

*T-VIM 2003-037

Guide to the Patton Campbell Designs, 1948-1995

Billy Rose Theatre Division



The New York Public Library for the Performing Arts
New York, New York

The Billy Rose Theatre Division. New York Public Library.
40 Lincoln Center Plaza
New York, NY 10023-7498
(212) 870-1639

theatrediv@nypl.org

<http://nypl.org/research/lpa/the/the.html>

Processed by: Jim Steere.

Date Completed: February 2006.

Encoded by: Barbara Knowles.

© 2006 The New York Public Library. Astor, Lenox and Tilden Foundations. All rights reserved.

Descriptive Summary

Title: Patton Campbell Designs, 1948-1995

Creator: Patton Campbell

Call Number: *T-VIM 2003-037

Size: 20.75 linear feet (31 oversized boxes)

Repository: The New York Public Library for the Performing Arts.
Billy Rose Theatre Division; New York, New York

Abstract: Patton Campbell studied design at Yale University under Donald Oenslager, then designed costumes for opera and the Broadway stage. His Yale projects and several opera productions are represented here.

Languages
Represented: English

Administrative Information

Source: Patton Campbell donated his designs to the Library in 2003.

Access: Collection is open to the public. Library policies on photocopying apply. Advance notice may be required for viewing.

Preferred
Citation: Patton Campbell Designs, *T-VIM 2003-037. Billy Rose Theatre Division, The New York Public Library for the Performing Arts.

Biography

Born in Omaha, Nebraska in 1926, Patton Campbell became interested in theatre and in costumes as an outgrowth of his boyhood participation in marionette productions. He graduated from Yale College in 1950 and received an MFA from the Yale School of Drama in 1952, where he studied design under Donald Oenslager. Although Campbell's training at Yale covered all aspects of theatre design - sets, lighting and costumes - costumes were to become his primary focus.

Campbell's Broadway debut in 1955 was as scenic and lighting designer for *The Grand Prize* at the Plymouth Theatre. He then went on, early in his Broadway career, to assist such notable designers as Rouben Ter-Arutunian (on *Redhead* in 1959), William and Jean Eckart (on *Fiorello* in 1959), and Cecil Beaton (on *Tenderloin* in 1960). All in all, Campbell designed or co-designed 22 Broadway shows, including the original production of *Man of La Mancha* which he co-designed with Howard Bay, receiving a Tony nomination.

Campbell also designed twenty productions for the New York City Opera; sets, costumes and lighting for the Santa Fe (New Mexico) and Glimmerglass (Cooperstown, N.Y.) Opera Companies; costumes for productions in Tokyo and at the Theatre Royal Drury Lane in London, and for the National Tours of *Oliver! After the Fall*, and *On a Clear Day You Can See Forever*.

Mr. Campbell taught design between 1955 and 1991, serving on the faculties of Columbia, Brandeis and New York Universities, Barnard College, Brooklyn College, SUNY Purchase, Pratt Institute, Southern Methodist University and the New School for Social Research.

Scope and Content Note

The collection is primarily composed of full color costume renderings accompanied by fabric swatches. There are some set renderings, blueprints, and research materials.

The designs are arranged in three series. Series I Yale Projects includes both set and costume designs that Campbell created while a student at Yale University; Series II Professional Designs includes renderings for theatre and opera; Series III Oversized Material includes oversized sketches and technical drawings.

Organization

- Series I: Yale Projects
- Series II: Professional Designs
- Series III: Oversized Material

Series Descriptions/Container List

Series I: Yale Projects, 1948-1952 and undated

4 boxes

Alphabetical by opera or play title.

This series includes both set renderings and costume designs; also ground plans and a few technical drawings.

- b. 1 f. 1 *Amphitryon 38*, 1951?
Includes set sketches of Amphitryon's house and village square.
- b. 1 f. 2-7 *Beethoven*, 1951-1952
6 folders
Includes ground plan composite and set renderings. Also includes light plot, blueprints and instrument schedule; lighting designed by Allan A. Harper.
- b. 1 f. 8 *The Bridges and The Bumble Bee*, 1951
Includes set rendering with ground plan.
- b. 1 f. 9 *Design for Living*, undated
Includes set rendering with ground plan.
- b. 1 f. 10 *Give me Two Crowns*, 1950
Includes set rendering used as projection.
- b. 1 f. 11 *The Green Bay Tree*, 1951
Includes set rendering with ground plan.
- b. 1 f. 12-15 *Hippolytus*, undated
4 folders
Includes costume designs.
- b. 2 f. 1 *I Love the Old Life* (Beatrice Lillie), undated
"An olio drop for an imaginary revue." Includes backdrop rendering.
- b. 2 f. 2 *In the Clover*, 1948
Includes costume design.
- b. 2 f. 3-15 *Magic Flute*, 1952
13 folders
Includes blueprint of ground plan composite, costume designs and set renderings.
- b. 2 f. 16 *Master Pierre Patalin*, 1949

Includes set rendering.

