

Dressing Broadway



Costume Designs of *Lucinda Ballard*

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Cover illustration: Theme drawing for *The Gay Life*, 1961

Frontispiece: Lucinda Ballard at work on her designs for *Allegro*, 1947

FOREWORD

As favored an aspect of the play costumes always have been to theatre audiences and as immediate to well-being their finery remains to actors, the costume designer waited far too long for full professional appreciation. No one in the modern American theatre has done more to resist this omission and force open the eyes of the producer, the director, and, best of all, the playwright, than Broadway costume designer Lucinda Ballard. Her rich artistic talent along with her equally provocative intellectual insight gave impetus to a career that challenged the boundaries of tradition in her field and left an indelible mark on the theatre.

Despite some brilliant costuming events in theatre history, costumes seldom were envisioned and executed by a theatrical artist as a general rule until relatively recently. Spectacles have been an exception. Variety or musicals, often set in an historical period, depend on visual splendor. Costumes as lavishly constructed as the production allowed were obvious necessities. Costumes for modern plays, however, were seen as an opportunity to economize with readily accessible contemporary wear. The actor, especially the male, was required to furnish his own apparel from his private wardrobe. While one prefers to say that this went on “until recently,” no doubt the holdover practice still occurs. The same was true in Garrick’s day when even a Shakespearean revival inevitably would be performed in modern dress, the most elegant eighteenth-century fashions of the moment that could be mustered. Their clothing, of course, was supplied by members of the cast themselves from whatever patron or tailor their own devices could promote. Many backstage feuds in stage history resulted when a minor maid character, endowed by a wealthy lover with a flashy imported French gown for the purpose, eclipsed an unsuspecting star on opening night. Tussles in the green room and even more serious quarrels were the likely outcome of a rival competing with the leading lady and in the wrong costume.

In our own time, Lucinda Ballard for many years fought this tradition of using the personal wardrobe, knowing, as she often said, that clothes from everyday life cannot be put on a stage. How they look from the balcony, transformed by the stage, not in the fitting room, has always been her guide. Modern scenic technology, lighting capability, and auditorium scale have added other visual problems to mere coherence and have created an even greater opportunity than ever before for the production costume designer.

Lucinda Ballard’s greatest achievement as a designer, however, reaches well beyond more familiar solutions of theatricality on the twentieth-century stage. Her strict insistence on the intimate participation of the costume designer in the interpretation of character has added a dimension of sensitivity to dress on the stage from which there can be no turning back.

Arduous though the struggle for recognition may have seemed to the young designer at the time, few artists in the theatre could hope for the immediate reception and acclaim that Lucinda Ballard’s work received from the outset of her career in the theatre in the late 1930’s. By 1945, she had received the prestigious Donaldson award, in only the second season of its existence, for her delicately nostalgic costumes for *I Remember Mama*. For the next two decades, she remained a dominant force on Broadway at the top of the profession. The very first Antoinette Perry award for costumes was given her for her season’s work of 1946-47. In 1962, she received it once again for the costumes in her collaboration

on *The Gay Life* with her husband, Howard Dietz, who conceived of it with his partner Arthur Schwartz, and who wrote the lyrics. She was an Academy Award nominee for the costumes in *A Streetcar Named Desire* in 1951.

Chance did not play much of a role in her extraordinary success. Lucinda Ballard's achievement came from well-nurtured talent and determined hard work. A worldly New Orleans upbringing in a cultivated, artistic family sparked a character of self-possession and humor, and a life of the mind both intellectual and aesthetic, that has informed all her work. The encouragement of her mother, Anna Farrar, an artist who for a time drew editorial cartoons for the *Times-Picayune* under the name of Dorée, was a particular influence. At one point, Lucinda's sister, Ellen Goldsborough Freeman, also was led to designing for the New York theatre herself.

Of enduring value to Lucinda Ballard were her studies, by the time she turned twenty, in oil painting and true fresco painting with Paul Badoüin and La Montagne St. Hubert in Paris and at Fontainebleau. She especially attributes her glorious grasp of color to her experience with masses of small bowls of paint in graduated hues, little pools of natural color, arrayed before her for application to wet plaster in fresco technique, and then to her observations on the changing effects of blending and drying on the wall on color and texture. This intense response to color has been one of her finest attributes as an artist.

When she returned to America, she fulfilled various commissions, especially as a mural painter and continued her studies in New York. Later in her theatrical career, it was Elia Kazan who was to remark on her ability to foresee how all the costumes in a production would look together, like the mural painter she had been.

The door to a career in the theatre was opened for Lucinda Ballard when she went to work for Claude Bragdon, a scenic designer in New York, and for Norman Bel Geddes, a prominent theatrical designer and industrial designer who employed her on his staff in 1928. She formally established herself as a costume and scenic designer with Dwight Deere Wiman's production of *As You Like It* in 1937 to fine notices. Soon, she was offered *Great Lady* and immediately after was hired to design and oversee the costumes, over 2000 of them, for the 1939 World's Fair pageant on the history of America, *American Jubilee*. More productions followed in quick succession.

The momentous debut in 1940 of Ballet Theatre, now American Ballet Theatre, gave the young designer the opportunity to create scenery and costumes for several of the ballets in the repertory of the first season and the chance to work with major choreographers and dancers. The effect of *Peter and the Wolf*, which she developed not sentimentally but robustly from the child's vantage point, *Giselle*, with softly colored costumes against black and white scenery, and the elaborate and varied *Quintet*, led to imaginative stage pictures exclaimed upon in every review in the press. Critic Walter Terry wrote, "Lucinda Ballard [is] an artist that every ballet company should be fighting to engage." Another remarked on her potential for musical comedy "before this season is out." In 1965, a letter she received from ABT founder Lucia Chase declared that her designs for *Peter and the Wolf* were still much loved and on the road to Cleveland twenty-five years later!

From then on, her career flourished on Broadway with drama and musicals both; her designs for dance, in which she always excelled, were primarily in the many dance sequences in musicals. At times her schedule was so pressured that major openings on Broadway were only a few weeks apart. After *The Glass Menagerie* in 1945, Lucinda Ballard became closely associated with Tennessee Williams' premieres, including *A Streetcar Named Desire* and *Cat on a Hot Tin Roof*. Her revival of *Show Boat*, with its 560 period costumes, in 1946, led to her fame with such hits subsequently as *Annie Get Your Gun*, *The Fourposter*, *The Wisteria Trees*, *Silk Stockings*, and *The Sound of Music*. Not only did she

create the costumes for the original productions of her shows, she is well known for staying with the shows through cast changes, national tours, and entirely new casts for London.

