

ABSTRACT

Title of Thesis:	MAKING DO: AN EXAMINATION OF HISTORIC POVERTY AND CONTEMPORARY SUSTAINABILITY THROUGH THE COSTUME DESIGN OF KURT WEILL'S <i>STREET SCENE</i> Kristen P Ahern, Master of Fine Arts, 2019
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This document demonstrates a case study of the process of researching, envisioning and producing the costume design for a production with an emphasis on environmental and ethical values in design. The production featured is *Street Scene*, an opera set in a New York tenement in 1929. The document describes the early collaboration with the director in creating the concept for the piece, how this influenced the research and design and how the design and the designer's personal values influenced the sourcing and implementation of the design. Included are images documenting the research, renderings, fittings and finished production images. *Street Scene* was composed by Kurt Weill with libretto by Langston Hughes based on a 1929 play by Elmer Rice. This production was produced by the Maryland Opera Studio at the University of Maryland, April 12-20, 2019 under the direction of Professor Amanda Consol, conductor Professor Craig Kier with scenic design by Ryan Fox and lighting design by Peter Leibold.

MAKING DO: AN EXAMINATION OF HISTORIC POVERTY AND CONTEMPORARY
SUSTAINABILITY THROUGH THE COSTUME DESIGN OF KURT WEILL'S STREET SCENE

By

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Dedication

I dedicate this to my parents, Pat and Tricia, who instilled in me a love of the arts, taught me to sew, showed me to care for the environment, helped me believe that I could do any crazy career I chose, and still show up to as many shows as possible. To the community of artists around the world who've helped me see that creating environmentally conscious theatre is possible and desirable. To the amazing and nurturing faculty and staff at the University of Maryland who encouraged my attempts to reinvent the process of costume design and addressed my numerous questions. To the rest of my family and friends who "show up" for me all the time and have sent many supportive messages through this process. And especially to Michael, my love, for whom I became a caregiver as he underwent chemotherapy halfway through my graduate career. He supported me even in his darkest hour and helped me see that I could do anything with enough compassion and coffee. Thank you all for making me who I am today.

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Chapter 1: Concept & Process

INTRODUCTION

My goal as a costume designer is to be environmentally and ethically conscious in my approach to design. The history of this goal comes from looking at a dumpster at the close of a show and seeing all of the waste the production created. As a result, I became very focused on the scrap I was creating in my process and started researching more about the environmental impact of materials. As I learned more about this, I saw how damaging the fashion industry is to the environment. This shaped the values of my costume design career from that point on. One source that I often turn to is Fashion Revolution for their succinct approach to information and advocacy. According to their website:

- “Americans alone throw away approximately 14 million tonnes of garments each year, that’s over 36 kg per person. According to the Environmental Protection Agency (EPA), 84% of unwanted clothes in the United States in 2012 went into either a landfill or an incinerator.”
- “The chemicals used to grow, dye, launder and treat our clothes end up polluting rivers.”
- “And finally, clothing accounts for around 3% of global production of CO2 emissions, according to The Carbon Trust.”

Though I’ve been trying to implement environmentally minded practices for many years, it’s only recently that I’ve attempted to quantify these efforts. I honed my experiences across many productions to create a list of best practices that I refer to as positive practices in costume design or values driven design. Though this term is often used in a more industrial context, I’ve adopted it for a succinct way to communicate that my choices as a designer are based in my

personal values, also that the values drive the purpose behind the design but don't always result in values based execution depending on the needs of the project. Through trial and error, I've found that the best things to do to achieve this are:

- Reduce buying new materials.
- If buying new: focus on natural fibers that will biodegrade.
- Be aware of the ethics of manufacturing.
- Support small or local business to help local economies rather than major corporations.
- Make choices that consider the future uses of the garment beyond this one production.

Upon considering *Street Scene*, the production I was assigned for my thesis project, I wanted to put this theory into action. I used many of the strategies that I researched on this production with the idea that I was testing a new approach to implementing a design consciously.

Fortunately the production was a perfect opportunity to source vintage and second hand costume pieces. *Street Scene* is a 1947 opera by Kurt Weill, with libretto by Langston Hughes based on a 1929 play by Elmer Rice, and the first winner of the Tony for Best Original Score. This production was presented by The University of Maryland, Maryland Opera Studio in April 2019 as a part of the "Year of Immigration" theme on campus. Directed by Professor Amanda Consol, the costumes establish the diversity of the people who were the first victims of the depression to come. We wanted the costumes to feel like clothes, as we were struck by the relevancy of the piece and how many social issues have not changed since this was originally written. I found themes of immigration, bigotry, poverty, and capitalism to be particularly similar to contemporary issues.

This paper will discuss the costume design for *Street Scene*, which was shaped by close director collaboration and detailed historic research to create a final performance that was deeply relevant to the audience, all while implementing my environmental values driven design. First, I

begin by discussing the collaboration I had with Professor Consol since those conversations determined the focus and look of the piece. Then the research and design process which centered on historic photographs that showed the subtle differences in occupation, age, and ethnicity. The director and I wanted to show the audience that they could relate to these characters even though we are separated by ninety years. I will then explain the design execution including a focus on the environmental values I brought to the project and how I approached sourcing, fittings and the tech rehearsals to have a more positive environmental impact. Lastly, I will reflect on the successes of both the design as a finished product and the values driven execution of it. I believe that combining the truth of the world on stage with the choices in purchasing was the most authentic way to execute the design, while also holding true to my values as a designer.

DIRECTOR CONCEPT AND COLLABORATION

The design process for *Street Scene* began in summer 2018 with many conversations as a design team to hone a specific concept, or goal, for the design elements. Some key ideas came out of the early conversation to guide later decisions:

- Authenticity: This meant creating a genuine snapshot of peoples' every day lives in a way that every lump, bump, and imperfection is exaggerated and visible. Nothing we see on stage is new, there is a patina of grime on every surface.
- Relevancy: The story is not a distant, period piece but something we can grab and hold onto now.
- Poverty: We emphasize the class and social status of the characters. We asked what connects people in poverty across time periods and regions? These characters foreshadow the coming Great Depression and forecast the grave impacts of wealth disparity.

- Escape into the American Dream: The musical theatre segments show the characters holding it together for today and their dream of a better tomorrow.
- Prison vs. Hope: This house is a prison for the spirit. How do people hope to overcome the limits of their lives?

Following these initial conversations, the director and I checked in frequently with each other. I knew from previous observations that Professor Consol is detail focused and hands on with the clothing of her characters. As a result, I brought fabric swatches into the conversation early so we could begin to have a group understanding of the weight, color, and texture of the fabrics and how they would relate to the other design areas. I hoped this frequent communication would reduce the need to re-do or re-buy items, which would increase waste. The lighting designer, Peter Leibold, and I took the extra step of bringing the sample fabrics into the light lab to see how they would respond to different colors and qualities of light. While this meant more effort in the early design process, conscious decisions up front allowed for a more environmentally friendly design by minimizing the need to adjust or replace garments later. I used the light lab research to inform the colors for each character, based on how the colors could shift or stay the same in Peter's lighting design.

Another concept driving the design was Professor Consol's preference for minimalism. The Tate Museum uses the following definition "Aesthetically, minimalist art offers a highly purified form of beauty. It can also be seen as representing such qualities as truth (because it does not pretend to be anything other than what it is), order, simplicity and harmony." With this in mind, I found the most basic shapes and uncomplicated clothing ideas in the research. An example of this is casual shirts, pants and shoes for many of the men that felt similar to modern dress and are more approachable to a modern eye than period clothing. This strategy kept the characters accessible and drew attention to how relevant the content remains. We also decided to

desaturate colors in the scenic and costume design to be more of a playground for the lighting designer to shape the variety of moods.

This color choice was a major area of discussion considering the divide between opera and musical theatre in *Street Scene* and how to heighten this difference. Professor Consol was interested in exploring the visuals of classic American movie musicals and we watched clips from the 1951 movie *An American In Paris* early in the design process to establish the language for the musical scenes. One way we were inspired to heighten the fantasy in the musical scenes was to find ways to incorporate more color in light and costumes. Since most of the design was desaturated colors, using bolder hues gave key moments more life and optimism than the grey and brown we see in other scenes. Bright color, in this design, became a symbol of optimism in an otherwise drab world. Some of these moments were “The Ice Cream Sextet,” “Wrapped In A Ribbon And Tied In A Bow,” “Wouldn't You Like To Be On Broadway?” and “Moon-faced, Starry-eyed.”

While discussing color and minimalism, I considered how this could translate into fabric and styling choices. Simple shapes hanging off the body in light fabrics could help communicate the extreme heat the characters are experiencing in the two days we witness. The texture and desaturated palette of the fabrics were used to portray the status of the characters. Professor Consol and I hoped the audience could almost feel a garment just by looking at it.

RESEARCH AND DESIGN

Once we settled on a concept as a team, I focused more specifically on the research and design of the costumes. Though I did extensive visual research in the concept process for both referential and inspirational images, the next step was additional research of the characters and time period. One of the most useful sources was the photographers in the Works Project Administration (WPA) like Dorothea Lange, Walker Evans, Berenice Abbot, and their

contemporaries. Their photography, even prior to the WPA, still documented the lives of ordinary citizens, something difficult to find in the early 20th century. They captured the worst moments of people's lives. I found exploring the 1930's photographs of the WPA, though they were outside the period of *Street Scene*, helped inform the fit, wear, distressing, and fabric print choice. The fit was loose as if they'd lost weight, with garments hanging limply off the body. Garments had extensive wear and years of use, obvious by the frayed edges, patched repairs, and threadbare joints. This research also showed garments with prints such as small, delicate flowers or narrow stripes and this better communicated a lower status than solid colors. These prints reminded me of the animal feedsack cloth that many thrifty people would use for clothing in the early to mid 20th century and drove the fabric choices I made, both in the look of prints and in repurposing materials.

In considering the contemporary relevancy of the script, I explored images of urban poor from the late 19th through early 21st century. As I examined more modern, urban portrait projects like that of Brandon Stanton's Humans of New York photo series, I was struck by how similar the faces in this research were to the Depression Era portraits. It seemed that desperation looked the same no matter when or where the photo was taken. This idea of poverty was crucial to the design and sourcing since we imagined that the characters would be wearing hand-me-downs and that empowered my choice to purchase second hand and vintage clothes to align with the characters. The characters in *Street Scene* have more in common in their economic status than the things that separate them.

However, the specific divisions in the text between the characters makes this opera unique from those with a more generic chorus. Almost every character is distinct in their occupation and ethnic background. The specific professions for each character made the research process more time-consuming but more interesting. I pushed my research to go beyond exploring the general

New York City population of 1929, finding specifically what a milkman, workman, janitor, or others would look like. That specificity in research helped give dynamic, clear characterization. While the distinction in background helped with designing the ensemble characters, it also informed many of the principal characters. Rose Maurant, for example, worked in an office and I found many women who worked in offices at the time wore matching sets rather than dresses. This helped differentiate Rose from the other women who live in the house and were dressed in simple housedresses and aprons.

Some of the ensemble occupations that are scripted are Salvation Army girls, furniture movers, and doctors. Each of these required a unique research process to find the right source for those types of people. I found photographic archives for a variety of professional organizations that were useful for finding reference photos. Use of subtle differences helped keep each character unique to their backstory rather than only portraying one view of economic hardship.

Exploring the specificity of ethnic background was easier than identifying professions in research given how immigration played into both the opera and the historical records from the 1920s. To start, I referenced images from each country of origin and photos of Ellis Island to see what differences I could find. Many of the Ellis Island photographs were labeled with where the immigrants were from. In these photos, I found many women of Nordic origin wore simple, plaid, cotton dresses and translated that into Olga Olsen's costume because of her Swedish origin. In contrast, Italians, like Lippo Fiorentino, had a more relaxed silhouette, lighter colors, more knit wear, and dressed less formally. As a result, I dressed him in a brightly colored, knit, polo shirt to highlight his origin. The research made the characters with a specific backstory more compelling than the ones that the director and I determined were simply American. Ethnic background also shapes the way the characters behave towards each other. The prejudice that many characters feel towards their neighbors is a major part of what makes this

piece feel relevant and I used that to inform the design. Certain characters, including Frank Maurant and Emma Jones, openly demonstrate their prejudice, and were therefore dressed in less friendly, more muted palettes. Even Shirley Kaplan, who is generally a friendly character, suggests to Rose that she cannot marry Sam because Rose is not Jewish and that she should “marry [her] own kind.” As a result, I dressed her in a neutral grey-blue and tan, similar to Frank and Mrs. Jones.

In addition to using fabric color and print to distinguish character, I had to consider the body types of the cast, which also pushed me to expand the research. I not only looked at photographs, but also did extensive study of catalog images to get the exact right silhouette for each person. The director and I both felt strongly that the style of this period could work for all figures. Though we wanted to avoid shapewear and embrace the body diversity of the cast, I wanted to find period authentic ways to fit each singer. Referencing catalogs, like those of very early Lane Bryant, was helpful in considering the fit of garments on people who were not shaped like those in many of the fashion images I found.

As I finished the comprehensive research, I shifted into rendering. I began the rendering process focusing on principal characters and those for whom we didn’t have good research facsimiles. One of these was Sam Kaplan, a Jewish law student of Russian descent. While I found a variety of photos of college students from the late 1920s, we weren’t finding one that really seemed to embody the character. As a result, the research page simply showed elements and archetypes of students and the director felt she couldn’t really see Sam in those images. She was skeptical of the sweater vest I described given the extreme heat the story portrays. Sam struck me as someone who was not always practical, falling into habits of dress, and a plain vest did not communicate the character I envisioned. Once I showed her the finished rendering, she immediately understood and agreed this was spot on for the character.

We had a meeting in early August 2018 to look at sketches, some of which included color ideas. I wanted to get her feedback on renderings as soon as possible to know I was heading in the right direction. Around this time, I also had the opportunity to look at fabrics in New York. Though it was too early to select the specific fabrics we'd use, we could begin to talk in more detail about the color, weight and movement of the fabric. Showing Professor Consol the renderings before this trip was useful to guide my choices. Shortly after this preliminary fabric shopping was the first opportunity to show my finished renderings to the rest of the design team.

As we looked at the renderings, the director and I decided that we needed to create second looks for most of the named characters since Act II takes place in a new day. While some characters needed second renderings for a more drastic costume change, in many cases, I simply added smaller detail sketches into the main rendering. One example of this is Willie Maurrant. I imagined that he just changes his shirt to go to school at the top of Act II, so the rendering showed the shirt change and addition of a tie for school. This approach to rendering drew attention to their limited wardrobes while also being an efficient way to render and communicate the design.

While rendering, we were aware of some of the major casting decisions. I was able to consider the appearance of the singer while rendering their character. However, this early casting did not extend to the ensemble and some roles were not determined until only a week or two before tech. Getting complete casting was an ongoing problem that impacted the process through the design, sourcing, and into tech. Despite being as transparent as possible about the casting situation, some costume shop staff felt anxious about not getting fittings in until very late, which I will discuss further as a part of the execution of the design.

While working with the director on the renderings, I felt it was important to get the input of other designers. When I sat down with my adviser, Professor Helen Huang, to go through my

renderings in detail, she commented that the proportions of the human figure were incorrect in some cases, but the overall impression of the rendering was good and complete. She did not feel that anything needed to be re-rendered as a result. Her other big note was on the value, or overall range of lightness and darkness in the costumes. Though I did not change this in all of the renderings, it was helpful to consider this while executing the design and I tried to push the dark colors, darker and the lights, even lighter.

I also asked for input on characters who were more difficult to design. One of these struggles was the three costumes for Rose Maurant. This character has a vast emotional journey and must relate to a wide range of characters, as a result, each costume went through several re-designs. The first look the director and I settled on was a light lavender dress with a large floral print for Act I. At the top of Act II Rose is going to a funeral, but she couldn't wear black because of the line after Frank is caught in Act III: "Rose, you're wearing a black dress." Her dress is how he knows his wife has died from the wounds he inflicted. To heighten the impact of this moment, Rose could not wear a black dress at the beginning of Act II when Frank last saw her. Professor Huang recommended that I go for a dark color instead of black for this look, so I chose a deep plum as a transition between the lavender of Act I and the black of Act III.

While discussing the costumes with Professor Huang, I also got input from Professor Misha Kachman, who weighed in on Rose's third look in particular. The final look was a new black dress that she purchases to mourn her mother's passing, but this costume is also what she wears to leave her childhood home and begin a new life. In requiring so much from one look, I eventually designed something that could transition: a black dress with matching jacket. The jacket was two-tone with a collar that continued into a scarf to provide a high neck look and sense of insulation from the world. The dress was more playful and youthful, with small art deco pops of the lavender that I'd used on her earlier costumes that would suggest the independence and

hope we wanted to communicate for the finale. Upon seeing the costume on stage both with and without the jacket, Professor Huang and I agreed that the stronger look was the dress alone. Prior to removing the jacket from the final costume, we had many fittings, but it never quite reflected the research. However, we decided to move forward and see it on stage. There was no opportunity to continue to edit the jacket given the nature of the dress rehearsals, so I had to be prepared to quickly make decisions and ruthlessly cut things that weren't working. I was originally concerned that the dress alone would feel too vulnerable for some of the final moments, yet it worked out well when taking into consideration the variety of emotions the performer needed to portray.

Another look I struggled with was the Anna Maurant dancer double in the dream ballet. The challenge was how to dress her differently from the Anna vocalist but still convey that they are the same character. Professor Huang suggested putting the dancer in a brighter version of the lilac print that the singer wears and match their wig and makeup closely. This suited what the director and I decided, that "Somehow I Never Could Believe" is pure musical theatre and the dancer is the fantastical embodiment of a different path the character could have taken. The dancer is a reminiscence of her youthful dreams wearing the "Party Dress" that Anna never had. We dressed the dancer in a simple but dramatic evening gown in more brilliant tones of amethyst. I selected the fabric for singer Anna's dress first: a grey and lilac print. I then chose two violet silk organzas backed with a grey-periwinkle crepe-de-chine for the dancer's gown, based on the various shades of purple in the singer's dress print.

SOURCING AND EXECUTION

Once we settled on a finished idea for the look of the costumes, I began the process of bringing that design to life. The first step in executing the design was finding the materials and clothes we needed. Through the sourcing process, I tried to use all the environmentally and ethically

conscious techniques that I'd learned on previous productions. *Street Scene* was a particularly good opportunity to use reclaimed or secondhand materials because it suited the storytelling of people who don't have much and have to make do with hand-me-downs or repaired items. Additionally, vintage materials would add visual grit and authenticity that interested the director and myself with one-of-a-kind items that we did not have to artificially distress. Eventually I hope to use this experience to create a guide for designers for how to be more conscious in their costume sourcing.

