

CURTAIN CALL

EDUCATOR'S GUIDE

Dear Educator,

We are delighted that you have selected *Curtain Call: Celebrating a Century of Women Designing for Live Performance* Educators' Guide as a tool for enhancing your curriculum. *Curtain Call* was on view from November 17, 2009-May 8, 2009 in the Donald and Mary Oenslager Gallery at The New York Public Library for the Performing Arts. A collaboration between The New York Public Library for the Performing Arts and the League of Professional Theatre Women, this exhibition explored the work, role and impact of distinguished women designing for theatre, dance and opera. The educational material was developed by The New York Public Library for the Performing Arts and was funded, in part with a grant from the NEA American Masterpieces Initiative.

Curtain Call, co-curated by Barbara Cohen-Stratynier of The Library's staff and costume designer Carrie F. Robbins, featured over one hundred female designers, and displayed their costumes, drawings, photographs, set models and other artifacts from 1889 to the present. Many were from The Library's collection; other material was borrowed from the designers and production companies. This exhibition demonstrated how women became increasingly visible through their costume, set, lighting, and projection designs. Through their achievements, these women enhanced the theater, dance, and opera stages and contributed to American visual culture.

In these pages we provide background information for educators about these designers, their works, and the live performances on which they collaborated. Teachers should adapt the content to match the varying needs of their students and may use the suggested ancillary materials to heighten student learning.

There are two groups of lesson plans. The first group, developed by Kameshia Shepherd provides lesson plans that use material from the exhibition to augment the standard curriculum, according to grades and subject, including Junior High School and High School level Humanities, Math and Science, and Art. The second group, developed with LPA staff, provides lesson plans that focus on how designers work.

In addition to the lesson plans, the package includes the catalogue for *Curtain Call: Celebrating a Century of Women Designing for Live Performance*, a DVD of Interviews with 5 living designers in a variety of fields, a 15-minute walk-through of the exhibition, focusing on its themes of innovation, process and the roles in women in performance, and a selection of images of designers' work. Additional material will be posted on the Library's web site, www.nypl.org.

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“WE’RE OFF TO SEE THE WIZARD”

Grade: 6th – 8th

Subject: Literature

Objectives:

Students will:

- * use listening and reading as a source of information
- * identify and analyze the visual representations of Caroline Siedel’s *Wizard of Oz* designs

Standards:

Students will:

- * apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate text
- * adjust their use of spoken, written, and visual language to communicate effectively with a variety of audiences and for different purposes
- * use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks

Materials:

- * Caroline Siedel Information Sheet
- * A selection of costume designs by Caroline Siedel for *The Wizard of Oz*
- * *The Wonderful Wizard of Oz* Synopsis
- * L. Frank Baum’s *The Wonderful Wizard of Oz*
- * 9 x 11 paper
- * Collage materials (magazine paper, construction paper, leaves, petals, fabric, etc.)
- * Markers, crayons, colored pencils, paint

Introduction:

Play “We’re Off to See the Wizard” song.

Procedure:

1. Ask students to:
 - * Please explain the plot of *The Wonderful Wizard of Oz* movie
 - * Describe the characters
 - * Describe how the characters were dressed
2. Make a chart of the characters and their costumes including:
 - * Dorothy
 - * Tinman
 - * Glinda, the Good Witch of the North
 - * The Wicked Witch of the West



3. Inform students that the 1939 movie was based on a book by L. Frank Baum and that it was a musical comedy before it became a movie. Caroline Siedel designed the costumes for the 1903 musical.
4. Give students information about Caroline Siedle and show her designs from *The Wizard of Oz* musical.
5. Explain to students that her designs were based on the book and that they would be analyzing the way she adapted the book’s illustrations for her designs.
6. As a class, read L. Frank Baum’s *The Wonderful Wizard of Oz*, analyzing the similarities and differences between Siedle’s costumes and the book. Students will need to take notes which will be used later.

Ask questions like:

- What colors did she use?
- What’s the shape of this design?
- What texture goes with this character?
- What does the character have to do?

7. Once the book has been read, give students paper 9 x 11 paper. Inform students that, just like designer, Caroline Siedle, they will be using L. Frank Baum’s book as a source of information for a costume they will draw. They will use collage materials to do so.

Closure:

Once students have completed their collages, have them share their work and reference the sources of their inspiration.

Additional Resources:

- * The International Wizard of Oz Club - http://www.ozclub.org/The_International_Wizard_of_Oz_Club.html
- * Oz Theme Book For Teachers - *Research for Teachers: Traveling The Yellow Brick Road* by Joanne M. Arhar, Mary Louise Holly, Wendy C. Kasten
- * The Wizard of Oz Lesson Plan Suggestions – <http://thewizardofoz.info/ozteach.html>

Additional Readings:

- * The Oz Books by L. Frank Baum’s
- * *Wicked: The Life and Times of the Wicked Witch of the West* by Gregory Maguire



CAROLINE F. SIEDLE

Caroline F. Siedle (1867–1907) was the first woman in the United States to consistently receive professional billing as a designer. Little is known about Siedle's early life or training. Born in London, she moved to New York when she married Edward Siedle, who was properties master for the Metropolitan Opera. From the time of John Philip Sousa's opera *The Charlatan* in 1889 until her death at the age of forty, she designed costumes for some of the most entertaining musicals and operettas on the New York stage. Famed stage director Julian Mitchell once said that "without her assistance, I should never have been able to carry out the musical comedy color schemes which have made beautiful stage pictures."

Siedle worked in the theatre when British pantomime and Viennese operettas were still being produced, but American musical comedies with popular, "Tin Pan Alley" music, were becoming increasingly popular. She was admired for designs based on contemporary dress, in musicals such as *The Belle of New York* (1897), the first Broadway musical to enjoy a lengthy London run, and the Marie Cahill vehicle *Sally in Our Alley* (1902).

She contributed to America's visual culture with her designs for the spectacular, first musical version of *The Wizard of Oz* (1903) and for Victor Herbert's fantasy *Babes in Toyland* (1903). Her influential designs included those for the opera *Dolly Varden* (1902), which re-popularized 1730s-style silhouettes, and the musical comedy *Piff! Paff!! Pouf!!!* (1904) with its Radium Ballet. For that novelty, the white, frilly dresses of the eight "Pony Ballet" girls were coated with a luminous substance which made the dancers glow "like gigantic fire-flies" when the auditorium was darkened. "Her ability to design," said Julian Mitchell, "amounted to genius."

