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ORAL HISTORY OF PROFESSIONAL THEATER BEADERS IN
NEW YORK CITY

by

MARY LALON ALEXANDER

A DISSERTATION

Presented to the faculty of the University of the Incarnate Word
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

UNIVERSITY OF THE INCARNATE WORD

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“Did you send a thank you note?”

–Mom

An expression of gratitude is somehow the most simple and complex to convey for so many of us. Very early in life my mother instilled the importance of a simple thank you for even the smallest of gestures. After all, it is one of the greatest of sins to fall short of a Southern societal standard. Therefore, I must first thank my mother and father for the constant support and love, occasional berating, and intermittent nagging. This dissertation certainly would have been a slower process if not for the constant presence of Thomas R. Alexander and Penny Alexander. In the same breath I must include, if begrudgingly, my ever present co-conspirator, critic, and collaborator: my sister, Theresa Alexander.

Thank you to my committee: Dr. Audra Skukauskaite, Dr. Jessica Kimmel, Dr. Keven Vichcales, and Dr. Michael Haynes. My chair, Dr. Skukauskaite was my greatest editor and research educator. She provided both a sounding board and guiding light in this process. Dr. Kimmel has my eternal gratitude for her words of wisdom and practical insights. I would not have made it far in this endeavor without the historical research vision of Dr. Vichcales. Dr. Haynes has been both a constant supporter and friend. Thank you to everyone who helped me in the process of this research and writing. In addition to my committee, I thank the multiple editors, friends, and former teachers who initially read this dissertation in support of the research. Your words of wisdom improved this dissertation beyond anything I originally imagined. I may not be in your classroom any longer, but I am still learning from you.

Thank you to my extended family and friends, as well as my academic family at the University of the Incarnate Word. The School of Media and Design and the Dreeben School of Education have supported this doctoral endeavor from the beginning. The faculty and students of the Fashion Management Department enthusiastically encouraged this research for the past four years. I owe the faculty of the Dreeben School of Education a great debt for your wisdom and teachings. I now hope to humbly apply your lessons to the classroom.

Finally, I thank the twelve participants who took the time to share their stories with me and the world. This research would not exist without you, and the theater beading world benefits from your professional experience. Thank you for using your voice.

Mary Lalon Alexander

DEDICATION

“the simple combination of a piece of cloth, a needle, a thread and a skilled, knowing hand”

—Millar, 2012, p. 14

I would never have made it this far without the skilled, knowing hands of my parents and family to guide me. For your constant support and love, I dedicate this body of work in your honor.

ORAL HISTORY OF PROFESSIONAL THEATER BEADERS IN NEW YORK CITY

Mary Lalon Alexander, PhD

University of the Incarnate Word, 2014

A historic division between fine and mechanical arts led to a marginalization of certain art forms including textile beading and embroidery. Despite the opulence of beading and embroidery in theater costumes, there is limited documented history and scant scholarly literature about professional beading and the beaders who create the costumes. The aims of this study were to construct a history of professional theater beading in New York and to examine the oral histories of professional theater beaders.

This qualitative oral history study included 12 participants who work in the professional beading industry. Open-ended interviews took place in New York City and focused on the development of the professional theater beading industry through the perspectives of each participant. Three beaders were interviewed a second time to ascertain their perspectives about relationships of their memoirs and histories.

Using a three-step analysis process, I identified three themes according to how the participants described professional theater beading: industry origins, specific companies in professional beading, and specific people related to professional beading. Participants described five origins for professional beading in theater: the fashion beading industry, actors and high fashion, the need to replicate historical designs, the glamor of beading, and uniform companies. Participants also described changes in theater beading companies, including company mergers

and loss of samples and history. Finally, participants provided detailed accounts about specific people whom they considered important to professional theater beading. The second set of interviews yielded two additional themes: knowledge of history and value of history to the beaders, the industry, and larger audiences.

This research built an oral history of professional theater beading and presented views from the artists' perspectives, meeting the oral history and qualitative goals to contribute scholarly knowledge from the point of view of the participants. This study added scholarly research to a marginalized area of study using oral history methodologies. Participant narratives show the importance of viewing professional beading as an art form. This research can be used in teaching costume and embroidery courses as well as courses in theater history and fashion design.

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Chapter 1: Introduction

Name three painters, sculptors, or poets in history. Now name three embroiderers, pottery makers, or weavers from the past. It is difficult to complete the second task because a painter is different from an embroiderer in that one has a legacy of historical individuals and a tangible past documented in history books while the other does not. Commonly, artists of historical potteries are listed as *unknown*, and yet museums are filled with sculptures attributed to known artists from over 5,000 years of recorded history (Gowing, 1995). Through the millennia a lack of documentation and study regarding professional embroidery and beading artists continued through a social distinction between different forms of arts (Hardy, 1995).

Early in art history, fine arts and decorative arts were one and the same. However, by the Italian Renaissance of the fourteenth century, the two were separated into distinctive art forms to distinguish between more *intellectual* fine arts and *mechanically* inclined decorative arts. The decorative arts were ignored in favor of the fine arts (d'Alembert, 1751/2000). Whether through neglect or contempt, the decorative arts such as embroidery have suffered through lost histories, social and economic prejudices, and simple oversight for thousands of years (d'Alembert, 1751/2000; Frank, 2000).

In this introductory chapter, I explain the contextual relationship between fine arts, decorative arts, crafts, embroidery, and professional theater embroidery. Through the literature, I will show how the problem of this study, a lack of documentation in professional theater beading, stems from the status difference between art and craft. Embroidery is one of the historical crafts that has received little attention by artists, art historians, and scholars. Embroidery is historically identified as a women's craft thereby pushing it further away from the fine arts which have historically been associated with male artists (Hardy, 1995). Consequently,

the perceived lower status left little documentation regarding the history of embroidery industries. The problem leads to the purpose of my study to fill in aspects of this history. To accomplish this purpose, I conducted a qualitative oral history study with professional theater beaders and those who work closely with them in the industry.

The Decorative Arts

Originally, the Greek and Latin writers used the word *art* in a general sense that pertained to any skilled craft or science. However, over time a distinction was made between liberal arts and mechanical arts (Frank, 2000). The liberal or fine arts, as they are now known, were considered to be more conceptual and hence more intellectual. Rhetoric, astronomy, grammar, poetry, and music became part of the liberal arts as conceptual processes. The mechanical arts, also known as the decorative or applied arts, comprised more manual activities such as weaving, pottery, navigation, metalsmithing, and wood crafting. Initially, the three visual arts of painting, sculpture, and architecture were bound to the mechanical arts. However, Renaissance humanists challenged this idea and categorized them with the more conceptual liberal arts. Enlightenment philosophers of art applied their theories of aesthetics and beauty to the notion of fine arts. Some of these theories indicated that the mechanical arts were a lower or less intellectual form of art compared to the fine arts. Historian Frank (2000) argued that such theories only finalized the separation of the two in the 18th century.

Eighteenth century philosophers such as d'Alembert (1751/2000), Goethe (1797/2000) and Moritz (1785/2000) began to question the idea of one art form being a lower form than the other. This questioning led the way for multiple 19th century essays on the subject (Hildebrand, 1899/2000; Morris, 1889/2000). However, the subject of decorative arts created less interest as

manufacturing gained power in the markets during the 19th century. Frank (2000) argued that few theorists have revisited decorative arts literature since the upsurge of manufacturing.

The rise of fine arts and descent of decorative arts has not been without consequences.

Jean le Rond d'Alembert eloquently stated in 1751:

The contempt in which the mechanical arts are held seems to have affected to some degree even their inventors. The names of these benefactors of humankind are almost all unknown, whereas the history of its destroyers, that is to say, of the conquerors, is known to everyone. (d'Alembert, 1751/2000, p. 28)

In this statement, d'Alembert pointed to contempt rather than neglect of the mechanical arts. His declaration made a metaphoric comparison between the mechanical arts and the intellectual arts as a war. D'Alembert stated that the names of the artisans remained unknown whereas the intellectual arts or *conquerors* became renowned.

D'Alembert questioned the prestige differentiation related to the legacy of the different art forms:

However, it is perhaps in the artisan that one must seek the most admirable evidences of the sagacity, the patience, and the resources of the mind. I admit that most of the arts have been invented only little by little and that it required a rather long sequence of centuries to bring watches, for example to their present point of perfection. But is not the same true of the sciences? How many of the discoveries that have immortalized their author had been prepared by the works of preceding centuries, sometimes being already brought to their maturity, to the point where they required just one step more to be accomplished? And not to leave watchmaking, why are not those to whom we owe the fusee, the escapement, the repeating-works of watches equally esteemed with those who have worked successively to perfect algebra? (d'Alembert, 1751/2000, p. 28)

Through the example of the watch and watchmaker, d'Alembert compared the invention of watches to that of algebra. His metaphor related watchmaking to the mechanical arts and algebra to the intellectual arts. He admitted to the long process to perfect watches but challenged the regard for algebra that negotiated a similar process. This comparison demonstrated his argument that mechanical arts had not been given due value. d'Alembert further questioned the lack of

philosophical study of the mechanical arts, making visible the contributions of mechanical artists who present other inventions:

Moreover, if I may believe a few philosophers who have not been deterred from studying the arts by the prevailing contempt for them, there are certain machines that are so complicated, and whose parts are all so dependent on one another, that their invention must almost of necessity be due to a single man. Is not that man a genius, whose name is shrouded in oblivion, well worthy of being placed beside the small number of creative minds who have opened new routes for us in the sciences? (d'Alembert, 1751/2000, p. 28)

In this statement, d'Alembert demonstrated that the absence of interest in studying the artistry and philosophical foundations of mechanical arts contributed to the contempt of the mechanical arts and artisans. He made a final plea to extend the courtesy of study to those unknown artists in order to preserve the importance of their inventions.

D'Alembert's arguments speak to the importance of recording history that captures the decorative arts. However, little is recorded about the actual history of most of the decorative arts (Diderot, 1751/2000). While examples of the artisans' work may still exist, they do not reveal details about the history of those artisans who created the work or the processes of their art.

Embroidery, Decorative Arts, and Crafts

One of the oldest forms of the decorative arts is embroidery. Despite a lack of material evidence, some textile historians speculate that embroidery as a form of decoration on animal skins in the period predates weaving (Semper, 1860/2000). Historical documentation of embroidery as a research topic is limited in scope. Like studies on many other decorative arts, the focus of such studies mainly examine technique and design (de Dillmont, 1982).

All decorative arts techniques and designs shifted through phases of popularity before the Industrial Revolution. Historically, embroidery has waxed and waned in popularity as well. During times of high regard, texts were produced explaining the specialized techniques of that

time (de Dillmont, 1982; Lady Alford, 1886; Stone, 1844). The shift from hand work to machine-driven work in the 19th and 20th centuries resulted in a lessening of interest in embroidery and other decorative arts as topics of scholarly interest (Frank, 2000). Contemporary Western culture now views embroidery as a craft rather than art (Hardy, 1995). According to Hardy, “the difference between art and craft has traditionally been art’s cognitive transcendence of material and function” (p. 3). Hardy stated that art, in particular fine art, surpasses any connection to its own media or purpose. She continued this distinction to include the difference between artist and craftspeople:

The artist is credible because he transcends the particularities of materiality and discovers truth within himself. The craftspeople cannot claim the same transcendence and is consequently denied status. Craft is therefore a marginalized, trivialized enterprise, more often connected with an extinct pre-industrial past than the present. Embroidery is a craft with has suffered accordingly. (p. 3)

Hardy explained that the perceived transcendence of art and artists discredits craftspeople and marginalizes the study of crafts. She said that craft is more commonly associated with a “pre-industrial past” than today’s society. Embroidery is one of the crafts that experienced this distinction. Hardy did not reject embroidery as a craft but instead rejected a general perception of unknowledgeable craftspeople. She, consequently, called for further scholarly studies about artisans of embroidery.

Parker (2012) also distinguished the separation of art from craft in relation to embroidery. She states, “the art/craft hierarchy suggests that art made with thread and art made with paint are intrinsically unequal: the former is artistically less significant” (p. 5). Parker explains that embroidery, or art made with thread is considered less artistic compared to other art forms such as painting because of the hierarchy of art and craft. Parker continues:

But the real differences between the two are in terms of where they are made and who makes them. Embroidery, by the time of the art/craft divide, was made in the domestic

sphere, usually by women, for 'love'. Painting was produced predominately, through not only, by men, in the public sphere, for money. (p. 5)

Parker explains that the true difference between embroidery and painting is not because embroidery is somehow less significant but because of the circumstances of how embroidery is predominately created historically. During the hierarchical division between art and craft, women created embroidery in the home. In contrast, painting was customarily created in the public realm by men for pay. Parker attributes embroidery's association with craft to these foundational differences.

Professional embroidery artisans garnered even less scholarly attention and accreditation than embroidery techniques. In particular, professional embroidery for the U.S. theater costume industry rendered little documentation. The documentation that does exist primarily focuses on costumes in the context of specific actors or productions. In these works, researchers Loring (1960), Richardson (1953), and Schweitzer (2009) stated that actors supplied their own costumes in early American theater. These garments were increasingly subsidized by company managers such as Charles Frohman in the late 19th and early 20th centuries (Richardson, 1953; Schweitzer, 2009). While this history regarding costumes in the context of actors clarified the origins of costume design as a practice, it rarely covered details of design such as beading. Nevertheless, this work does provide a basis for understanding the relationship between theatrical costume and contemporary fashion that was facilitated by ready-made clothing.

The advent of clothing manufacturing coincided with a population increase in middle class America. Tortora and Eubank (2009) stated that this growing middle class in the late 19th and early 20th centuries created a demand for fashionable clothing. Theater was one of the main sources of entertainment for the female middle class of the same time period (Schweitzer, 2009). As actresses often wore contemporary clothing from their own wardrobe (Paterek, 1961), they

felt a great pressure to present high quality attire on the stage. This development led to fashionable garments and European *haute couture* designs entering Broadway (Schweitzer, 2009).

The heavily embroidered and beaded dresses of the early 20th century created a demand for professional embroiderers and beaders (Edwards, 1965). Between 1910 and 1930 costume designers took control over the choices for stage and film costumes (Paterek, 1961; Richardson, 1953; Schweitzer, 2009). While many of the designers from that era, such as Adrian Adolph Greenberg, Edith Head and Walter Plunkett, were well known in the theatrical world (Chierichetti, 1976; Maeder, 1987), the beaders who created the dazzling masterpieces seen on stage and screen remained uncredited.

Beading, Costumes, and Theater

The credited designers and uncredited makers of costumes echo the historical value differentiation between art and craft. Costume designers parallel the higher status of art, while costume makers and beaders are relegated to a lower status (Coronado, 2002). Such standing reflects the amount of literature available about professional costume makers in the theater arts: the more specialized the costume maker, the scarcer the documentation.

The costume shop with specialized artisans such as beaders is considered rare and valuable amongst the costume community (Ingham & Covey, 2003b). Often the primary costume shop employees have some specialty skills in one or multiple areas and are asked to utilize these skills on an as-needed basis. However, shops with larger budgets have the luxury to add those auxiliary technicians with specialized skills (Ingham & Covey, 2003b; Morris & Morris, 2011). This specialization may be in the realm of beading, dyeing and printing, mask making, armor, wigs, or millinery. Most of the large costume shops that cater to Broadway or film will either

have specialized departments in some of these areas, or export the work to other artisans who concentrate in these areas. For example, several workshops specialize in theatrical millinery in New York; therefore, most costume shops are not required to create hats for the costumes (Coronado, 2002; Paterek, 1961).

A team effort of a network of specialized artisans creates theatrical performances (Anderson & Anderson, 1999; Coronado, 2002; Ingham & Covey, 2003b). Regardless of the specialization, various artisans contribute to a major American economic product: Broadway shows. According to The Broadway League (2014a), during the 2012-2013 season the Broadway industry contributed 11.9 billion dollars to the New York economy and supported 87,000 jobs in New York. The Motion Picture Association of America (2013) stated that the film industry contributes 41 billion dollars to 300,000 businesses in a given year. Each specialized artisan represents a portion of these economic contributions to the American economy (Motion Picture Association of America Inc., 2013; The Broadway League, 2014a, 2014b; U.S. Bureau of Economic Analysis & National Endowment for the Arts, 2013). Theater beading artisans comprise one section of this industry.

The number of professional theater beaders actively employed has greatly diminished in the past 20 years (Stacio, 1989). The demand for this art form has declined recently for unspecified reasons, and the many artists who retired or died have not been replaced. Consequently, this depletion leaves a small number of professional embroiderers available in the United States (Alexander, 2012; Stacio, 1989). These professionals either work directly for a costume shop under the direction of a costume shop manager or freelance job to job.

Based on my professional experience as a beader, the decrease in beaders is partially due to a secretive beading industry with no standard teaching practices. “Communication is the key

to teaching, learning and development,” stated Gill (2012, p. 183) in her essay about embroidery research. She emphasized the need to create a heritage of embroidery in education. Hardy (1995) and Hunting (2012) also stressed the importance of teaching embroidery history to preserve the art for future generations.

Part of the history of professional theater beading includes the organization of the industry. Figure 1 displays the organization of relationships in theatrical costuming, including theater beaders.

Figure 1 represents how the specialists, including beaders, communicate directly with the costume designer, costume shop manager, or draper. The set, lighting, and costume designers work as a team with the director. Each designer and the director will also work with the cast and crew of the show in multiple aspects. For example, the director gives the cast acting direction,

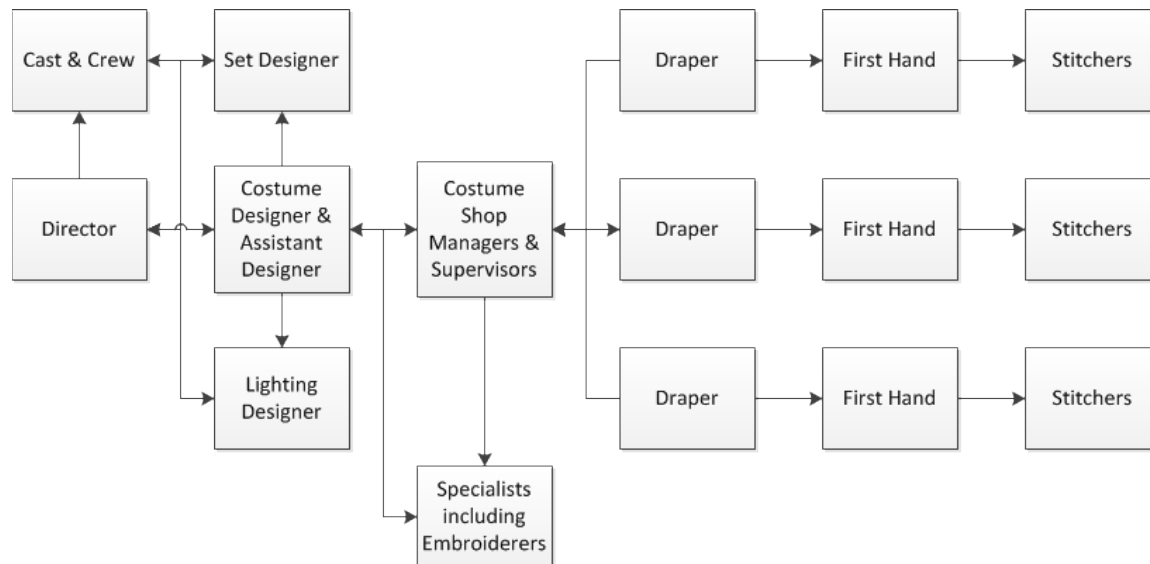


Figure 1. Relationships flow chart shows the communication hierarchy of the directors, designers, and costume shop organization. The director communicates with the designers, cast, and crew to formulate the overall design of a production. The costume designer then works with the costume shop managers, drapers and specialists to produce the costumes.

but the costume designer works with the cast in fittings and character development through costumes. The costume designer then works with the costume shop manager to assess the

technical and artistic needs of each costume. The costume designer may communicate the beading design to the costume shop supervisor, or he or she may communicate directly with the beader.

Statement of the Problem

A lack of documentation in professional theater beading was a gap I saw both as a professional beader and as a teacher in fashion design. This gap in literature is particularly prevalent in the origin and development of professional beading in the United States and the artists responsible for shaping the industry. A gap also exists in documentation regarding how the industry was molded through time and the artists' viewpoints regarding the industry. The gap in documentation opens a pathway for new research and alternative research methods.

The lack of information provides both a multitude of issues and opportunities. One of the primary issues is a lost history (Starr, 1996), as many of those who partook in that history have passed on (Stacio, 1989). Other potential problems include communication misunderstandings, lost techniques, and a general loss of respect for the artisans as fewer and fewer designers use the professional embroiderers (Alexander, 2012). The lack of previous documentation and recorded history underscores the primary problem for this research: the history of professional embroiderers is quickly disappearing because of the lack of documentation of the field's development and practices.

Embroidery researcher Millar (2012) explained the importance of embroidery research: "Hand embroidery has potency far deeper than its decorative surface: it is a form of handwriting delineating the domestic, the social and the political" (p. 12). Millar emphasized the multi-faceted nature of embroidery research and stressed the strength of embroidery to reveal multiple

aspects of social and political life. The artists' "handwriting" of embroidery reflects the larger developments in society, Millar proposed.

Hardy (1995) reasoned that further study of embroidery and embroiderers is important:

I argue that analysis which acknowledges the process and gesture of embroidery stands to reveal its significance as something more than "foolish busywork." Encompassing process or the experiential within the study of hand embroidery is particularly suitable given that embroidery skill is largely tacit and experiential, and that its practitioners are most often women whose knowledge is discounted by patriarchy. (p. 3)

Hardy supported the value of research in the hand embroidery field. She emphasized the need to study the process and experience of embroidery, as the process remains a voiceless industry. The artists' view of embroidery history can make visible various aspects of this voiceless industry.

Opportunities exist in the vacancy of historical research on professional beading in the theater industry. The memories of the embroiderers still working or recently retired are still available. However, this diminishing group (Stacio, 1989) presents only a partial history. Therefore, in this study I compared the embroiderers' memories with the memories of the costume designers and other costume shop supervisors who had direct contact with the embroidery process. A comparison of data from these memories enabled the examination of how this collective group worked together in the past and how they influence their industry's present and future prospects.

Purpose Statement

The purpose of this qualitative oral history study was to construct and examine the oral history of professional theater arts beaders in New York City. This exploration required the juxtaposition of the memories of the professional beaders against those of the costume shop supervisors who work closely with the beaders and the costume designers who direct the design of the beading. As the beaders' experiences were generally limited to their places of

employment, information about broader events and developments in the industry became available through the memories of designers and costume makers. The collective body of theater arts beading participants may begin to relate their own history to their present and demonstrate how this group communicates with their past through an examination and contrast of the recorded memories.

Research Questions

The purpose of constructing and exploring the oral histories of professional theater beaders resulted in two primary research questions:

- What are the historical memories of professional theater arts beaders, costume designers, and costume shop supervisors who work directly with the beading process?
- How are the beaders' past, present, and future perspectives influenced by their memories?

These main research questions informed the interview protocols used for the interview process.

Conceptual Framework

The Oral History Association (2009) describes *oral history* as both the method and product of preserving the testimony of a first person account. Generally, in contemporary parlance the audio or video recording of an interview is a necessary part of oral history. The intent of both the narrator and interviewer is to create a record to contribute to an understanding of the past or a specific event (Oral History Association, 2009; Shopes, 2011).

Oral history can provide a means to give people an understanding of their own experiences and to build histories that can be written and available for utilization by future generations. Additionally, oral history can give new dimensions and evidence to a group's

history, as well as give a new confidence to that group (P. Thompson, 2010). As multiple perspectives and accounts build the group's development, a range of benefits evolves. In this way, the documentation gap can be breached regarding professional theater beading. Through the use of oral history interviews, a substantive documentation can be established to provide a platform for future research in beading, theater and American history.

The conceptual framework of Michael Frisch (1990) guided the purpose and questions of this study. His essay on *The Memory of History* informed my overall lens for this study through examining the relationship between a personal historical reference and the recollection of that event. Primarily, my research questions focused on what is remembered and why is it important to the participants. Frisch emphasized the importance of the relationship of personal and general history over historical facts. He explored the construction of memories in relation to their importance and meaning for an individual. Frisch posited that how an individual constructs his or her memories around historical events shapes personal views of specific experiences.

Frisch explained his viewpoint:

What matters is not so much the history that is placed before us, but rather what role that knowledge plays in our lives. I argue here that the relationship between history and memory is peculiarly and perhaps uniquely fractured in contemporary American life and that repairing it needs to be a major goal of a public history concerned with enhancing our ability to imagine and create a different future through a reuse of the past. To see why this is so requires some exploration of the problem of historical consciousness itself, an expedition that may help remove public history from the closed, neoclassical circle of supply and demand. (Frisch, 1990, p. 16)

In this quote, Frisch explained how the personal relationship to history dominates in importance over the actual historical event. The dynamic relationship of the memory to the person recollecting was questioned in association to what is remembered, why it is remembered, and how it affects the person remembering. In the first two sentences, Frisch explained the importance of this relationship to a disconnect between history and memory. In the final

statement of the quotation, Frisch emphasized the need for exploration of the divide between the two factions.

The idea that memories are constructed was attributed to the psychologist Bartlett (1932/1995). Frisch (1990) took this theory further by questioning the relationship between history and constructed memories through the perspective of those who constructed the memories. This questioning guided my study of professional theater arts beading.

Through an application of Frisch's framework to studying historical memories surrounding professional beading in the theater arts, both the academic and public realms can benefit by understanding the professional, historical, and personal nature of the participants' memories. I used Frisch's theory as a conceptual framework that guided the construction of the interview protocols and analysis of the data.

For this study, I focused on the relationship of the beaders' memories to their perspectives of professional beading industry development. In order to accomplish this objective, I first collected their memories through recorded interviews, in this way, establishing a recorded history. Subsequently, I inquired about the relationship of historical references revealed in the interviews to the participants' perspectives. I used reflective questions such as *what do you like most about embroidery* to prompt the participants' viewpoints. To explore the theory further, I asked some of the participants to consider the importance of their histories through a second interview. I used this interview to explore the historical consciousness that Frisch (1990) referenced in the last sentence of his quotation. The final interview provided the participants the opportunity to transition from the role of suppliers into the role of constructor of history through their reflections on professional theater beading.

Methodology

The research design of this qualitative oral history study utilized oral history collection methods following the conceptual framework of Frisch (1990). I used open-ended interviews of professional theater arts embroiderers, costume designers, and costume makers who work directly with the embroidery process in New York City. I chose the participants using purposeful selection. Through my past connection to the costume industry in New York, I started participant selection with the professional beaders whom I personally knew. I purposefully chose beaders who made their living producing theatrical garments. I also included costume designers with a history of utilizing beading and costume shop supervisors who oversaw beaded productions. I also employed snowball sampling to gain access to other participants. My contacts provided access to other participants who met the same criterion of working with beading in theatrical productions. I contacted each participant prior to the interview to explain the study and ask for permission for interviews.

I conducted 12 interviews with five professional beaders, three costume designers, and four costume makers. In interviews, I used a protocol based on the participant's occupation (appendix D, E and F). The protocols reflected Frisch's (1990) framework by asking the participant to reflect on the recorded histories. The focus of each interview protocol relied on the research questions:

- What are the historical memories of professional theater arts embroiderers, costume designers, and costume shop makers who work directly with the embroidery process?
- How are the embroiderers' past, present and future perspectives influenced by their memories?

I digitally recorded each interview. I then transcribed and archived the data for future use. I analyzed each interview thematically using a three-step process. For the first step, I generated topics based on each participant's subject of conversation. In the second and third steps, I grouped the topics into common themes. Using these themes, I connected the results to the original research questions. After the first set of analyses, I conducted the second set of interviews with three of the four beaders who were available for this interview. During this second interview, I asked the beaders to reflect on the histories constructed from the first set of interviews. I then transcribed and generated themes for these interviews in the same manner as the first set of interviews. Findings from the first interview data revealed four main themes: history, organization, changes, and the future. I focused the analysis on the first theme of history and grouped the three sub-themes of industry, companies, and people. Analysis of the second interview data revealed the main themes of knowledge of history and value of history.

Significance of the Study

In this study, I uncovered the personal stories of beaders and what they do as professional theater embroiderers. The beaders revealed what they remembered about the professional theater beading industry and why those memories were important. Each participant speculated on the origins of how this art form came to America and transferred from fashion embroidery to theater embroidery. Through the second interview, the beaders also reflected on the importance of their past and the ways it affected their viewpoints about the present and future.

The possible benefits of this research are far reaching. One outcome of this study is a better understanding of the development of professional theater beading. The lack of literature accounts for a trivialized research subject (Hardy, 1995). Therefore, increased documentation

and research in the embroidery field can increase understanding and dispel misconceptions regarding the industry.

In my previous study (Alexander, 2012), I uncovered frustrations of the embroiderers regarding misconceptions about beading and communication with the costume designers. The narratives of this study increase awareness and understanding of the communication issues. The oral histories also establish a recorded history that can help eliminate the fallacies associated with beading.

This study is also useful for teaching costume, embroidery, and theater history studies. Professional embroidery education suffers without history (Gill, 2012; Hunting, 2012). The research generated in this study becomes part of American theater and film history as well as American decorative arts. This study sheds light on the development of New York decorative arts in particular. Many immigrants, particularly women, made their livelihoods in the garment and costume industry (Chin, 2005; Montero, 2008). The oral histories captured in this study could hold an interest for immigrant historians and women's studies researchers.

Other possible benefits include more respect for the art form, increased communication between costume designers and beaders, and the preservation of history and art. Those concerned with embroidery, theater arts, costumes, oral history, or education may have an interest in the results of this study. The pinnacle of possibilities would be a revival of professional embroidery and beading.

Personal Background

This study stems from my personal and professional background in embroidery. Early in my college career, I attended embroidery and beading courses at *L'École Lesage* in Paris in the 1990s. This was one of Paris' top schools for fashion embroidery. I learned multiple hand

beading and embroidery techniques for fashion and textile embellishment. At the time, I viewed these studies in Paris as a tool to further my fashion and costume career. I did not know at that time that it would be the primary training for my future teaching career.

Between my Bachelor of Science degree in fashion design and Master of Fine Arts degree in costume design, I continued embroidery and beading studies through the London College of Fashion study abroad program. This study abroad built my skills and portfolio in embroidery and beadwork for apparel. Following my Master's degree, I moved to New York to find employment in costume design. However, I took a job as a beader for a new costume house at the recommendation of Desmond Heeley, a well-known costume designer. My embroidery portfolio gained more attention than my design portfolio. I felt no reason to turn down any job opportunity in the costume world and soon found myself designated as a professional beader in theatrical costuming.

During the course of my work, I met many Broadway and film costume designers. I worked directly with the costume shop manager on most projects and free-lanced on beading jobs when time permitted. This activity provided multiple contacts in the costume and theater world. During my professional career as a beader in New York, I noticed a distinct difference between the techniques of professional beading in the United States versus the European practice. These apparent differences included the education of professional beaders, apprenticeship practices, techniques used and challenges faced. When I asked about the development of the industry, my colleagues indicated that they did not know or ever think about it except in the context of their jobs. My interest peaked but remained dormant due to my limited time in the profession.

I left the job in New York City after two years and moved because of family issues. At that time, I turned to teaching and opened my own part-time custom beading and embroidery business. Through the business, I continued to keep my contacts within the theater industry.

As this background opened many doors, it also provided a certain perspective for this study. My background supplied a working vocabulary with the participants and lent credibility to me as fellow beader and insider to the theater world in New York City. I learned many things about the other beadars that surprised me while I worked in New York. This background opened my eyes and created the curiosity that became the foundation for this study.

Limitations

No study is without limitations. This study's primary limitation included the lack of research about professional beadars. The available research was scarce and narrow in scope. Such research limitations made it difficult to triangulate the findings of this study. The participants explained that their predecessors destroyed most records pertaining to the history of theater beading. The primary source of documentation included the interviews with little historical documentation to corroborate or counter each account.

Other limitations included the interview protocol and my own experience that guided or influenced the participants' answers to some degree. Each prompting question initially directed the participant's thoughts. Additionally, the participants sometimes left out explanations knowing that I was familiar with the subject and terminology. A third limitation was the deep, but narrow scope focused on the twelve participants. Other embroiderers and people working with theatrical costume could have different stories to share, but they were not included in this particular study. These missing voices include the beadars, costume designers and costume shop managers who have already passed away and were no longer able to share their own stories. Some

stories were second-hand as they were about those who have died. Each of these second-hand accounts were altered to the speaker's perspective of the recounted event.

Definitions

Both beading and theater have specific vocabularies. It is necessary to define certain working terms to clarify the nature of this research. Some of the terminology may have other meanings in different fields of study. Therefore, here I clarify my use the terms: beading and embroidery, professional beader, costume designer, and costume shop manager. I defined each term in the context of this research.

Beading and Embroidery. For this study, *beading* and *embroidery* are interchangeable terms, despite the mutually exclusive techniques used for each. I used the terms interchangeably because both techniques are typically employed on the same projects (Hunting, 2012).

Embroidery specifically refers to hand needle and thread work, while beading refers to hand beadwork, often with a tool called a tambour hook. The techniques utilized are fashion embroidery techniques rather than interior or home decoration techniques such as cross stitch, needlework, or crewel embroidery. Home decoration techniques are rarely, if ever used in the professional embroidery world for costumes or fashion. Professional beadworkers have the ability to switch between a wide variety of techniques, often without a name for a given technique (Alexander, 2012).

Tambour work is the main technique used for applying beads in this industry. This technique travelled to the United States from Europe and Asia (de Saint-Aubin, 1983; Fukuyama, 1997). The small metal hook on the end of the tambour hook is used to create a crochet chain stitch through the fabric. When beading, the artist will slide a bead or sequin between each stitch. I explain this technique further in Chapter 2. In American theater beading,

tambour work is referred to as *crochet beading*. It is unknown when and how the tambour hook and technique was simplified to the term *crochet*, but it is the terminology used by theatrical costume designers and technicians (Alexander, 2012). This clarification is necessary as the participants referred to *crochet beading* or simply *crochet* in their interviews. I interchanged only *beading* and *embroidery* in this study, but the participants included *crochet* as an interchangeable term with *beading* and *embroidery*.

