2</td>
<td>5</td>
<td>none</td>
<td>door</td>
<td>floor only</td>
</tr>
<tr>
<td>&quot;ante-room of castle at Chinon&quot;</td>
<td></td>
<td>and a curtained opening</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene 3</td>
<td>20</td>
<td>2 chairs of state</td>
<td>curtained archway, dais</td>
<td></td>
</tr>
<tr>
<td>&quot;throne room at Chinon&quot;</td>
<td></td>
<td>a door</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene 4</td>
<td>3</td>
<td>none</td>
<td>access from the wings</td>
<td>floor only</td>
</tr>
<tr>
<td>&quot;river bank: the Loire&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene 5</td>
<td>4</td>
<td>table</td>
<td>tent</td>
<td>floor only</td>
</tr>
<tr>
<td>&quot;English military tent&quot;</td>
<td></td>
<td>2 stools</td>
<td>entrance</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 chair</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene 6</td>
<td>6</td>
<td>&quot;a station of the Cross&quot;</td>
<td>access from wings</td>
<td>floor only</td>
</tr>
<tr>
<td>&quot;in Rheims Cathedral&quot;</td>
<td></td>
<td>kneeling stool</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>a</td>
<td></td>
</tr>
<tr>
<td>Scene 7</td>
<td>23</td>
<td>table</td>
<td>arched raised dais</td>
<td></td>
</tr>
<tr>
<td>&quot;castle at Rouen&quot;</td>
<td></td>
<td>12 chairs</td>
<td>door(s)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2 backed chairs</td>
<td>to</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 stool</td>
<td>court-yard</td>
<td></td>
</tr>
<tr>
<td>Scene 8</td>
<td>13</td>
<td>a bed with canopy</td>
<td>window</td>
<td>raised dais</td>
</tr>
<tr>
<td>&quot;A royal chateau&quot;</td>
<td></td>
<td></td>
<td>door</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>1 small table</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Required by the dialogue, action, and mood of the play. The drawings in Figure XLV would indicate the placement of such
Scene One

The Castle, Vaucouleurs

X & Y: Critical Seats

Scene Two

Ante-Chamber, Castle, Chinon
Scene Four, Patch of Ground, Loire River, Orleans

Scene Five, an English Military Tent

Scene Seven, Chateau, Rouen

Scene Eight, Bed-Chamber in a Royal Chateau

Ground Plans for a Realistic Staging of Saint Joan

Scale 1/4" = 1' - 00"
SCENE TWO  ANTE-CHAMBER, CASTLE, CHINON

SCENE THREE  THRONE-ROOM, CASTLE, CHINON
SCENE FIVE  AN ENGLISH MILITARY TENT

SCENE SIX  IN RHEIMS CATHEDRAL

SCENE EIGHT  BED-CHAMBER IN A ROYAL CHATEAU

STAGING OF SAINT JOAN FOR A LIMITED STAGE

STANDING UNITS
PYLON, CASTERED
DRAPELIES, CURTAINS, TAPESTRIES
CHAIR, THRONE
TABLE
REVOLVING LEVEL
P — PIVOT POINT
ROCK
COLUMNS
STOOL, MULTI-PURPOSE LEVEL

(FIGURE XLV)
blank walls for the seven interior scenes and the one exterior scene. By a process of synthesis the designer can thus see the ground plans within the exact spaces provided in the stage itself. Such preliminary ground plans must be in scale to be of any value whatsoever. They are an approach to the final establishment of enclosing walls and/or enclosing expanses of sky and earth as indicated in the scenes of the play itself.

No doubt the designer will find that several preliminary studies are necessary by way of such ground plans. The problem of scene shifting for the eight different scenes in Saint Joan is unique: no scene is repeated and no two are described by the playwright as being similar, insofar as the ground plan requirements are concerned.

The ground plans presented on page 243 are the result of several attempts at "maximum effect with a minimum of effort": the established goal for this design project. An entirely different concept of the required ground plans for the eight scenes for the play are recorded on Figure XLIX. This second presentation is offered to indicate the workability of an entirely different physical arrangement of basic scene elements.

The ground plans presented here are evidence of a workable plan for Saint Joan from a space viewpoint: the scaled drawings shown in Figure XLV are devised with the width, depth, height to gridiron, and sight lines of the
theatre in mind. The variety in floor plans presents a fresh approach to each scene, from an action-plotting viewpoint. Monotony is avoided by steering clear of the objectionable "box-set" pattern.
Assuming that the "preliminary ground plans" shown on page 243 are acceptable for the space and action requirements of the eight scenes, the next step in the design process might rightly be a consideration of the elevations of the scenes: the vertical aspects of the enclosing elements observed in the Ground Plans. It is here that the designer must actually decide upon the appearances of things: walls, pilasters, columns, steps, beams, niches, windows, doors, and all manner of ornament which may be considered as appropriate to the several scenes. The designer comes face to face with the problem of choosing the right natural and/or artificial motifs which best serve the particular scene and which can best be incorporated into the production design as a whole.

The designer notes that he is restricted in the height of his stage: it is fixed at twenty-four feet, with a proscenium opening height of only fourteen feet. His considerations of sight-lines (from seats X and Y in the drawings on page 243) come into fullest play at this point. He must provide for maximum visual effect from a horizontal and vertical standpoint. Since the sight-lines for this single-level auditorium are nearly ideal, as far as horizontal sight is concerned, the designer needs only to consider the vertical sight lines. The (i) depth of the scenes,
and (11) the placement of certain masking elements decide his attention to the vertical sight lines.

It may be assumed that a maximum height of fourteen feet for all scene elements is the most appropriate. With this established, the designer may proceed to select the actual motifs from art and/or nature. He must consider the idea requirements of each scene individually. Shaw gives him a very clear picture of the "color" of the entire play as well as of the individual scenes. As stated previously, Shaw regards Saint Joan (as he has written it) as "high tragedy." He leaves no room for doubt about the mood requirements for each scene. Throughout the play there is the ever-constant struggle between the might of The Church Militant and the lone maid, Joan. The culmination of the tragedy, by way of the burning at the stake, is only an incidental scene in the story. In fact, Shaw does not include the actual burning scene in the play! He handles the scene much in the Classic Greek manner—the actual "crime" is perpetrated just off-stage. But the remainder of the scenes ebb and flow with the torment of a lone character by the world in which she lives. Strife is the key to Saint Joan: strife of wills, of creeds, and of faiths.

The simple, naive, childishly blind faith of Joan is pitted against the clergy, the law, the English, and the pusillanimous Charles the Seventh and his regime.
Elevations for a realistic staging of Saint Joan
NOTE — THE ELEVATIONS ARE BASED UPON THE GROUND PLANS OF FIGURE

THE OBJECTIVE OF THIS STAGING IS MAXIMUM PICTORIAL VARIETY, ADEQUATE ACTING SPACES, AND AN ECONOMY OF TIME AND MATERIALS.

"PROSCENIUM OPENING: 20'-00" X 14'-00"
All the clash of the story is presented against the tapestry of the rich Gothic period.

Admitting the danger of over-simplification, we may enumerate here those Gothic motifs considered most telling dramatically for the scenes in Saint Joan. Scene One, as described by the playwright, is an interior in the castle of Vaucouleurs, in the year 1429. Shaw describes the appearances of the scene in the following words:

...a sunny, stone chamber on the first floor of the castle. At a plain, strong oak table, seated in chair to match, Captain Baudricourt, a military squire, presents his left profile....the steward is across the table from him, standing...the mullioned, thirteenth-century window is behind him, open. Near it, in the corner, is a turret with a narrow, arched doorway leading to a winding stair which descends to the courtyard. There is a stout four-legged stool under the table and a wooden chest under the window.24

Shaw leaves the design of details largely to the designer. This brief description provides the general aspects of the scene; it is for the designer to "fill-in" with the most telling surface treatments, decorative ornaments, hangings, and other furnishings. A window, a turret, and a door are specifically mentioned. These elements, added to the treatment of the walls, may be sufficient to carry the idea of specific locale, time, and mood. The designer may choose rightly if he uses the pointed Gothic arch for both door and window. His treatment of the door itself will be in accord with his research
regarding the timber and metal doors of the period. The stone treatment will probably be in a somewhat irregular and horizontal alinement, with the individual stones being rather large and close-fitting one to the other. The coloration of the window will be restrained, since in a later scene colored stained glass shall be used to imply a religious mood and atmosphere.

The simple line elevation in Figure XLVI indicates the appearance of the scenes as devised for the play. The accompanying ground plans on page 243 indicates that the actual arrangement of walls and openings are not necessarily according to Shaw's descriptions. The arrangements are necessarily those for the staging as a whole--with each scene being dependent on every other.

