

# USITT Newsletter

Editor:  
Ron Olson

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## Some USITT National Conference '86 Highlights

"High Tech Meets Theatre Tech" is the theme of the 26th annual conference of the United States Institute for Theatre Technology (USITT), appropriately to be held in the heart of Silicon Valley.

The USITT annual conference has a valued reputation for fostering the interaction, collaboration and exchange of information amongst the nation's most illustrious theatre designers, technicians, users, suppliers, students.

This year's conference will be no exception, featuring American scenography exhibits — including Appia presentations, costume and theatre design exhibits, seminars, referred technical papers and workshops in addition to an extensive series of events focusing on the effects of new technological developments on theatre production. As part of the high-tech theme, computer hardware and software, video, fibre optics and other technical methods will be explored.

### MANAGEMENT SEMINAR

**Improving Management Skills** will be the topic of a full day seminar to be held immediately prior to the USITT conference in Oakland on March 18, 1986.

The program is sponsored by the Theatre and Production Management Commission of the Institute.

The seminar is designed to help working professionals holding management or supervisory positions in Theatre who have never had the training necessary to succeed — or survive — in those positions.

William J. Flynn, Dean of Fine Arts at Pima Community College in Tucson, Arizona, and Vice Commissioner for Theatre and Production Management, has put together a panel of five presenters for the session, which will run from 9am to 5pm at the Oakland Hyatt.

Dr. Larry Christiansen, Dean of Administrative Services at Glendale Community College will conduct the morning session in which he will administer the Personal Profile System, an analytical document which enables participants to identify their own behavioral style while gaining insight into the attitudes and behavior of their co-workers and

associates. Dr. Christiansen will also show how a better understanding of behavioral patterns and habits can assist individuals in situations such as hiring and firing, conducting a performance appraisal, resolving conflict on the job and developing career patterns and plans.

Dennis Bigelow, Artistic Director of the Sacramento Theatre Company will discuss Communication and Teamwork, and how to Structure an Organization, drawing on his background as both theatre artist and technician, and his experience as former Production Manager for the Berkley Rep.

Bill Flynn will cover successful Time Management techniques and how to develop a meaningful evaluation process for employees.

Jason Barnes, Production Manager of the National Theatre of Great Britain, will cover budget development (including "how to get along with not enough") and improving planning skills. Both Jason and Bill Flynn were panelists at last year's USITT New York session on "Improving Communication between Managers and Artists/Technicians."

Larry Shumate, Professor of Theatre and Technical Director at Cal State University, Sacramento will cover Tech Department Organization and Administrative Style. Larry has just returned from a sabbatical tour of more than thirty College and University Theatre Departments where he conducted in-depth interviews and analyses of how Technical departments function.

The advanced registration fee for the seminar is \$45.00 with a deadline of February 14. The fee is \$55.00 after that time. Registration will also be held on the day of the program.

For further information, please contact Bill Flynn at (602) 884-6975 weekdays between 9am and 5pm, Mountain Standard Time.

### COSTUME SYMPOSIUM

"Communication Through Stage Costume" is the theme of a mini symposium to be held on March 22-23, 1986. The symposium is scheduled to follow the 26th annual conference.

The symposium is significant in that it will permit professionals in the costume field to share how they approach their design challenges through historical and present day examinations of their craft. Symposiums like this one trigger the development of new methodologies that ultimately result in the increased enjoyment and comprehension of live performances.

This two-day symposium is the perfect conclusion to USITT's conference, the theme of which is "High Tech Meets Theatre Tech." Indeed, during the conference itself there will be a Costume Computer Day devoted to analysis of the inherent links between computers and design, in addition to USITT's Fourth Biennial Scenography Exposition which will spotlight the costume, lighting, and set design of American theatre past and present.

See the Costume Commission Report (in this issue) for complete details.

### MANUFACTURERS' SHOWCASE

This conference should be of special interest to those involved in the manufacturing of products used by the performing arts industries. In addition to our usual expositions of costume, lighting and set design, the 26th annual conference will once again be the site of one of the largest Manufacturing Showcases in the nation.

USITT has made possible the assembly of over 90 manufacturers who provide the theatre, film, television and other entertainment industries with the equipment they need, from costumes and lights to sound and stage equipment. This year's conference is unique because many new, first-time audio product exhibitors will also be on hand.

USITT knows that the vital link between live performance and technological advances cannot be ignored. Through the manufacturers showcase, USITT is ensuring the continued dialogue between users and suppliers.

Visit the exhibit area at the conference and see what's new!

(See pp. 8 & 9 for the listing of USITT Contributing & Sustaining Members who will be on hand at the Conference.)

# More USITT National Conference '86 Highlights

## SCENOGRAPHY EXPOSITION

The Fourth Biennial Scenography Exposition of the United State Institute for Theatre Technology (USITT) will premiere at the Institute's 26th annual conference, from March 19-22, 1986. The conference will be hosted by the USITT Northern California Region at the Oakland Hyatt Regency Hotel and Conference Center.

The objective of the exposition is to pay tribute to the works of practicing designers of today and of America's past. USITT's exposition is significant because it enables those involved in theatre, film, television, theme parks, and other performing arts to get a first-hand look at the latest developments in American design. It also fosters in the general public an appreciation for the contributions lighting, costume and set design make to their enjoyment of theatre, and the significance of scenography as an art form.

This is a three part exposition. The *Heritage Section* highlights scenography of the past and those who helped establish the unique flavor of American design. This year's exposition will also trace the ongoing contributions of regional theatres. *Design Showcase* features the winners of contests and juried exhibits (Tonys, Academy Awards) sponsored by other organizations since March, 1981. These works are recognized as deciding the course of the theatre design today. The *Juried Exhibition* features adjudicated scenery, costume, and lighting designs of works produced since March, 1981, showcasing the designers and trends that will shape theatre design in the future.