Professional Theater beader. I defined a *professional theater beader* or *embroiderer* as one regularly paid for his or her work in the theater arts. Again, the terms *embroiderer* and *bearer* are often interchanged in this study because the professional works with both *beading* and *embroidery*. James Hunting (2012) describes a professional *embroiderer* as “an artisan who is able to use his or her skill and knowledge of hand-embroidery techniques in order to produce work for a third party or commissioning client” (p. 132). The professional theater arts *bearer* can work for a costume shop or as a freelancer.

In the context of this study, the word *theatrical* refers to most theatrical-based performances. While there are substantial differences among most types of theatrical performances, professional *bearers* work on any or all of them during their careers. These types include stage performances, films, ballets, operas, ice shows, circuses, and special theatrical events that hire costume shops for garment construction. The techniques used for each costume do not vary according to the type of theatrical performance. They only fluctuate according to the requirement of the design.

Finally, in the definition of professional *bearer*, I distinguished a *hobby embroiderer* from a *professional bearer* or *embroiderer*. A *hobby embroiderer* rarely, if ever creates embroidery for pay. While many *hobby embroiderers* are very talented, their skill tends to be

more centralized on only one or two types of embroidery, such as crewel or cross-stitch. They also usually work from pre-designed kits, while a *professional beader* creates the design of the embroidery.

Costume Designer. The *costume designer* is responsible for the actual garment designs in each particular show or event (see Figure 1). Costume designers are generally freelance professionals and are hired on a per-show basis. They have the final say about the design of each costume, but they are constrained by the budget, available materials and labor, and the overall look of the show as decided by the director and other members of the design team. Each show is designed differently depending on these variables. The design, in combination with the listed constraints, indicates the need for any beadwork in a show. A designer's comfort level with the technical aspects of costume making will vary. Some designers work well with individual artisans in a shop, while others are less comfortable. The latter relies on assistance from the costume shop manager for guidance and advice with the technical aspects of costuming (Anderson & Anderson, 1999; Ingham & Covey, 1992; Volland, 1966).

Costume Shop Manager. The *costume shop manager* oversees the daily running of the costume shop (see Figure 1). I use the terms *costume shop manager* and *costume shop supervisor* interchangeably in this study. In many cases, this person also owns the costume shop he or she is overseeing. In other cases, they are simply hired to handle the management. The *manager* acts as an intermediary between the *costume designer* and the *bearer*. This practice is necessary for several reasons. He or she is responsible for all of the costumes produced in that shop and by extension, responsible for making sure that the embroidery comes out to the designer's specifications in a timely manner. Often, they are better able to communicate between the *designer* and the *bearer* the needs and wishes of both. The *costume shop manager* acts as a

communication conduit and checks that the costume-making process runs smoothly. As can be seen in Figure 1, this also inadvertently creates a hierarchy among the *costume designer*, *costume shop manager*, and *beader* (Alexander, 2012; Ingham & Covey, 2003b)

Conclusion

Historically, researchers separated the status of art through a series of categories: intellectual art versus mechanical art, fine art versus decorative art, and art versus craft (Frank, 2000). Embroidery is traditionally considered a craft and is marginalized from the arts and other crafts because it is considered women's work (Hardy, 1995). The bilateral relationship between art and craft reverberates in the relationship between costume designers and costume makers (Coronado, 2002). The lack of documentation and research in professional theater beading emphasizes this marginalization. A decreasing industry (Stacio, 1989) compounds this gap in research. The combined research gap and lack of an established history present the problem of this study. The purpose of this study is to fill this gap and present a documented history of professional beading in theater.

To fulfill this objective, I created a qualitative oral history study utilizing open-ended semi structured interviews with New York City professional theater beadings and those who work closely with them. My primary research questions focused on obtaining the historical memories of the participants and understanding how the participants related to those memories. I utilized the conceptual framework of Frisch (1990) to guide my interviews and analysis. Frisch called for research studies about the relationship between memory and history. In the analysis, I used the participants' narratives to construct a history of professional theater beading. I then applied Frisch's framework to my analysis of the meaning of that history to the beadings.

In Chapter 2, I begin the literature review with a description of the search process for the purpose of creating the audit trail. Following the search, I divided the literature into two primary sections of *Theater and Costume* and *Beading and Embroidery*. Then I subdivided each section thematically. *Theater and Costume* is divided into *U.S. Theater History*, *Costumes and Creators*, and *Specialized Costume Techniques*. This division provided a broad background with theater history to the narrower documentation regarding specialized techniques. I also subdivided *Beading and Embroidery* into *Historical Documentation*, *Techniques and Design in Beading and Embroidery*, and *Artisans in Beading and Embroidery*. This division of the beading literature helped to segment the available documentation in the field.

Chapter 2: Literature Review

The literature review about professional embroidery started early in my career. My purposeful searches into professional beading since 1996 led me to the conclusion that very little published documentation existed. With large gaps in the literature, the history of professional beading is incomplete. Professional theater beading suffers from a similar lack of scholarly documentation. Kawamura (2011) stated that the academic community does not consider garment and textile studies serious enough to be given intellectual consideration. Therefore, the documentation in these fields is limited.

The scant available literature led to the need to search a mixture of contemporary and dated sources for this study. My review began with the historical annals of embroidery and theater rather than recent empirical studies to compare to my own findings. A study investigating the development of a field requires searching and using older literature to uncover the past and present of the field. This study of professional theater beaders started with antiquated texts on embroidery. However, the broader topics of theater and costumes added more recent finds.

The most common research practice of theatrical costume focuses on costumes as objects. Little research expressly concentrates on the makers and creators of these objects. The void between artifact and artist is not easily filled. This research study utilized oral history to construct a history of professional beading from the perspective of the people and to supply missing information in the field of theater arts. This study creates a basis for continuing examinations into theater beading.

My literature search led to accounts of theater history (Brockett & Hildy, 2003; Homans, 2010; Lewis, 2002), costume design history (Coronado, 2002; Harrison, 1968; Maeder, 1987), embroidery and beading techniques (Jarratt, 1991; Snook, 1960; A. Thompson, 1987), and other

current studies that I could compare to theater beading (Fairfield, 1994; White, 1987; Wilkinson-Weber, 1999). None of these sources directly described or gave any explanation about the life of the professional theater beader. However, the sources offered contextual knowledge and allowed me to draw parallels between professional beading and the research discussed in each source.

I focused on the memories of the professional beaders and their colleagues in the first research question, *what are the historical memories of professional theater arts embroiderers, costume designers, and costume shop makers who work directly with the embroidery process*. Any historical timeline constructed from these memories necessitated some triangulation through other evidence. For this first research question, I concentrated the literature review on actual events and practices in theater, costuming, and professional beading. However, in the last research question, I inquired about the beaders' perspectives in relationship to their memories. This question required that I analyze literature on beading and embroidery artists.

The organization of this literature review moves from broad to narrow. A range of scholarly documentation and periodical media allowed me to construct a review of relevant literature on theater and costume. The sources I analyzed were a mixture of scholarly cited material and uncited observations of text authors. My approach of moving from theater and costume to beading and embroidery allowed the research to begin with a context for the study and focus on the specific experiences of embroidery artists. This combination of sources provided a basis for the study of professional beading in theater.

Search Method

The search for literature started in my own library. My collection of modern and vintage books, journals and articles on clothing and textile-related subjects dates back to my great-grandmother's archives. This personal library of approximately 3,500 books covers a range of

subjects including embroidery, fashion, costume, theater, art, history, culture, and textiles. Many of these books and journals were collected over the past 20 years through purposeful searches in the fashion, textile, costume, and embroidery fields. The majority of my searching took place throughout the United States and Western Europe, though some items travelled from Eastern Europe and Asia. I corresponded with vintage book dealers who specialized in fashion or textile topics to expand this collection. Using my family's personal library as a starting point, I began my research with the history of theatrical costuming and embroidery.

To expand the literature search and find more current articles, I investigated databases through subject keywords. I connected to Academic Search Complete, ProQuest, JSTOR, Sage Journals and ERIC databases using the University of the Incarnate Word's J. E. and L. E. Mabee Library. This search also included a query for past dissertations through ProQuest. Subject search terms varied in combinations that included the general subjects of embroidery, theater, and history. Some search examples included: embroidery history, embroidery importance, theater embroidery, oral communication, decorative arts and narrative crafts.

As one example, in the Academic Search Complete database, the subject terms "embroidery history" returned 106 results. My quick scan of the description resulted in 13 possible articles. I ruled out items that were book reviews, news, or editorials as these articles were not useful to the purpose of a literature review. I quickly read through periodical items but also eliminated most of these, as they were not juried articles. I excluded articles in languages other than English due to my inability to read the material. I also discarded any articles not actually referring to embroidery or beading history in the literal sense. For instance, many of the returned articles used the term *embroidery* as a metaphor but were not actually about embroidery. Several articles were too specific to be useful for this study and I subsequently

rejected them, such as studies on the Bayeux Tapestry, embroidery of the Norman conquest of England created in the Middle Ages.

In this search of “embroidery history,” I identified 13 potentially relevant articles and then read their abstracts for further evaluation. My closer examination of these abstracts resulted in four articles that I downloaded for reading. Of the four selected and read, I discounted all four for lack of relevance to the topic. Most of these articles were either too specific or the nature of the topic simply did not apply. Ultimately, I found no applicable literature from this particular search.

In my literature exploration, I noticed that certain journals specific to this study were not included in my database quests. I then decided to explore the contents of several industry-specific journals to scan for any relevant articles. I found these journals through my connections to professional organizations. I included these journals in this search: *Clothing and Textiles Research Journal*, *Dress*, *Costume*, *Surface*, *Theatre Design & Technology*, *Entertainment Design*, *Cutter’s Research Journal*, *Fashion Theory*, *Textile Theory*, *Fashion Practice*, *International Journal of Fashion Design Technology and Education*, *Critical Studies in Fashion & Beauty*, *Needlework*, *Ornament*, *Fiberarts*, *Threads*, and *Craft*. I searched the contents online through my professional organization connections for most of the journals. I scanned the non-online sources issue by issue in the library. A few of these journals (e.g. *Threads* and *Needlework*) contained periodicals rather than juried articles, but the information provided background for embroidery and costume fields of research.

From this search process, I collected 234 sources. I cataloged all literature through *EndNoteX5* bibliographic software and clustered into the groups of costume, embroidery, general research, oral history, other, and significance. I downloaded and saved all electronic articles to a

cloud storage service for constant access from the Internet. I read the literature more thoroughly for relevance and related the themes to the topic of my study. For all reading, I kept a journal of notes and when applicable (Appendix I) , I highlighted the literature. If highlighting was not an option or would damage the source, I made a notation of the location in the literature journal I kept for important information.

Following the first reading, I made an initial analysis of each source and noted it in the journal. I made a notation when one source was comparable or related to another. Following the general reading of the literature, I performed a second search to look for new information that became relevant during the readings. In this search, I examined commonly cited authors in the topic, untried keywords, and alternate theories and critiques. This search produced another set of literature to explore.

Finally, I analyzed the total accumulation of literature for common topics and comparisons across author perspectives. This analysis led me to the topic divisions of Theater and Costume and Embroidery and Beading. For the topic of Theater and Costume, I subsequently divided the analysis into the subtopics of U.S. Theater Arts, Costumes Creators, and Specialized Techniques in Costume. I categorized Embroidery and Beading into the subtopics of Technique and Design, and Artisans. I used each topic and subtopic to provide context and triangulation for this study.

Theater Arts and Costume

In this section of the review I explore literature supporting theater and theatrical costume history. The history of U.S. theater arts sets a context for the research about costumes and professional beaders for costumes. This background defines costume designers, costume technicians, and specialists such as beaders for this study.

Some of the oldest surviving literary documents are theatrical plays such as the writings of Aeschylus, Sophocles and Euripides (Brockett & Hildy, 2003). Theater historians Brockett and Hildy (2003) traced much of the development of theater through a combination of literary documentation, artifacts depicting theatrical events, and speculation. As time progressed, these sources became more plentiful, thus providing easier documentation of theatrical history (Brockett & Hildy, 2003; Nagler, 1959).

When the theater industry came to the British Colonies in North America, records indicated that for some time, actors performed plays in his or her contemporary clothing (Paterek, 1961; Richardson, 1953). In the early 20th century, theatrical requirements shifted to more historical or fanciful garments, leading to the need for actual theatrical costumes rather than contemporary clothing (Loring, 1960; Paterek, 1961; Richardson, 1953). The evolution of the costume shop and costume makers developed as these needs changed. In the Costumes and Creators section, I explore the development of costume makers and costume shops in the context of U.S. theater arts.

Finally, I examine the literature relevant to specialists in costume creation. These specialists include professional beaders, fabric dyers, milliners, and other theatrically associated costume artisans. As a whole, this review of U.S. theater and costume presents documentation to set the context for this study and to triangulate with the oral history gathered in this research.

US Theater Arts. According to Brockett and Hildy (2003) little is known or recorded about early Native American theatrical ceremonies and storytelling practices. Once European settlement began in Northern America, theatrical activity was limited in the colonial areas. The late 17th century colonists created a prohibition on plays due to a controversy over the morality of Moliere's *Tartuffe*. This restriction did not last long, however. By the mid 18th century,

theatrical events increased in Colonial America (Brockett & Hildy, 2003; Miller, 2007; Nagler, 1959).

One of the catalysts for this increase was the Licensing Act of 1737 in England that affected the English actors' income greatly. The act prohibited any plays not previously licensed by the Lord Chamberlain and restricted all legitimate theaters to Westminster. English actors and theater troupes left for the Colonies to find new opportunities (Brockett & Hildy, 2003).

Colonial theater followed in the tradition of English theater when it first developed in the east coast region of the new settlements (Miller, 2007). Shakespearean plays were popular, though the plays were often altered to fit an ideal of 17th century Protestant morals and happy conclusions. During this time, particular actors gained fame for their portrayal of specific characters. These popular actors were often chosen for parts based on their available wardrobe. (Richardson, 1953). The audiences also came to expect these actors to play their pre-designated part and expressed dissatisfaction when any variance was demonstrated (Miller, 2007). Actors' costumes helped portray characters and started to become more dramatic than contemporary clothing during this increase in theatrical activity (Richardson, 1953).

Multiple practices changed during the 19th and 20th centuries in the theater industry. Throughout the 1800s, the number of theaters and theatrical companies exponentially increased in America. Theatrical productions became increasingly accepted by the early American citizens (Brockett & Hildy, 2003; Richardson, 1953). Apart from stage plays, other forms of theatrical entertainment surfaced and gained popularity. These alternate productions included circuses, ballet, opera, and film (Culhane, 1990; Homans, 2010; Nowell-Smith, 1996; Parker, 1994). These venues opened new design opportunities in theatrical costume in the United States.

Circuses first appeared in America in the late 18th century with Thomas Pool, John Bill Ricketts, and Lailson and Jaymond. Through the aid of travelling menageries, circuses began to gain popularity in the 19th century. Barnum and Bailey and the Ringling Brothers' shows achieved a high status by the 20th century (Culhane, 1990). Part of the circus spectacles were the dance and acrobatic costumes of the performers. Sparkle and flexibility were two of the first standards of circus costumes (Burnstine, 2001).

In contrast to the quick success of circuses, ballet and opera were not regarded with esteem in America until the 20th century. Homans (2010) states that European ballet challenged American attitudes about directness and ethics. This distaste changed when Russian ballets arrived in America. Additionally, film utilized ballet dancers, resulting in ballet's increased popularity in America (Homans, 2010). Operatic productions also increased throughout the 20th century in America (Parker, 1994). Specialized ballet costumes usually required a high level of embellishment (Chazin-Bennahum, 2005).

Filmed theatrical productions were first seen in the 19th century but truly gained popularity through the 20th century (Nowell-Smith, 1996). At first, the spectacle of the technology was as much of a draw for audience as the content of the film. With the addition of sound to films in the 1920s, screen actors became an integral allurement for American audiences (Nowell-Smith, 1996). The actors of film and stage were closely followed by these audiences for their work, personal lives, and fashions (Majer, 2012; Schweitzer, 2009). As film gained popularity, the actors' costumes became more important and increasingly elaborate (Harrison, 1968).

Costume Creators. The idea of designers and makers specifically for theatrical costumes is a relatively recent conception for the United States. Loring (1960), Paterek (1961) and

Richardson (1953) state that early American theatrical costumes were supplied by the actor and actress. The position of costume designer developed through the course of productions and producers requiring more elaborate stage costumes in the late 19th and early 20th centuries. During this time, the cost of the costume also transferred from the actor to the managing producer's responsibility (Loring, 1960; Paterek, 1961).

Little is currently documented on the development of costume shops and costume creators. Coronado's (2002) thesis utilized a working relationship with New York costume shops to chronicle industry practices and resources. This information came from personal accounts of Coronado's experience paired with interviews of costume designers and costume shop owners from the early 21st century. Coronado did not present her study as an oral history but as an analysis of resources for future researchers. This thesis helped to define the structure of the New York costume shop industry and the personnel that work at the boundaries of that industry. Coronado also presented a chronological list of shops opening, merging, moving, and closing within the industry. A primary purpose of Coronado's study was to define and distinguish the costume makers from the costume designers. "Popular press profiles on costume designers often imply that the designer built the whole show by themselves ... because costume makers have little to bring to the table" (Coronado, 2002, p. 10). Coronado emphasized the importance of the costume creators to the design of each costume created. This distinction implied that costume makers are not simple manufacturers but rather *couturieres* and artists in their own right (Coronado, 2002).

In addition to Coronado's (2002) contribution to costume shop documentation, Morris and Morris (2011) traced the history of costume shops connected to Broadway productions. In their study they review costume shops and their owners. Morris and Morris began by contrasting

the longevity of the New York costume industry to that of the fading New York garment industry. According to Morris and Morris, costume shops trace their development from uniform making and rentals. Three shops originated in the 19th century. *Van Horn Costumes*, *Eaves Costumes*, and *Brooks Uniforms* relied on income primarily from uniforms. These companies expanded into costume rentals for regional theater productions. These three large costume companies experienced several mergers through the 20th century and eventually became one company, *Eaves-Brooks Costumes* before the sale of the rental stock to *Dodger Costumes* and the close of the custom-made costume department (Morris & Morris, 2011).

New York's costume industry expanded through the mid-20th century. Shops such as *Madame Karinska's*, *Grace Costumes*, and *Ray Diffen Stage Clothes* pioneered the modern-day costume shop according to Morris and Morris (2011). Ray Diffen and his protégé, Barbara Matera were credited with raising standards in the costume industry. Matera opened her own shop, in the late 60s. Other shops stemmed from Matera's past employees. *Carelli Costumes*, *EuroCo Costumes*, and *Tricorne Inc.* each have owners who originally worked for *Matera's*. Sally Ann Parsons, an owner of *Parsons-Mears* shop, started as a draper and shop manager for *Ray Diffen Stage Clothes*. As Matera also worked with Ray Diffen, Morris and Morris referred to these costume shops as the "Diffen-Matera lineage" (p. 18). *Eric Winterling Costumes* was the only shop mentioned in the article that was not connected to this line (Morris & Morris, 2011). Morris and Morris' (2011) study defined a lineage of New York costume shop industry.

The hierarchy within contemporary costume shops adheres to similar practices of contemporary dressmaking and tailoring of the 1900s. A shop supervisor acts as the gatekeeper and mediator between the designer and the other employees of the shop. This manager is often the owner and a skilled costume maker. This is similar to the manager of a *modiste*, or

dressmaking shop. Under the control of the manager, multiple skilled workers created the costumes. These workers hold positions from the draper, who creates the pattern, to the stitchers who sew the garment together (Coronado, 2002; Ingham & Covey, 2003b). Paterek (1961) distinguished a creative difference between costume designers and makers.

The designer may be thought of as “variable,” shifting from one production to another, from costume house to costume house, from one type of play to another; experimentation, constant observation and study, and careful supervision of the work of others entered into the role of the professional costume designer of the period. The executor of costumes, on the other hand, was a “constant.” He was not concerned with the artistic excellence of the designs, but simply with their execution. His success depended upon the speed, accuracy, and efficiency with which he could convert a design into the reality of stage garments. (pp. 20-21)

Paterek stated that designers were more flexible in their abilities and were responsible for overseeing the costumes created. However, the costume maker, or “executor” lacked artistic flexibility and was only concerned with efficient creation of the design.

Coronado (2002) countered this viewpoint. “Paterek’s comment seems to come from a basic misunderstanding about what it means to be a costumer if we consider costumers as craftspersons and costume designers as artists” (p. 8). Coronado’s statement reintroduces the argument of fine art versus craft. In her statement, she emphasizes that costume designers are designated as artists, while costumers are craftspersons. Coronado continues to explain: “Popular press profiles on costume designers often imply that the designer built the whole show by themselves or micromanaged the project because costume makers have little to bring to the table” (p. 10). The press perpetuates this designation between artists and craftspersons by reporting inaccurate situations in the costume shop. “In reality costume shop work is a number of people, with various skills and knowledge, working together to create garments for performers,” Coronado stated (p. 11).

The variously skilled members within a costume shop create a wide variety of costumes. Nowadays, costumes are specialized to the needs of the theatrical venue. Film costumes generally require detail and historical accuracy, especially near the face where close-ups are most common (Anderson & Anderson, 1999). Theater costumes are more concerned with an overall impact. Opera, ballet and circus costumes must make concessions deep breathing and for special movements of the wearer (Burnstine, 2001; Chazin-Bennahum, 2005; Coronado, 2002; Homans, 2010). Certain costumes require trick elements such as fast changes, or on-stage special effects. These requirements are why many costume shops and designers are often known for a specialization in one area or another. This is not to say that crossover does not occur. However, when designing a ballet, the designer will generally work with a shop that is more familiar with the necessary construction for traditional ballet costumes (Coronado, 2002; Galindo Wright, 2010; Gudenian, 1981; Homans, 2010).

Specialized Techniques in Costuming. Beading and embroidery were an important part of the dressmaking industry in America and Europe through the mid-20th century. As actresses were closely monitored for their fashions on and off the stage, the designs they wore were of particular interest to the costume industry (Majer, 2012; Schweitzer, 2009). The American mass media and fashion industry recognized the influence of stage and film actresses. “Mass-circulation newspapers and class-oriented publications such as *Vogue*, *Vanity Fair*, and *Harper’s Bazar* recognized the theater’s importance as a site of fashion spectacle and created special sections devoted to New York stage fashion” (Schweitzer, 2009, p. 8). Schweitzer stated that the popular press and fashion industries capitalized on the stage garments of actresses. While the fashion industry watched costumes for ideas, the costume industry had to keep up with the fashion industry. Recreation of current and historical designs required replication of the

embroidery and beading, as well. Hence, fashion beading and theater beading were both in high demand. However, while the beaded costumes were praised as objects (Maeder, 1987; Majer, 2012; Schweitzer, 2009), the creators of the beading were not mentioned.

As the demand for theater beading escalated in the 20th century, beadwork could increasingly be seen in photographs of costumes from films, Broadway, opera, ballet and circus performances (Chierichetti, 1976; Gutner, 2001; Maeder, 1987). Nevertheless, little to no mention of the beaders or embroiderers could be found among the other technicians essential to the specialized crafts of the costume shop. The embroiderer remained invisible in even the most evident of situations such as costume making textbooks.

The topic of professional theater embroidery has developed little over time. Primarily, this lack of development is because the topic has little to no recognition or definition. In the *Costume Technician's Handbook* (Ingham & Covey, 2003b), the authors defined costume milliners, dyers and painters, wigmakers, and other specialized craftspeople. However, embroidery is absent from any mention. In her thesis on New York costume shops, Coronado (2001) recognized hand beaders as specialized technicians in contemporary costume shops. However, the hand beader was not a topic of concentration for Coronado's study. Even within the theatrical costume field, this particular art form lacks documentation. Coronado recommended further study into the costume craft businesses, such as beading in New York.

Embroidery and Beading

To provide context and comparisons for this study of professional theater beading I explored embroidery and beading literature. However, beyond the field of theater, embroidery and beading literature continues to be limited. To gain a proper understanding of the embroidery topic, it was necessary to search historical documentation. The focus of most of the historical

studies I found was firmly set in either technique or design. Literature about the artisans or their pasts was particularly limited.

In this section, I explore the history of beading and embroidery. The purpose of this section is to build a historical basis for the entire study. The literature provides a comparison for the data addressing the first research question: *what are the memories of the professional beaders and their colleagues?*

Historical Documentation. Historically, researchers segmented the history of embroidery by region, period, and style (Synge, 2001). Interest in embroidery as an artistic form accumulated in the Victorian Era (Lady Alford, 1886; Lefebure, 1888; Stone, 1844). The 19th century interest in embroidery design and technique set the stage for future studies on embroidery. Documentation of that time was principally based on artifacts and inferences drawn from historical drawings and written accounts.

For instance, paintings of young women at their needlework were common in the 18th century. Textile historians (Rock, 1876; Symonds & Preece, 1928) also dated embroidery samplers from the same time period. These samplers often include the name and age of the embroiderer. Finally, surviving personal journals noted the daily task of embroidering for young women (Isaac, 2007). From this combination of documentation, historians concluded that needlework was a common and expected practice for young women of status in the 18th century (Digby, 1963; Lady Alford, 1886; Rock, 1876; Symonds & Preece, 1928). What remained unknown were the attitudes of these young ladies about the daily practice, the effect on their lives as women, and the process of learning their skills. Researchers could surmise how the skill was passed on, but there was little actual documentation about the passing of knowledge and training in techniques.

A few recent studies included information about the artisans in addition to the study of the work in the costume industry. A costuming thesis conducted by Coronado (2002) documented the New York costume industry. This thesis was a survey of current costume houses and their practices within New York. Coronado focused primarily on the companies in costume making, rather than on any particular artists. However, her study provided an excellent triangulation source. Wilkinson-Weber (1999) conducted a yearlong participant observation study of Chikan embroiderers in Lucknow, India. She documented the structure of the Chikan embroidery industry. Her observations included the frustration of discovering other researchers who conducted similar studies but failed to publish anything. Another worthwhile mention is *The Master Touch of Lesage* (White, 1987). While this text gave more of the appearance of a coffee table book, it provided a look at the history of one master embroidery house in Paris that helped shape *haute couture* through the last half of the 20th century.

The concept of an endangered history of embroidery started early. According to historical texts on embroidery history before 1900 (Lady Alford, 1886; Lefebure, 1888; Stone, 1844), embroidery as an art form lacks study and documentation. However, the recorded history in these texts was restricted to the 19th century convention of an object's importance rather than the artists. These same texts also noted that embroidery was thought of as a woman's art form and less worthy than painting, sculpture or engravings (Lady Alford, 1886; Lefebure, 1888; Stone, 1844). The historical record, upon examination, is not complete.

While the narrow focus of embroidery research primarily formulated in the 19th century, the broader dress and textiles research fields carried little weight until the latter half of the 20th century. Targeted academic journals appeared as the subjects of dress and textiles became more accepted by scholars. *The Textile Research Journal* was first published in 1931; *Costume: the*

Journal of the Costume Society in 1965; Dress: the *Journal of the Costume Society of America* in 1975; the *Clothing and Textiles Research Journal* in 1982; and *Fashion Theory* in 1997. Taylor (2004) notes that dress history was restricted to folios and encyclopedias of dress until Thorstein Veblen and Georg Simmel brought sociologists' attention to clothing. During the 20th and 21st centuries, dress and textiles as scholarly subjects increased in acceptance and importance (Taylor, 2004). This acceptance paved the way for future studies in dress and textile fields.

Technique and Design. Finding written material on embroidery or beading was not difficult. However, finding documentation addressing embroidery or beading in a scholarly fashion was more challenging. As with other decorative arts, the vast majority of the documentation was dedicated to technique and design, including historical analyses of embroidery and beading (de Dillmont, 1886/1982; de Saint-Aubin, 1770/1983; Douglass, 1955). Hardy (1995) stated that embroidery literature was “largely descriptive with little attention paid to the cultural significance of embroidery” (p. 1).

Embroidery and beading were generally studied as separate techniques in the literature despite their constant combined use in fashion and costume (Alexander, 2012; Edwards, 1992; Johnson, 1983). Both can be defined by either needle techniques or tambour or crochet techniques (Alexander, 2012; Johnson, 1983). Apart from the addition of actual beads or sequins, the stitches are often the same regardless of embroidery or beading application (Fukuyama, 1997; Jarratt, 1991; Johnson, 1983). The techniques are all applied through hand manipulation of the textile and applied materials. While some stitches can be emulated by certain machines such as the Cornely, Singer Irish, or modern computerized embroidery sewing machine, they cannot replicate the full range of techniques available, nor apply beads as hand embroidery can (Edwards, 1969; Johnson, 1983). Modern computerized embroidery machines can operate on

automation (Fairfield, 1994); however, they are more limited in stitch variety than the older Cornely and Singer Irish machines. These technologies have decreased in popularity in the garment industry as they take as much training and skill as hand embroidery to manipulate properly (Edwards, 1969; Johnson, 1983). The fast demand in manufacturing clothing rendered both hand embroidery and hand-manipulated embroidery machine techniques impractical (Garner & Keiser, 2012).

Tambour beading is the most common technique called for when using professional beaders in theater (Alexander, 2012). This technique employs the use of a small hook the size of a needle attached to a handle. The hook carries a loop and passes through the fabric to catch the continuation of the thread, creating a chain stitch. Figure 2 displays the tambour hook in action.

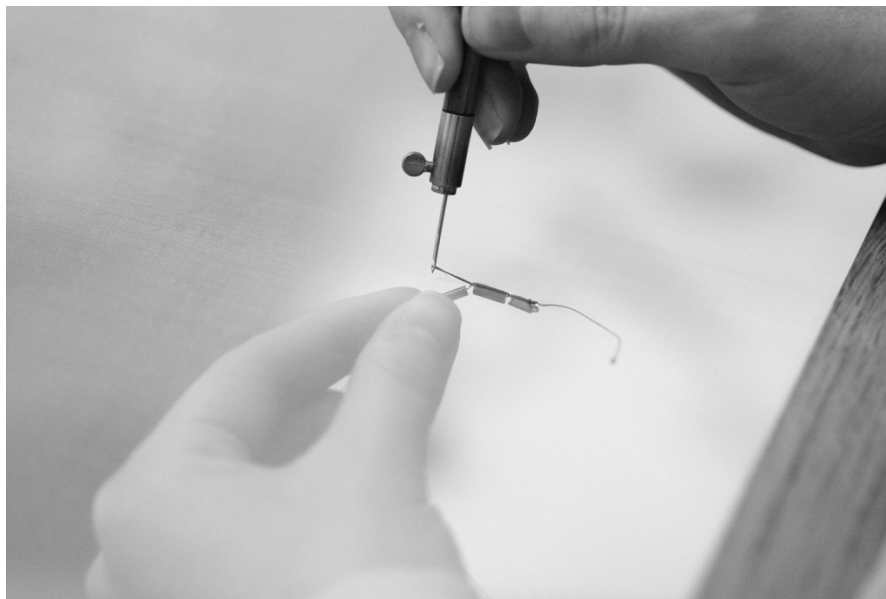


Figure 2: The tambour hook is manipulated by hand to create a chain stitch through stretched fabric. Beads can be slid between each stitch for a beaded effect. One hand works above the stretched fabric and the other below. Photo taken by Theresa Alexander and reprinted with permission.

This photograph of tambour beading shows the hook being manipulated to catch a loop of thread with a bead strung on the thread. Tambour beading is often worked upside down on a stretched

textile, with the beaded side facing away from the artisan. When using this technique, the artist pushes a bead or sequin between each stitch to secure it to the fabric. The artisan pushes the bead or sequin from a pre-strung thread that is used to make a chain stitch. This stitch is formed by a continuous thread looping through itself and the fabric.

This beading method is faster than beading with a needle and is used all over the world to create beaded fabrics and garments (Edwards, 1992; Fukuyama, 1997; Jarratt, 1994; A. Thompson, 1987). This particular technique is very flexible in application. It is often used without beads to create embroidery through the chain stitch. Generally, in America and Europe, the work is upside down and worked blind with the beads underneath opaque fabric. This style is usually referred to as the French style of beading (Jarratt, 1991). In India and other parts of Asia, the work is right side up and the bead is caught with the hook rather than the thread. My personal professional experience has led to the conclusion that this technique is referred to as the Indian style of beading. There are no empirical studies to show if one technique is faster or higher in quality than the other.

Embroidery techniques that do not utilize a tambour hook use a hand sewing needle. The applied material affects the size and type of needle used. While needle embroidery and beading is a slower process than tambour, it is also more flexible by the effects created (Edwards, 1965, 1969, 1992; Fukuyama, 1997; Jarratt, 1992; Johnson, 1983; A. Thompson, 1987). The two techniques of tambour and needle can be combined to create a wider range of beading design. “In embroidery we utilise [*sic*] stitches, which we learn to adapt like a language” (McKeating, 2012b, p. 31).

In documented historical literature of embroidery and beadwork, design style is the second most common subject following technique. The designs were generally grouped by

technique, so the two are still closely linked and often documented as one in the same subject (Booker, 1935; Gostelow, 1978; Jarratt, 1992; Nicholas & Teaque, 1975). Elizabethan blackwork, Jacobean crewel, Opus Anglicanum goldwork, Chinese silkwork and other such examples were often acknowledged through design and technique in the same texts by similar groupings (Douglass, 1955; Mrs Christie, 1950; Snook, 1960; Symonds & Preece, 1928; Tamura, 1984; Willis, 1936).

Embroidery design styles were also grouped by time period and region. This followed with historians' (Fairfield, 1994; Gostelow, 1978; Lady Alford, 1886) view that certain needle techniques develop within a particular area and time. As an example, *blackwork* embroidery is a type of needle embroidery worked with black yarns. Blackwork is historically associated with Elizabethan designs of England. These design types are generally used by costume designers or beaders to emphasize a characteristic about a costume (de Dillmont, 1982; Digby, 1963). If the character is linked to a particular time period or region, the embroidery or beading design can be used to tell the audience about that character (Anderson & Anderson, 1999). A costume designer may use the blackwork embroidery to denote the Elizabethan time period and a character of wealth or power (Volland, 1966).

Historical embroidery documentation provided information about the techniques used and design choices made by beaders when working with costume designers (Anderson & Anderson, 1999; Fairfield, 1994). The alignment of historically popular design styles informed the development of the professional theater arts beading industry. This literature aided in the triangulation process of my study.

Artisans. I found very little documentation relating to embroidery artisans themselves, historically or currently. Embroidery was historically encouraged as a domestic pastime for

women and girls of all classes but not as a professional endeavor (Beck, 1995; Isaac, 2007).

