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Creative and interesting events are being held by many of USITT's Regional Sections this fall. For those who attended the Chesapeake Section's Annual Convention and Expo, one of the choices was a workshop on "foam cheeseburgers" presented by Tim Jones, at left.

At right, the end result is an appetizing concoction sure to please, and fool, any audience.

To learn more about activities in USITT's Regional Sections and to see more photos, click [here](#).

Photos/Dan Niccum

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## USITT 2008 Elections Unfold Electronically

**Ashley A. Austin***Administrative Assistant*

USITT is taking a slightly "greener" approach to the 2008 elections. USITT has made the switch from traditional paper ballots to an electronic process using Voting on Demand by Votenet Solutions. This will allow members to cast their vote at any time from any place. Although USITT has made the move to an electronic voting system, the process still remains secure and anonymous.

In mid-November an e-mail will be sent to all members announcing the opening of the 2008 balloting process. The message will contain a link to the secure voting site. There will also be a link from the USITT homepage that will connect members directly to the e-ballot process.

All members current as of noon, Eastern Standard Time on November 2 will be eligible to vote in the 2008 election.

The election process is very easy and straightforward. Members will log in using their member number and password, which is the last name of the individual member or the designated voting representative of an organizational member.

The site includes information about the offices which are up for election, as well as photos and short biographies of all candidates.

Once choices have been made, members will have the option to view a confirmation page where they can print a copy of their vote receipt. Upon completion, members will return to the USITT homepage. The election process will be open for more than a month, allowing plenty of time to consider decisions before voting.

Any member who does not have a valid e-mail address on file with USITT will be mailed a paper ballot.

For any further questions please contact Ashley Austin at [ashley@office.usitt.org](mailto:ashley@office.usitt.org) or 800-938-7488, extension 101.

USITT's 2008 election process will be conducted securely online by Votenet Solutions.

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# Announcements

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### Conference Very Early Deadline December 6

Register for the USITT 2008 Annual Conference & Stage Expo by December 6 to receive the lowest possible rates. Click [here](#) to register for the Very Early rate. Mailed conference registrations must be postmarked by December 6 to receive this discounted registration rate.

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### Student Volunteer Deadline December 6

Are you a student who wants to attend the USITT 2008 Annual Conference & Stage Expo in Houston but can't afford it? Download the Student Volunteer application [here](#) and submit it by December 6, 2007. USITT will accept the first 100 students who apply. All other applicants will be placed on a waiting list. Questions? Contact Monica Merritt at [monica@office.usitt.org](mailto:monica@office.usitt.org)

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### Seeking International Theatre Experiences

Have you studied or taught abroad? Have you invited overseas guests to your university for collaboration on a production? Vice President for International Activities Sandy Bonds is initiating a project to record global theatre-related activities of USITT members.

Those who have participated in an international theatre experience of any kind are asked to send a brief description of that activity to [abonds@uoregon.edu](mailto:abonds@uoregon.edu).

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### Travel Award Deadline Looms

The deadline for the Individual/Professional International Travel Award for 2008 is December 3, 2007. The award supports expenses for overseas research in theatre related fields, travel to collections, exhibitions, and festivals, and participation in productions.

Projects must be completed within one year of the award and include a way of reporting findings to the membership. For information and an application, click [here](#).

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### Commercial Pattern Archive Project Update

For those who have been patiently asking "When will CoPA, the pattern database, be available for MAC users?" the answer is, "Hopefully within the next few months."

An online version of CoPA for MACs and PCs is in the works and will be available by subscription. The database is being setup on a server at the University of Rhode Island for testing. A few volunteers from the Costume Commission will do Beta testing and consulting after the first of the year. The web site will be offered to all by early spring if all goes as planned. Those interested in volunteering for this phase of the project can contact Joy Spanabel Emery at [jemery@uri.edu](mailto:jemery@uri.edu).

Meanwhile, the *CoPA Vintage Patterns* CDs are available for immediate use. There are four CDs: Volume I 1868-1943, Volume II 1944-1956, Volume III 1957-1968 and Volume IV 1969-1979. Information and an order form are available at [www.uri.edu/library/special\\_collections/COPA](http://www.uri.edu/library/special_collections/COPA).

More than 1,600 patterns were transferred to CoPA from the Butterick Archives in New York. A number of the patterns date from the late 1800s through the 1930s and include a range of patterns produced by different pattern companies. Other donations also have been added so CoPA now has over 42,000 records dating from 1868 to the present. Scanners and volunteers at the Doris Stein Research Center have been quite busy adding a significant number of images from the Kevin L. Seligman collection

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### TCG Offers Theatre Grants

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- Student Volunteer Deadline
- International Experiences
- Travel Award Deadline
- Commercial Pattern Archive
- TCG Offers Theatre Grants
- Control Cable Standard

Theatre Communications Group (TCG) announced the deadlines for the New Generations Program - Future Leaders, Future Audiences and Future Collaborations - from a grant cooperatively designed by the Doris Duke Charitable Foundation, The Andrew W. Mellon Foundation, and TCG.

In Future Leaders, early-career theatre professionals are mentored by established leaders in the theatre field. In Future Audiences, theatres expand and strengthen existing unique and innovative audience development programs that have proven effective in reaching young, culturally specific and/or underserved audiences. In Future Collaborations, theatre professionals receive support for geographically unrestricted travel, enabling them to share ideas and techniques and collaborate with colleagues around the world.

Theatres or individual theatre professionals applying in the Future Collaborations objective will not be required to submit an Intent to Apply form. Applications for fall/winter, for travel between July 1 and December 31, 2008 must be postmarked no later than March 17, 2008.

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### **Control Cable Standard Out for Review**

*BSR E1.27-2, Entertainment Technology - Standard for Permanently Installed Control Cables for Use with ANSI E1.11 (DMX512-A) and USITT DMX512/1990 Products*, is available for public review through November 19.

The draft standard describes the types of cable to be used in permanent installations to interconnect lighting equipment that comply with ANSI E1.11-2004 (DMX512-A) or with USITT DMX512/1990. The description includes definitions of acceptable cable and connector types and the ways in which they may be used. The draft standard and its supporting public review materials are available at [www.esta.org/tsp/documents/public\\_review\\_docs.php](http://www.esta.org/tsp/documents/public_review_docs.php).

In addition to being asked to review the document to see if it offers adequate advice, reviewers are asked to look for protected intellectual property in the draft standard. Any protected intellectual property in the document should be pointed out in the comments.

For more information about the public review, contact Karl G. Ruling, technical standards manager, ESTA, 875 Sixth Avenue, Suite 1005, New York, NY 10001; 212-244-1505; Fax 212-244-1502; or e-mail [standards@esta.org](mailto:standards@esta.org).

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The LED research project funded by USITT's Grants & Fellowship Program was presented at this booth and in a session during the 2003 Annual Conference & Stage Expo in Minneapolis. Kimberley Gerlach and Robert Gerlach were on hand to explain the research to visitors.

Photo/Lynn Porter

## Grants & Fellowships: A Success Story

**Tim Kelly**  
*Chair Grants & Fellowships Committee*

When Ed Kook declared that USITT needed to provide financial resources for research and development in the technical theatre industry, he put his money where he knew it would produce results. Mr. Kook created the Edward F. Kook Endowment Fund to promote the sort of innovative thinking he and Joe Levy used in 1933 when they developed the LEKO.

In 1985, then USITT President Randy Earle, established the Endowment Management Committee to administer a grants and fellowships program which is funded in part by the Kook fund. This program spoke directly to Mr. Kook's vision by seeking out individuals, groups, and organizations who had the start of an innovative idea but lacked financial resources to develop it.

Since the inception of the program, 33 Project Grants and nine Fellowships have been aided by the distribution of over \$200,000 in Institute funding. The next opportunity to apply for assistance from the program closes on January 10, 2008. A PDF of the application and instructions on how to apply can be found [here](#).

The Grants & Fellowships Committee interacts with many of the Institutes' creative thinkers by helping them realize their projects. There is one particular instance to illuminate an extraordinary example of a project that has brought benefit, not only to USITT members, but across the industry.

In 2001 the Grants & Fellowship Committee recommended funding a project titled *Development and Study of LED-based Theatrical Lighting*. This was hot button research at a period of time when many in the industry were looking for theatre applications with this promising technology.

Although work had been done in the area, researchers Robert Gerlach, Novella Smith, and others on their team, identified two critical problems with recent developments; insufficient luminous output and unacceptable color management. The project set out with an analytical approach to undertake a study, which included many USITT members, for the purpose of testing human color perception in theatrical applications.

