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Collection Guide

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Collection Title: Guide to the Project Ngoc Records MS.SEA.016

Collection Number: MS.SEA.016

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Collection Overview

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Description This collection contains materials relating to the activities of Project Ngoc (1987-1997), a non-profit humanitarian group consisting mainly of college students. Materials from Project Ngoc include correspondence, records of meetings and activities, and photographs and slides documenting travel to refugee camps and statewide activities. Materials from various organizations involved with refugee issues include correspondence, bills, and other printed ephemera. The collection also contains artwork done by refugee artists in the Hong Kong camps.

Background Project Ngoc (PN), a non-profit humanitarian organization comprised mainly of college students, strove to publicize and gather support for Southeast Asian refugees. Originally initiated as a class at UCI by graduate student Tom Wilson, PN was an attempt to increase the awareness of the students concerning the Vietnamese refugee crisis. Students in the class then decided to help alleviate the tragedies of the refugees by taking the Project beyond the limitations of the classroom and forming an organization in the hopes of realizing more concrete projects to assist the refugees.

Extent 8.0 Linear feet (11 boxes and 9 oversize folders) and 148 digitized images

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Collection Overview

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Collection Contents

- Subject files concerning refugee issues,
- Project Ngoc organizational files,
- Visual and audiovisual materials,
- Artwork,
- Newspaper clippings,



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Collection Contents

Subject files concerning refugee issues,
Project Ngoc organizational files,
Visual and audiovisual materials,
Artwork,
Newspaper clippings.

Artwork,

Artwork, Series 4. 1987-1997

Physical Description: 2.4 linear ft.

General Physical Description note:

Series Scope and Content Summary

This series comprises drawings and paintings done by refugee artists in the Hong Kong camps that were visited by members of Project Ngoc. The artwork focuses on the obstacles faced by the refugees living in the camps and the frustration they felt over their living conditions.

Arrangement

The artwork is arranged alphabetically by artist. All artwork was created during the years of activity of Project Ngoc from 1987-1997. Dates are provided only when the date appeared on the individual piece of art. The majority of the artwork contains artist names and titles in Vietnamese. Quan Tran provided translation services for the artist and title names.

Box-folder FB-61 : 17	Anh, Hung. Slogan
	Artist unknown
Box-folder XOS1	Advocate Day
Box-folder FB-39 : 4	Another Night
Box-folder XOS1	Autumn Rain

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Title:

Contemplation

Creator/Contributor:

Duy, Khoa, Artist

Subject:

Refugee camps
Refugees and Immigrants
Social Aspects
Vietnamese
Hong Kong

Note:

Title supplied by artist

Type:

Paintings

Physical Description:

1 painting : 114 x 55 cm

Identifier:

cui-ucid-sea016-027

Copyright Note:

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Related Item:

Metacollection: [California Cultures](#)

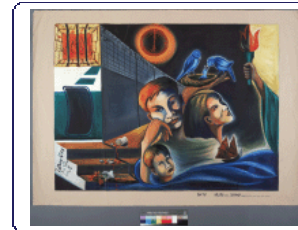
Metacollection: [SEAAdoc](#)

Collection:

[Project Ngoc records](#)

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Guide Records

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Graham collection of psychedelic posters (Library of Congress)

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 Collection: [Guide Records](#)

Title: Graham collection of psychedelic posters (Library of Congress)
Other Title: Bill Graham collection of psychedelic posters (Library of Congress)
Related Names:
[Graham, Bill, 1931-1991](#) , donor
Date Created/Published: 1966-1970.
Medium: ca. 400 prints (posters) : most color; various sizes.
Summary: Includes posters created to advertise rock concerts and other musical performances held primarily at the Fillmore West Auditorium in San Francisco, California. Among the performers featured in these "Bill Graham Presents" productions are the Grateful Dead, Jefferson Airplane, the Rolling Stone, Donovan, and Aretha Franklin. Leading artists of the California Psychedelic movement are well represented, including Rick Griffin, Bonnie MacLean, McHugh, Victor Moscoso, Stanley Mouse, and Wes Wilson.
Reproduction Number: ---
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Call Number: Guide Record [P&P]
Repository: Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA
Notes:

- Arrangement: Organized into two series according to size. The large posters are interfiled with the U.S. artist posters. The small posters are in a series called POS - Graham (B size). Arrangement: The arrangement is alphabetical by artist name, then by sequential number. Call number example: POS - GRAHAM U.S..M244, no. 21 (B size).
- Collection title devised by Library staff.
- The poster media are predominately photomechanical processes; other techniques are also represented.
- Digitized images for many items in the collection and their associated identifying information are available through the Prints & Photographs Online Catalog.
- Posters are viewable in black-and-white on a microfilm made in 1975 (MICROFILM LOT 11343-7).
- Gift; Bill Graham; 1970.
- Library of Congress staff assembled the movie posters, chiefly through copyright deposit acquisitions.
- Finding aid is the microfilm and a card catalog. Copies of the cards are also interfiled in the U.S. Poster artist card catalog.

