A PROJECT DESIGN
OF HARVEY

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A Thesis

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Master of Science

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by

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TABLE OF CONTENTS

CHAPTER		PAGE
I.	INTRODUCTION TO THE PROBLEM	1
	Statement of the Problem	2
	Importance of the Problem	3
	Definition of Terms	6
	Limitations of the Study	8
	Evaluation of the Design	9
	Procedures	9
	Form of the Thesis	12
II.	THE PROBLEM: THE PLAY AND THE DESIGN REQUIREMENTS	13
	Analysis of the Script	14
	Requirements of the Script	15
	Library requirements	15
	Sanitarium requirements	16
	Lighting requirements	16
	Costume requirements	16
	Sound requirements	17
	Requirements of the Director	17
	Library requirements	17
	Library lighting requirements	18
	Sanitarium requirements	18
	Sanitarium lighting requirements	20
	Costume requirements	20

CHAPTER PAGE

Shifting requirements 22
Limitations of the Physical Theater . . . 22
Limitations of Summer Theater Program . . 26
III. SOLUTIONS TO THE DESIGN PROBLEM 28
The Library Design. 40
The Office Design 46
The Lighting Design 50
The Costume Design 56
IV. ACHIEVING THE DESIGN 60
The Shifting Techniques 60
Set Construction 63
Painting the Set 66
Properties 69
Lights 71
Costumes 71
Technical Rehearsals 72
Run of the Show 73
Strike 74
V. EVALUATING THE DESIGN SOLUTION 76
The Actor's Comments 78
The Technician's Comments 81
The Director's Comments 82
The Technical Director's Comments . . . 87
The Newspapers Comments 89

CHAPTER PAGE

Theatrical Needs of the Script. 90
The Mechanics of the Design. 91
The Aesthetics of the Design 92
The Designer's Comments 93
Conclusion 94
BIBLIOGRAPHY 95
APPENDIX A 97
APPENDIX B 104
APPENDIX C 114

LIST OF FIGURES

FIGURE PAGE

1. Turntables and Platform Arrangement 31
2. Placement of Walls on Turntables 31

CHAPTER I

INTRODUCTION TO THE PROBLEM

On June 14, 1955, The Emporia State Summer Theater began its first season with a production of the play HARVEY by Mary Chase. The play was directed by Dr. Karl C. Bruder and featured Charles R. Hill and Frances Richter in the roles of Elwood P. Dowd and Veta Louise Simmons. The play was the first production in a summer theater program that was housed for twelve years in Albert Taylor Hall on the campus at Kansas State Teachers College, Emporia, Kansas.

In 1967, the summer theater program was moved from Albert Taylor Hall to the College Theater, and a revival of HARVEY was chosen to begin the first season in the new theater. This production of the play opened on June 27, 1967, and ran for five performances, ending on July 1. The revival of HARVEY was directed by Dr. Bruder and featured Charles R. Hill and Frances Richter Yager in recreations of their roles from the first season's production. Other roles in the 1967 production were played by members of the 1967 summer theater company.

The 1967 Emporia State Summer Theater company consisted of approximately forty graduate and under-

graduate students who were enrolled in summer theater courses for college credit. The faculty was composed of three directors, Dr. Karl C. Bruder, Mr. Charles R. Hill and Mr. Patrick D. McDonough, a technical director, Mr. Forrest A. Newlin, and an assistant technical director, Mr. Ron Green. A paid student crew of approximately twelve students were responsible for supervising the various areas of technical theater, publicity and box office.

The Emporia State Summer Theater program lasts for nine weeks during the summer and produces a new play each week for six consecutive weeks. The program takes place concurrently with regular summer school classes which are divided into two six week terms. Summer theater lasts for the first full six week term and for three weeks of the second. The first play each season opens on the fourth Tuesday of the first six week term. Each Tuesday thereafter a new play opens and runs from Tuesday through Saturday.

Statement of the Problem

The purpose of this project was to design a theatrically effective environment for the 1967 production of HARVEY. The environment was to be in keeping with the playwright's intent and theme as interpreted by the

director. The design included settings, lights, properties, and costumes. It attempted to fulfill the requirements of good design within the restrictions imposed by the script and director. The design also took into account the limitations of the physical theater and this particular company.

Importance of the Problem

The stage setting plays an important role in theater today, as it has throughout the history of the theater. The setting has played this role for several important reasons. In these reasons may be found the importance and justification for a thesis of this type.

In the first place, it is important to realize that a stage setting has a greater and more important function than just to provide a background for a play. The setting itself has something to offer to the theatrical effectiveness of a dramatic production. Robert Edmond Jones has written that "a stage setting is not just a background, it is an environment. Players act in a setting, not against it."[1]

Secondly, a stage setting is capable of establishing the tone or mood of a play. It is possible to

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[1] Robert Edmond Jones, The Dramatic Imagination (New York: Theatre Arts Books, 1941), p. 24.

convey to an audience a feeling of doom or despondency, of gaiety or greatness, just by lifting the curtain and revealing the setting. The fact that a stage setting can provide atmosphere and establish mood not only provides the set designer with this opportunity, but places an obligation upon him. This obligation results from the fact that the first contact the audience has with a drama is that made when the curtain rises and reveals the setting. In that instant before action begins, the setting should establish the tone of the play. It should reveal the environment in which the actors have to move. This first contact should tell the audience that this is the way it is going to be and put them in a proper state of mind.

Third, after the initial atmosphere has been established, the set serves the important function of reinforcing action, emotion, and changes of tone by visually representing these changes through the use of stage lighting and the changing of scenery. A stage setting should be no more static than the play itself, and while it should rarely draw attention away from the play, it should constantly be used to reinforce the action as well as the surroundings of the play. The foregoing purposes show that one of the most important functions

of scenic design is to bring visual expression to the thoughts and intentions of the playwright.

A fourth purpose of scenic design is the fact that it provides the director with significantly arranged areas and levels which may be used throughout a production to help establish character and environmental relationships. By using these areas and levels to advantage, a director may visually establish the relationships between individual characters that are also being revealed by the auditory aspects of the drama. The close relationship of man and his environment may also be reinforced by the use of meaningful space relationships within a stage setting.

Finally, one of the most fundamental and important reasons for scenic design lies in a setting's ability to establish the time and locale of a play. By the use of appropriate architectural details and furnishings the designer is able to establish the exact historical and geographical setting of a play. It the words of Robert Edmond Jones, "the task of the stage designer is to search for all sorts of new and direct and unhackneyed ways whereby he may establish the sense of place. The purpose of a stage setting. . .is simply this: to remind the audience of where the actors are supposed to be."[2]

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[2]Ibid. p. 135.

Turning to Jones once again, the importance of a stage setting is expressed in more poetic terms as "a presence, a mood, a warm wind fanning the drama to flame. It echoes, it enhances, it animates. It is an expectancy, a foreboding, a tension. It says nothing, but it gives everything."[3]

To sum up a stage setting is important to the total effect achieved by a dramatic production, and consequently deserves serious consideration and study.

Definition of Terms

In this study the term "environment" will be taken to mean all aspects of the stage setting including the scenery, props, lighting, costumes, or more simple, any scenic elements which are used by the designer to help establish mood, theme, locale, season, situation and time by visual means.

Properties will include all practical or decorative parts of the design that are not structurally a part of the setting and will be referred to in the following classifications: set dressing, which serves no purpose other than to help establish locale, period and mood of the setting: set props, which refers to the furniture and other large pieces actually used by an actor: hand props,

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[3]Ibid., p. 26.

which are the objects carried or handled by an actor on stage in the performance of stage business.

Theatrically effective will be understood as a quality of an environment which is unified with the director's concept of the play's atmosphere and mood and which fulfills the requirements of three separate categories. First, the environment must provide the theatrical needs of the script in terms of adequate acting space, entranceways and properties. Second, the environment must fulfill the principles of composition and design and third, the environment must satisfy all mechanical requirements such as sight lines, shifting problems, and construction capabilities.

Harmony, sequence, and balance will be understood as the principles of composition. These principles will be achieved through the use of the elements of design. For this project, the elements of design will refer to color, line, shape, and mass.

The three principles of composition, (harmony, sequence, and balance), are adapted from Arnold Gillette's An Introduction to Scenic Design and will have the following meaning in this study. Harmony will be "the sense of blending, the feeling of agreement, the sense of unity that is obtained when all elements of a design

are in accord".[4] Sequence will refer to that "quality of having an orderly, logical interrelationship of all parts; it is the logical progression of a salient feature through all parts of a composition."[5] Balance will refer to the adjustment of color, line, shape and mass in such a manner as to impart a sense of stability, repose, tension, etc.[6]

Limitations of the Study

The limitations placed upon this project were identical with those faced by a designer for any production. The need for the production to stay within the budget allocated to it is an obvious limiting factor. Another, unique to this study, is the necessity of meeting a summer theater production schedule with only one week available for construction. There are also limitations which are inherent in the physical theater such as those imposed by sightlines, equipment and space. It was understood, however, that these limitations would in no way affect the quality of the design, but only its scope and the methods used to accomplish its construction.

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[4] A. S. Gillette, An Introduction to Scenic Design (New York: Harper and Row, 1967), p. 36.

[5] Ibid.

[6] Ibid.

Evaluation of the Design

The success of this project was evaluated on the basis of written statements concerning the design submitted by the actors, technical crew chiefs, director and technical director. Newspaper comments on the setting were also to be included. The evaluation was to be based on the criteria of whether or not the environment proved theatrically effective according to the definitions accepted for this project.

Procedures

The working procedure used by the designer for this project was as indicated by the following outline. However, it must be noted that a strict chronological schedule was impossible to follow, since many problems had to be dealt with as they arose. Also, the designer recognized that many of these steps occurred simultaneously. However, for purposes of clarity, they are reported as separate steps. Conferences with the director and technical director occurred at many points as the occasion demanded and the opportunity presented itself. The outline represented the designer's general working method and production plan and was adhered to as closely as possible.

I. Initial conference with the director

A. Interpretation and analysis of the play.

I. cont'd.

B. Style of presentation

C. Time and locality of the play

II. Technical demands of the play

A. Number of settings

B. Space requirements

C. Nature of lighting and special problems

D. Possible shifting problems

III. Limitations of the physical stage

A. Space limitations

B. Sight-lines

C. Shifting facilities

D. Lighting facilities

IV. Production schedule limitations

A. Time available

B. Personnel available

C. Budget limitations

D. Material limitations

E. Scenery available from storage

V. Design Research

A. Play's historical background

B. Source material for the design

VI. Preparation of preliminary designs

A. Preliminary floor plans

B. Initial sketches

VI. cont'd.

C. Consideration of possible colors

VII. Conference with director

A. Discuss possible solutions

B. Selection of final floor plan

VIII. Conference with technical director

A. Feasibility of the design

B. Discuss special problems, such as shifting, construction or rigging

IX. Completion of final design

A. Selection of color schemes

B. Selection of set dressing and props

X. Conference with director and technical director

A. Final approval of set by director

B. Approval of feasibility by technical director

XI. Completion of designer's plan

A. Floor plans

B. Color renderings

C. Working drawings

D. Instrument plot

E. Instrument plugging and circuit chart

XII. Construction

A. Building scenery

B. Scene painting

C. Assembling the set

XII. cont'd.

D. Hanging, plugging and focusing of light instruments

XIII. Decorating the assembled set

XIV. Technical rehearsal

A. Solution of special problems encountered

B. Final touches to set

XV. Performance record

XVI. Strike

Form of the Thesis

For the purpose of reporting the project in this thesis, the material is organized into the following chapters.

Chapter II, The Problem: The Play and the Design Requirements, presents the requirements of the script and director and the limitations placed upon the design by all factors which were taken into account.

Chapter III, Solutions to the Design Problem, describes the steps taken by the designer to solve the problems posed in Chapter II.

Chapter IV, Achieving the Design, outlines various techniques which were used in executing the design.

Chapter V, Evaluating the Design, contains comments quoted from statements written by the director, technical director, actors, and technical crew chiefs, with evaluations and conclusions drawn and summarized.

CHAPTER II

THE PROBLEM: THE PLAY AND THE DESIGN REQUIREMENTS

Since scene design does not exist as an art in itself, and since it encompasses more than just an inspiration or a message that an artist wishes to communicate, the scene designer is faced with a much different problem than is the easel artist. The easel artist begins his work with an impression or an idea and his problem is to represent that impression or idea on a flat surface of canvas, paper or some other material so as to communicate it to its viewers. The scene designer's problem is much more complex. He must interpret in visual terms, in a three-dimensional space, a concept of one man, the playwright, as interpreted by another, the director. He must fulfill exact requirements, such as locale, architectural features or historical setting, which are set forth by the playwright as well as those established by the director. He must meet the demands of a production schedule, the limitations of a budget, the availability of working space, and many other restrictions. In addition to this, he must provide a setting which is consistent with the elements of good design, which fits the action and atmosphere of the play, and which can be built in the time available.

The purpose of this chapter is to set out the problems which faced the writer when he began the design of HARVEY. Only by careful analysis of these problems could the writer hope to achieve a design which would be theatrically effective and would meet the requirements of script, director, physical theater, and all other limitations imposed by this particular production.

Analysis of the Script

The first step in determining the problems presented by HARVEY was a careful reading of the script and an analysis of the play. This analysis included two major divisions. The first of these was a consideration of the play in terms of the atmosphere or mood which was required, and the second was the locale and time in which the play was to be set. These factors were discussed in the first conference with the director.

The director and the designer both felt that the nature of HARVEY called for an environment that sympathetic, understanding and sociable people could live in. They both decided that warm color schemes should be used to enhance a feeling of the friendliness and humanism in the characters. Also, the script has a light, farcical tone and the designer felt that to augment this quality, the environment should not be heavy or ponderous. It should

be kept light to reinforce the spirit of the play as shown by the action and the characters.

The acting edition of HARVEY, published by Dramatists Play Service Inc., called for the play to be set in a large mid-western city. The time of the play was the present and the action was set in late fall or winter.

The second step in the analysis of the script was that of determining the physical requirements of the script. To do this, the script was studied closely to discover exactly what was called for by the action of the play.

Requirements of the Script

The largest single requirement that the designer had to discover at this point was the exact number and nature of settings called for in this script. It described two realistic interior box settings.

Library requirements. One of these settings was the library of the Dowd mansion, Victorian in style, with sufficient floor space to accomodate the action. This room needed an opening to permit passage into a parlor and the main entrance to the house, and a second door that passed into the rear of the house. The action also required bookcases and a fireplace with enough wall space

over it to accomodate a large portrait. The script also required a telephone and one door capable of being operated to look as if the invisible Harvey were opening and closing it.

Sanitarium requirements. The other setting called for was the office and waiting room of Chumley's Rest, a sanitarium for mental patients. The action in this setting required four openings: the main entry, Dr. Sanderson's office, Dr. Chumley's office, and one to the upstairs portion of the sanitarium. The setting had to include a bookcase, desk, and seating for the actors. Also required for the office were a telephone, an intercom, and a panel with buttons to signal other parts of the sanitarium. The script also called for two doors that could appear to be opened by the invisible Harvey in one scene.

Lighting Requirements. Lighting was similar for both sets since only general acting light was required in each. The library lighting had to be able to indicate the changes from daytime to nighttime as called for by the script. Action in the sanitarium required that the lights be turned off in Act II, Scene 2 and turned back on in Act III.

Costume Requirements. The script itself did not place too many limitations upon the manner of costuming

the characters. All that was required by the script was a specific number of costumes for each character, based upon the nature of the individual character and appropriate to the time, season, locale and situation of the play.

Sound requirements. Sound effects for HARVEY, were simple, with action requiring only telephone bells for each set and an alarm gong for the office.

Requirements of the Director

After the requirements of the playwright had been assessed by a careful study of the script, the designer was ready to meet with the director and discuss the requirements for this production as its director interpreted them. Both settings were discussed in terms of their general atmosphere as well as specific items such as furniture arrangements, architectural features, practical light sources and the placement of telephones.

Library requirements. The director felt that the Dowd library should give the audience a feeling of what the people who lived in it were like. He felt that the room should seem old and comfortable with a cluttered appearance caused by many years of the family spending most of their leisure time in the room. In terms of actual visual appearance, he wanted the room to be decorated in a Victorian manner and give the impression of being slightly old-fashioned.