Traditionally professional embroiderers of Europe were men (de Saint-Aubin, 1983). The Broderers's Guild of the 16th, 17th and 18th century kept a careful eye on any embroidery sold for profit. This overseeing entity stamped and approved works of acceptable quality or destroyed those deemed less adequate. However, the Broderer's Guild held no jurisdiction over domestic embroidery practices (Digby, 1963).

A gender distinction existed between professional embroidery and domestic embroidery through the 19th century (de Saint-Aubin, 1983; Digby, 1963; Parker, 2012). A division between male-dominated professional embroidery and female-dominated domestic embroidery escalated until the Industrial Revolution and the degradation of handwork. Parker (2012) stated that the female role was firmly established during the Victorian era and that role included embroidery as essential. At that time, all embroidery and beading became femininely associated.

In her study of Chikan embroiderers, anthropologist Wilkinson-Weber (1999) emphasized a gender issue when presenting her work.

A few years after I returned from fieldwork with embroiderers in Lucknow, I presented a paper about embroiderers' skills and knowledge. When my presentation was over, I sat down next to one of my fellow panelists. I noticed the sum of his notes on my talk; "Woman talking about nice embroidery." The subject of embroidery seems to bring out the worst prejudices about women's work and women's research. No matter the progress of women's studies and gender studies in anthropology, certain kinds of research seem doomed to be regarded as trivial and uninteresting. (Wilkinson-Weber, 1999, p. xix)

Wilkinson-Webber addressed embroidery as a subject restricted to women's studies. In her last two sentences of this quote, she emphasized her frustrations of this restriction and how gender-related prejudices positioned embroidery as a trivial subject.

For her study, Wilkinson-Webber (1999) apprenticed with a Chikan embroiderer and collected a year of fieldwork data through interviews and observations. Her study documented

the Chikan embroidery industry through the artisans. Wilkinson-Webber stressed the importance of this subject in the context of an industry, labor issues and culture.

In contrast to Wilkinson-Webber's (1999) focus on gender, White (1987) documented the elegance of French embroidery and beading at the Lesage embroidery house. This text displayed examples of the embroidery work and provided a brief history of Lesage. The documentation focused on the company and the founders of Lesage. While this documentation did not feature the artisans of the company, it emphasized the importance of the embroidery business to the fashion industry.

One professional embroiderer wrote about his experiences in the industry. Hunting (2012) provided a brief explanation of professional embroidery, his process, and the needs of the industry. He expressed the artistry of professional embroiderers in his quote:

The embroiderers of today are more often artisans who can apply their knowledge to resolve ideas and design concepts, innovate with materials and techniques in order to remain economically viable, and display an individual approach to their skills that can integrate and complement the aesthetic considerations of their clients. (p. 132)

Hunting described embroiderers as artists. He listed innovations, individuality, and practicality as qualifications of today's embroiderers.

Other researchers followed the life or work of specific artists. In her essay, *The Length of a Needle*, Hill (2012) wrote about British ecclesiastical embroiderer Beryl Dean. This short biography illustrated Dean's passion as evidenced through Dean's archive of work. Researcher McKeating (2012a) documented three embroidery groups in the Kutch region of India in her article, *From Hand to Hand: Encounters with Embroiderers from Kutch*. This study focused on the embroidery industry of that region and utilized interviews with organization leaders and designers who worked with the groups. These studies show that some research has ventured into

the realm of embroidery artists. However, oral histories and professional theater beading are still absent.

Coronado (2002) mentioned beaders in her assessment of the costume industry. However, these beaders are only mentioned as an auxiliary craft to the business of costume making. Apart from my own studies, this was the only mention of professional beaders for theater.

Schweitzer (2009) explained this absence as a result of the growing American economy and manufacturing market.

This fusion of theatrical spectatorship and consumption represents a crucial step in the formation of a mass market for consumer goods and the rise of the cult of celebrity, two intertwined cultural projects designed to fuel the American economy and overwrite anxieties about the exploitation of labor and the loss of individuality. (Schweitzer, 2009, p. 4)

In this quote, Schweitzer referred to the glamorous fashions of the actresses as theatrical spectatorship. She posited that this spectatorship and consumption promoted by the popular press and the actor celebrity trend combined to drive the American economy of the early 20th century. This phenomenon also helped the general society to look past growing issues of this economy, such as labor exploitation and the loss of individuality in craftsmanship (Schweitzer, 2009). This loss of individuality directly pertained to the professional beading artists who remain anonymous to the public.

The literature on embroidery artisans most closely coincided with my research. However, scholarship on embroiderers was also the most desolate in evidence. Therefore, this lack of literature further legitimizes the need for this study. As I will demonstrate in chapters four and five of this dissertation, the artists' voices provide new viewpoints to an antiquated art.

Conclusion

My review of the literature on professional embroidery in theater primarily provided contextual background. My search of antiquated and current literature led to limited results. U.S. theater history documentation provided the understanding that theatrical costumes originated with actors and contemporary fashions before the concept of costume designers intervened (Loring, 1960; Schweitzer, 2009). The development of the costume designer can be traced (Loring, 1960; Richardson, 1953), but the costume shop and other careers within that shop are less well defined in historical documentation (Coronado, 2002). Costume creators and in particular, the specialists of costume making, are rarely documented or given credit for artistic contributions to the costume industry (Coronado, 2002). Theatrical and costume literature avoids mention of embroidery as part of the costume design process.

The documentation of embroidery history focused on artifacts from the perspectives of technique and design (de Saint-Aubin, 1770/1983; Johnson, 1983; Lady Alford, 1886). Several of these same texts stressed the importance of study in historical embroidery development and pointed to a documentation gap (Lefebure, 1888; Stone, 1844). However, very little research investigated the societal or cultural aspect of embroidery from the viewpoint of the creators (Hardy, 1995; Hunting, 2012; Wilkinson-Weber, 1999).

This background shaped the purpose of my study of professional theater beading. The documentation of embroidery history focuses primarily on object-based research with an emphasis on technique and design. The history of embroidery is missing the perspectives of the artists and their viewpoints of that history. With such a wide range of missing information, the need to fill in information in this field with living narratives becomes apparent.

In the next chapter, I discuss my methodology for this study of the oral history of professional theater beading. I begin by explaining the context of oral history. I then explain Frisch's (1990) framework and the process through which I utilized the conceptual framework to guide my study. In describing methodology, I discuss my participant selection, as well as instruments and data collection processes. I show how I analyzed the data and I present ethical considerations and accountability for this research.

Chapter 3: Methodology

Absent embroidery and beading artists' voices led to the research methodology I adopted for this study. In this chapter, I discuss the process of constructing the methodology and the design of the study. The purpose of this qualitative oral history study was to construct a history of theater arts beading in New York City by examining oral histories of professional theater arts beaders. I supplemented the interviews with the beaders with interviews of costume designers and costume makers who work closely with the beaders. The professional beaders then had an opportunity to reflect with the researcher on the compiled histories. Two research questions guided this study.

- What are the historical memories of professional theater arts beaders, costume designers, and costume shop supervisors who work directly with the embroidery process?
- How are the beaders' past, present and future perspectives influenced by their memories?

Overview and Rationale of Research Design

In this study I used the oral histories of professional beaders to construct a general history of the theater beading industry. I supplemented the histories of these few remaining professional beaders with the insights and memories of costume designers and costume shop supervisors (see Figure 3). For the conceptual framework, I used the approach of Frisch (1990) who emphasized memory's influence over history and history's influence on memory. I used this framework to focus on the relationship between the historical event and the memory of that event. I examined the beaders' memories in relation to their perspectives about their roles as beaders. Frisch's (1990) framework guided the formulation of the main research questions and subsequent interview protocols and analysis. The first research question, *what are the historical memories of professional theater arts beaders, costume designers, and costume shop supervisors*

who work directly with the embroidery process, focused on the actual memories. The second research question, *how are the beaders' past, present and future perspectives influenced by their memories*, examined the nature of those memories.

With these research questions and Frisch's (1990) framework to guide the research, I conducted two interviews. The first interview applied the first research question and focused on the historical memories and events. The second interview was restricted to the professional beaders and focused on the relationship of the historical memories to their perspectives. Frisch's approach to history and memory informed the methodology by positioning oral history as a tool rather than an outcome. Analyzing the oral histories enabled me to examine how the participants referenced the past in the context of their work. In this way, oral history methods were instrumental in constructing the major themes for this study that demonstrates the relationships among history, education, and the professional lives of theater embroiderers. Figure 3 displays my methodological approach to this study. In this flowchart, I show the sources of information and how they were implemented. The diamond shape indicates a resource, while the rectangle shapes show actions taken.

In Figure 3, the flow chart shows the three groups of participants: the professional beaders, costume designers and costume shop supervisors. I interviewed these participants and included documents as supplementary substantiation. The top box indicates the initial process of contacting and obtaining permission for interviews and documentation searches. I transcribed and analyzed the first interviews before I conducted the second interview with the beaders. I then transcribed and analyzed the second interview. For each interview, I took field notes as necessary or possible. The right side of the diagram shows the resources for documentary support. I contacted costume shops, museums, and libraries for documentation related to theater beading.

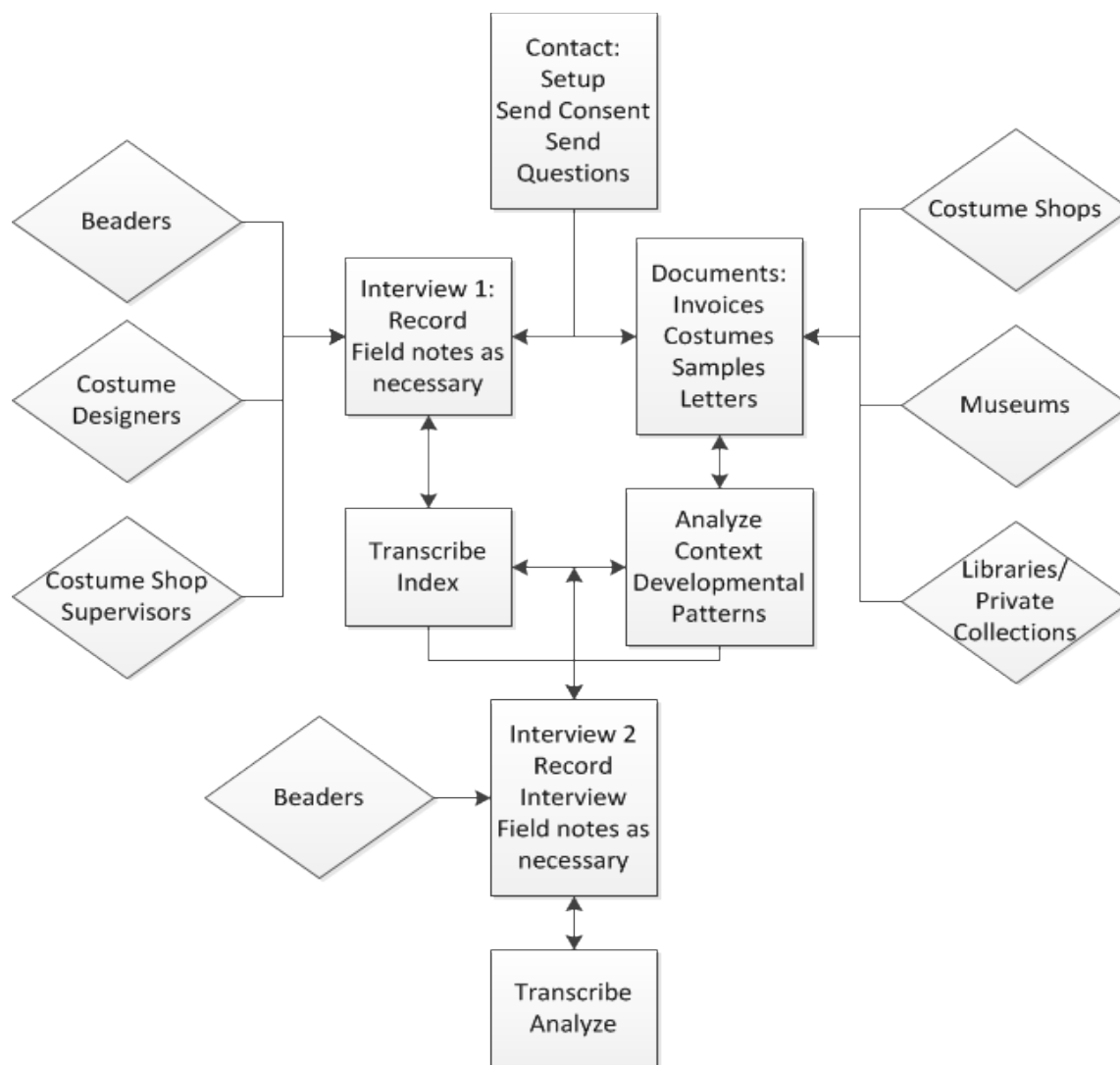


Figure 3. Methodology flow chart shows the data collected and the participants for the first and second interviews. The sources of information are shown in diamond shapes to the left and right wings of the chart. The interior boxes display methodological processes using the sources.

I searched for documents such as invoices related to beading, costumes and beading samples, and letters pertaining to beaded costumes. However, I could find limited documentary sources related to beading. I analyzed the available documentation for triangulation of the interview material.

The final interview process is indicated at the bottom of the chart. I re-interviewed the beaders to expand with the analysis of the beaders' perspectives about the collective memories.

Traditionally, costume industry research utilized a documentary or artifact analysis approaches (Taylor, 2004). While these methods provided evidence of techniques, materials and designs, they did not give any information about the process or creators of costumes. This gap indicated a need for a new approach in the field methodologically. Oral history filled this gap by providing a living experience as a documentation source (P. Thompson, 2010). Oral history was also needed to study professional embroidery as there was very little documentation on embroidery in theater arts. Beading is one small segment of the costume business in theater and film. Only a few notations about embroidery or beading exist within those documents used to track the history of theater and film costumes. Therefore, the main source for such historical documentation exists in the people who lived the experience of professional beading in theater arts.

The Context of Oral History

“All history depends ultimately upon its social purpose” (P. Thompson, 2000, p. 1). P. Thompson argued that the “social purpose” of history has supported the importance and requirement of historical documentation through generations and civilizations at large. The need for context and explanation often leads ordinary people to historical sources. According to P. Thompson, oral history has the potential to provide a new dimension to history and historical sources. “Reality is complex and many-sided, and it is a primary merit of oral history that to a much greater extent than most sources it allows the original multiplicity of stand-points to be recreated” (p. 6).

Creswell (2008) stated that qualitative research is characterized by three primary developments: the views of participants as a driving force for study, data collection based on open-ended questions and research as an avocation for change or the betterment of lives. Oral

history meets each of these three characterizations of qualitative research. Oral history uses participant narratives for the primary data (Yow, 2005); this process meets the first characteristic of qualitative research. For the second characterization, open-ended questions are recommended for oral history interviews (Yow, 2005). To meet the third qualification of qualitative research, oral history has the potential to shed light on new areas of research, undiscovered issues, or allow previously silent groups a voice (P. Thompson, 2000).

For this study, I used the definition of oral history provided by the Oral History Association (2009). The association defines it as both method and product of a preserved testimony from a first person account. This testimony must be recorded and preserved for future generations to access. The account becomes part of a communal history and includes the participant in sharing authorship of the knowledge (Shopes, 2011; P. Thompson, 2010). Oral history has many merits including the sharing of knowledge, broader participation in the process of history making and an empowering sense of ownership to history within groups (P. Thompson, 2010). Oral historian Starr (1996) stated that oral history “can capture and preserve life stories that would otherwise be lost” (p. 40). Starr lists the benefits of oral history in its ability to convey individual character and inner thoughts in a similar manner to private letters or diaries. Oral history is also unique in the merit of shared authorship. Portelli (2010) stated that “informants are historians, after a fashion; and the historian is, in certain ways, a part of the source” (p. 40).

Shopes (2011) lists six descriptors of an oral history. First, an oral history consists of an exchange between an interviewer and participant. Second, this exchange is recorded and archived for future use by other potential researchers. This account should be readily available. Third, the intent of an oral history should be related to history. The study should seek new

information or viewpoints regarding the past through narrative. Fourth, memory acts as a primary informant of oral history. The narrative account is regarded as subjective to personal memory. Fifth, oral histories consist of planned, in-depth interviews. Finally, the account remains oral in some form. This requires a recording of the interview.

First-person accounts were used to record historical events as far back as Herodotus and Thucydides (Perks & Thomson, 1998; Sharpless, 2006). The positivist focus on scientific documentation during the late 19th century disfavored oral traditions (Grele, 1996; Prins, 2001). Only a few studies such as the Federal Writer's Project of the Great Depression and the Hubert Howe Bancroft studies of the late 19th century garnered attention in the early 20th century (Sharpless, 2006; Starr, 1996). Oral history gained international recognition in the 1960s. Notable theorists such as Nevins, Terkel, and Starr shaped the definition and methodology of oral history. The portable cassette recorder made testimonies easier to document. The methodology was popular with both the general public and academics (Sharpless, 2006; Starr, 1996).

By the 1970s, many oral historians distinguished themselves in the field. Portelli (1991), Grele (1985), and P. Thompson (2010) furthered research in oral history with specific cases and by writing about the methodology of oral history. These theorists examined the relationships of memory to identity, past to present, and individual to public memory (Frisch, 1990; Perks & Thomson, 2010; Portelli, 2010). This approach made way for new opportunities in the history field; it positioned history as a live subject of past events rather than an unyielding portrait of the past (Frisch, 1990). At this same time, views of history also shifted from statements of fact to perceptions by particular people at specific moments in time (Dunaway, 1996). These new views

of history led to new needs in research. Frisch (1990) stated that oral history can be used either as another resource for historical data or as a way to correspond more openly with the past.

These new needs promoted an ongoing debate amongst oral history scholars. Grele (1996) argued that oral history is caught between a group that views oral history as a practice and a group that views it as a movement. The traditional view that oral history is primarily a practice focuses on the methodology and credibility of oral history. Those who view oral history as a movement are concerned with the relationships of memory to history, interviewee to interviewer, and the role of the oral historian. Portelli (2010) expressed that the importance of oral history lies in “the narrators’ efforts to make sense of the past and give a form to their lives” (p. 38). This argument helped define the perspective of the oral history movement though the promotion of the narrators’ perspectives.

Dunaway (1996) stated that oral history crosses scholarly boundaries. The interdisciplinary nature of oral history lends itself to studies in anthropology, sociology, community studies, and education. Dunaway said that oral history provides a pathway from classroom to community and links teaching texts to the social world. Apart from preserving a history, the methodology is a “gateway to the rich cultural resources outside classrooms and textbooks” (Dunaway, p. 11).

P. Thompson (2000) argued that oral history is based on a complex combination of social sources. Multiple views provide a more complete and complex understanding of events in history. The various perspectives demonstrate multiple truths, according to Portelli (2010). The cooperative nature of the oral history interview process positions the narrator and the researcher as both storyteller and historian. The researcher guides the interview, helping to construct the

narrative. In turn, the narrator's words are used to construct a history (Nevins, 1996; Starr, 1996; P. Thompson, 2000).

A merit of oral history is the potential to provide legacies to those who experienced that history. It allows the voiceless to partake in a collective history documentation process. In her article, *The Other Uses of Oral History*, Willa Baum (2007) stated:

The fact of interviewing persons from a community about the history of that community strengthens the internal cohesion of that community, its sense of sharing in a common past, and of marching along together toward a common and better future. And it strengthens each community member's pride in himself as a part of the group. (p. 21)

Baum explained that individuals from a community or group experience multiple benefits from the oral history interviewing process. First, the group undergoes an increase of internal cohesion. Second, the group strengthens its shared past. Third, the interviewing process increases the group's sense of cohesion for working together in the future. Finally, the process escalates each member's sense of pride (Baum, 2007).

P. Thompson (2000) also attributed benefits such as the narrator's increased pride to oral history. "Too often ignored, and economically emasculated, they can be given a dignity, a sense of purpose, in going back over their lives and handing on valuable information to a younger generation" (p. 13). P. Thompson stated that the more often marginalized narrators can find a "sense of purpose" in relating their memories to others. These narrators may be ignored or trivialized by society, other cultures, or their own culture for various reasons. Oral history interviews create an opportunity for the narrators to share their knowledge or histories and show their importance to others. P. Thompson stated that oral history boosts the confidence of informants and acts as a type of therapy. He calls this *reminiscence therapy*. (P. Thompson, 2000).

Starr (1996) said that oral history has yet to receive “the critical attention it needs if it is to fulfill its potentialities” (p. 55). Starr’s statement signals the importance of using oral history as the method for this study. In conducting a qualitative oral history study to create scholarly documentation for the professional theater beading industry, I also address the need for developing and utilizing oral history methods in the field of oral history.

Participant Selection and Setting for the Study

This qualitative oral history study included New York City beaders, costume designers and costume shop managers. Most large-budget theatrical shows or films gravitate to New York City; therefore, the costume shops and workers are usually in close proximity (Stacio, 1989). While it is possible to ship embroidery projects to other locations, traditionally the professional embroiderers are located near New York City costume shops.

I attempted to find additional participants in Los Angeles, but no interviews were possible. In one situation, the potential participant and I simply could not set a compatible time for the interview. In another, the contact declined to participate without compensation. However, the participants in New York supplied multiple alternate contacts for the potential participants for this study. This purposeful and snowball sampling led to the decision to focus on theater beading in New York City.

The actual interview locations were dependent upon each interview participant. I hoped to interview each participant in his or her work location to be able to document the work process. However, the actual interview locations varied from work to home to a coffee shop, depending on the participants’ preferences. The individual interview locations are listed in Table 1 below. The table also displays information about order of interviews and the role of the participant.

In this table, the participants appear in the order I interviewed them. The symbol # indicates the order of participant interview. I used the participants' real names in accordance with the oral history guidelines set forth by The Oral History Association (2009). Each participant had the opportunity to select confidentiality, but none chose it. The self-titled role of each participant is also listed in the table. The role was the primary selection criterion for each participant. I included the location of each interview to indicate the individual settings. Each of these columns is used to clarify my interview process and to provide information about the professional role of each participant.

Table 1

Participants and Interviews

#	Participant	Role	Interview Location
1	Katherine Marshall	Costume Shop Manager	Costume Shop, NYC
2	Ernie Smith	Embroidery Company Manager	Embroidery Shop, NYC
3	Polly Kinney	Freelance Costume Beading Designer	Coffee Shop, NYC
4	Bessie Nelson	Freelance Costume Beader	Home, NJ
5	William Ivey Long	Costume Designer	Studio, NYC
6	Suzy Benzinger	Costume Designer	Home, NYC
7	Eric Winterling	Costume Shop Manager	Costume Shop, NYC
8	Patricia Sullivan	Wardrobe Beader	Backstage Wicked, NYC
9	Werner Kulovits	Costume Shop Manager	Costume Shop, NYC
10	Gregg Barnes	Costume Designer	Home, NYC
11	Michael Stanton	Retired Costume Shop Manager	Costume Shop, NYC
12	Josephine Spano	Costume Beader	Coffee Shop, NYC

The participants were selected using a purposeful sample (Patton, 2002). Following the standards of the Oral History Association (2009), I carefully chose my participants based on their relevance to the topic of the study. I conducted background research on each participant prior to the interview to ensure informed questions and a smooth interview process for everyone. This

background information included theatrical shows that the participant was involved with and previous places of work. I have a past professional association with most of the participants through my prior professional experience as a beader of theater costumes in New York.

My previous working relationship with Kathrine Marshall, Polly Kinney, William Ivey Long, Gregg Barnes and Josephine Spano provided direct access. I selected the remaining participants using the snowball sampling technique (Merriam, 2009) based on the recommendations of the previous participants. These participants include Ernie Smith, Bessie Nelson, Suzy Benzinger, Eric Winterling, Patricia Sullivan, Werner Kulovits, and Michael Stanton. I carefully selected each participant because of his or her rich experiences with theatrical embroidery over the years.

For the first interviews, I used twelve participants. Participant roles included five professional beaders, three costume designers, and four costume shop managers. I contacted six others to participate, but they could not interview at that time. The first few participants provided more contacts. In Table 1, the role of each participant is displayed. The role of the participant directly affected which interview protocol I used. I utilized the interview protocol for professional beaders in theater arts (Appendix E) to guide the interviews of the beaders. For the costume designers, I used the designer interview protocol (Appendix F), and for the costume shop managers, I formulated questions to address the specifics of their jobs (Appendix G). For the follow-up interview with the select beaders, I applied the follow-up interview protocol included in Appendix H.

Some participants played multiple professional roles, and I chose which of the protocols was the most appropriate to the individual. For example, the embroidery shop manager Ernie Smith could have been interviewed using the shop manager protocol (Appendix G) or the beader

protocol (Appendix E). However, Ernie Smith's experiences with embroidery and beading led me to choose the beader protocol.

As the chart shows, Polly Kinney, Bessie Nelson, and Josephine Spano are bead designers. I selected each for her long history in professional theater beading. I already knew Polly from past professional association. She was my first contact. Polly gave me the name and contact information for Bessie and Josephine. Ernie Smith was my second contact. He owns an embroidery and beading company called *Penn and Fletcher* that caters to theater amongst other clients. Ernie was also suggested by Polly. Patricia Sullivan works backstage for multiple Broadway shows repairing the beaded costumes. Patricia was suggested by Alyce Gilbert, the wardrobe manager of *Wicked*. Both Polly and Suzy Benzinger suggested Alyce as another perspective on the development of the professional beading industry from the backstage viewpoint. However, Alyce felt that Patricia was a better choice for the interview as she is specifically a wardrobe beader.

William Ivey Long, Suzy Benziner, and Gregg Barnes are costume designers with histories of designing beaded shows. I contacted William and Gregg directly through my prior association with both. Suzy was suggested by Polly. Katherine Marshall, Eric Winterling and Werner Kulovits each own and run costume shops. Katherine and Eric have their own beading departments, and Werner often hires Bessie or Polly for his beading jobs. I previously worked for Katherine and contacted her directly. Eric and Werner were suggested by both Polly and Suzy. Michael Stanton is a retired costume shop manager who worked with one of the bead designers commonly mentioned in the interviews. Ernie Smith suggested Michael.

The participants made other suggestions, however I could not reach the contacts or they could not meet for an interview at the time I was in New York. Two designers declined an

interview, stating that they did not work with the beaders enough to provide any useful information. One other beader and one retired costume shop manager could have been interviewed by phone. However, I rejected this option due to time constraints and saturation of the material after twelve interviews. I saved the contacts for future interviews on similar subjects.

Instruments

As the primary instrument for this qualitative oral history study, I conducted interviews with each participant and analyzed each interview transcription. I used the protocols in Appendices E-H to guide each interview according to the participant role. These protocols are of my own design, using the classification of questions provided by P. Thompson (2000) and Spradley (1979) as a guide to creating the protocols. I used the sample questions in P. Thompson's *The Voice of the Past: Oral History* (2000) as a guide for creating the questions. The embroiderers, designers, and costume makers were each in unique positions and expressed diverse perspectives about the embroidery design and execution process. Therefore, one generic protocol could not serve all three groups. Each protocol (Table 2) was tailored to the specific profession or role, with a series of consistent questions carried through to enable comparisons across participants and participant professional roles.

I display the order that the interviews took place, the participant name, and their roles. This portion of the table is repeated from Table 1. However, in the last column, I show the protocols used for each participant. The table displays the protocols used in direct relation to the role of the participant. The listing of two protocols (i.e. Beader and History for Josephine Spano) indicates the participants whom I interviewed twice, using the Beader protocol for the first interview and the History protocol for the second interview.

Table 2

Participant Roles and Protocols

#	Participant	Role	Protocol
1	Katherine Marshall	Costume Shop Manager	G -Manager
2	Ernie Smith	Embroidery Company Manager	E –Beader
			H- History
3	Polly Kinney	Freelance Costume Beading Designer	E– Beader
			H- History
4	Bessie Nelson	Freelance Costume Beader	E - Beader
5	William Ivey Long	Costume Designer	F - Designer
6	Suzy Benzinger	Costume Designer	F - Designer
7	Eric Winterling	Costume Shop Manager	G- Manager
8	Patricia Sullivan	Wardrobe Beader	E- Beader
9	Werner Kulovits	Costume Shop Manager	G- Manager
10	Gregg Barnes	Costume Designer	F- Designer
11	Michael Stanton	Retired Costume Shop Manager	G – Manager
12	Josephine Spano	Costume Beader	E- Beader
			H - History

I designed the first protocols (Appendices E, F and G) to guide the participants as each relayed his or her own account of professional theater history. Each protocol followed the same general outline. While the individual interview varied according to the answers provided, the guide provided a baseline of questions for each participant. I used many of the sub questions as probing questions that were utilized or discarded depending on the responsiveness of the narrator. The focus of each interview began with the individual's experience and background before moving on to relationships, general history, and finally perceptions about the events and memories discussed.

Each interview began with the question, *tell me about what you do or define your job for me*. I used this to help clarify the definitions and differences between the roles. The qualification question that followed, *what are the qualifications of your job*, strengthened these descriptions. The majority of the questions for each protocol were intended to bring out stories of the past from each participant. For instance, *tell me about the first time you were exposed to embroidery*

evoked early childhood memories for some participants, while others recounted the first time they came across professional beading in theater.

A string of questions remained consistent through each protocol. These questions involved: job description, the first exposure to embroidery or beading, the process of working with beaders, what shows they remembered most for their embroidery or beading, what they liked or disliked about embroidery and beading, the history of professional beading in theater, the quality of work, changes they have seen, the future of professional beading, and the final open question of *is there anything else you would like to add?* The interviews varied in how the questions were asked, the breadth, and the depth. In particular, with the beaders, I asked multiple questions regarding the techniques and methods used during professional theater beading. The beaders have an intimate knowledge of what techniques they use but do not explain their process to the costume designers or makers. In contrast, I refrained from asking the costume shop supervisors or costume designers for a detailed account about the techniques or methods.

I conducted a second interview with three of the beaders using Appendix H to guide the questions (see Figure 3). This protocol was designed to ask the embroiderers to reflect on the histories and their relationship to current and future practices. This line of questions was closely related to the conceptual framework of Frisch (1990) by reflecting on the relationship of history to memory. The protocol was tailored solely to the embroiderers. The initial plan was for the original embroiderer participants to listen to excerpts of all the oral histories recorded for the study and then ask for their responses using the protocol in Appendix H. I used the ideas presented in Spradley (1979) for descriptive questions, grand tour questions, mini tour questions and example questions. A grand tour question example from this protocol is *tell me your initial*

reaction to the histories you heard. A mini tour example question is *what surprised you the most?*

However, it became clear after the first interviews that each beader was only vaguely aware of a portion of the history presented through the interviews. When I presented the beaders with the other histories, each indicated no knowledge of the history outside his or her personal experience. Therefore, I adjusted the second interview for clarification questions regarding his or her personal historical accounts and to focus on the general questions about the beaders' perspectives of the history. The key questions of the follow up interview became:

- How do you think your work has been affected by this history in the past?
- In what ways does knowing this history affect your future work or life?
- Do you think others should know about the history of theater embroiderers?

Clarification questions included specific items from each individual's interview. As an example, Ernie Smith spoke about specific companies and beaders of the past. I asked him for more detailed company history information and any other personal information about the beaders he named.

Data Collection

I contacted the participants by telephone for the initial request for participation. Upon agreement, I offered to send a copy of the consent document (Appendix C) and specific interview protocol (Appendix E, F or G) through email or mail before the interview. Each participant declined and wished to handle the consent and interview in person at one time. I asked for a convenient time and place for a two-hour interview. Table 1 shows that the majority of the participants chose to meet in their places of work. I met three in their homes and two in coffee shops as per their requests.

For the actual interview, I provided two copies of the consent form (Appendix C). After verbally describing the content of the consent form, both the participant and I signed both copies. I kept one for the purposes of the study and left the other copy with the participant for their own files. For each interview, I used a Sony ICD-SX7 12D digital flash voice recorder with a clip on microphone attached to the narrator. I used a second digital flash voice recorder as backup without an external microphone. I stored the data on a separate memory stick and transferred it to a password protected cloud storage file immediately following each interview. I also kept extra batteries on hand and a notebook for additional handwritten notes.

There was only one opportunity for photographs. I documented the bead workroom of Eric Winterling's shop through photographs. With the participant's permission, I used my Canon Rebel digital SLR camera for supplemental documentation of the participant's work and environment. Others offered the opportunity to take pictures of the samples from past beaders, but the time restraint did not allow for photography. We agreed to capture the photographs using a proper lighting set up with more time at a later date for future research.

On conclusion of the interview, I asked the participant to sign a deed of gift (Appendix D). This document described the legal release to the right of ownership of the actual interview, protection of royalties and archival concerns. The participant had the opportunity to choose anonymity for an indefinite or a set period of time. Through the deed of gift (Appendix D), I invited each participant to choose to redact part or the entire interview until a certain time. Each participant signed the deed of gift after the interview. I collected one copy to keep with the recording and signed consent form and left the other copy with the participant.

Following the first set of interviews, I listened to all interviews and took notes on common topics and consistencies among the histories. I kept a log of key points in each

interview. Parts of the conversation that strayed from the interview were also noted for transcription purposes. An example of this interview deviation is in Eric Winterling's interview. An employee needed to interrupt the interview to ask about a certain garment. As this interruption did not pertain to the interview, I decided not to transcribe it. I did not, however delete it from the recording, should another researcher decide that it is important.

Second Interviews. I contacted each beader participant to request participation in a second interview. Three were available. Using the second half of Appendix H, I interviewed Ernie Smith, Polly Kinney, and Josephine Spano and asked to clarify certain points of their first interviews. As these interviews were part of the same research, no other consent forms were needed. For this interview, we discussed their knowledge of events more in-depth and reflected on their perspectives. I asked them to clarify or expand on certain comments from the previous interview. Finally, we discussed the importance of history. The focus of the second interview was on the relation of the beaders' memories to the perspectives of their past, present and future in beading. I asked each participant to relate their past back to their own memories and perspectives about their role (see Figure 3). These second interviews were key to the purpose of the study and the main research questions. Even with the adjustments made to the protocol of the second interviews, the questions directly helped to answer what the history meant to the beaders. The second interview focus directly related to Frisch's (1990) framework of the relationship between memory and history.

