

**NEW YORK PUBLIC LIBRARY FOR THE PERFORMING ARTS
BILLY ROSE THEATRE COLLECTION**

**H. A. (Heinz A.) Condell, 1905-1951
Papers and Designs, 1929-1969**

***T-MSS 1952-001
JG/1992
Updated 1999**

MAIN ENTRY: Condell, H. A. (Heinz), 1905-1951

TITLE: Papers and Designs, 1929-1969

SIZE: 6 boxes, 3.6 lin. ft.

ACCESS: Unrestricted

SOURCE: Gift of Luba B. Condell, wife of
H. A. Condell, 1952 and 1969.

BIOGRAPHICAL STATEMENT: H. A. Condell was a stage and costume designer. German born and trained in pre-Hitler Germany, he emigrated to the United States in 1938. Condell's active career included participation in theater, opera, and ballet. Condell taught design and was appointed art director of the Dramatic Workshop and Technical Institute.

DESCRIPTION: Business correspondence, contracts, publicity and promotional career information, and costume and stage designs. Papers and designs reveal H. A. Condell's professional career as a stage and costume designer for opera and theater. The bulk of this collection is made up of stage designs for theater.

RELATED COLLECTIONS: The **Music Division of the New York Public Library** holds Condell's operatic stage and costume designs as well as other opera materials related to Condell's career. The **Dance Collection of the New York Public Library** holds Condell's ballet stage designs. For more information please see page 2 and separation sheets.

The **Yivo Institute for Jewish Research** houses the "Heinz and Luba B. Condell Papers". The papers relate primarily to Condell's theatrical activity in Germany and the United States. For more information contact the Yivo Institute.

NOTES ON PROVENANCE

The H. A. Condell Papers and Designs consist of two separate donations, from 1952 and 1969. Both donations were made to the New York Public Library by Luba B. Condell, wife of H.A. Condell.

Opera designs are now housed in the Music Division, ballet designs are housed in the Dance Collection. Papers and theatrical stage and costume designs are housed in the Theatre Division. Theater programs crediting Condell are now a part of the Theatre Division's Program Collection, and an exhibition poster is now a part of the Theatre Division's Poster Collection. For more information please see the following separation sheets:

1. Music Division Separation Sheet
2. Dance Collection Separation Sheet
3. Theatre Division Program Collection Separation Sheet
4. Theatre Division Poster Collection Separation Sheet

ARRANGEMENT NOTES

The H.A. Condell Papers and Designs have been divided into four series:

I. CORRESPONDENCE

Sub-series 1 - H.A. Condell

Sub-series 2 - Luba B. Condell

II. CONTRACTS

III. PUBLICITY AND PROMOTIONAL MATERIALS

Sub-series 1 - Clippings

Sub-series 2 - Teaching Career

IV. DESIGNS

Sub-series 1 - Costume Designs

Sub-series 2 - Stage Designs

BIOGRAPHICAL NOTE ON H.A. CONDELL

H. A. Condell was born in Germany, in 1905. His training as a stage designer was under the notable Max Reinhardt. Condell's early reputation as a stage and costume designer was based on his work for the Non-Aryan Theater (Jewish Kulturbund), of which he was a co-founder; Neues Theatre; Berliner Theatre; Nelson Revue; Madam DuBarry Operetta; Zelnik-Mara Productions; and The Civic Opera of Berlin, of which he was chief stage and costume designer from 1932-33.

A Jewish refugee from Germany, Condell emigrated to the United States in 1938. His first major assignment in the United States entailed scenery designs for a production of George Bernard Shaw's "Saint Joan", directed by Erwin Piscator and starring Luise Rainer. Other early assignments included work for the American League for Opera, Studio Theater of the New School, Austrian Theatre, Philadelphia's Academy of Arts, Montreal Music Festival, Bryn Mawr College Festival, Shoe String Opera Company, and Columbia University's Opera Workshop.

Condell's early United States career also consisted of teaching costume and stage design at New York College of Opera, Academy of Vocal Arts, Y.M.H.A. and the Dramatic Workshop and Technical Institute, where he was appointed art director by Erwin Piscator in 1949.

In 1944, Condell began his work with the New York City Opera. His first assignment was for a production of "La Boheme". Condell's association with the New York City Opera included close to 100 opera productions, and lasted until 1950, a year before his death. Condell's success with the New York City opera is evident by the fact that the annals (compiled by George L. Mayer and Martin L. Sokol) list Condell as a designer up through the Spring of 1964, 13 years after his death. Parallel to Condell's work for the New York City Opera, was his work as a successful stage and costume designer for Broadway and various other theatrical productions.

