

A DESIGN FOR EASTWARD, HO!

27
A Thesis

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by

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CHAPTER I

INTRODUCTION TO THE PROBLEM

This production thesis is concerned with the stage design of Eastward, Ho!, an Elizabethan play that was presented in the College Theatre of Kansas State Teachers College. Elizabethan plays are among the more popular presented in America today, both in colleges and universities as well as by professional theatre groups. A recent study of Shakespearean productions in American colleges and universities indicates that 292 productions were presented of 29 different Shakespearean plays in 1963-64.¹

Photographs of these productions by American colleges and universities indicate a popular use of the unit setting within a proscenium arch. A unit setting is defined as "...an arrangement of scenery in which some or all of the pieces of scenery employed in one scene are designed to be employed again (in other combinations) in other scenes of the same play."² The unit setting provides a solution to the problem posed by the Elizabethan play. The action

¹Francis Hodge, "Shakespearean Productions at the Colleges and Universities," Educational Theatre Journal, XIX (October, 1967), p. 356.

²Samuel Selden and Hunton D. Sellman, Stage Scenery and Lighting (New York: Appleton-Century-Croft, Inc., 1959), p. 41.

presented in a play of this period demands a smooth, uninterrupted flow. This would be difficult to effect with lengthy pauses caused by the scene shifting necessary to present realistic settings for the many diverse locales required by these plays.

In addition to college and university productions of Elizabethan plays several professional groups devote part or all of their efforts to Elizabethan productions. One such professional group is the Shakespearean Festival Theatre at Stratford, Ontario. This theatre has many of the architectural elements of the Elizabethan playhouse without being a reproduction of it. The platform stage of the Shakespearean Festival Theatre "is a permanent structure - a modern adaptation of the Elizabethan stage with balcony, trap doors, seven acting levels, nine major entrances."³ This theatre achieves the intimate relationship between the actor and the audience member that was present in the original Elizabethan theatre. Another theatre group producing Elizabethan plays is the Oregon Shakespearean Festival at Ashland, Oregon. Their theatre is an open air structure resembling the stage of the Fortune, an actual Elizabethan playhouse. This theatre differs from the one at Stratford, Ontario, in

³Ronald Watkins, On Producing Shakespeare (New York: Benjamin Blom, Inc., 1964), p. v.

design, but contains certain similar elements. The study, inner below; the chamber, inner above; and the thrust stage are facilities at both theatres. All of the elements designed into the original stage are present in this reproduction. The company at Oregon presents a repertory of three Shakespearean plays and one by another Elizabethan playwright each season, all using the same architectural background. The style of production follows that used in the Elizabethan period.

In the previous discussion several different ways of staging the Elizabethan play have been mentioned. Colleges and universities have created unit sets, within a proscenium arch, to solve the problems presented by a play of this period. Two professional groups, the Shakespearean Festival Theatre and the Oregon Shakespearean Festival have theatre buildings constructed especially for the production of Elizabethan plays. The former group has a stage that contains most of the characteristics of an Elizabethan stage, but does not resemble it in appearance; while the latter group performs in a reproduction of the Fortune, an actual Elizabethan theatre. Both professional groups produce Elizabethan drama in front of an architectural background. This architectural background enables a rapid change of location, as the play dictates.

Modern advances in theatre technology permit a great

deal of flexibility in the staging of a play. The proscenium arch stages of today may be equipped with electronic remote control lighting systems, elevator stages, and automatic turntables. There are even theatres where the auditorium becomes the stage and the auditorium seating is relocated by push button control. The possibilities available to the scene designer are unlimited and may range from a realistic interior box set to a presentational platform stage or unit set; however, the basic problem remains the same, the setting must be a visual interpretation of the play and must serve the action. Serving the action of the play is not determined only by the framework of the physical stage, but also by the dictates of the style of production as determined by the director, in conference with the designer and other members of the production staff. The visual aspects of a theatrical production are the designer's responsibility, for he creates the environment for the play. He cannot create the environment for a particular play without first having arrived at certain basic concepts in agreement with the director's needs and desires for the production, based upon the director's interpretation of the script and feeling for the play. The design of the setting and costumes, the intention of the playwright, and the action of the play as conceived by the director, are elements of production which, when in harmony with one another, lead to a

unity of impression for the audience.

The Kansas State Teachers College production of Eastward, Ho! presented the director and the designer with many possibilities for staging. The College Theatre, which housed the production, is a proscenium arch theatre with an orchestra pit separating the audience from the stage. A large fly loft and portable turntables were available for use in creating a unit setting just as many other colleges and universities have approached the problem of producing the Elizabethan play. The remote control lighting system would permit ease in obtaining various lighting effects for each individual scene. In spite of this possibility of using a unit set, because the facilities of the College Theatre permitted it, the director and the designers, in collaboration, chose an historical approach to the production as the unifying theme. Its educational significance for the audience, as well as a belief that the play would be presented more effectively by making use of the period style of production for which it was written, was the basis for that decision.

I. THE PROBLEM

Statement of the Problem

The purpose of this project was to design the stage setting and lighting for the Kansas State Teachers College

production of Eastward, Ho!. This design would create a facsimile of an Elizabethan playhouse on the proscenium arch stage of the College Theatre.

Importance of the Problem

To attempt a facsimile of an Elizabethan stage within the confines of this proscenium arch theatre presented certain physical problems for the designer which would have to be overcome: the thrust stage, which is such an important part of an Elizabethan playhouse, is non-existent in the College Theatre; fixed seating in the auditorium of the College Theatre makes it impossible to surround the acting area on three sides as the pit and gallery did in the original Elizabethan playhouse; the red decor of the theatre house bears no resemblance to the English half-timber of the Wooden "O". These are but a few of the problems faced by the designer in attempting to adhere to a historical presentation of this production of an Elizabethan play. In addition to these limitations of the physical theatre, the designer was also bound by the requirements of good scene design as practiced in the theatre today.

In order that the stage designer may contribute to the unity of impression and not be in conflict with the other elements of production, he must perform certain functions: (1) place the action; (2) establish the dominant

mood; (3) reinforce the theme; (4) stage the story.⁴ The first function performed by the designer is to place the action. This task may be achieved through the use of a period setting. By using a period setting, the designer can place the play in time. The use of properties, such as furniture, can instill the proper period in the mind of the audience. The time of day and any change in that time can also be effected by the designer through the use of stage lighting.

Another way the designer can serve the play is by providing a specific locale for the action. It is essential that the audience know, at a glance, where the action is taking place. This is achieved by the stage setting, properties, costumes, and lighting. The responsibility of the designer is to see that the place of action is fitting for the play and makes the proper impression on the audience.

Another function of scene design is to establish the dominant mood of the play. Mood is defined as "that quality of a play that, when properly transmitted, effects a state of mind and emotional response in the audience."⁵ When the curtain rises, the setting should create an expression of the mood and show a relationship to the action. The setting

⁴W. Oren Parker and Harvey K. Smith, Scene Design and Stage Lighting (second edition; New York: Holt, Rinehart and Winston, Inc., 1968), pp. 18-23.

⁵Ibid., p. 20.

should convey a mood or feeling to the audience that tells them exactly what is going on and where they are.

The third function of the designer is to reinforce the theme of the play. It is difficult for the designer to reinforce the theme of the play without becoming too obvious. For many plays, the designer and other persons trained in the theatre art know that the setting reinforces the theme, but this reinforcement is so subtle that the average theatregoer will not consciously be aware of it. For example, in designing You Can't Take It With You, just as colorful, bright striped wallpaper and curved arches above the windows would add to the comedic mood of the play, the setting would reinforce the theme of the play by being disorganized and carefree just like the family. By fulfilling this function of scene design, the setting created comes one step closer to the unity of impression for the audience.

The final task of the designer is the staging of the story. The physical requirements of the play must be solved in such a way as to serve the action. There must be so many openings in the set. The designer is responsible for seeing that these openings are included in the design; however, the designer is at liberty to place them where they will be most pleasing to the eye and most functional to the action of the play. It is the purpose of stage lighting to make visible the action of the play and when locales are shifted more by

a shifting of light than a shifting of scenery, lighting becomes very important to the movement of the play. In staging the play, everything must be coordinated. The setting and lighting must work as a team to fulfill all of the functions of scene design.

The ultimate end of all these functions of scene design is to: (1) serve the play; (2) serve the action; (3) serve the audience. The designer must create an environment for the play. This environment should communicate the mood that the playwright wants the audience to feel. The moment the curtain rises, the audience must know what is going on and where it is taking place. For

...we must seek not for selfexpression (sic) for performance for its own sake, but only to establish the dramatist's intention, knowing that when we have succeeded in doing so audiences will say to themselves not, This is beautiful, This is charming, This is splendid, but - This is true.⁶

II. DEFINITION OF TERMS

Design. In the reporting of this project, "design" will be referred to as the process followed, by the designer in creating a stage setting through the utilization of the elements of design and the principles of composition.

Stage Setting. A "stage setting", in this project,

⁶ Robert Edmond Jones, The Dramatic Imagination (New York: Theatre Arts Books, 1967), p. 76.

will be an environment created to facilitate the mood and action of the drama.

Properties. "Properties" will be anything, except costumes, used by the actors that is not a part of the permanent setting.

Lighting. "Lighting" refers to the source of illumination for the stage. It also refers to the effects as well as any mood it may create.

Elizabethan Stage. The "Elizabethan stage" refers to the style of theatrical building in the late 1500's and early 1600's, known as the Wooden "O". Synonymous with the above term will be "Elizabethan theatre". "Elizabethan playhouse", and "Elizabethan stagehouse".

III. PROCEDURES

The procedures to be followed in the design, construction, and lighting of Eastward, Ho! are listed below. However, the steps listed may not follow one another, several may happen simultaneously.

- VI. I. Initial conference with director
 - A. Interpretation and analysis of play
 - B. Style of presentation
- II. Technical demands of play
 - A. Space requirements
 - B. Nature of Lighting

II. cont'd.

C. Shifting problems

III. Limitations of physical stage

A. Sight lines

B. Lighting capabilities

C. Space available

IV. Production schedule limitations

A. Time available

B. Personnel available

C. Budget allocated

D. Material limitation

V. Design research

A. Historical background of Elizabethan stage

B. Historical accurateness of Elizabethan stage setting

C. Play's historical background

VI. Preparation of preliminary design

A. Preliminary floor plan

B. Initial sketches

VII. Conference with director and technical director

A. Approval of set by director

B. Approval of feasibility of design by technical director

C. Discussion of special problems

VIII. Completion of designer's plans

- A. Final floor plan
- B. Color rendering
- C. Working drawings
- D. Instrument plot
- E. Instrument plugging chart

IX. Construction

- A. Building set
- B. Scene painting
- C. Assemble set
- D. Hang, plug, and focus lighting instruments

X. Technical rehearsal

XI. Performance record

XII. Strike

Form of the Thesis

The information collected in this project will be reported in the following form.

Chapter II, The Problem, will present the limitations imposed on the designer by the director and the script.

Chapter III, Solution of the Design Problem, will present the solution to the problems imposed in Chapter II.

Chapter IV, Execution of the Design, will include a description of how design was achieved, and innumerate special problems peculiar to this production as well as any

alterations that were made in the design during its execution.

Chapter V, Summary and Conclusion, will present a summary and draw conclusions from the project.

CHAPTER II

THE PROBLEM: REQUIREMENTS OF THE DESIGN

Certain primary requirements were imposed on the designer by the script. From this one basic source the director drew his interpretation of the playwrights' intention. It was from the director's interpretation that the designer was able to create an environment suitable for the play.

I. REQUIREMENTS OF THE SCRIPT

Placing the action in time and presenting the locale indicated by the script were important considerations in creating environment of the play. Eleven different locales were called for in Eastward, Ho!; they were Touchstone's shop, a room in Touchstone's house, Touchstone's stall, Security's house, a street in front of Sir Petronel's lodging, Security's dining room, Touchstone's Innyard, the Blue Anchor Tavern, Cuckold's Haven on the Thames River, Gertrude's lodging, and the prison. Of the fifteen scenes in this five act play, six scenes were exteriors and nine scenes were interiors.

References were made indicating that the time and period of the play was Elizabethan England. This fact was revealed through references to articles of clothing characteristic of the era such as the ruff, the flat cap,

and the French farthingale. Not only was the period indicated but also specific times of day were required.

In addition to indications of time and locale, the action of the play required that there be enough space to accomodate large numbers of actors from time to time. The script also required that the stage setting have an ample number of openings to allow proper entrances and exits and that these openings be designed large enough to allow characters, in costume, to pass freely through them. For example, during the taking of coach scene, Act III, scene ii, seven characters had to quickly use the same exit. Because the costumes of this period were large and bulky, the doorways in the set had to be large enough to accomodate them.