The judges at the adjudication of the Juried Section of the Exhibit, (which took place in New York on December 14 & 15, 1985) were:

Arnold Aronson, Scenography Author  
Willard Bellman, Author,  
Scenographer, Educator  
Pat Birch, Choreographer/Director  
Bill Martin, Director  
Roger Morgan, Theatre Consultant/  
Lighting Designer

Those chosen by the judges whose works will be displayed in Oakland are listed by category and by field of design (S - scenery, C - costumes, L - lights) as follows:

### Undergraduates

None

### Graduate Students

Miriam Hack (L) "La Traviata",  
U of WI, Madison  
Lawrence Larsen (S) "Water Engine",  
U of WA, Seattle  
Howard Stewart (S & L) "Kaspar",  
Northwestern

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### Non-member Designers

Michael Anania (S) "Windy City",  
Papermill Playhouse, NJ  
Bill Black (C) "She Stoops to Conquer",  
Knoxville, TN  
Peter Harvey (S) "Dames at Sea", New York  
(C) "The Firebird", #2005.6, Denver  
John Malolepsy (S) "Poppea",  
Albuquerque, NM  
Deborah Newhall (C) "The Man of  
La Mancha", Rhode Island  
Eduardo Sicangco (S) "The Most Happy  
Fella", Wichita, KS

### Member Designers

Deborah Bell (C) "The Tales of Hoffman",  
Greensboro, NC  
Charles Berliner (C) "Baby with the  
Bathwater", Los Angeles  
D. Bartlett Blair (C) "Sweeney Todd",  
Wright State U, OH  
(C) "Amadeus", Wright State U, OH  
(C) "The Comedy of Errors",  
Wright State U, OH  
Alexandra Bonds (C) "Tartuffe", U of Oregon  
C. Lance Brockman (S) "The Girl of the  
Golden West", U of Minnesota  
Marianne Custer (C) "A Doll's House",  
U of TN  
Charles Erven (C) "Prometheus Bond",  
Carroll College, WI  
Harry Feiner (S) "Becoming Memories",  
Pittsburgh Public Theatre  
(S) "Italian Girl in Algiers",  
Pennsylvania Opera  
Eric Fielding (S) "Tango", Goodman School  
Leonard Harmar (S) "Second Sons",  
Tennessee  
Bruce Jackson (S) "Dracula", Tacoma, WA  
William Lorenzen (C) "The Rivals",  
U of So. FL  
James Maronek (S) "Agamemnon",  
Goodman School  
Gwendolyn Nagle (C) "The Merry Wives of  
Windsor", CO Shakespeare  
Michael Ramsaur (L) "Threepenny  
Opera", Stanford U  
Carolyn Ross (S) "Learned Ladies",  
Missouri Rep.  
John Williams (L) "Ghost Sonata",  
Northwestern

### Project Designs

Sarah Nash Gates (C) "The Goodwoman of  
Szechwan", U of WA, Seattle  
Kimi Greene (C) "The Tempest",  
Charlotte, NC  
Deborah Newhall (C) "Oedipus",  
Providence, RI  
Dennis Parker (C) "The Tales of Hoffman",  
Columbus, OH  
Thomas Ryan (C) "The Tempest",  
Northwestern

Following the conference, the Scenography Exposition will tour the U.S. for four years, with scheduled stops in Los Angeles, the Mid West, Lincoln Center in New York City, Washington, D.C. and other cities.

For further information contact: Carolyn Lancet, 3816 S. Lamarkly, Apt. #1711, Austin, TX, 78704 (512) 471-7544.

## USITT Grants For Students' OISTAT Scene Painting Seminar

A special seminar will be held in Salzburg, Austria, May 5-8 of this year. The seminar will be conducted by the staff of the Mozarteum Academy in Salzburg. Two U.S. student and apprentice scene-painters can participate in this international seminar.

The Board of Directors of USITT has appropriated a stipend of \$500.00 for each selected delegate as a support grant.

Students who are in the process of achieving a specialty in scene-painting and apprentice scene-painters, are invited to apply for the two grants. The letter of application should be indicative of the applicant's training and interest in scene-painting and must be accompanied by a letter of recommendation from an appropriate academic or professional source.

Application deadline is March 15, 1986. Direct inquiry or application to International Liaison Committee, USITT, Suite 1702, 330 West 42nd Street, New York, NY 10036.

January 7, 1986

## Student Affairs at USITT '86

Greetings from the 1986 Conference Planning Committee. It is no secret that students play an important part in the annual conferences of the USITT. How important is never known until you actually put on a conference.

Students are important to the Institute as well. This fact has been recognized recently by the Institute by the formation of the Student Affairs Committee, an advisory panel to the President of USITT.

Changes are also represented by the election of C. Elizabeth Lee to the Board of Directors. The affairs of students are getting heard.

(cont'd next page)

All of these events have been observed by the Planning Committee. And all of them are being utilized by the Committee. The Committee has been at work since early 1984 and have had a chance to observe two conferences as well. Changes *are* underway.

#### QUESTIONS AND ANSWERS

Students have posed many questions on the running of conferences in the past four to five years. Here are a few of them and how the '86 Conference Committee is answering them.

**Q.** A lot of complaints have come out of past conferences as to the treatment of students who are participating in them. What are the policies of the '86 Conference Committee towards students?

**A.** The '86 Committee will be:

1. Doing away with separate name tags for students.
2. Creating better and efficient management for those students who volunteer as conference support workers.
3. Establishing in the conference program a time and place for a general student meeting.
4. Recognizing the educational nature of USITT, more student directed programming will be established as well as a guide to programs of interest to students.
5. Establishing a student meeting/work room.

In general, just trying to maximize student participation and participation in the conference.

**Q.** The meeting time for students was left off the New York Conference program. Will this be happening again?

**A.** No. A general meeting for students is planned for the evening of Wednesday 19 March at 9:30 p.m. (Time and place subject to change). This meeting is the chance to find out what is happening with student affairs, meet those involved, voice opinions and to have a chance to meet other students. This is a chance to get involved with the Institute.

Also, with the establishment of a dedicated student meeting room impromptu meetings and gatherings can take place.

**Q.** What about us students who are new to the Institute? Is there anything to help us appreciate the conference better?

**A.** Yes. A new member/student organization will be held the first day of the conference (time and place to be announced).

**Q.** Will a student party be held in Oakland?

**A.** Yes. There will be a Student Reception held in the suite of the President. This reception — a chance to socialize with fellow students and officers of the Institute — will be funded by the '86 Conference Committee.

**Q.** Non-Commercial Exhibits have been important to us in the past since they give us a chance to "shop" for schools. Any chance that they will be back?

**A.** Non-Commercial exhibits are back with an estimated fifty (50) exhibitors for Oakland. Many of these, undoubtedly, will be educational institutions.

**Q.** What are the registration rates for the conference?

**A.** For students — \$40 pre.; \$50 on site. Individual rates — \$75 pre.; \$90 on site. Non-members who become members of the Institute at the same time — \$40 plus the cost of Membership.