Soon after Ballet Theatre, Lucinda decided for several practical reasons to concentrate almost exclusively on costume design. She is an expert on the construction of costumes as well as on their design. She selected the finest wools and silks to compose her costumes and frequently dyed, painted, and embroidered fabrics herself. Virtually all of her drawings carry technical specifications, sometimes daunting, on the extensive detail of every garment, the execution supervised personally. Probably the most elaborate series of costumes she invented were the sweeping ball gowns made of a mind-boggling 300 yards of ruffled tulle apiece in *The Gay Life*. The immense, fairy-tale beautiful hats that were such a distinctive part of the same production caused much comment for their scale and their floppy interference with the amorous intentions of the libertine Anatol, the central character.

One of the secrets of Lucinda Ballard's originality as a costume designer is her eye toward simplifying form even though exquisite detail may be involved. She does not believe in reproducing from a pattern book of fashions with trite historical literalness. She interprets not only line, but tone and meaning.

The characterization her costumes have conveyed is legendary in the modern theatre. In the most moving example of all, Lucinda Ballard's influence on this facet of the art is felt on the conclusion of *A Streetcar Named Desire*. When confronted by Tennessee Williams' expectations of a straitjacket for Blanche's removal under escort to a sanitarium, she found her sympathy for Blanche too overwhelming to witness such a painful scene. She designed a sheer jacket with a delicate hood to cover the disheveled hair and to frame her face peacefully for a touching resolution to the sad scene as Blanche again must place all of her hopes on the kindness of strangers. To his eternal credit, Tennessee Williams at once understood the difference Lucinda Ballard would make to the final mood. After the filming of *Streetcar*, Kazan wrote to her, "I have never seen a costume designer make a greater contribution to a show than you have to this." Years before, John Van Druten had observed that she was the first costume designer he had ever worked with whose conceptions of dress were such an important factor in making his scripts come to life.

According to Lucinda Ballard, no matter how many times an actor in a role changes his costume, each change too should indicate the character. How characterization may shift during the play is another subtle yet complex consideration as she approaches the text. The progression of character well may be indicated by costume. For example, in 1946, she commented to *Dance Magazine* that *Annie Get Your Gun* was one of the few musicals she knew of with three-dimensional characters. "I enjoyed showing Ethel Merman falling in love, in point of costuming, because she is a real and thoroughly individualized person." Then she paused, "Tell me, how would you costume a person falling in love?"

Jeanne T. Newlin
Curator



Design for the 1910 lavender dress for Adrienne Gessner in the role of Aunt Trina in *I Remember Mama*, 1944

Barbara Cook in a 1904 period ruffled ballgown from *The Gay Life*, 1962. Photo: Friedman-Abeles

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The Curator of the Harvard Theatre Collection expresses appreciation to the many who have contributed in numerous ways to the exhibition, but, above all, to Lucinda Ballard Dietz for her full participation in the exhibition and for the illuminating instruction in her field she provided. Thus, as we mounted the exhibition, it was not only with increasing authority but with ever-growing admiration.

Special thanks is owed colleagues Cynthia Hadzi and Dan Lopez for installation of the exhibition; Marjorie Cohn and Ellen Young for conservation of the drawings; Rick Stafford for photography. Former colleague Nicholas T. Goldsborough, Lucinda Ballard's nephew, has inspired the exhibition and helped to bring it to fruition. Judy Tucker, secretary to Lucinda Ballard, has been of inestimable assistance over the months of preparation. Duncan Todd of Thomas Todd Company has supervised the printing of the catalogue; Norman Comeau of Thomas Todd Company has designed it. Both have provided exceptional help. The staff of the Harvard Theatre Collection has encouraged the exhibition in major ways: Catherine J. Johnson, Assistant Curator; Robert A. Wright, Jeannie Donovan, and Joseph Keller.

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Judy Tucker



Design for Ethel Merman's white buckskin dress appliquéd with silver, black, and red for the role of Annie Oakley in *Annie Get Your Gun*, 1946. Inset: Ethel Merman in her costume. Photo: Vandamm

THE COSTUME DESIGNER

by
Lucinda Ballard

The first designer was probably the one who best arranged The Golden Bough's leaves around the figure of the King Priest, who defended it and his life with a sword hewn by the first Prop man. As in the ritual dances, with which from the beginning the events of life have been celebrated, drama and comedy had their inception, so in the masks and accoutrements that enhanced the terror, pity, or comedy of the ritual, costume designing began.

Until our own century, with a few exceptions, costumes were made by dressmakers (undoubtedly with a host of suggestions from actors, producers and their wives, relatives, and friends, even as today) and were based on contemporaneous fashions. In a few instances, famous painters designed costumes, usually for galas, balletic in character, but while these were often decorated with motifs of a symbolic nature, one does find Jupiter in Louis XIV armour, Mary Magdalen in a Florentine dress, and Lady Macbeth in a plaid tartan and powdered wig. Everyone knows that the Modern Costume Designer, as distinct from the small costume tailor, maker, or sewer, emerged from a blend of the trails of glory left by the famous painters, such as Picasso. His sketches for scenery and costumes completed the revolution started by Bakst with his earth-shaking designs for the Russian Ballet, which burst on the world at the turn of the century and left a gorgeous debris (that cluttered us all up a bit for a long time).

Just as the stage director, as distinct from the manager or actor-manager, is a fairly recent development, so is the designer. In 1919, at the time the United Scenic Artists was formed, there was no separate category for costume designer. A scenic designer painted his scenery, often basing it on postal cards of the Bay of Naples and the like. The scenic designer also gave some sort of pictures to the seamstress who was to make the costumes. This lady frequently disregarded the pictures and made the costumes to suit herself.

It is an even more recent development to have designers who are conversant with period, know enough about sewing to supervise the making of the costumes, understand the effect of light on color, and can express, with bits of cloth, emotions and ideas. Even as the unknown designers for the miracle plays of the middle ages helped to swell religious feeling with heavenly blues and satanic reds and royal purples, so today's designer must perform a function that can be described as literary; that is, the costume designer must say with costumes what the author of a play hasn't the time to say. It also must all be designed, estimated, made and must please the author, producer, actor, director, critics and all their friends and relatives.

But in America, before anything else is accomplished, one must become a member of the United Scenic Artists. In order to belong to the United Scenic Artists, Local 829, one must have an education, some experience, and must pass a very stiff examination given by the union, not so much, contrary to popular opinion, to keep people out as to see that designers are competent in the many skills required. Once this necessary hurdle is passed, the panorama possible on stage awaits its fulfillment.

CAREER CHRONOLOGY

by
Robert A. Wright

BIOGRAPHY

Born Lucinda Davis Goldsborough in New Orleans to Anna Farrar and Richard Goldsborough; attended Miss McGehee's School, New Orleans; Art Students League, New York; Sorbonne and Beaux Arts and Chaumière, Paris; Fontainebleau, France.

