

usitt newsletter

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COSTUME MINI-SYMPOSIUM REPORT

by Kathy Teague, San Diego State University

The USITT Costume Commission and the Costume Society of America, Region V - Western Division hosted the Costume Mini-Symposium entitled "Communication through Stage Costume" directly following the 1986 Oakland Conference on March 22 and 23.

Alicia Annas did a remarkable job coordinating the event which enlightened many of us as we listened to the varied sessions and topics.

Saturday began with a continental breakfast served at the Oakland Hyatt Regency, after which the 103 registrants were bused to The Oakland Museum. We were seated in a very nice theatre facility, where our host, Alicia Annas, opened the symposium and introduced Inez Brooks-Myers, the curator of costume and textiles at The Oakland Museum.

Ms. Brooks-Myers warmly welcomed us to the museum and presented a slide show illustrating the incredible research and actual portrait construction details which Ivan and Elliot Schawtz employed to create the realistic character mannequins and clothing employed in their exhibit entitled "California Dreamers", one of the many detailed features in The Oakland Museum's Cowell Hall of California History's exhibition - "CALIFORNIA: A Place, A People, A Dream: A Journey through California History."

A tour of the exhibition followed the curator's presentation which inspired all of us. The "California Dream" is alive and well in Oakland and definitely worth a visit to the Bay Area. For a brief sampling of this historical exhibition write for the book of the same name published by Chronicle Books, One Hallidie Plaza, San Francisco, CA 94102. The publication is a valuable addition to your costume and props research library. Each dynamic era of California history is multi-dimensionally represented in the collections illustrating the theme - promises of new beginnings - The California Dream. The tour ended with a beautiful gourmet picnic in the museum gardens enhanced by California sunshine.

Immediately following lunch, the Keynote Address was delivered by the delightful Stella Mary Newton, O.B.E., The Courtauld Institute, London, England, who spoke on English Stage Design, 1930 to 1950. Her personal experiences in the English theatre emphasized the technical changes of the 1920's and 30's, as she spoke of her work with George Sheringham, Tallulah Bankhead, Rex Whistler, George Bell, T. S. Eliot, and Martin Brown, we viewed slides of her renderings and designs.

Next on the agenda was "Intent to Image: The Changing Mode of Brecht Production in West Germany" by Marna King, University of Wisconsin-Madison, wherein slide examples of the Berliner Ensemble's productions of *The Mother*, *The Caucasian Chalk Circle*, and *Herr Puntila and His Man Matti* were viewed.

Leon I. Brauner, Indiana University, Bloomington, then took the podium using the Easter egg and its transitions through history to exemplify the influence of regional folk art on the work of Eastern European costume designers.

"Commedia Dell'Arte Costuming in Contemporary Italy: Communication through Form and Historical Evolution" delivered by Deborah Bell, University of North Carolina at Greensboro, noted that this entertaining mode of theatre penetrates the core of Italian culture and will continue in its traditional form for years to come.

And last, but not least, Paul D. Reinhardt, University of Texas at Austin, delivered a humorous yet accurate dialogue entitled "The Meanings of Jeans" which researched the design, construction, and social acceptance of Levis and indigo blue as neutral clothing and color in the modern fashion world. We viewed slides of early miners, hippies, students, yuppies, including a picture of himself in his own Levis three-piece suit! A delightful end to a "picture-perfect" day.

Sunday began slowly and easily with a social breakfast where we recapped the events of the day before, renewed old acquaintances, made new ones, and eagerly anticipated meeting Edward Maeder, Curator of Costumes and Textiles at the Los Angeles County Museum of Art. His work is well known to most costume historians, but this day he spoke on "Casting a Critical Eye - Historicized Primary Source Images in Renaissance Costume Research." Well, even today we try to determine a person's origin by their dress!

"Fan-Faire: The Unspoken Word" by Judith Apple Mathey, Fashion Institute of Design & Merchandising, Los Angeles, taught us that fans are/were not only props, but communicators and vital additions to body language during the 17th, 18th and 19th centuries.

Carol Colburn, University of Northern Iowa, discussed the unique resource of photographic fashion (the photographer's point of view), process, and self-presentation from 1840 to the present in her session entitled "Costume in Context: The Significance of the Photographic Portrait for Costume Design Research." Again, a wonderful buffet lunch was served with gorgeous morsels to satisfy any hunger pang or sweet tooth. My compliments to the food service committee, and to Barbara Murray who was responsible for all local arrangements.

"Strange Beauty Belonging to Another Clime: The Mystique of Mary Anderson in the Theatre of the 1880's" presented by Sally Buchanan Kinsey, Syracuse University, was a romantic and affectionate memoir of the Victorian stage in America and Britain.