**Q.** If the rate stays at \$40, is there a way that I can off-set it?

**A.** Yes, by being a conference support worker.

**Q.** What's a "conference support worker"?

**A.** A support person helps with the running of the conference. This includes, but is not limited to, program set up, projectionist, pager, runner, tour guide, receptionist, office assistant — to name a few. This position is a volunteer position and comes with a fee waiver to the conference.

**Q.** Do I have to work for the entire conference?

**A.** No, just a fixed number of hours of work in exchange for a conference fee waiver. Usually only a day or two.

**Q.** How do I sign up?

**A.** Just contact the Conference Student Coordinator. He'll take it from there.

**Q.** What are the hotel rates for this conference?

**A.** Not quite as high as New York, but still up there. Rooms at the Hyatt Regency Hotel (the conference hotel) range from \$65 for a single, to \$108 four people. A guide to area hotels is being put together as well. Then there is the student lodging...

**Q.** What's this "student lodging"?

**A.** The Conference Committee has reserved rooms (33) at Mills College — a school not too far from the conference hotel — for the use of students. Rates at present are \$20 per night single and \$25 per night double. (Rates subject to change, but not that much). Priority will be given to conference workers.

**Q.** How can I sign up for these rooms?

**A.** Contact the Conference Student Coordinator.

Any more questions? Contact the Student Coordinator. More information and answers to questions will be appearing in future issues of the national Newsletter.

#### FIRST ANNUAL TECH OLYMPICS

The 1986 Conference Committee wishes to announce the First Annual Tech Olympics to be held this March at the San Francisco Bay Area Conference of the USITT.

The games will give members the opportunity to demonstrate and improve basic theatrical skills in a friendly, competitive atmosphere. Competition is open to all members of the institute and to organized teams from the Student Chapters.

Organized as a pentathlon, the games consist of events which test degrees of speed and accuracy in performing some of the rudimentary skills basic to all technicians in the theatre. The skills included are:

1. *Light Focus.* Set up lighting instrument, and focus it onto a target.
2. *Sawing and Nailing.* Cutting a piece of lumber and attaching it to the other piece.
3. *Sewing.* Sewing a button and trim back onto a costume.
4. *Tape Splicing.* Splicing broken audio tape.
5. *Prop Shifting.* The ultimate test of any stagehand's skills. The shifting of props from one scene to another.

Awards will be given to the top five finishers in each event. Additional awards and prizes will be given for the following categories: Best of Event, Best Overall Team Effort (The Chapters Cup), and Best All-Around Individual (The Technicians Cup).

The games will be held the Friday afternoon of the Conference. Plan to participate. Sign-up sheets will be available at the conference and at time of the games. Grab this chance to show others what you can do.

Members may request a copy of the rules and further information may be obtained by writing: Paul Vierra, USITT '86, MPO Box 221, Purchase, NY 10577.

#### CONFERENCE PROGRAMMING

Each of the active commissions of the Institute have some exciting programs planned for the conference. Here is a listing of a few of them:

- Portfolio Reviews (Scenic design, Costume, Technical Production and Sound)
- Student Chapters, What and Why?
- Sound Cue Sheets
- What Color was that Dress? (Lighting)
- The Video Camera and the Model
- Photography of the Set
- Costume Rendering Workshop
- Tech Production Resumes

These are only a few programs at present.

We, on the '86 Conference Planning Committee, are hopeful that this newsletter has enlightened you on the effort being put into the Bay Area Conference.

If you have any questions on the conference, on being a conference worker, or about housing, contact: Jim Cully, Student Coordinator, College of Notre Dame, 500 Ralston Ave., Belmont, CA 94002.

For questions and information on the Tech Olympics, or on Student Affairs within the Institute contact: Paul Vierra, Student Coordinator, MPO Box 221, Purchase, NY 10577.

# Developing Management Skills *by William J. Flynn*

The rapid influx of new technology into theatrical production has wrought many changes within educational institutions whose training programs produce an annual crop of designers and technicians. Another recent phenomenon in Higher Education has been increased interest in management skills, as reflected in the growth of MBA degrees and Arts Management programs.

However, these two growing areas of study have not embraced each other. Management is a term not normally associated with technical theatre or designers. In Theatre, the traditional title of "Manager" has been prevalent in non-performance areas — House Manager, Business Manager, Box Office Manager. In professional, collegiate and community theatres throughout the country, new job titles and responsibilities are appearing with regularity as theatre operations become more complex. Titles like "Production Manager," "Facilities Manager," "Operations Manager" and "Technical Manager" now regularly appear in theatre programs.

Additionally, more traditional jobs like "Technical Director" have been more complicated over the last fifteen years. In many cases, the evolving complexity of a job was not fully comprehended by the incumbent in that position, who more than likely got promoted for possessing one set of skills, and was promptly required to demonstrate an entirely different set of skills in the new job.

Many observers have noticed these disturbing trends:

Existing positions are constantly becoming more demanding and stressful;

Newly created theatrical management jobs are filled by people not trained as managers;

Academic training programs cannot respond to changes in the job market in a timely fashion;

There are many people now holding management positions in professional or academic theatre who do not have the necessary training which enables them to hold, much less master, their current job; Designers and technicians out of school for a few years have nowhere to go to acquire the new management skills necessary for upward mobility.

Think for a moment. How many carpenters, electricians or wardrobe personnel, promoted because of skill and hard work, are supervising others? How many of these "new bosses" have received even the most rudimentary training in how to properly supervise and motivate their staff, how to meet deadlines, or how to deal with stress?

How many Deans, Directors or Department Chairs have been adequately trained to handle budget development or to solve complex organizational or managerial problems in a rational, logical and ethical manner?

As an organization dedicated to meeting the needs of thousands of working educators, technicians designers and craftspersons, USITT has distinguished itself over a quarter of a century. As the industry has changed and evolved, the organization has adapted itself and its structure. The most recent example of this progressive approach is the change of name and mandate of the Arts Administration Commission effected at the August Board of Directors meeting.

The new name is the Theatre and Production Management Commission, a group that will address itself to the needs of individuals currently in supervisory or management positions as well as those who aspire to be upwardly mobile within their organization. It is hoped that members now working as production managers, stage managers, facilities managers, or academic managers will use the new Commission as a resource where skills can be acquired and strengthened, where information is readily available and where people can share techniques, strategies and even survival tactics.

The first activity of the newly structured Commission will be a one day workshop on management skills on Tuesday, March 18, 1986 in Oakland. By scheduling the workshop immediately prior to the start of the annual USITT conference, it is hoped that members traveling to Oakland will plan to arrive a day earlier to take advantage of the workshop.