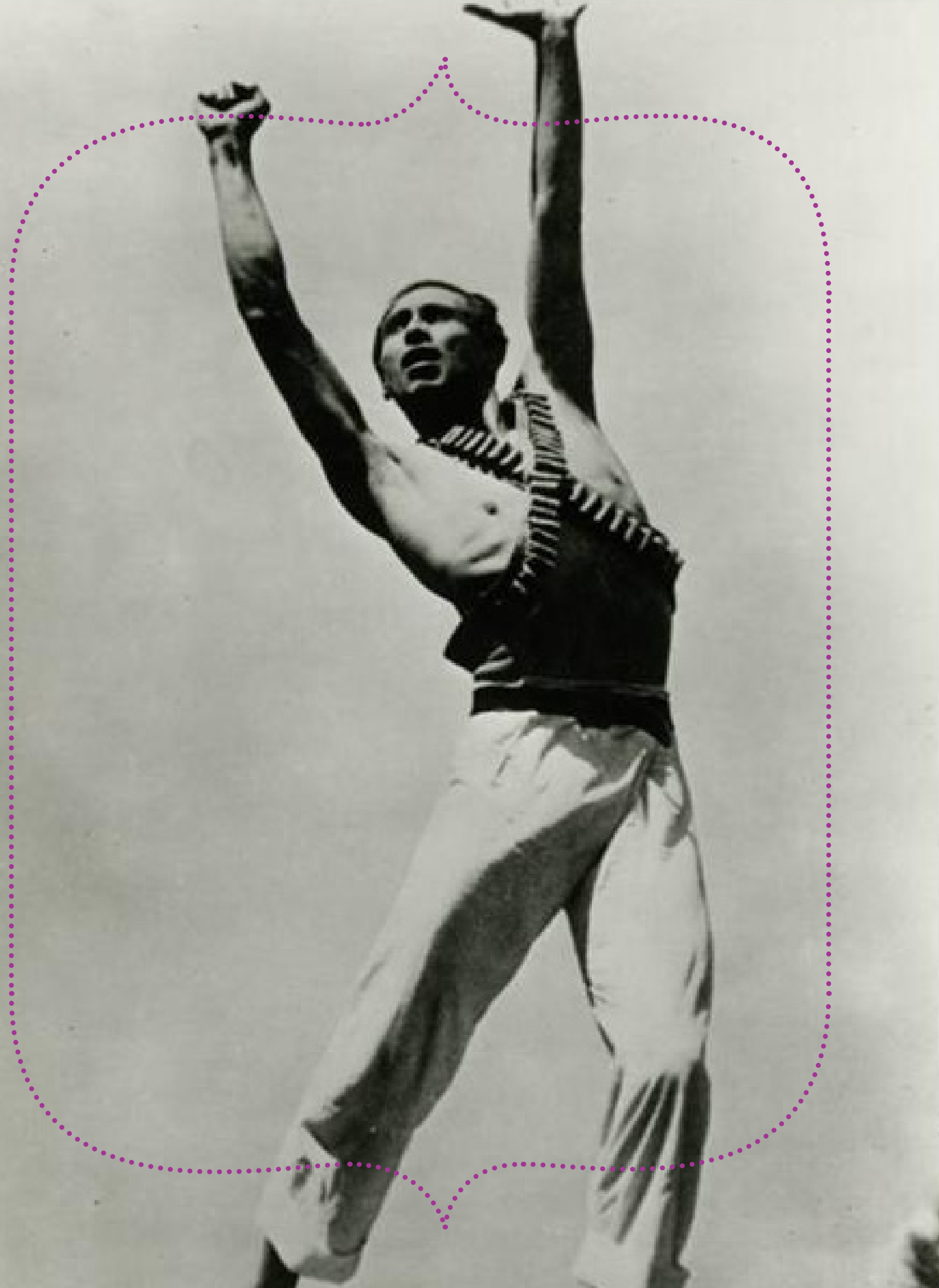
The Wonderful Wizard of Oz

GENRE: MUSICAL THEATRE

THEATRE: MAJESTIC THEATRE

YEAR OF PERFORMANCE: 1903

COSTUME DESIGNER: CAROLINE F. SIEDLE (1867-1907)



Danzas Mexicanas

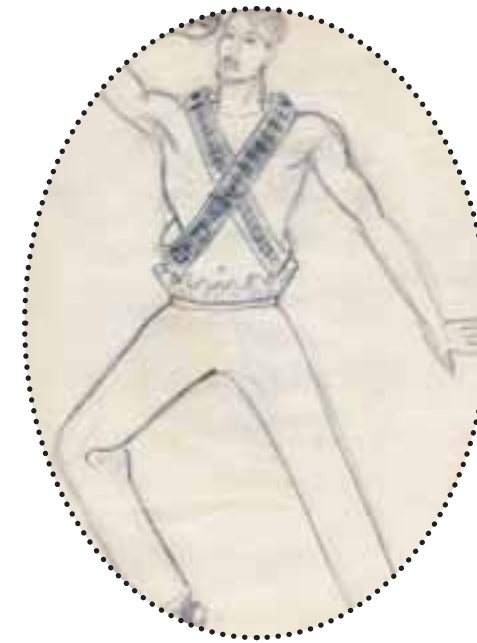
GENRE: MODERN DANCE

CHOREOGRAPHER: JOSÉ LIMÓN

YEAR OF ⁵RST PERFORMANCE: 1939

COSTUME DESIGNER: PAULINE LAWRENCE (***)

SYNOPSIS: MEXICAN-AMERICAN DANCER/
CHOREOGRAPHER JOSÉ LIMÓN DEVELOPED
SOLOS WHICH PORTRAYED 5 MALE CHARACTERS
IN MEXICO'S HISTORY. THE DESIGN AND
PHOTOGRAPH SHOW THE 5TH CHARACTER —
THE REVOLUTIONARY.



“PORTRAYING CULTURE”

Grade: 9th – 12th

Subject: Social Studies

Objectives:

Students will:

- * analyze the causes and global consequences of clashes between various groups
- * understand that valuing diversity and dealing with different people is an essential skill for a successful global community

Standards:

Students will:

- * understand the characteristics, distribution, and complexity of Earth's cultural mosaics
- * understand the characteristics, distribution, and migration of human populations on Earth's surface
- * analyze, describe, and demonstrate how cultures influence visual characteristics that give meaning and value to a work of art

Materials:

- * Design and photograph by Pauline Lawrence for *Danzas Mexicanas* Image
- * *Danzas Mexicanas* Synopsis
- * Designs by Albertina Randall Wheelan for *Son-Daughter*
- * *Son-Daughter* Synopsis
- * Design Question Worksheet
- * Sketching Paper
- * Pencils
- * Colored Pencils

DAY ONE

Introduction:

Review yesterday's lesson about being culturally relative.

Procedure:

1. Have groups create a list of some of clashes between people about religion, culture, gender, and race, noting their causes, consequences, and how these clashes have impacted the people, environment, and the division of the Earth's surface.
2. Groups will then role play about a cultural, racial, or gender issue and ways in which they can combat tension between opposing groups.
3. Ask students to define being "culturally relative" or "culturally competent." Explain that being cultural relative means having the ability to view another's beliefs and customs with respect and integrity. Explain how cultural relativism affects every avenue of life.
4. Introduce Pauline Lawrence and Albertina Randall Wheelan's designs that represent people from different countries. Give each group an image and have them discuss the ways the designer was culturally respectful.
5. Explain that each student will also become a designer, drawing a costume for a classmate from a different culture (if possible).
6. Hand out the Design Question Worksheet and give them time to ask questions and discuss the ensemble.

DAY TWO

Introduction:

Review yesterday's lesson about being culturally relative.

Procedure:

Give students enough time to sketch their different ideas and allow more time for discussion with peers.

Closure:

Have each designer and classmate present the ensemble and share the questions discussed.



Son-Daughter

GENRE: DRAMA
DIRECTOR: DAVID BELASCO
YEAR OF PERFORMANCE: 1919
COSTUME DESIGNER: ALBERTINA
RANDALL WHEELAN
SON-DAUGHTER IS SET IN AN
AMERICAN CHINATOWN AND
CONCERNS CULTURAL TRADITIONS AND
AMERICANIZATION. THESE IMAGES
REPRESENT CHARACTERS WHO RETAIN
THEIR CULTURAL TRADITIONS.