"Enter Prince Charming" appropriately followed as Eleri Sampson, Chelsea Westminster Adult Education Institute, London, England, spoke of the costumes of the male impersonator as principal boy in Victorian/Edwardian music-hall and pantomime presentations.

Culminating the two-day seminar was "Alexandre Benois' Costume Designs for *Petrouchka*," by Robert C. Hansen, Bowling Green State University, exemplifying the 1911 production of *Petrouchka* in Paris with Stravinsky's music, Fokine's choreography, and Nijinsky's dancing . . . one of the 11 productions of *Petrouchka* in which Benois designed the sets and costumes during the almost seven decades of his career.

If you couldn't get to Oakland, all presentations are available on video tape: #86D covers Saturday's presentations, #86E Sundays. They are \$42 each, including postage and handling. To order, contact LeRoy Stransky, 425 Covington Road, Los Altos, CA 94022, Phone: 415-948-6190. (For a complete listing of the tapes of the Oakland Conference, see a separate section of this Newsletter).

COSTUME SYMPOSIUM '86

The 1986 Costume Symposium will be held at the Martin Izquierdo Studios, 118 West 22 Street, 9th Floor, New York, NY 10011 on August 14 - 16. The focus of the Symposium will be "New York Resources of Costume Crafts, Shopping and Costume Technology." The daily events will take place from 9:30AM to 7:30PM and include:

PANEL DISCUSSIONS

"Training Drapers and Shop Heads," a discussion with New York and regional theatre costume technicians on the differences of working in New York as opposed to regionally, and how best to prepare students to cope with these situations.

"Shopping Sources in New York and Catalog Sources Nationally," a discussion with New York shoppers, crafts artisans and designers about favorite New York and catalog sources. The Panel will explore the "tricks" of shopping in New York and tour various shopping areas of the city.

"The Bid Process in New York Shops," a discussion with Andrew Marley and TeriLyn Costumes regarding the bid process for a production at the New York City Opera. "Training Costume Craft Artisans," a discussion with leading New York craft artisans and ATAC personnel on how to prepare students to work in crafts in New York.

CRAFTS TECHNIQUE DEMONSTRATIONS

"Painting Techniques" including color crafts products demonstrations, distressing and aging techniques session with Martin Izquierdo and Claudia Hardy, painters for *Cats* and *Sunday in the Park with George*, and a steamer set-up and stencil painting with Shelly Norton, painter for *Cats*.

"Sculpture and Casting Techniques," with Val Kuehn of Macy's demonstrating Fiberglas and Flexwax Techniques; "Soft Sculpture and Celastic Techniques" with Bob Jones, Sante Fe Opera mask specialist; Latex Casting Techniques with Norman Tempie,

Muppet latex casting master; "Foam Sculpture Creations," with Irene Corey, creator of *The Great Cross Country Race* costumes; "Hatamoid Techniques" and other Haussman products; "3D Make-up Casting," with Bob Kelly; "Foam Sculpture and Puppetry," with Susan McClain Moore, creator of the creature for *A Little Shop of Horrors*.

"Jewelry Fabrication and Finish," with Janet Harper, jewelry artisan for the Metropolitan Opera and numerous Broadway shows.

"Fitting and Finishing Armor," with Fred Nihda, armor master for *Pippin*, *Camelot*, and numerous TV, Broadway and film productions.

"Applique and Decorative Fabric Techniques," with David Roberts, freelance designer and props master to the Metropolitan Opera, Washington Opera and Muppets. "Millinery Refurbishing and Felt Techniques," with J. Matthew Reeves, milliner to Ringling Bros. and Barnum & Bailey Circus, the Metropolitan Opera and many regional theatres.

SPECIAL LECTURE

"Design to Finished Production: Television vs. Broadway," with Carrie Robbins.

TOURS

Small group tours arranged to NBC make-up studio with Bob Kelly, Harper Nihda craft studio, Susan McClain Moore craft studio and New York shopping districts.

RECEPTION

Wine and cheese reception to meet resident New York designers, crafts artists and Ray Diffen.

For further information regarding registration and emergency information, contact HOLLY COLE, Symposium Coordinator, 104 Lincoln Hall, Cornell University, Ithaca, NY 14850, (607) 272-2271.

Video Tapes, Oakland, Available

We are pleased to announce that because of the hard work and dedication of member LeRoy V. Stransky, video tapes of many of the Oakland Conference Sessions are now available directly through him: Video Reference Series, LeRoy V. Stransky, 425 Covington Road, Los Altos, CA 94022 (415) 948-6190.