Scene Two is described simply by Shaw as "an end of a throne room in the castle (Chinon) curtained off to make an ante-chamber....there is a door in the wall to the right..." This ante-chamber is later to be expanded into the throne room (Scene Three). It may therefore be treated as a part of this larger scene. The elevation of Scene Two is seen in Figure XLVI. Since this is rightly regarded as a minor scene in the play, no great attention is paid to the physical appearances of the walls, openings, or decorations. No properties are required in the scene. Like the first scene of the play, the physical elements are considered strictly in the light of all other scenes.
Scene Three is the Throne Room at Chinon castle, the site for the court of the faint-hearted Charles VII. Shaw says that "two chairs of state on a dais" are the focal elements of the scene. "A main door, guarded by men-at-arms, is to one side of the room." From this description, and with all scenes in mind, the designer contrives this scene, as noted in the elevation in Figure XLVI. The arras behind the two chairs of state provides quick recognition of the locale. Dignity is given to the scene by an almost even balance of the courtiers in the scene. Wall hangings, properly subordinated to the hanging in back of the two thrones, give color and richness to the scene. Much of the color for the scene is provided, quite obviously, by the costumes of the courtiers, ladies-in-waiting, and the knights.

Scene Four departs from the interior and architectural settings to a natural setting. Shaw simply describes this scene: "it is a patch of ground on the south bank of the silver Loire...Orleans...commanding a long view of the river in both directions. Dunois has his lance stuck up with a pennon...his shield with its bend sinister lies beside it. It is evening." Great liberty is given to the designer in this scene, yet in keeping with the realistic approach of this staging, it may well be the most difficult for the college designer to achieve with any degree of success.
Scene Five is a tent interior. Shaw gives no specific information about the size, shape, or material of this tent. A table, two stools, and a chair are the only furnishings. The designer might choose to employ some heraldic devices, armor, or other implements to give local color to the scene. It is the simplest scene in the play from a staging standpoint.

Scene Six Shaw describes as "the ambulatory in the cathedral of Rheims, near the door of the vestry. A pillar bears one of the stations of the Cross...Joan is kneeling before the station..."27 The designer, having access to pictorial recordings of this exact spot, should have no trouble with the necessary motifs.28

Scene Seven is the crucial scene in the play, from the director's standpoint. It has the largest number of characters involved, and of all the scenes, it makes the greatest demands on actual stage space. Shaw describes it as follows:

A great stone hall in the castle at Rouen. It is arranged for a trial-by-law, but not by jury....Two raised chairs are side by side for the Bishop and the Inquisitor as judges. Rows of chairs radiating from them at an obtuse angle are for the canons, the doctors of law, and theology, and the Dominican monks who act as assessors. In the angle is a table for the scribes, with stools. There is also a heavy wooden stool for the prisoner. All of these are at the inner end of the hall. The farther end (upstage) is open to the courtyard through a row of arches....Looking down the great hall from the middle of the (downstage) end, the judicial chairs and scribes' table are to the right. The
prisoner's stool is to the left. There are arched doors left and right. It is a fine, sunshiny May morning...

There are more imposing architectural demands made in this scene, as described by Shaw, than appear for any other scene. It is apparent to the designer that here he must take liberties with Shaw's demands, unless he can make this scene the pivotal or governing scene for all the other scenes in the play—with possibly the exterior scene excepted. This is to say that the prime architectural elements employed in this scene are those upon which the other architectural scenes are based. The very size of the spaces required for the twenty-three characters who appear in the scene make this scene of paramount importance in the designer's initial planning of scene elements.

The final scene in the play is described by Shaw in the Epilogue:

A restless, windy night in June, 1456...King Charles the Seventh of France, formerly Joan's Dauphin, now Charles the Victorious, is in bed in one of his royal chateaux. The bed, raised on a dais...is toward the side of the room so as not to block a tall lancet window in the middle. Its canopy bears the royal arms in embroidery. Beside the bed, to the left, is a little table with a picture of the Virgin above it. The walls are hung from ceiling to floor with painted curtains which stir in the draughts....

Shaw advises that this scene have a mysterious atmosphere: "the curtains must be somewhat flame-like and breathe in the wind." In this scene the images of
several characters appear to Charles as he half-sleeps.

A brief listing of specific objects named by Shaw for the eight scenes would show that he suggests the following objects as integral to the scenes: tables, chairs, thrones, stools, chests, wall decorations, a shield, a lance, an embroidered coat of arms, a thirteenth century window, a tent used for military purposes, a portion of a cathedral (a station of the Cross), arched doors, a bed with a canopy, a picture of the Virgin, and painted curtains. The designer must accept these as necessary, in some cases, to the action and dialog. He is at liberty to add to these objects, any objects—large or small—which he deems useful to the illusion of the scenes. He is striving for utility as well as beauty in the settings. He shall therefore consult his best sources for the Gothic period to enhance the scenes which must be devised on his local, limited stage.

Sources such as Hamlin, Pickering, Moore, Fletcher, Rose, Di Nardo, and other authorities on the architecture of the Gothic period give the designer much pictorial aid in telling motifs. Specific elements such as wall treatments, stone-work, sculpture on buildings, wood-carving, metal-work, types of columns, vaults, piers, and buttresses give the designer many clues for his “dressing” of the eight scenes for Saint Joan. Pictorial recordings and actual relics can be observed in the great museums to
inspire and inform the designer. Armed with actual pictorial material, the designer is free to adapt such elements to the several settings in his production.

It is held that slavish attention to the accuracy of the exact appearance of the several motifs employed in a setting, is of little importance. The designer seeks to get the essence of an object. If his staging is realistic he will, of course, refrain from outright distortion. He need not be bound to a practice of reproducing, in facsimile, a specific historical work of art. Indeed, such a practice might well prove to be disadvantageous to a stage production: it would invite unwarranted and distracting comparison.

The greatly simplified sketches shown in Figure XLVI do not give an adequate clue to the precise textures of walls, fabric designs, embroideries, details of properties, carvings in valances, and the total coloration of the surfaces. Space in this study does not allow a full illustration of such factors. However, the designer would most emphatically pay great attention to such matters in a realistic staging. One item alone—the coloration of the stone—would be very important in such a staging. Furthermore, such a detail as the rose window in the Sixth Scene (Rheims) would receive great attention to details such as the color of the glass and the thicknesses of the stone traceried-mullions. Moore, for example, gives a descrip-
tion of such windows in the apse of Rheims cathedral. Moore also gives specific information regarding the apse and nave of Rheims. Several other pictorial recordings give the clearest of descriptions of the interior of Rheims at the spot described by Shaw for Scene Six.

It is emphasized that since this realistic staging is attempted in a very small stage, the scale of the architectural elements suffers—grandeur is lacking to a great degree. The sight lines and the limiting height of the proscenium and the gridiron prevent any scene element which "soars" in true Gothic style. The designer must therefore strive to imply height by way of repeated vertical lines. This is especially true for Scenes Three (throne-room), Six (Rheims), and Seven (Rouen, the trial scene).
Shaw's specific descriptions of the eight scenes, as presented in the foregoing section, cannot be taken too literally by the practical-minded designer who is cramped for space and denied basic rigging equipment on his stage. The stage selected for this realistic staging has (i) no wing space to speak of, (ii) literally no stage space up-stage of the space reserved for standing elements of scenery, and (iii) inadequate flying space for the scene elements deemed necessary for *Saint Joan*. In addition, the stage shop or other “extra spaces” are not adjacent to the stage to permit wagon-rolling or other shifting means. It is clear that to design for such a stage, cubic footage must be rationed most carefully to provide adequate space for eight scenes.

Such physical handicaps as exist on the selected stage point strongly to an astute use of multiple-purpose scene elements. Large wall sections must do double or triple duty. Other mechanical manipulations seem mandatory—due to the lack of acting area space, shifting space, and stacking space. The standing, hanging, and built elements must be made to serve more than one scene, since there is no space or adequate means to remove them from the scene and put others in their place.

It should be emphasized at this point, that the de-
signer who undertakes to stage *Saint Joan* under such conditions may find that the usual stock pieces will not do in their usual form. Specific, tailored pieces will be required since the production demands compactness, double-duty surfaces, and lightness of all structures. This is not to say that *Saint Joan* is essentially an expensive production from a scenery standpoint. The imagination and ingenuity of the designer can keep costs down and achieve much with little outlay of materials and time. The point emphasized here is this: due to the lack of actual space in the chosen stage, building must be done for that space. The several settings must be in the form of "combined" settings. Space for ample or complete flying stacking is not present in the stage, nor is time allowed for elaborate "striking" of scenes. The problem clearly is one of space and time. Therefore scene elements must be designed and built with these two factors uppermost in the planning.

A scene-by-scene explanation of the construction techniques involved seems in order. In addition, an explanation of the means of "mechanizing" the scenes must be made clear. These two aspects of the technical problem of staging *Saint Joan* are directly related to the problems of space and time.

A study of the scene elements used in the several ground plans and elevations of Figures XLV and XLVI shows that several stock pieces have been utilized. The screens,
pylons, and window-arches seen in Scene One and other scenes indicates that a considerable amount of orthodox equipment can be utilized. The arches, for example, might be constructed of jogs and special headers, while the two-folds are composed of very ordinary flat frames. The main pivot level will likely require special construction. Its shape is carefully calculated to swing in the very prescribed space allotted to it in the several scenes, particularly in scenes Six and Seven (see Figure XLV). This level which is trapezoidal on one side, as in the Throne scene, and curved in the cathedral scene, must move silently and easily on rubber-tired casters about a center pivot placed on the face of the shortest side of the trapezoid. The level becomes a special form of revolver, and is possible of achievement because of its simple design. Its shape provides the maximum of variety in appearances and provides the actors with much-needed levels for action. Double-faced flats placed upon the level turn with the level and this mobilizes the shifting to a high degree.

