

THE HARRY RANSOM HUMANITIES RESEARCH CENTER

COLLECTIONS OF ORIGINAL STAGE DESIGNS

by

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A THESIS

IN

THEATRE ARTS

Submitted to the Graduate Faculty
of Texas Tech University in
Partial Fulfillment of
the Requirements for
the Degree of

MASTER OF ARTS

Approved

Accepted

December, 1987

T3
1987
No. 123
Cop. 2

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1987

ACKNOWLEDGEMENTS

I would like to take this opportunity to thank several people who were beneficial to me in the completion of this project. First of all, I would like to thank Dr. William H. Crain and the staff of the Hoblitzelle Theatre Arts Library for their generous assistance while I visited their institution. I would also like to thank Dr. Forrest A. Newlin for his guidance and support. Last, I would like to thank my wife Tonya for her assistance, support, and patience.

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CHAPTER I INTRODUCTION

The Hoblitzelle Theatre Arts Library and the Humanities Research Center at The University of Texas at Austin were created with the purpose of preserving the cultural heritage of the theatre and the humanities. The Hoblitzelle Theatre Arts Library contains several collections made up of various artifacts of the theatre. These artifacts are of great value to the study of the history of theatre. The intent of this writer is to aid in this study by cataloging a segment of the artifacts contained at the Hoblitzelle Theatre Arts Library.

The Purpose of this Project

As the art of scene design and the interest in the history of scene design has developed, a need has also developed in that historians attempting to research theatre designers do not know where a particular designer's work is stored. It is the purpose of this project to catalog the original scene designs at the Hoblitzelle Theatre Arts Library, thereby publicizing which designs and designers are represented.

The project was begun by securing permission from Dr. William H. Crain, curator of the Hoblitzelle Theatre Arts Library, to catalog the designs in the various collections. Before the actual work could begin, a criteria had to be established to aid in deciding which artifacts to include in the catalog. Only the original pieces of design work would be cataloged, excluding any photographs or reproductions produced by any other means. Therefore, the design produced by a particular designer was the actual rendering for that

particular production. Upon establishing a criteria to follow in cataloging the designs, the actual cataloging began by visiting the Hoblitzelle Theatre Arts Library (hereafter referred to as the Hoblitzelle or the Library).

Any information, usually the production title, about the design that was written on the design or its containing envelope was noted. Along with this, the dimensions of the piece were determined and recorded. The medium used in executing the rendering, whether watercolor, pastels, charcoal, or other means, was recorded as well as whether or not the design was mounted in a protective frame or mat. After a careful check to ascertain that no pieces were missed in the cataloging process, that section of the work came to a close.

It was then that the painstaking research is begun. A history of each collection, if available, is assembled and written. A history of the Hoblitzelle and a biography of its principal benefactor Karl Hoblitzelle are written to provide insight into this valuable resource. Finally, a biography of each designer is written, if possible, as no biographical information is available on some of the designers. These biographies will aid researchers who may consult this project.

The result of this research is this project covering over thirty designers and almost two hundred pieces of scene design. The project has been organized into a structure to aid anyone who may use it as a research tool. The remainder of this chapter contains a history of the Hoblitzelle and a biography of Karl Hoblitzelle, the theatre owner who contributed several of the collections. The second chapter details the reasons this project was undertaken and the method of the cataloging is presented. The third chapter

lists the scene designs in the William H. Crain Collection. The fourth chapter lists those designs in the Norman Bel Geddes Collection and the fifth chapter lists those designs in the smaller collections. The sixth chapter concludes this project and details its subsequent value to future researchers.

The History of the Hoblitzelle

It is apparent to most scholars that the chief reasons that the theatre is so exciting are also the main sources of its demise. Theatre is alive, momentary, and transient. For these reasons, much of what are artifacts of theatre history have a meaningful existence only for the length of the performance. They become ephemera after the curtain comes down.¹ The playbills, prompt scripts, floorplans, even an actor's letters, are considered by some to be worthless except as tinder for a good fire.

However, some scholars can look at Norman Bel Geddes' mechanical drawings and see much that most would miss. The inexperienced scholar would see only that he used accepted practices in his draftings that modern designers use out of habit. However, the professional scholar would find that many of these practices were not accepted but new and revolutionary. He could trace the development of a new practice until it became the norm to designers throughout the theatre industry. Therefore, this ephemera does have some use that will benefit future generations, in that they can trace developments and movements in the theatre.

Occasionally there is a person who sees the need for these artifacts, but it quickly becomes apparent to anyone who undertakes to save these artifacts that there is a problem with the large amounts of ephemera that are produced

by just one performance. Eventually, of course, if he has been truly diligent and has kept all that he can, the collection becomes too large to handle. What becomes of it then? Where can it be placed for future actors, directors, designers, and historians to allow easy access? If he can find one, and there are not many, he may find a repository that will take care of the collection to his liking. This not only includes storage, but also display and availability to scholars and students alike. A scholar who is also a teacher will be quick to ask why he has to show his class slides when he can lead them to a repository on the campus and show them the work of Jones, Benois, or Mielziner, the letters of Shaw, the draft for Waiting for Godot, or a program from one of Alla Nazimova's performances?²

Through the influence of theatre scholars, several major universities are involved in a large effort to acquire all available artifacts of the theatre to make them accessible to scholars, teachers, and students for their research needs. Only recently has it been that the study of the history of the theatre has reached a level to deserve a formal and legitimate place in the academic world, requiring any university with even a relatively small collection to demand a research facility that will meet all of the needs of scholars associated with the theatre. The Hoblitzelle Theatre Arts Library on the campus of The University of Texas at Austin is an example of this type of facility.

Where did this interest in the history of an artform develop? The Germans began this interest in the middle of the nineteenth century by closely examining the theatre from two sides: first, since theatre is an art it is entitled to the same respect that is given to music, architecture, sculpture, and painting; and second, since theatre is a

gauge of popular culture it is a secondary field of sociology and anthropology.³

As soon as the German scholars made their discoveries known, scholars in other countries publicized their own discoveries and soon most western countries had several growing programs in theatre. The names of William Ridgeway and Jane Harrison in England and Brander Matthews in the United States soon became associated with these programs.⁴ Eventually, as most of these scholars had an association with a university or other academic institution, it was only a matter of time before the universities would absorb these programs in theatre.

Theatre had an even longer association with the universities than these programs. Drama had played a part in education since the Middle Ages, even though plays were only produced as extracurricular exercises. With the growth of a scholarly interest in the theatre after 1850, an issue arose concerning an improvement in the place theatre should have in education. The Germans founded special schools called "Theaterwissenschaft" and the English formed clubs to stage plays at Cambridge and Oxford.

Unlike the European institutions, universities and colleges in America decided to include theatre in their courses of study to settle the issue. At first, the English departments taught courses in theatre to augment some of their classes in dramatic literature. George Pierce Baker's famous classes at Harvard and later at Yale were among the first to be taught in this manner. Other institutions soon followed this lead, with Carnegie Tech, North Carolina, and Columbia among them. In 1938 The University of Texas established a Department of Drama in their College of Fine Arts.⁵

Until recently, it was only in the United States that the case was successfully made for theatre in the curricula

of higher education. The rhetoric behind this was based on the needs expressed by concerned scholars and faculty that studying and producing plays from all historical periods and diverse countries helped to preserve and maintain our cultural heritage. The commercial theatre of London's West End and New York's Broadway does not have interest in the production of anything other than money-making plays. The modern commercial theatre has habitually favored new plays over traditional ones. As a consequence of this, there were fewer and fewer opportunities to produce plays of any historical significance in the professional and commercial theatre. Only the college and university theatre programs offered such opportunities, but sometimes even they did not have the historical knowledge of the theatre from which they drew their plays. It was possible, and often called artistic, to produce plays in a modern style with modern costumes and a contemporary setting. However, thoughtful faculty wished to discover the historical contexts of plays with intentions of revitalizing them as well as introducing them to their students as a part of our cultural and artistic heritage. They soon realized that these ambitious programs required ambitious research. Unfortunately, resources for research did not make themselves readily accessible in the beginning.

As the campus library was the center for this type of research, this is where the artifacts of theatre history came to rest. Very few competent librarians knew what to do with the mixture of materials scholars of theatre history needed. The playbills, contracts, letters, diaries, scrapbooks, design sketches, drawings, and other ephemera defied existing library cataloging systems. To make matters worse, scholars often did not know what to do with the materials either. Conventionally trained historians had

little or no experience with the special messages contained in such evidence. Theatre people did not know how to find the information or have the background in history to interpret it. It took time for scholars to gain the knowledge and build the methods that would be adequate for the proper study of the artifacts of theatre history. The aspiring theatre historian had to become familiar with theatrical practices in the production arts and crafts, hopefully through practical experience. He also had to develop research and analytical skills necessary for historical investigation. It is fortunate that this method of study produced scholars who are sensitive to artistic processes and who are not afraid of sharing their discoveries with those who produce the plays, thereby benefitting productions in the future.

This task would be infinitely more difficult than it is, perhaps it would in fact be impossible, were it not for an institution such as the Humanities Research Center at The University of Texas at Austin and its member, the Hoblitzelle Theatre Arts Library. The Hoblitzelle has been blessed by having that ingredient that is necessary for a such a library to be a benefit to both scholars and students. It has always been staffed by people who were trained in the theatre and understood the research needs of theatre scholars, assisting them whenever possible. The University of Texas has a splendid instrument to use in the continuing growth and development of the study of theatre history.

Like most institutions, the Theatre Arts Library is named after the person responsible for its inception. Karl Hoblitzelle did more to help the founding of the Theatre Arts Library than any other person, aside from Harry Ransom, who convinced him to donate his personal collections

to the University. From the start of his career in the entertainment business, Hoblitzelle religiously collected artifacts of the theatre, eventually giving them to his friend Harry Ransom and the school they both loved, The University of Texas. But most people today are ignorant of who Karl Hoblitzelle was and what he accomplished in his long career in the theatre industry.