II. REQUIREMENTS OF THE DIRECTOR

Though the script presents certain basic problems for the designer, the director, through his interpretation of the play, creates some additional problems to be considered. First, the director wanted to use all of the diverse locales required in the script and stressed the importance of eliminating lengthy pauses between scenes to permit a rapid flow of the action. Second, the director wanted a variety of acting areas arranged on several levels to permit flexibility in staging the action. Third, in addition to these levels above the stage floor, he requested an opening in the

stage floor for Act IV, scene i, when actors were required to climb out of the river. Fourth, and most important to the design, the director did not, necessarily, want the different locales to be realistic, representational settings; this was in keeping with a determination to have a presentational style of production.

A presentational style of production was an appropriate way to present this play of the Elizabethan period. Since Eastward, Ho! was written for the Elizabethan stage, the director and designers in collaboration decided to use a facsimile of an Elizabethan stage to solve all of the requirements imposed upon the design of the setting by the script and the director. The Elizabethan Wooden "O" would: readily place the action in Elizabethan England; permit the many diverse locales required by the script; effect rapid scene changes; provide the use of various acting levels including an opening in the stage floor; and would be clearly a presentational background for the action. Since a facsimile of an Elizabethan stage was the setting desired for Eastward, Ho!, research was done on two such theatres, the Globe and the Fortune.

III. REQUIREMENTS OF THE ELIZABETHAN PLAYHOUSE

The Wooden "O"'s consisted of (1) a platform stage with its stage cover, and pillars that supported that stage

cover; and (2) a tiring-house which housed the study, the chamber, the music gallery, and two window-stages. The first of these elements to be considered is the platform stage which, in both the Globe and the Fortune, extended to the center of the yard from the tiring-house, allowing spectators to view the stage from three sides. The actual shape and size of the platform varied from theatre to theatre, but it was large enough to accept the movement of a large number of characters at one time. The platform stage of the Globe was forty-one feet wide and twenty-nine feet deep.⁷ There was a trap located in the platform, but it was not visible until in use because it fitted and was level with the floor. A railing went all the way around the stage and was used to keep the groundlings off the platform.

At the back of the platform stage, in the tiring-house, the study could be utilized to add acting space to the platform. In both the Globe and the Fortune, the study was twelve feet high, seven to eight feet deep and twenty-three feet wide.⁸ The study was used: as a three-dimensional back drop, when using the full stage as an interior; as an interior connected with a large exterior; and

⁷ John Cranford Adams, The Globe Playhouse: Its Design and Equipment (New York: Barnes & Noble, 1961), p. 90.

⁸ E. K. Chambers, The Elizabethan Stage (London: Oxford University Press, 1951) Vol. ii, p. 437.

as an interior by itself. When the study was used by itself the actor probably used the three to four feet of space in front of the study that remained under the balcony of the chamber.⁹ This means that the acting area of the study measured eleven feet by twenty-three feet.¹⁰ The sides of the study were curtained and so was the center of the back wall. On the stage left side of the back wall a swinging door was located and on the other side a window. There was a curtain which closed across in front of the study.

Located directly above the study was the chamber and the tarras. The size and shape of the chamber was identical to that of the study except that the back wall was reversed, the door was on the stage right side. There was a balcony, located in front of the chamber that protruded from the curtain line three feet and was twenty-three feet long.¹¹

There was a music gallery located above the chamber on the third level of the theatre building. This gallery was smaller than the study and chamber in width and height but was of the same depth.

There were no acting areas on the third level of the Elizabethan playhouse; however, the second level had four acting areas. The tarras and the chamber have already been

⁹ op. cit., p. 173. ¹⁰ Ibid., p. 174.

¹¹ Ibid., p. 250.

cited. The other two acting areas on this level were the window-stages located on either side of the stage. The window-stages evolved from a single window in the flat tiring-house wall to a bay with three windows. The window-stage structure protruded from the wall three feet, just as the tarras did.¹² The window also was large enough, twelve feet wide, to accommodate a large number of persons at one time.¹³ Though these acting spaces were each enclosed with roof and windows, they were still under the stage cover. This stage cover stood thirty-two feet off the stage and was seventeen feet deep and forty-one feet wide, encompassing an area bordered by both window-stages and the tiring-house.¹⁴ The stage cover was called the Heaven and contained a series of trap doors on its under side. Mounted on top of the Heaven were the huts which housed the pulleys for lowering and raising objects. The pillars used to support this cover were thirty-two feet high and twenty-four feet apart.¹⁵ The Globe had square bases on the pillars while the Fortune had seats mounted about the base of each pillar. All of these elements in combination create a theatre which

¹² Ibid., p. 258

¹³ Ibid., p. 263

¹⁴ Ibid., p. 374

¹⁵ Ibid.

facilitated a style of production unique to the Elizabethan period.

IV. LIMITATIONS OF THE COLLEGE THEATRE FACILITIES

In contrast to the Elizabethan theatre is the proscenium arch theatre of today, of which the College Theatre at Kansas State Teachers College is an example. This theatre has a proscenium arch eighteen feet high and forty feet wide. There are doors located on either side of the proscenium to provide access to the apron of the stage. There is an orchestra pit that separates the audience from the stage and fixed seating in the auditorium. The sight lines in the College Theatre are at a critical angle and do not permit a very deep set without a wide rake of the side walls. The stage measures twenty-six feet deep and ninety-six feet wide, including the wing space. The lighting capabilities of the College Theatre are good. The theatre has an electronic remote control lighting system with thirty-six SCR dimmers, four group masters, and five scene presets with a cross-fader. There are two light beams, one above the other, in the ceiling of the house as well as two light ports at either side of the auditorium. The theatre has five electrical battens behind the proscenium arch and has a quick-connect patch panel located off stage right.

The Elizabethan style of production was purely a

presentational one. This style asked an audience member to watch a play presented in the same room with the audience, and accept it as a play. There was no attempt at realistic, representation in the Elizabethan theatre. Since the audience surrounded the stage on three sides, the Elizabethan actor had a close relationship with the audience, often times speaking directly to the spectator.

The proscenium arch theatre does not afford the luxury of a close, intimate actor-audience relationship. The proscenium arch acts as an imaginary fourth wall that makes the audience member merely a viewer of the realistic representation of an action. In order that an Elizabethan playhouse be placed on the proscenium arch stage of the College Theatre, several problems had to be overcome. The proscenium arch had to be eliminated in order to establish a close, intimate actor-audience relationship. The period playhouse required a thrust stage which the College Theatre does not have. The fixed seating also posed a problem in that the audience would not be able to be on three sides of the stage as in an Elizabethan theatre. This playhouse also required a three level structure of some thirty feet in height which the College Theatre does not possess, and the octagonal shape of the Globe required certain positioning of the walls of the set that is not possible in the College Theatre. So the designer, in choosing a solution to several

requirements of the script and the director, created several more staging problems to be overcome.

In solving the problem posed by the architectural background, the designer had to keep in mind a physical framework by which he was bound. Time became an important part of this restriction because there were three weeks to build, paint and mount the set on stage before technical rehearsals began. The available personnel became important in planning the design of the set. There were nine paid staff members working in the scene shop with volunteers from related technical theatre classes. Another factor the designer had to keep in mind was the budget. Since the production was a large costume show and the funds were limited, careful planning was necessary in order to remain within the allocation.

With all of the requirements of the script and director in mind, the designer approached the problem of designing an appropriate background for Eastward, Ho! through a resolution of the architectural conflict between the Elizabethan thrust stage and the College Theatre proscenium arch.

Stage Plan

The

director,

stage and

CHAPTER III

SOLUTION OF THE DESIGN PROBLEM

Discovering the solution to the problem of adopting a plan of the Elizabethan Wooden "O" to the proscenium arch stage of the College Theatre proved to be the most difficult problem for the designer and was fundamental to the entire design. This problem was further compounded by the designer's determination not to represent an Elizabethan facade behind the proscenium arch as if it were a stage setting; instead, the designer preferred to re-design the College Theatre and in effect eliminate the proscenium arch in order to achieve a closer physical relationship between the actors and the audience. At the same time the designer hoped to create an atmosphere of the Wooden "O" within the walls of the auditorium so that the audience could experience a facsimile of attending a performance at an Elizabethan playhouse and therefore gain in their understanding of this sixteenth century theatre form.

I. THE SET DESIGN

Floor Plan Design

The floor plan of the set design, as approved by the director, contained most of the elements of the Elizabethan stage and all of those necessary to the action of

Eastward, Ho! The most important element of the Elizabethan playhouse was the thrust stage since it served as the principle acting area; however, the College Theatre did not have a thrust stage, and the fixed seating in the auditorium prevented its installation. The designer reached a compromise by bringing the stage forward over the orchestra pit which separated the proscenium arch from the audience. By filling in the orchestra pit with portable platform units and also covering the stair wells, which interrupted the front of the stage on either side of the orchestra pit, an acting platform fifty-six feet wide and twelve feet deep was achieved in front of the proscenium arch. This acting platform extended to within two feet of the first row of seats and reached from side wall to side wall, completely across the front of the auditorium. A trap door was placed in one of the eight portable platform units concealing the orchestra pit. This thirty inch square opening was located just stage right of center and within one foot of the down stage edge of the platform. The trap door was a characteristic of the Elizabethan stage that proved useful for this production since in Act IV, scene i, of the play actors were required to come out of the trap door.

With the problem of the thrust stage solved, the placement of the tiring-house walls to the rear of the thrust stage was the designer's next consideration. Since

the portable platform stage was extended forward, it was possible to hide the proscenium wall with an eighteen foot tall setting. By concealing the proscenium arch of the College Theatre and bring the stage forward, the action of the play was placed in the same room with the audience.

Several elements important to the action of the play and present in the period playhouse were designed within the tiring-house wall. The first of these elements was the study located center stage. The study was elevated one foot above the floor of the stage and was sixteen feet wide at the front, eight feet deep and seven feet, seven inches from floor to ceiling. Because of the sight lines in the College Theatre, the side walls had to be raked rather severely which decreased the width of the back wall to eight feet. An opening in the up right corner of the study permitted the entrance and exit of actors from off stage. The side walls were not curtained, which differed from the Elizabethan playhouse, because the budget would not allow the purchase of the fabric. The large sixteen foot wide opening at the front of the study was furnished with a curtain which could be opened to reveal the action within. This opening was a natural entrance to the thrust stage. Directly in front of the study was a six inch level that was sixteen feet wide and three feet deep.

Two other entrances to the thrust stage were located

just stage right and stage left of the study. These three foot wide and seven foot high openings were equipped with swinging doors. A set of additional entrances, thirty inches wide and seven feet high, were located down right and down left and placed in order to take advantage of the permanent doorways located on either side of the stage in front of the College Theatre's proscenium arch.

The second story of the tiring-house included the chamber located just above the study. The platform for the chamber and the tarras was nine feet, one and one-half inches off the floor. The chamber was sixteen feet wide at the front and five feet deep with a floor to ceiling height of seven feet, six inches. The side walls were raked, leaving the back wall nine feet, six inches in width. The side walls of the chamber were not curtained, as in the case of the inner-below. An off stage entrance to the chamber was located in the up left corner. There were curtains hung across the front of the chamber that could be opened when desired. There was a tarras located in front of the chamber with a width of sixteen feet and a depth of three feet, corresponding to the six inch level directly below it. The tarras had a twenty inch high railing that enclosed it on three sides. This railing was three-dimensional and was constructed to support the weight of a ladder leaned against it when in Act IV, scene i, an actor was required to ascend

from the stage floor.

The design included two window-stages on the second level of the tiring-house wall. Though both window-stages appeared the same, the stage right unit was functional and required a platform nine feet, six inches above the floor. None of the four windows in the stage left unit were functional while the two center windows in the stage right unit were hinged for opening.

In the Elizabethan stagehouse there was a third level located above the chamber. Here the orchestra played music and created sound effects; however, in the College Theatre a third level could not be realized. The eighteen foot high proscenium arch and ceiling of the auditorium required that the setting have only two levels. Since the third level was not necessary for the action of the play, it was not relocated but was eliminated, so the stage cover was lowered to just above the second level and the setting was designed as a two story structure.

The stage cover, for this set, was not as large as the stage cover of the Elizabethan playhouse because the two pillars which supported it were set closer to the tiring-house wall in order to improve sight lines to the chamber and the study. These pillars were eighteen feet tall and had twelve inch deep benches located about the bases of them. The benches were derived from the Fortune Theatre and

were used extensively for this production.

With the problems of the floor plan solved, it was the designer's responsibility to see that the setting was visually interesting, in keeping with the mood and theme of the play, and as accurate a reproduction as possible of an Elizabethan stagehouse. In approaching this task, the designer utilized the elements of design to achieve a pleasing composition.

Elevation Design

The Elizabethan playhouse had, as already discussed, a thrust stage which the College Theatre lacked. By filling in the open orchestra pit and stair wells with portable platforming, the College Theatre proscenium arch stage took on the characteristics of an Elizabethan thrust stage. The understructure of the portable platforming and the front of the College Theatre stage were visible to the audience sitting in the auditorium. The designer remedied this by hanging a curtain on the curved edge of the stage to mask the understructure, as was the practice in certain Elizabethan playhouses.¹⁶

This curtain served another function as well, since

¹⁶Kenneth MacGowan and William Melnitz, The Living Stage: A History of the World Theatre (New Jersey: Prentice-Hall, Inc., 1955), p. 167.

the forestage was within the auditorium, the covering of the forestage needed to harmonize with the decor of the auditorium. A red-violet curtain of lurvel fabric was selected to do this since the walls of the auditorium were dark rose and red brick.

