

THE DESIGN OF CERTAIN STOCK CHIMNEY
PIECES FOR THE STAGE

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THE DESIGN OF CERTAIN STOCK CHIMNEY PIECES
FOR THE STAGE

By

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THESIS ABSTRACT

The introductory chapter is concerned with the apparent lack of material on the use of the chimney piece as a means of quickly identifying a locale or period in a given play. Research showed that, while the fields of architecture and interior decoration were aware of the importance of the chimney piece, play production and scene construction texts ignored the problem. The usual methods of overcoming the problem of chimney piece construction were discussed and their shortcomings mentioned. What was needed was certain basic designs that would satisfy the underlying structural requirements of several architectural periods by varying the external trim. As a corollary to this problem was the need to design units that would take up little storage space and that could be simply and easily constructed. An arbitrary list of architectural periods was made, and three basic units were designed to meet the needs of "typical" chimney piece designs of each period.

Chapter Two dealt with the first basic design. This design had, as an outstanding feature, a very high mantel. Six periods (Elizabethan, Restoration, Colonial, Baroque, Victorian and Eclectic) were discovered to have chimney pieces in which the high mantel played an important part. Basic unit number I was designed to be adapted to meet the demands of these periods, with the addition of external trim. A discussion of the adaptations with illustrations, followed.

Chapter Three contained the design for basic unit number II, which had a four foot high mantel. This height reoccurred in nine of the twelve periods studied. These were the Elizabethan, Restoration, Georgian, Late Georgian, Baroque and Rococo, Civil War (American), Victorian, Eclectic and Modern. A discussion of these periods, with illustrations, followed. This unit was also adaptable by the use of external trim.

Chapter Four dealt with basic unit number III which had a three foot mantel height. This mantel occurred primarily in the French styles of decoration. Only two major periods (Baroque and Rococo and Eclectic) contained this mantel height. A discussion of the periods, with illustrations, followed. This unit was also capable of adaptation by use of external trim.

Chapter Five dealt with the periods that were found to have "typical" chimney piece designs that could be represented by the addition of external trim directly to the fireplace flat, without the use of a separate basic structure. Discussion of the periods to which this method was applicable (all periods except the Victorian), with illustrations, followed.

The study concluded with a summary of the basic designs while pointing out the flexibility allowed the designer with this method. The economy of construction and storage space was mentioned along with the easy portability of the units.

The appendices included a list of plays set in the periods studied and a list of the periods in which each unit was applicable.

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CHAPTER I

INTRODUCTION

In preliminary research into the area of the relative importance of the chimney piece in stage design and construction, on the educational and community theatre level, the author discovered that there has been very little work done in this field. In the areas of architecture and interior decoration the chimney piece has been deemed an important architectural feature. Charles Hayward, in English Rooms and Their Decoration, has said, "From the Elizabethan period and onwards the fireplace was a subject of first importance in the rooms."¹ Wooster Bard Field quotes Charles Dudley Warner as saying, "The fireplace is a window into the most charming world I have had a glimpse of."² Mr. Field comments, "What better reason could be advanced for the presence of this feature in the living room, this focal of all family life in the house?". In The Decoration of Houses, Edith Wharton and Ogden Codman add, "The fireplace was formerly regarded as the chief feature of the room, and so treated in every well-thought-out scheme of decoration."³ Lillie French comments,

¹Charles H. Hayward, English Rooms and Their Decoration At a Glance, (London: The Architectural Press, 1925) II, 72.

²Wooster Bard Field, House Planning, (New York: McGraw-Hill Book Company, 1940), p. 87.

³Edith Wharton and Ogden Codman Jr., The Decoration of Houses, (New York: Charles Scribner's Sons, 1897) p. 74.

...it is the fireplace which tells the whole story of the house. (Italics in the original,) ...One knows at once whether refinement prevails, good housekeeping, regard for the niceties, or only sham; whether the daily intercourse is fed by sentiment, or whether the whole life is arid of the finer touches....'Show me a man's fireplace, and I will show you the man.'⁴

These views show the importance placed on the chimney piece, or fireplace, by those in the fields of home planning and interior decoration. Texts on scenery construction and play production were not as rewarding. Of thirty-seven play production and scenery construction books reviewed, none devoted more than two pages to chimney pieces, or fireplaces. Only ten of these texts even mentioned the chimney piece. These texts are indicated in the bibliography by an asterisk (*) following the item. The author felt that this neglect to the chimney piece in texts for the amateur theatre is especially unfortunate. C. Lowell Lees, in Play Production and Direction, states that "The most common staging medium is known as realism." Mr. Lees defines realism as being a type of staging that "...requires that sufficient detail be selected from the complex material of life so that when projected in the theatre, an audience will accept it as a life situation."⁵ If this is true, and it appears to be a good working definition, the scene designer is attempting to reproduce a life-like setting when he is designing a realistic set. The designer should then look for those features which will set,

⁴Lillie H. French, The House Dignified, (New York: G. P. Putnam's Sons, 1908), p. 141.

⁵C. Lowell Lees, Play Production and Direction, (New York: Prentice-Hall, Inc., 1948), p. 119.

quickly and simply, the locale and period which he is trying to reproduce. To those statements mentioned above, which indicate the importance of the chimney piece, should be added this statement by Harold Eberlein in The Practical Book of Interior Decoration, "...by its very position and the space it occupies it (chimney piece) is usually a dominating factor in the composition of a room."⁶ The chimney piece is, then, one of the outstanding architectural features in the room. The chimney piece could be an outstanding feature in the design of a realistic setting by this reasoning.

The chimney piece is a unit that is difficult to build and even more difficult to store. Units of this sort are usually built with a definite period of architecture in mind, and therefore the unit is definitely limited in its use. In all educational and community theatres in which the author has studied, the two most pressing problems of these theatres are storage space and expenses. The usual method of constructing a chimney piece unit to meet immediate needs is in conflict with both of these problems. Assuming that eventually a theatre could gain a stock of chimney pieces to suit all their future needs by the above mentioned method they would have a different unit for each of the different periods of architecture. The author felt that there should be a group of basic structures that would, with little modification, fit most of the situations that might be called for, and that would be inexpensive enough to fit any budget and compact enough not to complicate

⁶Harold D. Eberlein, Abbot McClure, and Edward S. Holloway, The Practical Book of Interior Decoration, (Philadelphia: J. B. Lippincott Company, 1919), p. 8.

an already crowded storage situation. The purpose of this thesis, therefore, has been to discover certain basic structural designs for chimney piece units that could be modified in their external motif to fit into the various forms of Western architecture that are most often employed on the American amateur stage, and that could be constructed in the shops of a typical college or community theatre.

Before going further, definition of some of the terms to be used in this study, is in order.

Chimney Piece Units: A chimney piece is the "...ensemble of architectural and decorative treatment about and over the fireplace."⁷

The fireplace in a strictly architectural sense, is "...an opening on a hearth...where an open fire may be laid."⁸ In general stage terminology, and in that of the layman in the field of architecture, the two terms, "chimney piece" and "fireplace", are synonymous. Many of the sources used in this thesis are of a non-technical nature and are, therefore, prone to use the terms interchangeably. In the body of the thesis, the more exact architectural terminology has been used.

Basic Structural Designs: Basic structural designs has been meant to include the basic superstructure, or skeleton, of the chimney piece units rather than the outward ornamentation, which may change from period to period of architectural history. These "basic structural designs" have

⁷Henry H. Saylor, Dictionary of Architecture, (New York: John Wiley & Sons, Inc., 1952), p. 36.

⁸Ibid., p. 68.

been conceived with the purpose of satisfying the underlying structural requirements of many periods, with modification of external details only.

Various Forms of Architecture...Employed on American Amateur Stage:

The phrase refers, in this case, to those settings which are "realistic" in nature, using as a working definition of realism that quoted from Mr. Lees earlier in the paper.⁹ This definition excludes, for the most part, those plays written before the latter part of the 19th Century (except for very unusual treatments of these earlier plays). However, the modern dramatists use many of the periods of the past as settings for their dramas. These "modern" dramas are usually thought of as using the realistic setting. For instances of the high incidence of "period plays" among the works of modern dramatists, the author reviewed the listings from the Best Plays of Burns Mantle collection from 1900 to date,¹⁰ Theatre World from 1945 to date,¹¹ and to the suggested list of plays for the various periods in Historic Costume for the Stage.¹² More than eighty plays set in various periods of the past were found to have been produced over the period of 1900-1954. A listing of these plays will be found in Appendix A. Because of this high incidence of

⁹C. Lowell Lees, loc. cit.

¹⁰Burns Mantle, Walter Chapman and Louis Kronerberger (eds.), Best Plays of 1900-1953, (New York: Dodd, Mead and Company, 1900-1953).

¹¹Daniel Blum, (ed.), Theatre World, (New York: Greenberg Publisher, 1945-1952).

¹²Lucy Barton, Historic Costume for the Stage, (Boston: Walter H. Baker Company, 1938).

"period plays", the designs for the basic chimney piece units have been planned to include the periods found to be most prevalent in the sources surveyed, plus this, the contemporary period.

The American Amateur stage is meant to include all those producing groups that are not distinctly professional in nature. This includes educational and community theatre programs, especially.

Standard Flat Construction: Throughout this thesis, when the term "standard flat construction" is used, the term refers to Heffner, Sellman and Selden, who have stated,

The following materials are essential for scenery construction:

Lumber. ...By far the best wood for general scenic construction is good grade Northern or Idaho white pine. This is standard....the lumber should be ordered in strips 1"x2", 1"x3", and 1"x4" by 12'-0" to 16'-0" long, dressed, and surfaced....

Covering Materials. Scenery is covered with either canvas or muslin....Muslin, the cheapest of all is rather flimsy and can be used to advantage on small frames only. Where expense is a prime consideration, however, and the pieces to be covered are not large, it works well enough....

Jointing. The joint most commonly used on the stage is the simple butt, or right angle, joint reinforced with a corner block or keystone....The two pieces to be joined are placed squarely together, one at right angles to the other, and two 3/4" No. 5 corrugated fasteners are driven in edgewise, (teeth down), flush with the wood, across the seam. The corner block or keystone (small triangular or keystone-shaped piece of 3/16" profile board) is laid above this and secured by a number of 1 1/4" lath or clout nails. (At Michigan State College, the clout nails are replaced by 3/4" or 7/8" No. 8 wood screws.)...

Corner blocks and keystones should be set in 1/4" from the outer edge of the piece of scenery to which they are attached...

Covering. Lay the canvas, or muslin, cut the proper length plus 2" or 3", over this (the framework)....Stretch the canvas and fasten it in position with four No. 6 carpet tacks driven in, part way only, in the four corners.... tack the canvas to the wood half an inch from the inner edge of the frame all the way around... apply the mixture (glue and whiting) evenly and generously to the wood with an old brush....trim the excess canvas with a sharp knife...¹³

¹³Hubert Heffner, Samuel Selden and Hunton Sellman, Modern Theatre Practice, (New York: F. S. Crofts & Co., 1946), pp. 227 ff.

The Shops of a Typical College or Community Theatre: By the shops of a typical college of community theatre, the author means a scenery construction shop that is equipped with only the basic hand wood-working tools, such as hand saws, hammers and screw drivers, manned by amateur personnel who are not skilled in the use of the more intricate powered tools.

In the preliminary research, one great difficulty was encountered. The style, or characteristic form, of a specific period in architectural history is subject to much disagreement and variation. In her definitive study of costuming for the stage, Lucy Barton¹⁴ divided her book into nineteen periods and for each of these she admits an approximation of dates and the inability to record each gradual change. In the preparation of this study, the author has encountered Miss Barton's difficulty. The study has concerned itself with only those periods of architecture which have directly influenced Western man. The study has, also, been concerned with broad trends rather than with small variations within ten or fifteen year periods. A list of twelve periods has been quite arbitrarily formed, principally upon the basis of the results of the survey of the Best Plays¹⁵ collection, Theatre World,¹⁶ and Miss Barton's listings,¹⁷ mentioned above. These periods are as follows:

¹⁴Ibid.

¹⁵Burns Mantle, et al., loc. cit.

¹⁶Danial Blum, loc. cit.

¹⁷Lucy Barton, loc. cit.

1. Romanesque and Norman.....	900-1200
2. Gothic.....	1200-1450
3. Renaissance or Tudor Gothic.....	1450-1550
4. Elizabethan.....	1550-1620
5. Restoration.....	1660-1700
6. Georgian.....	1700-1750
7. Colonial and Late Georgian.....	1750-1800
8. Baroque and Rococo.....	1530-1800
9. Civil War (American).....	1800-1860
10. Victorian.....	1860-1900
11. Eclectic and/or Grand Rapids Modern.....	1900-1920
12. Modern (contemporary).....	1920-1954

This listing, as stated above, is very arbitrary, especially in the matter of dates and has been prepared only because some unifying factor was needed and because the divisions seemed fairly logical and consistent to the author.

The major portion of this thesis is divided into four chapters. The first three of these chapters have a similar format. Each is concerned with a basic chimney piece design. The author found that three basic designs satisfied the major requirements of all the periods covered. In the case of each unit, the author has attempted to discover the periods in which each of the basic units would fit as the basis for a "typical" chimney piece. The author realizes that "typical" is an inaccurate term in a field of such diversification as architecture and/or interior decoration. Nonetheless, where a basic structure appears again and again, the author has assumed that this structure is typical of the period under consideration. The three chapters concerned with the basic units each begin with a discussion of the construction of the basic unit under consideration. Immediately following the written discussion is a working drawing of the basic unit just described. Following this is a discussion of the various periods into which the unit seems to fit,

with accompanying sketches showing a possible adaptation of the basic unit to the periods suggested. In some cases, more than one basic unit was found to be correct for one period. In those cases, a sketch for the same period has been included in all the appropriate chapters. An explanation of the application of detail follows each sketch. Following the working drawings for Basic Unit Number I, there is a drawing showing the method by which the basic units may be modified to conform to the various periods by means of decorative plugs and mantels. At the end of Chapter II is a sketch showing the application of detail to one of the chimney pieces described in Chapter II.

The fourth chapter is concerned with those styles of architecture in which the chimney piece may be satisfactorily portrayed without the use of any of the three basic units.

The author has attempted to limit the materials used in the construction of the basic units, mantels and plugs to those common, inexpensive materials found in a construction shop, such as described in the definition of terms section of this introduction.

CHAPTER II

BASIC UNIT NUMBER I

As stated in the introductory chapter, the basic units were designed to conform with various "typical" chimney piece designs among the periods listed. The first of these basic units has, as its outstanding feature, a very high mantel. In the research of the twelve major periods, a high mantel of this type was found to be prevalent in six of them. These six are:

1. Elizabethan
2. Restoration
3. Colonial
4. Baroque
5. Victorian
6. Eclectic

The periods and the adaptation of the unit to them will be taken up at length later in this chapter.

The basic units are made to conform with the decorative motifs of the various periods by the use of special plugs, to vary the size and shape of the fireplace opening, and by the use of special decorative mantels which may be constructed to suit any external variations of ornamentation from period to period. A general method of adapting the units by the use of these plugs and mantels is shown in Figure 2.

A comparative study, with actual examples from the figures illustrating this chapter, will be found in Figure 9.

Basic unit number I is six feet in height from the top of the mantel to the floor. The unit is five feet wide and has an opening four feet wide by five feet high. The depth of the entire unit is eight inches. A saddle iron extends across the bottom at the rear for added strength. The unit has been constructed from one inch by three inch white pine lumber, except for the mantel which is a single two inch by eight inch piece of white pine, five feet in length. This "basic mantel" has four holes, one inch in diameter, drilled into the top surface to a depth of one and one-quarter inches. These holes are used to hold the "decorative mantel" which has dowels placed in the bottom surface. The unit has five loose pin hinges placed at the rear edge of the actual fireplace opening. One of these loose pin hinges is at the center of the top edge of the opening. The other four are arranged in pairs on the sides of the opening. These hinges are used to attach the various plugs necessary to change the size and shape of the fireplace opening, as mentioned above. Standard flat construction, as described in Modern Theatre Practice,¹ has been used throughout on the basic units.

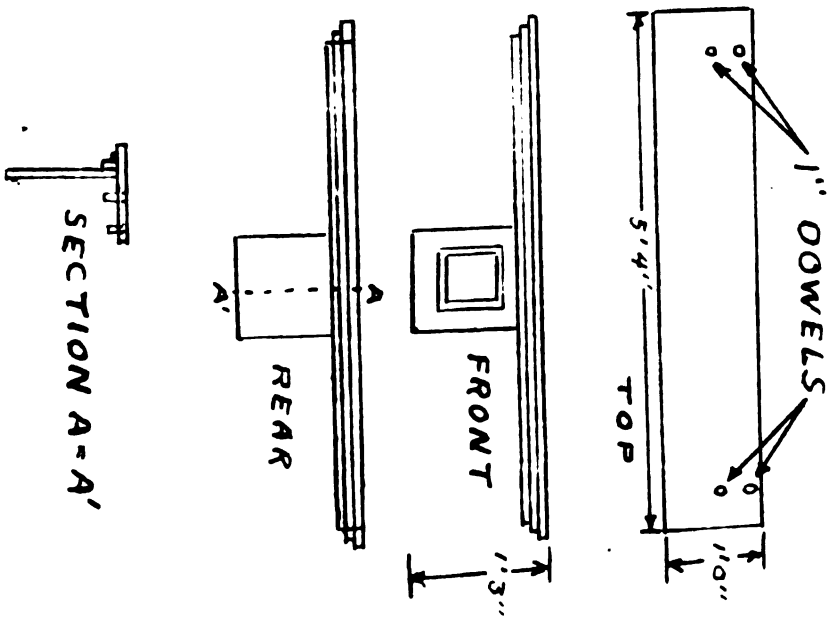
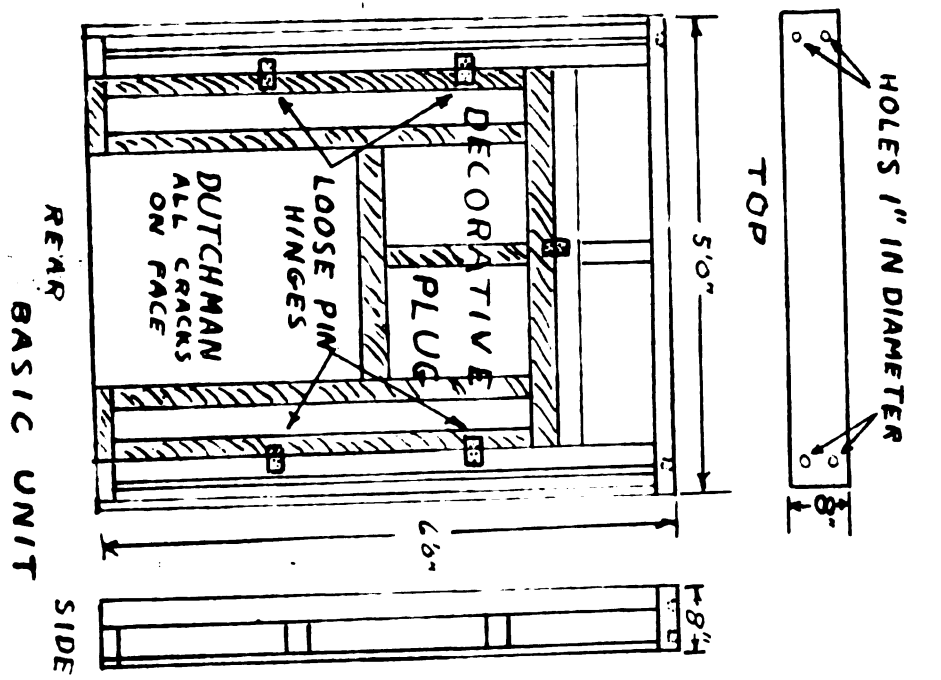
Figure 1 is the working drawing for basic unit number I. Figure 2 shows the general method of modifying the units, as previously mentioned.

This method applies to all units.

¹Hubert Heffner, Samuel Selden, and Hunton Sellman, loc. cit.

WILLIAM
H. HARRIS
JAN 18 1878

STANDARD SCENERY CONSTRUCTION USED ON ALL UNITS



REAR BASIC UNIT

DECORATIVE MANTEL
SCALE 1/2"=1'

METHOD OF ADAPTING BASIC UNITS TO VARIOUS PERIODS
BY USE OF DECORATIVE PLUGS AND MANTELS

FIGURE N 2

The first of these periods, the Elizabethan, was a period of larger and larger chimney pieces with a correspondingly elaborate overmantel.

