

A PROCESS OF AESTHETIC PRODUCTION
RELATED TO THE DESIGN OF TWO ONE-ACT PLAYS

by

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INTRODUCTION

The purpose of this thesis is to demonstrate the writer's knowledge of scene design and the composition thereof and of his ability to use it in mounting theatrical productions. His emphasis in graduate study has been on the technical aspects of theatre. Because of this, the design and technical direction of two original one-act plays was selected as the production aspect of his thesis. These productions enabled a philosophy of design to be developed and applied. The succeeding parts of this thesis are a development of the philosophy of design employed and a description of the application of such to the design and technical direction of two original one-act plays as outlined in the table of contents.

A PROCESS OF AESTHETIC PRODUCTION

A study of scene design must include the process of conception of the design as well as the process of its execution. Both conception and execution of the design by the artist are influenced by the limitations of his particular medium although the processes are basically similar for all media. "What we are speaking of, then, are the . . . qualities through which the art object is consciously planned, qualities that may be perceived on an intellectual level or on a more subconscious level through the intuition."¹ Benedetto Croce sets forth an explanation of a "Process of Aesthetic Production"² in his Aesthetics, and identifies four steps in the process.

Impression - The first step in the process of aesthetic production is an impression which the artist receives from some stimulus within his environment.

Synthesis - The result of the impression above is that the artist sees his environment in a manner peculiar to his particular perceptions. Croce calls this phenomenon "Spiritual Aesthetic Synthesis."³ It is at this time that the artist considers the impression, sensitively investigates its various qualities, and makes tentative connections between it and other elements of his experience. The concepts or images which the artist synthesizes in his own manner are the result of his own particular knowledge which can be

¹Bernard S. Myers, Understanding The Arts (New York, 1958), p. 250.

²Benedetto Croce, Aesthetic as Science of Expression and General Linguistic (New York, 1953), p. 96.

³Croce, p. 96.

"either intuitive knowledge or logical knowledge; knowledge obtained through the imagination or knowledge obtained through the intellect; knowledge of the individual or knowledge of the universal; of individual things or of the relations between them . . . productive either of images or of concepts."⁴

The artists concept may be completed shortly after his reception of the impression or the synthesis may require a great deal of time and deliberation.

Hedonistic Accompaniment - The third step in the process of aesthetic production is "hedonistic accompaniment, or pleasure of the beautiful."⁵

"The poet or any other artist affords an instance of purely aesthetic pleasure at the moment when he sees (or intuits) his work for the first time; that is to say, when his impressions take form . . ."⁶ Thus, there is a sensation of pleasure which accompanies the successful (beautiful) synthesis of a work of art and a sensation of pain in the case of an unsuccessful (ugly) synthesis.

Execution - Croce defines this fourth step as the "translation of aesthetic fact into physical phenomena."⁷ It is within this step that the modifications of a particular medium will definitely have an effect on the results of the first three steps.

However, these modifications may influence the artist as early as the synthesis and/or hedonistic accompaniment. Thus, it is possible for an

⁴Croce, p. 1.

⁵Croce, p. 96.

⁶Croce, p. 80.

⁷Croce, p. 96.

artist's hedonistic accompaniment to be limited to his realization of a successful synthesis only within a specific medium. "It should be remembered that probably no medium restricts the artist as much as the theatre does the scene designer."⁸

Modifying factors within the specific medium of scene design for the theatre will include the demands of the script and the director's interpretation of such. Others may be the size and equipment of the stage.

A scene designer's synthesis will be modified by his knowledge of space and the available forms with which to evoke the appropriate emotional reactions which should parallel those portrayed by the actors. Middleton suggests that the synthesis of a scene designer "must be a vision of a sequence of stage settings which can be adequately handled by the particular stage for which the production is designed."⁹

Hedonistic accompaniment will also be modified in the case of the scene designer. Nearly all artists strive to complete a work which is identified solely with themselves. The scene designer knows that, at best, his set will be merely a part of the total production as will the contributions of the actors, the director, the costumer, the lighting designer, the playwright, and the stagehands.

The attainment of the conception of a design by the artist leads to the execution of said design, the fourth and final step in the process of aesthetic production.

⁸Herman David Middleton, "The Use of the Design Elements in the Stage Designs of Robert Edmund Jones and Lee Simonson," unpub. diss., (Univ. of Fla., 1964), p. 2.

⁹Middleton, p. 19.

A PROCESS OF ARTISTIC EXECUTION

"Existing theories in the graphic arts indicate the artist's execution involves three steps:

- 1 He must express the form of the mental conception in terms of the design factors - content, decoration, and expression.
- 2 This necessitates his mastery of the technique of composition which involves the use of the design elements.
- 3 In employing the design elements, he must respect and utilize the principles of harmony, rhythm, and balance."¹⁰

The Factors of Design

The factors of design, content, decoration, and expression,¹¹ are mutually important and interdependent. An expression may be decorative or content may be expressive. Any factor may be emphasized to convey certain impressions and it may or may not mean anything by itself. It is in this context that the judgment of the artist becomes important.

Content - The subject matter of the artistic creation is its content. It may be representational or presentational; it may be very life-like with exacting detail in every area or it may be abstract or symbolic and suggest impressions.

Decoration - Middleton defines decoration as "those attributes which are pleasing to the eye and used by the artist in addition to those inherent in his content or expression."¹²

¹⁰Middleton, p. 20.

¹¹Evarard M. Upjohn, Paul S. Wingert, and Jane Gaston Mahler, History of World Art (New York, 1949), pp. 3-7.

¹²Middleton, p. 23.

Expression - This is the comment of the artist who may remove all material which he does not feel is vital to his execution of a design concept and alter the remaining material to produce a very abstract design. Expression is also present in the most representational portrait due to the analysis of the subject by the artist.

The Elements of Design

The elements of design, line, color, texture, and volume,¹³ are the vehicles which are used by the artist to convey his impressions.

Line - "a linear mark."¹⁴ This rather terse definition indicates one of the qualities of a line - its simplicity. However, it is one of the most versatile means of expression. A horizontal line such as may be found in landscape painting may express quiet, repose, and calmness. Vertical lines evoke impressions of dignity and stability as expressed in Gothic and Greek architecture. Diagonal lines, either curved, implying gracefulness, or straight, when they carry the vision upwards, give a feeling of excitement. Conversely, a downward diagonal will express depression.

Color - Color is usually described in terms of hue, intensity, and value. Hue is the name of the color, intensity refers to its brightness, and value indicates a degree of light and dark. Colors are also classified according to their warmth or coolness. Warm colors (red, yellow, and orange) are stimulating and exciting and give an impression of advancing or being nearer the viewer than colors which are cool (green and blue) and which imply restfulness and quiet and also seem to recede.