The pylons used in the several scenes are double-duty also. They are treated differently on their two main sides. Furthermore, they are made mobile by the use of rubber-tired casters in the same way as the largest level. Anchor-type casters might be utilized, but the designer can contrive stop-blocks to anchor the units in place. The hollow character of the pylons make them light
and yet very stable.

The window arches used in all the scenes except Numbers Four and Five are also castered and fitted with anchor devices. Being hollow, they can conceal draperies, as in Scenes Two and Three, or may contain sliding "glass" panels as in Scenes Six and Eight. Solid doors might be attached for use in a scene, as in Scene One.

The pair of three-fold screens used in Scenes Four and Five are composed, in the main, of standard flat frames. Certain specific designing must be done on these to allow for the foliage and "tent fabric" treatment, but this is not a difficult problem. The screens are reversed from one scene to the other and present totally different faces to the viewer. The frames must be placed to give a maximum of stability, or they will require special braces. Such bracing is to be avoided in this staging since time is at a premium.

It is the prerogative of the director to decide where the intermission breaks are to occur in a production. Nevertheless, the director should agree with the designer-technician on this matter—especially when the production is as complex as Saint Joan. The break might be considered to occur after Scene Five, the "military tent" scene. The scene which follows requires more time than any previous change. It would seem wise to give the shifting crews time at this point. An intermission would give the needed
time. Shaw does not indicate where, if any, the intermissions are to occur, and so it is presumed that the director can take matters into his own hands. Actually, if the break occurs after Scene Five, the play will be almost halved, for there are approximately the same number of lines either way from this point.

The technical considerations most important in this realistic staging of Saint Joan are those which give the advantage to the actor, the director, and the designer. With the devices described above as the physical means of achieving the production on a very limited stage, the designer next turns his attention to the fulfillment of the artistic requirements of the play from the standpoint of unity, emphasis, variety, and expressiveness.
Artistic Considerations or the Eight Scenes

Since Saint Joan is a chronicle play of the great Gothic Period, the designer is obliged to emphasize from that period the motifs which provide the strongest possible clues to the spirit of the times. As indicated in an earlier chapter, the motifs of this period are expressive of man's search or reach for a greater understanding of himself and of his God. The period is a spiritual period with many pictorial evidences of the great theme of spiritual exaltation. Whereas the earlier Classic forms in architecture were largely horizontal, the Gothic period is strongly vertical. The vaultings, the pinnacles, the soaring piers, the traceried windows, and the leaping, flying buttresses express, at least in architecture, the essence of the Gothic. If this is an acceptable concept of the prime motifs of the period, the scene designer may utilize such elements more or less directly in his staging of Saint Joan.

The designer may be soon discouraged in attempting to pictorialize the "vertical" aspect of the Gothic on a stage such as that selected for this project-design. He will need to solve, to a great degree, the matter of a lack of actual height on his stage. In the present instance, he has only fourteen feet of proscenium space. He cannot go much beyond this in a vertical manner because
of the ever-present and thwarting sight-lines. He must therefore use all the vertical lining possible in the several designs. This he can do by repeating the vertical as often as possible. In the interior scenes of *Saint Joan*—seven in all—he can treat the surfaces of the several large elements so that their surface lines are vertical repeats. The Scene in Rheims cathedral (Scene Six) especially calls for emphasis that is vertical. The final scene also, with its outpouring of Shavian philosophy regarding Man and the Eternal, might be enhanced by such verticality.

The undercurrent of the zeal of Joan as she moves to her doom seems to imply the use of the one motif for which the Gothic period is best known: the pointed arch. Since this first design is realistic and not primarily a poetic-symbolic staging, the use of the arch is a fairly architectonic one. Later, in the designs in Chapter Six, the Gothic pointed arch is used more as a deliberate, dramatic symbol of the spirit of The Maid of Orleans. In both cases the arch serves to unify the pictorial character of the scenes.

Certain specific objects are listed by Shaw as helpful to indicate the exact time and mood of the play. He advises the use of an heraldic device for Scene Four. The designer might also add certain such devices in the "tent scene"—Scene Five. Again in Scene Eight, Shaw
indicates the use of the royal coat of arms in the embroidery of the bed canopy. The artist might add other devices such as the fleur-de-lis and certain armorial devices in the throne-room scene and in the first and last scenes of the play. Ecclesiastical devices would add much to the scenes at Rheims, Rouen, and the final "royal chateau" scene in the Epilogue. The rose window, indicated in the elevation sketch, Scene Six, Figure XLVI might well be drawn from the actual structure of the cathedral itself, and/or recordings of it in authoritative works.34

The Second and Third Scene, it is noted, employ a large, traverse curtain upon which many fleur-de-lis are embroidered. This curtain might also be rendered in a tapestry-fashion (with paint) and show one of the several castles or chateaux of Charles VII. The Book of Hours of the Duc de Berry indicates several such structures rich in color and striking in form. The designer might embellish most richly the traverse curtain with this sort of Medieval structure. Its very presence would be a rich accompaniment to the court scene. It could take on some of the color of the Book of Hours itself—if the time and talent of the scene artist were present in the college shop! Burlap and casein paint, handled skillfully, can do much to simulate tapestry-work.

In addition to the pointed arch serving as a unifying element for the entire production from a pictorial stand-
point, it can serve to enhance the mood of the scenes. There is a religious connotation about the Gothic arch, and this connotation is not foreign to Saint Joan; indeed, Joan herself is on a mission which is directed by "her voices". Her's is a crusade to free her country and exalt her God in her own country. The theme of the play is lofty, and the one motif—the arch—can be utilized most freely in the play, whether the staging be in a representative mode or a simplified, symbolistic mode. Its use in this present project gives a strong unity to the whole production, and it is noted that the arch appears in all but two of the scenes in the project as illustrated.

Since the available space is greatly limited for this staging, the matter of emphatic areas is simplified: it seems logical to say that the one certain area of greatest emphasis is center, or near center-stage. Here again the designer must arrange his elements to provide this strongest of design elements. All the scenes illustrated regard center-stage as the pivotal area, whether it be down-stage or upstage. Action can occur here in frames provided by the architectural elements of the scenes. For example, Scenes One, Three, Six, Seven, and Eight delegate the action to center stage where it is "backed-up" by framing, architectural elements. Modified symmetry provides a strong fulcrum arrangement which in turn makes for a strong scene. Even in the "river scene", Scene Four, the
actors are confined between the tree elements right and left stage and are pivoted about the practical rock near center stage. The lone lance, with its pennon streaming in the wind, gives a strong center emphasis to the scene.

An examination of the ground plans in Figure XLV show the variety possible within the framework of a limited stage. The restricting lack of space off-stage both right and left makes it nearly impossible to "stack" scene elements. Yet, with the two-sided pivoting level and the two-sided pylons and window-arches (each done in two different colors and tones) a great degree of variety is possible. In the case of the river scene and the tent scene (Scenes Four and Five respectively) the shape of the staging is different due to the open area upstage in Scene Four. The director can work with different lines of emphasis in scenes which differ as radically as Scenes Six and Eight, for example.

Variety is further provided in the violently different coloring for the various scenes. Scene One, for example, might differ greatly in the amount of "warm" color as compared with the cool colors of Scene Seven, the "trial scene." The double-sided pylons and arch units, together with the variety of traverse curtains, inset doors and stained glass pieces, give a wide range of colors for mood purposes for the several scenes. This is justified, since Saint Joan does change greatly from scene to scene.
--now ominous with foreboding, now almost facetious with the wit and whimsy of the characters who parade through the drama.

A final artistic consideration of the play is directed toward a projecting expressiveness—a "feeling" of high tragedy, of great events, and of important and puny people caught up in a great event of history. It is held that the scenic investiture of such a play can enhance the art of the playwright by way of the colors, lines, and forms employed in the scenes. The designer of Saint Joan wishes above all to give just the right expressiveness to the scenes: the correct color key and the right choice of line and form for dramatic expression.

From the standpoint of color, the present designs for Saint Joan indicate the use of two "families" of colors: the warm and the cool. The scenes of development in the play, such as the first six scenes, would seem to indicate the use of the warmer colors. These are the formative scenes in which the Maid is going to her doom, yet not totally unaware of it. To heighten the innocence and trusting character of Joan, the designer assigns the warmer colors to the first few scenes, with certain indicators of the coming storm culminating in Scene Six—the trial scene at Rouen. Shaw reminds us that Joan is 'as a lamb led to the slaughter.' It is in Scene Six that she is indeed face to face with the terrible power of
Church, The English, and the stupidity of her friends and fellow-soldiers. The impact of this fateful session can be made more emphatic, for dramatic purposes, by making Scene Six the darkly sinister scene: the colors can be definitely receding in hue and value.

From the standpoint of line and form, the designer can point up Joan's implicit faith in her "voices" by means of strong, vertical lines which define the terminal accents of architectural elements and their essential forms. The use of the Gothic arch points the eye upward, and slender columns such as those observed in Scene Six, may also add to the verticality of the scene. In addition to the lines of masonry, a rugged surface treatment of certain architectural elements can form a most expressive, contrasting background for the expressed trust of Joan. The textural treatment of some wall areas seems important along with the kind of line and form employed. All the scenes in the play, except Scenes Four and Five, are architectonic. A bold treatment of such forms, after the manner of the early, walled towns of Medievalism, might well enhance the dramatic impact of such a scene as the Trial Scene in the play. In contrast, the scene in the Cathedral, Scene Six, might profit by a smoother surface treatment. In the Trial Scene, for example, there is
present the sinister crowd of judges and assessors, while in the Cathedral Scene the moment of triumph has come for Joan and her Dauphin. Clearly, the two scenes differ in their mood character, and the employment of line, color, form, and texture should parallel the kind of scene being portrayed.