The director requested several items of a more specific nature. He asked that the opening from the library into the parlor have some method of closing it off, so that Veta Louise could shut Elwood and Harvey off by themselves in the library.

The director asked that there be a seating arrangement on both stage right and stage left with each capable of seating two or three people. He requested that a chair be placed at the downstage left corner and that a telephone be on some table on the stage left side. There was no specific request regarding the location of the fireplace other than that it be placed in a prominent upstage position in good sight lines for all seats.

Lighting requirements for library. For the library lighting, the director's main concern was that it be evenly lighted with general lighting areas. The director wanted practical lights on the set to serve as sources for the stage lighting. The only other requirement for lighting the library was some means of indicating the change of time from daylight in Act I to night in Act II.

Sanitarium requirements. In terms of atmosphere for the office setting at Chumley's Rest, the director wanted to achieve a feeling totally different from the Dowd library. However, he still wanted the office to be

warm and inviting and to give the feeling that it would be a pleasant room to be in. The office should give an impression of efficiency and business, and yet should have none of the cold impersonal atmosphere or sterility often associated with such a place. The director wanted the office to give the impression that the people working there were warm and human and treated others in a corresponding manner.

In visual appearance, the director requested that the office be kept simple with clean lines and either contemporary or period furniture. The office should look as if it were designed by an interior decorator with excellent taste.

Physical requirements for the office were that seating arrangements should be placed both stage right and stage left, with the nurse's desk upstage center. On the desk there was to be a telephone and a wall-mounted intercom-telephone within reach. Also within arm reach of the desk was to be mounted a panel with buttons or switches to be used as a buzzer system and alarm control. In a plausible relation to the desk area, there was to be a file cabinet and somewhere in the room a bookcase, either built into or standing against the wall. For the opening to the upper floor of the sanitarium, the director requested that the bottom of

the steps be visible so the audience could see actors going up the stairs as they passed out of sight lines.

Sanitarium lighting requirements. For lighting the sanitarium, the director asked for even, general illumination with practical lamps to serve as sources for the stage lighting. He also asked for a switch mounted on the wall near the main entry to be used for simulating the switching off and on of the office lights. For special lighting effects, the director requested that backing lights be mounted outside the main entry and Dr. Chumley's office door in such a manner that light from them would flood in through the openings when the doors were opened. This effect was extremely important for one scene which was played with the general acting lights almost completely out.

Costume requirements. The director's requirements for the costuming of HARVEY were relatively simple. He specified the season of the year, the time of the play and the general nature of the costumes for each character. Since the play was set in the winter, most of the costumes had to include outdoor clothing, such as hats, coats and gloves. All but a few of the costumes for the show were to be modern.

Myrtle Mae and Veta Louise Simmons were to be dressed in clothing which was slightly tacky and out of

style. Their clothing was to appear as if it might have been in fashion some five or ten years earlier. However, due to the difficulty of finding clothing to fit the actress who was to portray Veta Louise, she was to bring her own clothing. Consequently, the designer was unable to costume her in clothes which exactly matched the director's request.

Dr. Chumley and Dr. Sanderson were to look prosperous and neat and be dressed in suits, white shirts and ties, with white jackets to wear in the office.

Judge Omar Gaffney was to be an old man dressed in a double breasted suit which looked worn and baggy.

Nurse Kelly and the attendant, Duane Wilson, would wear the standard uniforms for their jobs with Wilson in white pants, T-shirt, and jacket and the nurse in a white uniform dress with a nurse's cap.

The director requested that Mrs. Chauvenet and Mrs. Betty Chumley be dressed very differently, although both were to represent society women of wealth and good standing in the community. Mrs. Chauvenet needed to appear over-dressed in expensive clothes, with a large hat and a great deal of large, expensive looking jewelry. Mrs. Chumley was to be dressed very simply and tastefully with elegant but unobtrusive accessories.

The director's only requirements regarding the cab driver, E. J. Lofgren, and the maid, Mrs. Johnson, were that they be instantly recognizable as a maid and cab driver.

Within the limits of these requirements, the director left the choice of color, fabric, style and accessories to the designer.

Shifting requirements. The action of HARVEY is divided into three acts with intermissions between them. Each of the first two acts are further divided into two scenes. During each of the scene changes, the play shifts from the library to the sanitarium office. In order not to interrupt the pace of the play, the director asked that the settings be shifted in sixty seconds or less during the scene changes. The shift from the office back into the library between Act I and Act II did not have to occur so quickly since there was a ten minute intermission.

Limitations of Physical Theater

With the foregoing requirements in mind, the designer felt that it was extremely important to assess the limitations presented by the physical theater plant and by the nature of the summer theater program. The designer knew that any time spent in designing a setting which did not take these factors into account would be wasted, since the design must be capable of realization

within all the limits imposed upon it. Some could be compensated for and some had to be worked around, but all of them had to be determined and taken into consideration.

In terms of on-stage space, the College Theater presented no real problems as far as designing the stage settings were concerned. The proscenium arch is 40 ft. wide with more than 25 ft. of wing space on each side. The depth of the stage is 27 ft. and the depth could be extended back another 20 ft. into the scene shop. Although this space in the scene shop would have been difficult to use for acting areas, it did provide the possibility for storing scenery, if necessary.

Since HARVEY was going to be a fairly large, two set show, another critical factor was the amount of work space available. The scene shop in the College Theater, although well equipped in terms of tools, power equipment, scene painting equipment and a large paint frame, is very short of floorspace on which to lay out scenery for construction or painting. During the regular term, the stage area was available when the construction crew was working. During summer theater, however, the stage would often be used for rehearsal and would not be available for use by the construction crew. This shortage of space, coupled with the shortage of time could have

provided working conditions which were impossible to overcome, had they not been planned for.

Shortage of working area was not found to be a problem in other areas of the building. Costumes and props both had their own assigned areas in the basement of the College Theater. They provided adequate space and were not considered to be a limiting element by the designer.

The problem of satisfying the sight-lines from the critical seats in the theater was an important factor in the design of HARVEY. Due to the extreme width of the front row of seats and the shallow angle at which the sight-line strikes the proscenium arch, the amount of upstage area which would be seen from the outside seats was extremely limited. In designing the set, the designer would have to keep the set shallow and wide in order to provide for good visibility from any of the outside seats in the first three rows.

Vertical sight-lines did not provide the designer with any particular problems. The College Theater is equipped with permanent black tormentors and a header which can be shifted to mask any critical sight-lines. Masking of the light pipes posed no problem since they were all counter-weighted and could be adjusted to mask behind the black header.

The lighting facilities of the College Theater were found to be more than adequate and the designer felt that they did not represent a limiting factor. The theater is equipped with two light beams in the auditorium, five counterweighted light battens above the stage and various kinds of lighting towers, and tormenter arms for mounting special instruments. There are 150 lighting circuits with nine 6,000 watt and twenty-seven 3,000 watt capacity remote controlled dimmers.

The theater's supply of lighting instruments was large with an adequate number of all the standard types. In addition to the regular incandescent instruments, the theater had some of the quartz-iodine type.

The scenery shifting capabilities of the theater were centered entirely in a 26 line counterweight system. The theater owned no permanent wagons or turntables and the theater floor was not equipped with a revolving stage. Since the designer wished to use a ceiling on the settings and could see no method of utilizing the counterweight system for shifting two large, realistic box settings, this was felt to be the largest limitation placed upon the design by the physical theater. Some method for executing the shift would have to be devised and construced.

Limitations of Summer Theater Program

Other limitations imposed upon the designer by this particular production were those caused by the nature of the summer theater program. Prior to the first technical rehearsal, the company would have only ten days in which to construct, paint and assemble the set for HARVEY, as well as gather and prepare the props and costumes.

All of the work for the show had to be performed by the summer theater company. This company was composed of forty students of widely varying degrees of theater experience. Since the actors in HARVEY would not be available for construction due to rehearsal, the number of people available for work was reduced to thirty full-time students and four students who were only required to be in rehearsal part-time.

Although there was no definite amount of money specified as a budget for HARVEY, the fact that six shows had to be financed out of a total summer theater budget prevented the expenditure of any large amount. Consequently, the designer was restricted primarily to materials and supplies which were kept in stock and a large amount of new lumber which had been purchased for the summer season.

A large supply of flats in various heights were in stock as well as step units, platforms, doors and

door frames, and other scenic elements. The designer took inventory of these elements in order to use them as much as possible and cut down on both time and expense in the construction of HARVEY.

This chapter has been a review of the problems and limitations with which the designer had to be concerned in every stage of planning, designing and constructing the settings for HARVEY. Only after such an appraisal of these problems and limitations did the designer feel he could fulfill the needs of the production in terms of creating the proper atmosphere and providing all of the physical requirements for this production of HARVEY.

CHAPTER III

SOLUTIONS TO THE DESIGN PROBLEM

With two complete box settings, and no built-in means of rapidly shifting them, the designer's first problem was that of devising a shifting method which would meet the director's requirement of a 60 second scene shift. The designer and the technical director discussed several possible solutions, including the use of wagons, jack-knife stages, tip-jacks and turntables.

After considering each method carefully, it was decided that the best solution would be to construct two 16 ft. turntables which could be kept and used in other productions. Although this was probably the most expensive of any of the methods discussed, the expense would be justified by the fact that the turntables could be saved and used in later productions.

Since the turntables were to be permanently constructed and stored when not in use, they were necessarily designed to come apart in sections. This was accomplished by designing them in such a way that four outside curved sections could be bolted into two 4 ft. by 8 ft. platforms to make a single turntable. The height of each one was set at 6 inches. A series of platforms of suitable shape was designed to fit around

the turntables on the downstage edge of them. This would conceal the circular shapes and give the appearance to an audience of a straight platform running across the stage (see Fig. 1). These masking platforms were also designed to be broken down into sections for storage.

Both downstage side walls of the settings were designed to be mounted on standard stage-jacks which were in turn mounted on casters. The side walls were to be shifted on or off stage by moving the entire wall as a unit. Doorways, bookcases, or any other such units would be constructed so that they would shift with the walls they were attached to.

After the shifting techniques had been decided upon, the designer was ready to begin work on the floor plans for each set. As already stated in Chapter II, the designer had several requirements of both script and director to fulfill. In addition to these there were several items which the designer felt were of great importance.

Since the primary mechanical consideration in laying out walls on the floor plan was that they be capable of being shifted, special consideration had to be given to certain points on the turntables. These were where either the flats on the turntables met each other, or where the walls mounted on the turntables met the side

walls which were to be moved on and off stage (see Fig. 2). At each of these points it was essential that the set be designed in such a way that the walls would not extend past the turntable edge. This was necessary to permit the turntables to turn freely. At each point where the set came together, a lash joint would be used. Fundamental to the final appearance of the set was that each of these places be designed to conceal the joint.

Also, the walls needed to be arranged in such a way that their relationship to each other would be interesting. Rather than have the walls serve only as boundaries to define the space of the set, the designer considered their positions in space as an element of design. However, the designer felt that the manner of arranging the walls could not be chosen for the sake of interest alone, but should be one that logically related them to each other. Since they would represent realistic rooms in a realistic building, it was also necessary that the walls and room arrangements be architecturally feasible.

One of the most basic considerations given to the arrangement of the set walls was that they provide adequate acting space and that they permit free movement in all parts of the set. Also considered essential was

Figure 1

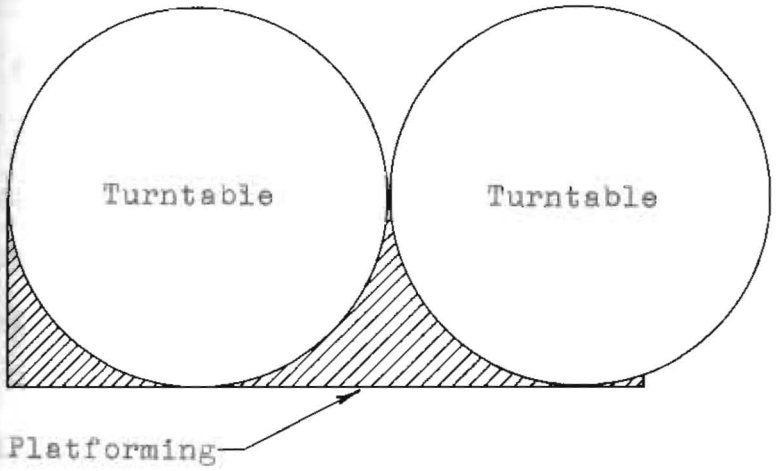
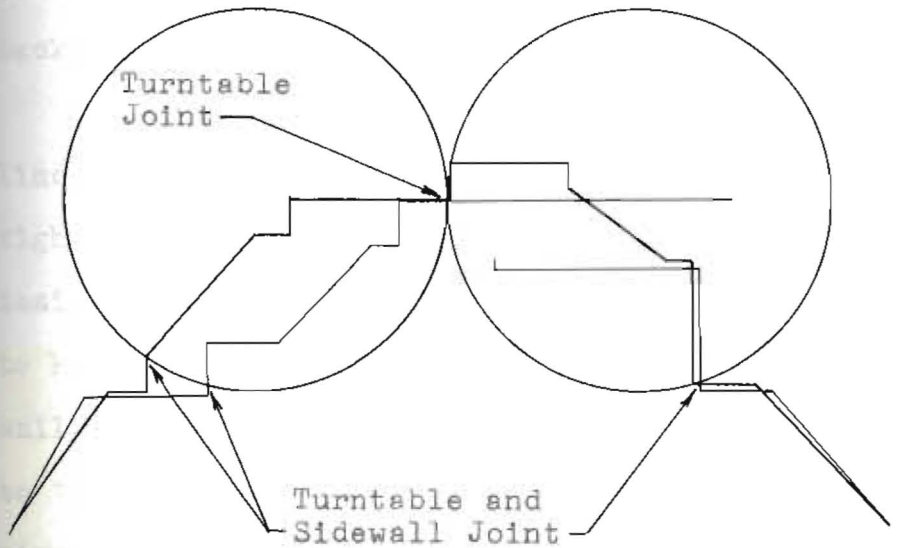


Figure 2



that all space not filled by furniture be easily seen by the audience as well as providing the opportunity for free movement by the actors.

Finally, the designer had to provide, within the floor plan, walls which were large enough to contain the number of doorways, windows or other scenic elements required by the script or director.

At the point of beginning the floor plans, the designer had to reach a decision on where to place the turntables. The turntable placement was important because any floor plans used would have to be keyed to the placement of the turntables and would have to be designed so that the turntables would rotate properly. Also, since both sets had to fit on the turntables simultaneously, the settings had to be planned to allow enough space between the walls for the necessary door openings and backing flats.

The key factor in placing the turntables was sight lines. Since the College Theater has extremely shallow sight lines from the critical seats on each side, the designer felt he had two choices which would allow him to keep the set visible to all the audience. The main walls of the set could be designed on a line diagonal to the audience's line of vision. This arrangement would give the walls a wedge shape with the point of the wedge

in an upstage center position. The second choice was to design the set so that the rear wall would be perpendicular to the audience's vision. In this instance the setting would represent three walls of the room.

The designer thought that the diagonal line which would result from the first possibility was not suited to the feeling of the play, which seemed to need a more stable feeling. The Victorian library especially called for a feeling of solidity which the designer decided would be harder to achieve if the walls were raked to a diagonal position.

For the above reason, the designer elected to use a wall arrangement with the rear wall of the settings perpendicular to the audience's vision, or more simply stated, parallel to the proscenium arch. This arrangement required that the turntables be placed on the stage with their center pivot points 16 ft. apart on a line parallel to the proscenium arch. Placed in these positions, the outside edges of the turntables would meet in the center of the stage and the settings would be designed to break at that point.

The distance the turntables were placed upstage from the proscenium was also influenced by the sight lines in the College Theater. If the rear wall of the set was placed too far upstage it would need to have been very narrow to stay within sight lines. The

designer felt that with the side walls angled enough to provide good vision, the set would take on the look of a funnel shaped space. To help eliminate this effect, the designer placed the turntables so that their centers were 17 ft. upstage of the proscenium with the front edges of the turntables 9 ft. from the proscenium.

