

**ARMBRUSTER SCENIC STUDIO** (est. 1875-closed 1958) Mathias Armbruster (1839-1920) studied art in his native Germany and Paris before coming to the United States. In Cincinnati he worked as an art-glass painter and theatrical designer, later settling in Columbus and establishing the Armbruster Scenic Studio. During the late nineteenth and early twentieth centuries he designed for many touring theatre companies including the Al G. Field, Modjeska, Robert Mantell, and Hanford-Tyler-MacLean companies. Armbruster became one of the largest scenic studios in America. Upon Mathias's death, his sons Emil, Otto and Albert took over the studio, designing for minstrel shows, vaudeville, and other entertainments, operating until Albert's retirement.

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**JOHN ARNONE** (1949-) resides in New York City. Educated at Southern Methodist University, University of Michigan (M.F.A.). Arnone began as an actor, changing to set design in 1976. He has designed extensively for Broadway (recently including *The Full Monty*), Off-Broadway (numerous designs for the Joseph Papp Public Theater productions such as *Twilight: Los Angeles, 1992*, costume design by Toni-Leslie James), regional theatres (La Jolla Playhouse, Arena Stage, the Guthrie Theatre, Hartford Stage, American Conservatory Theater, the Huntington Theatre) and internationally (London, Vienna, Frankfurt, Berlin, Prague). He received the OBIE Award for Sustained Excellence, and numerous nominations and awards including the Tony for *The Who's Tommy*.

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**BORIS ARONSON** (ca. 1900 – 1980) Educated in Russia, with major designer Alexandra Exter. In the United States, Aronson began his design career with the Yiddish Art Theater. While the majority of his work was as a set designer, Aronson also designed costumes and lighting. A few of his many productions include *Awake and Sing!* (Group Theatre, 1935), *Cabin in the Sky* (set and costumes, 1940), *I am a Camera* (1951) and its musical adaptation *Cabaret* (1966), and *Fiddler on the Roof* (1976 and 1981 and 1990 revivals). Aronson received numerous Tony Awards for Best Scenic Design including *Pacific Overtures*, *Company*, *Cabaret*, and *The Rose Tattoo*.

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**WILLIAM BARCLAY** (1950-) resides in New York City. Educated at The Ohio State University. He has done set design for the stage (including productions at the Folger Theatre, Washington, D.C.; the Vineyard Theatre off-Broadway, Circle Repertory Theatre and others), and set decoration, scenic design, production design, and art direction for films. Broadway designs include *Solitary Confinement* (Nederlander Theatre, 1992) and *Sally Marr... and Her Escorts* (Helen Hayes Theatre, 1994). Recent theatre work includes set design for *Hello Muddah, Hello Fadduh!* (Triad Theatre, New York and Toronto, 2001).

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**CAROLINE BEASLEY-BAKER** (1946-) resides in Brooklyn, New York. Educated at Syracuse University (M.F.A. in Painting and Sculpture). Installation artist and painter, Beasley-Baker collaborated in the 1990s with dancer/choreographer, Bebe Miller. Their projects toured the U.S. and Europe and were presented at the Joyce Theater and Danspace (New York City), Boston Ballet, and the Kennedy Center. She has created large installations for the Everson Museum (Syracuse) and Creative Time (New York City) among others. Beasley-Baker was Visiting Artist for Connecticut State Universities in 2001-2002 where she created *Tell Me Why?*, a wall drawing installation. Beasley-Baker has had solo and group exhibitions in the United States and England.

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**EUGENE BERMAN** (1899-1972) Educated in Switzerland, France, and Germany; art studies at the Academie Rancon with Vuillard, Bonnard, and Vallotton. Berman studied, traveled, worked (including designing for Serge Diaghilev) and exhibited in Europe, later becoming a U.S. citizen. He designed sets and costumes for ballet and opera, particularly the Ballets Russes and the Metropolitan Opera including *Rigoletto* (1951), *La Forza del Destino* (1952), *Il Barbriere di Sviglia* (1953), *Don Giovanni* (1956), *Otello* (1962). He received two Guggenheim Fellowships in for travel to the U.S. Southwest (1947), and to Mexico (1949). In 1963, Berman was elected to the American Academy of Arts & Letters.