All Prices include postage and handling. Each tape as listed is available at \$42.00. Single Seminar tapes, excerpted from the list below are available for \$32.50. This is a service being provided by one of our members at cost, and are not available from the National Office. Please deal directly with LeRoy Stransky.

#86 A 4 1/4 hrs; HERITAGE RELATED. A KISS-COPPOLA.-PAOLETTI. ADOLPHE APPIA #1-JOEL RUBIN, JOHN CONKLIN, MARY BETH TALLON. ADOLPHE APPIA #2-JOHN ROTHGEB, ARNOLD ARONSON, CHARLES ELSON, DOUG RUSSELL, JOHN CONKLIN.

ADOLPHE APPIA #3-DICK DEVIN, WILLIAM WARFEL, RALPH FUNICELLO.

#86 B 6 hrs; HEALTH & SAFETY RELATED. MICHAEL WISNER-HEALTH. DR. RANDALL DAVIDSON. ROSEMARY WELCH-PAMONA VALLEY MEDICAL. DR. RANDALL DAVIDSON. ELECTRICAL SAFETY-DR. RANDALL DAVIDSON, STEVE KNIGHT, DON CALVERT, DAVID FLEMMING, BENNET TABOR.

#86 C 5 hrs; HERITAGE & COSTUME WORKSHOP RELATED. GENE CHESLEY COLLECTION-DENNIS PAOLETTI, CARLTON WARD. BERNICE PRISK-HERITAGE-BARBARA MURRAY. WHAT COLOR WAS THAT DRESS-ELLEN E. JONES, VIRGIL JOHNSON, ROBERT SHAKESPEARE, MARK STANLEY. COSTUME RENDERING-DOUGLAS RUSSELL-BETTY POINDEXTER.

#86 D 4 1/4 hr; COSTUME SOCIETY SATURDAY EVENTS. MUSEUM. REFERENCE. CALIFORNIA DREAM-INEZ BROOKS-MEYERS, PLUS MUSEUM TOUR. ENGLISH STAGE DESIGN, 1930-1950-STELLA MARY NEWTON. INTENT TO IMAGE. WEST GERMAN BRECHT PRODUCTIONS-MARNA KING. A FREQUENT PHOENIX-EAST EUROPEAN COSTUMES & FOLK ART-LEON BRAUNER. ITALIAN COMMEDIA DELL'ARTE COSTUMING EVOLUTION-DEBORAH BELL. THE MEANING OF JEANS-PAUL REINHARDT.

#86 E 4 1/4 hrs; COSTUME SOCIETY SUNDAY EVENTS. REFERENCE. CRITICAL EYE-RENAISSANCE COSTUME RESEARCH-EDWARD MAEDER. FAN FAIRE. THE UNSPOKEN WORD-JUDITH APPEL MATHEY. COSTUME IN CONTEXT-PHOTOGRAPHICALLY-CAROL COLBURN.

WE SALUTE THE FELLOWS OF THE INSTITUTE

During the Presidency of Richard L. Arnold, the Institute established the Fellows Award for individuals in recognition of the length and quality of service to the USITT and related organizations and for the contribution to the design and technical fields of the American Theatre. The honor is for life, but never before have all the Fellows who have received this distinction been listed in a USITT publication. An asterisk after the name indicates that the Fellow is deceased. Here, we salute them, now.

Richard L. Arnold
De Kalb, Illinois
Willard F. Bellman
Canoga Park, California
Arthur Benline
New York, New York
Ned A. Bowman
Norwalk, Connecticut
Harold Burris-Meyer *
Boca Raton, Florida
Alvin Cohen
Fort Lauderdale, Florida
Randall W. A. Davidson
Claremont, California
Richard M. Devin
Seattle, Washington
James R. Earle
San Jose, California
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Hollywood, California

Ted W. Jones
Bloomington, Indiana
Peggy Clark Kelley
Brooklyn, New York
Edward F. Kook
New York, New York
Rudy Kuntner *
Rego Park, New York
Thomas M. Lemons
Salem, Massachusetts
Charles Levy *
Bergenfield, New Jersey
Patricia MacKay
New York, New York
James Hull Miller
Shreveport, Louisiana
Glenn E. Naselius
Duluth, Minnesota
Ronald C. Olson
Tucson, Arizona
W. Oren Parker
Pittsburgh, Pennsylvania
Edward Peterson
Mission Hills, California
George F. Petterson
Glenview, Illinois