With the turntable's positions determined, the designer's next step was to work out the wall and furniture arrangement. The library was the first one dealt with and will be the first one considered here.

As previously stated, the major elements which had to be incorporated into the setting were a large fireplace, bookcases, exits to a parlor, front door and rear of the house, and some specific furniture groupings.

The designer decided that the Victorian library would need some element of formality to it. However, it was determined that a completely symmetrical arrangement would not fit the comedic spirit of the play. Therefore, the designer decided to use an asymmetrical arrangement of walls, but tried to keep symmetry within particular elements. For example, the fireplace was placed upstage left on a raked wall so that it would be in good position for the action required around it. To each side of the fireplace, the designer placed an identically shaped window alcove which gave a very formal feeling to that one section of the setting.

Across from the fireplace, on the upstage right wall, the designer placed a large archway. This opening suggested a hallway that provided access to the off-stage parlor and front door. An actor passing through the archway turned downstage to go to the parlor. On each side of the archway, the designer placed large bookcase units in a symmetrical arrangement. Like the fireplace and window grouping, this entire unit served as a completely formal architectural unit within itself.

The downstage left wall was designed to contain the door which led to the rear of the house, and since the door was centered in the wall, symmetry was maintained within this portion of the set.

The designer felt that the wall arrangement was interesting and, although various wall sections were treated as separate units in their arrangement, that they were well related to each other and in a logical sequence.

The backing for the archway was placed on the turntable parallel to the archway and 5 ft. away from it. This gave the appearance of a fair sized hallway running from the front of the house with rooms opening off of it. It provided a logical relationship to the rooms discussed in the play and their imaginary locations in the house.

Backing for the stage left door was provided by two flats hinged together in an angled wall. With this

arrangement, the backing could be moved into place by the shifting crew, opened up to the proper position and left as a free standing unit. When it was not needed the unit could be folded flat and stored out of the way against a wall.

The major seating arrangement in the library was placed stage right and included a large chair and a love-seat accomodating two people. This particular position was chosen to help balance the mass of the fireplace and window unit on stage left. The furniture was placed just downstage of the 6 in. platform which ran across the stage. This lower elevation helped keep the furniture from blocking the archway and also kept the upstage floor area free for acting. A large table was placed against the wall between the chair and table so that the actors had easy access to the stage right bookcase, which was used in the play's action.

Another major seating arrangement was placed upstage left with a large chair on each side of the fire-place. A hassock was placed in front of one of the chairs to be used as additional seating if needed. Some space was taken up in front of the fireplace by a firescreen and a set of fireplace tools.

Other furniture in the set included a small, straight chair placed just downstage of the rear door, a

small round table upstage of the door to serve as a telephone table, and a large library table and straight chair placed against the upstage wall.

The sanitarium setting, a modern, expensive-looking office, was planned to give a totally different feeling and atmosphere than that of the Dowd library. The designer felt that a less formal wall arrangement would help to establish that difference.

The major problem faced in this setting was the necessity of having four separate entrances. Unless these were very carefully placed in the set, it would be difficult to indicate quickly to the audience what their purpose was and where they led.

The main entry door was placed in the upstage right wall which was on a diagonal to the audience's line of vision. This door was in approximately the same position as the archway in the library. The designer hoped that the relationship would help the audience get the impression that this was the main door. To reinforce this impression, the designer made this door 36 in. wide and kept other doors in the set 30 in. wide.

An alcove was placed upstage center and a flight of stairs was placed to lead off left from the alcove to the second floor of the sanitarium. A hand rail was

built into the onstage wall of this opening to further reinforce the impression that this opening led upstairs.

The two doors leading to Dr. Sanderson's and Dr. Chumley's offices were placed opposite each other on the far downstage walls. The one on stage left was chosen as Dr. Chumley's office due to action required by the script. At one point in the play, the main entry door swung open and closed by itself, there was a brief pause and then Dr. Chumley's door swung open and shut. This was done to represent an entrance, cross, and exit by Harvey, the invisible rabbit. By putting Chumley's office door across the stage from the main entry, the simulated cross was more direct and believable.

Since the director had requested that the nurse's desk be placed near center stage, the walls just downstage of the stairway were designed to provide space on the 6 in. platform for a desk. Also, wall space was provided by this arrangement for a wall telephone, an alarm panel and a file cabinet contained in the wall. By putting the desk in this position, actors using the telephone or sitting at the desk would be in a better acting position due to the 6 in. elevation they would gain from the platform.

Backing was provided for the main entry-way by using the rear side of the library archway backing.

This flat was double faced and carefully positioned so it would mask both openings. Masking for the two downstage office doors was designed as two hinged walls which could be carried into place, opened and left free-standing. When not in use, both backings were folded up and stored against a wall.

The furniture arrangement for the office setting was kept as simple as possible for two reasons. The first of these was that the designer felt the office should be kept uncluttered and efficient looking. The second was the need to provide adequate acting space. Due to the necessity of fitting the set onto the turntables and providing a 3 ft. wide stairway on-stage, the office contained considerably less floorspace than the library set.

The major seating arrangement was downstage right and consisted of a sofa and two chairs. The sofa was placed parallel to the proscenium with its back against the 6 in. platform. The chair stage right of the sofa was turned to face partially on-stage. This chair was on stage rather than against the wall to allow for the placing of some props against the wall behind it. The second chair in the arrangement was placed against the wall down stage right next to the door to Dr. Sanderson's office.

A large bookcase unit was placed in a corner directly upstage of the chair and sofa. Consequently, enough room had to be left between the chair and sofa for an actor to be able to walk to the bookcase.

A third chair was placed on the stage left side of the set with enough space between it and the side wall to permit the placement of a large potted plant.

The nurse's desk and chair, as already stated, was placed upstage just left of center. The desk was on the front edge of the 6 in. platform and angled slightly to face toward center stage. An actor seated at the desk needed to be able to reach both the telephone and alarm panel which were mounted on the wall. The position of the desk was also calculated to permit free movement in any direction around it.

The Library Design

Once the floorplans for both settings had been approved by the director and technical director, the designer's next step was to raise a perspective elevation of the walls. Since the walls represented the largest visual factor in both settings, the designer felt that all details concerning their treatment should receive careful attention and consideration.

The first decision to be made regarding the walls was that of height. The designer's concept of the two

settings presented a conflict in this regard. The atmosphere which the Victorian library needed called for a feeling of height, and for this setting the designer wished to use 14 ft. flats. The sanitarium office, however, which was to be contemporary, would have been better served by the use of 12 ft. flats to give the feeling of low, modern ceilings. The use of a ceiling and turntables required that the size used be common to both sets, since it would be impossible to change back and forth.

The theater's supply of stock flats of both sizes was comparable, so this presented no basis for making the decision.

A choice of 14 ft. flats was finally made and was based upon the nature of the physical theater. The proscenium arch in the College Theater is rectangular with dimensions of 20 ft. by 40 ft. The relationship of the proscenium to the front row of seats in the house is such that to mask the first light pipe, the grand valance has to be dropped considerably lower than the light pipe. If 12 ft. flats had been chosen for the settings, the light pipe and grand valance would have been placed so low in the proscenium opening that the designer felt it would cause an awkward and un-interesting frame in which to place the settings.

To help convey the feeling of stability, wealth, and tradition represented by the Dowd family mansion, the designer decided that wood paneled walls done in fairly dark, warm colors would be best. Although the play called for a light, humorous atmosphere, the walls could be treated in a way to represent the old family tradition, and the feeling of comedy could be achieved through the choice of properties and set dressing.

Each wall section had paneling which was selected to fit the size of that particular wall. Around the bottom of the set, between the chair rail and the base board, were a series of panels which were rectangular. These panels were designed as very subtle, wooden panels protruding from a wooden background. The designer felt that these dark panels would give the setting a feeling of solidity and substance.

Above the rectangular panels, a 6 in. wide chair rail ran all the way around the set, interrupted only by the door, window and bookcase frames. The top of the chair rail was placed 4 ft. above the stage floor. Although this was higher than customary for typical chair rails, the designer was convinced that it would help cut down the height of the upper panels.

The upper panels were designed to represent damask wallpaper inserts. Since these would be a different color

from the rest of the set, the designer knew that they would be a very important factor in providing interest in the design. These panels varied considerably in size, since some of them extended from the chair rail to the picture rail at the top of the set, while some of them occurred over doorways or windows and were, therefore, relatively small. This variation in size was also a method of giving interest to the set. The designer realized however, that unless the difference in color and variety in size could be kept in harmony with the rest of the wall paneling, the walls would be distracting and disjointed.

Although the damask panels were primarily rectangular, in keeping with the wooden panels at the base of the set, each corner was broken with a semi-circle 3 in. in radius. These semi-circles taken out of each corner softened the formal rectangular shape and also, when viewed from a distance, caused the eye to see the panels as oval rather than rectangular. This introduction of a curved line into the walls fit well with the spirit of the play and the designer planned to carry the curved line from the walls into the draperies and furniture.

The colors chosen for the library walls were combinations of reds and browns. The woodwork was painted with a deep reddish brown and then grained with darker

and lighter browns. The damask panels were painted with variations of red, ranging from an intense medium red to a low value maroon, a darker, low intensity red was used as the primary color for the stencil pattern which was used to texture the damask. The value of the woodwork and the damask panels was kept as nearly the same as possible. The red color used in the woodwork and the red used in the damask helped to unify the walls so they did not appear to be separate units, but a related whole.

The variation in the walls which was achieved through the use of different values and intensities of red, combined with the variation in size and shape of the panels, gave the walls a great deal of interest. The repetition of shape and color in logical sequences and relationships unified the walls into a harmonious whole.

The curved line which was introduced in the damask panels was repeated in the library design through the furniture chosen for the set. The major pieces of furniture were typical of the Victorian era and were characterized by strong curved lines. For variety, some of the furniture used was square and not quite as graceful, although still Victorian in nature. To maintain a feeling of harmony and insure that the furniture would match within the total design only furniture with dark wood was used. Rich-looking textures and colors in the upholstery also served to unify the furniture styles.

Furniture colors were selected in keeping with the period Victorian setting. Golds, deep reds and purples were the dominant colors used in the set props, with some greens used as accent to complement the dominant reds. The most predominant piece of furniture in the set was a large, medallion-backed Victorian sofa upholstered in deep purple velvet. To carry this color into the walls of the set, the windows were draped in dark maroon fabric with a small blue print. From a distance, this fabric appeared to be a textured red-violet. The same fabric was used to drape the stage right archway.

The draperies were designed to reinforce the curved line element in the set. They were draped from the top of high windows and were tied back near the bottom to fall in soft, curved folds. The valances at the tops of the windows were made from the same fabric and were swagged across the windows to effect a curve intersecting the drapery.

The line of the draperies was also calculated to help emphasize the portrait hung above the fireplace. This portrait was important to the action and the designer felt that the line of the drapes would help carry the viewer's eye up to the portrait and then back down into the set again.

The stage right archway received the same drapery treatment as the windows. Straight drapes were hung on a rod so they could be left open at the sides of the arch or pulled together in order to close the opening. A swagged valance was hung in the top of the archway to repeat the curved line of the window valances.

The designer did not attempt to provide a strong focal point for the setting, due to a conviction that the actor should become the focal point as soon as he stepped into the audience's view. The designer did, however, attempt to provide enough visual interest over the entire setting that the viewer's eye would be caused to move throughout the stage picture until an actor entered. The designer felt that at that moment, attention should shift immediately to the actor and the setting should reinforce the actor, not draw attention away from him.

The Office Design

The sanitarium office provided a design problem of an entirely different nature. Where the library was heavy and old, the office had to be light and modern. Where the library had looked cluttered and lived-in, the office had to look clean and efficient. And yet, despite these requirements, the sanitarium still had to look warm, inviting, and interesting.

Since most modern office walls are undecorated except with paint, the designer decided to treat the office setting in much the same way. To avoid monotony, however, the designer wanted some kind of special wall treatment in order to give interest to this setting.

The major element chosen to give variety was the use of field stone on each side of the set. The walls just upstage of Dr. Sanderson's and Dr. Chumley's office doors were painted to represent rough field stone. The texture achieved by this treatment was vastly different from the other flat wall surfaces and served to break up two large wall areas. In order to relate these walls to the rest of the setting, the colors used to paint the stones were monochromatic and varied from each other and the base wall color only in value and intensity.

Another device designed to provide variety in the setting was the framing of all doors with three dimensional lumber. Instead of framing the doors in the conventional manner, the 1 in. by 3 in. vertical frame was run from floor to ceiling onboth sides of each door. The top of each door was framed with a short piece of 1 in. by 3 in. lumber inserted between the two vertical frames. By using this same treatment on all three doors, the respective walls were unified with each other.

A variation of the above treatment was used on the wall behind the desk. The lower half of the wall

was broken up into rectangles of various sizes by the use of lengths of 1 in. by 3 in. lumber. The top half of the same wall was broken by two vertical 1 in. by 3 in. lengths running to the top of the set in the same manner as the door frames. This helped unify the wall with the rest of the set while the lower wall area provided variety merely by altering the use of the framing. Some of the rectangles formed by the framing would be used for spaces in which to place the intercom-telephone, alarm panel, and file cabinet.

Another variation of the three dimensional wood framing was used on the rear wall. Since the amount of the rear wall visible to most of the audience was small, the designer felt that additional mass could be given to it by the use of 1 in. by 1 in. wooden strips which would run from floor to ceiling. This wooden strip motif was carried all the way across the rear wall, up the steps and out of sight lines. To give the effect of broadening the rear wall, the wooden strips were attached to the two walls just stage right of the rear wall. One of the small rectangular panels on the wall upstage of the desk was also treated with the 1 in. by 1 in. strips.

The color chosen for the office walls was a soft golden yellow. This color was harmonious with brown woodwork on the walls and contrasted with the turquoise.

The woodwork color was related to the walls by mixing a small amount of yellow into brown which gave a gold tint. The colors for the stone wall were mixed by using the wall color as a base and varying the value and intensity.

The furniture used in the set was modern office furniture with primarily straight lines. The desk was dark walnut with black metal framing and legs. The turquoise sofa and arm chairs were framed with dark walnut. Two small armchairs which were used in the stage right seating arrangement were upholstered in yellow with brown metal framing and legs and walnut arm rests.

A large modern painting was hung on the stage right wall to break up the wall space. The painting was done in yellows and browns with orange accents. Another modern painting was done primarily in blue, turquoise, brown and yellow and was hung on the wall behind the nurses desk. This painting was chosen to carry the turquoise accent onto the walls and help unify the entire setting.

A large chandelier was hung on the rear wall above the stair alcove. The chandelier was composed of three white globes 10 in. in diameter which were hung in a triangular pattern.

As in the library setting, the designer did not attempt to establish a strong focal point in this set.

Although a strong vertical feeling was given to the set by means of the three dimensional strips and framing, focus was centered on the lower part of the setting by means of furniture, set dressing and lighting.

The Lighting Design

The lighting design for HARVEY was relatively simple, as was stated in Chapter II. The major lighting requirement was that even lighting cover the acting area in such a manner as to appear realistic and be in keeping with the settings. The acting area was cross-lighted by using warm colored gels on one side of the stage and cool colored gels on the other side. This cross-lighting was done in order to simulate the natural highlight and shadow that falls on a person's face when it is lit by normal interior lighting from one major light source.

The layout of the main lighting areas was done by overlaying the floorplan of one set onto the floorplan of the other and lighting all space common to both sets with the same instruments.

This common space was divided up into seven lighting areas. Four areas 9 ft. in diameter were evenly spaced across the front of the set with their centers on a line even with the tormentors. These areas were lighted with 8 in. ellipsoidal units from the upper beam of the auditorium ceiling. The instruments were placed so that

their light would strike the actor's face at a 45 degree angle when he was facing straight downstage. Directly upstage from these four areas were three more areas common to both sets. One of them was a small area, 6 ft. in diameter, which was lighted from the first light pipe with two 6 in. fresnels. This area was on stage right and approximately 6 ft. upstage of the four front areas. Its primary purpose was to light one small corner area which was not lighted by any of the major areas.

