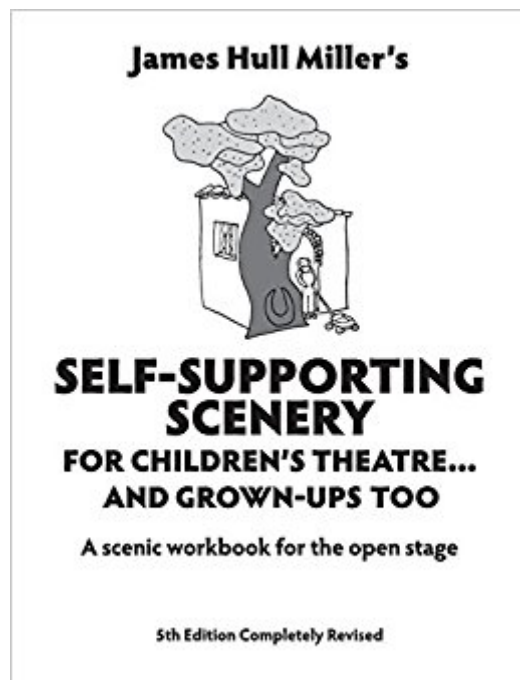


The book was found

James Hull Miller's Self Supporting Scenery For Childrens Theatre And Grown Ups Too A Scenic Workbook For The Open Stage



Synopsis

Fifth edition - revised. Free-standing scenery creates its own theatre -- compact, economical, and flexible. It marches right onto any stage platform, into the classroom, the recreation hall, and the garden theatre. This stagecraft book tells how to construct it. Includes over 175 drawings. Covers tools, materials, designs, and craft. An excellent theatre reference book. Written by a leading designer in the field.

Book Information

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Best Sellers Rank: #1,294,344 in Books (See Top 100 in Books) #105 in [Books > Arts & Photography > Performing Arts > Theater > Stage Lighting](#) #627 in [Books > Arts & Photography > Performing Arts > Theater > Stagecraft](#) #106264 in [Books > Humor & Entertainment](#)

Customer Reviews

James Hull Miller's life-time work in the area of self-supporting scenery is neatly organized and laid out in this book. This reference is especially useful to those producing a play, musical, etc., in a setting that is not the typical theater. Mr. Miller demonstrates that utilizing free-standing set pieces allows greater versatility than the conventional set. His ideas are innovative, invigorating and inspiring! "Self-Supporting Scenery for Children's Theater and Grown-up's Too" contains both the theory behind free-standing sets and the practical "how-to" for building pieces. I like this book because it offers practical solutions to the problem of staging in an area that has no proscenium arch. The sets are light in weight, store easily, transport well and look good. Mr. Miller's expertise is obvious and appreciated.

Mr. Miller has two books, virtually identical, available on the subject of folding, freestanding scenery. Neither, unfortunately, is very well written. He intimates that he "discovered" or developed this system himself. His method consists primarily in using fabric hinges to connect two flats. By

finishing both sides of each flat, they can then be used without jacks or weights by simply setting them up at an angle. To all non-theatre people, this is called a decorative screen, like the one your auntie Minerva had in the drawing room. This is hardly a new idea. I have been in theatre for over forty-five years, half of that as a technical director, and I learned this technique in college. At that time, we were taught that early European travelling shows used the same method. Mr. Miller is also an avid user of burlap to cover his frames. Burlap is only slightly more desirable than glass for a flat. It is coarse, loosely woven, therefore porous, fragile and deteriorates very quickly under bright stage lights or natural light. Finally, the author uses hand drawn stick figures and flat perspective to try to illustrate his "innovative" system. These are terrible. Not only are they crude and ugly, they fail to adequately illustrate his points. Would it have killed this man to buy a camera to record such an important "new" technology for posterity? If you intend to build sets of cardboard for children under 5, you may get a few ideas from Miller's books, but don't count on it.

he wrote several books on self-supporting scenery, set building and set lighting all on a shoe string budget. The books are older but the concepts are still valid ... you may find the lighting stuff of questionable value unless you, like me, find real theater lights and LED technology outside your budget. BTW all the books are very similar and even use the same drawings in many cases so when I read all of them I thought this one contained the most material.

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