Elizabethan playhouses also had a railing that served to finish the edge of the stage; however, sight lines for the audience setting in the auditorium of the College Theatre made it impossible to use a railing of this nature, and it was, therefore, eliminated from the design.

The next and most important element to be considered in the design was the tiring-house walls. In the Elizabethan theatre, the tiring-house walls were constructed of English half-timber. This type of architecture required a framework of the building to be constructed and the gaps between the framing to be filled in with plaster. In doing this, the faces of the beams were left exposed, thus half-timber. For this set the tiring-house walls were designed to appear of half-timber construction. However, the walls of the tiring-house were required to be of such great height that a base was required to give the walls an appearance of stability. This stability was achieved through the use of a series of recessed panels along the base of the walls, just as in the Elizabethan theatre. These panels were rectangular because the designer wanted to keep the shape of the

panels simple and uncomplicated.

Just above these panels, a curved, decorative design of half-timber was placed. The designer hoped that this design would soften the effects of the intersecting horizontal and vertical beams and add a comedic line to the tiring-house walls. This design extended around the walls and rose to the first horizontal beam above the paneling. This beam went the breadth of the walls as did two other beams located above it.

A pattern of small arches separated by vertical beams was used to create a finish for the top of the setting. These patterns were designed so as not to draw attention to themselves, thereby permitting focus to remain on the actor instead of the tiring-house walls.

These horizontal patterns were intersected frequently by vertical half-timber beams located at such places as intersections of the walls, large areas needing interest, and near the top of the walls as described above.

The base color for the tiring-house walls was light yellow ochre, a warm, comedic color. The walls were painted with the light base and then spattered to give them the rough plaster texture desired. The half-timber and paneling were painted a dark brown and grained to represent wood in contrast with the lighter base of the walls.

The tiring-house walls contained several doorways.

These were designed with a Tudor arch characteristic of the period instead of traditional rectangular opening. The paneled doors hung in the up stage doorways were elements of interest and created a contrast with the down stage doorways which were arched openings in the tiring-house wall.

Located near the top of the down stage walls were small windows. These units served to give dimension to the walls but were not functional; however, their diamond shaped leaded panes served to add variety and interest to the setting.

A more functional part of the setting was the study. This area was small but was used extensively during the show. Since the area was small, the light tiring-house wall color was used to visually increase its size by making it seem a part of the larger setting. A brown mop board and ceiling mold were used there as well to finish the walls at floor and ceiling. The chamber was painted just like the study, for the same reason.

The curtains that hung across the front of both the study and the chamber added color to the setting. The pattern of oranges and browns printed on the neutral background of this homespun fabric resembled a sixteenth century tapestry and added a variation in texture to the design.

In front of the chamber, the tarras was designed with a railing of turned balasters.

The window-stages were designed as bays with three sides in order to appear heavy and be in proportion with the tiring-house walls. They helped visually to balance the weight in the center back wall of the tiring-house. These units had pitched roofs since they were not under the stage cover. This roof was designed to break the uninteresting, straight line of the top of the set. By protruding from the set, the window-stages added dimension to the flat tiring-house wall.

The two pillars supporting the stage cover had large bases on them. The pillars were painted with the dark color to represent wood and were paneled. These recessed panels accented the vertical line of the pillars and tied the units to the rest of the set. The pillars tapered from eighteen inches at the base to twelve inches at the top to reduce their massiveness.

The stage cover was one of the more massive units in the set. The lintel above the pillars had a crown mold around the top of it to make it appear more massive and to add dimension. A large Tudor arch hung below the lintel and was painted with recessed panels to break up the large, flat areas. This arch was an architectural characteristic of the period and added an interesting and unique line to the stage cover unit.

II. THE LIGHT DESIGN

In preparing to design the lighting for Eastward, Ho! the designer was concerned about the positions available for mounting lighting instruments. Since the setting was placed so far down stage, the back wall of the set being only two feet inside the proscenium arch opening, the only facilities available for positioning lighting units were the upper beam located in the ceiling and the two side ports on either side of the auditorium. There were ten lighting areas to be focused upon from these locations. It was important that these areas be as evenly lit as possible to create a smooth blend of light from one side of the stage to the other for large scenes when the entire width of the stage was to be used. Cross-lighting required two lighting instruments to be focused on the same area from the front so that the light would strike the actor's face from either side at a forty-five degree angle when he was facing downstage. Two colors of gelatin were required, one color aimed from one side of the stage, the other color aimed from the opposite side. A warm gelatin selected from the pinks and ambers, and a cool gelatin, drawn from the lavenders and blues were used to simulate the natural effects of light coming from a specific light source, such as the sun. The warm gelatin represented direct light from the light source, and the cool gelatin

represented reflected light from the surroundings. For this production the warm gelatin was flesh pink and the cool gelatin was special lavender.

The director divided the set into nine acting areas; five across the front of the up stage doorways, one in the study and one in the chamber and on the tarras.

Within these nine general acting areas the designer placed eighteen lighting areas to achieve the smoothest wash of light possible. To achieve this wash of light, eight inch ellipsoidal reflector spotlights were placed in the lighting positions in the ceiling of the auditorium, three inch fresnels were used to light the study, six inch fresnels lit the chamber, and more six inch fresnels were used as backing lights behind doorways and windows.

Through the use of these instruments a flexibility of control had to be achieved, since it was the lighting more than anything else that established the place of action on the set. This flexibility of lighting design was geared to the acting areas set down by the director and gave the lighting technician the capability of changing the light in any one acting area without disturbing the light reading in any other area.

The flexibility of control enabled the designer to direct focus to any particular scene in the play and to point up any particular action he desired. By increasing

the intensity of the light on the action and dimming the light elsewhere, the massive facade of the stagehouse was never distracting.

The designer hoped to achieve an interesting and unique composition by using the elements of design, line, color, texture, mass, and shape in the stage setting and lighting of this production of Eastward, Ho! With the use of certain design elements to reinforce the comedic nature of the play, the designer anticipated a unity of production. It was imperative that the design of this facade of an Elizabethan playhouse establish the dominant mood and reinforce the comedic theme of this Elizabethan play.

CHAPTER IV

EXECUTION OF THE DESIGN

Once the design was completed it was essential that the setting be constructed to the designer's specifications. This chapter will not be concerned with standard stagecraft techniques but will present special problems which arose in the execution of the design and needed to be solved for this particular production. Construction and painting details discussed in this chapter may be found in Appendix B.

I. CONSTRUCTING THE PLATFORMING

The first construction problem was the platforming of the orchestra pit which was to extend the apron of the College Theatre. This unit needed to be completed early in the production schedule to allow the actors rehearsal time in the actual space to be used for the production. The designer decided to build the platforms in place so that they could be scribed to the opening of the orchestra pit. Eight separate platforms were necessary to create the one large unit. After the plywood tops were cut to size, they were numbered and framed with a two inch by four inch understructure. Because the units were four feet wide, there were two center joists placed under each three-quarter inch plywood top to eliminate sag. All of the units were built

very much alike except the one containing the trap door. This unit had a thirty inch square opening in it and the understructure conformed to this opening. The trap door itself was a piece of three-quarter inch plywood with a two inch by four inch frame. The door was hinged to the platform by two back-flap hinges and held closed by three sliding bolts. Before these units could be put in the orchestra pit, the tops had to be darkened to match the stage floor. This was done with a mixture of walnut stain and black scene paint. Once this had been completed, the legs were attached and the portable platforms were set in place and bolted together. The unit was sturdy and proved capable of handling a considerable amount of weight.

Other platforming in the set included that used for the study which was sixteen feet wide, eight feet deep, and one foot high. Four standard parallels four feet by eight feet by one foot high were used to form the study platform. A sixteen foot by three foot by six inch high platform was placed in front of the study. The chamber and tarras platform, immediately above the study, was sixteen feet wide, twelve feet deep, and nine feet, one and one-half inches from the floor. Because center supports beneath this unit would have interrupted the acting area of the study, it was necessary to achieve a clear span, sixteen feet wide. This was accomplished with two inch by eight inch beams at the

front and back of the unit. In order to support the three-quarter inch plywood tops, two inch by six inch joists were placed on two foot centers, between the beams, running perpendicular to the curtain line.

A back stage ramp connected the chamber and tarras platform to the four foot by eight foot platform used for the functional window-stage. This platform was located nine feet, six inches above the stage floor. These platforms were constructed according to the design and no serious problems were incurred.

II. CONSTRUCTING THE SETTING

Special Construction Problems

Due to restrictions of budget and time it was necessary to make use of existing standard units whenever possible; therefore, the proper size flats were pulled from storage and those units not available were built to the designer's specifications.

The window-stages and the down stage windows were constructed as designed since they were not in storage. The mullioned panes of the window-stage units were backed with screen wire to represent glass and the non-practical unit stage left was masked on the back with black fabric. The stage right unit required practical windows which were hinged to open.

The diamond shaped panes of the downstage windows were created by stretching one-quarter inch cotton rope diagonally across each window opening. Screen wire was used to back these panes and both units were masked with black fabric to make them opaque since neither one was practical.

The railing around the tarras was constructed of styrofoam balusters, secured to the tarras platform and capped with a railing. This unit was rigid enough to sustain the weight of an actor.

The curtains in the openings of the study and the chamber were mounted on traverse rods. These traverse rods ran the entire width of the openings and were operated off stage right.

Changes in Design During Construction

The side returns of the Tudor arch under the stage cover were removed during construction when they were found to block sight lines to the chamber and tarras. By removing these sides, the design was not hampered and the sight lines were improved.

III. PAINTING THE SETTING

Once the set was ready for painting, a line was struck five feet, six inches from the bottom of each eighteen foot flat. The light yellow ochre base was then

applied with a scumbling technique, starting from the top of the flat and working down to the line. A darker color than the base was used for scumbling. This gave the walls a subtle and interesting change of color. The walls were spattered to give a coarse texture, similar to plaster. All of the backing flats received the same light base color but were spattered much darker than the tiring-house walls.

The half-timber detail and wood paneled areas were laid out and painted with a dark brown base. This dark brown color was dry brushed with lighter and darker paint to imitate wood grain. All mop boards and ceiling mold, as well as platform facings, received this same painting technique. Detail was drawn on the units requiring it and highlight and shadow was applied to create recessed panels.

The only special painting detail required, apart from the paneling, was on the roofs of the window-stages and the ceilings of the stage cover and the chamber. The roof units were painted with the wood base and dry brushed with the highlight and shadow colors to represent wooden shingles. Both the stage cover and the chamber ceilings were flats painted with dark brown base and dry brushed with the highlight shadow. A series of parallel lines, one foot apart, was painted across the flats with the shadow color, to represent planking. With the set painted, it was ready to assemble and light.

IV. LIGHTING THE SETTING

Special Lighting Problems

A special lighting problem for this production of Eastward, Ho! was the lighting of the study and the chamber. In order to get light into the study, the designer decided to employ the eight inch thickness of the beam supporting the chamber platform as a masking device for five three inch fresnel lighting units. From this concealed position the downstage portion of the study could be lighted, but additional three inch fresnels had to be mounted behind the study curtain to light the upstage area. These instruments were small enough to be hidden by the masking available and were capable of achieving a smooth, even light in the study. The chamber lighting was not as difficult to conceal. Six inch fresnel instruments for this area were mounted in the lintel above the platform. The instruments created a smooth blend of the chamber and tarras lighting.

Once the design was executed, certain alterations were found necessary.

Changes in Lighting Design

In addition to the instruments included in the design, four more eight inch ellipsoidal reflector spotlights were needed to achieve a smooth blend of light along the front edge of the stage. These instruments were focused

on two lighting areas added to either side of the center stage lighting area. A three inch fresnel was mounted on the front edge of the chamber and tarras platform to provide a smooth blend of light between the study and the areas in front of it.

With these changes completed, the lighting design proved capable of illuminating the action of the play and creating the various moods required.

CHAPTER V

SUMMARY AND CONCLUSION

A stage setting cannot be evaluated without first considering the purpose for which it was created. The purpose of designing a stage setting, as with any art work, is communication. However, this particular art requires that the artist communicate not only his own interpretation, but also the intentions of the playwright as interpreted by the director.

Though the primary responsibility for communicating the action of the play as conceived by the director rests on the actor's shoulders, the stage setting is also a means of theatrical communication. The setting serves the actor by reinforcing his presentation and, therefore, serves the audience by helping to convey a unity of impression, so important to the production's effectiveness.

Theatrical effectiveness can be achieved by the designer through adherence to specific responsibilities that enable him to serve the action, the play, and the audience. These responsibilities include: placing the action, establishing the dominant mood, reinforcing the theme, and staging the story.