Charles Hayward, in his English Rooms, comments,

The gradual tendency towards the middle of the 16 Century was to endow the fireplace with a certain degree of importance. This idea obtained such a hold in Elizabethan times that many of the mantelpieces reached the point of being grotesque in their degree of elaboration, and were quite out of harmony with the rooms in which they were built. Either wood, plaster, or stone, or a combination of these, was used in their construction. A noticeable feature is the survival of the Gothic arch until even the early Jacobean period.²

The example, Figure 3, does not include the Gothic arch mentioned by Mr. Hayward, but the arch is mentioned as an important feature of this period. Harold Eberlein mentions the "...massive superstructure...of richly carved stone or wood." and the "...intricate and deftly wrought friezes of hunting scenes, mythological or historical subjects..."³ that were used for overmantel decoration. Figure number 3 is a typical example of this embellishment and is sketched from Mr. Hayward's book.⁴ This chimney piece is in Lyme Park, Cheshire, and was constructed during the second half of the 16th Century.

²Charles Hayward, op. cit., p. 81.

³Harold Eberlein, et al., op. cit., p. 8.

⁴Charles Hayward, op. cit., p. 42.

SCALE 1/2" = 1'

FIGURE N° 3.



LYME PARK, CHESHIRE

SECOND HALF OF 16TH CENTURY

To adapt basic unit number I to the chimney piece shown in Figure 3, a special overmantel is constructed. This overmantel, which rises six feet above the height of the basic unit plus the decorative mantel, is constructed from one standard flat, six feet long by five feet wide, and two six foot long pieces of one by six lumber. The flat and boards are joined by "L"-braces to form a rectangular structure with one open side. The structure, when completed, is five feet long, and seven inches in depth, (the six inch board plus the one inch thickness of the flat) and is six feet high. This rectangular structure is treated with molding at the top and bottom, and the elaborate carving of the panel in Figure 3 is reproduced by a combination of painting and paper maché molding. The caryatid figures in the panel are molded from paper maché over a structure of wood that extends from the top to the bottom of the flat involved. Both the molding and the framework for the paper maché are nailed lightly to the frame beneath. The decorative mantel is built according to the method shown in Figure 2. The curve on the face of the mantel is accomplished by the use of paper maché applied to a base of chicken wire, which is, in turn, attached to the framework that comprises the structure of the decorative mantel. Molding is applied, by nailing, to the bottom and the top of the decorative mantel. The decorative mantel is constructed so that it extends about four inches beyond the structure of the basic unit on all three sides. The columns are then represented by a combination of paper maché molding and painting. A low platform is placed behind the fireplace opening to serve as a raised hearth. Since the fireplace opening in the basic unit is too

large for this design, a decorative plug, constructed according to the plans in Figure 2, is built to make the opening four feet high and three and one-half feet wide. There is no ornamentation around this opening.

The second period to use the first basic unit is that of the Restoration. Mr. Eberlein says,

Beginning with the immediate Restoration period and thence onward to the end of the century, two separate and well-defined types of interior must be taken into consideration. The one was the type with which we are already familiar, substantially the same as the Elizabethan or Stuart interior...the other was a type for which we are indebted to the agency of Inigo Jones, followed, after the Restoration, by the work of Sir Christopher Wren and his contemporaries, who designed in a vein of much purer Renaissance inspiration than was apparent in the Elizabethan houses...⁵

The first type mentioned can be found by looking at the Elizabethan examples earlier in this chapter and in Chapters III and V. For one example of the second, or Inigo Jones-Sir Christopher Wren school, one that can be constructed around basic unit number I, see Figure number 4. This sketch is also taken from Mr. Hayward's book.⁶ It is the mantel piece in the King's bedroom at Hampton Court Palace and was built during the late 17th Century. According to Mr. Hayward, "The ogee-shaped [s-shaped] marble framing to the fireplace opening without a shelf is typical of the period."⁷

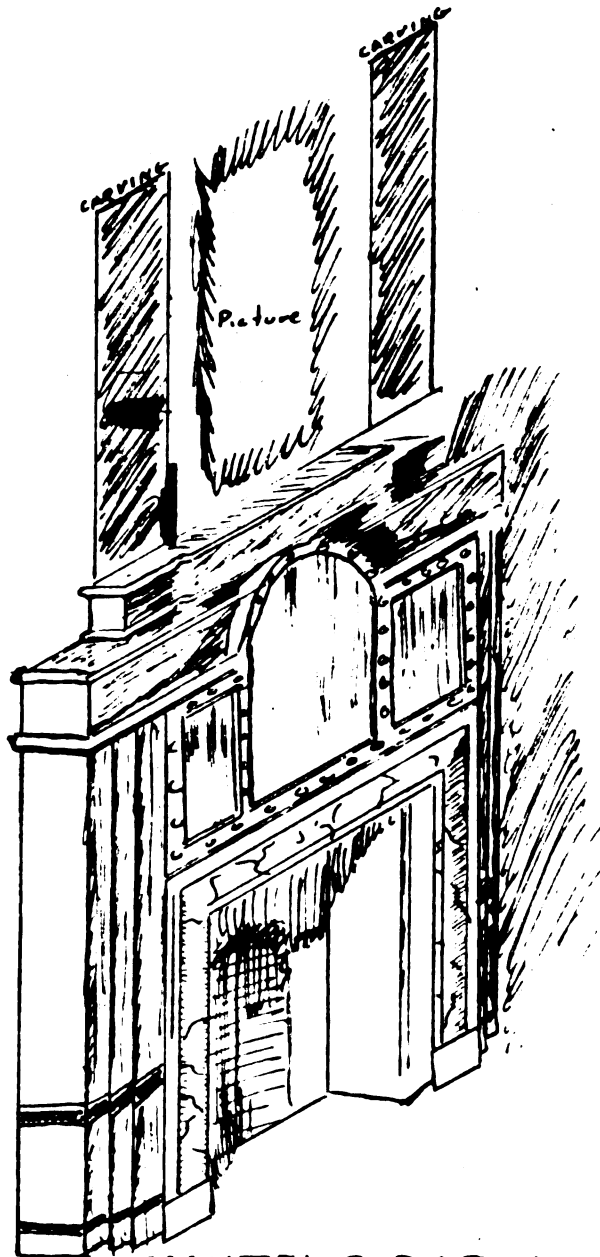
⁵Harold Eberlein, et al., op. cit., p. 11.

⁶Charles H. Hayward, English Rooms and Their Decoration At a Glance, (London: The Architectural Press, 1925), II, 36.

⁷Ibid.

SCALE $1\frac{1}{2}''=1'$

FIGURE N^o 4.



MANTELPiece AT
HAMPTON COURT PALACE
LATE 17th CENTURY

For the example of Restoration chimney piece cited, Figure 4, there is no overmantel structure. The overmantel decoration is confined to carved panels flanking a picture directly over the chimney piece. A decorative mantel, as described in the illustration (Figure 2), is not necessary in this case. A small box-like structure, three feet long by four inches wide and decorated with molding along the top and middle is all that is needed on the mantel of the basic unit. At the center of the top edge of the basic unit a curved structure is added to complete the curving top of the central mirror of the mantel decoration. Molding is lightly nailed to the basic unit at the top and at the other places indicated in the sketch. The mirrors are painted as is the stepped effect at the sides of the fireplace opening. The fireplace opening of the basic unit, four feet wide by five feet high, is modified by the use of a plug, as illustrated in Figure 2. The opening in this plug is three feet square. The ornamentation around the opening is painted to resemble marble and to give the characteristic ogee, or S-shaped, form.

The third period to be considered for basic unit number I is the Colonial and Late Georgian. In about 1776 Thomas Milton, John Crunden, and Placido Columbani published a book which is quoted in English Furniture, Decoration, Woodwork, and Allied Arts, by T. A. Strange.⁸ The book, The Chimney-piece Maker's Daily Assistant, or, A Treasury of New Designs for Chimney-pieces was unavailable to the author, but Mr. Strange has reproduced a number of the designs, plus a table showing the true size chimney pieces should be in relation to the size of the room. These extend from four feet to six feet in height. The design shown in Figure 5 is by Thomas Milton, and comes from Mr. Strange's extensive collection.⁹ Concerning the Late Georgian period, Mr. Eberlein stated,

Mantelpieces, as might be expected, were the objects of no less solicitious care...than was lavished upon all the other permanent accessories. They were of the finest white marble carved in the characteristic Adam motifs, consisting of urns, swags, drops, flutings and the like, sometimes with a central panel above the fireplace opening exhibiting a Flaxman or a Templetown design in low relief, and frequently yellow, buff, black or green Italian marble were so combined as to throw the carved devices into conspicuous relief, or else the whole mantel structure was of wood carved in the same delicate fashion or with the more intricate detail moulded in compo and applied to the wooden ground before painting. There were few architectural superstructures or attached and 'continued' chimney-pieces, as in the days of Kent, and the chimney breast above the mantel shelf was adorned with a mirror or in some one of the other ways previously indicated.¹⁰

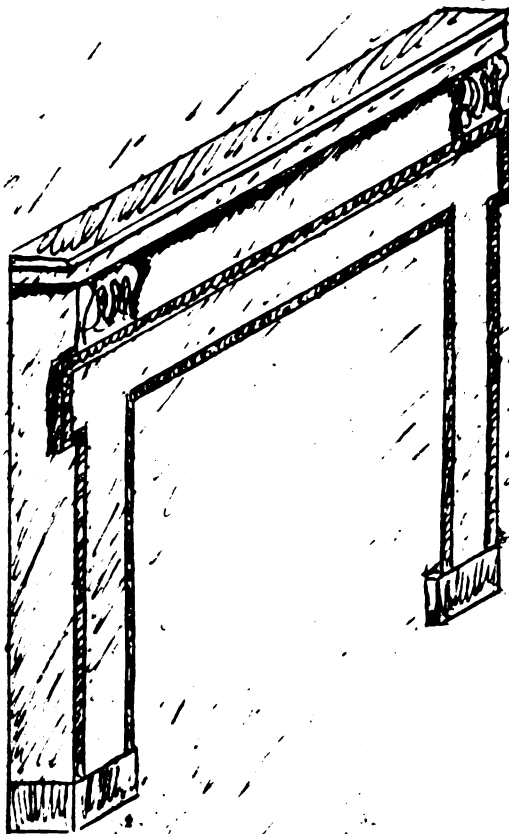
⁸Thomas Arthur Strange, English Furniture, Decoration, Woodwork and Allied Arts, (London: McCorquodale and Company, Limited, 1950), p. 216.

⁹Ibid., p. 214.

¹⁰Eberlein, op. cit., p. 43.

SCALE 1/2"=1'

FIGURE N^o 5.



DESIGN BY T. MILTON
PERIOD 1766.

In the late Georgian period chimney piece shown, no overmantel is necessary. The decorative mantel is constructed of a five feet, four inch long piece of one by ten inch lumber. This is augmented by lightly nailing a strip of molding directly beneath the mantel. The decorative carving just below the mantel shelf is molded with paper maché over a rough wooden form which is nailed to the basic unit. The fireplace opening is kept the original size of the basic unit. The molding that frames the fireplace opening is painted. The molding that extends beyond the sides of the basic unit is nailed onto the basic unit.

During the Baroque period any number of influences made themselves felt through the long years that the period extended. The chimney piece shown in Figure 6 is an example of a Baroque treatment of a chimney piece of the approximate size of basic unit number I and comes from Mr. Strange's book on French interiors, and about which he says,

The chimney pieces by I. Barbet show an unmistakably Italian origin. The number of carved figures on some of them must have made them extremely costly, especially if in marble or stone, of which chimneypieces were usually made at that period.¹¹

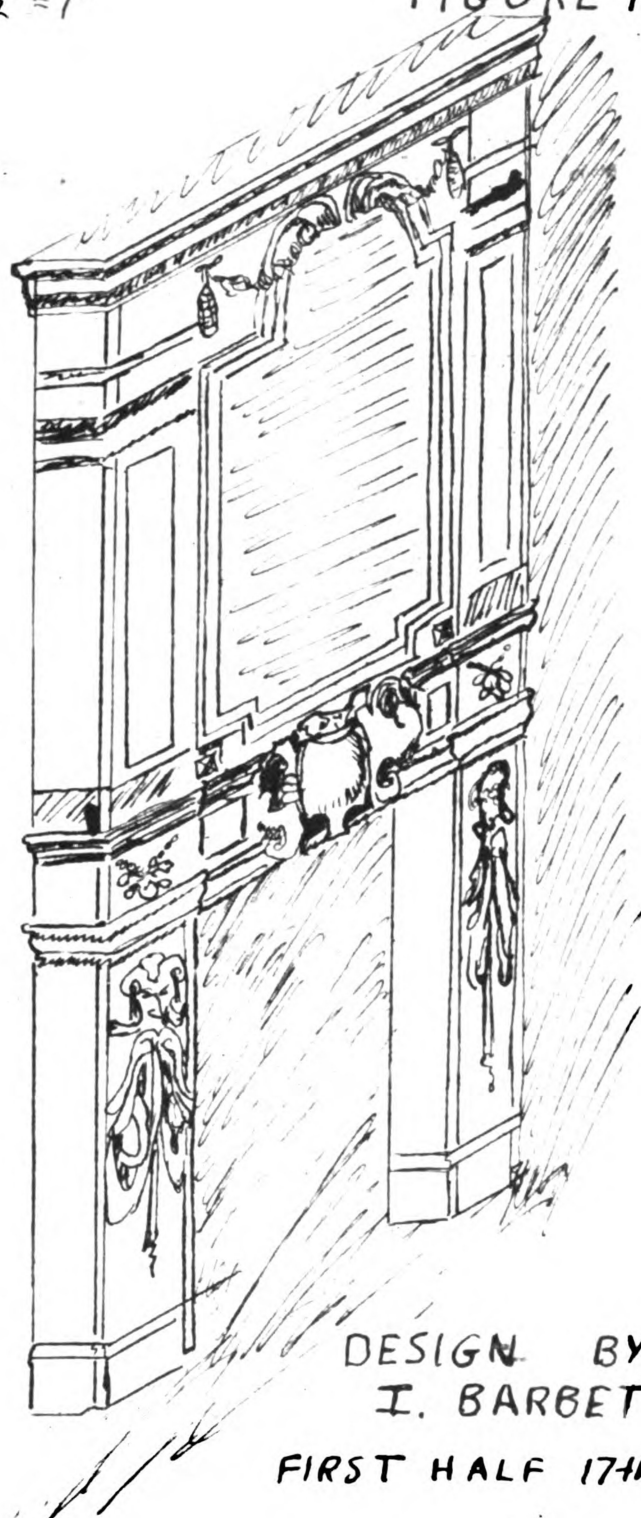
This particular piece, Figure 6, was designed by I. Barbet during the first half of the 17th Century. Mr. Eberlein comments that the fireplace opening began to reduce in size and that some central decorative feature usually appeared above the mantel during the Baroque period.¹²

¹¹Thomas Arthur Strange, French Furniture, Decoration, Etc. (London: McCorquodale and Company, Limited, 1950), p. 13.

¹²Eberlain, et al., op. cit., p. 121.

SCALE 1/2"=1'

FIGURE N°6



DESIGN BY
I. BARBET

FIRST HALF 17th CENTURY

The overmantel for the Baroque period example, Figure 6, is built in the same manner as the overmantel described for the Elizabethan period (page 14). The dimensions coincide with the dimensions of the basic unit. That is, the unit is six feet high, five feet wide and eight inches in depth. The molding, (at the top of the overmantel along the top of the actual mantel, and just above the fireplace opening) is nailed to the overmantel framework and the basic unit structure. All the carving and paneling on the overmantel is painted. The central figure on the mantel is constructed of paper maché over a wooden frame that is nailed to the basic structure. The rest of the carving and decorative trim on the basic unit is painted. The fireplace opening is not altered in size from the original opening in the basic structure.

During the Victorian period, the mantel of the chimney piece became a repository for all sorts of bric-a-brac and so the height stayed within dusting and gazing level as a rule.¹³ The exception to this rule of thumb was a specialized sort of chimney piece referred to by Louis Gibson in Beautiful Houses as a hall or reception room mantel. These, too, had bric-a-brac, but were, in general, of a cleaner nature than the style which prevailed in the parlor.¹⁴ Figure 7 illustrates one of these reception room mantels as taken from Mr. Gibson's book. He also states that,

...it is now (1895) quite common to have only a narrow margin (of wood) on the outside, the shelf above, with a small amount of wood surface above and below the shelf. In other instances we find mantels which are made entirely of tile, even to the shelf, and yet others of terra cotta and brick.¹⁵

The mantel shown in Figure 7, while not assigned a description in the text of the book, appears to be of the sort described above, that is, a narrow margin of wood with a tile surface over the major portion of the chimney piece.

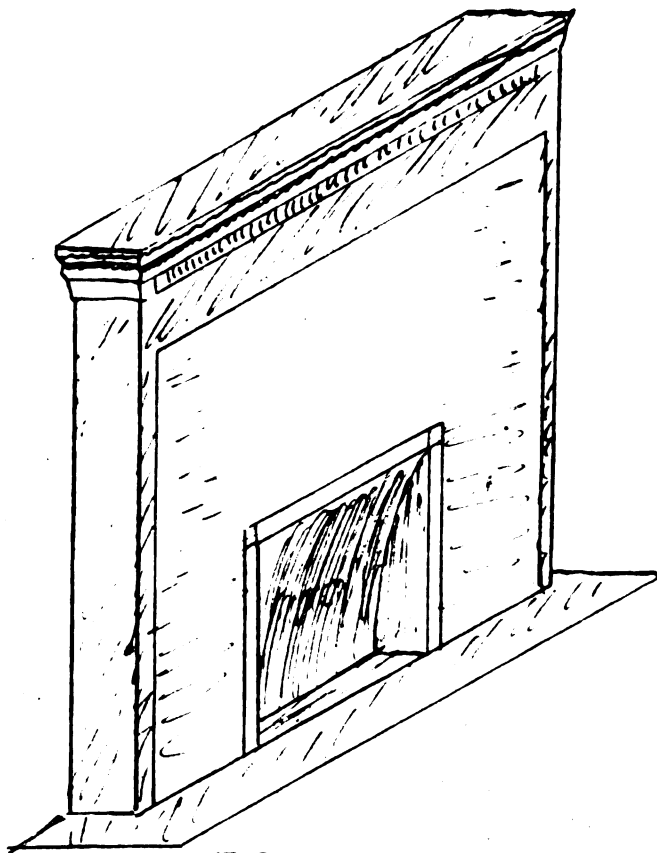
¹³Wharton and Codman, op. cit., p. 83.

¹⁴Louis H. Gibson, Beautiful Houses, (New York: Thomas Y. Crowell & Company, 1895), p. 270.

¹⁵Ibid., p. 268.

SCALE $\frac{1}{2}''=1'$

FIGURE N^o 7.



RECEPTION ROOM
MANTEL
1890

For the example of a Victorian reception room chimney piece, no overmantel decoration is necessary. The decorative mantel is a five feet, four inch long piece of one by ten inch lumber. Directly beneath the decorative mantel, strips of molding are nailed. The wood trim and the tile or brick facing is painted. The opening in the basic unit is too large for this example. A decorative plug, Figure 2, is constructed to cut the size of the opening to a two feet by two feet square.

The last period to be considered for basic unit number I is the so-called eclectic, or, as it is sometimes called, Golden Oak or Grand Rapids Modern. Meyric Rogers, in American Interior Design, states,

The early years of the present century bring this period to a fitting climax. Among those who could afford it the house, both externally and internally, became a monument of antiquarian research...A reign of taste was inaugurated which, so to speak, was all dressed up but with no place to go.¹⁶

The term eclectic, which has been assigned to this period, receives this definition from the Encyclopedia Americana, "...a term that may be applied to any body of theories or doctrines that are combined without regard for their systematic coherence and real unity."¹⁷ The homes of this period has their Chinese room next to their Louis XIV room, all housed in a Gothic exterior. Since all the research into past styles covers, in general, those periods that are included in other parts of the thesis, the illustration, Figure 8, is of a style that was not included in the prominent styles considered in this study, but which enjoyed a revival during the early years of this century. The style of the Italian Renaissance is shown here as the focus of interest in the living room of the town house of Mrs. Alice McLean in New York and is taken from American Homes of To-Day, by Augusta Patterson,¹⁸ In describing the room she says that it is an Italian interior but with the

¹⁶Meyric Rogers, American Interior Design, (New York: W. W. Norton & Company, Inc., 1947), p. 150.

¹⁷James E. Creighton, "Eclecticism", The Encyclopedia Americana, (New York: Americana Corporation, 1953), IX, 546.