AWARDS

- 1945 Donaldson Award (*I Remember Mama*)
- 1947 First Antoinette Perry Award ("Tony") for costume design (1946-47 season's costume designs for *Happy Birthday*, *Another Part of the Forest*, *Street Scene*, *John Loves Mary*, *The Chocolate Soldier*)
- 1951 Academy Award Nominee (*A Streetcar Named Desire*)
- 1962 Antoinette Perry Award ("Tony") (*The Gay Life*)
Variety New York Drama Critics Poll (*The Gay Life*)

THEATRE CREDITS

As You Like It Scenic and costume designer

By William Shakespeare. Samuel Rosen, director;
Dwight Deere Wiman, producer
The Surrey Players, Ritz Theatre, New York,
30 October 1937

Great Lady Costume designer

Book by Earle Crooker and Lowell Brentano; music
by Frederick Loewe; lyrics by Earle Crooker.
Bretaigne Windust, director
Majestic Theatre, New York, 1 December 1938

The Three Sisters Costume designer

By Anton Chekhov. Samuel Rosen, director; Surrey
Theatre production
Longacre Theatre, New York, 14 October 1939

Three After Three Costume designer

Book by Guy Bolton, Parke Levy, and Alan
Lipscomb; music and lyrics by Johnny Mercer and
Hoagy Carmichael. Based on Guy Bolton's play,
Three Blind Mice. Edward Clarke Lilley, director
Pre-Broadway tryout opened Shubert Theatre, New
Haven, Connecticut, 24 November 1939 and
Shubert Theatre, Boston, Massachusetts,
27 November 1939

Morning's at Seven Costume designer

By Paul Osborn. Joshua Logan, director
Longacre Theatre, New York, 30 November 1939

John Henry Contributing costume designer
By Roark Bradford and Jacques Wolfe. Anthony Brown and Charles Friedman, directors
Forty-fourth Street Theatre, New York, 10 January 1940

Ballet Theatre
Center Theatre, New York, 1940

Les Sylphides Costume designer
Music by Chopin; choreography by Anton Dolin after the original by Petipa. Redesigned after Bakst
11 January

Giselle Scenic and costume designer
Music by Adam; choreography by Anton Dolin after the original by Coralli.
12 January

Carnaval Costume designer
Music by Schumann; choreography by Fokine.
Redesigned after Bakst
13 January

Peter and the Wolf Scenic and costume designer
Music by Prokofiev; choreography by Adolph Bolm.
13 January

Swan Lake Costume designer
Music by Tchaikovsky; choreography by Anton Dolin after the original by Petipa.
16 January

Judgment of Paris Costume designer
Music by Kurt Weill; choreography by Antony Tudor.
23 January

Quintet Scenic and costume designer
Music by Raymond Scott; choreography by Anton Dolin.
1 February

Higher and Higher Costume designer
Music and lyrics by Richard Rodgers and Lorenz Hart; book by Gladys Hurlbut and Joshua Logan. Joshua Logan, director
Shubert Theatre, New York, 4 April 1940

American Jubilee Costume designer
Music by Arthur Schwartz; lyrics by Oscar Hammerstein 2nd. Leon Leonidoff, director
New York World's Fair pageant, 11 May 1940

Beggar on Horseback Costume designer and contributing scenic designer
By George S. Kaufman and Marc Connelly. William Miles, director
Berkshire Playhouse, Stockbridge, Massachusetts, 14 July 1941

The Three Graces Costume designer
Music by Mozart; choreography by Mme Duval. Jacob's Pillow International Dance Festival, Lee, Massachusetts, 18 July 1941

Copacabana Revues Costume designer
New York, 1941

Solitaire Costume designer
By John van Druten. Dudley Digges, director
Plymouth Theatre, New York, 27 January 1942

Stars on Ice Costume designer
Lyrics by Al Stillman, music by Paul Crane. William H. Burke, director; Sonja Henie and Arthur M. Wirtz, producers
Center Theatre, New York, 2 July 1942

Ringling Brothers' Barnum and Bailey Circus
Contributing costume designer
Madison Square Garden, New York, 1942

Stage Door Follies Scenic and costume designer
Stage Door Canteen, New York, 1942

The Moon Vine Scenic and costume designer
By Patricia Coleman. John Cromwell, director
Morosco Theatre, New York, 11 February 1943

My Dear Public Costume designer
Book by Irving Caesar and Charles Gottsfeld; songs by Irving Caesar, Sam Lerner and Gerald Marks. Edgar MacGregor, director
Forty-sixth Street Theatre, New York, 9 September 1943

Listen, Professor! Costume designer
By Alexander Afinogenov; adapted by Peggy Phillips. Sanford Meisner, director
Forrest Theatre, New York, 22 December 1943

Stove Pipe Hat Scenic and costume designer
Book and lyrics by Walter F. Hannan, Edward Heyman and Harold Spina; music by Harold Spina. Robert Ross, director
Pre-Broadway tryout opened Shubert Theatre, Boston, Massachusetts, 23 May 1944 and Shubert Theatre, New Haven, Connecticut, 27 May 1944

I Remember Mama Costume designer
Written and directed by John van Druten.
Music Box Theatre, New York, 19 October 1944



SHOW BOAT ACT I-8.

Pearl Primus

Design for cerise and white striped pleated dress for Pearl Primus in the role of Sal, *Show Boat* revival, 1946

- Sing Out, Sweet Land** Costume designer
Book by Walter Kerr; musical arrangements and special music by Elie Siegmeister. Leon Leonidoff, director; Theatre Guild production
International Theatre, New York, 27 December 1944
- The Glass Menagerie** Costume designer
By Tennessee Williams. Eddie Dowling and Margo Jones, directors
Playhouse Theatre, New York, 31 March 1945;
Haymarket Theatre, London, 28 July 1948, John Gielgud, director
- A Place of Our Own** Costume designer
Written and directed by Elliott Nugent.
Royale Theatre, New York, 2 April 1945
- Memphis Bound** Costume designer
Lyrics and music by Don Walker and Clay Warnick; book by Albert Barker and Sally Benson. Robert Ross, director
Broadway Theatre, New York, 24 May 1945
- Show Boat** Costume designer
Music by Jerome Kern; book and lyrics by Oscar Hammerstein 2nd. Oscar Hammerstein 2nd and Hassard Short, directors
Ziegfeld Theatre, New York, 5 January 1946, revival
- One Shoe Off** Costume designer
By Mark Reed. George Abbott, director
Pre-Broadway tryout opened Nixon Theatre, Pittsburgh, Pennsylvania, 18 February 1946
- Annie Get Your Gun** Costume designer
Music and lyrics by Irving Berlin; book by Herbert and Dorothy Fields. Joshua Logan, director
Imperial Theatre, New York, 16 May 1946
- Happy Birthday** Costume designer
By Anita Loos. Joshua Logan, director
Broadhurst Theatre, New York, 31 October 1946
- Another Part of the Forest** Costume designer
Written and directed by Lillian Hellman.
Fulton Theatre, New York, 20 November 1946
- The Belle of New York** Costume designer
Libretto by Hugh Morton, music by Gustave Kerker. New Opera Company production
New York, 1946, project
- Street Scene** Costume designer
By Elmer Rice. Charles Friedman, director
Adelphi Theatre, New York, 9 January 1947
- John Loves Mary** Costume designer
By Norman Krasna. Joshua Logan, director
Booth Theatre, New York, 4 February 1947
- The Chocolate Soldier** Costume designer
Music by Oscar Straus; book by Rudolph Bernauer and Leopold Jacobson; adapted by Stanislaus Stange. Felix Brentano, director
Century Theatre, New York, 12 March 1947
- Allegro** Costume designer
Music by Richard Rodgers; book and lyrics by Oscar Hammerstein 2nd. Agnes de Mille, director and choreographer; Theatre Guild production
Majestic Theatre, New York, 10 October 1947
- A Streetcar Named Desire** Costume designer
By Tennessee Williams. Elia Kazan, director
Ethel Barrymore Theatre, New York, 3 December 1947
- Alice-Sit-by-the-Fire** Costume designer
By James M. Barrie with John Williams. Jerome Coray, director
Olney Theatre, Olney, Maryland, 28 May 1948
- Show Boat** Costume designer
Music by Jerome Kern; book and lyrics by Oscar Hammerstein 2nd. Oscar Hammerstein 2nd and Hassard Short, directors
New York City Center, 7 September 1948, revival
- Love Life** Costume designer
Book and lyrics by Alan Jay Lerner; music by Kurt Weill. Elia Kazan, director
Forty-sixth Street Theatre, New York, 7 October 1948
- Make Way for Lucia** Scenic and costume designer
Written and directed by John van Druten. Theatre Guild production
Cort Theatre, New York, 22 December 1948
- Portrait of Jenny** Contributing costume designer
Screenplay by Paul Osborn and Peter Berneis, adapted by Leonardo Bercovici from a novel by Robert Nathan. William Dieterle, director; David O. Selznick, producer
Vanguard Films, 1948