Subjects:

- [Rock groups--1960-1970.](#)
- [Concerts--1960-1970.](#)


Format:

- [Photomechanical prints--1960-1970.](#)
- [Rock posters--1960-1970.](#)

Collections:

- [Guide Records](#)

Bookmark This Record:
<http://www.loc.gov/pictures/item/2005682805/>



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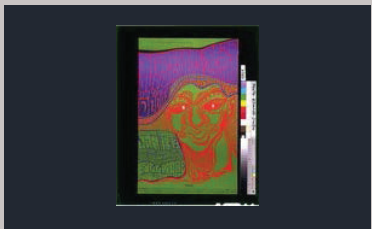
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JPEG(70kb) | JPEG(233kb) | TIFF(4.9mb)

digital file from color film copy transparency
http://hdl.loc.gov/loc.pnp/cph.3g04864

Grateful Dead, Junior Wells Chicago Blues Band, and the Doors Friday Saturday Jan 13 14 and ... Fillmore Auditorium /

About This Item
Obtaining Copies
Access to Original

Title: Grateful Dead, Junior Wells Chicago Blues Band, and the Doors Friday Saturday Jan 13 14 and ... Fillmore Auditorium / / Wes Wilson, '75 .

Creator(s): [Wilson, Wes](#), artist

Date Created/Published: c1966.

Medium: 1 print (poster) : color.

Reproduction Number: LC-USZC4-4864 (color film copy transparency) LC-USZCN4-67 (color film copy neg.)

Call Number: POS - US .W5578, no. 25 (B size) [P&P]

Repository: Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA

Notes:

- At head of title: "Bill Graham presents in San Francisco."
- Promotional goal: U.S. K762. 1966.
- Copyright by Wes Wilson.
- Published in: Eyes of the nation : a visual history of the United States / Vincent Virga and curators of the Library of Congress ; historical commentary by Alan Brinkley. New York : Knopf, 1997.
- DCRM(G) example 1B4 - title elements scattered by layout or typography

Subjects:

- [Grateful Dead \(Musical group\)--1960-1970.](#)
- [Doors \(Musical group\)--1960-1970.](#)
- [Rock groups--California--1960-1970.](#)

Format:

- [Prints--Color--1960-1970.](#)
- [Rock posters--1960-1970.](#)

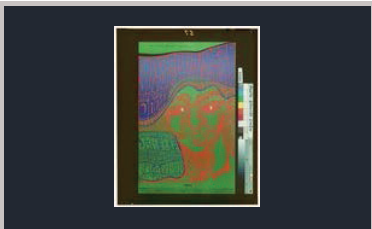
Collections:

- [Posters: Artist Posters](#)

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digital file from color film copy neg.
http://hdl.loc.gov/loc.pnp/cph.3j00067

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Artwork in the Richard E. Byrd Papers

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Short Link: https://byrdpolarmedia.osu.edu/Artwork_in_the_Richard_E_Byrd_Papers

Collection Expiration Date: 05/17/2020

Title: Artwork in the Richard E. Byrd Papers









Date: February 17, 2010

Donor: Kissel, Laura

Description: This collection consists of the artwork found in the Richard E. Byrd Papers. Some of the art is three dimensional, but most are paintings, illustrations, and prints relating to Admiral Richard E. Byrd and polar expeditions.

Contents: The materials on this Website have been made available for use in research, teaching and private study. For these purposes, you may reproduce (print, make photocopies, or download) materials from this site without further permission on the condition that you provide the following attribution of the source on all copies: https://byrdpolarmedia.osu.edu/Artwork_in_the_Richard_E_Byrd_Papers. For any other use, please contact the polar curator at 614-688-8173 or kissel.4@osu.edu.