The designer, in placing the action, took into account the period indicated as well as the locales required

for the action. The time of the play was Elizabethan England. This was made apparent through the architectural style of the setting, which was a representation of English half-timber, so characteristic of the architecture of sixteenth century England. The setting also had to provide several specific locales, among these a variety of interiors and exteriors. The study represented interior scenes as did the chamber. The large apron was used for exterior scenes. The only exception to this was when the action in the study required more space and spilled out onto the apron. The apron was surrounded by various architectural elements which when lighted gave the impression of exterior street scenes. Doorways, archways, and bay windows were used to represent the exteriors of buildings.

In creating this setting, the elements of design were utilized: line, color, texture, mass and shape were used to create a pleasing composition that would establish the dominant mood of the play.

A curved line was used in this setting to sustain the comedic air of the play. The curves placed in the tops of the doorways, half-timber designs, and most obvious of all, the Tudor arch center stage were used to soften the line of the set and lend to the mood of the play.

Along with the comedic line of the setting, the designer used a warm yellow ochre on the tiring-house walls.

This color carried a light and lively feeling of comedy and was in contrast with the dark brown wood areas. This contrast was instrumental in achieving interest through variation. Another variation of color was present in the orange and brown patterned curtains that hung across the front of both the study and chamber.

The curtains, resembling tapestry, blended well with the rest of the setting and at the same time introduced a variation in texture. The designer, in order to create interest in the stage setting, used a variation of texture between the curtains hung in the center of the set and the plaster walls of the tiring-house, as well as between these two surfaces and the grained wood of the half-timber.

The designer balanced the mass of the setting to create unity. This balance was achieved through the use of a symmetrical setting. By placing the window-stages on opposite sides of the stage and placing the pillars on either side of center, the designer brought about the balance necessary for a unified stage setting.

Unity was achieved in the setting through the use of shape. The various plaster panels in the tiring-house wall were of differing shapes and sizes creating interest, but were unified by dominant horizontal and vertical arrangements. The contrast between the diamond shaped panes in the window-stages presented an interesting variation in shape

which contributed to the composition.

It is difficult to separate reinforcement of the theme from the establishment of the dominant mood. Since Eastward, Ho! was produced on a facsimile of an Elizabethan stage, the style of presentation denied reinforcement of the theme of the play because of the unchanging nature of the architectural facade.

The final function of the designer was the staging of the story. In staging the story, the designer considered all of the physical requirements of the play and incorporated them into the design; the trap door in the stage floor, the window-stages, an elevated acting area.

With the realization of these functions, the scenic designer can create a theatrically effective stage setting that will serve the action, the play, and the audience.

I. EVALUATION OF THE DESIGN

Director's Comments

Dr. Kenneth Jones

Both player and audience benefited aesthetically in their interaction as a direct result of the Renaissance environment created in the setting for Eastward, Ho! Coupled with authentic costumes and properties, the impressive replica of an Elizabethan playhouse aided in sustaining a strong period flavor in the production. Upon entering the auditorium, patrons were at once caught up in the mood of another age, largely as a result of the tasteful blending of theatre decor and Elizabethan setting, the spirit of the play engulfed stage and audience simultaneously.

Variety in patterns of movement was facilitated by the functional acting areas. The step units, benches, posts, levels, and openings provided actors with a wide opportunity for visual interest. Actors grew to take advantage of the assets provided by this formal architectural setting and expanded their craftsmanship thereby.

Simultaneous blocking and rapid transitions were made possible because of the expanse and elevation of usable stage space. Sight line problems sometimes arose as a result of utilizing the entire breadth of the stage. Patrons in the first few rows had to occasionally strain their necks when lengthy scenes were staged on the upper level, but from most seats in the house these raised scenes worked effectively.

The thrust stage made a high degree of presentationalism possible. Actors could step in and out of the world of the story to share jokes and reactions directly with the audience.

The appropriateness of staging Eastward, Ho! on a facsimile of the original platform was apparent throughout rehearsals. Many acting and directing problems were solvable through a full utilization of the available space. In this way both actor and director enjoyed an excitingly creative departure from a dependence upon the verisimilitude of the realistic setting.

Technical Director's Comments

Forrest A. Newlin

The stage setting for the Kansas State Teachers College production of Eastward, Ho! was the product of a great deal of imagination, a fine talent for scene design, and a sound understanding of the Elizabethan Playhouse. Only imagination could have created such a transformation of the proscenium arch stage of the College Theatre. The proscenium arch was virtually eliminated by the extension of the stage setting into the auditorium, and with its elimination a purely theatrical and presentational theatre form was possible. The setting became such an integral part of the auditorium that the actors presented the play in the same room with the

audience. This reinforced the non-realistic and very theatrical style of the acting as well as contributed to an intimate relationship between the actor and the audience.

The problems presented by thrusting the stage forward in front of the proscenium arch were beautifully solved, with great care and attention given to taking advantage of the existing apron, orchestra pit and proscenium arch arrangement. In fact, so many problems were created for the designer by the physical characteristics of the existing theatre and its incompatibility with the thrust stage of the Elizabethan playhouse that the solution to the floorplan might easily have become the major effort and the visual appeal of the setting only a secondary consideration. With the setting for Eastward, Ho! this was not the case. The facade of this Elizabethan Wooden "O" was artistic and well designed. It had great visual appeal due to the fine balance achieved by well proportioned elements within the design that were interesting and compatible, contributing to a total effect that was visually exciting, but conceded focus to the actor whenever he entered the stage. The massiveness of the setting could very easily have dominated the action had it not been so well designed. Instead it served the action by providing the necessary support without ever intruding. It was so perfectly in tune with the production that once the performance began it went unnoticed except as it provided the proper atmosphere and environment for the play.

II. CONCLUSION OF THE DESIGNER

The designer feels that the stage setting for Eastward, Ho! contributed to the unity of impression for the audience and was theatrically effective. Through the procedures discussed in Chapter III, the design fulfilled the functions of scene design and was successful in creating a harmonious composition that supported, but never intruded

upon the action. In addition to this contribution to the theatrical presentation, the stage setting, as a representation of the period playhouse, contributed to the audience's appreciation and understanding of the Elizabethan theatre.

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BIBLIOGRAPHY

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B. PERIODICALS

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APPENDIX A

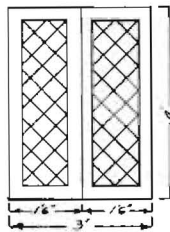
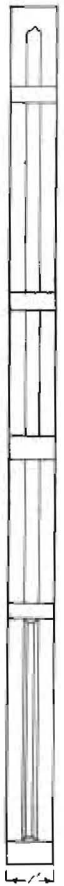
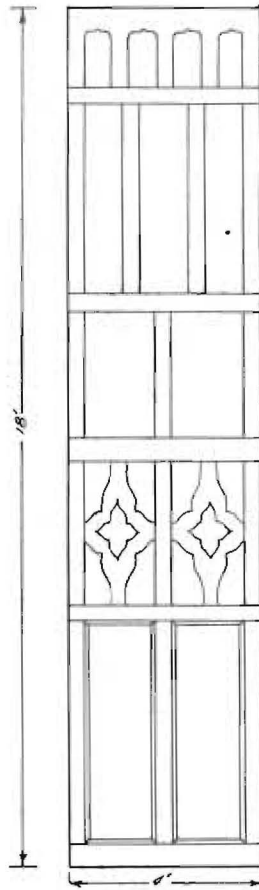
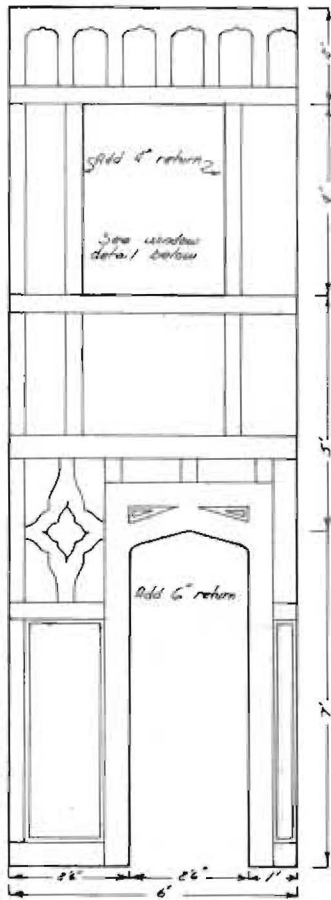


Stage Design



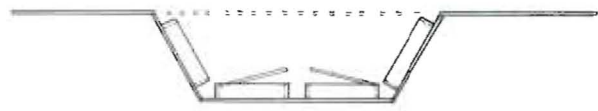
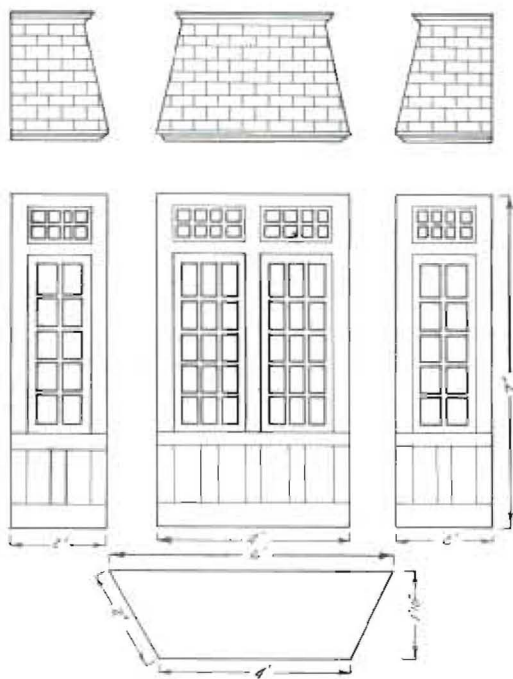
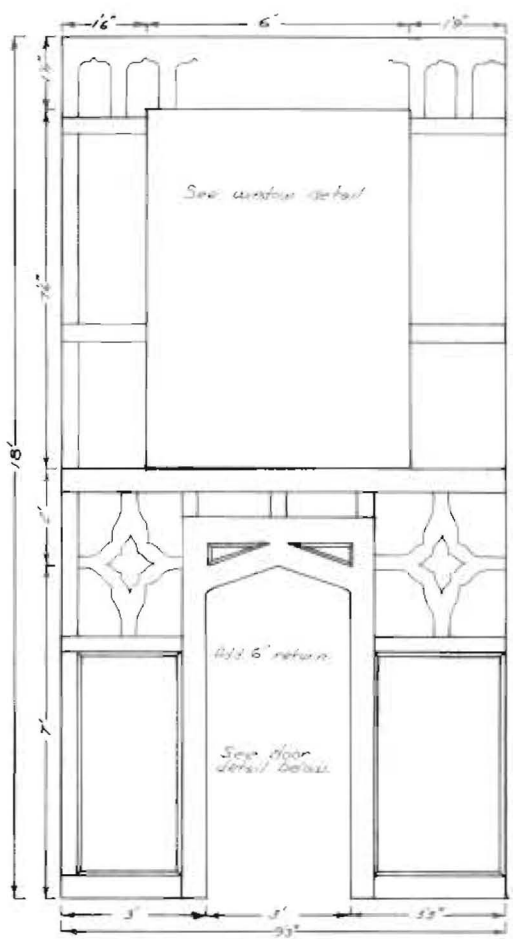
Stage Setting

APPENDIX B



Hinge 6' flat to 4' flat and dutchman

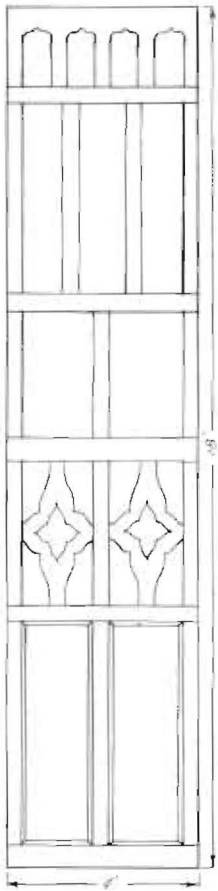
"Eastward, Ho!"
 Flat detail - SR Wall
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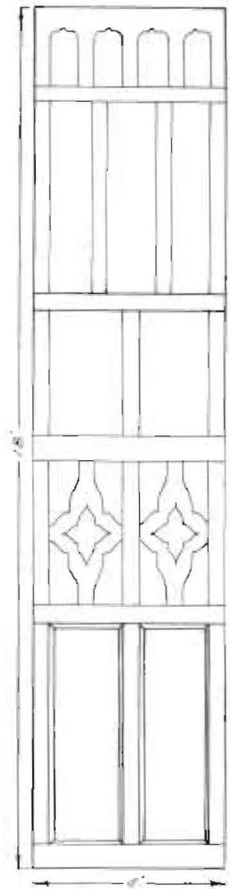
Window Detail
 See
 SL Window-stage Wall