DESIGN QUESTION WORKSHEET

{ YOU WILL USE THESE ANSWERS IN DRAWING AN ENSEMBLE OR COSTUME THAT REPRESENTS YOUR CLASSMATE'S CULTURE. }

- 1 How do you describe your culture?
- 2 What do you like about your culture?
- 3 What aspect of your culture makes you most proud?
- 4 What are some symbols that are used in your culture?
- 5 What is the best/most important thing your culture has given to the world?
- 6 What are some designs associated with your culture?
- 7 What are some colors that are associated or frequently used in your culture? (For example Americans typically use red, white and blue; Jamaica uses red, green, yellow, and black)

A WOMAN'S WORLD

Grade: 9th – 12th

Subject: Social Studies

Objectives:

Students will:

- * compare and contrast the roles of women in the 1930s with the present
- * identify notable women around the world in the 1900s and the impact they have made on the world

Standards:

Students will:

- * analyze the reform, revolution, and social change (of the lives of women) in contemporary United States and around the world

Materials:

- * Photograph of Coco Chanel
- * Photograph of Coco Chanel gown in *By Candlelight*
- * Articles or images from women's magazines, such as Ladies' Home Journal
- * Paper
- * Pencils

Introduction:

1. In their notebooks have students respond to a 1950s image of advertising or magazine articles and excerpt from Kristin Hohenadel's article.
2. As a class, ask students to name some other women who have made a mark in the world. Create a list on the board of the women whom they mention, which can be used later in the class period.

Procedure:

1. Explain to students that they will be researching groundbreaking women in various fields and writing biographies to inform others about them and their achievements.
2. Assign students (or allow them to select) one woman for his or her research, such as Frida Kahlo, Ella Fitzgerald, Maya Lin, Margaret Mead, or Harriet Beecher Stowe. Use nypl.org catalogue, Digital Gallery and data bases for additional portraits.
3. Students will then answer the All about Women Worksheet and create a report based on the answers to the questions.

Closure:

Students can present their historical figures by dramatic reading, Power-Point presentation, report, or mural. Each student will then be required to complete his or her biography detailing what achievements they would like to make in a specific field and what their own legacy would be.



By Candlelight

GENRE: COMEDY
THEATRE: EMPIRE THEATRE
YEAR OF PERFORMANCE: 1929
COSTUME DESIGNER: GABRIELLE
BONHEUR "COCO" CHANEL (1883-1971)

“TRAVELING A HARD ROAD TO THE LITTLE BLACK DRESS”

By Kristin Hohenadel for the *New York Times*

When Coco Chanel died in 1971 at the age of 87, she left more than a legendary quilted handbag and a trail of Chanel No. 5 in her wake. A rebel and a pioneer as well as a designer, she freed women for the 20th century, replacing their corsets and lace frills with sailor shirts and wool jersey and democratizing elegance in the form of the Little Black Dress. Her storied life — from [being abandoned and raised in an orphanage] to the pinnacle of French couture, business failures, and comebacks along the way — made her one of France's most celebrated 20th-century heroines.

ALL ABOUT WOMEN

WORKSHEET

{ PERSONAL LIFE }

- 1 What was this woman's name at birth? Where and when was she born?
- 2 What was her life like as a child and young adult? What aspects of her early life could have possibly led her to the field of study or career in which she became successful?
- 3 Describe the time in which she lived?
- 4 What was her personal life like as an adult? Did she marry? Did she have children? What type of person was she?
- 5 If this person is no longer alive, when and where did she die?

{ ACHIEVEMENTS AND IMPACT }

- 1 At what point did she decide to go into her chosen field or career? How did she prepare for this field?
- 2 Where there any obstacles that could have derailed her from pursuing her field or career?
- 3 What contributions did she make to this field and to larger society and why was this work important?
- 4 How has history remembered her? What is this woman's legacy?

{ REFLECTIONS }

- 1 What do you think everyone should know about this notable woman? What do you think was her most impressive achievement, and why?
- 2 Has this woman inspired you? If so, in what ways?

FROM SETTLEMENT HOUSE TO DESIGNER

Grade: 6th – 12th

Subject: US and New York City History

Objectives:

Students will:

- * identify racial, religious, and ethnic groups that settled into the United States and the factors and their reasons for immigrating
- * analyze the hardships as well as successes which immigrants had in their experiences

Standards:

Students will:

- * understand the characteristics, distribution, and migration of human populations on Earth's surface
- * understand the processes, patterns, and functions of human settlement
- * apply research from print and nonprint sources to design

Materials:

- * Aline Bernstein set and costume designs
- * Esther Peck costume designs
- * Settlement House Information Sheet
- * Immigrant Story Worksheet
- * Encyclopedia
- * Boxes
- * Paint, colored, pencils

DAY ONE

Introduction:

Have students respond in their notebooks to this quote from Walter Lippman (1889–1974), an American Journalist: "The great social adventure of America is no longer the conquest of the wilderness but the absorption of fifty different peoples." Have students share their responses with their classmates and the class.

Procedure:

1. Divide the class into groups and give each group different people from other countries that have immigrated to the United States, such as Rwanda, Japan, Ireland, and Mexico. In their research the groups should note:
 - * the reasons for immigrating
 - * the regions they immigrated to
 - * the hardships and successes they encountered
 - * what did they do for employment
 - * the contributions this group has made to the US

2. Read the Settlement House Information Sheet and discuss the material. Inform students that they will be creating an immigrant story. Choose characters, country, and circumstances under which they came, and employment opportunities. Student will then create an interior setting for this family, using the Immigrant Story Worksheet to do so. Students will have to research various groups that have immigrated to the United States and their experiences upon arrival in order to create their set design.

Closure:

Review causes for immigrating to the United States and students can even share their immigration story. Ask students to bring in shoe boxes and cardboard boxes to create their interior setting.

DAY TWO

Introduction:

Review yesterday's lesson.

Procedure:

Allow students time to work on their interior setting and story. (This process could take several days.)

Closure:

Each student will present their design. This lesson can be timed to assist students in preparation for History Day entries.

Additional Resources:

Visit the Statue of Liberty and Ellis Island Museum

Visit the Lower East Side Tenement Museum
108 Orchard St.
New York, NY 10002

Look at nypl.org Digital Gallery for views of New York City by location and date and the Lewis Hine photographs of life on the Lower East Side. Visit the Ottendorfer, Chatham Square or Aguilar branches of NYPL, which are in neighborhoods served by early 20th century settlement houses.



IMMIGRANT STORY WORKSHEET

- 1 What is the last name of your family?
- 2 How many are in your family?
- 3 Where are they from?
- 4 Why are they leaving?
- 5 What could they bring with them?
- 6 In which region will they live (New York City, Pennsylvania, Chicago, etc.)?
- 7 What will they do for work once they reach the United States?
- 8 Where could they go for help in finding employment, housing and education?

Now create an interior design of their settlement house apartment.



SETTLEMENT HOUSE INFO SHEET

Settlement Houses at the turn of the twentieth century performed several functions, but the primary role was to provide social services to the poor. They also offered cultural education designed to “Americanize” new immigrant programs in theater, dance and the visual arts. A number of artists who would later design for the stage were first-generation Americans, introduced to performance at the settlement house in cities across the nation.

The Henry Street Settlement House on Manhattan’s Grand Street on the Lower East Side, created a unique impact culturally. Its patrons, the wealthy sisters Alice and Irene Lewisohn, built a well-equipped theater and established what became known as the Neighborhood Playhouse. From 1915 to 1927, it presented folk dramas, new American and European plays, and five editions of a musical revue, *The Grand Street Follies*.

The fully staged productions provided a training ground for designers, notably Aline Bernstein (1880–1955) and Esther Peck (active 1915–1930). Perhaps even more significantly, a pioneering generation of dancers led by Martha Graham, Louis Horst, Doris Humphrey, and Charles Weidman also found a home at the Playhouse. They participated in productions, taught classes in movement and composition, and initiated the experiments that would become American modern dance.