Little is known about Condell's personal life. His wife Luba had her own acting career. Their son was named Cary. Condell's professional career won him critical acclaim, praised as "ingenious" and "authentic and imaginative" by The New York Herald Tribune. H. A. Condell died in 1951, at the early age of 45.

SCOPE AND CONTENT NOTE

The H. A. Condell Papers and Designs (1929-1969) include business correspondence, contracts, publicity and promotional materials, and costume and stage designs. These materials have been divided into four series: Series 1, Correspondence; Series 2, Contracts; Series 3, Publicity and Promotional Material; and Series 4, Designs.

The bulk of the collection is composed of designs (original art works, technical drawings, sketches, and several photographs), which document Condell's career as a stage and costume designer, both in Germany and the United States. These designs illustrate Condell's creative genius and parallel the artistic movements of the time. Earlier works have an expressionistic quality, while later works reveal a flavor for the avant garde. Costume designs from his Berlin years (1933-1938) have been stamped "Muster ohne wert", a phrase indicating that the designs were not for commercial sale.

H. A. Condell's early correspondence (1939-1944) relates his efforts to establish himself as a stage designer in the United States. Later correspondence (1944-1951) show Condell as a well respected designer, sought after for advice on improving physical productions. The letters portray Condell's specific ideas and understanding of stage and costume design. Furthermore, Condell's correspondence illustrate the necessary communication between designer and producer for a successful production.

Luba Condell's correspondence emphasizes the success and popularity of her husband. The bulk of Luba B. Condell letters (1951-1952) express concern for Condell's deteriorating health and sincere sympathy due to his early death. As early as 1951, until 1969, letters from both the New York Public Library and the Wisconsin Center for Theatre Research express an interest in obtaining Condell's papers and designs. A letter from Leo Kerz in 1967 requests Condell's works for an important exhibit entitled "Piscator and Total Theatre", at Lincoln Center's Museum of Performing Arts.

United Scenic Artists Contracts provide specific details, such as, production title, date, and fee. These contracts indicate the role of the union and the necessary security measures taken by stage and costume designers in the 1940's and early 1950's, which is demonstrated by the Leo Sachse case (see Sachse letters and corresponding contracts).

The success of H. A. Condell is documented by the Publicity and Promotional Materials Series. Magazine and newspaper clippings praise Condell's work and many of the productions on which he worked. Brochures from the Dramatic Workshop and New York College of Music list Condell as an outstanding and celebrated instructor. Missing is information on Condell's teaching career at the Academy of Vocal Arts and the Y.M.H.A.

Although the H. A. Condell Papers and Designs illustrate Condell's professional life as a stage and costume designer, they do not provide information about his personal life. The H. A. Condell Papers and Designs also lack documentation about his career in Germany and examples of theatrical costume design in the United States. A majority of his designs deal with opera, and have been given to the Music Division.

The H. A. Condell Papers and Designs gives insight to the life of an immigrant artist who, like many other German refugees, found his niche in the artistic communities of the United States during the 1940's.

SERIES DESCRIPTION

I. CORRESPONDENCE

1938-1969. 23 Folders.
Arranged alphabetically.

This series contains correspondence of H. A. Condell and Luba B. Condell. H. A. Condell's correspondence deals strictly with business matters. Luba B. Condell's correspondence relates concern for her husband's deteriorating health and deals with the donation of her husband's papers and designs. The series is divided into the two sub-series:

1. H.A. Condell
2. Luba B. Condell

Sub-series

1. H.A. Condell (1938-1951)

Included in this sub-series are H.A. Condell's business correspondence from 1938 until his death in 1951. Letters reveal his involvement in scenic stage and costume design for opera and theater. Several letters have production notes or sketches attached. Correspondence with Eugene S. Bryden, Laszlo Halasz, Langston Hughes, Theodore Komisarjevsky, Erwin Piscator, and Leopold Sachse have been arranged in single folders because of the number of letters and significance of the individual. Correspondence with the United Scenic Artists have also been arranged in an individual folder: These communications include union regulations and resolutions, memos, and special reports. Folder no. 21 contains congratulatory telegrams and has been placed at the end of the series.

2. Luba B. Condell (1951-1969)

Included in this sub-series are Luba B. Condell's correspondence which relate to H. A. Condell. The bulk of the correspondence (1951-1952) expresses concern for Condell's deteriorating health and sincere sympathy due to his early death. Correspondence with New York Public Library (1948-1952) and the Wisconsin Center for Theatre Research (1967-1969) discuss an interest in obtaining Condell's papers and designs. Correspondence with Leo Kerz (1967) requests Condell's works for an exhibit entitled "Piscator and Total Theatre", at Lincoln Center's Museum of Performing Art. Folder no. 24 contains condolence telegrams and is placed at the end of this series.