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**LEWIS BROWN** (1928-) resides in New York City. Educated at the University of California, Los Angeles. Brown has designed extensively for theatre, ballet, and opera, and specializes in historical plays. Productions include *Medea* (New York City Ballet, 1958), *Faust* (Ahmanson Music Center Opera Company, 1994; revived at the Chicago Lyric Opera, 2000), *Candide* (Ahmanson, 1995). Frequently collaborating with Jack O'Brien, Brown has designed twenty productions at The Old Globe (San Diego) from 1979 to the present, most recently *Resurrection Blues* (2004). Broadway productions include *Marat/Sade* (revival, 1967), *Jimmy Shine* (1968), *Mule Bone* (1991), and *The Government Inspector* (revival, 1994).

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**LLOYD BURLINGAME** (1934-) resides in New York City. Educated at Carnegie Mellon University and at La Scala on Fulbright Scholarship. Burlingame designed sets, costume, and lighting. Broadway productions include *Alfie* (set and costume, 1964), *Philadelphia, Here I Come* (set, costume, lighting, 1966), *A Day in the Death of Joe Egg* (1968), *A Midsummer Night's Dream* (lights, Royal Shakespeare Company production directed by Peter Brook, 1971). He received the Theatre Crafts International Award in 1997. Exhibitions include a 1985 New York City retrospective of theatre design and touchable art and *Once More with Feeling*, a one-man show at the Wadsworth Atheneum in Hartford, Connecticut, 1988.

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**FRANCO COLAVECCHIA** (1937-) resides in Winston-Salem, N.C. Educated at London University, studied painting and stage design at Lincoln School of the Arts (England), and St. Martin's School of Art and the Slade School of Fine Art, London. He has worked on and off Broadway, in the United Kingdom and Canada, and designed opera productions for Lyric Opera (Chicago), Houston Opera, Den Norske Oper (Oslo), Monte Carlo Opera House, Wolf Trap, Glimmerglass Opera, Brooklyn Academy of Music, San Antonio Festival, Juilliard, Pacific Opera (Canada) and numerous productions for New York City Opera. Awards include the British Arts Council award and the Royal Society Award for Art and Industry.

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**RAY DIFFEN** (1922-) resides in New York.

Born in England. Known as costume designer and costumer, Diffen was head of Ray Diffen Stage Clothes, Inc.. He was costumer and designer for major companies including the Royal Shakespeare Company, the Stratford Festival of Canada, the Guthrie Theatre, Opera Company of Boston, and resident designer for the Metropolitan Opera. Broadway designs include *Much Ado About Nothing* (1959), Jessica Tandy's clothes for *Five Finger Exercise* (1959) *Under the Yum Yum Tree* (1960), *Dinner at Eight* (1966), and *Noël Coward in Two Keys* (1974; general manager Michael Kasdan). He received the Theatre Development Fund's first Benchmark Award for contributions in costume technology in 1999.

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**RAOUL PÈNE DU BOIS** (1914-1985) Educated privately and through his artistic family including art and music critic Henri Pène du Bois, painter Guy Pène du Bois and book illustrator William Pène du Bois. He worked in set and costume design for the stage including *Du Barry Was a Lady* (set and costume, 1939), *Carmen Jones* (costume, 1945), *Call Me Madam* (set and costume, 1950), *Wonderful Town* (set and costume, 1953), *Bells Are Ringing* (set and costume, 1957), *Gypsy* (costume, 1959), *No, No, Nanette* (set and costume, 1973), *Sugar Babies* (set and costume, 1979). He received Tony Awards for costumes for *No, No, Nanette* and set design for *Wonderful Town*.

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**HARRY FEINER** (1953-) resides in New York City. Educated at State University of New York – Albany (B.A.) and Brandeis University (M.F.A.) where he studied with Howard Bay. Feiner has designed for numerous regional theatres including the Pittsburgh Public Theatre, Actors' Studio, Two River Theatre Company, and the North Carolina, New Jersey, and Colorado Shakespeare Festivals. He was resident designer for the Missouri Repertory Theatre (1980-1984) and principal designer for the Lake George Opera Festival (1995-1997). Feiner has taught at the North Carolina School of the Arts, University of Missouri at Kansas City, and Queens College (department chair, 1999-2003). Honors include a Best of Boston Awards nomination.