Field Notes. I collected field notes during the process of each interview (Appendix J). These notes were hand written in a paper journal. My notations included the time and date of interviews and settings or activities during the interview process. I refrained from taking notes during the interview to avoid a distraction for the participants. Instead, I followed each interview

with in-depth notes about the event and any possible influences. Immediately following each interview, I used my travel time to recollect any information that seemed pertinent to the interview. I also journaled my own activities and thought processes during the study. In the journal, I chronicled when, where, and why I made certain choices regarding the interview and research process (Appendix K). The notes were then used to establish the audit trail for accountability and to aid the analysis process. I analyzed the field notes and compared them to the interviews for triangulation. Using the notes, I compared both the first and second interviews.

Documents and Artifacts. I collected the primary data through the in-person interviews. My search for alternate data through documents, photographs and artifacts came to little avail. I discovered during the process of researching this subject that most of the documentation was destroyed. Suzy Benzinger, William Ivey Long, Gregg Barnes, and Polly Kinney spoke of all the old records being thrown in the trash by the owners of the costume shops. Many of the samples used for beading were salvaged by designers such as Gregg, Suzy and William. However, these samples are currently kept in storage and the process would take a great amount of time and effort to record through photographs. At the time of this research, I did not have the wherewithal to accomplish this.

Gregg and Suzy both talked about the poor upkeep of costumes from past shows. Very few past costumes have made it to museums. According to the participants, the majority of costumes were either utilized so many times in rentals that they were destroyed in the process, taken by private collectors, or thrown in the trash. Unfortunately, this left little documentation to support the oral histories.

In my search, I contacted the New York Public Library, the Museum of the City of New York, the library in the Metropolitan Museum of Art and the library in the Smithsonian Cooper-

Hewitt National Design Museum of New York. Some additional general research surfaced, but the research did not directly pertain to this study. For instance, the New York Public Library holds a collection of costume plates and photos of costumes made by *Brooks Van Horn, Eaves-Brooks* and *Barbara Matera, Ltd.* However, the plates and photos did not hold any information regarding professional beading.

Finally, through an additional online search I included specific names of the companies and people mentioned in the interviews. The few documents I found included journal periodicals to support the merging of companies (Ehren, 1998; Newman, 2005; Simonson, 2005). In one case, an article (Stacio, 1989) lamented the rising price of rental space in Manhattan and its effect on theater. This specific article addressed the disappearance of beaders. One of my participants provided this article following the interview. However, no other participants supplied additional documentation. The scant amount of additional resources provided little documentation to confirm or disavow any of the statements made in the interviews or the analysis. The few articles I found through the secondary online search and through the one participant were used to confirm dates and names I identified through the analysis process of oral histories in this study. However, the documentation was so sparse that I gained little else. The lack of documentation reiterates the gap that this study fills.

Transcription Process

I used digital MP3 formats of the recordings and edited any ambient background noise using *Adobe™ Audition* software. I was familiar with this software and already owned a copy. Start, stop, and looping actions make this software friendly for transcription purposes. I created the transcript on a *Microsoft™ Excel* spreadsheet. This spreadsheet format provided the ease of sorting and finding time markers, index markers, and topics in the analysis process.

For transcription, I used a combination of the style guides produced by Baum's *Transcribing and Editing Oral History* (1991) and the Baylor University Institute for Oral History (2007). Initially, I followed Baum's recommendations for transcription. These recommendations include punctuation according to the sense of the speaker's word and disregard of the interviewer's approval words such as, "how interesting." However, in the process of the first transcript, I found that Baum (1991) did not cover many of the problems associated with transcribing interviews. Her recommendations are a good starting point for general considerations while transcribing, but they do not address specific issues. For example, Baum (1991) does not make any statements about when to use quotations. The Baylor University Institute for Oral History *Style Guide* (2007) states that quotations should be used when a narrator is quoting a singular person's word. Quotations should not be used for personal thoughts or plural quotations (see Table 3).

Table 3

<i>Symbols and Meanings Used in Transcription Process</i>			
Process	Transcription Symbols		
	Symbol	Meaning	Example
Ellipse	...	Eliminated or missing part of quote	... because he was like that.
Em Dash	–	Pause; change of thought; unfinished thought	So then I – I mean we all thought that way.
Brackets	[]	Added word or words for clarification	Brooks [Van Horn] always did that.
Singular Quotation	Capitalize first letter of quotation; ""	Specific statement made by a third party as quoted by narrator	Barbara then said, "no, no, no."
Plural Quotation	Capitalize first letter of quotation; No ""	Statement or thought made more than one person as quoted by narrator	We looked at the dress and said, Oh wow.
Thought Quotation	Capitalize first letter of quotation; No ""	Thought expressed by narrator as a statement or statement from an undefined speaker	And so I thought, Okay.

Table 3 shows how I used the ellipse, em dash, and handled quotations. The first column names the process and the second shows the actual symbol or action taken for each process. For example, for plural quotations, I capitalized the first letter of the quotation but did not use quotation marks. The third column explains the meaning of the symbol and process. The final column shows a sample for each process. This table is not exhaustive of all processes I used for transcription. The guide shows five common processes I used that may cause confusion for readers.

For this study, I also followed both style guides' suggestions to eliminate multiple false starts and crutch words but leave enough to establish an individual speech pattern. A false start is an unfinished thought or sentence that the narrator reconsiders for one reason or another. A crutch word is a repeated word, phrase, or syllable meant to allow time for the speaker to think. Examples of crutch words include *you know*, *right* or *uh* (Baum, 2009). I used my own discretion to determine when to keep false starts or crutch words and when to eliminate them from the transcript. I based this discretion on the overall meaning of the passage and the flow of the narrator's speech. If the false start seemed to indicate useful information, then I retained it in the transcript. If it appeared not to have any bearing on the narrator's dialogue, then I dismissed it. I used the same discretion for crutch words. For instance, Suzy Benzinger made the following statement in her interview.

Which I just – I mean I guess it had never really occurred to me that oil slick aubergine and black bugle beads were going to be used for sort of an evil character in this really sexy way and the weight would make the character walk a different way.

In this comment, the false start “which I just” made by Suzy Benzinger did not impact the overall content of the message. For the transcript, I eliminated this phrase and began her statement with, “I mean I guess” In another statement, she began with, “I – I think it was Lilly. I think it was

Lilly. Now I'm not sure." For this statement, I kept the false start and repeated statement about a hand beader (see Chapter 4) since it appears to emphasize her statement about not being sure. These two examples demonstrate how I used my discretion in regards to false starts and crutch words.

I added brackets for missing information not present in the interview, such as the specific subject the narrator was referring to when they only used general pronouns. I used the em dash to indicate any hanging sentences, interruptions or a meaningful pause made by the speaker. The em dash is demonstrated in the two quotations by Suzy Benzinger in the previous paragraph. I also addressed capitalization, punctuation and other grammatical features using the Baylor style guide (2007).

For each transcript, I created a production sheet and an index of recorded contents for archival purposes. I followed Baum's (1991) example for these sheets. An example of the production sheet for Katherine Marshall is in Appendix L, and the accompanying example index sheet is in Appendix M. Each recording, transcript, production sheet, and index is saved in an individual folder pertaining to each participant, on a password protected cloud storage drive. I archived the histories in my own collection for any future use according to the Oral History Association guidelines (Oral History Association, 2009).

In the process of transcription, I checked with the participants for mistakes in the transcription as a member check. I verified any questionable words, phrases, or names from the recording. Following transcription, I edited and indexed the oral histories according to the guidelines set forth by Baum (1991). The digital recordings and the transcripts remained as encrypted, password-protected files on a cloud storage server in my own collection. Following

the conclusion of this research, I will make the record of the archive available to other researchers through list-serves affiliated with embroidery, theater, and oral history.

Data Analysis

I started the initial analysis prior to the transcription process. After listening to the full set of interviews, I listened a second time and took notes on common topics and possible themes. The topics started to form from a core of commonalities. I then started to transcribe each interview to solidify the themes and show evidence of each. Table 4 displays my analysis process, including the order, process, and an example for each step.

Table 4

<i>Data Analysis Process</i>		
History Theme Analysis		
Order	Process	Example
1	Listened to recordings	Ernie Smith's first interview
2	Took notes on overall topics discussed by narrator for each interview	Job definition, machinery, talent in embroidery, first encounter with embroidery, processes, techniques, changes, specific shows, designers, future prospects, history of beading, fashion beading, young beaders
3	Transcribed recordings	1 hour, 23 minutes of recorded interview for Ernie Smith; 13 hours, 17 minutes of transcribing time
4	Divided each transcript into main topics	Definition, beaders, learning, history, shows, communication, organization, techniques, changes, and the future
5	Reduced topics across all transcripts by grouping commonalities	Beaders, learning, shows and history
6	Reduced topic commonalities into theme groups	History
7	Subdivided large theme groups into smaller theme groupings	History of the industry, history of specific companies, and history of people

Table 4 shows the steps of my analysis process using Ernie Smith's interview as an example of how I determined the theme *History*. The first column represents the order of the process. In the second column, I state the steps to narrow the themes of this study. I used Ernie Smith's first interview to demonstrate each step taken. While I listened to the recording, I took notes about the general topics Ernie Smith discussed in his interview. He started with a description of his job and qualifications and moved onto other topics such as the importance of talent in beading and embroidery, his first encounter with embroidery as a child and later in theater, and the development of professional beading through companies and beaders. I repeated these steps for all twelve interviews. Following transcription, I solidified the general themes for each interview. For Ernie Smith, I divided the initial topics into definitions, beaders, learning, history, shows, communication, organization, techniques, changes, and the future. I then laid out all the topics from all twelve transcripts. I grouped these topics by similar ideas. In the example of Ernie Smith, beaders, learning, shows, and history all fell under the umbrella theme of history. Each transcript had multiple groupings in history. This led me to the general categorization of *History* for one theme. I then proceeded to divide each theme into smaller sub-groupings. I used the history of the *Industry*, the history of specific *Companies*, and the history of specific *People* as the sub-themes of *History*.

Using this process, I divided the data into four primary themes: *History*, *Organization*, *Changes* and *The Future*. I divided each theme into multiple sub-themes depending on the complexity of the data. Figure 4 represents my analysis themes and sub-themes.

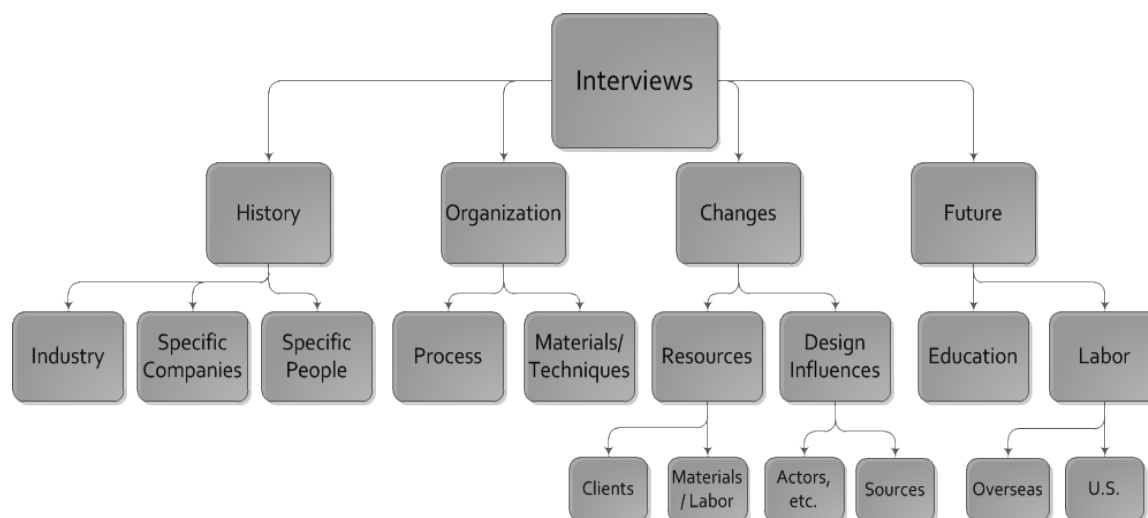


Figure 4: The analysis data grouped into the primary themes of history, organization, changes, and future. Each theme is divided into subthemes.

Figure 4 shows the thematic data analysis division of the first twelve interviews. I divided *History* into the history the *Industry* and the history of specific *Companies* and *People*. When the participants spoke about *Organization* of the beading industry, they focused on the *Process* organization and the specific *Materials* and *Techniques* used. These first two primary themes of *Industry* and *Organization* were straightforward and easy to determine in the data. The protocols I used asked multiple questions about the history and organization of the professional theater arts beading industry. Therefore, these two themes were inherent in the instruments.

The next two primary themes, *Changes* and the *Future* were directed primarily by the data of the participants' dialogue. These two themes were more complex as is represented in Figure 4. I divided the subthemes further into more detailed groupings to differentiate the data. The participants spoke about changes in the industry and explained the dynamics of those changes in the beading and theatrical industries. I separated this group into *Changes*, with the sub themes of *Resources* and *Design Influences*. I further divided *Resources* into *Clients* and *Materials* and *Labor*. This subtheme described the changes in production process, designer

needs, vendor capabilities, and available sources. For the *Future* theme, I divided the data into *Education* and *Labor*. Like *History* and *Organization*, this category was slightly more straightforward. The participants directly expressed their thoughts about beading education, design education, and labor trends in beading abroad and in the United States.

Over twelve hours of audio records were accumulated from the first interviews. From the thematic analysis, I determined the first four main topics. As the focus of this study was on the history of professional beading in theater arts, I focused the analysis on the first topic. This focus allowed me to generate a historical documentation of professional beading in theater arts using the participants' interviews. The data focusing on *Organizations*, *Changes* and the *Future* are rich and detailed; however, they will be filed for future research. While not directly applicable to this research study, the data is valuable to multiple future studies and will be held for such purposes. Primarily, the extra data resulted from the participants' enthusiasm about the subject and willingness to talk. As a researcher, I did not believe that it was appropriate to stop the participants in order to direct them to only certain topics. It was important for each participant to answer in whatever way he or she felt appropriate at that time as part of the open-ended interview process. This in turn led to additional data not directly applicable for this particular study. Therefore, I decided to reserve this data for another research study.

Each participant made a contribution to developing the history of professional beading in theater. The data and analysis from the first interview answered the first research question regarding the memories of professional beaders, costume designers and costume shop supervisors. Using the data and analysis of the first interviews, I proceeded to conduct the follow up interviews with the beaders.

Second Interviews. I contacted each beader for a second interview to reflect on the history discussed in the first interviews. Three beaders were able to participate in the second interview. As in the first analysis, I first listened to the group of interviews. I then listened a second time, taking notes and paying attention specifically to the commonalities and potential themes. I used the same thematic analysis process described for the first interviews. Each of the three interviews was transcribed and verified with the participants. I analyzed the transcribed data to verify the initial topics through evidence in the words of each participant as described in the first interview analysis. Figure 5 shows the thematic analysis division of the second interviews.

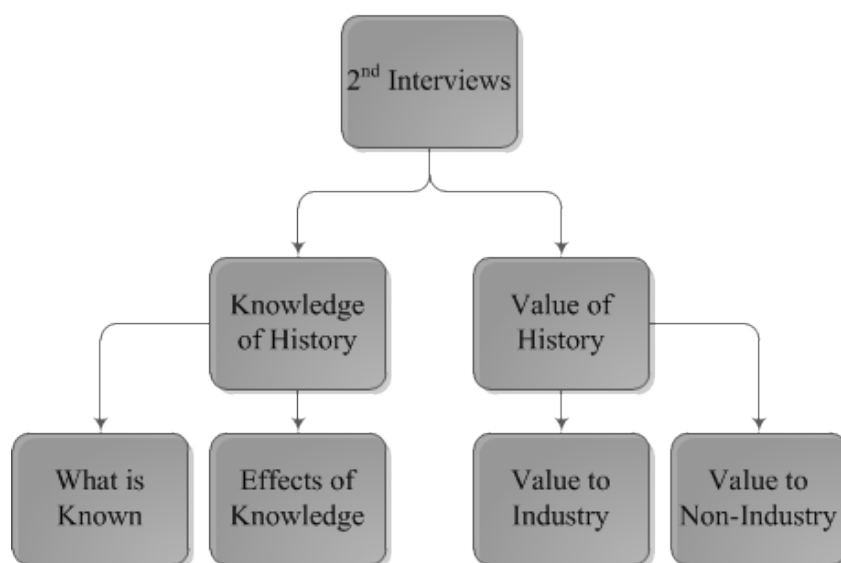


Figure 5: Analysis of the second interviews with the themes of knowledge of history and value of history. Both themes are divided into subthemes.

Each of the beaders spoke about history in two ways, as represented in Figure 5. They shared their own *Knowledge of the History* of professional beading in theater and the *Value of that History*. These themes contributed to understanding the last question of this research study: *how are the embroiderers' past, present and future perspectives influenced by their memories?*

As Figure 5 shows, I divided each theme into two subthemes. In the *Knowledge of History* theme, I created the subthemes *What is Known* and the *Effects of Knowledge*. This division was based on the participants' discussions about their own knowledge or their discussion about how knowledge of beading history does or could affect them. For the *Value of History*, I used *Value to the Industry* and the *Value to the Non-Industry* as the divisions. I developed these subthemes based on the beaders' discussions of the importance of historical knowledge to themselves and co-workers versus the importance of it to others outside the beading industry. These themes are explored in Chapter 4.

Ethical Considerations

I did not expect the process of this study to dislodge any sensitive information or feelings of the participants. Nevertheless, ethical safeguards were in place to prevent any undue harm. I followed the *General Principles for Oral History and Best Practices for Oral History* (Oral History Association, 2009) as ethical guidelines for this study. My institution required Institutional Review Board (IRB) approval (Appendix A and B) as well. The participants did not fall in any "at risk" category as defined by the IRB. Therefore, I followed the normal consent protocol as suggested by both the IRB and the *Best Practices for Oral History* (Oral History Association, 2009). However, following OHA guidelines, anonymity was not preserved, which required a full board review. Following this review, the IRB approved the study (Appendix B).

A primary concern of oral history is that the narrator remains identified and does not retain anonymity (Oral History Association, 2009; Yow, 2005). Perry (2007) questioned both the practicality of anonymity and the ethical nature of its use. With the growing accessibility of information, many participants cannot be assured of confidentiality. Perry (2007) stated that participants may want the option of identifying themselves, rather than the researcher making the

decision of anonymity for them. Unless the participant elected to remain anonymous through the consent form (Appendix B), the narrator's identity and the original record of the data were preserved according to standard oral history practices (Oral History Association, 2009).

Prior to each interview, I reviewed the consent form (Appendix B) with the participant. This consent form presented the nature of the research and how it was conducted. Through this form, the subjects were informed that they will not be compensated for their participation in the interviews. I notified participants of their option to discontinue the interview at any time. If they were uncomfortable with any particular question, they could choose to not answer it. In the form I discussed the recorded nature of the interview and the permission for photographs. This agreement stated that the recording remained confidential until he or she signed the legal release or deed of gift (Appendix C). I gave each participant the option to remain confidential. If they opted to remain confidential, then all identifying characteristics were altered to ensure such. No participants chose confidentiality.

Following each interview, I asked the participant to sign a deed of gift (Appendix C). In this form, I explained that the rights to the interview, including editing, access, copyright, royalties, and potential distribution were given to the investigator. I also explained that I kept the data in a password-protected cloud storage for current use as well as archival purposes. I stated that the archive would be listed in appropriate channels for future use as suggested by the Oral History Association (2009).

Accountability

This topic of theater beading is a relatively un-breeched field of research, making the results difficult to check against the literature. However, accountability can still be achieved for both the research field and the participants of the study. The American Historical Association

(2011) recommends a clear trail of decisions for other historians to follow. I created an audit trail to explain my methodological choices and conclusions. By clearly communicating each step and choice in my process, my plans are available for future researchers. Rich data and description are also essential to the accountability process. In the results section, I utilized the participants' words to describe my analysis and findings. My description of the processes and results aided accountability.

With little literature to back up the credibility and confirmability of the interviews, I depended on member checks and cross-participant comparisons. Four participants reviewed the transcripts and verified their own words. The stories crystalized and confirmed each other in the analysis. The beaders also had an opportunity to review their stories and make comments through the second interview. This lent credibility and confirmability to the histories. When possible, I utilized the available literature to confirm or refute the histories constructed by interview participants. I used alternate documents, artifacts, and literature to look for any disconfirming evidence or alternate explanations. Through the few documents and literature, I was able to reinforce the confirmability. Finally, peer debriefing added further accountability. Three peers in theater and beading read the analyses and this study as a whole to discern any contradictions within the study.

Conclusion

This qualitative oral history study utilized the conceptual framework of Frisch (1990) to construct the research questions and to guide the analysis. I selected the participants using purposeful selection and snowball sampling. My past professional association in the theater beading industry allowed access to the participants. I interviewed 12 participants in New York City: five beaders, three costume designers, and four costume shop managers. For these in-

person, open-ended interviews, I used protocols of my own construction, related to the participants' role in the industry. I recorded each interview with the consent of the participant. Each interview was transcribed and analyzed for content themes. I repeated the process to re-interview three beaders to gather more data about their perspectives of the development of professional theater beading. For ethical considerations, I provided each participant the option to elect to remain confidential. However, all chose the option for their real names to be used. I used the narratives to crystalize the history and referred to the literature for triangulation. I also supplied an account of my research methods to provide an audit trail for future researchers.

In Chapter 4, I demonstrate the analysis through describing themes I identified from the interview data. Using the first set of interviews, I constructed the main themes of *History*, *Organization*, *Changes*, and the *Future*. To address the research purpose and questions of this study, I focused the analysis and results on the first theme: *History*. In the *History* category, I discuss the subthemes of the history of the *Industry*, the history of specific *Companies*, and the history of specific *People* as related to professional beading in theater arts. In each subcategory, I demonstrate the thematic analysis results through the participants' words from the interview transcripts.

In my analysis of the second interview, I divided the data into two main themes with two subsequent subthemes each. This interview exclusively with the beaders addressed the second research question and brought the research back to Frisch's (1990) framework. Examining this data, I isolated *Knowledge of History* from the *Value of History*. I used this division to separate the subthemes of each category. In *Knowledge of History*, the participants discussed their own knowledge and explained how that knowledge affected their personal and professional lives.

With the *Value of History*, the participants spoke about the value to both insiders and outsiders of the beading and theatrical industry. Each theme and subtheme is addressed in Chapter 4.

Chapter 4: Results

Oral history is an important documentation source and methodological contribution to professional beading in theater arts since little literature exists in the field of beading and theater embroidery. The purpose of this qualitative oral history study was to construct and examine the oral history of professional theater arts beaders in New York City. Using open-ended questions, I asked twelve participants about the development of professional beading in theater in New York City. Due to a declining number of professional beaders, I also included costume designers and costume shop managers as interview participants. I focused my research on two questions. The first question concentrated on the historical memories of the participants. This question was primarily addressed in the first interviews. The second research question focused on Frisch's (1990) framework of how historical memories influence actions and perspectives. This question addressed how the beaders' perspectives about their roles were influenced by their memories. The second interview with three of the beaders was dedicated to this research question.

The interviewees commonly mentioned names that are well known in the New York theatrical industry. In some cases, during their historical recollections, the participants were speaking about beaders or designers who worked with beading. However, the participants mentioned multiple names in passing with the assumption that those names would be recognized. A few of the participants also had past associations with other companies. Table 5 displays the complex relationships of the professional theater beading industry. These relationships among the people, their roles, and companies creates a foundation for constructing a history of professional beading in theater.

Table 5

People Mentioned in Interviews

Name of mentioned	Roles and Companies	
	Role	Companies
Katherine Marshall	Draper	<i>Barbara Matera</i>
	Costume Shop Manager	<i>Tricorne</i>
Polly Kinney	Bead Designer	<i>Barbara Matera</i>
	Bead Designer	Freelance
Suzy Benzinger	Project Manager	<i>Brooks Van Horn</i>
	Costume Design Assistant	Theoni Aldredge
	Costume Designer	Freelance
Werner Kulovits	Draper	<i>Barbara Matera</i>
	Costume Shop Manager	<i>Euroco</i>
Michael Stanton	Draper	<i>Brooks Van Horn</i>
	Costume Shop Manager	<i>Michael-Jon</i>
Josephine Spano	Bead Designer	<i>Barbara Matera</i>
	Bead Designer	<i>Tricorne</i>
Norma Graumann	Bead Designer	<i>Brody Embroidery</i>
	Bead Designer	<i>Brooks Van Horn</i>
	Bead Designer	<i>Michael-Jon</i>
Sidney Schroeger	Embroidery Designer	<i>Brody Embroidery</i>
	Embroidery Designer	<i>Brooks Van Horn</i>
	Embroidery Designer	<i>Eaves Brooks</i>
Arthur Gerald	Costume Shop Manager	<i>Brooks Van Horn</i>
Danny Geoly	Costume Shop Manager	<i>Eaves Costumes</i>
	Costume Shop Manager	<i>Eaves-Brooks</i>
Theoni Aldredge	Costume Designer	Freelance
Martin Pakledinaz	Costume Design Assistant	Theoni Aldredge
Bob Mackie	Costume Designer	Freelance
Irene Sharaff	Costume Designer	Freelance
George Halley	Fashion Designer	Freelance
Norman Norell	Fashion Designer	Freelance
James Galanos	Fashion Designer	Freelance
Pauline Trigere	Fashion Designer	Freelance
Michael Bennett	Director/Choreographer	Freelance
Tony Curtis	Actor	Freelance
Elizabeth Taylor	Actress	Freelance

In Table 5 I listed names mentioned by the participants in their interviews. The bold-faced names, Katherine Marshall, Polly Kinney, Suzy Benzinger, Werner Kulovits, Michael Stanton, and Josephine Spano are participants but had other roles or associations with multiple companies

in their pasts. The narrators referred to the past companies of these participants at various times. Therefore, I distinguished them in the table to show the intersecting backgrounds and variable roles. Each of the figures listed had other roles and company associations in their lifetimes. However, I only listed those related to the narratives of this study.

Katherine Marshall and Werner Kulovits were originally drapers with the costume shop, *Barbara Matera, Ltd.* Katherine now owns and runs her own costume shop, *Tricorne Costumes*. Werner owns and runs a costume shop called *Euroco Costumes*. Polly Kinney worked for *Barbara Matera, Ltd.* before she became a freelance bead designer. Suzy Benzinger originally worked for *Brooks Van Horn* as a project manager before becoming the costume design assistant to Theoni Aldredge. She is now a costume designer for stage and film. Michael Stanton was originally a draper with *Brooks Van Horn Costumes* before opening his costume shop, *Michael-Jon Costumes*. Josephine Spano beaded for *Barbara Matera, Ltd.* before she started working for Katherine at *Tricorne*.

Other names commonly mentioned also had multiple associations. These names are not in bold face. Norma Graumann and Sidney Schroeger owned and ran *Brody Embroidery*. Norma was a hand bead designer and Sidney was a machine embroidery designer. Both worked for *Brooks Van Horn Costumes* after *Brody* closed. Norma then worked with *Michael-Jon Costumes* while Sidney worked with *Eaves-Brooks* after *Eaves* bought *Brooks*. Arthur Gerald owned and managed *Brooks Van Horn*, while Danny Geoly owned and managed both *Eaves Costumes* and *Eaves-Brooks*. Theoni Aldredge was a well-known costume designer in the theatrical industry. She designed for stage and film.

Some of the participants also spoke of famous fashion designers that worked on New York City's Seventh Avenue during the last half of the 20th century. These designers included

George Halley, Norman Norell, James Galanos, and Pauline Trigere. The participants mentioned Michael Bennett, a director for multiple Broadway shows in the last half of the 20th century. They also spoke of two actors. Tony Curtis and Elizabeth Taylor were mentioned in participant narratives. All of these people were key to segments of the interviews.

The participants often interchanged the name of Barbara Matera as a person and the name of a business. I did not include her in the table since the duplicity did not fit the format of the table. However, Barbara Matera was a costume shop owner and manager. Sometimes the participants referred to Barbara the person, and sometimes they referred to the shop, *Barbara Matera, Ltd.* There was no clear delineation between the references; the distinction could only be made within the context of the comment.

Establishing a History

I analyzed the first interviews thematically and divided the data into the four themes of *History*, *Organization*, *Changes*, and the *Future*. In order to establish grounding for any future research in this subject area and to answer the primary research questions of this study, I concentrated the analysis on the theme of *History*. The participants spoke about the past in terms of their own historical memories of beaders and companies that produced beaded theatrical garments. The participants expressed some of these memories as narrative events and others were articulated as more general memories about the character or quality of work produced by a company or person.

In the interviews, I asked each participant about the development of professional beading in theater in the United States. No two participants answered the question in the same manner. Ernie Smith talked about costume companies that included theater beading departments. He referred to the merging activity of one major costuming company to the next and the process of

beading travelling within those companies. Polly Kinney described the history of French beading in 18th century Europe. Suzy Benzinger made the statement, “Oh it’s on the backs of all these women.” What I thought to be a straightforward question became a quagmire of perspectives on history. Before the interviews took place, I assumed that this one particular question would provide a historical chronology that linked from one interview participant to the next. However, the participants did not convey their pasts in a succinct timeline for analysis.

For the analysis regarding *History*, I divided the outcome into three sections: *Industry*, *Companies*, and *People*. I based this division upon the subject of the participants’ interviews when talking about the history of professional theater beading. Each sub-section directly related to the sub-themes of my analysis. I present these themes from broadest to the narrowest.

The most comprehensive theme focused on the *Industry* at large. Through careful piecing across all twelve interviews, I garnered multiple possibilities for the initiation of professional beading in theater arts. In the *Industry* results section, I display the participants’ supposition about theater beading origins. From the participants’ statements, I constructed a diagram that shows the multiple possibilities of the foundations of theater beading.

Moving to the next theme, I discuss the results of the participants’ ruminations about specific *Companies* related to theater beading. In this *Companies* section, I present the participants’ recollections about how professional beading was an integral part of specific companies that produced theatrical costumes. Using the interview transcripts, I built a diagram that displays the lineage of companies linked to beading in New York.

Finally, in the *People* section, I discuss multiple beaders as the participants described them. This was the narrowest sub-theme related to *History*. The participants described the roles of these beaders and specified the manner that each influenced professional theater beading.

Industry. When I asked the participants about the development of professional beading, each commented on certain companies and key people. However, the answers regarding the origins of beading and embroidery in theater greatly varied. The specific question was, “Why do you think beading and embroidery exists in theater?” Each participant gave his or her own unique answer. These answers guided my construction of a general view of the role of professional beading in theater and the initial development patterns. Figure 6 displays the possible contributing factors to the development of professional beading in theater arts.

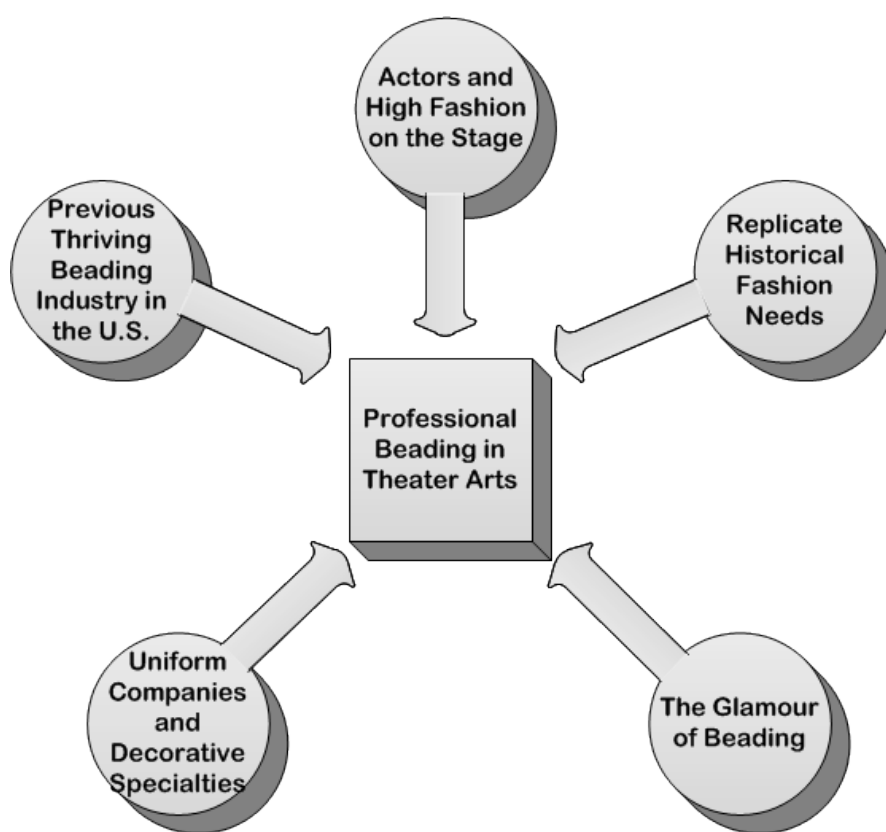


Figure 6: Diagram depicting the possible origins of the professional theater beading industry. The participants presented multiple influences on the development of a professional theater arts beading industry.

This diagram shows five possible contributing factors to the progression of the theater beading industry. Ernie Smith and Werner Kulovits speculated that there was a natural transition of

beading and embroidery from fashion to the stage. Ernie explained that in the 1950s there were over 300 embroidery businesses in the Manhattan area. Werner Kulovits also emphasized that beading was prolific in the early 20th century, and it was a substantial profession in the Western world. This preexistence of a professional fashion beading industry was the first possible factor (Figure 6). Montero (2008) and Rantisi (2004) confirm that the garment industry developed in New York during the late 19th century into the 20th century. Professional beading's transition from fashion to theater was unmarked, according to Ernie Smith.

In terms of embroidery and theater, I don't think there was any point at which anyone made a decision to just start embroidering for the theater. I just think it was a natural evolution of going from tailors and dressmakers into specialists into costume shops. That's all costume shops are. They're specialists in making: tailors and dressmakers for the theater.

Ernie explained his view that professional embroidery naturally evolved from custom fashion such as tailoring and dressmaking into the custom costume making industry. In the first sentence, he stated that the occurrence of moving professional beading from fashion to theater was unplanned and unmarked by any particular event. In the second and third sentences, he equated costume shops to specialized tailors and dressmakers that absorbed the professional embroidery industry. Tailors and dressmakers were the second possible origin (Figure 6).

This second origin was clarified by Ernie Smith. He explained:

... because out of those tailors and dressmaking shops there was always that urge to make it more beautiful: to add things to it, to embroider it, to embellish it. And that was a natural part of early stage wear. 19th century leading ladies were fashion icons, wearing the latest fashion on stage so it could be seen Those were still being made by dressmakers and tailors who were beginning to specialize in costumes. So it was a natural evolution.

