GUIDE TO STAGE CURTAINS

SYRACUSE SCENERY & STAGE LIGHTING CO., INC.

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- Haverling Central School
- Holland Patent Central School
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- Mount Carmel High School
- Princeton Day School
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- Ashtabula Arts Center
- Bardavon 1890 Opera House
- Broome County Forum
- Dulles State Office Building
- Empire State Performing Arts Center
- Erie Playhouse
- F.M. Kirby Center for the Performing Arts
- Lorain Palace Civic Center
- Maui Arts & Cultural Center
- Mid Hudson Civic Center
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- Believers Chapel
- Cherry Hill Jewish Community Center
- Darby Federated Church
- Eastview Christian Church
- St. Michaels Greek Catholic Church
- St. Vitus Church
- Temple Beth El
- Temple Israel
- Word of Life Assembly of God

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- Abington Heights High School
- Beechmont Central School
- Central Dauphin High School
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- Elmiran City School District
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- 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.

**ESTA** Founding Member  **usitt** Contributing Member
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 80 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...
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. 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
- 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.

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 Sharkstooth Scrim.

Backdrops and Scrims are often painted for effects or scenery. Backdrops and Scrims which are going to be painted should be fabricated from plain, not flame retardant treated, fabric. A *chemical reaction can occur between the flame retardancy and the paint which causes unremovable white staining*. Backdrops can be painted over several times using scenic paints. Scrims usually can not be repainted.

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.

**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 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 “scalloping”. 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 stationery...
or operable. A Main Valance curtain can be fabricated as a stationery 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 will operate at different speeds, if motorized, or will 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 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.
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 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 appliqued 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.

**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 electric pipes, 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.
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 30’, 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 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 30’0” 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.
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 several 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 require routine flame testing, and under normal circumstances, should retain their flame retardancy for the life of the fabric.

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 extensively field tested over many years of use. Specific positive attributes or cautions are included together with the most normal uses for the fabrics. The illustrations of the fabrics are from a close-up view.

Stage fabrics are sold by many different mills and supply companies. In this process, the same fabric will often be called by different names. The names used by Syracuse Scenery are listed in bold print. Other common names of the same fabric are listed within parentheses ( ).

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.

MAGIC VELOUR
KM Fabrics, Inc.
32 ounces per lineal yard
100% cotton (CAPISTRAN)

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.
25 ounces per lineal yard
100% cotton, flame retardant treated (SALUDA, VALUR 2525, TOWN HALL)

Memorable Velour is extremely durable, rich and attractive in appearance and has become the standard fabric used for Main Settings. Memorable Velour is suitable for any stage curtain use, however, lesser priced fabrics are often selected for Olio and Cyclorama Settings.

MARVEL VELOUR
KM Fabrics, Inc.
20 ounces per lineal yard
100% cotton, flame retardant treated (BALBOA, VALUR 2020, LYCEUM, SUPREME)
Marvel Velour is slightly less in cost than the Memorable Velour and is a good all purpose stage fabric. Marvel Velour is especially good for Cyclorama Setting curtains.

**PRINCESS VELOUR**
KM Fabrics, Inc.
16 ounces per lineal yard
100% cotton, flame retardant treated

The lightest of the velour family, Princess Velour is an excellent choice for stage curtains where complete opacity is not required. This fabric has most of the desirable features of the heavier weight velours at a modest price.

**PRESTIGE VELOUR**
KM Fabrics, Inc.
22/23 ounces per lineal yard
100% polyester, inherently flame resistant

KM’s Prestige Velour is an inherently flame resistant fabric that offers the appearance of traditional cotton velour with a rich appearance and elegant drape. This fabric is especially well suited for Main Settings and decorative curtains. Prestige Velour is not opaque and must be lined for Main Setting use.

**ENCORE 22 OZ**
Milliken & Company
22 ounces per lineal yard
100% polyester, inherently flame resistant

Milliken’s Stage Curtain Fabric offers an alternative to cotton velours. The 22 ounce fabric is completely opaque and is inherently flame retardant. This fabric is very appropriate for use as Main Setting curtains for most applications.

**ENCORE 15 OZ**
Milliken & Company
15 ounces per lineal yard
100% polyester, durably flame retardant

Milliken’s Stage Curtain Fabric is also available in a lighter weight. The 15 ounce fabric is very appropriate for use as Cyclorama Setting curtains for most applications.

**NEVADA**
36% Modacrylic, 33% Saran Flat Monofilament, 25% Rayon, 6% Polyester
14 ounces per lineal yard, inherently flame resistant

(RENO, BOLERO BOUCLE, VEGAS)

For many years Reno was the only widely available inherently flame resistant stage curtain fabric, and was used for this reason for Main Settings on Elementary and Secondary school stages. This fabric reflects more light than is desirable, and is not as heavy as is wanted. This fabric requires lining wherever stage lights are turned on behind the curtains.