- The Rat Race** Costume designer
Written and directed by Garson Kanin.
Ethel Barrymore Theatre, New York, 22 December 1949
- Flahooley** Contributing costume designer
Written and directed by E. Y. Harburg and Fred Saidy; music by Sammy Fain; lyrics by E. Y. Harburg.
Broadhurst Theatre, New York, 14 May 1951
- The Fourposter** Costume designer
By Jan de Hartog. José Ferrer, director; The Playwrights' Company production
Ethel Barrymore Theatre, New York, 24 October 1951 and national tour, 1952-53
- A Streetcar Named Desire** Costume designer
By Tennessee Williams. Elia Kazan, director
Warner Brothers, 1951
- Mrs. McThing** Costume designer
By Mary Chase. Joseph Buloff, director
Martin Beck Theatre, 20 February 1952 and national tour, 1953
- My 3 Angels** Costume designer
By Sam and Bella Spewack, based on Albert Husson's play *La Cuisine des Anges*. José Ferrer, director
Morosco Theatre, New York, 11 March 1953
- Carnival in Flanders** Costume designer
Book by Preston Sturges; lyrics by Johnny Burke; music by James Van Heusen; based on the film *La Kermesse Héroïque* by Charles Spaak, Jacques Feyder and Bernard Zimmer. Preston Sturges, director
Century Theatre, New York, 8 September 1953
- The Fourposter** Costume designer
By Jan de Hartog. José Ferrer, producer and director
New York City Center, 5 January 1955
- The Time of Your Life** Contributing costume designer
By William Saroyan. Sanford Meisner, director
New York City Center, 19 January 1955
- The Wisteria Trees** Costume designer
By Joshua Logan; based on Chekhov's *The Cherry Orchard*. John Stix, director
New York City Center, 2 February 1955
- Silk Stockings** Costume designer
Music and lyrics by Cole Porter; book by George S. Kaufman, Leueen MacGrath and Abe Burrows. Cy Feuer, director
Imperial Theatre, New York, 24 February 1955 and national tour, 1956
- Cat on a Hot Tin Roof** Costume designer
By Tennessee Williams. Elia Kazan, director; The Playwrights' Company production
Morosco Theatre, New York, 24 March 1955 and national tour, 1956
- Maiden Voyage** Costume designer
By Paul Osborn. Billy Rose, producer
c. 1955, project
- A Clearing in the Woods** Costume designer
By Arthur Laurents. Joseph Anthony, director
Belasco Theatre, New York, 10 January 1957
- Orpheus Descending** Costume designer
By Tennessee Williams. Harold Clurman, director; Producers Theatre production
Martin Beck Theatre, New York, 21 March 1957
- The Dark at the Top of the Stairs** Costume designer
By William Inge. Elia Kazan, director
Music Box Theatre, New York, 5 December 1957 and national tour, 1959-60
- Handful of Fire** Costume designer
By N. Richard Nash. Robert Lewis, director; David Susskind and The Playwrights' Company production
Martin Beck Theatre, New York, 1 October 1958
- The Girls in 509** Costume designer
By Howard Teichmann. Bretaigne Windust, director
Belasco Theatre, New York, 15 October 1958 and national tour, 1959
- J.B.** Costume designer
By Archibald MacLeish. Elia Kazan, director
ANTA Theatre, New York, 11 December 1958, and national tour, 1959-61
- The Sound of Music** Costume designer
Music by Richard Rodgers; lyrics by Oscar Hammerstein 2nd; book by Howard Lindsay and Russell Crouse. Vincent J. Donehue, director
Lunt-Fontanne Theatre, New York, 16 November 1959; national tours 1961-62; Palace Theatre, London, 18 May 1961, Jerome Whyte, director

A Loss of Roses Costume designer
By William Inge. Daniel Mann, director
Eugene O'Neill Theatre, New York, 28 November
1959

Invitation to a March Costume designer
Written and directed by Arthur Laurents. Theatre
Guild production
Music Box Theatre, New York, 29 October 1960

The Gay Life Costume designer
Book by Fay and Michael Kanin; lyrics and music
by Howard Dietz and Arthur Schwartz. Gerald
Freedman, director
Sam S. Shubert Theatre, New York, 18 November
1961

Romulus Costume designer
Adapted by Gore Vidal from the play by Friedrich
Dürrenmatt. Joseph Anthony, director
Music Box Theatre, New York, 10 January 1962

Lord Pengo Costume designer
By S. N. Behrman. Vincent J. Donehue, director
Royale Theatre, New York, 19 November 1962

Tiger Tiger Burning Bright Costume designer
By Peter S. Feibleman. Joshua Logan, director
Booth Theatre, New York, 22 December 1962

You Never Know Costume designer
Book by Robert Katcher, Siegfried Geyer and Karl
Farkas; music and lyrics by Cole Porter; adaptation
by Bruce Blaine. Bruce Blaine, producer
Falmouth Playhouse, Falmouth, Massachusetts,
Summer, 1975

The Night of the Iguana Costume designer
By Tennessee Williams. Arthur Sherman, director
Morris A. Mechanic Theatre, Baltimore, Maryland,
15 October 1985



"No-neck monsters" in party clothes in *Cat on a Hot Tin Roof*, 1955



Design for Burl Ives' golden beige silk suit for the role of Big Daddy in *Cat on a Hot Tin Roof*, 1955

CHECKLIST OF THE EXHIBITION

by
Jeanne T. Newlin
and
Catherine J. Johnson

The checklist gives a brief description of the designs for the costumes and, in italics, a description of the actual costume. The measurements are given in centimeters.