In developing the workshop, it quickly became apparent to the Commissioners that there was a wealth of topics and materials available, enough for many workshops. The approach for the Oakland workshop will be introductory in nature; activities will be divided into modules covering basic topics crucial to effective management, including:

**PERSONAL SKILLS** — Identifying behavioral style, career path planning, work goals and values, administrative style.

**PERSONNEL MANAGEMENT SKILLS** — Hiring and firing, motivation, communication and teamwork, performance appraisal.

**PLANNING SKILLS** — Budgeting, scheduling, dealines, time management, using computers.

**SURVIVAL SKILLS** — Decision making, delegation, conducting effective meetings, conflict resolution.

Should sufficient interest develop, the Commission is also considering presenting the Workshop within the various USITT regions, thus making the information and skills available to the membership unable to attend the annual conference. Future plans include developing each of the subtopics within the Workshop into full scale presentations, specifically tailored for the individual constituencies.

For further information, contact Commissioner Ken Hewitt at (403) 220-4900 or Vice Commissioner Bill Flynn at (602) 884-6975.

## Regional Report

### NORTHERN BOUNDARY

Once again ACTF is just around the corner. This year's festival is being hosted by the Department of Theatre at the University of Minnesota, Duluth, February 5-9, 1986. Planning has been underway for some time now in the hopes that this festival will be the best yet.

There will be 7 participating productions to see, scenes from associate productions, workshops in both the performance and technical/design areas, public and private critiques of all participating shows by national critics, auditions for Irene Ryan Scholarships, Gallery talks of student design work and the Regional Design Showcase to view. And if that isn't enough, there are several parties planned as well.

Some tentative workshop titles include: Mask Making and Millinery with Varaform, Stress Management and Creative Problem Solving, Student Preparation and Presentation for URTA Auditions, Drafting Styles: Procedures and Presentation, and much more.

The days and nights are full of activities. Plan to come early and stay late!

This will be the second year that NBS has made plans to support a Regional Design Showcase. The Showcase is a means by which designers in the region can share with one another their work. In addition, and most importantly, student designers have an opportunity to have their work responded to by the guest design adjudicator.

David Reppa, associate designer for the Metropolitan Opera in New York, will be the guest design adjudicator for the festival this year. He will conduct the two gallery talk sessions, one of which will be on the ACTF competition entries and the second for the other student works submitted to the showcase. A third informal gallery session is in the planning stages in which NBS members would make themselves available to respond.

In order for the Showcase to be a success, it is crucial that, all of us making a commitment to ACTF submit work and, above all, encourage our students to do so as well. Our schedules during the year are always so busy that rarely is there an opportunity for us to see each other's work and to respond to it. The Showcase presents just such an opportunity.

NBS members are looking forward to an exciting Festival and hope to see a lot of old and new faces. make plans now to be in Duluth in February. See you then!

# FLAT PATTERN COSTUME NEWSLETTER SUPPLEMENT #2

THIS ISSUE WE HAVE A SPECIAL FEATURE! WE HAVE HAD MANY REQUESTS FOR THIS TYPE OF THING AND RUTH MILLS OF THE CANADIAN PARK SERVICE PREPARED THIS FOR US. IF YOU HAVE QUESTIONS ABOUT THE PROCEDURE OR SOMETHING YOU WOULD LIKE TO SHARE, HER ADDRESS IS: RUTH MILLS, 259 ST. DENIS, APT. 1, VANIER, ONTARIO, K1L 5J6, CANADA.

## Taking A Pattern From An Original Garment

Taking a pattern from an original garment without harming the garment requires care and gentle handling. There are some general precautions to take to prevent damage, since to make an exact pattern, the garment must be handled to accurately measure the pertinent dimensions and to examine the construction techniques.

First, the work surface must be clean and large enough for the garment to be completely laid out without hanging over any edges. There should also be room for your notebook and measuring tools. Make sure the space is free of sharp corners or objects and is not exposed to direct sunlight. Line the surface with acid free tissue. Some institutions insist upon the use of cotton gloves. They can be cumbersome, but they not only protect the garment from the oils and chemicals on your hands but they also protect you from the garment's dirt and grime. You may also want to wear a lab coat to keep parts of your clothing from dragging over the garment. If gloves are not available, be sure to wash and dry your hands well, before handling the garment. Do not use hand creme and keep your nails free from rough edges. Remove any rings, necklaces, bracelets or watches that could catch on the garment and tie back long hair. Use only graphite pencils. NEVER have pens, drinks or food around the garment; don't even chew gum! Make sure all your tools are clean, even the edges of your french curve. The last restriction is certainly not the easiest — don't touch your face with your hands and then touch the garment. If you have to leave the garment for any reason, cover it with acid free tissue. Finally, after finishing with the garment, wash your hands to protect yourself.

The tools needed for measuring the garment are:

1. A clean, soft, flexible cloth measuring tape without a long stiff metal end. The best kind has the same scale (i.e. imperial or metric measurements) on both sides starting at opposite ends of the tape.
2. Several strips of felt about 1/2" wide varying in lengths up to 60" long. They may be mounted with soft cloth measuring tapes to facilitate measuring.

3. Right angle or T-square.

The tools needed for drawing the pattern are:

1. A metal or clear plastic ruler (or scale ruler) 12-18" long.
2. A clear plastic french curve.
3. Mechanical pencil with HB or softer lead, and eraser.
4. Graph paper with an easy-to-see grid (in the scale you wish to use for drafting the pattern).

Describing the garment's construction techniques and/or stitches requires a clear understanding of the proper terminology for various techniques. A basic set of clearly defined terms should be documented and used. For example, two very similar sounding terms such as hemming stitch and hemstitching are drastically different in meaning. The same term may even refer to two different techniques. It is therefore imperative to decide on a definition, record it and use it properly. If you are unsure of a technique or run across one unfamiliar to you, describe it and diagram it — even photograph it if you wish.

There are terms needing clarification for pattern-taking:

**BASELINE** — a line usually along the longest straight of grain of a pattern piece, used as a reference point from which perpendicular measurements are taken.

**EXTERNAL MEASUREMENTS** (of a pattern piece) — those measurements taken on all outside edges of a pattern piece, along seams, folds, darts and hems; those measurements that define the boundaries of a pattern piece.

**GRAIN** — the direction in which the warp and weft run: straight of grain follows a warp or weft thread; lengthwise grain runs parallel to the selvage and crosswise grain runs at right angles to the selvage or lengthwise grain.