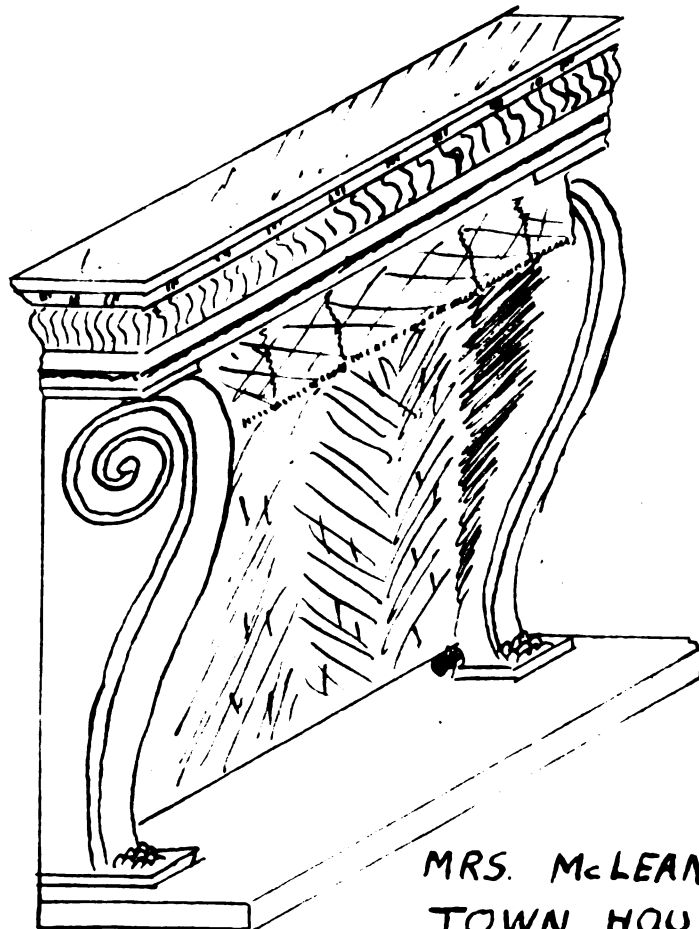
¹⁸Augusta Patterson, American Homes of To-Day, (New York: The Macmillian Company Publishers, 1924), p. 162.

"...broken pediments so beloved in English and Colonial doorways and highboys." The room shows quite plainly the gathering together of various styles for which this period is noted. The trend toward mixing styles is further evidenced by the fact that between the Colonial broken pediments of the McLean living room doorway is "...the 'young-Caesar' type of bust...."¹⁹

¹⁹Ibid.

SCALE 1/2"=1'

FIGURE No 8

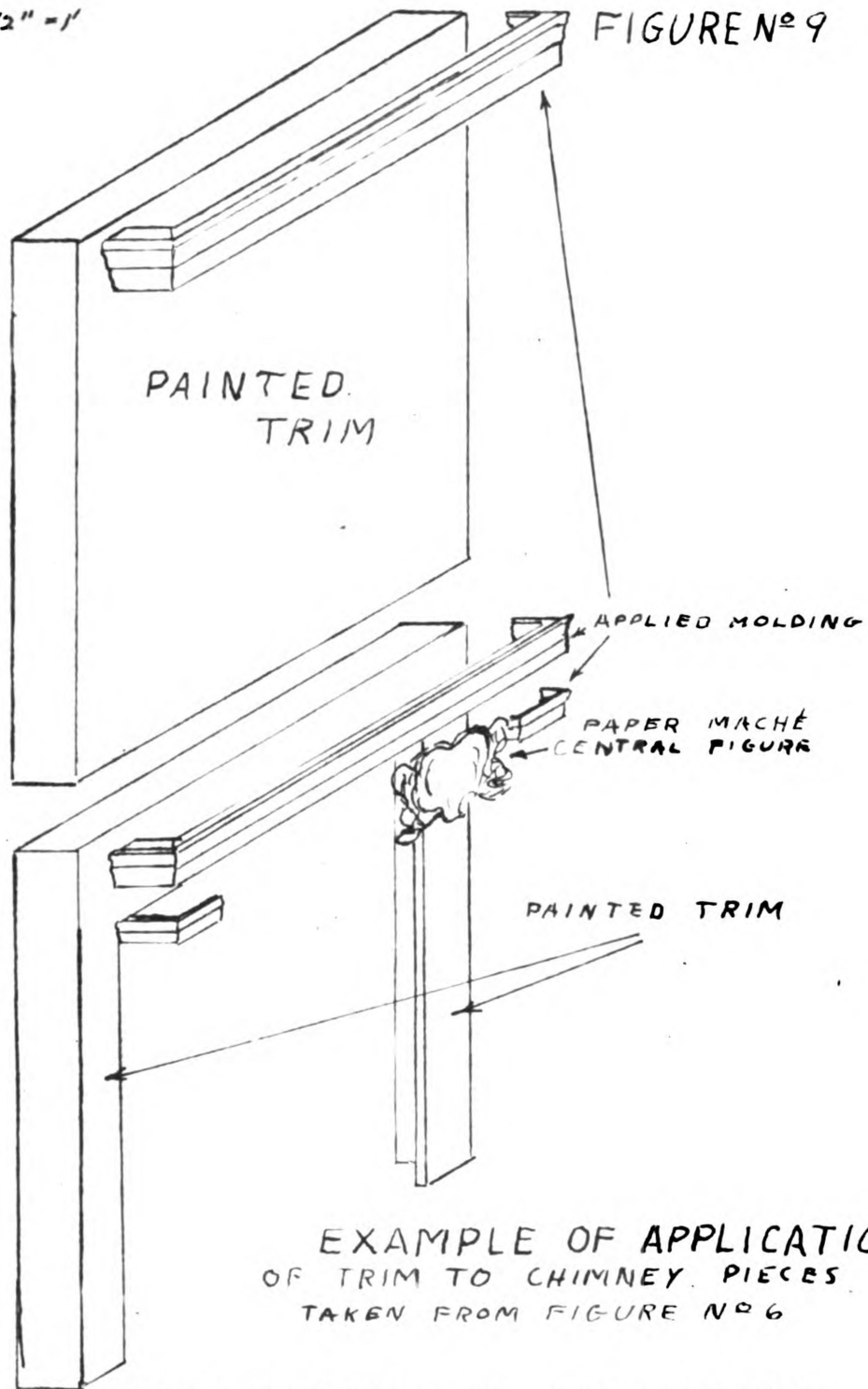


MRS. McLEAN'S
TOWN HOUSE
ADAPTED FROM THE 1500'S

The Italian Renaissance chimney piece that represents the Eclectic period for this basic structure, requires no overmantel. The decorative mantel is made of a five feet, eight inch piece of one by twelve inch lumber, with the molding attached as indicated in Figure 2. The curved portion of this decorative mantel is formed of paper maché over a rough wooden frame nailed or screwed to the decorative mantel. The great stone curves at either side of the fireplace opening are covered with E-Z Curve, a very flexible composition board, nailed to a wooden framework. The wooden framework is nailed to the basic unit. The entire unit is placed on a low platform, used as a raised hearth. The carved "feet" at the base of the large curves are built up of paper maché. The fireplace opening in the basic unit needs no modification. A drape is hung from the top edge of the fireplace opening as indicated in the sketch, Figure 8.

SCALE 1/2" = 1'

FIGURE N° 9



EXAMPLE OF APPLICATION
OF TRIM TO CHIMNEY PIECES
TAKEN FROM FIGURE N° 6

THIS METHOD IS APPLICABLE
TO ALL PERIODS AND UNITS.

CHAPTER III

BASIC UNIT NUMBER II

The second basic unit, like the first, was designed to meet the demands of the various "typical" chimney piece designs of the periods discovered. The second of these basic units has a mantel height of four feet and appears in more periods than either of the other two basic units. Basic unit number II was found to be prevalent in nine of the twelve periods. These nine are:

1. Elizabethan
2. Restoration
3. Georgian
4. Late Georgian and Colonial
5. Baroque and Rococo
6. Civil War (American)
7. Victorian
8. Eclectic
9. Modern

The description of the requirements of these periods and the adaption of the basic unit to these requirements have been taken up at length later in the chapter.

Basic Unit number II is four feet in height from the top of the mantel to the floor. The unit is four feet, ten inches wide and has an opening three feet, ten inches wide by three feet high. The depth of the entire unit is eight inches. A saddle iron extends across the bottom at the rear for added strength. The unit has been constructed from one inch by three inch white pine lumber, except for the mantel which is a

single two inch by eight inch piece of white pine, four feet, ten inches in length. This "basic mantel" has four holes, one inch in diameter, drilled into the top surface to a depth of one and one-quarter inches. These holes are used to hold the "decorative mantel" which has dowels placed in the bottom surface. The unit has five loose pin hinges placed at the rear edge of the actual fireplace opening. The other four are arranged in pairs on the sides of the opening (see working drawing, Figure 10). These hinges are used to attach the various plugs necessary to change the size and shape of the fireplace opening, as with unit I. Standard flat construction has been used throughout.¹

The over-all dimensions of this unit allow it to be stored inside basic unit number I, in the same manner as nested tables.

¹Heffner, loc. cit.

The Elizabethan period, as was mentioned in Chapter II, was noted for elaborate and massive chimney pieces. That chimney pieces were an important part of the room decoration is pointed out by Mr. Eberlein, who says,

The fireplace and its superstructure always formed an highly significant and much decorated feature of the room. The opening of the fireplace was of generous size and the surround was of carved stone...while the massive superstructure or chimney piece might be either of richly carved stone or of wood...carved with an equal degree of elaboration. Whether of wood or of stone, the further enrichment of colour and gilding was often added....The overmantel decoration, too, often consisted of a stucco-durro or aARGE composition, instead of carvings in stone or wood... The same style of device (friezes of hunting scenes, mythological or historical subjects) was likewise used for an overmantel embellishment and well-molded strap work was employed freely. It was not at all unusual to augment the decorative effect of this carefully wrought stucco-durro work by polychrome treatment in tempra colours.²

The example, Figure 11, includes the Tudor arch that was mentioned by Mr. Hayward as a distinctive holdover from earlier times.³ The example is taken from Mr. Eberlein's book⁴ and is the chimney piece in a dining room of the early Stuart or late Elizabethan period.

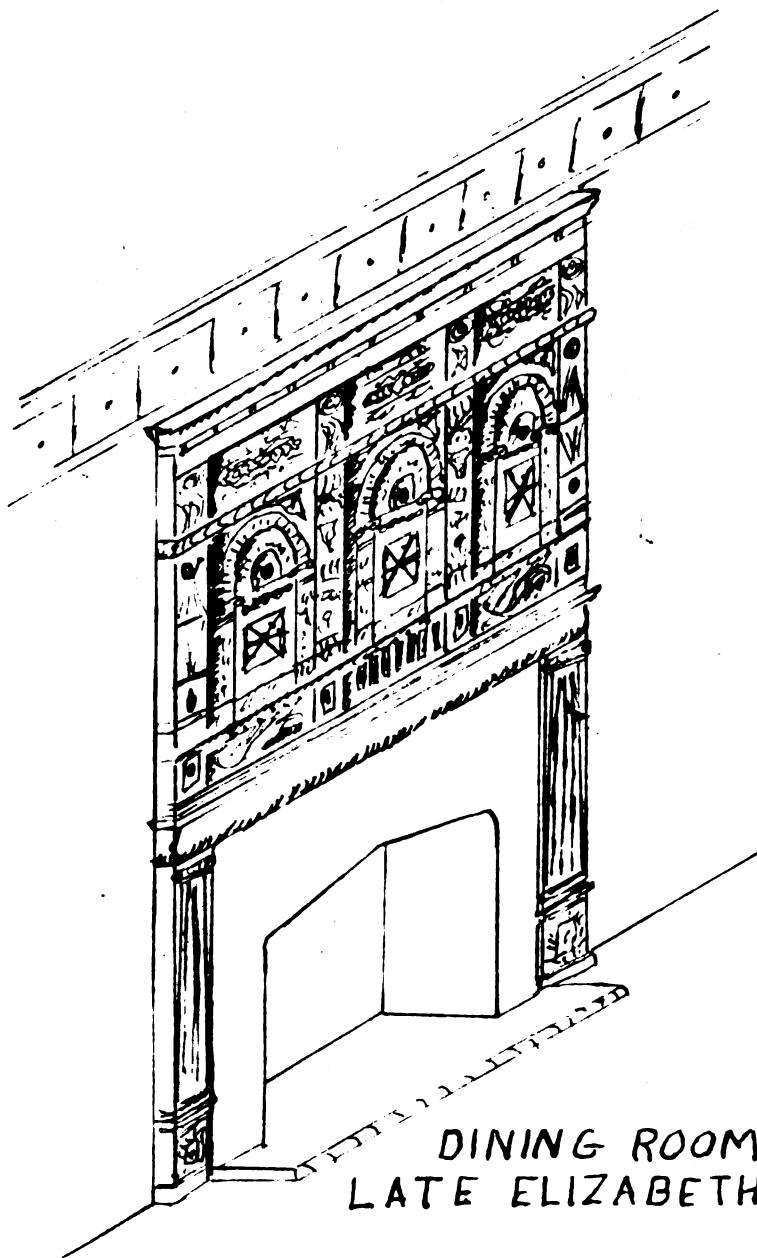
²Harold Eberlain, et al., op. cit., p. 8.

³Charles Hayward, op. cit., p. 81.

⁴Harold Eberlein, et al., op. cit., plate 3.

SCALE 1/2"=1"

FIGURE N^o 11.



DINING ROOM MANTEL
LATE ELIZABETHAN STYLE

The overmantel is constructed from one flat, four feet high and four feet, ten inches wide, and two pieces of one by three inch lumber each four feet long. This unit is put together in the same manner as the overmantel used in the Elizabethan section of Chapter II. It then is attached, by nailing or by screws, to the top of the basic unit, flush with the front edge. Strips of molding, combined with painting, are nailed to the top edge of the overmantel structure. The detail work of the overmantel is also handled in the same manner as the overmantel for the Elizabethan period in the previous chapter. That is, the carving is simulated by a combination of paper maché molding on wooden frames nailed to the structure and painted detail. No decorative mantel is used with this design. Strips of molding are nailed to the top edge of the basic unit, instead. Two pieces of one by six inch boards are nailed vertically along the edges of the fireplace opening. These, with small strips of molding nailed vertically across them near the bottom, form the columns that extend from the floor to the mantel shelf. The fluting and similar detail on these columns is painted. The fireplace opening of the basic unit is not of the correct size or shape for this design. A decorative plug is constructed according to the method in Figure 2. This plug has an opening two feet ten inches wide and two feet six inches high at the peak of the Tudor arch, the sweeps for which are cut from scrap pieces of one by four inch stock and attached from the rear with keystones. The entire unit is recessed five inches into the wall, making a shallow unit, as shown in the sketch.

In the Restoration period two tendencies were noted in the previous chapter. The first trend was a continuation along the lines of the Elizabethan chimney piece, a trend not included here because the section on the Elizabethan period covers the style sufficiently. The other trend was exemplified by the Inigo Jones-Sir Christopher Wren school of design. According to Charles Hayward,

During the Wren period the fireplace, although the subject of careful attention, was not made such an outstanding feature. The general impression given is that the whole consists of a flat background with decorative motifs applied, instead of being a complete structure in itself, as in the earlier types. The use of the picture in the overmantel was continued, and was usually surrounded by carvings in the bold Grinling Gibbon style...A Wren fireplace...shows the general tendency to eliminate the mantel shelf.⁵

Mr. Eberlein says of the overmantel decoration that it was often "...a large panel surrounded with heavy mouldings and flanked and surmounted with carved flower, fruit and foliage swags and drops..." He also mentions that "In many instances either a portrait or else a decorative still life painting would be framed in the panel."⁶ The example sketched in Figure 12 shows this trend. The sketch is taken from Roger Gilman's Great Styles of Interior Architecture⁷ and this chimney piece is in the dining room of Holme Lacy and was built in 1694.

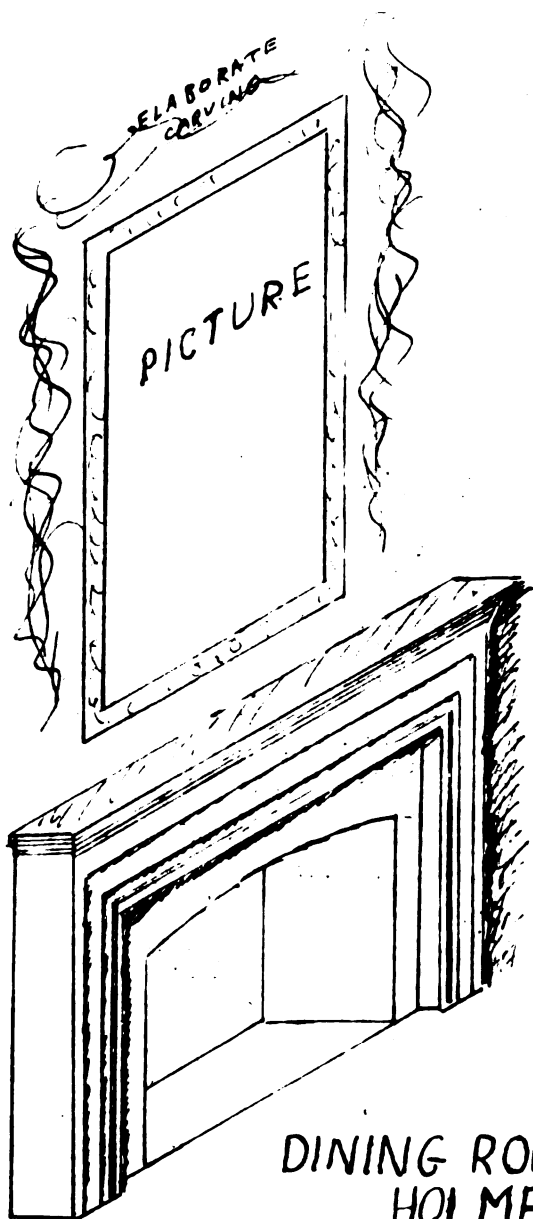
⁵Charles Hayward, op. cit., p. 75.

⁶Harold Eberlein, et al., op. cit., p. 13.

⁷Roger Gilman, Great Styles of Interior Architecture, (New York: Harper & Brothers Publishers, 1924), Chapter VII, Plate 1.

SCALE 1/2" = 1'

FIGURE N^o 12



DINING ROOM MANTEL
HOLME LACY
1694

There is no overmantel structure in this example. The overmantel decoration consists of a large, heavily framed picture flanked and surmounted by elaborately carved panels. These panels may be painted, or they may be a combination of paper maché and painting. If the latter is the case, the molding of the carvings could be done on a heavy composition board base which would be nailed to the flats which form the wall directly behind the chimney piece. The decorative mantel is constructed of a single piece of one by ten inch lumber five feet two inches long. Strips of molding are nailed to the basic unit just below the decorative mantel. The stepped effect framing the fireplace opening is painted. The fireplace opening in the basic unit is too large and incorrectly shaped for this example. A decorative plug (Figure 2) is constructed to reduce the size of the opening to three feet four inches in width and two feet nine inches in height at the top of the curved arch. The curve is constructed in the same manner as in the period just preceding. The plug is not attached in the usual manner. A frame of one by two inch lumber is nailed to the rear edge of the fireplace opening and the decorative plug is nailed to this frame, increasing the stepped effect suggested by the painting of the basic unit.

In the Georgian period, the chimney piece again became a point of interest for the builders and designers. Mr. Eberlein speaks of the architectural details as, "...vigorous in line and classic in fashion-fluted pilasters with appropriate capitals, correct architectural entablatures, pediments of several types...and bold, well-rounded mouldings."⁸ Roger Gilman says,

...it was the mantel that appealed most to the architects and the public...They spoke of their mantels as of two stories or one story. In the two story mantel the lower part was always of white marble, heavy and somewhat florid in its rococo consoles; the upper portion, of wood or plaster, was lighter and richer....In the center was always a large panel with a portrait or with a bas-relief symbolizing the taste of the house, whether literary or sporting.... One story mantels were equally rich, but had their special use in drawing rooms or small salons...At the end of the period they were made of two kinds of marble, the darker, green or yellow, being used as a ground for sumptuous inlays of white, while garlanded friezes and fluted pilasters were all carried out in color.⁹

The chimney piece sketched (Figure 13) is taken from a design by James Gibbs and is dated by T. A. Strange, in whose book it appears, as early 18th Century.¹⁰ It is of the two story type. One story design by the same person, Gibbs, shows a strong similarity to the mantel proper in this design.