The other two on-stage areas which were used by both settings were areas 10 ft. in diameter and were centered on a line 7 ft. upstage of the tormentors. One of the areas was focused on the line at center stage and the other one at stage left. Each of these areas was lighted by two 8 in. fresnels hung on the first lighting pipe.

Two off-stage backing areas were found to be common to both sets. The rear door of the library and Dr. Chumley's office door were in the same location and the backing for both was lighted by an 8 in. fresnel hung on the second pipe and shone from off-stage directly toward the doorway. The direction of the light throw was important because the director had requested that bright light shine in through this door in the second act.

The other backing light used for both sets was

upstage right and used to light the archway backing in the library and the main entryway backing for the office. The positioning of the lights used for this area was extremely important, since each set presented some special requirements. Hallway backing for the library required the use of two 6 in. fresnels. one focused on the backing flat itself, and one focused on the acting area. The office backing required that an instrument be focused in such a way that its light would stream onto the set when the doorway was open. To fulfill special requirements for both sets, two 6 in. fresnels were hung on a light tower just two feet downstage right of the library archway opening. The tower was placed on the floor so that the revolving turntables would not interfere with it. Both instruments were mounted on tormentor arms and were positioned and focused carefully to fill the needs of each set.

The foregoing discussion has been concerned with lighting areas which were used for both the library and the office settings. After these had been lighted, the designer worked with each set separately and lighted the remaining areas with special units.

In addition to the general areas, the Dowd library required two on-stage lighting areas and several special purpose lights. An 8 ft. diameter area was centered in

the upstage left corner of the set just in front of the fireplace. This area was lighted with two 8 in. fresnels mounted on the first pipe. Another area was required on the stage right side directly in front of the archway. This area presented a special problem in that the space to be lighted was a long narrow area. To solve this problem, the designer used two 8 in. fresnels with special lens capable of throwing an oval shaped beam. The instruments were hung from the first pipe.

The windows in the library were lighted from the rear with 6 in. ellipsoidal units which were mounted on the third and fourth light pipes. Two instruments were focused on each window in order that colors representing both daylight and moonlight could be used. This color change was used to help establish the play's shift in time from day to night.

The only other specials required for the library were the wiring of five practical wall sconces mounted on the set. These were used to help establish the difference between daytime and nighttime as were two practical table lamps. The lamps were plugged into a practical wall outlet which was built into the stage right wall. Since these units were all on the turntable portions of the set, a method was devised to allow them to be unplugged for each scene shift. Cables were run

from the units themselves to an off-stage edge of the platform. At that point they were connected to cables which were in turn plugged into the circuit outlets. During the scene shifts, they were plugged and unplugged at the connecting point on the turntable.

The only on-stage addition for the office was a small upstage area to light the stair alcove. Two 8 in. fresnels hung on the first pipe were used to light the area, alone with a 6 in. fresnel backing light off-stage left which was aimed down the stairway. An additional backing light was used off-stage right for Dr. Sanderson's office. A 6 in. fresnel was mounted on the first light pipe to light this area.

A three lamp chandelier mounted on the upstage wall was connected into its circuit outlet by the previously described method which allowed it to be plugged and unplugged during the scene shifts. The alarm panel behind the nurse's desk was connected to a circuit outlet by a cable which ran to the center of the turntable, up to the ceiling and then to the third light pipe. This method prevented the necessity of re-plugging it each time the scenery was shifted, since the turntable revolved around it.

The colors chosen for the general area lighting were Fresh Pink for the warm color and Special Lavender was chosen because of the soft quality of its color. The-

designer wanted to keep the colors soft and bright since the lighting would give the setting much of the sparkle and life called for by the script. Backing lights were all gelled with Flesh Pink, so the actor entering or exiting would appear warm. Daylight Blue and Moonlight Blue were chosen as colors for the special instruments used to backlight the windows.

To counteract the effect that cross lighting with different colors produced, two 8 in. ellipsoidal units were hung in the upper beams and focused on the side walls of the set. By reversing the color in these instruments and toning the side walls, the set did not appear to change color as the eye traveled from the warm side of the set to the cool side.

Each instrument used to light an area or a backing was patched into a separate dimmer in order to provide greater control when balancing the light. The designer felt this would be worthwhile since various kinds and sizes of lighting instruments were used. The practical lights in both sets were provided with 25 watt lamps and were all plugged into a single dimmer.

Two quartz-iodine scoop lights were mounted on the first pipe to provide work light during scene shifts. They were patched into non-dim switches so that they could be controlled from the remote control board in the light booth at the rear of the auditorium.

The Costume Design

As stated in Chapter II, costume requirements were relatively simple for HARVEY, since the play was set in modern times and most of the costumes required were everyday clothing or simple dress clothes. Also, many of the costumes were dictated by the nature or occupation of the character.

The four characters who worked in the sanitarium were dressed in the standard costumes of their occupations. The nurse wore a straight, white nurse's uniform with white cap and shoes. The attendent, Duane Wilson, wore white cotton pants and T-shirt, with a white uniform coat and shoes. For his appearance in the Dowd library, he wore a black all-weather coat and an old hat. The doctors, Sanderson and Chumley, wore dark slacks, white shirts and ties with white uniform jackets. When Dr. Chumley had to leave the sanitarium he added a suit coat, black topcoat and snap-brim hat.

The maid, Miss Johnson, and the cabdriver, E. J. Lofgren, were costumed in such a way that their occupations would be immediately obvious to the audience, since both were on stage for a short period of time. Miss Johnson was dressed in a simple black dress with a plain white apron. E. J. Lofgren wore dark slacks and a sport shirt with a dark brown sweater and a black taxi-driver's hat.

The two actors who portrayed the society women were dressed to show they had money, but that they represented a broad difference in taste. Mrs. Chauvenet wore a beige brocade dress with a flared skirt. For accessories she wore a wide brimmed black hat, black gloves and large rhinestone jewelry and carried a black handbag. For contrast, and to help establish the difference in taste and character, Mrs. Chumley wore a fitted lace sheath in a soft beige color. Her accessories were a small, bright green hat with a half-veil, a smart looking handbag and tasteful jewelry. She also wore beige gloves and a mink stole around her shoulders.

Judge Gaffney, the gaunt, old lawyer was costumed in a baggy black, double-breasted suit with an old top coat and hat. The suit was purposely left a little too large to help give the effect of a thin, old man.

Elwood P. Dowd was dressed in a light brown, tweed suit, white shirt and broad, old fashioned tie. He also wore an old gray top-coat and hat. Elwood's clothes were chosen for their color, style, and shapelessness. An effort was made to have Elwood look as if he had worn the same clothes for years.

The clothes chosen for Myrtle Mae Simmons were intended to look a few years out of style and not quite in good taste. For the opening scene of the play, she was dressed in a pink brocade party dress which was

accented by a rose colored satin sash. Her next costume was an informal brown plaid skirt and vest with a pink blouse. For the trip to the sanitarium in the third act, Myrtle Mae wore a plain, dark blue suit which was adorned only with white piping around the neck and down the front of the jacket.

Veta Louise Simmons's costumes for the play were basically conservative in style and color. For the tea party in Act I, she wore a blue dress which was printed with soft red and green flowers. In addition to the dress she wore simple jewelry and black shoes. For the remainder of Act I and all of Act II, Veta wore a plain, long sleeved black dress and black, low-heeled shoes. Over the dress she wore a three-quarter length beige wool coat with a fur collar and a large felt hat to match. For the third act, she changed into a simple, blue-green dress which she wore under the same beige coat throughout the act. Like Myrtle Mae, Veta was intended to look slightly tacky and not quite in good taste.

All of the elements that have been discussed in this chapter were carefully considered both individually and in terms of their relationships to each other and to the total production. The designer's working philosophy was that all elements of the design be constantly considered and evaluated. The designer's aim was to create an environment for the play, not individual set

designs, light designs and costume designs. A successful environment for the production would have been one which was suited to the script, the action, the atmosphere and the characters of the play. To achieve that end, the designer attempted to create a design for the total production, not individually designed elements which could be put together into a total production. The divisions in this chapter have been for purposes of clarity and explanation only and should not be interpreted as the manner in which the design was created.

CHAPTER IV

ACHIEVING THE DESIGN

The purpose of this chapter is to explain how certain techniques were used to solve particular problems. Standard stagecraft techniques such as flat construction will not be dealt with unless they found unusual application in this production. Construction and painting details are included in the appendix.

The Shifting Techniques

The largest single element which was constructed for this production of HARVEY was the twin turntables and platform arrangement. Due to their size and complexity, construction required the full-time labor of approximately seven people for two 11 hour work days.

The turntables were designed in such a way that they could be bolted together for use, or disassembled into smaller sections for storage. The basic units for the turntables were two 4 ft. by 8 ft. platforms for each one of them. These two platforms were bolted together into an 8 ft. by 8 ft. unit. The center of this unit served as the center point for the 16 ft. diameter of the turntables.

To lay out the 16 ft. circle, six 4 ft. by 8 ft. sheets of 3/4 in. plywood were spaced around this center

unit in the proper position and an 8 ft. radius was drawn from the center point. The curved segments were then cut. The remaining plywood was used to make the tops of the wedge-shaped platforms that were designed to fit around the turntables and to provide a continuous 6 inch rise across the set.

The four outside curved sections of each turntable were built as separate units. The shape and relationship of these units may be seen in the construction drawing in Appendix B. All of the sections of each turntable were planned to bolt together in a specific relationship to each other. Along the sides of each section where they were bolted together, 1/4 in. holes were drilled in the under-framing to accept 1/4 in. carriage bolts, washer and nuts. The bolts were spaced approximately every two feet.

The platform sections were braced along each outer edge on the underside. The exact placement of the bracing may be seen on the construction drawing in Appendix A. All of the underbracing was cut from either 1 in. by 6 in. or 2 in. by 4 in. lumber. The 2 in. by 4 in. lumber should have been used exclusively, but a shortage of funds and materials made this impossible.

Twenty-three 3 in. non-swivel casters were used on each turntable and were spaced in a manner calculated

to best support the required weight. The casters were mounted on 2 in. by 6 in. blocks which were attached to the plywood tops. These blocks also served as bracing for the underframing. The blocks and casters were attached to the turntables with 1/4 in. lag screws.

After the individual turntable sections were completed, they were turned right-side up and pushed over an open stage-floor trap to be bolted together from beneath. This procedure eliminated the cumbersome problem of turning the entire 16 ft. turntable over after it had been bolted together.

The turntables were held in their planned position on the stage floor by a center pivot constructed of 1 in. pipe fastened to the floor with a flange plate. After the turntables were mounted on the center pivot, a 1½ in. pipe was driven through the center of the turntable to act as a sleeve around the pivot pipe.

After the turntables had been placed, the down-stage masking platforms were constructed from the remaining pieces of plywood and were put into position around them. With the platforms in place, the turntables were revolved to be certain that they did not bind against the platforms.

After the platforms were nailed into position, they were faced with 1/4 in. plywood and painted a neutral color to match the floor.

The side walls were shifted on specially constructed stage-jacks. Each jack was fitted with two 3 in. swivel casters that were mounted on small platforms. The platforms were attached to each pair of jacks. These platforms were also weighted with stage-weights to help prevent the walls from tipping over when shifted.

The jacks were made 14 ft. high in order to give extra support to the top of the walls. Four jacks were mounted on the back of each side wall in such a way that the walls were raised 1/2 in. off the floor when standing upright. This was done to prevent the walls from dragging on the floor when moved.

After the jacks and casters were attached, the upstage edges of the library side-walls were fastened permanently to the front of the 6 in. platform. These walls could then be pivoted into and out of position by moving their downstage edges. For the sanitarium setting, the office side-walls were pushed on-stage in front of the library walls and lashed into position. The office side-walls were stored off-stage when not in use.

Set Construction

The flats used to construct the library walls were either pulled from stock or were constructed for

the production according to standard stagecraft techniques. Details concerning their dimensions as well as some special instructions can be found in Appendix B.

The door unit for the stage left library doorway was pulled from storage. Since all of the woodwork for the library setting was to be painted, the door return of 1 in. by 6 in. stock was nailed onto the rear of the flat. The same procedure was used on the archway return which was cut to the correct dimensions out of 1 in. by 12 in. lumber, assembled, and secured to the flat.

The four bookcases for the library were constructed of 1 in. by 12 in. lumber and were fastened to the rear of their respective wall units behind openings framed in the flats. The two which were mounted on the turntable were braced from the floor with 1 in. by 3 in. lumber and were fastened to the set with angle-irons and wood screws. The two bookcases which were mounted on the stage right side wall were not braced from the floor since those walls were moved during the scene shift.

The fireplace was constructed as a wooden frame and covered with muslin. The mantle was faced with 1 in. by 3 in. stock to give it thickness. Crown moulding was attached to the fireplace unit directly underneath the mantlepiece and also at a lower level to help give some dimension.

A special technique was used to construct the library windows since there was no space to position and light a sky cyclorama on the turntable between the two sets. Muslin was stretched on a frame, saturated with water, and covered with a thin solution of Italian Blue scene paint. The paint was scrubbed into the unsized muslin in order to achieve a soft, sky blue color. The window frames and mullions were painted on the muslin and backed to make them opaque. To give the effect of a sky viewed through the windows, the muslin was mounted on the flats behind the window openings and backlighted with 6 in. ellipsoidal reflector spotlights.

Construction of the sanitarium setting was like the library in that most of the set was built of flats pulled from storage.

The three doors for this setting were mounted on 6 in. returns which were nailed onto the back of the flats. The doors themselves were covered with muslin and painted to look like modern slab doors.

The dimensional trim used in the office setting extending floor to ceiling around the doors and on the wall upstage of the nurse's desk was 1 in. by 3 in. lumber. The rear-wall trim was 1 in. by 1 in. lumber and was cut to size from larger stock. The trim was cut to size and painted before it was attached to the setting.

Painting The Set

Due to the size of the two settings and the complexity of the library paneling, scene painting required the largest portion of time of any of the phases of preparing the sets.

In preparation for painting, all previously painted flats were washed and hinged together into the proper wall units. All of the joints were covered with muslin dutchmen and the flats were then sized. After sizing, the library set was assembled in its correct order on the paint frame and the paint detail lines were transferred from the work drawings onto the flats.

The first sections of the library to be painted were the damask panels in each wall. These were painted by wet blending together three different values of red in soft diagonal stripes. The effect achieved by this method was one of depth and variety.

The stencil pattern was applied on top of the red base coat in three separate operations. Three different shades of red were mixed for the stencil pattern, one being used for a primary color and the other for highlight and shadow colors. The highlight color was used first with the stencil, then the shadow color and then the primary color. For each color, the stencil was slipped a little off-center so the effect was one of a raised

texture on the wall paper. The overall effect achieved was that of old, faded red wallpaper with a darker red raised pattern.

The library woodwork was completely painted with a reddish-brown base coat and then dry-brushed with lighter and darker tones to give it texture and depth. The woodwork was all brushed with water after the dry-brushing was completed. This was done to soften the texture and blend the drybrush colors somewhat. The designer wanted the wood to have texture and grain, but also wanted the effect to be subtle in order to look old and mellow.

All lines intended to represent the various three dimensional surfaces of the paneling or their boundaries were painted with highlight or shadow as determined by the use of a hypothetical light source.

To lower the value of the library walls and to give them additional depth, the library was spattered in several steps with a garden sprayer. The woodwork was first masked with paper, and the wallpaper was spattered.

Three different colors were used to spatter the wallpaper. The first two were shades of red and were used to help unify and blend the many shades of red used in the basecoat and stenciling. The last spatter color was black and was used to help lower the value of the

wallpaper and bring it into line with the value of the woodwork. The black spatter was sprayed heavily at the top of the set and blended down to a light spray at the bottom. This technique helped minimize the height of the set and focus attention on the lower part of the set.

The woodwork was spattered with Van Dyke Brown and also blended from heavy at the top to light at the bottom. The dark brown spatter helped blend the wood graining and deepen the illusion of wood paneling.

Painting the sanitarium office called for a change in technique. Instead of paneling and wallpaper, flat wall surfaces and stone were required. The walls were painted with a base coat of a soft, golden yellow. For the woodwork color, the same yellow was mixed in small quantity with dark brown in order to relate the woodwork and wall colors to each other.