The color analysis step was vital to their eventual goal of developing a theatrical lighting instrument. Once they had sufficient data on color perception, they went forward to



determine what combination of LEDs would provide the desired results. The next step was electrical engineering and design for a lighting unit encompassing all of the research that their two years of study had produced.

As one of the conditions of the USITT grant, it was necessary to provide as much information as possible to Institute members on their findings. This was accomplished by demonstrations and sessions at USITT's 2003 Annual Conference & Stage Expo in Minneapolis. To provide information to an even wider audience, a detailed article was published in the Fall 2003 issue of *TD&T*. In every publication dealing with this research, both print and web format, the USITT Grants & Fellowships Program has been credited with assisting this project.

Fast forward to 2007 at an open house by Barbizon, one of Denver's premier entertainment industry supply companies, where there were a number of new products being showcased. There was Mr. Gerlach, demonstrating an LED theatrical lighting fixture of his design and creation.

In the four years since the completion of his grant project, he has poured an enormous amount of his own time and money into the actual development of a product. The initial research, however, came by way of the Institute's Grants & Fellowships program.

USITT's Grants & Fellowship Program fulfills the Institute's mission of "promoting the advancement of the knowledge and skills of its members" by supporting research projects that promote lifelong learning and creative development. The LED project is just one of many such success stories that have benefited from funding by USITT as a result of one founder's foresight and its members' generosity.

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## Rigdon to Give Keynote at 2007 Conference in Houston

Noted scenic, lighting, and costume designer Kevin Rigdon will present the Keynote when USITT kicks off its Annual Conference & Stage Expo in Houston, Texas next March.

Mr. Rigdon will speak at 10 a.m. Wednesday, March 19 in the General Assembly Theatre on the third floor of the George R. Brown Convention Center as part of the major opening session of the Conference.

In his more than 30 years as a designer, Mr. Rigdon's credits include 50 world premieres, 12 American premieres, and 12 Broadway productions. His scenic and lighting designs for the 1990 Broadway production of *Grapes of Wrath* earned him two Tony Award nominations.

He has been a member of United Scenic Artists since 1982 as both a scenic and lighting designer. He has designed for the Kennedy Center, American Repertory Theatre, Old Globe Theatre, The Festival of Perth in Australia, and the Cameri Theatre of Tel-Aviv, Israel.

He worked for Sir Peter Hall and Theatre Royal Bath designing *Measure for Measure*, *Habeas Corpus*, *Miss Julie*, and *Waiting for Godot* among others.

Mr. Rigdon was resident designer for the Steppenwolf Theatre Company in Chicago, Illinois from 1974 to 1997. Since 1997 he has been Associate Director/Design of the Alley Theatre in Houston.

He is also a full professor at the University of Houston School of Theatre & Dance where he teaches scenic and lighting design.

For more complete information about the upcoming USITT Annual Conference & Stage Expo, visit [www.usitt.org/houston](http://www.usitt.org/houston).

Kevin Rigdon, left, will present the Keynote at the 2008 USITT Annual Conference & Stage Expo in Houston. Mr. Rigdon, with more than 350 production credits from Australia to Houston, is currently Associate Director/Design at Houston's Alley Theatre and a professor at the University of Houston.

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## Free or Discounted Magazines and Periodical

**Michelle L. Smith**  
Membership & Ad Sales Manager

### *Live Design*

*Live Design* is the new must-read creative and technical journal for live entertainment professionals in lighting, staging, and projection. Click [here](#) to apply for a free subscription (new or renewal). Each one-year subscription includes 12 monthly issues, four theatre supplements, and *Live Design*'s annual Industry Sourcebook.

**LIVE DESIGN**

### *Stage Direction*

From backstage to box office, *Stage Directions* is filled with the information you need to stay on top of the latest productions and how they were produced. Every month *Stage Directions* will deliver peer-to-peer solutions and insights on theatrical productions that will help you and your theatre projects. This is information that you won't want to miss. Click [here](#) to apply for a free subscription (new or renewal). (Offer available to US subscribers only.)

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### *Technical Brief*

Published three times a year, *Technical Brief* features succinct articles and mechanical drawings written by and for technical theatre professionals and students. Discounts on individual and institutional one- and three-year subscriptions are available. For more information or to subscribe, call 203-432-8188, e-mail [laraine.sammiller@yale.edu](mailto:laraine.sammiller@yale.edu), or click [here](#). You must enter your member number on the printable order form to qualify for the discount.

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**TECHNICAL BRIEF**

Click [here](#) for a complete list of member discounts. For instructions on accessing a discount, select the item of interest and enter user name (USITT member number) and password (last name) at the prompt.

If you have questions or suggestions for a new benefit, contact Membership & Ad Sales Manager Michelle L. Smith at 800-938-7488 or [michelle@office.usitt.org](mailto:michelle@office.usitt.org).

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## Reflections on Prague

**Sandy Bonds**

*Vice-President for International Activities*

The Prague Quadrennial 2007 is now a thing of the past, after four years of work and anticipation. Over 650 Americans attended the PQ and participated in the growing activities scheduled along with the exhibitions, known as the Scenofest. *Lighting & Sound America* has included two articles in their September issue, and has graciously made them available to USITT members.

Molly and Richard Pilbrow attended a PQ for the first time and Molly has written her first hand account of her initial impressions of this multi-faceted event in PQ Diary. An eyewitness account of PQ 2007 which can be downloaded by clicking [here](#), or on the top photo at right.

USITT member and Fellow Cindy Limauro, professor of lighting design at Carnegie Mellon University, and Christopher Popovich of C & C Lighting organized a lighting workshop as a part of the Scenofest. The student participants were charged with creating nighttime lighting designs on some of Prague's most famous monuments and architectural sites. A description of the process appears in Ms. Limauro's article, *Lighting the City: Prague Shines*, which may be downloaded by clicking [here](#) or on the bottom photo at right.



Read Molly Pilbrow's first-hand account of her time in Prague by clicking on the image above.

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Download the complete PDF of Cindy Limauro's article by clicking on this image.

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## Wasn't that a Party!

Actually, USITT staged two parties on two consecutive nights to celebrate new offices, new connections, and a visit by the Board of Directors, Finance Committee, Publications Committee, 21st Century Task Force, and PQ 2011 Task Force.

On Thursday, October 11 the festivities began with a champagne reception to officially open the USITT offices at 315 South Crouse Avenue. Former treasurer Larry Hill, right, supervised the opening of the bottles to make sure of an equitable distribution of the bubbles to all guests.



President Sylvia Hillyard Pannell, who will write about the official happenings in a future issue, welcomed all to the new space designed specifically for the needs of USITT.



On Friday, October 12 it was time to invite the community to help celebrate, and more than 120 people joined us at the Museum of Science & Technology for great conversation and food in among the interesting exhibits of spinning, moving, and revolving technology. President Pannell, left, acknowledged the support of the arts, education, and business communities who all joined in the celebration.



Guests from Syracuse University talk to Jody Blake, right, and Sylvia Pannell (partially hidden) during the October 12 celebration at the

## This month:

USITT Celebrates New Office

Michelle Smith

Staff Longevity

Conference Deadline

## Museum of Science & Technology in Syracuse.

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### **Michelle Smith Celebrates 10 Years**

One item on the agenda during the Board of Directors meetings in Syracuse, New York was acknowledging Michelle Smith for her 10 years with USITT as the organization's Membership & Ad Sales Manager. Ms. Smith was applauded by the Board and presented with a plaque and token of esteem by President Pannell.



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### **Longevity Awards Presented**

Three additional staff members have completed more than five years of service -- Carol B. Carrigan, Barbara E.R. Lucas, and Monica Merritt. They were presented pins honoring their longevity with USITT.

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### **Another Deadline Reminder**

The Very Early deadline for 2008 Conference Registration is in early December, so plan now to sign up and receive the significant discount in price for those who register before December 6. Information about all current Conference sessions, housing options, Professional Development Workshops, and Regional Attractions can be found [here](#).

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### Changes at Production Advantage

Two experienced production professionals were recently added to the staff of **Production Advantage**.

Todd Haas brings his experience as a salesperson and stage technician in Wisconsin. He previously worked as a technical support specialist at ETC and is a member of IASTE local 251. He also has extensive experience as a house/master electrician, props master, rigger, and carpenter.