LET 'EM EAT CAKE

Grade: 6th – 12th

Subject: World History

Objectives:

Students will:

- * list at least five reasons the French Revolution took place
- * explain the historical context of the French Revolution

Standards:

Students will:

- * know the causes and consequences of political revolutions in the late 18th and early 19th centuries
- * analyze patterns of nationalism, state-building, and social reform in Europe in the late 18th and early 19th centuries
- * use written language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information)

Materials:

- * Ruth Morley's designs for the chorus in *Danton's Death*
- * Venn diagram

Introduction:

Ask students to explain the historical context of the Revolution and have them list five reasons the French Revolution took place.

Procedure:

1. Hand students a Venn diagram.
2. Show students the Ruth Morley designs for *Danton's Death*. Explain to them that they will be comparing and contrasting the images of the aristocrats and the poor during the French Revolution.
3. Have students share what they observed.
4. Ask students if they believed that both Marie Antoinette and Louis XVI should have been executed and to voice their opinion by forming a continuum. Have students share their answers.
5. Explain to students the varying opinions on whether Marie Antoinette and Louis XVI were the scapegoats for the French Revolution. Also explain the dominate belief (bullets of the varying point of views are given).
6. Students will then have to write a revisionist story based of the perspectives of either Marie Antoinette or Louis XVI. Explain that revisionism is the retelling of a story with alterations to the character, environment, etc. It is a complete departure from the generally accepted narrative.
7. The Teacher should follow standard writing workshop procedures.

Closure:

The stories can then be bound into an anthology which can also be placed in the school's library.



Danton's Death

GENRE: OPERA

AUTHOR: GEORG BÜCHNER

THEATRE: NEW YORK CITY OPERA

COSTUME DESIGNER: RUTH MORLEY (c. 1926-1991)

SYNOPSIS: THE OPERA AND THE PLAY ON WHICH IT IS BASED FOLLOWS GEORGES DANTON, A LEADER IN THE FRENCH REVOLUTION IN THE LULL BETWEEN THE FIRST AND SECOND TERRORS. DANTON CREATED THE DIVISION OF THE REVOLUTIONARY TRIBUNAL AS A STRONG FORCE BEHIND THE REVOLUTIONARY GOVERNMENT. THIS TRIBUNAL CONDEMNED MANY TO DEATH BASED ON REAL OR IMAGINED ACCUSATIONS. NO TRIAL, EVIDENCE, OR WITNESS WAS NEEDED TO ACCUSE SOMEONE. WITHIN MONTHS OF CREATING THIS TRIBUNAL, DANTON REALIZED HE HAD MADE A MISTAKE. THE AMOUNT OF POWER GIVEN TO THE TRIBUNAL WOULD LEAD TO THE SLAUGHTER OF INNOCENT PEOPLE AND DANTON FOUGHT TO HAVE THE TRIBUNAL DISBANDED. HOWEVER, MAXIMILIEN ROBESPIERRE PREVENTED HIM FROM ENDING THE TRIBUNAL AND PUSHED TO HAVE DANTON, HIS SUPPORTERS, OPPOSITION KILLED. ROBESPIERRE THUS CONSOLIDATED HIS POWER AND SLAUGHTERED COUNTLESS FRENCH MEN, WOMEN, AND CHILDREN. ROBESPIERRE EVENTUALLY FOLLOWED DANTON AND SO MANY BEFORE HIM TO THE GUILLOTINE. DANTON DIED BRAVELY COMFORTING THOSE WHO WOULD BE EXECUTED WITH HIM.

IT'S A MATTER OF PERSPECTIVE

Grade: 6th – 12th

Subject: Math

Objectives:

Students will:

- * understand that ratios are used to create scale models of buildings and structures
- * understand how to calculate scale using ratio

Standards:

Students will:

- * understand measurable attributes of objects and the units, systems, and processes of measurement
- * conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use

Materials:

- * Aline Bernstein set designs for *American Landscape*
- * Aline Bernstein Information Sheet
- * 8 x 11 white paper
- * Crayons, colored pencils, paint, markers, etc.

Introduction:

1. Begin by introducing the concept of scale. Have students brainstorm examples of where scales are found, how scales are used, and what scales measure.
2. Explain to students that they will be using a ratio for their art project. A ratio is the relationship between two quantities is size or amount. For example, there are four quarters in a dollar, so the ration of quarters to dollars is 4 to 1. Have students think of other examples of ratios in math.

Procedure:

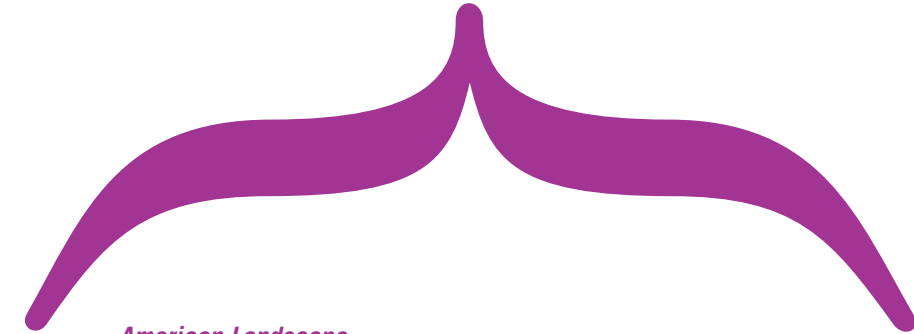
1. Illustrate how to draw an object to scale. Use a ruler and draw an equilateral triangle on the board with sides that equal 8 inches in length. Ask students how might use this triangle to draw another half its size. Drawing an object to scale isn't simply cutting it in half but making sure all sides are proportional, meaning it is reduced to a smaller size and the shape does not change.
2. Display the three images of *American Landscape* and have students analyze the content. Have students share. Introduce Aline Bernstein to the class, explaining her role in the *American Landscape* play.
3. Explain that students will use ratio to make a scale drawing of the *American Landscape* as a class mural.
4. Give each student a copy of one of the images of *American Landscape*. With the class, discuss the proportions that would allow students to draw the entire landscape on one sheet of 8.5" x 11" graph paper. Use the agreed-upon ratio to create the proportion for your image.

5. Number each box and give each student one. Then have each student convert their box into scaled equivalents.

NB: Bernstein's designs for *The Spellbound Child* and the elevation for Emmeline Roche and Peggy Clark's design for a fund-raising float are show scaled grid lines.

Closure:

1. Students complete their drawings using different materials and whatever style they desire. The image can be realistic, impressionistic, etc.
2. Place each drawing in its proper location in mural in the classroom.