For added depth, the woodwork was lightly dry-brushed a darker shade of brown and spattered with Van Dyke Brown. The walls of the office were spattered evenly with a more intense shade of yellow and then spattered with Van Dyke Brown. The yellow was used to give the walls depth and the brown helped tone down the color of the set as well as focus attention on the lower part of the setting.

A combination of techniques were used to paint the stone walls for the office setting. The individual stones were first drawn on the walls in random sizes and patterns. The stones were then painted with various intensities and values of the yellow base coat. To give variety in texture to the wall, the stones were sponged. To define the individual stones, gray mortar lines were drawn between each stone, and then highlight and shadow were applied to give them relief. The stone walls were hand-spattered with a low value yellow to give a rough texture and then the walls were machine spattered with Van Dyke Brown to relate them to the rest of the walls in the set.

Backing flats for both sets were painted in dark neutral colors and spattered with black paint. The only exception to this was the library archway backing which received the same treatment as the damask wallpaper panels.

Properties

Few problems were presented by properties for HARVEY except for the necessity of securing several pieces of Victorian furniture for the library setting. Most of the furniture for both settings was borrowed from private sources.

Set decoration for the settings was drawn primarily

from the theater's supply, and a few of the items, such as drapes and valances, were made according to design for this particular production.

All of the dressing used for each set was carefully chosen to help create the feeling the designer wanted. For the library, pictures, flowers and flower vases were chosen and placed to fit within the color scheme and to help establish a lived-in look. Candlesticks and a large clock were placed on the fireplace mantle and a large Victorian jardiniere with dry grasses and flowers was set on the floor next to the library table. Tablecloths for all the tables were made from fabrics of rich texture to match the furniture and drapery fabrics.

The two portraits which were required by the script, one of Marcella Pinney Dowd and one of Elwood and Harvey, were hung over the fireplace. The portraits painted for the first production of HARVEY were available and were used in this production.

Very little set dressing was used in the sanitarium office. A large green plant was placed behind the stage-left armchair and a shelf was added on the stage-right stone wall to help break up the large wall space. A bowl of flowers and two brown pottery bottles were placed on the shelf as decoration and glued down so they would stay on during sceneshifts. A coat tree was placed in the upstage stair alcove at the director's request.

Lights

The lighting for HARVEY was executed according to the design with only small changes of aiming or re-focusing. These changes were necessary to compensate for bright or dark spots which prevented even illumination in the general lighting areas.

After the set was assembled, the center of each lighting area was marked on the floor with chalk. The instruments for each area were then focused with the light beam centered on the face of an actor standing on the chalk mark. This method of focusing kept the light off the upper walls of the set and provided the best light for actors.

With the lights properly focused, shuttering devices were used to mask off any light which was striking the proscenium arch or the black false proscenium. The ellipsoidal spotlights in the upper beam had built in shutters and the 8 in. fresnel units which were used on the first light pipe were fitted with four-way barn-door shutters.

Costumes

Most of the costumes for HARVEY were pulled from the theater's costume supply or furnished by the actors who were to wear them. Some garments and accessories, such as hats and coats, were borrowed from private sources.

Work required by the costume crew consisted of the alteration and re-building of some costumes to fit particular actors.

Technical Rehersals

At technical rehersals all aspects of the show other than acting were worked out to meet the requirements of the director.

Levels of intensity for all the general lighting areas and specials were set to provide even lighting and any special effects, such as the window backing or wall sconces. Cue sheets were written by the light technician which corresponded with the stage manager's prompt script. Most of the cues were given vocally by the stage manager. However, a few lighting changes were cued by the actor's movements. Locks were placed on the backs of the main office door and Dr. Chumley's office door in order to provide a realistic sound of a key turning in a lock. These were operated by technicians standing on the off-stage side of the doors. The same technicians also opened and closed these doors in Act II, Scene 2 to represent Harvey's entry and exit from the sanitarium.

The organizing and rehearsing of scene shifts was an important part of technical rehearsals. The scene shifts were organized in such a way that each member of the running crew was stationed in an exact position

off-stage until the curtain was on the floor for the scene shift. When the curtain reached the floor, several things happened simultaneously. The flyman lifted the ceiling a few inches off the set and three technicians unlashed all the joints where the side-wall sections were attached to the turntable walls and where the turntable walls were fastened together. The prop crew ran on stage and set all props onto the turntables. When these things were all done, a cue was given and the walls were shifted by rotating the turntables and moving the sidewalls into or out of position. With the new walls in place, they were relashed while the new furniture was placed properly, and the ceiling was dropped back on top of the set.

The whole process of scene shifting was done as quietly and as rapidly as possible. Each member of the shifting crew was given an exact job to do and he was responsible only for that job. The scene shift was rehearsed several times during technical rehearsals and the time required to accomplish the shift was lowered from 90 seconds on the first time to 45 seconds during the run of the show.

Run of the Show

A procedure followed before each night's performance was one of checking all equipment. The sound tech-

nician was responsible for testing all of his speakers, circuits, tape recorders and any other equipment used during the show.

The light technician checked every instrument and dimmer to see that no instruments were unplugged or lamps burned out. He was also responsible for checking the reading of all dimmers on his remote control preset panel to be sure they agreed with his cue sheet.

The properties crew chief checked the position of each hand prop and set prop to insure that they were all correctly placed so the actors could find them easily.

No difficulties occurred during the show's run in terms of mechanical failure. The turntables and sidewalls worked well and the scene shifts were smoother and faster each night.

Strike

The strike of HARVEY was an orderly process of removing props, scenery, and lights from the stage and returning them to their storage areas.

The properties were removed from the stage first to avoid breakage. They were put in the property storage area and borrowed props were returned to their owners as soon as possible.

The second step of strike was the removal of all sound and light equipment from the set and stage area.

The light pipes were flown up out of the way and all cable was coiled and returned to the light storage area. Practical lamps on the set were taken down and returned to property storage.

The flats were taken down next and cleaned of hardware. The standard sized flats were kept for future use and the odd-sized or shaped ones were taken apart and the materials were salvaged. All door units and step units were saved intact. After the stage had been cleared of flats, the turntable sections and platforms were disassembled and stored and the stage and scene shop were thoroughly cleaned before the next set was put up.

CHAPTER V

EVALUATING THE DESIGN SOLUTION

As stated in Chapter I, the designer intended to try to evaluate the theatrical effectiveness of the settings for HARVEY on the basis of comments submitted by the director, technical director, actors and technical crew chiefs. Comments in newspaper reviews of HARVEY were considered but only those pertaining to the setting.

The actors were asked to write general comments pertaining to the setting. Also, they were asked to comment on any aspects which affected them personally, such as the arrangement of acting space, the size of the settings, furniture placement, etc. In addition they were encouraged to comment about the settings. The technicians were asked to comment in particular about the capacity in which they were associated with the settings, such as set construction, lighting, costumes or properties.

The director and technical director each wrote their evaluations of the theatrical effectiveness of the settings based on three elements contained in the original definition of that term: the theatrical needs of the script, the mechanics of the design, and the

The Actor's Comments

Charles R. Hill
Portrayed Elwood P. Dowd

I enjoyed working in the sets designed by Harold Nixon for HARVEY; they were well conceived, appropriate, and relatively easy to move in. The Victorian set of the Dowd home created a proper mood for believing Elwood was the product of an old aristocracy. Perhaps a touch more of some comic color might have been used to keep the atmosphere a little lighter and to relieve the heaviness of the set. This set was most usable in terms of acting space and allowed more freedom for movement than the set for the sanitarium. The Dowd home seemed a little deeper and had more angles so that the actors had to play less "flat" and less "open".

The sanitarium was quite gay and pleasant in keeping with the spirit of the play. As an actor I found it easy to believe that this was a sanitarium. This set seemed rather long and shallow, however, I felt it forced the actors into longer, more flat stage pictures; it didn't allow as much variety in movement. Whereas the level created by turntables added to the playing space in the Dowd home, the level seemed smaller, cramped, and less useful in the sanitarium.

I thoroughly appreciated the turntables used for changing the sets. The speed with which the set changes occurred were fantastic and aided in keeping the flow of the play going smoothly.

Props, set dressings, etc. were all in keeping with the designs. As an actor, I felt the total design was actable, done in good taste, exciting, beautifully mounted. It was a privilege to work in this set.

Freda Remmers
Portrayed Ethel Chauvenet

I felt the set for HARVEY was attractive, appropriate, and immediately won the audience. The only scene I acted in was set in the Dowd home. The colors, furniture, and "nicely cluttered" look established much of the Dowd family background. The set was easy to act on and provided no drawbacks for me personally.

Rick Jenkins
Portrayed E. J. Lofgren

As E. J. Lofgren I did not act in the Dowd home. Therefore, I can only speak of it as a slightly educated spectator. It was a great success. The sparkle, color, and freedom necessary to light comedy were achieved without sacrificing the dark, Victorian history indicated by the characters.

The sanitarium is, to my mind, a rather more difficult question. I have heard it rumored that yellow is the most dangerous color for the stage. It easily becomes boring. I personally think that this was not the case here. The abundance and color of the woodwork not only added a much desired modern effect but also set off the yellow wall and kept it from becoming tedious.

The level change caused by the turntable was a great boon. Nothing helps an actor . . . more than an easy height alteration.

Ilene Risley
Portrayed Nurse Ruth Kelly

The only set I acted in was the sanitarium office. I thoroughly enjoyed the office and I thought it sufficiently set the mood of the scenes that took place in the office.

During rehearsals we had trouble with blocking . . . when there were five actors on stage, but we worked that out without any drawback to the design of the set.

The modernistic, bright office added to the light, gay, comedy of the play.

Jennie Underwood
Portrayed Myrtle Mae Simmons

As an actor, I felt the set was good because there was adequate space, and the set seemed real as far as what was called for in the play. It was not over-done, nor was it too plain or simple to make it un-interesting.

Brent Thomas
Portrayed Duane Wilson

From an actor's viewpoint, I considered the set for HARVEY to be very workable and highly versatile in all aspects. I found it to be very comfortable to play on and none of the technical aspects were hard to adapt to. The set was designed in such a manner that all scene changes were accomplished in an expedient manner so as not to slow down the pace of the production.

Over all, I felt that the technical side of the production was handled in an expert manner and that the design was most suited for the script.

Jim Daniels
Portrayed Judge Gaffney

Harold Nixon's set for HARVEY did exactly what it was meant to do. . . . Not only did it suggest the proper mood and atmosphere, but it gave the actors room, objects and levels to play with. Specifically, the level provided the height needed for physical accentuation and was never an obstacle.

Jane Edwards
Portrayed Miss Johnson

The set itself was very believable. The change from the Victorian "mansion" to Chumley's Rest was a beautiful change, and I'm sure it amazed the audience.

Although I was on stage for only a short while, I was able to watch the major characters menuever on stage. They seemed to have no difficulty in moving from the platform to the regular stage. There was more than enough acting space.

John Jagger
Portrayed Lyman Sanderson

The only set for the HARVEY show which I used as an actor was the sanitarium office-reception room. The set was quite good--there were a few places, however, that were difficult to work in. One was

where the desk was located. This area was cramped and a little difficult to move in. The other area that I was particularly aware of was directly outside the down-right door. This area was also too small. Also, the set was probably too wide and not deep enough. However, these things are minor and the general effect was a very usable and attractive set.

Paula Wise
Portrayed Betty Chumley

The overall effect of the set was impressive. The contrast in scenes, both in color and style gave the show a certain vitality. . . . I feel the successfulness of the show was greatly related to the workability and design of the set.

The Technician's Comments

Lance Brockman
Construction Crew Chief

I thought the set was well designed enabling a quick and effecient execution and well within the capabilities of the technicians. . . . The turntables made a very quick and efficient means of shifting two complete box sets which would have taken hours to do manually. . . . As a technical experience, it provided a variety of procedures which educated the beginner and enhanced the knowledge of the experienced technician. It enabled us to work on heavy construction, basic flat construction, detail painting, and platform construction.

Gene Bowers
Lighting Technician

From out front the play was lit evenly and built the proper mood. In general, the lighting was successful in presenting the mood and character of the play.

Max Mrasek
Props Crew Chief

Props for this set wern't too difficult to secure in one week.

As a learning experience I doubt if we will get a chance to learn as much from any other show this season. This show could have been very difficult if it hadn't been for the diligent planning.

Lynne Anderson
Costumes Crew Chief

The set was beautiful and it amazed me every night that the scene could shift from a sanitarium to a Victorian library so fast. I was proud to be able to say I had helped put it together.

The Director's Comments

Dr. Karl C. Bruder

Harold Nixon's job was to plan scenery to suit a certain production of HARVEY. We met in the spring and had some preliminary conversations about this. Following those pre-season conferences he worked hard with many items which eventually had the simplest solutions and worked very simply over some that later proved the hardest to solve. Many things that were least noticed or totally ignored in the final product were the subject of long introspection. As is always the case, he worried over a great many things that ended up being no problem at all. What follows is intended to summarize our partnership, not to provide a diary; to give my comment on Harold Nixon's planning and its end product.

He has a good sense of design and is highly skilled in all the mechanics of stagecraft. He was able to accomodate his mind to suggestion and change. He used intelligently the man-hours, budget, and materials at his disposal. Common Sense and Art shared his attention in equal parts, to the benefit of the whole, it should be added. He was able to insist, and usually to prevail, when he felt strongly

on some subject. He also knew where and how much to give in. All these qualities in a designer were welcome ones, to me at any rate.

As always in any theatrical venture, this was a very personal experience--full of the background and prejudices of both participants. The professor-graduate student relationship was never present. No rank was pulled by anyone. A director and a designer pooled ideas, requirements, and possible solutions. The designer came through handsomely for the director. It is devoutly hoped that the opposite may be said, although no footnote to this effect is either required or requested.

There were some weaknesses in the design, and these will be noted in due time. Happily, they were almost completely submerged in its excellences. Certainly audiences, actors, and company members would give him more "yea's" than "nay's" on this score. So would I.

Before commenting on the effectiveness of his scenery, I need to point out an understanding between us: the scenery must reinforce the play in two specific ways:

1. It must say the right thing at the right time. At no time should anybody be distracted from the progress of the play or pause to wonder about the action because of some error or omission in the environment.
2. It must be technically workable and durable. A corollary to this was that it must be within our means in terms of time, money, skills, and workers.

I expected the designer to provide a total environment for this production of HARVEY that would:

I. Satisfy the audience.
II. Support the actors.
III. Give the entire company a feeling of accomplishment.

Harold Nixon's solutions to the numerous and sometimes very difficult, problems posed by these requirements were good ones in the greatest number of cases.

I. In order to satisfy an audience, four characteristics in the design were essential.

1. It had to give time and place to each scene. This happened. Had either time or place been out of joint, the amount of overt comment would have

been exceeded only by general puzzlement over the entire proceedings. No lines were needed in the program to excuse or explain either where the action was or when it was happening.

2. The scenery had to be appropriate in size, substance, and decor in order to satisfy an audience. Evidently it fulfilled this need. I have no widespread audience comment to the contrary to offer.

My own opinion is that the similarity in size of both sets was an error. I wish we had caught this fairly obvious fault early in the design stage. It would have easily been corrected by one of several means. The cubic space itself in both sets did not cause me any worry. However, I would have preferred to have both of them give a cozier effect to match the intimacy of the action and the intention of the scenes. I should also have liked to have had greater variety in the apparent size of the two sets. There was a more noticeable similarity from left to right than there was in the depth of the two sets. Certainly, it would have helped the mood of some scenes in the sanitorium to have had a somewhat narrower opening.

Both sets seemed to me to have the right degree of solidity. Also, both sets were imaginatively and suitably ornamented. I found the Chumley's Rest set a little sterile, especially before some additions were made to the down right wall. Had time, energy, and money permitted, I should have liked to have continued to experiment with the ornamenting of this room and perhaps to have arrived at something which seemed more nearly perfect than the room we played in. I also think the set dressing for the room in the Dowd home might have been added to endlessly. Perhaps it's a good thing time did interrupt before the props crew inherited an impossible job in terms of both the scene shift and the collection and return of objects.