Footnote 2: Ibid., p. 1030.

Footnote 3: Ibid., p. 1031.

Footnote 4: Ibid., p. 1030.

Footnote 5: Ibid., p. 1028.

Footnote 6: Ibid., p. 1030.

Footnote 7: Ibid., p. 1031.

Footnote 8: Ibid., p. 1031.

Footnote 9: Ibid., p. 1036.

Footnote 10: Ibid., p. 1137.

Footnote 11: Ibid., p. 1088.

Footnote 12: Ibid., pp. 1032-1033.


Footnote 14: See Table Number 9, Appendix III, for a list of plays done in the six-year period: 1946-1951.


Footnote 16: This is Shaw's description. See Figure XLIV for sketches of some elements of Rheims and other churches.

Footnote 17: See especially *Editions TEL*, for excellent photographs of the cathedral before the devastation of World War I. Details of parts of the structure are most valuable to the designer.

Footnote 18: These figures are according to the editor of *Editions TEL*, Paul Deschamps, Curator of the Musee National des Monuments Francaise, in his Foreword to *La Cathedral de Reims*, pp. 2-3. See Figure XLIV.


Footnote 24: Shaw, op. cit., p. 1037.

Footnote 25: Ibid., p. 1060.

Footnote 26: Shaw, loc. cit., p. 1068.

Footnote 27: Ibid., p. 1089.


Footnote 29: Shaw, loc. cit., p. 1102.

Footnote 30: Ibid., p. 1132.

Footnote 31: Ibid., p. 1132.

Footnote 32: The Cloisters Museum in New York City is a rich source for Medievalism, particularly for its cloister reconstructions and its "Unicorn" tapestries.


Footnote 34: The famous rose window of Rheims has been reproduced in many works. Smaller windows also have appeared, as in Moore's Gothic Architecture. His sketch of a window in the apse of Rheims is especially helpful to the designer of Saint Joan. See Figure XLIV.
CHAPTER VI

A SIMPLIFIED, SUGGESTIVE STAGING
OF GEORGE BERNARD SHAW'S SAINT JOAN

(1) The Designer's Approach to the Production

Whereas the preceding chapter presented the problems of producing a multi-set play on a limited stage in a fairly high degree of realism, the design project in this chapter presents a staging in a strictly modified form of realism or representation. Orthodox concepts and practices of "enclosure staging" were, for the most part, employed in the designs for Saint Joan in Chapter V. In this second staging enclosures give way to suggestive background structures.

The designer shall be working in the same physical framework as he had in the previous chapter. He is still a director and designer, in which case agreement is obviously no problem relative to the staging style.

It is considered unnecessary to repeat the material pertaining to the needed or desirable pictorial motifs for Saint Joan. They apply in equal or even greater force in this second design.

It is necessary, however, to clearly state the direction of this second project for Shaw's play. The aim of the staging, from a technical and an artistic standpoint, is basically the same as that for the first plan;
the achievement of maximum pictorial variety, a provision for adequate acting spaces, and an economy of time, cost, and effort. The direction is different, however. In this second design the designer wishes to place a strongly pictorial play in a setting something less than "facsimile." He wishes to de-emphasize the visual backgrounds from a representational viewpoint. Place and time shall be implied or alluded to, but not to the degree that was desirable or possible in the first design. Finally, the one great difference of direction between the two stagings is not what is represented, but how it is presented. There is little attempt or desire, on the part of the designer, to re-create actuality, but rather to allude to actuality. The keynote, therefore, of this second design plan is simplicity with stylization.

It shall be assumed that the director-designer working on this second design for Saint Joan regards the play in the same manner as he did for the more realistic staging. It is still "high tragedy", as Shaw defines the play. It is still a play set against a very richly endowed historical period: the Medieval Gothic Period in France.

In his consideration of this modification of the realistic style of staging, the designer casts about for ways and means, artistic and technical, for such modification. He considers the basic role of scenery, insofar as the requirements of the play are concerned. Place, time,
and mood requirements cannot be ignored completely, of
course. A place for acting--adequate and interesting--is
his concern at the very outset. This place is very real
and actual in the play as Shaw wrote it, as we observed
in the discussion of the author's "Preface" to the drama.
What then, can be done to avoid some of the exacting de­
mands of specific places, times, and moods as dictated by
the author? Here enters the problem of styling realism;
and stylization of real and recognizable objects from nature
and from art.

To alter nature (or what passes for nature) to a
marked degree, is to stylize it. The touch of the artist
is immediately placed upon the object. In a scene design
which is something less or more than realism, depending
upon the way one regards it, the artist makes his mark.
The resulting product therefore becomes a matter of not
what but how. This result may well be the one most evident
when the designer attempts to strongly modify the realistic
scenes of Saint Joan as described by George Bernard Shaw.

In his actual, preliminary planning of a staging of
Saint Joan in a strictly suggestive and economical manner,
the designer consults the various traditional, and the more
recent contemporary, experimental ways of staging in the
proscenium-frame stage. A survey of such staging methods
indicates borrowings from the Italian Renaissance stage of
painted perspective, the plastic forms advocated by Appai,
and the more recently contrived constructivist frames of Meyerhold and the translucencies and projections of Simonson, Mielziner, Jones, Oenslager, and other commercial designers. The line drawings of Figure XLVII (page 276) present some of the most common forms from the traditional and contemporary theatre which might rightly be labelled "economy stagings."

It is noted that selection of prime motifs is the outstanding characteristic of such stagings. Also, in many of the designs, a part suggests the whole. Line, form, color, texture, and light (incandescent illumination) are exploited for their decorative powers rather than for their use to re-present an actual scene—a scene from nature or from recognizable art. Such stagings cry "stage", and as such, are truly of the theatre: they are what Gorelik calls "theatre theatric". It is observed—Figure XLVII—that the techniques of the graphic artist are prominent: the outline sketch, the "Sunday Supplement" or cartooned technique, the single-emphasis technique of the bill-board poster artist, and the out-of-focus type of representative painting. There is no limit to the kind of technique which can be employed in this "freer" type of suggestive and/or symbolistic handling of scenery.

Even though many of these new and not-so-new staging techniques may seem exciting and novel, the designer of Saint Joan, or any other multi-set play for that matter,
Set pieces before plain or decorated curtains.

Set pieces placed in an opening of a curtain, revealing a curtain or a drop.

A single painted drop in a curtain opening; little or no properties.

A painted drop with two-dimensional group row in a curtain opening.

Two-dimensional, painted, representational elements design.

Framed, skeletonized, two-dimensional, abstracted.

Realistic, three-dimensional objects backed by architectural framing units backed up by ti.
BEFORE A DROP. REALISTIC ELEMENTS FOR SIDE MASKS.

AND/OR STYLIZED BUILT UNITS BEFORE A CURTAIN OR DROP.

TWO-DIMENSIONAL, PAINTED ELEMENTS BEFORE A DECORATED GAUZE OR SCRIM. PROJECTIONS ON OPAQUE DROP UPSTAGE OF SCRIM.

Some Traditional and Contemporary Means of Prosce...
A painted drop with a two-dimensional ground-row in a curtain opening.

Three-dimensional, built units (representational) backed by a curtain with a center opening.

"Abstracted," three-dimensional, architectonic elements before a curtain and/or drop.

Architectural framing units backed up by tailored and arranged curtains.

Screens, pylons, and/or periakti backed up by a...

Skeletonized abstractions with movable parts.
Oared and arranged curtains. An inner traverse or drop curtain with openings cut D.R.T. and D. left.

Opaque Sky Drop, Bobinetts, additional projection screens, cut drops, or shutters which divide (the Ferme.) Floor may be trapped with plastic covers for lighting. Main projection screens may be flown, rotated, or combined to form a translucent "solid" in the stage cube. Multi-level, "plastic" elements on a revolver could be combined with any or all of the above elements.

NOTE

Traditional means of staging include the use of many devices considered modern. All seem to fall into one or another of the following categories:

1. Standing Elements:
   Flats, Jogs, Pylons, etc.

2. Hanging Elements:
   Drops, Tabs, Borders, etc.

3. Built Elements:
   Trees, Rocks, Columns, Set Houses, Levels, Steps, etc.

4. Draperies:
   Traverse and other Curtains, Cycloramas, Gauzes, etc.

5. Light Projections:
   Linnebach, Direct Beam, Diorama, etc.
must consider the production as a whole. He must not be tempted to employ too many varied means of staging for the several scenes in a single production. His stage is one of limited space, and time and costs are considerations also. He will therefore select the kind of technique which can be most effectively handled in the cubic space, the time schedule, budget, and other considerations which were discussed more fully in an earlier section. If he studies the economy stagings, as exemplified in the examples in Figure XLVII on page 276 he will wisely conclude that to "mechanize his scenery to mobilize his production,"4 as Oenslager advises, he must choose those techniques which can be fulfilled to a high degree in his specific situation.