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**ROBERT FLETCHER** [Robert Fletcher Wyckoff]  
(1923-) resides in New Mexico. Studied at Harvard University and the University of Iowa. Fletcher first appeared on Broadway as an actor, later shifting to set and costume designer. He has designed extensively for Broadway and regional theatre, ballet, opera, television, and film. Broadway designs include *How to Succeed in Business Without Really Trying* (costumes, 1961), *High Spirits* (set, Tammy Grimes's gowns, 1964), *Seven Brides for Seven Brothers* (costumes, 1982), and *Doubles* (sets, costumes, 1985). He received Tony Award nominations for Best Costume Design for *Hadrian VII* (1969) and *Little Me* (1963).

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**PETER FLINSCH** (1920-) resides in Montreal, Canada. Educated privately. In 1945, he went to Berlin and later Paris where he worked as theatre designer, illustrator, caricaturist, and publicity display designer. In 1953 he moved to Canada where he co-founded the Vancouver Ballet for whom he designed costumes and scenery. Flinsch worked with Radio-Canada as designer and art director, and over thirty years created designs for children's shows, operas, dramas, weekly series and variety shows. In 1962 he designed sets for *Fanny*, *Song of Norway*, *The Unsinkable Molly Brown*, *Wildcat*, and *West Side Story* for Kenley Players. He received the 1981 Anik Award for Best Television Design.

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**DAVID GALLO** (1966-) resides in New York City. Attended the State University of New York – Purchase. Gallo has done scenic design in regional theatres (Seattle Repertory Theatre, Huntington Theatre, Geva Theatre, Cincinnati Playhouse in the Park, the Great Lakes Theatre Festival and others), off-Broadway such as August Wilson's *Jitney* (Drama Desk, Lucille Lortel Awards), and Broadway, including *Hughie* (1996), *A View from the Bridge* (1997), *You're a Good Man, Charlie Brown* (1999), *The Lion in Winter* (1999), *King Hedley II* (2001), *Thoroughly Modern Millie* (2002), and *Gem of the Ocean* (opened 6 December 2004). He received the 2000 OBIE for Sustained Excellence in Set Design, and NAACP and Eddy Awards.

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**MORDECAI GORELIK** (1899-1990) Attended the Pratt Institute and studied with Norman Bel Geddes, Robert Edmond Jones and Serge Soudeikine. Gorelik's first professional production was *King Hunger* (Hedgerow Theatre, Moylan, Pennsylvania, 1924). His first Broadway production was *Processional* (sets and costumes, 1925), followed by others including *Success Story* (1932), *All Good Americans* (1933), *Men in White* (1933), *Let Freedom Ring* (1935), *Golden Boy* (1937), *All My Sons* (sets and lighting, 1947), *Desire under the Elms* (sets and lighting, 1952), *The Flowering Peach* (1955), *A Distant Bell* (1960) and others. He was the principal designer for The Group Theatre (1937-1940).

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**DANIEL A GRAY** (1960-) resides in Columbus, Ohio. Educated at Hamline University, University of Massachusetts (M.F.A.) Dan Gray is Resident Scenic Designer, Associate Professor and Head of Design/Tech at The Ohio State University Department of Theatre. His 1999 scenic design for OSU's *Feral Music* was part of the United States's exhibit to the 2003 Prague Quadrennial. Gray's numerous regional theatre credits include the George Street Playhouse, Capital Rep, Players Theatre Columbus and the Delaware Theatre Company. He designs for many Central Ohio companies including Contemporary American Theatre Company, BalletMet, The Human Race Theatre, Opera Columbus, Red Herring, The Dayton Ballet, The Columbus Symphony, Pro Musica Chamber Orchestra and The Columbus Zoo.