- b. 2 f. 17 *Mind the Music* (Betsy Ross), 1949
Includes costume design.
- b. 3 f. 1-3 *Song for a Broken Home*, 1952
3 folders
Includes blueprints, elevations, lighting and ground plans, photograph, and set sketch with three-paint elevations and attached review. Lighting designer: Edna Signer.
- b. 3 f. 4-13 *Symphonie Fantastique* undated
10 folders
Includes costume designs, set renderings, and notes on cast and story.
- b. 4 f. 1 *The Way of the World*, undated
Includes set renderings.
- b. 4 f. 2 *Yerma*, 1951
Includes set renderings.
- b. 4 f. 3 **Untitled class demo, undated**
Includes costume renderings. Note references Frank Bevan (costume design instructor at Yale).
- b. 4 f. 4 **Untitled classical designs, undated**
Includes costume designs with Greco-Roman influence.

Series II: Professional Designs, 1958-1995

25 boxes

Alphabetical by opera or play title.

This series includes, primarily, full color original costume renderings with fabric swatches attached. Also, some photographs, photocopies, set designs, clippings and research material.

- b. 5 f. 1-7 *Abduction from the Seraglio*, Santa Fe Opera, 1958-1959
1 box (7 folders)
Includes costume designs.
- b. 6 f. 1-9 *All American*, Winter Garden Theatre (New York, N.Y.),
1962 Mar. 19-May 26
1 box (9 folders)
Includes costume designs. Production featured Ray Bolger, Anita Gillette, Eileen Herlie, and Fritz Weaver.

- b. 7 f. 1-3 *Barber of Seville*, Santa Fe Opera, 1958-1959
1 box (3 folders)
Includes costume designs.
- b. 8-10 *La Belle Hélène*, New York City Opera, 1976
3 boxes
Includes costume designs.
- b. 11 f. 1 *La Bohème*, Santa Fe Opera, 1958-1959
1 folder
Includes costume designs.
- b. 11 f. 2-5 *Capriccio*, Santa Fe Opera, 1958-1959
4 folders
Includes costume designs.
- b. 12 f. 1-4 *Captain Jinks of the Horse Marines*, Kansas City Lyric Theatre, 1975
1 box (4 folders)
Includes costume designs. Folder 4 contains research material, cast photographs, and notes. See also Oversized Material Box 31 for blueprints from this production.
- b. 13 f. 1-5 *Cinderella*, Santa Fe Opera, 1958-1959
1 box (13 folders)
Includes costume designs.
- b. 14 f. 1-10 *Falstaff*, Santa Fe Opera, 1958
1 box (10 folders)
Includes photocopies of designs. Fabric swatches attached to photocopies.
- b. 15 f. 1-3 *Fledermaus*, Santa Fe Opera, 1959
3 folders
Includes costume designs.
- b. 15 f. 4-11 *Gone with the Wind*, Tokyo, 1966-1967
8 folders
Includes costume sketches, photocopies and full color renderings of costume designs.
- b. 16 f. 1 *Grand Prize*, Plymouth Theatre (New York, N.Y.), 1954-1955
1 folder
Includes photocopy of set design. Campbell did scenery and lighting for this production, his Broadway debut.
- b. 16-17 *H.M.S. Pinafore*, New York City Opera, 1961, 1975

- 2 boxes
Campbell designed this production in both 1961 and 1975. Included here are costume designs from 1975 (Boxes 16 and 17), and set elevations from 1961 (Box 17 Folder 6). Also, reviews from 1961 (Box 16 Folder 11) and research material (Box 16 Folder 10). See also Series III Oversized Material (Box 31).
- b. 18 f. 1-10 *Merry Wives of Windsor*, Southern Methodist University Opera Theatre, 1986
1 box (10 folders)
Includes costume designs and one research item (Folder 10).
- b. 19 f. 1-16 *Miss Julie*, New York City Opera, 1965
1 box (16 folders)
Includes costume designs.
- b. 20-21 *On a Clear Day You Can See Forever*, National Touring Company, 1966
2 boxes
Includes costume designs.
- b. 22 f. 1-7 *Palais Garnier*, Place de l'Opéra, 1995
7 folders
Includes research material for opera and ballet costumes: digital prints, photographs, layout boards, and slides.
- b. 22 f. 8-12 *Regina*, Houston Grand Opera, 1980
5 folders
Includes costume designs.
- b. 23 f. 1-2 *Solomon* (Cheryl Crawford project), undated
2 folders
Includes set rendering and costume design.
- b. 23-25 *Student Prince*, New York City Opera, 1980, 1985, 1987
3 boxes
Includes original and photocopied costume designs, research material (Box 25 Folder 8) clippings and notes (Box 25 Folder 9).
- b. 26 f. 1-13 *Three Penny Opera*, Empire State Institute for the Performing Arts (Albany, N.Y.), 1983
1 box (13 folders)
Includes costume designs and research material.

- b. 27 f. 1 *Tosca*, Santa Fe Opera, 1969
1 folder
Includes costume design.
- b. 27-29 *La Traviata*, New York City Opera, 1981
3 boxes
Includes costume designs.
- b. 29 f. 7 *Wings of the Dove*, New York City Opera, 1961
1 folder
Includes photocopy of costume design for "Kate."

Series III: Oversized Material, 1961, 1975 and undated

2 boxes

Includes sketches and technical drawings.

- b. 30 Nudes, undated
1 box
Includes three sketches of nudes drawn when Campbell was a student at Yale.
- b. 31 *Captain Jinks of the Horse Marines*, Kansas City Lyric Opera, 1975
10 blueprints
Includes blueprints of ground plans, portals, backdrops, and elevations.
- b. 31 *H.M.S. Pinafore*, New York City Opera, 1961
2 drawings
Includes technical drawings of elevations from Campbell's set design.