Silent Film Project 1923

Costume design for Joseph Schildkraut in the role of Herod

Long robe with ornamented collar and sleeves and headdress in art deco pattern

Ink, gouache, and pencil on paper; signed Lucinda Goldsborough

36.4 x 28.3

Lent by the artist

Great Lady 1938

Costume design for Andre Eglevsky as the Floorwalker in "Dressmaker Ballet," I, xi

White coat and top hat with "shoe tree"

Watercolor and pencil on board

50.8 x 38.2

Theatre Collection, MCNY

John Henry 1940

Costume design for Myra Johnson in the role of Poor Selma, II, i

Pleated brown and black dress with green, yellow, and orange accents, orange sash and hat

Ink and watercolor on board; signed

51 x 37.4

Lent by the artist

Ballet Theatre 1940

Costume design for Karen Conrad in the role of Duck, *Peter and the Wolf*

White diapered playsuit with safety pin, ruffled cap, and yellow duck bill tied at back of neck, along with yellow tights

Watercolor with pencil on paper

57 x 38

Theatre Collection, MCNY

Set design for *Giselle*

Leafy cutout foreground in watercolor and pencil on paper, mounted on board, laid over a backdrop of watercolor and pencil on paper

37 x 61.9

Theatre Collection, MCNY

Costume design for Anton Dolin in the role of Count Albrecht, *Giselle*, Act I

Short red wool jerkin over gray blouse and tights

Watercolor and pencil on white paper with penciled instructions

35.5 x 27.8

Theatre Collection, MCNY

Costume design for the role of Hilarion, *Giselle*, Acts I and II, labeled for Mr. Yolas

Huntsman's green suede tunic over chamois blouse, wool tights, and brown ballet boots

Watercolor wash and pencil with penciled instructions

35.5 x 27.9

Theatre Collection, MCNY

Costume design for Agnes de Mille in "In an Eighteenth Century Drawing-Room" from *Quintet*
Eighteenth-century white ruffled dress; not realized

Pencil, watercolor, and wash on paper; signed

39.5 x 28

Lent by Julia Ramberg

Costume design for male minuet dancer in "In an Eighteenth Century Drawing-Room" from *Quintet*
Eighteenth-century man's burgundy colored coat with brown pants and hose

Pencil and watercolor on paper

32 x 22

Lent by Lucinda Ramberg

Ringling Brothers' Barnum and Bailey Circus 1942
Costume design for rider and attendant leading camel
*Fanciful bridle, seat, and decorations for camel with
Turkish harem dress for rider and for attendant*
Watercolor and pencil with gold highlights on paper;
signed
52 x 36
Lent by Nicholas Goldsborough

Stage Door Follies 1942
Design for set and costumes for revue
Watercolor on paper attached to board; signed
45.2 x 58.5
Theatre Collection, MCNY

Strand Theatre n.d.
Design for Backdrop
Oil on canvas with crayon and silver highlights,
mounted on board; signed
55.4 x 75.8
Theatre Collection, MCNY

Stars on Ice 1942
*Skater's short costume of rayon and wool challis
trimmed with orange and red autumn leaves*
Watercolor and pencil with colored paper leaf attached
35.4 x 27.8

*Skater's short costume in rayon and wool challis
trimmed with dark red autumn leaves*
Watercolor with pencil and penciled instructions on
paper with colored paper leaf attached; signed
35.4 x 27.8
Theatre Collection, MCNY

I Remember Mama 1944
Costume design for Adrienne Gessner in the role of
Aunt Trina
*Lavender dress with buttoned yoke, tie, and skirt with
box pleats on each side, held by buttoned bands, circa
1910*
Watercolor and pencil on paper; inscribed to John van
Druten
26.6 x 20.4
Billy Rose Theatre Collection, NYPL

Costume design for Mady Christians in the role of
Mama
Bottle-green suit, circa 1910
Watercolor and pencil on paper with fabric swatch
attached; inscribed to John van Druten
26.6 x 20.4
Billy Rose Theatre Collection, NYPL

Sing Out, Sweet Land 1944
Costume design for The Mississippi Riverboat Dancers
*Red, white, blue, and yellow dress of taffeta,
bengaline, and organdy with muslin and lace bloomers
for eight girl dancers*
Ink and watercolor on board with ink and pencil
instructions; signed
38 x 50.8
Lent by the artist

Memphis Bound 1945
Costume design for the role of Gabriel and for two
angels
*Angel with feather halo and wig, painted wings, and
full-length gown of green chiffon over lavender and
red with painted jersey overblouse*
Watercolor and pencil on illustration board with
penciled instructions; signed
51 x 38.2
Theatre Collection, MCNY

Costume design for dancers as "Ectoplasm which
wishes to separate from itself"
*Multi-layered loose outfits of pale gray and white
chiffon, bias cut, with pale blue net lining and touches
of dark gray for shadowing; intended to convey oozing
motion*
Watercolor on illustration board
38 x 50.9
Lent by the artist

Drawing of full scene showing dancers as ectoplasm in
motion
Watercolor and gouache with pencil and ink on trace;
signed in pencil
40.8 x 62
Theatre Collection, MCNY

Show Boat 1946
Costume design for Pearl Primus in the role of Sal, I,
viii
*Striped white and cerise pleated dress with white collar
and black bow*
Watercolor and charcoal on paper; signed
45.7 x 30.5
Lent by the artist

Annie Get Your Gun 1946

Costume design for Ethel Merman in the role of Annie Oakley, I, i

Red flannel skirt and jacket with buckskin fringe

Watercolor and charcoal on trace, mounted on board with penciled instructions for fabrics and colors; stamped "Annie Oakley," the original name of the musical; signed

58.4 x 45.7

Lent by the artist

Costume design for Ethel Merman in the role of Annie Oakley

Fringed white buckskin dress with silver, black, and red appliqué and black boots

Gouache, watercolor, pencil and silver highlights on trace, mounted on board; inscribed to Dorothy Fields
56.2 x 45

Theatre Collection, MCNY

Costume design for Ethel Merman in the role of Annie Oakley

White and cerise dress of lace and taffeta with crocheted medals on bodice

Watercolor and charcoal on trace, mounted on board with penciled instructions and notes for colors and fabric; labeled "New Costume, NY Co"; signed
58.4 x 45.7

Lent by the artist

Costume design for Mary Martin in the role of Annie Oakley, II, ii, for national tour

Ice blue and lavender satin dress with nylon net, lilac and pink chiffon, and an embroidered bodice