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**LOUISE GUTHMAN** (1928-) resides in Columbus, Ohio. Educated at University of Cincinnati, New York University (M.A.), Polakov Studio of Stage Design. Guthman has designed lights for dance, theatre, and opera. She worked with Sol Hurok Concerts, and companies including Ballet Folklórico de Mexico, touring nationally and abroad. With Thomas Skelton she was associate designer for the New York City Summer Dance Festival, and was consultant for the renovation of major Mexican theatres. Guthman taught at various institutions before coming to The Ohio State University Department of Dance (1974-1988). She designed for Zivili, 5 Minds, and the Van Pelt Dance Ensemble, and helped to create the Third Avenue Performance Space.

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**KEN HOLAMON** (1947 - 1993) Educated at Centenary College, Memphis State University, New York University. Ken Holamon became the first resident designer for the San Jose Light Opera Association (American Musical Theatre of San Jose). He worked on and off Broadway, but the majority of his career was spent in creating scenic designs for such companies as San Jose Civic Light Opera, San Jose Repertory Company, Opera San Jose, Long Beach Civic Light Opera, and others. Known for his research-based design, Holamon assembled a large personal collection, which he left to American Musical Theatre of San Jose. The Holamon Research Library of Theatrical Design was created there in 1996.

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**RUSSELL HASTINGS** (1929-) resides in Columbus, Ohio. Educated at Washington University, Yale University (M.F.A.). Set designer Hastings has designed for regional theatre (including the St. Louis Municipal Opera), off-Broadway, film, and universities. He came to The Ohio State University's Department of Theatre in 1968 after eleven years at William and Mary College. In addition to OSU productions, he has designed for Otterbein College, Contemporary American Theatre Company, Columbus Light Opera, and BalletMet, and for *Son of Heaven*, an exhibition of Chinese imperial art, shown in Columbus in 1989. Hastings designed the premieres of Lawrence and Lee's *Jabberwock* and *The Night Thoreau Spent in Jail* for OSU.

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## **NORRIS HOUGHTON (1909-2001)**

Educated at Princeton University, assistant to Robert Edmond Jones (1932), went to the Soviet Union on Guggenheim Fellowship (1934). Director and designer, Houghton founded the Phoenix Theatre with T. Edward Hambleton and became co-managing director. His set designs for Broadway include *In Clover* (1937), *Dame Nature* (1938), *Good Hunting* (1938), *How to Get Tough About It* (1938), *Stop-Over* (1938), *Waltz in Goosestep* (1938), *White Oaks* (1938), *The Sleeping Prince* (1956), and *The Makropoulos Secret* (1957). Other work includes productions for the St. Louis Municipal Opera (art director, 1939-1940). Houghton received the OBIE for best set for *Who'll Save the Plowboy?* (1961).

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## **ROBERT EDMOND JONES (1887-1954)**

Educated at Harvard University. Jones was a prolific designer, producer, director and writer whose work had a major influence on American theatrical design. His design for *The Man Who Married a Dumb Wife* (Stage Society of America, 1915) is widely regarded as the beginning of the “New American Stagecraft.” Jones directed and designed many of Eugene O’Neill’s plays at the Greenwich Village Playhouse, working with Kenneth MacGowan. Art director for the opening production at Radio City Music Hall, he designed numerous Broadway productions. Publications include *Drawings for the Theatre* (1925), *The Dramatic Imagination* (1941), and, with MacGowan, *Continental Stagecraft* (1922).

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**GORDON MICUNIS** (1933-) resides in New York City. Educated at Tufts University and Yale University (M.F.A.) where he studied with Donald Oenslager, Frank Poole Bevan, Stanley McCandless. His first New York design was *Madame Butterfly* for New York City Opera (1962). Micunis designed for many other opera companies including a long association with the Santa Fe Opera, Rosa Pomselle's Baltimore Civic Opera, and New York City Opera. He has lectured on design at Barnard College, the Fashion Institute of Technology, Lester Polakov's Studio and Forum of Stage Design, and C. W. Post College. His paintings have been exhibited on the East Coast and in Santa Fe.