**INTERNAL MEASUREMENTS** (of a pattern piece) — those measurements taken on the straight of grain through the length or width of any part of a particular pattern piece: those measurements that determine the proper angle and slope of the seamlines.

**NATURAL REFERENCE POINT** — an existing point such as the intersection of two seams or location of trimmings that can be used as a measurement reference.

General Rules of Pattern Making include examining the whole garment in general before starting the measure and notation of the following information:

- the number of pattern pieces in the garment
- whether stitching lines are piecings, patches, tucks, darts or seams
- direction of straight grain
- fabric types and design (e.g. is it woven or printed design?)
- existence and location of selvages
- symmetry of design between left and right
- differences in cut between the lining and the outer layers
- locations of fastenings and trimmings

In patterning a symmetrical garment, choose one side of the garment and take *all* the measurements on the one side including those for the lining and outer layers. Skipping from side to side will only cause grief. (With few exceptions, I measure the right hand side of the garment—right hand as the garment is worn).

Work through the garment systematically around the body starting with the bodice lining to the outer layers, the sleeve, collar, trimmings, facings, hems and then to the skirt. It may be easiest to start at the bodice opening because there is often a selvage or straight edge available to use as a baseline. Flatten the pattern piece to be measured as smoothly as possible without distorting the grain so that as much measuring as possible can be done before the garment needs to be moved again. Use fabric design (stripes and checks) to your advantage but make sure it is true to grain. Lay the felt strips (noted under *Tools*) along the grainlines to use as guides for measuring or as additional baselines. Use the longest straight of grain, visible selvage or center front/center back as the main baseline.

Begin measuring using natural reference points such as center front, center back, seam intersections, points of darts, pleats, hem, stitching lines and trimmings. Measure the length of a ruffle as well as its length once gathered. Measure the hidden depth of a pleat as well as the visible distance it is from the next pleat. Do not include seam allowance unless they become an integral part of an opening, pleat, trimmings etc. and indicate it on the drawing and in the notes. If a garment has an asymmetrical bodice front, for example, both sides of the bodice front must be patterned noting all reference points on any corresponding symmetrical pattern pieces. List and number all the pattern pieces including facing so that you won't forget to pattern any of them.

The pattern is drawn in reduced scale 1/4" = 1" or 1cm = 5cm to facilitate working. Full scale in most cases would be simply too awkward and cumbersome to handle. You would be exhausted after patterning just one garment with all the bending and stretching. Also, you would need a work space nearly twice the size of the garment and this amount of work space is rarely available. A quarter or fifth scale pattern can be accurately made if you pay strict attention to detail and precision. Measurement sequence should be as follows:

1. On each piece of graph paper, indicate scale, garment catalogue number, museum/collection, name of pattern piece, date and your name.
2. Draw a baseline (vertical axis) longer than the total length of the pattern piece. This line corresponds to the main baseline you have decided upon for the pattern piece. The vertical baseline is generally the lengthwise grain of the fabric.

(cont'd next page)

3. Measure at right angles to the baseline along the straight of grain, across to natural reference points.
4. Measure up and down from the horizontal lines and from natural points. Space these measurements along the horizontal lines at regular (e.g. every 2") to determining the angle and depth of curved seamlines.
5. Lightly mark all the internal measurements on the line for further reference.
6. Measure out to all corners (e.g. the intersection of the neck and shoulder seamlines), and at least to two or three places along each seamline.
7. Examine the curve of each seamline and "join the dots."
8. Measure and mark all external measurements on the appropriate lines. Test the accuracy of your drawings by comparing the lengths of the seamlines of the drawing with the external measurements of the pattern piece of the garment. The measurements of the pattern should equal those of the garment plus or minus 1/8". Examine the shaping of the seamlines of the pattern and make sure they have the same curves and angles as the garment.
9. Identify all natural reference points, both external and internal. Include stitching lines, seamline intersections, fastenings, trimming placement line, patches and repairs, padding locations, etc.

The final use of the pattern will determine how many of the construction details described in this section you will include in your pattern. If you plan to make an exact reproduction of the garment, a very detailed description of the construction techniques is necessary.

Construction details are recorded throughout the analysis process — before, during, and after the pattern is taken. Using passive voice (e.g. side seams sewn with backstitch), note the more general construction details such as the existence of a lining, machine or hand stitching, seam treatments, etc. before beginning to measure. Describe the construction techniques of each individual piece after measuring it. Once all the pattern pieces have been measured and described, go over the construction details to be sure nothing has been overlooked or misinterpreted. Record the widths of seam allowances, the presence of boning, padding or other layers that are not visible but apparent, and the location of alteration marks, tears, repairs and labels, if any. A tape recorder is a helpful tool especially if you have a lot of pattern making to do in a short period of time. Be sure to use your chosen terminology consistently and sketch unfamiliar construction techniques and trimmings.

These are the basic steps and rules used to take a pattern from an original garment. It is a time consuming and, at first, frustrating procedure. There are many situations that could become trouble spots, but with care and precision they can be overcome. Practice with simple garments that have few pattern pieces and work up to more complicated garments with linings, draping and asymmetrical design. Be sure to treat the original garment with respect and use a gentle touch when handling it. It is an irreplaceable source of reference.

## Costume Commission Report: December '85

by Joy Emery

There must be an old adage about energy creating more energy for that has certainly been the case within the Costume Commission during this past year. I am startled when I realize everything that has been done. We started with the Pre-Conference workshop on "Options for the Young Costumer and Designer" held last March, added the wealth and breadth of the N.Y. Conference programming to the equally promising Oakland, CA Conference programs and will hold a Post-Conference Mini-Symposium at the Hyatt Regency March 19-23, '86. Kevin Seligman and Barbara Murray have shouldered the task of coordinating the Conference programs and Alicia Annas has prepared a stimulating Mini-Symposium. You'll notice from the following overview of the Costume Schedule, that they have been very busy and that we certainly will have lots to do!