American Landscape

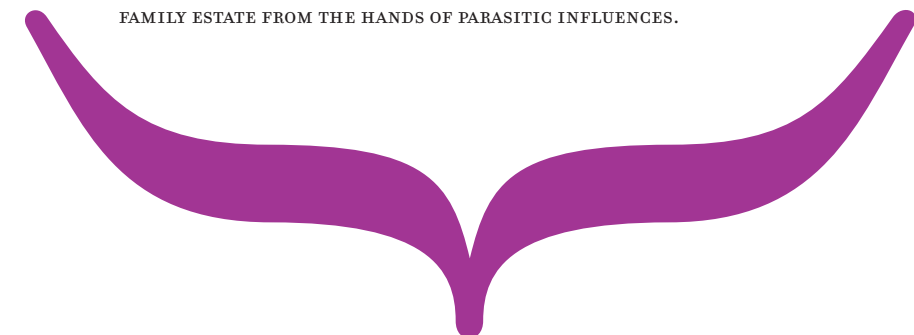
GENRE: DRAMA

DIRECTOR/AUTHOR: ELMER RICE

DATE OF PERFORMANCE: 1938

SET DESIGNER: ALINE BERNSTEIN

SYNOPSIS: THE DALE FAMILY OF DALESFORD, CONNECTICUT IS FACING A PROBLEM; SELL THEIR FAMILY ESTATE OR STAY. THE HEAD OF THE FAMILY IS CAPTAIN FRANK DALE, WHO IS THE OWNER OF THE FAMILY HOME AND THE SHOE FACTORY WHICH EMPLOYS AND MAINTAINS THE TOWN. HE LONGS FOR A BREAK FROM HIS LIFETIME OF WORK AND AFTER HIS SON IN KILLED IN WWII, BELIEVES THIS IS THE TIME TO MOVE. HE WANTS TO SELL HIS FACTORY TO A COMPETITOR AND THE FAMILY ESTATE TO A NAZI, AND SPEND THE REST OF DAYS IN FLORIDA. HOWEVER, WHEN THE FAMILY IS IN THE CRISIS, THE DEAD RETURN TO EARTH TO COUNSEL THOSE WHO NEED GUIDANCE. DALE IS GUIDED BY HIS ANCESTORS WHO FOUGHT IN EVERY MAJOR AMERICAN WAR AND IS PERSUADED TO RETAIN HIS HERITAGE AND KEEP THE FAMILY ESTATE FROM THE HANDS OF PARASITIC INFLUENCES.





ALINE BERNSTEIN INFORMATION SHEET

Aline Bernstein (1880–1955) was a scene and costume designer, author, and a public figure at a time when most female (and male) stage designers were unknown to audiences. Raised in a theatrical family (her parents, Rebecca and Joseph Frankau, were actors; her aunt ran a theatrical boarding house), she initially desired to perform. But she was a talented artist and trained with the renowned American painter Robert Henri.



Bernstein's design career began at the Neighborhood Playhouse, a center for experimental theater and dance established in 1915 by two sisters, Alice and Irene Lewisohn, at the Henry Street Settlement House on New York's Lower East Side. Her imaginative work led to assignments for the Theatre Guild and, in 1926, for Eva Le Gallienne's innovative, noncommercial Civic Repertory Theatre. Eventually she designed scenery and costumes on Broadway, but also maintained her links to experimental projects such as the Ballet Society and the New York City Opera.

Bernstein excelled at designing for re-imagined revivals of classics and realizations of new plays, notably the dramas of Lillian Hellman. Exceedingly flexible as a designer, she was able to create whimsy and to animate her research into historically correct but dramatic milieus. Her impact on the design field was extensive and lasting. In 1926 she became the first woman to be admitted to the Brotherhood of Painters, Decorators and Paperhangers of the American Federation of Labor, the union for scene painters at that time. Later she joined United Scenic Artists in the categories of scenery and costumes. She and Irene Lewisohn co-founded the Costume Museum, now the Metropolitan Museum's Costume Institute. Her assistants included a number of women who established design careers of their own, among them Irene Sharaff, Esther Peck, and Emmeline Roche.

REPURPOSING FOR DESIGN

Grade: 6th – 12th

Subject: Technology

Objectives:

Students will:

- * gain a broader understanding of recycling to include repurposing

Standards:

Students will:

- * develop understandings about science and technology
- * employ technology in the development of strategies for solving problems in the real world

Materials:

- * Henriette Dallet McCrae's costume design for *The Greenwich Village Follies*
- * Accidental Scientific Discovery Worksheet
- * Interview with Liz Prince

Introduction:

Show Dallet McCrae costume design for *The Greenwich Village Follies* and ask students to describe the materials she used in for this dress. Inform the class that she used cloth and rubber. The red patterns are made out rubber.

Procedure:

1. Inform the class that they will make scientific discoveries of their own. They will repurpose an item in their home for a completely different use.
2. Students will need to fill out the Repurpose an Item Worksheet which will help them with their science fair project.

Closure:

Put on a technology fair for the class and allow students to share.

The Greenwich Village Follies

GENRE: REVUE

DIRECTOR: JOHN MURRAY ANDERSON

THEATRE: SHUBERT THEATRE

DATE OF PERFORMANCE:

COSTUME DESIGNER: DALLET MCCRAE (ACTIVE C. 1924)



REPURPOSE AN ITEM WORKSHEET

- 1 Item:** The object that you have decided to repurpose.
- 2 Inventor:** The person who created the object.
- 3 The Year Invented or Created:** The year the item was invented and the different modifications that have taken place to the item over the years.
- 4 Reason:** The cause for the creation of this object.
- 5 Traditional Use:** The way the item has traditionally been used in the past and present.
- 6 New Use:** The way you will now use this item and its function.
- 7 Materials:** The objects you used in creating your new item.
- 8 Methods/Procedures:** A step by step list of what you did in repurposing your new item.
- 9 Conclusion/Results:** What did you discover? What problems did you encounter? Do you think your new object will play a role in the future?

LESSON PLANS THAT EMPHASIZE DESIGNERS' PROCESSES

A LIFETIME IN LIGHT

Grade: 6th – 12th

Subject: Writing

Objectives:

Students will:

- * understand the significance in innovation in lighting design
- * understand how performance design can parallel other visual art forms

Standards:

Students will:

- * explain the function of lighting in creating an environment appropriate for performance

Materials:

- * Photograph of *Billy the Kid*, lit by Jean Rosenthal
- * Web images of WPA murals

Introduction:

A ballet about the famous Western bandit, *Billy the Kid* was created for a dance company that traveled around America in the 1930s. Ballet Caravan's repertoire featured American themes, composers, choreographers, and designers. Because the company traveled so widely, the works' designs emphasized costume and lighting, rather than sets. Explain to the class that the closing and opening sequences show the characters looking West.

Procedure:

1. Have students describe the image, emphasizing the lighting. The harsh light from the right wing that turns the finale of the Billy the Kid ballet into a 1930s mural.
2. Have them experiment with flashlights to reproduce Rosenthal's effect
3. Show examples of WPA murals and discuss the similarities of character placement and lighting effects with the ballet.
4. Have students draw or collage a picture in the 1930s mural style and describe it to another student.

Closure:

Students share their work and discuss.

This project can become an inter-disciplinary social studies class by adding readings and discussions of the 19th century American view of the West and the "territorial imperative."



Billy the Kid

GENRE: BALLET

CHOREOGRAPHER: EUGENE LORING

FOR COMPANY: BALLET CARAVAN

DATE OF PERFORMANCE: 1938. THIS PHOTOGRAPH IS FROM

THE COMPANY'S 1941 SOUTH AMERICAN TOUR

COSTUME DESIGNER: JARED FREE



JEAN ROSENTHAL

(1912-1969)

As an adolescent, Rosenthal enrolled in the Neighborhood Playhouse, where she studied with scene and costume designer Aline Bernstein, and dancer and choreographer Martha Graham. After training at the Yale School of Drama under Stanley McCandless, she began her influential career by working with Depression-era theatre and dance companies that were pushing the definitions of their art: Orson Welles's Mercury Theater; Lincoln Kirstein's Ballet Caravan; and Martha Graham, for whom Rosenthal was lighting and production supervisor until she died.