II. CONTRACTS

1944-1950. 4 Folders.
Arranged chronologically.

Included in this series are United Scenic Artists contracts. The contracts are arranged chronologically in the following three groups: (1.) Designing Artists Contracts (1944-1950), (2.) Official Stock Contracts (1943-1947), and (3.) Theatrical Costume Designers Contracts (1944-1950). Contracts contain date, production title, fee, and union regulations. A majority of the contracts deal with opera productions for the New York City Opera.

III. PUBLICITY AND PROMOTIONAL CAREER 1938-1951. 2 Folders.

This series includes magazine and newspaper articles complimenting Condell's stage and costume designs, and brochures used to publicize his teaching career. The series is divided into two sub-series:

1. Clippings
2. Teaching Career

Sub-series

1. Clippings (1938-1951)

Included in this sub-series are miscellaneous magazine and news clippings praising H. A. Condell's work and productions on which he worked. These clippings are arranged by form, magazine clippings are followed by newspaper clippings. Clippings from New York City papers have been eliminated from this sub-series, as these items are already held by the New York Public Library, and are accessible via newspaper indexes.

2. Teaching Career (1940-1949)

This sub-series includes brochures advertising Condell as a celebrated stage and costume designer at the Dramatic Workshop and Technical Institute and New York College of Music. This sub-series does not contain information on Condell's teaching career at the Academy of Vocal Arts or the Y.M.H.A.

IV. DESIGNS

1933-1951. 4 Boxes & 2
Oversized Boxes

Included in this series are Condell's costume and stage designs for theatrical productions (opera and ballet designs are housed in their respective divisions - see separation sheets).

Sub-series

1. Costume Designs (1933-1940)

The costume designs are predominately from Condell's Berlin years (pre-1938). These items, identified by a date and a "Muster ohne wert" stamp (a duty free stamp), are arranged chronologically. Most of the costume designs are unidentified including one folder of oversized materials.

2. Stage Designs (1933-1951)

The stage designs represent his work both in Germany and the United States and include original art works, technical drawings, sketches, and several photographs. They are arranged alphabetically by title. Unidentified designs appear at the end of the series and with the oversized items.

H.A. CONDELL PAPERS AND DESIGNS

CONTAINER LIST

BOX NO. 1

SERIES I: CORRESPONDENCE

Sub-series 1 - H.A. Condell

Folder

1	A-BRO: 16 letters [1941-1951]		
	Achtermann, Marjorie	1 letter	1945
	Armitag, Merle	2 letters	1947
	Bab, Julius	1 letter	1941
	Bachenheimer, Theodore	2 letters	1946
	Bamberger, Theron	1 letter	[n.d.]
	Benatzky, Ralph	1 letter	1943
	Berger, Elizabeth	1 letter	[n.d.]
	Bixler, Mareen	1 letter	1944
	Breen, Robert	2 letters	1943
	Brentano, Felix	3 letters	1943-1945
	Bromley, Harald	1 letter	1951
2	Bryden, Eugene S.	11 letters	1943-1949
3	BU-DO: 6 letters [1940-1951]		
	Butler, Lee	1 letter	1940
	Colfer, Jessica	letters	1951
	Crawford, Cheryl	2 letters	1946
	David, Athanese	1 letter	1947
	Downes, Olin	1 letter	1947
4	DRA: 4 letters [1945-1950]		
	Dramatic Workshop and Technical Institute	3 letters	1949-1950
	Dramatists' Guild	1 letter	1945
5	E-FRA: 11 letters [1945-1951]		
	Erhardt, Otto	4 letters	1950
	Feingold & Falussy	2 letters	1945, 1946
	Frank, Benno D.	5 letters	1950-1951