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« 1 2 3 4 5 »

 Byrd Lecture Tour Advertisement	 Flights: Unforgettable Exploits of the Air by Frank Lemon	 Charles Lindbergh goes to Paris!	 Louis Blériot Passes the White Cliffs of Dover in May, 1909
 Lieut-Commander Albert C. Read Nears Azores in a Navy Plane	 The conqueror of one pole attempts the other	 Man in Snow Tunnel by David Paige	 Man with Sled and Dog by David Paige

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Collection Info

- Created: 02/17/10
- Modified: 04/26/12
- Viewed by 553 person(s)
- 88 items in collection
- Collection size: 397 MB
- Sub-collection of [Artifacts in the Richard E. Byrd Papers](#)

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Artwork in the Richard E. Byrd Papers: Man in Snow Tunnel by David Paige

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byrdartifact 468_2_3

Short Link: <https://byrdpolarmedia.osu.edu/5SNnDeLcP>

Filename: byrdartifact 468_2_3.jpg

Title: Man in Snow Tunnel by David Paige

Location of original media: Richard E. Byrd Papers, Box 468, Folder 2, Item 3, 054-362.21:3-4

Dimensions: 9" x 12" (entire)

Donor: Anonymous

Entry by: Sasha Westgate

Media Type: Pastel on paper

Description: This pastel depicts a man with an instrument on a tripod inside of a snow tunnel. This may have been a working draft or companion to the "[Magnetometer in an ice cave - illuminated by candle light](#)" pastel found in The Magic of Antarctic Colours.

Notes: For more of David Paige's work, please visit the extensive [Digital Exhibit](#), which features more art, a chronology, and



The William Ready Division of
Archives and Research Collections

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Williams, James

James Williams fonds. – 1992-2004. – 19 inkjet prints, 2 silver gelatin prints in frames; 2 exhibition catalogues.

James Williams, the son of Francis (née Porter) and Alexander Raymond Williams, was born on 26 December 1955 in Hamilton, Ontario. He completed a degree (AOCA) in new media art at OCAD in 1989 and BFA and MFA degrees in photography from the State University of New York at Buffalo in 1990 and 1992, respectively. His photographs, which juxtapose workers in factories and other settings, have been exhibited in many galleries and other venues throughout the world. He currently lives in Salford (Great Britain), where he teaches photography at the University of Bolton.

The fonds consists of inkjet prints and silver gelatin prints of different dimensions, depicting workers in factories and other buildings and settings in Dubai, western New York, Slovakia, southern Ontario, and Sydney, Nova Scotia.

Title based on the content of fonds.

The fonds (01-2011) was donated by Janice Haluszka, Edward Williams, and Dennis Gerencser. on 3 January 2011.

Finding aid available electronically.

There are no access restrictions.

Further accruals are not expected.

Contact: archives@mcmaster.ca

Last Reviewed: March 14, 2011

URL: <http://library.mcmaster.ca/archives/findaids/fonds/w/williamsj.htm>



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Williams, James

James Williams fonds

Two catalogues of exhibitions.

James Williams: Shift, Change 1988-1998, Art Gallery of Hamilton, 1998.

Work, Workers, Work: Rearranging the Land, Dalhousie University Art Gallery, 10 October-23 November 1997.

35.6 x 53.3 cm inkjet prints, framed 45.7 x 61 cm

Fashion #1, Dubai, 2000. Colour photograph of a women's fashion show inset with 3 b&w photographgraphs of men at sewing machines.

Fashion #3, Dubai, 2000. Colour photograph of a women's fashion show inset with 3 b&w photographs of men at sewing machines.

Fish market #3, Dubai, 1999. Colour photograph of seafood for sale inset with 3 b&w photographs of men showing fish and seafood.

Fish market #4, Dubai, 2000. Colour photograph of vegetables and other food and drink for sale inset with 3 b&w photographs of men (one carrying a bowl of fish).

Fish market #5, Dubai, 2000. Colour photograph of a restaurant with blue tables, chairs, and carpet inset with 3 b&w photographs of men (two with baskets of fish).

Construction crew #5, Dubai, 1999. Colour photograph of a building featuring a spiked fence and a sculpture of a camel inset with a b&w photograph of men wearing caps.

50.8 x 76.2 cm, b&w inkjet prints, framed 81.3 x 101.6 cm

Steeltown, western New York #1, 1991. Factory inset with 3 photographs of workers.

Steeltown, western New York #2, 1992. Factory inset with 3 photographs of workers.

Steeltown, southern Ontario #1, 1994. Factory inset with 3 photographs of workers.

Steeltown, Mexican chapter, 1996. Slag heap and factory inset with 3 photographs of workers.

Steeltown, Slovakian chapter #1, 2004. Parked cars inset with 3 photographs of workers.

Steeltown, Slovakian chapter #2, 2004. Factory and field inset with 3 photographs of workers.

Steeltown, Sydney Steel Corporation, Sydney, Nova Scotia (SYSCO) #1, 2001. Factory inset with 3 photographs of workers.

Steeltown, SYSCO, #2, 2001. Factory inset with 3 photographs of workers.