Opera and commercial theatre assignments also came Rosenthal's way, including the musicals *West Side Story*, *Fiddler on the Roof*, and *Cabaret*. At one point ten shows lit by Rosenthal were running concurrently on Broadway. Her book *The Magic of Light*, published posthumously in 1972, remains a standard textbook in the field. Although lighting technology has changed radically since Rosenthal's death, her lighting designs (and scenery designs for dance) still exist in the repertoires of the Ballet Caravan, Ballet Theatre, New York City Ballet, and the Martha Graham and Doris Humphrey companies.



SHAKESPEARE ON STAGE AND FILM

Grade: 6th – 12th

Subject: Art

Objectives:

Students will:

- * examine the various interpretations of a Shakespearean costume
- * analyze what makes a design effective or ineffective when communicating an idea

Standards:

Students will:

- * identify intentions of those costume designs, explore the implications of various purposes, and justify their analyses of purposes in particular works
- * evaluate the effectiveness of costume designs in terms of organizational structures and functions
- * describe and compare the functions and interaction of performing and visual artists and audience members in theatre, dramatic media, musical theatre, dance, music, and visual arts

Materials:

- * Designs by Aline Bernstein and Dorothy Jeakins for Shakespeare plays-
- * Michael Almereyda's modernization of *Hamlet* (2000) from Miramax
- * Pacific Northwest Ballet of *A Midsummer Night's Dream* (1996)
- * BBC's *Henry V* (1989)
- * *King Lear* silent film (1910)
- * Paper
- * Paint
- * Pastel
- * NB: Additional Shakespeare costumes can be seen on the exhibition walk-through

DAY ONE

Introduction:

Begin by explaining that costume designers have their own personal visions for adapting the costumes to meet the different needs of a performance. Talk about the various genres including plays, movies, operas and the type of costumes a designer might need for each. Display costumes specific to each genre. Discuss how each decision a designer makes contributes to the overall success of the costume and scene.

Procedure:

1. Play first film and ask students to watch the scene. Stop at particular times in the video to ask about elements of design such color, shape, texture, and function. Students should take notes in their notebooks.
2. After playing the first clip, discuss with the class what they noticed, prompt them to think about the effect and/or importance of what they note. Ask them what the overall concept the designer achieved in this scene.
3. Play the second, third, and fourth versions of Shakespeare's plays. Again review what each students' noticed and encourage them to debate which designers version was the most effective. Prompt them to justify their choices based on the elements you have been discussing.
4. Explain to students that they will also be designing a Shakespearean costume based on an object of their choice. Show Dorothy Jeakins *King Lear* design and inspirational object and discuss how she used her object as a source of inspiration for her design.

Closure:

Students will have to choose an object from home to use as a source of inspiration for a costume.

DAY TWO**Introduction:**

Review previous day's lesson on designer's and their source of inspiration as well as impact.

Procedure:

1. Give students time to design and complete their Shakespearean costume.
2. Collect all of the inspirational objects (try not to let the other students see the objects).

Closure:

1. Place objects on a table in front of the class and have students come up one by one with their design.
2. Have the class guess which object inspired this design and allow them time to answer.
3. The student will then share his /her design and object with the class.

Additional Resources:

- * Merriam-Webster Visual Dictionary Online
- * Nypl.org Digital Gallery, especially the costume files in the Picture Collection and production photographs from the Billy Rose Theatre Division

**LIGHTING IN WORDS**

Grade: 6th – 12th

Subject: Writing

Objectives:

Students will:

- * understand the significance of innovation in lighting design
- * understand how performance design can parallel other art forms
- * practice observation and editing skills

Standards:

Students will:

- * explain the function of lighting in creating an environment appropriate for performance

Materials:

- * Photographs of lighting design by Kathy Perkins and Shirley Prendergast
- * Kathy Perkins statement
- * Interview with Kathy Kaufmann

Introduction:

Kathy Perkins is a lighting designer for plays and dance performance. She is also an author, anthologist and teacher. In her statement, she compares lighting to painting.

Procedure:

Show color images of the work of Kathy Perkins and her teacher, Shirley Prendergast. Have one group of students select descriptive words about color and quality, and another find action words about the images. Ask students where they focus on the images and explain how the lighting designer can “make them look.” Ask how do they think that lighting is like painting? How do they think it helps the audience? For an advanced class, ask them to search the NYPL Digital Gallery or another museum source for paintings or photographs that parallel lighting effects.

Closure:

Students write their conclusions, share their work and discuss. This lesson can be shared on VoiceThread.

KATHY A. PERKINS

{ NOTES ON LIGHTING }

I have been active in arts since a child and always knew theatre was my calling. I went to college with the goal of becoming an actress, but a classmate of mine, who was in lighting design, encouraged me to switch from acting to lighting design. As a young African American female in the 1970s, he knew there would be limited acting roles for me and suggested I give lighting a try. I did and have never turned back! I have been designing for over 25 years.

The role of the lighting designer is to help support the story. I think of lighting like paint – the stage is my canvass and I paint the stage with light. My job is to enhance the play by creating mood, helping reveal time of day, location and assisting with focusing the audience on what needs to be seen. Good lighting should never call attention to itself, unless it's a musical or show that requires lighting of this nature.

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ROOM INTO STAGE SET

Grade: 6th – 12th

Subject: Humanities

Objectives:

Students will:

- understand how a stage set is similar to but differs from a room
- practice observation and editing skills

Standards:

Students will:

- * explain the function of scenery design in creating and environment appropriate for performance

Materials:

- * Images of scenery design by Alexander, de Wolfe and Calthrop
- * Introductory video
- * art supplies, including measuring tapes

Introduction:

Plays often have scenes that resemble rooms in a home, office or hotel.

Procedure:

- 1 Divide students in groups. Assign each group a corner, wall or section of the classroom. Within the groups, have students draw or make collages of their assigned area or measure the area and its furnishings.
- 2 Show the students the images of sets by Alexander and de Wolfe. Have students discuss which elements are real and which are painted.
3. Show the students images of sets by G. E. Calthrop. Discuss the differences and similarities of the *Design for Living* sets, pointing out the architecture and style, and, if appropriate for your class, what it shows about the characters' social positions. Discuss the differences and similarities of the *Tonight at 8:30* sets, pointing out the realism of the cafe scene and the stylization of the other.
4. Have each group decide whether their room/set will be realistic or stylized. Let them re-draw/collage their sections of the room in that style.

Closure:

Have students write up the decision making process and share their drawings.

Variations:

This lesson can be used in a mathematics sequence if adapted to emphasize measurement, rather than language. It can also be paired with *A Matter of Perspective*.

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CURTAIN CALL

IMAGE CAPTIONS

{ COSTUMES }

Aline Bernstein

Costume design for Eva Le Gallienne as Juliet (1933)

Pencil and gouache on paper
Aline Bernstein Papers, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Aline Bernstein

[3] Presentation renderings of costume designs for the oratorio *Salut au Monde* (Neighborhood Playhouse, 1921).

Pencil, gouache, metallic paint on Indian paper
Alice Lewisohn Crowley Gift, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Rose Bogdanoff

[2] swatched costume designs for *Lysistrata* (1946)

Pencil on tracing paper
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Bonnie Cashin

Costume designs mounted (by Cashin) with a photograph of Roxy Theater performer, 1934-1937
Pencil, ink and water color on board

Gift of Bonnie Cashin, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Gabrielle (Coco) Chanel

Photograph of Gertrude Lawrence in *By Candlelight* [also known as *Candle Light*] (1929).