Ron Kline has been involved with technical theatre for over 20 years and holds a bachelor of fine arts degree from North Carolina School of the Arts. His experience includes system engineering and installation, field service, and house master electrician. He also was an owner/operator of a rental, service, and production company.

Production Advantage's new eCommerce site is open for business. It can be found at [ProductionAdvantageOnline](#).

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### J.R. Clancy Granted Patent

**J. R. Clancy, Inc.**, a design, manufacturing, and installation company for theatrical rigging equipment, has received the United States Patent for its PowerAssist Counterweight Automation System. PowerAssist received the 2006 Rigging Product of the Year Award at the Live Design International Show in 2006, and the 2006 ESTA Dealers' Choice Award for Equipment, and is now being installed in theatres nationwide.

PowerAssist eliminates the need to rebalance counterweights on line sets. It uses an innovative padded rope that fits into the existing head block, which works in combination with a roller chain and toothed sprocket to balance the weight of the batten, virtually eliminating the possibility of slippage or accidental release.

For additional information, contact J. R. Clancy at 800.836.1885 or [www.jrclancy.com](http://www.jrclancy.com).

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### Creative Launches Swiveler

**Creative Stage Lighting** recently introduced the Swiveler Folding Stand and announced improvements in its line of Dura-Flex cable.

The Swiveler is a portable, lightweight fixture base for uplights. Weighing only two pounds and just over 15 inches long when folded, the Swiveler is a solution when portability is a must. The Swiveler is compatible with many conventional fixtures, as well as fixtures like Color Kinetics' Color Blast 12.

The Swiveler is available now, and information may be found [here](#).

Dura-Flex cable now features higher ratings for oil, flame, crush, and impact resistance. It has a higher CSA rating of 105° Celsius and footage marker imprints to help determine exact measurements. Dura-Flex was the first entertainment cable to eliminate lead materials and meet RoHS requirements. It is available in multi-cable, DMX, microphone, motor control, and more with Veam, Socapex, or Neutrik connectors

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### Pizzarello Joins Rose Brand

#### This month:

Production Advantage

J.R. Clancy, Inc.

Creative Stage Lighting

Rose Brand

ETC

PRG

Vincent Lighting Systems

Gerarda Pizzarello has joined **Rose Brand**, a premier provider of theatrical supplies and fabrications, in Secaucus, New Jersey.

Ms. Pizzarello's career in show business has spanned Broadway, network television, and feature films. As a freelance scenic artist, she has worked with most of the major scene shops in the tri-state area.

She graduated with honors from Rutgers University, Douglass College and has studied fine art painting and sculpture with Jacques Fabert and theatrical painting and design at the Studio School of Stage Design. She was a resident scenic artist at the Juilliard School in New York and the charge scenic artist at the McCarter Theater in Princeton, New Jersey. Recent film work includes *A Beautiful Mind*, *Mona Lisa Smile*, and *August Rush*.

Rose Brand is an industry leader in FR fabrics, theatrical fabrics, custom fabrications, and production supplies for the entertainment, event and display industries.

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### **ETC Lights *High School Musical: On Stage***

The Disney Channel's blockbuster original movie *High School Musical* has become a phenomenon across the country and is creating more buzz with its live version, *High School Musical: On Stage*.

Disney selected two high schools in Fort Worth, Texas, to perform the musical to be filmed and featured in a "docu-musical" called *High School Musical: The Music in You* airing this fall as part of a public affairs initiative in association with the NAMM Foundation, a non-profit organization that advocates for musical education. **ETC** (Electronic Theatre Controls, Inc.), a global leader in entertainment lighting, donated the lighting equipment for the production.

Western Hills High School and cross-town rival Arlington Heights High School team up each summer for a theatre workshop called the Heights-Hills Operation (H2O). This summer, they put on the first production of *High School Musical: On Stage*. ETC dealer Full Compass, based in Middleton, Wisconsin, contacted ETC to help solve the problem of no lighting equipment. A strong supporter of education, ETC stepped in to provide the necessary lighting equipment for the production.

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### **Edwards Joins PRG**

Brian T. Edwards has joined **Production Resource Group**, LLC (PRG), as general manager of the company's Los Angeles office.

He will oversee all aspects of PRG's Los Angeles division including sales, event labor, and rental operations, and will report to Joe Schenk Sr., president of PRG's West Coast operations.

Veteran of nearly two decades in the motion picture and television lighting support industry, Mr. Edwards comes to PRG from Steiner Studios in Brooklyn, New York, where he served for three years as vice president of operations. Before that, he was with Paramount Pictures for 10 years as executive director of PPSI, Paramount's lighting rental company in New York and Los Angeles.

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### **Staff Changes at Vincent**

Several changes and promotions have been announced by **Vincent Lighting Systems**.

Walt Weber, who has worked for Vincent for 21 years doing rental management, field service, and product and project sales, has been named Vice-President of Sales. He will oversee the Sales and Service departments.

Lance Switzer has been named Project Department Manager. He joined the company in 2001 and has been active in theatre in northeast Ohio for 20 years.

Robert Uhl was named Project Manager. He earned a BFA in theatre design and technology from the University of Toledo and an MFA in lighting design from the University of Arizona. He has experience as a lighting designer and master electrician.

Aislinn Story was also named Project Manager. She earned her undergraduate degree from Indiana State University and will focus on quotations and system design for Vincent.

To learn more about the company, which has offices in Cleveland, Cincinnati, Pittsburgh, and a joint venture in Detroit, visit [www.vincentlighting.com](http://www.vincentlighting.com).

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### Welcome to AKT3

We welcome **AKT3 Company** as a new Sustaining member of USITT. Vice President Thomas Kennedy is the main USITT contact for the company. He can be reached at 703-820-3233 or [tbk@akt3.com](mailto:tbk@akt3.com).

AKT3 are manufacturer's representatives specializing in control systems for automated rigging, and theatrical and architectural lighting.

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### Period Corsets Adds Products

**Period Corsets** has introduced several new products to its costuming line. They include: *Anna c. 1560*, a corset that epitomizes the Tudor and early Elizabethan silhouette; with a modest upward-curved front neckline, strong boning, and conical shape that are classic lines of this period; *Cone Farthingale*, also called a Spanish Farthingale, a skirt support that is a companion to the *Anna c. 1560* corset and creates the inverted cone shape worn in many European courts of this same period; *Romantic Chemise*, a voluminous chemise with long, full sleeves that suits the opulence of the Tudor and Elizabethan periods; *Marie c. 1790*, a corset designed to be worn with the round gowns of the late eighteenth century; and *Shift*, a simple chemise with a fitted three-quarter length sleeve.

Period Corsets' product development team is working constantly to fill corset, skirt support, and underwear needs. They can be found online at [www.periodcorsets.com](http://www.periodcorsets.com).

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### Grosh Rentals Goes Online

The latest level in **Grosh Scenic Rentals'** 75-year transition from the early days of telephones and automotive delivery to online orders and air express is its new website at [www.grosh.com](http://www.grosh.com). Leaders in the industry since 1932, the Hollywood, California company is one of the largest providers of scenic backdrops for theatre and event productions in the world. Grosh is believed to be the first scenic rental company to offer online rentals.

Robert Louis Grosh, founder, was a visionary but even he might have blinked at the move to computerization and overall expansion allowing for real-time accuracy in the rental process. Clients can see if the drop they want is currently available, get a firm quote, including round trip shipping, and complete the rental transaction at their convenience. The Grosh website enhancements provide all types of customers with the ease and convenience the industry has come to expect. It is user friendly and showcases 5,000 plus backdrops and drapery in an organized manner.

Grosh also opened a second warehouse in Evansville, Indiana to help save on shipping costs and recently incorporated a brand new tracking feature.

Although Grosh Scenic Rentals has a presence on the World Wide Web, it can still be found in its original location at 4114 Sunset Blvd., Hollywood, California. For more information visit the website, call 877-363-7998, or e-mail [info@grosh.com](mailto:info@grosh.com).

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### TOMCAT Workshop at LDI

#### This month:

AKT3 Company

Period Corsets

Grosh Scenic Rentals

TOMCAT USA

TMB

Cobalt Studios

**TOMCAT USA** announced the return of its Hoist and Truss Workshop for the 2007 LDInstitute. The workshop will take place at the Orange County Convention Center in Orlando, Florida November 14 to 15 in conjunction with the LDI Show.