No doubt the designer will discover that to assure a swift movement of the scenes within the limits of his physical stage, he will be forced to use multiple-duty scene elements. This was true for the more realistic, facsimile stagings discussed in Chapter V. Saint Joan, as staged in an economy frame, seems to require the use of some form of unit setting. This setting may provide for many variations of position, complexity of masses, and points or areas of emphasis. It must, of course, assure a strong unity for the production as a whole. Interesting "tricks" must not be indulged in merely because they appear exciting. Moreover, the cramped limits of the stage
selected for this second design project precludes any great number of separate scenic elements such as numerous wagon platforms, solid, built units such as trees and buttresses, and free-standing, skeleton-frame-work architectural units. Space, or the lack of it, more than any other factor determines the number of different scene elements which can be utilized for the many-faceted scenes of Saint Joan.

Perhaps the college designer's principal motivation for attempting to stage Saint Joan in this "newer" and more "economical" manner is the desire to point up the dramatic ideas of the play itself. There is strong evidence that the so-called "highly representative" stagings of the rank and file of college stagings fall short of their intended goal: a high degree of illusion of the actual--the real. Oenslager, among others, has said that the glaring weakness of the vast majority of college "realistic" productions lies in the poor quality of the work done on painted surfaces. It is implied that college designers, or many of them, are highly imaginative in their conceptions for a staging, but they lack the actual skill to execute their own designs in a creditable and professional manner. If this be so, it would follow that to relieve the designer of the task of "facsimile painting" would be to raise the level of college stagings in general.

Such devices as illustrated in Figure XLVII (page 276) would seem to clearly indicate that many of them do not
require easel, or mural-painting skill, or the skill of the professional scene artist. If such skill is present, the opportunities for variations within the staging are increased, of course. It can be noted in the fifteen scene elevations on page 276 that fully half or more do not require the skill of "surface scene painters." The scenery elements in sketches 2, 5, 6, 12, 13, 14, and 15 are primarily abstracted (greatly simplified) surfaces, skeleton forms, or drapery and translucent surfaces. The treatment of such surfaces is more or less restricted. It does not follow, however, that the scene artist-painter is passé in the present-day experimental theatre, for if the theatre is truly experimental—all types of stagings may legitimately be attempted! The educational theatre may be considered as obligated to include stagings which do require the skill of the painter.6
As stated in the preceding section of this chapter, the designer sets himself to achieve in this design, (i) a maximum of pictorial variety, and (ii) adequate acting spaces. It is further emphasized that the stagings, regardless of their style, shall be practical, attractive, expressive, simple, utilitarian, and organic. The last of these requirements, as described by Sellman and Sellman, refers to the "one-ness" of the production: the scenery is to be in key with the basic character and spirit of the play. This is the accepted guide for the designer as he experiments with the scenic devices which he considers most appropriate to his modified, suggestive, realistic staging of *Saint Joan*.

The ground plans for the eight scenes of the play are noted in Figure XLVIII on page 281. They are the result of many experiments with multi-purpose units which make no pretense of representing "the real thing". They are suggestive of enclosing walls, panels, openings, columns, buttresses, and other artificial elements from architecture, but are altered for the sake of simplicity and inter-changeability in a non-realistic way. The standing, hanging, and built units seen in the Ground Plans of Figure XLVIII are intended to provide the necessary enclosure demanded of some scenes and to provide for
SCENE TOUR

SCENE SEVEN

SCALE: 1/4" = 1'-00"

GROUND PLANS FOR A SIMPLIFIED, SUGGESTIVE STAGING OF SA
Scene Three
ISOMETRIC VIEWS OF PRINCIPAL UNITS

SCENE FIVE

SCENE SIX

SCENE EIGHT

UNIFIED, SUGGESTIVE STAGING OF SAINT JOAN FOR A LIMITED STAGE  

( FIGURE XLVIII )
the openness implied in others.

In each of the ground plans illustrated, the designer provides a great amount of necessary floor space—within the actual limits of the stage itself. As noted in Chapter V, the number of characters involved in some scenes far outnumber the characters in others. Scenes One and Two have four and five characters involved, while Scenes Three and Seven have twenty and twenty-three characters respectively. This actual number of actors on-stage at a given moment must be considered early in the placing of the scenic elements. Also, and perhaps more important from a directorial viewpoint, the kind of action which must transpire in the scenes conditions the placement of scenic elements such as folding screens, backings, pylons, and so on.

The ideas of place planted by the playwright in the minds of the audience also conditions, to a degree, the amount and kind of spaces allowed in the several scenes. It is this consideration which prompts the comparatively larger floor spaces for the cathedral scene (Scene Six), the river scene (Scene Four), and throne-room scene (Scene Three). The one scene which seems to require the least amount of actual floor space for acting movement is the tent scene (Scene Five). Such decisions are, of course, quite arbitrary on the part of the director-designer. They may not coincide with another production in a sister college. One can be safe in saying, nevertheless, that
some scenes in *Saint Joan,* as indicated by the ideas of the drama, imply smaller or larger areas for actor movement. Actually, the practical is so closely intertwined with the poetical in this matter that they are essentially inseparable, or indistinguishable. Each director may have his own individual reasons for making an acting space larger or smaller—regardless of the number of actors in the scene or the written lines of the drama.

It is noted that the ground plans of Figure XLVIII provide for the practical masking of off-stage spaces. This very elementary consideration is often neglected in the amateur production. It is held that in the stylized setting, where emphasis is placed on individual elements rather than on the totality of wall-to-wall staging, the kind of framing and masking is very important. In the ground plans shown (Figure XLVIII) there is an attempt to utilize the actual, visible elements as their own masking, rather than add frankly masking pieces of draperies (cycloramas) about the walls of the stage house. Also, the overhead masking is observed (in the elevations in Figure XLIX) to be a series of Gothic arches rather than the usual velour or fabric masking so standard in the theatre of limited means.

It is believed that the two goals mentioned at the opening of this section are achieved to a high degree: maximum pictorial variety and adequate acting spaces.
It is observed in the Ground Plans (Figure...) that the two twin-levels which dominate the stage (A and A') each have a pivot point to permit movement about the stage --but in a limited way. Also, the levels may be removed from their pivot points (P and P') and shifted to new positions for variety. The paired, "buttress-arch" units (F), as well as the other units shown in the isometric sketches of Figure XLVIII are movable and require no bracing. They alter the acting areas and provide pictorial variety. They imply, rather than represent, specific architectural parts of a building or site.
Perhaps the chief difference between the standing units of scenery employed in the design in Chapter V and those units employed in this stylized and simplified design lies in the different treatments of surfaces, terminal accents, and attention to detail. In the more realistic staging in Chapter V, the wall units were deliberately painted to simulate stone, tapestry, wooden doors and cornices, sculptured columns, and stained glass. In the second staging, such attention to the surfaces is omitted. Instead, the surfaces are nearly monochromatic "blanks". No attempt is made to give the illusion of chiselled stone, worm-eaten and carved wood, or other facsimile-treated surfaces. The aim is to de-emphasize such details and concentrate on carefully selected focal points. In Figure XLIX, the elevation sketches of this second design project, we note very little applied decoration. There is almost none in Scenes One and Two. In the throne-room scene, a single spot of color is seen in the royal coat-of-arms above the two throne chairs. In the river scene, there is simply a ground row and rock done in an almost abstract manner with the distant sky showing. The tent scene gives only the furnishings. The Fifth Scene, the cathedral of Rheims, has one focal point: a transluscent window which is simplified to a high degree with almost
no other indicator present to allude to the scene being in a cathedral. The same principle applies in the final two scenes shown in Figure XLIX.

Simplicity of line, form, and color are the outstanding features of the standing elements of this economy staging. There is almost no demand made upon the scene-painter to create an illusion of specific place. Mood can nevertheless be quite strongly reenforced by way of careful lighting and an over-all color quality applied to the bare surfaces of the scenes.

It becomes apparent then, that demands made upon production time, material costs, and staff skills, particularly in painting, are reduced in such a modified and simplified staging. There is a greater dependence upon the audience to provide the absent, "real-life" elements. Proponents of such staging are convinced that audiences can, and do, provide the complete picture from their own experiences. This may be particularly true if the scene artist gives some basic pictorial clue relative to the locale, time, and intended mood of the drama. It would seem that the focal point elements referred to above might suffice to give this needed clue in the case of Saint Joan.