Steeltown, SYSCO, #4, 2001. Factory inset with 3 photographs of workers.

Steeltown, SYSCO, #5, 2001. Town inset with 3 photographs of workers.

Steeltown, SYSCO, #6, 2001. Factory inset with 3 photographs of workers.

27.9 x 35.6 cm silver gelatin prints, framed 81.3 x 101.6 cm

Steeltown, Slovakian chapter #3, 2004. 2 photographs. Apartment building; factory.


Steeltown, Slovakian chapter #4, 2004. 2 photographs. Hotel Metal; back of building with clothes line.

53.3 x 68.6 cm, colour inkjet prints, framed 81.3 x 101.6 cm

Steeltown, Slovakian chapter #5, 2004. Back of building with a boy in an open balcony.

Steeltown, Slovakian chapter #6, 2004. Apartment building.

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Mr. Steven Enich (04/21/1923 – 10/10/2004) was a prominent Serbian-American lawyer, practicing primarily in Wisconsin. An amateur photographer as well as philanthropist, especially to the Serbian Orthodox cultural heritage, from approximately 1979 to 1994, he was given often unprecedented access to Serbian Orthodox cultural monuments in the former Yugoslavia. In the course of several trips there, he amassed a collection of almost 5,000 slides, the majority of which he took himself. Often, he would share these slides with interested groups, particularly among the Serbian Orthodox communities in the United States.

In 2006, his widow, Mrs. Irene Enich (nee Miller), hoping to ensure "continuing access to and the preservation of" this valuable collection, donated the entire collection and related valuable personal notes of Steven Enich to the Hilandar Research Library, where these visual materials can embellish the largely Eastern (and Serbian) Cyrillic Orthodox manuscripts on microfilm, which this special collection preserves and to which it creates access as the largest such collection in the world.

Notes: 1. There are occasional differences between the original Enich notes and the images. In all such cases, we have attempted to identify, occasionally enhance, and describe the actual content of the slide. Also, the notes refer to a time before the break-up of the former Yugoslavia, and thus geographic and other terms may not always reflect current usage. 2. The place names used to describe the items in this collection came from the photographer's notes, but we have also included a controlled name for each place from the [Getty Thesaurus of Geographic Names](#).

The Hilandar Research Library gratefully acknowledges the generosity of Mrs. Irene Enich, as well as the work of a number of individuals at The Ohio State University Libraries, and especially: Amy L. McCrory, Digital Imaging Technician, OSU Libraries Preservation Department, and Jennifer Breitigan, student assistant to A. McCrory; Melanie B. Schlosser, Metadata Librarian, Scholarly Resources Integration Department; Morag E. Boyd, Metadata Librarian, Special Collections Cataloging Department. In addition, it should be noted that the difficult and time-consuming task of identifying the slides and their contents was divided between Dr. Lyubomira Parpulova Gribble, Assistant Curator of the Hilandar Research Library, and Andrew J. Kier, Graduate Research Associate of the Resource Center for Medieval Slavic Studies.

Logo image: Decani Monastery.

In honoring Mrs. Enich's wishes, the Hilandar Research Library, through the OSU Libraries and Knowledge Bank, makes images of the vast majority of these slides broadly available through the Knowledge Bank. In addition, the original notes of S. Enich are also available as scanned images. These images may be downloaded for private or academic use; for other use, please contact the Hilandar Research Library (hilandar@osu.edu).

Collections in this community

- Church Items (Enich Slide Collection)
- Frescoes from Monasteries of Serbia (Enich Slide Collection)
- Good Friday and Easter, 1981 (Enich Slide Collection)
- Kalemegdan Fortress, Ruzica, and St. Petka (Enich Slide Collection)
- Life and Cathedral of St. Sava (Enich Slide Collection)
- Miscellaneous (Enich Slide Collection)
- Montenegro (Enich Slide Collection)
- Patriarchal Activities (Enich Slide Collection)
- Patriarchal Museum (Enich Slide Collection)

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Serbian Monasteries (Enich Slide Collection)
St. Cyril and Methodius, St. John Kanty Church, Irene's House (Enich Slide Collection)
Stara Serbia (Enich Slide Collection)
Tesla, Military, and Public Museums (Enich Slide Collection)
Theological Educational Facilities (Enich Slide Collection)
Vidovdan (Enich Slide Collection)

Recent Submissions

 <p>Church on Nikolje monastery mill grounds... (1986-02-01)</p>	 <p>Žiča Monastery view (1987-05-01)</p>	 <p>Stara Pavlica -- panoramic view of the a... (1991-06-01)</p>	 <p>Pantokrator at Ravanica (1987-05-01)</p>	 <p>Presentation of Christ in the Temple (Sr... (1986-02-01)</p>
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St. Sava Cathedral -- Main entrance