Categorizing my shopping list into different types of sourcing helped me streamline my approach to procuring each item while achieving my sustainable sourcing goals. The first step was to pull from stock, then I broke the remaining sourcing down into builds, rentals, vintage, thrift, and new purchases. Pulling first meant I had a clear idea of what was in stock which would minimize new purchases. Limiting new purchases meant that there was more budget per item so I could afford to buy from more sustainable or ethical sources, which are often more costly. The first significant expenditure for the show was fabric for the built dresses. After the initial shopping trip in August 2018, I had thought I was prepared to go to New York and quickly make decisions. The second fabric shopping trip in December 2018 proved otherwise. I met with the drapers shortly before this trip and went with an awareness of budget and suggestions from drapers, the director, and Professor Huang, alongside my personal values. The drapers wanted sturdy fabrics that could be replaced if needed, the director wanted lightweight fabrics to communicate status and season, Professor Huang suggested I should be careful when considering the drape of the fabrics and avoid the need for linings; my personal inclination was to focus on natural or reclaimed fibers. These mixed priorities complicated my selections and, I left New York without buying several key fabrics but was excited about the ones I did purchase.

Given my design values, one place that I was particularly eager to source was FabScrap, a company in Brooklyn that reclaims fabrics from manufacturing that would otherwise be thrown out. I used FabScrap fabric for Greta Fiorentino's Act I dress, and two fabrics to accent rental dresses. Later that day, I also explored a vintage shop in Brooklyn, Stella Dallas, that carries fabric yardage and notions, where I sourced fabric for Olga Olsen's Act II apron and a variety of buttons.

For the fabrics that I couldn't find second-hand, I carefully considered the fabric content. I avoided polyester or other synthetic materials that do not biodegrade. I was mostly successful in sourcing cottons, silks and linens. In hindsight, I spent too long finding "perfect" fabrics from reasonable sources and that ate into the time I should have moved forward on sourcing for other things. I got bogged down in the choices and struggled to move forward with actual decisions. I also had an increased interest while shopping to carefully note which stores offer more sustainable fabrics for future visits. One example of this is Mood's small collection of organic cotton prints.

As I looked into rentals, both local and ordered, I focused on finding period dresses, uniforms, and hats. 1920s hats are an iconic part of the silhouette so getting them right was important and I rented more hats than I'd need to ensure I had variety to fit on performers. Rentals arrived only a week before tech began so items needed to fit well right out of the box. Previously, I had limited experience doing large scale "a la carte" renting from remote rental houses. On *Street Scene*, I used Goodspeed Costume Collection, Oregon Shakespeare Festival, and Guthrie Theatre. Ordering from each presented its own unique challenges mostly involving fitting the show's needs into their individual schedules and policies. It was also difficult to trust someone else's eye to pull on my behalf and never felt fully satisfied with some of the rented items. In many cases the garments pulled did not fit the singers; though the measurements were

technically correct, they fit so snugly that we needed to find alternative costumes. In many cases, I also would have liked to tweak the color or distressing further than we could with the rented garments. Finding appropriate uniforms was also more challenging than I'd expected, and I never found anything that matched the research as closely as I wanted. In the case of the nursemaids and Salvation Army uniforms, I found better options buying contemporary clothes rather than renting.

Another consideration I made was what could be sourced vintage or second hand, I found fabrics, trims, scarves, ties, and other accessories through Etsy. Focusing on the types of items that don't require much fit was key to shopping vintage since they could not be exchanged. Some of the best items I found on Etsy were Greta Fiorentino's shawl and some vintage lace trim for Anna Maurant. I also discovered many women's slips on Etsy for the same price as new. Though Etsy was extremely useful, local thrift stores turned out not to be as practical. One area I did have luck was men's shoes, I purchased four pairs of lightly used oxfords from a local thrift store.

Finally, I did purchase some items new. Here I still tried to do what I could to purchase sustainable, ethical, and/or local products. One item I was eager to purchase were men's trousers from Patagonia that were made in a Fair-Trade factory from organic cotton.

Unfortunately, they ended up looking too contemporary on the performer playing Frank Maurant and had to be returned. However, the experience ordering from the company was positive and I hope to order from them in the future. Though Patagonia didn't work out, I was able to use 100% cotton Wrangler jeans in their place, which is an improvement over blended denim options.

Another place to implement this type of design thinking is foundation garments since they are less specific. I bought organic cotton undershirts for those we did not have in stock. Though I

could not find stockings that met my standard for environmentally friendly material, I bought nylon stockings from What Katie Did since they are manufactured in Italy and the UK, where manufacturing is subject to more strict regulations. They are also a company that is committed to a range of skin tones and body types. In addition, I tried to find options from smaller online businesses such as buying the nursemaid hats from The Santa Fe Hat Company and Frank Maurant's shirts from Murphy of Ireland shirts. This money is more likely to be reinvested in communities and to benefit individuals rather than to be reinvested in perpetuating a major corporation's hold on the market.

One item that was particularly difficult to source was the polo style shirt worn by Lippo Fiorentino. In my research, I found an image of young Italian men playing bocce at a park and the color blocked polo pictured was just right for the character. Additionally, his first entrance in Act I in the "Ice Cream Sextet," is one of the moments that the director and I identified as being a key moment of "musical theatre." Keeping this in mind, I wanted to push for something more flamboyant than what we'd seen previously. During the fitting process, I purchased approximately eight different polo options in search of the right one. Unfortunately, this character was also double cast by people of rather different sizes, so buying vintage or renting was not an option. I asked the director to weigh in on the first round of shirts and she agreed that we had not found the right one yet. Fortunately, one of the things that I learned studying with Professor Huang was how to identify the difference between the "look" of a costume piece and the "energy" of it. Ideally, I try to find garments that match the look of what I rendered but this is not always possible, which is when I switch to considering the energy of the garment. I have found that finding the right energy means knowing exactly which part of a research image is of interest; it could be the color, shape, collar, or any other facet but you won't find the right garment until you know why you chose that research image. I referred to my research for Lippo

and did additional research into period appropriate knit sportswear. In doing so, I identified what I found so compelling about the research image was the bold contrast between the collar and shirt and the open v-neckline. From there, I broadened my search parameters and found a bold striped polo shirt at Asos that suited the mood of the scene perfectly, and the other shirts were returned to minimize unnecessary waste. Though this was just one shirt among many, this attention to detail was crucial to the success of the design in shaping the authenticity of the characters.

In ordering new items, I chose to wait until closer to fittings and tech to ensure that we'd be within the return window as I finalized design decisions, particularly given some outstanding questions on casting. Waiting to order these pieces ensured that we'd have flexibility on our budget but added unanticipated stress to working with the shop.

For me, fittings are a crucial time to shape the character and discuss the design out loud to determine what is resonating. However, the drapers' anxiety about the time crunch with the large cast made that strategy difficult and I often had to move through fittings quickly given the quantity. Fittings are particularly key in opera since singers are cast for their voice above other characteristics; this is a major difference between designing for opera and designing for theatre. Translating the research to the renderings to the finished costumes often required greater attention to detail in the fit of the clothing to communicate the character. I found the shop's concerns also impacted the choices I was making as a designer after the fittings. I tried to find solutions to the build that minimized the workload for the shop.

Professors Huang and Kachman were essential in creating the right balance between accessible design and a period appropriate look to *Street Scene*. I met with each of them individually to look at fitting photos and believe I was able to incorporate the best elements of their advice. Professor Huang offered detailed input on how the women's dresses fit, such as how to cheat a

waist in or out to achieve the most flattering period look. Given the late '20s silhouettes, this was not always an easy thing to achieve. She encouraged me to let the waist and hips out on several dresses to allow the garment to skim over the performer rather than trying to fit it closely to their body. She suggested that, for this period and social class in particular, all each garment needed was a “whisper” of detail, find a simple solution to achieve the period look. Simplicity is key to understanding who these characters are. Fearing that the rental garments looked out of place, I'd added belts, collars, and other details. Professor Huang asked me to try removing or minimizing these elements to let the base garment speak for itself to best implement Professor Consol's and my vision of minimalism. The discussion with Professor Huang focused on the built womenswear items and how to better manage my relationship with the shop on such a large show.

Professor Kachman specializes more in the fine details of both men's and women's wear. He recommended I pay careful attention to the scale of patterns on the ties and to teach the cast a period-appropriate knot. Another note was how to adjust new men's shoes to look more period appropriate by simply coloring over some contrast stitching that is currently on trend. Prior to the discussion with Professor Kachman, I felt that the minimalist period aesthetic was best accomplished by eliminating elements that are unfamiliar to the modern taste like hats and gloves. After we looked through the fitting photos all together, however, I was better able to see how much more authentic the costumes looked with the added accessories and how rounding out the look brought each character more to life. The concerns I had of the audience not grasping the relevancy of the story was assuaged by Professor Consol's staging that successfully drew the contemporary issues of capitalism, poverty, immigration, and sexism to the forefront. As a result of the extensive research, frequent communication, and careful sourcing, tech went smoothly. The director's notes were mostly contained to pushing the distressing further and

tweaking the accessories, all of which I anticipated and were easy to handle. There were only three days with the cast in costume, with little time to adjust between rehearsals. Given how unique each costume look was, many choices could not be fully understood until we saw everything in context on stage. In the past, I used tech as an opportunity to continue to try ideas but that was not possible in this particular shortened process; decisions had to be made and implemented quickly. We did very little stopping for tech elements during dress rehearsals but had to push through the piece, so it was also difficult to correct dressing mistakes. Hats weren't completely correct until opening night because I needed to coach the singers through how to wear them and there were difficulties in making the hat work well with the wigs. Ideally, we'd have been able to incorporate costumes at first tech the way we do in theatre so there would have been time to consider the final look of the costumes in context.

Given this abbreviated process, I was grateful to have a hair and makeup designer to collaborate with: Melissa Seibert. She worked to support my vision and brought new, expert ideas for how to communicate the characters that the director and I created. This allowed me to only worry about those elements if I saw a problem with the character representation. Despite the excellent collaboration, I wish we'd worked more closely together on fittings because putting hats on over the wigs was a major tech week challenge. Several characters went without hats because there were simply not enough that were suitably sized.

REFLECTION

Street Scene was an ambitious costume design project from the start. Unlike many operas, which have a few principal characters and an ensemble that almost functions as a single character, *Street Scene* is comprised of many characters with unique identities, social statuses, and backgrounds. The scale of this intimidated both the shop and myself early on and I believe it had a tremendous impact on the outcome of the show. My vision was never fully realized as a

result of the sheer quantity of singers and costumes in the show and my own attempts at rethinking my process from a more sustainable angle. Though some details were not ideal, I was very pleased with how much I was able to source sustainably while overall achieving the impact, relevancy, and authenticity in the opera.

In considering what I would have done differently, I wish I pushed to work more closely with the scenic designer, Ryan Fox, on the costume/prop items. I would have liked more input on the textile-based props because they interacted more directly with the costumes. In two cases, I brought my concerns to his attention but would have liked more involvement overall. One case was Greta Fiorentino's knitting, where the props designer had purchased white yarn, I felt it pulled my attention and thus I asked if I could replace it. Even though I provided new, muted blue yarn prior to the first dress rehearsal, the performer continued using the white rehearsal yarn because she had not been informed of the change by stage management, props, or the scenic designer. It wasn't until I spoke up following the final dress that we were able to swap it out, which caused some distress for the singer who had to knit and sing at the same time. The second instance was concerning Emma Jones who carried a rag in her pocket that clashed with her costume. Since it hung out of her pocket the whole performance, it essentially became a costume component, so I asked that it be switched out. Once again, no one ensured that the singer knew about the new prop. At the final dress rehearsal, I saw it was a brand-new cloth and inconsistent with the worn and distressed world we worked so hard to create. I found both cases to be moments where I wished I had taken lead sooner.

I also regret not having pushed for the conversation about the distressing earlier and as a more integral part of the design rather than a last-minute addition. Perhaps we could have looked at more samples, options, or approaches to determine what technique was reading most like the research. Lisa Burgess, the shop craftsperson, had a large workload on the two shows that were

in the shop prior to *Street Scene*, so the distressing couldn't begin until late in the process. We had a brief meeting where we focused on the different levels of distressing in the world to create tiers of poverty within the community. The emphasis was on how to get the most impact with the fewest steps and fewest pieces. Over-dyeing and bleaching were both methods that I do not think were explored as fully as they could have been because of the time constraints. Late purchasing contributed to this delay. On one hand, I hoped to be cautious about budget in case of last minute changes, but the lack of commitment meant that the costumes didn't have the detail I intended.

The rentals also caused issues with distressing. Even though I tried to rent pre-distressed costumes to lighten this load, it meant that ultimately, we had less control over what the costumes looked like. I was hoping to get much of the distressing done for first dress rehearsal but instead focused on key pieces that I knew the director would care most about. I was grateful that Lisa Burgess and shop manager, Jen Daszczyzak, were able to honor my values of being more sustainable and used dry clean removeable distressing pigments so the costumes could be cleaned and returned to stock for a more versatile future use. In general, I would have liked to push much of the distressing further but hesitation in distressing rental clothes (even with pigment that should come out in dry cleaning) and a desire to maintain my relationship with the shop led me to only ask for specific, critical, distressing notes to be done once the tech process began.

I was also less successful in holding onto the very specific research through the ensemble fittings. There were a few ensemble singers who did not have specific occupations or backgrounds and I found them to be the least satisfactory in execution. I wish I had been more particular about assigning them a role within the world when rehearsal did not yield an answer,

as I was never fully satisfied with them. I couldn't identify a clear character with these ensemble singers, just period-esque clothes that happened to fit.

In considering the impact of the color language, I was delighted with the muted palette we created and was successful in finding good range of values as Professor Huang suggested while desaturating the costumes as Professor Consol requested. The bright pops of color in the musical theatre scenes were exactly as impactful as Peter Leibold and I had planned for and made show stopping moments out of those scenes with bold color choices in the costumes that were enhanced by the rich, saturated lighting design.

There were many other successes in my costume design. In the faculty critique, someone remarked that the costumes truly felt like clothing. As a designer, it is always my goal—whether contemporary, period, or fantasy—that the costumes feel authentic rather than like artifice, so this was high praise to me. I was also successful in making each singer suit their role. Particularly when considering the singer who played Frank Maurant, who is generally a likeable and pleasant person but had to play a surly, irritable man in *Street Scene*. The costume I designed for him enhanced the convincing performance of this character with more rugged fabrics and adding bulk to his slender silhouette. I was also successful in dressing the range of body types to flattering effect due to the careful research and fitting process.

In the critique, one weakness identified was that the element of heat didn't come through. Unfortunately, the acting didn't fully support the weather and we could have done more in costumes, makeup, and hair to better reinforce the dialogue about the heat. We didn't want to make the singers uncomfortable so we held back from doing more but faculty suggested we could have used more strategic distressing, baby oil to mimic sweat, or let the hair get messed up to help shape the environment. I believed that this would add a layer of complication to tech,

but I see now where I could have been more deliberate in simple ways to amplify the effect of the temperature.

As mentioned previously, Sam Kaplan's costume was difficult to finalize in the research and rendering process. In much the way that the director voiced concerns about the sweater vest and the weather, the faculty felt that it didn't make sense with the heat. Professor Huang suggested it the night she sat with me in tech but agreed that it made sense for the character and that the color palette complemented Rose nicely. His pants were also an issue for Professor Kachman who felt they were too nice for someone who lived in a tenement. I hunted for linen pants while sourcing and ended up settling on something that was the wrong color and texture to achieve a fit that was good for the performer, character, and period. I was reluctant to request any menswear builds to keep the load on the shop more achievable, but this was one place where I was too optimistic about what I could find in stores and it backfired on a character for whom I had a specific vision.

In conclusion, the *Street Scene* costume design implemented a value-driven design to achieve the vision created through close collaboration with the creative team and rigorous historic research. It served as a case study in developing the costume design process I plan to implement for the rest of my career. Though generally successful in sourcing sustainably, I got stuck in a quagmire of decision-making early on that delayed the ability to create the layers of detail that were originally my intent. I was overall proud of the final production, however. As I watched on opening night and saw many of my renderings come to life on stage, I could hear that each of the relevant issues was reaching the audience as we'd hoped, and that, to me, is the biggest success.