Karl St. John Hoblitzelle was born in St. Louis, Missouri, on October 22, 1879, to George Hoblitzelle, a public official and storeowner, and Ida Hoblitzelle.⁶ After several minor jobs as a clerk and a salesman, at the age of twenty-one Karl turned down a lucrative job as an auditor and instead took the offer to be an office boy for the Director of Works of the Louisiana Purchase Exposition of St. Louis to be held in 1904. The salary was not much, five dollars a week, but the job offered Karl a chance to work with several leading designers and planners in the American entertainment field and also an opportunity to see from the inside how World Fairs worked. He soon became secretary to Isaac S. Taylor, the Director of the Fair. When Taylor resigned in 1904, Hoblitzelle became the Acting Director in charge of the demolition of the exposition grounds.⁷ Impressed at the money made by the amusement concessions at the Fair, he and his brother George formed an organization with other parties and incorporated the Interstate Amusement Company in 1905, intending to open vaudeville theatres in the Southwest.⁸ In that same year he opened the Majestic Theatres in Dallas, Fort Worth, Houston, and Waco, and the Empire Theatre in San Antonio. In 1906 there followed the opening of Majestic Theatres in Little Rock, Arkansas; Shreveport, Louisiana; and Birmingham, Alabama. That same year he became the president of the company, keeping the post until he retired in 1930, disposing of his theatre

business to the Radio-Keith-Orpheum Corporation. Three years later, due to the Great Depression, RKO and Paramount Publix Corporation went into receivership and Hoblitzelle was able to repossess the abandoned theatres he had leased. Taking over the entire RKO operation and Paramount theatres in Texas, he turned it into Interstate Circuit, Inc., which included the former Interstate Amusement Company. Later he took over the Paramount theatres known as the Dent Circuit and in 1935 organized Texas Consolidated Theatres, Inc. During this time, Hoblitzelle was president of both corporations and a leader in the theatre industry in the Southwest.⁹

As a theatre owner, he innovated or adopted what is considered standard practice in most theatres today. In the early days of the Interstate Amusement Company he started a bill of two shows daily, each with seven vaudeville acts. This remained unchanged until motion pictures were added to the bills in 1920. He introduced air conditioning to his theatres, pioneering in the development of air conditioned theatres. Striving for higher moral and artistic values, he insisted that the acts be suitable entertainment for women and children. For the children, he also began a children's price policy. His theatres were among the first to have nurses and maids on duty for patrons and female guests. He installed ear phones for those with hearing problems when sound films appeared and he was the first owner in the Southwest to install sound equipment in his theatres. He adopted the staggered seating system that allowed an unobstructed view of the stage and screen, as well as booster seats for children. "Crying rooms" were made for mothers with crying children so they could see the show without disturbing the audience. He personally supervised the details of his theatres from the architectural design to

the seating arrangement and successfully attempted to build beautiful theatres and motion picture houses.¹⁰

In the First World War Hoblitzelle helped the American Red Cross provide a program of entertainment for patients in Army and Navy hospitals that later became part of the modern United Service Organization plan. In 1936, he arranged for the production of the film "Cavalcade of Texas" to celebrate the Texas Centennial.¹¹ By 1939, he was a member of the board of directors of eighteen organizations and was made chairman of the Texas Commission for the 1939-1940 New York World's Fair. When the Texas Legislature created the Texas Centennial of Statehood Commission to plan the celebration of Texas' entrance into the Union, Hoblitzelle was named chairman and proposed the establishment of the Texas Rural Development Commission to assist farmers through rural community planning. To help the commission do this, he assisted in the creation of the Texas State Research Foundation with a gift of \$200,000 from the Esther T. Hoblitzelle Trust, set up after the death of his wife in 1943.¹² He also set up the Hoblitzelle Foundation in 1942 to channel cash grants to educational, scientific, literary, and charitable agencies. He was bestowed with honorary positions by the grateful state of Texas for all he had done for the state. An honorary L.L.B. degree was conferred on him by Texas A & M University in 1943. In addition, he had been a regent at Texas Technological College and a director of Southern Methodist University. In 1928 he was named a director of the Republic National Bank, and served as chairman of the board from 1945 until being named chairman emeritus in 1955. Although not a Catholic, the Benemerenti Award for humanitarian works was bestowed on him by Pope Pius XII in 1954. The Karl Hoblitzelle Clinical Science Center at Southwestern Medical School was named in his honor

and he received honors from the American Legion, the Sons of the American Revolution, and the National Conference of Christians and Jews. Hoblitzelle lived a long and full life, passing away quietly in his sleep at age 87 on the afternoon of March 9, 1967.¹³

Very quietly so he could escape unwanted attention, Karl Hoblitzelle built great permanent collections of the history of the theatre and dramatic literature. Hoblitzelle believed in the necessity and permanence of important records of man's experiences in and out of the theatre. These records hold in them memorable performances, outstanding workmanship, and unforgettable words. Many collectors are concerned only with the act of collecting while others are concerned only with building up the memories of the past. The Hoblitzelle collections were designed to be used in the future. His concern for the future of man came from his deep sense of the continuity of humanity. This was fed by two of the beliefs which he championed at any occasion. The first was to revitalize Texas agriculture. The second, equal to the first, was to create a higher standard of education and research in the public institutions of higher learning.¹⁴ These beliefs have both been realized in Texas, particularly the latter, by the founding of the Hoblitzelle Theatre Arts Library and the Humanities Research Center at The University of Texas at Austin.

The Library had its genesis in the three original collections of rare books and manuscripts at The University of Texas: the Wrenn, Aitken, and Stark Collections.¹⁵ These collections contain many valuable materials that are of interest to students of theatre history. The 1950's saw a marked increase in the library resources of this field. In June of 1954, the Hoblitzelle Foundation deposited at the

University on permanent loan, the James Orchard Halliwell-Phillipps edition of Shakespeare, comprising sixteen volumes of plays and sixteen portfolio volumes containing over two thousand illustrative plates for the plays. In February of 1956, the Hoblitzelle Foundation presented on loan to the University, the Albert Davis Collection of theatrical artifacts, including posters, programs, and photographs which had been assembled by Mr. Davis between 1874 and 1942 in Brooklyn, New York. The Davis Collection was the first to contain primary sources and original documents for the study of theatre history. In 1956, the library of William James Battle, a professor of Classical Languages for many years at the University, was made a part of the classics library. Made up of over 10,000 volumes, there came in this gift some very important editions of classical drama including the complete Plautus with a commentary by Lambinus, printed in Geneva in 1620, and another edited by Gronovius and printed in Leipzig in 1760.¹⁶

The month of June of 1958 saw three very important collections come to the Library. The acquisition of the E. A. Parsons Collection together with the Classics Library added up to the early editions of nearly all of the classical drama from Aeschylus to Seneca. The Parsons collection of 40,000 volumes also included early prints of Leonardo da Vinci, Benvenuto Cellini, and twenty-nine folio volumes of Giovanni Piranesi, the architect and spectacle designer of the eighteenth century. The Messmore Kendall theatre collection now became a part of the Theatre Arts Library, again, on loan from the Hoblitzelle Foundation. This collection soon proved to be one of the richest. Along with autographs, engravings, programs, and illustrated books, it also includes materials gathered by William Winter and Harry Houdini. It is very rich in materials on the

Kembles, David Garrick, P. T. Barnum, as well as the Shakespeare-Bacon controversy. The Kendall Library also has an extensive collection of opera librettos, which was augmented by the Edwin Bachmann collection of music, also purchased in June of 1958.¹⁷

1958 also saw the acquisition of what is the best known collection. In September, the Edgar G. Tobin Foundation of San Antonio purchased and made a gift of the complete Norman Bel Geddes Collection of Design to the University, placing it for restoration, preservation, and cataloging in the Theatre Arts Library.¹⁸ This collection contains thousands of items, including several of his designs, progressing from working drawings to renderings and several impressive scenic models, lecture notes, play manuscripts, architectural models, and correspondence. The collection was cataloged in 1973 by Frederick J. Hunter in his book Catalog of the Norman Bel Geddes Theatre Collection.¹⁹

In November of 1958, the T. E. Hanley Library of 150,000 items was purchased by the University. This outstanding collection of first editions, presentation copies, and manuscripts by many nineteenth and twentieth century authors, English and American, is of particular interest to the scholars of Yeats, Wilde, Galsworthy, Barrie, Shaw, and Eliot. In 1959, the library of Frank Woodward of London was purchased for the University, adding considerably to the materials relating to the controversy surrounding Shakespeare and Bacon.²⁰

In 1961, the Robert Downing Theatre Collection was purchased through the efforts of Chancellor Harry H. Ransom to provide major support to the Hoblitzelle Theatre Arts Library and its potential for research. This collection not only contains ten thousand books on the history and theory of the theatre, but also a large collection of photographs.

There are also sketches and floor plans from the productions on which Mr. Downing served during his long career as a professional stage manager. Until his death on June 14, 1975, Downing often added material, and the collection was completed according to his will.²¹

In 1963, the Lillian Hellman collection was acquired by the Library. Containing 210 items, the largest part of the material consists of the earlier versions of Miss Hellman's nine dramas, beginning with The Children's Hour (1934) and ending with My Mother, My Father and Me (1963), and also her adaptations of Emmanuel Roble's Montserrat, Jean Anouilh's The Lark, and Voltaire's Candide. The manuscript sections for the three adaptations are the most extensive. Candide, the comic operetta, has thirty-three items in the collection, consisting of outlines, chapter details, criticisms, lyric scripts, concert versions, and notes for the London production. The film scripts of the dramas which were adapted for the movies are also in the collection, as is the script for the musical Regina, reworked from her play The Little Foxes with the help of Marc Blitzstein.²²

During the 1965-66 school session of the University, the John Gassner collection was purchased and added to the Theatre Arts Library. The Gassner collection includes not only the manuscripts of the renowned critic, but also all of the source books, articles, and plays he used while writing.²³

During the first fifteen years of its existence the holdings of the Library grew considerably. Include the collections previously mentioned with the Drama Department Collection of out of print plays, the Leo Perper playbills of 1930 to 1950, the Interstate Circuit Music Collection with its theatrical sheet music from 1900 to 1940, the George Greenberg Collection of books and manuscripts, the

Elsie Leslie Milliken Collection of memorabilia and autographed pictures, the Simon Lissom Collection of theatrical designs, the manuscript plays from the New York Poet's Theatre, the Harry Sandler Collection of theatre programs, and the University Microfilm Series of dissertations in theatre and drama, and it is easy to see that the Library is fast on its way to becoming one of the principal facilities of theatrical research.²⁴

Those collections of specifically theatrical materials were made the constituent parts of the Hoblitzelle Theatre Arts Library in 1960. As of 1963, all modern manuscript materials of dramatists born since 1850 had been placed in the Academic Center, while the older classic dramas and first editions remained in the Stark Library. The holdings of the Hoblitzelle grew even more with the special acquisitions of such collections as the Jules Styne musical scores, the motion picture manuscripts of Ernest Lehmann, and the earliest manuscripts and memorabilia of Uncle Tom's Cabin from producer George C. Howard.²⁵

There soon was recognized the need for a facility to house the various collections that were spread across the campus of the University. The person responsible for seeing this need was none other than the Chancellor of the University of Texas System, Harry Ransom. In 1957, Ransom founded the Humanities Research Center and became its first director. In 1960 he persuaded the Board of Regents to give the highest priority to the building and development of the Academic Center Library for the undergraduate students, and he also convinced the Board of Regents of the importance of assembling a great research library in the humanities, social sciences, and natural sciences.²⁶ The Regents were convinced, construction began, and the Humanities Research Center was completed in 1972.