During the course of the ETCP-recognized workshop, participants will receive top notch training from industry experts. Day one consists of a full day of motor instruction taught by Don Dimitroff of Columbus McKinnon during which participants will disassemble and reassemble a one ton CM Lodestar and receive instruction on troubleshooting and maintenance. Day two includes a half-day course on fall protection led by Morgan Neff of Mine Safety Appliances and a half-day course on truss design, use, and theory taught by Keith Bohn, design department manager for TOMCAT USA. Online registration is available [here](#). Just use the TOMCAT workshop course number L27.

For more information regarding any TOMCAT USA workshop, contact Lisa Jebsen at 432-694-7070 or e-mail [LJebsen@tomcatusa.com](mailto:LJebsen@tomcatusa.com).

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### **TMB Aids Idol Tour**

American Idol's successful North American tour, held July through September 23 had Upstaging, Inc. to meet the various artistic demands of the show. The tour, featuring the television show's final 10 contestants, had to be designed based on themes rather than personalities. A Kinesys motor control system was used to move the show's lighting rig during the show, providing added design flexibility and some unique effects.

Upstaging was the first United States production company to add the Kinesys motion control system to its inventory. Kinesys motion control systems are manufactured in the United Kingdom and distributed in the Americas by **TMB**. To learn more about the many innovative products available from TMB, go to [www.tmb.com](http://www.tmb.com).

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### **Fall Seminars at Cobalt**

**Cobalt Studios** in White Lake, New York has announced its fall lineup of seminars.

Offerings include Sign Painting for Film & Television for five days, November 12 to 16, and Interior Marble for five days, December 10 to 14.

For more information, visit the Cobalt website at [www.cobaltstudios.net](http://www.cobaltstudios.net) or call 845-583-7025.

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## William Ivey Long Inspires Exhibit and Symposium

Recently, I had the privilege to visit Wilmington, North Carolina and enjoy the exhibit *Between Taste and Travesty: Costume Designs by William Ivey Long*. This magnificent exhibition of costume designs was held at the Cameron Art Museum April 29 through October 14, 2007. It was conceived and organized by Cameron Art Museum Director Deborah Velders; William Ivey Long designed it.

The Cameron Art Museum is a collection of fine art, craft, and design including a significant collection of work by North Carolina artists and artisans. With this emphasis, Ms. Velders became intrigued with the idea of exhibiting native son Mr. Long when she was introduced to his work through Alex Witchel's elaborate and fascinating article on Mr. Long's career in the January 29, 2006 *New York Times Magazine*.

Ms. Velders explained, "The exhibition title is derived from the now-famous quote by critic John Simon, originally used in his review of the 1983 Off-Broadway play *The Lady and the Clarinet*. Simon dryly observed that Long's costumes 'hover between taste and travesty.'" With characteristic humor, Mr. Long embraced the phrase, appropriating it for an invitation celebrating his 50th Broadway show.

Nominated for 11 Tony Awards, Mr. Long has won five: *Grey Gardens*, *The Producers*, *Hairspray*, *Crazy for You*, and *Nine*. He currently has four shows running on Broadway: *Hairspray*, *Chicago*, *Curtains*, and *Young Frankenstein*.

This is a remarkable record by any measure and one that would not seem to allow for time to leave the studio and make his art and expertise available to all who were able to attend the exhibition. Nevertheless, in conjunction with the event, Mr. Long and his associates sponsored an extraordinary and unprecedented three-day Costume Symposium on the art of Broadway costume design.

An invited audience of some 500 theatre and fashion design students and faculty representing 16 schools and universities from four states attended. The Costume Symposium required no admission charge nor application for participants; organization and planning for this event was handled entirely by the William Ivey Long Studio. Bobbi Owen and I were especially pleased to be invited to represent USITT and serve as moderators.

Mr. Long began the symposium with a slide presentation of his life and career, from growing up in a theatrical family, to spending summers at the Lost Colony, and studying at the College of William and Mary and the University of North Carolina-Chapel Hill, where his parents were on the faculty. Mr. Long left the program he originally pursued at UNC, earned an MFA from the Yale School of Drama, and moved to New York where he has designed 56

At left, the designs for *The Producers: The Movie Musical* with costumes designed by William Ivey Long and made by Katherine Marshall, Tricorne, LLC.; millinery by Rodney Gordon, and jewelry by Larry Vrba were among the designs on display recently at the Cameron Art Museum.

Photo/Amanda Hughes

by Sylvia Hillyard Pannell  
USITT President

Below, William Ivey Long outside the Virginia Theatre during the Broadway run of *Little Shop of Horrors*.

Photo/Stephen Chernin



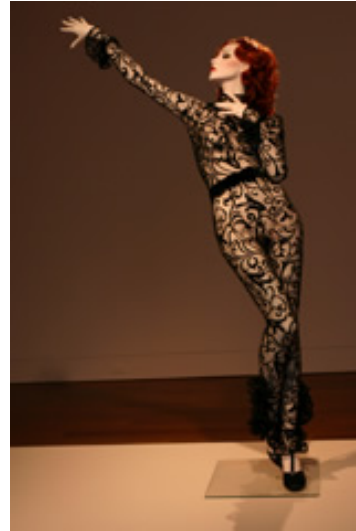
Broadway shows, and counting!

Lunch was arranged for students to enjoy in the Cameron Museum's courtyard while basking in Wilmington's beautiful, late September weather. A very personable man, Mr. Long visited informally with the students and faculty who were dazzled by his artistry, thrilled with his stories, and charmed by his wit and grace.

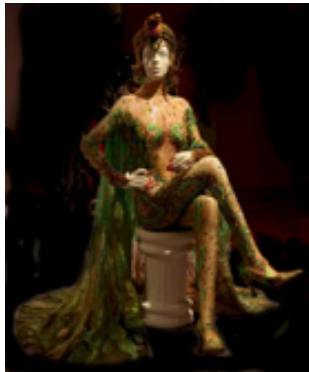
Afternoon events included three concurrent sessions with a round robin format.

Mr. Long gave a guided tour of the exhibit providing the opportunity for up-close looks at beautiful and extravagant garments seen before only from the audience. Mr. Long discussed his sketches, talked about his use of color and texture (design elements of which he has no apparent fear), and explained the significance of his design work as a part of the inevitable collage of scenery, lights, set dressing, and properties.

The exhibit began in a room displaying only one costume; Mr. Long's striking signature piece designed for Anita Morris as Carla in *Nine*, which is shown at right. The costume was made by Werner Kulovits, Barbara Matera, Ltd., with wig by Paul Huntley.



From there the viewer is drawn, like a moth to a candle, past a room displaying the Girl on the Swing (*Contact*) to another room featuring the Girl in the Yellow Dress (*Contact*), startlingly presented in an all yellow gallery. Next comes the temptation to look through a peephole for a private viewing of Beautiful Girls Wearing Nothing but Pearls (*The Producers*), shown at the top of this article.



Proceeding through countless treasures, viewers arrive at the grand finale - an entire gallery devoted to Mr. Long's enormous and flamboyant creations for Siegfried and Roy's Las Vegas production. At left is the Evil Queen's snake look by Lynette Chappell. The costume was made by Barbara Matera, Ltd.

The opportunity to discuss Mr. Long's creative processes and contemplate the outcomes with him (among a large, descriptive, and occasionally mischievously exhibited panoply of his creations) was an experience without parallel.

*Young Frankenstein*: The Process of Designing a Show, as presented by associate Donald Sanders, illustrated the arduous journey from idea to the creation of a Broadway show, tracing the development of *Young Frankenstein* costumes from their earliest beginnings through the show's recent preview performances in Seattle, Washington.

Associate Brian Mear eloquently presented Running a Design Studio. Mr. Mear showed a detailed "costume bible" and stressed its importance for Broadway productions. Since longevity is the goal, the need to recreate costumes along the way is made possible using these exacting records.

These three memorable and eventful days brimmed over with Mr. Long's awe-inspiring artistry, his articulate and critical appraisals of his own work, and his scintillating stories of life in the Broadway costume world.

Thank you, Mr. Long, for your manifest interest in education and advancing understanding of theatre arts. By painstakingly preparing the exquisite exhibit at the Cameron Art Museum, you awakened the public's understanding of theatre arts. Preparing and generously offering classes, at no cost, to students and teachers of theatre, textiles, and fashion by turning the

exhibit into a laboratory for a Costume Symposium was a generous and profound contribution to the knowledge of the next generation of costume designers.

The entire symposium was filmed for wider distribution; details of which will be announced.