Watercolor and pencil on trace, mounted on board, with pencil detail sketch and notes for fabrics and colors; signed

56.5 x 46.8

Lent by the artist

Costume design for Lea Penman in the role of Dolly Tate, I, i

Green and white wool skirt with red suede appliqué and painted taffeta panels for skirt and bodice, with bird hat

Watercolor and pencil on paper with penciled instructions; inscribed to Herbert Kenwith; signed
59.2 x 37.1

Lent by the artist

Costume designs for Indians, I, v

Fringed red buckskin trousers and shirt with feather headdress and tomahawk

Watercolor and pencil on trace, mounted on board; signed

59.4 x 47

Lent by the artist

Multi-colored loin cloth with yellow tassels

Watercolor and pencil on trace; signed
44.7 x 49.5

Lent by the artist

Multi-colored loin cloth with black ornament

Watercolor and pencil on trace; signed
47 x 59.5

Lent by the artist

Multi-colored collar with snake and fish emblems

Watercolor and pencil on trace; signed
46.7 x 59.4

Lent by the artist

Costume designs for Dancers and Singers, I, i

White polka-dotted jacket with striped trousers for tennis player

Watercolor and pencil on trace, mounted on board; inscribed to Oscar Hammerstein
44 x 37.7

Lent by Mr. and Mrs. Robert F. R. Ballard

Blouse and skirt for croquet player

Watercolor and pencil on paper, mounted on board; inscribed to Oscar Hammerstein
41.5 x 36.5

Lent by Mr. and Mrs. Robert F. R. Ballard

Blue blouse and green skirt for tennis player

Watercolor and pencil on paper, mounted on board; inscribed to Oscar Hammerstein
41.5 x 36.5

Lent by Elizabeth Ballard

Costume design for Cowboy Dancers

Three combinations of satin and gaberdine shirts and elastique trousers

Watercolor, pencil, and charcoal with gold highlights on trace with penciled instructions
48 x 59.7

Lent by Alexander Ballard

The Belle of New York Project 1946

Costume design of combinations for principals and dancers in Coney Island Scene, II, ii

Gay nineties bathing costumes, variations predominantly in red, white, and blue, and three period dresses

Watercolor and pencil on illustration board; signed
56.1 x 71.4

Lent by the artist



Helen Hayes in the role of Mrs. Grey speaking with John Williams in the role of Colonel Grey in *Alice-Sit-by-the-Fire*, 1948.
Photo: F.E. Crum Studio



Design for the pale pink suit trimmed with green designed for Helen Hayes in *Alice-Sit-by-the-Fire*, 1948, illustrated opposite

Costume design of combinations for principals, dancers, and singers for Finale, II, iii
Dancers' costumes of pants and tops for watermelon party in hues of watermelon pinks and greens. Singers and others in draped ball gowns with trains; bridesmaids in flounced and ruffled dresses with trains, ornamented with flowers
Watercolor and pencil on illustration board; signed
56.4 x 71.2
Lent by the artist

Costume designs for seven Chinese singers
Red kimono highlighted with gold and blue over short striped trousers
Watercolor and pencil on trace, mounted on board; signed Lucinda Dietz
45 x 35.3
Lent by the artist

Costume design for four Chinese dancers (Pell Street)
Wide-sleeved loose blouse over trousers of red, blue, gold, and green
Watercolor and pencil on trace, mounted on board; signed
40.9 x 35.3
Lent by the artist

Street Scene 1947
Costume design for sailor and two female companions, II, ii
White summer sailor suit; red and yellow low-necked dress; blue striped shirt and white skirt with slit and black buttons
Watercolor on thin paper
38.2 x 32.5
Lent by the artist

A Streetcar Named Desire 1947
Drawing of Jessica Tandy in a costume for the role of Blanche DuBois
Blanche's grandmother's wedding dress, white satin with lace sleeves and torn neckline
Watercolor and ink on trace wrapped around white paper; signed
38.8 x 27
Theatre Collection, MCNY

Drawing of Jessica Tandy in a costume for the role of Blanche DuBois, Final Scene
Pale lavender crepe dress with chiffon hooded jacket
Watercolor and ink on trace wrapped around white paper; with detail sketch on white paper and penciled notes on design concept; signed
38.5 x 26.8
Theatre Collection, MCNY

Alice-Sit-by-the-Fire 1948
Costume design for Helen Hayes in the role of Mrs. Grey
Pale pink bengaline full-length suit trimmed in green velvet, with green purse and parasol; detail for sheer gray shirred shoulder cape with green and gray ruffles
Watercolor and pencil; with three detail sketches, penciled instructions, and fabric swatch; signed
45.8 x 30.5
Lent by the artist

Costume design for Mary MacArthur in the role of Amy Grey
White organdy dress with graduated stripes over white mousseline, over off-white crepe, decorated with blue velvet ribbon
Watercolor and pencil; with two detail sketches and instructions in ink; signed
45.8 x 30.5
Lent by the artist

Love Life 1948
Costume prospectus for various characters in humorous ballet depicting wedding, family life, lawyers, and separation
Watercolor, gouache, and pencil on heavy paper; signed
56.7 x 76.4
Theatre Collection, MCNY

Costume design for a minstrel, in daylight and in dark, Act V
Black coat with white and gray trim, lined in red, with red vest and black trousers
Watercolor on board; signed
47 x 46.5
Lent by Jane Allison

Costume design for "Suffragettes Breakaway"
Green bengaline bodice and skirt over red tights
Watercolor and charcoal on trace, mounted on board with fabric swatch attached; with penciled instructions on mount; signed
60.6 x 47
Lent by the artist



Design for Tyrolean outfits for the Von Trapp children, *Sound of Music*, 1959

Costume design for Nanette Fabray in the role of Susan, I, ii

Red challis dress with white collar and cuffs

Watercolor and pencil on trace, mounted on paper with fabric swatch attached; with pencil notations on colors and fabrics and detail sketches; signed

45.7 x 33.6

Lent by the artist

Costume design for Glenn Dale, Vincent Gugleotti, and Rosalie Alter in the roles of The Three Tots, Act VII

Black sateen trunks with white outline; black sateen overalls with white patches; and sateen dress with white sateen pinafore

Watercolor and gouache with pencil on trace, mounted on board, with pencil notations, sketch, and fabric swatch; inscribed to Elia Kazan

42.6 x 35.6

Lent by the artist

Costume design for two Hep Cats, Act V

Red dress with black flounce, white felt hat, and white stole and gloves with red satin fingernails; red dress with white jersey stripe appliqué and black flounce, and yellow gloves with red satin fingernails

Watercolor, gouache, and pencil on trace, mounted on paper with fabric swatches attached; with pencil notations and sketches; signed

60.6 x 47.8

Lent by the artist

Costume design of combinations for Boys' Chorus — Tuxedo Variations

Charcoal, watercolor, gouache, and silver paint on trace and paper; six sheets mounted on green illustration board