The structure houses 230,000 square feet spread over eight floors and also serves as a center for graduate research in the humanities and other fields. The building is located at the southwest corner of the campus and is near the Main Library and the Academic Center. Several collections are housed there, including the Michener Collection of paintings. The General Humanities Offices serves the needs of graduate research and publication programs in the humanities. The Graduate School of Library Science is located on the fourth floor, including a cataloging laboratory, a media center, and an information science and documentation laboratory. The fifth, sixth, and seventh floors are occupied by the Humanities Research Center Library, created by the unification of several separate libraries.

The University's rare manuscripts moved from the Stark Library and the Academic Center to the new building. The Hoblitzelle Theatre Arts Library moved from the Main Building with the History of Science Collection into the new facility as well. Special procedures for preservation and security were required for the materials in the new library, culminating in temperature, dust, and humidity controls for the building to provide optimum conditions for preservation.²⁷

In November of 1974, the Board of Regents designated the new building as the Harry Ransom Center.²⁸ Later, in December of 1983, the Board of Regents renamed it as the Harry Ransom Humanities Research Center.²⁹ During his long career as President of the University and later as Chancellor, Dr. Ransom was instrumental in conceiving of and implementing the acquisition of several of the collections.

All of this activity did not stop the staff of the Library from acquiring more collections to benefit the

scholars who frequent the Center. In 1982, the Hoblitzelle strengthened its holdings in the area of film with the acquisition of the Gloria Swanson Archives. The Swanson papers are made up of materials on theatre, television, and the motion picture arts, mainly the period from 1916 to 1928 when the silent films were at their artistic zenith.³⁰ This acquisition added to the already voluminous cinema materials at the Hoblitzelle. In 1942, the King Vidor Collection came to the University through the Interstate Circuit Inc., being the beginning of the cinema and film collections at the Hoblitzelle. The Vidor Collection has all of the stills, manuscripts, set designs, and other materials for the motion picture H. M. Pulham, Esq. Karl Hoblitzelle made the second donation in this area and his foundation made the third, the E. V. Richards Collection and Interstate Circuit Collection. These acquisitions, along with the Ernest Lehmann and the Robbins Collections, include still photographs from various films of Hollywood's Golden Age, shooting scripts, film treatments, scenery and costume designs, correspondence between people associated with the films, and many other artifacts related to movie production. In 1981 the David O. Selznick Collection arrived to add significantly to the cinema collections. Here can be found most of the scripts of his films, several boxes of letters, and an amazingly full record of his financial affairs and legal records, including contracts with those he employed on his films. Recently a large amount of original mattes from the Metro-Goldwyn-Mayer Studios came to the Hoblitzelle. There are more than 1,200 mattes in this collection, the original scenery for such films as National Velvet, The Wizard of Oz, and many others from that studio.³¹

In 1983, Dr. William H. Crain, the curator of the Hoblitzelle, added to the Library a group of set designs and

several thousand photographic negatives. Included in this were several famous set designs by some of the most famous designers in the theatre, including Mielziner, Bakst, and a large amount by Benois. Other recent acquisitions include the scripts of several original films and television productions, including Citizen Kane, Anna Karenina, The Twilight Zone, and I Love Lucy.³²

Even today, the staff of the Hoblitzelle is attempting to acquire more collections to increase the holdings there. The Hoblitzelle is, was, and always will be a scholar's institution. It has not fallen into the trap so many places similar to it have of resenting visitors who wish to pry and look at the collections. The Hoblitzelle staff is eager to help the scholar, amateur and professional, in his search for the revelation and preservation of an important aspect of our cultural and artistic life. The resources that have been committed to this endeavor have produced one of the finest research institutions in the academic world.

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CHAPTER II

JUSTIFICATION AND METHOD

Along with the efforts by major American universities to acquire artifacts of theatre history are efforts to catalog the various collections. Until these collections are cataloged and their contents made known to theatre historians and researchers, those artifacts are practically nonexistent. There is a backlog of pieces which have not been cataloged and this is delaying research into the history of the theatre. Efforts are being made to fulfill this need for cataloging. Equal efforts must also be made to preserve and maintain the collections for the future generations of researchers.

The need has also been seen for a place in the curricula of the theatre student for a course in the history of scene design. Students today are inadequately informed about designers such as Appia, Craig, Jones, and Mielziner. Before such a course could be taught, however, a text is needed that adequately outlines the history of scene design. Because this book would hopefully be heavily illustrated and annotated, it should draw from those collections which have been properly cataloged. These catalogs should provide an ease of use to the researcher who would write on their contents, therefore, a logical method of cataloging would have to be developed.

The Need for Cataloging

The preservation of scene designs is mainly being provided for in collections, both private and public, and organizations. The private collector usually was someone connected with the theatre in some way. The Robert Downing Theatre Collection was begun by Robert Downing, who for many

years was a Broadway stage manager. He often kept pieces from those productions he worked on and had the collection provided for in his will. Another example of a private collector is Robert L.B. Tobin of San Antonio, an avid fan of the theatre from an early age and a collector of scene designs from various time periods and countries. Most public collections are affiliated with a university or museum. The Hoblitzelle at The University of Texas at Austin is a most obvious example. Some private collections can become accessible to the public, as did the Robert Downing Theatre Collection when it became part of the Hoblitzelle.

Most of the organizations concerned with the preservation of scene designs are in some way connected with the art of scenic designing. The National Design Archives of the Performing Arts was recently formed to preserve historic and current designs in the United States. The group plans to help repositories save designs and make them available for research and display. The United States Institute for Theatre Technology has also recognized the need for the preservation of the history of scene design.

Of course, the preservation of designs does not mean that they should be locked away in a vault. If conscientiously provided for in a carefully monitored environment, free from dust and destructive humidity, they could be made readily available. The Hoblitzelle is just such a place.

The environment is carefully controlled and the staff insures that the artifacts are treated with the utmost care by visiting researchers. The Hoblitzelle is proof that a collection can be preserved for future generations and yet be easily accessible for contemporary researchers.

One of the problems with large collections is that the collection can grow faster than it can be cataloged. Until the collections are cataloged, researchers and historians do not know these artifacts exist, hampering their research a great deal. One of the past curators of the Hoblitzelle saw this and cataloged one of the significant collections in the Hoblitzelle. J. Frederick Hunter's Catalog of the Norman Bel Geddes Theatre Collection is a concise catalog of each artifact in the collection. It is hoped that others will follow where he has led. Since many designs are scattered across the nation at several libraries and museums it is harder to locate the work of a particular designer. If more catalogs are published upon their completion, a researcher would be better able to find a designer's work without endless and often unsuccessful hours of research.

It is being acknowledged by some that theatre students of today are being inadequately informed of the history of scene design. Few schools have a course in the history of design even for those graduate students majoring in scene design. Theatre history courses, even those divided over two semesters, cannot adequately cover developments of the theatre. The most a student can hope for is to just get a general idea of who some of the influential designers were and what influences they might have had on the evolution of the theatre.

Most courses on theatre history are based on theatre history texts and can only reflect what is covered in them. A theatre history text that attempted to cover completely all aspects of the theatre would rival most encyclopedias. A book is needed that will concentrate on the history of design and not on famous actors or playwrights, but on designers who are still an influence on theatre today and tomorrow. As of now, there is no text on the history of scene design. Donald Oenslager's book, Stage Design, now

out of print, is only a catalog of his personal collection. It features several well written biographies of the designers featured but it is not adequate to teach a course. There are several other books on the art of scene design, but none adequately cover the history of scene design. Several dissertations and other publications have been written on various designers, but still they often fail to place the designer in the development of scene design.

Before any such book could be written, a great deal of extensive research is required. If catalogs of various collections are to be used by the author of the text, his research would be made easier if all of the catalogs used the same method to list the contents of the collections. This cataloging method should be logical and easy to understand without constant referral to a key or list of symbols. The information given in this catalog has attempted to reach this goal.

The information given in this catalog contains data about the artist and the particular piece. A biographical sketch, where possible, is included about the designer with years of birth and death and information concerning his education, if applicable, and influences upon his work. The sad part is that some designers could not be found in common sources of biographies. What is worse is that most theatre source books do not list some designers. It is hoped that this can be corrected with more research. The significant information given for each design includes the production title or descriptive title, the act and scene number, the medium used, the dimensions, whether the piece was matted or unmatted, the date of the work, and annotation about the piece. The information is given in the following format:

Designer

Biograghy

Production Title or Descriptive Title
Act and Scene Numbers
Medium Used
Dimension of the Piece
Matted or Unmatted
Date of the Design
Annotation

If this information is not included, it is not known or inapplicable.

The designs in this catalog are organized by the various collections represented herein. For this reason works of Jo Mielziner were included twice, as there are different designs in two collections. The designers are listed alphabetically, as this is how their work is stored, so as not to cause confusion for future researchers.