*For those who wish to learn more about William Ivey Long's design process, a catalog of the exhibit is available from the Museum. Call 910-395-5999 for pricing and information.*

Photos within the article of *Nine* and the Evil Queen, taken at the Cameron Art Museum, by Amanda Hughes

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### Upstate New York Event a Success

More than 100 people participated in workshops and sessions hosted by the Upstate New York Regional Section in the Performing Arts Center (PAC) on the State University of New York (SUNY) Albany campus.

Whether interested in computer drafting and rendering, make-up, sculpting materials, acoustic manipulation, or moving lights, there was something to satisfy everyone's interest.

Following a brief section meeting in the Recital Hall, left, one of PAC's five performance spaces, attendees had the opportunity to select from the nine sessions offered. BMI Supply provided food and a chance to see side-by-side comparisons of moving lights, color changers, and optics on the stage of the Main Theatre. Al Ridella, vice president of sales for 4 Walls Entertainment, offered an introductory session in programming moving lights in the Lab Theatre, right.



the Lab Theatre, right.

There were plenty of opportunities to create at the polymer clay casting, hands-on workshop led by Designer Janet Sussmand and Shop Supervisor Deepsikha Chatterjee in the department costume shop. Scenic Designers Kent Goetz and Ken Goldstein ran multiple sessions in Vectorworks and advanced Photoshop techniques. In a 15-minute acoustic extravaganza, Barney Cole of Calf Audio transformed the 196-seat Arena Theatre into a virtual cathedral.

"If it bleeds it leads," they say and SUNY-Albany graduate Zoraida Orellana provided the blood, guts, and gore. Andi Lyons and Adam Zonder marshaled an army of students who kept the event running smoothly. They are shown below in the scene shop. Next up is the winter meeting and fourth annual Job Fair at SUNY-Oswego in January.



Photos/John Knapp, Scene Shop Supervisor

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Upstate New York  
Chesapeake  
Southeast  
Midwest

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### Variety Abounds at Chesapeake Expo

On September 15, the Chesapeake Regional Section held its annual Expo and Convention at Shenandoah University in Winchester, Virginia. Exhibitors displaying their wares on the Convention floor were: AKT3 Company, Barbizon Capital, Color Kinetics, ETC, Fisher Theatrical, Par Lights, Strong Entertainment, Texas Scenic Co., Theatre Service and Supply, TMB, and VectorWorks Spotlight by Nemetschek NA.

Professionals presented over 20 workshops in their fields of expertise. The workshops ranged from basic instruction in many technical areas to advanced problem-solving for the seasoned professional.

Brought back by popular demand was another all-day rigging workshop for professionals hosted by Jonathan Deull and Delbert Hall. Current ESTA rigging license holders obtained extra points for recertification of their rigging licenses. All types of rigging were on display for aerial flying, as well as traditional rigging used in proscenium fly houses.

In another session, a special workshop using Fosshape was presented by costume designers Jennifer Adam and Cheryl Yancey. Fosshape, from Dazian, resembles a heat-activated felt fabric. A demonstration on mask making, millinery, and armor using Fosshape, Sculpt or Coat, and paint allowed hands-on experience.

For 20 members interested in carving, a practical hands-on workshop on "*foam cheeseburgers*" was presented by Tim Jones, the [cover](#) of this issue.

These are but a few of the workshops presented. Some of the other design and technical workshops included: sound -- basic and advanced; wireless microphones; stage combat; pneumatics; make-up; painting; moving wagons; castor lifting techniques; alternative building materials; advanced 3D rendering; Idiot's Guide to Lighting; knots, and fabric dyeing.

During the annual section meeting, two new members were inducted into office. Patrick Wallace is the new First Vice-Chair, and Randy Whitcomb is the new Member at Large

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### Southeast Master Classes a Success

The North Carolina School of the Arts (NCSA) provided an intense weekend of workshops and demonstrations for the 2007 Southeast Regional Section Master's Class.

Michael Clark, projection designer for *Jersey Boys*, winner of the 2006 Tony Award for Best Musical, was the special guest presenter. The well-orchestrated activities gave participants diverse choices that included "Blood and Guts," CNC Routing, Rendering for Costumes and Scenery, "Qlab," and "Automated Flying Rigs" with Fisher Technical Services. In the process, attendees were treated to a well-represented and competitive Design Expo.



A showcase for the design efforts of Southeast Section members, the 2007 Expo entries made the adjudication process particularly challenging. The quality and range of design entries, coupled with increased numbers, served to exhibit the breadth and creative resources available in the region.

The designers whose work will represent the Southeast Regional Section at Design Expo at the 2008 USITT Annual Conference & Stage Expo in Houston are:

- Emily Gill -- University of Montevallo
- Ivan Ingermann -- University of Georgia
- Glenda Hensley -- Western Carolina University
- LeeAnne Deaver -- Student, Western Carolina University.
- Kenny Constant -- Student, North Carolina School of the Arts
- Roejendra Adams -- Student, University of South Florida



Demonstrating a special effect at the Southeast Master Class held recently at NCSA.

Photos/Doug Brown

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### **Midwest Plans Event, Completes Another**

The Midwest Section is planning its next program for Saturday, November 17 in Bloomington, Indiana. Program hosts are Section members Bob Bovard, Indiana University faculty technical director; and Paul Brunner, technical director of at the world-renowned Musical Arts Center. That building is sometimes referred to as the mini-Met since its stage has the same configuration as the Metropolitan Opera, except it is approximately one foot smaller in all directions.

The November program will feature a tour of the four-year old Neal Marshall Theatre & Drama Center after registration from 9:30 to 10 a.m.. This will be followed by a one-hour session with opera designer-legend Robert O'Hearn.

In the afternoon there will be two concurrent sessions: Opera Painting & Texture Techniques with Tim Stebbins from the MAC paint shop and Stage Managing Musicals and Operas with David Grindle. The day concludes with a tour of the MAC itself.

There are opportunities to attend performances at both facilities either Friday or Saturday evenings, and even a Saturday matinee. Featured are MAC's *La Bohème* and *Measure for Measure* at the Neal Marshall.

Special pricing of \$5 is in effect for this event, and membership is not a requirement. It is targeted to introduce the Midwest Section to people in the southern Indiana area and to encourage increased membership and involvement.

The Midwest Section recently completed its first program of the 2007-08 year, "Faces, Fabrics and Facades" on Saturday, September 29 at Rock Valley College in Rockford, Illinois. Hosts Mike Webb, Program Director, and Garrett Cliff, Technical Director, opened the program with a tour of the recently completed outdoor theatre, a structure that received a 2005 USITT Architecture Award.

The very large stage house includes comfortable support facilities underneath the stage. A principal feature is the retractable roof, which converts the space from open air to a tent-like covered area. Mr. Webb led the tour and told the story of how this imposing physical plant was created from in-kind donations and generous supporters, almost all of whom were local or international.

The rest of the morning featured three concurrent classes: "Makeup" led by Jim Greco, UW-Madison Costume Supervisor; "Scenic Painting" led by Kurt Sharp, a Chicago-based USAA scenic artist, below; and "Projection Techniques and Equipment," led by Ann Archbold, head of the UW-Madison MFA Lighting Design Program.

A common thread was the effect of high definition broadcasting on these three areas, an idea inspired by Eric Coffman of Graftobian Makeup Company who donated all the materials used in the makeup sessions. This connection was examined in great detail in the two-hour afternoon session led by Ms. Archbold that included all three guest artists. The effects of lighting were studied using a HD-camera and monitor. It was clear that the increased resolution came at the price of some rather wild shifts in the amount of detail and the special designed-for products made necessary by HD broadcasting.



Mike Webb of Rock Valley College, far right, joins other participants during the Scene Painting workshop led by Kurt Sharp.

Photo/Dennis Dorn

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## USITT to Offer Pneumatic Sprayer Workshop in 2008

Mixing color in the air -- that's one way master painter Kamilla Nilsson described the art she creates. A professional scenic artist with over 10 years' experience in the United States, Ms. Nilsson is probably best known as an expert with a pneumatic paint sprayer.

At the 48th annual Conference & Stage Expo in Houston in March, she will offer members of USITT an opportunity to learn how to use a very powerful tool most have very little experience with. The Professional Development Workshop (PDW), *Pneumatic Sprayer Techniques*, will be geared toward all levels of participants. From someone who has never used a sprayer before to those who are seasoned operators, many could benefit from this opportunity to work with this seasoned professional.

After following her sister to the United States from Sweden in the early 1990s, Ms. Nilsson originally planned to study architecture at Santa Monica College. Eventually changing her major to fine arts, it was a required theatre class which introduced her to what she would make her life's work.