The elevation sketches in Figure XLIX on page 287 give the following clues for the audience: the series of Gothic arches which serve as practical maskings overhead are constant reminders of the general period of the drama,
SCENE TWO  ANTE-CHAMBER

SCENE THREE  THRONE-ROOM
SCENE FIVE  ENGLISH MILITARY TENT

SCENE SIX  RHEIMS CATHEDRAL

Scene Elements Required

2 Pivot Platforms
2 Arch-Door Buttresses
2 Niche Pylons
2 Butress Pylons
2 Two-Fold Screens
1 Three-Fold Scrim-Covered Screen
1 Sky-Roll Drop
1 Traverse "Tent" Curtain
1 Traverse Decorated Curtain
2 Ground Rows
2 Stained Glass Plugs
3 Gut Borders
4 Drapery Masking Pieces on Tracks

Proscenium Opening: 20'-00" x 14'-00"

Note: The Elevations are related to Fig. XLVIII

Simplified, Suggestive Staging of Saint Joan for a Limited Stage (Figure XLIX)
the buttress-like pylons seen in such scenes as Three, Four, Six, and Eight also carry the Gothic feeling, while the Gothic-arch niches and rose-window transluscency in the cathedral scene strengthen the factors of place, time, and mood of the scene. A very strong clue, which is not shown in the sketches, would be the costumes and personal trappings of the characters. Period costumes, armor, ornamental jewelry, and heraldic devices would add much telling color-clues to all the scenes. The simplified wall surfaces would serve as effective counterparts for the glitter of the moving characters.
This second modified staging of *Saint Joan* is subject to the same limitations which existed for the more realistic staging in Chapter V. With this in mind, the designer attempts to compensate for the limitations in much the same manner as in the first project, especially in matters of stage cubic space. He goes further in his handling of scene elements, however. In this modified and stylized staging he wishes to lighten the burden of his staff of carpenters, painters, and light technicians if it is at all possible. Yet he does not wish to subtract from the total effectiveness of the production from a technical standpoint. He still wishes to implement the action of the play by astute designing.

The first step which the designer might take in lightening the burden of his staff and the production schedule is to reduce the number of scene elements where possible. Also, he aims to utilize all stock pieces from his scene dock which can be incorporated into the staging. He encounters some difficulty with this second factor: the orthodox, stock pieces usually found in the theatre scene dock need drastic reconstructions or additions. He notes that any "styling", or deviation from the usual "enclosure type" of staging, immediately points to special constructions in wood and fabric. His problem then is to make
all possible use of stock pieces and at the same time reduce the time and cost factors.

Fortunately not all economy stagings are really economical from a financial standpoint! Special scene elements require special building. To keep costs down the designer must make multiple use of the units. He must use stock pieces in such a way as to camouflage their usual utilitarian appearance. Flats and jogs, for example, are simple, rectangular units. The designer may want to alter the outline form. To do this he must either destroy the original unit or add to it without injuring the basic unit. The “profiles” of such stock units can be altered with little cost and skill, if the designer is cautious and imaginative in his designing.

Since most college productions are not designed and built to “travel the road”, the scene elements can be built less rigidly than they usually are when such elements must be shipped and handled for prolonged periods of time. This means, of course, that scene elements must be practical, but not built as ruggedly as usual. Also, the materials might well be of lighter and cheaper construction. Profiles can be of some type of fabricated fibre-board instead of the usual professional plywood profile board. For example, the border profiles (see in the elevations in Figure XLIX, the Gothic arches [four in all] which serve to mask the flying areas above the stage) can be built of
light-weight fibre board. This is legitimate practice if the element is not likely to be used again and is deemed too "special" for an early repeat performance; the material becomes expendable.

Mobility is as important in this type of staging as it was for the staging in Chapter V. The several scene elements noted in the elevations of Figure and in the Ground Plans of Figure are highly mobile. The platform and pylon units are castered as in the first design. Stage brace supports are eliminated, since all units are self-supporting and are weighted, where necessary, to avoid tipping.

A final technical consideration which differentiates this staging from the first one is the need for careful lighting. It is noted that the rolling window-pylons (designated by the letter "P" in Figure XLVIII, employ translucent inserts or plugs in Scene Six, the cathedral scene. In addition, the tops of the pylons are of the "shaped" or profile variety and are an essential part of the design plan. These tops should receive the right sort of light: a matter of careful light-plotting. Also, since the "walls" of this staging are not simulations of actual walls, but are intended to be mere suggestive enclosures, they should be perhaps more carefully and "poetically" lighted than those in the first staging. Light is a stronger part of
the design plan in this staging than it was in the first design. In fact, the plotting of light areas and dark areas on these "abstracted walls" of the second design is the principal mood-supporting factor of the setting.
Since the second design under discussion does not purport to represent life as it might be observed, it can rely on technical and artistic techniques which heighten the character of objects from nature and from art. Lines and colors observed in nature, for example, may be made more projectile, bolder, and visually more exciting. A suggestive and stylized production of Saint Joan seems especially to permit such treatment of the scene elements employed in its staging.

It was the intent of the designer, in the more realistic staging discussed in the preceding chapter, to provide a place, a time, and a mood for the play. The same provisions are present in this simplified and stylized staging. The difference lies in how they are provided. The artist regards line, color, form, notan, and texture in a different light: they are to be used, in some cases, for their inherent power to create a mood or support it. These five ingredients become his palette for a more expressive staging of the play.

Lines in a staging of Saint Joan can be exploited for their power to lead the eye to a focal point. They can indicate, to a degree, order or confusion, harmony or disharmony. Such use of line is almost standard practice for the easel painter and graphic artist. The scene designer can use line as a means of "framing" a character in a given scene, thus aiding the director in composing
strong stage pictures with his actors to suit the needs of
a given dramatic scene. The lines observed in the eleva-
tions in Figure XLIX are primarily the edges of the upright
pylons, the boundaries of the niches and arches, and the
enclosing power of the lines which constitute the window
arches in some scenes. Actors who stand "in a frame" are auto-
matically in an emphasized position, with lighting as an
accompanying force. A specific example of line leading
the eye to a focal area on the stage is seen in the ca-
theadral scene in Figure XLIX. The circle of the rose
window, framed as it is in an arch-within-a frame, is a
strong factor in holding the eye of the beholder to that
precise area of the stage. Joan, kneeling at this spot,
is in the strongest possible place for emphasis.

The pendentive character of the series of four arches
above the stage might strongly lead the eye to the stage
below. The repeated vertical lines of the designs in
the windows and in the designs in the curtains might also
be exploited to concentrate the eye on certain areas.

The form or shape of the stage pictures produced by
the arrangements of the pylons and other elements can serve
the director-designer in this staging. The depth of the
cathedral scene can connote solemnity and dignity, the
shallowness of the ante-chamber and tent scene can suggest
a less-formal situation—even bordering on the light or
facetious side. Certainly there is less formality in the
tent scene than in the cathedral scene: a situation produced mostly by way of the symmetry and depth of the latter and the lack of it in the tent scene. The shape of the stage units in the trial scene (Scene Seven) can connote discord, conflict, and antagonism by way of the severe angling of the scene elements in the stage space. The somewhat definite compactness of this trial scene might aid in conveying the idea of power and of authority—especially with the stage picture nearly filled with characters and the elevation of the two judges at the sharp angle of the scene. The scene actually radiates from their exalted position.

The stiff, symmetrical, and formal shape of the stage in the throne scene (Scene Three) connotes a hardness and conventionality. Its severity is also emphasized by the lack of cheerful color and the stiff verticality of the elements enclosing the stage. It is believed that this lack of friendliness and warmth is correct dramatically for the scene which is to transpire in the play. It is here that Joan is given the cold-shoulder by the court of the spineless Dauphin, his disdainful nobles and their ladies. The forthrightness of Joan, her girlish naivete, and her peasant brashness, are thrown in direct conflict with the courtiers. It is her first major encounter with the Law of the Land. The line and form of the staging for the scene may serve to emphasize the scene of conflict occurring.
In this second staging of the play, color is used more strongly in the accent areas such as the coat-of-arms, stained glass windows, certain pylon and arch structures, and most particularly in the light applied to the scenes. Both the painted color and the color of the light is stronger in value and intensity. Color is applied more freely by pigment and light than would be acceptable for a more realistic staging. There is a greater use of unadulterated primaries—the primaries of pigment (red, yellow, and blue) and the primaries of light (red, green, and blue). The designer might actually "paint" the abstracted surfaces (since they are not treated realistically) with colored illumination. Colored gelatin-media and anilene-dyed glass slides could be the designer's "brush"—applied boldly and generally on certain surfaces. Thus, color for its own sake can enhance this staging and add a special lustre not possible by means of scene paint alone.

Notan, or the use of light and shade, on the surfaces of the stage settings can be more freely employed than in the more realistic staging. Mood values are perhaps more strikingly presented by the use of sharp light and dark contrasts and the use of growing and diminishing light on the surfaces in certain scenes. For example, the amount of illumination can be more deliberately varied and with more definite "patterned" timing than in the first style of staging. Since the designer is not saying:
'this is a slice of life' or anything close to life as we generally observe it, he can literally create his own rise and fall of the daylight, the sunset, or the changes of light which accompany such natural phenomena as storms. In Saint Joan, the designer can heighten the dramatic impact of the "visitors" who come to chat with Charles the Victorious in the epilogue of the play. The scene is night, with a breeze blowing the light curtains at his side. In a modified and stylized staging, the light of the night can be pictorially exciting—more so than would likely be acceptable for a realistic staging.

Light and shade, and specific shafts and patterns of light can serve greatly in Saint Joan as a powerful substitute for paint and "realistic-illusionistic" light. It is obvious that the stage must possess certain basic lighting instruments. Yet even with a barest minimum of fine lighting instruments the designer can contrive to place, mask, and focus the usual equipment so as to create poetic light compositions. He is not bound to the rule of life-like lighting in this second staging of Saint Joan. He may actually require less lighting equipment than for a more realistic staging, for realism demands general-area lighting as well as careful, accent lighting, and this means quantity as well as quality in the lighting instruments and operators.
1. Friederich and Fraser, in their work *Scenery Design for the Amateur Stage*, give this generalized definition of stylization as it applies to scenery.