Chapter 2: Costume Research

General Research



Figure 1

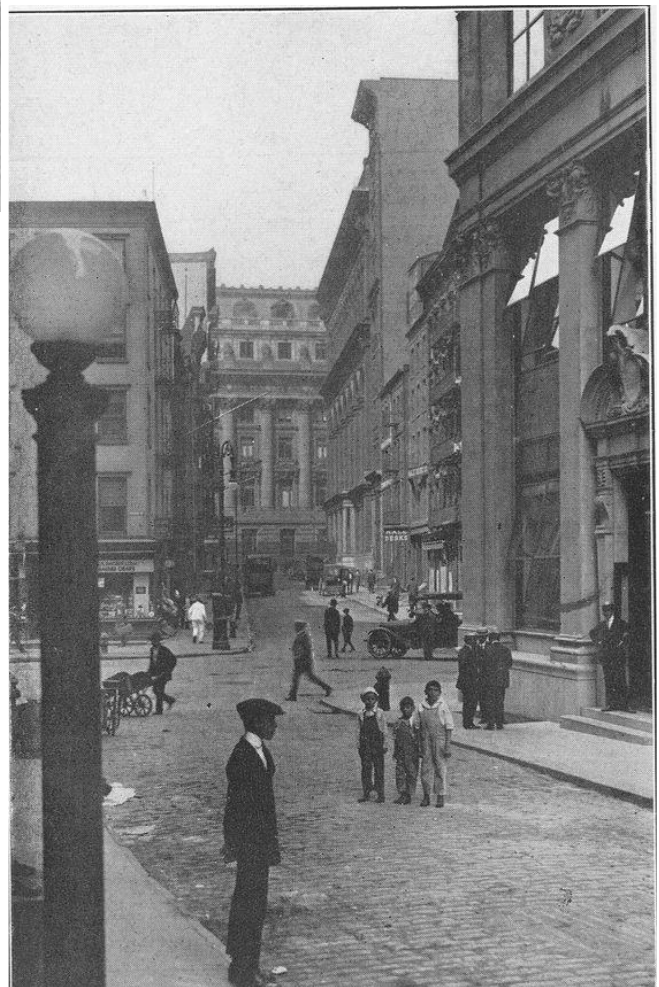


Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9

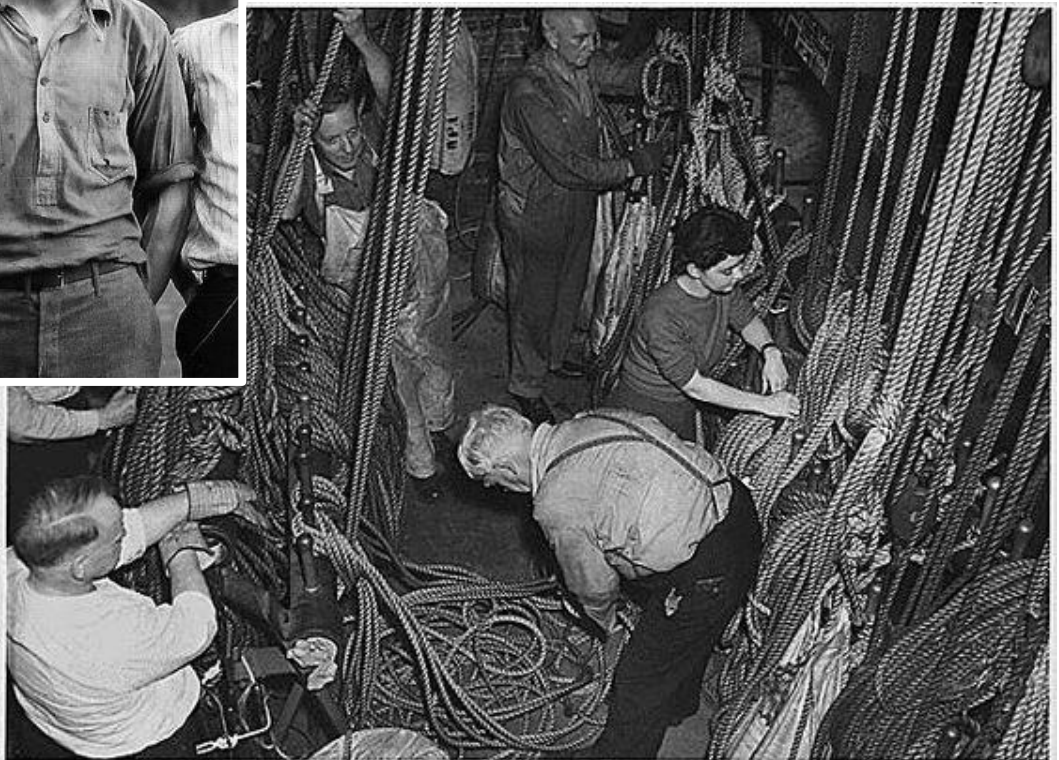


Figure 10

Anna Maurant – Helena Crothers



Figure 11



Figure 12



Figure 13



Figure 14

Anna Maurant Dancer – Morgan Provato



Figure 15



Figure 16

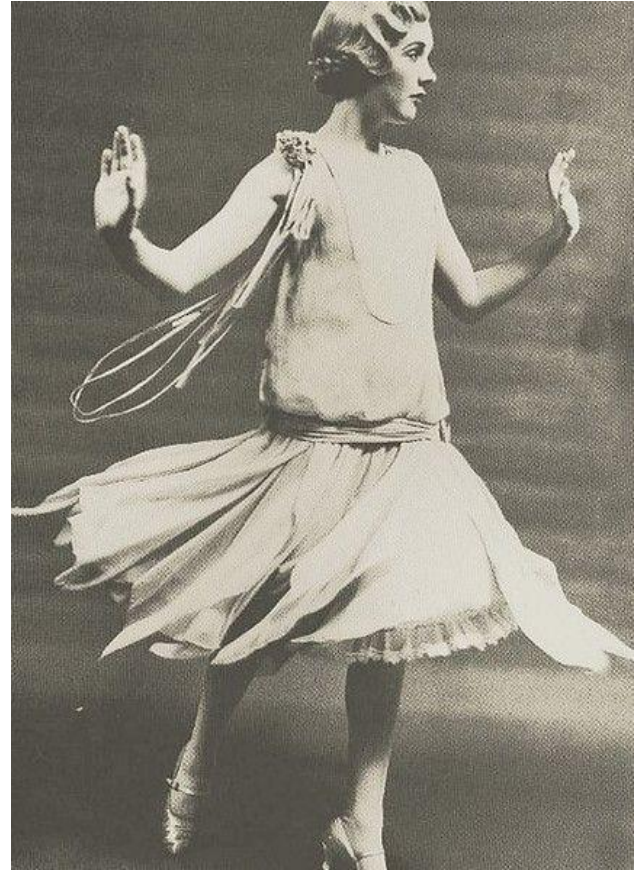


Figure 17



Figure 18



Figure 19



Figure 20



Figure 21



Figure 22



Figure 23



Figure 24



Figure 25

Rose Maurant Act III – Shafali Jalota

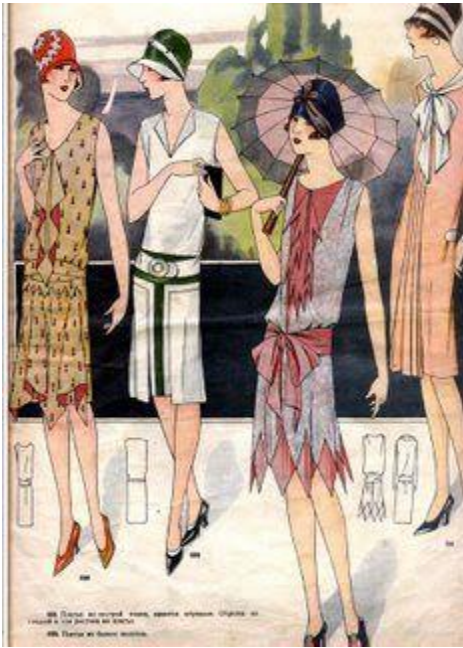


Figure 26



Figure 27



Figure 28

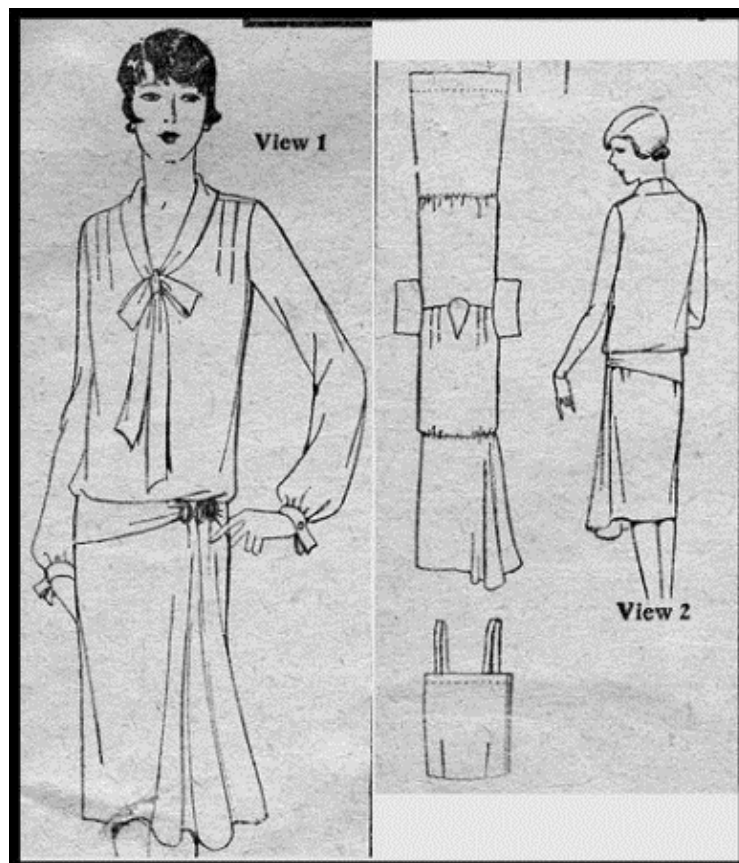


Figure 29

Willie Maurant – Noah Calderon



Figure 30



Figure 31



Figure 32

Emma Jones – Emma Staub

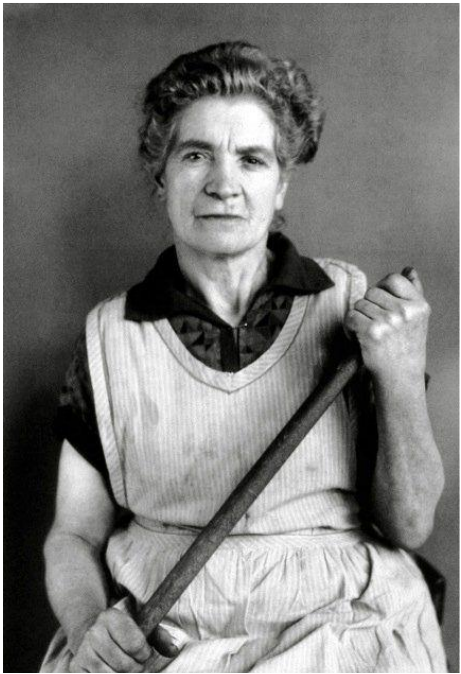


Figure 33



Figure 34



Figure 35



Figure 1



Figure 37



Figure 38



Figure 39

Vincent Jones – Andy Boggs

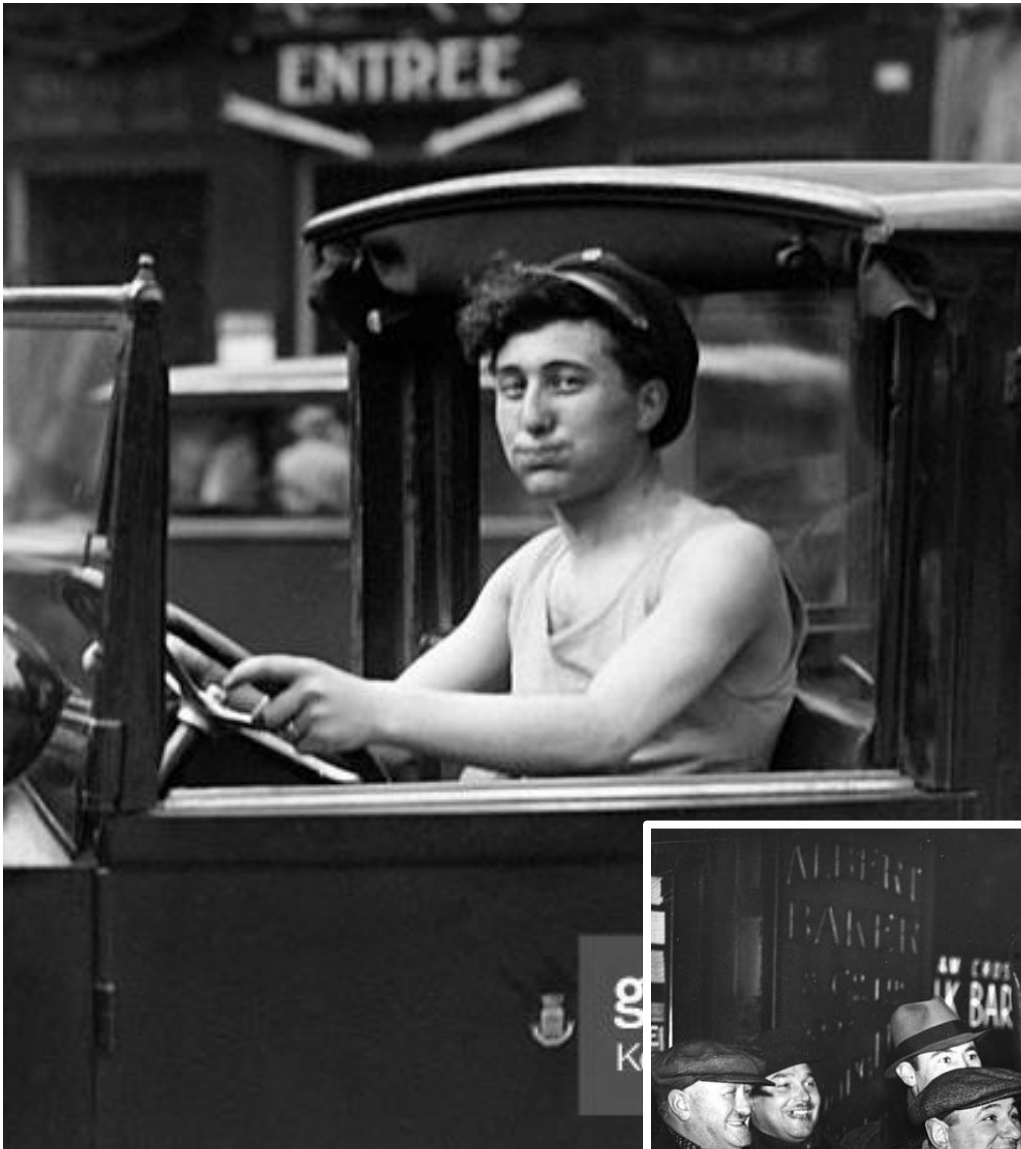


Figure 40



Figure 41



Figure 42



Figure 44



Figure 43

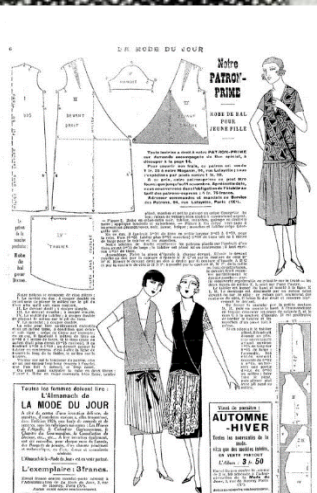


Figure 45

Dick McGann – Christian Hoff



Figure 45



Figure 47



Figure 46

Olga Olsen – Jesse Mashburn



Figure 48



Figure 49



Figure 50



Figure 51



Figure 52

Carl Olsen – Daren Jackson



Figure 53



Figure 54



Figure 55



Figure 56



Figure 57



Figure 58

Sam Kaplan - Samuel Keeler



Figure 59



Figure 60



Figure 61

Abraham Kaplan – Mike Hogue



Figure 62

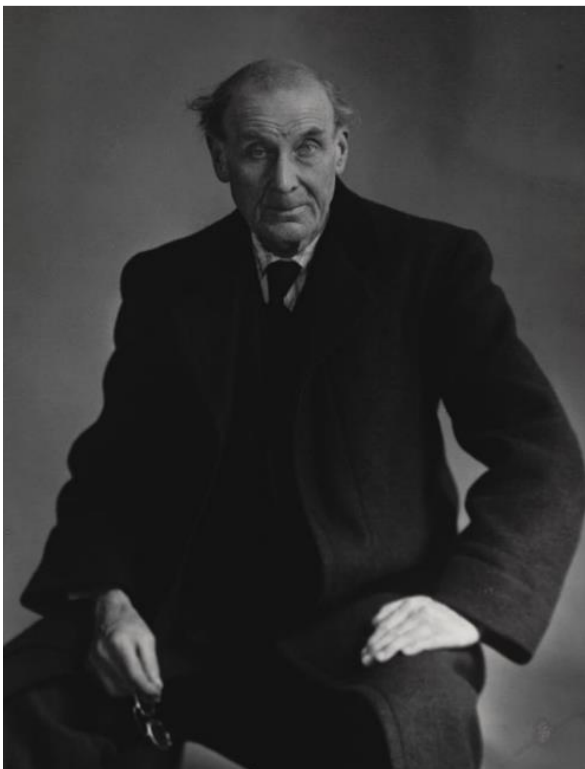


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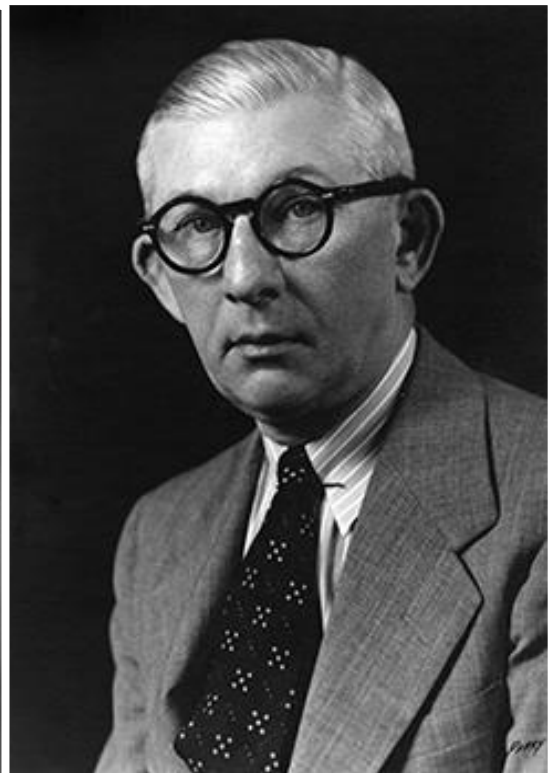


Figure 64

Steve Sanky – Jack French



Figure 65

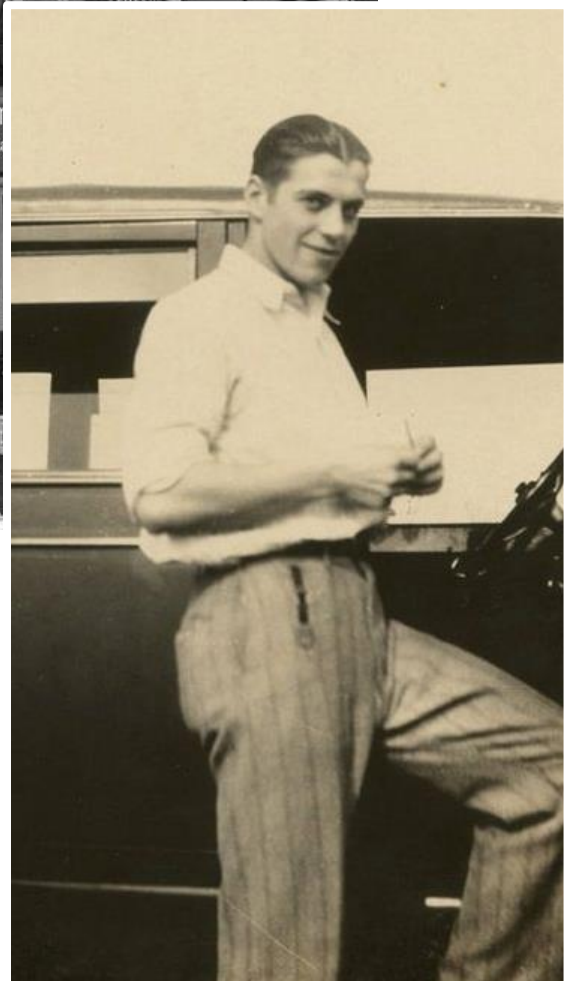


Figure 66



Figure 2



Figure 68



Figure 69



Figure 70

Doctor Wilson – Jeremy Harr



Figure 71



Figure 72

Officer Murphy – Henrique Carvalho & Other Police – James Brown



Figure 73



Figure 74

A black and white portrait of a man with a mustache, wearing a dark suit, a striped tie, and a fedora-style hat. He is seated in a dark wooden chair, leaning back with his right arm resting on the chair's back and his left hand resting on his lap. He is looking slightly to the right of the camera. The background is a plain, light-colored studio backdrop.

