

February 16, 2014

47 Water Street  
South Norwalk  
Connecticut 06854

Todd Hensley, ASTC  
Schuler Shook  
750 North Orleans, Suite 400, Chicago, IL 60654

T 203 299-0830

F 203 299-0835

Re: Fellow nomination – Robert Davis

Dear Todd,

It is my sincere pleasure to nominate Robert Davis to be elevated to fellowship of the American Society of Theatre Consultants. Bob meets all of the requirements for Fellow, and his continuing service to the organization has earned him this honor. Below please find a record of his professional history, as well as recommendation letters from Robert Long and Jack Hagler.

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**ELIGIBILITY**

Mr. Davis is a Founding Member of the ASTC. He has been a member of the ASTC continuously since the organization was founded.

**EDUCATION**

Bachelor of Architecture, Cornell University, 1971.

**POSITIONS HELD**

1967-1968      Apprenticed to Sean Kenny in London, England, consulting on several portable theaters for touring UK drama companies, Eissteddfods, and the armed forces.

1970-1983      Director of Theater Consulting Services, Jules Fisher Associates.

1983-present    President, Robert Davis Inc.

**MAJOR PROFESSIONAL ACHIEVEMENTS**

Principal consultant on more than 500 rooms in the United States and abroad over the past 45 years, including the reconstruction of Wolf Trap after it was destroyed by fire.

#### **DEMONSTRATED EXPERTISE**

During his 45-year career as a theatre consultant, Bob has been a generalist, consulting on all aspects of theatre design and construction. Bob is hired to plan sightlines, general audience accommodations, backstage circulation, and individual spaces in the facility. He plans the facility as a whole, as well as the stage lifts, stage rigging, stage lighting and flooring. He plans all trades in the stage house, the stage house steel, and coordinates it with multiple engineering disciplines. Given Bob's considerable experience, he is often asked to consult on issues far outside the scope of typical theatre consulting. Bob was the dew consultant, yes dew consultant, to the New York Dance Festival when it experienced problems with dancers slipping on an outdoor stage in late summer. Because of Bob's extensive experience and industry leadership, he is often asked to consult in unexpected areas where there may be no precedents.

#### **HISTORY OF SERVICE**

Bob served as a Director of the ASTC for many years in the 1980's and 1990's. He was the co-chair of the membership committee, concentrating on increasing membership. His other long term memberships include the United States Institute of Theatre Technology, League of Historic Theatres, Construction Specification Institute, Theatre Communication Group, Illuminating Engineering Society and the DLF.

#### **PUBLISHED WORKS:**

Bob has published extensively. Some of his credits include:

Robert Davis

*Voltage Drop*

Theatre Crafts, Vol. 22-3: 96-9; March 1988.

Robert Davis

*Snug Harbor, Music Hall Restoration Uncovers Electrically Ignited Gas Lighting System*

Lighting Dimensions: 54-5; March 1988.

Robert Davis

*Retrofitting the Sixties, Taking the Temperature of Your Theatre*  
Theatre Crafts, January 1987.

Robert Davis

*There's No Voltage Like Low Voltage, Part II: Engineering and Design Applications for Theatre Production*

Theatre Crafts, August/September 1985.

Robert Davis  
*Front Light*  
Lighting Design & Application, Vol. 5-6: 62-8; June 1975.

Robert Davis  
*Lighting the Rolling Stones Tour of the Americas, 1975*  
International Lighting Review Vol. XXVII, No.4: 14-5; 1975.

Bob's projects have also received considerable coverage in national and international publications, including:

Nancianne Pfister  
*Catalina Foothills High School, Quality Reigns Supreme in this Arizona School*  
Stage Directions: 56, December 1999

David Barbour  
*Stage Directions: Teatro Alfa Real Exemplifies Trends in Brazil's Theatre Boom*  
Lighting Dimensions, Special Focus on Latin America: a20, a21, a23, a25-a27; March 1999.

Karen D. Stein  
*Philadelphia Arts Bank*  
Architectural Record: 104, 105; February 1995.

Amy Milshtein  
*Mitchell Hall, University of Delaware*  
Contract Design: 82, 83; August 1994.

Architectural Record  
*Mitchell Hall, University of Delaware*  
Architectural Record: 11; August 1994.

Ann C. Sullivan  
*Digitizing Acoustic Designs*  
Architecture, November 1996.

Marjory Vals Maud  
*On Stage This Season*  
Tucson Lifestyle: 63, 73; September 1993.

Lynn Nesmith  
*Harbor Encore, Pier Six Concert Pavilion, Baltimore Maryland*  
Architecture, September 1992.

Judith Davidson  
*The Night of 574 Stars (Not Counting Actors)*  
Architectural Record Lighting: 14; November 1991.

John Calhoun and Denise Tilles  
*What the Consultants Say: Some Thoughts on Multiform/Second Spaces.*  
Theatre Crafts: 30, 33; December 1990.

Michael Sommers  
*The Joyce Theater*  
Theatre Crafts: 40, 59-60; December 1988.