2. John Gassner gives several "progressive means" of staging in his work, *Producing the Play*. These are drawn from the theatre of tradition as well as from contemporary theatre practice. There is little doubt that the scientists of tomorrow will produce still more 'progressive means' for the designer, especially in the realm of electronics.


5. Friederich and Fraser, *loc. cit.*

6. See the discussion on staging styles discussed in Chapter II. It is urged that colleges attempt stagings which may require considerable skill, but in so doing they widen the horizons of both student participants and audiences as well.

7. Selden and Sellman, *op. cit.*, pp. 5-95.

8. McCandless and Fuchs particularly advise the use of a number of focussed and angled spotlights in order to achieve acceptable general acting-area lighting and the special lighting so necessary to lend realistic plausibility to a scene.
(1) Basic Problems Related to Policy, Personnel, and the Physical Stage

Administrative policy was shown to be responsible for some of the basic problems which beset the director-designer in the rank and file of colleges. Policy affects, if not determines, the number, kind, and quality of productions. In each of these categories it is urged that those responsible for the theatrical productions which require some staging should adopt a policy of controlled experimentation. If such a policy is put into effect, a more stimulating program of theatre is likely to result. It is maintained, on the basis of the survey conducted for this study, combined with the design projects conducted for limited stages, that the number, kind, and quality of stagings (the designs and their realization on the stage) can be substantially improved if controlled experimentation is standard practice.

It was shown that most schools in the study (thirty in all) admit that the number of productions is controlled largely by a policy which is committed to the more-or-less traditional methods of staging. Also, that the realistic, or highly realistic type or mode of staging was the favored style for most productions. There was evidence that budget
was a strong factor in determining the number of productions in a school year, but that a policy which favored the realistic-traditional approach was the main reason for the fewer numbers of plays being produced. The study showed that the realistic approach made too great a demand upon the time of the over-burdened director-designer and his limited staff. Attention to the required details and complexities of facsimile staging absorbed a great amount of the production time of the director-designer-teacher. As a consequence, the entire schedule of the theatre staff is geared to fewer plays elaborately staged—at least staged within the frame of verisimilitude.

In addition to this manifest preference for the "near slice-of-life" type of staging, the study has shown that the quality of the productions, from a scenic, and design standpoint, suffers to a degree. It was shown that greater skill is required to contrive that which shall "pass for the real or actual". Surfaces which call for built details and painted details especially make skill demands upon the designer and his staff. In this matter, it was shown that such skill is not to be found in the rank and file of colleges. In short, the schools seem to be attempting that for which they are not specifically equipped. Earlier discussions showed that even the art training, which would appear to be a prerequisite to designing for a college theatre, is lacking in far too many of the schools. Policy
which permits such a condition to exist is deciding, to a degree, the quality of its stagings. The lack of art and design training on the part of most college director-designers cannot be laid wholly at the door of the local policy-makers. The problem seems to be much more involved. Standards for the entire educational theatre would appear to need study and investigation. As Duerr pointed out, too many of the colleges are cut "from the same gray cloth" in matters of policy. They are tradition-bound to a way of production which, by its very complexity from a technical and artistic viewpoint, is almost impossible of professional achievement for the rank and file of colleges; at least this would seem to be true as long as controlled experimental staging is neglected.

Relative to the kind of plays produced, the matter seems to rest upon the fact that the one-set play is the chief arbiter of what is produced in some schools. In fairness, however, it should be pointed out that some schools do not regard this as their prime reason for choice of plays. For those schools which admit that the one-set play is preferred for their production schedules, it is especially urged that they pursue a policy which shall permit experimentation into the variations on the realistic approach. The multi-set play, which is treated realistically, is perhaps the most difficult to achieve on the limited stages of the colleges.
Policy which follows too closely the type of romantic-realistic, Broadway type of staging is probably obligating itself unnecessarily from a technical standpoint. The policy of apeing the commercial designers for settings for specific plays is seen to produce stagings which suffer in quality and efficiency on the stage of limited means. College director-designers should return to a policy of individual designing—designing which is keyed to the specific frame in which they work. Their entire concept of designing should emanate, not from what is done by the commercial theatre, but what is most effective artistically, technically, and educationally for their OWN situation.

It was noted in Chapter One that theatre administrations are not alone in bearing the responsibility for the number, kind, and quality of stagings observed in colleges. The staff member who is directly charged with the design process is often the key figure in the production of a specific staging. If this person lacks specific theoretical and practical training in design, the quality of his stagings will no doubt show it. He cannot long disguise the fact that his stagings lack imagination, variety, skill of execution, and a contemporary spirit which embraces new approaches to the drama.

The lack of a working, professional-attitude toward the design process in the colleges undoubtedly is responsible for the general level of stagings observed in the
several schools in the study. The study showed that only too often the very process of conceiving and fabricating a staging is a hit or miss proposition. Responsibility is bandied about from person to person. An improvement in this area of theatre activity shall be made only when (i) administrations support stage designing on a professional level with provisions for a trained designer, and (ii) when the designers themselves are willing and able to carry the trying load of a director-designer with professional efficiency.

Adjustments seem to be in order, with respect to the teaching loads of most director-designers. The quality of their design work might conceivably rise to new levels if their work-loads were to be reduced. How this is to be achieved is a problem which lies outside the province of this study: a matter which has to do with general budget and faculty assignment.

My findings show that the physical stages themselves stand squarely in the path of the educational theatre designers as they probe ways to circumvent the limitations of space, shapes of stage spaces, and basic equipment. The survey has shown that there is no such thing as the "ideal" or nearly-ideal physical stage. Furthermore, the multi-purpose stage might well be the worst culprit of them all! The stage which must "double in brass" for the department of music, the department of physical education
and the theatre department is seen to be more disadvantageous to the theatre area than it is to other areas. Such authorities as Simonson, Burris-Myer and Cole, Fuchs, Quimby, and certain educational teachers of theatre state most emphatically that the stage which serves best the production of plays serves as well for other activities. But to expect an over-worked production area to be satisfactory for staging on a professional level is simply expecting too much. Scene designing, including the very important factor of stage lighting, takes much actual time to be perfected. It cannot be successfully accomplished if the site for the production is available for only a few hours prior to the opening night of the performance.

Another facet of the physical theatre problem which merits further study is the matter of the lack of the right kind of space: space for vertical and horizontal movement of scene elements. Space must be carefully manipulated for the staging of multi-set productions, since these seem to require the most space of all the drama forms. But since the rank and file of colleges do not have such space, and there seems to be no immediate improvement of the space problem from an architectural standpoint, it behooves the designers to explore the possibilities of controlled experimentation: it is their duty to find ways to stage the near-realistic play—or compromise with some variant form, or modification of the realistic stage style.
Within the realm of the "new theatre art", as Cheney and others have so often called it, there are ways to compromise with scenery styles. The recent dramas seem to urge the use of something less than the facsimile type of staging. Thus, in view of the status of the physical theatre and its limitations, and the advent of plays which make exorbitant demands upon space, time, and equipment—to say nothing of artistic and technical skill—it would seem that modified, simplified, and perhaps stylized stagings would permit, if not produce, superior stagings on the college stages. This is not to say that the representative type of realistic stage setting is to be abolished forever from the amateur (college) stage. Far from it. As pointed out earlier, the role of the college theatre, as a producing force, is to attempt a variety of stagings for the sake of teaching its students the traditional as well as the newer types of techniques.
Chapters V and VI have discussed and illustrated the most basic problems of staging the realistic play in a fairly high degree of verisimilitude and a modification of such an approach. In the former style of staging one principle stands out prominently: the college designer who attempts to do a near-slice-of-life type of staging of a multi-set play is faced with one outstanding problem: the size and shape of his cubic stage. His is a production within the "stage cube", and is subject to the actual physical limitations in that cube. As an artist manipulating three-dimensional as well as two-dimensional objects in this cube, he must so compose these objects that they do not impede the play being performed. His staging must do the opposite: it must augment the play in every way it can from a pictorial standpoint. It must re-enforce the dramatic action: a precept so often enunciated by the finest contemporary designers. A design for the realistic play first considers space. The number, kind, and quality of character of objects in that space is a secondary consideration.

The design project presented in Chapter V of Saint Joan seems to indicate that almost any space can be utilized for a multi-set play if the designer is willing to accept the space limitations and design on a not-too-
grandiose scale. The size of his units in this realistic staging might well be something less than he would desire. The soaring heights of a Rheims cathedral scene, or the great expanse of sky seen across the River Loire might be most impressive on a huge stage with a large proscenium. But such scenes on the stage noted in Chapter V must be drastically scaled down. This is a sacrifice, perhaps, for the dramatic impact so desirable by way of large units, but it is unavoidable in such a multi-set play. For example, the stage used in the design projects in both Chapter V and VI has no wing space to speak of. Therefore, scene elements cannot be "stacked" off-stage, or to advantage on the stage. The solution seems to be to utilize some form of unit staging—without sacrificing the details so necessary to a realistic staging. In short, the scene elements must be so designed that they can support themselves, carry their own weight silently as they are moved about the stage from scene to scene, and present a different aspect in the several scenes.