Already a talented painter, her abilities were quickly put to use by the theatre department. She says it was the scale and the environment that made the difference to her. Suddenly her paintings were huge and on display for thousands. Best of all, at the end of the run, the work received a proper fate. Her mentor, Mike Tomko, taught her everything he knew about painting for theatre, and she wanted to know more.

After graduation, she studied at Cobalt Studios with Rachel Keebler in White Lake, New York. From there she spent three years in New York City as a professional painter. Ms. Nilsson says it was her familiarity with sprayers that got her many jobs in those days.

On the East Coast, most professional painting is done continental style, with drops or scenery lying on the ground. But in California, in order for a painter to find work, one had to know how to paint up, on a frame, and with sprayers. This ability gave her such opportunities as painting the revival of *Cabaret* and continuing with the production when it famously converted Studio 54 from a 1970s disco palace into a ruined 1940s Eastern Europe.

So what is it that makes painting with guns so special? Are they just another tool, handy for any scenic artist to master like a fitch or a stencil? According to Ms. Nilsson, yes and no.

Sure, no scenic artist can live by brush or gun alone. They should always know what is the appropriate tool for the appropriate job, but the spray gun is special. It will do things a brush cannot. Ms. Nilsson uses phrases like "transitional skies" and "crazy sunsets" when

In a change from the traditional brushwork demonstrated in a 2003 Professional Development Workshop on trompe l'oeil, the Scene Design Commission will offer a workshop in Houston on creating designs with pneumatic sprayers.

Photo/Tom Thatcher

by Gregg Buck  
Scene Design Commission



describing her work, and of course, don't forget, "mixing color in the air."

She goes on to describe what she means in terms of the relationship of basic colors living closely on the canvas and influencing one another. Instead of palleting colors, where one lives next to the other, the tiny dots, one existing next to the other, have a way of changing the tone. The product becomes less like a painting and more lifelike.

Since returning to California, Ms. Nilsson has been providing a regular set of workshops for Cobalt Studios and CalArts, teaching students the art and technique of using spray guns for scenic artistry. It is from those workshops the Scenic Design Commission happily provides a curriculum to learn from.

Planned as a full-day experience for all levels, Ms. Nilsson wants to offer first timers an education about not only the techniques she uses on a daily basis, but also provide experience using, maintaining, and operating the equipment. She also looks forward to the opportunity to work with experienced sprayer users who desire feedback and advanced techniques needed to improve skill levels.

Housed in the newly constructed scene shop at the nationally-known Alley Theatre, participants will receive instruction from one of the business's best painters. Participants will not only walk away with a spray gun, but with a sense of confidence to bring this skill to any job, design project, or class.

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## Costume Sessions Go on the Road!

**Debra Krajec**

*Traveling Sessions Project Chair*

Ever had a need for a costume-related program and didn't know where to turn? Is there a need for special training in a specific area of costuming where aptitude is lacking, don't have the time to fit into a course curriculum, or that students need to learn for an upcoming production? Want the benefit of having someone with a particular area of expertise come and share their techniques with students and colleagues? The Costume Design & Technology Commission has sessions available to come to you!

In order to further the dissemination of techniques and expertise with costumers and students of theatrical costume across the nation, the Costume Design & Technology Commission has a Traveling Sessions Project that may be able to fill a need in your Region or at an institution. This is a listing of 21 different master classes, hands-on workshops, and lectures that members of the Commission are willing to present around the United States and Canada. The goal is to allow members to continue the work of the Costume Design & Technology Commission beyond its annual conferences and symposia.

Many of these sessions have been presented at USITT national conferences in recent years, some have been offered at the regional level, and others are new to membership. Each session has its own set of goals and requirements for maximum attendance, skill level of participants, space, equipment requirements, and budget.

The list of traveling sessions includes:

- Tambour Beading Workshop
- Victorian Straw Bonnets Workshop (one or two days)
- Kimonos Unwrapped/Undressing the Shogun
- Kimono Construction Master Class
- Corset in a Day
- Wire Frame Hats and Headpieces
- Pattern and Construction Techniques for Elizabethan Menswear and Ruffs
- Costume Technology Portfolio Reviews
- Wireless Microphones and Costumes
- Flat Patterning -- Sloper Fitting
- Sloper to Period Style: Seeing Lines and Proportion
- Tailoring 19th Century Period Men's Coats with Contemporary Suits
- Master class in Rendering the Costume Figure
- Stage Make-up: The Actor's & Designer's Tool
- Elizabethan Corset 101
- Big Costumes, Small Budget
- Costume Design Portfolio Reviews
- Historical Undergarments: Historical Accuracy vs. Theatrical Reality
- The Corset and the Modern Body
- The Principles of Tailoring -- Demystifying the tailor's process

For more specific information, see the [USITT Costume Design & Technology Commission web page](#) or go directly to the [Traveling Sessions page](#).

Anyone who would like further information on booking any of these traveling sessions, the presenter or references, and the costs involved, should contact the presenter directly.

This project has been in place for over four years, but very few have taken advantage of it. Many of these sessions would be valuable to offer undergrad or grad students, to offer as sessions for regional Costume Society of America symposia, for KC/ACTF regional festivals, or for high school theatre festivals. Pass the word!



Information on a variety of topics, often transferred from Conference Sessions, can be found in the workshops offered by the Costume Design & Technology Commission.

Photo/Tom Thatcher

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## Everything from A to Z Available in Houston

**Janet Harreld**

*Houston Conference Promotions Coordinator*

**A** is for the theatre founded in an **A**lley or for the Parade of **A**rt Cars so exotic and unique.

**B** is for **B**ayou **B**end, the enchanting house of Miss Ima, or **B**ayou City Arts Festival on sidewalk and on street.

**C** is for the Houston **C**hildren's Museum; for "cool hands and minds on" exuberance.

**D** is for **d**ance, available in amazing array, with so many people artistically in motion!

**E** is for George Hawkin's **E**nsemble Theatre igniting passion for African American expression.

**F** is for festivals most divine, from chocolate and beer, to cantatas and Wilde.

**G** is for the **G**ulf Freeway taking travelers to the **G**rand 1894 on **G**alveston Isle.

**H** is for **H**ermann Park for relaxing and for golf, or for the **H**eights where VIPs and wealthy possess **h**omesteads.

**I** is for **I**AH, code for George Bush Intercontinental, the mega airport so confusing, where mere humans get lost and walk until their heads ache!

**J** is for **J**esse **J**ones, who gave his name (and all kinds of money) to the Symphony's magnificent hall.

**K** is for **K**emah with carousel, coasters, and water-side eats in an outdoor mall.

**L** is for "Great Aunt" **L**ucy at the Natural Science Museum. Visit her, the Gem Vault or the Cockrell's butterflies and, just think, it's all real!

**M** is for the **M**ontrose, the hip heart of the city, or **M**ain Street Theater's **M**arch show, *Translations*, by Brian Frie.

**N** is for **N**ASA, the Johnson Space Center, or for **n**eighborhood theatres. How many can there be?

**O** is for **o**il, Jed's black gold and Texas Tea, that makes the skyline of Houston something spectacular to see.

One of the oldest and most respected resident professional theatre companies in the country, this Tony Award-winning theatre literally began in an alley in 1947.

Photos/Courtesy Greater Houston Convention & Visitors Bureau

**P** is for the urban **p**arks dotting the landscape, sweet scented, grassy with art, and for the six block **P**roject Row Houses magnificent and stately.

**Q** is for **q**UILTS or for **q**uartz, both revealed at Reliant on a mind-numbing scale with panache that's just flakey.

**R** is for the **R**odeo and Livestock Show, greatest competition of two- and four-footed talents on earth.

**S** is for **S**tages Rep Theater dedicated to new works - original and exciting with side-splitting mirth.

**T** is for **T**exas Square overlooking the arts, or for **T**oyota Center where sports or concerts abound.

**U** is for **USITT** which will have its 48th Annual Conference & Stage Expo at the intriguing George R Brown.

**V** is for **V**erizon Wireless Theatre offering Frampton or Killswitch or female roller derby.

**W** is for The **W**ortham playground of Opera and Ballet, or for the gorgeous **W**illiams **W**ater **W**all, outside the Loop and west of Kirby.

**X** is for **E**xpress Children's Theatre (some poetic license); presenting enchanting tales by performers from Houston Community College.

**Y** is for **y**ou, dear USITT reader. Come join all the fun, exhibits, and shared knowledge.

**Z** is for **Z**oo, the Houston Zoo, in Herman Park. See all of the animals that filled Noah's Ark!



Meerkats at the Houston Zoo don't have their own television program... yet.