Van Phillips
Lafayette, Indiana
John R. Rothgeb
Austin, Texas
Joel E. Rubin
Hastings-on-Hudson, New York
C. Ray Smith
New York, New York
Hans Sondheimer *
New York, New York
Donald C. Stowell, Jr.
Atlanta, Georgia
Donald H. Swinney
Uniondale, New York
Richard D. Thompson
Van Nuys, California
Walter H. Walters *
University Park, Pennsylvania
Leland H. Watson
Lafayette, Indiana
Thomas S. Watson
Block Island, Rhode Island
Charles E. Williams
Toledo, Ohio
Frederick M. Wolff
Montclair, New Jersey
Bernhard R. Works
Urbana, Illinois

MYSTIQUE OF MARY ANDERSON-
1880's-SALLY BUCHANAN KINSEY.
PRINCE CHARMING-EDWARDIAN
MALE IMPERSONATOR-ELERI
SAMPSON.
ALEXANDRE BENOIS'
PETROUCHKA-ROBERT HANSEN.

#86 F 5 1/2 hrs; COSTUME
COMPUTER RELATED.
MACINTOSH AS A DESIGN TOOL-
MICROCOMPUTERS-MILDRED D.
LINTNER.
BODY BLOCK METHOD-
MEASUREMENTS-PEGGY W.
ROSEFELDT.
INTRODUCTION TO COSTUME
HISTORY-HOLLY HUMMEL.
COMPUTER ASSISTED PATTERN
SCALING-DAN WILHELM, BOBBY
ANN LOPER, M. L. BAKER.
PATTERN DRAFTING USING
COMPUTERS-(SLOPER SYSTEM)-M.
JOY ERICKSON.

#86 G 2 1/2 hrs; BUSINESS MEETING,
COSTUME MEETING #1-2 JOY EMERY

The Winners Are . . .

The 1985-86 TONY Award ceremony was held in the Minskoff Theatre, New York on June 1. We at USITT congratulate the winners in the design categories:

COSTUME DESIGN: Patricia Zipprodt ("Sweet Charity")

LIGHTING DESIGN: Paul Gallo ("The House of Blue Leaves")

SCENIC DESIGN: Tony Walton ("The House of Blue Leaves")

We also extend our further congratulations to the winners of the OBIES for design which were awarded to Rita Ryack (COSTUMES); Paul Gallo (LIGHTING) and Edward Gianfancesco (SCENERY).

NEW FACES '86

Arnold Aronson, Editor of TD & T has announced the appointment of Joe Friedman of Sarabande, New York City as the new graphics designer beginning with the Fall issue of our Journal. We look forward with eagerness to his good work.

At the same time, we salute Larry Luchtel and the creativity he provided for many years to advance the image of the Institute through its publications.

Welcome, Joe! Thanks, Larry!

ENLIST A NEW MEMBER TODAY!

Costume Sessions Held In Oakland . . .

by Barbara Murray

After a stimulating Keynote Address by Dr. August Coppola at the opening of the Conference, the sessions planned by each commission got underway. I find it a great sign that our first session was co-sponsored by two commissions: Lighting and Costumes. I hope we see more of this kind of co-operation, as we have much to share. *What Color Was That Dress?* was a presentation chaired by Ellen Jones, featuring Robert Shakespeare, Virgil Johnson, Anne Baxter Watson and Henry May. The major discussion focused on the problems that result visually with the integrating of light and costumes. Each speaker presented problems they have seen, the factors they believe caused the problems and possible solutions to those problems. It was generally agreed that vivid images could be achieved on stage through intelligent color selection and *intense* cooperation from *all* the artistic staff. The costume designer hopes to see his/her costumes appear as 1) plastic, moving sculptures—not flat—and, of course, 2) the desired colors. All too often this is not the case. The panelists agreed that the major factor causing this is lack of communication—the lighting designer is not a part of the team from the beginning, or perhaps the focus is not on collaboration, but on each artist doing “his own thing.” A secondary factor is that some directors use a vocabulary of “no color,” “white light” or “low levels,” etc. with no real understanding of what they are asking for. We have all seen a “dream” costume destroyed before our eyes. The insights offered us are well worth a try.

In the evening, Diane Berg brought together four Costume Shop Managers for a Costume Technician Portfolio Review. (Nice to have the focus on the technician rather than the designer.) Toni Lovaglia, Jenny Green, Tom Collins and Dotty Marshall all gave a brief discussion of what managers look for in portfolios when hiring personnel. The four reviewed three technicians' portfolios, commenting on the content and presentation. General comments about portfolios included: 1) people usually do *not* show examples that give specific details of work, for example a shot of a single garment or headdress on a mannequin is best, 2) indication should be given of ability to mass produce large quantities, not just specialty items, 3) photographs in a binder or small portfolio are more effective for one-on-one interviews than slides (make sure photos are sharp and clear—that the portfolio layout shows you care about your work), 4) if possible, bring in actual items constructed and include the designers' names—managers know the work demanded by them, and it is a clue to your work. All four stressed the fact that we, as educators, are not training technicians; no one is teaching basic skills and craftsmanship.