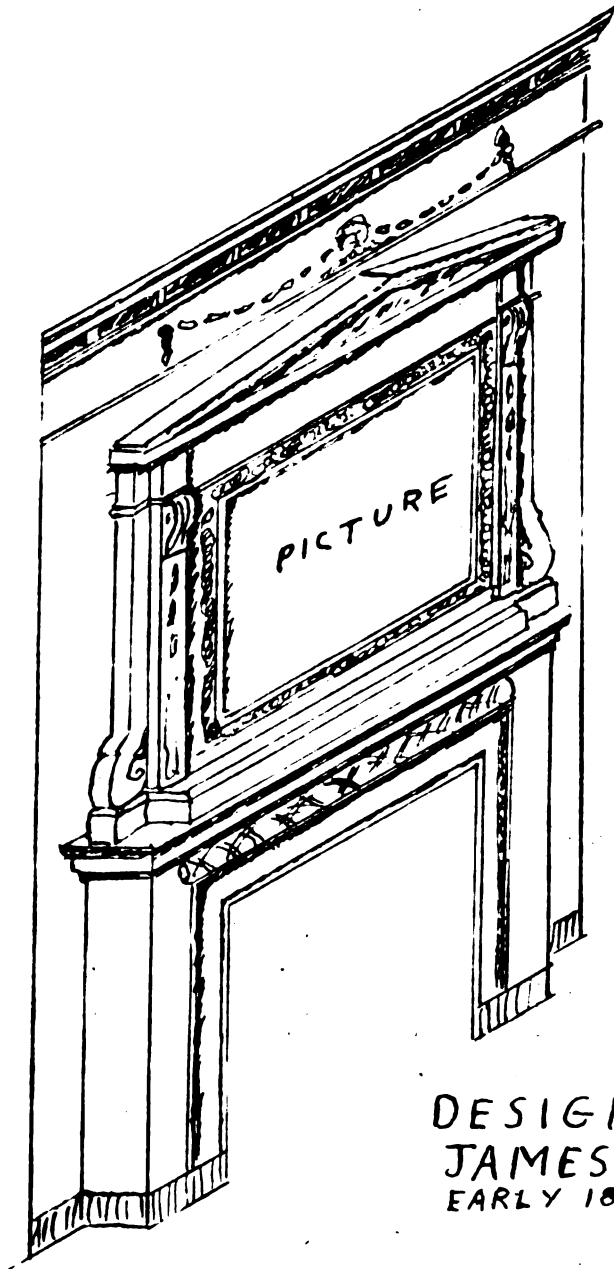
⁸Harold Eberlein, et al., op. cit., p. 34.

⁹Roger Gilman, op. cit., p. 172.

¹⁰T. A. Strange, English Furniture, p. 49.

SCALE $\frac{1}{2}'' = 1'$

FIGURE N^o 13.



DESIGN BY
JAMES GIBBS
EARLY 18th CENTURY

The overmantel decoration for this example of Georgian architecture is constructed of pieces of molding nailed to the flat behind the chimney piece. These pieces of molding are nailed around the rather ornate picture frame which is painted to represent heavy carving. The pediment is also constructed of strips of wood nailed to the flat and with painted carved details. A combination of nailed molding and painting is used at the top of the flat. The flats directly behind the chimney piece jut out from the rest of the wall, bringing the chimney piece into an even more prominent position. The spiral curves at the lower sides of the picture frame are molded of paper maché on a wooden frame nailed to the flat. The decorative mantel is constructed from a single piece of one by twelve inch lumber, five feet six inches long. Molding strips are nailed to the decorative mantel as shown in Figure 2. The curved decoration above the fireplace opening is made of paper maché molded over a wooden form that is nailed to the basic unit. The molding that frames the fireplace opening is nailed to the unit. The opening in the basic unit is larger than required by the design. Two boards, each five inches in width and one inch thick, are placed along the two sides of the opening. These boards reach to the top of the opening and reduce its size to a three foot square. These boards are attached with keystones to the rear of the basic unit.

The late Georgian and Colonial period was strongly influenced by the Brothers Adam, who, like Wren and Jones before them, were the leading exponents of their day. Mr. Hayward speaks of the great changes that they accomplished "...in house-planning as well as in decorative design."¹¹ The colonies were following the English example but, according to Roger Gilman, with a decided French influence.¹² Hayward says of the designers of the day,

They devoted a good deal of attention to their treatment of fireplaces. Marbles of various colours were used as well as wood. The latter was usually painted. They were carved with the classic orders, Greek ornamentation, etc. Mantelpieces of the mantel shelf height were the type they usually favored, the upper portion having a mirror in a delicate frame or a mural painting framed with stucco ornamentation.¹³

The sketch illustrating this period (Figure 14) is taken from Mr. Gilman's book.¹⁴ The same design appears in two other sources and is evidently quite typical of the Adam style. The chimney piece in the sketch is from the dining room of a home at 20 Portman Square, London, and was built about 1775-77.

¹¹Charles Hayward, op. cit., p. 62.

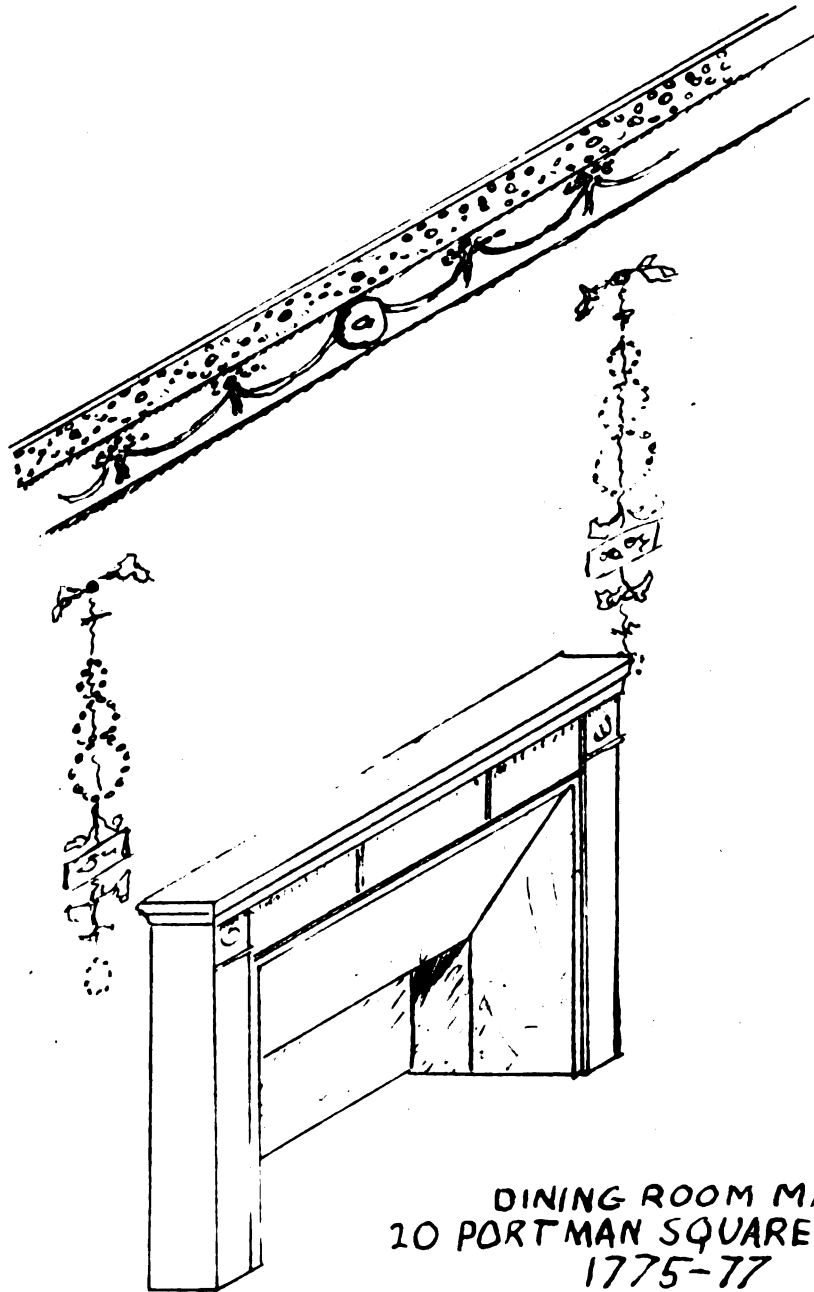
¹²Roger Gilman, op. cit., p. 193.

¹³Charles Hayward, loc. cit.

¹⁴Roger Gilman, op. cit., Chapter IX, Plate 7.

SCALE 1/2" = 1'

FIGURE N^o 14.



DINING ROOM MANTEL
10 PORTMAN SQUARE, LONDON
1775-77

There is no overmantel structure with this example. The stucco decoration on the wall above and to the sides of the chimney piece are painted. The decorative mantel is constructed of a five foot long piece of one by ten inch lumber. A strip of molding is nailed to the bottom side of the decorative mantel. Two pieces of one by four inch lumber are nailed, one to a side, along the edge of the face of the basic unit. These extend from the floor to the bottom of the decorative mantel and, with painted detail, constitute the column effect. The fireplace opening is right size for the design. The slanting thickness pieces extending back from the opening are constructed of composition board. These pieces are cut to the correct angle and then tacked to the edge of the opening. The pieces are backed by strips of board and are joined by means of nails through these boards.

The Baroque style was an advance from the Renaissance styles with their massive structures and their walk-in hearths. Mr. Eberlein says,

Although the fireplace opening began to be appreciably reduced in size... the chimney piece superstructure extending to the ceiling lost more of its pristine importance and was duly embellished with all the decorative assets of the time. The scheme usually included some central feature--a decorative panel or picture--surrounded by a composition of some of the (typical) motifs...The whole composition might be in stone, wood or stucco.¹⁵

The design chosen for sketching is not an overly elaborate one. It does have the basic features that are included in the more complex structures. This design was created by I. Barbet, who also did the design used in the previous chapter for this same period. It is taken from a series of designs by M. Barbet in T. A. Strange's book of French decoration.¹⁶ Mr. Strange says, "I have not been able to trace anything about Barbet, but he dedicates his book (of designs) to Cardinal Richelieu (1633)."¹⁷

¹⁵Eberlein, op. cit., p. 121.

¹⁶Strange, op. cit., p. 13.

¹⁷Ibid., p. 8.

SCALE $\frac{1}{2}'' = 1'$

FIGURE N^o15.



CHIMNEY PIECE DESIGN
I. BARBET
FIRST HALF 17th CENTURY

The overmantel structure for the Baroque example shown in figure 15, is constructed in the same manner as the overmantels previously mentioned. That is, of a flat and two boards attached to form a box with one side open. The flat, in this example, is four feet ten inches wide and six feet tall. The boards are one by six inch lumber, six feet long. These are either nailed, screwed, or held together by "LM" braces. The molding on the top and just the top is nailed onto the framework. The stepped effect at the sides is painted. The picture frame is nailed to the framework and the device above the frame is cut to shape and painted after being nailed to the structure. The carved figures at each side of this device are molded from paper maché on a wooden base. No decorative mantel is used. Molding is nailed to the top edge instead. A piece of board is cut to the shape of the point of the mantel shelf. This board is nailed to the front edge of the top of the basic mantel to make a solid framework for the molding that is applied to complete the mantel shelf. Two pieces of one by four inch board are cut to the shape of the columns at either side of the fireplace opening. Molding is nailed to them where it is indicated in the sketch and the entire column is nailed to the basic framework. The carving and central device directly above the fireplace opening is molded from paper maché upon a wooden frame that is nailed to the basic unit. The small detail work on this device, and on the columns is painted. The fireplace opening is unchanged.

The American Civil War period was strongly influenced by English forms, chiefly circulated through builder's handbooks. Meyric Rogers says that one of the strongest influences in the New England area was a book called The Country Builder's Assistant, by Asher Benjamin. Benjamin, according to Rogers, "...adapted the style to the capacities of the builder-carpenter and was largely responsible for the ornamental character of the average house of the period."¹⁸ Mr. Eberlein says,

Mantel-pieces of black or dark grey veined marble oftentimes with two plain pillars supporting the shelf, were in common use. White marble and wood painted white, and fashioned in the same pattern, were also much used.¹⁹

Mr. Eberlein also mentioned the uses of caryatid figures as supports instead of the pillars mentioned above. The figure, number 16, is taken from the Rogers book²⁰ and is the mantel from the parlor of Duncan House, Haverhill, Massachusetts, as shown in a reproduction by the Metropolitan Museum of Art, in New York. Mr. Rogers calls attention to the rodlike colonnettes, the drill-and-gougework elaboration of the moldings and the molded composition ornament applied to the mantel frieze.²¹

¹⁸Meyric Rogers, op. cit., p. 248.

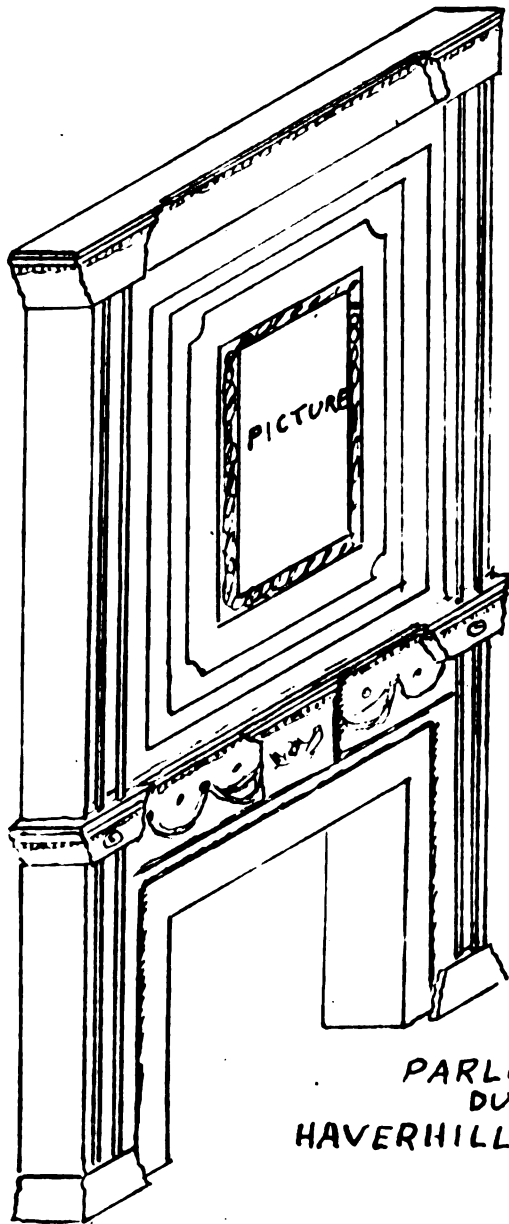
¹⁹Harold Eberlein, op. cit., p. 51.

²⁰Meyric Rogers, op. cit., p. 249.

²¹Ibid., p. 248.

SCALE 1/2"=1'

FIGURE N^o 16



PARLOR CHIMNEY PIECE
DUNCAN HOUSE
HAVERHILL, MASSACHUSETTS
1818

The overmantel structure in Figure 16 is constructed in the same manner as the previous overmantel structures. A flat six feet high and four feet ten inches wide has two pieces of one by six nailed to the side edges. The "drill-and-gougework" molding at the top of the overmantel is nailed to the structure, with the small detail painted. Pieces of one inch dowel are cut to fit from the bottom of this molding, which projects about two inches from the overmantel structure, to the top of the basic mantel. These are then nailed into place as shown. The picture frame is hung to the overmantel structure. The stepped framing around the actual picture frame is painted. No decorative mantel is used. A strip of molding is nailed to the edge and pieces of wood are nailed to the front just under the dowels from the overmantel. Another set is nailed directly under them at the base of the basic unit. A block of wood is nailed to the basic unit directly over the fireplace opening. The molded ornament of the original is painted. More dowels, also one inch in diameter are cut to fit between the special decorative moldings at the sides of the fireplace opening. These are lined up with the dowels above the mantel shelf and then nailed into place. The fireplace opening is reduced by means of a decorative plug attached in the manner described in Figure 2. This plug has a rectangular opening three feet ten inches in width and two feet six inches in height.

During the Victorian period, the tendency toward filling the room with various pieces of furniture and bric-à-brac accentuated the chimney piece because the mantel shelf was a handy receptacle for these small knick-knacks. In The Decoration of Houses, by Wharton and Codman, the authors decry the use of the mantel as a bric-à-brac shelf and speak of the shelf as bringing about "...the accumulation of superfluous knick-knacks."²² They further decry "The device of concealing an ugly mantel-piece by folds of drapery..." which, they say, "...brings an inflammable substance so close to the fire that there is a suggestion of danger even when there is no actual risk."²³ The sketch is from a photograph in American Interior Design.²⁴ It is the chimney piece of a drawing room in a house at 419 Fifth Avenue, New York, and is from about 1890. Meyric Rogers, author of American Interior Design, says of this period,

The conflicting and insistent design of the fabrics in both drapery and upholstery and the lack of harmony between the furniture and the wall treatment are weaknesses typical of a period which held the potted palm and the tiger-skin in high esteem.

Though this example happens to be of a city house in New York, such interiors were to be found in the homes of the affluent throughout the country and are basically nothing more than more luxurious and sophisticated versions of the ceremonial parlor of the average middleclass home."²⁵

²²Wharton and Codman. op. cit., p. 83.

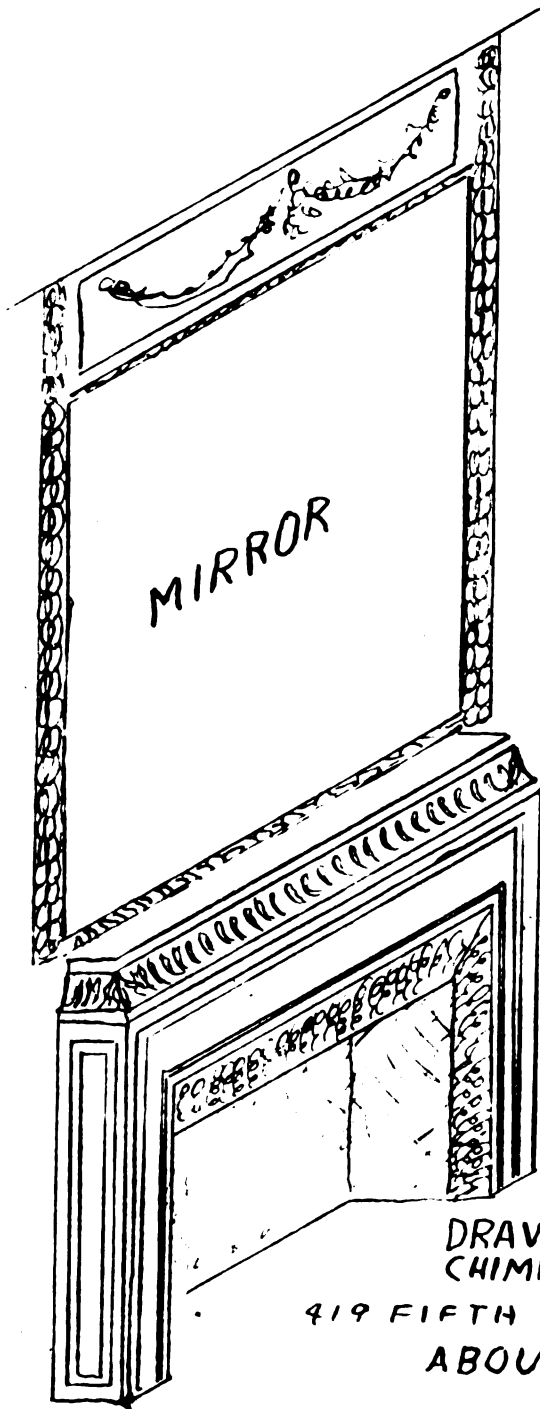
²³Ibid., p. 84.

²⁴Rogers, op. cit., p. 267.

²⁵Ibid., p. 266.

SCALE 1/2" = 1'

FIGURE N^o 17



DRAWING ROOM
CHIMNEY PIECE

419 FIFTH AVENUE, NEW YORK
ABOUT 1890.

The overmantel decoration in the example (Figure 17) is limited to a mirror with an easily painted frieze around it. This is all placed on the flat behind the chimney piece. The decorative mantel is not of the usual construction. It is a wooden structure that is four feet six inches long, six feet high and six inches wide. It is placed on the basic mantel so that there is a margin of two inches around the three sides of the structure seen. A flexible composition board is then tacked from the top edge of the box-like framework to the top edge of the basic mantel. It is tacked in such a manner as to produce the curve shown in the sketch. The detail work on this curve is painted. A strip of molding is nailed along the top edge of the box-like structure. The basic unit is the correct shape to satisfy the design. The detail, carving and paneling, is painted. A curving thickness is added to the fireplace opening by the same method described in the Late Georgian section of this chapter.