¹³Various authorities differ in their statements regarding the elements of design, either in the terms used or in the definition and discussion of such terms. The elements listed in this discussion are those on which most authorities agree.

¹⁴Henry N. Rasmussen, Art Structure (New York, 1950), p. 8

Texture - "The individual structural essence of every substance"¹⁵ is its texture. A rough surface is evident in its shadows; a smooth surface has none. Texture is most evident to the tactile sense but also conveys its essence through visual means.

Volume - Variouslly referred to as mass or form, volume is the "property of any art which enables the spectator to apprehend length, breadth, and thickness as applied to an object."¹⁶ This element is most obvious in architecture and sculpture which are quite three-dimensional. Volume may be implied in a two-dimensional medium through the use of color, line, and/or texture. Myers states that volume may be perceived through the contour lines which give the object its shape, by the shadows cast, and, to a degree, by the reactions of people handling the object.¹⁷ A volume of nearly equilateral mass and/or lines implies qualities of stability, strength, dignity, and balance.

The Principles of Design

The principles of design, harmony, rhythm, and balance,¹⁸ govern the manner in which the artist uses the Factors and Elements of Design and, properly employed, will ensure the orderliness of his execution of his design concept.

Harmony - Two or more concepts which have some quality in common are harmonious with each other. This can be carried to the point of monotony

¹⁵Myers, p. 258.

¹⁶Myers, p. 259.

¹⁷Myers, p. 259.

¹⁸Upjohn, et al., pp. 8-9.

if many qualities are shared or if many concepts share one quality. However, too much variety between concepts will destroy harmony because a general unity of qualities will be lacking. Proportion is a facet of harmony which deals with relationships. The use of proportions of the same ratio may tend to change harmony to monotony. However, proportions are interesting when they are unexpected and/or surprisingly subtle.

Balance - Ross defines balance as: "some equal opposition and consequent equilibrium which induces for the moment and in its place, a suspension of all change or movement and causes a pause or a rest."¹⁹ Empathetic projection into a situation causes identification with the situation and a state of balance is pleasurable while being off balance is displeasureable. There are two types of balance: symmetric and asymmetric. Symmetry implies dignity and a static quality, as it is a mirror image. Asymmetrical balance is dynamic and is easily sensed. Asymmetric elements are placed so they do not form a mirror image.

Rhythm - Rhythm is simply a regular alternation of a pattern of any sort.

¹⁹Denman W. Ross, A Theory of Pure Design (New York, 1907), p. 1.

A PROCESS OF SCENE DESIGN

The art of scene design is contributing to an illusion with the designer assisting and being assisted by the director, technical director, actors, costumer, electrician, and other theatre personnel. The result of this activity is the creation of an illusion which will seem real enough to permit the audience to empathetically identify as much as possible with the situation appearing on the stage. This is not to suggest that an audience must firmly believe the reality of the situation. Such a total belief is unwanted for the events on the stage deal with a created illusion and not true reality. However, the consciousness that actors are only using memorized gestures and lines to portray an imitation of an action does not contribute to the audience's enjoyment either.

Between these extremes occurs the phenomenon of "the willing suspension of disbelief for the moment which constitutes poetic faith."²⁰ "The usefulness of this concept lies in the fact that suspension of disbelief does not quite imply belief. Abhinavagupta . . . describes the audience as possessing 'consent of the heart' when they partake of rasa (aesthetic experience) in the theatre."²¹ Thus, the scene designer is contributing to an illusion with the consent of the audience.

Donald Oenslager defines good scene design as "good thinking, supplemented by reasonable performance in execution . . ."²²

²⁰S. T. Coleridge, *Biographia Literaria* (Oxford, 1907), quoted in Wallace Dace, "Theatre, Drama, and Opera," unpub. MS., (Kan. St. Univ., 1966), pp. 19-20.

²¹Dace, p. 22.

²²Donald Oenslager, Scenery Then and Now (New York, 1936), p. XIII.

Philippi has set forth a general sequence or progression of cooperation between the scene designer and the director to be followed from their first meeting until the play is in production.²³

1. The first meeting of the scene designer and the director should cover the basic requirements of the play: general structure of the set, style of production and minimum properties requirements. Both individuals should be well enough acquainted with the play to be able to contribute ideas but they should be open-minded and receptive to suggestions.

2. Completion of the floor plan is the next step, thus allowing the director to begin blocking. This floor plan should indicate the positions of all furniture, walls, doors, and windows. The floor plan should be checked against the plan of the stage and auditorium, to ensure the best possible sightlines.

3. Either sketches, perspective elevations and/or a scale model of the set should then be produced to give all concerned an idea of the appearance of the set. Working drawings should then be rendered, indicating in detail every piece of scenery which must be built for the production and such scenery must then be built.

4. The next important meeting between the scene designer and the director is the technical rehearsal when, theoretically, all of the aspects of the production will be smoothly integrated.

However, almost inevitably, there will be differences of opinion over various aspects with neither side inclined to compromise willingly.

²³Herbert Philippi, Stagecraft and Scene Design (Cambridge, Mass., 1953), p. 186.

Oliver Smith, one of the most renowned scene designers, believes this to be good, for "he believes that the rehearsal theatre must be a cockpit of egos to produce greatness."²⁴ Lest designers become too individualistic, Hatch cautions "stage design is like editing or undertaking - no trade for prima donnas."²⁵ However, he later admits in a qualified statement that two great designers, Adolphe Appia and Gordon Craig, were indeed prima donnas but were also "seers embraced by a vision."²⁶ Appia advocated a neutral emptiness and light and Craig designed "a thousand scenes within a scene . . . flat floors, flat walls, flat roof."²⁷ Hatch believes these qualities caused their sets to be limited to a repertoire of King Lear, Wagner's operas and Ibsen's When We Dead Awaken, resembling, as they did, Stonehenge.

Philippi states that, while prima donnas have no place in the stage design, a designer's individuality is vital. "Theoretically, a design for the theatre is an individual matter and it is unlikely that any two designers would be in exact agreement regarding a particular production."²⁸

²⁴A Man For All Scenes," Time, March 19, 1965, 86.

²⁵Robert Hatch, in Horizon, September, 1962, 110

²⁶Hatch, 112.

²⁷Hatch, 112.

²⁸Philippi, p. 206.

A PROCESS OF DESIGNING TWO ONE-ACT PLAYS

The processes previously discussed, those of aesthetic production, artistic execution, and scene design, were applied to the design and production of two original one-act plays, The Withered Branch by Frank Naccarato, and Half a Coin; Half A Man by Michael McCarthy.