Recommended training includes art courses (particularly crafts), drafting, draping, tailoring, study of fabrics and, for crafts technicians, engineering. Says Tom, “You can't figure out how to make a Great Fan headdress stay up, unless you know how a bridge stays up.” Well, that was the official end of day one.

The next morning came very early! This early meeting was to acquaint new members with the Commission, and several members were asked to tell their stories—how they got involved, or “hooked” as Commissioner Emery would say. It was almost like “Costumers' Anonymous,” but the point was to get *more* people addicted. I think the personal experiences were inspiring—“if they can, I can.” The morning ended with the Heritage Series. This year we celebrated the life and work of Bernice Prisk. Ms. Prisk attended the session and responded with nods, charming blushes and disclaimers as four of her former students/employees discussed her designs, her teaching and the inspiration she gave to those who worked with her—of course telling stories and letting secrets out of the bag. Kevin Seligman, Sylvia Mussio, Jack Byers and Ron Glockler all agreed that Bernice established a basis of education which entailed organization, fairness and, especially, toughness. During her career she designed and supervised costumes for over 500 productions. She is the author of various books and reviews, and she has trained numerous designers who are now passing on her techniques and style to their students. The testimony of her students and co-workers is glowing!

The afternoon was a perfect example of the abundance of programs forcing one to make choices, as a makeup workshop chaired by Richard Barulich and a costume rendering workshop offered by Douglass Russell and Betty Poindexter overlapped. The rendering workshop was repeated in the evening.

The makeup session was presented by William Jones, a teacher at San Francisco State, as well as makeup designer for the San Francisco Opera. Bill dealt with the application and techniques when using Kryolan's water base makeup (Aquacolor). The workshop ran two sessions: the first concentrated on corrective makeup, the second on old age. Video monitors were set up around the room so that everyone could see what was being demonstrated. What an improvement over neckstretching. “High Tech meets Theatre Tech” indeed!

Bill uses a limited palette for almost all his work, finding that through mixing he can achieve almost any color he needs. The palette includes #103 (dark brown liner), V19 (low light), 406 (highlight), black, white, a base color and a cream lip color. For base, he uses O33 or O34 for light skin tones and

F16 and F17 for darker skin. For black performers, he finds that G16 and O50 with a navy liner for shadows and a gold for highlights is good on their darker complexions.

In the second session, Bill transformed a 20 year old face into a 75 year old face. He stressed that the receding and pulling out of certain areas, combined with breaking up the face as much as possible, is the key to a successful transformation.

Betty Poindexter offered a new, fast rendering technique using the blueprint machine. Why did she develop this technique? Says Betty: rendering is a method of communication—not an end, but a means. An exciting rendering can recharge the shop with new enthusiasm and interest. The technique also provides multiple copies for the shop technicians and director, without a lot of redrawing. Plus, with this technique, you do not lose the spontaneity of the original sketch—a problem with other transfer methods. The original drawings should be done on drafting paper with a soft lead (ebony) pencil. For a dramatic drawing, create a lot of background and play heavily with light and dark in the sketch. The sculptural image depends upon line weight so feel the figure with the pencil; where it goes in, bear down—where it goes out, lift up. Remember the eraser is a positive tool, not just for mistakes. It can be used to give highlights and dramatic lines with a magic sweep across the page.

Once the pencil drawing is done, you can copy your work on the machine. Use black or brown line *presentation* (heavy) weight paper. Do not use sepia paper as it is too thin. Order a 100 sheet pack (about \$50.00 for a 17 x 22 inch pad). Run the drawing through the developer at a speed of 55 with the drawing right side up—blackline paper underneath. Running it through twice provides a darker drawing. Then build up the color with prisma color pencils. There must be a heavy build up before the turpentine can take real effect. Using a brush and turpentine (or Turpenol a non-smelly alternative) blend and soften the colors. The drawing can be reworked while the turpentine is still wet. Let the quality of the pencil stroke work for you! One word of caution—because you want a lot of background, you need to tell the print shop or whomever is running the designs that you don't want a clean line print.