Fred Cullen – Bryan Kihara



Figure 78

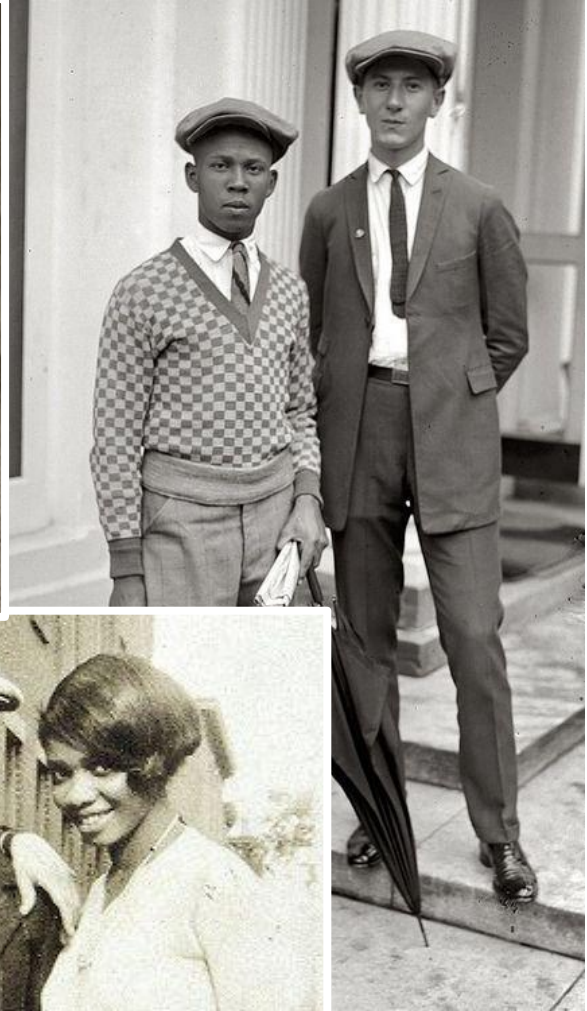


Figure 79

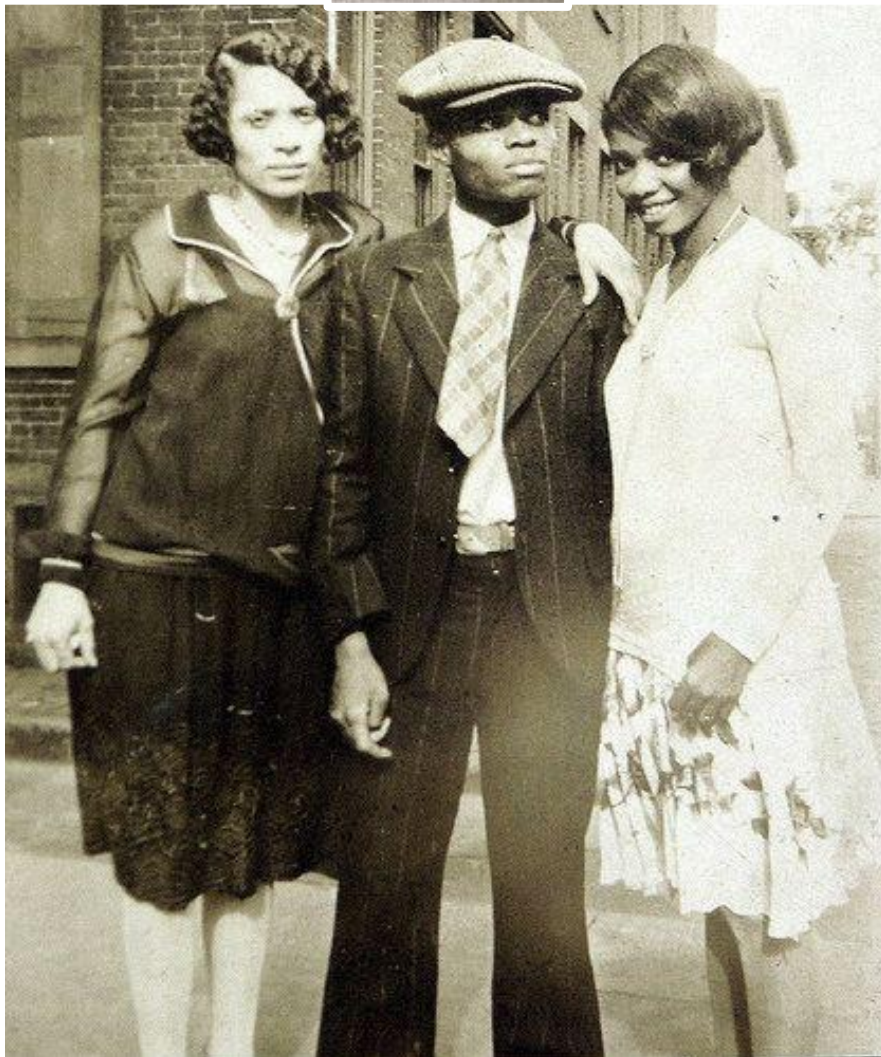


Figure 80

Ambulance Driver & Intern – Christian Hoff & James Brown



Figure 81



Figure 82



Figure 83

Lippo Fiorentino – Charlie Calotta & Dallas Gray



Figure 85



Figure 84

Greta Fiorentino – Zyda Culpepper



Figure 85



Figure 3

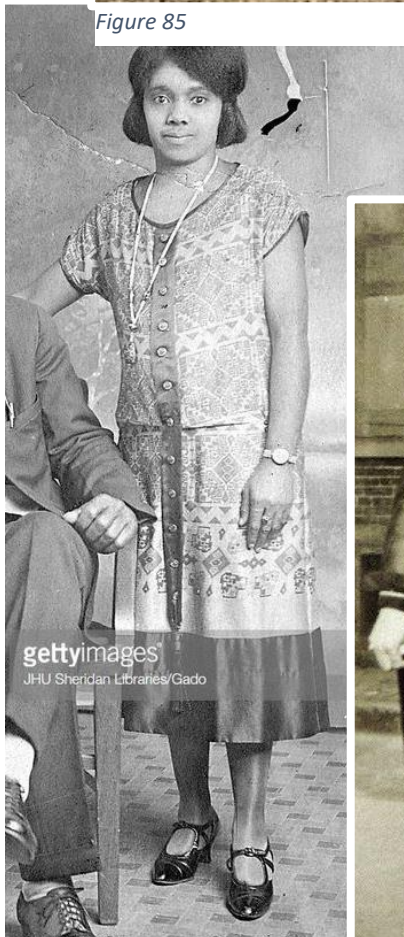


Figure 87



Figure 88

Daniel Buchanan – Charlie Calotta & Dallas Gray



Figure 89



Figure 89

Henry Davis – Jarrod Lee

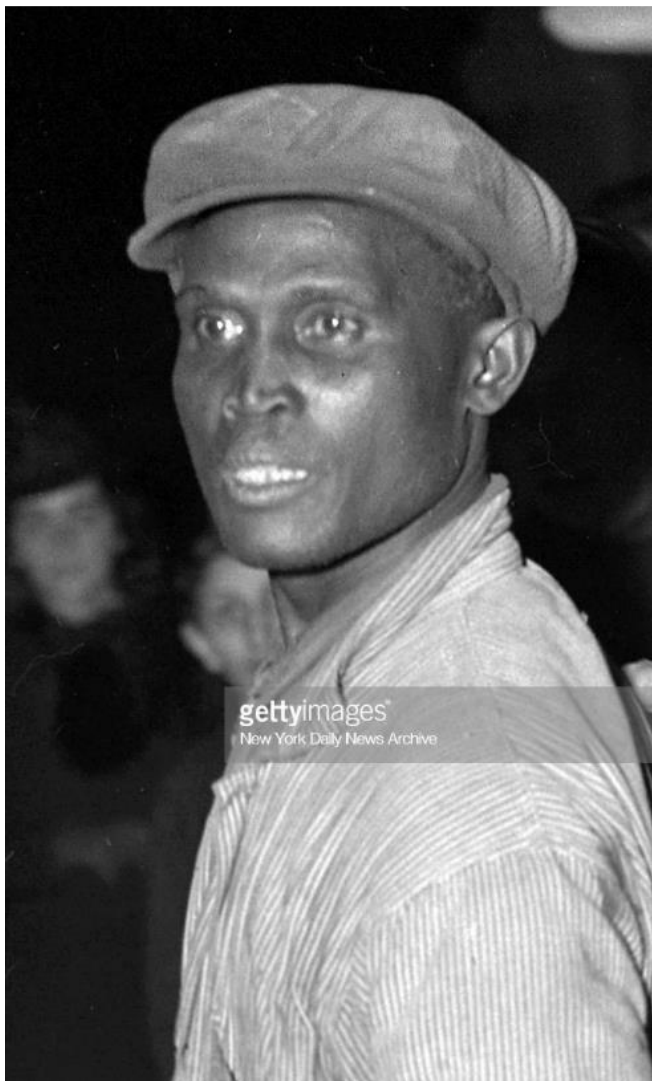


Figure 91

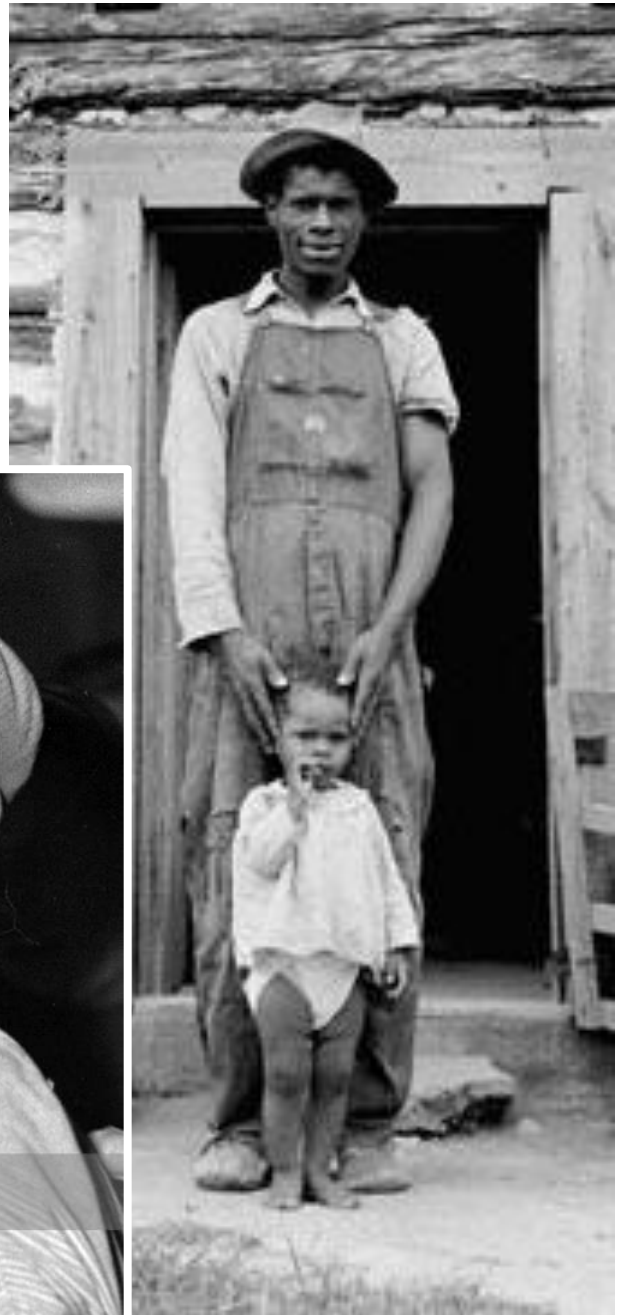


Figure 4



Figure 92

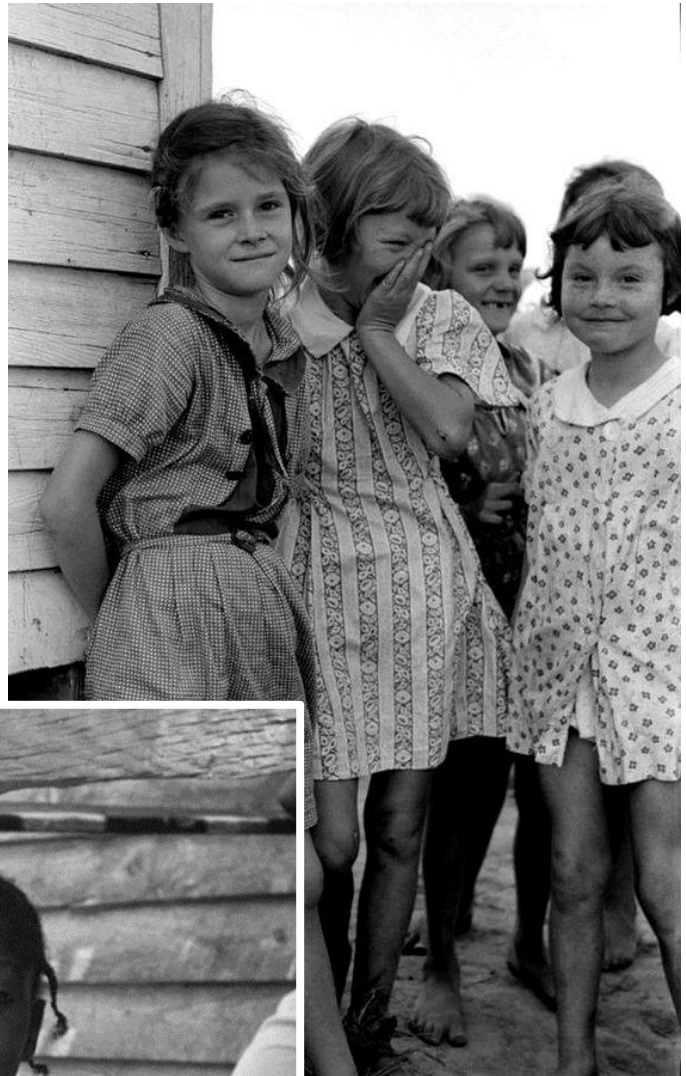


Figure 94

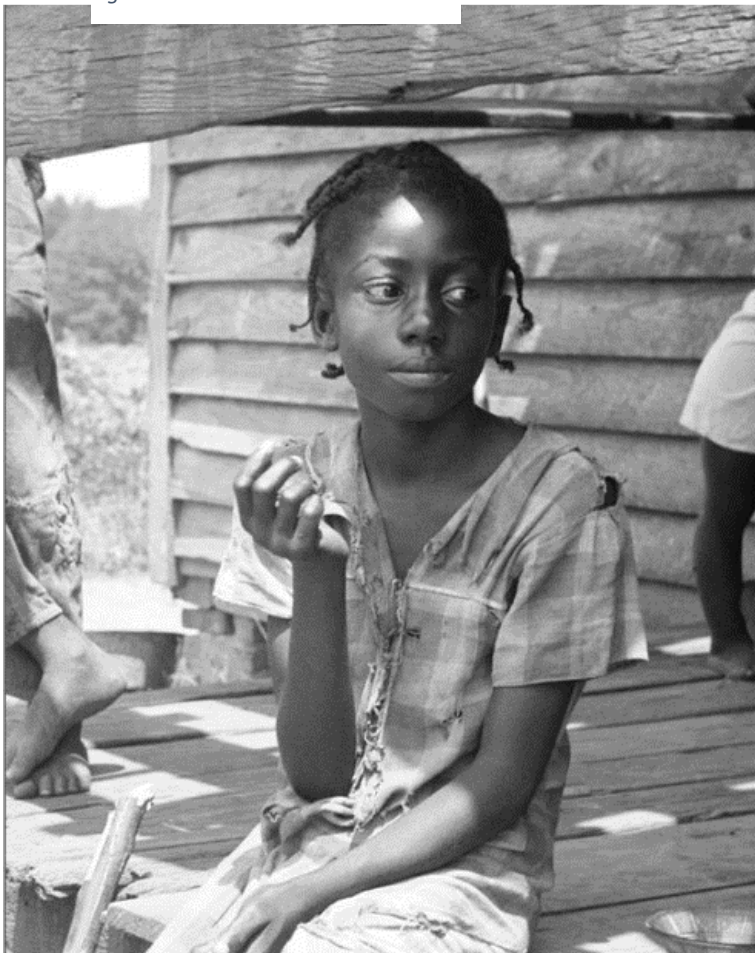


Figure 5



Figure 6



Figure 96



Figure 97

Jennie Hildebrand – Joanna Jones



Figure 9



Figure 8



Figure 98

Graduation Girls – Joanna Jones, Amanda Densmoor, & Tanya Malykh



Figure 10



Figure 11

Charlie Hildebrand – Sarah Ruhle



Figure 13



Figure 12



Figure 16



Figure 14



Children's Ensemble



Figure 17



Figure 20



Figure 18



Figure 19

Milk Man – Dirk Holzman



Figure 23



Figure 21



Figure 22

Nursemaids – Michele Currenti & Judy Chirino



Figure 25



Figure 24

Salvation Army Girls – Michele Currenti & Jazmine Olwalia



Figure 28



Figure 27



Figure 26



Figure 29

Workman – Andy Boggs

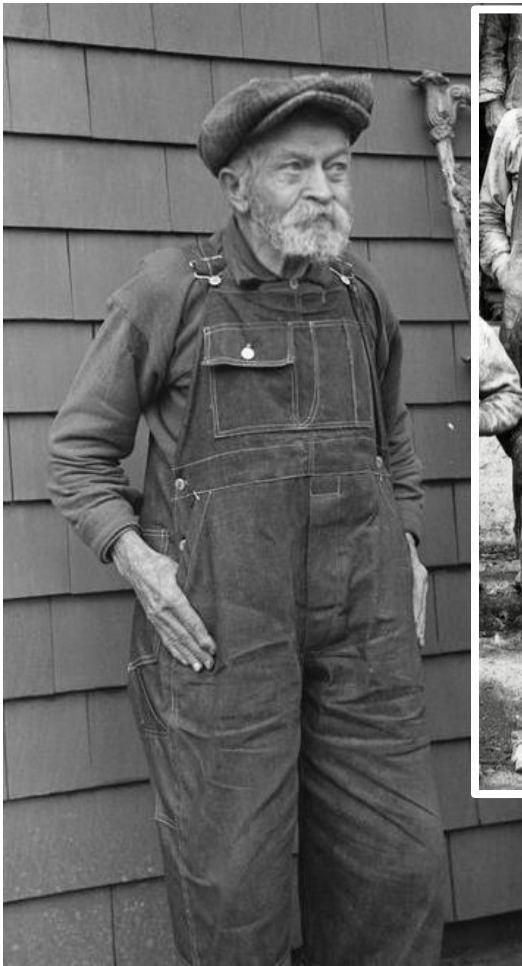


Figure 32

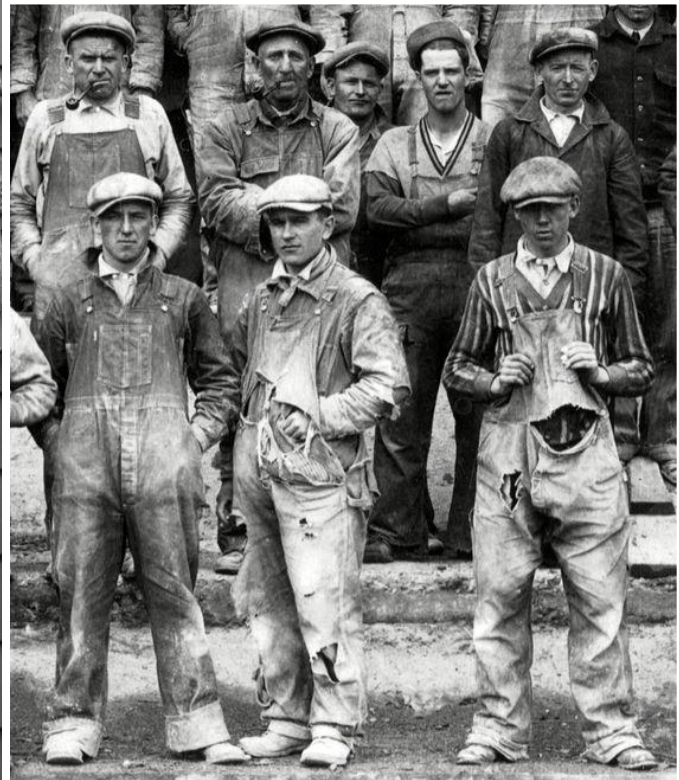


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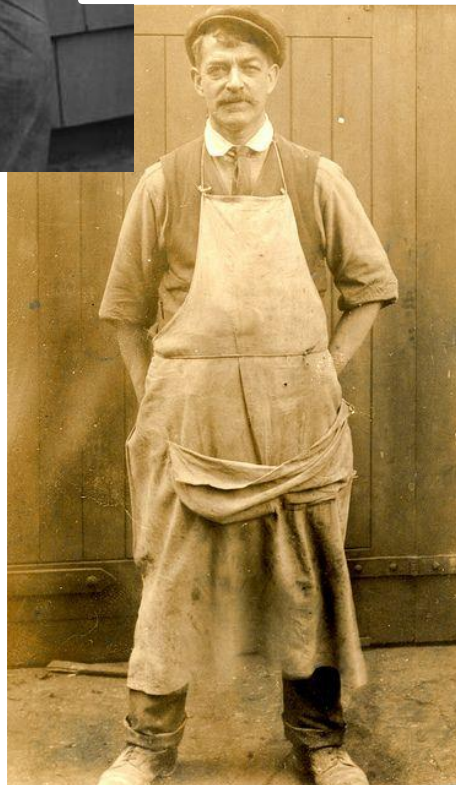