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# Conference & Stage Expo

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*Lifecasting With Silicone - Make a Face Mold*, left, was a hugely popular session at the 2007 Annual Conference & Stage Expo in Phoenix, Arizona last March. Brad Frikkers of Smooth-On led the exhibitor-sponsored session.

Photo/Tom Thatcher

## Exhibitors, Commissions Team Up for Sessions

**Helen Willard**  
*Stage Expo Sales Manager*

Several programs which are being co-sponsored by Commissions and Exhibitors have been scheduled for the 2008 Conference & Stage Expo. Here are brief descriptions of some of the sessions which will be presented by exhibitors in Houston.

### Costume Commission/Exhibitor Sessions:

#### *Precision Dyeing and Color Matching*

*Sponsored by Dye Pro*

A demonstration on precision dyeing techniques used in the sampling process will be shown with the use of hot water union dyes. These same techniques also can be applied using acid and direct dyes. Color matching using stock solutions and preparing these samples to present to a designer will be discussed. Techniques for sampling can be applied to vat dyeing yardage to achieve perfect results.

#### *Iron-On Embellishments*

*Sponsored by Kreinik Mfg.*

Discover the convenience of iron-on metallic threads, rhinestones, and beads for costumes and props.

#### *Owning and Operating a Costume-Related Business*

*Sponsored by Period Corsets*

A panel of business owners who own costume related businesses will discuss what it takes to start and operate a commercial costuming business.

#### *Careers in Costume Design*

*Sponsored by United Scenic Artists*

This session looks at the how, what, and why of a successful career designing costumes for the entertainment industry. Guest panelists are from the professional world of costume design for stage, film, and television.

### Management Commission/Exhibitor Session:

#### *Specifying the Specs*

*Sponsored by Walt Disney Entertainment & Rose Brand*

A panel presentation by two USITT Stage Expo exhibitors on developing appropriate specifications for goods, projects, and services.

### Scene Design Commission/Exhibitor Session:

#### *Pigment, Fabric and Light - Interplay of Costumes & Painted Scenery Under Lights*

*Sponsored by Rosco*

Costumes, colored pigment, and colored light, how one affects the other. Using scenic products vs. DIY-type products to get the most of your design and your dollar.

### Sound Commission/Exhibitor Sessions:



***Continuing Adventures in Sound***

*Sponsored by d & b audiotechnik*

Continuing the series of presentations about loudspeakers and their interface with systems and audiences, this panel presentation includes both theory and practical demonstrations.

***How FCC Changes Will Affect Your Wireless Microphone***

*Sponsored by Shure, Inc.*

Learn about the state of the wireless industry, focusing on FCC policy regarding the use of radio frequency (RF) spectrum, the "white spaces" proposal for future spectrum allocation, DTV transition, and auctioning off of the wireless spectrum.

Exhibitors interested in submitting a proposal for an exhibitor-sponsored program should contact Helen Willard at [hpwillard@aol.com](mailto:hpwillard@aol.com) for more information.

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## Executive Committee

- Sylvia Hillyard Pannell, *President*
- Patricia Dennis, *Secretary*
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- Kim Williamson, *Vice-President for Commissions*
- Bobbi Owen, *Vice-President for Communications*
- Joe Aldridge, *Vice-President for Conferences*
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- Carl Lefko, *Vice-President for Programming; President-Elect*
- Vacant, *Vice-President for Promotions & Development*
- Holly Monsos, *Vice-President for Members, Sections & Chapters*
- Daniel Denhart, *Vice-President for Special Operations*
- John Uthoff, *Immediate Past President*

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## Directors at Large

2005-2008

- Ann Archbold
- Bill Browning
- Dan Culhane
- David Krajec
- Martha Marking
- Brian Reed

2006-2009

- Leon Brauner
- Richard Dunham
- Debra Krajec
- Mike Murphy
- Donna Ruzika
- Bill Teague

2007-2010

- Lea Asbell-Swanger
- Nadine Charlsen
- Michael Mehler
- Mark Shanda
- Sherry Wagner-Henry
- Craig Wolf

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## Honorary Lifetime Members

- Richard L. Arnold
- Willard F. Bellman
- Joy Spanabel Emery
- Ted W. Jones
- Christine L. Kaiser
- Joel E. Rubin
- Tom Watson

## Contributing Members

- ALLROUND-StagesForneberg
- American Harlequin Corporation
- Apollo Design Technology, Inc.
- Automatic Devices Company
- Barbizon Lighting Company
- Cirque du Soleil
- City Theatrical, Inc.
- J.R. Clancy, Inc.
- Clear-Com Communication Systems
- Creative Handbook
- Creative Stage Lighting Co., Inc.
- Disney Entertainment Productions
- Electronic Theatre Controls (ETC)
- Entertainment Services & Technology Association (ESTA)
- Entertainment Technology
- Future Light
- GAMPRODUCTS, INC.
- H & H Specialties Inc.
- heatshrink.com
- InterAmerica Stage, Inc.
- KM Fabrics, Inc.
- Kryolan Corporation
- *Live Design* Magazine/LDI Show
- Martin Professional, Inc.
- Mattel-World Wide Trade Show Services
- MDG Fog Generators
- Meyer Sound Laboratories, Inc.
- Norcostco, Inc
- PRG
- Production Advantage, Inc.
- Rosco Laboratories, Inc.
- Rose Brand Theatrical Fabrics, Fabrications & Supplies
- SeaChanger by Ocean Optics
- SECOA
- Stage Research, Inc.
- StageRight Corporation
- Steeldeck Inc.
- Strand Lighting
- Syracuse Scenery & Stage Lighting Co., Inc.
- Texas Scenic Company
- Vari\*Lite

USITT gratefully recognizes the individuals and businesses in these special categories of membership:

Honorary Lifetime Members

Contributing Members

Sustaining Members

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- Vincent Lighting Systems
- Vortek, a division of Daktronics
- Walt Disney Entertainment
- Wenger Corporation
- ZFX, Inc.

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### **Sustaining Members**

- A.C. Lighting Inc.
- AC Power Distribution, Inc.
- A.C.T Lighting, Inc.
- AKT3 Company
- ALPS/Advanced Lighting & Production Services, Inc.
- Altman Lighting, Inc.
- Auerbach-Pollock-Friedlander
- A V Pro, Inc.
- Baer Fabrics
- Bandit Lites, Inc.
- Ben Nye Makeup
- Big Apple Lights
- Brawner & Associates LLC
- California Institute of the Arts
- Center Theatre Group
- Checkers Industrial Products Inc.
- Chicago Spotlight, Inc.
- Clarice Smith Performing Arts Center
- Cobalt Studios
- Columbus McKinnon Corp.
- Comfor Tek Seating Inc.
- Cosler Theatre Design
- The Crosby Group, Inc.
- d&b audiotechnik
- Dazian Fabrics, LLC
- Designlab Chicago
- Electronics Diversified, LLC
- Entertainment Lighting Services
- Fisher Theatrical, LLC
- Foy Inverterprises, Inc.
- GALA Systems, Inc.
- Gerriets International Inc.
- Grand Stage Company, Inc.
- Grosh Scenic Rentals
- Haussmann Theaterbedarf GmbH
- The Hilliard Corporation
- Hollywood Lighting Services, Inc.
- I. Weiss
- International Alliance of Theatrical Stage Employees
- Irwin Seating Company
- Johnson Systems Inc.
- Kenmark, Inc.
- Kirkegaard Associates
- KUPO Industrial Corp
- LCS Series (Meyer Sound Laboratories, Inc.)
- Le Maitre Special Effects Inc.
- LEE Filters
- Lehigh Electric Products Co.
- Leprecon
- Leviton/NSI/Colortran
- Lex Products Corp.
- Lighting & Electronics, Inc.
- Limelight Productions, Inc.
- Lite-Trol Service Company, Inc.
- Look Solutions USA, Ltd.
- LVH Entertainment Systems
- Lycian Stage Lighting
- The MAGNUM Companies, Ltd.
- Mainstage Theatrical Supply, Inc.
- Make-Up Designory
- Mehron, Inc.
- Musson Theatrical, Inc.
- Mutual Hardware
- Niagara University Theatre

- Niscon Inc.
- North Carolina School of the Arts
- Northwest High School
- Ontario Staging Limited
- OSRAM SYLVANIA
- Penn State University
- Period Corsets
- Production Intercom, Inc.
- Prolyte Products Group
- Protech Theatrical Services, Inc
- RC4 Wireless/Soundsculpture Inc.
- Robert Juliat America
- Sapsis Rigging Entertainment Services, Inc.
- Schuler Shook
- Sculptural Arts Coating, Inc.
- Selecon
- Serapid, Inc.
- Show Distribution Group Inc.
- Smooth-On, Inc.
- South Dakota State University
- Spotlight S.R.L.
- Stage Decoration & Supplies, Inc.
- Stage Equipment and Lighting, Inc.
- Stage Technologies
- Stage Technology
- Stagecraft Industries, Inc.
- Stagecraft Institute of Las Vegas
- StageLight, Inc.
- Staging Concepts, Inc.
- Strong Entertainment Lighting
- Theatre Arts Video Library
- Theatre Consultants Collaborative, LLC
- Theatre Projects Consultants, Inc.
- Thematics
- Thern Inc.
- James Thomas Engineering
- Tiffin Scenic Studios, Inc.
- TMB
- Tobins Lake Sales
- TOMCAT USA, Inc.
- Topac Inc.
- Turning Star Inc.
- Union Connector Co, Inc.
- VectorWorks Spotlight by NNA
- Wayne State University Dept. of Theatre
- Wybron, Inc.