In this quote, Ernie Smith continued to explain that a trend existed to embellish custom made garments. This trend extended to the stage and actresses (second and third sentences). As Ernie stated in the final sentence, these actresses created the second influence on the development of

theater beading in theater. He reiterated the transition from tailors and dressmaking shops to specialists to costume shops in the final sentence. This statement is supported by Paterek (1961):

Long the leader and arbiter of fashions in this country and the disseminator of fashions from abroad, it was a city quick to notice and adopt new lines, new colors, and new details of styling. New York was also a center of professional theater, so the welding of these two industries was well-nigh inevitable. (p. 50)

The third contributing factor of historical replication (Figure 6) was explained by Kathy Marshall. She justified this factor by expounding that costume shops strive to recreate historical garments. “[We use beading] because we’re recreating historical things so much or because so much of what we create is based on some aspect of something historical.” In this statement, Kathy clarified that costume makers endeavored to create a sense of historical accuracy through the costumes they created. Loring (1960) and Schweitzer (2009) indicated that actresses often used high-fashion garments as their stage costumes. Anderson and Anderson (1999) confirmed that costumes regularly replicated historical fashions.

Kathy also posited the origins to include the glamor of the beads. This glamor factor is the fourth possible origin of professional theater beading. Polly Kinney and Suzy Benzinger added the view that designers simply liked beading and embroidery. It made costumes beautiful and added a touch of glamor to the stage that was irresistible to the designer and the audience. Polly and Suzy both stressed the importance of glamor in relation to beadwork. Polly stated that she believed costume designers and costume shop owners liked the effects of beads on stage and consequently, wanted to include beading in many shows. She also talked about the effects of glamor on the audience. “There’s a saying in theater ... scenery sells seats. I think good costumes do, too and that’s why it [beading] exists.” In this statement, Polly Kinney stated that costumes and by extension beading, gains audience members.

Suzy Benzinger continued this thought.

I think it [beading] says something that nothing else can say especially onstage The payoff is enormous. The payoff's enormous. Actors love it because they feel they're putting on a character if it's done correctly. And I think that's a huge payoff for you as a designer in a fitting because they [the actor] feel it's something special and treat it thusly But what is it? It's just plastic and glass stuff on a dress. What is it? And then you see it and you say, "Oh, look at that!"

In this quote, Suzy remarked that the benefits of beading are seen on the actors' reactions to a beaded costume. She specified that it helps the actor adapt to their character for a show, and the glamor of the beads makes those actors feel special (fourth sentence). Suzy observed that beading is simply made up of plastic and glass, but it captures attention.

She related two stories about this glamor effect on others in the theatrical industry. In the first narrative, she spoke about Michael Bennett who directed and choreographed the original 1981 production of *Dreamgirls*. The costumes for this show were produced in Barbara Matera's costume shop.

Michael Bennett used to be like, honestly he was like a pig in mud when he would look at beading samples with Barbara [Matera]. He used to love to question her, "Why did you put that bead next to that? And why – why is that there? Oh, that's an interesting choice!" ... he loved the artisanship of it, and he loved that these ladies were there working everyday on these shows. When he would see it onstage, to him it was as magical as it was to us. And you would get it with the actress, too. Like, "Oh, I always dreamt of wearing a beaded thing on Broadway!" ... and sometimes it feels like an incredible, incredible gift.

Here, Suzy described Michael Bennett's response to beaded samples and his interest in the method of beading. She explained that he was invested in both the product and the process with the beading "ladies." She then told about the excitement of the actress who wore a particular beaded garment. Suzy equated a beaded costume to a gift.

In the second narrative, she recalled the actor Tony Curtis's reaction to beading and the beading process when he came to Barbara Matera's costume shop for the stage musical *Some Like It Hot* in 2002.

He [Tony Curtis] came in for his fittings and he wanted to see all the beaded dresses we were making for the girls, which made me laugh. That was really important to him. He really wanted to see the stuff that the girls were wearing in the show. And he said, “Oh my God. It is like my days in Hollywood!”...And when he went to Matera’s he walked all over the shop. He was so thrilled. When he saw the beading ladies working, he ordered two dresses for his wife that were copies of the Marilyn Monroe dresses from *Some Like It Hot*. And I had to laugh because he got such a kick out of it. He was like, “Look at those ladies! Oh my God this is like Hollywood!” ... I remember Tony Curtis going, “Oh my God, I can’t believe it. I can’t believe – look how gorgeous. I can’t believe I’m not wearing one of these dresses. Oh my God, this is so beautiful!” He just went crazy over the stuff. He went crazy. [He] was just in awe of it all, and I thought, Okay here he is. How old? Seventy-something? And he’s still thrilled at all this [beading] stuff.

Suzy’s narrative of her encounter with Tony Curtis shows his enthusiasm for the beaded costumes in the stage production of *Some Like It Hot*. She related her surprise to his reaction but emphasized how enthralled he was with the beading. Through this account Suzy accentuated the importance of glamor in theater beading, thus demonstrating glamor as the fourth possible origin of professional theater beading.

William Ivey Long contributed one final suggestion to the development of professional theater beading. This last factor pointed to uniform making companies that produced military and civilian uniforms. “Much of it [embroidery] began in uniform costume houses ... just look at a picture of the Tsar from 1911, and there’s a lot of gold embroidery on that uniform.” He proposed that costume shops and theater beading evolved from uniform making companies rather than tailors and dressmakers as first suggested by Ernie Smith. Theatrical plays often required replicated military uniforms for the staged performance. Therefore, several costume shops were originally uniform companies, such as *Brooks Uniforms* and *Van Horn Uniforms* (Coronado, 2002; Paterek, 1961). He stated that the uniform suppliers were the initial support for decorative adornments on costumes for the stage. William also noted that uniforms were and still are highly decorated with embellishments. “... and those uniform houses then continued with

doormen, and waiters, and band members, and even the United States Government dress. The dress uniforms of officers are still embroidered,” said William. As uniforms were often hand embellished with cording, bullion and other highly-skilled embroideries (Gaulme & Gaulme, 2013), before the 20th century the theater industry depended on these shops for specialized costumes. The final contributing factor to the development of professional beading in theater arts was uniform companies (Figure 6).

Companies. The specific origins of professional beading in theater may remain unclear; however, the participants related their personal histories with four companies that worked with professional theater beading: *Brody Embroidery*, *Brooks Van Horn*, *Eaves-Brooks* and *Penn and Fletcher*. From the analysis of the first set of interviews, I linked the development of professional embroidery in theater through each of these companies. The histories of these four companies were part of the participants’ personal memories of professional theater beading. Therefore, I included the companies in the analysis.

The individual accounts of each company supported some of the participants’ views of the origins of the professional beading industry in theater. For instance, one of *Brooks Van Horn*’s parent companies was a uniform company (Coronado, 2002). This supported William Ivey Long’s supposition that the beading industry originated from uniform making companies.

Five of the twelve interviewees shared their personal memories of working with *Brooks Van Horn* and *Eaves Brooks*. According to the participants, *Brody Embroidery*, *Brooks Uniform and Costume*, *Van Horn Costumes* and *Eaves Costumes* merged multiple times over the last 150 years. The timeline in Figure 7 displays the flow of these company mergers. Using these interviews and available articles (“Biographical/historical information: Dodger/Eaves-Brooks costume plots 1947-1965”; “Bonifacy, Obst”; Coronado, 2002; Ehren, 1998; Newman, 2005;

Simonson, 2005; Stacio, 1989) for confirmation of dates, I created a visual timeline that shows how each company relates to one another.

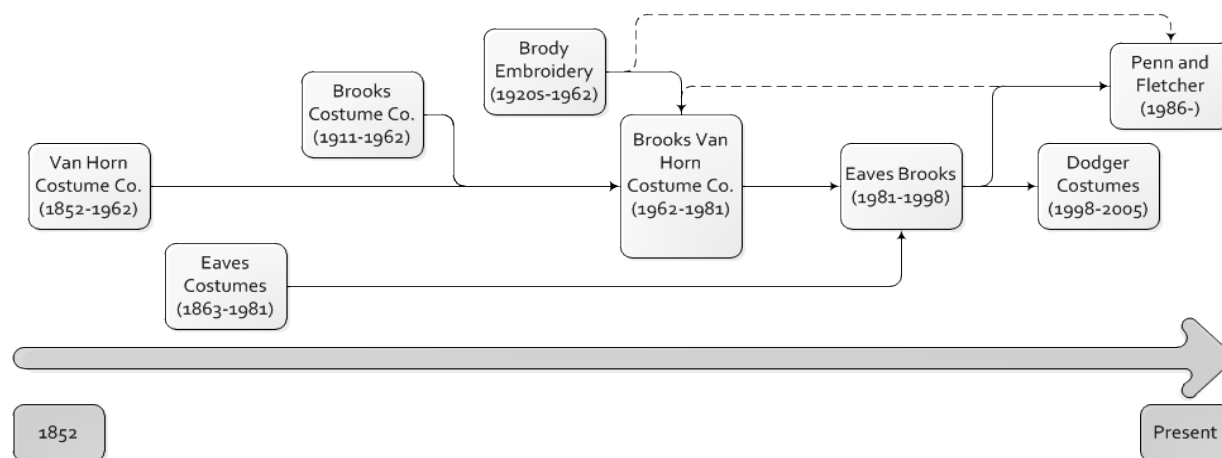


Figure 7. A timeline of the history of the primary professional embroidery companies mentioned by the participants. Solid lines indicate companies merging together. Dotted lines indicate an indirect relationship to another company.

The timeline in Figure 7 illustrates the flow of each company's merger. I started the diagram with *Van Horn Costume Company* in 1852 (Coronado, 2002). *Eaves Costumes* began shortly after in 1863 and continued until 1981 when it merged with *Brooks Van Horn*. *Brooks Costumes* opened in 1911 and merged with *Van Horn Uniforms and Costumes* in 1962 ("Biographical/historical information: Dodger/Eaves-Brooks costume plots 1947-1965"; "Bonifacy, Obst"; Coronado, 2002). *Brody Embroidery* was part of that conglomeration, but I could not confirm a founding year for *Brody Embroidery*.

Penn and Fletcher is an embroidery company currently operating under the management of Ernie Smith. *Penn and Fletcher* started in 1986 without any direct business relations with *Eaves-Brooks Costumes*. However, Ernie Smith explained that he felt *Penn and Fletcher* was a descendant from both *Brody Embroidery* and *Brooks Van Horn*.

In 1998, *Dodger Productions* bought *Eaves-Brooks* and created *Dodger Costumes*. The company closed in 2005 (Newman, 2005; Simonson, 2005). The only company in the timeline not mentioned by any participant is *Dodger Costumes*. *Dodger Productions* bought out *Eaves-Brooks* in 1998 but only as a rental company. The establishment did not continue to custom make costumes (Coronado, 2002; Ehren, 1998). The absence of custom-made costumes along with the lack of mention of *Dodger Costumes* from the participants indicated that they did not have a beading department. However, because it is the last company connected to the *Eaves-Brooks* line, I included *Dodger* in the timeline seen in Figure 7.

The participants each related memories of *Brody Embroidery*, *Brooks Van Horn*, *Eaves-Brooks* and *Penn and Fletcher*. Of the twelve original interviews, William Ivey Long mentioned *Van Horn Costumes* twice and Suzy Benzinger spoke of *Eaves Costumes* three times. These comments were used as reference or comparison rather than historical memories. For example, Suzy refers to the costumes from *Eaves* as a reduction in costume construction quality compared to *Brooks Van Horn*. Of the other companies, *Brooks* was only mentioned in reference to a shortened title of *Brooks Van Horn*. None of the interviewees talked about *Brooks Costumes* except to say that it was a parent company of *Brooks Van Horn*.

Ernie Smith's interview laid the groundwork for this timeline. Table 6 is an excerpt from Ernie Smith's first interview. The analysis of this interview showed how *Brody Embroidery* merged with *Brooks Costume* and *Van Horn Costumes* in the 1960s. In the 1980s, *Eaves Costumes* bought *Brooks Van Horn* and its embroidery department. Ernie first mentioned embroidery designer Sidney Schroeger and beading designer Miss Norma Murray Graumann in this quote. These two embroidery and beading artisans will be discussed more in-depth later in the section on *People*.

Table 6

Excerpt and Analysis from First Interview of Ernie Smith

		Ernie Smith Interview 1	
Line	Ernie Smith	Key Mentions	Analysis
1	<i>Brody</i> was an embroidery company, and I'm going to guess probably in about the 30s, Sidney Schroeger, who had been a police sketch artist ended up marrying the daughter of <i>Brody Embroidery</i> and came into <i>Brody Embroidery</i> that way and got into the business and became quite proficient at it.	<i>Brody Embroidery</i> ; Sidney Schroeger	First mention of <i>Brody Embroidery</i> and Sidney Schroeger. Here Ernie states that Sidney marries the daughter of Brody's owner (not named) in the 1930s.
2	And his quote aunt - officially she was his aunt, but in truth she was in age, a peer - Norma, Miss Norma, worked with <i>Brody</i> and they formed <i>Brody Embroidery</i> as it went into the 1960s.	Miss Norma; <i>Brody Embroidery</i>	First mention of Miss Norma. Sidney and Norma work together to run <i>Brody Embroidery</i> through the 1960s.
3	But in the 1960s the industry changed so much that they ended up dissolving their company and going with <i>Brooks Van Horn Costumes</i> as the embroidery department, the in-house embroidery department and continued to do embroidery for outside contracts as well as doing all the work for <i>Eaves-Brooks</i> , for <i>Brooks</i> .	<i>Brooks Van Horn</i> ; <i>Eaves-Brooks</i>	<i>Brody</i> is dissolved to merge with <i>Brooks Van Horn</i> . Ernie switches between <i>Eaves-Brooks</i> and <i>Brooks Van Horn</i> (referred to only as <i>Brooks</i>) to name the company to which he refers.
4	Then in the 80s Danny Geoly bought <i>Eaves-Brooks</i> , <i>Brooks Van Horn</i> and turned it into <i>Eaves-Brooks</i> which was in this building.	Danny Geoly; <i>Eaves-Brooks</i> ; <i>Brooks Van Horn</i>	Again, Ernie switches between <i>Eaves-Brooks</i> and <i>Brooks Van Horn</i> in titling the company to which he currently refers to at that time. He indicates that in the 1980s <i>Eaves-Brooks</i> bought out <i>Brooks Van Horn</i> . The building he refers to is the one in which the interview took place and Ernie's company <i>Penn & Fletcher</i> currently resides.
5	This was five floors of <i>Eaves-Brooks Costume</i> and the embroidery department was in the basement.	<i>Eaves-Brooks</i> ; embroidery department	Ernie still refers to current building but indicates that all floors were part of the same company rather than just one floor, as is the current situation. He also indicates that the <i>Eaves-Brooks</i> kept an embroidery department.

Ernie Smith's interview set up an initial flow of the development of professional theater beading companies from *Brody Embroidery* to *Brooks Van Horn* to *Eaves-Brooks*. In the first line, Ernie referenced *Brody embroidery* and the embroidery designer, Sidney Schroeger. In his statement, Ernie discussed the way Sidney became a key member of *Brody Embroidery* through marrying the daughter of the original owner. I could not locate a name for the owner of *Brody*. By the second sentence, Ernie included Norma Graumann as Sidney's professional partner of *Brody Embroidery*. He stated that they ran *Brody* through the 1960s. In his third statement, Ernie talked about industry changes that forced *Brody* to close. He did not specify the industry changes in this segment of the interview. He continued to declare that *Brody Embroidery* merged with *Brooks Van Horn Costumes* and continued as the embroidery department. The members of the embroidery department also contracted work for outside sources.

According to Ernie, in the 1980s *Eaves Costumes* bought *Brooks Van Horn*. This merger resulted in the company *Eaves-Brooks Costumes*. Danny Geoly was the owner of *Eaves Costumes* and *Eaves-Brooks Costumes*. *Eaves-Brooks Costumes* was physically located in the same building in which Ernie Smith's company, *Penn and Fletcher* currently operates. In Ernie's final statement, he indicates that *Eaves-Brooks* occupied the entire building. He concludes with the remark that the embroidery department was housed on the basement level. This statement confirmed that the embroidery department continued from *Brooks Van Horn* to *Eaves-Brooks*.

Of the twelve interviews, Ernie Smith provided the most linear account of professional beading from one company to another. However, each of the participants delivered a detailed view of the companies in the timeline. In the following sub-sections, I display interview segments that discuss *Van Horn Costumes*, *Brody Embroidery*, *Brooks Van Horn Costumes*, *Eaves Costumes*, and *Penn and Fletcher*.

Van Horn Costumes. Initially, *Van Horn Costumes* opened in Philadelphia, Pennsylvania, and was owned by Alfred R. Van Horn (“Bonifacy, Obst” ; Coronado, 2002). The company incorporated a uniform department. When the company merged with *Brooks Costumes* in New York, *Van Horn Costumes* relocated to *Brooks*’ location (Coronado, 2002). William Ivey Long connected *Brooks Costumes* to *Van Horn Costumes*. “I went down to Barbara Mat- no, *Brooks Van Horn*, which was *Brooks Costume* having previously melded with *Van Horn Uniforms*.” The participants mentioned nothing else about *Van Horn* as its own entity. All other participant references were about the merged company, *Brooks Van Horn*.

Brody Embroidery. *Brody embroidery*’s history was recounted primarily once it became part of *Brooks Van Horn*. However, two of the participants directly addressed *Brody* as its own company. When asked why *Brody* merged with a costume company, Ernie Smith supplied, “The 60s were not a good time for *Brody* because fashion was changing and embroidery was not as much in style” He recollected the merger: “So it was very competitive. And that’s when the garment industry was working, full-blown, full-out. So *Brody* went with their best customer, *Brooks Van Horn Costumes* and became their in-house embroidery department.” In his statement, Ernie described the fashion and garment industry of New York. Until the 1960s, beading and embroidery were in great demand, but when fashions changed during the 1960s, *Brody Embroidery* decided to merge with their most prominent client, *Brooks Van Horn Costumes*.

This merger included the employment of two prominent embroidery designers, Sidney Schroeger and Norma Murray Graumann. Michael Stanton explains: “She [Norma] was meant to have – from her days at *Brody*, *Brody Embroidery*, she and Sidney [Schroeger] owned that. And Arthur Gerald who owned *Brooks* bought them out – bought the company out.” In this statement,

Michael talked about Norma and Sidney as the owners of *Brody*. When the owner of *Brooks*, Arthur Gerald, bought *Brody*, he included Norma and Sidney in the *Brooks* beading department.

Brooks Van Horn Costumes. The parent company of *Brooks Costume* was *Brooks Uniform*, established in 1907 by Ely Stroock. In 1962, *Van Horn Costumes* bought out *Brooks Costumes* and became *Brooks Van Horn Costumes* (Coronado, 2002). The participants supplied more memories of *Brooks Van Horn* than of its predecessors. Suzy Benzinger spoke of the large beading department at *Brooks Van Horn*: "... and *Brooks Van Horn* had an enormous, actually, I mean the biggest beading department I've ever seen." The beading department to which she referred is the former *Brody Embroidery*, absorbed with the merger into *Brooks Van Horn*. Suzy further elucidates the size of the beading department, "When I went to work there ... they churned out beading like crazy. Crazy amounts of beading. I had never seen so much beading being turned out anywhere in my whole life." Suzy worked as a project manager for the costumes produced at *Brooks Van Horn*. She described the large amounts of beading and other work produced during her time with the company:

It was floors and floors of people doing all sorts of different levels of theater, you know. You had the region shows that you sent out. You had the munys. You had all of those big, huge spectaculars that went out, and you had the circus, and you had small Broadway shows, and you had films. So each was like a different discipline.

In this quote, Suzy described the types of productions for which *Brooks Van Horn* made costumes. In the first sentence, she referred to the size of the company as "floors and floors of people." She then listed different types of productions, or "levels of theater." Region shows (second sentence) refers to plays produced in theaters around America. The "munys" in her third sentence are municipal parades. Her reference to "big huge spectaculars" indicates Broadway musicals. The circus, small Broadway shows, and films were also included. Her last sentence

indicated that each type of theatrical production had different requirements of the costumes. Suzy continued the description:

But it was a huge department, and they churned out a lot of stuff because on other floors, not only was there, like circus nonsense going on, but some of the other floors had shows that were made just to tour. You know, like the summer theater circuit – *Hello Dolly* that was never going to be seen on Broadway, ever. But [it] would be seen on, you know, Milwaukee and wherever. And that stuff, again they pulled all the stops with beading on those things because they want the press. Because they wanted to say We can sell this tour to another theater somewhere. So *Brooks [Van Horn]*, they really went to town on that kind of stuff because they wanted good press. So they could sell that – so they could rent that same show year after year after year after year.

Suzy again portrayed the amount of work that *Brooks Van Horn* produced. She explained that the tour shows were given more attention and beading allowance than other productions. Suzy stated that the tour productions were important to *Brooks Van Horn* due to the attention the company was given by the press. That press exposure, in turn, aided the company's ability to gain more clientele. Further, they could also rent the costumes of a tour show for multiple productions to increase profits.

From her time working for *Brooks Van Horn*, Suzy was able to provide a clear description of the beading and bead workroom. "They [*Brooks Van Horn*] had made a whole business out of making things that were obvious – clothes that were obvious – beading that was chunky and big and that's why you went there." Suzy referenced the costumes they created as obvious.

She explains more in the following quote:

At *Brooks [Van Horn]* if and when you wanted something beaded, you sort of looked through their beading samples of stuff. You sort of said, "I want this. Something like this or this." There wasn't a lot of incredible invention. Not that they couldn't have done it. But I think, I don't want to call it a factory, but it sort of was.

In her explanation, Suzy stated that the usual process for selecting bead techniques was to choose from a selection of previous samples. She equated the lack of inventiveness to a factory. She

continued, “Every so often you would get someone who would really want to do something different. But everyone clocked in and clocked out, and everyone knew how long it took to make a garment.” Suzy expressed that occasionally a designer would try to push the creativity in the workroom. However, she continued the factory illustration by emphasizing a formula of time keeping for each garment.

As a past employee, Suzy Benzinger provided the clearest references to *Brooks Van Horn*. The other participants who talked about *Brooks Van Horn* used the company as a comparison to other companies and beading departments.

Eaves Costumes. Albert G. Eaves opened *Eaves Costumes* in 1863. By 1910, Charles Geoly owned the company. The Geoly family continued to own and operate *Eaves Costumes* until it was sold to *Dodger Productions* in 1998 (Coronado, 2002). Some of the interview participants, such as Ernie Smith, mentioned Daniel Geoly in their comments.

William Ivey Long indicated that *Eaves Costumes*, before it merged with *Brooks Van Horn*, also may have had its own beading department.

When I first started working in New York, I started at my very first Broadway show was at *Eaves*, when it was just *Eaves Costumes*, up on the West in the 40s or 50s and 10th Avenue – the Geoly Family. And that was my very first beading that was done in New York.

In this statement, William Ivey Long confirmed that *Eaves* was owned by the Geolys. He also indicated that *Eaves* had access to beading for their costumes. I could not confirm if this was actually a beading department with daily employed beaders, or if the beaders were outsourced for specific jobs. However, the access to beaders and beaded work was part of *Eaves Costumes*.

Suzy Benzinger spoke of the quality difference between *Eaves Costumes* and *Brooks Van Horn Costumes*. “It [*Brooks Van Horn*] was doing much better than *Eaves*, which was its competitor at the time. And I had done a show at *Eaves*, and it really ran differently from *Brooks*,

which was like a step down [in quality] from *Brooks [Van Horn]*.” Suzy indicated that there was a quality difference in the workmanship between *Brooks Van Horn* and *Eaves Costumes* before they merged.

Penn and Fletcher Embroidery. Ernie Smith described his company, *Penn and Fletch Embroidery*. “We’ve set up a flexible shop organization where we can do hand embroidery, hand-guided machine embroidery or computerized embroidery or large industrial jobs as well.” Ernie explained that the company produces various embroidery types. Hand embroidery is completed by human hands with either needles or tambour hooks. Hand-guided embroidery refers to embroidery created on a machine which still takes a human operator to manipulate the machine. Computerized embroidery is designed on a computer that proceeds to create the embroidery through automation. Ernie’s reference to large industrial jobs indicated that the company makes over-scaled items such as theatrical drapes.

Ernie related *Penn and Fletcher* to *Brody Embroidery* and *Eaves-Brooks Costumes*, despite a lack of direct ownership between the companies:

It’s interesting, when *Michael-Jon* closed, I bought back - I should say I bought from them about 5,000 prototypes of hand embroidery from *Brody Embroidery* which I have in archive boxes. And when *Eaves-Brooks* closed down their embroidery department, I bought most of Sidney’s equipment from *Brody*- all the machines and things like that. So I brought the two of them back together again.

In the first sentence, Ernie Smith indicated that he collected some of the original samples from *Brody Embroidery* through another company, *Michael-Jon Costumes*. In the second sentence he talked about the machinery that he bought from *Eaves-Brooks* that also originally belonged to *Brody Embroidery*. Ernie concluded that through these two purchases he brought these items of *Brody* back together. He created a relationship to *Brody* through his preservation of their equipment and products. “I really consider *Brody* to be kind of our great-grandparent in the business.” This is why Ernie Smith’s company, *Penn and Fletcher* was shown in the timeline

branching from *Brody Embroidery*, *Brooks Van Horn* and *Eaves-Brooks*. The company *Michael-Jon* was mentioned in the interview because Miss Norma worked for them instead of *Eaves-Brooks* when *Brooks Van Horn* was bought out. She took the mentioned 5000 prototypes with her to *Michael-Jon*. However, *Michael-Jon* does not have a direct relationship to any of the companies in the timeline and therefore is not included in the figure.

All companies. Some of the participants talked about the costume shops and beading departments in a general sense, rather than one specific company. The references were important to illustrate the daily operations of the costume shop and the progression of the costume industry over the past half century. Ernie Smith depicted the transfer of beading from fashion to theater.

Theater was always kind of a sideline for embroiderers. It was not the mainstay. But as the dress industry continued to change and wither, the theater part became more and more important and became the only area really where there was any consistency.

Ernie indicated that the New York beading industry originally relied on fashion rather than theater. However, as styles and demands of the fashion industry changed, theatrical clients increased in importance to the beading industry. Theater provided a stable income for beaders.

Ernie then addressed the state of the costume industry at large:

But the days of the mega shops that could handle an entire Broadway show with hats, shoes, feathers, beading, embroidery, tailoring – all in one building – those days are gone. And today it's all broken up into, Well, Sally Ann will get this set, and *Tricorne* will get this set, and we'll send a few over to Jennifer Love and Carolyn at *Carrelli*. They break them up all over the place and then we'll do a few on someone's kitchen table because that's cheaper. And beading has diminished and diminished and diminished and diminished and diminished and diminished to the point now where a lot of stuff is going over to India to be beaded. It's being done and shipped all over the place. There are no big beading shops anymore that have a staff. It doesn't exist.

In his first sentence, Ernie defined a mega shop as a costume shop with multiple departments equipped to produce all the costumes for an entire Broadway show or musical. These large shops had the space and employee capacity to produce all aspects of a costume and the associated

accessories. These aspects included dyeing and printing fabrics, beading and embroidery, tailoring, dressmaking, jewelry making, shoes, millinery, and wigs.

However, as Ernie said, there are no more mega shops in New York City. The costumes for theatrical productions are now divided between multiple smaller shops and specialized shops that focus on a particular aspect such as dyeing and printing or millinery. In the second sentence, he exemplified a show broken between current shops such as *Tricorne*, *Carrelli*, and shop owners such as Sally Ann Parsons and Jennifer Love. He continued to explain that some of the costumes are created by free-lance makers to save money.

Ernie stated that this current practice of breaking up the costumes of shows has directly affected the theater beading industry negatively. This practice decreased the amount of beading produced and promoted offshore beading to save money. He concluded that large beading companies and departments no longer exist in New York as a result of the issues he presents.

Suzy Benzinger commented that the costume industry suffers from lack of these mega-shops as well. She particularly emphasized the absence of a costume rental house in New York, which was a department of the mega-shops. “I think at least when *Brooks [Van Horn]* had a rental business it kept people doing stuff when you didn’t have a current show. They were refurbishing or they were – and I think that’s sad.” The rental department supplied a steady stream of refurbishment work during slow production periods for *Brooks Van Horn*, according to Suzy.

Each costume or embroidery shop contributed to the development of professional theater beading. The documentation of opening, merging and closing of these shops aided the process of tracking the history. This process was also supported through documentation of individuals who directly influenced professional theater beading in New York.

People. Key figures were threaded through each of the interviews. According to the participants, each of these figures shaped the professional theater beading industry in New York. These people were either beaders or embroiderers who worked for the theater industry, or they were bead or embroidery designers. Table 7 below displays each beader or bead designer mentioned during the interviews and notes which participant talked about that figure. Furthermore, I show the role of that person and the companies they worked for in the past as described by the participants. This table links these key figures to the companies discussed in the previous section. I also use the table to show the interrelated associations between the companies and people linked with the development of the professional theater beading industry.

In the first column of Table 7, I list the name of the person described by each participant. If a bracket and question mark follow the name [?], then the participant or participants could not provide a last name. The second column displays the role of that figure. Barbara Matera owned her own shop in addition to designing the beading for her company. Sidney Schroeger was specifically linked with embroidery design rather than beaded design. He worked with hand thread and machine embroidery. The third column lists all companies with which each person was associated, as described in the interviews. In the final column, I list the participants who mentioned the key figure.

I have grouped the participant commentaries about these figures according to the heading of each specific name. Sidney Schroeger and Norma Murray Graumann were described in association with *Brody Embroidery*, *Brooks Van Horn Costumes*, *Eaves-Brooks Costumes*, and *Michael-Jon Costumes*. While both Ernie Smith and William Ivey Long brought up Sidney, the frequent mention of Miss Norma indicates that the designers worked with her more often. Suzy Benzinger and William Ivey Long both described Norma Graumann, or “Miss Norma,” as an

Table 7

<i>Beaders and Their Roles</i>			
Name	Role	Beaders	
		Companies (NYC)	Participant who Mentioned Beader
Miss Norma Murray Graumann	Bead Designer	<i>Brody Embroidery, Brooks Van Horn, Michael-Jon</i>	Ernie Smith William Ivey Long Suzy Benzinger Michael Stanton
Sidney Schroeger	Embroidery Designer	<i>Brody Embroidery, Brooks Van Horn, Eaves Brooks</i>	Ernie Smith William Ivey Long Michael Stanton
Barbara Matera	Costume Shop Manager/ Bead Designer	<i>Barbara Matera</i>	Kathy Marshall Ernie Smith William Ivey Long Suzy Benzinger Polly Kinney Bessie Nelson Eric Winterling Werner Kulovits Patricia Sullivan Michael Stanton Gregg Barnes Josephine Spano
Bessie Nelson	Bead Designer and Beader	<i>Artistic Beading, Barbara Matera, Euroco, Tricorne, Freelance</i>	Kathy Marshall William Ivey Long Suzy Benzinger Polly Kinney
Josephine Spano	Bead Designer and Beader	<i>Barbara Matera, Tricorne</i>	Kathy Marshall Suzy Benzinger Polly Kinney
Polly Kinney	Bead Designer	<i>Barbara Matera, Freelance</i>	Kathy Marshall Ernie Smith Suzy Benzinger Gregg Barnes
Rose Gambino	Bead Designer	<i>Barbara Matera</i>	Kathy Marshall
Carmella [?]	Bead Designer	<i>Barbara Matera</i>	Kathy Marshall Polly Kinney
Lilly [?]	Bead Designer	<i>Barbara Matera</i>	Suzy Benzinger
Lucien [?]	Bead Designer	<i>Barbara Matera</i>	Polly Kinney

important figure to the beading room of *Brooks Van Horn*. Miss Norma was a beader or bead designer, while Sidney worked with machine embroidery.

The name Barbara Matera refers to both a person and a company. I restricted the comments regarding Barbara to the *people* section rather than the *companies* section as the participants most often referred to Barbara personally. Every participant talked about Barbara in some respect. She was held in high regard by the theatrical costume and beading industries, as indicated by the high level of participant mentions seen in Table 7.

Another individual mentioned multiple times was Bessie Nelson. Barbara Matera employed Bessie regularly according to four accounts. Bessie has been doing freelance consulting since *Matera's* closed. She is still consulted for samples. Kathy, William, Suzy, and Polly all referred to Bessie with positive remarks. She is set apart from the previous individuals mentioned in that she was able to speak about her own past in an interview, while Sidney, Norma, and Barbara have all passed away.

Polly Kinney and Josephine Spano worked for Barbara Matera originally. When the company dissolved in 2010, Polly became a freelance bead designer and the costume shop, *Tricorne*, hired Josephine. Polly and Josephine provided personal accounts of their work and the history of professional theater beading.

The participants delivered retrospect accounts of Rose Gambino, Carmella, Lilly, and Lucien. I grouped these figures under one heading of Other Beaders, as the comments regarding these beaders were less personal and frequent than the other figures.

All of the individuals mentioned were important to the documentation of this history of professional theater beading. The participants described these figures primarily by the quality of their work and the method of their work as will be seen in the quotations below. Each section is organized by the key figure under discussion.

Norma Murray Graumann. Norma Murray Graumann, or “Miss Norma” as the participants referred to her, was a hand beader and bead designer associated with *Brody Embroidery*, *Brooks Van Horn* and *Michael-Jon Costumes*. The participants remembered Norma as a primary influence on theater beading design in New York. She was associated with a standard of quality in theater beading. Werner Kulovits remembered, “The first time actually I did experience [beading] was when I worked for *Brooks [Van Horn]*. That was in the 60s, 67-68 ... then I saw with Miss Norma – I saw, Oh that’s how it is.” Werner expressed that his first exposure to theater beading with Miss Norma influenced his sense of beading quality. His statement, “Oh, that’s how it is” was a reflection of his acceptance of Norma’s beading style as the industry standard of quality.

Michael Stanton described Norma, “Miss Norma Murray Graumann – a perfect size 6-7-8. [She] would breeze into *Brooks [Van Horn]* like Auntie Mame looking very pulled together.” Michael emphasized Norma’s personality as a necessary part of her professional work. “She could sell it to anybody. She was wonderful. There was much pizzazz to that lady.” In this quote, Michael accentuated Norma’s ability to convince designers to use hand beading through her personality, or “pizzazz.” His first comment, “She could sell it to anybody” strengthened this notion. Michael continued to discuss some of Norma’s clientele:

They were fabulous things that she did. And she had a lot of her clients were from Seventh Avenue. [She was] still doing her work when she wasn’t doing her circus. She would do their work. So we had a lot of Seventh Avenue Beading. And she worked for ... George Halley ... and she would work with – she had done a Norrell, and she had done Mr. Galanos and Pauline Trigere. Oh, and lots of names that I remember from my school days. They were Seventh Avenue.