Figure 30

Furniture Mover – Dirk Holzman



Figure 35



Figure 33



Figure 34

Chapter 3: Costume Renderings



Figure 36



Figure 37



Figure 38



Figure 39



Figure 40



Street Scene

Rose Maurant Act III
Shafali Jalota

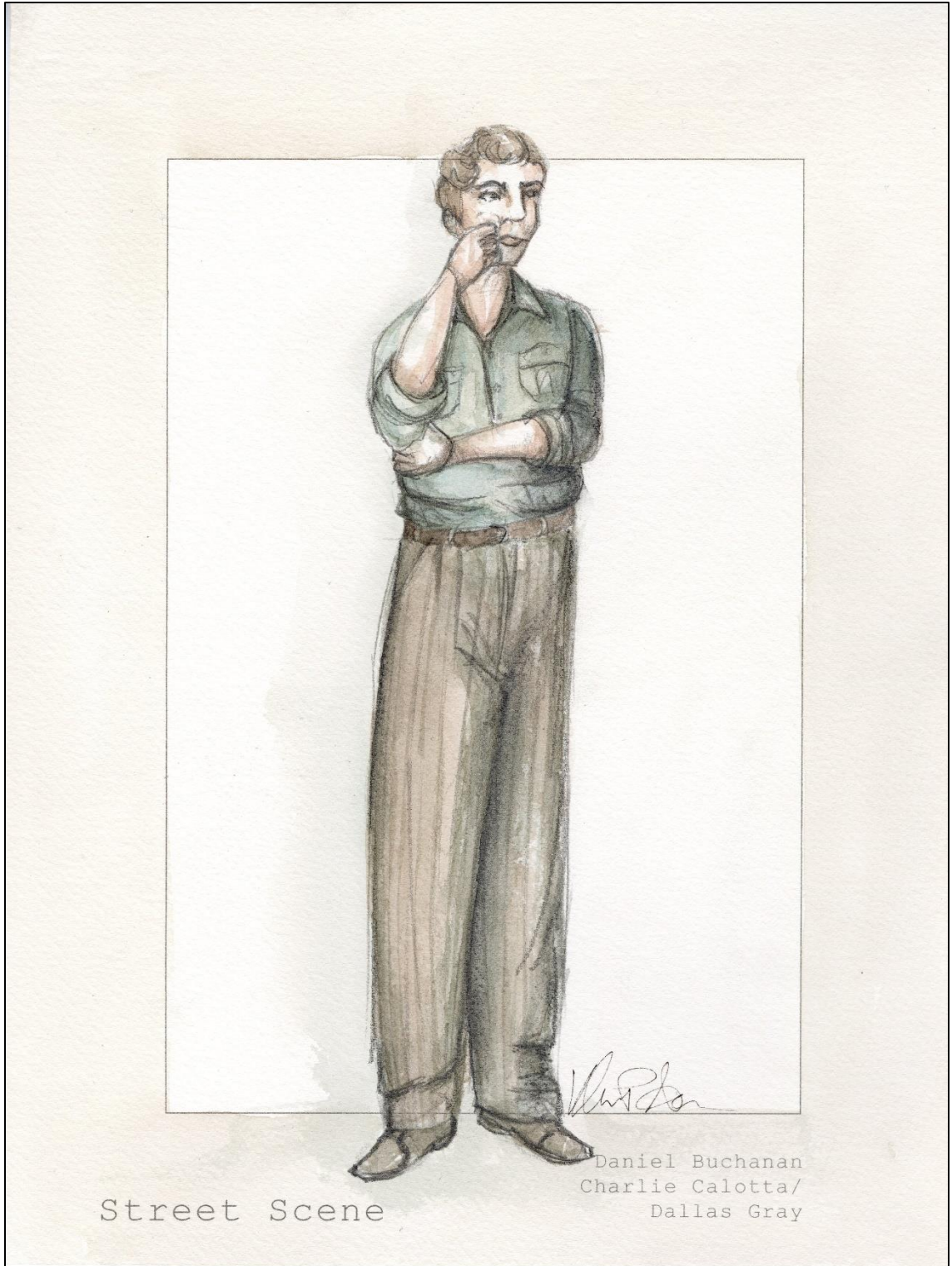
Figure 41



Figure 42



Figure 43



Street Scene

Daniel Buchanan
Charlie Calotta/
Dallas Gray

Figure 44

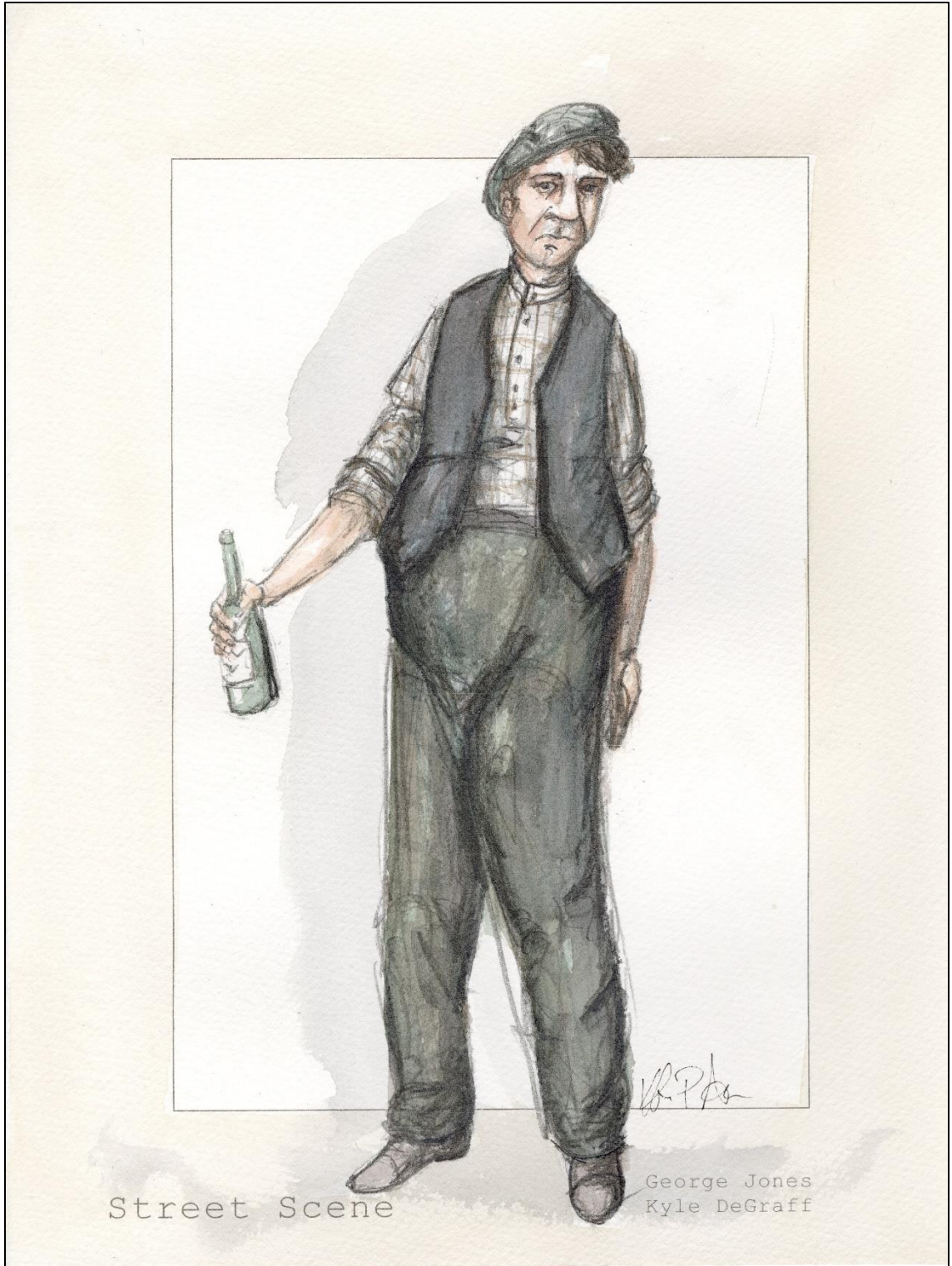


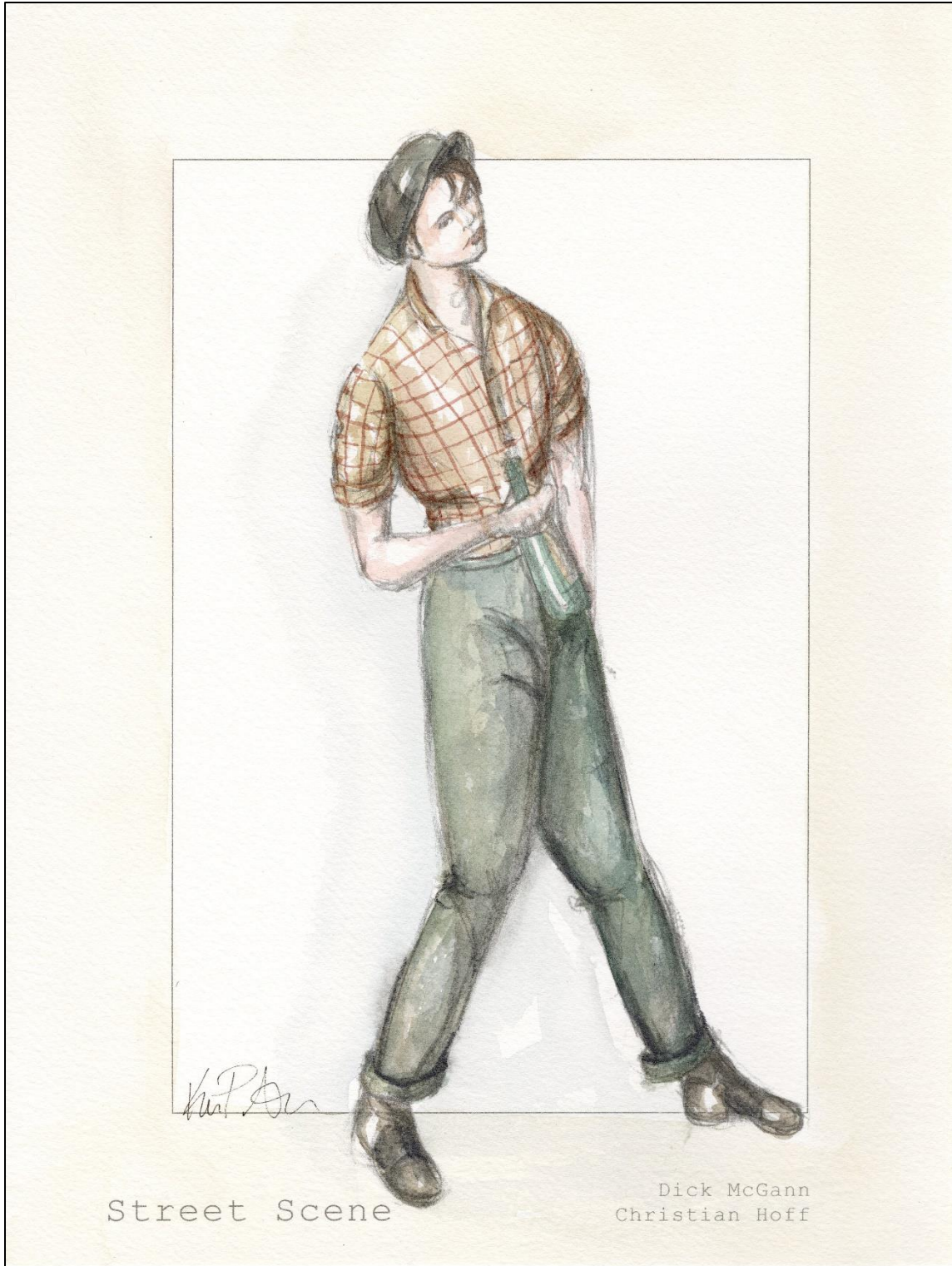
Figure 45



Figure 46



Figure 47



Street Scene

Dick McGann
Christian Hoff

Figure 48



Street Scene

Mr. Olsen
Daren Jackson

Figure 49



Figure 50

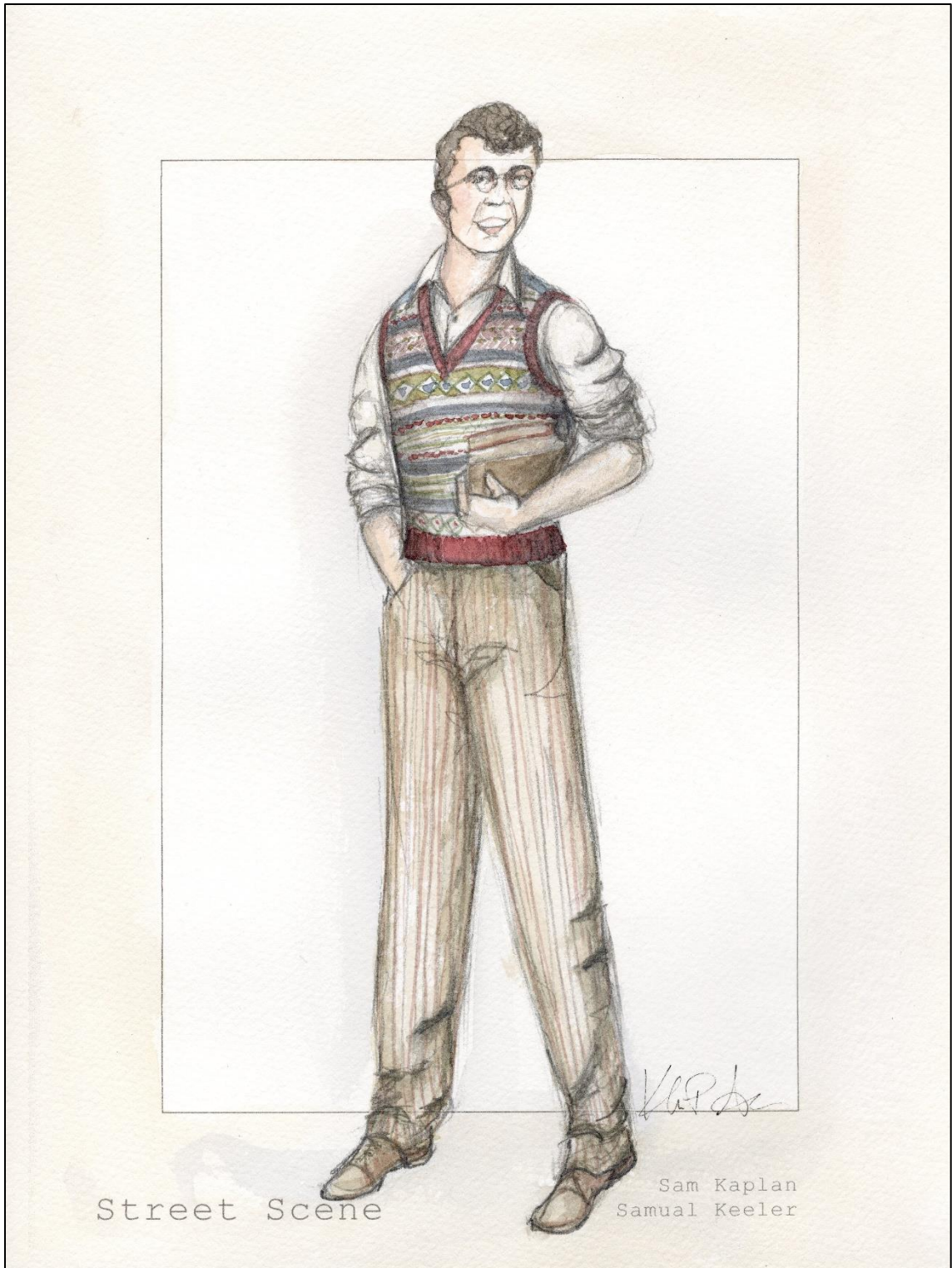


Figure 51



Figure 52



Figure 53



Figure 54



Figure 55



Figure 56

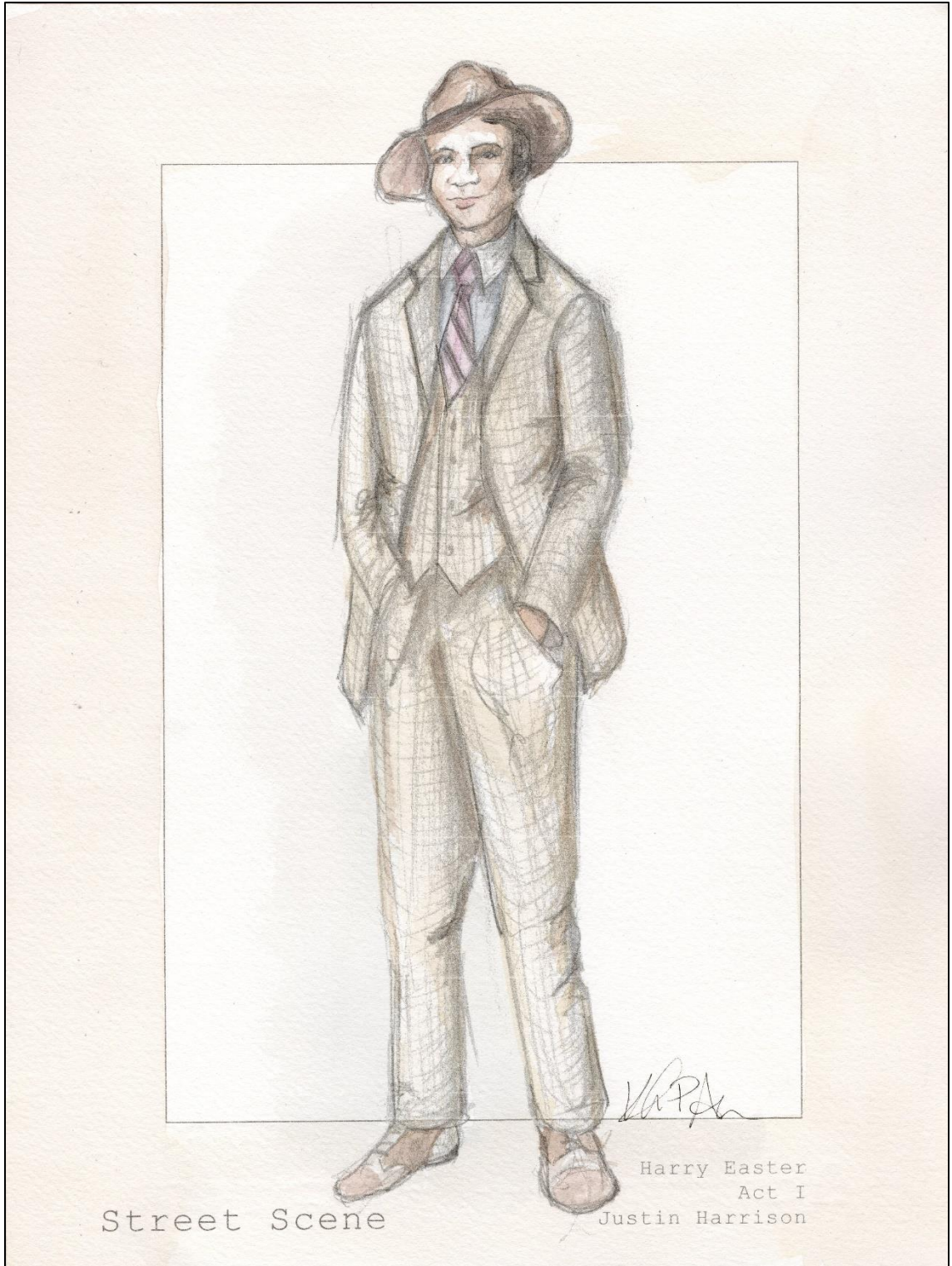


Figure 57

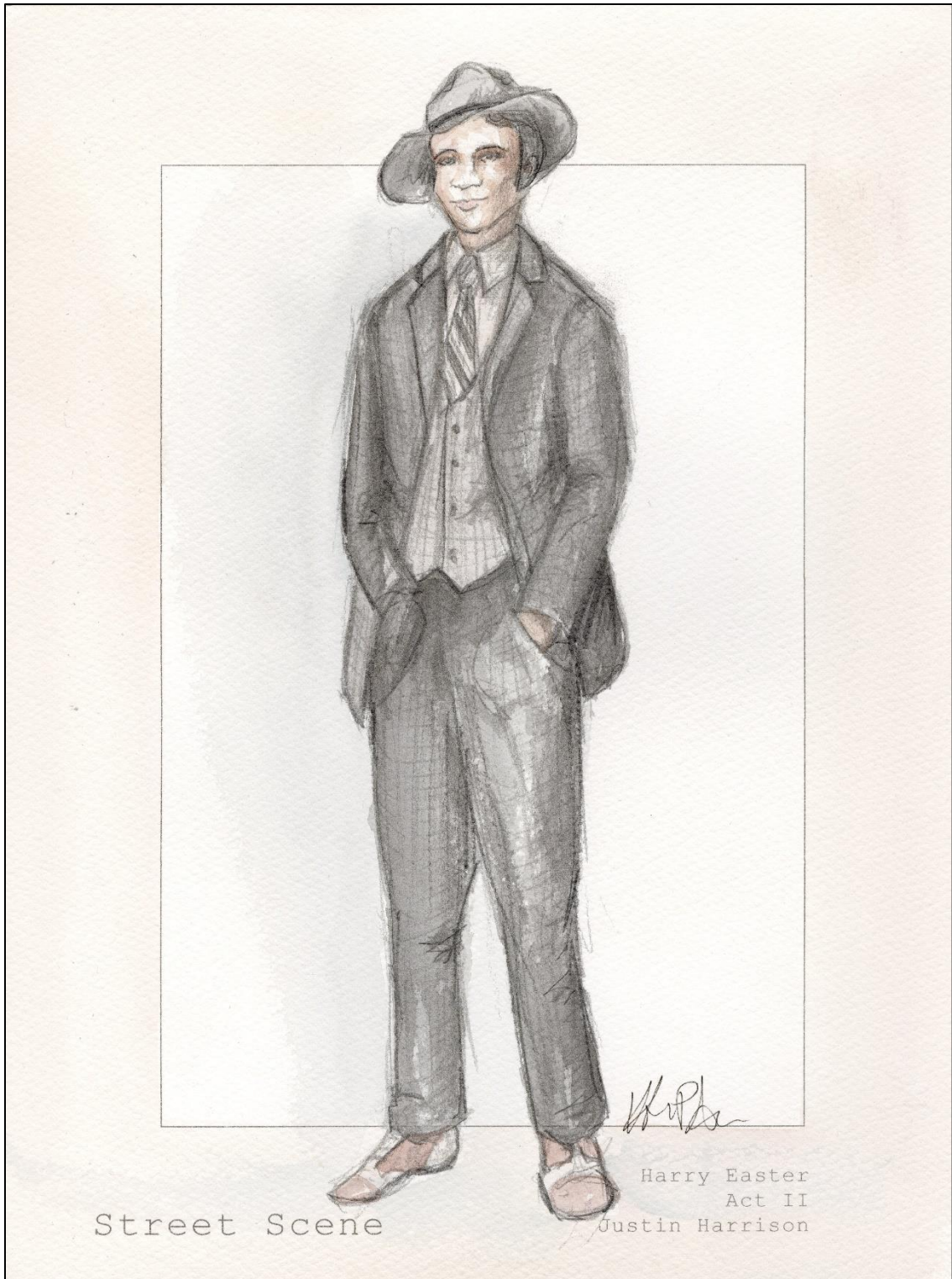


Figure 58



Figure 59



Figure 60



Figure 61



Street Scene

Mrs. Hildebrand Act II
Erica Ferguson

Figure 62



Figure 63



Figure 64



Figure 65



Fred Cullen
Bryan Kihara
Street Scene

James Henry
Collin Power

Figure 66



Street Scene

Nursemaids
Judy Chirino
& Michele Currenti

Figure 67



Figure 68



Figure 69



Street Scene

Milk Man
Dirk Holzman

Figure 70

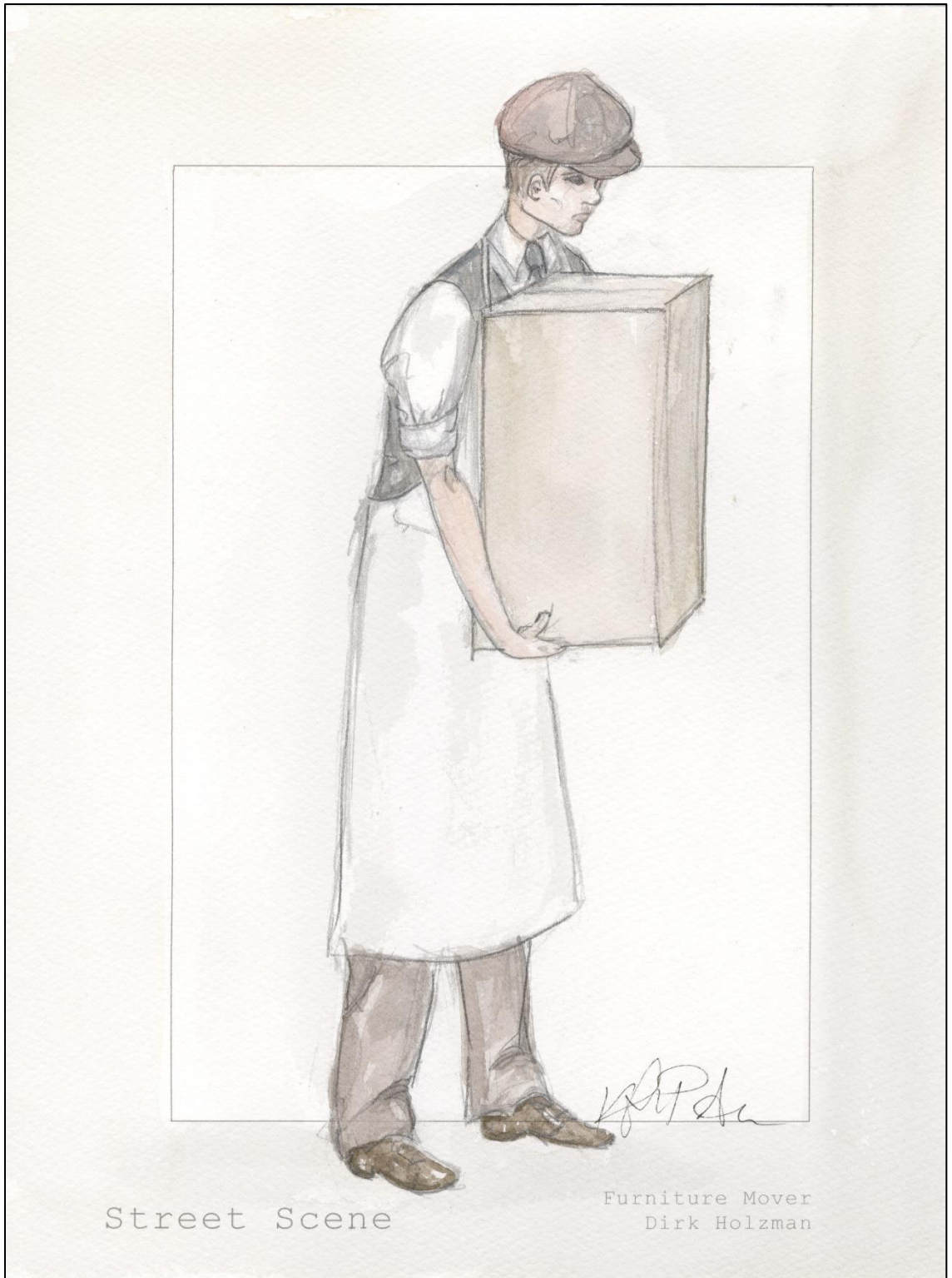


Figure 71



Figure 72



Figure 73

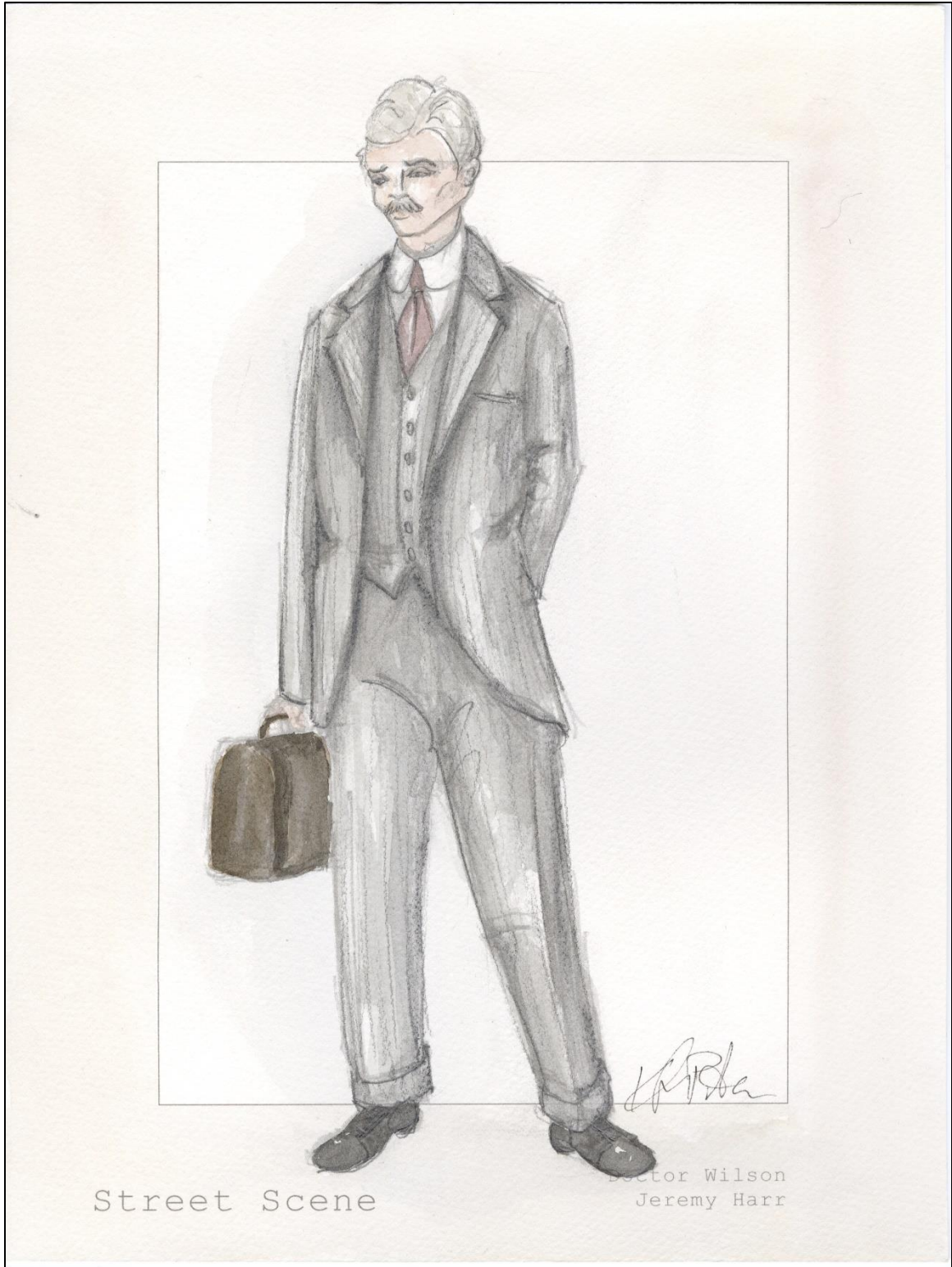


Figure 74



Figure 75

Chapter 4: Costume Design Plot & Piece List

Costume Plot Generated for the Design and Production of *Street Scene*

Street Scene		Costume Designer: Kristen P Ahern								
UMD MOS: Kay Theatre		Faculty Advisor: Helen Q. Huang, Director: Amanda Consol								
Costume Plot	Act	1								
	Song	Aint it awful	Blues: Marble and a Star	Trio	Arietta: Harder for a man	Aria: Lucky Star	Quartet	Ice Cream Sextet	Aria	
	Scene	1	2	3	4	5	6	7	8	
	Setting	Exterior of a "walk up" apartment house in a mean quarter of New York. Afternoon Day 1				Evening				
	Pages	1-23	24-26	27-36	37-43	44-59	60-70	71-91	92-98	
Performer	Character(s)									
Zyda Culpepper-Baldwin	Greta Fiorentino	Look 1		x	x	x	x	x	x	