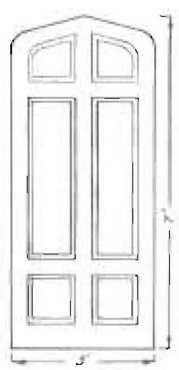
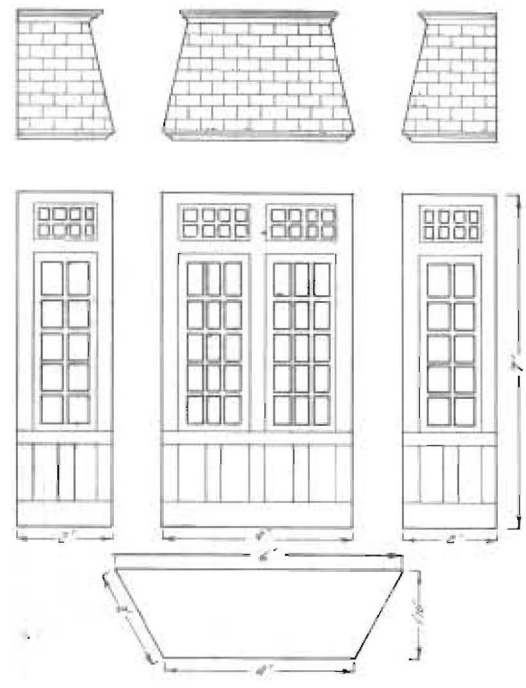
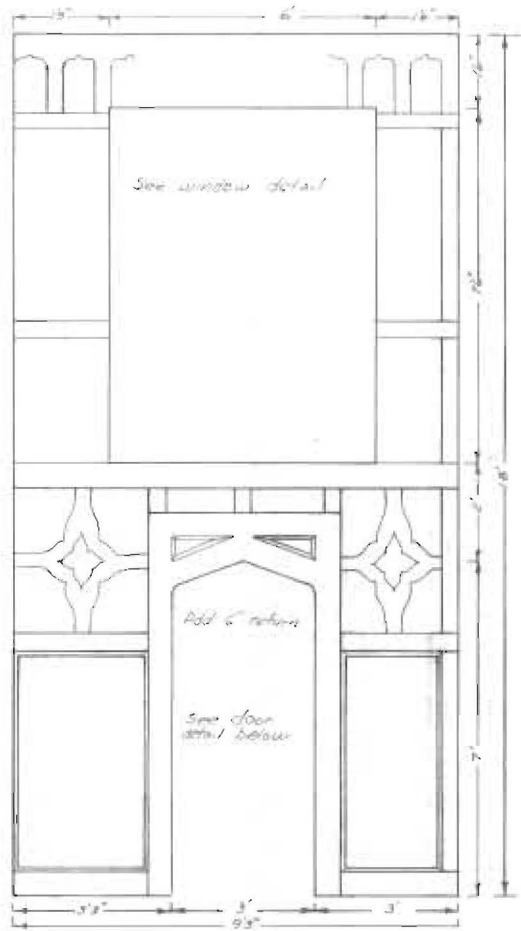
"EASTWARD, Ho!"
 Window-stage wall detail
 SCALE: 1/4" = 10' page 2 of 20



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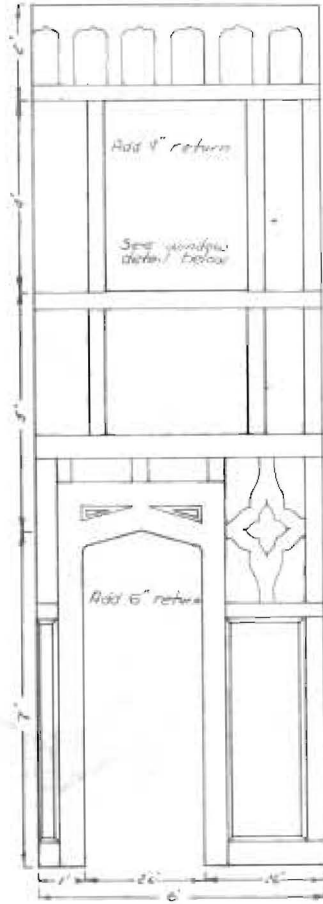
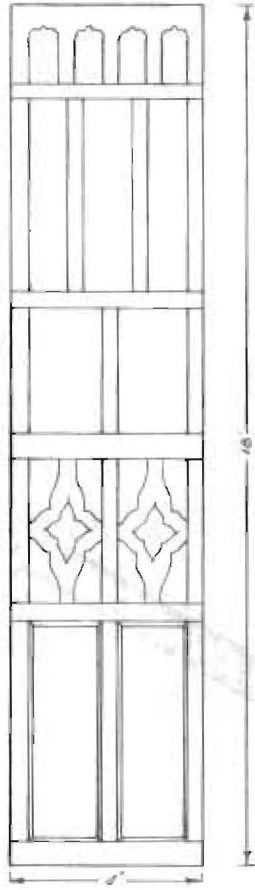


'EASTWARD, Ho!'
US Center Wall
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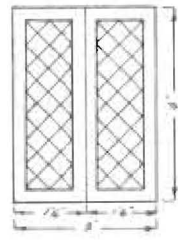


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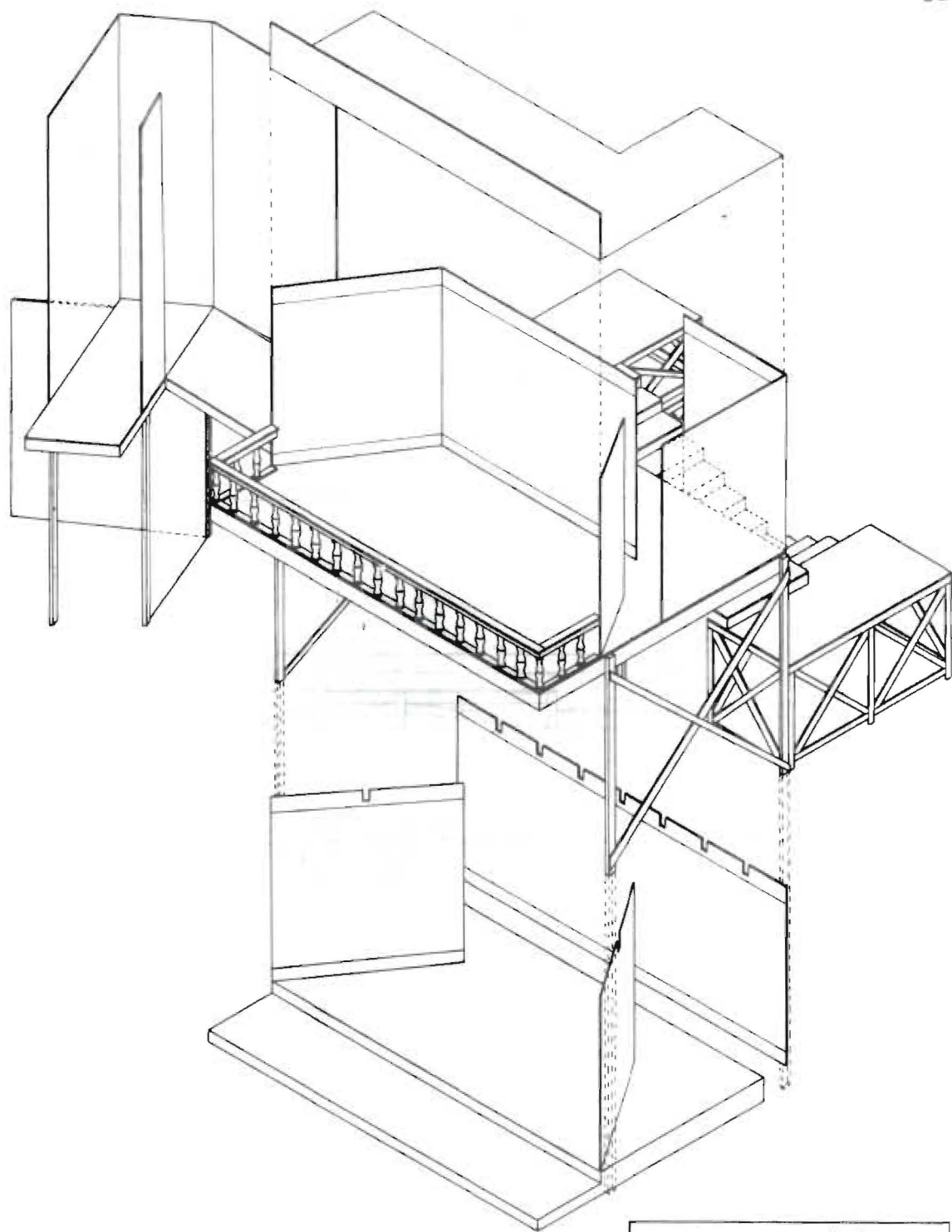
*"EASTWARD, HO!"
Window-stage Wall detail
SCALE: 1/4" = 10" page 4 of 20*



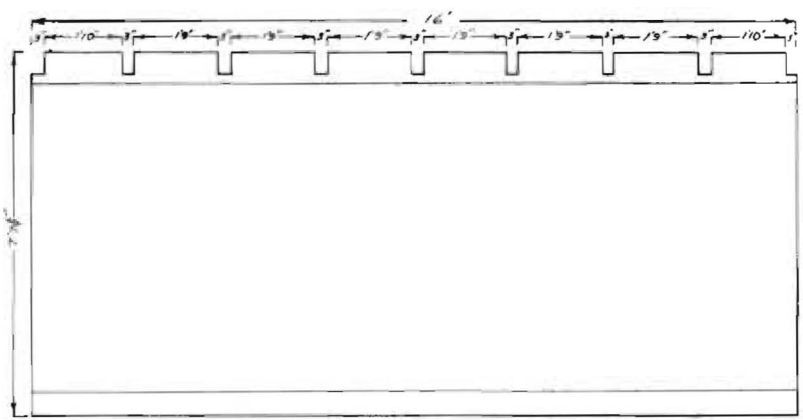
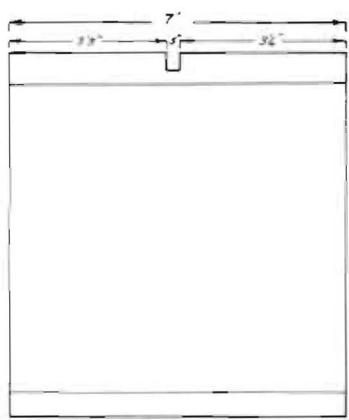
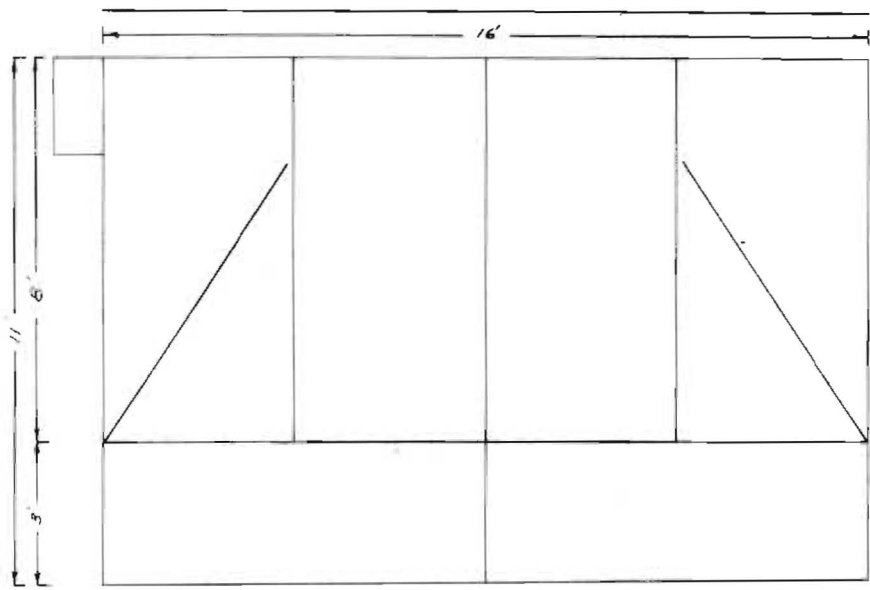
Hinge 4" flat to 4" flat and latchman.



EASTWARD, Ho!
 Flat Detail - SL Wall
 Scale: 1/4" = 1'-0" page 5 of 20

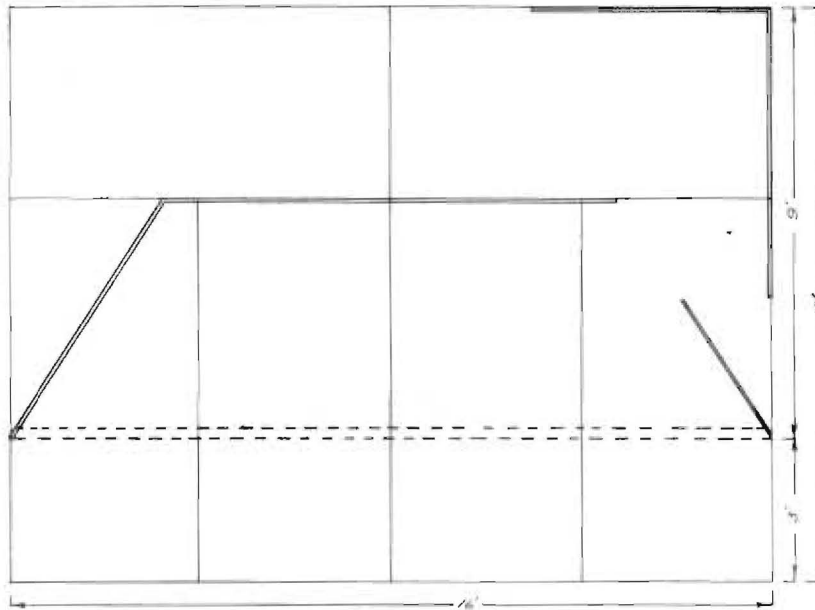


"EASTWARD, HO!"
ISOMETRIC OF PLATFORM STAGES
Not to scale page 6 of 20.