Seventh Avenue is well known as Fashion Avenue in New York City for the high level of fashion industry activity (Montero, 2008). Michael explained that Norma would take non-theatrical work when the theater beading work was not in high demand. “Her circus” referred to

the circus costumes retained by a continuous contract by *Brooks Van Horn*. Michael listed some of the more famous New York fashion designers for which Norma created bead designs and bead work: George Halley, Norman Norell, James Galanos, and Pauline Trigere.

Suzy Benzinger supported Michael's statement:

And then there was also Norma who did the beading who ran the beading department at *Brooks*, also had like – did a side line business for designers. Seventh Avenue designers would need things beaded because she had a huge beading department. *Brooks Van Horn* was happy to make the money, they didn't care what came in or what came out as long as there was a check involved with it. And she did really, really exquisite, tiny little things for them. Beautiful ... the tiniest beads I've ever see in my life. And all beaded on with metallic thread. And they were beautiful, beautiful things. And Norma could do all that stuff, but Norma was rarely asked because at least if you went to *Brooks Van Horn* to have a show done, subtly was not the thing. If you asked for small stuff like that, you'd generally get from the ladies that beaded there, Oh you're never going to see it from the stage. You're never going to – you know.

Suzy reiterated Michael's testimonial regarding Norma's work for Seventh Avenue Designers.

She said that *Brooks Van Horn* did not take issue with the non-theatrical work supply since it provided another source of income for the company. Suzy also indicated that Norma created intricate designs using small beads and metallic thread for these fashion labels. It was an opportunity for Norma to create a different style of beading compared to the large-scale theatrical designs she often created. Suzy stated that the beaders discouraged intricate designs for any theater bead work as the detail could not be seen on stage.

Despite the client or final use of the bead work, Norma and her beading workers took great pride in their work. Suzy Benzinger explained:

A lot of those costumes which had to be aged after they were all heavily beaded, sometimes [the costumes] had to go to the tailoring department and this and that. And we would have to do it at night when all the beading ladies left because if they saw anything that was aged [on] their beading, there would be dramas. They would confront you. I mean, really, because everyone said to me Do not bring that dress back there. Don't bring that suit – that suit that has the beaded lapels that have to be aged Don't go by Norma. Don't go by any – if they see that stuff, they're going to flip out So we used to have to, at night, move things around ... because they really took pride in what their stuff was.

According to Ingham and Covey (2003a), aging is a theatrical process of distressing a costume to make it look old or dirty . This often requires partially ruining any bead or embroidery work. In this quote, Suzy stated that any beaded costumes that needed to be aged had to be moved at night to avoid confrontation with Norma or the other beaders. She concluded that this confrontational attitude was due to their pride in the skilled work they created.

The interview participants agreed that Norma was a skilled beader and bead designer. However, not all the designers experienced a good exchange with Norma. William Ivey Long indicated that while Miss Norma was exceptional in her technical expertise, she did not display the same level of communication as the bead designer Barbara Matera.

She [Norma] was not – she was – I did not have the same experience with her that I had with Barbara [Matera]. She was just a different type. Actually, other than the fact that I know that she did beading samples, I don't think that my beading awareness came alive ... Miss Norma and I – that wasn't, she wasn't as forth-coming as Barbara She would do something and then show it. It wasn't much give and take.

This quote from William Ivey Long described his interaction levels with both Barbara and Miss Norma and how they compared in his experience. William indicated that Norma's method of working centered on creating the samples and showing the designers what she recommended. His comment, "It was not much give and take" specified that she did not take much direction or advice from the costume designer about the beading design. Regardless of her communication style with costume designers, Norma Murray Graumann shaped the development of professional theater beading in New York.

Sidney Schroeger. Norma worked closely with Sidney Schroeger while they ran *Brody Embroidery* and worked for *Brooks Van Horn*. Ernie Smith introduced Sidney, "He was a police sketch artist who married the daughter of an embroiderer who then took over the company [*Brody*], and he was my mentor and worked with me in the early years." When asked about

Sidney's work, Ernie replied, "He did perforating and patternwork and stamping. He didn't particularly want to sit at the machine and operate a machine." Michael Stanton elaborated, "Sidney would do punch work and all the patterns and he would do machine embroidery. Norma would do all the hand embroidery." Sidney's primary work in professional theatrical embroidery was to design the machine embroidery, create the patterns, and stamp the fabrics with the design. Perforating refers to a method of preparing patterns to stamp the fabrics. Punch work was a way of setting rhinestones on fabric. The type of machine embroidery that Sidney designed was hand-manipulated machine embroidery such as Cornely or Irish work.

Michael Stanton described Sidney from his days at *Brooks Van Horn*:

I remember him more. He was very round and very warm and loved to talk and he could – he would leave things down at night for me to look at. Because if I wanted to look he would go – I was at the first table by the elevator and he would go home at night and he would say, "There's stuff back out there if you want to have a look. It's sort of cool. Cool, yeah, you'll like it." So we'd run back and look at it. It was wonderful. It was combinations of things and he said, "We're not going to do it, really. Nobody can afford this. But it's worth looking at, yeah." And he was really very charming and sharing of his wealth of knowledge. "You want to learn?" Sure, sure. He would do all the prep – patterns and preparations. He didn't actually sit at the machines and do them. He would talk to the old men who were all hunchback because they would do machine embroidery like this. They were all terribly, terribly misshapen because of their stature of sitting that way. He would say, "You don't want to do this because you don't want a back like that – like these guys. Nah, you don't want this. Nah, keep doing what you're doing."

Michael described Sidney's helpful and mentor-like personality. He stated that Sidney often left samples for the other workers to view after hours. Michael explained that the samples were innovative combinations of embroidery, but they often were not used due to low cost effectiveness. He also elaborated that Sidney designed the machine embroidery but would not do the machine embroidery work. In the statement, "He would talk to the old men who were all hunchback because they would do machine embroidery like this," Michael visually demonstrated a hunched appearance. Michael emphasized that Sidney did not encourage others to do the

machine embroidery work because of the workers' hunchback outcome. He encouraged Michael to keep draping instead.

Michael Stanton continued to describe the relationship between Sidney and Norma:

I think they were both so adept, the both of them. He would look at – he was the dollars and cents – what it costs. She would come up with these wonderful ideas. “Why don’t we use this or try that or we’ll do this.” And then he’ll go, “Norma, wait a minute. No, no. They want this back in two weeks, and we have to do this, and we have to do that, and you have to know how much it costs, and you can’t do that. You can’t do that.” He was the practical end of her business and she was the artistic end that allowed him to do creative things They were a perfect couple at work. They were both embroidery. Yet it was – the practical application was him and the artistic was her.

Michael explained that Sidney and Norma had a dynamic and symbiotic relationship. Sidney dealt with the practical side of embroidery and beading design by determining the cost and time associated with their projects. Norma was the more creative person of the relationship through encouraging innovative designs and practices. Michael stated in the third to last sentence, “he was the practical end of her business and she was the artistic end that allowed him to do creative things.” He reiterated, “they were the perfect couple at work.” Sidney and Norma established professional theater beading first with *Brody Embroidery* and then through *Brooks Van Horn*. As William Ivey Long stated, “I learned a lot at the feet of those masters up at *Brooks Van [Horn]*.”

Barbara Matera. All twelve participants mentioned Barbara Matera as an influence on beading in theater. She opened her costume shop in New York in 1968. Barbara died in 2001, but the company continued to operate until 2010 (Coronado, 2002; Morris & Morris, 2011). Of the twelve interviewed participants, six worked for her and her shop, and three worked with her as designers.

Most of the participants referred to Barbara directly as the primary influence and driving force behind using beading on their designs. “... but then the rest [of the beaded shows] had been Barbara Matera inspired,” as William Ivey Long described. A point that was made clear by all of

the interviewees was Barbara Matera's passion for beading. Suzy used the word "magic" or "magical" multiple times when describing her experience working with Barbara. It should be noted that Barbara was not a beader or embroiderer in the industry but a costume shop manager. However, her influence over designers when they produced costumes in her shop was a significant contributing factor in professional beading history, according to the interview participants.

Polly Kinney mentioned Barbara's love for beading and her tendency to influence designers to use it on their costumes.

I know Barbara loved it. She had two things: beading and ballet that she loved, and if she - I mean she might have in a way forced beading onto some designers just because she wanted to do it, and she sort of brought it back as a popular thing, you know, and once they do it, they realize it's not such a big mystery and it's fabulous.

The last line indicated that many designers did not use beading due to their lack of awareness or understanding about beading and that Barbara helped them to overcome possible apprehensions.

Suzy Benzinger reiterated Barbara's tendency to influence costume designers:

If you went to Matera's it was an unwritten rule that Barbara was going to find some way to look at a sketch and get beading into it somehow. Whenever we did shows, of course we always thought that way. We always when we designed the shows and stuff, we always thought, Well where's the beaded number?

Suzy stated how beadwork was emphasized at Barbara's shop. She said that costume designers expected to include beading if they had costumes made at *Matera's*. Suzy's final thought, "well, where's the beaded number?" showed that she and other designers would design the costumes of a show with a beaded element in mind.

Barbara Matera was a costume shop manager. However, the participants stated that she designed the beading on the costumes in her shop. Kathy Marshall described Barbara's process:

The way Barbara would just take a piece of fabric and a sketch and make up the beading pattern pretty much – a lot of times just right on the frame. There'd be nothing drawn on

the fabric and it would hit the frame and she'd start drawing some lines and putting beads on for a sample. It wasn't even completely, you know, precisely drawn out It was kind of amazing.

In this quote, Kathy stated that Barbara designed the beadwork directly on the fabric. "Right on the frame" referred to the stretched fabric on a frame, ready for stitching. Werner Kulovits added to Kathy's description by stating, "she lived her work. She was very talented and imaginative and she was a designer in her own right." Werner identified Barbara as a designer in this quote and not as a craftsperson or technician.

Barbara's beading design and process influenced the costume designer's imaginations as well. Suzy Benzinger stated, "it [Barbara's work] allowed you to dream a little bit." She continued:

I don't know how to describe the magic of Barbara's. [It] allowed the imagination to sort of fill in the – you know. You allowed yourself to kind of fill in the little holes. That was the Barbara way. She was amazing. Amazing. Just Exquisite.

Suzy explained that Barbara's work was interpretive in a way that allowed the imagination to understand the costume better or differently. Suzy's comment that "you allowed yourself to kind of fill in the little holes" indicated that she as a costume designer was able to use Barbara's imaginative work to push her own creativity.

William Ivey Long described his communication process with Barbara through an example of a meeting:

You didn't work with Barbara Matera and – not without learning a lot about beading. Because she would talk with you. I remember one of the first things she did for me which was my first musical on Broadway, *The 1940s Radio Hour*. I had some Schiaparelli – it took place during World War II, and I had designed some Schiaparelli-inspired dresses and jackets and day jackets. And I remember I brought in some twigs that I had picked up in one of the parks on the Upper West Side. I brought them down because I remembered there was this beautiful turquoise wool suit that I designed with brown, middle-tone brown, burnt umber accessories: hats and gloves and shoes and – I wanted the embroidery, the Schiaparelli-type embroidery to look like twigs had just been dropped on

the lapels. And that is just up Barbara Matera's alley! You bring some twigs, and you drop them on the lapels, and she is off and running!

William described one of his first encounters of working with Barbara. For his costume designs for *The 1940s Radio Hour*, he designed a woman's period suit based on the work of the fashion designer, Elsa Schiaparelli. For this design, William gave Barbara the direction of "embroidery to look like twigs had just been dropped on the lapels." William continued the story:

So that was completely thrilling working with Barbara because she would totally embrace that energy of throwing twigs on the lapels, and how does that translate, and what are those beads, and maybe they're a combination of knotting and silk knots and this with the beads tucked in and all sorts of things like that.

William explained that Barbara understood the direction he gave her and started interpreting the twigs through embroidery and beadwork. William's line of questions, "... and how does that translate, and what are those beads, and maybe they're a combination of knotting and silk knots and this with the beads tucked in," indicated Barbara's process of designing the embroidery.

All three costume designers interviewed, William Ivey Long, Gregg Barnes and Suzy Benzinger, indicated that Barbara created better bead designs when given less direction from the costume designers. Suzy explained:

The thing with Barbara was that we always knew psychologically dealing with her with beading was that you would say, "you know what I think, I want copper, gold and maybe fuchsia, but I'm not really sure how we should accomplish – " And then she'd go, "wait." She'd get in there and the ladies would start making samples, and you'd hear them all, Barbarabarbar back and forth. And then you'd get like a bunch of samples and you'd go, God, which one do I pick? Each one is more beautiful from the next, then the next, you know. And they're better than anything you could ever do. But the best thing to do with Barbara was to not really give her too much direction.

In this quote, Suzy exemplified Barbara's ability to design with less direction. She provided an example of mentioning a few colors, while Barbara created multiple samples for the designer.

Suzy stated that the beading "ladies" were part of Barbara's design process through the sample

making aspect of the design. Finally, she emphasized that the best process was not to provide Barbara with a lot of direction for the bead design.

The costume designer Gregg Barnes echoed this sentiment in a narrative he provided about his first encounter with Barbara Matera:

I think I learned more in this one session with Barbara Matera than I did maybe in my three years at NYU. I was doing a production of *The Merry Widow* at the Papermill Playhouse, but it was being built up at Canada at Malabar. The producers at the Papermill agreed to let me have a dress made for the production. And the signature dress of *The Merry Widow* is the dress that she wears in the first act which is a black – she’s coming out of mourning essentially. I did the sketch and I went to Barbara’s. I’d never – I don’t think I’d ever had – at that point hot fix stones weren’t even invented, so I had no history other than maybe jewel tacking some appliques onto things. I really didn’t know anything.

And I sat down with Barbara. I showed her the whole show even though I was there to discuss this one dress. And she opened the door and said, “well, tell me what you think. Where does this dress come from?” I started to say, “well, I think this may be a quarter inch of that and a bit of this –” and she said very kindly, “no, no, no, no, no. Don’t tell me how to – I don’t need for you to tell me how to make the dress. I want to know about the moment.”

It was a lightning bolt that she – we have the incredible pleasure and honor of working with these people who can translate ideas into – with elements, physical elements into tangible and relevant storytelling.

Gregg stated that he learned more from one encounter with Barbara than from his time in graduate school at New York University. He had one dress built at Matera’s for his costume designs of *The Merry Widow*. When Barbara asked about the dress, Gregg started to explain about the materials he thought would be used to create the costume. Barbara stopped Gregg and asked him to explain the dress in a more interpretive way in relation to the play. Gregg stated that that particular moment clarified the full extent of design capabilities by Barbara and other costume artisans.

Often Barbara’s design element interpretations were nothing more than accidents. Suzy Benzinger related a story about her friend and former costume designer, Martin Pakledinaz:

Marty's favorite happy accident was when he was doing the Joel Grey thing, *The Grand Tour*. He was in California working with Theoni on *Harry and Walter*, a film and they sent the sketches to Matora's. And Barbara was on the phone with Theoni all the time, This and this and that and that. But sometimes Barbara would see things in sketches that to her would seem fairly obvious and would just do – you know, without a lot of discussion.

And Marty always told this wonderful story about how they got off the plane and they went right to Matora's off the plane from California. And they looked at these dresses that Barbara had, all on forms for this one number. They were covered, the whole – the bottom of the dresses were all covered with teeny tiny white pom-poms on little strings

Theoni and Marty were like, Okay, what is that? Where – Barbara never discussed white pom-poms. Why are there white pom-poms all over the bottoms of those dresses? But Marty, in the sketch, for highlights, had done all these little white dots next to these flowers. [He] had done like, just to show that it was going to be highlights. Not that it was going to be a fabric or meant to be anything. Barbara interpreted that as being white pom-poms. And Theoni said, "we don't have time to take them all off, so let's just throw them on stage and see what happens." ... and they were magical onstage. Magical.

Theoni and Marty took credit for it for years afterward, but Marty said it was one of the happiest mistakes that – he really said, "I never in a million years!" But again, that was the magic of Matora's. She knew onstage that was going to be great, but she also thought that was what was on the sketch.

Martin Paklezinaz was a design assistant to the costume designer Theoni Aldredge. The costume drawings were sent to *Matora's* and discussed via telephone. However, Theoni and Martin were unable to see the costumes until just before the dress rehearsal. Martin painted the sketches of Theoni's designs with white highlights. Barbara interpreted those highlights as white pom-pom trim without discussing it with Theoni or Martin. She assumed they meant it to be the trim and did not contemplate any other interpretations of the white dots. When Theoni and Martin saw the costumes, the time factor prevented any changes, so they decided to see what it looked like on stage. The pom-pom trim turned out to be a great addition to the costumes despite the accidental interpretation. Suzy emphasized that Barbara's design sensibility understood how the trim would look on stage, but she also just took it for granted as part of the costume design.

Not all costume designers preferred to give Barbara complete reign over the embellishment design, however. Suzy related a story about the costume and fashion designer

Bob Mackie. Bob is famous for the beaded designs of the *Sonny and Cher Show*, the *Carol Burnet Show* and his own fashion label:

I don't think, and he's the nicest man on the face of the earth. I don't think he ever in a million years thought that he was being anything but a wonderful client coming to Madera's, but when the patterns came out before they were put onto the fabric for the beading he actually marked out all the beads. "I want these should be gold bugle number threes." He would mark everything out with the thread color and he'd tape it to the pattern and the whole thing.

I never saw Barbara so miserable in my whole life. But Barbara, of course, this is her shop, and being a professional – whatever the client wants. But she was miserable. I can't even tell you how miserable she was. And when the stuff was done, she was just horrified by it because it wasn't Barbara. Barbara is always about mixing the beads and playing light off things and making things fun. She really loved the intricacies of beading and what it all meant and the weight and the lightness.

I think when Bob laid it all out, the fun was gone for her, because then it seemed like she was running a factory Because then the ladies, too, were miserable.

Bob Mackie is familiar with beaded designs. When he had costumes built at Barbara Madera's shop, he did not ask for her help to design the beading. He pre-marked all the patterns and beading for the shop, eliminating the need for Barbara's guidance with the beading design. Suzy expressed how uncomfortable Barbara and her beading ladies were with this approach because they were operating as a factory rather than a design house. According to the participants, however, this was not a normal situation at Madera's. The costume designers commonly relied on Barbara's expertise in the bead room. "We would always say It's not Madera's quality," stated Suzy Benzinger. She saw many designers such as Theoni Aldredge, Patricia Ziprod, and Florence Klotz depend on Barbara's design sensibilities. Suzy explained:

Theoni really respected Barbara's background with Irene Sharaff who was Theoni's – Irene Sharaff, it is all about Irene Sharaff. I can tell you from start to finish. We all wanted to be Irene Sharaff. We all thought about Irene Sharaff. We all said, What would Irene do? All the time – would Irene have done this? Would Irene have done that? And I think that Theoni loved all that knowledge that Barbara had with Irene.

Irene Sharaff was a famous film and theater designer from the 20th century. In this statement, Suzy explained that Barbara's personal experience working with Irene increased her credibility

with the other costume designers. Theoni and other costume designers valued Barbara's expertise in the costume field along with her bead design capabilities.

Barbara's beading designs were distinctive, according to the participants. "There were all those other characters where Barbara had translated the character right into beads," as Suzy states. Barbara's beading designs were directly related to the character portrayed by the costume and actor. Suzy explained further:

Barbara had a way of finding a kind of bead to work for every character. I guess it had never really occurred to me that oil slick aubergine and black bugle beads were going to be used for sort of an evil character in this really sexy way, and the weight would make the character walk a different way. But Barbara knew all this stuff. It's not something she ever really discussed. You never really heard her talk about all that. She just did it.

Suzy illustrated Barbara's ability to interpret theatrical characters through the bead design. She stated that the beading design could affect the actor's portrayal of a character. Barbara did not discuss her knowledge of these bead characterizations, however.

Suzy narrated the first time she saw Barbara's work to emphasize the characterization through beadwork:

All of a sudden, the way that she had put the beads – the weight of the beads made all these ruffles and things turn into an evening slouchy, sexy dress. I had just thought, Okay, this is an artist. And when Barbara came, because Barbara came with Theoni a couple days after we had unpacked – Barbara came with Theoni, and she also came with a beading lady with her, with Lilly. I – I think it was Lilly. I think it was Lilly. Now I'm not sure – but maybe because I have so many memories of Barbara and Lilly together.

But when she came, I just couldn't believe that this was the woman that did it all I expected some magical person to show up, and she of course, was I remember one of the girls putting one of these dresses on which I thought should've been encased in glass. And I thought, We're actually going to put this on one of these horrible chorus girls? I shouldn't say that, they were actually very sweet. I just thought, Oh, I don't want a human being to put this dress on.

Suzy described beaded dresses and how they depicted a sexy look. When she first met Barbara, Suzy was overwhelmed by the artistry of Barbara's designs. Suzy did not want the costumes to be worn but put on display because of the beadwork.

Gregg Barnes related a story about Barbara's work and her ability to see details:

She called me up to her table. They were putting the dress in the bag to ship up to the theater. She said, "oh we love this dress. We just wanted you to see it finished." And then I see her look down at the sketch and she says, "oh take that out of the bag." I'm literally kind of speechless – emotional to have something made that's really – I remember when the actor put the garment on she cried in the fitting. She had – it was one of those – in a good way.

And she said, "look how you have on the edge of this broach. You have these little – it's a staccato kind of rhythm. We need to put some fire-polished little ovals on there." And she sat down and in three minutes whipped these beads on the edge of that broach. And I thought, This lady's seventy years old – or whatever she was at the time. She has shipped a million things – a million beaded garments out of this shop and yet she sees that this is – it's important. Because for all of this dress's magnificence, the thing that was the storytelling part of it, ironically was this broach It's the kind of thing where I wouldn't have said, "this is lacking something. This is lacking 16 little beads around the – to make it really be what we discussed." But she saw it. She acted on it.

In this narrative, Gregg pointed out that Barbara saw something missing in the costume that was not discussed but he included in the sketch. While Gregg thought the costume was finished, Barbara decided to add a few more beads to a small element of the costume. He stated that he would not have necessarily seen it or pointed it out. However, Barbara immediately noticed the missing element and added it without question to aid the costume's characterization.

Gregg emphasized Barbara's sense of characterization in the following narrative:

I had a – without me really thinking about this I had this organza overskirt. And she beaded the whole underskirt and the hem of the organza skirt was stitched with little – I painted little lines on it. And she said, "oh I love how you've – this is like a mourning veil." And I thought, It is like a mourning veil. But I hadn't really consciously sat down to say, This will link in that way. And then when she said it I thought, Absolutely. That is perfect, just metaphorically. It's a synergy of – it made the dress more honest and not just glamorous. It gave it a kind of gravitas.

While this story did not directly link to beading, it demonstrated Barbara's ability to help designers realize characters through the costumes. Without discussion about materials or techniques, Barbara was often able to create costumes that depicted the character without words.

The participants each talked about Barbara's passion for beadwork on costumes. Polly Kinney clarified the extent of her passion through a commentary about her costing process:

I don't think she gave it two thoughts as to how long it would take to do the beading. And I don't think she cared if it went over budget. I don't think she paid a bit of attention to the budget. She had an efficiency expert come in one time and he said, "you've got too many people – too many supervisors." She had probably three in the office, a shopping manager-supervisor, another guy, and herself and her assistant all as supervisors – like the CEOs of the company. And he also told her that she ran her business like a hobby.

Polly stated that Barbara did not keep track of the time or labor for beaded projects. In this narrative, Polly explained that Barbara had an efficiency expert evaluate her costume shop, but when the expert left, his suggestions were ignored.

Barbara Matera died on September 13, 2001. Her business continued for nine years after her death, but the participants expressed a great loss without Barbara. Broadway beading demand greatly deteriorated since her passing according to all twelve participants. As Josephine Spano stated, "she died and everything died with her."

Bessie Nelson. One of the beadsters Barbara Matera would often call in for larger jobs was Bessie Nelson. Bessie originally owned her own beading shop in California and moved to New York to freelance bead design. Bessie is currently in her 80s but continues to work with designers and costume shops to make bead samples. Suzy described her, "with Bessie – the enthusiasm! She's unbelievable. She's a coot. You work with her and she gets out of breath about what can happen." Suzy illustrated Bessie's passion for bead designs and bead work.

William Ivey Long described her process:

Bessie brings her own – actually the beading frames are at all the different shops, but she goes to the different shops. Right there in the room, she'll do samples for you Bessie is like a gun for hire. She will go to the different shops and right in front of you ... it's like a visiting touring company. A magic show that comes to town, that's Bessie Nelson.

As William stated, Bessie goes from shop to shop to create the samples. He reiterated Suzy's statement about Bessie's enthusiasm. "A magic show that comes to town," as William proclaimed.

However, Bessie's services will soon be unavailable. William continued, "and she's retiring. I don't know why. She's so young and frisky." Suzy Benzinger, however, discouraged Bessie's retirement. "I mean if Bessie ever says she's going to retire, I'm going to have to retire, too. She can't. She can't ever stop working. She can't. Because it's just too much joy. It's really too much joy."

Josephine Spano. One of Barbara's full-time beaders was Josephine Spano. Since *Matera's* closed, Josephine works for Kathy Marshall at *Tricorne Costumes*. Josephine is in her 70s and also mentioned retirement. However, her passion for beading is currently keeping her working. "I get that bead and it's ecstasy," as Josephine said.

Josephine described how she learned to bead by watching her mother:

I learned from watching her [bead], but she didn't want me to do it at all. Because she said, "this is a job for old people. You go to school and get an education. You'll get paid more, you'll meet people. You don't sit forever and ever." But at the times she would go to church, or leave the frame, I would sneak and sit. And I would work. And it was the same as hers. So I just loved it.

Josephine's mother was a beader for the New York fashion industry in the early 20th century. She discouraged Josephine from learning to bead; however, Josephine loved beading so much that she would practice on her mother's frame while her mother was away. She was able to imitate her mother's work.

Josephine explained how she practiced and designed new techniques:

I would go over the parts like beading without the beads – with the chain stitch, with the loops, and then put a bead. And just thinking and realize a few things, that's it. Well, I used to see my mother doing these basic things, beading. But when I started to bead I wanted to do something. Because I could visualize different things, better things – like

chunks or a little stitch with a longer stitch. And then little chunks, little rocks or something – whatever I was thinking you know. And to me it was beautiful. It was beautiful because I was so intensely involved, and it made me happy. I was happy.

Josephine was able to practice the movement without tools for a time. She visualized new techniques after seeing bead samples. Polly Kinney emphasized Josephine's innovation, "Josephine is very creative. She really has ideas. So she is a great source to work with."

Soon Josephine joined Barbara Matera's costume shop as a beader. Kathy Marshall explained, "she was the young one around when I first started at Barbara's." Josephine elaborated about her first days at Matera's:

There were about five or six old people. And I went in when I was young. So they looked at me and they said, Well, she doesn't belong here. What's she doing? She doesn't know how to do anything. So Barbara said, "can you bead?" And I said, "yes." So I sat the whole day and I worked. I looked at all the beads and said, "oh my God."

Josephine described the beading department of Barbara Matera's that consisted of "five or six old people." Since she was a young woman, they doubted her stamina to bead all day long. Barbara asked Josephine to bead, so she did. She was impressed with the amount of beads at the shop.

Because of her mother's insistence, Josephine also trained as a beautician. However, her love of beading encouraged her to stay with *Matera's*. "I do remember that I used to make more money being a beautician than beading. But I didn't care. I liked beading," Josephine stated. She elaborates about her passion, "so when I work, I put my soul and then I work with all my heart and soul. And that's my enjoyment." Josephine continues to bead despite passing retirement age:

I'm still beading, and I don't know why. For good or for worse, but I love it. Money, no money – it's what I like to do. Even when I sleep it's what I think about: the little bead, the little stitch.

Josephine's love keeps her beading despite age and money. Her passion benefits the costume industry. Polly Kinney explained that Josephine will not stop beading anytime soon. "Josephine

loves beads and I think she will work herself to death. I think she'll die in the traipses, so to speak. Because she loves it. She loves beads."

Polly Kinney. Polly Kinney started as a draper for Barbara Matera before Barbara asked her to start patterning out the bead designs. Polly had an art background from college that Barbara utilized for sketching the beading patterns. Eventually, Barbara started to include Polly in the bead design decisions:

And then every once in a while she would say, "well what do you think? What beads should we use?" So I just paid a lot of attention And I learned from watching Josephine how the tambour beading works. Believe me, watching someone do it and knowing in your head what it is and doing it yourself is a whole different thing. It's so hard.

Polly explained that Barbara would ask for her opinion, and Polly spent her time observing Barbara's design methods. She learned about beading techniques by watching Josephine bead, but as Polly explained, the beading process was harder to do than watching someone else do it.

After *Matera's* closed, Polly started to freelance as a bead designer. She learned enough about beading to create her own samples. She explained the qualifications needed to be a bead designer:

I think you have to have a good color sense. I think you have to have not a lot of ego. You really are trying to do what the other guy wants, rather than what you might want to do So you have to just suppress that part of yourself I think you have to have a curiosity about the beads that are out there and a willingness to look in catalogs, to look online, to walk all over the stores, and see what's there I think you have to have a certain artistic sensibility, too.

In this statement, Polly listed color sense, curiosity about beads and beading, and an artistic sensibility as necessary qualifications for bead designers. She also stated that your own ego and design sense cannot overwhelm the costume designer's needs.

Gregg Barnes often uses Polly to design the bead work in his costume designs. "Polly, really, who then organized the beads and did the art work. She can really use the sketch in a

more significant way than I think normally a sketch – the information a sketch has.” Gregg emphasized Polly’s ability to read a costume design sketch and understand the designer’s needs for that costume. This is a quality that costume designers value in bead designers, as Gregg stated. However, the passion for beads is the one quality that each of the beaders and bead designer share. Polly explained, “I fell in love with it just as she [Barbara] had.”

Other beaders. The participants mentioned several other beaders. Michael Stanton addressed the other beaders as a group:

They were Italian Americans – first generation, second generation. They were the last in their families to do the beading. They wanted their daughters to get married and have children and stay home. Don’t go to bead. Don’t go to work. Don’t go to work. And I thought that was very strange. These ladies who were so good with their hands. They could do anything. They had a lot of attitude, sometimes.

Michael explained that many of the beaders were first or second generation Italian Americans. He said that these beaders did not want their children to learn beading. Instead, they wanted them to have families and stay home rather than work. Michael stressed his discomfort with the notion that these talented beaders did not want their families to carry on their beading traditions. He stated that the beaders’ attitudes often showed.

Josephine Spano added to Michael’s description. “They were in their 70s at that time. They were great, oh my God. They just would not show you anything because they were afraid you would take their jobs. But they knew so much, too.” Josephine described the beaders at *Barbara Matera’s* as guarded. They would not share their knowledge for fear of losing jobs to younger beaders.

Suzy Benzinger described the division of labor in the bead room at *Matera’s*:

If it was a rush job it didn’t just go to one person. The dress would be split up on a bunch of different stretchers. Then you’d hear, No I didn’t space it like that. Why did you space it like that? It shouldn’t be spaced like that. And I don’t use that. There was always a lot

of different like, No don't use that. No we're not supposed to use the red thread in the white bead. We're supposed to use the pink thread in the white bead.

In this narrative, Suzy illustrated the differing opinions between the beaders regarding technique and design. Large jobs were often split between multiple beaders, but beading styles and techniques could vary on the same item being beaded.

Some of the participants recalled specific beaders from the Matera's bead room. Kathy Marshall stated:

I know Rose Gambino was the queen of embroiderers at Barbara's when I came. She was a tiny little Italian woman who lived out on Long Island. And Carmella – I can't even come up with Carmella's last name – was her right arm. Those two led the troops. Josie was a young one that came in.

Kathy listed Rose Gambino as the lead beader for Barbara Matera. Carmella was another original beader before Josephine came in as the young beader. Josephine described Rose, "very rough. Tough. But she knew so much about beading. A very good person."

Polly Kinney gave the most complete account of the bead room workers at *Matera's*:

We had a woman named Lucine – I don't know her last name. She was Russian I believe. She was a hand beader. She was like the head of the hand beaders. I'm sure there were, before that – you mentioned Rose. I think she was before my time. And Carmella was there early on. She was a crochet beader I think. I can't remember. She was – she had a wooden leg, and she would wear two pairs of glasses. These are all old ladies. They learned a long time ago. I don't really know what her history is But Carmella was funny. She would hang an umbrella upside down underneath the fluorescent light so it would diffuse the light. And then she had two pairs of glasses on, and beading away just as happy as –

In this quote, Polly described a hand beader named Lucine and the crochet beaders Rose and Carmella. Other participants made passing comments about Barbara sending cabs or limos to pick up the beaders. Polly's account gave a brief glimpse into *Matera's* bead room and some of the beaders who occupied it.

Three participants remembered one historical incident in different ways. The difference in their historical recollections elucidates the importance of Frisch's (1990) framework applied to this analysis. Each memory demonstrates what that participant considered important about the event and the manner in which he or she remembered it. Polly's description of the beaders clarified that Carmella was the only beader that Barbara consistently ordered a cab for, due to her wooden leg and age. "Barbara sent a cab for her [Carmella] every day and a cab took her home. Can you imagine the subway on a wooden leg? And she was old." Polly stressed Barbara's consideration for her worker that was disabled and aged. The importance of this event to Polly was Barbara's practicality and her thoughtfulness, as reflected in Polly's question, "can you imagine the subway on a wooden leg?" She also constructed importance in the fact that Carmella had a wooden leg and was old.

Suzy Benzinger's memory of the event varied but expressed a similar meaning.

The ladies were hard workers – hard, hard workers. They were not young, you know. They were – there was one gal that was young. The rest were older ladies that took – Barbara paid for cabs for them to go home at night because they couldn't take the subway.

Suzy stressed the importance of the bead workers' ages and their work ethic in this quote. For Suzy, this constituted the significance of the event and the visual she remembered. To a slightly lesser extent, Suzy also expressed the importance of Barbara's consideration by adjusting her comment to state that Barbara paid for the taxi cabs for all the ladies.