The eclectic period was, as was previously mentioned, a mixing of the great styles of the past, frequently in one room. In his book, Practical Book of Interior Decoration, Harold Eberlein states,

It is perfectly obvious that the overmantel space demands a suitable decorative handling. That decoration may consist of a picture, preferably a portrait, or else a subject of distinctly decorative character such, for instance, as some of the eighteenth century fruit or flower pieces; a mirror, which is generally a legitimate substitute for a picture and is susceptible of considerable engaging embellishment; a bas-relief or a carving, perhaps one of those old Japanese polychrome carvings or one of the curious Chinese carved and inlaid shop signs; a decorative map or, perhaps a decorative treatment of a plot of the grounds on the estate adjoining the house...Due contrast is a desirable quality to impart emphasis in the overmantel scheme. Such contrast may be obtained, for example, by using a pre-Raphaelite picture in a Florentine frame against a background of dull, greenish, loose-woven old brocade, or by a Chinese painting in reverse on glass in a teak-wood frame against a rough grey plaster wall.²⁶

As has been previously stated, the eclectic period borrowed from all the styles of the past. Any of the other illustrations given in this chapter would "fit" in a room of this period. Because of this the author feels it is unnecessary to include a separate sketch for the treatment of this period.

²⁶Eberlein, op. cit., p. 344f.

In contemporary housing, there are three different styles in which the design usually will be set. The first of these styles consists of a simplified and modernized version of early American periods. Rogers says,

A poll taken in 1937 by one of the leading architectural periodicals as to building conditions in the middle bracket, that is, for homes costing in the neighborhood of \$10,000 or less--indicated that popular demand was still eighty-five per cent for the "Colonial"....it is probable that in some measure such a preference continues.²⁷

This trend is covered by the sketches of Colonial and Late Georgian examples in Chapter II, this chapter, and Chapter V. The second style trend, and the one usually associated with the word "modern", is discussed in Chapter V, in the section on modern chimney pieces. The sketch in this chapter (Figure 18) deals with what Meyric Rogers calls "conservative contemporary design".²⁸ The sketch is of the chimney piece in the living room of the Thomas B. Sherman house, in St. Louis, and was built about 1937. The photograph from which the sketch is taken, appears in American Interior Design.²⁹ Mr. Rogers says of the design,

...[it] represent [s] an important movement in contemporary interior design which is apt to be overlooked amid the publicity given to the International style and its more radical derivatives.

Basically such designs are thoroughly contemporary in their avoidance of any consistent period treatment or architectural embellishment as such and also in their employment of color and texture as opposed to pattern.

²⁷Rogers, op. cit., p. 179.

²⁸Ibid., p. 270.

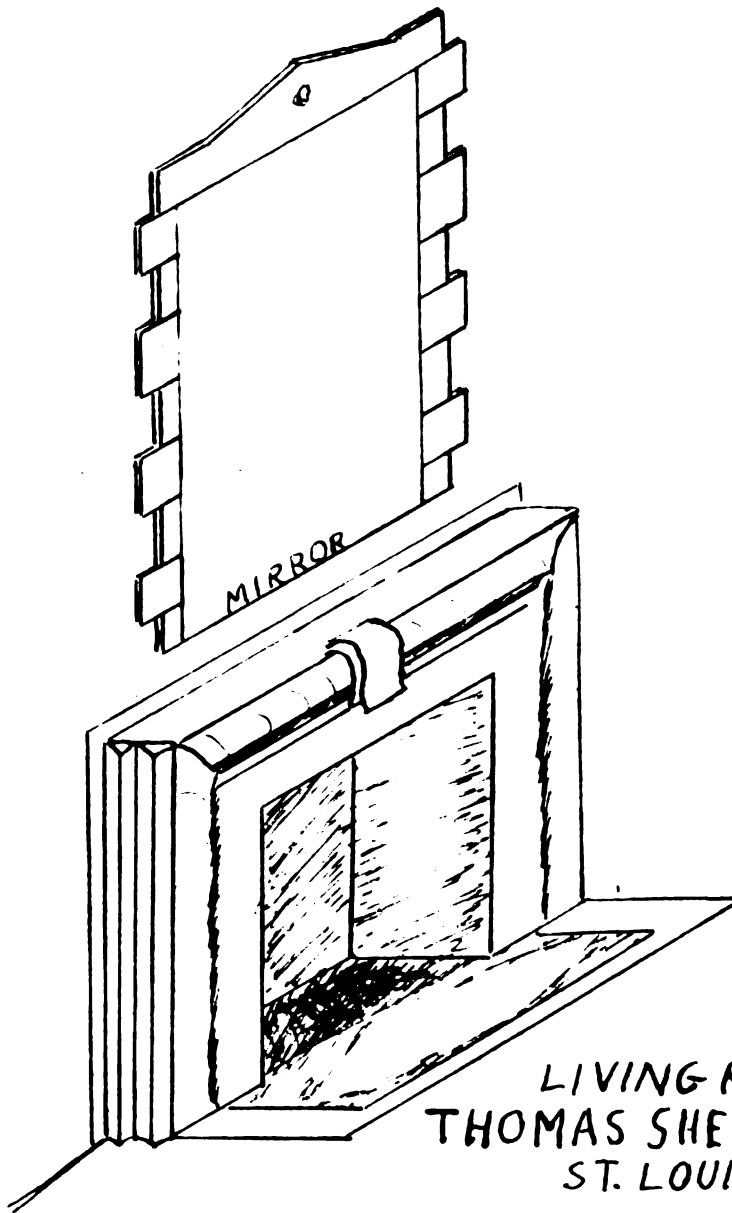
²⁹Ibid., p. 271.

They show rather markedly the continued influence of the Paris Exposition of 1925 in their effort to combine decorative accent with the meeting of utilitarian requirements. This is particularly evident in this example in the design of the fireplace....³⁰

³⁰Ibid., p. 270.

SCALE 1/2" = 1'

FIGURE N^o 18.



LIVING ROOM
THOMAS SHERMAN HOUSE
ST. LOUIS - 1937

The overmantel requires no special treatment in construction. Mr. Rogers mentions an all-glass overmantel mirror which is rather elaborate.³¹ If used, this mirror would be attached to the flat behind the chimney piece. No decorative overmantel is used. A strip of rather heavy molding, six inches wide, is put over a rough wooden frame with paper maché. This molding carries up along the sides of the fireplace opening and across the top of the basic unit. The detail on the molding, small curves, etc., is painted. The molding rises about three inches from the surface of the basic unit. The fireplace opening is modified by a decorative plug (as described in Figure 2) to an opening size of two feet ten inches by two feet ten inches.

³¹Ibid.

CHAPTER IV

BASIC UNIT NUMBER III

The third basic unit, like the first two, was designed to meet the demands of the various "typical" chimney piece designs of the periods discovered. The third of these basic units has a mantel height of three feet and appears in fewer periods than either of the other two basic units. Basic unit number III is a special case that appears in only three of the periods studied. These three are:

1. Baroque
2. Rococo
3. Eclectic

The periods and the adaptation of the unit to them will be taken up at length later in the chapter.

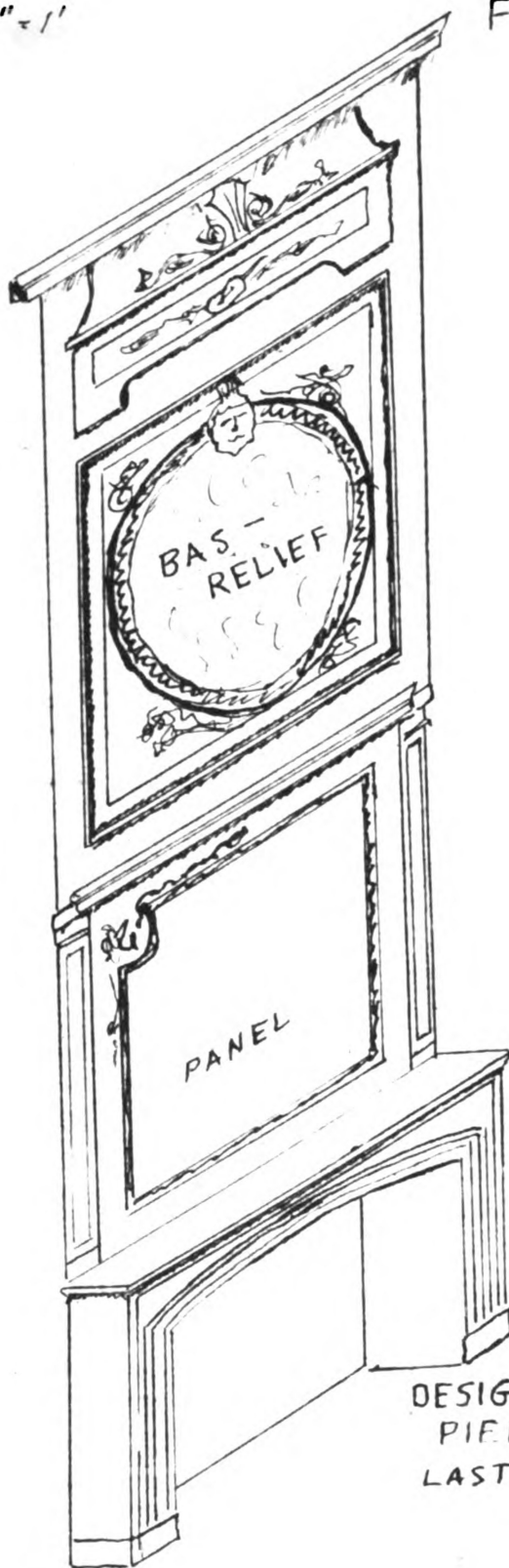
Basic unit number III is three feet in height from the top of the mantel to the floor. The unit is four feet eight inches wide and has an opening three feet eight inches wide by two feet six inches high. The depth of the entire unit is eight inches. A saddle iron extends across the bottom at the rear for added strength. The unit has been constructed from one inch by three inch white pine lumber, except for the mantel which is a single two inch by eight inch piece of white pine, four feet eight inches in length. This "basic mantel" has four holes, one inch in diameter, drilled into the top surface to a depth of one and one-quarter inches. These holes are used to hold the decorative

mantel which has dowels placed in the bottom surface. The unit has three loose pin hinges placed at the rear edge of the actual fireplace opening. The other two are arranged opposite each other on the sides of the opening (see working drawing, Figure 19). These hinges are used to attach the various plugs necessary to change the size and shape of the fireplace opening, as with units I and II. Standard flat construction (see Chapter II) has been used throughout. Figure 2 shows the general method of adapting this unit to the various periods. Figure 2 has, however, four loose pin hinges at the sides of the fireplace opening instead of two. For the correct position of these hinges in this unit, consult the working drawings (Figure 19).

The over-all dimensions of this unit allow it to be stored inside basic units number II and I, in the same manner as nested tables.

SCALE 1/2" = 1'

FIGURE N^o 20.



DESIGN FOR CHIMNEY PIECE
PIERRE LE PAUTRE
LAST HALF 17th CENTURY

The overmantel decoration is of such an elaborate nature that the author would suggest painting it directly on the flat behind the basic unit. The decorative mantel is made from a single piece of one by nine inch lumber, four feet ten inches long. This permits the shelf to extend one inch beyond the basic mantel on all sides. The molding that surrounds the fireplace opening on the basic unit is all painted. The fireplace opening is curved at the top by the addition of plywood or composition board sweeps cut to the arch illustrated while leaving the opening its full height at the peak of the arch. These sweeps are attached to the rear of the basic unit by keystones, which are fastened by Number 7 or 8 wood screws seven-eighths of an inch in length. The fireplace opening needs no other modification.

According to Mr. Eberlein, "In a broad general way, when speaking of the great decorative styles, the term Rococo is usually regarded as synonymous with the Style Louis Quinze."⁶ Mr. Eberlein stated further,

Fireplaces were low in dimension...and sometimes wide, with low mantelpieces of wood, marble or stone carved in motifs consistent with the rest of the curvilinear decoration. The low mantel shelf terminated the decorative construction of the fireplace; there were no structural "continued chimney pieces." The front of the chimney jamb above the mantel shelf was graced by a mirror or by panelling and treated in a manner precisely similar with the rest of the walls.⁶

Roger Gilman speaks of the chimney piece of the Rococo period as a "...low marble frame just higher than the table with a racy outline of sinuous curves both for its fire opening and its shelf."⁷ The design reproduced in the sketch is from the design for the side of a room by Charles Etienne Briseux and it appears in Mr. Strange's book on French decoration.⁸

⁶Eberlein, op. cit., p. 137.

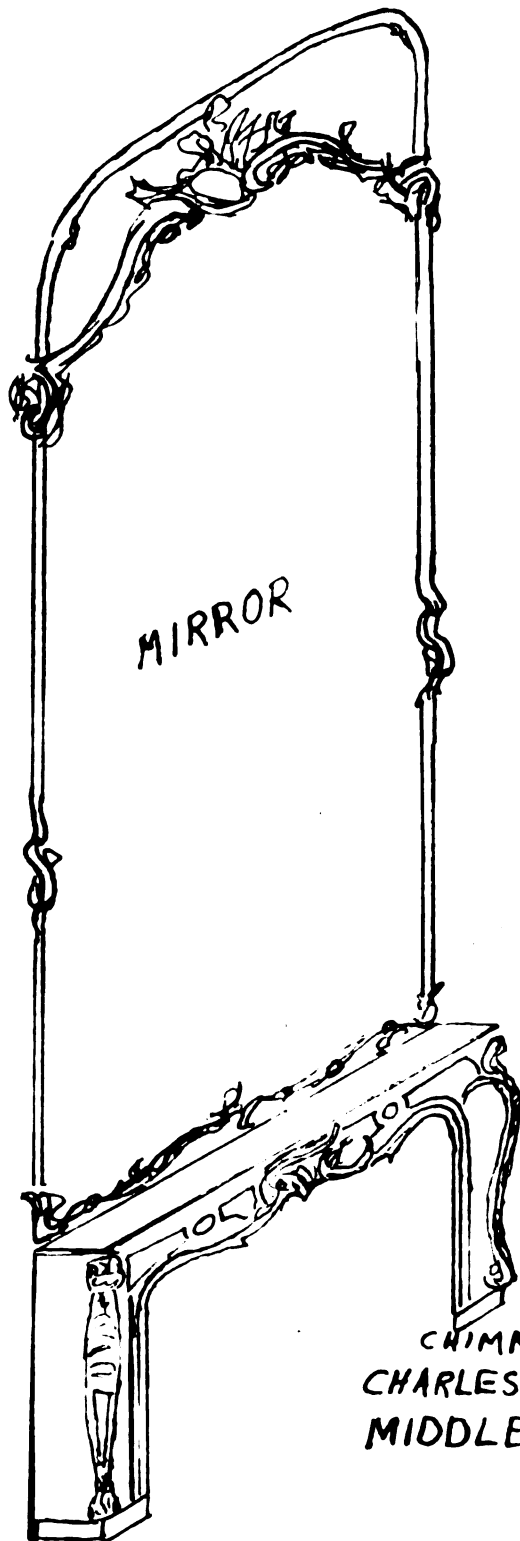
⁶Ibid., p. 147.

⁷Gilman, op. cit., p. 156.

⁸Strange, op. cit., p. 297.

SCALE 1/2" = 1'

FIGURE N^o 21



CHIMNEY PIECE DESIGN
CHARLES ETIENNE BRISEUX
MIDDLE 18th CENTURY

The overmantel space, as mentioned above, has no chimney piece structure. In this sketch (Figure 21), the overmantel space is filled with a large mirror. The frame around the mirror, as well as the mirror itself, can be painted along with the rest of the wall decoration. The decorative mantel consists of a single piece of white pine four feet ten inches long and nine inches wide (one inch thick). The curved edges of the basic unit are molded of paper maché over a wooden frame nailed to the basic unit. Small trim is painted. The central figure above the fireplace opening is molded of paper maché directly onto the basic unit. The detail is then painted. The fireplace opening is of the correct size but the top edge is modified to the curved shape of the sketch. This is done by using plywood sweeps attached to the rear of the basic unit with keystones, which are fastened by Number 7 or 8 wood screws, seven-eighths of an inch in length.

As previously stated, the eclectic period is a conglomeration of many styles and periods. Because of this fact, almost any of the illustrations in this study could be placed in the eclectic period. One other period of French architecture contains the three feet high mantel as a distinctive feature. That is the period of Louis XVI. Since this period did not enter this study in its chronological order and because it was a popular style during the eclectic period⁹ it is included here. Mr. Eberlein says of the Louis XVI style,

Fireplaces remained low...and there were no 'continued chimney pieces', the overmantel space being customarily filled by a large mirror...Mantel shelves were low and, in the design and structure of the whole mantel composition, forty-five degree angles, straight lines and parallel sides took the place of the flowing curves that had previously been in vogue.¹⁰

The sketch (Figure 22) is from Mr. Eberlein's book and is of the salon of the Hôtel Du Châtelet, in Paris.¹¹

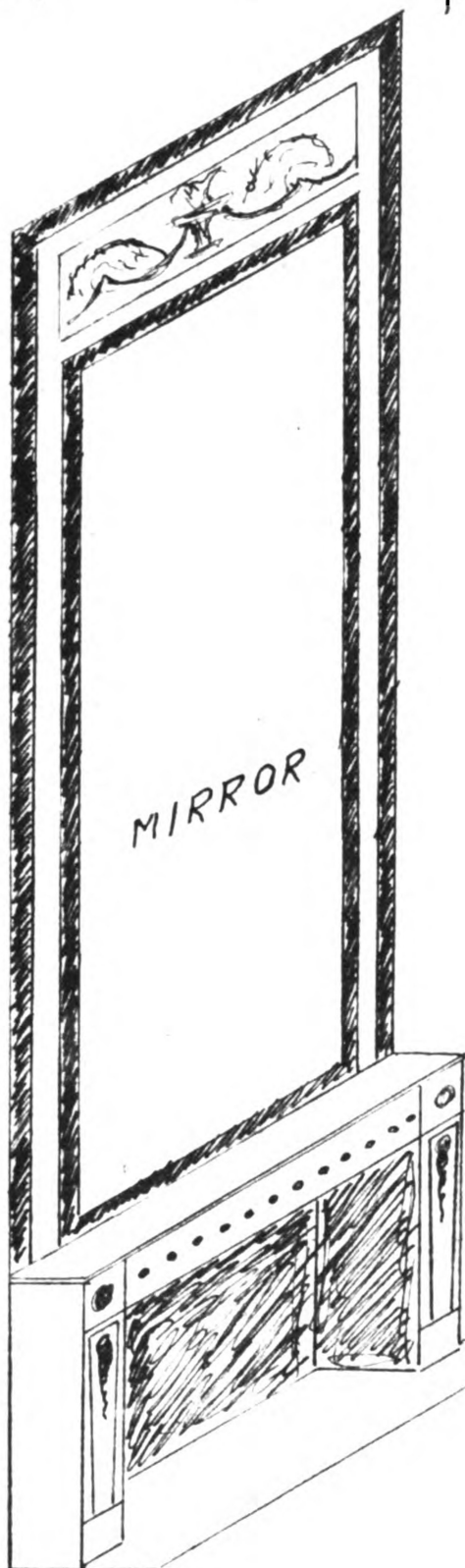
⁹Patterson, op. cit., p. 177.

¹⁰Eberlein, op. cit., p. 154.

¹¹Ibid., plate 48b.

SCALE 1/2" = 1'

FIGURE N^o 22



CHIMNEY PIECE
SALON, HÔTEL DU
CHÂTALET, PARIS
STYLE LOUIS XVI

The overmantel decoration consists of a mirror on the flat directly behind the basic unit. All trim on this flat is treated in the same manner as the rest of the wall trim, usually painted. There is no decorative mantel, just a narrow strip of molding nailed to the top edge of the basic unit. The two circular ornaments at the top corners of the front of the basic unit are molded with paper maché. The rest of the trim is painted. The fireplace opening needs no altering.

CHAPTER V

STYLES WITHOUT STRUCTURES

During the study of the various periods, certain typical styles were discovered which required none of the basic units. There was a recurrence of this structureless design in each of the periods studied with the exception of the Victorian period. These designs require only a standard flat with a fireplace opening. All the trim can be applied in the variety of ways previously described in the discussions of the three basic units. This chapter consists of a brief discussion of each of the periods that does not need a basic structure for certain typical designs. The discussion of each of the periods is followed by an illustration of one example of the structureless unit for that period. Figure 34 is an illustration of a flat equipped to serve as the "fireplace flat" for the periods discussed in this chapter.