In these instances, the designer's original impression, synthesis, and hedonistic accompaniment were influenced to a great degree by the fact that the designer and the two playwrights were members of the same playwriting class. These two plays had been discussed at length and several changes suggested and/or made in each. When the scripts were completed, the designer had already been exposed to the ideas, themes, and developments within each play for several months. During this time, many ideas regarding the designing of the sets for Kansas State University's Purple Masque Theatre had been synthesized and even hedonistically appreciated. Because of these previous discussions of the designs, very little that was new in the way of impression, synthesis, and hedonistic accompaniment remained to be discovered, from a designer's point of view, by the time the plays were to begin preparation for production.

The primary impression conveyed by the scripts of both The Withered Branch and Half A Coin; Half A Man was that both settings were very masculine in nature. A house in which strong vestiges of a deceased father remained was the scene for The Withered Branch, and Half A Coin; Half A Man was set in a tavern frequented by Irish longshoremen. Both scripts suggested that this masculine atmosphere should have a menacing aura at times.

Regarding the aesthetic synthesis, the designer felt that a dark wood

paneling used as a primary motif would convey the desired impression of masculinity and perhaps a touch of foreboding. In the case of The Withered Branch, this atmosphere could be augmented by a stern expression in the portrait of the deceased father.

Also having an influence on the synthesis was the knowledge that the production of these plays would be in the Purple Masque Theatre. Since the Purple Masque has a thrust stage with the audience seated in a horizontal arc of approximately 180 degrees, the application of the wood motif would be limited to a flat back wall and to items of furniture.

The process of artistic execution as explained by Middleton²⁹ implies that the use of the factors, elements and principles of design are inter-related. For instance, the principle of harmony may be achieved in the decoration factor by means of the element of line. However, not all aspects of design are included in each step of the process of artistic execution. The execution of a floor plan, for instance, may include only the content factor, the element of line, the principle of balance, and perhaps those of rhythm and harmony.

Philippi's suggestion for the first meeting of designer and director, establishing the basic requirements of the play, took place over a period of several months and finally resulted in the culmination of the second step, completion of the floor plan (Plates I and II).

In this instance only the content factor, the element of line, and the principle of balance are employed although the rhythm principle is evident to a degree in the placement of the chairs around the table in Plate I.

²⁹Middleton, p. 23.

Philippi's next suggestion is the production of elevations in perspective, sketches, or a model of the set. In this case, perspective elevations were rendered and are shown in Plates III and V.

These elevations will be the basis for the discussion of the entire process of artistic execution. Because of the nature of the Purple Masque Theatre and particularly the presence of a large structural pillar in the center of the audience area to the front of the stage, photographs must be taken from such an angle that to include the entire stage in one photograph results in the distortion of the image. Such photographs (Plates IV and VI) are useful as supplementary material, however, to show, as well as possible, the color, arrangement, and details of the set.

Working drawings of all pieces of scenery to be built fulfilled Philippi's third step. A maximum number of scenery pieces were employed in both shows, thus minimizing the handling of scenery by the stage crew. Items thus employed were the mantle in The Withered Branch which, with the addition of an end piece, became the bar in Half A Coin; Half A Man, two tables covered with a tablecloth were the dining table in the house and separated to become two separate tables in the tavern, chairs which served their function on both sets, and a reversible painting having one picture for each play.

Detailed working drawings for the mantle/bar, which had shelves to contain a beer keg, mugs, a bar rag, and a telephone, will be found in Plates VII and VIII. The bottle rack, which was only used in the tavern, is shown in detail in Plate VIII. Plate IX is the portrait of Gabe in The Withered Branch and the painting of the Irish chieftain which hung in the tavern is shown in Plate X.

The Withered Branch

In the application of the design factor of content to the process of artistic execution of the set for Mr. Frank Naccarato's play, the script dictated the environment to be a dining/living room of a house occupied by three people. A table which would be of an ample size for three people, but which might be a bit crowded with six dinner settings, an appropriate number of chairs around such a table, a divan, and a large stuffed chair were indicated. Also mentioned was a mantle on which whiskey bottles, brandy snifters, a music box, and other items were placed. The portrait of the deceased father, Gabe was also necessary.

The decoration factor, as defined previously, was most evident in the absence of most non-functional frills. Only a bouquet of flowers on the table, a plant on the mantle, the scalloped edge of the tablecloth, and the brandy decanter and snifters could be said to be decorative.

The factor of expression was thus based on the designer's impression of a masculine, slightly forboding environment and brought forth in the use of dark wood in the back wall, the mantle, and the chairs. The portrait of Gabe was also expressively stern.

Regarding the elements of design, the primary lines of the set were primarily vertical and horizontal. As has been established, both suggest qualities of dignity, stability, and calmness. The play indicates that Gabe established these qualities in his home and that Brack, his son-in-law, and Alex, his grandson, attempt to do the same.

The most common color in the set was the dark, rather warm brown in the wall, the chairs, and the mantle. The use of a white tablecloth and the shininess of the glasses, silverware, and other items on the table tended

to be slightly unsettling, much as Edith, Gabe's daughter, found the situation in the play unsettling. This white, shiny aspect tended to advance in the design to some extent. This was especially effective at the end of the play when the lights on the set were faded out and only Edith, seated at the table, was spotlighted.

The use of texture in this set was evident in the lining and dry-brushing of the back wall to give the appearance of wood paneling, a similar treatment of the picture frame, the inherent texture of the mantle, and the appearance of the glasses, plates, and silverware on the table. Of course, the fabrics used in the tablecloth and upholstery also showed a texture.

The volume inherent in the various pieces of scenery was evident to the audience due to the smallness of the Purple Masque Theatre. The mantle was conspicuous in this respect as was the stuffed chair. Viewing the element of volume from the point of view of space of the set as opposed to mass of the objects, the size of the set was that of a dining/living room. Ceiling height was indicated by the horizontal molding at the top of the back wall. Although no ceiling was placed on the set and three walls were missing, the impression of a three-dimensional volume bounded by the edges of the stage platform, the stage floor, and the level of the molding was accepted by the audience due to their "suspension of disbelief"³⁰ as discussed previously.

The design principle of harmony was exemplified in color and texture. The color of the wall and that of the mantle, while not identical, were

³⁰Dace, p. 22.

close enough to be considered harmonious. A greater medium of harmony, between the two was their texture, which indicated construction of the same material. In a broader sense, all of the set pieces were harmonious inasmuch as their common quality was that they were all pieces of furniture which are common to a home. Likewise, the plates, silverware, and other items on the table, while not similar in size, shape, or color, were harmonious due to their association with each other; they were all instruments used in eating.

A perfectly balanced design would not have contributed to the general effect of the play. Since Edith shows signs of mental disturbance, the designer used a form of asymmetrical balance in the design, placing the table and chairs in the center of one half of the stage and the divan and stuffed chair at the periphery of the other half and placing the mantle slightly off-center with regard to the back wall. This arrangement produced a slightly unbalanced and therefore slightly uncomfortable effect. A degree of balance was produced, however, by the symmetrical placement of the doors in the back wall.

