

BROADSIDE

NEWSLETTER OF THE THEATRE LIBRARY ASSOCIATION

VOLUME 6, NUMBER 4

SPRING 1979

NEW SERIES

BIBLIOGRAPHY OF THEATRICAL PRODUCTION

Professor John Howard of the Department of Theatre Arts at Mount Holyoke College will be on sabbatical from June 1979 through January 1980 to compile *A Bibliography of Theatrical Production Past and Present* consisting of 10,000 to 12,000 entries in the INFOL-2 program at the University of Massachusetts computer center.

The three main subjects to be covered are: (1) set construction, (2) lighting and (3) architecture. The volume of relevant writings in these subject areas is presently unmanageably large and diffuse and is increasing at an accelerating rate. Although most entries will not be annotated, each entry will have rather specific subject headings for each of the main subjects. A search by subject, author, title, publisher, date, ISBN, Library of Congress number, Dewey number, location and one word in all the titles will be possible. This proposed work will be the only bibliography on the subjects which is current, complete and capable of future updating since dissemination will be by machine-readable tape as well as by microfiche. The English language books and periodicals to be included cover the past and present technology of the subjects.

The project was initiated with a pilot grant from Mount Holyoke College which enabled the compiler to search the Library of Congress MARC system, the catalogs of Smith, Amherst, the University of Massachusetts, Hampshire and Mount Holyoke and to visit the major degree granting institutions in the United States.

Professor Howard holds a B. A. from Ginnell College and an M. A. from the University of Washington.

HELEN D. WILLARD

We are grieved to report that as this issue of *Broadside* was going to press word was received of the death of Helen D. Willard, former Curator of the Harvard Theatre Collection, on May 5th. A memorial service was held at the First Church in Cambridge, Congregational on Sunday, May 20th. Contributions in her memory may be made to the American Cancer Society. A tribute to Helen will appear in the Summer issue of *Broadside*.



GARRICK PROMPTBOOKS

Professor Harry W. Pedicord, a Senior Fellow of the Folger Shakespeare Library 1977-1978, has been engaged in editing fourteen promptbooks of David Garrick in use during his management of Drury Lane Theatre 1747-1776. These extant promptbooks are well known and include: *The Masque of Alfred*, *Antony and Cleopatra*, *The Chances*, *Florizel and Perdita*, *Hamlet*, *Henry IV, Part 2*, *King Lear*, *Love's Labour's Lost*, *Macbeth*, *A Midsummer Night's Dream*, *The Provok'd Wife*, *The Rehearsal*, *The Roman Father*, and *Zara*. Thirteen of these are in the Folger Shakespeare Library. *King Lear* belongs to the Harvard Theatre Collection.

During his research Professor Pedicord has added two additional promptbooks: *Harlequin's Invasion*, now in the Boston Public Library, and *King John* at the Folger, bringing the total of known promptbooks to sixteen. He expects to publish all of these in facsimile.

THE CURATOR AS CONSERVATOR

After working in the Theatre Collection of the Museum of the City of New York for more than three years, I don't think I would have much difficulty in planning the ideal archive. It would be a never-never land of controlled temperature and humidity in areas where papers and books would be stored. Costumes would be placed in large, dimly lighted storage and packed in acid-free cabinets wrapped in acid-free tissue or hung in well-ventilated closets on special hangers. All the negatives would be washed and placed in acid-free envelopes and all photographs would be interleaved with acid-free paper, properly labeled and stored in dust-free cabinets. Nitrate film would be placed in vaults after having been transferred to safety film for routine use. Acid-free photocopies would be made from fragile materials and placed in the public files, while the originals would be placed in safekeeping in controlled vaults. The air in my perfect archive would be passed through machines which would extract the impurities and dust before it was circulated through the collection. Wherever it would be impossible or undesirable from a human standpoint to block out outside light, all glass would be replaced with special plastic to filter out the ultra-violet rays.