The Romanesque and Norman period was distinguished by having no structural projection from the wall for chimney pieces. Often the fire was built in a central raised circle and the smoke escaped through a hole cut in the roof, but a side fireplace was used in some cases.¹

The Encyclopedia Americana speaks of the general use of the Round arch and the massiveness of construction that were typical of the Norman period.² The sketch (Figure 23) is taken from English Rooms and Their Decoration, and is a reproduction of a ruined Norman fireplace in the Tower of London.³

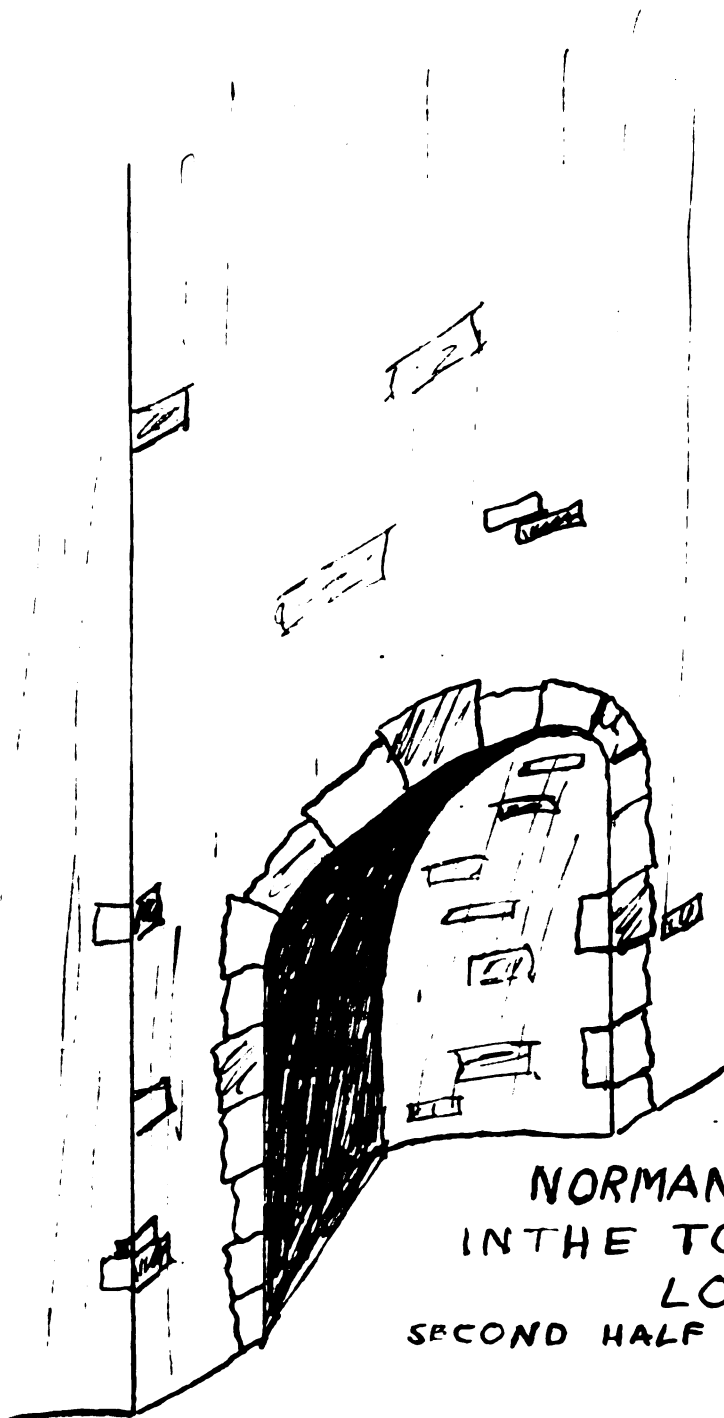
¹Hayward, op. cit., I, p. 80.

²E. M. Upjohn, "Romanesque Architecture", Encyclopedia Americana, V. 23, 652b.

³Hayward, op. cit., p. 5.

SCALE $\frac{1}{2}$ " = 1'

FIGURE N^o 23.



NORMAN FIREPLACE
IN THE TOWER OF
LONDON
SECOND HALF OF 11TH CENTURY

The Gothic period was also noted for fires built in the middle of the floor. Mr. Hayward notes this fact and adds,

Structures similar to this (Norman) were built during the succeeding centuries, but the arch assumed the characteristic Gothic shape instead of being semicircular. In the early Gothic period the breast was sometimes made to slope forward from the top, and thus formed a hood supported below by pillars.⁴

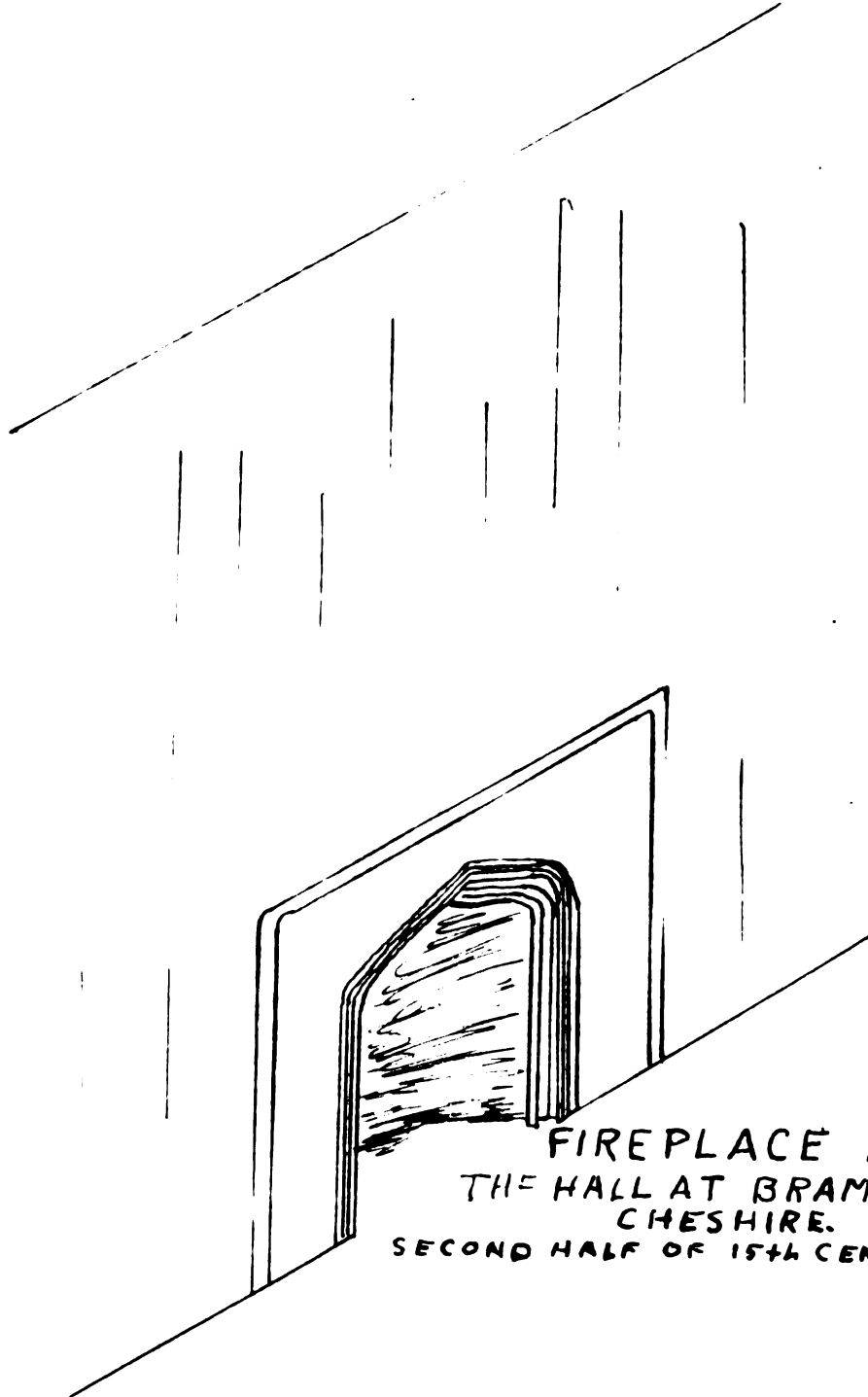
The sketch (Figure 24) is from Mr. Hayward's book and shows a hall at Bramhall, Cheshire, during the late Gothic period, the second half of the 15th Century.⁵

⁴Ibid., p. 12.

⁵Ibid., p. 15.

SCALE 1/2" = 1'

FIGURE N^o 24.



FIREPLACE IN
THE HALL AT BRAMHALL,
CHESHIRE.
SECOND HALF OF 15TH CENTURY

Of the Renaissance or Tudor Gothic fireplace, Mr. Hayward says,

The later and more usual form of wall fireplace did not project into the room. In the event of there being insufficient depth for the flue in the wall, a projection was built to the exterior of the building...It was unusual for the Tudor Gothic mantel-piece to receive any very marked attention from the decorative point of view. In the majority of cases when the room was hung with tapestry the latter continued above the fireplace opening. In this way only the stone opening was exposed.

In panelled rooms the panelling above the opening was in some instances of a rather more ornate character or it was arranged in a slightly different manner to that in the remainder of the room. Apart from this no particular emphasis was given to the overmantel.⁶

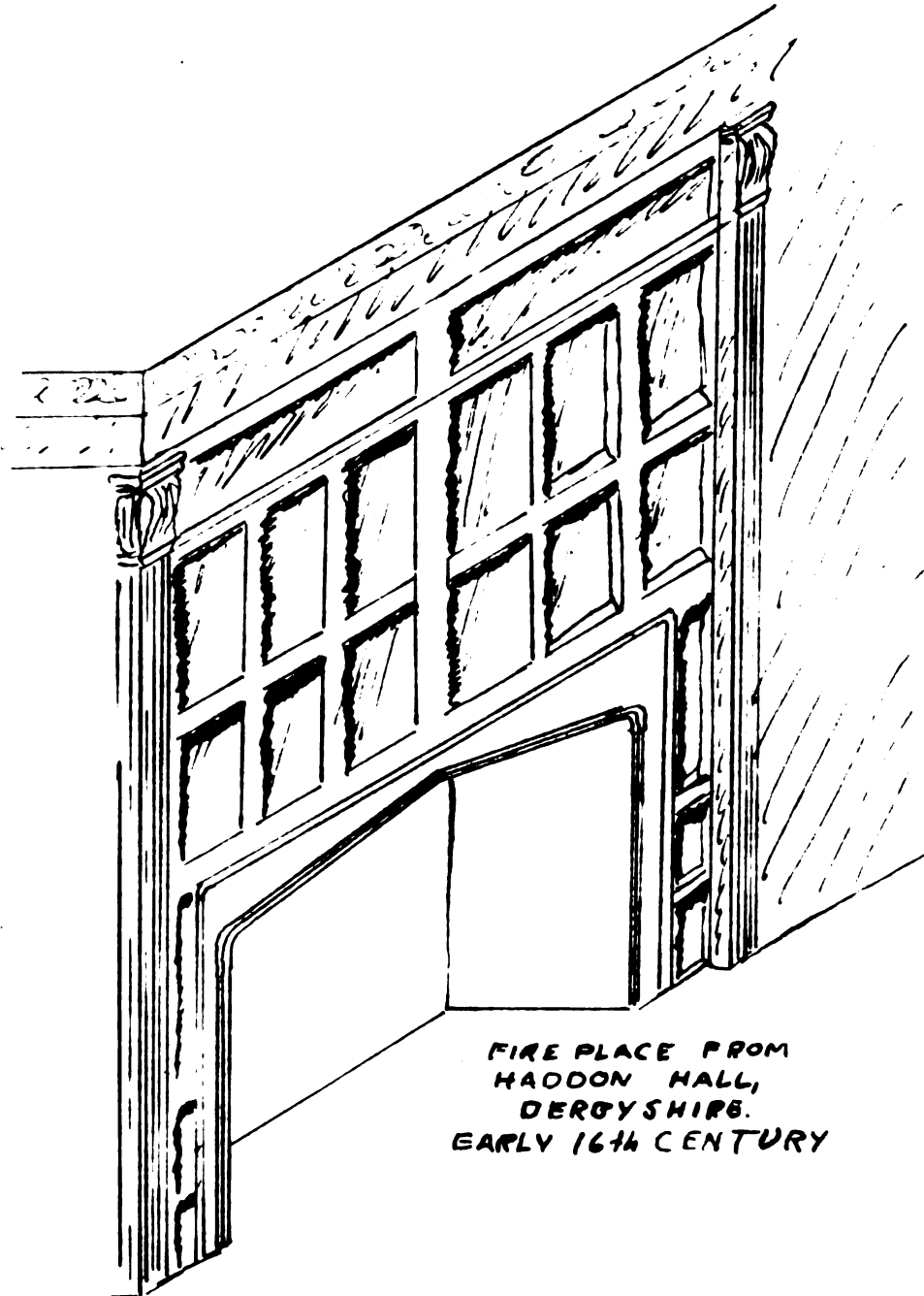
The sketch (Figure 25) is also from Hayward.⁷

⁶Ibid., pp. 80f.

⁷Ibid., p. 24.

SCALE 1/2" = 1'

FIGURE N^o 25.



FIRE PLACE FROM
HADDOON HALL,
DERBYSHIRE.
EARLY 16TH CENTURY

What has been previously said of the Elizabethan period covers the situation quite thoroughly. The chimney piece became a center of much decorative interest. Mr. Eberlein calls it a "...highly significant and much decorated feature of the room."⁸ and Hayward mentions the elaboration which became, he said, "grotesque".⁹ The sketch (Figure 26) shows a chimney piece that has all of this elaboration while being built practically flush against the wall. It was constructed about 1605 and is in the Brown gallery, Knole, Kent. It comes from Mr. Hayward's book.¹⁰

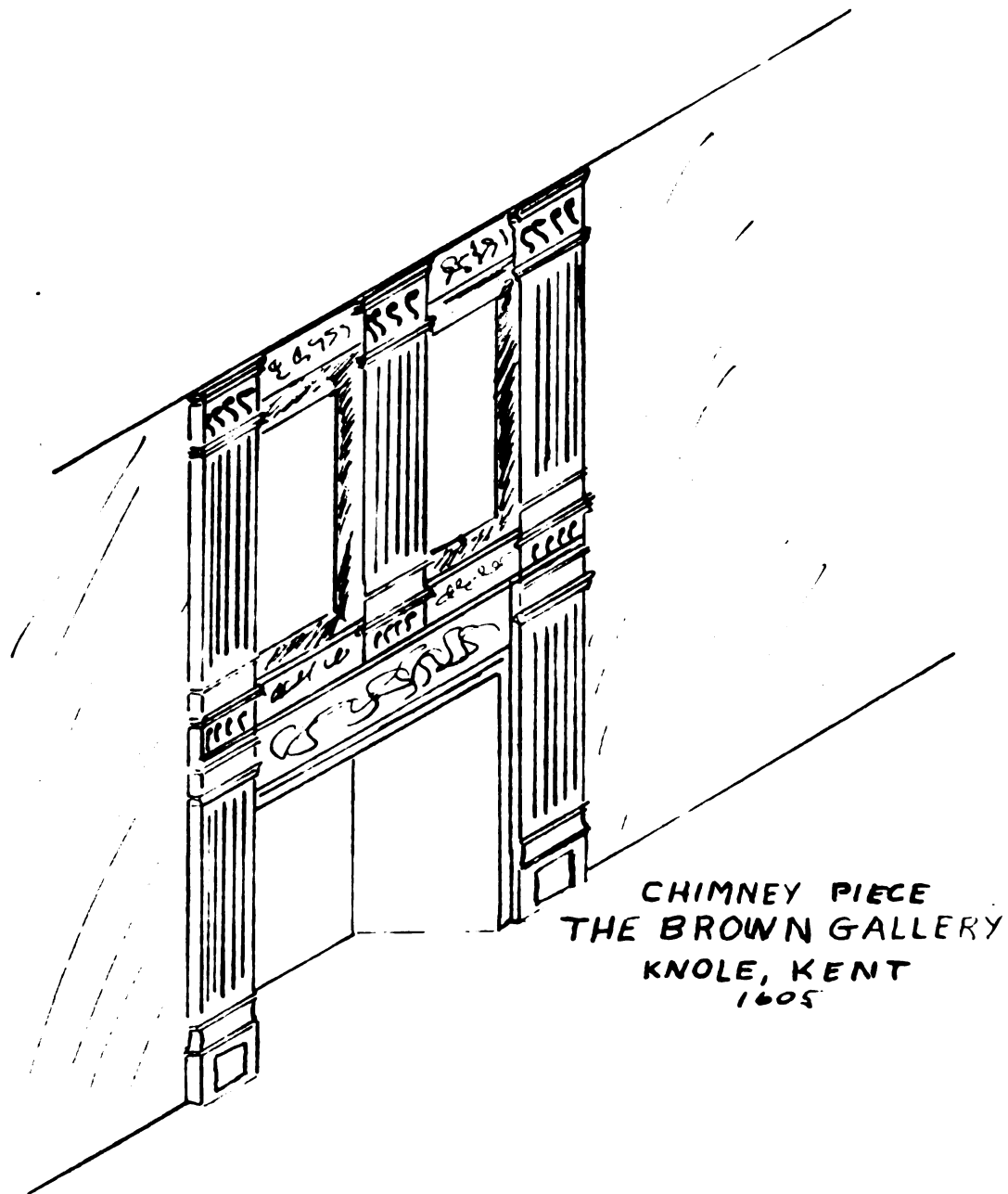
⁸Eberlein, op. cit., p. 8.

⁹Hayward, op. cit., p. 81.

¹⁰Ibid., p. 60.

SCALE 1/2"=1'

FIGURE N^o 26



CHIMNEY PIECE
THE BROWN GALLERY
KNOLE, KENT
1605

The Restoration, with the influence of Sir Christopher Wren, returned chimney pieces with no mantel shelf. Mr. Eberlein stated,

There was no mantel shelf and the chimney piece, reaching all the way to the ceiling, consisted either of a distinctly architectural treatment in classic or Renaissance motifs, sometimes with Baroque features also, or else of a large panel surrounded with a heavy moulding....¹¹

Hayward, from whom the sketch was taken (Figure 27),¹² speaks of the Wren designs giving a general impression of a flat background with decorative motifs applied, rather than being a complete structure in itself.¹³

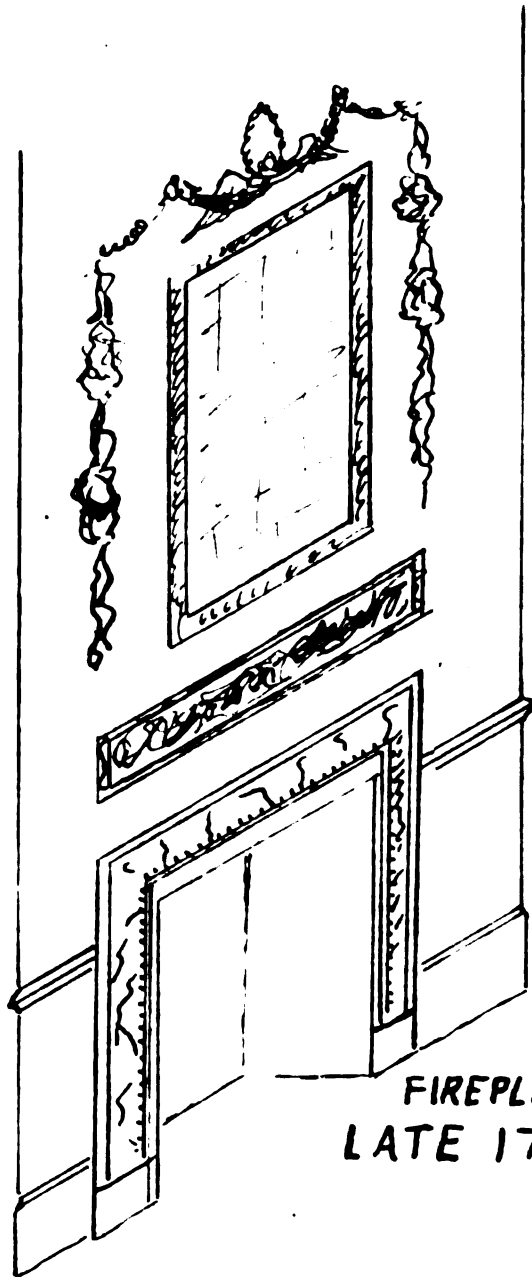
¹¹Eberlein, op. cit., p. 13.

¹²Hayward, II, op. cit., p. 73.

¹³Ibid., p. 75.