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**JO MIELZINER** (1901-1976) Educated at Parisian art schools, including the Art Students League. Primarily a scenic and lighting designer who also designed some costumes, Mielziner's approximately three hundred productions have left an indelible mark on American stage design. From his Broadway debut with *The Guardsman* (1924), he worked tirelessly, sometimes having multiple productions on stage in the same season. He designed productions such as *Romeo and Juliet* (with Katharine Cornell, 1934), *Winterset* (1935), *Carousel* (1945), *Death of a Salesman* (1949), *Guys and Dolls* (1950), and Lawrence and Lee's *The Gang's All Here* (1959). Mielziner received numerous honors including nine Tony Awards.

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## **MOTLEY (EST. 1932-CLOSED 1976)**

Motley is the collaborative name for Margaret Harris (1904-2000), Sophia Harris Devine (1901-1966), and Elizabeth Montgomery (1904-1993) who first joined forces for a production of *Romeo and Juliet* directed by John Gielgud. They designed for theatre (West End of London, the Royal Shakespeare Theatre, Broadway productions), opera (English National Opera, Metropolitan Opera), ballet, and film. Stranded in the U.S. during World War II, Montgomery remained in the U.S. and designed numerous musicals. Margaret Harris worked on Shakespeare productions at Stratford, England, with Glen Byam Shaw and had a relationship with Riverside Studios (London). Sophia Harris designed films primarily.

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**MARTIN (MARTY) PAKLEDINAZ** (1953-) resides in New York City. Educated at Wayne State University, University of Michigan (M.F.A. in costume design). Pakledinaz has designed costumes for regional theatre productions including *The House of Bernarda Alba* (Guthrie Theatre), *Ghost on Fire* (Goodman Theatre), *The Taming of the Shrew* (Arena Stage), and *A Good Life* (Kennedy Center Theatre Lab). Opera designs include *Xerxes* (New York City Opera), *Orfee e Eurydice* (Seattle Opera). Pakledinaz's Broadway productions include costumes for *The Diary of Anne Frank* (1997), *Kiss Me Kate* (1999; Tony Award), *Thoroughly Modern Millie* (2002; Tony Award), *The Boys from Syracuse* (2002), and *Wonderful Town* (2003).

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**DENNIS PARKER** (1941-) resides in Columbus, Ohio. Educated at the University of Michigan (B.S., M.A., M.F.A.) and Port Huron Junior College. Parker has taught at Eastern Michigan University, Boston University, Mount Holyoke College, University of Maryland, and The Ohio State University. In addition to designing for those universities, he has created costumes for the Contemporary American Theatre Company (Columbus), Asolo Theatre Company, Nebraska Repertory Theatre, Players Theatre Columbus, Grandparents Living Theatre (Columbus), Michigan Ensemble Theatre, Mount Holyoke Summer Theatre and others. His work has appeared in numerous exhibitions. Honors include the USITT Ohio Section Peggy Ezekiel Awards for Professional Costume Design and others.

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**WILLIAM PITKIN** (1925-1990) Educated at Bard College, studied with Christian Berard at École Paul Colin, Paris. Pitkin did sets primarily, and also costume and lighting design. Following early experience as assistant to designer Oliver Smith, he designed on and off Broadway. Some of his most notable designs are *The Threepenny Opera* (with Lotte Lenya, 1954), *A Moon for the Misbegotten* (1957), *The Potting Shed* (1957) and *The Impossible Years* (1965). Pitkin designed children's theatre and marionette productions as well as many ballets. In 1978, Pitkin won an Emmy for his set design for *Romeo and Juliet* (San Francisco Ballet on *Great Performances* (PBS, 1976).

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**LESTER POLAKOV** (1916-) resides in New York City. Studied painting with George Grosz, stagecraft with Milton Smith at Columbia University, and drafting with Emeline Roche. Polakov designed costumes, sets, and lighting including such productions as *Call Me Mister* (sets, 1946), *The Member of the Wedding* (sets, costumes, lights, 1950), *Mrs. McThing* (sets), and *The Skin of Our Teeth* (sets). He established the Lester Polakov Studio of Stage Design (later Studio and Forum of Stage Design), bringing in well-known professional designers to teach. He received the United States Institute of Theatre Technology Distinguished Achievement Award for Scenery in 1999.