Alas, for me and for most of us, the perfect archive lives only in a curator's dreams. Rather than begin afresh, we must work backwards to impose today's technical improvements on old facilities and outdated methods. While waiting for the technology to improve, our collections have become battered by time. How can we, with little or no training in

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THE CURATOR AS CONSERVATOR

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this special technology of conservation, hope to bring our collections up to date?

I am not a conservator nor do I pretend to be one. But in the face of enormous problems and a crumbling collection, I have had to instruct myself in immediate measures to halt further deterioration. I have had to acquaint myself with the literature which does exist in the field, to seek out the experts for special information and to find suppliers who manufacture preservation materials and who will accommodate individual and specialized orders. I found all this not only to be possible but necessary. And I would like to share the knowledge I have gained with you from several years' experience.

The starting point is, of course, the environment of the collection. And that's where we can do little. If your parent organization can provide the funds for reconstruction of your facilities to incorporate air-washers and controls on temperature and humidity, you are indeed fortunate. It would take millions of dollars for the Museum of the City of New York to effect these changes to the existing building and at the moment, such expenditures are out of the question.

There are collections in the United States where the facilities are excellent and modern. But I have discovered that because of the energy crisis shared by all of us, the controls are disconnected in the evening hours, lessening their full effectiveness.

If we cannot alter the environment, we can certainly rearrange it to prolong the life of the materials under our care. Since our collections contain documents in the forms of newspaper clippings, books, posters, playbills, clippings from periodicals, illustrations, prints, engravings — all on paper, we can educate ourselves to the existing technology to give them a longer shelf life.

All work to preserve paper should be preceded by a thoughtful judgment on the part of the curator to determine whether the limited time, money and materials should be expended to preserve the separate items. Perhaps, if it is a duplicate or something of limited value, it could be simply put aside for the time being to be

microfilmed or photocopied as a safeguard. In other words, the curator must come to a careful decision whether or not the document is worth preserving.

Paper, the most basic of materials, gives us the greatest headaches. We have all handled paper clippings only to find our clothing covered with small shards of yellowed, brittle paper. Newsprint produced only a few years ago begins to deteriorate rapidly. Compared to newspapers printed in America before 1850, today's papers are predestined for the briefest possible life. For 600 years paper was made from linen rags coated with gelatin and its shelf life seemed to be forever. In the full flush of the industrial revolution paper manufacturers found a cheaper way to satisfy the never-ending demand for their product. Since 1870 they have made it from wood pulp coated with alumrosin compounds. These compounds give off sulfuric acid which eats the paper. Combine this with acidic inks, rough handling, high humidity, heat, mold and insects, the problem seems insurmountable.

What we have done at the Museum is, first of all, give paper breathing space. Instead of storing our paper documents tightly packed in file cabinets, we removed the papers to acid-free envelopes, loosely packed for better air circulation, and placed them in heavyweight envelopes or boxes on open shelves. Within each envelope or box we place photographs and negatives in envelopes, clippings in folders, and mark the outside in black ink, all acid-free. If I seem to use the term "acid-free" to excess, the reason is that it represents the curator's first and least expensive defense against decaying paper.

The United States Bureau of Standards began studying the problem of deteriorating paper as early as the 1920s. In 1936 William J. Barrow, a document restorer, developed a method for preserving documents in his laboratory at the Mariners Museum in Newport News, Virginia. His continuing researches led to the development of Pema-life paper, composed of strong, well-purified chemical wood fibers, sized with Aquapel, a non-acid

substance. The paper also contains a trace of calcium carbonate as a buffer against ink acids and atmospheric sulfur dioxide. Paper made through this process is used for selected important journals, reprints and books. However, for existing paper documents, curators can buy relatively inexpensive materials for storage. It has been proven that the acids from "bad" paper migrate very quickly if not covered by a barrier of acid-free paper.

Fully treated paper has a shelf life of 200 to 2000 years depending on handling and storage. Heat and humidity are, of course, the great enemies of paper. The optimum temperature is a constant 25 degrees Centigrade or 65 degrees Fahrenheit. Humidity should be in about the 65 to 70% range at this temperature. If you store papers loosely without rubber bands, metal paper clips or pins, you are performing a real service to your collection within limited but significant means.