This catalog is divided into three parts. The two larger collections, the Bel Geddes and W.H. Crain collections are represented separately. The remaining smaller collections are grouped together as this is how they are stored. At the beginning of each collection is a history describing when the collection became a part of the Hoblitzelle and a brief description of some of its contents apart from scene designs.

Notes

1. William H. Crain, "Robert Downing," The Library Chronicle of The University of Texas no. 9 (1978): 79-81.
2. "National Design Archives of the Performing Arts formed," Theatre Crafts 21 (October 1987): 19.
3. Donald Oenslager, Stage Design, New York: Viking Press, 1975.

CHAPTER III
THE WILLIAM H. CRAIN COLLECTION

Added in 1983 by Dr. William H. Crain, this collection of scene designs by some of the leading designers in theatre is a valuable legacy to the future theatre practitioners who will be influenced by the likes of Jo Mielziner, Jones, Larkin, and Lauterer. The designs that represent the Russian-born designers, such as Benois and Berman, are an extant example of the styles that influenced many contemporary designers. Also included is the design for the famous production of Death of a Salesman, along with many of Mielziner's sketches. Interesting elements of this collection are the materials from the Folies-Bergere, containing several designs by Erte, including costume and set designs. Also in this extensive collection are a number of costume designs by some of the designers listed in this chapter and by others not represented in the following pages, as they did not have any scene designs represented in the collection. The photographic negatives in the collection, almost 4,000, are from the personal file of Hollywood photographer Roy George and feature some of the greatest stars of the screen.¹

The Folies-Bergere items are listed at the end of this collection as these items are stored separately from the main part of the collection. The designers represented in the Folies-Bergere items are listed alphabetically so as not to differ from the cataloging method.

BAKST, LEON.

1866-1924.

Born Lev Rosenberg in Grodno, Russia, Bakst studied at the St. Petersburg Art Academy. He went to Paris but in 1900

returned and worked at the Hermitage. Exiled as a Jew in 1909, he went to Paris, working for Diaghilev in the Ballet Russes. Able to use his sense of mass and line

with his very flexible color palette, he created a unity in the setting, regardless of the subject or period. He has been described as the scene painter's painter.²

HELENE DE SPARTE.

Act IV.
Pencil on board.
Matted.
17" X 17".

BENOIS, ALEXANDRE.

1870-1960.
A native of St. Petersburg, Benois and Bakst attended the same academy, Benois being the leading artist. Benois worked with Diaghilev from 1901 on, an association that would last many years. In 1909, Diaghilev took his Ballet Russes to Paris using scenery designed by Benois and Bakst. Benois emigrated to Paris in 1927, becoming one of the most sought after designers. He designed for several companies, including Ida Rubinstein, the Ballet Russes de Monte Carlo, the Vienna Opera, and La Scala.³

DIANE DE POITIER.

Watercolor.
Matted.
19 1/2" X 13".

BENOIS, ALEXANDRE.
BOARDING HOUSE.

DON PHILIPPE.

Act I.
Watercolor.
Unmatted.
18 1/2" X 12".
1942.

BENOIS, ALEXANDRE.

GISELLE.
Pencil and ink.
Matted.
12" X 9".

BENOIS, ALEXANDRE.

LA BELLE AU BOIS DORMANT.
Watercolor.
Matted.
12" X 7".
1956.

BENOIS, ALEXANDRE.

STREET SCENE.
LA CANTERNE.
Watercolor.
Unmatted.
19" X 23".
1926.

BENOIS, ALEXANDRE.

PETROUCHKA.

Watercolor.

Unmatted.

17" X 12".

BENOIS, ALEXANDRE.

SAGESSE.

Act III.

Watercolor.

Unmatted.

9" X 6".

1949.

BENOIS, ALEXANDRE.

SLEEPING BEAUTY.

Watercolor.

Unmatted.

10" X 6 1/2".

1953.

BENOIS, ALEXANDRE.

SWAN LAKE.

Watercolor.

Unmatted.

6 1/2" X 4".

1945.

BENOIS, ALEXANDRE.

SWAN LAKE.

Watercolor.

Unmatted.

5" X 3 1/2".

1947.

BENOIS, ALEXANDRE.

TOSCA.

Act III.

Watercolor.

Matted.

6 1/2" X 4".

BENOIS, ALEXANDRE.

WOODLAND SCENE WITH

GAZEBO.

Watercolor on board.

Unmatted.

18" X 11 1/2".

BERMAN, EUGENE.

1899-1972.

Born in St. Petersburg to a prestigious family, Berman studied architecture and painting in Europe, settling in Paris in 1917. Initially influenced by Picasso and by de Chirico, later he was to be influenced by Renaissance painters and architects.

Berman came to the U.S. in 1935 and began designing for the theatre. He designed for Tudor and Balanchine. His style was once termed as a spatter and hole treatment.⁴

THE ISLAND GOD.

Scene I.

Watercolor.

Unmatted.

15" X 9 1/2".
1942.

BERMAN, EUGENE.

MIRAGES.

Watercolor.

Unmatted.

18" X 12".

1940.

CHENIER, AUNDRE.

LITHONIAN OPERA.

Watercolor.

Unmatted.

13" X 10".

1921.

CRAIG, EDWARD GORDON.

1872-1966.

Born in Harpenden, educated at Bradfield College and at Heidelberg, Germany, Craig claimed his real home and school were Henry Irving's Lyceum Theatre in London. Craig made his first entry on to the stage at age six, starting a career that would make him one of the most influential people in the theatre. In 1897, Craig, at odds with the star system, left the Lyceum. From 1900 to 1903, Craig designed and produced six productions in

London, which with the four he later designed, represent his total experience in the area of design. Craig was to influence the theatre by his writing more than any other means, especially by his books: The Art of the Theatre, Towards a New Theatre, and The Living Theatre. Even though Craig relished scenes of hillsides with trees and cloud shadows moving across the mountains, on his stage there could be no scenery of Nature but only art from ideas of Nature.⁵

HAMLET.

Ink.

Unmatted.

3 1/2" X 7".

GALLIARI, FABRIZIO.

1709-1790.

The Galliari family was the last noted Italian family of scenographers to occupy the European theatre. Fabrizio trained in the arts in Milan with his brothers Bernardino (1707-1794) and Giovanni (1714-1783). Consequently, the family was constantly working together on designs.

Fabrizio learned perspective, architecture, and drawing from Barbieri, scene designer of the Teatro Regio Ducale in Milan. Upon Barbieri's death, Fabrizio succeeded him as designer. In 1748 Fabrizio moved to Turin's Teatro Regio, which became the center of their family's activity when Fabrizio was joined by Bernardino. They were unique as artists, for they worked behind the arch of the proscenium. Their family dominated theatre for a hundred years, followed by their sons as designers.⁶

CARCERE.

Pen and ink.

Matted.

14 1/2" X 19".

Designed for Jan Credi in 1767 or Lucio Silla in 1772.

GEIS, ANDREW.

These items were stamped with an insignia from the Chicago Civic Opera Shop and Studios and numbered, probably from an auction or estate sale.

COUNTRY EXTERIOR.

Watercolor.

Unmatted.

23" X 16".

Stamped Chicago Civic Opera Shop and Studios.
Numbered 202.

GEIS, ANDREW.

STREET EXTERIOR.

Watercolor.

Unmatted.

28" X 18".

Stamped Chicago Civic Opera Shop and Studios.
Numbered 251.

GEIS, ANDREW.

INTERIOR.

Watercolor.

Unmatted.

24" X 16".

Stamped Chicago Civic Opera Shop and Studios.
Numbered 280.

GEIS, ANDREW.

MOUNTAINS THROUGH AN ARCH.

Watercolor.

Unmatted.

22 1/2" X 16".

Stamped Chicago Civic Opera Shop and Studios.
Numbered 283.

GEIS, ANDREW.

PALACE INTERIOR.

Watercolor.
 Unmatted.
 23" X 16".
 Stamped Chicago Civic
 Opera Shop and Studios.
 Numbered 284.

GEIS, ANDREW.
 COUNTRY PATH.
 Watercolor.
 Unmatted.
 19" X 11 1/2".
 Stamped Chicago Civic
 Opera Shop and Studios.
 Numbered 552.

GEIS, ANDREW.
 STREET SCENE.
 Watercolor.
 Unmatted.
 12" X 7 1/2".
 Stamped Chicago Civic
 Opera Shop and Studios.
 Numbered 554.

GEIS, ANDREW.
 INTERIOR.
 Watercolor.
 Unmatted.
 18 1/2" X 15 1/2".
 Stamped Chicago Civic
 Opera Shop and Studios.
 Numbered 626.

GEIS, ANDREW.
 EXTERIOR.

Watercolor.
 Unmatted.
 22" X 15 1/2".
 Stamped Chicago Civic
 Opera Shop and Studios.
 Unnumbered.

GONZAGA, PIETRO DE.
 1751-1831.
 Gonzaga was influenced by
 Carlo Bibiena and hoped to
 someday work for Bibiena but
 never was able to do so. In
 1770, he went to Milan,
 working with the Galliari
 brothers. In 1779, he joined
 La Scala and for thirteen
 years was the principal
 scenographer. In 1789, he
 journeyed to Moscow to design
 a court theatre and in 1792
 was appointed as court
 designer. He remained for
 thirty years, eventually
 dying in Saint Petersburg.
 His style was very eclectic,
 an assimilation of Classic,
 Gothic, Renaissance, and
 Baroque styles. He liked to
 design large scenes but was
 equally able to handle small
 rustic interiors.⁷

COURTYARD WITH GOTHIC
 STRUCTURES.

Watercolor.

Matted.

22 1/2" X 16 1/2".

JONES, ROBERT EDMOND.

1887-1954.

Born in New Hampshire and educated at Harvard, Jones had little interest in theatre and, unlike many others, was not completely influenced by Professor Baker, and was concerned more with drawing and painting. In 1913, he left for Europe and hoped to work with Craig but failed. Instead, he went to Berlin to work for Reinhardt. He returned to the U. S. in 1915 and made himself known designing a set for The Man Who Married a Dumb Wife. He rebelled against the realism of Belasco and started the American revolution in scene design. Jones used lighting to animate his designs. His writings in Drawings for the Theatre and The Dramatic Imagination still influence young designers.⁸

HAMLET DISCOVERING
CLAUDIUS PRAYING.