### Wed. 3/19

- 2:30- 4:00 What Color Was That Dress? with the Lighting Commission, Chair: Ellen Jones
- 4:15- 5:45 Costume Commission Meeting 1, Chair: Joy Emery
- 9:30-11:00 Portfolio Review, Chair: Diane Berg

### Thurs. 3/20

- 8:15- 9:00 Costume Commission Orientation for New Members, Chairs: Joy Emery, Kevin Seligman
- 9:15-10:45 Costume Commission Meeting 2, Chair: Joy Emery
- 11:00-12:30 Costume Heritage: Bernice Prisk, Chairs: Kevin Seligman and Leon Brauner
- 2:30- 4:00 Make Up Workshop with Richard Barulich, Chair.
- 4:15- 5:45 Costume Rendering Techniques I, Chair: Douglas Russell
- 7:45- 9:15 Rendering Techniques II, Chair: Douglas Russell

### Fri. 3/21 Computer Workshop Day coordinated by Dan Wilhelm

- 9:15-10:45 "Computer assisted Pattern Scaling" M.L. Baker and Bobby Ann Loper
- 11:00-11:45 "Pattern Drafting Using the Microcomputer" Joy Erickson
- 11:45-12:30 Lunch Break
- 12:45- 2:15 "Designers on Appia", Chair: Mary Beth Talon
- 2:30- 5:45 "The Apple Macintosh as a Design Tool" Millie Litner
- 6:00- 7:30 Dinner Break
- 7:45- 8:30 "Body Block" Peggy Rosefeldt
- 8:30- 9:15 Costume/Computer Panel Discussion
- 9:30-11:00 Hands-on Session

### Sat. 3/22 (Mini Symposium, continues on Sun. 3/23)

- 8:45- 9:30 Symposium Registration, Continental Breakfast
- 10:00-11:15 Tour the Oakland Museum Costume and Textile Department with Inez Brooks-Myers and Staff. All Conference Event.
- 11:15-12:00 "Staging the California Dream: Challenges and Techniques of Combining Historical Costumes with Costume Reproductions in a Museum Exhibition of Plastic Figures Representing Various Stages of California History" Inez Brooks-Myers, Curator, Costumes and Textiles, The Oakland Museum (Invitational) All Conference Event
- 12:00-12:45 Box Lunch
- 12:45- 1:45 Keynote address: "English Stage Design, 1930 to 1950: A Personal Perspective" Stella Mary Newton, O.B.E., The Courtauld Institute, London, England (retired) All Conference Event.
- 1:45- 2:30 "Costume Trends in Central Europe: Intent to Image—The Changing Mode of Brecht Production in the Two Germanies" Marna King Professor and Resident Costume Designer, University of Wisconsin-Madison (Juried)
- 2:30- 3:15 "Peasant Costumes in the Theatre of Eastern Europe" Leon Brauner, Professor of Theatre and Drama Design, Indiana University (Invitational)
- 3:15- 4:00 "Italian Commedia Dell'Arte Costuming in Contemporary Italy: Communication Though Form and Historical Evolution" Deborah Bell, Asst. Professor and Costume Designer, University of North Carolina at Greensboro (Juried)
- 4:00- 4:45 "A Social History of Blue Jeans" Paul D. Reinhardt Professor, Author, Costume Designer, The University of Texas at Austin (Invitational)
- 5:00 Bus departs for Hotel
- 6:00 Social Hour: Cash Bar Evening Free

(cont'd next page)

**Sun. 3/23 Mini Symposium (Cont.)**

- 8:15- 9:00 Continental Breakfast
- 9:00- 9:45 "Casting a Critical Eye: Historicized Primary Source Images in Renaissance Costume Research" Edward Meader, Curator, Costumes and Textiles, Los Angeles County Museum of Art (Invitational)
- 9:45-10:30 "Fan-Faire: The Unspoken Word" Judith A. Mathey. Instructor, Fashion Institute of Design and Merchandising, Los Angeles (Juried)
- 10:30-11:15 "Costume in Context: The Significance of the Photographic Portrait for Costume Design Research" Carol Colburn, Assistant Professor and Costume Designer, University of Northern Iowa (Juried)
- 11:15-12:00 Open Forum
- 12:00-12:30 Deli Lunch
- 12:30- 1:15 "Strange Beauty Belonging to Another Clime: The Mystique of Mary Anderson in the Theatre of the 1880's" Sally Buchanan Kinsey, Associate Professor of Costume and Textiles, Department of Environmental Arts, Syracuse University (Juried)
- 1:15- 2:00 "Enter Prince Charming: The Costumes of the Male Impersonator as Principal Boy in Victorian/Edwardian Music-hall and Pantomime" Eleri Sampson, Head of Department, Fashion, Food and Textiles, Chelsea Westminster Adult Education Institute, London, England (Juried)
- 2:00- 2:45 "Alexander Benois' Costume Designs for 'Petruska'" Robert C. Hansen, Designer and Associate Professor, Bowling Green State University (Juried)
- 2:45- 3:30 Open Forum

And this is just an overview of everything that is scheduled for the Oakland Conference; the Local Arrangements Committee has put together a rich combination of events. The problem is going to be making choices.

All of that is some of what we have to look forward to, but I started this with a list of accomplishments of the past year which is formidable. Last spring the updated third edition of the "Directory of Costume Related Sources and Suppliers" was published thanks to the industrious Leon Brauner and his considerable editorial skills. Copies are available from the National Office for \$2.00 for members and \$4.00 for non-members.

Hooray! The first edition of the "Flat Patterns Newsletter" came out in October, thanks to the tireless efforts of Mari Decuir, General Editor and several contributing editors.

**HERE IT IS AT LAST!  
SUBSCRIPTION INFORMATION FOR  
THE FLAT PATTERN NEWSLETTER**

**RATE:** 4 issues a year.  
USITT Members: \$8.00  
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Fill out form below; mail to:  
Peggy Farrell  
The Costume Shop Inc.  
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**PRIMARY INTEREST (please rank)**

- \_\_\_\_ Costume Construction
- \_\_\_\_ Costume Design
- \_\_\_\_ Costume History
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- \_\_\_\_ Other (specify) \_\_\_\_\_

Mail articles for the Flat Pattern Newsletter to: Mari DeCuir, 902 Tyson St., Knoxville, TN 37917

Make check payable to USITT (members include a copy of current membership card). Please make all payments in American funds.

The Newsletter will be published quarterly and is available by subscription. The cost is \$8.00 a year for members and \$10.00 for non-members, (Canadians need to add \$1.00). Subscription forms are in the second issue of the Newsletter which is enclosed. Additional forms are available from the National Office. Peggy Farrell of the Costume Shop Inc. in New York has volunteered her services, her IBM computer and Nancy Picinich to collect and maintain the subscription list. Incidentally, several people responded to the plea for someone to take on that task which was wonderful.