Please use this identifier to cite or link to this item: <http://hdl.handle.net/1811/43831>

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Title: St. Sava Cathedral -- Main entrance

Creators: [Enich, Steven](#)

Issue Date: 1989-10-01

Publisher: Ohio State University. Libraries


Description: Beograd
Belgrade
http://www.getty.edu/research/conducting_research/vocabularies/tgn/

Place: Beograd

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Doel Reed Aquatints Records

Guide to the Doel Reed Aquatints Records

Collection Number 1999-296

Special Collections and University Archives



**Oklahoma State University
Stillwater, Oklahoma**

Contact Information

Special Collections & University Archives
Edmon Low Library, Room 204
Oklahoma State University
Stillwater, Oklahoma
74078-1071 USA
Phone: 405-744-6311
Fax: 405-744-7579
Email: lib-scua@okstate.edu
URL: <http://www.library.okstate.edu/scua/index.htm>

Processed by

Evan Rogers, June, 2002.

Updated by

Tawny Taylor, October 2010.

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Brief Description of Collection

Title

Doel Reed Aquatints Records.

Creator

Doel Reed

Dates

1932.

Language

No linguistic content

Extent

1 oversize box.

Related Archival Materials

("Doel Reed printed material," 1951-1984. Archives of American Art, Smithsonian Institution, Washington, D.C. 20560; "Art Department," collection #97-041. Oklahoma State University Archives).

Repository

Oklahoma State University Library, Department of Special Collections and University Archives

Location

For current information on the location of these materials, please consult the Library's online catalog or contact the Special Collections and University Archives Reference staff.

Administrative Information

Access Restrictions

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Preferred Citation

[Identification of item], Doel Reed Aquatints Records, Special Collections and University Archives, Oklahoma State University Libraries.

Provenance

Gift of Martha Reed

Reference Code

Local Identifier: 1999-296

Repository Identifier: OkS

Country Identifier: US

Biographical Note

Doel Reed formalized and chaired the Art Department at Oklahoma A & M College starting in 1924 until his retirement from the position in 1959. He became nationally recognized as a modern master of aquatint, a unique form of engraving that uses an acid biting process to create fields of shading instead of using hatching or stippling.

Doel Reed, N. A. was born May 21, 1894 in Logansport, Indiana. Shortly after he moved to Indianapolis where he would spend the years of his youth. As a young man, Reed attended Saturday drawing classes at the John Herron Art Museum in Indianapolis; here he developed his tastes for and in art as well as his interest in its pursuit. One of the figures from the museum that strongly influenced his work was the famous painter and engraver Francisco Goya. Goya inspired the strong contrasts that exist in Reed's own work. Reed also found inspiration from more contemporary artists such as Laura Knight's "beautifully designed plates" (from the preface of *Doel Reed Makes An Aquatint*), Arthur Davis, Earl Horter, and Emil Ganso all of whom he mentions in the preface of *Doel Reed Makes An Aquatint*.

After high school Reed took an apprenticeship to an architect for four years before enrolling at the Art Academy of Cincinnati. Here Reed discovered graphic design, the area in which he would make his name in aquatinting. After being enrolled at the Art Academy of Cincinnati for 1916 and 1917, Reed volunteered for service in World War I. Gas blinded Reed while he fought with the 47th Infantry in the U.S. Army, and his injuries hospitalized him for year. On his recovery he returned to the Art Academy where he discovered his interest in graphics. Since very few schools specialized in or taught graphics, Reed taught himself. His work in oils and caseins helped establish him; his aquatints, though, made him famous.

Reed married in 1920 and made his first etching for the birth announcement of his daughter. An associate, Joseph Henry Sharp, had told him about the "boundless beauty of the Southwest," and Reed moved to Stillwater, Oklahoma where he chaired the art department at Oklahoma State University from 1924 until retiring to Talpa, New Mexico in 1959. While at Oklahoma State, the National Academy of Design elected him to an Associate membership position, and in 1952 he achieved full Academician status. Talpa, the surrounding pueblos, and countryside of the Taos area had served as the subjects of many of the sketches he turned into prints during his time in Stillwater. He visited New Mexico and Arizona often on the advice of his associates and friends. It was his practice to sketch in the field, to set down the mood as quickly as possible, and then finish the

painting or print back in his studio. His early base in architecture made buildings a focal point of much of his work.