Amanda Staub	Emma Jones	Look 1	x	x	x	x	x	x	x	
Jesse Mashburn	Olga Olsen	Look 1		x		Look 1.5: (Enters p. 48)	x	x	x	
Esther Atkinson	Shirley Kaplan	Look 1						Look 1		
Mike Hogue	Abe Kaplan	Look 1 (Enters p. 14)						Look 1		
Michele Currenti	Salvation Army Girl, Nursemaid, Mrs. Buchanan's Voice	Look 2: Mrs. Buchanan, Look 1: Salvation Army			Look 2: Mrs. Buchanan's voice, pregnant behind curtain					
Jazmine Olwalia	Salvation Army Girl, Ensemble	Look 1: Salvation Army								
Jarrod Lee	Henry Davis		Look 1					Look 1	x	
Noah Calderon	Willie Maurrant			Look 1						
Helena Crothers	Anna Maurrant			Look 1	x	x		x	x	
Samual Keeler	Sam Kaplan			Look 1						
Dallas Gray/Charlie Calotta	Daniel Buchanen			Look 1	x					
Andrew Boisvert	Frank Maurrant					Look 1		x	x: Good enough for me	
Kyle DeGraff	George Jones					Look 1 (47-48)	x	x	x	
Jack French	Steve Sankey						Look 1			
Daren Jackson	Carl Olsen						Look 1: (Enters p. 70)	x	x	
Dallas Gray/Charlie Calotta	Lippo Fiorentino							Look 1	x	
Erica Ferguson	Mrs. Hildebrand									
Joanna Jones	Jennie Hildebrand									
Shafali Jalota	Rose Maurrant									
Justin Harrison	Harry Easter									
Véronique Filloux	Mae Jones									
Christian Hoff	Dick McGann, Man, Ambulance Driver									
Jeremy Harr	Dr. Wilson, apartment search									
Bryan Kihara	Fred Cullen: His Assistant									
Collin Power	James Henry: City Marshall									
Tanya Malykh	Grad, woman	Look 1: Woman								
Judy Chirino	Second Nursemaid, Strawberry Voice, Apartment Search									
Dirk Holzman	Milkman									
Amanda Densmoor	Grad									
Tessa Miller	Joan - Little Girl					Look 1				
Morgan Pravato	Anna Dancer Double					Look 1: Dances				
Nina Anderson	Grace Davis									
Cornelia Manzi	Girls, Myrtle			?		Look 1				
Sarah Ruehle	Charlie Hildebrand, Violin Student									
Kylee Geraci	Mary Hildebrand									
Andy Boggs	Vincent Jones, Workman									
James Brown	Police Officer									
Henrique Carvalho	Officer Murphy									
Maria Chu	Ensemble									
Daniel Sallunas	Ensemble									
Seth McKenzie	Ensemble	Look 1								