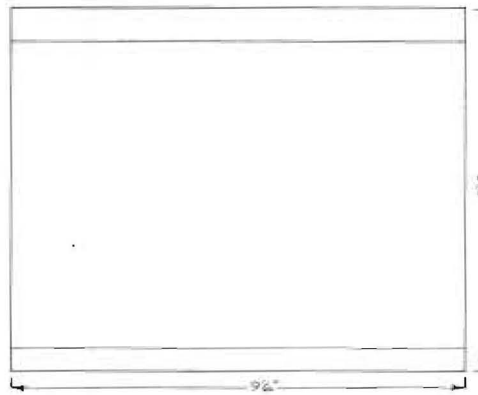
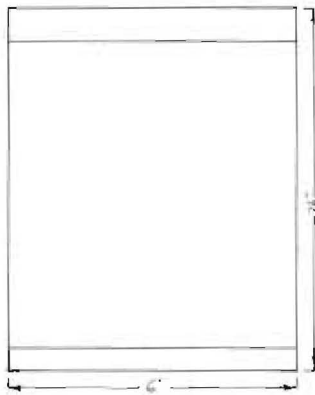


Construct two flats
to these dimensions

"EASTWARD, Ho!"
Inner Below - Detail
SCALE: 1/4" = 10" page 7 of 20.

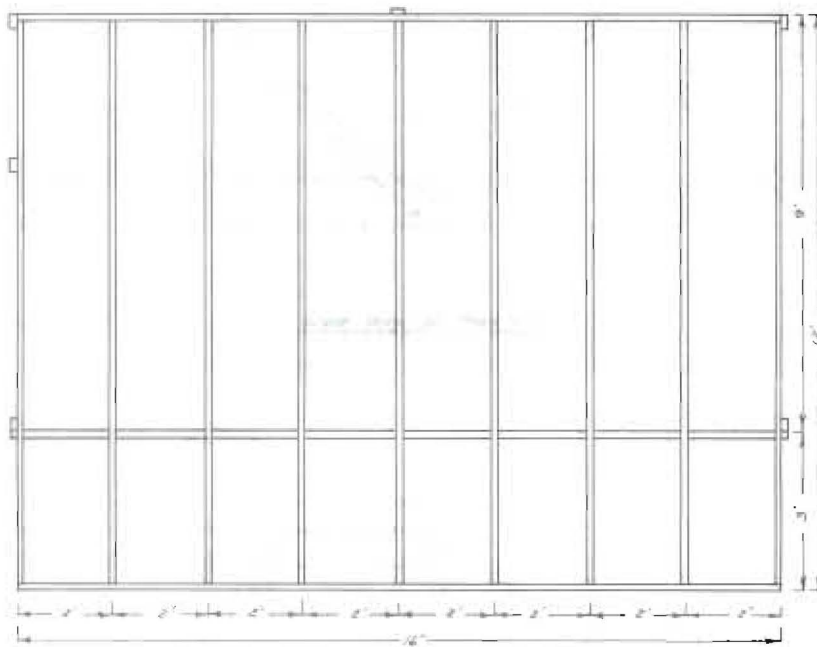
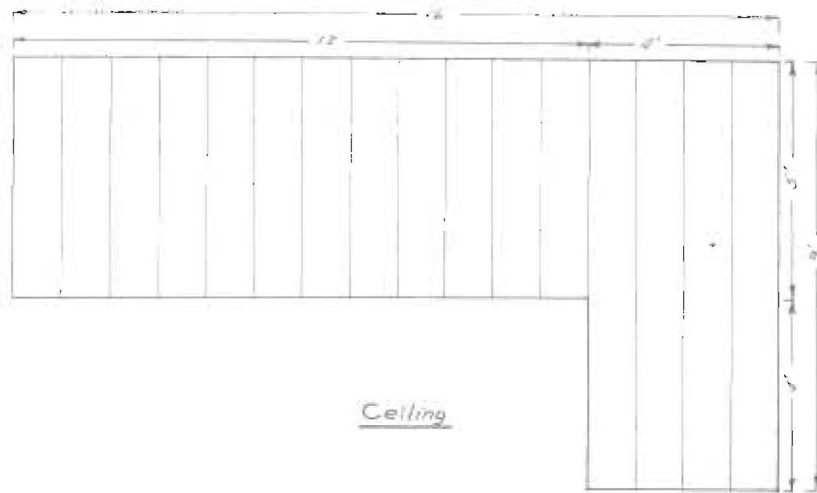


Floor Plan



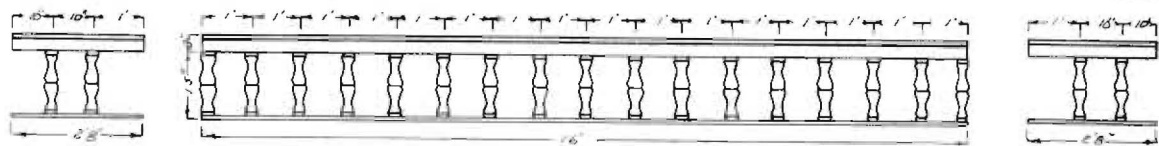
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'EASTWARD, Ho!'
Inner Above - Detail
SCALE: 1/8" = 10" page 8 of 20

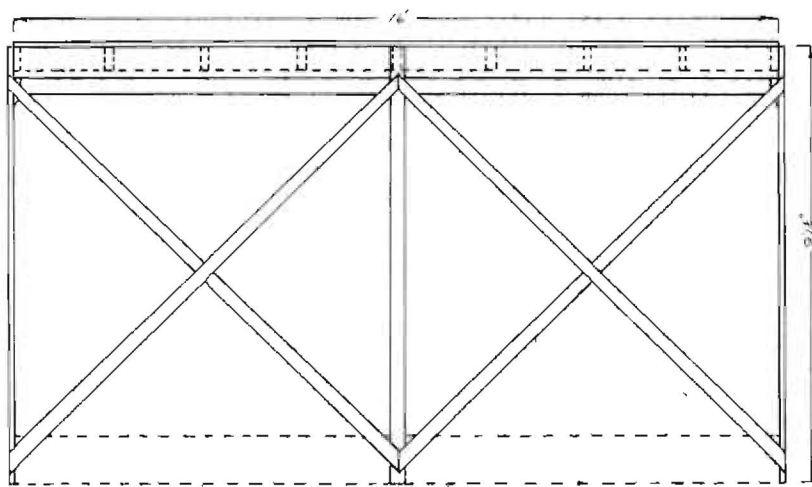


Platform Detail

"Eastward, Ho!"
Inner Above-Detail
Scale: 1/4" = 10" page 9 of 20

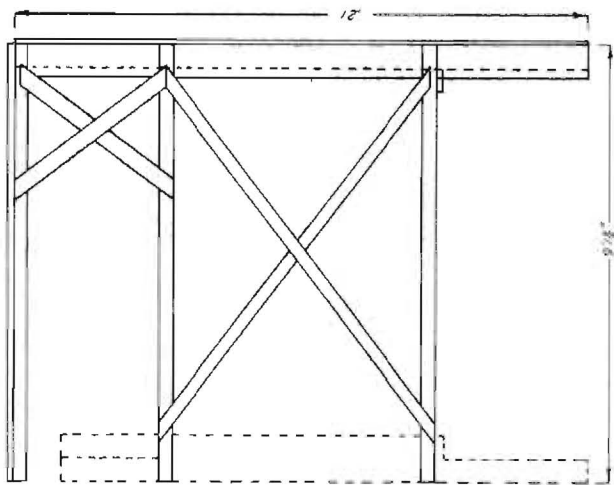


Railing

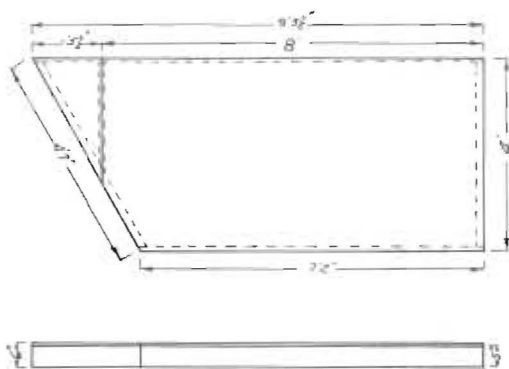


Rear View of Platform

Side View of Platform



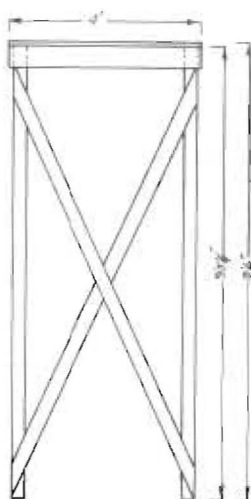
"EASTWARD, Ho!"
Inner Above-Detail
SCALE: 1/4" = 10" page 10 of 20.