HAMLET.

Act III, Scene 3.

Pen and ink.

Matted.

10 1/2" X 7 1/2".

1922.

LARKIN, PETER.

1926-

Larkin was born in Boston to Oliver Larkin, himself a designer and director at Smith College. Ruth Larkin, his mother, was a dancer. Peter would be influenced by both his parents, who urged him to draw and paint at an early age. He entered Yale Drama School in 1946 and studied with Donald Oenslager, the head of design. Oenslager himself had studied with Oliver Larkin at Smith. Peter said the greatest influence upon him was Robert Edmond Jones, a frequent lecturer at Yale. Peter left Yale in 1948 and went on to become one of the most sought after designers. Peter said his technique involved finding the thrust of the play and producing an image of it for the audience.⁹

INHERIT THE WIND.

Pen and ink.

Unmatted.

24" X 21".

February 17, 1955.

LAUTERER, ARCH.

1905-1957.

Arch Lauterer began his career at the Cleveland Playhouse in 1926. After studying in Europe, he began his teaching career at Bennington College. He was artistic collaborator with the dancer Martha Graham for a time. He last taught at Mills College in Oakland, California.¹⁰

FOUR WALLS.

Act II.

Watercolor.

Matted.

18 1/2" X 11".

1945.

LAUTERER, ARCH.

HE.

Watercolor.

Matted.

20" X 16".

1932, Cleveland Playhouse.

LAUTERER, ARCH.

SHROUD MY BODY DOWN.

Charcoal.

Matted.

18" X 12".

1935.

LAUTERER, ARCH.

TROJAN WOMEN.

Charcoal and chalk.

Unmatted.

21" X 14".

LAWSON, MARK.

GARDEN SCENE.

THE HAPPY DAYS.

Watercolor.

Unmatted.

22" X 12".

New York.

1919.

LAWSON, MARK.

BALLROOM SCENE.

THE HAPPY DAYS.

Watercolor.

Unmatted.

25" X 13".

New York.

1919.

LEE, MING CHO.

1930-

Born in Shanghai, China, Lee studied the traditional art of Chinese landscape

painting. Lee acquired a student visa and traveled to America, graduating in 1953 from Occidental College in California. While there, he designed his first set. At UCLA, Lee met Edward Kook, who told Lee to call if he got to New York. In 1955, Lee made it to New York and called Kook, who found Lee a job at Jo Mielziner's studio, first as apprentice then as assistant designer. Lee was made resident designer of the San Francisco Opera in 1961, but returned the next year to New York. Lee soon became designer for Joseph Papp's Shakespeare Festival, staying for ten seasons and designing twenty-two plays of Shakespeare's. Lee also designed for Julliard's Opera Theatre, the New York City Opera, the Metropolitan Opera Company, as well as many regional theatres. Lee is presently on the faculty of the Yale School of Drama and has previously taught at Southern Methodist University and Washington Square College. His method has often been classified as

a skeleton of varying levels that make up one statement.¹¹

THE MARRIAGE OF FIGARO.

Act I.
Watercolor.
Unmatted.
14" X 9 1/2".
1966, Metropolitan
Opera House.

LEE, MING CHO.

THE MARRIAGE OF FIGARO.

Act III.
Watercolor.
Unmatted.
14" X 9".
1966, Metropolitan
Opera House.

LEE, MING CHO.

THE MARRIAGE OF FIGARO.

Act IV.
Watercolor.
Unmatted.
14" X 8 1/2".
1966, Metropolitan
Opera House.

MIELZINER, JO.

1901-1976.
Born in Paris to portrait painter Leo Mielziner, Jo spent his early years in his father's studio and going to

the theatre with his mother. When Jo was ten, the family moved to New York, where Jo continued painting with his father's guidance. He went to the Pennsylvania Academy of Fine Arts and the National Academy of Design until 1921, when he left to work with the Bonstelle Stock Company in Detroit, doing whatever was needed backstage and onstage. In 1923, he went back to New York and found work at the Theatre Guild as apprentice. While he was there, he came under the influence of Lee Simonson as well as Robert Edmond Jones. In 1924, the Guild set him to designing the scenery for his first Broadway play, The Guardsman. Between then and his death, he was to design the scenery and lighting for over 400 Broadway plays. As he collaborated with the director, author, composer, and choreographer on the productions, he also had his designs coordinated with the lighting, costumes and other aspects of the production. He dropped the heavy detail of realism and perfected the

suggestive skeleton with evocative lighting. He was also known as one of the leading theatre architecture designers and consultants. His two books, Designing for the Theatre and The Shapes of Our Theatre, are respected as authoritative on their respective subjects.¹²

MONTMARTRE DAY DROP.

CAN CAN.

Watercolor.

Matted.

16 1/2" X 12".

1953.

MIELZINER, JO.

FIRST SKETCH FOR FINAL PLAN.

DEATH OF A SALESMAN.

Pen and ink.

Matted.

11" X 8 1/2".

1949.

MIELZINER, JO.

DID HE SAY BEN.

DEATH OF A SALESMAN.

Pen and ink.

Matted.

11" X 7 1/4".

1949.

MIELZINER, JO. FINAL OFFICE SCENE. <u>DEATH OF A SALESMAN.</u> Pen and ink. Matted. 11" X 8". 1949.	Pen and ink. Matted. 11" X 8". 1949.
MIELZINER, JO. FINALE WITHOUT GRAVE. <u>DEATH OF A SALESMAN.</u> Pen and ink. Matted. 12" X 8". 1949.	MIELZINER, JO. STREET BACKDROP. <u>FANNY.</u> Watercolor. Unmatted. 27 1/2" X 20 1/2". 1954.
MIELZINER, JO. OFFICE SCENE. <u>DEATH OF A SALESMAN.</u> Pen and ink. Matted. 12" X 8 1/2". 1949.	MIELZINER, JO. <u>HAMLET.</u> Ink on board. Unmatted. 30" X 22".
MIELZINER, JO. FIRST STUDY OF GRAVE SCENE. <u>DEATH OF A SALESMAN.</u> Pen and ink. Matted. 12" X 8 1/2". 1949.	MIELZINER, JO. EVENING SCENE. <u>OTHELLO.</u> Part II. Watercolor. Unmatted. 13 1/2" X 11".
MIELZINER, JO. FIRST TRANSITION. <u>DEATH OF A SALESMAN.</u>	MIELZINER, JO. <u>ROMEO AND JULIET.</u> Watercolor. Unmatted. 27" X 20".
MIELZINER, JO. FIRST TRANSITION. <u>DEATH OF A SALESMAN.</u>	MIELZINER, JO. BATTLEFIELD SCENE.

1776.

Watercolor.

Unmatted.

24" X 17 1/2".

1968.

MIELZINER, JO.

SHADOW OF THE WIND.

Watercolor.

Unmatted.

27" X 20".

MIELZINER, JO.

GARAGE SCENE.

THE STAR WAGON.

Watercolor.

Unmatted.

22" X 11 1/2".

September 1937,

Empire Theatre.

MIELZINER, JO.

INTERIOR SCENE.

THE STAR WAGON.

Watercolor.

Unmatted.

22" X 11 1/2".

September, 1937,

Empire Theatre.

MIELZINER, JO.

TWO ON AN ISLAND.

Watercolor.

Unmatted.

13" X 9 1/2".

January 1940.

PICASSO, PABLO.

1881-1973.

Born in Spain, Picasso lived in France in 1904 until his death. He is now considered the most famous and influential artist of the twentieth century. His style went through several changes, the better known being the blue period, named for the predominant color in his work. Influenced by Cezanne, Picasso was one of the originators of the Cubist movement. Picasso did not constantly stay with cubism, but often his methods changed and new ideas were used.¹³

THE THREE CORNERED HAT.

Watercolor.

Matted.

19 1/2" X 8".

SANQUIRICO, ALESSANDRO.

1780-1849.

Sanquirico, unlike others of Milan, stayed there, never accepting foreign employment. Instead, he made La Scala his initial and only home. While there, he came under the indirect influences of the

Galliari family through Landriani and Pedroni. From 1806 to 1832, Sanquirico designed a large number of opera and ballet settings, collaborating with his peers Fuentes, Canna, and Perego. In his last fifteen years at the opera house, his position was "Chief Resident Scala Designer." During his stay at La Scala, Bolognese and Venetian design gave way to the Milanese school, helped by Sanquirico. As a designer, he managed to move from Neoclassicism in his early work and create a union of the strict methods with the new romantic trends. This union of design led to a new trend in design, which eventually turned into naturalism.¹⁴

The titles of the designs recorded here were written on the back of the piece along with a number, more than likely an item number from an auction or lot sale.

INTERNO DEL SOLITARIO
EDIFIZIO.
Watercolor.
Matted.

13" x 9 1/2".
Numbered 31.

SANQUIRICO, ALESSANDRO.
PIAZZA PUBBLICA.
Watercolor.
Unmatted.
13" x 9".
Numbered 79.

SANQUIRICO, ALESSANDRO.
VISTA DELE MURA ESTERIORI
DI CALAIS.
Watercolor.
Unmatted.
13" x 9".
Numbered 91.

SANQUIRICO, ALESSANDRO.
INTERNO D'UN PADIGLIONE.
Watercolor.
Unmatted.
13" x 9".
Numbered 92.

SANQUIRICO, ALESSANDRO.
ESTERNO DEL TEMPO DI BACCO.
Watercolor.
Unmatted.
13" x 9 1/2".
Numbered 93.

SANQUIRICO, ALESSANDRO.
INTERNO DEL TEMPO DI BACCO
ILLUMINATO.

Watercolor.
Unmatted.
13" x 9 1/2".
Numbered 102.

SANQUIRICO, ALESSANDRO.
CASTELLO.
Watercolor.
Unmatted.
13 1/2" x 10".
Numbered 146.

SANQUIRICO, ALESSANDRO.
CORTILE ILLUMINATO.
Watercolor.
Unmatted.
14" x 10".
Numbered 147.

SANQUIRICO, ALESSANDRO.
APARTAMENTI.
Watercolor.
Unmatted.
14" x 10".
Numbered 148.