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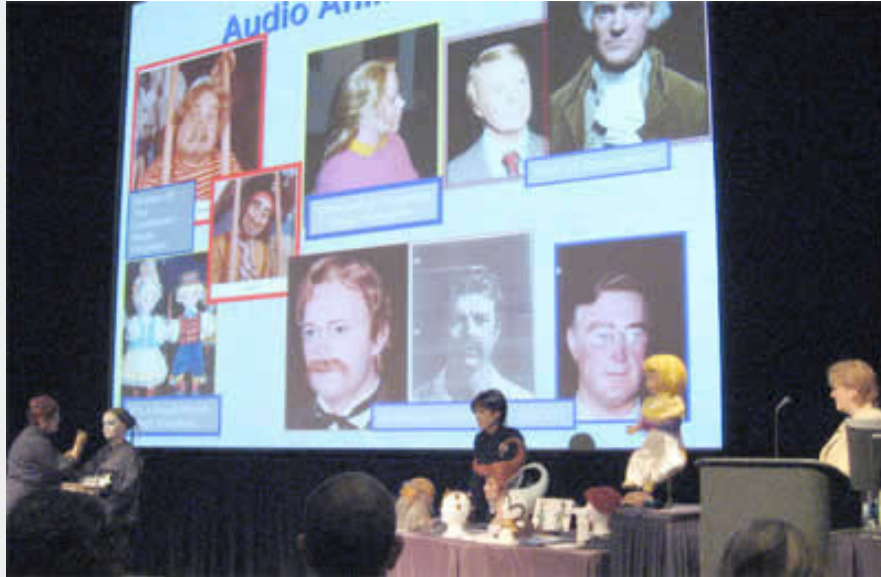
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A combination of projected information and hands-on demonstrations helped make the 2008 USITT Costume Symposium a success. At left are members of Disney's cosmetology team.

Photos/Kristina Tollefson

## The Magic of Costuming In Florida's Themed Venues

Kristina Tollefson

2007 USITT Costume Symposium Chair

The Summer 2007 Costume Design & Technology Symposium took place in Orlando, Florida and focused on costuming in theme parks and other live entertainment venues. The three-day event included panel presentations and tours that gave the participants a behind-the-scenes view of costuming at Orlando's area parks and Cirque du Soleil's *La Nouba*.

Participants traveled each morning from Disney's Pop Century Resort to backstage at Disney's MGM Studios where they enjoyed coffee and tea before beginning the day's panel presentations in the Feature Animation Screening Room.

The first day began with an introduction to costuming within the Disney organization presented by Vinny Pagliuca, director of costuming and cosmetology. This was the perfect introduction to that morning's tours of the Creative Costuming Workrooms (including millinery, draping, CAD lab, and cutting and stitching areas), the costume area for the MGM Studio's parade, and the wig styling room. It included a demonstration of the Garment Utilization System which tracks all wardrobe and costume pieces across the Walt Disney World Organization.

Following lunch, panelists from Universal Studios (Daniel Blumberg and Mark Klingaman), Sea World (Melanie Sosa), and Busch Gardens (Marilyn Gaspardo-Bertch) shared how their costuming areas are organized. Participants were interested to learn that there are great differences between each organization.

Disney representatives Rebecca Carroll-Mulligan, an area manager for costuming; Douglas Enderle, senior costume designer; and Eric Hill, a character costumer, joined the panel to discuss how costuming for their segment of the entertainment industry differs from traditional theatre. Especially interesting was the discussion regarding weather, costume longevity, and the impact of animals at Busch Gardens and Sea World on the design and construction of costumes.

Day two began with a cornucopia of visuals and demonstrations provided by Disney's cosmetology team (see photo at top of article) led by Mary Lilly, cosmetology manager, and



Darlene Kennedy, costuming and cosmetology manager. They discussed their work on parades, special events, and the team that maintains audio-animatronics (like *It's a Small World* characters). A visual presentation showed examples and step-by-step illustrations for much of their well-known work. This was all underscored by a live demonstration of a make-up application for the Spectro Magic parade.

Later, the participants were split into groups for a set of round-robin tours. The tours included the main costume warehouse that stores costumes for daily operations employees as well as general costume storage used for special events. The tour of Disney's Central Shops provided an insider's look at character costume development and process. The third tour took participants backstage at the live *Beauty and the Beast* production, a 30-minute musical production of the well-known story. Following the tour, participants had VIP seating for the show.



After another great lunch from Disney catering, the participants were treated to a discussion of materials and sourcing for Disney's Creative Costuming. The panel included Douglas Enderle, senior costume designer, who discussed how they incorporate custom designed fabrics into their designs and the process for

having those fabrics created. Sandy Austin, fabric buyer, discussed the process for sourcing fabrics and how they establish relationships with manufacturers.

The process for testing potential fabrics for durability and colorfastness, and the rigorous standards their materials must meet was particularly interesting. Many participants were surprised by the the discussion of Creative Costuming's fabric library and full-time librarian, Beau Herman, who helps designers locate the fabrics they want to use. The panel also included Materials Specialist Lisa Hanusiak, from Character Programs and Development, who is responsible for helping find and develop appropriate materials for Character Costumes. Ms. Hanusiak's background is in aerospace engineering and she worked with the space shuttle program which she said is very similar to the research and work she is now doing for Disney.

Day three began with an emotional and moving presentation from Gary Landrum of Walt Disney Imagineering. Mr. Landrum shared video clips of Walt Disney and his contemporaries to illustrate how and why the organization is what it is today. There were few dry eyes following this presentation as everyone connected with the message of optimism. David Duffy joined this panel, as did the entire Costume Design team, for questions and discussion about design the Disney way.

The next stop was Cirque du Soleil's *La Nouba* where the participants enjoyed a question and answer period with Richard Dennison, the company manager, before embarking on a backstage (and above stage!) tour of the facility. The tour wrapped up with a panel discussion with *La Nouba's* wardrobe and makeup department.

After a quick lunch the participants were welcomed to Disney's Casting building where representatives from Universal Studios and Sea World joined Rick Neely from Disney to discuss internship and employment opportunities. Jonathan Waters, a recent graduate from Disney's Professional Internship Program, told of his experience and how it led to his current, full-time position.

An interesting aspect to the discussion with every professional during the three-day adventure was the career path each took to get to where they are now. A recurrent theme of those journeys was, "Get your foot in the door and show them what you can do." It might not be your dream job today, but you can work your way up to the position you want.

The symposium was capped with a performance of *La Nouba*.

The Costume Design & Technology Commission extends its sincerest thanks to Darlene Kennedy, Diane Mrazik, and Vinny Pagliuca for their generosity of time and spirit in organizing this event. The overwhelming response from participants was about the open, supportive, positive approach all of the panelists, but especially the Disney representatives, shared. As one participant put it, "The willingness of busy people in high level positions to share their time and thoughts with us was impressive. I felt that this was a unique opportunity." It indeed was a unique opportunity -- a once in a lifetime opportunity to appreciate the diversity of theme park operations, bask in the splendor of Cirque du Soleil, and experience a bit of Disney Magic.

Plans for the 2008 Summer Symposium are underway and will be announced shortly.



Participants and panelists for the 2007 Costume Symposium pose for a group photo. To download a larger version, click the image.

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