Art Collection Descriptions
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.

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.

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

Property rights reside with the University of California. Literary rights are retained by the creators of the records and their heirs. For permissions to reproduce or to publish, please contact the Head of Special Collections and University Archives.
Guide to the Project Ngoc Records MS.SEA.016. Artwork

http://www.oac.cdlib.org/findaid/ark:/13030/kt8z09p8pd/dsc/#ref282
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: Material in public domain. No restrictions on use

Related Item: Metacollection: California Cultures

Collection: Project Ngoc records

Contributing Institution: UC Irvine, Southeast Asian Archive
Graham collection of psychedelic posters (Library of Congress)

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: ---
Rights Advisory: Rights status of individual images not evaluated. For general information see “Copyright and Other Restrictions...” (http://lcweb.loc.gov/rr/print/195_copr.html)
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 interfaced 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 11243-7).
- 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 interfaced in the U.S. Poster artist card catalog.

Subjects:


Collections: - Guide Records

Bookmark This Record: http://www.loc.gov/pictures/item/2005682805/
Grateful Dead, Junior Wells Chicago Blues Band, and the Doors
Friday Saturday Jan 13 14 and ... Fillmore Auditorium

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.)

Notes:
- At head of title: "Bill Graham presents in San Francisco."
- Copyright by Wes Wilson.
- DCRM(G) example 1B4 - title elements scattered by layout or typography

Subjects:
- Grateful Dead (Musical group)--1960-1970.

Format:

Collections:
- Posters: Artist Posters

Bookmark This Record: http://www.loc.gov/pictures/item/96515782/
Artwork in the Richard E. Byrd Papers

Collection 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.

Collection Options
- view
- export

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

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

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
Williams, James

James Williams fonds

Two catalogues of exhibitions.


**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 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, 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.

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

- 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**

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 Bretlignan, 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)
St. Sava Cathedral -- Main entrance

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

Title: St. Sava Cathedral -- Main entrance
Creators: Enich, Steven
Issue Date: 1989-10-01
Publisher: Ohio State University. Libraries
Description: Beograd
Place: Beograd
Related Item: http://hdl.handle.net/1811/37160
URI: http://hdl.handle.net/1811/43831
Rights: hilandar@osu.edu. Fair use and other exemptions to copyright apply.
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

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
Access to this collection is unrestricted.

Usage Restrictions
Access to this collection is unrestricted.

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.

<table>
<thead>
<tr>
<th>Box</th>
<th>Item No.</th>
<th>Item</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>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”</td>
</tr>
</tbody>
</table>
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
c. 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.
All publication not covered by fair use is restricted to those who have permission of the copyright holder.
Processing Information:

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)
Assistance for the Charles Craver Personal Papers
http://digital.wustl.edu/cgi/findaid/findaid-idx?c=mghl;cc=mghl;view=text;rgn=main;didno=mghl00008.xml

Subject Terms

- Carver, Charles

Contents List

Title

Series 01: Magazine Illustrations [series]:
Scope: arranged by size

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</tr>
<tr>
<td>01</td>
<td>Southern Agriculturist, March 1948, black and white</td>
</tr>
<tr>
<td>01</td>
<td>Southern Agriculturist, May 1942, black and white</td>
</tr>
<tr>
<td>01</td>
<td>Kansas Farmer, April 5, 1941, black and white</td>
</tr>
<tr>
<td>01</td>
<td>The Front Rank, September 15, 1940, black and white</td>
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<tr>
<td>01</td>
<td>The Military Miniature Collector, undated, black and white</td>
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Series 02: Original Artwork [series]:
Scope: arranged by size

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<tr>
<td>01</td>
<td>Black and white, ink</td>
</tr>
<tr>
<td>01</td>
<td>Black and white, ink and mixed media</td>
</tr>
<tr>
<td>01</td>
<td>Black and white, ink and mixed media</td>
</tr>
<tr>
<td>01</td>
<td>Black and white, ink and mixed media</td>
</tr>
</tbody>
</table>

Powered by DLXS
To comment or inquire about content, contact Washington University Digital Gateway
WU Libraries
Overview

Repository: Irving S. Gilmore Music Library, Yale University
P.O. Box 208240
120 High Street
New Haven, CT
(203) 432-0492
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


Biographical Sketch

Harold Jacobs ("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 1978 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 (1959); Streets of Paris (1959); and The Little Day Langfellow (1960), a musical based on the book by Joseph Schrank. Lanchérimé Follies (1952), to which Rome contributed several songs, was a series of forty-five minute morale-boosting revues presented to workers at war-materiel 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 Stay and Garter (1942) and Let Freedom Sing (1942).

As a serviceman during World War II, Rome wrote songs for the army shows Stuhrs and Gröps (1942) 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; Alice and Kicking (1950); Michael Todd's Peep Show (1950); and Some You All (1950), with sketches by Arnold Aronbach.

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 Grande Valse (1966, for which Rome wrote the lyrics), the final productions were the book-musicals With You Where You Were (1952), book by Arthur Koerber and Joshua Logan, directed by Logan), Fanny (1954, book by C. S. Bohrman and Joshua Logan based upon the trilogy by Marcel Pagnol, directed by Logan and produced by Logan and David Merrick), Destiny Riders Again (1959, book by Leonard Goodman, produced by Merrick), I Can Get It for You Wholesale (1961, book by Jerome Weidman, produced by Merrick), The Zulu and the Zygaph (1965), and Gone With The Wind, which opened in Tokyo as Scarlett (1972), went on to London (1972), and finally moved to Los Angeles (1973) to begin a United States tour.

In his book Show Tunies (1986), Steven Suskin 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 overboxed 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.
VI. Art Works, Exhibit Catalogues, and Inventories 1942-1977

Box Folder Description

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

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

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

35” x 50”
Signed

312. Critics 1962 Nov.
41” x 33”
Signed