SCALE 1/2"=1'

FIGURE N^o27



FIREPLACE DESIGN
LATE 17th CENTURY

The Georgian period showed a definite classical influence in the architectural motifs used. Eberlein commented that the designers of this time "...accepted so fervently the principles of Italian classicism as the only form of true culture."¹⁴ The overmantel space, (as discussed in the previous chapters) was used for the handling of a portrait or decorative painting. The mantel pieces were often elaborately carved with devices of classic inspiration.¹⁵ The sketch (Figure 28) is from Mr. Eberlein's book.¹⁶

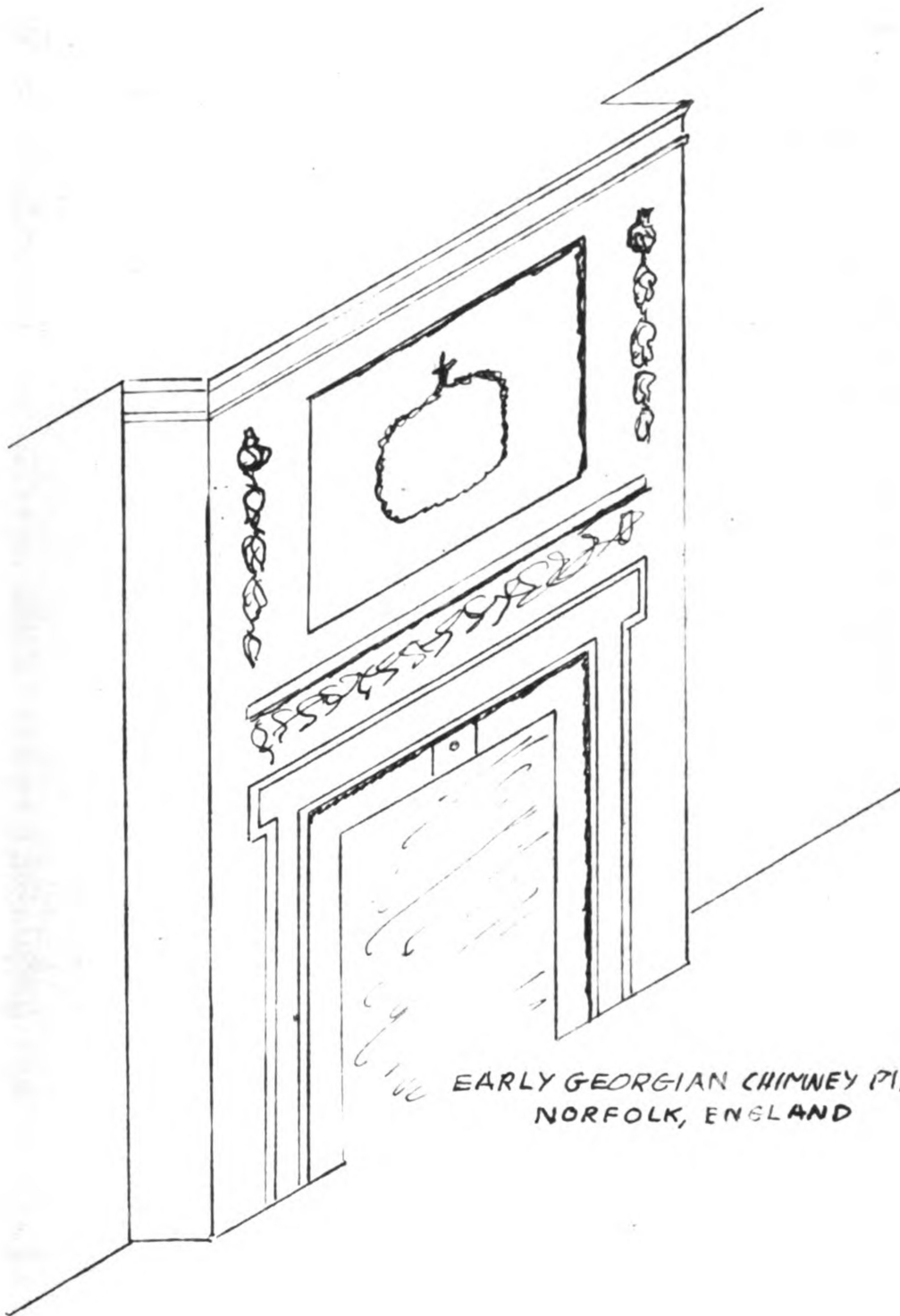
¹⁴Eberlein, op. cit., p. 31.

¹⁵Ibid., p. 34.

¹⁶Ibid., plate 137.

SCALE $\frac{1}{2}''=1'$

FIGURE N° 28



EARLY GEORGIAN CHIMNEY PIECE
NORFOLK, ENGLAND

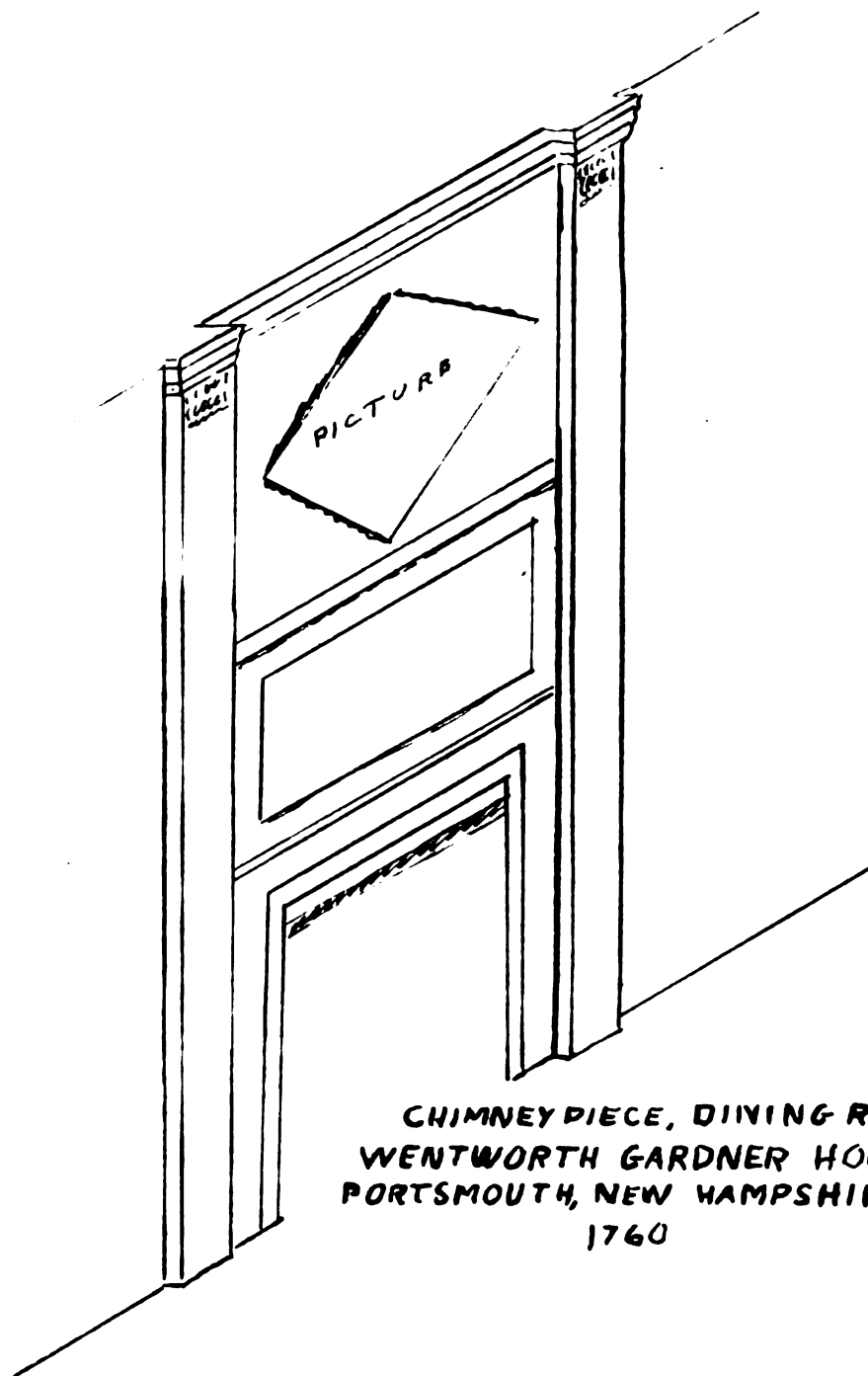
The Colonial and Late Georgian period sketch is from American Interior Design¹⁷ and according to that book was a standard treatment in this country before 1760.¹⁸ The sketch (Figure 29) is of the chimney piece in the Wentworth Gardner house in Portsmouth, New Hampshire, and was constructed about 1760.

¹⁷Rogers, op. cit., p. 217.

¹⁸Ibid., p. 216.

SCALE 1/2"=1'

FIGURE N^o 29



CHIMNEY PIECE, DINING ROOM
WENTWORTH GARDNER HOUSE
PORTSMOUTH, NEW HAMPSHIRE.
1760

The period from 1800 to 1865, which has been designated the Civil War (American) period for the purposes of this study, had a Classic Revival in the early years of the century that saw "Mantel-pieces of black or grey veined marble, oftentimes with two plain pillars supporting the shelf..."¹⁹

Following the War of 1812, the South grew more and more prosperous as the cotton trade grew and the furnishings reflected this new found prosperity, and showed the strong French influence on the American Empire style.²⁰ The chimney piece sketched (Figure 30) is in the ball-room of an early 19th Century house in Charleston, South Carolina.²¹

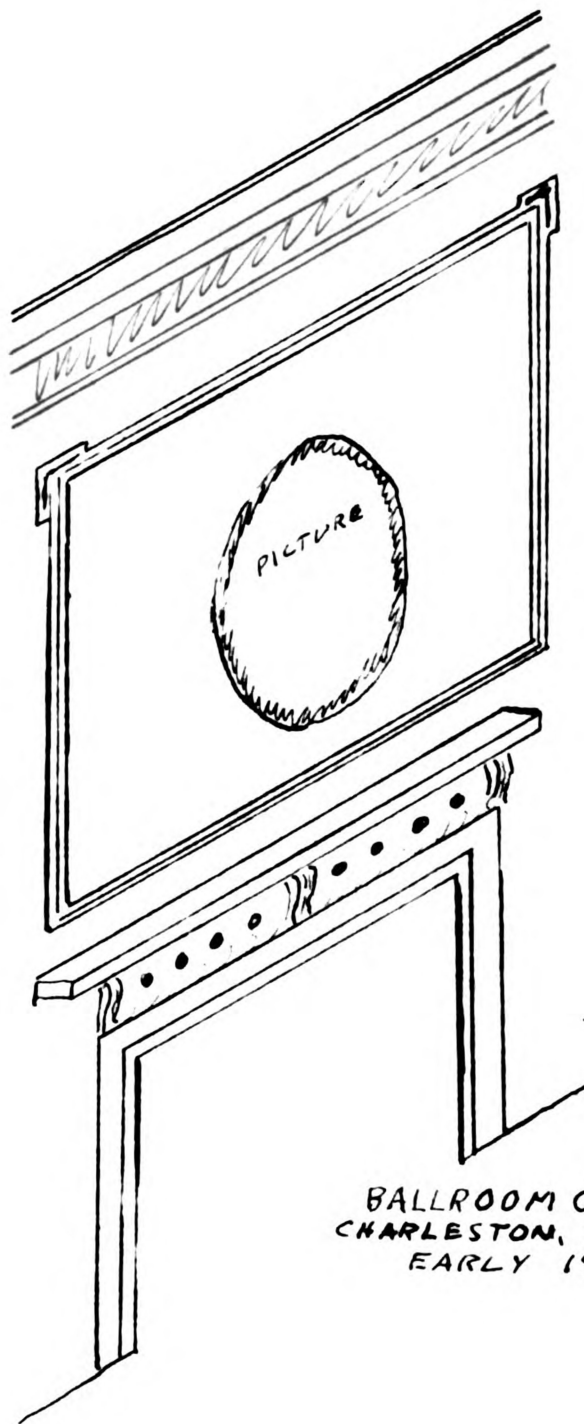
¹⁹Eberlein, op. cit., p. 51.

²⁰Rogers, op. cit., p. 252.

²¹Ibid., p. 253.

SCALE 1/2" = 1'

FIGURE N^o 30



BALLROOM CHIMNEY PIECE
CHARLESTON, SOUTH CAROLINA
EARLY 19th CENTURY

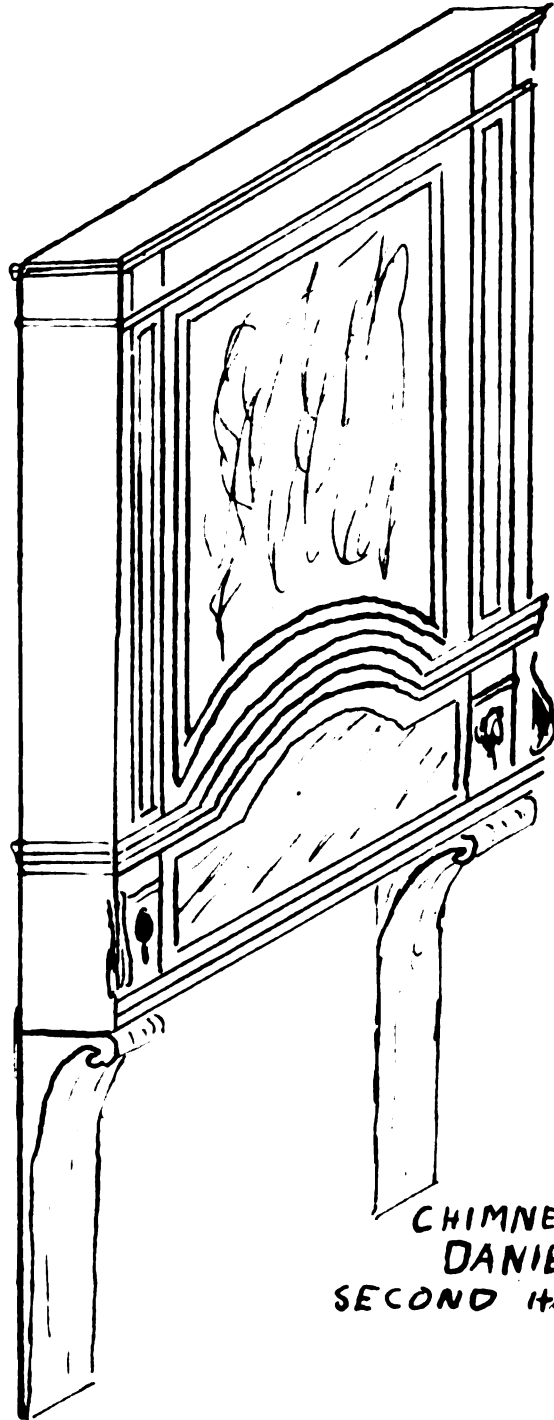
During the transitional period of Louis XIV, certain Baroque chimney pieces were designed that, while having an elaborate over-structure, had no projecting structure around the fireplace opening. Mr. Eberlein has characterized this portion of the Baroque as one in which "...the heavy magnificence of the style of Louis XIV unfits it for anything else than buildings of palatial proportions and hotels..."²² The sketch (Figure 31) is from a design by Daniel Marot during the reign of Louis XIV (the second half of the 17th Century) and appeared in the T. A. Strange book of French decoration.²³

²²Eberlein, op. cit., p. 395.

²³Strange, French Interiors, p. 119.

SCALE 1/2"=1'

FIGURE N°31.



CHIMNEY PIECE DESIGN
DANIEL MAROT
SECOND HALF 17th CENTURY

The Baroque example (Figure 31) is the only chimney piece in this chapter that requires special construction beyond the adding of occasional trim and molding. The overmantel structure is made of three standard flats, eight feet high. Two of these flats are one foot wide, the other is five feet wide. These are fastened together with nails, screws or "L" braces and then attached to the fireplace flat in the same manner. The "pillars" holding up the overstructure are made of rough triangular wooden frames that actually aid in the support of the overmantel. They are also attached to the fireplace flat, either with nails or screws. The curves are molded to these frames with paper maché. The detail on the entire structure is painted.

During the Eclectic period there appeared a style that Augusta Patterson called the "Modern Picturesque".²⁴ Miss Patterson stated that there is really no definition of an interior of this period. She said that the note of the interior was to be taken from the general period and locality in which the exterior had been picturesque-ized.²⁵ Of the Sabin residence, from which the sketch of the dining room chimney piece (Figure 32) has been taken,²⁶ Miss Patterson said that it contained some of the most perfect specimens of the restrained and graceful English manner to be found in America.²⁷ The Sabin home is on Long Island.

²⁴Patterson, op. cit., p. 239.

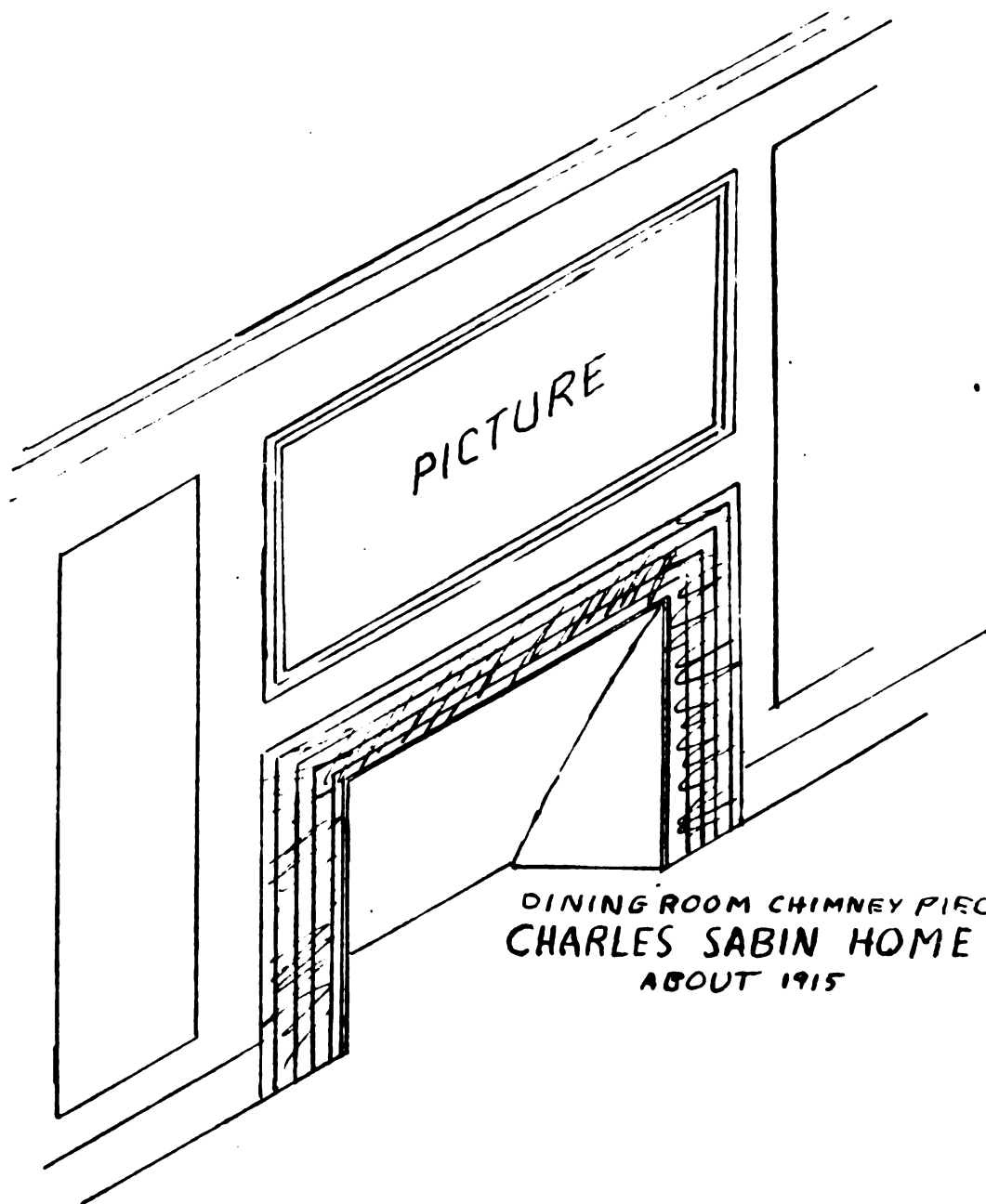
²⁵Ibid., p. 228.

²⁶Ibid., p. 239.

²⁷Ibid., p. 228.

SCALE 1/2" = 1'

FIGURE N^o 32.