76.3 x 55.9

Lent by the artist

Portrait of Jenny (film) 1948

Costume design for Jennifer Jones

Blue chiffon dress

Color wash and pencil on trace; signed

59.6 x 47.1

Lent by the artist

The Fourposter 1951

Costume design for Jessica Tandy in the role of Agnes, I, ii

Blue and white dress and nightcap with red polka-dotted blouse and underskirt

Watercolor and pencil on paper with penciled notes and detail sketch

37.6 x 27.5

Lent by the artist

Costume design for Jessica Tandy in the role of Agnes, II, i

Evening dress of black crepe appliqué and pale blue satin with headdress, gloves, and fan

Watercolor and pencil on paper with penciled notes and two details; signed

37.7 x 27.5

Lent by the artist

A Streetcar Named Desire (film) 1951

Costume design for Vivien Leigh in the role of Blanche DuBois

White ruffled dress with blue sash, the "tragic party dress"

Watercolor, ink, and pencil on trace; inscribed to Floria Lasky

41 x 28.5

Lent by Mrs. and Mrs. David Altman

Costume design for Vivien Leigh in the role of Blanche DuBois

White arrival dress with handkerchief and hat box

Watercolor, ink, and pencil on trace

47 x 29.2

Lent by Mr. and Mrs. David Altman

Costume design for Vivien Leigh in the role of Blanche DuBois, with doctor and nurse, Final Scene

Dress with hooded jacket in fine voile with chiffon handkerchief embroidered "Blanche"; gray alpaca suit for the doctor; gray seersucker dress and beige straw hat for the nurse

Watercolor, gouache, and pencil on paper

59.6 x 46

Lent by Leo Mavrovitis

Mrs. McThing 1952

Costume design for Helen Hayes in the role of Mrs. Howard V. LaRue III and for Brandon de Wilde in the role of Howay shown as "The Sticks"

Long gray and black dress with light gray cuffs and train and with lorgnette; boy's jacket and cap with black silk tie and short striped pants

Gouache, watercolor, and pencil on paper

42 x 33.5

Theatre Collection, MCNY

The Wisteria Trees 1955

Costume design for Helen Hayes in the role of Lucy Andree Ransdell, Act I, i

Full-length period gray dress and sheer lavender overjacket with full sleeves

Watercolor and pencil on paper; inscribed to Harry A. Brooks

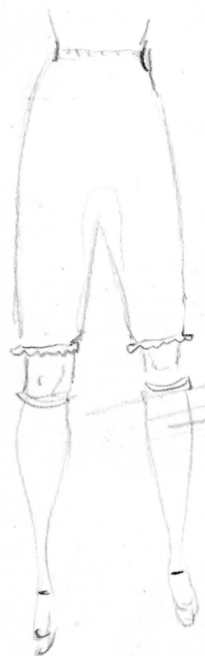
32.4 x 20.3

Lent by Mr. and Mrs. Harry A. Brooks



self flaring on collar & cuffs.

very pale blue crepe blouse - heavy crepe marocain - smocked in deeper shade - patent leather belt - taffeta tie, lined with china silk same color.



Black ties
Glove silk.
white rayon bloomers
Ruffles - self ruffle from elastic.

Lucinda Ballard

#10

FLIRT
Carol Lindley

"Dark"

Design for a gray blouse and maroon jumper with bloomers for the role of The Flirt in *The Dark at the Top of the Stairs*, 1957

Silk Stockings 1955

Costume design for Julie Newmar in the role of Vera and for "Six Other Girls"

Black leotard with short feather cape and silk tie; red turtleneck sweater over green tights

Watercolor, pencil, and charcoal on paper; signed
36 x 26.7

Lent by the artist

Silk Stockings Theme Drawing (Menu for Cole Porter)

Watercolor on paper; signed

28 x 21.5

Lent by the artist

Costume design of combinations for *Nine Girl Dancers*, II, i

Yellow and rust gowns in six variant designs

Watercolor and pencil; with notations in ink; signed
40.3 x 35

Lent by Jenny Sayre Ramberg

Costume design for Dawn Mitchell as "Titled Tart" in *Dancing Chorus*

Dress with green lamé bodice and full skirt

Watercolor and pencil on trace, mounted on paper, fabric swatches attached, with instructions in ink and detail sketches in pencil; signed

33.8 x 28.2

Lent by the artist

Costume design for Verna Cain as "Telephone Operator" in *Dancing Chorus*, I, ii

Pink and gray dress with black bow and pink head phones

Watercolor and pencil on paper with penciled instructions and detail sketches; signed

40.1 x 35

Lent by the artist

Costume design for *Dancers*

Pink ballet tutu

Watercolor and pencil on paper

40.6 x 35.1

Lent by the artist

Cat on a Hot Tin Roof 1955

Costume design for Burl Ives in the role of Big Daddy

Golden beige silk suit with suspenders, white shirt, white silk tie, and white shoes

Watercolor, charcoal, and pencil on blue paper with fabric swatch attached; signed

47.7 x 31.9

Theatre Collection, MCNY

Costume design for Ben Gazzara in the role of Brick, Act II

Pale blue pajamas with plaster cast on one foot

Pencil with watercolor wash and pencil instructions on blue paper; signed

47.9 x 31.6

Theatre Collection, MCNY

Costume design for Barbara Bel Geddes in the role of Margaret ("Maggie"), Act I

Dress of broderie Anglaise over yellow organdy with two white organdy petticoats and scalloped neckline

Watercolor, charcoal, and pencil on trace with detail sketch and attached fabric swatch, taped to blue paper mount; signed

37.5 x 26.8

Theatre Collection, MCNY

Costume design for Claiborne Foster in the role of Big Mama, national tour

Dress of deep blue lavender chiffon and lace over lavender crepe slip with pale blue bodice

Watercolor and pencil on paper, with penciled instructions on fabric and construction, and detail sketches; signed

38 x 28

Lent by Rosalie Lahm

Prospectus design for "no-neck monsters" party scene

Children's party outfits with paper hats and favors

Watercolor and pencil on blue paper; signed

31.8 x 48.1

Theatre Collection, MCNY

Maiden Voyage Project c. 1955

Costume design for the role of Hera

Long Grecian dress of draped chiffon in amber, gold, black, turquoise, and silver

Watercolor and pencil with silver highlights on illustration board; signed

50.6 x 38.3

Theatre Collection, MCNY

Orpheus Descending 1957

Costume design for Joanne Roos in the role of Vee Talbert

Sheer print dress over slip made of diamond-shaped pieces of silk in four colors

Watercolor on trace, wrapped around board, with fabric swatch attached; with penciled notes and additional sketch for coat; signed

38.3 x 25.4

Lent by the artist



Drawing of Jessica Tandy in the role of Blanche DuBois wearing the sheer jacket and hood for her final scene, *A Streetcar Named Desire*, 1947

Costume design for Conjure Man

Disheveled black shirt and trousers ornamented with shells, bones, musical instruments