3. Finally, in order to satisfy an audience I felt that the scenery should never call attention to itself either in design or function. The final effect met this requirement very well with one or two exceptions.

Some spraying to tone down the purple velvet on the sofa in the Dowd library would have helped it to be less dominant. However, this was a borrowed piece of furniture, and it was impossible to do this.

We settled for some cushions to help cover it - and to serve another function that will be discussed in another section.

I would have preferred a heavier spray at the top of the Chumley's Rest set. The set as originally seen at the first tech was too aggressive and did not hold its place on stage. My initial reaction was that it would be very hard to act against and commanded more attention than it should. The designer made changes in gelatin colors which solved much of the problem. Probably a heavier spray would have been valuable if time had permitted. I'm not sure whether my initial response persisted because it was valid or because I'd gotten in the habit. However, at each performance the walls of this room seemed to me a bit too insistent.

A predictable attention getter was caused by the rapidity of the scene shift. The effort spent by the stage hands to keep the action flowing paid off handsomely. The reader will have noted earlier in this thesis that the director insisted that a normal shift should be accomplished within one minute. It was not intended as a novelty but as a help to the continuity of the play. Many members of the audience were sophisticated enough to pay no attention. However, there were those who were impressionable enough to be awed or delighted by the forty-five second shift. For some un-accustomed to this, it was a startling moment to have the curtain rise on an entirely new environment in so short a span of time. They were soon caught up in the action, however, and no serious distraction resulted.

II. The second requirement established for the designer was that the scenery must support the actors and the action. In most respects Mr. Nixon's solutions worked extremely well in this difficult and very important area. Four factors needed to be well taken care of:

1. The enclosure in which the actors performed had to provide the proper spaces and set pieces for the action. This was accomplished with a few exceptions which were resolved but which might have been avoided with some greater foresight on the part of either or both the director and the designer. The width of the sets caused some problems when an actor had to make a cross from one side of the stage to the other. This was solved by working out new blocking. It was not too uncommon to have an actor

say something like, "This is an awful long way to have to go." However, the space was not so unmanageable as to defy adjustment and correction.

There was some difficulty with the furniture which showed up just prior to technical rehearsal. Up to this point we had been working with rehearsal furniture. Then the real pieces arrived, and it was discovered that several of them were very bad equipment for acting purposes. The Chumley sofa and chairs all had seats that slanted perilously from front to back and had to be bolstered with wedges of wood under the cushions. The sofa in the Dowd library, though beautiful, was extremely low and provided some anguished moments for Veta Louise. However, the cushions mentioned earlier came to the rescue. They helped the actress work with the piece of furniture without requiring other actors to help her get up when she had to. A few other very minor problems about set dressing caused temporary problems for actors and extra work for technicians.

2. The scenery had to match the style of the acting. Everything that Mr. Nixon chose in respect to all of the parts of the scenery met this requirement completely.

3. We agreed that all of the scenery should provide a home to the language being spoken. I think that in no case was there any reason to doubt that it was reasonable to hear what was being said within the confines of the space provided. The language and the action were at home in the environment provided.

4. Lastly we were agreed that all of the scenery should provide a helping hand to the actor rather than being a special display of the artist's skill in painting, sewing, carpentering, or whatever. No actor ever said in rehearsal that he had any great difficulty in this respect. Some hems needed adjusting; a clock had to be moved; some doors refused to behave properly, but all this was easily remedied and was not caused by failure in the design. There were other minor mechanical failures caused by a number of factors, none of them being due to error in design, and all easily adjusted before opening.

III. Finally, I wanted to be sure that this particular group of people studying the theatre arts finished the whole endeavor with pride in their accomplishment. This was never stated in confer-

ences with the designer but was a privately established goal. I wanted the scenery to present a challenge. I wanted everyone to have to extend himself in order to accomplish what was required and then having made that effort to feel that it was worth the time and energy and thought that he had given to it. I wanted each one to be involved in a new situation out of which he would gain new skills and insights. Since this was the first production of the summer, I felt that it was extremely important that all of the company be intimately necessary to the whole process. In the weeks to follow many of them would change places frequently from playing roles to preparing an environment for fellow actors to perform in. The opening show provided a good opportunity for everybody to understand the value of each one's contribution to the total effect.

Mr. Nixon's designs required everyone to work full speed. His tact and example kept everyone happily productive. It took three people to back up every actor in order to have the whole thing come off satisfactorily in performance. At the end of the run I believe each person was stronger and richer in experience than he was at the beginning of it, including the designer and the director.

The Technical Director's Comments

Mr. Forrest A. Newlin

Writing as a designer and instructor of stage design this evaluation of the design of the setting would have to be based on a knowledge of certain principles of design and their application to the stage, and as the technical director on this particular production it should also be based on a knowledge of good stagecraft and technique.

The settings for HARVEY were certainly an example of good stage design. Both settings displayed a knowledge of composition and the elements of design and a talent for organizing the form of the composition to achieve balance in an interesting and harmonious manner. The artistic merit of the design was commendable and just as important, it served the play admirably by creating interesting and functional spaces for the action.

The script required certain entrances and exits plus such items as a fireplace, bookcases, and telephones. All of these requirements were filled in an original and artistic way. The arrangement of the architectural features of the room provided good organization of the three-dimensional space and permitted the action to move throughout the acting area in interesting patterns.

The library setting was a perfect example of the repetition of various elements to create harmony in the design with just the right variation to command interest without ever dominating the action. The variations in color and texture were subtle but exciting and seem to have been chosen with great care to insure that the proper mood would be evoked. The properties selected by the designer were appropriate to the period style but more important became a part of the whole design. The set dressing and props blended nicely and provided good accent to the room so that the entire picture of the stage became a harmonious whole, providing an environment for the action that was in keeping with the demands of the play. It never intruded upon the action, nor did it clutter the design.

The sanitarium setting at first glance might appear incongruous with the library in terms of the unity of the entire production design, but upon more careful examination with a knowledge of the play script it became evident that unity did exist between the two settings in terms of line and shape even though they were quite different in color and texture. The period style of the Victorian library and the contemporary sanitarium office were therefore unified enough to fit well within the same production without destroying the intent of the designer to represent the two very different environments required by the script. The sanitarium setting, although a contemporary office interior, was not sterile or cold but due to the variation in texture and the choice of color was warm and inviting and thus in keeping with the nature of the action and the mood of the play.

As the technical director for this production, responsible for execution of the design, I can only comment that if the entire design had not been so well thought out and planned for construction it would have been impossible to complete in its final

polished form with an inexperienced crew of stagehands and a one week production schedule dictated by the summer stock situation. As it was, the execution of the design required a concentrated effort on the part of all the technicians involved, but the end result was a rewarding and satisfying one. The design worked very well for the production as it not only provided a good environment for the play but the very complicated problem of scene shifting was solved beautifully. This resulted in an almost unbelievable forty-five second shift between the presentation of the Victorian library and the contemporary sanitarium office with no element of one setting, short of the floor and ceiling, being used in the other.

The Newspapers' Comments

The Emporia Gazette

A compliment also must be handed to Harold Nixon for the sets--especially the Dowd living room decorated in an elegant bad taste perfectly suited to the bungling woman who planned it.[1]

The Bulletin

The set proved to be the most fascinating portion of the show for all who got close enough to see it. Built on two turntables, it provided a complete set change within a few seconds. Congratulations must go to the technical people.[2]

Theatrical effectiveness was originally defined as requiring three elements:

1. the theatrical needs of the script
2. the mechanics of the design
3. the aesthetics of the design.

---

[1] Review in The Emporia Gazette, June 28, 1967.

[2] Review in The Bulletin, June 30, 1967.

These elements will be dealt with separately in the following sections. Each element will be evaluated by considering all of the comments submitted to the designer which pertain to that particular area.

The Theatrical Needs of the Script

In order to satisfy this aspect of the environment's theatrical effectiveness, the designer had to provide adequate acting space, entranceways, and properties. The solutions to each of these requirements had to be within the limitations which were stated in Chapter I. According to the evaluations submitted by the actors, the director, and the technical director, this was largely achieved.

However, some problems were stated:

1. The director and three actors including Mr. Hill commented upon the fact that the settings were too wide and shallow. This shallowness caused extremely long crosses from one side of the set to the other. Also, it prevented much up and down-stage movement.
2. The director and one actor reported that some reblocking was necessary due to the furniture arrangements and available acting space.
3. Due to the shallowness of the office setting, two actors commented that the 6 in. platform was not deep enough to permit free movement.

Generally, the designs provided an adequate solution to the requirements of the play. However, the ideal solution to each problem was not always possible due to the limitations stated in Chapter I.

The Mechanics of the Design

Actors and technicians generally agreed that the designs provided good solutions to all mechanical requirements although the size and complexity of the settings put severe strains on the time and labor which was available for this production.

All of the shifting techniques that were utilized by the designer worked well although the scene shifts were quite complicated and took much rehearsal to accomplish in the desired time.

All of the difficulties regarding the technical aspects of the settings were listed by the director.

1. Some of the furniture used in both sets was difficult for the actors to use due to its size.
2. A few pieces of set dressing had to be re-located to accomodate the play's action.
3. Sticking doors caused some problems for actors when they entered or exited from the stage.

The Aesthetics of the Design

In order to observe the principles of design (harmony, sequence, balance) and to have the stage settings become more than just a collection of scenery and furniture assembled on stage, the designer worked in the method described in Chapter III. He carefully considered the use of line, color, shape and mass, and chose each detail in view of its relation to the total composition. An effort was made by the designer to use repetition and variation of each of these elements so that they would create an interesting stage picture and yet appear to be logical and unified in their relationships to each other. The wall treatments (shape, color and decoration) were chosen to fulfill the requirements of good design, and the same was true of all set dressing.

The following faults were reported in the design:

1. Mr. Hill commented that more comic colors might have been used in the library to brighten the atmosphere and relieve the heaviness of the set.
2. The director stated that the color of the sanitarium settings could have been toned down to a less intense shade of yellow.
3. In the same vein, the director felt that the Victorian loveseat used in the library was too intense.

4. The office setting was found to be somewhat sterile by the director, who felt that more set dressing was needed.
5. The director stated that both sets should have been smaller and more intimate to fit the action and intentions of the scenes, and also that the sets should have had greater variety in size.

The Designer's Comments

Many of the problems stated in the foregoing sections were recognized by the designer early in the planning stage. Some occurred in the mounting of the designs. Others arose during the design and construction periods and were solved as well as possible when they were noticed.

Some of the problems resulted from the necessity of meeting certain requirements or limitations. For example, the need to fit the office setting onto the turntables behind the library and maintain good sight-lines caused a wide and shallow stage.

Other problems, such as the size of the furniture, were caused by the difficulty of locating and borrowing properties which were right in all aspects of color, shape, texture, and size. In many cases, the designer had no choice but was forced to use whatever was available.

The lighting for HARVEY was evidently adequate

since there were no reports to the contrary. The only difficulties encountered in lighting the production, such as focusing and blending the light, were reported in detail in Chapter IV.

Costumes and properties for the play required a great deal of time and effort on the part of the respective crews, but presented few problems which were not adequately solved. The major difficulty in these areas was the locating and altering of costumes and the securing of specific properties need for the production.

Conclusion

After considering all comments, the designer felt that the settings provided highly satisfactory, if not always ideal, solutions to all of the requirements of the play. Comments from the summer theater company and audiences indicate a high degree of approval for all the elements of the environment.

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BIBLIOGRAPHY

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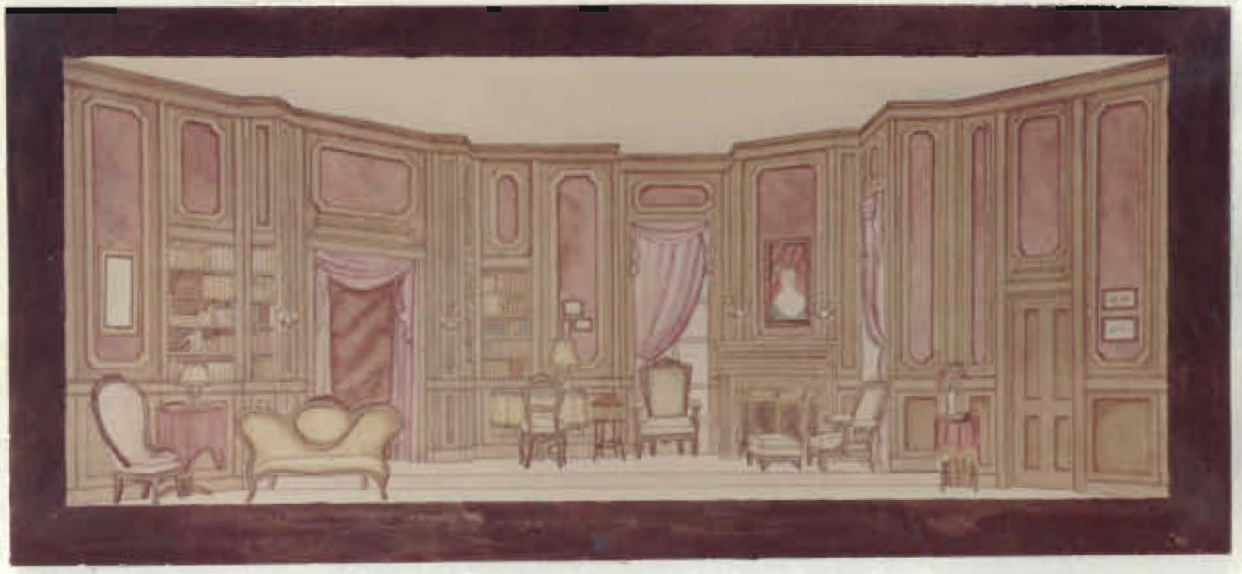
Jones, Robert Edmond. The Dramatic Imagination. New York: Theatre Arts Books, 1941.

B. NEWSPAPERS

The Emporia Gazette, June 28, 1967.

The Summer Bulletin, Kansas State Teachers College June 30, 1967.