The following day was very special for us; one which occasioned a great deal of interest in several quarters. The whole day coordinated by Dan Wilhelm was devoted to sessions demonstrating various ways the computer can be used in costuming. I, myself, have always run away from computers—they've always seemed a little mysterious and magical and too complicated

More On Costume Sessions In Oakland.

for me to understand. However, I came out of Friday's activities all set and ready to learn. The first presentation was given by M. L. Baker and Bobbi Ann Loper. They have developed two systems for scaling the patterns found in books such as *The Cut of Women's Clothes*. One system involves using a scanner and plotter and the other, a mouse. Before they began any detailed explanation of the work, terms were defined. Scaling: expanding or reducing a pattern so every measurement is expanded evenly. Grading: changing the measurements to change sizes. M. L. uses a Versicad program, a graphic program she uses with the IBM PC with a hard disk drive. She uses a polar drafting technique—dropping perpendiculars. Bobbi Ann uses a mouse rather than the plotter. She says "you can't really make curves—you have to go slowly and make small straight lines, and it is important that you be consistent as to which side of the line you draw on or toward. The steps in the process are as follows: 1) get your pattern in an easy scale to work with. 2) tape the pattern to a board. 3) digitize it—if it is to be scaled up 8x that must be put into the computer. Using the mouse, go over every line of the pattern. 4) calculate a grid on your original—each box in the grid being equivalent to one page of computer paper. Be sure to make marks so you will know how the blocks fit back together again. if, like me, you know very little about computers, this may all sound a little confusing, but I guarantee that the two of them had me convinced that I, too, could have wonderful scaled patterns.

The next session that morning was given by Joy Erickson. Her husband has written for her a program which allowed her to draft patterns on the computer using the method found in *Pattern Drafting—Professional Pattern Making for Designers* written by Jack Handford. The program asks for the specific measurement needed for each step of the draft. Once the measurements are entered, you have the opportunity to change the measurements and make adjustments. The computer will then print out with asterisks as dots at all the major points of the pattern so you can connect them. NOTE: The pattern does not all fit on one page of computer paper—you need two pages marked for easy matching. This program is not commercially available. In fact, it was generally agreed in all computer sessions, that presentors had written their programs for their own convenience and use, and they did not want to get into the commercial market as they did not want to deal with the business aspect. There are, however, companies that are starting to market packages for the costumer. One such company is JCN (415) 655-8346. Gracie Brentano, a representative from the company

reported that they have a program for a measurement log and a costume inventory file.

The afternoon presentation by Mildred Litner, was devoted to using the Apple Macintosh as a design tool. She had looked for design support tools such as files of sleeves, necklines, etc., so she developed this program. She uses a statistical package to access points or coordinates for drafting with the computer—the closer the dots, the more accurate the drawing. The Macintosh is good to use because it is visually oriented; what you see is what you get. It has 512 K or RAM. When buying a computer you should get one with at least 128 K storage. Many options for the Macintosh can be added to allow easier and more accurate drafting. Good software includes Macpaint, Macdraw, and Macdraft. Thunder Scanner is a combination of soft and hardware which can read information off a printed page and print it in scale. During this first session, Millie explained this equipment and what it could do in much more detail. In her second session, Millie went through the process of drafting using Thunder Scanner. The following are the basic steps of the process. Thunder Scanner uses the Macdraft and Macpaint programs. 1) Scan image, 2) Put into Macpaint to erase letters and excess lines, 3) Utilize scrapbook, a menu selection, to save and retrieve image, 4) Quit: get out of Macpaint, 5) Copy scrapbook into Macdraft, 6) Retrieve image from Macdraft, 7) Enlarge, 8) Alter shape, 9) Separate former image from new image, 10) Group new image—outline entire draft, 11) Duplicate and rotate image to change style, 12) Regroup, 13) Erase any unnecessary lines, add any new information or labeling, and 14) Print out finished image. The printed image is not full size and must be enlarged.

That evening another drafting process was demonstrated by Peggy Rosefeldt. She uses a TRS-80 model 10 with a TP-10 printer. Her process is one which does not actually lay out a pattern, but rather, performs all the math necessary to draft a body block using the method in *The Costumer's Handbook* by Ingham and Covey. She has created a program to collect all the measurements necessary for the draft so that she can easily call them up. Then using the drafting program she is provided with all the mathematical calculations in the Ingham and Covey system plus the coordinates to draft the Female Body Block. She has developed similar programs for the Male Body Block and the Sleeve Block as well.

The final session offered a very different look at how a computer could be used by a costumer—as an aid to teaching Costume History. Holly Hummel uses the Macintosh with a software package called Filevision,

allowing exploration in consecutively deeper layers. 1) Begin with the table of contents—choose a particular period of costume history. 2) The initial introduction gives general background information: garment silhouette, historical events and figures, etc. 3) This is followed with a display of representative figures in garments that are defined, described and labeled. 4) The final layer illustrates the flat pattern pieces for the indicated garments.