Figure 76

Street Scene									
UMD MOS: Kay Theatre									
		2							
Costume Plot									
	Duet: Remember That I Care	Finaletto	Children's Game	Scene	Trio	Scene	A Boy Like You	Duet: We'll Go Away Together	
	14		15		16		17	18	
			Early Next Morning						
		153-168	153-167	173-191	192-193	194-203	203-206	207-211	212-222
Performer	Character(s)								
Zyda Culpepper-Baldwin	Greta Fiorentino				Look 2				
Amanda Staub	Emma Jones			Look 2	x		x		
Jesse Mashburn	Olga Olsen								
Esther Atkinson	Shirley Kaplan				Look 2			x	
Mike Hogue	Abe Kaplan				Look 2				
	Salvation Army Girl, Nursemaid, Mrs. Buchanan's Voice								
Michele Currenti									
Jasmine Olwalia	Salvation Army Girl, Ensemble								
Jarrold Lee	Henry Davis		x	Look 2					
Noah Calderon	Willie Maurrant			Look 2: unbuttoned, no tie			Look 2: School	x: (exits p. 210)	
Helena Crothers	Anna Maurrant				Look 3	x	x	x: (exits p. 210)	
Samual Keeler	Sam Kaplan	x	x	Look 2	x			x	x
Dallas Gray/Charlie Calotta	Daniel Buchanan		x	Look 2	x				Look 2 (p. 221)
Andrew Boisvert	Frank Maurrant				Look 3	x			
Kyle DeGraff	George Jones			Look 2			x		
Jack French	Steve Sankey								Look 2: (p. 221)
Daren Jackson	Carl Olsen		x						
Dallas Gray/Charlie Calotta	Lippo Fiorentino			Look 2	Look 2				
Erica Ferguson	Mrs. Hildebrand								
Joanna Jones	Jennie Hildebrand								
Shafali Jalota	Rose Maurrant	x	x	Look 2	x	x	x	x	x
Justin Harrison	Harry Easter								Look 2: (enters p. 211) Funeral
Véronique Filloux	Mae Jones			Look 1					
Christian Hoff	Dick McGann, Man, Ambulance Driver			Look 2					
Jeremy Harr	Dr. Wilson, apartment search		Look 1	Look 1					
Bryan Kihara	Fred Cullen: His Assistant								
Collin Power	James Henry: City Marshall								
Tanya Malykh	Grad, woman								
Judy Chirino	Second Nursemaid, Strawberry Voice, Apartment Search								Grad Parent and Strawberry Voice
Dirk Holzman	Milkman			Milkman					
Amanda Densmoor	Grad								
Tessa Miller	Joan - Little Girl			Look 1	x				
Morgan Pravato	Anna Dancer								
Nina Anderson	Double								
Cornelia Manzi	Grace Davis			Look 1	x				
	Girls, Myrtle			Look 1	x				
Sarah Ruehle	Charlie Hildebrand, Violin Student			Look 1	x				
Kylee Geraci	Mary Hildebrand				Look 1				
Andy Boggs	Vincent Jones, Workman			Look 2: Workman				Look 3	
James Brown	Police Officer								
Henrique Carvalho	Officer Murphy								
Maria Chu	Ensemble								
Daniel Saliunas	Ensemble								Man
Seth McKenzie	Ensemble								

Figure 77

Street Scene								
UMD MOS: Kay Theatre								
Costume Plot	Wrapped in a Ribbon and Tied in a Bow	Arioso: Lonely House	Scene	Wouldn't You Like to be on Broadway	Cavatina: What Good Would the Moon be?		Moonfaced, Starry-eyed	Scene
	9	10		11	12		13	
	After Graduation							
	99-114	115-119	119	120-127	128-138	138	139-151	152
Performer	Character(s)							
Zyda Culpepper-Baldwin	Greta Fiorentino	x	x					
Amanda Staub	Emma Jones	x		x				x
Jesse Mashburn	Olga Olsen	x	x					
Esther Atkinson	Shirley Kaplan							
Mike Hogue	Abe Kaplan							
Michele Currenti	Salvation Army Girl, Nursemaid, Mrs. Buchanan's Voice	Grad Parent						
Jazmine Olwalia	Salvation Army Girl, Ensemble							
Jarrold Lee	Henry Davis	x						
Noah Calderon	Willie Maurant	Look 1						
Helena Crothers	Anna Maurant	x						
Samual Keeler	Sam Kaplan	Look 1	x: dreaming					x
Dallas Gray/Charlie Calotta	Daniel Buchanan	Look 1				Look 2: Discheveled		x
Andrew Boisvert	Frank Maurant	Look 2			Look : (enters p. 132)			
Kyle DeGraff	George Jones	x						
Jack French	Steve Sankey	Look 1						
Daren Jackson	Carl Olsen	x						
Dallas Gray/Charlie Calotta	Lippo Fiorentino	x						
Erica Ferguson	Mrs. Hildebrand	Look 1						
Joanna Jones	Jennie Hildebrand	Look 1						
Shafali Jalota	Rose Maurant		Look 1	x	x	x		x
Justin Harrison	Harry Easter		Look 1	x	x: (exits p. 132)			
Véronique Filloux	Mae Jones					Look 1	x	x
Christian Hoff	Dick McGann, Man, Ambulance Driver					Look 1	x	x
Jeremy Harr	Dr. Wilson, apartment search							
Bryan Kihara	Fred Cullen: His Assistant							
Collin Power	James Henry: City Marshall	Grad parent						
Tanya Malykh	Grad, woman	Look 2: Grad						
Judy Chirino	Second Nursemaid, Strawberry Voice, Apartment Search	Grad parent						
Dirk Holzman	Milkman							
Amanda Densmoor	Grad	Look 1: Grad	Crosses					
Tessa Miller	Joan - Little Girl	Look 2: Sister						
Morgan Pravato	Anna Dancer Double							
Nina Anderson	Grace Davis	Look 1						
Cornelia Manzi	Girls, Myrtle	Look 2: Sister						
Sarah Ruehle	Charlie Hildebrand, Violin Student	Look 1: Charlie						
Kylee Geraci	Mary Hildebrand	Look 1						
Andy Boggs	Vincent Jones, Workman							Look 1
James Brown	Police Officer							
Henrique Carvalho	Officer Murphy							
Maria Chu	Ensemble							
Daniel Saliunas	Ensemble							
Seth McKenzie	Ensemble	Grad parent						

Figure 78

Street Scene							
UMD MOS: Kay Theatre							
Costume Plot			Choral and Lament: The Man from Down the Street and the Woman who Lived up There	Interlude	Lullaby		Finale
		Scene	19		20	21	22
		223-225	226-239	240-243	244-248	249-252	253-273
Performer	Character(s)						
Zyda Culpepper-Baldwin	Greta Fiorentino		x			Look 2	x
Amanda Staub	Emma Jones	x	x			x	x
Jesse Mashburn	Olga Olsen		x			Look 2	x
Esther Atkinson	Shirley Kaplan					Look 2	x
Mike Hogue	Abe Kaplan						x
Michele Currenti	Salvation Army Girl, Nursemaid, Mrs. Buchanan's Voice		Look 2	Look 3: Nursemaid	x	Grad parent	Look 2
Jasmine Olwalia	Salvation Army Girl, Ensemble		Look 2			Ensemble	x
Jarrold Lee	Henry Davis	Look 2	x			Look 2	x
Noah Calderon	Willie Maurant						
Helena Crothers	Anna Maurant		Covered in sheet on stretcher				
Samual Keeler	Sam Kaplan	x	x			Look 2	x
Dallas Gray/Charlie Calotta	Daniel Buchanen	x				Look 2	
Andrew Boisvert	Frank Maurant	Look 4				Look 5	x
Kyle DeGraff	George Jones					In window	
Jack French	Steve Sankey						
Daren Jackson	Carl Olsen	Look 2				x	
Dallas Gray/Charlie Calotta	Lippo Fiorentino	x	x			x	
Erica Ferguson	Mrs. Hildebrand						
Joanna Jones	Jennie Hildebrand		x				
Shafali Jalota	Rose Maurant	x	x			Look 2	x
Justin Harrison	Harry Easter						x
Véronique Filloux	Mae Jones	Look 2					x
Christian Hoff	Dick McGann, Man, Ambulance Driver		x			Police	Look 4: Police
Jeremy Harr	Dr. Wilson, apartment search						Look 2: Apartment search
Bryan Kihara	Fred Cullen: His Assistant	Look 1	x	Moving furniture	x	x	x
Collin Power	James Henry: City Marshall	Look 1	x			x	x
Tanya Malykh	Grad, woman		Look 1: Solos				x
Judy Chirino	Second Nursemaid, Strawberry Voice, Apartment Search	x	x	Look 2: Nursemaid	x	Grad Parent	Look 3: Apartment search
Dirk Holzman	Milkman		Solos	Charlie the furniture mover			x
Amanda Densmoor	Grad		Look 2: Solos				x
Tessa Miller	Joan - Little Girl						x
Morgan Pravato	Anna Dancer						
Nina Anderson	Double						
Cornelia Manzi	Grace Davis						x
Sarah Ruehle	Girls, Myrtle						x
Kylee Geraci	Charlie Hildebrand, Violin Student	Look 2: Violin Student					x
Andy Boggs	Vincent Jones, Workman	Look 2: Workman	x	x	x	?	Look 3
James Brown	Police Officer	Look 3: Ambulance Driver, Look 4: Police	x				Look 4: Police
Henrique Carvalho	Officer Murphy	Look 1	x		x	x	x
Maria Chu	Ensemble		x			x	x
Daniel Salinas	Ensemble		x			x	x
Seth McKenzie	Ensemble		Solos			x	x

Figure 29

Costume Piece List Generated for the Design and Production of *Street Scene*

Theater: Maryland Opera Studio					Director: Amanda Consol
Show: Street Scene					Costume Designer: Kristen P Ahern
Space: Kay Theatre					Advisor: Helen Huang
Performer	Character	Lk #	Look Name	Costume Piece	Description
Zyda Culpepper-Baldwin	Greta Fiorentino	0	Base	Bra	
				Slip	
				Stockings	
				Shoes	Lace up pumps
		1	Day 1	Dress	Cotton, distressed
				Shawl	
		2	Day 2	Dress	Cotton, distressed
				Shawl	Same as Look 1
Amanda Staub	Emma Jones	0	Base	Bra	
				Slip	
				Stockings	
				Shoes	Tan pumps
		1	Day 1	Dress	Cotton, distressed
				Apron	Cotton, distressed
		2	Day 2	Dress	Cotton, distressed
Jesse Mashburn	Olga Olsen	0	Base	Bra	
				Slip	
				Stockings	
				Shoes	Brown pumps
		1	Day 1	Dress	Cotton, distressed
				Apron	Cotton, distressed
				Headscarf	Cotton, distressed
		1.5	Going Out	Dress	Same as Look 1
				Apron	Same as Look 1
				Hat	Cloche
				Purse	
		2	Day 2	Apron	Cotton, distressed
Esther Atkinson	Shirley Kaplan	0	Base	Bra	
				Slip	
				Stockings	

				Glasses	
				Shoes	Brown Mary Jane pumps
		1	Day 1	Dress	Tan rayon
		2	Day 2	Dress	Tan rayon (Could be same as 1)
				Hat	Cloche
				Jacket	Blue lightweight
				Purse	Large leather
Helena Crothers	Anna Maurant	1	Day 1	Bra	
				Slip	
				Stockings	
				Shoes	Brown Mary Jane pumps
				Dress	Lavender cotton
Morgan Pravato	Anna Dancer	1	Look 1	Bra	
				Stockings	
				Shoes	Purple character shoes
				Dress	Lavender dance
				Tap pants	
				Bracelet	or corsage
Shafali Jalota	Rose Maurant	0	Base	Bra	
				Slip	
				Stockings	
		1	Day 1	Dress	Cotton floral
				Jacket	Short sleeve cotton
				Scarf	Long narrow tie
				Shoes	Burgundy pump
				Hat	Burgundy cloche
				Purse	Black medium
		2	Day 2	Dress	Eggplant cotton
				Hat	Black cloche
				Purse	Same as look 1
				Shoes	Black t-strap
		3	Funeral	Dress	Black "going away"
				Jacket	Black with tie at top
				Hat	Same as look 2
				Purse	Same as look 1
				Shoes	Same as look 2

Erica Ferguson	Mrs. Hildebrand	0	Base	Bra	
				Slip	
				Stockings	
		1	Graduation	Dress	Rayon, distressed
				Hat	Older cloche
				Purse	Brown handbag
				Shoes	Brown pumps
		2	Eviction	Dress	Cotton, stripe, distressed
				Headscarf	
				Shoes	Mary Jane pumps
Joanna Jones	Jennie Hildebrand	0	Base	Bra	
				Slip	
		1	Graduation	Stockings	White
				Dress	White eyelet
				Shoes	Cream Mary Janes
		2	Eviction	Stockings	Beige
				Dress	Tan cotton distressed, too small
				Shoes	Tan Mary Janes
Véronique Filloux	Mae Jones	0	Base	Bra	
				Tap pants	
				Garter belt	
				Stockings	
				Shoes	T-strap, peep toe
		1	Mae	Dress	Green faux wrap
		2	Next Day	Dress	Simple
				Hat	Cloche
				Purse	
Jazmine Olwalia	Salvation Army Girl	0	Base	Bra	
				Slip	
				Stockings	
				Shoes	Black lace up pumps
		1	Salvation	Dress	Navy uniform
				Pinafore	Navy uniform
				Bonnet	Navy uniform
		2	Ensemble	Dress	Simple

				Hat	Cloche
				Purse	
Michele Currenti	Salvation Army Girl #1, First Nursemaid, Mrs. Buchannan's Voice	0	Base	Bra	
				Slip	
				Shoes	Black lace up pumps
		1	Salvation	Dress	Navy uniform
				Pinafore	Navy uniform
				Bonnet	Navy uniform
		2	Mrs. Buchannan	Pregnancy Belly	Shadow only
				Nightgown	
		3	Nursemaid	Stockings	Black
				Dress	Uniform
				Pinafore	Uniform
				Hat	Black sunhat
				Glasses	
		4	Ensemble	Stockings	Beige
				Dress	Simple
				Hat	Cloche
				Purse	
Judy Chirino	Second Nursemaid	0	Base	Bra	
				Slip	
				Shoes	Black lace up pumps
		1	Ensemble	Stockings	Beige
				Dress	Simple
				Hat	Cloche
				Purse	
		2	Nursemaid	Stockings	Black
				Dress	Uniform
				Pinafore	Uniform
				Hat	Black sunhat
				Glasses	
		3	Apartment search	Dress	
				Hat	
				Purse	

Tanya Malykh	Grad	0	Base	Bra	
				Slip	
		2	Graduation	Stockings	White
				Dress	White eyelet
				Shoes	Cream Mary Janes
		1	Grad, next day	Stockings	Beige
				Shoes	
				Dress	Cotton
				Jacket	Cotton
				Hat	Cloche
Purse					
Amanda Densmoor	Grad	0	Base	Bra	
				Slip	
		1	Graduation	Stockings	White
				Dress	White eyelet
				Shoes	Cream Mary Janes
		2	Grad, next day	Stockings	Beige
				Shoes	
				Dress	Cotton
				Jacket	Cotton
				Hat	Cloche
Purse					
Maria Chu	Ensemble	0	Base	Bra	
				Slip	
				Stockings	Beige
				Shoes	
		1	Ensemble	Dress	Cotton
				Jacket	Cotton
				Hat	Cloche
				Purse	
Mike Hogue	Abe Kaplan	0	Base	Undershirt	
				Socks	
				Shoes	Brown leather
				Glasses	
		1	Day 1	Shirt	Striped dress shirt
				Pants	brown wool

				Suspenders	
				Tie	
		2	Day 2	Shirt	Striped dress shirt
				Pants	Same as look 1
				Suspenders	
				Tie	
Jarrod Lee	Henry Davis	1	Day 1	Undershirt	
				Socks	
				Shoes	Work boots
				Hat	Wool newsie
				Shirt	Striped dress shirt
				Suspenders	
				Pants	Grey "denim"
Samual Keeler	Sam Kaplan	0	Base	Undershirt	
				Glasses	
				Socks	
				Shoes	Work boots
		1	Day 1	Shirt	Cream dress shirt
				Suspenders	
				Sweater vest	Patterned stripes
				Pants	Striped tan
		2	Day 2	Shirt	Pale color (blue?)
				Suspenders	Same as look 1
				Sweater vest	Patterned stripes, possibly same
				Pants	Same as look 1
Dallas Gray	Daniel Buchanan, Lippo Fiorentino	0	Base	Undershirt	
				Socks	
		1	Daniel	Shirt	Neutral, half button
				Pants	Work pants
				Suspenders	
				Shoes	Brown leather
		2	Lippo	Shirt	Color blocked polo
				Pants	Striped, baggy
				Belt	Brown leather (could be same)
				Shoes	Light loafers

Charlie Calotta	Daniel Buchanan, Lippo Fiorentino	0	Base	Undershirt	
				Socks	
		1	Daniel	Shirt	Neutral, half button
				Pants	Work pants
				Suspenders	
				Shoes	Brown leather
		2	Lippo	Shirt	Color blocked polo
				Pants	Striped, baggy
				Belt	Brown leather (could be same)
				Shoes	Light loafers
Andrew Boisvert	Frank Maurrant	0	Base	Undershirt	
				Socks	
				Shoes	Low boots
		1	Day 1	Pants	Canvas work pants
				Shirt	Striped half button
				Suspenders	
		2	Going out	Pants	Same as Look 1
				Shirt	Short sleeve button up
				Suspenders	Same as Look 1
		3	Day 2	Pants	Same as Look 1
				Shirt	Different striped half button
				Suspenders	Same as Look 1
		4	Bloody	Pants	Same as Look 1
				Shirt	Duplicate of look 3 w/ blood
				Suspenders	Same as Look 1
		5	Dirty	Pants	Duplicate of look 1, distressed
				Shirt	Duplicate of look 3, distressed
				Suspenders	Duplicate of look 1, distressed
Kyle DeGraff	George Jones	0	Base	Undershirt	
				Socks	
				Shoes	Low boots
		1	Day 1	Hat	Driving cap

				Shirt	Plaid half button
				Vest	Grey
				Pants	Textured
Jack French	Steve Sankey	0	Base	Undershirt	
				Socks	
				Shoes	2 tone spectators
				Hat	Grey fedora
		1	Day 1	Shirt	Pale grey button up
				Tie	Grey striped
				Suspenders	
				Suit	Blue grey striped
		2	Day 2	Shirt	light button up
				Tie	Striped
				Suspenders	Same as look 1
				Suit	Same as look 1
Daren Jackson	Carl Olsen	0	Base	Undershirt	
				Socks	
				Shoes	Work boots
				Hat	Newsie cap
		1	Day 1	Shirt	Plaid half button
				Suspenders	
				Pants	Dark blue, distressed
		2	Day 2	Shirt	Plaid half button
				Overalls	Same as look 1
Justin Harrison	Harry Easter	0	Base	Undershirt	
				Socks	
				Shoes	Brown leather
		1	Day 1	Hat	Tan fedora
				Shirt	Striped button up
				Tie	Striped
				Suspenders	
				Suit	Tan check 3 piece
		2	Day 2	Hat	Tan fedora
				Shirt	Striped button up
				Tie	Striped
				Cufflinks	