In the set for The Withered Branch, the predominant sense of rhythm was produced by the relatively regular panels on the back wall. To a lesser degree, the evenly spaced and identical dinner settings on the table contributed to this effect of rhythm.

Half A Coin; Half A Man

The script by Mr. Michael McCarthy set the play in a tavern. Specifically listed in the content of the tavern were three rather used tables, eight chairs of the same character, four bar stools, the bar, and a jukebox. A telephone and a functioning tap were included in the bar. Several direct references were made to a painting of an Irish chieftain.

The bright coloring of the jukebox and the curtain immediately behind it were decorative in nature as was the map of Ireland hanging over the stage left end of the bar. The labels of the bottles in the rack behind the bar and the colors used in the painting also lent a decorative touch to the set.

Again, the expression was based on the designer's impression of a very masculine environment and given form by the use of the wood paneling and dark bar and chairs. The presence of swinging doors at the entrance from stage left could also fall in the category of expression. Part of the previous definition of the factor of expression refers to the comment of the artist. While swinging doors are associated with taverns, but not found in all taverns, the designer felt that such an addition would be a welcome change to the occasional practice of actors making entrances and exits at that point but without any door of any sort being even implied in the set.

As the same back wall and mantle/bar set piece were used in both sets, the predominant lines were also vertical and horizontal in this set. Thus, the implied quality in the tavern set was one of stability and endurance such as men are wont to seek in the informal company of their contemporaries.

The relatively dark shade of warm brown in the paneling, the bar, and

most of the furniture provided an intimate atmosphere conducive to the mood of the play. The contrasting bright colors of the jukebox, the bottle labels, the painting, and the map of Ireland added emphasis to these items.

Again, as in the previous set, the use of lining and graining of the back wall was intended to produce the visual effect of paneling. The contrasting texture of the curtain behind the jukebox and particularly the smooth, shiny surface of the jukebox itself added tactile emphasis to those items.

When volume is defined as mass, the most evident use of volume as regards scenery pieces was in the bar and jukebox. This may have been most obvious to those who observed the bar being converted from its previous use as a mantle and the moving onstage of the jukebox by the stage crew, for Myers has stated that one of the means by which volume may be perceived is the observation of the reactions of people handling the object.³¹ The space of the set again gave the impression of being bounded by the stage floor, the edges of the stage platform, and the level of the molding on the top of the back wall. This impression was again accepted by the audience because of their "suspension of disbelief."³²

Harmony was also produced in the set for Half A Coin; Half A Man by the use of similar colors and textures in the paneling, the bar, and some of the other furnishings. The tables were identical and the chairs were nearly so, differing only slightly in the colors of their upholstery. The

³¹Myers, p. 259.

³²Dace, p. 22.

beer mugs were all of a standard size and the liquor bottles varied only slightly in size and shape.

This set was more balanced than the previous one. Again, an asymmetric balance was achieved. The mass and bright color of the jukebox and curtain and the mass of the table with three chairs on stage right was balanced by the movement of the bar slightly to the left of the centerline, the presence of the swinging doors on stage left and the restroom door up left, and the brightness of the map on the up left wall. Balancing the table down right center with its three chairs was the table with the two chairs in the down left corner.

The presence of rhythm was again evident in the relatively regular panels, the folds of the drape behind the jukebox, and the louvers in the swinging doors.

Non-graphic Design Aspects of Both Plays

Also a part of the process of artistic execution was the design of the lighting. The light plots, indicating the six areas of the stage, are shown in Plate XI for The Withered Branch and Plate XII for Half A Coin; Half A Man. Plate XIII is the instrument schedule for the two light plots.

The process of aesthetic production may be applied to lighting design. The designer's impression was that the lighting should make the sets visible to the audience so that the impression of masculinity could be conveyed and it should contribute to the impression. Synthesis involved relating the above impression to the selection of instruments, the color of the gels, and the placing of said instruments. Hedonistic accompaniment was delayed until the process of execution of the lighting was completed and the designer had the visual realization of the integration of the lighting and the set.

Another area for which the designer was responsible in the total design of the technical aspects was the production of the sound effects. The only sound effect which was not recorded were two telephone rings which were produced backstage. A detailed explanation of the sound tapes for both productions may be found in Appendix B. Very little of the first two steps in the process of aesthetic production (impression and synthesis) was required of the designer in this instance. The directors had chosen the specific musical selections and the execution of the recordings merely involved the timing and splicing of the tapes. Full hedonistic accompaniment was again delayed until the integration of the sound with the other aspects of the production was completed.

Another designer, Miss Lydia Aseneta, assumed full responsibility for the design and execution of the costumes. Since such designs do fall under the rather diversified responsibilities of the scene designer, her costume sketches are included in Plates XIV through XX for The Withered Branch and Plates XXI through XXXVI for Half A Coin; Half A Man. On the basis of absence of conflicting evidence, it may be assumed that Miss Aseneta, either consciously or unconsciously, employed the processes of aesthetic production and artistic execution in her rendering of the costumes.

The designer's hedonistic accompaniment was achieved, as much as is possible,³³ when all of the technical facets of the plays were integrated with the efforts of the directors and actors to successfully accomplish the production of a bill of two one-act plays.

³³Middleton, p. 2.

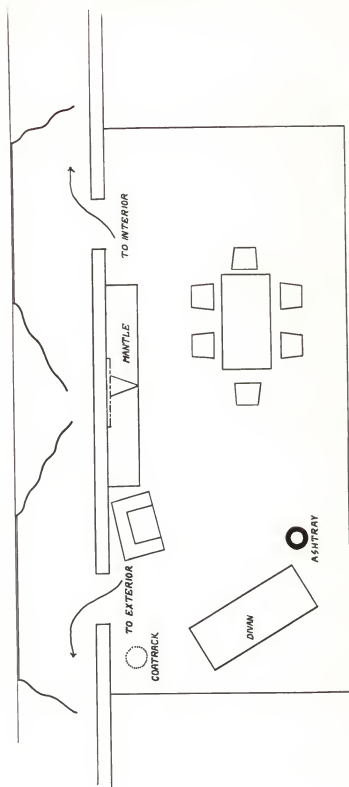
APPENDIX A

The plates referred to in the text.