We gained MUCH information from the Commission meetings. At the first meeting, all the members introduced themselves. There are a lot of us—we almost didn't fit into the room that had been scheduled. Several announcements were made, and Joy called special attention to the exhibitors related to costume production. There were several new ones this year, of special interest were Ornamental Resources and Tuxedo Wholesalers. Stewart Goldberg from Baer Fabrics discussed the possibility of setting up sample swatch books that could be bought by students. What a great idea! If possible the swatches would be large enough to get a feel for the drape and handle of the fabric. Jan Hyatt and Katie Robbins are taking on the job of coordinating this. Announcement was also made of next year's conference, which will be in April instead of the usual March dates. Pat Dennis is in charge of the program planning for next year's conference. Holly Cole is coordinating the Costume Symposium to be held this summer Aug. 14-16 in New York. Other projects in progress were reported on and participation was actively encouraged—I know how easy it is to get caught up in a project, but it is well worth all the time. Rather than give you a summary of each report, I will give you the names of the Chairs of the various projects so that you can contact them for further information. Computer/Costumes: Dan Wilhelm; Cosmak's Corner: Bernice Ann Graham; Costume Health and Safety: Diane Berg; Directory/Costume related Sources: Leon Brauner; Flat Pattern: Kevin Seligman; Flat Pattern Newsletter: Mari DeCuir; Out of Print Books: Ruth Tighe; Tenure and Promotion Guidelines: Lucy Nowell, and of course our fearless leader, Joy Emery. If you want any further information on the Costume Commission, or addresses by which to contact chairmen, write to Joy at: 12 Estelle Dr., West Kingston, RI 02892. I know she would be overjoyed to hear from you!

Memberships

This newsletter is made possible through the generosity of the Contributing and Sustaining Members listed. The Officers, Board of Directors and entire membership of the USITT gratefully acknowledge and appreciate the contributions of these friends of the Institute.

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Baer Fabrics	General Electric Lamp Division	Ness Imports, Inc.
Barbizon Electric Company, Inc.	Peter George Associates, Inc.	Newth Lighting Company
Bash Theatrical Lighting, Inc.	W. Gerriets International, Inc.	Olesen Company
Belden Communications, Inc.	Grand Stage Lighting	Ornamental Resources, Inc.
Brannigan-Lorelli Associates Inc.	Great American Market	W.E. Palmer Co., Inc.
Brighton Lites and Applied Video	Grosh Scenic Studios	Phoebus Manufacturing
C.H. Bull	GTE/Sylvania	Production Arts Lighting
CAE, Inc.	H & H Specialties, Inc.	Richmond Sound Design, Ltd.
Cal Western Paint Inc.	HM Electronics, Inc.	Risk International, Inc.
Celco, Inc.	A. Haussmann International	Rose Brand Textile Fabrics
Cercone-Vincent Assoc., Inc.	Hoffend and Sons, Inc.	Sapsis Rigging, Inc.
Cinemills Corp.	Holzmueller Corp.	Secoa
City Lights, Inc.	Irwin Seating	Shopworks Incorporated
J.R. Clancy, Inc.	Joel Theatrical Rigging Ltd.	Sine-Tex Connector
Clear-Com Intercom Systems	Joyce/Dayton Corp.	Spectrum Design & Development, Inc.
Columbine Fabricators	Kryolan Corp.	Stage Equipment & Lighting
		Stage Lighting Distributors Corp.

(continued next page)

Sustaining Members

Stagecraft Industries
Stage-Rite Corp.
Strong International Electric Corp.
Syracuse Scenery & Stage Lighting Company, Inc.
Systems Design Associates
TBA Associates Ltd.
Texas Scenic Company, Inc.
Theatre Crafts Magazine
Theatre Projects Consultants, Inc.
Theatre Techniques Inc.
Theatre Vision, Inc.
Theatrical Service & Supply Company
James Thomas Engineering
Tiffin Scenic Studios, Inc.
Touch Technologies Inc.
Tsokos & Associates
Union Connector Company, Inc.
Universe Stage Lighting
Veam, Division of Litton Systems
Weststar Corporation
Wizard Productions, Inc.
S. Wolf's Sons

Scenography Exposition Tour '86 - '88

The Scenography Exposition Committee reports that the '86-'88 Exposition Tour is shaping up very nicely, thanks to the efforts of David Sill. The Juried Section and the Appia Folio are travelling through Canada for the Summer and Fall, beginning in Vancouver, Banff, Calgary, Edmonton and Toronto (tentative). It will wind up in Montreal in November. (Our thanks to Ken Hewitt for arranging these bookings).