**COMMANDO CLOTH**
16 ounces per lineal yard
100% cotton, flame retardant treated
(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 linear yard. A weight below 14 oz. per linear 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 curtains. It is not as durable as cotton or polyester velour fabrics.

**ATLAS OXFORD**
14 ounces per lineal yard
100% cotton, flame retardant treated
(NASSAU CHEVRON, ATLAS)

Atlas Oxford is a type of repp fabric. Repp fabrics usually have a flat finish with an integral woven pattern. Repp fabrics should be selected by the weight per linear yard and by the tightness of the weave. A weight of less than 14 ounces per linear yard is not recommended for stage curtains. This fabric is suitable for Cyclorama Setting curtains.

**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.

**Hurricane**
12 ounces per lineal yard
100% polyester, inherently flame resistant
(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.

**Other Fabrics**
There are many other fabrics used for stage curtains. Velour fabrics from Canada and Germany are often specified by Theatrical Consultants for curtains in major civic centers and theatres. These fabrics are more expensive than the American velours. It is felt by some that these fabrics offer a greater degree of depth of color and are more attractive. Syracuse Scenery has fabricated curtains using many different velours. Our preference for appearance and reasonable price is 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.

Metallic and other specialty decorative fabrics are a good choice for an outstanding Austrian curtain or to add some glitz to a theatre or a production. The metallic fabrics, such as Lame, are available in a variety of weaves, colors and price ranges. You should obtain samples of currently available products if you are considering this type of fabric.

**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 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 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.

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 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 3-1/2” jute 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.

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. 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.

**Drops and Scrims:** For Drops and Scrims 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.
SIDES 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 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 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 fabricated in cotton fabrics should not be stored in plastic bags or other air tight containers. The flame retardant in the 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 dry cleaned. Five years is the suggested interval between cleaning.
SUGGESTED FABRICATION SPECIFICATIONS FOR BID REQUESTS

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

<table>
<thead>
<tr>
<th>Quantity (number of sections)</th>
<th>Description</th>
<th>Height</th>
<th>Width</th>
<th>Fullness</th>
<th>Fabric</th>
<th>Lining</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>Main Traveler Sections 18'6&quot;</td>
<td>21'0&quot;</td>
<td>60</td>
<td>A</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Main Valance</td>
<td>6'0&quot;</td>
<td>44'0&quot;</td>
<td>60</td>
<td>A</td>
<td>C</td>
</tr>
<tr>
<td>2</td>
<td>Olio Traveler Sections 18'6&quot;</td>
<td>21'0&quot;</td>
<td>60</td>
<td>B</td>
<td>C</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Olio Valance</td>
<td>6'0&quot;</td>
<td>44'0&quot;</td>
<td>60</td>
<td>B</td>
<td>C</td>
</tr>
<tr>
<td>3</td>
<td>Cyclorama Borders 6'0&quot;</td>
<td>44'0&quot;</td>
<td>60</td>
<td>D</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Cyclorama Legs 18'6&quot;</td>
<td>8'0&quot;</td>
<td>60</td>
<td>D</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Cyclorama Traveler Sections 18'6&quot;</td>
<td>21'0&quot;</td>
<td>60</td>
<td>D</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>White Sharkstooth Scrim 20'0&quot;</td>
<td>40'0&quot;</td>
<td>0</td>
<td>E</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Sky Blue Cyclorama</td>
<td>20'0&quot;</td>
<td>40'0&quot;</td>
<td>0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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: 22/23 oz. Prestige Velour, 100% polyester, color to be selected
2. TYPE B: 22 oz. Encore, 100% polyester, color to be selected
3. TYPE C: 12 oz. Janus Lining, 100% polyester, color - Tan or Black
4. TYPE D: 15 oz. Encore, 100% polyester, color to be selected
5. TYPE E: Seamless White Sharkstooth 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 or durably flame retardant. 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: 3-1/2" jute webbing is to be double stitched to the top edge of the curtain with 2" of face fabric turned under. 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. 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.
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 upper 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-cramping 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 with lightweight scrim or gauze, if required.

**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 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 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 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 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** - A 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 Grand, Act, Proscenium and Front Curtain.

**Jack Chain** - A single link un-welded general utility chain used in stage curtains. 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 upper 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 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 Grand, Act, House and Front Curtain.

**Rag** - A waste piece of cloth typically used for dusting.

**Rotodraper** - 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.

**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 painting and/or 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 proscenium opening at least 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 word 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.
VELOUR COLOR SWATCHES

Close representations of two of our most popular stage curtain fabrics are pictured. Swatch book or color cards are available. Both fabrics are inherently flame resistant.

Available in 15 or 22 ounce fabric. Fabric is 60" wide.

KM FABRICS, INC.
AMERICA'S VELOUR MILL

Prestige
22/23 ounce, 54" wide