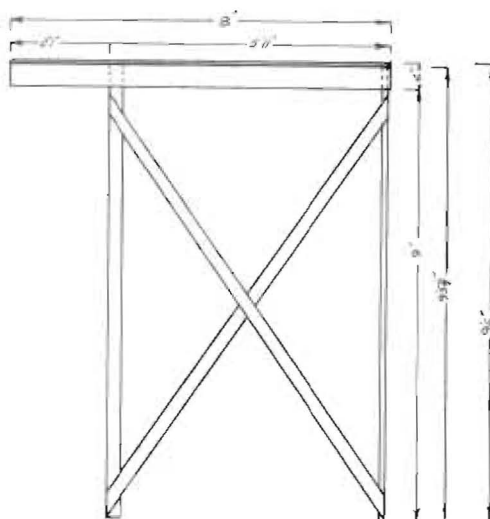
Ramp



Platform - Top View

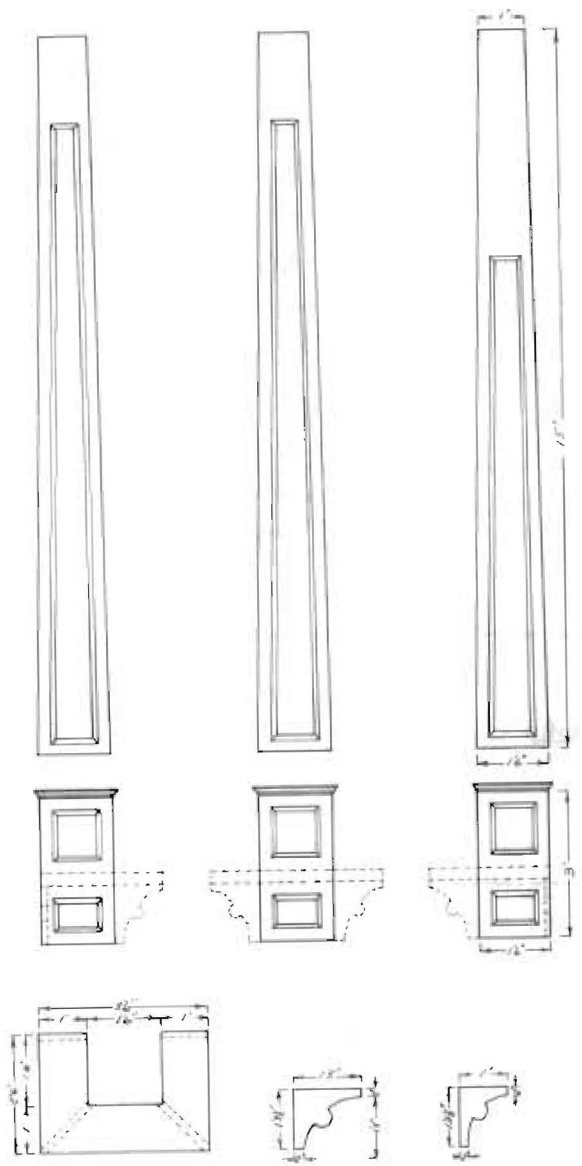


Platform - End View

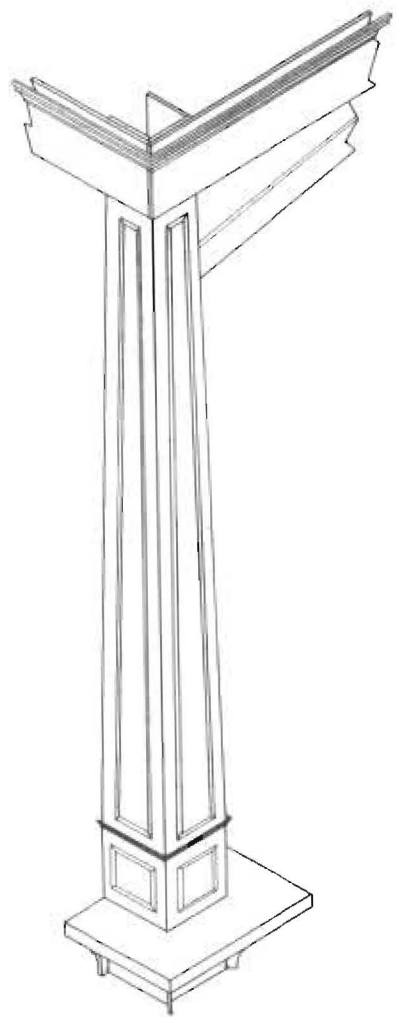


Platform - Side View

"EASTWARD, Ho!"
 SR Window-stage Detail
 SCALE: 1/4" = 10" page 11 of 22



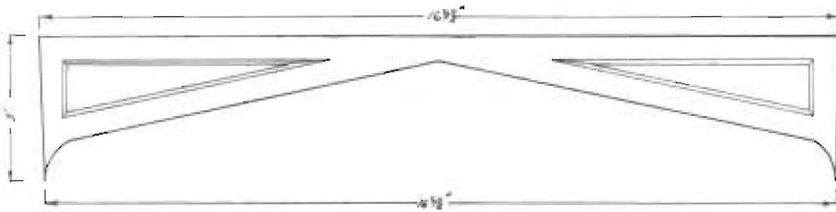
ISOMETRIC VIEW



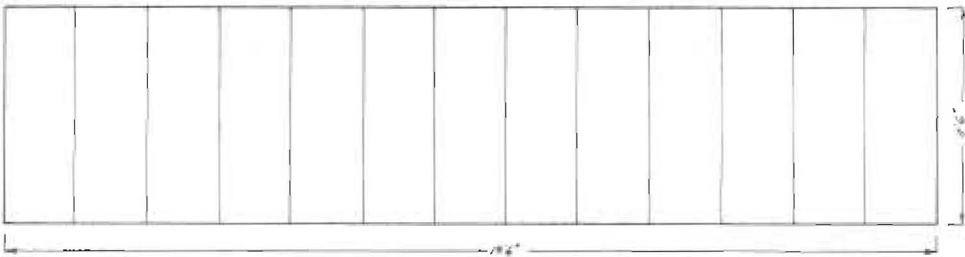
Eastward, Ho!
Pillar Detail
SCALE: 1/4" = 10" page 12 of 20



Header

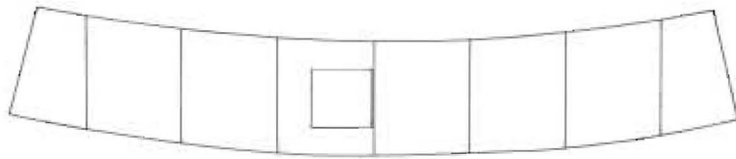


Arch

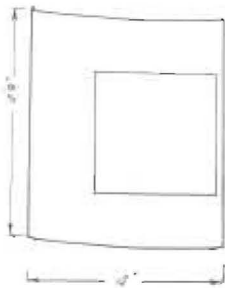


Ceiling

'EASTWARD, HO!'
CS Header & Ceiling
SCALE: 1/4" = 10" page 13 of 20.



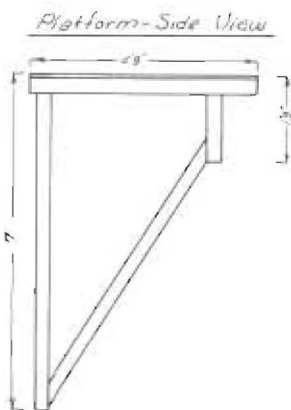
Floorplan



Trap door - Top View

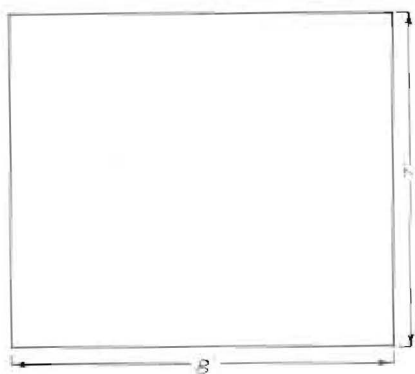


Trap door - Bottom View

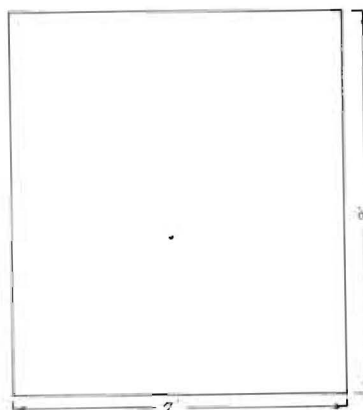


Platform - Side View

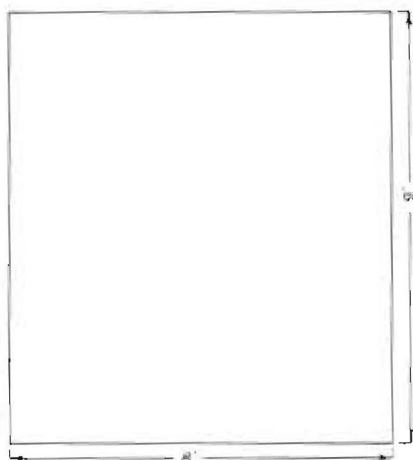
"EASTWARD, Ho!"
 Pit Platform Detail
 SCALE: 1/4" = 10" page 14 of 20.



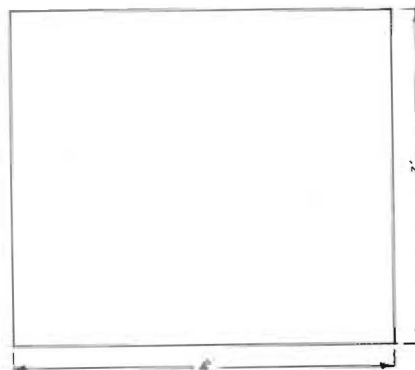
DR DOOR BACKING



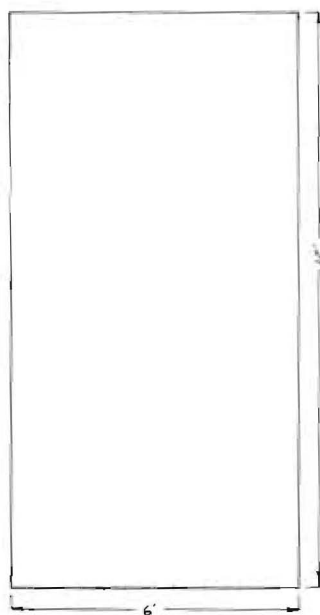
UR DOOR BACKING



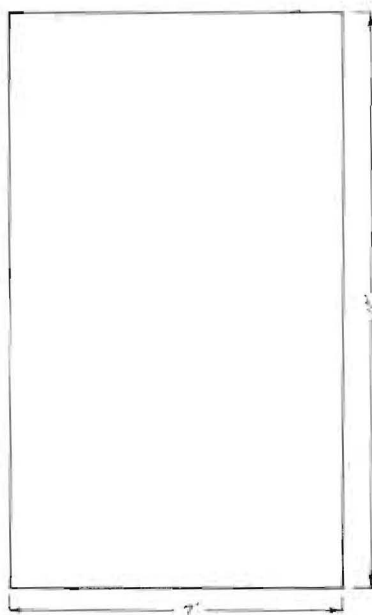
UR DOOR BACKING



DL DOOR BACKING

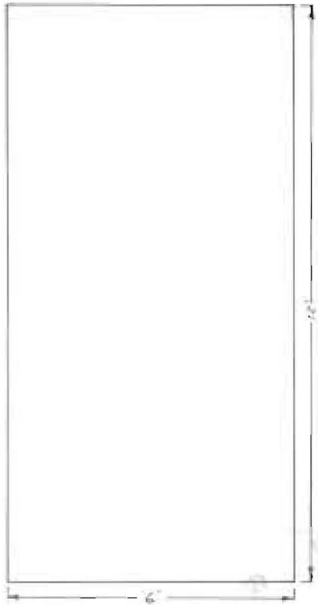


SL Door Backing

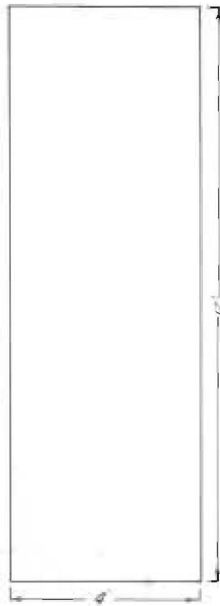


SL DOOR BACKING

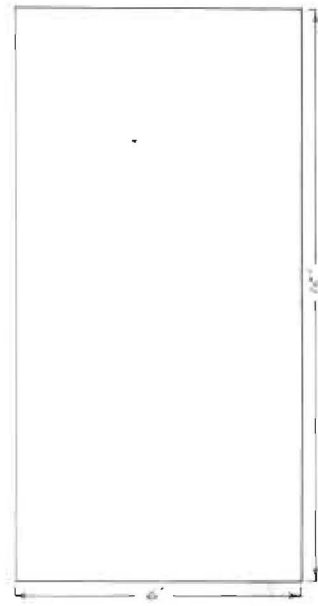
'Eastward, Ho!'
 Backing Flat Lay out
 SCALE: 1/4" = 10" page 15 of 20.