Another method which has come into favor is encapsulation in mylar of certain documents. We use this method in the case of well-used documents, like correspondence and manuscripts, and large, difficult-to-handle materials, like posters. We can encapsulate small-sized paper documents at the Museum but we are not equipped to handle large posters, which must be sent to an outside service. The advantage of this method is that it is reversible: i. e., the document can be retrieved by simply removing the mylar.

Of course, most museum conservators recommend storing original art works framed and glazed and placed in metal racks. Unfortunately, when there is a severe shortage of space, the ideal is not always possible. The Theatre Collection has thousands of scene and costume designs, engravings, lithographs, pencil and charcoal drawings, watercolors, rare reproductions, and a large theatrical cartoon and caricature collection. We have begun to remove many from frames, clean them, back them with acid-free museum board and cover them with mylar sheeting. The Metropolitan Museum of Art conservators recommend acetate fiber edging tape wherever

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PUBLICATIONS RECEIVED

The Act of Being: Towards a Theory of Acting by Charles Marowitz. New York: Taplinger, 1978. 196p. illus. \$9.95

Actress: Postcards from the Road by Elizabeth Ashley with Ross Firestone. New York: M. Evans, 1978. 256p. illus. \$10

Administration in the Arts: an Annotated Bibliography of Selected References by E. Arthur Prieve and Daniel J. Schmidt. Madison: Univ. of Wisconsin, 1977. 127p. n.p.

The American Stage to World War I: a Guide to Information Sources by Don B. Wilmeth. Detroit: Gale Research Company, 1978. 269p. \$22. (Performing Arts Information Guide Series, v. 4)

The Art of Stage Lighting by Frederick Bentham. 2d ed., rev. and expanded. New York: Theatre Arts Books, 1976. 361p. illus. \$16.95

Artaud's Theatre of Cruelty by Albert Bermel. New York: Taplinger, 1977. 128p. \$8.95

Canada's Lost Plays. Vol. 1: The Nineteenth Century; ed. by Anton Wagner and Richard Plant. Toronto: CTR Publications, 1978. 223p. illus. \$6.95

Contemporary Literary Criticism: Excerpts from Criticism of the Works of Today's Novelists, Poets, Playwrights, and Other Creative Writers. Vol. 9. Ed. by Dedria Bryfonski. Detroit: Gale Research Company, 1978. 586p. \$45

Dramatic Play in Childhood: Rehearsal for Life by Virginia Glasgow Koste. Sketches by Susan Russell. New Orleans: Anchorage Press, 1978. 201p. illus. \$11. Paper \$7.50

Early Stages by John Gielgud. New York: Taplinger, 1976. 210p. illus. \$9.50

Escape to Freedom: a Play about Young Frederick Douglass by Ossie Davis. New York: Viking, 1978. 89p. \$7.95

Folk Festivals and the Foreign Community by Dorothy Gladys Spicer. New York: Woman's Press, 1923; repub. Detroit: Gale Research Company, 1976. 152p. \$11

Gemini [and] The Transformation of Benno Blimpie. Two Plays by Albert Innaurato. Clifton, N. J.: James T. White, 1978. 144p. \$8.95

Guide to Dance in Film: a Catalog of U.S. Productions including Dance Sequences, with Names of Dancers, Choreographers, Directors, and Other

Details by David L. Parker and Esther Siegel. Detroit: Gale Research Company, 1978. 220p. \$22. (Performing Arts Information Guide Series, v. 3)

Headless Victory: a Suspense Novel by David S. Lifson. New York: A. S. Barnes, 1978. 178p. \$7.95

Henslowe's Rose: the Stage and Staging by Ernest L. Rhodes. Lexington: Univ. Press of Kentucky, 1976. 286p. illus. \$25

Here Come the Clowns: a Cavalcade of Comedy from Antiquity to the Present by Lowell Swortzell. Illus. by C. Walter Hodges. New York: Viking, 1978. 245p. \$10

Hopes for Great Happenings: Alternatives in Education and Theatre by Albert Hunt, New York: Taplinger, 1977. 192p. \$7.95

How to Make Historic Costumes by Mary Evans. New York: A. S. Barnes, 1942; repub. Detroit: Gale Research Company, 1976. 178p. illus. \$11. (Reprint of 1942 ed.)