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**DAVID RIGLER** resides in New York. Educated at New York University. David Rigler is a costume designer who has designed for various companies including Playwrights Horizons, Resonance Ensemble, Tangent Theatre Company, and Oberon Theatre Ensemble including their production of *The Winter's Tale* (2001). His assistant costume designer credits include the national tours of *Aida* and *Chicago* as well as *South Pacific* (Lincoln Center) and *The Credeaux Canvas* (Playwrights Horizons), the film *Pootie Tang* starring Chris Rock and MTV. He has designed sets for the Forestburgh Playhouse, Stella Adler, Playwrights Horizons, Collaboration Arts Project 21, New York University among others, and costumes for the Philadelphia Mummers Parade.

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**WOLFGANG ROTH** (1910-1988) Studied at Berlin's School of Arts and Craft and the Academy of Art; in Berlin, apprenticed with Erwin Piscator, was influenced by Bertolt Brecht and Caspar Neher. Emigrating to the United States in 1938, he designed for opera (Metropolitan Opera and New York City Opera), theatre, television, and film. His set designs for *Porgy and Bess* were seen on Broadway and nationally and internationally in the Robert Breen-Blevins Davis production, 1952-1956). Roth's works have appeared in exhibitions nationally and internationally, including the Toledo Museum of Art, the Museum of Modern Art (New York City), Academie der Kunst (Berlin), and others.

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**EDUARDO SICANGCO** (1954-) Educated at Ateneo University, Phillipines, Tisch School of the Arts at New York University (M.F.A.) Sicangco designs sets and costumes for theatre, dance, opera, film, television, and commercial revues. New York work includes the Broadway revival of *Gentlemen Prefer Blondes* (1995), *Carmen* and *Cavalleria Rusticana/Pagliacci* (New York City Opera), Radio City Music Hall spectaculars, and *Call Me Madam* (with Tyne Daly at City Center, 1995). Regional theatre includes designs for Goodspeed Opera House, McCarter Theatre, Hartford Stage, Seattle Repertory Theatre, Bay Street Theatre, Cincinnati Playhouse, Crossroads Theatre, Center Stage, the Muny (St. Louis), Musical Theater of Wichita, and the Ordway Music Theatre.

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**JOHN SCHEFFLER** resides in New York City. Educated at Royal Shakespeare Institute (England), Bennington College, Tisch School of the Arts, Polakov Studio of Stage Design, Brooklyn College (M.F.A.). Active in set, lighting, and sound design as well as technical direction, Scheffler has designed for, and served as technical director for, numerous New York and New Jersey theatres companies including Vineyard Theatre, Second Stage Theatre, Riverside Opera Ensemble, the Sanford Meisner Theatre, the Clark Studio Theater at Lincoln Center, Hedgerow Theatre (Pennsylvania), and others. His lighting design was seen in Radio City Music Hall's 1995 Christmas Spectacular. He teaches at Edward R. Murrow High School and Pace University.

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**THOMAS (TOM) R. SKELTON (1927-1994)**

Educated at Middlebury College (B.F.A.), the Polakov Studio of Stage Design, studied lighting design under Jean Rosenthal. Skelton designed lighting and occasionally sets for dance companies including Joffrey Ballet, New York City Ballet, Paul Taylor Dance Company, José Limon Dance Company, and Ballet Folklórico. With Heinz Poll, he was co-founder, associate artistic director and resident lighting designer of the Ohio Ballet. Numerous Broadway productions include *Coco* (1969), *Death of a Salesman* (1975, 1984), *Mame* (1983), and *Park Your Car in Harvard Yard* (1991). Tony Award nominations include *Indians* (1969), *All God's Chillun Got Wings* (1975), and *The Iceman Cometh* (1985).

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**TONY STRAIGES** (1942-) resides in Brooklyn, New York. Studied at Carnegie Mellon, Brooklyn College with Eldon Elder, Yale School of Drama with Ming Cho Lee. Straiges designs for on and off Broadway, for major regional theatres (Arena Stage, McCarter Theatre, Center Stage, and others), and for ballet. Broadway productions include John Curry's *Icedancing* (1978), *Sunday in the Park With George* (1984, Tony Award), *Into the Woods* (1987), *Long Day's Journey Into Night* (1986), *Rumors* (1988), *Artist Descending a Staircase* (1989), *Dangerous Games* (1989), *Golden Child* (1998), and *Enchanted April* (2003). Straiges's 1991 set design for *Coppélia* continues to be used by American Ballet Theatre, most recently in 2004.