SR Window Stage Backing



SR Window Stage Backing



SR Window Stage Backing

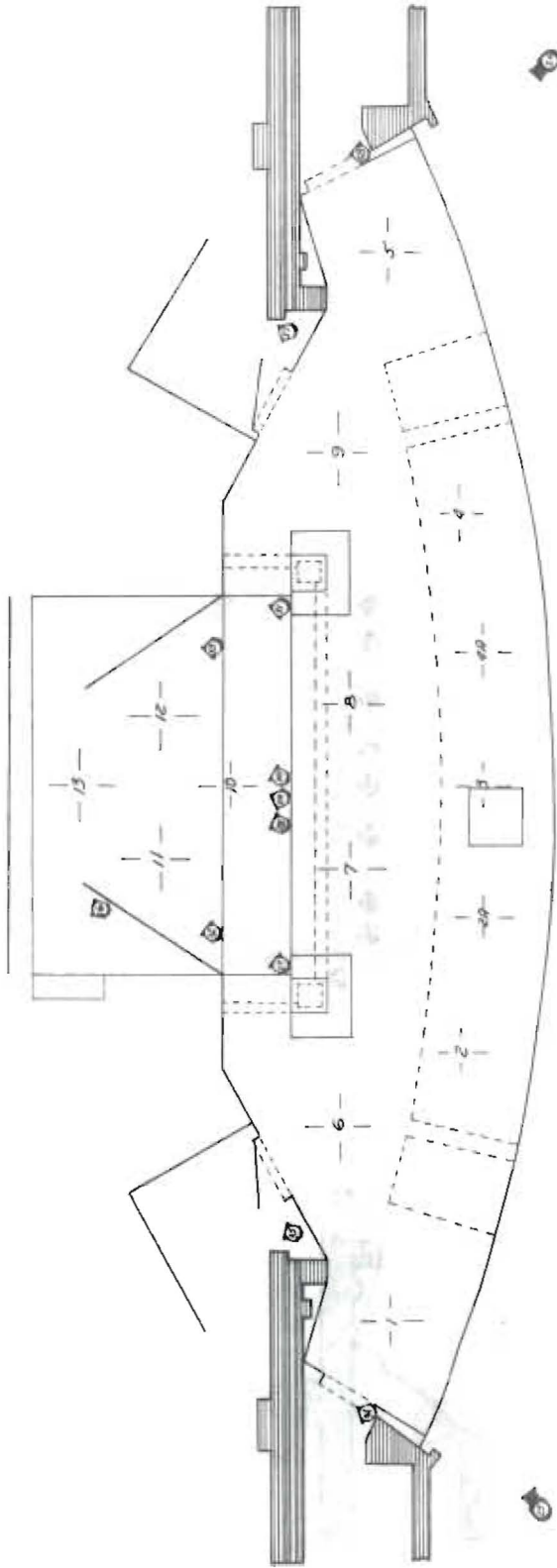


Inner Above Backing



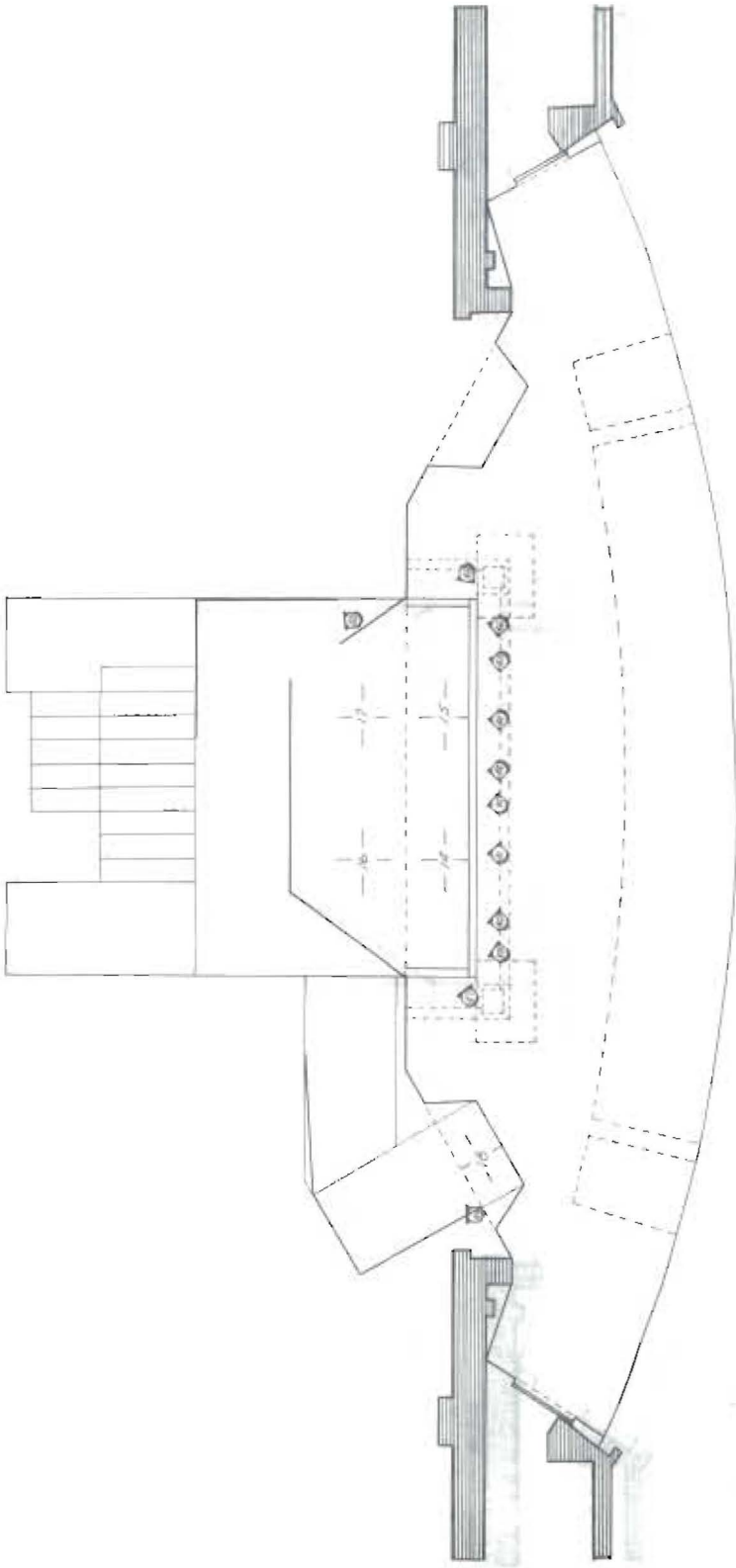
Inner Above Backing

'Eastward, Ho!'
Backing Flat Lay out
Scale: 1/4" = 10' page 16 of 20



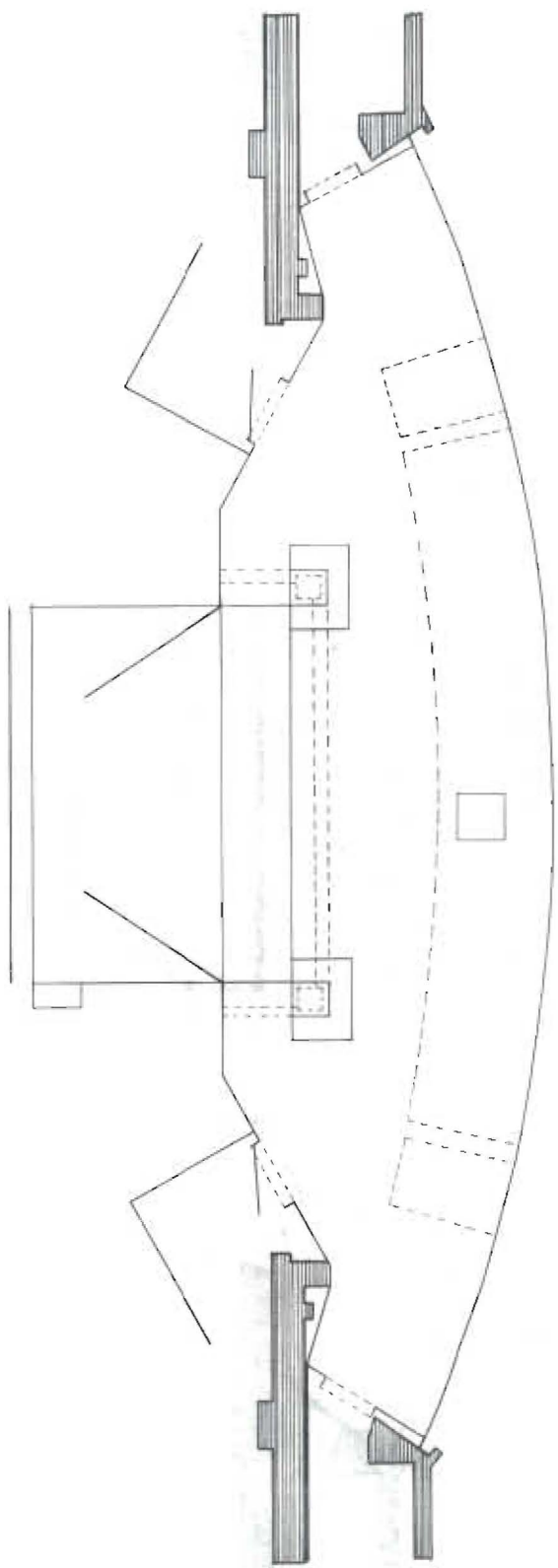
EASTWARD, HO!
 MAIN STAGE LIGHT PLOT
 SCALE: 1/8" = 10' PAGE 17 of 20.

LEGEND
 6" FRESNEL
 6" ELLIPSOIDAL SPOTS
 6" ELLIPSOIDAL SPOTS



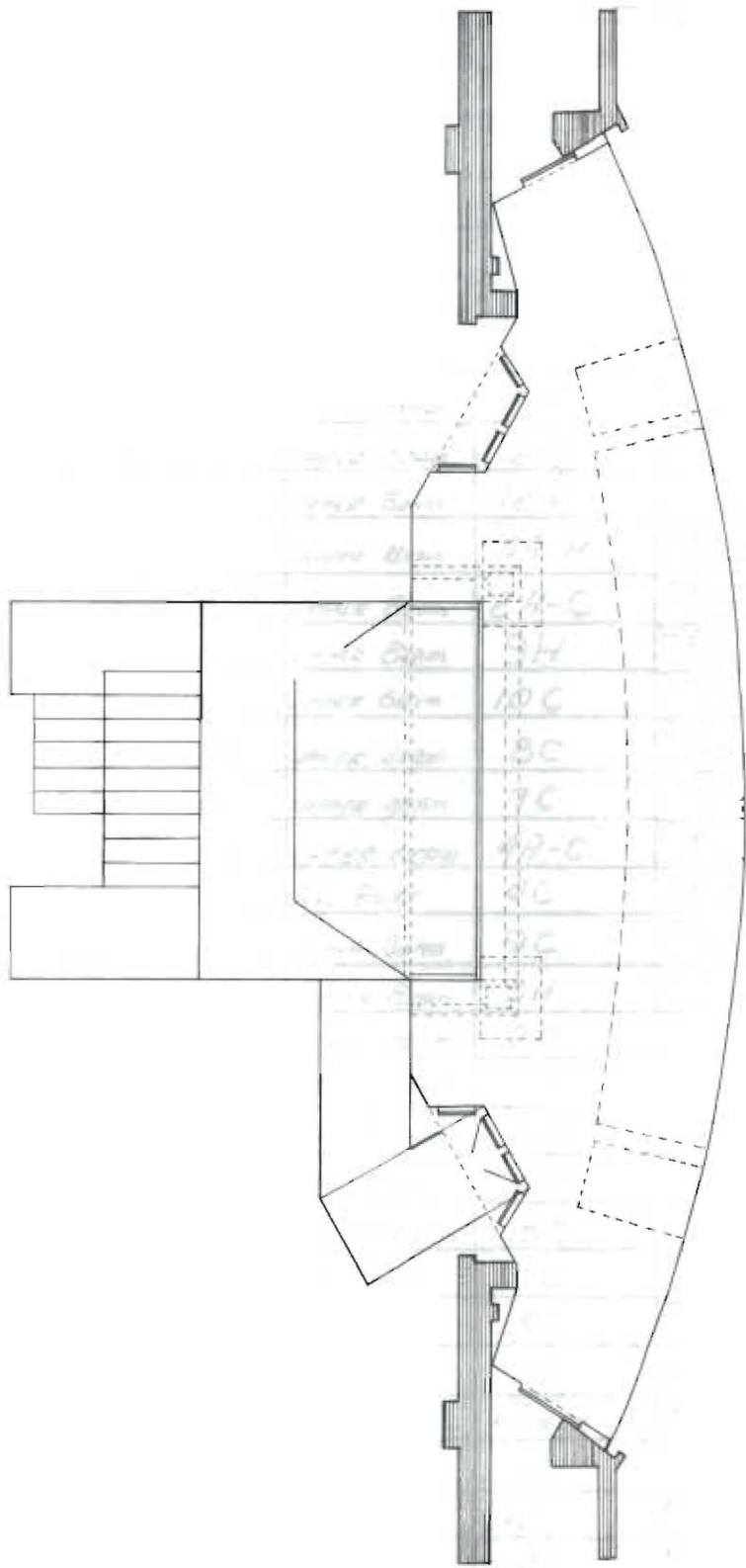
*Eastward, Ho!
Light Plot - Upper Stages
Scale: 1/8" = 10' page 18 of 20.*

LEGEND
 ■ 6" Fixtures
 ● 6" Elimination Spots



"EASTWARD, Ho."
Floor plan - Main Stage
Scale: 1/8" = 1' page 19 of 20.

*"Eastward, Ho!"
Floorplan - Upper Stage
Scale: 1/8" = 1' page 20 of 20*



INSTRUMENT PLOT

NO.	INSTRUMENT	LOCATION	PURPOSE	LAMP	COLOR	OUTLET	DIM.
1	6" Leko	UPPER BEAM	6H	T-12/1500	3	17	6
2	8" Leko	UPPER BEAM	2H	T-12/1750	3	12	2
3	6" Leko	UPPER BEAM	18C	T-12/1500	17	19	12
4	8" Leko	UPPER BEAM	2A-H	T-12/1750	3	2	2
5	6" Leko	UPPER BEAM	8H	T-12/1500	3	20	7
6	6" Leko	UPPER BEAM	10H	T-12/1500	3	18	7
7	6" Leko	UPPER BEAM	7H	T-12/1500	3	9	7
8	6" Leko	UPPER BEAM	6C	T-12/1500	17	11	18
9	6" Leko	UPPER BEAM	18H	T-12/1500	3	10	24
10	8" Leko	UPPER BEAM	4A-H	T-12/1750	3	1	4
11	8" Leko	UPPER BEAM	2A-C	T-12/1750	17	13	14
12	6" Leko	UPPER BEAM	9H	T-12/1500	3	14	8
13	6" Leko	UPPER BEAM	10C	T-12/1500	17	15	19
14	6" Leko	UPPER BEAM	8C	T-12/1500	17	16	19
15	6" Leko	UPPER BEAM	7C	T-12/1500	17	21	19
16	8" Leko	UPPER BEAM	4A-C	T-12/1750	17	24	16
17	8" Leko	SL PORT	4C	T-12/1750	17	32	16
18	6" Leko	UPPER BEAM	9C	T-12/1500	17	22	26
19	8" Leko	LOWER BEAM	3H	T-12/1750	3	5	3
20	8" Leko	LOWER BEAM	2C	T-12/1750	17	6	14
21	8" Leko	LOWER BEAM	1H	T-12/1750	3	4	1
22	8" Leko	LOWER BEAM	5H	T-12/1750	3	3	5
23	8" Leko	LOWER BEAM	4H	T-12/1750	3	7	4
24	8" Leko	LOWER BEAM	3C	T-12/1750	17	8	15
25	6" Leko	SR PORT	1C	T-12/1750	17	30	13
26	6" Leko	SL PORT	5C	T-12/1750	17	31	17
27	3" FRESNEL	STUDY	11H	G-4/120	3	128	9
28	3" FRESNEL	STUDY	FILLER	G-4/120	17	128	9
29	3" FRESNEL	STUDY	11C	G-4/120	17	129	21
30	3" FRESNEL	STUDY	12H	G-4/120	3	128	9
31	3" FRESNEL	STUDY	12C	G-4/120	17	129	21