As a final example of this event, Ernie Smith constructed a different meaning.

But I remember the stories of Barbara at *Matera's* sending limousines to get the girls who were the beaders and taking them to get, oh, treating them like queens because they were so precious to her. And that's because they held the information so tightly that it was like the secret club of embroiderers.

In his memory of Barbara calling cabs for her beaders, Ernie created meaning in the importance of the beaders and their tightly-guarded information. Ernie refers to the beaders as “girls”, possibly indicating younger women. This is in direct contrast to both Polly and Suzy’s statement. He also stated that Barbara sent limousines rather than taxi cabs and treated the beaders like “queens”. According to Ernie, this treatment was because the beaders were precious to Barbara and their techniques had to be protected. These three views of the same event demonstrate how the participants create meaning from their historical memories.

Beading work. The participants had several comments relating to beaders and beadwork as a whole. The costume designers emphasized the importance of relying on artisans such as beaders to create beautiful work. They each stated that their costume designs would be of lower quality if they did not include other artisans in the equation of making the design a reality. “I think in general you get your best work out of talented artistic folk if you let them take their lead,” as William Ivey Long stated.

All the participants commented about the difficulty of beading labor. Suzy Benzinger explained:

This is hard work. This is manual labor. I mean it’s beautiful, and I think it means a lot to them. I think it took a lot of intelligence to come up with the wonderful techniques and to create such joy on a daily basis. But it’s not always a joyful process. I think it’s one thing to come up with an idea. It’s another thing to actually do that idea, day after day after day.

The beautiful bead work is created through long hours of manual labor, according to Suzy. She specified that the bead workers have to take joy in what they do in order to keep performing the hard work on a daily basis. Josephine explained this point, “we’d work until 10, sometimes 1 o’clock in the morning. We’d never get tired, because we’d do something beautiful.” The beaders’ love of creating beautiful work motivated their hard work practices.

Suzy related a story to emphasize the hard work of the bead-ers:

I remember we did *Private Lives* with Elizabeth Taylor, and she was unbelievable – an unbelievable woman. But Elizabeth Taylor looked at her beaded dress and she looked at some of the beading samples and things, and she said, “are they actually here in the building or do you send this out?” Barbara and Theoni said, No, they’re over there. They’re through the fitting room. They were there with their thing and she said, “I’d like to go over there and thank them. Can I?” And we were like, Oh of course.

But she – it’s something that she – you know Elizabeth as a young girl in all those studios – she saw people making all the clothes. She knew. She knew what the process was, and I think that was the wonderful thing about being at *Matera’s*. You saw how hard they worked and how sometimes they wouldn’t go home on time because they wanted to finish that sleeve before they went. They wanted to finish this thing. Because they knew the fitting was coming up, and you thought, Wow. This is amazing. Amazing.

The actress Elizabeth Taylor understood the hard work that the hand bead-ers put into her costume and wanted to personally thank them. She had previously seen the beading and other costume making processes on a regular basis from her days of working in Hollywood studios.

Suzy emphasized that the same process was available to view at *Matera’s* costume shop, and it showed how hard the bead artisans worked.

Suzy continued to state her awe of the bead-ers:

Every so often Theoni and I would fill in bead work if we had to do it out of town on a show, and there wasn’t a beading lady there. After we had to reset a sleeve or do a hem or something like that. And we’d be like, Oh! Theoni would be like, “God where is Josephine? This is so hard. I cannot get this line straight. How hard is this?” We would always go back and say, Okay, you ladies are spectacular, because you can see every single place that we touched on these dresses. You can see everything. The big mess we made. So we, believe me, we honor them. We couldn’t believe the stuff they did. I mean I still can’t. Amazing. Amazing.

When Suzy and Theoni Aldredge were required to substitute beads on costumes without the aid of the bead-ers, Suzy stated that the results were unfortunate. She and Theoni lamented to the bead-ers about their lack of expertise and the difficulty of beading. Suzy testified that they honor the bead-ers and their work.

Polly Kinney emphasized the stamina needed to bead on a daily basis:

You really have to find a Zen place doing it, because it's so boring. Even doing my little sample which might be one inch by five – by the time I'm done – by the time I've done the third row I'm thinking, Ugh. When am I going to be over? Yeah, it's not really – I don't really have the patience for it.

She illustrated the boring nature of constantly beading. Polly declared that she did not have the patience to be a beader who constantly works throughout the day. Kathy Marshall underscored this declaration about the stamina needed for working as a beader:

There's a lot of people who come through and go, Oh I want to do that. I want to learn that. But you know – to be proficient at it – it's just a lot of practice It's always more glamorous. All parts of what we do are more glamorous from the outside. There's a lot of repetition in what we do and a lot of just plain work.

According to Kathy, people see beaders or beading and inquire about learning the process.

However, she stated that the difficult part of beading is the practice and patience. It appears to be very glamorous because of the beautiful work produced. As Kathy stated, “there's a lot of repetition in what we do and a lot of just plain work.”

Ernie Smith explained that learning to bead is relatively simple. The difficulty is in proficiency and creativity.

I can train someone to do beading in a couple of hours. It's no big mystery. For them to be efficient at it, to be creative with it – that's another story. But it's only a beading hook. It's just a needle and thread. Learning the technique is simple enough, and once you know it, it's whether you have that kind of stamina. Because it's arduous.

Learning to bead can be accomplished quickly, according to Ernie. The tools are not daunting or difficult. However, the demanding nature of the work discourages many from keeping with the career. Ernie concluded that the hard work also has its merits. “So I don't think that embroiderers will get rich, but they will have a rich life,” stated Ernie.

Despite the simple process of learning to bead, beadwork remains a mystery to many in theater. The hard work of beaders has discouraged prospective students but inspired awe for others. Suzy Benzinger underlined this awe:

Theoni always said that we bow to the talent of all those men and women in that room, because we couldn't do what they did. We didn't have their talents. That was a talent that was respected and we never thought that we could ever do any of the stuff that they did. To me, to all of us it seemed like rocket science.

In the first sentence, her admiration stressed the importance of beaders to the costume designers.

Suzy referred to beadwork as “rocket science” to emphasize her respect.

The participants clarified the development of professional theater beading through their narratives. Twelve participants discussed the origins of the theater beading industry, key companies, and people important to this history. Their comments underscored the importance of the beaders and bead designers to the costume design and making process. The history they conveyed directly addressed the first research question and led the way to the second question addressed in the follow-up interview.

Finding Meaning in the Memories

Three beaders agreed to follow-up interviews. In the second interviews, I focused on the second research question, *how are the beaders' past, present and future perspectives influenced by their memories*. I used Frisch's (1990) *The Memory of History* as a conceptual guide for my interview protocol and analysis of the data. Frisch surmised the importance of history's relationship to personal memories overrode historical events. He urged further study into the meaning of history associated with personal perspectives.

Using Frisch's (1990) framework, I interviewed Polly Kinney, Ernie Smith and Josephine Spano a second time each for the study. The focus of the second interviews was the relationship of the beaders' memory to the history of professional theater beading. Initially, the plan for the second interviews was to allow the beaders to listen to specified excerpts from the first interviews before the interview took place. However, after the analysis of the first interviews, I found several issues that hindered this process. Of the costume designers, costume makers and

beaders, the beaders had far less interaction with other beading workshops apart from their own. Nevertheless, as professional theater beading was the focus of this study, I restricted the second interviews to the beaders to gain their perspectives about the history.

The costume designers had the most interaction between multiple shops and therefore had the omniscient viewpoint of professional theater beading history. The costume makers had the next most universal viewpoint. During the interviews, the professional beaders spoke only of the particular shops where they had worked. When I asked about other shops, each shared the opinion that he or she had no familiarity with other shops and could not comment. The one exception to this was Ernie Smith. It should be reiterated that even though he was interviewed with the beader protocol, he is an embroidery shop manager who works with theater clients, rather than a professional beader in theater.

The difficulty with beader unfamiliarity about the other shops meant that any historical events that occurred outside the beaders' personal frame of reference were left without comment. I determined this unfamiliarity during the first interviews when I attempted to reference other historical events, companies, or people in the industry. While the designers would comment, only a few of the costume makers and none of the beaders would react to the question by expanding on any knowledge. For example, when I asked Josephine Spano about the development of beading in New York, she replied, "I'm so involved with myself and the work, but I really don't know so much [about] what's going on."

My initial assumption that there would be multiple similar historical narratives was another issue with my initial plan for the second interviews. When narrative events were shared they were more personal in nature and less useful for provoking memories in other participants. To illustrate this point, Kathy Marshall spoke about Rose Gambino as Barbara Matera's head

beader while Kathy worked for *Matera's*. When I asked Polly about Rose, she answered that she really did not know Rose and could not provide any information about her. Polly became Barbara's beading design assistant just before Rose retired and had few memories of her.

For these reasons, I changed the second interview and did not incorporate listening to excerpts from the first interviews. Instead, I concentrated on the last half of the protocol (appendix G). I focused the interview on what the history meant to the beaders personally and professionally. This promoted shorter interviews and in turn somewhat pre-determined the themes of the second interviews. With limited questions, the themes were narrowed to the *Knowledge of History* and the *Value of that History*. The embroiderers primarily spoke of what they did and did not know about the history of professional theater beading and the meaning of that history to them and to others.

Knowledge of History. The three participants whom I interviewed indicated varying degrees of knowledge about the development of professional theater beading in New York. Ernie Smith recounted a brief history about *Brody Embroidery*, *Brooks Van Horn*, *Eaves Brooks*, and the embroidery designers Sidney Schroeger and Norma Graumann in his first interview. However, when I questioned him further regarding those companies and people, he could not provide any other details or memories in the second interview. Ernie's knowledge of the development of professional theater beading was primarily related to the companies and people through which Ernie traces *Penn and Fletcher's* ancestry.

Polly Kinney regarded the history of professional beading in a more personal way. "I think my work was more affected by watching Barbara Matera, and that is history of a certain kind. Because before I worked with her, I didn't know anything about this [beading]." Polly indicated that her knowledge of history was primarily supplied by observing Barbara's methods

of bead design. She regarded those observations as history in itself. Polly created meaning from her experiences with Barbara and advanced the importance of those memories over actual historical events. As Polly stated, her knowledge of beading was minimal before watching Barbara work and design. Polly's knowledge of the history was personal rather than broad. However, her memories of Barbara trumped the importance of a broad historical knowledge of events.

When I asked Josephine about her knowledge, she replied, "I'm so involved with myself and the work, but I really don't know so much [about the history]. There's so much I would love to learn." Josephine's answer indicated that she did not know much regarding this history but would like to know more. Like Polly, Josephine's knowledge of the history was personal. However, she expressed an interest in learning more about the overall history.

Value of History. The final analysis theme of the *Value of History* to the participants yielded two sub-themes. From the interviews, I determined the participants talked about the value of history in regards to those in the Industry and to others outside the beading industry. Through the analysis I identified certain benefits of history underscored by the participants. Figure 8 below displays both direct and indirect benefits related to the importance of the history of professional theater beading.

The direct benefits shown in Figure 8 in the lower left square include improved communication in the industry, improved design and technique knowledge, and increased demand for professional theater beading. The indirect benefits shown in the lower right square include industry and individual pride, increased interest about professional beading, and increased understanding about professional beading. The direct and indirect benefits also support

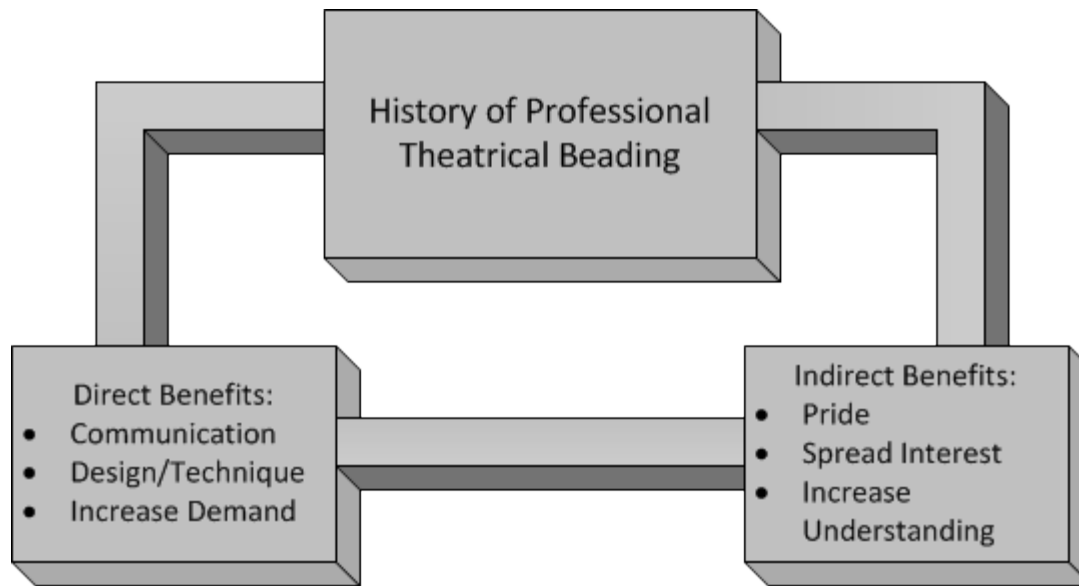


Figure 8: Figure depicting the benefits of preserving the history of professional theater beading. The importance of the history of professional theater beading yields both direct and indirect benefits to the industry and outsiders.

each other. For instance, increased understanding about professional beading can improve communication between costume designers and beaders.

Ernie Smith identified what is important about the knowledge of history. He illustrated several of the benefits:

I think it's valuable to know history, and to understand what you're looking at as you go back and see Will Rogers' Follies. When you go back and see pictures of shows from the past, to know the extent of the work that went into those shows, and appreciate it. And also, there will be a resurgence. Just, you know, suddenly someone will think that they've rediscovered embroidery or rediscovered glamor, and it will come back. Because fashion cannot stay stagnant.

Ernie emphasized the importance of knowing the history of professional theater beading as a communication tool and to aid design and technique. In his first statement, he surmised that it is important to "know what you're looking at" when reviewing old shows such as Will Rogers' Follies. Ernie emphasized the value of understanding past work through design and labor as direct benefits. He also stated that beading embellishments will come back into fashion as others

understand and gain interest. These are part of the indirect benefits. The benefits listed are manifestations of the meaning of history to Ernie.

Ernie explained further. “Well I certainly am proud of the history and the connection to the past and the work that other embroiderers have done before us.” Ernie Smith made this statement twice in his final interview.

The history gives me a certain pride in the work that we do, knowing that we’re carrying on a tradition of other embroidery artists. There’s a certain sadness that comes with it in that times change, tastes change. Things that we’d like to be doing, we sometimes don’t get a chance to do because there’s no call for it – at least in this generation or age. But it’s just wonderful to know what can be done and what has been done. And that kind of gives you a certain pride in the embroidery work as a field.

Ernie emphasized his own pride in relationship to knowing the history of beading. He created meaning in living the tradition of embroidery through its history and craftsmanship. This indirect benefit aided those like Ernie in the industry. He commented that as times and design tastes have changed, the beading industry is unable to use the full extent of their knowledge and skills with less demand for beaded designs. Ernie’s lamentation shows that increased or decreased interest from outsiders can affect the demand for beaded designs.

Ernie also illustrated the importance of history through increased knowledge of design and technique. “Really without the history behind them [costume designers] of what was available, it’s hard for them to imagine what is possible.” In this statement, he emphasized that costume designers can supplement their creativity through knowledge of beading possibilities.

Polly explained that industry outsiders can also benefit from the history.

I think there are probably people who don’t know that they’d like to know it [history]. Because I think that people are – once they begin to learn about it [beading] or experience it or see it, they’re fascinated by it. But I don’t think that like the average theater-goer – they appreciate the sparkle, but I don’t think they know what goes into all that.”

Polly's quote illustrated the benefit of a spread of interest in beading and increased understanding by outsiders. She explained that non-beading people become more interested in the overall process once they learn a small part of it. She stated that these non-industry people see and enjoy the sparkle of theater beading but do not understand the labor involved until they learn more about the history.

Josephine added a contributing statement to this benefit. "The young people, they should know [the history]." This simple declaration illustrated Josephine's opinion that others, young people in particular, should know and benefit from the history of professional theater beading. Josephine also expressed the importance of increasing her own knowledge: "There's so much I would love to learn ... but I'm 73. I don't know how long I could go on. Even I forget my age when I work."

Polly demonstrated how outsiders make meaning from the history of professional theater beading.

I know that I talked to one guy who, after I had spoken to him and showed him some things, he said he'd never look at costumes the same way again, because he got a little bit of an insight into what it was. And just from – this is going to sound stupid, but just from Facebook – I like to put my pictures on Facebook of stuff I do – I get a lot of comments from people that I went to high school with that are like teachers, or librarians, or working in an office, and are just blown away by it. I don't think they'd ever have given it a second thought if they hadn't seen some of those close up pictures and watched the Victoria's Secret pageant show. You know, knowing that they had some kind of a connection to it.

Polly stated that by explaining her art and showing examples of her work on social media, she experienced the occurrence of non-theatrical people showing interest in beading. This exposure to the industry and its history created a relationship between non-industry individuals and the industry that previously did not exist. This experience showed a perspective change for these individuals, according to Polly.

A few excerpts from the first set of interviews also illustrate the importance of the history of professional theater beading. Gregg Barnes clarified the benefit of increased communication through his comment:

You sort of develop a vocabulary because you meet all these people that do that, that really do have a history with that form. And they pass their knowledge onto you, but then you take it to another place. So it's an interesting thing.

Gregg stated that through interactions with industry individuals of varying pasts, he developed a vocabulary. He explained that personal history then adds to that vocabulary as it is passed on to others.

Suzy Benzinger explained that history used to be more available for costume designers and beaders in New York. Through *Brooks Van Horn* and *Eaves-Brooks Costumes*, industry people could easily access old samples and costumes:

History, just sitting there, rented out to everybody and their brother, these costumes. And it was a bit of living history, because you didn't have to look through a book or go to a museum. It was right there ... That's a sad thing I think. Because all that's lost and – that bit of history. Maybe it's only important to a few of us, probably. Who cares? But I think it's sad for people coming up from the business that they don't have that.

Suzy stated that these costumes were part of the historical documentation of theater and beading in New York. Designers and technicians could view the work of past artisans first-hand. Suzy's account illustrated how access to historical documentation could lead to the increased design and technical knowledge and communication within the theater costume industry. She commented that it may not seem important to many people since the samples were not saved, but future designers and technicians do not have the luxury of that access to history that was previously available.

Suzy observed the samples thrown away when *Eaves-Brooks* closed:

So all the history of that is really gone, you know. I guess you get old photographs and that, but you don't really get to – there's something about holding a garment, for those

who work in the business, you know. Because nothing says it more than showing it to somebody and saying this is – you know. Because we used to show those old garments. I remember Miss Norma – we’d say Well, couldn’t we have this? Couldn’t this be the embroidery on it? And Norma would go, “no. We don’t do that kind of work anymore. That’s too labor intensive. Forget it, you can’t afford it.” And that – this is back in the 70s so you can imagine, you know. It just sort of keeps getting more and more and more.”

Suzy explained that the old beading samples were discarded after the closing and are no longer a resource for beaders or designers to reference. She further elucidated that some of the beading designs were too intricate to reproduce in a cost-effective manner. While photographs show some detail, they do not substitute observing and handling of the actual sample.

Suzy explained more about the history:

It’s not sort of respected here. It’s not, you know. All that Broadway stuff here is not – no one says Oh, where are all the old clothes from Oklahoma? Or Where’s all this? Or where’s all that? No, it’s not respected. That’s sort of sad.

She stated that posterity was not a respected reason to keep old samples or costumes in the theatrical industry. She continued:

You know Valentino archived everything. Chanel – because they realized their place in history. And we don’t really. And I think it’s because it’s just – it comes down to time and money ... because these shops all do different shows.

Suzy stated that fashion designers such as Valentino and Chanel have their designs and work archived for posterity. However, the theater industry does not see history archival as a good use of time and money.

Suzy explained that time and money were not the only reasons for losing track of their history.

I think at the time, you don’t realize how fabulous things are when you are there ... I mean I guess we just didn’t think there would ever be an end to it. So we enjoyed every second of it, but we didn’t think, Oh this will be terrible when we can’t have silk flowers made or a dress fully beaded, and we can go look at it every five minutes on the stretcher. I mean we – it didn’t even occur to us.

In this statement, she clarified that it did not occur to the industry people at the time to save items or information relating to their history for future use.

I don't think we actually – because as usual – and this is what always happens in this industry, but we didn't sort of realize what we had. Because it was just our day to day existence. We didn't appreciate actually what was there.

Suzy emphasized that these industry people did not realize their own importance or the importance of their creations in days past. She stated that they did not appreciate their own value.

Gregg Barnes made a final comment about the importance of history. “Obviously people have to have a passion for it – passing the torch, or it would get lost.” Gregg's statement illustrates that history must be passed on by those in the industry with a passion for what they do. Otherwise, that history will fade.

Conclusion

One purpose of this study was to prevent that fading history. The twelve participants provided memories of the professional theater beading industry to construct a historical documentation for future use. Through analysis of the first and second interviews, I divided the data into themes regarding the history of theater beading. Using the first interviews, I segmented the data into the themes of *History*, *Organization*, *Changes*, and the *Future*. Following my research questions, I focused on the first theme of *History* through the *Industry*, individual *Companies* and *People*.

Through the participants' comments, I determined five possible origins of the professional theater beading industry in New York. These origins included a previous fashion beading industry, the influence of actors, the need to replicate historical fashions, the glamor of beading, and uniform companies. These possible origins may have each played a part in the development of the theater beading industry.

I then traced professional theater beading through several companies using the participants' interview transcripts. *Brody Embroidery*, *Van Horn Uniforms*, and *Brooks Costumes* combined to *Brooks Van Horn Costumes* in the 1960s. The beading department of *Brooks Van Horn* supplied many theatrical productions with beaded costumes. In the 80s, *Eaves Costumes* bought out *Brooks Van Horn* and became *Eaves-Brooks Costumes*. They continued to produce beaded garments until they closed and sold their rental stock to *Dodger Costumes*.

Multiple beaders and bead designers were also major influences to the history of theater beading according to the participants. Norma Graumann and Sidney Schroeger originally worked with *Brody Embroidery* before becoming the main embroidery designers of *Brooks Van Horn*. Barbara Matera owned her own shop and designed the bead work for the costumes that were produced there. The participants agreed that she influenced many designers to use beading on the stage and was an innovative beading designer. Bessie Nelson, Josephine Spano and Polly Kinney are beaders and bead designers that currently still work in New York.

The analysis of the second interviews yielded two main themes regarding the history of professional theater beading. The participant's *Knowledge* of that history and its *Value* to both the industry and outsiders were the two themes. Through analysis of the participants' statements regarding the *Value of History*, I determined direct benefits and indirect benefits of the history of professional theater beading.

The data analyzed for this study provided a background for future research in professional beading for theater arts. The background provided by the participants clarified the definition of a professional beader in the theatrical setting, as well as provide clearer history by outlining the participants' memories of professional beading and embroidery in theater. The historical timeline garnered from the data was useful for documentation purposes. This attempt

to provide a historical basis for current and potential readers from their own perspectives establishes a bridge for the documentation gap in professional theater beading literature.

Prior to this study, documentation regarding professional theater beading was limited. This oral history fills the gap of limited documentation leading to a lost history. The limited available literature does aid triangulation and support the findings of this study, however. The combination of literature and interview data creates a basis for future studies in professional theater beading. The recorded oral histories of these twelve participants provide documentation of the history of professional theater beading in New York. The narratives establish a basis for further research and prevent a fading history.

In the final chapter, I summarize the findings and review how those findings relate to the literature. I discuss how my study directly addresses the research problem of a missing history and diminished documentation. Using the literature, I also show how the analysis ties to research in the fields of theater and embroidery. This study impacted the fields of theater, embroidery, oral history, and education. Finally, I discuss future research possibilities.

Chapter5: Findings and Impact

I created a qualitative oral history study of professional theater beading in New York City. I interviewed five beaders, three costume designers, and four costume shop managers to collect their historical memories about professional beading. Guided by the research problem and questions, I focused on the first theme of *History* when analyzing the first interview transcripts. The purpose of this study required that I focus my analysis on the history and the participants' relationship to that history. These collective memories allowed me to establish a recorded history of the theater beading industry. The evidence presented by the participants' interviews distinguish what historical memories were known and shared and the influence of those memories on the embroiderers' perspectives.

Synthesis of the Findings

Through the analysis of the participants' recorded memories, I established a documented history of professional theater beading and determined the meaning of that history to the beaders. To establish the history, I determined three themes from the participants' interviews: the *History* of the industry, the history of specific *Companies*, and the history of specific *People*. Each of these three themes laid the foundations for a history of professional theater beading in New York City.

The origins of professional theater beading in New York are not specifically defined. However, the participants contributed five possible origins to the beginnings of the U.S. theater beading industry. Those origins included a previous thriving beading industry, the combination of actors and high fashion on the stage, the need to replicate historical fashion needs, the glamor of beading, and finally, uniform companies as a predecessor. A connection between fashion dressmaking and costume making supports the first two origins proposed: theater beading grew

from a preexisting fashion beading industry in New York, and theater beading existed as part of the dressmaking industry's transfer to theatrical costumes. Montero (2008) and Rantisi (2004) stated that the fashion industry grew from dressmaking and tailoring, and costume shops are specialized dressmaking shops (Loring, 1960; Paterek, 1961). For the third origin, Kathy Marshall stated that costume design attempts to replicate historical fashions using beading. The close relationship of fashion and costume proposed by Schweitzer (2009) and Paterek (1961) reinforces Kathy's statement. The fashion-theater association also explains the fourth origin, the glamor of beading, described by Polly Kinney. Finally, William Ivey Long proposed that the beading industry grew from a thriving uniform industry for costumes. The uniform origins of *Brooks Costumes* and *Van Horn Costumes* (Coronado, 2002) confirm the validity of William's statement.

The second theme I utilized to establish the history of professional theater beading consisted of identifying specific *Companies* related to the beading industry. The participants stated that the companies *Brody Embroidery*, *Brooks Van Horn Costumes*, *Eaves-Brooks Costumes* and *Penn and Fletcher Embroidery* each carried the professional theater beading industry through the 20th century (Coronado, 2002). *Penn and Fletcher* continues to promote the professional theater beading industry. The company *Barbara Matera, Ltd.* also contributed to the history of professional beading according to the participants.

In addition to specific companies, the participants said that certain bead designers directly added to the development of professional theater beading. This information led to the final theme, *People*, I used to establish the history of professional theater beading. Little is written about these professionals or their work. Ernie Smith and Michael Stanton stated that Norma Graumann and Sidney Schroeger worked as a team and pioneered embroidery and bead

design in the mid to late-20th century. According to all twelve participants, Barbara Matera revolutionized beading with new techniques and by promoting its use with the costume designers who used her shop (Coronado, 2002; Morris & Morris, 2011). Bessie Nelson, Josephine Spano and Polly Kinney continue to promote professional beading in the theatrical industry. The participants noted the beaders as innovative, perseverant, and hard workers.

Aside from establishing a history for professional theater beading, I used the narratives to relate the meaning of that history to the beaders. From this analysis, I created two themes: the *Knowledge of History* and the *Value of History*. The analysis of these narratives related to Frisch's (1990) framework about the relationship of memories to history. I linked Frisch's framework through the importance of the established history to the beaders and the benefits they related of knowing the history of professional theater beading. Each beader related different views of their knowledge of history. Polly Kinney noted that her experience with Barbara was a type of history in her view. Her explanation about history ties back to Frisch's view that the relationship of memory to history is more important than actual historical events.

The second theme, the *Value of History*, yielded insights about direct and indirect benefits of spreading the history of professional theater beading. The participants spoke about the direct benefits of increased communication (Coronado, 2002), better knowledge of design and technique (Hunting, 2012), and an increase in the demand for professional theater beading. Ernie Smith listed these benefits when he explained his pride in knowing the history and how he relates to it. Polly Kinney also related these benefits to industry outsiders once they learned something about beading and its history. She stated that exposure to beading constructs a relationship between industry outsiders and beading that increases knowledge of beading and its importance to others. This relationship acts as an indirect benefit, along with those listed by Ernie Smith:

increased pride (P. Thompson, 2000), increased interest, and increased understanding of the art (Gill, 2012; Hardy, 1995).

Through the professional beaders', costume designers', and costume shop managers' narratives, I constructed the foundations of the history of professional theater beading in New York City. These narratives related the origins of the industry, important companies, and key figures in the industry. Finally, the beaders related the meaning of their memories and the history. The findings of this study established a history of professional theater beading and the meaning of that history to the beading participants.

Impact

By establishing a basis for the history of professional theater beading in New York, this study contributes to multiple fields, such as costume and embroidery. The significance of this study includes five contributions to research, the participants, and the interrelated fields of costume and embroidery. First, the combined history of the industry, companies, and people creates documentation to relieve the problem of this study that there is limited literature about theater beading. Second, the participants established meaning from the history, which informs the oral history field and addresses the meaning of this research to the participants. Third, the participants' narratives begin to establish professional theater beading as an art form. Fourth, the findings of this study can be used as a teaching aid for costume and embroidery educators. Finally, this study meets the general goals of oral history and qualitative research and contributes scholarly knowledge to the research field.

Filling the Gap. The problem of this study arose from the scant literature about professional theater beading, particularly concerning the history of the industry and its artisans. This research study filled the void in documentation and adds a history of the industry. This

history is a segment of costume history (Coronado, 2002) and embroidery history, both in the United States and the world. Coronado recommended a study of the theater beading industry in her study of the New York costume industry. “Another area [of study] would be to examine the allied costume craft businesses such as wig making, millinery and beading in NYC” (Coronado, p. 193). Hardy (1995) also stated that historically, embroidery garnered little scholarly attention. This study meets Coronado’s call for further research in theater beading and provides a scholarly study in embroidery to address Hardy’s statement.

The second contribution of establishing this history is providing a conduit for future studies in the field. In a scholarly context, this study provides groundwork and supporting documentation for further studies in costume making and professional embroidery. All research begins somewhere (Creswell, 2008). Without an established history and description of the industry, future research in the field lacks definition and context (Kawamura, 2011). I argue that the history of professional theater beading is the starting point for further research about these artists and their work. The participants defined professional theater beading through the interview narratives. The established history of this study supplies a platform for future studies through the shared memories of the practitioners of professional beading. This platform acts as a source for context and triangulation. Further studies of professional theater beading can potentially inform practice, industry organization, technique, artisan education, artisan life stories, and the costume creator culture.

Finding Meaning. In the oral history research field, this study contributes narratives furthering the study of the relationship of participants’ memories to history. The personal memories of the participants demonstrate the importance of historical documentation to industry insiders and outsiders. Their views regarding the value of history show the importance of

industry history documentation for future generations. Ernie Smith, Polly Kinney, Suzy Benzinger, and Gregg Barnes each expressed the value of access to the historical documentation of beading for future generations. Ernie stated that future designers could use the knowledge of history to increase their design creativity. Polly expressed that industry outsiders can relate to beading through the history. Suzy explained that access to historical items improved communications between artisans. Gregg stated that the history shared in the industry allows artisans to develop a working vocabulary. Each of these examples demonstrates how future generations can benefit from access to the knowledge of the history of professional beading.

As a qualitative oral history study, this research benefits the future oral histories in industry documentation. P. Thompson (2000) stated that labor histories benefited from oral history research through documentation of the work process, the experience of the work, and the work culture (p. 91). Nevertheless, Frisch (1990) recommended:

We need projects that will involve people in exploring what it means to remember, and what to do with memories to make them active, as opposed to mere objects of collection. To the extent this is done, we will be seizing an opportunity not nearly so accessible to conventional academic historical scholarship, whatever its virtues: the opportunity to help liberate for that active remembering all the intelligence, in the way I am using the word, of a people long kept separated from the sense of their own past. (p. 27)

In his call for projects, Frisch recommended the study of “what it means to remember” and understanding ways to keep memories active in society. His call requires society to actively reflect on memories, rather than allow those memories remain dormant and fade. In this way, Frisch relates personal memories to daily historical events and the meaning of those events. While part of this research study about theater beading is the collection of memories, it is also the exploration of what those memories mean to the participants and how they make meaning from their memories. In the second part of the analysis of this study, I focused on the theme of

finding meaning in the memories. The beaders talked about the value of history to them and others. To this end, this qualitative oral history study meets Frisch's challenge.

The participants' value of history also exposed multiple benefits of this study to the participants. First, they were able to talk about themselves and the professional beading industry. The participants connected to the history personally by relating their memories (Nevins, 1996; Starr, 1996). P. Thompson (2000) stated that relating their own stories allows the narrators to establish purpose and find dignity in their lives. One participant asked me to look through her scrapbook of thank you letters for beading designs. Her need for acknowledgement demonstrated her pride in her work. This beader was not alone in her enthusiasm during this study. Most of the participants shared more memories and stories than I requested during the interview.

Each participant benefited by sharing more about that history through the process of this study (Terkel & Parker, 2010). P. Thompson (2000) wrote of an oral history project in Hackney, London, England that the project gave "people confidence in their own memories and interpretations of the past, their ability to contribute to the writing of history – confidence, too, in their own words: in short, in themselves" (p. 20). Following this quote, P. Thompson referred to oral history's ability to build confidence as *reminiscence therapy*. He stated that oral history acts as a type of therapy as people relate their memories.

Establishing Worth. Two factors historically restricted scholarly study of embroidery. A status distinction between art and decorative art (Frank, 2000) relegated embroidery and other mechanical arts or crafts as unworthy fields of study. The second variable is embroidery's historical association with women (Hardy, 1995). Hardy (1995) explained that "Key to an understanding of embroidery is its intimate association with women – an association that is difficult to define but is persistent and pervasive" (p. 5). She stated that embroidery has yet to

establish a foothold in scholarly study: “Craft and especially embroidery, though traditionally relegated to the hinterlands rather than a middle ground, can legitimately take its place in a creative, scholarly milieu” (p.6).

Through my professional experience in the beading industry, I have observed that many people of the general public also show little understanding of beading. People are shocked to hear the amount of time spent per beaded item. They also often believe that the same work can be performed by a machine. These misconceptions about time and process may contribute to the lack of interest in the cultural and societal development of embroidery and beading, but there is little empirical evidence to support this supposition. The only consistent remark as to the disinterest in the overall subject of embroidery remains the commentary of embroidery as a *woman’s craft* and therefore, not worthy of study for many scholars (Beck, 1995; Stone, 1844; Wilkinson-Weber, 1999).