				Suspenders	
				Suit	Dark
Christian Hoff	Dick McGann	0	Base	Undershirt	
				Socks	
				Shoes	Lace up boots
		1	Day 1	Hat	Newsie
				Shirt	Plaid half button
				Pants	
				Belt	
		2	Day 2	Hat	Same as look 1
				Shirt	Plaid half button
				Pants	Same as look 1
				Belt	Same as look 1
		3	Driver	Hat	Uniform?
				Shirt	White, rounded collar
				Tie	Dark
				Vest	
				Pants	Black
				Jacket	White "lab"
		4	Police	Hat	Uniform
				Jacket	Uniform
				Pants	Navy
				Shoes	Black low boots
James Brown	Police Officer	0	Base	Undershirt	
				Socks	
		1	Police	Hat	Uniform
				Jacket	Uniform
				Pants	Navy
				Shoes	Black low boots
		2	Ambulance	Hat	Uniform
				Jacket	Lab coat
				Pants	Same as look 1
				Shoes	Same as look 1
Andy Boggs	Vincent Jones	0	Base	Undershirt	Period A line
				Socks	
				Shoes	Lace up boots

Jeremy Harr	Dr. Wilson, Ensemble, Apartment search	1	Day 1	Hat	Driving cap
				Pants	Grey check
				Belt	Black, worn
		2	Workman	Hat	Newsie
				Shirt	Plaid half button
				Overalls	
				Shoes	Work boots
		3	Day 2	Scarf tie	textured fabric
				Hat	Same as look 1
				Pants	Same as look 1
				Belt	Same as look 1
				Shirt	White button up
				Jacket	Casual, contrasting to pants
				Tie	Black
		0	Base	Undershirt	
				Socks	
				Shoes	Black leather
		1	Dr. Wilson	Hat	Grey homburg
				Shirt	
				Tie	
				Suspenders	
				Vest	
				Suit	2 piece grey
		2	Ensemble	Hat	Newsie
				Shirt	Textured half button
				Pants	Canvas work pants
				Vest	Could be same as look 1
				Suspenders	
		3	Apartment Search	Shirt	Same as Look 2
				Pants	Same as Look 2
				Jacket	
				Tie	
				Suspenders	
				Hat	

Henrique Carvalho	Officer Murphy	0	Base	Undershirt	
				Socks	
		1	Police	Hat	Uniform
				Jacket	Uniform
				Pants	Navy
				Shoes	Black low boots
Seth McKenzie	Ensemble	0	Base	Undershirt	
				Socks	
				Shoes	Scuffed boots
		1	Ensemble	Hat	Newsie
				Shirt	Patterned half button
				Pants	Same as look 1
				Suspenders	Same as look 1
Dirk Holzman	Milkman, Workman	0	Base	Undershirt	
				Socks	
		1	Milkman	Hat	Newsie
				Shirt	White rounded collar
				Tie	Dark
				Pants	Suit pants from look 2
				Shoes	Black dress
				Jacket	Cream uniform
Collin Power	James Henry	0	Base	Undershirt	
				Socks	
		1	Graduation Dad	Shirt	Colored
				Tie	
				Suit	3 piece grey, worn without vest for look 1
				Shoes	2 tone spectator
		2	James	Hat	Homburg
				Shirt	White
				Tie	
				Suit	Same as look 1
				Shoes	Same as look 1

Bryan Kihara	Fred Cullen	0	Base	Undershirt	
				Socks	
		1	Fred	Hat	Driver cap
				Shirt	White check
				Tie	Dark square end
				Pants	Navy
				Jacket	Grey
Shoes	Brown leather				
Daniel Saliunas	Ensemble	0	Base	Undershirt	
				Socks	
				Shoes	Scuffed boots
		1	Ensemble	Hat	Newsie
				Shirt	Patterned half button
				Pants	Same as look 1
				Suspenders	Same as look 1
Noah Calderon	Willie Maurrant	0	Base	Undershirt	
				Socks	Knee high
				Shoes	Low boots
		1	Day 1	Hat	Grey newsie
				Shirt	Tan collarless check button down
				Pants	Navy knickers
				Belt	Brown leather
		2	Day 2	Hat	Same as look 1
				Shirt	Cream
				Tie	Black square end
				Pants	Same as look 1
				Belt	Same as look 1
Sarah Ruhle	Charlie, Violin Student	1	Charlie	Undershirt	
				Binder	
				Socks	Knee high
				Shoes	Low boots
				Shirt	Plaid collared
				Tie	Stripe
				Pants	Brown too small knickers
				Suspenders	

		2	Violin Student	Bra	
				Tights	
				Dress	Patterned cotton
				Hat	Cloche
Tessa Miller	Joan - Little Girl	0	Base	Cami	
				Bloomer	
				Socks	
				Shoes	
		1	Little Sister	Dress	Cotton pattern
				Hat	Cute cloche
2	Joan	Dress	Cotton pattern		
Kylee Geraci	Mary Hildebrant	0	Base	Cami	
				Bloomer	
				Socks	
				Shoes	
		1	Mary	Dress	Brown cotton pattern
				Hat	Cute cloche
Cornelia Manzi	Myrtle	0	Base	Cami	
				Bloomer	
				Socks	
				Shoes	
		1	Little Sister	Dress	Cotton pattern
				Hat	Cute cloche
		2	Myrtle	Dress	Cotton pattern
				Hat	Newsie
Nina Anderson	Grace Davis	0	Base	Slip	
				Tights	
				Dress	Distressed cotton
				Shoes	Mary Janes

Chapter 5: Costume Fitting Photos

Frank Maurant – **Andrew Boisvert**



Figure 171



Figure 172



Figure 173



Figure 80



Figure 175



Figure 176



Figure 177



Figure 81

Anna Maurrant Dancer – Morgan Provato



Figure 179



Figure 180



Figure 181



Figure 182



Figure 183

Rose Maurant – **Shafali Jalota**

Act I - Dress



Figure 184



Figure 186



Figure 185

Rose Maurant Act 1 - Jacket



Figure 187



Figure 189



Figure 188

Rose Maurant Act II - Dress



Figure 190



Figure 192



Figure 191

Rose Maurant Act III – Dress



Figure 193



Figure 194



Figure 195



Figure 196

Rose Maurant Act III - Jacket



Figure 197



Figure 198



Figure 199



Figure 200



Figure 201



Figure 202



Figure 203



Figure 205



Figure 204

Emma Jones – Amanda Staub



Figure 206



Figure 207



Figure 208



Figure 209



Figure 210



Figure 211



Figure 212



Figure 213



Figure 216



Figure 214



Figure 215



Figure 217



Figure 218



Figure 219



Figure 220



Figure 221



Figure 222



Figure 223

George Jones – Kyle Degraff



Figure 224



Figure 226



Figure 225

Vincent Jones – **Andy Boggs**



Figure 227



Figure 228



Figure 229



Figure 230



Figure 231



Figure 232



Figure 233



Figure 234



Figure 235



Figure 236



Figure 234



Figure 235

Carl Olsen – Daren Jackson



Figure 236



Figure 238



Figure 237

Lippo Fiorentino – Charlie Calotta & Dallas Gray



Figure 239



Figure 240



Figure 241



Figure 242



Figure 243

Sam Kaplan – Samuel Keeler



Figure 244



Figure 246



Figure 245



Figure 246



Figure 247



Figure 250



Figure 248



Figure 249



Figure 251

Abe Kaplan – Mike Hogue



Figure 253



Figure 252

Daniel Buchanan – Charlie Calotta & Dallas Gray

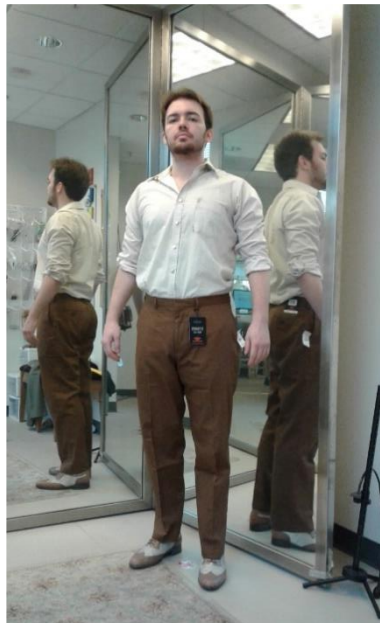


Figure 254



Figure 255



Figure 256



Figure 257

Henry Davis – Jarrod Lee



Figure 258



Figure 259

Steve Sanky – Jack French



Figure 260



Figure 261



Figure 262



Figure 263

Harry Easter – Justin Harrison



Figure 264



Figure 265



Figure 266



Figure 267



Figure 268

Jenny Hildebrand Act I & Act II – Joanna Jones



Figure 269



Figure 271



Figure 270



Figure 272

Graduation Girls Act I – Amanda Densmoor & Tanya Malykh



Figure 273



Figure 274



Figure 275



Figure 276

Graduation Girls Act II – **Amanda Densmoor & Tanya Malykh**

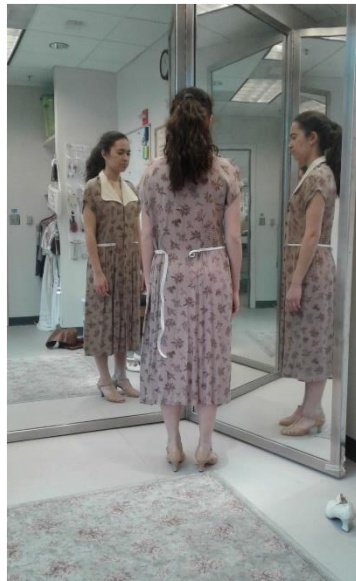


Figure 277



Figure 278



Figure 279

Laura Hildebrand Act I & Act II – Erica Ferguson

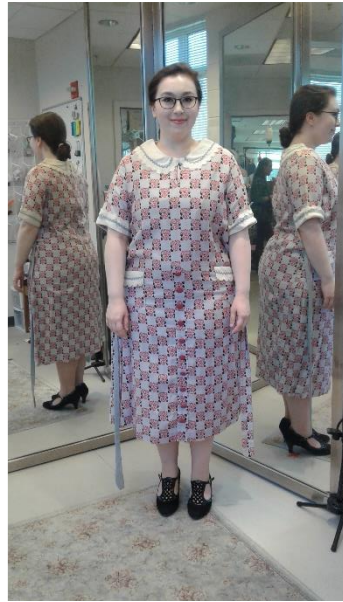


Figure 280



Figure 282



Figure 281

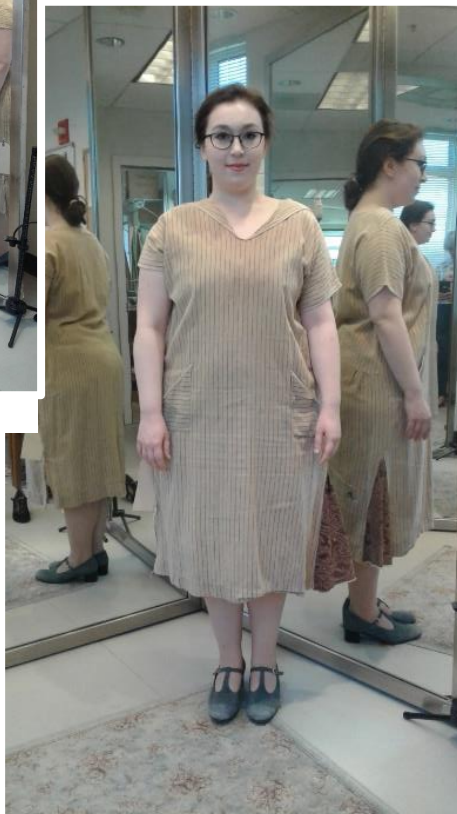


Figure 283

Charlie Hildebrand & Violin Student – **Sarah Ruhle**



Figure 284



Figure 285



Figure 286



Figure 287

Children's Ensemble – **Cornelia Manzi, Tessa Miller, Kylee Geraci, & Nina Anderson**



Figure 288



Figure 289



Figure 290



Figure 291



Figure 292

Doctor Wilson & Apartment Searcher – **Jeremy Harr**



Figure 293



Figure 294



Figure 296



Figure 295

Salvation Army Girls – Michele Currenti & Jazmine Olwalia



Figure 296



Figure 297

Nursemaids – Michele Currenti & Judy Chirino



Figure 298



Figure 299

Workman – **Andy Boggs**



Figure 301



Figure 300

Men's Ensemble – Seth McKenzie, Daniel Saliunas, & Jeremy Harr



Figure 302

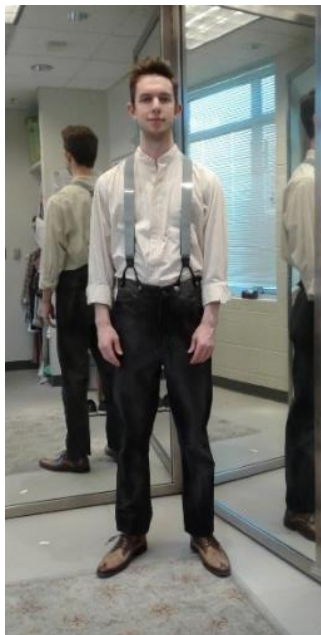


Figure 303

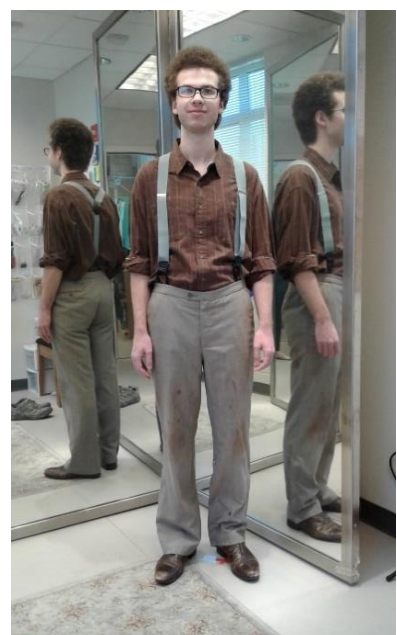


Figure 304

Milkman & Furniture Mover – Dirk Holzman



Figure 305



Figure 306

Officer Murphy – Henrique Carvalho & Other Police – James Brown



Figure 307



Figure 308



Figure 309



Figure 310



Figure 311



Figure 312



Figure 313

Ambulance Driver & Intern – **Christian Hoff & James Brown**



Figure 314



Figure 315

Ensemble Women – Michele Currenti, Judy Chirino, Maria Chu, Jazmine Olwalia

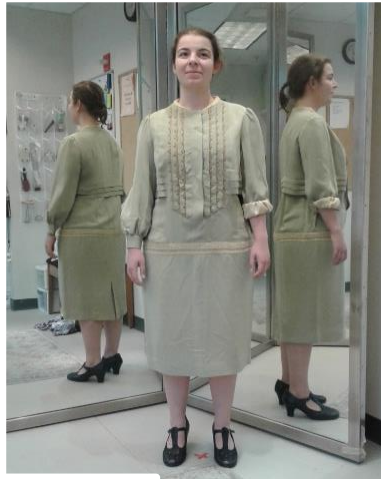


Figure 316



Figure 319



Figure 317

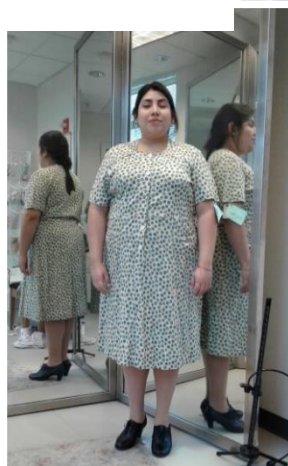


Figure 318



Figure 320



Figure 321

Chapter 6: Production Photos



Figure 322

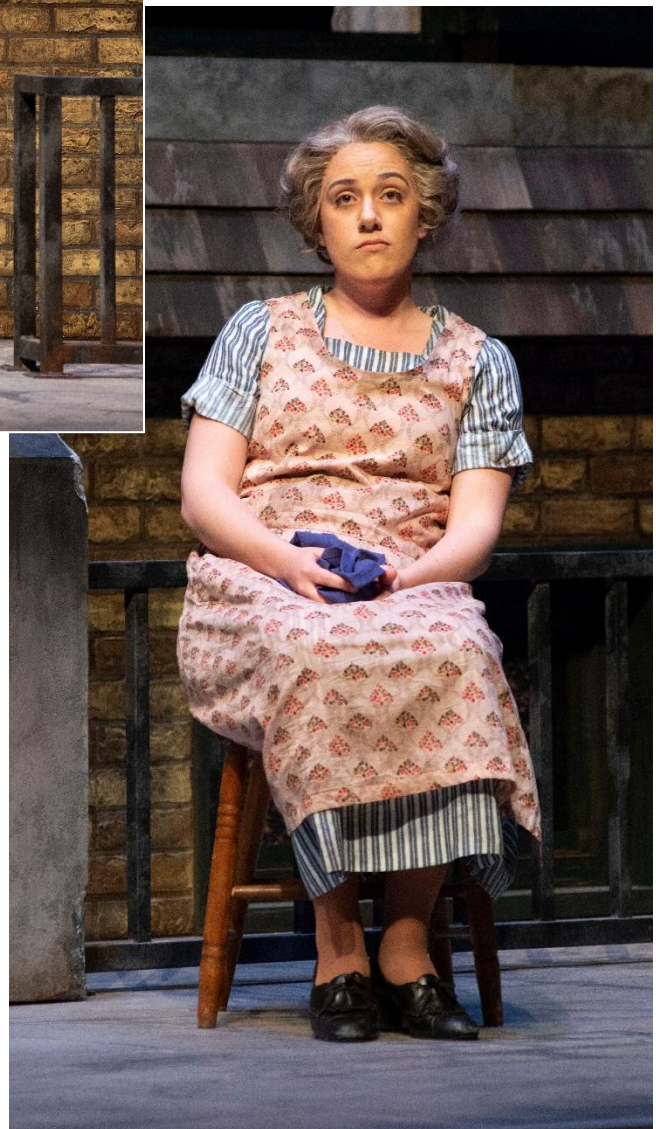


Figure 323



Figure 324



Figure 325



Figure 326



Figure 327



Figure 328



Figure 329



Figure 330



Figure 331



Figure 332



Figure 333



Figure 334



Figure 335



Figure 336



Figure 337



Figure 338



Figure 339



Figure 340



Figure 341



Figure 342



Figure 343

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