SANQUIRICO, ALESSANDRO.
CAMERA.
Watercolor.
Unmatted.
14" x 10".
Numbered 193.

SANQUIRICO, ALESSANDRO.
ATRIO CONTIGUO CARCERI.

Watercolor.
Unmatted.
15" x 10".
Numbered 194.

SANQUIRICO, ALESSANDRO.
PRIGIONE.
Watercolor.
Unmatted.
14 1/2" x 10".
Numbered 195.

SANQUIRICO, ALESSANDRO.
ATRIO TERRENO.
Watercolor.
Unmatted.
14 1/2" x 10".
Numbered 249.

SANQUIRICO, ALESSANDRO.
CORTILE.
Watercolor.
Unmatted.
15" x 10".
Numbered 250.

SANQUIRICO, ALESSANDRO.
VESTIBOLO NEL PALAZZO DI
CAPELLIO.
Watercolor.
Unmatted.
14" x 10".
Numbered 303.

SANQUIRICO, ALESSANDRO.

ATRIO INTERNO.

Watercolor.

Unmatted.

14 1/2" x 10".

Numbered 305.

SANQUIRICO, ALESSANDRO.

GALLERIE TERRENE.

Watercolor.

Unmatted.

14" x 10 1/2".

Numbered 328.

SANQUIRICO, ALESSANDRO.

GRAN SALA D'ARMI.

Watercolor.

Unmatted.

14 1/2" x 10 1/2".

Numbered 330.

SMITH, OLIVER.

1918-

Smith left Wisconsin for Pennsylvania State College, intent on architecture, but became stagestruck. He soon tried for Broadway and, upon graduating in 1939, moved to New York. After painting, ushering, and other odd jobs, he joined the Scenic Artist Union. In 1941, he designed the set for Saratoga for the Ballet Russe de Monte Carlo at the Metropolitan. Agnes

De Mille saw his work and asked him to work with her on Copland's Rodeo. From the start, he found ballet was as suited to his design style as musical theatre. Since 1945, he co-produced many plays and musicals on Broadway. He was also co-producer of the American Ballet Theatre for many years.¹⁵

EUGENIA.

Watercolor.

Unmatted.

23" X 12".

1957, Ambassador Theatre.

SMITH, OLIVER.

MASQUED BALL.

Watercolor.

Unmatted.

11" X 9 1/2".

1940, Metropolitan Opera House.

SOULE, ROBERT.

1926-

An Illinois native, Soule went to Western University, but left to join the Navy. After completing his stint, he trained at Pasadena's Playhouse College and

designed his first set there. His first professional designs were at Pheonix' Sombrero Playhouse. After that, he alternately designed in New York and for many regional theatres across the country.¹⁶

SUDDENLY LAST SUMMER.

Watercolor.
Unmatted.
17 1/2" X 10 1/2".
1958.

WILSON, GEORGE.
DESIGN FOR A DROP CURTAIN.
Watercolor.
Matted.
17" X 12".

FOLIES-BERGERE MATERIALS

DANY (DANIEL HENROTIN).
COUNTRY SCENE.
Watercolor.
Unmatted.
19" X 13".

DANY (DANIEL HENROTIN).
TEMPLE WITH FLAMES.
Watercolor.
Unmatted.
19" X 13".

DANY (DANIEL HENROTIN).
WOODLAND WITH DEER.
Watercolor.
Unmatted.
15" X 10".

ERTE (ROMAIN DE TIRTOFF).
1892-

Born in St. Petersburg, Erte studied with Repin but left for Paris like so many other Russian painters. He worked with Paul Poiret on his costume designs. Erte began his career in 1916 as costume and scene designer for the Folies-Bergere. He also worked in America for George White and Ziegfield. Also, he designed in London and Paris theatres and operas. His style took the art of a period or country and converted it to an art moderne style.¹⁷

THE PEARLS.

Watercolor.
Matted.
Size indistinguishable.
1924.

WITTOP, FREDDY.
1921-
A Dutch architect's son.

Wittop learned art in France. For two years he designed the costumes for several Folies production in Europe and in America. Designing costumes on Broadway, he stopped to join the Army in 1943. He designed in Paris after the war then toured Europe and America with his dance group until 1958. Afterwards, he designed in New York, London, and Paris, mostly designing costumes but often designing scenery.¹⁸

A DRUNK MAN'S STORY.

Watercolor.

Unmatted.

17" X 12 1/2".

ZIG (LOUIS GAUDIN).

DANCING ROUGE.

Watercolor.

Unmatted.

19" X 12 1/2".

Notes

1. The Library Chronicle of The University of Texas no. 23 (1983): 10-11.
2. Donald Oenslager, Stage Design, (New York: Viking Press, 1975), 196-198.
3. Oenslager, 195-196.
4. Ibid., 236-238.
5. Ibid., 187-188.
6. Ibid., 96.
7. Ibid., 113-115.
8. Oenslager, 234-236.
9. Arden W. Weaver, "A Look at the Stage Designs of Peter Larkin" (Ph.D. diss., Texas Tech University, 1982), 29-47.
10. The Dance Encyclopedia (New York: Simon and Schuster, 1967), 560.
11. Oenslager, 254.
12. Ibid., 244-245.
13. World Book Encyclopedia, 1983 ed., s.v. "Picasso, Pablo," Lawrence D. Steefel, Jr.
14. Oenslager, 149-151.
15. Ibid., 252.
16. Notable Names in Theatre (Clifton, New Jersey: James T. White and Co., 1976), 1145.
17. Oenslager, 226-227.
18. Notable Names in Theatre, 1236.

CHAPTER IV
THE NORMAN BEL GEDDES
COLLECTION

The Norman Bel Geddes Collection became a part of the Hoblitzelle in September of 1958. The collection was purchased by the Edgar G. Tobin Foundation of San Antonio and given to the University for restoration, preservation, and cataloging in the Theatre Arts Library. This collection is quite extensive and contains thousands of items. Several of Bel Geddes's designs are represented, showing how the designs progressed from sketches and working drawings to renderings and often to impressive scenic models. Along with the designs are lecture notes, play manuscripts, architectural models, and correspondence between Bel Geddes and other people of the theatre. The collection was cataloged in 1973 by Frederick J. Hunter in his book Catalog of the Norman Bel Geddes Collection.

Norman Bel Geddes was one of the few geniuses of the theatre, standing in the ranks of Mielziner and Jones. Born in Michigan in 1893, Bel Geddes had no formal schooling after sixteen but did study at art schools in Cleveland and Chicago. Bel Geddes's first designs were for the Los Angeles Little Theatre in 1916. Aline Barnsdall had agreed to produce a play by Bel Geddes, based on his experiences with the Blackfeet Indians in Montana. The play Thunderbird was not produced but Bel Geddes was kept on as designer for a year.¹

Bel Geddes became discouraged with his career and, with urging from a magazine interview with Otto Kahn, sent a wire to Kahn asking for two hundred dollars to get himself and his family to New York. Surprisingly, the money arrived and Bel Geddes was in New York and designing for Winthrop Ames, the Metropolitan Opera, and other producers and theatres. His first real success did not come until 1919 when he designed

the ballet Boudour and the opera La Nave for the Chicago Opera. Bel Geddes did not want to be typecast as a designer only of musicals. He began to hunt for a play that might regenerate the American theatre and show that he was an overall artist of the theatre.²

In 1921, Bel Geddes could not sleep one night and he began to read Dante's Divine Comedy. He became so caught up in the piece he began to design for a production of it. His plans included over 500 actors on a vast stepped, gray stage. He built a scenic model and photographed scenes using lighting and scale figures. The model has been considered one the best examples of the new stagecraft. Unfortunately, Divine Comedy was never produced but Bel Geddes saw that he would have to produce, direct, and design his own productions.³

In 1927, Bel Geddes saw that the changes that were happening in the theatre could take place in the world away from the stage. He opened an office of architectural and industrial specialists and began the new profession of industrial design. Soon, the Bel Geddes style was seen all across America in television sets, refrigerators, washing machines and dryers, and telephones. He developed the idea of the interstate highway system and developed a method of identifying enemy ships and planes. He advocated aerodynamic styling of cars and trucks, several models of which are at the Hoblitzelle. Bel Geddes was always looking ahead, striving for ways to make life more efficient, comfortable, and economical.⁴

BEL GEDDES, NORMAN.

1933.

AIDA.

Act I, Scene 1.

Watercolor.

Framed.

23" X 25".

BEL GEDDES, NORMAN.

AIDA.

Act II, Scene 1.

Watercolor.

Framed.

23" X 25".

1933.

BEL GEDDES, NORMAN.

AIDA.

Pencil and charcoal.

Unmatted.

21 1/2" X 28".

1933.

BEL GEDDES, NORMAN.

AIDA.

Pencil and charcoal.

Unmatted.

21" X 29"

1933.

BEL GEDDES, NORMAN.

AIDA.

Pencil and charcoal.

Unmatted.

21" X 29".

1933.

BEL GEDDES, NORMAN.

AIDA.

Pencil and charcoal.

Unmatted.

26" X 28 1/2".

1933.

BEL GEDDES, NORMAN.

ENSEMBLE SCENE.

BOURDOUR BALLET.

Watercolor.

Framed.

12" X 20".

1919-1920, Chicago Opera Association.

BEL GEDDES, NORMAN.

CURTAIN DESIGN.

BOURDOUR BALLET.

Tempera.

Framed.

2" X 3 1/2".

1919-1920, Chicago Opera Association.

BEL GEDDES, NORMAN.

BACKING WITH IDOL.

BOURDOUR BALLET.

Tempera.

Framed.

2" X 3 1/2".

1919-1920, Chicago Opera Association.

BEL GEDDES, NORMAN.

CLEOPATRA'S NIGHT.

Act I.

Charcoal.

Unmatted.

22" X 30".

February 1, 1920,

Metropolitan Opera House.

New York.

BEL GEDDES, NORMAN.

GREAT DOOR OF PALACE.

CLEOPATRA'S NIGHT.

Act II

Charcoal

Unmatted

22" X 30"

February 1, 1920,
Metropolitan Opera
House, New York.

BEL GEDDES, NORMAN.
PALACE.

CLEOPATRA'S NIGHT.

Act I.