Ralph Hoffman with Robert Davis  
*Wolf Trap Reappraised*  
Theatre Crafts, Vol. 19 No. 5, May 1985.

Robert Davis, Caroline Goldsmith, Joan Jeffri, James Kraft, Joseph Wesley  
Zeigler, and Charles Ziff.  
*Consulting: Passion, Integrity, Joy, Freedom*  
Arts Management and Law, Vol. 14, Number 4, Winter 1985

Theatre Crafts  
*Who's Who in Theatre Consulting*  
Theatre Crafts, May 1983.

Mildred F. Schmertz  
*Art for Art's Sake, The Hult Center for the Performing Arts, Eugene Oregon*  
Architectural Record, May 1983.

Jim Murphy  
*Concert Hall, Greenvale New York*  
Progressive Architecture, August 1982.

Stanley Abercrombie  
*An Exercise in Competence and Confidence*  
Roche/Dinkeloo's Helen Bonfils Theater, Denver  
American Institute of Architects Journal: 144-155; Mid-May 1980.

Mildred Schmertz

*Hardy Holzman Pfeiffer Re-establish the Formal Themes of a Great Beaux Arts Building*

Architectural Record, October 1978.

Robert Krononburg

*Pier Six Concert Pavilions, Baltimore, 1981 and 1991*

Architectural Monograph No. 48: FTL Softness Movement and Light, 22-31

Images Publishing

*Queens Theatre in the Park, New York, NY 1993*

The Master Architect Series III, Alfredo DeVito, Selected and Current Works, 1998 pp. 78-81

David Barbour

*Red Bank Revival*

Lighting and Sound America, October 2005

#### **RESEARCH**

Bob was a pioneer in computer graphics, having written the first software that rendered light falling on a three dimensional object.

#### **SERVICE TO PROFESSION, INVENTIONS AND ADVANCEMENT OF THE STATE OF THE ART:**

Bob has also made the following additional contributions to our industry:

- Suggested that complex theaters and complex shows would require multiple control devices operating simultaneously on the same network.
- Suggested that consoles should be made without legs, which got a surprisingly large amount of opposition.
- Suggested a rock and roll console for The Rolling Stones where all channels are on the diode matrix, not just a selected few channels. This allowed the whole lighting rig to dance for the first time.
- First to light up the audience with stage lights in a rock and roll concert.
- Developed and promoted noise reduction measures for single purchase counterweight sets, adding the Neoprene dot under the rope lock handle, vinyl coated rope lock rings, chatter-free rope cams, quiet guide shoes and avoiding idler rollers.
- Invented the largest projected snow effect done up to that date in 1983.
- Worked closely with Chuck Levy and Dave Cunningham on the prototype of the original Light Palette, to make their concept of the first

digital “move” board more operable, and to add the editing tools that are needed during tech.

- Suggested early that the concept Source4 should, 1) be totally black, 2) should not spill any light outside the beam, and 2) should have an ultra-smooth, cosine field (none of which it had in the concept version).
- Designed the first US orchestra shell that moves whole and that a crew of two can set and strike in 4 minutes, for a total of 8 man minutes.

#### **AWARDS**

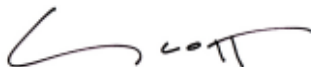
USITT Honor Award

Bratton Theater at the Chautauqua Institution.

Bob’s projects have also won multiple USITT Architecture Merit, AIA, and IES Lumen awards.

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Sincerely,  
Theatre Projects Consultants, Inc.



Scott Crossfield, ASTC  
Principal

2014-02-16-Robert Davis fellow recommendation-sc

Theatre Consultants **Collaborative**, Inc.

February 11, 2014

PRINCIPAL OFFICE  
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American Society of Theatre Consultants  
Board of Directors

**Re: Robert Davis, Nomination for ASTC Fellow**

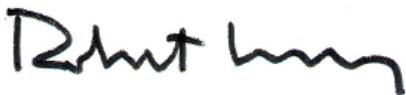
Dear ASTC Board of Directors:

I am pleased to recommend Robert Davis as a Fellow of the American Society of Theatre Consultants. Since his initial involvement as a founding member of the Society, Bob has remained an active ASTC member and has continued to contribute to both the ASTC organization and the profession of theatre consulting. All of us have benefitted from his thoughtful articulation of views on issues related to the professional conduct and development of our Society in specific and our industry in general.

On a personal basis, I have had the opportunity to assist Bob on several occasions in the preparation and presentation of ASTC-sponsored "Slide Slams", and have learned immensely from his commentary on issues related to the quest for well-planned and well-designed theatres.

Bob is passionate and opinionated and exceptionally well-informed on topics that affect us all as practicing theatre consultants. We continue to be fortunate to have Bob Davis as an active ASTC member and as a leader in our industry.

SUBMITTED:



Robert Long, ASTC, Principal Consultant  
Theatre Consultants Collaborative, Inc.

NORTH CAROLINA  
NEW YORK  
CALIFORNIA  
ONTARIO

[www.theatrecc.com](http://www.theatrecc.com)