EXPLANATION OF PLATE I

The floor plan for The Withered Branch

PLATE I



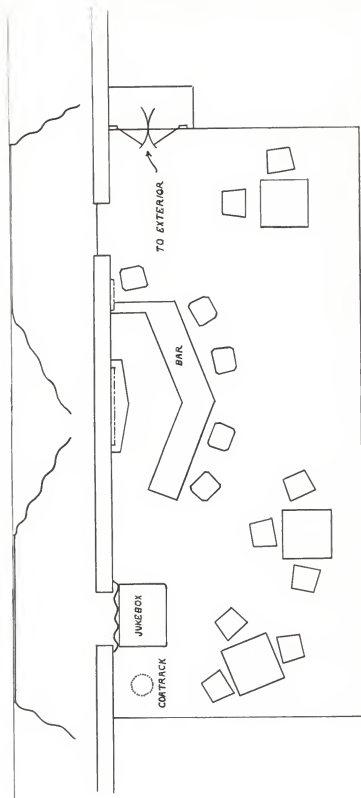
GROSS STAFF (GROUP) - 15178, 15179, 15180			
BY: FRANK M. MCGILL			
DATE: 12-14-58			
1			



EXPLANATION OF PLATE II

The floor plan for Half A Coin; Half A Man.

PLATE II

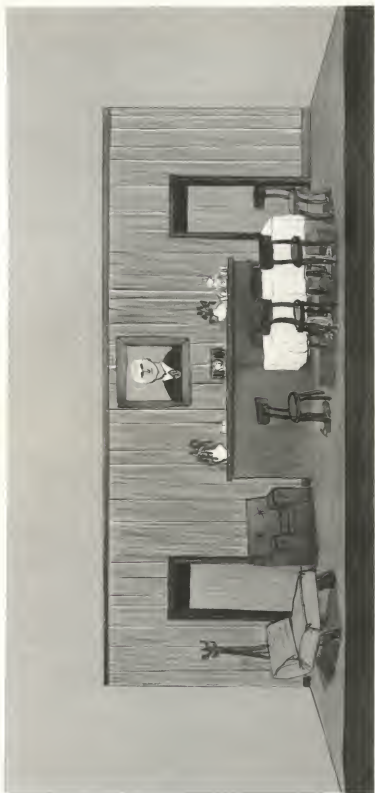


KANSAS STATE UNIVERSITY - K-STATE PLAYERS	
AND	WASH. STATE PLAYERS - W-STATE PLAYERS
FT. HARRIS, ARIZONA	OKLAHOMA STATE PLAYERS
OKLAHOMA STATE PLAYERS	OKLAHOMA STATE PLAYERS
2	DATE: 12-14-46

EXPLANATION OF PLATE III

The elevation for The Withered Branch

PLATE III



EXPLANATION OF PLATE IV

Photographs of the set for The Withered Branch

Fig. 1. From off Stage Left

Fig. 2. From off Stage Right

PLATE IV



EXPLANATION OF PLATE V

The elevation for Half A Coin; Half A Man.

PLATE V



EXPLANATION OF PLATE VI

Photographs of the set for Half A Coin; Half A Man.

Fig. 1. From off Stage Left

Fig. 2. From off Stage Right

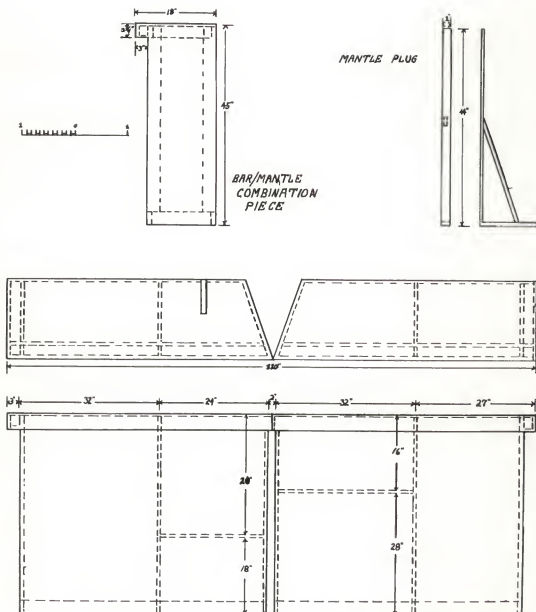
PLATE VI



EXPLANATION OF PLATE VII

Working drawings of the mantle/bar set piece and the mantle plug.

PLATE VII



KANSAS STATE UNIVERSITY — K-S STATE PLANNERS	
N.O.	PROD: THE WIREWED BRANCH
	AND HALF A COIN; HALF A MAN
3	DES. BY: DARYL M. WEDLICK
	SCALE: NOTED DATE: 12-14-66

EXPLANATION OF PLATE VIII

Working drawings of the bottle rack and bar end.

EXPLANATION OF PLATE IX

The portrait of Gabe in The Withered Branch.

PLATE IX



EXPLANATION OF PLATE X

The painting of the Irish chieftain in Half A Coin; Half A Man.

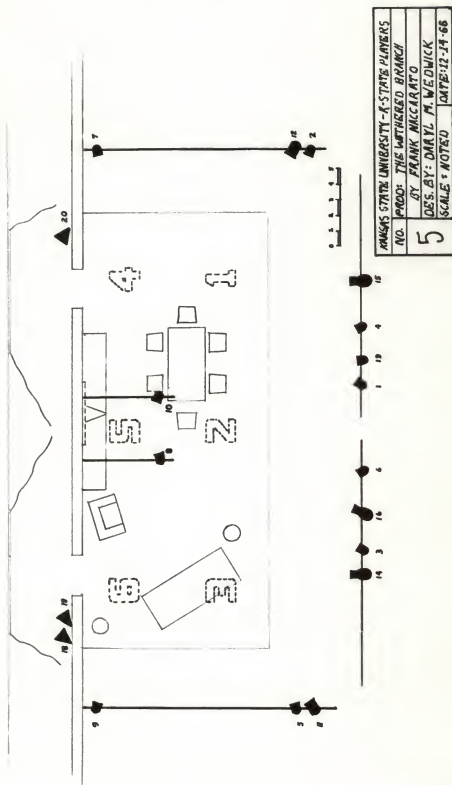
PLATE X



EXPLANATION OF PLATE XI

Light plot for The Withered Branch.

PLATE XI



EXPLANATION OF PLATE XII

Light plot for Half A Coin; Half A Man.

EXPLANATION OF PLATE XIII
Lighting instrument schedule.