6	FRI-HAG: 13 letters [1941-1950]		
	Friedgut, Harry	1 letter	1944
	Gamache, Mr.	2 letters	1947
	Garbat, Fifi	3 letters	1941
	Gatz, Felix	1 letter	1941
	Graham, Marian	2 letters	1948
	Gutman, John	3 letters	1950
	Hague, Mr.	1 letter	1946
7	Halasz, Laszlo	13 letters	1944-1951
8	HAM-HO: 26 letters [1940-1951]		
	Hammond, Vernon	9 letters	1940-1951
	Harris, Jed	2 letters	1943
	Helburn, Theresa	3 letters	1939-1942
	Hinzenberg, V.A.	1 letter	1951
	Houghton, Norris	1 letter	1947
	Hopkinson, James P.	10 letters	1948
9	Hughes, Langston	1 letter	1950
10	J-KA: 14 letters [1944-1950]		
	Jaretzki, Paul	2 letters	1948, 1949
	Johnson, Harriet	4 letters	1945-1950
	Karnolt, Rudy	3 letters	1947, 1949
	Karp, Richard	1 letter	1944
	Karson, Nat	2 letters	1947, 1949
	Kaufman, S. Jay	2 letters	1945
11	Komisarjevsky, Theodore	13 letters	1947-1951
12	L-PE: 15 letters [1938-1950]		
	Lancourt, Saul	1 letter	1945
	Lefebre, Hans	1 letter	1938
	Leonard, Caire	1 letter	1946
	Lester, Edwin	1 letter	1951
	Meisner, Sanford	1 letter	1943
	Menotti, Gian-Carlo	3 letters	1947-1950
	Meyerberg (& Spector)	1 letter	1950
	Montedoro, Marco	1 letter	1940
	Morris, Newbold	1 letter	1946
	Moss, Paul	1 letter	1947

	Mulle, H.G.	1 letter	1947
	Nagy, Elmer	1 letter	1947
	Peyeer, Herbert	1 letter	1948
13	Piscator, Erwin	12 letters	1940-1950
14	R: 8 letters [1938-1950]		
	Rahn, Muriel	1 letter	1950
	Rhodes, Willard	1 letter	1950
	Rosenstock, Joseph	3 letters	1938
	Rosing, Vladimir	2 letters	1950
	Rudel, Julius	1 letter	[n.d.]
15	Sachse, Leopold	6 letters	1945-1948
16	SE-SU: 21 letters [1939-1951]		
	Selective Service	1 letter	1944
	Serlin, Oscar	1 letter	1945
	Shields, Tom	3 letters	1945
	Smith, C.E.S.	1 letter	1947
	Smith, Cecil	4 letters	1948
	Spector, Joel	1 letter	1949
	Straight, Beatrice	1 letter	1945
	Steinberg,	2 letters	[1939-?]
	Still, William Grant	2 letters	1949
	Stoddard, Haila	1 letter	1951
	Stubblefield, Sally	1 letter	[n.d.]
	Sulsky, Sam	3 letters	1950-1951
17	T: 7 letters [1940-1947]		
	Theatre Arts	5 letters	1946-1947
	Traube, Shepard	1 letter	1942
	Tuttle, Day	1 letter	1940
18	United Scenic Artists	10 letters	1940-1950
19	W-Z: 11 letters [1941-1950]		
	Warden, Helen	3 letters	1941
	Watt, Douglas	1 letter	1948
	White, John S.	2 letters	1948, 1950
	Windt, Valentine	2 letters	1950
	Wymetal, William	1 letter	1948
	Zaffrin, Mr.	2 letters	1948

Sub-series 2 - Luba B. Condell

20	Berns, Julie	1 letter	[n.d.]
	Eisenberg, Azriel	1 letter	1951
	Erhardt, Otto	1 letter	1951
	Halasz, Laszlo	1 telegram	1951
	Hughes, Langston	1 telegram	1951
	Kerz, Leo	1 letter	1967
	Morris, Newbold	1 telegram	1951
	New York Public Library		
	Beals, Ralph A.	2 letters	1951
	Freedley, George	2 letters	1951, 1952
	Zeltner, Irwin	1 letter	1948
	Romano, Arthur (of the United Scenic Artists)	2 letters	1951, 1952
	Rosenstock, Joseph	3 letters	1951-1954
	Sulsky, Sam	1 letter	1952
	Wisconsin Center for Theatre Research	5 letters	1968-1969

SERIES II: CONTRACTS

21	United Scenic Artists Contracts	14 contracts	1944-1946
22	United Scenic Artists Contracts	15 contracts	1947-1950
23	Official Stock Contracts	6 contracts	1943-1947
24	Theatrical Costume Designers Contracts	13 contracts	1944-1950