Conte' Crayon.

Unmatted.

10 1/2" X 20".

February 1, 1920,
Metropolitan Opera
House, New York.

BEL GEDDES, NORMAN.
GREAT DOOR OF PALACE.
CLEOPATRA'S NIGHT.

Act II.

Conte' Crayon.

Unmatted.

16" X 22".

February 1, 1920,
Metropolitan Opera
House, New York.

BEL GEDDES, NORMAN.
THE EARTH-FORMS RISE IN
GROUPS AND DIVIDE.

DIVINE COMEDY.

Watercolor.

Framed.

21" X 24".

1921, to be performed in
Madison Square Garden,
New York. No record of
performance.

BEL GEDDES, NORMAN.

A WINGED FIGURE JUMPS
OVER HIS HEAD.

DIVINE COMEDY.

Watercolor.

Framed.

21" X 24".

1921, to be performed in
Madison Square Garden.
New York. No record of
performance.

BEL GEDDES, NORMAN.
TWO WINGED GUARDIANS
OF PURGATORY.

DIVINE COMEDY.

Watercolor.

Framed.

21" X 24".

1921, to be performed in
Madison Square Garden,
New York. No record of
performance.

BEL GEDDES, NORMAN.
DANTE MEETS BEATRICE.

DIVINE COMEDY.

Watercolor.

Framed.

21" X 24".

1921, to be performed in
Madison Square Garden,
New York. No record of
performance.

BEL GEDDES, NORMAN.

DANTE AND VIRGIL WATCH
THE WINGED HARPIES ACROSS
THE CHASM.

DIVINE COMEDY.

Charcoal.

Framed.

24" X 32".

1921, to be performed in
Madison Square Garden,
New York. No record of
performance.

BEL GEDDES, NORMAN.

IPHIGENIA IN AULIS.

Conte' Crayon.

Framed.

19" X 23".

February 1935, Academy
of Music, Philadelphia.

BEL GEDDES, NORMAN.

JACQUIRIE.

Charcoal.

Unmatted.

19" X 23".

1919, Planned for pro-
duction by Chicago Opera
Association. No record
of performance.

BEL GEDDES, NORMAN.

JACQUIRIE.

Charcoal.

Unmatted.

19" X 23".

1919, Planned for pro-
duction by Chicago Opera
Association. No record
of performance.

BEL GEDDES, NORMAN.

THE CAPTURE.JEANNE D'ARC.

Watercolor.

Framed.

21 1/2" X 26".

June 12, 1925, Porte St.
Martin Theatre, Paris.

BEL GEDDES, NORMAN.

THE TRIAL.JEANNE D'ARC.

Watercolor.

Framed.

21 1/2" X 26".

June 12, 1925, Porte St.
Martin Theatre, Paris.

BEL GEDDES, NORMAN.

THE CORONATION.

JEANNE D'ARC.

Watercolor.

Framed.

22 1/2" X 27 1/2".

June 12, 1925, Porte St.
Martin Theatre, Paris.

BEL GEDDES, NORMAN.

LEAR'S THRONE.

KING LEAR.

Watercolor.

Framed.

15" X 20".

1917, to be performed
in New York in 1926-27.
No record of performance.

BEL GEDDES, NORMAN.

COURTYARD OF GLOUCESTER'S
CASTLE.

KING LEAR.

Watercolor.

Framed.

15" X 20".

1917, to be performed
in New York in 1926-27.
No record of performance.

BEL GEDDES, NORMAN.

BETWEEN THE CAMPS.

KING LEAR.

Watercolor.

Framed.

15" X 20".

1917, to be performed

in New York in 1926-27.

No record of performance.

BEL GEDDES, NORMAN.

HILLTOP NEAR DOVER.

KING LEAR.

Watercolor.

Framed.

22" X 24".

1917, to be performed
in New York in 1926-27.
No record of performance.

BEL GEDDES, NORMAN.

ALBANY'S CASTLE.

KING LEAR.

Pastel.

Framed.

13" X 20".

1917, to be performed
in New York in 1926-27.
No record of performance.

BEL GEDDES, NORMAN.

HUT ON THE HEATH.

KING LEAR.

Pastel.

Framed.

13" X 20".

1917, to be performed
in New York in 1926-27.
No record of performance.

BEL GEDDES, NORMAN.

PRELIMINARY STUDIES.

KING LEAR.

Conte' Crayon.

Framed.

11" X 19".

1917, to be performed
in New York in 1926-27.
No record of performance.

BEL GEDDES, NORMAN.

PRELIMINARY STUDIES.

KING LEAR.

Conte' Crayon.

Framed.

11" X 19".

1917, to be performed
In New York in 1926-27.
No record of performance.

BEL GEDDES, NORMAN.

PUBLIC ARENA.

LA NAVE.

Tempera.

Framed.

15" X 21".

November 18, 1919, Chicago
Opera House.

BEL GEDDES, NORMAN.

LEFT INNER CURTAIN.

LA NAVE.

Tempera.

Framed.

15" X 21".

November 18, 1919, Chicago
Opera House.

BEL GEDDES, NORMAN.

CHURCH AND FEAST.

LA NAVE.

Tempera.

Framed.

15" X 21".

November 18, 1919, Chicago
Opera House.

BEL GEDDES, NORMAN.

PAGAN ALTER AND FOSA FRIA.

LA NAVE.

Tempera.

Framed.

15" X 21".

November 18, 1919, Chicago
Opera House.

BEL GEDDES, NORMAN.

TOTAS MUNDAS SHIP.LA NAVE.

Tempera.

Framed.

15" X 21".

November 18, 1919, Chicago
Opera House.

BEL GEDDES, NORMAN.

CHURCH AND FEAST.

LA NAVE.

Charcoal.

Unmatted.

16" X 22".

November 18, 1919, Chicago
Opera House.

BEL GEDDES, NORMAN.
 PUBLIC ARENA.
LA NAVE.
 Charcoal.
 Unmatted.
 16" X 22".
 November 18, 1919, Chicago
 Opera House.

BEL GEDDES, NORMAN.
 ALL ON THE SAME PLATE.
LOWER THAN ANGELS.
 Watercolor.
 Unmatted.
 30" X 40".
 Scene IV: Carnival.
 Scene v: Hotel.
 Scene VI: Diner.
 Scene VII: Hilltop
 with sky drop.
 Scene X: Belfry.
 November 1937, no record
 of performance.

BEL GEDDES, NORMAN.
 WEDDING.
LOWER THAN ANGELS.
 Scene II.
 Watercolor.
 Unmatted.
 20" X 24".
 November 1937, no record
 of performance.

BEL GEDDES, NORMAN.

CAMBERGE DES CADRETS.
MACAIRE.
 Pastel.
 Framed.
 9 1/2" X 13 1/2".
 1916, planned for production
 at Los Angeles Little
 Theatre, was abandoned in
 favor of Nju. No record
 of performance.

BEL GEDDES, NORMAN.
 THE CATHEDRAL.
THE MIRACLE.
 Charcoal and pastel.
 Framed.
 20" X 30".
 1924, New York.

BEL GEDDES, NORMAN.
 THE FOREST SCENE.
THE MIRACLE.
 Charcoal.
 Framed.
 20" X 30".
 1924, New York.

BEL GEDDES, NORMAN.
 THE WORSHIP OF THE MADONNA.
THE MIRACLE.
 Charcoal.
 Framed.
 20" X 30".
 1924, New York.

BEL GEDDES, NORMAN.

THE INQUISITION.

THE MIRACLE.

Charcoal.

Framed.

20" X 30".

1924, New York.

BEL GEDDES, NORMAN.

THE CONSECRATION OF THE NUN.

THE MIRACLE.

Charcoal.

Framed.

20" X 30".

1924, New York.

BEL GEDDES, NORMAN.

THE CORONATION OF MAGILDIS.

THE MIRACLE.

Charcoal.

Framed.

20" X 30".

1924, New York.

BEL GEDDES, NORMAN.

HUSBAND'S HOME.

NJU.

Pastel.

Framed.

6" X 13".

October 31, 1916, Los Angeles Little Theatre (Egan Dramatic School).

BEL GEDDES, NORMAN.

BEDROOM IN THE HOUSE.

NJU.

Pastel.

Framed.

6" X 13".

October 31, 1916, Los Angeles Little Theatre (Egan Dramatic School).

BEL GEDDES, NORMAN.

FURNISHED ROOM.

NJU.

Pastel.

Framed.

6" X 13".

October 31, 1916, Los Angeles Little Theatre (Egan Dramatic School).

BEL GEDDES, NORMAN.

PRIVATE ROOM IN CAFE.

NJU.

Pastel.

Framed.

6" X 13".

October 31, 1916, Los Angeles Little Theatre (Egan Dramatic School).

BEL GEDDES, NORMAN.

SUN PARLOR IN NEW YORK.

PAPA.

Act I.

Tempera.

Framed.

9 1/2" X 13".
November 21, 1916, Los
Angeles Little Theatre.

BEL GEDDES, NORMAN.
VILLA IN TROUVILLE.

PAPA.

Act II.
Tempera.
Framed.

9 1/2" X 13".
November 21, 1916, Los
Angeles Little Theatre.

BEL GEDDES, NORMAN.
HOTEL IN LONDON.

PAPA.

Act III.
Tempera.
Framed.

9 1/2" X 13".
November 21, 1916, Los
Angeles Little Theatre.

BEL GEDDES, NORMAN.
FINAL SCENE.
PELLEAS AND MELISANDE.

Charcoal.
Unmatted.
11" X 15".

1917, no record of
performance.

BEL GEDDES, NORMAN.
MAGICAL CITY.

SEVEN LIVELY ARTS.

Watercolor.
Unmatted.
15" X 15".

December 7, 1944,
Ziegfeld Theatre, New York.

BEL GEDDES, NORMAN.
DAYBREAK ON NINAISTUKKU.
THUNDERBIRD.

Act I.
Tempera.
Framed.

9 1/2" X 13".
1916, planned for production
at Los Angeles Little Theatre.
No record of performance.

BEL GEDDES, NORMAN.
MID-DAY IN THE VILLAGE.
THUNDERBIRD.

Act II.
Tempera.
Framed.