Three Cheers! Thanks to the tenacious dedication of Lucy Nowell, the Promotion and Tenure Guidelines for Costume Faculty are completed. Not only that, they have been approved and unanimously endorsed by the Board of Directors. Plaudits and Congratulations to Lucy for completing a difficult, time-consuming project. Copies of the Guidelines are available from the National Office! Contact Kristen Bott.

Plans for the Costume Symposium to be held in New York City. August 14-16, 1986 are well under way. Holly Cole is co-ordinating the three day event which will focus on Costume Crafts and Crafts People. Please note that the Symposium is being held just prior to the ATA Convention this year. We are able to do this because the USITT Commissioner Retreat and Board of Directors Meetings are being held earlier in August.

Traditionally, the Symposia have been held just after ATA; however, plans are for future conventions to be held in New York and Washington on alternate years. The consensus in the Commission is that that is regionally too limiting for our membership. Therefore, we need to devise a new plan. We also need to address the questions of who the Symposia are for, what the structure should be, when they should be held, and develop guidelines as to where they should be held. Please consider the matter and bring your ideas to the Commission Meetings in Oakland or drop me a line with your thoughts on these questions.

Ever forward looking, work has begun for the Minneapolis Conference in 1987. Patricia Dennis will be co-ordinating the Costume Commission programming. So put you ideas together for possible programs. Proposals will be discussed at the Commission meetings in Oakland. Linda Bender is putting together plans for a full day devoted to various pattern techniques for that conference.

This list covers some of the highlights of the past year, others include the terrific Toronto Symposium thanks to Jean Charles Black, and several costume related articles in "Theatre Design and Technology". All of this combined with the ongoing work of the other projects makes for a vital, energetic package with exciting prospects for the coming year which I am looking forward to with high enthusiasm. I also look forward to seeing you in Oakland in March.

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### Where Do People Look For Materials In The Arts?

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1702, NYC 10036 212-563-5551.

## Board of Directors Passes Resolutions At December Meeting

The Board of Directors of the USITT met in Oakland, California on December 8, 1985 and passed the following resolutions:

**RESOLVED:** That the Board of Directors of USITT recommends to the editor of the Journal of *Theatre Design and Technology* that the contents of each issue are given in precise form in both the official languages of the O.I.S.T.A.T., providing there is no significant additional cost. Additional languages would be welcome.

**RESOLVED:** That the Charters of the Student Chapters for, University of Texas at Austin, San Jose State University, Ryerson Theatre School, Southwest Texas State, be renewed for the year 1986 as active Chapters in good standing.

**RESOLVED:** That Charters be issued for, California State University at Long Beach and Ithaca College as new Student Chapters of USITT.

**RESOLVED:** That the Board of Directors of USITT endorse the Promotion and Tenure Guidelines for Costuming Faculty.

**RESOLVED:** That the Board of Directors of USITT adopt the October, 1985 edition of the USITT Conference Manual as official USITT Board Policy in principle, with the Vice-President for Programs and Presentations empowered to keep it updated and/or revised in the best interests of the Institute and its Conference(s), and to bring all revisions to the Board for annual review and official adoption.

**RESOLVED:** That the By-Laws of USITT be amended to include the new category of *Joint Membership* and to change title from *Organization* (non-profit) to read *Not-for-Profit Organizational*.

**RESOLVED:** That Student Members of USITT can maintain their student status for one year after graduation.

**RESOLVED:** That an account be established for the purpose of accepting credit cards for payment of membership dues.

**RESOLVED:** That the new rates for membership in USITT be as follows:

Student	\$ 25.00
Individual	\$ 50.00
Joint	\$ 80.00
Not-for-Profit Organizational	\$ 75.00
Sustaining	\$300.00
Contributing	\$600.00

**RESOLVED:** That the existing policy of no

honorarium payment for speakers at the National Conference be amended to the policy that no more than one honorarium payment will be made for a major speaker per National Conference. The speaker payment must be included in the individual conference budget.

**RESOLVED:** That the Board approve the transfer of \$1,000 from Board Travel to International Liaison to assist participation in the Salzburg, Austria scene painting seminar by two student scene painters or apprentices.

**RESOLVED:** That the Board of Directors give the Executive Board the authority to hire a consultant to aid in researching and implementing an efficient computer system to accommodate the existing needs of the Institute as well as providing the capability for future needs, and with Finance Committee approval, and to purchase and/or lease the necessary equipment.

**RESOLVED:** That the title of Office Manager be changed to General Manager.

## New Membership Benefits and Publications Available Will Appear in the March/ April Newsletter

## Report From The Vice-President For Development

The Funding Proposal Review Committee is now in place. The purpose of this committee is to review *all requests* from within USITT for outside funding support from private, corporate, foundation or governmental sources. In addition, the Committee will review all requests for support directed to Contributing, Sustaining or other members of USITT. It is the objective of this Committee to provide a much needed coordinating force within the Institute. To facilitate the operation of the Committee the following guidelines are established:

### GUIDELINES FOR SUBMITTING GRANT AND FUNDING REQUESTS FOR COORDINATION & APPROVAL

1. Description of project: do not exceed ½ page. Please be sure to clearly indicate who the project will serve and the estimated number of people the project will reach. How will the project meet the goals and objectives of USITT? Who will be involved?
2. Include a budget indicating expenses and estimated income. Also include any in-kind services you estimate will be required to complete the project.
3. Please indicate possible funding sources you may already have considered. Include addresses and deadline dates for potential sources.
4. Provide copies of any additional support materials you plan to submit in your application. Summary description will be appropriate if support materials are expensive to provide to the committee.
5. Provide contact information about key personnel in the project.

**SUBMIT REQUESTS TO:** Wm. J. Byrnes, VP for Development, 648 E. College St., Oberlin, OH 44074 (216)775-8162.

**DEADLINE FOR REQUESTS-SPRING REVIEW MARCH 3rd, 1986.**

Submit three typewritten copies please.

**COMMITTEE MEETS MARCH 19th IN OAKLAND, CA.**

Funding Proposal Review Committee members: Thomas Beagle, Leon Braunner, Randy Davidson, Ken Hewitt and Jan Musson.

### UPDATE ON TAX DEDUCTION INFORMATION

In the last issue, the preliminary information concerning Canadian tax laws indicated some potential problems for our members up North. Essentially the situation is that Canadian members could deduct their gift to the Silver Anniversary Club if their earnings in the tax year were in the United States. In this particular

case, a Canadian member could only deduct an amount equal to the percentage of their total earnings that came from the U.S. Otherwise, a direct gift to the Silver Anniversary Club does not qualify as a tax deduction in Canada. It is suggested that Canadian members consult with their Section officers about the best way to proceed with legal methods for donating to the endowment fund through the Section.