Gregg Barnes explained this view in one of his final narratives of his interview:

You know how on the Antiques Road Show – this is a metaphor – a quilt can come up and it’s valued, and it’s a historic, incredible piece of art that Betsy Ross sewed from George Washington’s sleeves or something, and they’ll be like, This is worth \$5,000. And you think, Really? You’ve got to be kidding me, because that Eskimo helmet carved from an old gourd was worth half a million dollars. So I think there is some, in an odd way – there’s a sort of misstep in how we value things that are made in the sewing room. Its perception is that it’s women’s work. And it’s interesting being a man working in a field that is perceived as women’s work. I see how we get less budget; we get less help. It’s just a truism.

Gregg illustrated the prejudice of sewing through an example showing the value differentiation between a sewn artifact and an artifact presumably created by a man. He stated that industries related to sewing are trivialized and provided less money and assistance than masculine-related industries. As both Hardy (1995) and Gregg Barnes surmised, embroidery and other sewing-

related crafts still have a long way to go to increase respect in both the scholarly and professional realms.

Polly Kinney commented that this misconception persists in the theater world.

I've often felt, and we've talked about this since the 80s, that producers look at costumes as sewing, and, Oh, my gosh, my mom sewed. My wife can sew. So they think of it like that. They don't think of it as work being done by artisans. They can't build scenery. They can't do lights. They don't know anybody who can do that, so they think of those in a whole different way than they do costumes.

Polly stated that producers associate costumes with women's work and trivialize costumes to a simplified skill that requires little talent. According to Polly, because these producers know women who sew, they do not think of costume making as "... work being created by artisans." Coronado (2002) also posited that costume creators are not viewed as artisans in the theater world, or by the public. Polly and Gregg's account of the marginalization of costumes and costume creators directly supports the views of Hardy (1995), Coronado (2002), and the historical researchers of embroidery (Lady Alford, 1886; Stone, 1844).

Polly and Gregg stated that the general association of sewing to women's work is a continuous problem in theatrical costuming. However, each of the five beaders, three costume designers, and four costume shop managers referred to beading and other costume specializations as "art" or work created by "artisans". Embroidery continues to be marginalized by its association to craft and women's work. However, this study created a starting point for future studies through establishing a history for professional theater beading in New York. Continuation of scholarly study in this field can further establish embroidery and related crafts as credible professional industries to society (Gill, 2012; Hunting, 2012).

Educational Value. In an educational context, theatrical costume and embroidery studies can apply the analysis and data of this study towards teaching the history of costuming in the

United States. The professional theater beading industry is part of American history, in addition to theatrical and costume history (Coronado, 2002; Schweitzer, 2009; Stacio, 1989).

Undergraduate and graduate studies in these fields benefit from the participants' oral histories as first-hand witnesses to the history of a theatrical industry. The participants stressed the importance of future generations learning and benefiting from the history. Education of this history is an important prospect of future costume and embroidery classrooms (Gill, 2012; Hardy, 1995; Hunting, 2012).

Gill (2012) stated in her article, *Research and the Imprint of Stitch*:

The important factors in maintaining the heritage of stitch and its teaching are multi-dimensional. Knowing the historical value of stitch can benefit society now and in the future. The gap in knowledge across generations since domestic science/home economics was removed from the curriculum will be difficult to bridge. Knowledge is a process of evolving and just like the lifecycle of a butterfly, the gaining of knowledge can bring about a metamorphosis. Revitalising [*sic*] long-forgotten skills is an illuminating process, providing a thread to breathe new life into the tradition of stitch. (p. 178)

Gill stressed the importance of teaching history and “knowing the historical value of stitch” both currently and for future generations. She emphasized that this knowledge can promote innovation. This supports Ernie Smith's statement regarding the costume designer's knowledge of history and their potential for creativity.

Designers as they come up through the ranks have learned to do without. They've gone to iron-on stones, rhinestones. They've gone to iron-on sequins. They've found other ways to accomplish a sparkly look. Really without the history behind them of what was available, it's hard for them to imagine what is possible.

Ernie Smith stated that costume designers suffer without the history of professional beading to augment their creativity. He explained that they substitute a historical cache of ideas with quick methods to achieve sparkle, such as iron-on stones.

The history of professional embroidery education is particularly important, according to professional embroiderer James Hunting (2012):

As teaching concentrates more and more on self-discovery and self-instruction, without providing the building blocks on which students can underpin their own language and personal development, professional embroidery will be hard to maintain. It is vital that students are offered the skills and knowledge that link the rich past of embroidery to the future, but there is also not a dark outlook. (p137)

Hunting argues that professional embroidery will be difficult to preserve without a connection to its history. I posit that this is also true for professional theater beading in the United States.

Without continued historical documentation and utilization of the history in embroidery education, professional theater beading will diminish. Polly Kinney also expressed concern over the future of professional beading. “With the revolution of hot-fix, I don’t really know how much longer anybody’s going to do crochet beading for theater.” Polly stated that hot-fix, or iron-on sequins and rhinestones, are replacing the designers’ need for professional beadars. As Ernie pointed out in his earlier statement, it is difficult for the costume designers to imagine what is possible when a historical reference is absent. The need to teach the history of professional theater beading feeds need for further studies in this field.

Nevertheless, this study is useful for educators in costume design, costume technology, and embroidery for fashion or costumes. The history established in this study can be used to show how the beading industry relates to the New York City theatrical costume industry. Educators can use the narratives to show how designers and beadars communicate. For example, in my analysis of Barbara Matera, I use the participants’ narratives to show how Barbara influenced some designers’ use of beads in a show. Additionally, these narratives mention challenges and issues in the costume and embroidery industries. While this study does not address those challenges or issues, the participants’ words can be used to promote classroom discussions regarding potential problems in the industry. Finally, the narratives are a resource for educators to use industry insiders’ voices for classroom discussions or assignments. Students

who do not have access to industry professionals can benefit from the memories and viewpoints of the recorded interviews (P. Thompson, 2000).

Scholarly Significance. This research meets the goals set forth by Creswell (2008) for a qualitative study. Creswell first states that in qualitative studies, researchers must listen to the views of their participants. Each of the twelve participants of this study spoke about their memories related to the history of professional theater beading. I used a protocol to guide each interview and ask questions, but I tailored the questions to the narrators' responses. I based the analysis themes on the narrator's words and views in the recorded interviews.

The second goal stated by Creswell is that researchers must ask open and general questions of the participants. The interviews should take place where they work or live according to Creswell. My questions are tailored to professional theater beading but open and general in the fields of embroidery and costume to reveal the history of beading. I also interviewed ten of the twelve participants either in their place of work or living. Finally, Creswell recommends that research takes a part in supporting change or improving individual lives. This study of the history of professional theater beading brings to light an industry long ignored (Coronado, 2002; Hardy, 1995).

This study also meets the six characteristics set forth by Linda Shopes (2011) for an oral history. The first definition stated by Shopes is an interview. For this study, I utilized twelve interviews. Second, she noted that the oral history is recorded and archived for future use. I digitally recorded each interview and archived them in my personal collection. Shopes dictated that the third definition of oral history is a historically-intent interview through biography. The personal memories and histories of the participants created a documentation of the history of professional theater beading for this study. Fourth, she stated that oral history is understood as an

“act of memory” (p.452) and therefore subjective. This is a study of the participants’ memories of the history of professional theater beading and how the beaders relate to those memories.

Fifth, Shopes explained that oral histories are in-depth interviews. For each of the twelve interviews, I used open-ended questions to probe for in-depth answers and memories. Finally, Shopes described oral histories as explicitly oral. This means that the oral recording must be preserved for future researchers. For this study, both the transcript and or oral recording of the interview were archived for future use. This study met the definitions and goals of both a qualitative study and an oral history study for scholarly use.

As the researcher, I also benefited from this study. I learned about oral history methodologies, dissertation writing, and the development of professional theater beading. I met more people connected to the theater beading industry and had the benefit of listening to their histories first-hand. In the process of interviewing the participants, I learned more about the professional beading field and its organization. I also learned about other areas needing further research. As an educator, I can apply this history in my curriculum of teaching design in embroidery.

This study is a beginning platform of research and history of professional theater beading. It is important for future generations in theater, costume, and embroidery to have access to this history and benefit from it, according to Ernie Smith, Suzy Benzinger, Gregg Barnes, and Polly Kinney. Establishing a documented history and relating the meaning of that history from the beaders’ perspectives met the purpose of this study and lay the groundwork for future studies in theater beading.

Future Research

Future research considerations include a variety of options. My analysis provided four primary themes, but I concentrated this study on the first of *History*. The other three themes, *organization*, *changes*, and the *future* are prime material for further research. For the next step, a study of the organization of the industry is necessary to establish the groundwork for future research in professional theater beading. This study could utilize quantitative or qualitative data to establish communication practices, industry hierarchy, and industry techniques for theater beading. The same interview data could be used, or additional data could be added to examine themes and develop further studies. A quantitative survey could be created to expand any of the themes of this study. The other two themes of changes and the future would shed light on challenges and changes in the industry. In addition, further historical investigations into individual companies and people named in this study contribute possible research options. In particular, two participants expressed an interest in a biography on Barbara Matera and her company. As the narratives of this study were archived they may be used for multiple future studies, or to verify the findings of this research.

Other future research may include an exploration of teaching practices and programs for professional beading in the United States. Educators can examine the feasibility of establishing an embroidery course or program in their area. A longitudinal ethnographic study may reveal the workroom practices and lives of beaders over time. Further research may include an economic comparison of domestic beading versus non-US sources. This study can be expanded to include California theater beading sources, as well as European and Asian sources. Some participants indicated that they collected and saved some of the beading samples from *Matera's*, *Brooks Van Horn*, and *Brody*. The remaining historical beading samples can be documented through

photography and archive practices as a possible research study. A research study can be created through documentation and comparison of the techniques and methods used in theater beading versus fashion beading. Finally, other specialization techniques in theatrical costuming deserve further study, such as the dyeing and printing industry or millinery.

Strengths and Limitations of the Research

The greatest strengths of this research study were the participants and their narratives. The voices of the beading artisans and their collaborators provided a foundation for the documentation of this history. The personal histories of each participant were valuable contributions to the theatrical and embroidery industries. The participants invested in professional theater beading eagerly shared their stories and provided an abundance of rich narrative.

Other strengths of this study include the in-person interviews. I had the opportunity to interview other participants via telephone but opted to use participants whom I could access in person. This method allowed for a personal interaction.

In addition, these narratives are recorded, transcribed, and archived for future use. This strength allows other researchers to verify my findings and use the narratives for future research. The archived recordings also allow me to use the narratives to explore alternate themes of my analysis.

This study also experienced limitations. The low number of beaders still working in New York restricted my participant selection. Deceased beaders, designers, and costume makers might have filled in a greater gap in the history. Alternate interview choices may have provided alternate views of this past. Additional points of view supply a richer history by adding other voices and perspectives of that history.

Additionally, alternate interview questions and focus might have revealed other points of view on this subject. I focused on the history of industry through the participants. However, a deeper focus on the life stories of the participants may have revealed an alternate view of that history. Finally, the lack of supporting documentation and limited literature restricted the study.

Conclusion

This study is the first step in establishing the history of the embroidery industry in theater. Future generations of beaders, costumers, and researchers can continue this history by learning about it and documenting further evidence. This history benefits multiple fields. Suzy Benzinger explained, “I just love the magic [of beading], and I think that theater and beads: it’s a wonderful collaboration, because everybody gets something out of it.” As an industry that “everybody gets something out of”, beading is contributor contributes to several larger industries. Theater, costume, and embroidery can each claim beading as part of their history (Hunting, 2012; Stacio, 1989).

The history of professional theater beading industry in New York is an educational process and tool. As a process, the history must continuously be examined from multiple views to understand what it means to the industry and the public. As a tool, the history can be used to supplement the education of costume designers, costume makers, and embroiderers. Gregg Barnes stated, “it’s part of my ongoing education to learn from these people [beaders].” There is much to learn from these beaders. It should be part of an ongoing education for future generations of costume designers, creators, and embroiderers.

Embroidery takes time and marks time. The metronomic rhythm of hand stitching is present through much of world history (Synge, 2001). The labor-intensive process of professional theater beadwork shows one part of a larger historical view of the broader histories

of theater and embroidery. The specialized industry of theater beading informs costume practices and embroidery practices in New York City. Each time a beader passes a stitch through fabric, he or she records a part of history.

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APPENDIX A

APPLICATION FOR INSTITUTIONAL REVIEW BOARD APPROVAL FORM UNIVERSITY OF THE INCARNATE WORD

(PLEASE TYPE INFORMATION)

Title of Study: Examination of the Oral History of Professional Theater Arts Embroiderers in the United States

College/School or Division/Discipline: Dreeben School of Education

Investigators			
Principal Investigator - A UIW PI must be designated for all projects in which UIW is engaged in research.			
Name: Mary Lalon Alexander	Phone #: 210-805-1207	E-mail: mlalexan@uiwtx.edu	Address: 4301 Broadway, CPO#499, San Antonio, TX 78209
Co-Investigator(s) – List all co-investigators and provide contact information on each one			
Name: Click here to enter text.	Phone #: Click here to enter text.	E-mail: Click here to enter text.	Address: Click here to enter text.
Faculty Supervisor of Project, Thesis, or Dissertation			
Name: Dr. Audrone Skukauskaite	Phone #: 210-283-6324	E-mail: skukausk@uiwtx.edu	Address: 4301 Broadway, CPO# 293, San Antonio, TX 78209

Research Information		
Research Category: <input type="checkbox"/> Exempt <input type="checkbox"/> Expedited Review <input checked="" type="checkbox"/> Full Board Review		
Purpose of Study: The purpose of this qualitative oral history study is to examine the oral history of professional theater arts embroiderers in the United States. This exploration requires the juxtaposition of the memories of the professional embroiders against those of the costume shop drapers who work closely with the embroiderers, and the costume designers who direct the design of the embroidery. Through this examination and contrast, the collective body of theater arts embroidery participants may begin to relate their own history to their present.		
Number of Subjects:	Number of Controls:	Duration of Study:

Ten subjects	None	One year
Does this research involve any of the following:	YES	NO
Inmates of penal institutions	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Institutionalized intellectually handicapped	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Institutionalized mentally disabled	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Committed patients	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Intellectually handicapped outpatient	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Mentally disabled outpatient	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Pregnant women	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Fetus in utero	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Viable fetus	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Nonviable fetus	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Dead fetus	<input type="checkbox"/>	<input checked="" type="checkbox"/>
In Vitro fertilization	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Minors (under 18)	<input type="checkbox"/>	<input checked="" type="checkbox"/>
For each "Yes", state what precautions you will use to obtain informed consent? Click here to enter text.		
How is information Obtained? (Include instruments used. Attach copy of instrument to this application.) The information will be obtained through open ended interviews with the participants. The protocol for the interview is attached.		
Confidentiality – Are data recorded anonymously? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If answer is "No", how will the study subjects' confidentiality be maintained? Confidentiality will not be maintained due to the nature of an oral history. However, participants have the opportunity to choose anonymity either before the interview via the consent form, or after the interview via the deed of gift.		
Benefit of research: This study will open a new range of study previously untouched in both the embroidery and theater communities. Historical dress researchers have expressed concern over the lack of empirical research in general for fashion and costume. This study will aid that gap.		
Possible risk to subjects: The risk to the subjects for this study is minimal.		
Funding Source: Click here to enter text.	Funded by: Click here to enter text.	Grant Proposal Pending: Click here to enter text.
Not Funded: <input checked="" type="checkbox"/>		

CHECKLIST:

- Research protocol ☒
- Informed consent documents ☒
- Instruments used for data collection ☒
- CITI certificate of training on the protection of human subjects ☒

If change in research occurs the Board must be notified before research is continued.

SIGNATURES		
Original Signatures are required. This application will not be processed until all signatures are obtained.		
Signature of the Principal Investigator The undersigned accepts responsibility for the study, including adherence to DHHS, FDA, and UIW policies regarding protections of the rights and welfare of human subjects participating in the study. In the case of student protocols, the faculty supervisor and the student share responsibility for adherence to policies.		
Print Name of Principal Investigator: Mary Lalon Alexander	Signature of Principal Investigator: 	Date:
Signature of Faculty Research Supervisor – Required By signing this form, the faculty research supervisor attests that he/she has read the attached protocol submitted for IRB review, and agrees to provide appropriate education and supervision of the student investigator above.		
Print Name of Faculty Supervisor: Audrone Skukauskaitė	Signature of Faculty Supervisor: 	Date:
Signature of Co-investigator(s)		
Print Name of Co-Investigator: 1. Continue if there are more co-investigators. All must sign.	Signature of Co-Investigator: 	Date:

APPROVAL SIGNATURE(S)		
Signature of the IRB College/School Representative:		
Print Name of College/School Rep.: 	Signature of College/School Rep.: 	Date:
Signature of the IRB Chair (if needed)		
Print Name of IRB Chair: 	Signature of IRB Chair: 	Date:

Application Number:

The Researcher must use copies of the **stamped** consent form. Other communications to the study subjects must also be stamped with the IRB approval number. Electronic surveys must have the IRB approval number inserted into the survey before they are used.

IRBs are filed by their number and helps the Graduate Office keep track of submissions and communications. Please refer to this number when communicating about the IRB.

Lalon Alexander (Member ID: 1953673)

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Course Completion History

Institution: Public Access
 SBR Course in the Responsible Conduct of Research Curriculum
Social and Behavioral Sciences RCR Course For Unaffiliated Learner - NO COMPLETION REPORT
 : This Learner Group is for **Social & Behavioral Research (SBR)** investigators, students and staff from institutions that are NOT member participants in the CITI Program. You must complete all required modules and case studies before a Completion Report will be generated for you.

Stage	Ref #	Start Date	Required Modules	Elective Modules	Score	Passing Score	Completion Date	Expiration Date	Modules Completed
1. Basic Course	5085243	10/13/10	Completed	Completed	100	85	10/29/10	10/28/14	Modules Completed

7 See archived completion reports you earned when affiliated with Public Access (covers May 2004 through December 2006)

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Lalon Alexander (Member ID: 1953673)

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Modules Completed for Stage

Institution: Public Access
Group: Social and Behavioral Sciences RCR Course For Unaffiliated Learner - NO COMPLETION REPORT
Stage: 1. Basic Course (Ref #: 5085243)

Required Modules	Date Completed	Score
The CITI Course in the Responsible Conduct of Research	10/13/10	No quiz
Introduction to the Responsible Conduct of Research	10/13/10	No quiz
Elective Modules	Date Completed	Score
Research Misconduct 2-1495	10/20/10	5/5 (100%)
Data Acquisition, Management, Sharing and Ownership 2-1523	10/21/10	5/5 (100%)
Publication Practices and Responsible Authorship 2-1518	10/27/10	5/5 (100%)
Peer Review 2-1521	10/27/10	5/5 (100%)
Mentor and Trainee Responsibilities 01234 1250	10/27/10	6/6 (100%)
Using Animal Subjects in Research 13301	10/27/10	8/8 (100%)
Conflicts of Interest and Commitment 2-1482	10/27/10	6/6 (100%)
Collaborative Research 2-1484	10/29/10	6/6 (100%)
Human Subjects 13566	10/29/10	11/11 (100%)

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APPENDIX B

INSTITUTIONAL REVIEW BOARD APPROVAL LETTER



5/29/2013

Mary Lalon Alexander
University of the Incarnate Word
CPO 499

Dear Ms. Alexander:

Your request to conduct the study titled *Examination of the Oral History of Professional Theater Arts Embroiders in the United States* was approved as a full board study on 5/29/2013. Your IRB number is 13-05-020. Please use copies of the stamped consent documents when you communicate with or consent your subjects. Electronic surveys or electronic consent forms, or other material delivered electronically to subjects must have the IRB approval number inserted into the survey or documents before they are used.

Please keep in mind these additional IRB requirements:

- This approval is for one year from the date of the IRB approval.
- Request for continuing review must be completed for projects extending past one year. Use the **IRB Continuation/Completion form**.
- Prompt reporting to the UIW IRB of any proposed changes to the approved research activity.
- Any change in proposal procedures must be promptly reported to the UIW IRB prior to implementing any changes except when necessary to eliminate apparent immediate hazards to the subjects. Use the **Protocol Revision and Amendment form**.
- Prompt reporting to the UIW IRB of any unanticipated problems involving risks to subjects or others.
- IRBs are filed by their number. Please refer to this number when communicating about the IRB.

Suspension or termination of approval may be done if there is evidence of any serious or continuing noncompliance with Federal Regulations or any aberrations from the original application.

Congratulations and best wishes for successful completion of your research. If you need any assistance, please contact the UIW IRB representative for your college/school. You will be receiving a copy of this letter in the mail at the address indicated on the IRB application.

Sincerely,

Dr. Helen Smith

Dr. Helen Smith
Chair, University of the Incarnate Word IRB

APPENDIX C

SUBJECT CONSENT TO TAKE PART IN A STUDY OF EXAMINATION OF THE ORAL HISTORY OF PROFESSIONAL THEATER ARTS EMBROIDERERS IN THE UNITED STATES

I am Mary Lalon Alexander, a graduate student at University of the Incarnate Word working towards a doctorate in education with a concentration in higher education.

You are being asked to take part in a research study of the examination of the oral history of professional theater arts embroiderers in the United States. I want to learn about the historical memories of professional theater arts embroiderers, costume designers, and costume shop makers who worked directly with the embroidery process.

You are being asked to take part in this study because of your affiliation with professional embroidery and beading in theater arts.

If you decide to take part, I will interview you at your convenience. I will record the interview and transcribe it into a written format. The interview should last no more than two hours. If it takes longer, we can decide if you would like to continue at another time. You may be asked for another interview. You have the right to discontinue the interview at any time

The risk of participation in this study is minimal. However, the greatest risk may lie in possible defamation of another professional. Should this occur, I will omit any damaging comments until such a time as they are no longer relevant. Should you wish to remain anonymous, another potential risk is the possibility of identification through association of content. I will remove any identifying names for the purpose of anonymity but there is always a risk of identification.

I do not guarantee that you will benefit from taking part in this study. However, the research may benefit embroiderers, designers, costumers, theater historians, oral historians, and other researchers. The information you provide may be used to benefit multiple fields of study.

You will not be compensated for the interview.

Your decision to take part in the study is voluntary. You are free to choose not to take part in the study or to stop taking part at any time.

If you choose not to take part or to stop at any time, it will not affect your current and future status at UIW or your own workplace.

If you have questions now, feel free to ask me. If you have additional questions later or you wish to report a problem that may be related to this study, contact Mary Lalon Alexander, (210) 805-1207, mlalexan@uiwtx.edu

The University of the Incarnate Word committee that reviews research on human subjects, the Institutional Review Board, will answer any questions about your rights as a research subject (829-2759—Dean of Graduate Studies and Research).

You will be given a copy of this form to keep.

Your signature indicates that you (1) consent to take part in this research study, (2) that you have read and understand the information given above, and (3) that the information above was explained to you.

Signature of Subject

Signature of Witness

Signature of Investigator

Date (Time)

☐ I wish to remain anonymous for this study, and have all identifying names or remarks changed for the purposes of the study.

Signature

☐ I give my permission to have photographs taken of my work for the purposes of this study.

Signature

APPENDIX D

DEED OF GIFT

EXAMINATION OF THE ORAL HISTORY OF PROFESSIONAL THEATER ARTS EMBROIDERERS IN THE UNITED STATES

The purpose of this study is to document the history of professional embroiderers in theater arts. An important part of this effort is the collection of oral history interviews with knowledgeable individuals from all walks of life. In order for your interview/s to be placed in the interviewer's archive for future historical use, it will be necessary for you to sign this gift agreement. Before doing so, you should read it carefully and ask any questions you may have regarding its terms and conditions.

I, _____ [interviewee], of _____
[address, city, state, zip code] herein permanently donate and convey my oral history interview/s to Mary Lalon Alexander's archive. In making this gift, I understand that I am conveying all right, title, and interest in copyright to the interviewer and researcher, Mary Lalon Alexander. In return, the researcher grants me a nonexclusive license to utilize my interview/s during my lifetime. I also grant to the archive the right to use my name and likeness in any promotional materials for publications or projects.

I further understand that I will have the opportunity to review and edit my interview/s before it/they are made available for historical research whether in audio/video and/or transcript form. The researcher will then make my interview/s available for research without restriction. Future uses may include quotation and publication or broadcast in any media, including the Internet.

Restrictions

- ☐ I wish to close my interviews until _____
- ☐ I wish to close specific portions of my interviews until _____
- ☐ No researcher may quote from my interviews without my permission until _____
- ☐ I wish to be identified by a pseudonym and have all references from which my identity could be known redacted until _____

The researcher, Mary Lalon Alexander agrees to take all reasonable steps to honor my restrictions. I understand, however, that the researcher may not be able to uphold my restrictions against either a freedom of information request or a subpoena.

Interviewee

Date

Interviewer or Agent

Date

APPENDIX E

INTERVIEW PROTOCOL FOR PROFESSIONAL BEADERS

- Tell me about what you do.
 - How do you define your job?
 - What are the qualifications of your job?
- Tell me about your first exposure to embroidery and/or beading.
- How did you learn embroidery and/or beading?
 - Tell me about that learning experience.
 - What do you remember liking most about learning to embroider?
 - What do you remember disliking most about learning to embroider?
 - Did you think of this as a career or job opportunity at that time? Why or why not?
 - Did you think of beading/embroidery as specifically related to fashion or theater at that time? How so?
- What was your first job in embroidery and/or beading?
 - Was this your first job?
 - If you had other jobs before embroidery, what were they?
 - How did you decide on your career in embroidery?
 - What was the environment like for your first embroidery job? Tell me about your workspace.
 - Tell me about the people you worked with.

- Let's talk about the work you did at that time. What were some of the shows or pieces you remember most vividly and why?
- Did you ever have trouble getting jobs as an embroiderer?
 - Tell me about that experience.
 - Why do you think you had trouble/ didn't have trouble (at that time)?
- Tell me about the process:
 - Who usually designs the actual embroidery and how?
 - How long does each step take?
 - Tell me about the tools and materials you use.
 - Tell me about the different techniques you use.
 - Who strings the beads for you?
 - How much work do you do at the shop, and how much do you take home with you?
 - What do you like most about embroidery or beading? Why?
 - What do you dislike most about it? Why?
 - Do you enjoy what you do? Why or why not?
 - Is the process different now from how it was? Please explain.
 - Have any of the materials changed over the years?
- What shows stand out most in your mind and why?
 - Tell me about the people you worked with (the designer and actors)?
 - What made this project particularly memorable?
- Talk to me about the quality of work over the years.
 - What changes have you seen?

- What changes didn't happen that you would like to see?
 - What was important or alluring about embroidery and beading in theater arts productions when you originally started working?
- Tell me about the history of professional embroidery in theater arts.
 - Tell me any stories from past embroiderers that you can share?
 - Why do you think embroidery exists in this industry?
- What do you think will happen to theater embroidery in the future?
 - What advice would you give for a young person interested in this field?
- How do you think your embroidery is different from “fashion” embroidery?
- What are your general feelings or thoughts towards embroidery and beading in theater arts?
 - Is there anything else you would like to add, or would like others to know about professional embroidery in theater arts?

APPENDIX F

INTERVIEW PROTOCOL FOR COSTUME DESIGNERS

- Tell me about what you do.
 - How do you define your job?
 - What are the qualifications of your job?
- Tell me about your first exposure to embroidery and/or beading.
- When was the first time you used embroidery and /or beading for one of your own shows?
 - How was that experience?
 - How did you communicate with the beader?
- Have you ever tried to learn more about embroidery or beading?
 - How comfortable are you when communicating what you want to the beader?
- In your own experience, how much does the beader help with the actual design of the embroidery and/or beading?
 - How so?
- Explain how you find it easiest to communicate to the beader what you want in a design.
- Tell me about *X* (2-3 shows, depends on designer).
 - What difficulties or triumphs stand out in your mind about this show regarding the embroidery?
 - How was your experience with the beader?
- Tell me about what you remember about Barbara Matera and her beading department.
 - What shows did you enjoy there the most and why?

- Does anything stand out as particularly enjoyable or frustrating about that beading department and your experiences there?
- Tell me about your past experiences with other costume shops or beading shops such as *Silvia's*, *Artistic Beading*, *Ray Diffen*, and *Penn and Fletcher*.
- Talk to me about the quality of work over the years.
 - What changes have you seen or not seen?
 - What was important or alluring about embroidery and beading in theater arts productions when you originally started working?
- What do you like most about embroidery or beading? Why?
- What do you dislike most about it? Why?
- What do you think will happen to theater embroidery in the future?
 - What advice do you have for a young person interested in this field?
- Tell me about the history of professional embroidery in theater arts.
 - Tell me any stories from past designers that you can share?
 - Why do you think embroidery exists in this industry?
- What are your general feelings or thoughts towards embroidery and beading in theater arts?
 - Is there anything else you would like to add, or would like others to know about professional embroidery in theater arts?

APPENDIX G

INTERVIEW PROTOCOL FOR COSTUME SHOP SUPERVISORS

- Tell me about what you do.
 - How do you define your job?
 - What are the qualifications of your job?
- Tell me about your first exposure to embroidery and/or beading in life
- Talk about the first time you came across theatrical embroidery or beading
 - What did you think about that as a costumer?
 - What interaction with beading did you have in your early career as a costumer?
 - Tell me about your experiences.
- Tell me about the beading department at your current shop.
 - How is it set up organizationally?
 - Who runs the department? (the beader(s) or someone else?) Why?
- What usually happens when a designer has embroidery or beading on their costume designs?
 - Walk me through the process
 - Who makes the decisions about the design of the embroidery or beading?
 - Why?
- Which shows stand out in your mind as particularly rewarding or frustrating because of the embroidery and beading?
 - Talk about that one/those.
- Talk to me about the quality of work over the years.

- What changes have you seen or not seen?
 - What was important or alluring about embroidery and beading in theater arts productions when you originally started working?
- What do you like most about embroidery or beading? Why?
- What do you dislike most about it? Why?
- What do you think will happen to theater embroidery in the future?
 - What advice do you have for a young person interested in this field?
- Tell me about the history of professional embroidery in theater arts.
 - Tell me about any stories from past costumers that you can share?
 - Why do you think embroidery exists in this industry?
- What are your general feelings or thoughts towards embroidery and beading in theater arts?
 - Is there anything else you would like to add, or would like others to know about professional embroidery in theater arts?

APPENDIX H

HISTORICAL INTERVIEW PROTOCOL FOR PROFESSIONAL BEADERS

- What are your initial reactions to the histories you heard/read?
- What stood out the most to you from the stories told by other professionals?
- Did you disagree with anything you heard?
 - Can you explain what that was?
- What surprised you the most?
- How much of this combined history did you know?
- Were you reminded of any particularly fun or happy moments that you had forgotten?
 - Tell me about that.
- Did you feel any moments of frustration or disappointment while listening/reading the histories?
 - Tell me about it.
- How do you think your work has been affected by this history in the past?
 - How may any of these stories personally affect your choices about your career or life?
- In what ways knowing this history may affect your future work or life?
 - Tell me how you think this might positively affect your future work or life.
 - Tell me how you think this might negatively affect your future work or life.
- Do you think others should know about the history of theater embroiderers?
 - Who should know?
 - Why is it important or not important?
- Is there anything else you would like to share?

APPENDIX I

EXCERPT FROM LITERATURE NOTES JOURNAL

The Embroidress: p 130 - 133

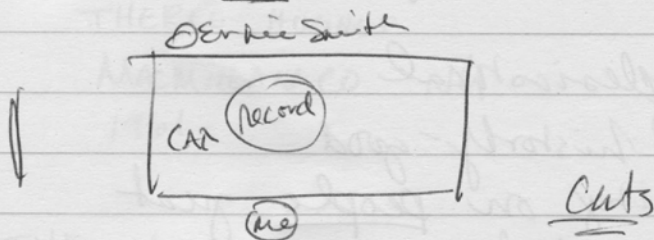
"The medieval and renaissance idea that a woman's clothes are as permanent & valuable an asset as her jewels seems to me a very sensible one. In creating clothes our aim ought to be not to make them as ephemeral as a butterfly, but the craftsmanship should be of such a nature and the design so well adapted to the personality of a particular wearer that they neither are easy to imitate, nor would tend quickly to be superseded by those of a newer fashion."

- women "sensible enough" to be willing to spend \$ on workmanship for a garment that will remain interesting
- difficulties of designing of embroidery
- practical suggestions

APPENDIX J

EXCERPT FROM INTERVIEW NOTES JOURNAL

Penn and Fletcher @ aol.com



11Am June 25 - 1pm

w/ tour

Long Island City - workshop

relaxed, good history source
- excellent machine source
- material source

Dolly 3pm - little late

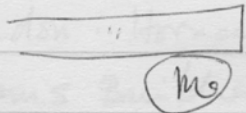
met Port Authority - 330-5:30

went to Village 38 - hot

upstairs -

drinks distraction - lead

minimal people, but working
noises Dolly



led to floor #5

APPENDIX K

EXCERPT FROM RESEARCH NOTES JOURNAL

11-4-13

1st coding ~~cycle~~ cycle -
listen to lump - analytic
memos

Q: how do these memories
affect their (emb.) sense of
past, future, present?

- Not yet answered ... gathered
sub questions, not main question

2nd interviews

- generate codes from Memos

Holistic Coding ?

thematic analysis ?

APPENDIX L

EXAMPLE PRODUCTION SHEET

Interview Production Sheet

Series: Oral History of Professional Theater beading in NYC

Narrator: Katherine Marshall

Interviewer: Mary Lalon Alexander

Date of Interview: June 21st, 2013 Time of Interview: 10am

Place of Interview: Tricorne, Inc., 555 8th Avenue, NY, NY

Transcribing:

Interview	Transcriber	Date Completed	Format	File Name	Time
#1	M. L. Alexander	9/17/2013	Excel	TranscribeKM1	26 min

Recording file name: Kathy1.mp3

Index file name: indexKM1.dox

Consent Restrictions:

- ☐ Wishes to remain anonymous
- ☐ Photographs allowed

☒ None

Deed of Gift Restrictions:

- ☐ Close interviews until _____
- ☐ Close specific portions of interview until _____
 - o Portions of interview closed _____

☐ No research may use quotations from interview without permission until _____

☐ Wishes to be identified by a pseudonym and redact all identifying references until _____

☒ None