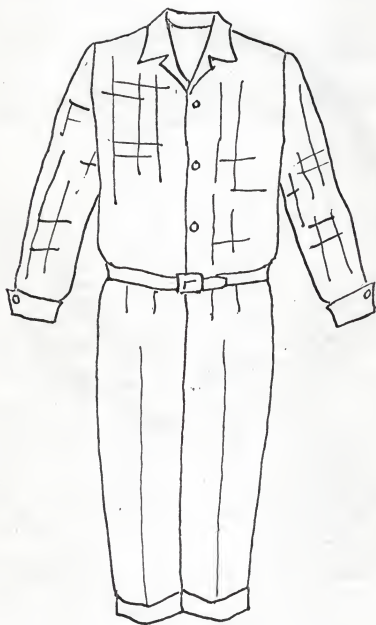
NUMBER	USE	TYPE	LAMP	COLOR	DIMMER
1	AREA 1	6" FRESNEL	T20 500 W P.F.	802	1
2	" 1	" "	"	841	1
3	" 2	" "	"	841	2
4	" 2	" "	"	802	2
5	" 3	" "	"	841	3
6	" 3	" "	"	802	3
7	" 4	" "	"	802	4
8	" 4	" "	"	841	4
9	" 6	" "	"	841	6
10	" 6	" "	"	802	6
11	" 5	8" "	T12 750 W P.F.	841	5
12	" 5	" "	"	802	5
13	DLC SPECIAL	6" "	T20 500 W P.F.	802	11
14	SR DOOR	6" LEKO	T12 750 W P.F.	802	14
15	SL DOOR	" "	"	802	15
16	PICTURE SP.	" "	"	NONE	10
17	BAR DOOR SP.	" "	"	802	13
18	FIRE SP.	PAIR	150 W FLOOD	821	13
19	UR HALL	PAIR	150 W FLOOD	NONE	12
20	UL HALL	PAIR	150 W FLOOD	NONE	12

COSTUME SKETCHES FOR THE WITHERED BRANCH

EXPLANATION OF PLATE XIV

Costume sketch for Jim.

PLATE XIV



EXPLANATION OF PLATE XV
Costume sketch for Edith.

PLATE XV



EXPLANATION OF PLATE XVI
Costume sketch for Dolly.

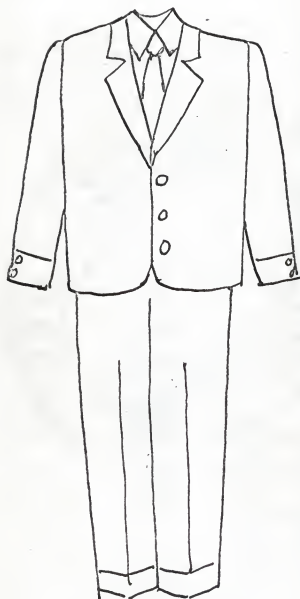
PLATE XVI



EXPLANATION OF PLATE XVII

Costume sketch for Brack.

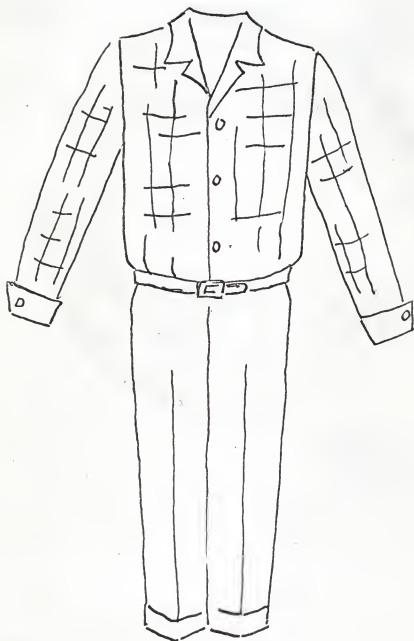
PLATE XVII



EXPLANATION OF PLATE XVIII

Costume sketch for Alex.

PLATE XVIII



EXPLANATION OF PLATE XIX

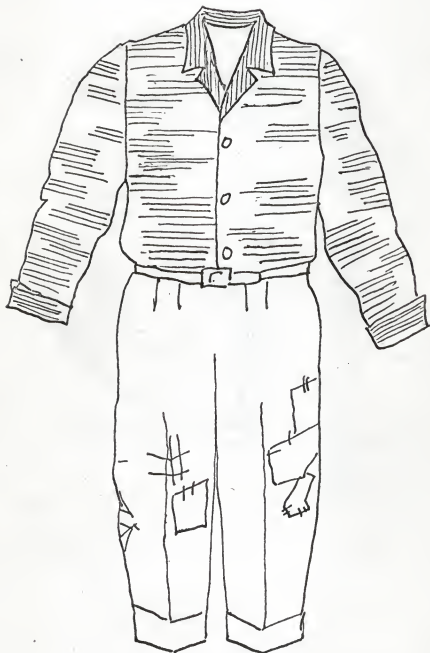
Costume sketch for Juanita.

PLATE XIX -



EXPLANATION OF PLATE XX
Costume sketch for Lico.

PLATE XX



COSTUME SKETCHES FOR HALF A COIN; HALF A MAN

EXPLANATION OF PLATE XXI

Costume sketch for Timmy Leonard.

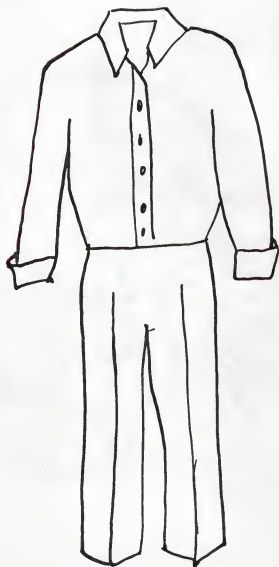
PLATE XXI



EXPLANATION OF PLATE XXII

Costume sketch for Jerry Mulligan.

PLATE XXII



EXPLANATION OF PLATE XXIII

Costume sketch for John Daly.

PLATE XXIII



EXPLANATION OF PLATE XXIV

Costume sketch for Larry O'Toole.

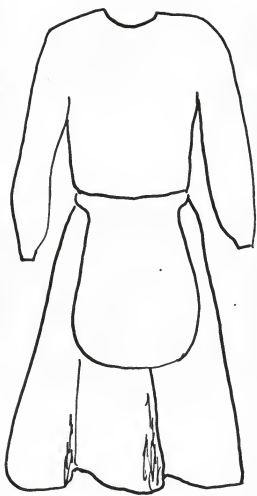
PLATE XXIV



EXPLANATION OF PLATE XXV

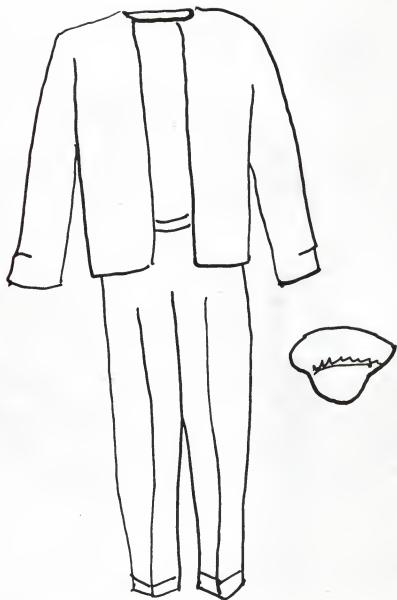
Costume sketch for Maggie O'Toole.