**SERIES III: PUBLICITY & PROMOTIONAL
CAREER**

25	Miscellaneous Magazine and Newspaper Clippings		1938-1950
26	Academic Career		1940-1951

BOX NO. 2**SERIES IV: DESIGNS
Sub-series 1 - Costume Designs**

Folder			
1	<i>Nathan the Wise</i> by Gotthold Ephraim Lessing	2 designs	1933
2	Unidentified	2 designs	1934
3	Unidentified	14 designs	1935
4	<i>Antigone</i> by Sophocles	7 designs	1936
5	Unidentified	4 designs	1936
6	Unidentified	13 designs	1937
7	Unidentified	3 designs	1938
8	<i>Ghosts</i> by Henrik Ibsen	2 designs	1940
9	Unidentified	19 designs	pre-1938

BOX NO. 3**Sub-series 2 - Stage Designs**

Folder			
1	<i>Barrier</i> by Langston Hughes	4 designs	1950
2	<i>Cyprienne</i> by Margaret Mayo	1 design	1930
3	<i>Delila</i> by Ferenc Molnar	2 set photographs	1937
4	<i>Job</i> by Victor Keleman	5 designs	1940
5	<i>King Lear</i> by William Shakespeare	3 designs	1938

6	<i>Lily Henry</i> by M. K. Cooper	4 designs	1950
7	<i>Maurice Schwartz Show</i>	5 designs	n.d.
8	<i>Merry Wives of Windsor</i> by William Shakespeare	4 designs	1937
9	<i>The Miracle of the Warsaw Ghetto</i> by H. Leivick	3 designs	1945
10	<i>Molly Picon Show</i>	26 designs	1950
11	<i>Much Ado About Nothing</i> by William Shakespeare	3 set photographs	n.d.
12	<i>Mulatto</i> by Langston Hughes	3 designs	1949
13	<i>Nathan the Wise</i> by Gotthold Ephraim Lessing	9 designs	1942
14	<i>Saint Joan</i> by George Bernard Shaw	4 set photographs	1940
15	<i>Saint Joan</i> by George Bernard Shaw	13 designs	1940
16	<i>Samarkand</i> by Samuel Carter	4 designs	1951
17	<i>The Seer Looks at His Bride</i> by Harry Sackler	3 designs	n.d.

BOX NO. 4

Sub-series 2 - Stage Designs

Folder			
1	<i>Soil</i> by Martin Rost	1 design	1939
2	<i>Theodore Herzl</i>	12 designs	n.d.

3	<i>Two on an Island</i> by Elmer Rice	13 designs	1940
4	<i>Two on an Island</i> by Elmer Rice	10 designs	
5	<i>War and Peace</i> by Leo Tolstoy	1 design, 1 set photograph	1940
6	<i>War and Peace</i> by Leo Tolstoy	1 spiral notebook containing preliminary design ideas	
7	Unidentified	13 designs	1937
8	Unidentified	3 designs	1938
9	Unidentified	32 designs	n.d.
10	Unidentified	21 designs	n.d.
11	Unidentified	9 set photographs	n.d.

BOX NO. 5

Sub-series 2 - Stage Designs (Oversized)

Folder			
1	<i>Antigone</i> by Sophocles	1 design	1935
2	<i>Bloomer Girl</i> by Sig Herzig	1 sheet of layout ideas	n.d.
3	The Golem by H. Leivick	1 design	1937
4	<i>Jeremias</i> by Stefan Zweig	5 designs & 1 page of photographs	1934
5	<i>Land of Smiles</i> by Franz Lehar	2 designs	1945
6	<i>Lily Henry</i>	2 designs & technical	

	by M. K. Cooper	drawings	
7	<i>The Miracle of the Warsaw Ghetto</i> by H. Leivick	technical drawings	n.d.
8	<i>Molly Picon Show</i>	technical drawings	1950
9	<i>Much Ado About Nothing</i> 2 designs & 1 page by William Shakespeare	of photographs	1937-38
10	<i>Nathan the Wise</i> by Gotthold Ephraim Lessing	3 designs	1942
11	<i>Saint Joan</i> by George Bernard Shaw	2 designs & technical drawings	n.d.
12	<i>We Will Live</i> by David Bergelson	technical drawings	n.d.
13	<i>Wedding in Japan</i> by Ted Pollack	technical drawings	n.d.
14	<i>Winter Soldiers</i> by Dan James	7 designs	1942

BOX NO. 6

Stage and Costume Designs - Oversized

Folder			
1	Unidentified costume designs	7 designs	1933, 1938, n.d.
2	Unidentified stage designs	1 design	1935
3	Unidentified stage designs	5 designs	1936
4	Unidentified stage designs	3 designs	1937
5	Unidentified stage designs	1 design	1938
6	Unidentified stage designs	1 design	1940
7	Unidentified stage designs	2 designs	n.d.

8 Unidentified stage designs 3 photographs n.d.