In December, the entire Exposition will begin a cross-country tour at the Brunnier Gallery in Ames, Iowa. At this writing, there are also definite bookings at the Steinberg Gallery in St. Louis (2/87), the DeKalb and Chicago Galleries of Northern Illinois University (3/87), the General Library and Museum of the Performing Arts at Lincoln Center (Summer '87), and the Weatherspoon Art Gallery in Greensboro, NC (9/87). Sill also hopes to have the Exposition shown in Washington, DC in early 1987, and at the next SETC in Richmond, VA. In addition, he is negotiating with galleries and universities in Ft. Wayne, IN; Orono, ME; and Albuquerque, NM for stops along the way.

There are still some openings left in the schedule. Any members who are interested in bringing the Exposition to a facility are urged to contact David Sill at Southern Illinois University. (618) 692-2773.

International Theatre Architecture Competition Announced

Through the continued efforts of the Architecture Commission and the International Liaison Committee, we are pleased to call to your attention the competition being conducted internationally by the Netherlands Section of the International Organization of Scenographers, Theatre Technicians and Theatre Architects. The competition is for a real site, but for a theatre that will not be built. This may well interest both students and members of the architectural profession to consider an entry.

It is anticipated that all twenty-seven member nations of the OISTAT will participate for prizes which will be study tours. Entrants are encouraged to work as teams with scenographers and theatre technicians in assembling the submittal material.

Further information will appear in future issues of this Newsletter. The postmark deadline for entries is April 1, 1987, with the winners announced in August, 1987.

Further information may be requested from the designated center for the competition by inquiring of the firm: Knudson-Benson Associates, Inc., Theatre and Lighting Consultants, 3002 - 89th Place, S.E., Mercer Island, Washington 98040. (206) 232-2273.

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DEADLINE IS
AUGUST 31**

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JOB REFERRALS

LOUISIANA STATE UNIVERSITY, Baton Rouge, seeks full-time, twelve-month Costume Technician beginning immediately. Contact: Director of Theatre, LSU Theatre, Music and Dramatic Arts Building, Louisiana State University, Baton Rouge, LA 70803. (504) 388-6740.

LORT B THEATRE seeks carpenters, painters and property carpenters for 1986-87 season, September-April. Salaries competitive. Letter and resume to Daniel Jaffe, Meadow Brook Theatre, Oakland University, Rochester, MI 48063. (313) 370-3310.

PLYMOUTH STATE COLLEGE seeks Instructor/Assistant Professor in Theatre. Letter and resume should be sent to: Dr. Charles E. Combs, Chair, Theatre Search Committee, Department of Music and Theatre, Box H, Plymouth State College, Plymouth, NH 03264.

WILKES COMMUNITY COLLEGE seeks Instructor/Technical Theatre for immediate position. Contact: Tony C. Randall, Dean of the College, Wilkes Community College, P.O. Drawer 120, Wilkesboro, NC 28697. (919) 667-7136.

1987 USITT CONFERENCE Minneapolis Minnesota Hyatt Regency April 22-25

Northern Boundary Section is working hard with the various Commissions in developing the USITT 1987 Conference in Minneapolis. Everyone should mark his calendar now to reflect the later-than-usual dates for the next Conference.

Pre-Conference events will be scheduled for April 21, and the main activities will take place on April 22-25, 1987.

The Northern Boundary Section looks forward to having everyone "inland" after two years on the "coasts". Minneapolis-St. Paul theatre is as exciting as anywhere in the country, both prolific and diverse. The resources of the Twin Cities will be used in developing the theme "Twin Cities - a theatrical heritage".

CALENDAR OF EVENTS

AUGUST

USITT Summer Retreats
Colorado Women's College
Denver, August 8-10.

**Costume Commission
Symposium**
Martin Izquierdo Studio, New York
August 14-16.

**CHANGING PLACES: Laurence Halprin
Exhibition**, San Francisco Museum of
Modern Art, July 3 - August 24.

SEPTEMBER

American Music Theater Festival
1617 JFK Blvd., Suite 905,
Philadelphia, PA 19103
September 11 - October 12.

OCTOBER

Institute of Outdoor Drama
Directors and Promoters Conference
Holiday Inn, Chapel Hill, NC 27514
October 23-25.

THE DEADLINE FOR THE SEPTEMBER NEWSLETTER IS JULY 31, 1986

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ENLIST A NEW MEMBER TODAY!

8/August 1986