DINING ROOM CHIMNEY PIECE
CHARLES SABIN HOME
ABOUT 1915

The Modern period has seen the growth of a style usually known as Functionalism and variations on this style. Rogers defined Functionalism as,

Basically, Functionalism reaffirms the long-recognized principle that there can be no difference in kind between any of the design fields. Further, it holds that the only proper solution of any problem in design rests primarily in a thorough analysis of the utilitarian requirements and a rational satisfaction of these requirements in the most succinct and open manner possible using the materials and techniques most appropriate. If this discipline is obeyed, all the decorative and aesthetic effect necessary will come automatically from a reasonably sensitive handling of these elements. All else is false and superfluous. Ornament is anathema and even color and texture are suspect if not used with a basic constructive purpose in mind.²⁴

Rogers later stated that these principles were seldom put into practice without modification. Usually some relaxation of the principles was thought necessary or desirable.²⁵ A "Sunset Book" entitled, How to Plan and Build Your Fireplace, embodied the modifications of the Functional theory in the majority of its suggestions. Of the better than one hundred chimney pieces illustrated in this book, almost all of them were of the structureless type.²⁶ The sketch (Figure 33) has been taken from this book and was designed by Paul Thiry.²⁷

²⁴Rogers, op. cit., p. 184.

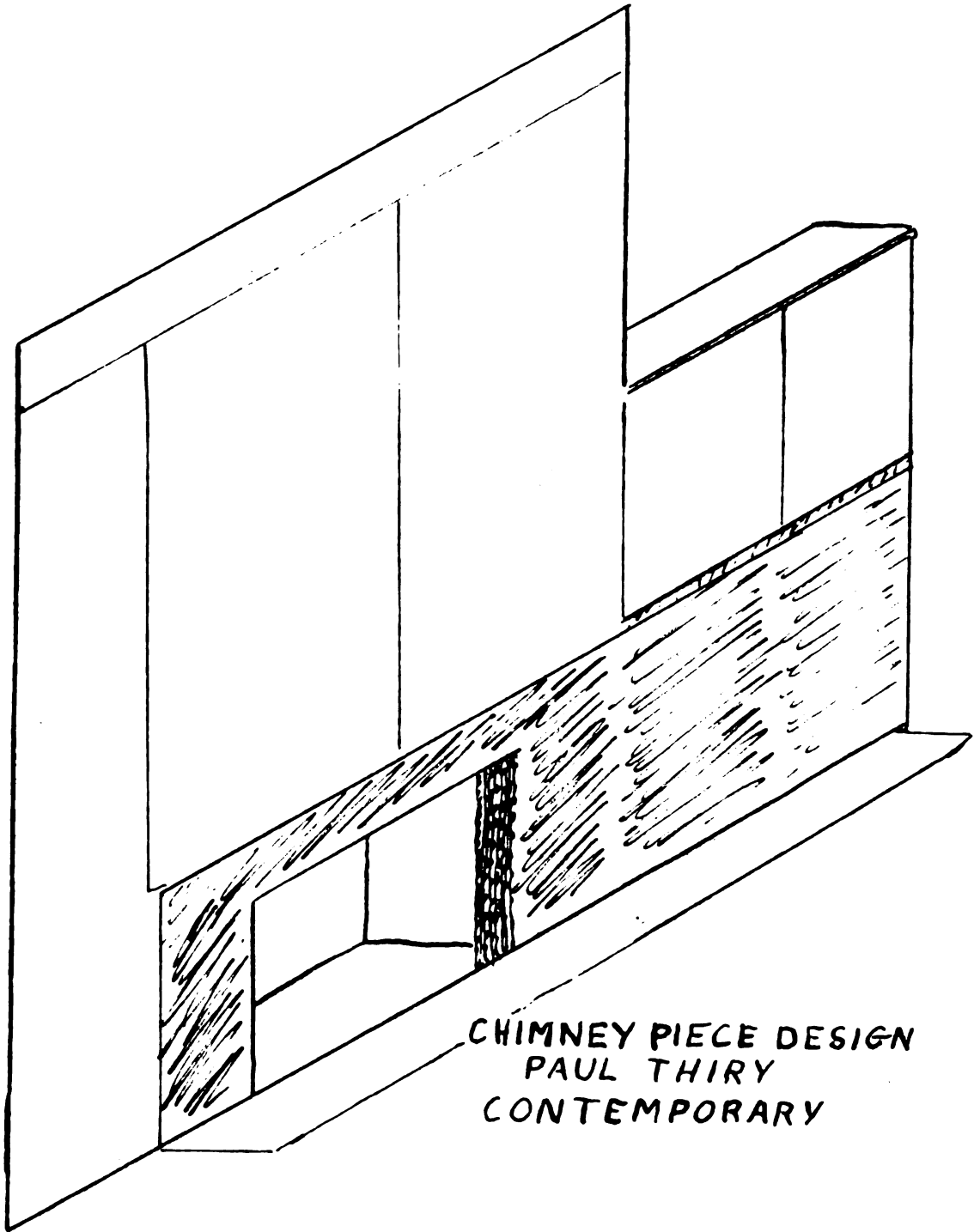
²⁵Ibid., p. 186.

²⁶How to Plan and Build Your Fireplace, (A Sunset Book, San Francisco: Lane Publishing Company, 1951).

²⁷Ibid., p. 12.

SCALE 1/2"=1'

FIGURE N°33



CHIMNEY PIECE DESIGN
PAUL THIRY
CONTEMPORARY

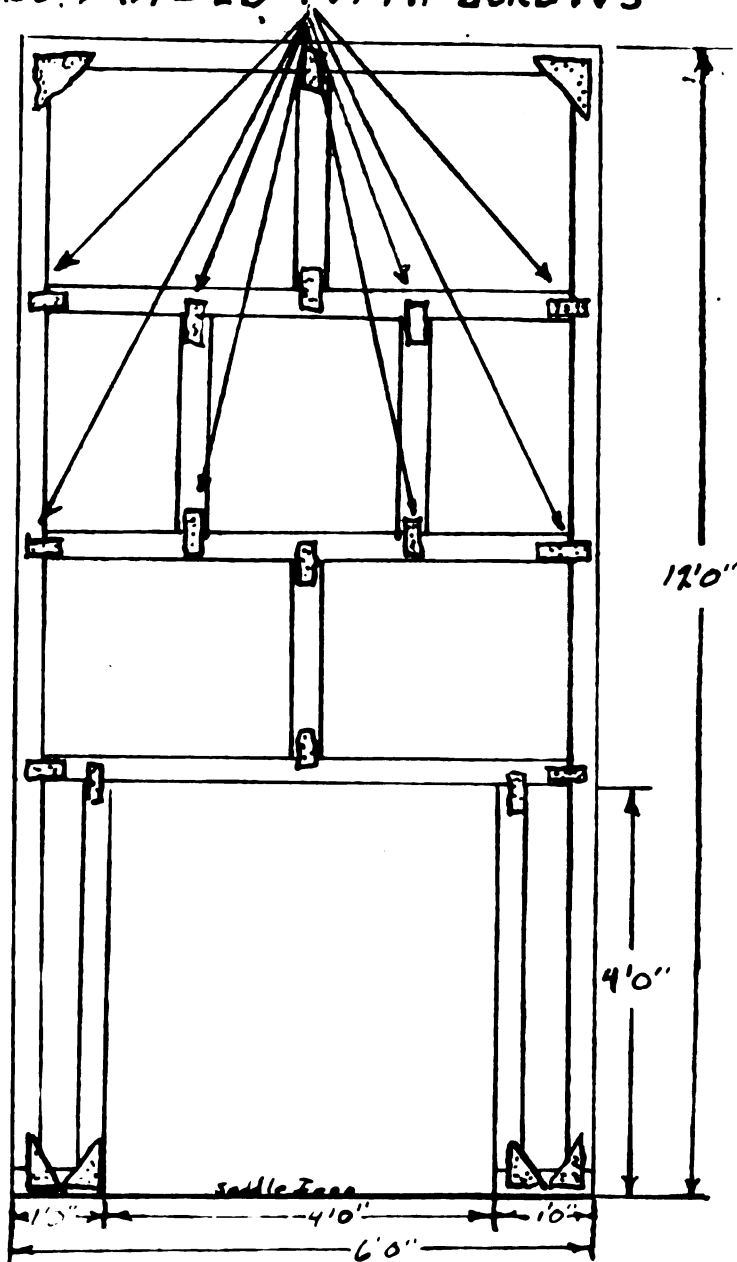
Figure 34 is a working drawing of a fireplace flat that could be used for the structures considered in this chapter. The flat is six feet wide and twelve feet high. (The height of the flat varies with the standard height of the entire set of flats. The flat should be the same vertical dimension as the rest of the setting. The width may also vary to conform with specific problems.) The size of the fireplace opening will vary according to the necessities of any particular design. In this case it is four feet wide and five feet high. The opening may be modified by the same means as were the basic units, see Figure 2. The toggle rails, or "middle brace" are attached with key-stones which are secured with Number 8 wood screws, seven-eighths of an inch in length. The use of screws rather than clout nails is to facilitate the raising and lowering of the toggle rails to attach various pieces of ornament from the face of the flat. The two vertical stiles, or braces, are also attached in this manner, and with the same purpose in mind. Both toggle rails and stiles may then be altered to accommodate the various pieces of external trim that must be placed on the front of the flat. Figures 23 to 25 could be accomplished by the use of painted trim and slight modification of the fireplace opening, but Figure 26 has a number of upright pilasters that should be three dimensional. These would probably be one inch by four inch pieces of lumber, cut to the correct length and nailed through the flat into the toggle rails at the rear. Figures 27, 28, 29 and 30 all require the hanging of a picture at various heights. These pictures would be hung

on the movable stiles and toggle rails. Figure 30 is a special case and has already been taken up earlier in the chapter. Figure 33 requires no special exterior trim.

SCALE $\frac{1}{2}"=1'$

FIGURE N° 34

STANDARD FLAT CONSTRUCTION USED
KEYSTONES, APPLIED WITH SCREWS



A FIREPLACE FLAT
WITH ADJUSTABLE TOGGLE RAILS AND STILES

CHAPTER VI

SUMMARY

Because of the importance placed on chimney pieces as central decorative and architectural features in home construction and planning, and because of the apparent lack of interest and information regarding the use of the chimney piece as an important part of the realistic stage setting, both as a decorative feature and as a central factor in the establishment of locale and period, the author attempted to discover certain basic designs that would satisfy the underlying structural requirements of several periods, with the addition and subtraction of varying amounts of external trim. As a corollary to this problem was the need to design units that would take up little storage space and that could be simply and easily constructed.

Study of the major architectural periods with which the plays most commonly produced by educational and community theatre are concerned, led to the design of three basic units to meet the needs of the "typical" chimney piece designs of each of these periods.

The first of these designs had, as an outstanding feature, a very high mantel. Six periods were discovered to have chimney pieces in which the high mantel played an important part. Basic unit number I, was designed to be adapted to meet the demands of all of these periods with

the addition of certain pieces of trim, molding and, in some cases, an overmantel structure.

The second basic unit was designed with a four foot mantel height. This proved to be the most popular height and reoccurred in nine of the twelve periods studied. Basic unit number II was also adaptable by the addition of certain trim, molding, and, in some cases, overmantel structures.

Basic unit number III was designed with a mantel height of three feet. This mantel height was a rather special case and occurred primarily in the French styles of decoration. Only two major periods, as set up for this study, contained a mantel of this height. This unit was also capable of adaptability by means of external trim, molding and, when appropriate, overmantel structures.

The study also revealed that most of the periods had typical structures that could be represented by the addition of trim, molding and overmantel structures directly to a fireplace flat, without the use of a separate basic structure. A flat of this type was suggested for use in these instances.

Because of their high degree of adaptability, the three basic units form an economical solution to the chimney piece problem while still giving the designer a flexibility in the materials and forms that he may use in planning the setting. Three units that just need slight modification to serve in almost any period that a designer may use, provide the designer with an opportunity to use ideas that he might not

consider if the entire unit had to be built, or if he had only one stock chimney piece with permanently attached trim and, therefore, limited use.

The lack of storage facilities, mentioned in the introduction, that makes it almost impossible to have a supply of chimney piece units for each period that may be used in future designs is also circumvented. The three basic units store one inside the other, in the manner of nested tables, and therefore take up very little space.

The basic units are light in weight and easily portable, because of their canvas and light wood construction. The construction utilizes only those materials that would be found in a standard scene construction shop, or that could be purchased quite inexpensively.

The choice of the three heights of six feet, four feet and three feet for the mantel shelf appeared, from the research, to give the most flexibility of use. With the exception of the very early periods of the study, each period is covered by at least two units, giving the designer a wide latitude, in choice of shape within any given period as well as giving him the choice of the period in the first place.

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* Indicates play production and scene construction texts which mention fireplaces or chimney pieces.

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APPENDICES

APPENDIX A

PARTIAL LIST OF PLAYS SET IN THE PERIODS STUDIED

ROMANESQUE AND NORMAN

The Death of Tintagiles, by Maurice Maeterlinck

The King's Henchman, by Edna St. Vincent Millay

Pelleas and Melisande, by Maurice Maeterlinck

Tristan and Isolde, by Richard Wagner

GOTHIC

Joan of Lorraine, by Maxwell Anderson

The Lady's Not For Burning, by Christopher Fry

Saint Joan, by George Bernard Shaw

RENAISSANCE AND TUDOR

Ann of 1000 Days, by Maxwell Anderson

The Firebrand, by Edwin Mayer

The Jest, by Sam Benelli

Mary Stuart, by John Drinkwater

ELIZABETHAN

The Dark Lady of the Sonnets, by George Bernard Shaw

Elizabeth the Queen, by Maxwell Anderson

The Fountain, by Eugene O'Neill

Kiss Me Kate, by Cole Porter and Sam Spewack

Mary of Scotland, by Maxwell Anderson

RESTORATION

And So To Bed, by James Fagen

English Nell, by Anthony Hope

The Relapse, by John Van Brough

Sweet Nell of Old Drury, by Paul Kester

GEORGIAN

The Beggar's Opera, by John Gay

David Garrick, by Tom Robertson

Pride and Prejudice, by Helen Jerome (from Jane Austin)

LATE GEORGIAN AND COLONIAL

Berkley Square, by John Balderson

Billy Budd, by Louis Coss and Robert Chapman

George Washington Slept Here, by George Kaufman and Moss Hart

The Patriots, by Sidney Kingsley

Sleepy Hollow, by Russell Maloney and Miriam Battista

Valley Forge, by Maxwell Anderson

BAROQUE AND ROCOCO

Comedies, by Molière

Cyrano de Bergerac, by Edmond Rostand

The Love of Four Colonels, by Peter Ustinov

Ruy Blas, by Victor Hugo

Saint Helena, by R. C. Sherriff and Jean de Casslin

CIVIL WAR (AMERICAN)

Abe Lincoln, by John Drinkwater

Abe Lincoln in Illinois, by Maxwell Anderson

The Barretts of Wimpole Street, by Rudolph Besler

Bloomer Girl, by Harold Arlen and E. Y. Harberg

Desire Under the Elms, by Eugene O'Neill

The Farmer Takes a Wife, by Frank Elser and Marc Connelly

Great Expectations, by Alice Chadwick (from Dickens).

Harriet, by Florence Ryerson and Colin Clement

The Ivy Green, by Mervyn Nelson

Paint Your Wagon, by Allen Jay Lerner

Prologue to Glory, by E. P. Conkel

Signature, by Elizabeth McFadden

The Wisteria Trees, by Joshua Logan

VICTORIAN

Allison's House, by Susan Glaspell

Angel Street, by Patrick Hamilton

Arms and the Man, by George Bernard Shaw

Can Can, by Cole Porter and Abe Burrows

Candida, by George Bernard Shaw

The Cherry Orchard, by Anton Chekov

Diamond Lil, by Mae West

Edwina Black, by William Dinner and William Morum

The Enemy of the People, by Henrik Ibsen

VICTORIAN - Continued

- The Four Poster, by Jan de Hartog
- Gigi, by Anita Loos (from Colette)
- The Heiress, by Ruth and Augusta Goetz
- High Button Shoes, by Stephen Longstreet
- The Mouse of Bernardo Alba, by Frederico Lorea
- The House of Connelly, by Paul Green
- The Innocents, by William Archibald
- The King and I, by Richard Rogers and Oscar Hammerstein
- Lace on Her Petticoat, by Aimee Stuart
- The Leading Lady, by Ruth Gordon
- Life With Father, by Howard Lindsey and Russel Crouse
- Life With Mother, by Howard Lindsey and Russel Crouse
- The Little Foxes, by Lillian Hellman
- Mary Rose, by James M. Barrie
- The Millionheiress, by George Bernard Shaw
- Mister Strauss Goes to Boston, by Robert Stoly and Robert Sour
- Nellie Bly, by Joe Quillan
- The Old Maid, by Zoe Akin
- Paris '90, by Cornelia Otis Skinner
- Saint Louis Woman, by Harold Arlen and John Mercer
- The Star Wagon, by Maxwell Anderson
- Therese, by Thomas Job
- A Tree Grows in Brooklyn, by Belle and Sam Spewack
- Up In Central Park, by Herbert and Dorothy Fields
- Victoria Regina, by Lawrence Houseman

ECLECTIC

The Green Goddess, by William Archer

Green Grow the Lilacs, by Lynn Riggs

The Magnificent Yankee, by Emmett Lowery

Make Way for Lucy, by John Van Druten

Misalliance, by George Bernard Shaw

My Three Angels, by Bella and Sam Spewack

The Next Half Hour, by Mary Chase

Seventeen, by Booth Tarkington

MODERN

All contemporary plays

APPENDIX B

LIST OF BASIC UNITS WITH THEIR CORRESPONDING PERIODS

BASIC UNIT NUMBER I

1. Restoration
2. Colonial or Late Georgian
3. Civil War (American)
4. Baroque and Rococo
5. Victorian
6. Eclectic

BASIC UNIT NUMBER II

1. Elizabethan
2. Restoration
3. Georgian
4. Colonial
5. Civil War (American)
6. Baroque
7. Victorian
8. Eclectic
9. Modern

BASIC UNIT NUMBER III

1. Baroque and Rococo
2. Eclectic

STYLES WITHOUT STRUCTURES

1. Norman
2. Gothic
3. Tudor Gothic
4. Elizabethan
5. Restoration
6. Georgian
7. Colonial and Late Georgian
8. Civil War (American)
9. Baroque and Rococo
10. Eclectic
11. Modern

WILLIAM E. BOYD

William E. Boyd was born in St. Paul Minnesota on February 26, 1932. His father is Assistant Superintendent of Safety for the Northern Pacific Railway and his mother is a clerk in the Federal Bureau of Internal Revenue. He attended Humboldt High School in St. Paul, graduating in 1949. He then attended Macalester College, in St. Paul, graduating in 1953 with a Bachelor of Arts degree with a major in Speech and Dramatics and a minor in English Literature and language (Spanish). While attending Macalester College he was active in drama, appearing in eleven plays as an undergraduate. He received awards in 1953 as the outstanding male actor of the year and as the drama major who contributed most for the preceding four years. He is a member, and was a chapter president, of National Collegiate Players. He was also a member of the Macalester Drama Club. He participated in Choral Reading and radio station WBOI for all four years of his undergraduate career. He was a member of the student government and captain of the tennis team in his senior year. In the fall of 1953 he was awarded a graduate assistantship in technical theatre at Michigan State College, supervising the scene construction laboratories for an Introduction to the Theatre class and a Scenery Construction class. He began work on this thesis in the Winter term of 1954 and completed it in the Summer term of that year.

the first of these is the fact that the system is not a simple one, but a complex one, in which the various parts are interrelated and interdependent. The second is that the system is not a static one, but a dynamic one, in which the parts are constantly changing and evolving. The third is that the system is not a closed one, but an open one, in which the parts are constantly interacting with the environment. The fourth is that the system is not a linear one, but a non-linear one, in which the parts are constantly interacting with each other in a non-linear fashion. The fifth is that the system is not a deterministic one, but a probabilistic one, in which the parts are constantly interacting with each other in a probabilistic fashion. The sixth is that the system is not a simple one, but a complex one, in which the parts are interrelated and interdependent. The seventh is that the system is not a static one, but a dynamic one, in which the parts are constantly changing and evolving. The eighth is that the system is not a closed one, but an open one, in which the parts are constantly interacting with the environment. The ninth is that the system is not a linear one, but a non-linear one, in which the parts are constantly interacting with each other in a non-linear fashion. The tenth is that the system is not a deterministic one, but a probabilistic one, in which the parts are constantly interacting with each other in a probabilistic fashion.

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