9 1/2" X 13".
1916, planned for production
at Los Angeles Little Theatre.
No record of performance.

BEL GEDDES, NORMAN.
INTERIOR OF IAKABO'S LODGE.
THUNDERBIRD.

Act III.
Tempera.
Framed.

9 1/2" X 13".

1916, planned for production
at Los Angeles Little Theatre.
No record of performance.

BEL GEDDES, NORMAN.

NIGHTFALL ON NINAISTUKKU.

THUNDERBIRD.

Act IV Scene 2.

Tempera.

Framed.

9 1/2" X 13".

1916, planned for production
at Los Angeles Little Theatre.
No record of performance.

BEL GEDDES, NORMAN.

ANOTHER ROOM IN LONDON.

WILL SHAKESPEARE.

Scene 6.

Oil on wood.

10" X 15".

August 1922, Jordan's
National Theatre, New York.

BEL GEDDES, NORMAN.

WILL SHAKESPEARE.

Scene 1

Charcoal.

Framed.

10" X 20".

August 1922, Jordan's
National Theatre, New York.

BEL GEDDES, NORMAN.

WILL SHAKESPEARE.

Scene 3.

Charcoal.

Framed.

13" X 21".

August 1922, Jordan's
National Theatre, New York.

BEL GEDDES, NORMAN.

WILL SHAKESPEARE.

Scene 4.

Charcoal.

Framed.

12" X 20".

August 1922, Jordan's
National Theatre, New York.

BEL GEDDES, NORMAN.

WILL SHAKESPEARE.

Scene 5.

Charcoal.

Framed.

12" X 20".

August 1922, Jordan's
National Theatre, New York.

BEL GEDDES, NORMAN.

WILL SHAKESPEARE.

Scene 5.

Charcoal.

Framed.

12" X 20"

August 1922, Jordan's
National Theatre, New York.

SCENE DESIGN MODELS

BEL GEDDES, NORMAN.

AIDA.

Wood and Metal.

17" X 8" X 15".

(Scale: 1/16 inch equals 1 foot).

1933, planned for production for the Metropolitan Opera House. No record of performance.

BEL GEDDES, NORMAN.

DEAD END.

Mixed Media.

32" X 20" X 28 1/2".

October 1935, Belasco Theatre, New York.

BEL GEDDES, NORMAN.

ETERNAL ROAD.

Wood and Plastic.

42" X 52" X 39".

(Scale: 1/2 inch equals 1 foot).

January 1973, Manhattan Opera House, New York.

BEL GEDDES, NORMAN.

IPHIGENIA IN AULIS.

Wood and Aluminum.

34" X 28" X 34".

(Scale" 1/2 inch equals 1 foot).

February 1935, Academy of Music, Philadelphia.

BEL GEDDES, NORMAN.

THE MOTHER OF CHRIST.

Wood.

30" X 18" X 20".

(Scale: 1/2 inch equals 1 foot).

1925, planned for production with Jeanne D'Arc, play revised for production in 1939. No record of performance.

Notes

1. Oenslager, 232.
2. Ibid., 233.
3. Ibid.
4. Ibid., 234.

CHAPTER V
 THE DOWNING, KENDALL, DRAMA
 DEPARTMENT, AND
 MISCELLANEOUS
 COLLECTIONS

Purchased with the efforts of Chancellor Harry Ransom, the Robert Downing Theatre Collection provided major support to the potential for research at the Library. This collection contains not only ten thousand books on the history and theory of the theatre, but has a large collection of photographs, typescripts of plays, Lacy acting editions, and many American plays inscribed by the authors. There are also sketches and floor plans of the productions on which Mr. Downing served as stage manager during his career as a professional stage manager. Until his death in 1975, he often added material himself and the completion of the collection was provided for in his will. Included in this collection are all the scene design renderings by Jo Mielziner for the 1956 production of Say Darling.

MIELZINER, JO. IOWA AIRPORT. <u>SAY DARLING</u> . Act I, Scene 1. Watercolor. Matted. 18" X 14". 1956.	Watercolor. Matted. 18" X 15". 1956.
MIELZINER, JO. OFFICE. <u>SAY DARLING</u> . Act I, Scene 2 and 4.	MIELZINER, JO. BREAKFAST NOOK. <u>SAY DARLING</u> . Act I, Scene 3. Watercolor. Matted. 18" X 14". 1956.

THE BEDROOM.

SAY DARLING.

Act I, Scene 5.

Watercolor.

Matted.

18" X 14".

1956.

MIELZINER, JO.

THEATRE AUDITORIUM.

SAY DARLING.

Act II, Scene 1.

Watercolor.

Matted.

18" X 15".

1956.

MIELZINER, JO.

BREAKFAST NOOK.

SAY DARLING.

Act II, Scene 2 and 6.

Watercolor.

Matted.

18" X 14".

1956.

MIELZINER, JO.

REHEARSAL HALL.

SAY DARLING.

Act II, Scene 3.

Watercolor.

Matted.

18" X 15".

1956.

MIELZINER, JO.

BOSTON INTERIOR.

SAY DARLING.

Act II, Scene 4.

Watercolor.

Matted.

18" X 15".

1956.

MIELZINER, JO.

IRENE'S APARTMENT.

SAY DARLING.

Act II, Scene 5.

Watercolor.

Matted.

18" X 15".

1956.

MIELZINER, JO.

DINING CAR.

SAY DARLING.

Act III, Scene 1.

Watercolor.

Matted.

18" X 14".

1956.

MIELZINER, JO.

JUICE BAR.

SAY DARLING.

Act III, Scene 2.

Watercolor.

Matted.

18" X 14".

1956.

MIELZINER, JO.
HOTEL SUITE.
SAY DARLING.
Act III, Scene 3.
Watercolor.
Matted.
18" X 15".
1956.

MIELZINER, JO.
NEW YORK AIRPORT.
SAY DARLING.
ACT III, Scene 4.
Watercolor.
Matted.
18" x 15".
1956.

YOUNG, ROLAND.
DRESSING ROOM.
ROLLO'S WILD OATS.
Ink.
Unmatted.
13" X 7 1/2".
November 23, 1920.

YOUNG, ROLAND.
ROLLO'S APARTMENT.
ROLLO'S WILD OATS.
Ink.
Unmatted.
12" X 7".
November 23, 1920.

The Messmore Kendall Theatre Collection became a part of the Library on loan from the Hoblitzelle Foundation. The collection was soon found to be one of the richest, with many autographs, engravings, programs, illustrated books, and opera librettos. The collection includes material gathered by Harry Houdini and William Winter as well as much on the Kemble family, David Garrick, P. T. Barnum, and the Shakespeare-Bacon controversy. Of interest are two different designs by two different designers, Joseph Clare and Joseph Morris, for the same play, The Veteran.

CLARE, JOSEPH.
1846-1917.
Clare, an Englishman, began his career in the theatre at the age of fourteen as an apprentice painting

scenery in Liverpool for the Theatre Royal. Brought to America by Lester Wallack to design scenery, he stayed until the company disbanded. While

there he earned a reputation as the finest set designer in America. His sets were admired for looking elegant and picturesque.

DRAWING ROOM.

THE VETERAN.

Scene 1 and 2.

Watercolor.

Unmatted.

10" X 7".

1878.

CLARE, JOSEPH.

BACKING FOR LAST SCENE.

THE VETERAN.

Watercolor.

Unmatted.

10" X 7".

1878.

MORRIS, JOSEPH.

THIRD TABLEAU.

THE VETERAN.

Scene 3.

Watercolor.

Unmatted.

10" X 7".

1874.

MORRIS, JOSEPH.

SIXTH TABLEAU.

THE VETERAN.

Last Scene.

Watercolor.

Unmatted.

10" X 7".

1874.

DRAMA DEPARTMENT COLLECTION

DESIGNER UNKNOWN.

AIDA.

Act II.

Watercolor.

Unmatted.

27 1/2" X 18 1/2".

MISCELLANEOUS COLLECTION

GUAGLIO, DOMINI.

CASTLE INTERIOR.

Sepia.

Unmatted.

17 1/2" X 12 1/2".

1791.

JOHNSON, KEN.

OLIVER.

Ink.

Unmatted.

20" X 15".

1966.

LISSOM, SIMON.

1900- .

A native of Kiev, Russia.

Lissom was a student at the

Sorbonne and other schools

of art in Europe and Russia. While in France, he designed at the major theatres there, such as the Theatre Antoine, and the Theatre National de l'Opera Comique. He came to America in 1941, working as a teacher at various schools and colleges in New York, eventually staying at City College of New York until retiring in 1971. Besides designing scenery, he also was involved in painting, ceramics, and china.¹

LIMOGES LEMARCHE.

D'une Exposition VII.

Watercolor.

Unmatted.

Size undetermineable.

DESIGNER UNKNOWN.

THE LETTER.

Act II, Scene 2.

Watercolor.

Unmatted.

12 1/2" X 10".

Notes

1. Who's Who in America, 40th ed., s.v. "Lisson,
Simon."

CHAPTER VI

CONCLUSION

The Hoblitzelle Theatre Arts Library is an institution for the theatre scholar, both professional and amateur. With the advances being made on the deficit of cataloged artifacts, soon all of its holdings will be made known to theatre historians. This will facilitate their work a great deal, making analyses of the movements of theatre that much easier.

The Hoblitzelle began with a scholarly demand for a research institution to house materials related to the many facets of theatre history. The Hoblitzelle and the scholars who frequent it have formed a growing endeavor of the revelation and preservation of an important part of our culture. Both monetary and physical resources have been committed to this endeavor and they have produced one of the best research institutions in the world.

It is hoped that as more is known about what the Hoblitzelle holds in its many shelves, more will be known about the theatre in those areas where information is lacking. The Hoblitzelle holds several thousand biographies of actors, which would be necessary to write any book on the history of acting or actors. Indeed, its holdings would be enough to allow the writing of an endless quantity of texts on all areas of the theatre.

However, it is saddening that more have not seen what a valuable resource this library is. Much still remains to be cataloged, depriving historians and students of the knowledge of where the theatre has been and where it is going. As it is today, unless a student is fortunate enough to attend a university that offers a course in the history of scene design, he may be lacking in the knowledge of the

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