A prominent member of the art community in Taos and New Mexico after 1960, Reed's work has been exhibited in somewhere close to 350 juried shows, and he has won over 100 national and international awards for art. His subject matter consists mainly of southwest geography and the female form. He expressed that he felt that landscape is "most sympathetic to creative work" (from preface). The Gardiner Art Gallery on the Oklahoma State University campus started its permanent collection with prints by Reed, the department's founder. Doel Reed passed away in 1985, but his work continues to be shown and sold especially in the southwest where he made his home. Reed has work in the Bibliotheque Nationale, Paris, France; the Victoria and Albert, London, England; the Metropolitan Museum of Art, New York; the Philadelphia Museum of Art, Philadelphia; the Library of Congress, Washington, D.C.; the Dallas Museum of Fine Arts; the Fine Arts Museum, Santa Fe, New Mexico; the Philbrook Museum, Tulsa, Oklahoma; the Gilcrease Museum, Tulsa and more.

Scope and Content Note

Three black and white aquatints signed and authenticated by Doel Reed and dated 1932. Subjects of the pictures include pueblos, mountains, and kitchen.

List of Series

Series I: Aquatints

Container List

Arranged alphabetically.

Box	Item No.	Item
1	1	Aquatint. "Mexican Kitchen" edition 9 of 50. Doel Reed. Black and white aquatint on paper. Signature in pencil. Stamp of DOEL REED to left of signature. 10 7/8" x 13"
	2	Aquatint. "Mexican Night" edition 9 of 50. Doel Reed, 1932. Black and white aquatint on paper. Signature in pencil. Stamp of DOEL REED to left of signature. 8" x 9 3/4"
	3	Aquatint. " <i>untitled</i> " edition 4 of 50. Doel Reed, 1932. Black and white aquatint on paper. Signature in pencil with DOEL REED stamp to left of signature. 7 3/4" x 9 3/4".

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Modern Graphic History Library, Department of Special Collections

Finding aid for the Charles Craver Personal Papers

Finding aid prepared by
Mary Oberlies.

Summary Information

Title: Charles Craver Personal Papers
Creator: Charles Craver
ca. 1940 - 1948
Extent: 2.0 linear feet
Call number: mghl00008
Language: English
Repository: Washington University in St. Louis
University Libraries, Department of Special Collections, Modern Graphic History Library
One Brookings Drive
Campus Box 1061
St. Louis, Missouri 63130

Access and Use:

Source of Collection:

This material was donated to the University Archives by Charles Craver in the 1990s. The material was transferred to the Modern Graphic History Library in 2008.

Access Restrictions:

There are no restrictions to access.

Use Restrictions:

Users of the collection must read and abide by the Rules for the Use of Modern Graphic History Library Materials.

Users of the collection who wish to use items from this collection, in whole or in part, in any form of publication (as defined in the form) must sign and submit to the Modern Graphic History Library a hard copy of the Request for Reproduction of Modern Graphic History Library Materials form.

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Processing Information:

Compiled by Meredith Nelson in August 2008.

Biography

Charles Henry Craver was born in Eldon, Missouri and attended the School of Fine Arts at Washington University in St. Louis, where he graduated with a Bachelor of Arts in 1933. After an early career as a freelance illustrator, he was employed for over 50 years as a staff artist for the Missouri Department of Health in Jefferson City.

Collection Scope and Content Note

Scope and Content Notes

This collection is divided into 2 series as follows:

Series 01: Magazine Illustrations (arranged by size) Series 02: Original Artwork (arranged by size)

Subject Terms

- Carver, Charles

Contents List

Title

Series 01: Magazine Illustrations [series]:

Scope: arranged by size

box 01	Missouri Ruralist, May 25, 1940,black and white
box 01	Southern Agriculturist, March 1948,black and white
box 01	Southern Agriculturist, May 1942,black and white
box 01	Kansas Farmer, April 5, 1941,black and white
box 01	The Front Rank, September 15, 1940,black and white
box 01	The Military Miniature Collector, undatedblack and white

Series 02: Original Artwork [series]:

Scope: arranged by size

box 01	Black and white, ink and mixed media
box 01	Black and white, ink
box 01	Black and white, ink and mixed media
box 01	Black and white, ink and mixed media
box 01	Black and white, ink and mixed media
box 01	Black and white, ink and mixed media



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Register to The Harold Rome Papers MSS 49

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Overview

REPOSITORY: [Irving S. Gilmore Music Library, Yale University](#)
 P.O. Box 208240
 120 High Street
 New Haven, CT
 06520-8240
 Email: musiclibrary@yale.edu
 Phone: (203) 432-0492
 Fax: (203) 432-7339

CALL NUMBER: MSS 49

CREATOR: Harold Rome

TITLE: The Harold Rome Papers

DATES: 1873-1988 (inclusive)

PHYSICAL DESCRIPTION: 97 boxes (46 linear feet)

LANGUAGE(S): Materials chiefly in English.