Watercolor and ink on trace, mounted on board, with penciled notes on materials; signed

39.7 x 27.4

Lent by the artist

Costume design for Cliff Robertson in role of Val Xavier

Brown shirt and trousers with snakeskin jacket

Watercolor on paper; signed

40 x 30

Lent by the artist

Costume design for Maureen Stapleton in the role of Lady Torrance

Full-length dressing gown in black, blue, and green print

Watercolor on trace, wrapped around board, with pencil notations; signed

38.1 x 25.6

Lent by the artist

Costume design for Maureen Stapleton in the role of Lady Torrance

Red and black ruffled skirt with red blouse

Watercolor and pencil on trace, mounted on board; signed

38.7 x 28

Lent by the artist

The Dark at the Top of the Stairs 1957

Costume design for the role of the Flirt, labeled for Carol Lindley

Pale blue-gray crepe blouse under maroon crepe marocain smocked jumper with black taffeta tie and patent leather belt

Watercolor and pencil on paper with two pencil details, penciled instructions, and fabric swatches; signed

34.7 x 27.5

Theatre Collection, MCNY

Handful of Fire 1958

Prospectus design for Mexican bordertown characters

Thirteen Mexican costumes and two tourist costumes

Watercolor, gouache, and pencil on paper

55.7 x 35.6

Lent by the artist

J.B. 1958

Costume design for Pat Hingle in the role of J.B. on the dung heap

Dark burlap wrap

Watercolor and pencil on trace; signed Lucinda Dietz
30 x 34.8

Theatre Collection, MCNY

Costume design for Christopher Plummer in the role of Nickles

Black turtleneck and trousers with red belt and cape (cape not realized)

Watercolor and pencil on board; signed

58 x 38.4

Theatre Collection, MCNY

Design for mask for Nickles

Red and bronze mask, triangle eyes

Watercolor, gold highlights, pencil, and charcoal on trace

42.5 x 34.5

Theatre Collection, MCNY

Costume design for Raymond Massey in the role of Mr. Zuss

Blue, gray, and silver reversible robe, circus acrobat-style, with silver neckchain and mask

Watercolor, silver paint, and pencil on trace with pencil detail of mask; signed

42.3 x 34.8

Theatre Collection, MCNY

Design for mask for Mr. Zuss

Silver mask with coiled hair, usable as a shield

Silver paint and charcoal on trace

42.9 x 34.4

Theatre Collection, MCNY

Costume design for "Warriors"

Brown suit with gas mask and gloves with black appliqué

Watercolor, charcoal, and pencil on trace with pencil detail; signed

41.8 x 35.3

Theatre Collection, MCNY

Model for the circus tent setting by Boris Aronson

One-half-inch scale model within Plexiglas case, illuminated, with the figure of J.B. center stage

Gift of Lisa Aronson

The Sound of Music 1959

Costume design for Mary Martin in the role of Maria, I, ii

Postulant's black dress with white collar and cuffs and black veil

Watercolor, gouache, and pencil on trace continuing onto paper and set on board; signed

53.3 x 33

Theatre Collection, MCNY

Costume design for Florence Henderson in the role of Maria, national tour

Peasant frock in blues and purple chiffon with apron

Watercolor and ink on trace mounted on board; signed

36 x 28

Lent by the artist

Costume design for Marion Marlowe in the role of Elsa

Organza dress of tomato and orange shades

Watercolor and pencil on trace mounted on board with penciled instructions and detail sketch; signed

43.5 x 36

Lent by the artist

Costume design for Theodore Bikel in the role of Captain Von Trapp

Gray suit

Watercolor and pencil on trace mounted on board; signed

43.5 x 36

Theatre Collection, MCNY

Costume design for Von Trapp children

Group of Tyrolean costumes with additional accessories for changes

Watercolor and pencil on board, with watercolor on trace mounted to left; signed

37.8 x 54

Theatre Collection, MCNY

Costume design for ball guests in party scene

Four different ball gowns with sheath skirts and decorated overskirts in turquoise, green, and purple

Watercolor, gouache, and pencil on trace mounted on board with fabric swatches attached; inscribed to

Leland Hayward

58.2 x 48.5

Theatre Collection, MCNY

Costume design for the children at the party

Four "girls in white dresses with blue satin ribbons"

Watercolor and gouache on trace; inscribed to Oscar Hammerstein. Framed by the artist with mat of the blue satin ribbon used in costumes

38.5 x 31.9

Theatre Collection, MCNY

Two notebooks with fabric swatches and instructions for all costumes, London production

Lent by the artist

Invitation to a March 1960

Costume design for Jane Fonda in the role of Norma Brown

Orange and yellow striped terry cloth bathing wrap

Watercolor and pencil on sketching paper; signed

45.2 x 35.2

Theatre Collection, MCNY

The Gay Life 1961

The Gay Life Theme drawing

Group of women, one with champagne, in elaborate ball gowns surrounding man in formal evening wear

Watercolor, pencil, and ink on trace mounted on yellow construction paper; signed

42.8 x 35.2

Theatre Collection, MCNY

Costume design for singers at Gala

Two ruffled ball gowns in shades of blue, lavender, and maroon

Watercolor and pencil with penciled notes on trace mounted on board; signed

50.7 x 38

Theatre Collection, MCNY

Costume design for collection of dresses

Watercolor and pencil with detail sketches and other smaller designs on trace taped to mount and on mount also

50.7 x 38

Theatre Collection, MCNY

Costume design for dancer in "dream ballet"

Turn-of-the-century dress of blue velveteen bodice over appliquéd pink organza vest with blue organza draped skirt; with long braid wig of wired organza and wool in exaggerated shape

Watercolor and pencil on trace taped to mount with penciled instructions on mount; signed

50.5 x 38.1

Theatre Collection, MCNY

Costume combinations of capes for singers
Seven variations on short period dress capes
Pencil on trace mounted on board
28 x 35
Theatre Collection, MCNY

Tiger Tiger Burning Bright 1962
Costume design for Diana Sands in the role of
Adelaide Smith
White sheath dress and tight black raincoat
Watercolor on paper mounted on board with penciled
detail sketches and ink instructions; signed
44.5 x 33.4
Lent by Judy Tucker

You Never Know 1975
Costume design for Kitty Carlisle in the role of Mme
Baltin
*Lemon yellow full-length evening dress with decorated
train, low neck, and puffed sleeves*
Ink and watercolor on trace; signed
60 x 49
Lent by Kitty Carlisle

*Deep lemon yellow satin full length cloak with feather
trim matching the evening dress*
Lent by Kitty Carlisle

Costume design and dress for Kitty Carlisle in the role
of Mme Baltin
*Long red chiffon evening dress, low-cut bejeweled
neckline and puffed sleeves*
Ink and watercolor on trace; signed
60 x 49
Lent by Kitty Carlisle



Design for the Duck's costume, as played by Karen Conrad
in *Peter and the Wolf*, Ballet Theatre, 1940