PLATE XXV



EXPLANATION OF PLATE XXVI
Costume sketches for the Skipper.

PLATE XXVI



EXPLANATION OF PLATE XXVII

Costume sketch for Sam O'Flynn.

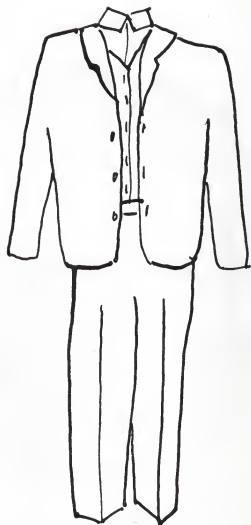
PLATE XXVII



EXPLANATION OF PLATE XXVIII

Costume sketch for Ronald Stark (The Kid).

PLATE XXVIII



EXPLANATION OF PLATE XXIX

Costume sketch for Paddy O'Rourke.

PLATE XXIX



EXPLANATION OF PLATE XXX

Costume sketch for Officer Sullivan.

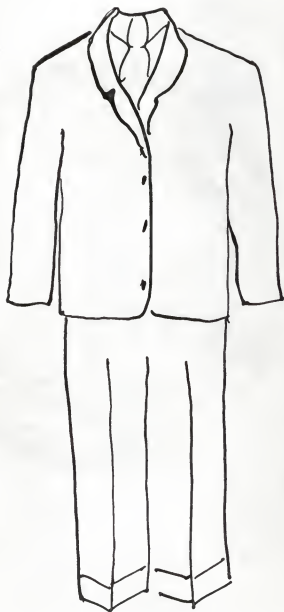
PLATE XXX



EXPLANATION OF PLATE XXXI

Costume sketch for the first Dice Player.

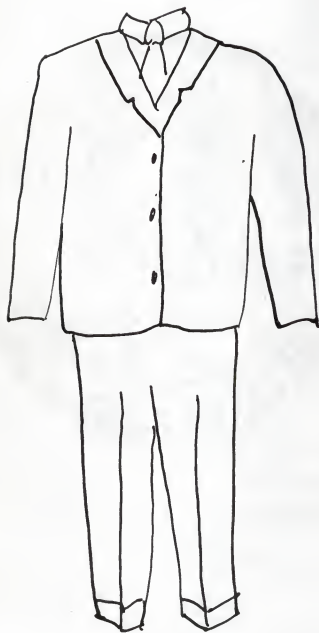
PLATE XXXI



EXPLANATION OF PLATE XXXII

Costume sketch for the second Dice Player.

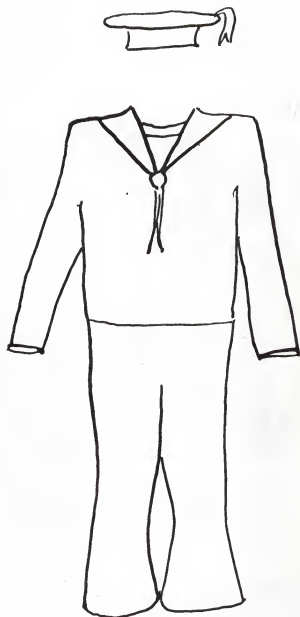
PLATE XXXII



EXPLANATION OF PLATE XXXIII

Costume sketch for the first Sailor.

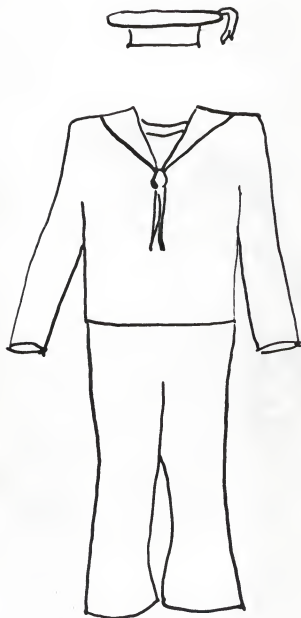
PLATE XXXIII



EXPLANATION OF PLATE XXXIV

Costume sketch for the second Sailor.

PLATE XXXIV



EXPLANATION OF PLATE XXXV

Costume sketch for the first Prostitute.

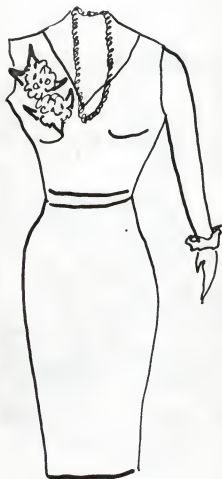
PLATE XXXV



EXPLANATION OF PLATE XXXVI

Costume sketch for the second Prostitute.

PLATE XXXVI



APPENDIX B
Production Notes

PROPERTIES LIST FOR THE WITHERED BRANCH

Coffee pot	Silverware (6 sets)
Brandy decanter	Ashtray on floor stand
Brandy snifters (5)	Handkerchief
Music box	Pipe and tobacco
Cane	Cigarettes
Coffee cups with saucers (6)	Linen Napkins
Contract	Clock
Stage money	Cigarette lighter
Coat rack	Plant
Account book	Small pitcher
Tea towel	Doilies
Whiskey bottle	Mantle
Whiskey glasses (4)	Chairs (6)
Washcloth	Small tables (2)
Pocket watch with chain	Stuffed chair
Table cloth	Divan
Dessert dishes (6)	Box of wooden matches
Tray	Centerpiece for table
Portrait of Gabe	

PROPERTIES LIST FOR HALF A COIN; HALF A MAN

Tables (3)	Telephone
Chairs (8)	Jukebox
Bar stools (5)	Stage money
Dice	Medals with chains (2)
Dicebox	Pocket watch with chain
San Francisco newspaper	Beer steins (12)
Liquor bottles (20)	Loaves of bread (3)
Beer tap	Ham sandwich
Bread container	Bar rag
Bar	Map of Ireland
Swinging doors	Painting of Irish chieftain
Curtain	Coat rack
"Men's Room" door	Bottle rack
Whiskey glasses (2)	Stage beer

Lights for The Withered Branch

At the opening of the play, the special on the portrait was brought up about five seconds before the other lights. The general lighting was of such an intensity as to convey the impression of an interior room. This level was maintained throughout the show and faded at the end as the fire special and Edith's special were brought up during the playing of "The Shadow of Your Smile."

Sound for The Withered Branch

Thirty minutes prior to the opening of the play, a recording of "Nights in the Garden of Spain" was played. This selection was of sufficient length to carry into the opening scene. It was composed by Manuel de Falla and recorded by the National Orchestra of Spain for London Records. The number was CM-9212, Espana. Vol. 7.