APPENDIX A



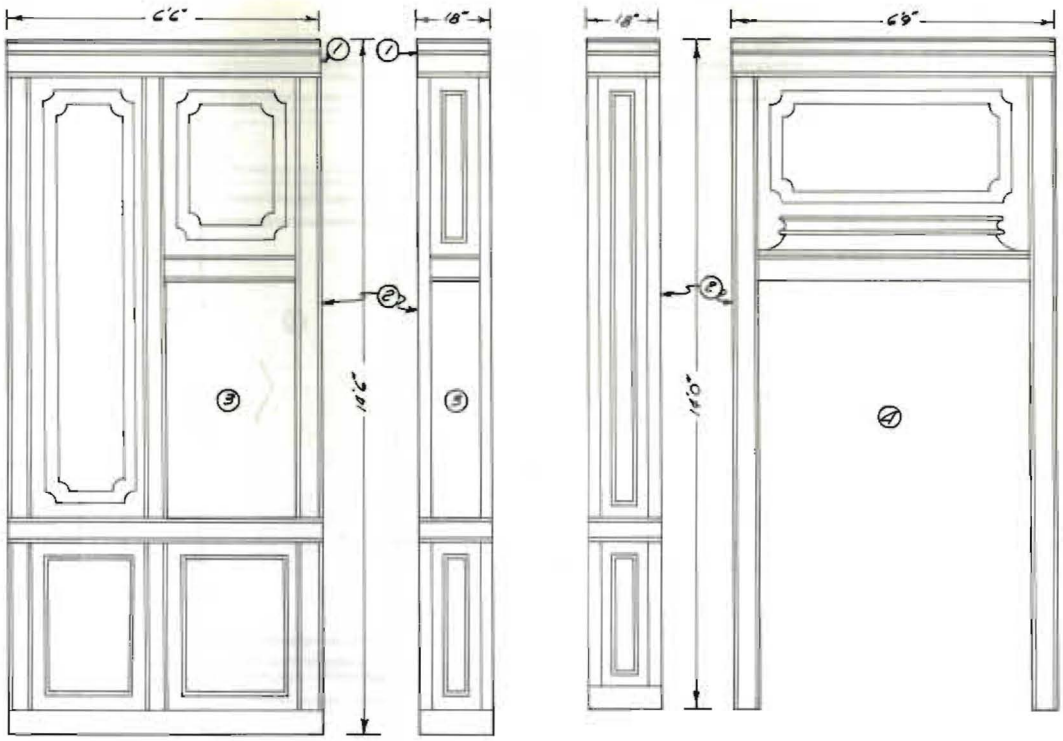
The Library Design

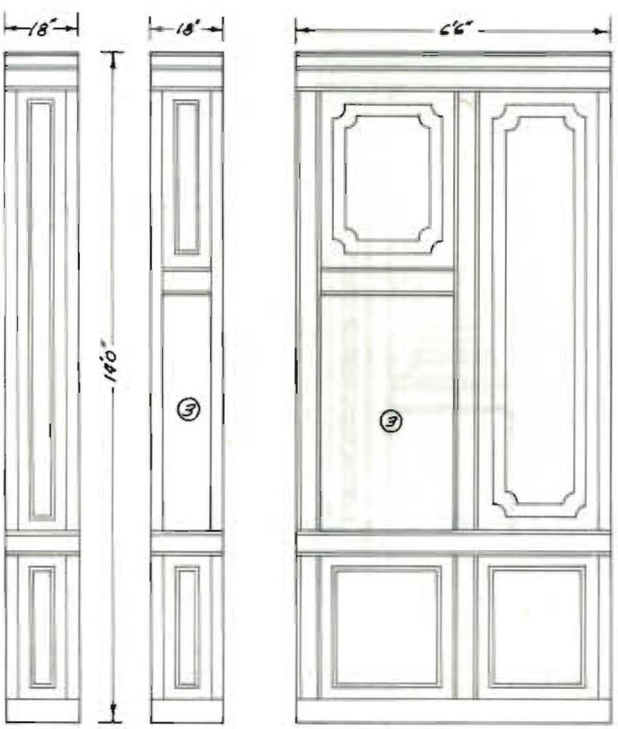
The Library Setting

The Office Setting

Sceneshift out of the Library

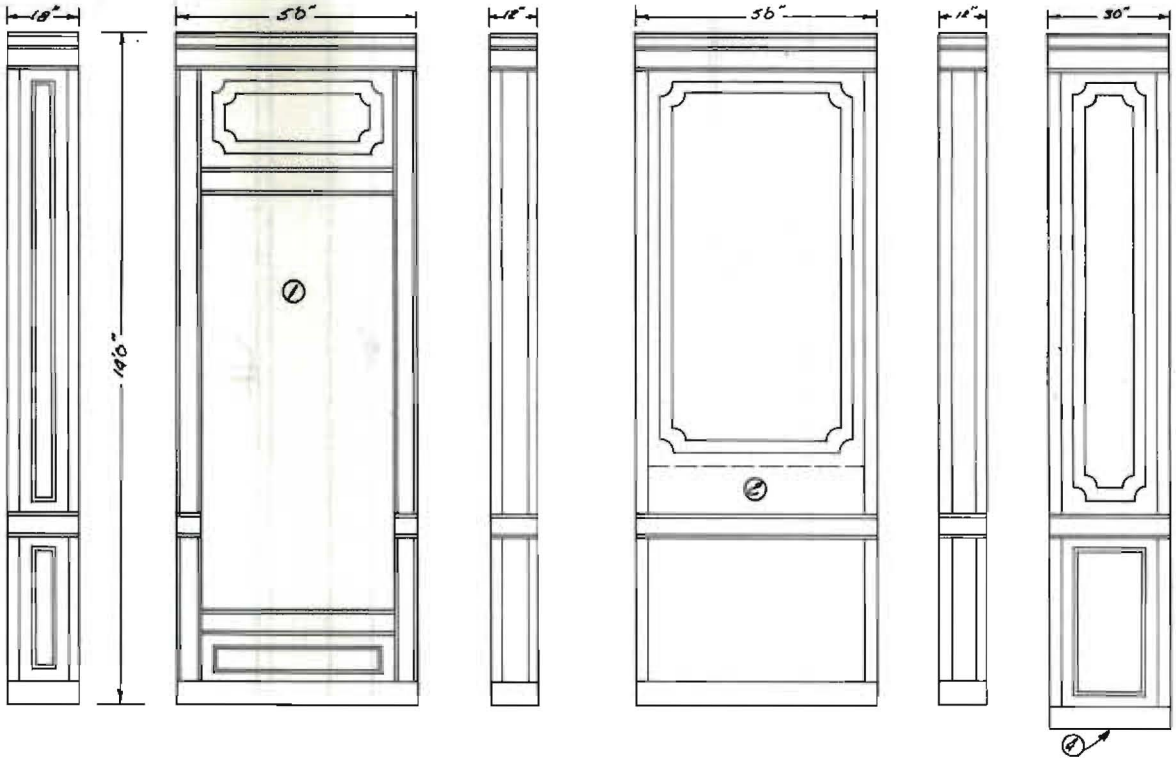
Sceneshift into the Office

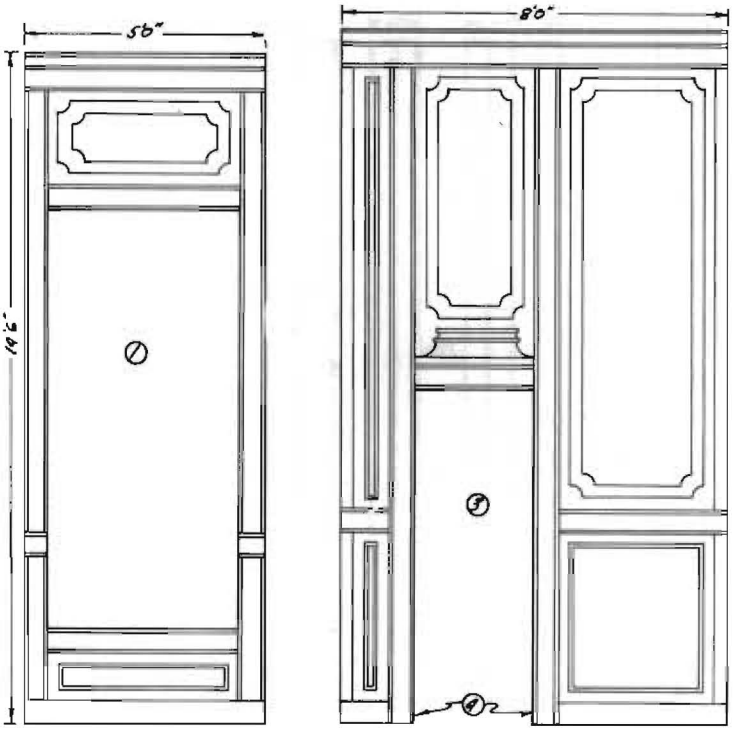




Notes:
1. Batten & dutchman 1"x6" onto stock 19' flat.
2. Hinge & dutchman flats.
3. Frame opening to accept bookcase unit.
4. Attach 1"x 12" returns to archway opening

HARVEY
Library
Construction Details
Scale: ½"=10" p. 1 of 1.

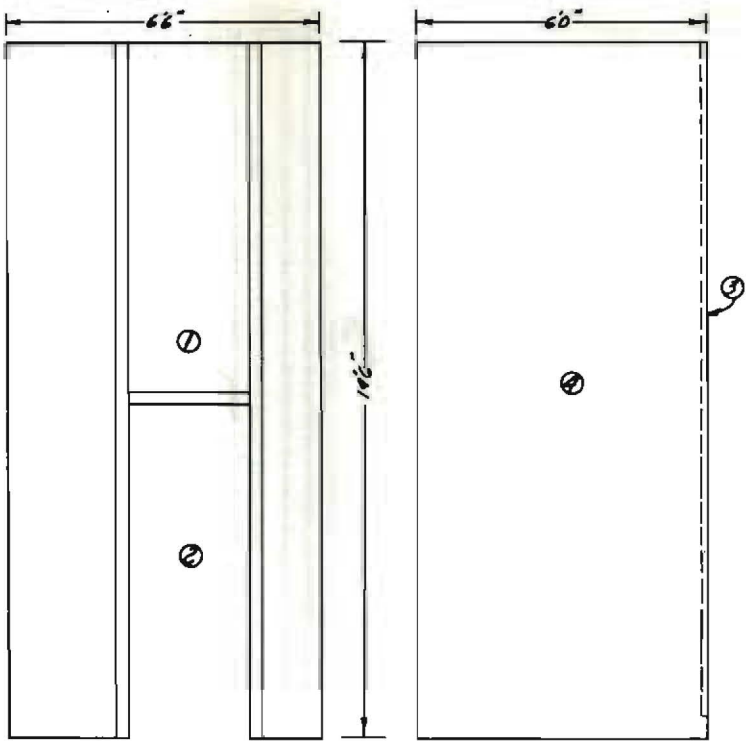


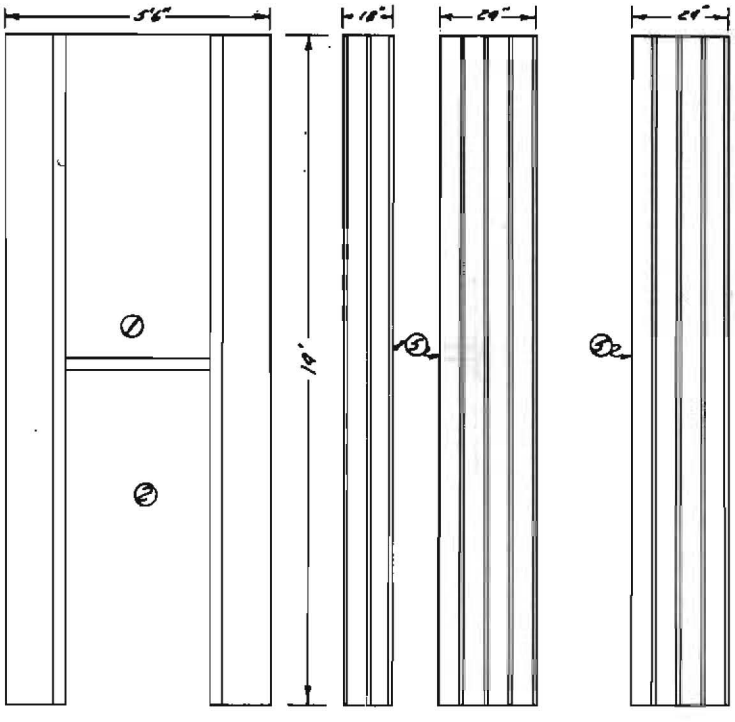


NOTES:

1. Frame opening & cover with muslin painted with window detail.
2. Fireplace will cover flat to point indicated by dotted line.
3. Use stock door in opening.
4. Attach 1"x6" stock to 14' flats.

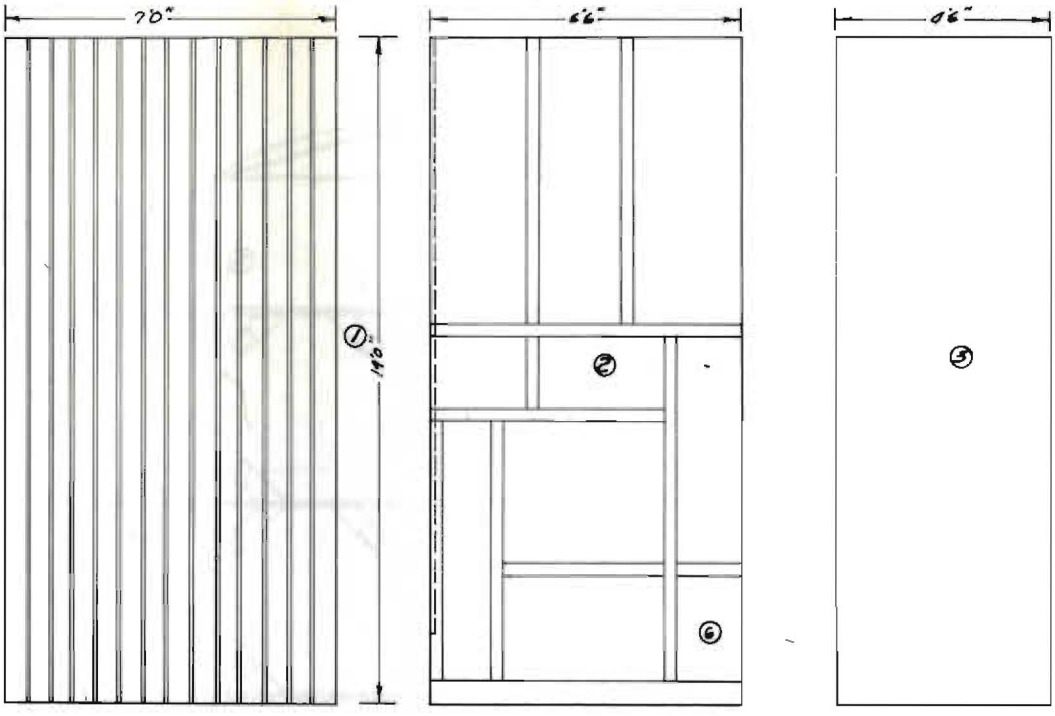
HARVEY
Library
Construction Details
Scale: ½"-1'0" p. 2 of 7.

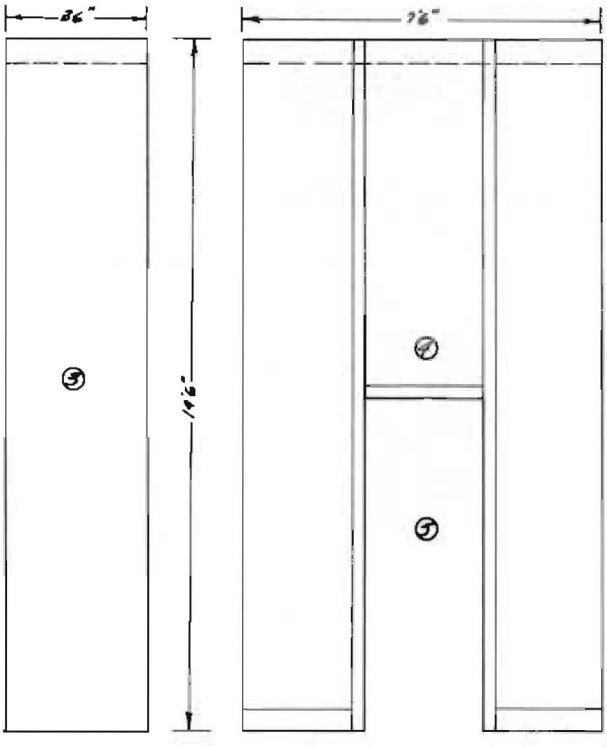




Notes:
1. Attach 1"x3" strips as indicated.
2. Use stock slab door.
3. Attach 1"x6" return.
4. Paint with stone detail.
5. Attach 1"x1" strips as indicated.

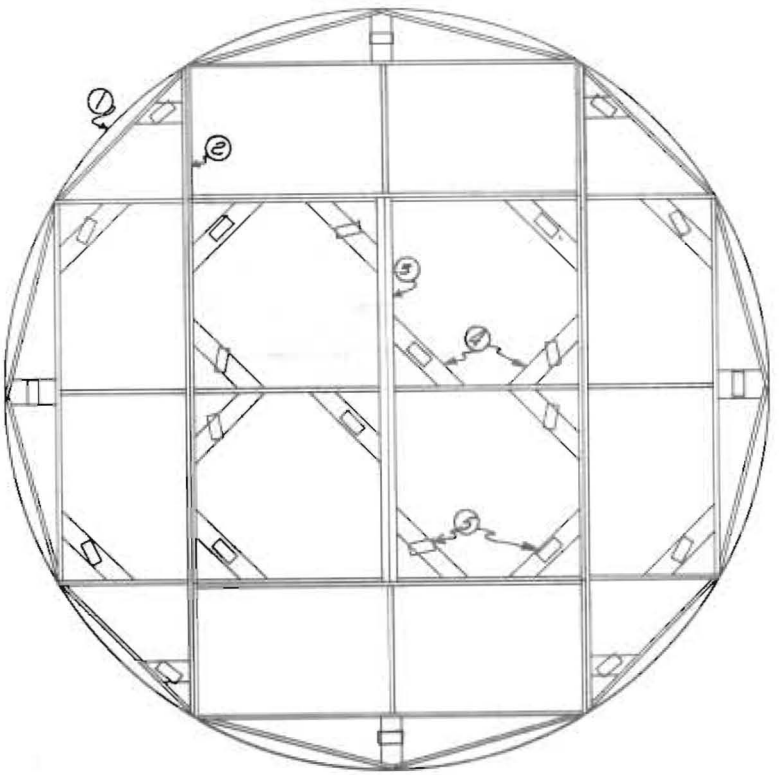
HARVEY
Office
Construction Details
Scale: ½"=1'0" p. 3 of 7.