Photograph by Vandamm.
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Janet Collins

Design for her concert dance, *Protest*, 1947

Pencil and gouache on paper
Gift of Janet Collins,
Jerome Robbins Dance Division

Janet Collins

Designs for her concert dance, *Credo*, 1947

Pencil and gouache on paper
Gift of Janet Collins,
Jerome Robbins Dance Division

Millia Davenport

Swatched design for Herod in *Journey to Jerusalem* [1940]

Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Ingeborg Hansell

Costume design for a doll dancer for the *Greenwich Village Follies of 1922*

Pencil, gouache, ink and water color on paper
Jones and Green Collection, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Ingeborg Hansell

Costume design for a doll dancer for the *Greenwich Village Follies of 1922*

Pencil, gouache, ink and water color on paper
Jones and Green Collection, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Dorothy Jeakins

Swatched costume design for Lord Capulet in the American Shakespeare Festival production of *Romeo & Juliet* (1959)

Gouache and pencil on paper
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Dorothy Jeakins

[2] "Poverty" Concept drawing for *Major Barbara* (1956 revival)

Graphite, pencil and water color on board.
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Pauline Lawrence

Costume design for the first episode of José Limón's *Danzas Mexicanas* (1939)

Pencil on paper
Pauline Lawrence Limón Papers,
Jerome Robbins Dance Division

Pauline Lawrence

Photograph of José Limón performing the first episode of his *Danzas Mexicanas* (1939)

Pauline Lawrence Limón Papers,
Jerome Robbins Dance Division

Pauline Lawrence

Montage photograph of José Limón's *The Moor's Pavanne* [1949]

Pauline Lawrence and José Limón Photographs,
Jerome Robbins Dance Division

Lucile, Ltd.

Costume design for an evening coat by Lucile, Lady Duff-Gordon, possibly for the *Ziegfeld Follies of 1921*

Gouache on paper

Billy Rose Theatre Division, The New York Public Library for the Performing Arts

O'Kane Conwell

Costume design for a "flame dancer" in *Hitchy-Koo of 1926*

Gouache on board
R. H. Burnside Collection, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Cora MacGeachy

Costume design for unidentified production, ca. 1925

Pencil, ink, water color, gouache on paper and board
R. H. Burnside Collection, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Cora MacGeachy

Printed promotional calendar for the costume shop, Anna Spencer, Inc., January 1921 using MacGeachy's designs

R. H. Burnside Collection, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Gladys Monkhouse

Costume design for a deep sea diver in the women-in-men's-jobs chorus in

Cheer Up (1917)
Pencil, ink and gouache on board and paper
R. H. Burnside Collection, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Gladys Monkhouse

[3] Costume design for an artist materials chorus in *Jack O'Lantern* (1917)

Pencil, ink and gouache on board and paper
R. H. Burnside Collection, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Esther Peck

[4] Costume design for the Neighborhood Playhouse production of *Everybody's Husband* (ca. 1924)

Pencil, gouache and paint on paper
Alice Lewisohn Crowley Gift, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Esther Peck

Costume design for a child for Neighborhood Playhouse production of *La Boutique Fantasque* (ca. 1925)

Pencil, gouache and paint on paper
Alice Lewisohn Crowley Gift, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Constance Ripley

Costume design for *Flying Colors* (1932)

Graphite and colored pencil on tracing paper, with typed notes to the costume shop
Max Gordon Gift, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Ruth Sobotka

Costume design for unidentified dance work.

Pencil and water color on paper
Gift of Walter Sobotka,
Jerome Robbins Dance Division

Irene Sharaff

Costume designs for Sharks Bernardo, Pepino and Chino in *West Side Story* (1957) [detail]

Pencil, ink and gouache on paper
Jerome Robbins Graphic Works, Jerome Robbins Dance Division

Caroline F. Siedle

Costume design for a "Patchwork Boy" from *The Wizard of Oz* (1903)

Pencil, ink and water color on board
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Caroline F. Siedle

Costume design for the title role in *The Belle of New York* (1897)

Pencil, ink and water color on board
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Caroline F. Siedle

Costume design for "Mary Contrary" from *Babes in Toyland* (1903)

Pencil, ink and water color on board
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Caroline F. Siedle

[2] Costume design for *The Forest Lovers* (1901)

Pencil, ink and water color on board
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Caroline F. Siedle

Costume design for a Poppy dance costume from *The Wizard of Oz* (1903)

Pencil, ink and water color on board
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Caroline F. Siedle

Costume design for a "wind" dance costume, probably from Glinda's retinue, from *The Wizard of Oz* (1903)

Pencil, ink and water color on board
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Caroline F. Siedle

Costume design for a "Patchwork Girl" from *The Wizard of Oz* (1903)

Pencil, ink and water color on board
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Caroline F. Siedle

Costume design for "Mistress Mary" in *Babes in Toyland* (1903)

Pencil, ink and water color on board
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Gretl Urban

Costume design for a swan knight from *Lohengrin* (Metropolitan Opera, 1921)
Pencil, gouache, metallic paint on board and paper
Richard Rystarik Collection, Music Division

Valentina

Photograph of Judith Anderson in *Come of Age* (1934)
Photograph by Vandamm.
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Valentina

Photograph of Helen Hayes in *Candle in the Wind* (1941)
Photograph by Vandamm.
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Albertine Randall Wheelan

[2] Costume and prop designs for *Son-Daughter* (1919)
Pencil, ink, water color, metallic paint and gouache on board
Gift of David Belasco, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Albertine Randall Wheelan

Costume design from *Rose of the Rancho* (1907).
Pencil, ink, water color, metallic paint and gouache on board
Gift of David Belasco, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Albertine Randall Wheelan

Illustration/costume design from *The Grand Army Man* (1907).
Pencil, ink, water color on board; collaged photograph of man and boy
Gift of David Belasco, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Albertine Randall Wheelan

[3] Illustration/costume design from *The Grand Army Man* (1907).
Pencil, ink, water color on board
Gift of David Belasco, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

[2] Costume bible for *Trelawney of the Wells*, designed by Theonie V. Aldredge
New York Shakespeare Festival Papers – Production, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

{ SCENERY }

[4 images] Mrs. John W. Alexander [Elizabeth Alexander]

Article on Alexander's designs for The Dolly Sisters' musical, *His Bridal Night* (1916)
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Aline Bernstein

Scenic rendering for *Les enfants et les sortilèges* (The Spellbound Child) for Ballet Society, 1938
Aline Bernstein Papers, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Aline Bernstein

[3] Scenery designs and gridded painting elevations for *The American Landscape* (1938)
Pencil and water color on paper
Aline Bernstein Papers, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

[2] G. E. [Gladys] Calthrop

Photographs of scenery and costume designs for Noel Coward's *Tonight at 8:30* (1936).
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

[3] G. E. [Gladys] Calthrop

Photographs of scenery designs for Noel Coward's *Design for Living* (1933)
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Ann Curtiss

Lion panel for *The Merchant of Venice* (2001)
Stratford Shakespeare Festival, Stratford, Ontario, 2001

Elsie de Wolfe

The set for *Nobody Home* (1915),
Photograph by White Studios, NY.
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Ingeborg Hansell

Set or curtain design for the *Greenwich Village Follies of 1922*
Pencil, gouache, ink and water color on paper
Jones and Green Collection, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Lois Mailou Jones

Photograph of Asadata Dafore's *Kykunkor* (1934), for which she created backdrop and masks
Jerome Robbins Dance Division, The New York Public Library for the Performing Arts

Henriette Dallett [Dallett McCrae]

Set design for a production number or scene in the *Greenwich Village Follies of 1924*.
Pencil, ink and gouache on paper
Jones and Green Collection, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Emmeline Roche and Peggy Clark

Elevation for the League of New York Theatres float in a war bond rally, ca. 1943
Colored pencil on tracing paper
Emmeline Roche Papers, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

{ LIGHTING }

Peggy Clark

Photograph of *Peter Pan* (1954), showing Mary Martin with her shadow.
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Peggy Clark

Photograph of a dance sequence in *Paint Your Wagon* (1951). Photograph by Vandamm
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Peggy Clark

Photograph of the chase sequence in *Brigadoon* (1947). Photograph by Vandamm
Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Tharon Musser

Lighting plot for the original production of *A Chorus Line*
New York Shakespeare Festival Papers – Production, Billy Rose Theatre Division, The New York Public Library for the Performing Arts

Jean Rosenthal

The finale of *Billy the Kid* (1938) as photographed on Ballet Caravan's Latin American tour, 1941.
American Ballet Theatre Papers, Jerome Robbins Dance Division

Jean Rosenthal

Afternoon of a Faun (Jerome Robbins, 1953), for which Rosenthal designed scenery and lighting
Jerome Robbins Dance Division, the New York Public Library for the Performing Arts

Kathy A. Perkins

Fences (Chicago, 2006)
Photograph by the artist.
On loan from the artist.