## First Endowment Fund Grant Awarded

The Institute has awarded the University of Wisconsin-Madison, Dept. of Theatre & Drama a grant of \$2,350.00 in support of the project entitled "Modernization of Design and Construction Practice for Theatre Staging".

The Grant Award is for the joint venture project of both the Department of Theatre and Drama and the Department of Engineering Mechanics.

The term of the grant is January 1, 1986—December 31, 1986. Written program and financial reports are required within 30 days of the terminus date of the project. An interim report is also required by June 30, 1986, the close of the Institute's fiscal year.

This support is made possible by the many contributions of Institute members and corporate supporters to the USITT Endowment Fund. This Award is the first grant to be made by the Institute.

## New Membership Directory

The USITT Membership Directory will now be published on a yearly basis. It will be mailed to all members in March. In order for the directory to be valuable for all members, it is important to keep the National Office up-to-date on your address changes. If you have moved, or are going to move shortly, please send your new address to the National Office.

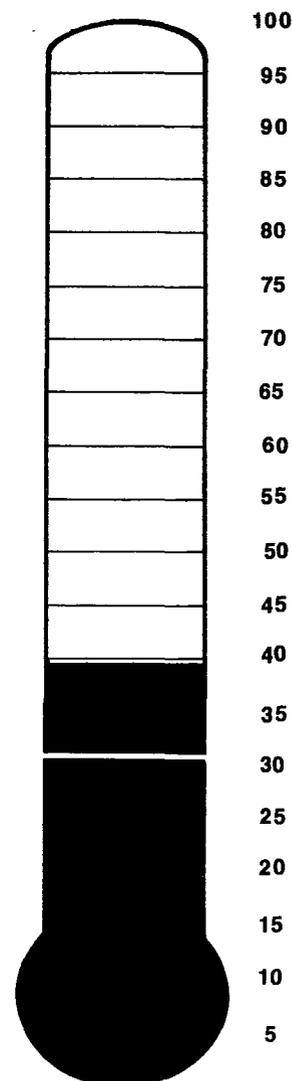
## Have You Voted?

Make sure to return your ballot with your name and return address filled in, so it may be verified by the tellers.

Ballots must be postmarked no later than February 1, 1986.

## USITT Silver Anniversary Club

### Great Beginning!



### HAVE YOU JOINED YET?

December 15, 1985

Total Donations/Pledges to date: **\$8,385**

Raising the **ENDOWMENT** to: **\$39,769**

After only two months of the drive the **SILVER ANNIVERSARY CLUB** is off to a **successful** start.

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\*U.S. Citizens only. Members outside of the U.S. should consult local laws covering donations to non-profit organizations.

USITT Newsletter/11

## V.P. for Commissions and Projects

### SUMMER RETREAT '86 DATES SET

The Board of Directors voted on the possible dates for the summer Board Meeting in Denver, and a majority chose August 10, which means that the Commissioners' Retreat and the Section Chairs' Retreat will take place in Denver on August 8 and 9. Please mark your calendars and let me know of any conflicts.

As of Jan. 3, 1986, new address and phone number will be: Richard Devin, 3925 Midvale Ave., N., Seattle, WA 98103. New home phone: (206) 632-7067; Same office: (206) 543-2735; Same message #: (206) 543-5140

## NOA Offers Scholarships

The **Studio Lirico** of which **Nick Rossi** is administrative director and **Talmage Fauntleroy** is artistic director, has two \$1500 scholarships to award to participants in the areas of stage direction and stage management. Applicants should be upperclassmen or graduate students. The student director will serve as assistant director to all mainstage productions, and the student stage manager will work closely with the staff stage manager.

The Studio Lirico is located in Stia, Arezzo, in the beautiful Casentino valley east of Florence. It is housed in the Palagio Fiorentino, a 14th century palace with wonderful gardens and plenty of rehearsal and practice room space. The address is Pian delle Macchie, 100 (Brollo), 50063 Figline Valdarno, Italy.

## P.Q. '87 Plans Underway

With the 1987 Prague Quadriennale less than eighteen months away, USITT's steering committee is intensifying its preparations for that event. One goal is to bring about a rise in both the number and quality of US exhibit entries.

Prague is the most important international exhibit of its kind. Works are submitted on an invitation or juried basis. To date, the scheduled competitive exhibits are: national competitive exhibits, student scenography exhibits, architectural exhibits, an award for theatrical arts and crafts, and a thematic exposition. In 1987 the thematic exposition will feature scenography for the plays of Anton Chekov.

For the past five PQ's, the U.S. has submitted only one competitive exhibit; we hope 1987 will mark the beginning of a U.S. tradition of competing more extensively in Prague. Help is needed. USITT is asking all members to provide feedback on the types of work USITT should consider sending to Prague. Your insights are vital to the success of U.S. participation in the Quadriennale.

Contact: USITT, 330 West 42nd St., Suite 1702, New York, NY 10036 (212) 563-5551 with your thoughts. Help make the 1987 Prague Quadriennale the best one yet.

## USITT/NYAS Presents Two Workshops

Saturday, 15 February 1986  
New York City Technical College:  
Voorhees Campus  
41st Street: between 9th and 10th Avenues in Manhattan

Limited to 24 participants (2 at each IBM PC Workstation) at each session for a really hands-on workshop. All reservations are taken on a first come, first served basis, for 1986 USITT/NYAS members *only*, at no cost.

**Morning Session:** 10:00 A.M.-12:00 Noon  
Demonstration of current uses by people who work with them in any form of operation in the performing arts. The scope of the session includes business operations for shops and theatres, scheduling facilities and productions, budgeting, and front-of-house operations.

**Afternoon Session:** 1:00 P.M.-4:00 P.M.  
Three hands-on training sessions, one hour each in length, of major commercial computer programs for the performing arts. One of these will be a major stage lighting program.

If you use computers and want to demonstrate a specific program that you have developed for the performing arts, or if you are not already a member, join now to be eligible to attend.

For more information, contact Don Calvert at (718) 768-3553.

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**THE DEADLINE FOR COPY FOR THE MARCH/APRIL NEWSLETTER IS MARCH 1, 1986**

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330 West 42nd St., Suite 1702, New York, NY 10036

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Cathy Blaser  
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**ENLIST A NEW MEMBER TODAY!**

12/January-February 1986