SUMMARY: Music, correspondence and other papers, photographs, art works, and additional materials by and about the American musical theater composer Harold Rome (1908-1993)

VIEW/SEARCH: [To view and/or search the entire finding aid, see the Full HTML or the Printable PDF.](#)

FINDING AID LINK: To cite or bookmark this finding aid, use the following address:
<http://hdl.handle.net/10079/fa/music.mss.0049>

CATALOG RECORD: [A record for this collection, including location information, may be available in Orbis, the Yale University Library catalog.](#)

Administrative Information

Provenance

The Harold Rome Papers were established in the Music Library of Yale University by Harold Rome in 1984.

Information about Access

The Papers are open to researchers by appointment. There are no restricted materials in the collection. Please contact the Special Collections staff to schedule an appointment.

Ownership & Copyright

The Harold Rome Papers are the physical property of the Irving S. Gilmore Music Library of Yale University. Copyrights belong to the composers and authors, or their legal heirs and assigns.

Cite As

MSS 49, The Harold Rome Papers in the Irving S. Gilmore Music Library of Yale University.

Biographical Sketch

Harold Jacob ("Hecky") Rome was born in Hartford, Connecticut, on May 27, 1908. His education included a B.A. from Yale College (1929), studies at the Yale Law School (1929-1930), a B.F.A. from the Yale School of Architecture (1934), and courses at the Yale Schools of Art and Music. He played piano in the Yale orchestra, making four trips to Europe with the group, and supported himself by playing with dance bands and for dance classes. This period also saw the birth of Rome's interest in African art, a fascination sparked when Rome visited Paris in 1930 and attended an exhibition of African sculpture there.

In 1934 Rome headed to New York to begin a career in architecture. What began as supplemental music jobs, however, blossomed into a more fulfilling and lucrative profession than architecture. During his three seasons (1935-1937) at Green Mansions (a summer resort in the Adirondacks), he produced musicals, wrote songs, and played the piano. His genius for songwriting was evident, and it was not long before his songs were sung by Gypsy Rose Lee and the Ritz Brothers.

In 1937, Louis Schaeffer hired Rome to write songs and be the rehearsal pianist for the revue *Pins and Needles*, which was produced and performed by I.G.L.W. union members. When, in 1937, the show opened in New York, it met with such wide acclaim that it moved on to Broadway and ran there and on the road for four years, establishing Rome as a composer and

lyricist. He won an ASCAP award for the song "Sunday in the Park" from *Pins and Needles*, followed by another for the song "Franklin D. Roosevelt Jones" from the 1938 revue *Sing Out the News* (produced by Max Gordon, with sketches by George S. Kaufman and Moss Hart, and songs by Harold Rome).

There followed revues, mostly sociopolitical, including *Sing for Your Supper* (1939); *Streets of Paris* (1939); and *The Little Dog Laughed* (1940), a musical based on the book by Joseph Schrank. *Lunchtime Follies* (1942), to which Rome contributed several songs, was a series of forty-five minute morale-boosting revues presented to workers at war-material factories. It included sketches by George S. Kaufman, Moss Hart, and Maxwell Anderson, and was produced and supervised by Kurt Weill. This was followed by *Star and Garter* (1942) and *Let Freedom Sing* (1942).

As a serviceman during World War II, Rome wrote songs for the army shows *Stars and Gripes* (1943) and *Skirts* (1944), the latter done in collaboration with fellow PFC Frank Loesser. Rome's return to civilian life was the theme for his next revue, *Call Me Mister* (1946), performed by former servicemen and servicewomen, among others.

That's the Ticket (1948), a musical based on a book by Julius and Philip G. Epstein, was directed by Jerome Robbins. This was followed by four more revues: *Pretty Penny* (1949), with sketches by Jerome Chodorov and directed by George S. Kaufman; *Alive and Kicking* (1950); *Michael Todd's Peep Show* (1950); and *Bless You All* (1950), with sketches by Arnold Auerbach.