{ PORTRAITS }

Kathy A. Perkins

Gee's Bend (Alabama, 2007)
Photograph by the artist.
On loan from the artist.

Kathy A. Perkins

[2] *The Blue Door* (Berkeley, 2007)
Photograph by the artist.
On loan from the artist.

Shirley Prendergast

[4] Production photographs of the Dance Theatre of Harlem's production of *Giselle*, 1984.
On loan from the Dance Theatre of Harlem Archive

Theoni V. Aldredge – Costumes**Rose Bogdanov – Costumes****G. E. (Gladys) Calthrop – Scenery and Costumes (Photograph by Vandamm)****Bonnie Cashin – Costumes and Fashion****Coco Chanel – Costumes and Fashion****Peggy Clark – Lighting****Jane Greenwood – Costumes****Beatrice Irwin – Lighting****Barbara Karinska – Costumes (Photograph by Friedman & Abeles)****Marjorie Kellogg – Scenery****Tanya Moiseivitch – Scenery, costumes and theater architecture****Elizabeth Montgomery of Motley showing designs for South Pacific to Rodgers & Hammerstein (Photograph by Talbot)****Tharon Musser – Lighting****Nananne Porcher – Lighting****Jean Rosenthal – Lighting (Photograph by Jerome Robbins)****Irene Sharaff – Costumes (Photograph by Friedman-Abeles)****Jennifer Tipton – Lighting****Patricia Zipprodt – Costumes**

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On the Library's web site, www.nypl.org, go to Using the Library, scroll down to Chose a Path, and select Teacher. This will bring you to the Division of Teaching and Learning and information about resources, services and events developed for teachers. The Library's web site also has information about current and future exhibitions and program at The New York Public Library for the Performing Arts.

For additional visual material, go to the Digital Library. You can search the complete holdings by a name, place, or subject. There are also curated collections and on-line exhibitions. The selection below contains images of women, New York City life, and design, but there are thousands more in the Digital Library.

Africana & Black History

Before Victoria: Extraordinary Women of the British Romantic Era

Customs & Costume: Surveys and Examples of National Studies to 1900

Dress & Fashion: Design and Manufacture

Ellis Island Photographs...1902-1913

Lewis Wickes Hine: Documentary Photographs, 1905 - 1938

Historical & Public Figures: A General Portrait file to the 1920s

In Motion: The African American Migration Experience

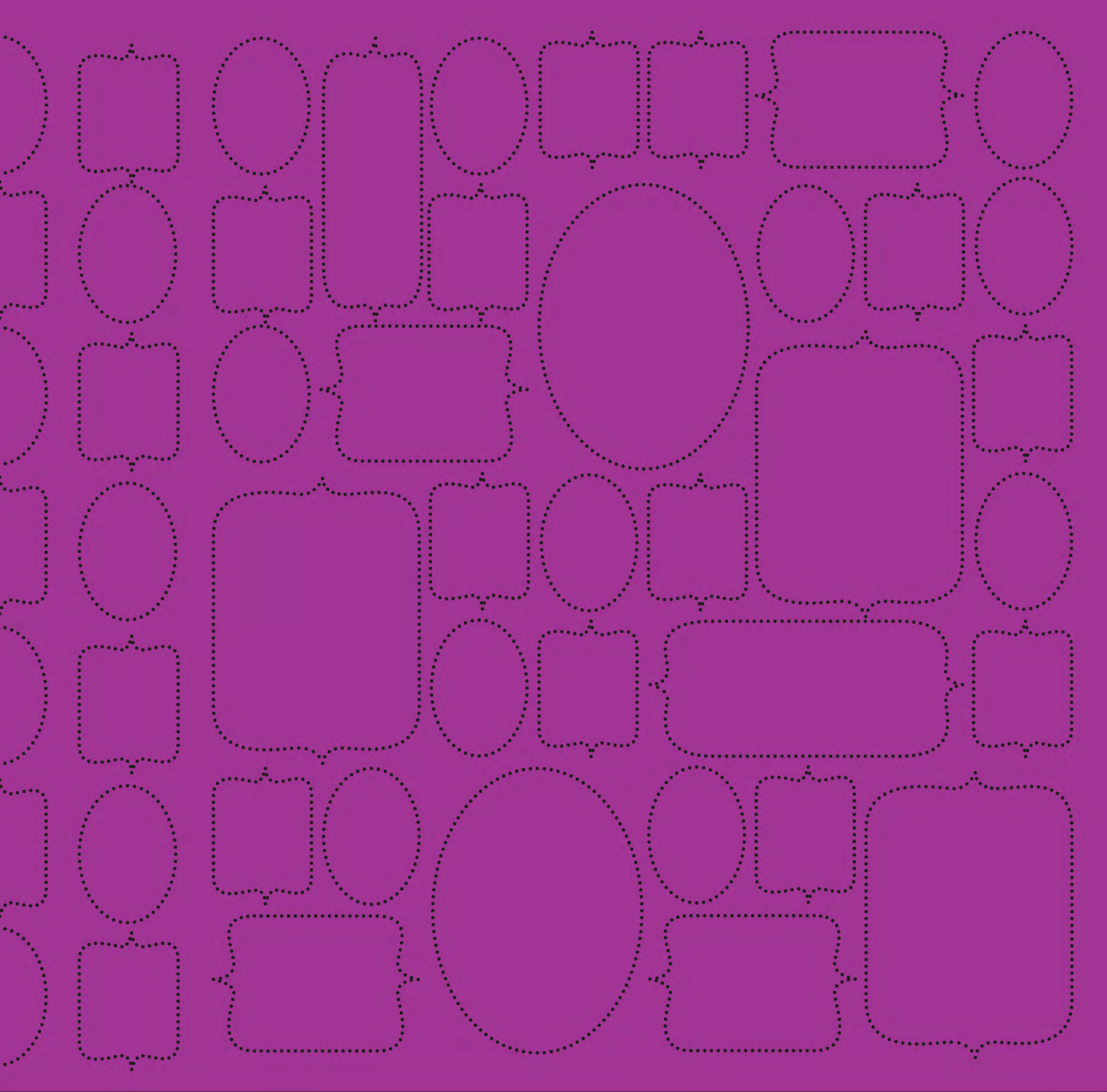
The Pageant of America: Photo Archive, 1860s - 1920s

Photographic Views of New York City, 1870 - 1970

Photographs from the Billy Rose Theatre Division

Streetscape and Townscape of Metropolitan New York City, 1860- 1942

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