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## **ROUBEN TER-ARUTUNIAN (1920-1992)**

Educated at the Reimann Art School, the Hochschule für Musik, the Friedrich-Wilhelm University (Berlin), and the University of Vienna. He designed sets, costumes, and lighting for dance, theatre, opera, and television. He became a U.S. citizen in 1957. Ter-Arutunian designed for such ballet and modern dance choreographers as George Balanchine and Martha Graham, and for opera productions at New York City Opera, San Francisco Opera, Hamburg State Opera, La Scala (Milan), Opera-Comique (Paris), and the Spoleto Festival (Italy). Awards include an Emmy for art direction (*Twelfth Night*, 1957) and a Tony for costume design (*Redhead*, 1959).

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**PATRICIA ZIPPRODT** (1925-1999) Educated at Wellesley College, trained at the Chicago Art Institute, and the Fashion Institute of Technology. Zipprodt designed costumes for theatre, ballet (American Ballet Theatre, New York City Ballet, Houston Ballet), opera (Boston Opera, New York City Opera, Metropolitan Opera), film (*The Graduate*, 1967), and television. She designed such Broadway productions as *Pippin* (1972), *Chicago* (1975), *Brighton Beach Memoirs* (1983), and *The Glass Menagerie* (1983), and won Tony Awards for *Fiddler on the Roof* (1964), *Cabaret* (1966) and *Sweet Charity* (1985). Off Broadway credits included *Our Town* (1959), and *The Blacks* (1962). She received the 1997 Irene Sharaff Lifetime Achievement Award.

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**MARY TARANTINO** (1959-) resides in Columbus, Ohio. Educated at University of Massachusetts at Amherst (M.F.A. in scenography). Mary Tarantino is Resident Lighting Designer/Associate Professor of Theatre and Director of Graduate Studies at The Ohio State University. Professional credits include the American College Theatre Festival, Hartford Stage Youth Theatre, The Children's Theatre of Massachusetts, Karamou House of Cleveland, Players Theatre Columbus, ProMusica, Columbus Symphony, Archipelago (Chapel Hill, NC) and CATCO. She has served as architectural lighting consultant for lighting projects in Ohio (Schottenstein Center opening celebration), Massachusetts, Vermont, and Hong Kong. With *Design for the American Stage* she has turned her talents to designing exhibition lighting.

Lighting design for *Design for the American Stage*, including *The Hendrix Project* floor by Caroline Beasley-Baker, the *Marlene* costume designed by Terry Parsons, and all models and three-dimensional work.

**TONI-LESLIE JAMES** resides in Brooklyn, New York. Educated at Ohio State University. Toni-Leslie James has designed costumes for numerous Broadway shows, including the 2003 Broadway revival of *Ma Rainey's Black Bottom*, *Jelly's Last Jam*, and *Angels in America, Twilight: Los Angeles*. She has designed New York Shakespeare Festival, Circle Repertory Theatre, the Royal Court Theatre, the Pan Asian Repertory, the Lyric Opera of Chicago, the Houston Grand Opera, and Ballet Hispanico productions. James's television credits include *As the World Turns*, *Whoopi*, and others. She received the Irene Sharaff Young Masters, LA Drama-Logue, and NAACP Image awards among others, and a Tony Award nomination for *Jelly's Last Jam*.

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**TERRY PARSONS** resides in London, England.

Educated at Cardiff Art College, London's Central School of Art, and Belgrade Coventry.

One of Britain's leading set and costume designers, Parsons's work is seen around the world with recent productions in Canada, Australia, Scandinavia and elsewhere including *Romantic Comedy* in Vienna, *Chicago* in Athens, and *La Haut* in Paris, and all-star productions which have toured Japan, the Far East, Hong Kong and the Middle East. Parsons

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has designed over 35 productions in London's West End including *Grease*, *Present Laughter*, *Annie Get You Gun*, *Some Like It Hot*, *Happy Days*, and others.