The other musical number was a recording of a piano solo of "The Shadow of Your Smile," which was played as Edith sits alone at the end of the play.

Sound for Half A Coin; Half A Man

Music played throughout most of the play, motivated by the frequent visits of the characters to the jukebox. All of the numbers were recorded except for two songs which were sung by the actors.

The recordings and times of each were:

1. "Caithriem" and "Mise Erie" from Mise Erie (45 c.p.m.) recorded for Gael-Linn Records by Sean O' Riada; 2:30.
2. "Wearing of the Green" from You Don't Have To Be Irish recorded for Epic by Mike Douglas; 2:10.
3. "Killarney" and "Where the Rive Shannon Flows" medley recorded for Epic by Mike Douglas; 3:46.
4. "Galway Bay" recorded for Epic by Mike Douglas; :25.
5. "Cathriem," "Mis Erie," and "Cathair Bhriste" medley from Mise Erie (45 c.p.m.) recorded for Gael-Linn Records by Sean O' Riada, 4:05.

Lighting for Half A Coin; Half A Man

The lights were very dim as the characters entered. The special on the picture over the bar increased slightly in intensity. On the first line of dialogue, the lights rose on the set and continued at nearly full intensity throughout the play. When attention focused on the medal near the end of the play, all lights except for the special on Paddy O'Rourke dimmed slowly to their opening level. As Paddy is strangled, there was a blackout to conclude the production.

Financial Statement for The Withered Branch and Half A Coin; Half A Man

Expenditures		Income	
Properties and Scenery		Ticket sales	275.50
K-State Union	\$13.98	Faculty complimentary	<u>40.00</u>
Kansas Lumber Yard	31.16	Total Income	315.50
Town and Country Hardware	8.98	Total Expenditures	<u>147.13</u>
Ward M. Keller	4.10	Total Profit	168.37
Sears	7.06		
University Book Store	.17		
Lighting and Sound			
KSU Physical Plant	2.19		
Costumes			
Theo. Lieben and Son (rental)	20.48*		
Material	8.24		
Manhattan Laundry and cleaners	8.30		
Tickets			
KSU Press	8.12		
Programs			
KSU Press	25.51		
Makeup			
Norton's Rexall Drug	3.08		
Research			
Sean F. Cook (Ireland)	<u>5.76*</u>		
Total Expenditures	147.13		

*Half A Coin; Half A Man only

EXPLANATION OF PLATE XXXVII

A copy of the program.

PLATE XXXVII

Next Production: The Telephone and Riders to the Sea
WILLIAMS AUDITORIUM
 Feb. 17, 18, 1967

PLEASE: NO PICTURES MAY BE TAKEN DURING PERFORMANCES.

Thesis advisor: Wallace Dace, Associate Professor of Speech
 Woodward's Department Store
 K-State Union
 Bird Music Company
 Kite's
 Bill's Campus Book Store
 KSDB-FM
 KMAN
 KSAC
The Collegian
 The Manhattan Mercury
 University News Bureau

ACKNOWLEDGEMENTS

THE K-STATE PLAYERS AND THE DEPARTMENT OF SPEECH

present

Thesis Productions

Two Original One-act Plays

THE WITHERED BRANCH

by Frank Naccarato
 directed by the author

HALF-A-COIN. HALF-A-MAN

by Mike McCarthy
 directed by the author

Technical Direction by Daryl M. Wedwick

Purple Masque Experimental Theatre

8:00 p. m.

December 14, 15, 16, and 17

Two Original One-act Plays

66

THE WITHERED BRANCH

Cast

Jim.	Dan Pierce
Alex	Dennis Russell
Lico	Gene Harris
Brack	Bill Albright
Edith.	Leanna Lenhart
Dolly.	Barbara Filbert
Janita.	Wanda Black

Time: the late 1940's

Place: a ranch home in Southern California

Literary Advisor. . Anita Pominguez

HALF-A-COIN, HALF-A-MAN

Cast

Timmy Leonard.	Lyle Hildenbrand
Jerry Mulligan	Henry Vleck
John Daly	Bill Henry
Larry O'Toole	John Jagger
Maggie O'Toole.	Carolyn Lee
First Dice Player.	Frank Atkinson
Second Dice Player.	Mark A. Stueve
Sam O'Flynn	Rex Garrelts
The Skipper	Bill Kammer
Ronald Stark	John DeWalker
Paddy O'Rourke	Frank Siegle
First Sailor	Larry Cornwell
Second Sailor	Steve Knight
Officer Sullivan.	George Macy
First Prostitute.	Melinda Hrabie
Second Prostitute.	Barbara Mistler

Time: the late 1930's

Place: a bar in San Francisco

Literary Advisor. Marcus McInerney

Choreographer. P. K. Duncan

PRODUCTION STAFF

Stage Manager	Alice Sheik
Asst. Manager	Rita Deyoe
Scenery.	Tech. Production Class
Lighting.	Mary Berg, Mary Horton
Sound	Michele Clark
Makeup	Glenda Apt, Karen Comerford
Costumes.	Lydia Aseneta, Dedee Miller
Properties	Joni Johnson, Pat Nicholson
Poster Design	Denton Smith
Publicity	Doug Van Wickler, Jamie Acken
Business Manager	Susan Peters
House Manager.	Bill Blackwell

THEATRE STAFF FOR THE DEPARTMENT OF SPEECH

	Head.	Norma Bunton	
Director.	Dennis Denning	Costumes.	Betty Cleary
Associate Director .	Wallace Dace	Wardrobe.	Lydia Asneta
Technical Director .	Carl Hinrichs	Shop Foreman . . .	Leanna Lenhart

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A PROCESS OF AESTHETIC PRODUCTION
RELATED TO THE DESIGN OF TWO ONE-ACT PLAYS

by

DARYL MELVIN WEDWICK

B. A., Wisconsin State University,
Eau Claire, 1964

AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of Speech

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1967

The purpose of this thesis is to demonstrate the writer's knowledge of scene design and the composition thereof and his ability to use such knowledge in mounting theatrical productions.

A philosophy of scene design was developed, first as a process of aesthetic production common to all the arts, then as a process of artistic execution as practiced in the graphic arts, and finally as a specific process of scene design. The process of aesthetic production set forth the steps which every artist takes to produce a work or art in any medium: impression, synthesis, hedonistic accompaniment, and execution. The design factors of content, decoration, and expression were discussed as part of the process of artistic execution, as were the design elements of line, color, texture, and volume and the design principles of harmony, rhythm, and balance. In turn, the above processes were applied to the field of scene design and were traced through the design and production of the technical aspects of two original one-act plays.

The technical production of the plays is described in terms of the relation of the total design to all of the above processes. Properties lists and a budget statement provide additional data.