Notes:
1. Attach 1"x1" strips as indicated.
2. Attach 1"x5" framing in pattern indicated.
3. Paint with stone detail.
4. Attach 1"x5" framing.
5. Use stock slab door.
6. Frame opening for file cabinet.

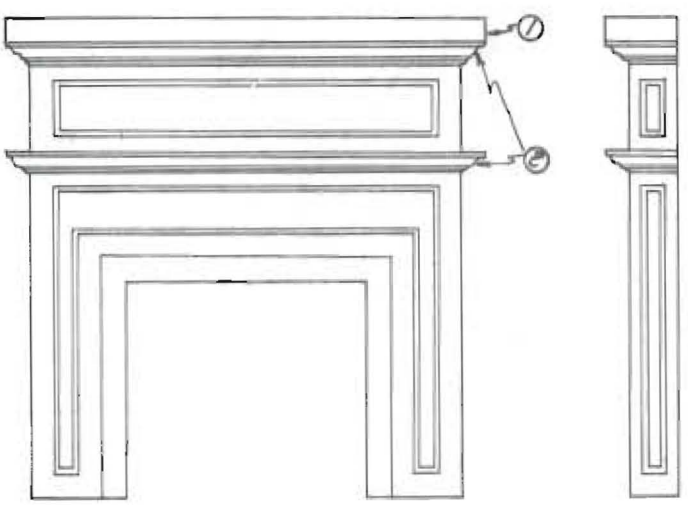
HARVEY
Office
Construction Detail
Scale: ¼"=10" pg 1 of 1.



Turntable Detail

1. Cut top sections of ¾" plywood.
2. 1"x6" under-framing
3. 2"x4" under-framing
4. 2"x6" bracing & caster mounts
5. symbol indicating placement & direction of caster.
6. Attach casters with ¼" lag-screws
7. Bolt sections together with ½" carriage bolts.

SCALE: ¼" = 1'0"

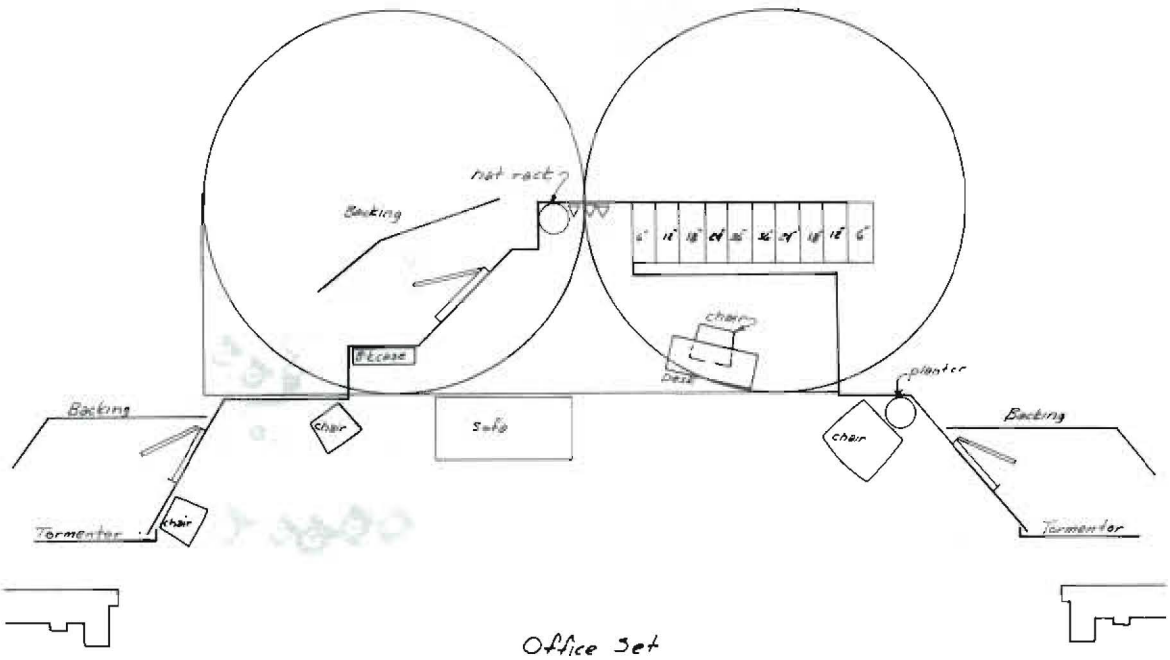


Fireplace Detail

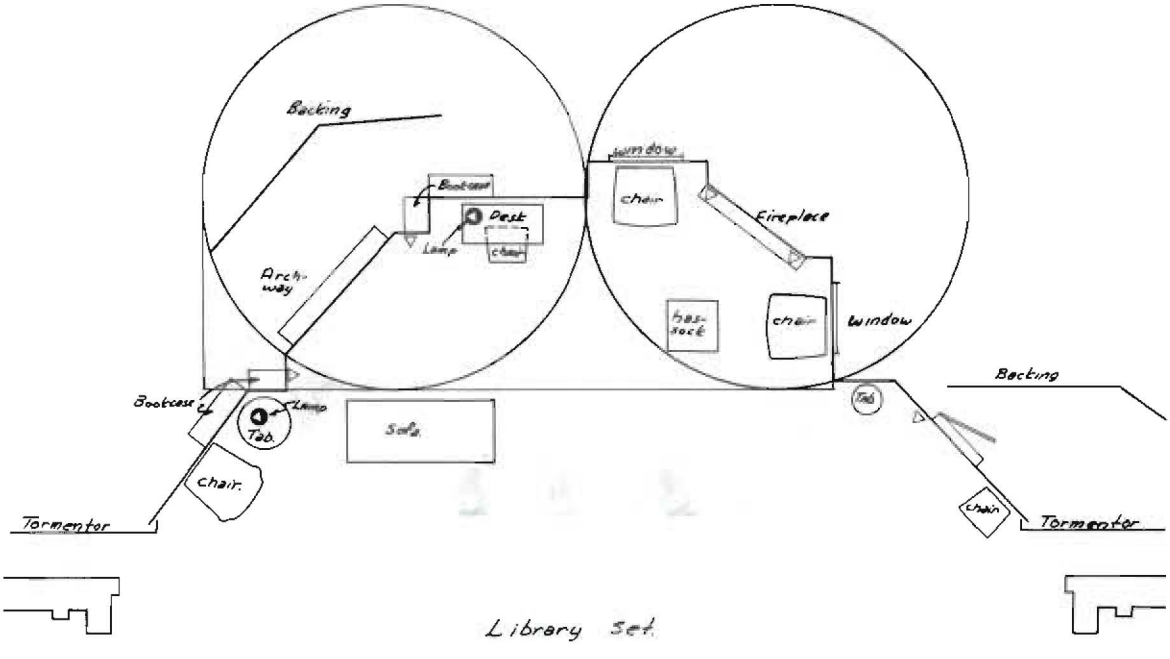
1. Attach 1"x3" stock depth piece.
2. Use stock 3" crown molding.
3. Construct fireplace of 1"x3" stock & cover with muslin.
4. Line & paint as shown.

SCALE: ½" = 1'0"

HARVEY
Construction Details
SCALE: As noted p. 5 of 7.

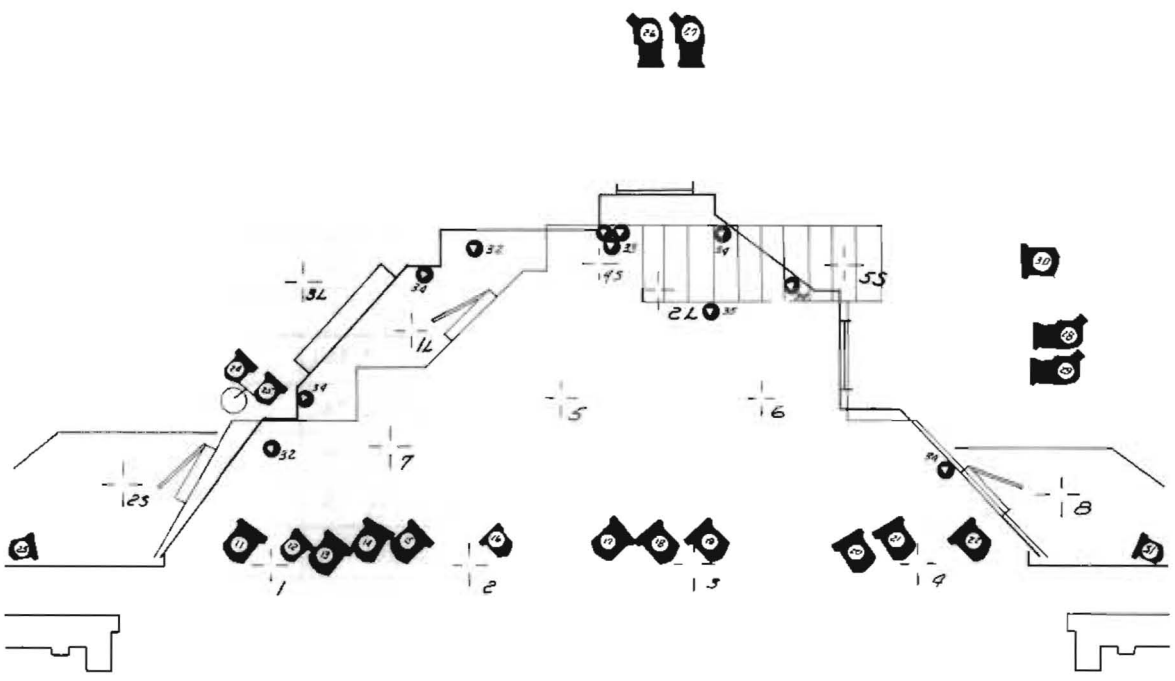


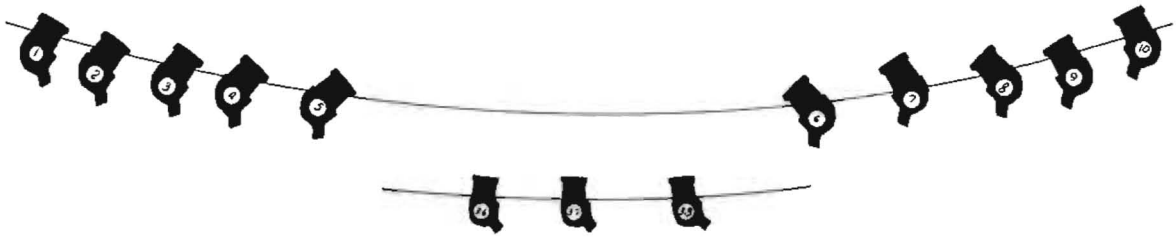
Office Set



Library Set

HARVEY
Floor Plans
Scale: 1/8"=10" p 6 of 7.





Legend

- 8" ellipsoidal spotlight
- 6" ellipsoidal spotlight
- 8" fresnel spotlight
- 6" fresnel spotlight
- Special

HARVEY

Lighting Design

Scale: 1/8"=1'0" p. 1 of 1.

INSTRUMENT PLOT

NO.	INSTRUMENT	LOCATION	PURPOSE	LAMP	COLOR	OUTLET	DIMMER
1	8" ellip.	1st Beam	#1 cool	750-T12	#17	19	8
2	8" ellip.	1st Beam	#2 cool	750-T12	#17	18	9
3	8" ellip.	1st Beam	SR Toner	750-T12	#62	23	28
4	8" ellip.	1st Beam	#3 cool	750-T12	#17	20	10
5	8" ellip.	1st Beam	#4 cool	750-T12	#17	9	11
6	8" ellip.	1st Beam	#1 hot	750-T12	#62	15	1
7	8" ellip.	1st Beam	#2 hot	750-T12	#62	21	2
8	8" ellip.	1st Beam	SL Toner	750-T12	#17	17	29
9	8" ellip.	1st Beam	#3 hot	750-T12	#62	24	3
10	8" ellip.	1st Beam	#4 hot	750-T12	#62	22	4
11	8" Fresnel	1st Pipe	#1L cool	1000-G40	#17	43	17
12	6" Fresnel	1st Pipe	#7 cool	500-T20	#17	47	14
13	8" Fresnel	1st Pipe	#4S cool	1000-G40	#17	48	20
14	8" Fresnel	1st Pipe	#2L cool	1000-G40	#17	50	18
15	8" Fresnel	1st Pipe	#5 cool	1000-G40	#17	51	12
16	6" Fresnel	1st Pipe	#7 hot	500-T20	#62	39	7
17	8" Fresnel	1st Pipe	#6 cool	1000G40	#17	44	13
18	8" Fresnel	1st Pipe	#1L hot	1000-G40	#62	45	15
19	8" Fresnel	1st Pipe	#5 hot	1000-G40	#62	49	5
20	8" Fresnel	1st Pipe	#4S hot	1000-G40	#62	52	19
21	8" Fresnel	1st Pipe	#2L hot	1000-G40	#62	38	16
22	8" Fresnel	1st Pipe	#6 hot	1000-G40	#62	40	6
23	6" Fresnel	SR-4th Pipe	#2S back.	500-T20	#62	41	21
24	6" Fresnel	SR-Tower	#3L	500-T20	#62	57	22
25	6" Fresnel	SR-Tower	#3L	500-T20	#62	58	22
26	6" ellip.	Line 23	US Window	500-T12	#25	95	31
27	6" ellip.	Line 23	US Window	500-T12	#41	97	30
28	6" ellip.	Line 14	SL Window	500-T12	#25	64	31
29	6" ellip.	Line 14	SL Window	500-T12	#41	63	30
30	6" Fresnel	Line 15	#5S Backing	500-T20	#62	76	23
31	6" Fresnel	1st Pipe-SL	#8-Backing	500-T20	#62	62	24
32	Library Lamps	—	Practical	25w	—	56	35

INSTRUMENT PLOT

NO.	INSTRUMENT	LOCATION	PURPOSE	LAMP	COLOR	OUTLET	DIMMER
33	Sanitarium Chandelier	U S C wall	Practical	3-25w	—	78	35
34	Wall Sconces	—	Practical	5-25w	—	108, 109 110	35
35	Alarm Panel	—	Practical	—	—	77	33
36	6" ellip.	2nd Beam	Curtain Warmer	500-T12	#3	3	36
37	6" ellip.	2nd Beam	Curtain Warmer	500-T12	#3	5	36
38	6" ellip.	2nd Beam	Curtain Warmer	500-T12	#3	8	36

APPENDIX C

SAMPLE

ACTOR'S COMMENT SHEET

Please write a statement describing your feelings about the set for HARVEY. Mention anything which you feel is significant, such as whether or not it provided sufficient acting space, was it adequately arranged for acting, did it fit the spirit or atmosphere of the play, etc. These are just suggestions, however. Feel free to comment upon any aspect which occurs to you, but particularly any which occurred to you or affected you as an actor.

Please consider your comments and write them carefully, since they will be used as a part of the evaluation of the set for HARVEY. They will appear in print under your name.

Thank you for your time and trouble.

Name_____
Character portrayed_____

Comment:

SAMPLE

TECHNICIAN'S COMMENT SHEET

Please write a statement describing your feelings about the set for HARVEY. Mention anything which you feel is significant, such as: was the set too extensive for a one week production schedule, was the set adequately justified by the technical experience it provided, etc. Feel free to comment upon any aspect which occurs to you, but particularly any which occurred to you or affected you as a technician or crew-chief.

Please consider your comments and write them carefully, since they will be used as a part of the evaluation of the set for HARVEY. They will appear in print under your name.

Thank you for your time and trouble.

Name_____
Capacity in this production_____

Comment: