



GUIDE TO STAGE CURTAINS



SYRACUSE SCENERY &
STAGE LIGHTING CO., INC.

www.syracusescenery.com



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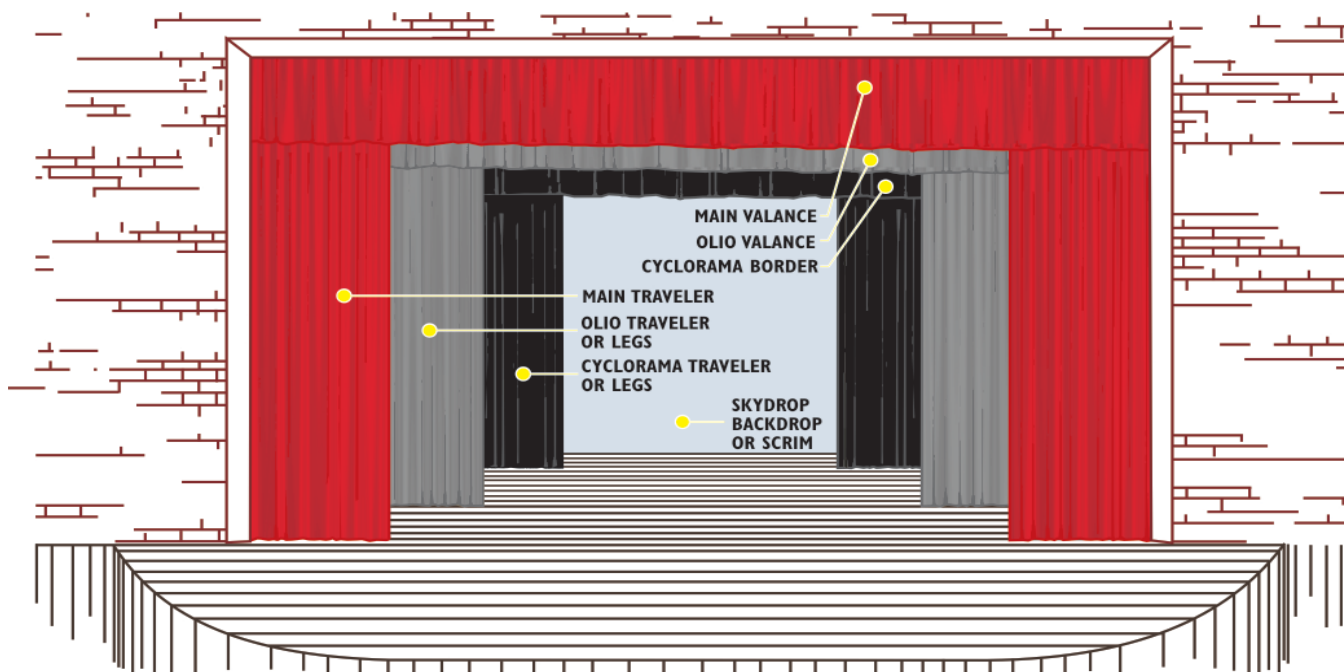
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GUIDE TO STAGE CURTAINS

INTRODUCTION

Stage Curtains are fabricated in every size and shape. The term stage curtain refers to any and all curtains that hang on (or sometimes near) a stage. Syracuse Scenery & Stage Lighting Co., Inc. specializes in manufacturing stage curtains. Stage curtains are differentiated from other types of curtains by their stage function, by their size and fabric selection, and by their fabrication specifications. Specifications for fabrication of stage curtains are numerous. In order to provide information to our customers and potential customers, Syracuse Scenery offers a glossary of the terminology used in our work, a description of some of the more common fabrics used in the manufacture of stage curtains and our professional standard of fabrication.

Syracuse Scenery & Stage Lighting Co., Inc. has been in the business of stage curtains for over 90 years. The company has manufactured curtains ranging from helicopter simulator cockpit covers, to the most decorative curtains for showrooms, as well as stage curtains for thousands of schools, colleges and auditoriums in the United States and other countries.



TYPES OF CURTAINS

There are many names used for stage curtains. Syracuse Scenery first printed the above illustration in 1972 to show our customers the terms we use for various stage curtains. This simple illustration has been copied by fabric suppliers and other manufacturers, and has now become a standard in itself. This illustration shows a typical elementary or secondary school stage curtain layout. Stages in elementary and secondary schools serve many purposes. The curtains are usually arranged so, without any other scenery, the

audience sees only what is occurring on the stage. The curtain arrangement enhances the background of the event occurring on the stage. In most colleges and universities, stages are predominantly used for productions. In these facilities there is usually a Front Curtain and functional backdrops, scrims or cycloramas. Other curtains on the stage are used as masking, keeping the audience from seeing the functional parts of the stage and making the stage background disappear.

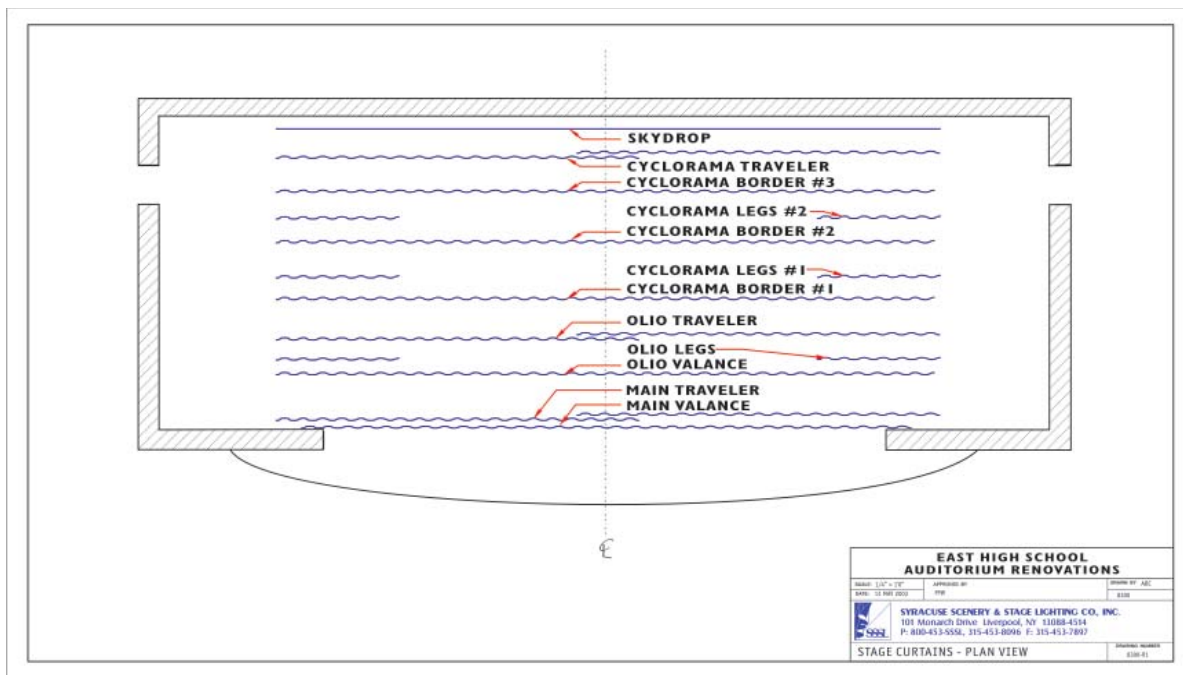
For stages where the curtains are used as scenery, we use the term “setting” to describe all of the curtains that are located

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layout of stage curtains in plan view

on a certain part of the stage and that are made of the same fabric or color.

Each “setting” has predominant uses, but each facility can also have its own specific uses for curtains and may have more or fewer curtains than are illustrated.

MAIN SETTING: The Main Setting usually functions as the decorative closure of the stage area proper or the dividing line between the audience area and the stage area. In fabric and color the Main Setting should enhance the appearance of the auditorium and coordinate with the seating, carpeting and architectural details.

The Main Traveler can open in the middle, or if space allows, it can be opened by lifting straight up. It can also do both. The curtain can also be raised by brailing. A brail curtain gathers up from the bottom using lift lines running through rings sewn onto the backside of the curtain.

Other names used for the curtains in the Main Setting include:

- MAIN TRAVELER** - Act Curtain, House Curtain, Front Curtain, Grand Drape, Main Curtain, Proscenium Curtain
- MAIN VALANCE** - Teaser, Proscenium Valance
- MAIN LEGS** - Tormentors, Tabs

OLIO SETTING: The term “Olio”, which is defined as a medley of tunes, is taken from the vaudevillian era when acts on stage were performed in front of this curtain setting. The Olio Setting is located anywhere from immediately behind the Main Setting to approximately the mid-stage area. The Olio Setting was historically gold and somewhat fancier than the other curtains. In modern usage, the Olio Setting is usually a neutral color to provide a backdrop for a speaker. If the Main Setting does not completely clear off the stage, the color of the Olio Setting should coordinate with the Main Setting. If the Olio Setting is used only for midstage masking, and is not to be used to cut off the stage for a smaller playing area, the Olio Setting will usually be of the same fabric and color as the Cyclorama Setting.

Other names used for curtains in the Olio Setting include:

- OLIO TRAVELER** - Speaker Curtain, Midstage Traveler, Midstage Cut-Off Curtain, 2nd Curtain
- OLIO VALANCE** - Midstage Valance, Midstage Teaser
- OLIO LEGS** - Tormentors, Tabs

CYCLORAMA SETTING: The Cyclorama Setting provides the major masking on the stage. The purpose of masking curtains is to conceal the side walls, rear wall, and overhead areas of the stage house from the audience view.



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The Cyclorama Setting is often used as scenery, providing an “invisible” background for presentations. The Cyclorama Setting should be black when the stage is used mainly for dramatic presentations. Many elementary and secondary schools use their stage areas primarily for band and choral presentations. A lighter neutral color Cyclorama Setting would be selected since it is desirable for the performers to stand out from the background. When the facility is used equally for dramatic and musical presentations, having two sets of curtains is a desirable option. Where the budget does not allow for a second set of curtains, the decision on color is usually left to the person most in authority (or with the loudest voice).

Other names for curtains in the Cyclorama Setting include:

- Masking Curtains, Backstage Curtains,
- Rear Curtains and Backdrops.

BACKDROP, SKYDROP, SCRIM: The Backdrop (natural/off-white color) or Skydrop (light blue color) is usually placed near the back wall and provides a surface for projecting scenery or lighting effects. The Backdrop or Skydrop can be used alone to represent the sky. The Backdrop or Skydrop is often referred to as a Cyclorama, especially if the curtain is mounted on a curved batten.

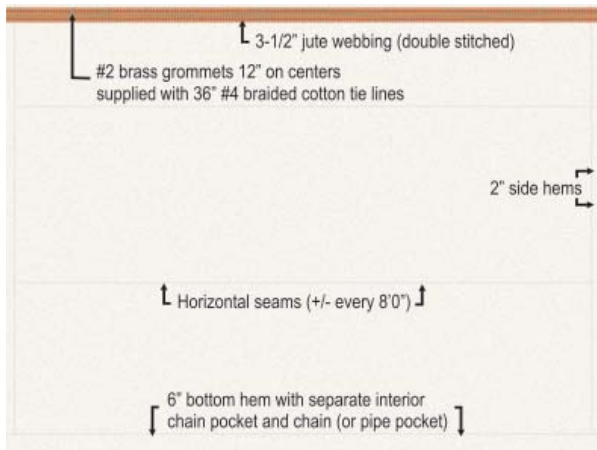


illustration of a seamed muslin backdrop

A Scrim curtain lighted only from the rear becomes translucent and is used for shadow and special effects. When the Scrim is lighted from the front, it becomes opaque and is often used as a Backdrop. In order to be effective, Scrim curtains must be sewn without interior seams. Scrim fabric is available up to 36' in height. The Scrim is often placed in

the midstage area for special effect purposes. In order to be most effective, careful lighting placement and choice of fixtures is essential. There are several varieties of scrim. The most commonly used scrim fabric is Sharktooth Scrim.

Backdrops and Scrim are often painted for effects or scenery. Backdrops and Scrim which are going to be painted should be fabricated from plain, not flame retardant treated, fabric.

A chemical reaction can occur between the flame retardant and the paint which causes unremovable white staining.

Backdrops can be painted over several times using scenic paints. Scrim usually can not be repainted.

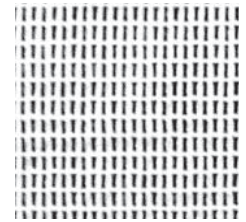


illustration of sharktooth scrim weave

Backdrops are available both seamed and seamless. When seams are used, the preferred arrangement for the seams is horizontal. The horizontal seams allow the eye to travel across the curtain without the interruptions of vertical lines. Seamless Backdrops are more expensive, but a seamless curtain provides the best surface for lighting and allows for more realistic effects.

Scrim and all but the tallest backdrops that are not going to be painted can be fabricated from inherently flame resistant fabrics. These fabrics are more expensive. Typically scrim and backdrops are replaced more frequently than other stage curtains and the benefit of the fabrics not requiring re-treatment for flame retardancy is less than for other curtains.

AUSTRIAN, BRAIL, CONTOUR AND TABLEAU CURTAINS:

AUSTRIAN refers to the manner in which the curtain fullness is arranged. BRAIL, CONTOUR and TAB refer to the method of opening (removing from view) the curtain. There is a great deal of confusion in the use of these words. Illustrated on the following page are an Austrian curtain in the closed position, a Contour curtain in a partially open position and a Tab curtain in the open position.

An AUSTRIAN curtain has fullness gathered both horizontally and vertically. The amounts of fullness will determine the visual appearance and the degree of “scallop”. The amount of fullness will be influenced by the weight of the fabric and by the desired appearance. A heavy fabric for



a large curtain might contain 25-30% horizontal fullness and 50% vertical fullness. A smaller curtain, or one made from a lightweight fabric could have up to 300% vertical fullness and 100% horizontal fullness. Austrian curtains can be stationary or operable. A Main Valance curtain can be fabricated as a stationary Austrian. Austrian curtains used as full stage curtains will open by raising the curtain with cables run through rings sewn onto the backside of the curtain.

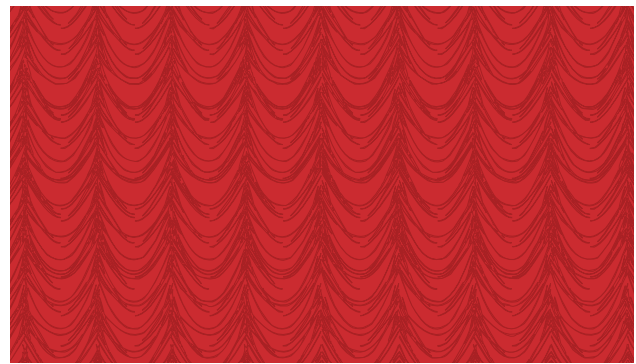
Brail, Contour and Tab are terms we use to describe the operation of curtains that are opened by lines running through rings sewn onto the curtain.

A BRAIL curtain may be either fabricated flat or with horizontal fullness. Rings are sewn onto the curtain so that cables running through the rings draw the curtain up to open it. There is no visible difference between a curtain that opens on a track and a Brail curtain, until the curtain opens by gathering up its rings as the cables move through the rings that are raised.

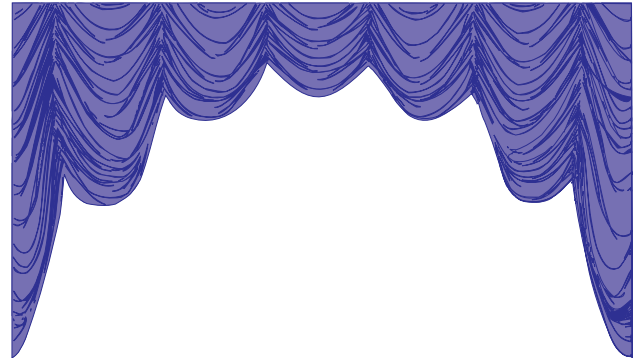
A CONTOUR curtain is similar to a Brail curtain, except that it will have separate controls for the cables running through rings on the curtain. These cables can operate at different speeds, if motorized, or can be pulled separately if manually operated. A Contour curtain will form various lengths of scallops, framing the stage as it is opened. A Contour curtain may also play (exist on the stage) in a partially open state to provide a decorative effect. Another term used for a Contour curtain is Multi-Form. In its fabrication, a contour curtain must have adequate horizontal fullness to allow the bottom edge of the curtain to reach from one line to the next in a graceful scallop. The amount of fullness may differ across the width of the curtain to accomplish the design intended, often with the curtain having less horizontal fullness in the center and increasing amounts to the offstage edges.

A TABLEAU (TAB) curtain will have rings sewn onto seams of the curtain from the offstage upper corner diagonally to about waist height on the leading edge. A rope or cable is run through the rings so, when pulled up, the curtain forms a top scallop with the sides of the curtain gathered and hanging in folds from the highest point. This method of opening the curtain is also referred to as “Butterfly”.

Austrian, Brail, Contour and Tab curtains are more expensive than standard curtains. These curtains may require a greater amount of fabric, a much greater amount of labor in sewing



Austrian Curtain - closed position



Contour Curtain - partially open position



Tableau Curtain - open position

of rings and the gathering of fullness, and the cost of the rigging to operate them.

OTHER DECORATIVE CURTAINS AND DECORATIVE DETAILS

Curtains can be fabricated to custom shapes. Decorative valances can be gathered into semi circles, scallops of differing widths and lengths, stepped shapes or angled cuts. Decorative curtains can be fabricated to match historic original curtains, or to establish a specific theme for the auditorium.



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Fringe, braids and tassels can be applied to stage curtains to add a decorative look. 6" gold bullion fringe is readily available and reasonably priced. Custom fringes are available in differing thicknesses, colors and lengths. Delivery on custom fringes is lengthy and the fringe is quite expensive. However, custom fringes can add significantly to the



curtain with custom fringe and braid

appearance of a curtain. Custom braids, tassels and roping can also be applied to stage curtains.

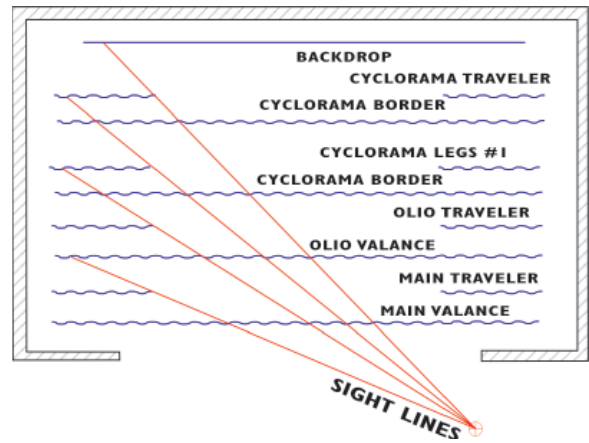
Monograms in the center of a Main Valance are another available decorative finish. We offer embroidered or appliquéd monograms. Monograms can be a single letter, a group of letters within a wreath or other background, or a logo can be incorporated within the design. One of the most fascinating monograms we have supplied was a bobcat head, the mascot of a high school. Embroidered monograms usually are done with several shades of thread to give some degree of depth. The design for the monograms must be simple since it is usually viewed from a distance.



custom tassel



logo monogram



sight lines - plan view

SIZES AND QUANTITIES OF CURTAINS

Stage curtain sizes and quantities are determined by sight lines, size and physical layout of the facility and by the intended usage of the curtains.

SIGHT LINES: A sight line is an imaginary line drawn from the audience seating area to the overhead and sides of the stage that determine what the audience can see. From the first row of seats, the Main Valance and/or Borders should prevent a view of the ceiling or other hanging obstacles such as lighting battens, heating and air conditioning ducts. From the far right and left seats in the audience area, Legs should be arranged to prevent a view of the wings or backstage areas.

CURTAIN HEIGHTS:

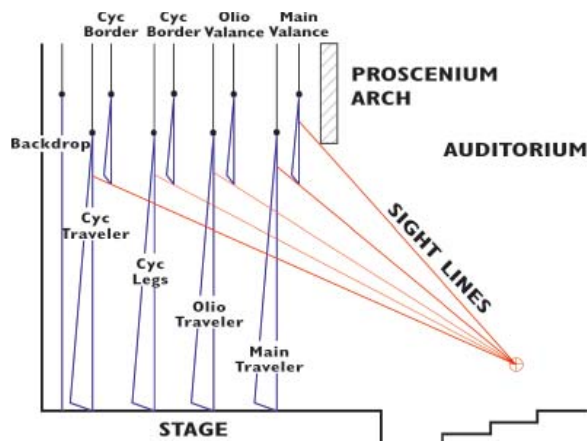
Traveler and Leg Heights: Heights are selected with sight lines governing. A good practice, with or without Valances or Borders, is to have the Traveler and Leg height 2'0" above the height of the proscenium. If the stage house can accommodate higher curtains, higher curtains will be more useful. However, if you wish the curtains to clear off the stage when the curtains are raised, you must allow for the measurement between the proscenium arch and the rigging high trim (the highest possible height to which the batten can be raised). When the height is not sufficient to completely remove the curtain from view, the Legs and Travelers are often made at a lower height and Valances or Borders are used in front of them to conceal the attachment of the curtain to the batten or track.

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sight lines - section view

Valance and Border Heights: It is a distinct advantage if your Valances and Borders are mounted on adjustable rigging. You will be able to vary the height of the playing area. If your Valances and Borders are “dead hung” (not on adjustable rigging), the height should be low enough to mask the electrical battens, but should still be high enough to allow a sizeable separation between the performers’ heads and the curtains.

CURTAIN WIDTHS: The widths of curtains are governed by the physical width of the stage area and the usable viewing area from the audience. To insure proper masking, the Main Valance is usually 2' - 4' wider than the Proscenium opening. Olio Valances and Cyclorama Borders are sized by the item or items that they are masking. If the viewable portion of the stage area narrows from front to back, the Valance and Borders may be progressively narrower. If the design of the facility allows a good view of the far backstage areas, the Valances and Borders may remain constant in width. The width of the Traveler curtains and Legs are based upon the sight lines and the track dimensions.

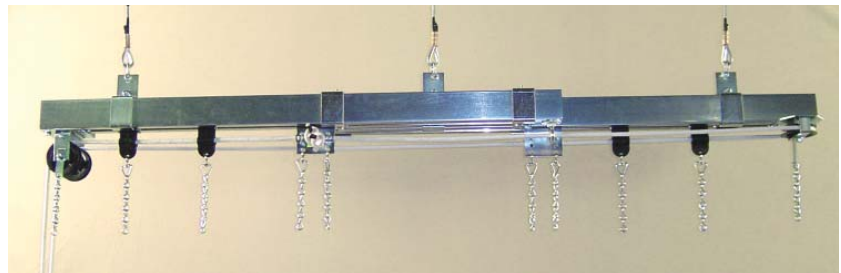
NUMBER OF CURTAINS: The depth of the stage determines the number of curtains needed. For proper masking, a Valance or Border for each Traveler is recommended. Legs are usually positioned one to three pairs between Travelers with a Valance or Border for each pair of Legs.

TRAVELER TRACKS

For normal Traveler curtains with an overall width greater than 20', our recommended track is Model #280 as manufactured by Automatic Devices Company. The track consists of bi-parting lengths of approximately 3" x 3" steel channel and includes curtain carriers 12" on centers.

In order for a Traveler Curtain to open fully enough so that the curtain is not visible on the stage when opened, appropriate “stacking space” must be added to the width of the curtain. This stacking space is governed by the track. When using the #280 track, each foot of curtain width stacks in 2.4" of space.

For example: assume a 40'0" wide proscenium opening, with a total stage area from side wall to side wall of 60'0". For a center opening, bi-parting curtain, divide the opening by 2 (20'0") and add 2'0" for the center overlap (20' + 2' = 22'). For 22' of curtain, 52.8" of stacking space is required (22' x 2.4" = 52.8" or 5'). Add the stacking space required, the opening dimension, and the overlap allowance to achieve the



Automatic Devices Company Model #280 Track Assembly

desired finished curtain width. (20' + 2' + 5' = 27') Traveler curtains are usually fabricated to an even number of feet to match up with the carriers on the track.

The recommended track for lighter weight curtains, or for openings under 20'0" in total width is Model #170. The same rules apply for determining the width of the curtain except for this track, the stacking space required per foot of curtain is 1.5".

Additional information is available on these stage tracks, including catalog cuts, accessories, and installation instructions. Information is also available for other special use tracks and curtain motors.



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FABRICS

Stage fabrics are selected primarily for their durability. Stage curtains are expensive. They should last for many years and be capable of withstanding some of the abuse to which they are put.

Stage fabrics are preferably non-reflective. Since stage lights are often washing on the curtains, it is desirable for the curtains to absorb these rays of light rather than reflect them into the audience.

FLAME RETARDANCY

Inherently Flame Resistant: Inherently flame resistant fabrics are made from fibers (usually man made) that are permanently and inherently flame resistant for the life of the fabric. There are a number fabrics of this type available; some are lighter in weight and more reflective than fabrics made from natural fibers, and some of the newer fabrics are somewhat more expensive than traditional cotton stage curtain fabrics. As dry cleaning and flame retardant application usually costs about one third to one half the price of new curtains, curtains fabricated from inherently flame resistant fabrics will be much less expensive to maintain over their useful life.

Durable Flame Retardant: Some polyester yarns used in stage fabrics are chemically treated for flame retardancy that is not removed by cleaning and is not affected by atmospheric conditions of humidity and dryness. Curtains made from durably flame retardant fabrics should retain their flame retardancy for the life of the fabric, but will require routine flame testing under normal circumstances

Flame Retardant Treated: Flame retardant treated fabrics are usually made from 100% cotton fibers. The flame retardant treatment is a mill applied chemical process. This process is not permanent. The chemicals are often affected by humidity which tends to reduce their effectiveness over time in high humidity environments. The usual recommended re-treatment period is every five (5) years. The recommended procedure for re-treatment is by immersion together with dry cleaning. We strongly do not recommend re-treatment by spraying. Unless the surface dirt is removed, the flame retardant chemicals can not be fully absorbed by the fibers, and sprayed chemicals often cause the curtain to appear streaked or stiff.

FABRIC TYPES

The following section contains illustrations and descriptions of typically selected stage fabrics or fabric types. These fabrics have all been field tested over many years of use. The illustrations of the fabrics are from a close-up view.

As a general rule, heavier fabrics will last longer and will cost more. If you are soliciting quotations or bids for stage curtains, you should request a sample of the proposed fabric to be supplied with the bid. After the project has been delivered, you should also check the original sample against the fabric that has been supplied.

INHERENTLY FLAME RESISTANT VELOUR



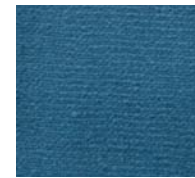
CHARISMA VELOUR

KM Fabrics, Inc.

100% polyester, 23.5 - 24.5 ounces per lineal yard

Charisma is extremely durable, opaque, rich and attractive in appearance.

Charisma is the standard fabric used for stage curtains, especially for Main Settings. The fabric has a matte finish and is similar to cotton velour in appearance.



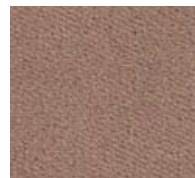
PRESTIGE VELOUR

KM Fabrics, Inc.

100% polyester, 22/23 ounces per lineal yard

Prestige is durable and attractive in appearance. This fabric is more reflective than other polyester velours.

Prestige is well suited for Main Setting and decorative curtain use. The fabric is not completely opaque and may require lining.



CRESCENT VELOUR

KM Fabrics, Inc.

100% polyester, 18/20 ounces per lineal yard

Crescent is durable, opaque, and attractive. It is a good all-purpose matte-finish stage curtain fabric and

is especially well suited for Olio and Cyclorama Setting curtains.



ENCORE 22 VELOUR/ PRISM 22

100% polyester, 22 ounces per lineal yard

Encore 22 is opaque and very durable. It has a matte finish. It is especially well suited for all-purpose masking curtains

and for Secondary and Elementary school curtains. This

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fabric's wider width makes it somewhat more economical. A 15 ounce, durable flame retardant version of this fabric is available. We do not recommend use of the 15 ounce fabric for stage curtains.



PRIDE VELOUR

KM Fabrics, Inc.

100% polyester, 17/18 ounces per lineal yard
Pride is durable and attractive. This fabric is more reflective than other polyester velour fabrics. The fabric is especially well suited for decorative

curtain use. Pride is not completely opaque and may require lining.



PLATEAU VELOUR

KM Fabrics, Inc.

100% polyester, 13 ounces per lineal yard
Plateau is durable, opaque and attractive with a matte finish. This lighter weight velour is well suited for Elementary school Main Settings and

auditorium window curtains.

COTTON VELOUR



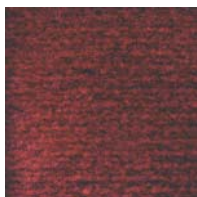
MAGIC VELOUR

KM Fabrics, Inc.

100% cotton, 32 ounces per lineal yard
flame retardant treated

Magic Velour is the heaviest weight stage curtain velour. Magic is well suited for larger than normal Main Setting

curtains, but does not hang as gracefully as lighter velours and is not recommended for normal or smaller curtains.



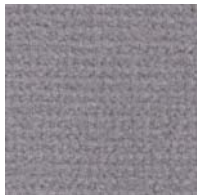
MEMORABLE VELOUR

KM Fabrics, Inc.

100% cotton, 25 ounces per lineal yard
flame retardant treated

Memorable Velour is extremely durable, rich and attractive in appearance and was the standard

cotton velour used for Main Setting curtains.

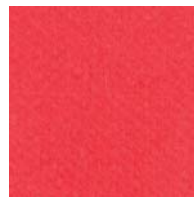


MARVEL VELOUR

KM Fabrics, Inc.

100% cotton, 20 ounces per lineal yard
flame retardant treated

Marvel Velour is slightly less in cost than the Memorable Velour and is a good all purpose cotton stage fabric.



PRINCESS VELOUR

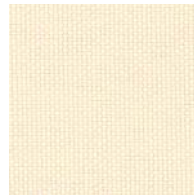
KM Fabrics, Inc.

100% cotton, 16 ounces per lineal yard
flame retardant treated

The lightest of the cotton velour family, Princess Velour can be used for stage

curtains where complete opacity is not required. This fabric has most of the desirable features of the heavier weight cotton velours at a modest price.

UTILITY FABRICS



HURRICANE

100% polyester, 12 ounces per lineal yard
inherently flame resistant

(alternate names: WHIZ-KEY, JANUS)

Hurricane is our recommended fabric for lining polyester curtains. It can also

be used where a lightweight, inherently flame resistant fabric is required.



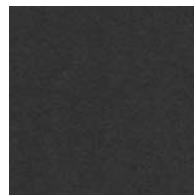
DENIM LINING

8 ounces per lineal yard

100% cotton, flame retardant treated

Denim is the most typical fabric for use as lining for 100% cotton fabrics. There is no universal standard for the naming

and weight of this fabric. It is important for the lining fabric to be of the same fiber type as the face fabric with which it is to be used. Fabrics tend to move while hanging in relation to atmospheric conditions. If the lining is not composed of the same fibers, it will not move together with the face fabric.



COMMANDO CLOTH

100% cotton, 16 ounces per lineal yard
flame retardant treated

(alternate names: Heavy Duvetyne, Velourette, Junior Velour)

Commando is napped on one side and looks similar to velour when viewed from

a distance. There is no universal standard for the naming and the weight of this and similar cotton napped fabrics. Similar fabrics can be as light as 10 oz. per lineal yard. A weight below 14 oz. per lineal yard is not recommended for stage curtains. We strongly suggest obtaining a sample of the actual fabric to be used. This fabric is suitable for Cyclorama Setting cotton curtains. It is not as durable as cotton or polyester velour fabrics.



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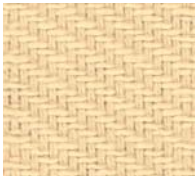
FABRICS OF THE RECENT PAST

The fabrics shown below were used for stage curtains for many years. Reno was the first widely-used inherently flame resistant fabric. It was more reflective and lighter in weight than optimal for stage use. Atlas Oxford was used for at least 50 years. In the earliest years it was a tightly woven rugged fabric used for Cyclorama Setting curtains. Over the years the weaving was looser and the fabric was less sturdy. Many of our customers have curtains made from these fabrics. We include these fabric swatches and descriptions to assist in identifying these fabrics. Neither of these fabrics are currently either available or recommended for use in stage curtains.



NEVADA

36% Modacrylic, 33% Saran Flat
Monofilament, 25% Rayon, 6% Polyester
14 ounces per lineal yard, inherently flame
resistant
(alternate names: RENO, BOLERO
BOUCLE, VEGAS)



ATLAS OXFORD

100% cotton, 14 ounces per lineal yard
flame retardant treated
(alternate names: NASSAU CHEVRON,
ATLAS)

OTHER FABRICS

There are many other fabrics used for stage curtains. Velour fabrics from Mexico and Germany are available. Syracuse Scenery has fabricated curtains using many different velours. Our preference for appearance and reasonable price continues to be velour manufactured in the United States.

Stage curtains are sometimes specified by architects using "designer" fabrics available from many different manufacturers. These fabrics are available from companies who produce fabrics for large commercial projects such as hotels. The fabrics are usually selected to coordinate with the interior design finishes of the auditorium and tend to be considerably more expensive and take longer to obtain than typical stage curtain fabrics.

Fabric can also be custom woven for stage curtains. A "signature" Main Setting can be the design focal point of an auditorium design.



*Custom woven stage curtain fabric
Theatrical consultant: Robert Davis & Associates*

CONSTRUCTION SPECIFICATIONS

Every company that fabricates or specifies Stage Curtains has their own standards, preferences and dislikes. Syracuse Scenery has inspected, dry cleaned and repaired curtains that have been made over many years. The specifications offered in the following section have been tested by years of field application. For some construction items an explanation is offered where these specifications may differ from other specifications available. Other areas seem to be universally accepted.

FABRIC WIDTHS: Curtains are fabricated by sewing strips of fabric together. All fabric strips must be the full height of the curtain with no horizontal splices. Syracuse Scenery recommends that Leg curtains be fabricated with only full widths of fabric. Using a half strip of fabric will tend to make the Leg curtain hang slightly longer at the side hem as there is no selvedge on the offstage end.

THREAD AND STITCHING: Stage curtains should be sewn with a single needle lockstitch. This is the type of sewing that cannot easily be removed by pulling on a single thread. The seams should be inspected to make sure that there are no broken or missing stitches. Syracuse Scenery uses thread

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colors to match the face fabric. Our thread is cotton covered polyester, chosen for strength and longevity.

FULLNESS: Fullness refers to the amount of fabric in addition to the finished width dimension that is included for pleating or gathering the curtain. Curtains can be fabricated flat, fabricated with fullness formed into box pleats; or the curtains can be supplied wider than required so that the user may gather or not gather the curtains onto battens or tracks. Where curtains will serve as a permanent background to stage events the curtains are usually pleated. This is especially true for elementary and secondary school stages. In larger facilities, the curtains other than the Main Setting are usually flat or with extra width, not pleated.

For curtains with fullness, Syracuse Scenery's minimum standard fullness is 60%. Our percentage of fullness is always figured in addition to allowances for seams, hems and turnbacks.

Fullness greater than 60% will make the pleats fuller, and this may make the curtains more attractive in appearance. Fullness less than 50% will make the pleats very small and will detract from the appearance of the curtains.

PLEATS: Most pleated stage curtains contain box pleats. Box pleats are formed by taking the fullness, dividing it in half, and laying it down on the face fabric. Legs and Travelers are usually pleated with 12" of fabric between the pleat centers. This dimension is selected since most stage tracks have carriers supplied every 12". Syracuse Scenery pleats Valances and Borders so that the seams of the curtain are hidden



illustration of box pleats

within the pleat. The seams will still be visible at the bottom of the curtain, but this method hides the seam along the top edge where it is most visible. Since Valances and Borders are usually tied to a batten or are attached directly to the proscenium wall area, there is no track to consider.

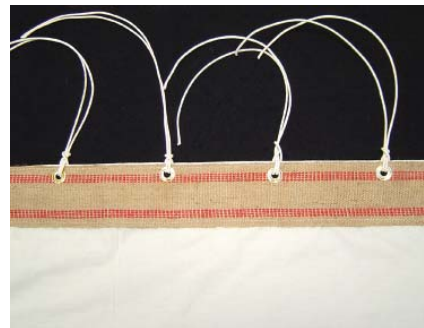


illustration of pinch pleats

Lap pleats are formed by taking the available curtain fullness, folding it to one side and laying it down on the face fabric. Lap pleats are most commonly used when there is a less than usual amount of fullness, or a need for the centers between the pleats to be small. Lap pleats are often used on platform skirts or window curtains.

Pinch pleats, the normal pleats for a window curtain, are unsuitable for stage curtains. Most stage fabrics are too heavy to form attractive pinch pleats, and a minimum of 100% fullness is required to achieve a proper pinch pleat. Pinch pleats also do not provide a suitable method of firmly attaching the curtain to its track or batten.

Shirring is a form of evenly gathering the curtain fullness. A tape containing several strings is sewn to the flat curtain. The strings are pulled to gather the fullness. Webbing is sewn over the shirring tape to keep the gathers from changing. Shirring



top curtain finish with tie lines



top curtain finish with s-hooks

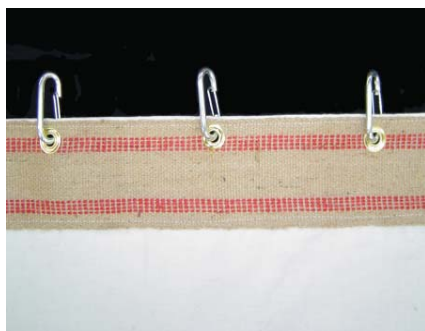


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*top curtain
finish with
CCF-2*



is used in Contour curtains where the percentage of fullness changes over the width of the curtain. Shirring is also often used in Austrian curtains to gather both the horizontal and vertical fullness.

TOP FINISH: Syracuse Scenery's standard top finish is 3" to 3-1/2" webbing, double stitched to the top edge of the curtain with 2" of face fabric turned under the webbing. This method provides a smooth and sturdy finish. Webbing for polyester curtains is 3" polyester. Webbing for cotton curtains is 3-1/2" jute.

Brass or black anodized grommets are inserted in pleat centers or every 12" for flat curtains. The size of the grommet is governed by the weight of fabric used. Grommet sizes used run from #2 for flat sewn, light weight curtains to #4 for the heaviest pleated curtains. Syracuse Scenery uses an electric/pneumatic machine to insert rolled rim grommets. This type of grommet is much heavier than traditional grommets and the machine setting makes it nearly impossible to have a loose fitting grommet.

Curtains attached to battens will be supplied with 36" lengths of #4 braided cotton tie line. The finish of the tie line will be soft so that it can not easily be removed. The 36" length provides a suitable amount of length to tie around the batten. Syracuse Scenery supplies black tie lines in all black curtains.

Track mounted curtains will be provided with plated wire S-hooks or CCF-2 curtain to carrier snap fastener. The CCF-2 is used when the curtains are to be moved from location to location or are to be entirely removed for certain productions.

BOTTOM HEMS

Valances and Borders: For Valances and Borders under 8'0" in height, Syracuse Scenery's normal standard bottom hem is 4". Over 8'0" in height, the standard hem is 6". For pleated curtains, bottom hem weighting is not recommended. The hem itself tends to hold down the curtain and any kind

of weight will make a visible ridge in the bottom hem. The bottom hems of Valances and Borders are one of the most noticeable areas of the stage curtains since the audience eye is drawn to the horizontal edge across the top of the stage. A pipe pocket can be provided in flat curtains used as masking. A pipe pocket allows for the insertion of a stiffener to create a hard edge across the bottom hem.

Travelers and Legs: Syracuse Scenery's standard bottom hem for Travelers and Legs is 6". Pleated curtains will contain a separate interior chain pocket filled with No. 8 plated jack chain. The chain is tied into the curtain at both ends, but it is not attached otherwise to the curtain or to the pocket. The chain must be removed when the curtain is dry cleaned.



4" Valance/Border hem

The chain pocket is stitched so that the chain will ride 2" above the finished bottom edge of the curtain. If the chain were at the very bottom of the curtain, or if the curtains were hanging too low on the floor, the bottom edge of the curtain would soon be destroyed.

Lead tape weight is an alternative weight to chain. The profile of the lead weight makes a smoother hem finish. Lead weight is more expensive than chain weight, and as lead is a hazardous material, is only used when the smooth hem detail is a necessity.

Flat curtains may also be finished with a pipe pocket in place of the chain pocket.



*6" bottom
hem with
chain
pocket*

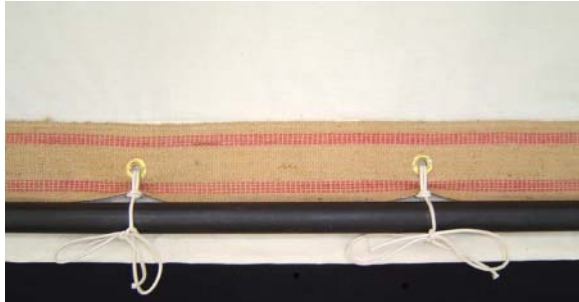
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Drops and Scrim: For Drops and Scrim a 6" bottom hem is usually provided. In place of the chain pocket a pipe pocket can be supplied. In addition to the chain pocket the curtain can have an "apron finish". This finish includes a strip of webbing sewn to the backside of the bottom hem with grommets and tie lines located every 12". The webbing allows additional pipe weighting to be easily tied onto the curtain.



apron finish bottom hem

SIDE HEMS: For leading side edges of lined Traveler curtains, the standard side hem is one half width of face fabric turned back (turnback). The turnback prevents the back side of the curtain from coming into view while the curtain is opening. Turnbacks can also be supplied on the offstage sides to allow for eventual reversing of the curtain sections since the leading edges often receive the greatest amount of wear.

The turnback area will receive no machine stitching other than the bottom hem. Any stitching in this area tends to pull the fabric since the thread will not give in the same manner as the fabric itself.

For all other curtain side hems, Syracuse Scenery uses a 2" hem. A 2" side hem places the line of stitching closest to the



half width turnback

selvedge edge of the fabric. The selvedge edge of the fabric is the tightest woven area of the fabric. Keeping the side hem closest to this area maintains the most straight appearance.

LININGS: Where lining is used, the lining should be in the same fullness as the face fabric. In order to prevent the lining

from showing at the bottom of the curtain, the lining should finish 2" shorter than the face fabric. To prevent billowing, air swelling between the lining and face fabric, the lining should be attached to the face fabric at seams along the bottom hem line and at intervals on side hems by 4" sections of 3/4" wide heavy woven tape. The 4" length of the tape will allow for some movement difference of the lining and the face fabric, while holding them securely together. Attachment at the seams allows the connection to be invisible from the front side of the curtain.

SUGGESTED MAINTENANCE PROCEDURES

Stage Curtains should be routinely inspected for rips and tears. Repairs should be done by sewing machine or good hand stitching. Tape should never be used for repairs. When tape is removed it will leave a residue which can not be removed. If tape is used on a pile fabric, the removal of the tape will pull threads from the face of the fabric.

Curtains should not drag on the floor. Moving a chain filled bottom hem over a floor will quickly destroy the curtain.

Stage curtains which have flame retardant treatment should not come into contact with water or other liquids. The water will remove the flame retardant and the curtain will dry with a chalky white stain. This stain is sometimes not removable. If minor water spots are dried quickly, with a hair dryer or other mild heat, the staining may be reduced.

Stored curtains should be neatly folded seam to seam and then should be rolled. This reduces the amount of wrinkling. Wrinkles in cotton curtains can not be removed by steaming, since steaming would produce water stains. The recommended procedure for wrinkle removal is to hang the curtain, provide additional bottom weight if practical and to wait. A general rule of thumb is that it will take the wrinkles twice as long to "hang out" as it took to acquire them.

Curtains should not be stored in plastic bags or other air tight containers. The flame retardant in cotton fabric collects some moisture. If a curtain is stored in a plastic bag, the moisture within the fabric will cause unremovable mildew and the curtain will be destroyed. We recommend heavy muslin or duck storage bags, or canvas hampers for storing curtains.

Stage curtains should be routinely cleaned. Five years is the suggested interval for cleaning.



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SUGGESTED FABRICATION SPECIFICATIONS FOR BID REQUESTS

A. CURTAIN SCHEDULE This is an example of a typical Curtain Schedule

Quantity (number of sections)	Description	Height	Width Per Section	Fullness	Fabric	Lining
2	Main Traveler Sections	18'6"	21'0"	60	A	C
1	Main Valance	6'0"	44'0"	60	A	C
2	Olio Traveler Sections	18'6"	21'0"	60	B	C
1	Olio Valance	6'0"	44'0"	60	B	C
3	Cyclorama Borders	6'0"	44'0"	60	D	
4	Cyclorama Legs	18'6"	8'0"	60	D	
2	Cyclorama Traveler Sections	18'6"	21'0"	60	D	
1	White Sharktooth Scrim	20'0"	40'0"	0	E	
1	Sky Blue Cyclorama	20'0"	40'0"	0	F	

B. FABRICS

Samples of all fabrics proposed for use must be included with bid. Each sample should be labeled as to its type and use.

1. TYPE A: 23.5 - 24.5 oz. Charisma Velour, 100% polyester, color to be selected
2. TYPE B: 18/20 oz. Crescent Velour, 100% polyester, color to be selected
3. TYPE C: 12 oz. Hurricane Lining, 100% polyester, color - Tan or Black
4. TYPE D: 22 oz. Encore, 100% polyester, color to be selected
5. TYPE E: Seamless White Sharktooth Scrim, 100% cotton
6. TYPE F: 33' Seamless Natural Muslin, 100% cotton, color - Sky Blue

C. FLAME RETARDANCY:

1. All fabrics are to be flame retardant. Polyester fabrics are to be inherently flame resistant. 100% cotton fabrics are to be chemically treated at the mill for flame retardancy. This treatment is effective for approximately 5 years and then must be redone together with dry cleaning.
2. A Certificate of Flame Resistance is to be provided for each fabric supplied. The certificates must be issued by the fabric manufacturer or converter.
3. Each curtain is to be labeled with a permanent tag giving the flame retardancy information and providing a suggested date for testing, if applicable.

D. FABRICATION SPECIFICATIONS:

1. GENERAL: Curtains are to be fabricated in the sizes and fabrics as shown on the curtain schedule. Curtains are to be stitched with thread matching the color of the curtain using a single needle lockstitch. No less than full widths of fabric are to be used in Leg curtains.
2. FULLNESS: Fullness as listed in the Curtain Schedule is to be in addition to allowances for seams, side hems and turnbacks.
3. PLEATS: Where fullness is indicated in the Curtain Schedule, provide box pleats 12" on centers. Valances and Borders are to be pleated with the seams concealed within the pleats.
4. TOP FINISH: Webbing is to be double stitched to the top edge of the curtain with 2" of face fabric turned under. Webbing for polyester fabric curtains will be 3" polyester. Webbing for cotton curtains will be 3-1/2" jute. Brass, rust-proof grommets are to be inserted in the pleat centers or 12" on centers for curtains sewn without pleats. 36" braided #4 cotton tie lines are supplied in grommets for curtains attached to battens. Black curtains are to be supplied with black tie lines. Plated wire S-hooks are to be supplied for track mounted curtains.
5. BOTTOM HEMS: Valances and Borders are to have 4" bottom hems. All full height pleated curtains are to have 6" bottom hems complete with separate interior chain pocket filled with No. 8 plated jack chain. The chain pocket will ride 2" above the finished bottom edge of the curtain. Curtains sewn flat will be provided with chain weight as described and a separate strip of webbing, with tie lines 12" on centers sewn onto the backside of the bottom hem to allow pipe weight to be tied on if desired.
6. SIDE HEMS: The leading side edge of the lined Traveler Curtain will have 1/2 width of face fabric turned back. All other side hems will be 2".
7. LINING: Lining (where specified) will be in the same fullness as the face fabric, will finish 2" shorter than the face fabric, and will be attached to the face fabric along the sides and bottom hem line at the seams with 4" sections of 3/4" wide heavy woven cotton tapes.

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GLOSSARY

Acoustical Curtain: a curtain employed for sound absorption. An acoustical curtain, or series of acoustical curtains is often located against theatre walls.

Act Curtain: the full height curtain on the stage that is closest to the proscenium arch. The curtain is typically used to close the stage area from view of the audience.

Apron Finish: a strip of webbing equipped with grommets and tie lines, sewn onto the backside of the bottom hem at the hem stitching line of a backdrop/scrim. A pipe or other stabilizer can be tied to the webbing strip and can be easily removed when the weight or stabilization is not required.

Austrian Curtain: a curtain that is fabricated with both horizontal fullness gathered along the top of the curtain, and with vertical fullness gathered to form swags of fabric hanging between the vertical gathering points. An operable curtain, will guillotine (raise and lower straight up and down by overhead rigging) or brail (raise and lower by cables running through rings located in vertical lines on the curtain attached to overhead rigging.)

Backdrop: a curtain, typically sewn flat to provide a smooth surface for painting and/or projection located in the back of the stage acting area. Backdrop is typically natural in color, ready for painting.

Batten: a bar, typically steel pipe, that is attached to the stage ceiling structure (dead hung) or is attached to overhead rigging onto which curtains, lights and scenery are hung.

Billowing: air accumulation between 2 layers of curtain (face fabric and lining) swelling the area, similar to blowing up a balloon.

Bi-parting (Bi-Part): a curtain in 2 sections, typically opening in the center.

Border: a typically full stage width and shorter height curtain used to provide a top horizontal stage area edge, while blocking audience view of overhead lighting, rigging and scenery.

Bounce Drop: a curtain, typically sewn

flat, providing a smooth surface for projection, or for “bouncing” stage lights (indirect lighting). The curtain is typically located in the back of the stage acting area. A bounce drop is often fabricated without seams from wide-width fabrics.

Box Pleat: a double pleat having two front folds facing in opposite directions and two under folds pressed toward each other.

Brail: a curtain that raises and lowers (opens and closes) by cables attached to the bottom edge of the curtain, passing through rings sewn in vertical rows on the curtain, and attached to and operating by overhead rigging.

Butterfly: also described as “tableau” or “tab”, a curtain that opens or draws lifted by a line running through rings located diagonally across the curtain, from about waist height on the leading edge to a pulley on the batten on which the curtain is hung, at or near the opposite side of the curtain. Butterfly can refer to one half of a bi-parting curtain, or a single panel.

Carrier: wheeled assemblies, with an attachment point for a curtain, that roll along a track to open and close the curtain.

CCF-2: curtain-to-carrier fastening hardware that is inserted in the curtain grommet. Use of a CCF-2 makes it easier to undo the curtain from the carrier than un-crimping an s-hook attachment. Use of CCF-2 fasteners is recommended for track-mounted curtains that are frequently moved.

Chain Pocket: a muslin tube sewn into a bottom hem into which a length of jack chain is inserted. The pocket is stitched to hold the chain weight above the finished bottom edge of the curtain so that if the bottom edge of the curtain contacts the floor, the weight will not abrade the curtain fabric.

Contour Curtain: a single panel curtain with horizontal fullness that opens and closes (raises and lowers) by the curtain gathering and drawing up from the bottom hem by individually adjustable cables or lines run through rings located vertically on the curtain. The fullness and cable operation are arranged and/or vary in a

contour curtain so that the curtain while opening or when open forms the desired decorative and changeable framing for the stage area.

Cut-off Curtain: a term for a track operated curtain that, when closed, “cuts off” the stage area behind it.

Cut Drop: typically a flat muslin drop, where portions of the background have been cut out, so that the audience can see through the cut out areas to additional scenery or view behind the drop. Often the sky area around a drop painted with leaves or trees is cut out to add more dimension to the drop. The cut out areas can be reinforced, if required, with lightweight scrim, gauze, or scenery netting.

Cyclorama: a curtain, typically sewn flat, providing a smooth surface for painting and/or projection located in the back of the stage acting area. A true “Cyclorama” curtain is often hung on a curved batten, extending across the back and part of the sides of the stage providing a more panoramic surface. “Cyc” is an often used abbreviation.

Cyclorama Setting: a group of curtains, typically Borders, Legs and Traveler, made from the same fabric, masking the rear areas of the stage.

Dead Hung: mounted or rigged to overhead ceiling structure by non-moving chain or cable.

Downstage: a direction, or location from the viewpoint of persons on stage facing the audience. Downstage is closest to the audience. Upstage is closest to the back wall of the stage.

Draw Curtain: a curtain that opens and closes by moving carriers on a track. Draw curtains can be bi-parting; 2 sections, usually opening in the middle, or one-way draw, opening and closing to one side.

Fire Safety Curtain: a specialized curtain, typically made from a high temperature glass fiber fabric, that closes automatically in event of a fire to prevent heat, smoke and flames on the stage from reaching the audience.

Flat: in reference to a stage curtain, a flat curtain contains no pleats or fullness. On



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stage a flat also refers to a scenery piece typically made with muslin or other fabric stretched over a frame and often painted.

Fringe: a decorative border of threads, tassels, or twists, used to edge the bottom hem of a curtain.

Front Curtain: the full height curtain on the stage closest to the proscenium arch. The curtain is typically used to close the stage area from view of the audience. Synonymous with Main, Grand, Act, Proscenium and House Curtain.

Fullness: an amount of fabric, in addition to the finished width of the curtain, and seams and side hems; sewn into the curtain, allowing the curtain to hang in graceful folds at the bottom of the curtain. This additional fabric is typically formed into pleats.

Grand Drape: the full height curtain on the stage closest to the proscenium arch. The curtain is typically used to close the stage area from view of the audience. Synonymous with Main, House, Act, Proscenium and Front Curtain.

Grommet: an eyelet, typically rustproof brass for use in stage curtains, that provides a reinforced location for attachment of tie lines and s-hooks to mount the curtain.

Guillotine: a description for the operation of a curtain that is raised and lowered, as the method of opening and closing, straight up and down by means of overhead rigging.

Hem: the border of a curtain doubled back and stitched down.

High Trim: the highest point that a batten hangs. Typically used to describe a batten attached to overhead rigging.

House Curtain: the full height curtain on the stage closest to the proscenium arch. The curtain is typically used to close the stage area from view of the audience. Synonymous with Main, Grand, Act, Proscenium and Front Curtain.

Jack Chain: a single link un-welded general utility chain used in stage curtain chain pockets. The chain links are able to be opened and closed to allow chain lengths to be properly sized for curtain hems. Chain used for stage curtains

should be plated to prevent rust or corrosion from salts in flame retardant chemicals. *This chain can not to be used for overhead lifting.*

Lamé: used as a generic word to describe a decorative metallic fabric.

Lap Pleat: a pleat having one face fold and one under fold pressed toward each other and laid to one direction.

Leading Edge: the moving side edge of a traveler curtain.

Leg: a tall and usually narrow curtain typically used to mask the side of the stage area or reduce the overall width of the stage area. These curtains are usually in pairs, one on each side of the stage.

Lineal Yard: the dimension of 36" in one direction, and the full width of the fabric in the other direction.

Lockstitch: stitch formed by a needle thread passing through the material and interlocking with a bobbin thread with the threads meeting in the center of the seam. Stitch looks the same on the top as well as the bottom.

Masking: obstructing from view. Legs, Borders and Travelers are often called Masking Curtains as masking is their typical use.

Multi-form: synonymous with "contour", a curtain where the fullness and cables raising and lowering the curtains are adjustable to form decorative framing of the stage area.

Off Stage: referring to stage curtains, the side edge of a curtain that is closest to the side wall of the theatre.

Olio: in the vaudeville era, olio referred to a medley of tunes and acts on stage that were performed in front of the Olio Curtain, located upstage of the Main Curtain. This curtain, or curtain setting, is also referred to as Midstage or Speaker curtain or setting.

On Stage: referring to stage curtains, the side edge of a curtain that is oriented to the center of the stage.

Overlap: the area formed where 2 sections of curtain track are mounted side by side, and the layers of curtains on the track are doubled when viewed from the front. Recommended overlap for traveler

curtains is 2'0" to 4'0" on each section, resulting in a total 4'0" – 8'0" overlap area.

Panel: relating to stage curtains, a panel can be one of the single pieces or strips of fabric sewn together to create a curtain, or it can be used as an alternate word for a single curtain.

Pinch Pleat: typically a narrow, 3-point pleat that is usually part of a series at the top of household curtains.

Pile: the surface of a fabric such as velour that is formed of short, cut, loops of fiber.

Pipe Pocket: a muslin tube sewn into a bottom hem into which a pipe can be inserted. The pocket is stitched to hold the weight of the pipe above the finished bottom edge of the curtain so that if the bottom edge of the curtain contacts the floor, the weight will not abrade the curtain fabric.

Plated: relating to chain and other hardware, a chemical or metallic coating. Chain used in stage curtains is typically plated with zinc to hamper rust and to make the chain more pleasant to work with.

Pleat: a fold formed by doubling fabric back upon itself and then stitching into shape.

Portal: a portal typically consists of a Border and set of Legs that are used to reduce the size or shape of a Proscenium for performance needs. Curtains forming a portal are usually sewn flat. Portals are also made from framed scenery pieces.

Proscenium: the opening, often an arch, in the wall between the audience and stage area that frames a stage, separating it from the auditorium.

Proscenium Curtain: the full height curtain on the stage closest to the proscenium arch. The curtain is typically used to close the stage area from view of the audience. Synonymous with MAIn, Grand, Act, House and Front Curtain.

Rag: a waste piece of cloth typically used for dusting.

Rotodrapers: a hardware pivotal fixture used for changing the position of a Leg curtain mounted to a batten attached to the pivot. Rotodrapers can be either batten or track mounted.

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Scrim: an open weave special stage fabric that, when properly lighted, can be opaque or also disappear.

Seam: the line where two pieces of fabric are sewn together.

Selvedge: the edge on either side of a woven fabric, formed during weaving, so finished as to prevent unraveling.

Setting: a group of curtains, made from the same fabric, serving the same purpose, and occupying a similar location on the stage area.

Sharkstooth Scrim: a specific scrim fabric, sharkstooth is descriptive of the pattern formed by the weaving of thread. Sharkstooth scrim is a suitable weight for stage curtains.

Shirring: gathering material by using a tape containing a series of parallel cords which are drawn up and arrange the material in folds along the cord

Sight Line: the imaginary line of sight from the audience seats to the edges of view into the sides and overhead stage area.

Skydrop: a curtain, typically sewn flat to provide a smooth surface for projection located in the back of the stage acting area. Skydrop is typically light blue in color.

Speaker Curtain: a curtain located upstage from the front curtain, used as a backdrop and reducing the depth of the stage area for a speaker or single actor. Synonymous with Olio or Midstage.

Stacking Space: the amount of space taken up by track carriers stacking up on the track when the curtain is fully opened. In order for the curtain to open completely off the proscenium opening, and be out of view on the stage, the curtain track must extend beyond the amount of stacking space.

Tab: a shortened version of "tableau". Also, at a time in the past, this word was used to indicate a leg curtain mounted on the side of the stage, from upstage to downstage and used to mask the wing or that could be drawn up and opened as a tableau curtain to provide a side entrance. Nowadays, tab is typically used as another word for leg, regardless of the location of the curtain or its method of operation.

Tableau: a curtain panel that opens or draws lifted by a line running through rings located diagonally across the curtain, from about waist height on the leading edge to a pulley on the batten on which the curtain is hung, at or near the opposite side of the curtain. A curtain hung with 2 sections overlapped at center, "tabbed" on both curtains, forms a decorative framed opening. Also called Butterfly.

Teaser: used by some as a name for the Main Valance. Teaser is also often used interchangeably with Border.

Tormentor: this term for a Leg refers to tormenting the audience when the shapely leg of the actress was able to be seen coming from the side of the stage, but the body was hidden. Nowadays, Tormentor is used interchangeably with Leg.

Traveler: a curtain operating on a track. Traveler can be rigged bi-parting, opening in the middle, or one-way, opening all to one side.

Trip (Tripped) Curtain: when the ceiling height of a stage is not high enough to raise a curtain fully out of view, the curtain can be lifted using a second set of rigging lines attached at the bottom or intermediate point on the curtain which allow the curtain to fold in half or in thirds when the curtain is raised on both sets of rigging.

Turnback: the turning back of a section of face fabric on the leading edge of a Traveler curtain.

Upstage: a direction, or location from the viewpoint of persons on stage facing the audience. Upstage is closest to the back wall of the stage. Downstage is closest to the audience.

Valance: sometimes this word is used to indicate a pleated Border curtain, or the Border curtain that hangs in front of a Traveler curtain. Most typically Valance is used interchangeably with Border.

Velour: a napped, pile fabric.



A few "extra large" curtains



Anna sewing



It takes a group to fold the biggest ones

All photos in this document were taken by Syracuse Scenery & Stage Lighting Co., Inc. employees



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P: (315) 453-8096 800-453-SSSL F: (315) 453-7897 E: info@syracusescenery.com

KM
FABRICS, INC.
 AMERICA'S VELOUR MILL

Charisma
 23.5 - 24.5 ounce, 54" wide

Crescent
 18/20 ounce, 54" wide

Plateau
 13/13.5 ounce, 54" wide

The most popular colors for KM polyester velours are shown here. Many additional colors are available. Swatch cards and larger samples are available. For projects with sufficient yardage, velour fabrics can be custom dyed to match any color sample.

**VELOUR
 COLOR
 SWATCHES**

Swatches are scanned images of our most selected velour fabrics and are close representations of the colors available.



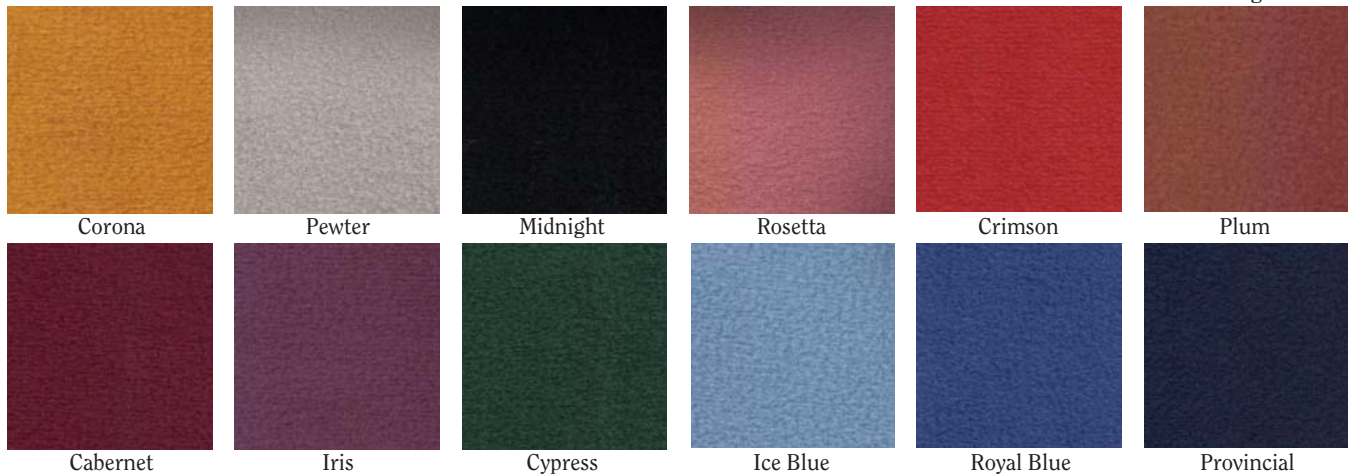
ENCORE-FRI

Milliken's Stage Curtain Fabric

22 ounce, 60" wide.



Beige



SYRACUSE SCENERY & STAGE LIGHTING CO., INC.
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Colleges & Universities

University of Akron
University of Alaska
Amherst University
Auburn University
Bard College
Brooklyn College
Carnegie Mellon University
Centre College
City University of New York
Chesapeake College
Colby-Sawyer College
Colgate University
University of Connecticut
University of Delaware
Eastman School of Music
East Stroudsburg University
Elmira College
Edinboro University
George Mason University
George Washington University
Georgia Southern University
Hamilton College
Howard Payne University
Husson University
Indiana University
University of Iowa
Ithaca College
James Maddison University
Kent State University
Kutztown University
Lemoyne College
University of Maine
Mansfield University
Marietta College
Marist College
Marywood University
Montclair State University
Nazareth College
Northeastern University

A REPRESENTATIVE LIST OF OUR COMPLETED STAGE CURTAIN PROJECTS

The Pennsylvania State University
Rochester Institute of Technology
Rutgers University
St. Bonaventure University
St. John Fisher College
Skidmore College
SUNY Albany
SUNY Binghamton
SUNY Buffalo
SUNY Fredonia
SUNY Geneseo
SUNY Potsdam
Syracuse University
University of Tampa
Temple University
University of Illinois - Krannert Center
University of North Florida
University of Northern Colorado
University of Texas at Tyler
Trenton State College
University of The Virgin Islands
Washington & Lee University
Whitman College
Yale School of Drama

Elementary and Secondary Schools

Binghamton City School District
Bucks County Technical High School
Cape Henlopen High School
Central Dauphin High School
Choate School
Clinton Middle School

Conrad Weiser Area Schools
Eastern York High School
Elmira City School District
Fayetteville-Manlius High School
Greece Central Schools
Hatboro-Horsham Senior High School
Holland Patent Central School
Ichabod Crane High School
Indian River Central School
Johnstown High School
Malvern Preparatory School
Milton Academy
Mount Carmel High School
Princeton Day School
Penn Charter School
Rochester City School District
Saugerties High School
Taunton High School
Union Endicott High School
Voorhees Township Schools
Wallenpaupak Area High School
Wappingers Falls Central School
Wayne Central School
Webster Central School District

Civic Centers, Auditoriums

Ashtabula Arts Center
Bardavon 1890 Opera House
Bethel Woods Performing Arts Center
Central Bank of Barbados
Erie Playhouse
Maui Arts & Cultural Center
Mid Hudson Civic Center
Onondaga County Civic Center

Samuel Clemens Performing Arts Center
Saratoga Performing Arts Center
Springer Opera House
State Theatre - Easton, PA
Syracuse Stage
Trenton War Memorial
Van Wezel Performing Arts Center
Walnut Street Theatre

Places of Worship

Believers Chapel
Cherry Hill Jewish Community Center
Danby Federated Church
Eastview Christian Church
Jewish Community Center of Greater Washington
Meadow Brook Church
St. Vitus Church
Temple Beth El
Temple Israel
Word of Life Assembly of God

Industry and Other Projects

Burchfield Penney Arts Center
Carrier Corporation
Corning Glass Center
Culinary Institute of America
Eastman Kodak Company
Fort Drum Recreation Center
Guardian Industries
HSBC Arena
Oregon Shakespeare Festival
Raymour & Flannigan Furniture
Upstate Medical University
WIXT-TV
WWOR-TV
Xerox Corporation



Syracuse Scenery & Stage Lighting Co., Inc.

began business in the early 1920's, incorporated in New York State in 1967 and has been under current management/ownership since 1984. Syracuse Scenery owns and operates from its 25,000 square foot building in a suburb of Syracuse, NY. Syracuse Scenery is an installing specialty contractor for theatrical rigging, curtains and lighting equipment; is a manufacturer of stage, studio and other entertainment related curtains; and sells performance related equipment and supplies.



Contributing Member



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