Apart from *Romanoff and Juliet* (1957, play by Peter Ustinov with incidental music by Rome, directed by George S. Kaufman and produced by David Merrick), and *La Grosse Valise* (1965, for which Rome wrote the lyrics), the final productions were the book-musicals *Wish You Were Here* (1952, book by Arthur Kober and Joshua Logan, directed by Logan), *Fanny* (1954, book by S.N. Behrman and Joshua Logan based upon the trilogy by Marcel Pagnol, directed by Logan and produced by Logan and David Merrick), *Destry Rides Again* (1959, book by Leonard Gershe, produced by Merrick), *I Can Get It for You Wholesale* (1962, book by Jerome Weidman, produced by Merrick), *The Zulu and the Zayda* (1965), and *Gone With the Wind*, which opened in Tokyo as *Scarlett* (1970), went on to London (1972), and finally moved to Los Angeles (1973) to begin a United States tour.

In his book *Show Tunes* (1986), Steven Sushin describes Harold Rome's revues as having "sparkling comedy lyrics for everyday characters, set to bright and fresh music," and his musicals as having "rich, emotional scores." This accounts for the tremendous popularity of the shows and individual songs, as well as for their numerous performances and recordings. In fact, many of the shows were vehicles that launched the careers of performers such as Jack Cassidy, Bob Fosse, Betty Garrett, Elliot Gould, Buddy Hackett, Florence Henderson, Carl Reiner, Jerome Robbins, Barbra Streisand, and William Warfield.

Harold Rome died in New York on October 26, 1993.

Description of the Papers

The Harold Rome Papers include holograph, manuscript, and published musical works by Rome. These include vocal music, piano works, and a string quartet as well as the stage works. Among the stage works are some that have never been produced. Also included are scripts and lyrics, many of them in Rome's hand. There are production materials which include contracts, royalty statements, and related correspondence. The correspondence, mostly from others, includes letters from many illustrious friends and collaborators. There are numerous photographs of Rome and his stage and art works, including many slides and negatives. Twelve scrapbooks containing programs, correspondence, clippings and photographs, have been disassembled and the items assigned to the appropriate series. The clippings have been copied onto acid-free paper and the originals discarded.

The Papers also contain original art works by Harold Rome. An inventory of 75 oil paintings and watercolors appears in this register. Approximately 128 cassette and reel-to-reel tapes and 158 sound discs (40 45s, 83 78s, and 35 LPs) were transferred to Yale's Historical Sound Recordings collection.

A song index was compiled to indicate the shows in which songs appeared. The index also includes cross-references of variant titles for a show. Cross-references also appear within the register and in the series introductions. The song index was compiled for the general convenience of researchers. It is important to note, however, that not all of the songs listed there are present in the Harold Rome Papers.

Boxes and folders are numbered consecutively, except for oversized boxes and folders, which are housed at the end.

The Papers were a gift of Harold Rome. They came to the Library in three installments: seventeen boxes of music in September, 1984; manuscripts, paintings, correspondence, agreements and contracts, programs, and sound recordings, on July 19, 1986; and seventeen boxes of additional manuscripts, scripts, and sound recordings in February, 1988.

Arrangement

In 9 series as follows: I. Music by Rome. II. Scripts and Lyrics. III. Production Materials, Contracts, Royalty Statements, and Related Correspondence. IV. Correspondence. V. Programs. VI. Art Works, Exhibit Catalogues, and Inventories. VII. Clippings. VIII. Photographs. IX. Miscellaneous Items. X. Sound Recordings.

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Collection Contents

VI. Art Works, Exhibit Catalogues, and Inventories 1942-1977

Box	Folder	Description
		VI. Art Works, Exhibit Catalogues, and Inventories 1942-1977 <i>.4' (1 box)</i>

This series is divided into two subseries: A. Art Works by Harold Rome; and B. Exhibit Catalogues and Inventories. The art works fall into two categories: watercolors and oil paintings. An inventory of the oil paintings has been made, supplying a catalogue number, title, and date, if available. They are listed alphabetically by title with the untitled works at the end. The approximate dimensions (measured from the outside of the frame) are noted as well as whether they are signed. The exhibit catalogues and inventories are for Rome's art works as well as for his collection of African art, and are filed chronologically.

VI.A. Art Works by Harold Rome

Watercolors
ca. 36 items ; 15" x 19"

Not signed or dated

Oil paintings

506. Ancestor Assembly 1964 Aug.

41" x 51"

Signed

Title crossed off

260. Audience #2 1967 Apr.-May

32" x 52"

Signed

262. Audience #4 no date

34" x 50"

Signed

A-503. Audience - 15 1976

33" x 50"

Signed

217. Audience Composition 1962 Jun.-Dec.

50" x 60"

Signed

234. Bar Mitzvah Boy 1960 Dec.

36" x 50"

Signed

605. Concert in Blue (#6) 1966 Jan.-Feb.

35" x 50"

Signed

312. Critics 1962 Nov.

41" x 33"

Signed

329. Dance 1962 Jan.