Such a general description is, admittedly, inadequate. But the design sketches illustrate that such a staging is feasible if carefully scaled, rigged, painted, and fitted one unit to the other. The requirements of the eight scenes for *Saint Joan* are likely to be as difficult to achieve as any play written in recent years. Its eight scenes are quite different one from the other. The one
characteristic which ties them together, pictorially, is the character of the Gothic architecture. It is this "common motif" which the designer must seize upon for his unifying characteristics in the stage pictures. The employment of well-known elements from architecture can serve him well to give a common pictorial flavor to the entire production.

This employment of motifs—those objects or aspects which are expressive of the essence of a period or culture—must be familiar to the designer. He is obligated to search for them and select judiciously for technical, as well as artistic reasons. For example, he cannot afford to include an out-sized element from a cathedral simply because he feels it to be "dramatic" in real-life. He must see it as it shall be in the complex of a multi-set staging; it must be fused, or welded, into the whole. It must be possible of achievement by way of carpentry, painting, and lighting. Its use must be sensible from a mechanical viewpoint as well. In short, the designer must follow Oenslager's affirmations if he would be successful in contriving so difficult a staging in the realistic manner.

Facsimile staging makes almost impossible demands upon the designers in the rank and file of colleges. This is one of the prime conclusions which I wish to make from the (1) survey of the thirty schools, and (ii) after devising the scenes for the multi-set play *Saint Joan*. Such a play
is not to be avoided, however, simply because it demands a strict engineering of space, time, budget, and skills. It is a worthy and valid piece of literature for any college. It is a play of stature. Its background is rich in historical fact and fancy. It is a play which deserves production on the educational stage whose aim is to teach theatre.

Realistic stagings, therefore, seem to have a very legitimate place in the production scheme of the rank and file of colleges. Even though such stagings seem to demand wide research, great sensitivity for the appearances of objects from nature and from art, and a careful documentation of specific objects from architecture, there is still possible a professional-level production. The laboratory-proved example of Chapter V seems to point to this level of achievement. I hasten to add, however, that no designer (including myself) is ever completely satisfied with his work! The designs seen in Chapter V and in Chapter VI are humbly offered as laboratory evidence only. Study of the stage, the staff problems, and the technical and artistic problems of staging Saint Joan leads me to conclude that facsimile realism can be achieved, but the price is very high! It is possible that the production might be just as effectively staged in some less-demanding style—a style discussed in the next section.
(iii) Staging Styles Which May Avoid the Demands of Strict Realism

No study of staging styles would presume to cover all the possible variations for "real-life" realism, insofar as the non-professional stage is concerned. In fact, no work to date seems to cover adequately all the attempts made by professional designers in the legitimate theatre. The field is very broad, and with the newer advances in electronics and optics, the stage is ever on the move. Tomorrow may bring an innovation which, in twenty years hence, shall be regarded as "standard" or "traditional". We now accept, for example, the baby-spot, or concentrated filament lamp with lens attached, as a long-time instrument in the theatre. Yet, its birth dates from about 1914—a mere day in the time of the theatre!

This study has incorporated some of the most "tried-and-true" arrangements of scene elements with a few of the more recent additions to theatre technology. In any deviation from realistic staging, such devices as the translucent screen, the shadow-projector, profiled, or cut-down units, and the revolving stage are likely to appear. The staging illustrated in Chapter VI is no exception. In my study of ways and means to stage Saint Joan (and other multi-set plays), I discovered that the designer still is confronted with one immovable fact: the size and shape of his stage house! This cubic area, together with the size
and shape of the proscenium frame, and the basic equipment of the gridiron and lighting, is to be reckoned with just as surely as in the case of facsimile staging. In this respect, the "non-illusionistic" type of stage setting differs not at all with any other form of staging! The designer, like the easel painter, works with specific limitations. Sound practice forbids him to disregard these limitations.

The design project discussed and illustrated in Chapter VI is an attempt to find one way which is very efficient in augmenting a multi-set play on a limited stage, but which is not in the strictly realistic or illusionistic mode of staging. This designed production deals only with the standing, hanging, and built elements of the play. Problems of lighting, properties, and costumes are omitted for the sake of brevity and clarity. The designer is most interested in staging the play in a manner which makes the least demands upon time, effort, and budget. He wishes to avoid the very demanding requirements of real-life surfaces --surfaces which demand a high degree of skill in painting, building, and decorating.

It is my considered opinion, in the light of the study done for the design projects in Chapters V and VI, that a very efficient staging can be devised for Saint Joan which need not be strongly realistic—or realistic at all. The locale, time, and mood connotations of the stylized
staging in Chapter VI is considered to be rather definite. More or less abstracted walls or vertical structures imply actuality; they allude to real-life without re-presenting real, or actual objects from art. The predominant characteristics of architectural elements seem to be able to convey the idea of locale to a high degree, even though the part represents the whole. A buttress, for example, can imply a massive structure, permanence of construction, and even a specific kind of structure. It is upon the experiences of the audience that the designer must rely in these matters.

This study has not purported to solve completely all the basic staging problems which beset the designer in the college theatre of limited means. Such a claim would be most presumptuous. There has been an attempt to indicate that certain basic problems do exist and are common to most college theatres. Also, that if scenic designers in those colleges are willing to embrace certain traditional as well as contemporary staging practices, they may substantially improve the quality of their productions.

It is concluded, on the basis of the limitations created by policy, staff, and physical stages, that some definite design plan for each and every play is essential. Design is the very opposite of chance, and this dictum applies very specifically to the designer who works in a stage which is far from the ideal established by the
Finally, it is concluded that most schools which have neither a highly trained designer nor an adequate technical staff of workers in production would profit from staging the multi-scene plays in a mode or style which does not require the skills of the interior decorator, the muralist, the cabinet-maker, joiner, and scene painter! These skills, and others, can be less important in the whole production design plan if the realistic, illusionistic style of staging is occasionally set aside in favor of a strongly modified style of representative staging. But whether the strongly realistic staging mode is modified or not, it seems safe to say that the best scenes are still in the mind's eye of the spectator. He can and does accept more than most critics, directors, or mere designers are willing to believe!
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APPENDIX III

A TABULATION OF THE RESPONSES TO ALL INTERVIEWS

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<th>Policy: a preference for l-set plays &amp; pref. realism</th>
<th>Time available and allocated to the production</th>
<th>Budget alloc.</th>
<th>General Physical limits of stage and theatre bldg.</th>
<th>Fear of Aud. response to variations from realism</th>
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Factors Affecting Choice of Scenery Style and Staging
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(play production data: 1946-51 inc.)

TABLE NO. 2

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Key:  
N - Naturalism  
R - Realism  
SR - Simpl. and/or Sel. Realism  
ST - Stylization  
F - Formalism  
Ex - Expressionism  
Im - Impressionism  
C - Constructivism  
DM - Doubtful or Mixed Styles
| Scheduling of Budget | Lack of manpower for building and painting | Hardwood floor | Grid equipment | Lighting equipment | Mechanical equipment | Location and access to shop in relation to stage | Lack of shop space | Lack of flying space | Lack of storage space | **Lack of manpower for building and painting (as expressed by Dr. A. T. D.)** |

**TABLE NUMBER 4**

350
### Table Number 5

**FREQUENCY OF USE OF STAGING DEVICES:**

**MECHANICAL, LIGHTING, & OPTICAL**

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<th>Rotating stage and/or wagens</th>
<th>Wing and drop settings</th>
<th>Unit sets</th>
<th>Light projections</th>
<th>Methods of projections</th>
<th>Number of One-set stagings 1946-51 inc.</th>
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**Key:**
- **Linn** - Linnebach Lantern
- **Sciopt** - Scioptican
- **NR** - No Record Kept
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**Key:**
- D: Class
- CL: CL
- IND: IND
- SA: SA
- CD: CD

**Activities:**
- Who builds scenery?
- Who paints scenery?
- Who supervises building and painting?
- Specific conference on lights?
- Who selects props' lights?
- Who designs lighting?
- Where is building and painting done?
THE DESIGN PROCESS

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<th>Constructive drawings?</th>
<th>Finished elevations? (renderings)</th>
<th>Model?</th>
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Key: x indicates yes  L indicates "very little" 
0 " No 
S " Seldom 
Nr " No set policy 
Ind " Indefinite, no record 
D " Director 
TD " Tech. Dir. 
CL " Classes 
SA " Staff Assistant
I, Eugene Quinter Hoak, was born in Springfield, Ohio, April 7, 1914. I received my secondary school education in the public schools of Springfield, Ohio and Tampa, Florida. My undergraduate training was obtained at Wittenberg College and The Dayton Art Institute. I received the bachelor of arts degree from Wittenberg College in 1937. From Northwestern University I received the Master of Arts degree in 1941, where I majored in Speech Science. Concurrently with my studies at Northwestern University, I served as Director of Speech and Drama for the Public Schools of Springfield, Ohio. After serving with the United States Navy I received an appointment as an Assistant in the Department of Speech at The Ohio State University. Since 1947 I have served as an Instructor in Speech and Theatre at The Ohio State University. While holding this position, I have pursued work for the Doctor of philosophy degree and at the same time have served as an Instructor of Public Speaking and as Technical Director for The University and Stadium Theatres. I am married and have two sons, Dale and Dennis.