Il Campiello: a Venetian Comedy by Carlo Goldoni, English version by Susanna Graham-Jones and Bill Bryden. London: Heinemann, 1976. 64p. \$2.85 (Distributed by Theatre Arts Books)

The International Authors and Writers Who's Who. 8th ed. Adrian Gaster, ed. Cambridge: International Biographical Centre, 1977. 1167p. \$52.50

James A. Herne: the American Ibsen by John Perry. Chicago: Nelson-Hall, 1978. 343p. illus. \$17.95 Paper \$9.95

Lest Ill Luck Befall Thee: Superstitions of the Great and Small by Dick Hyman. Drawings by Larry Johnson. Brattleboro, Vt.: Stephen Greene, 1978. 122p. illus. \$5.95

The Life and Art of Andrew Ducrow & the Romantic Age of the English Circus by A. H. Saxon. Hamden, Conn.: Archon Books, 1978. 511p. illus. bibliog. \$25

The New Women's Theatre: Ten Plays by Contemporary American Women; ed. with an introd. by Honor Moore. New York: Random House, 1977. 537p. Paper \$5.95

Notary Public: Practices & Glossary by Raymond C. Rothman. Woodland Hills, Calif.: National Notary Association, 1978. 192p. n.p.

The Oscar Movies from A-Z by Roy Pickard. New York: Taplinger, 1977. 247p. illus. \$14.50

Prince Friedrich of Homburg: a Drama by Heinrich von Kleist. Tr. with a critical introd. by Diana Stone Peters and Frederick G. Peters. New York: New Directions, 1978. 92p. \$8.50 Paper \$3.75

The Runner Stumbles: a Play in Two Acts [and] Night Rainbows: an Afterword by Milan Stitt. Clifton, N. J.: James T. White, 1976. 119p. \$6.95

Script into Performance: a Structuralist View of Play Production by Richard Hornby. Austin: Univ. of Texas Press, 1977. 215p. n.p.

Shakespeare's Garden: Being a Compendium of Quotations and References from the Bard to all Manner of Flower, Tree, Bush, Vine, and Herb, Arranged According to the Month in which They Are Seen to Flourish by J. Harvey Bloom. Detroit: Tower Books, 1971. 243p. illus. \$12.50 (Reprint of 1903 ed.)

The Stage Lighting Handbook by Francis Reid. New York: Theatre Arts Books, 1976. 129p. illus. \$10.45

Stage Scenery, Machinery, and Lighting: A Guide to Information Sources by Richard Stoddard. Detroit: Gale Research Company, 1977. 274p. \$22. (Performing Arts Information Guide Series, v. 2)

The Staging Handbook by Francis Reid. New York: Theatre Arts Books, 1978. 160p. illus. \$10.45

Street: a Play by Joan Aiken. Illus. by Arvis Stewart; music by John Sebastian Brown. New York: Viking, 1978. 79p. illus. \$7.95

Street Magic: an Illustrated History of Wandering Magicians and Their Conjuring Arts by Edward Clafin in collaboration with Jeff Sheridan, Street Magician. Garden City, N. Y.: Doubleday, 1977. 156p. illus. Paper \$5.95

Ten Modern Irish Playwrights: a Comprehensive Annotated Bibliography by Kimball King. New York: Garland, 1979. 110p. \$18. (Garland Reference Library of the Humanities, v. 153)

Theatre and Cinema Architecture: a Guide to Information Sources by Richard Stoddard. Detroit: Gale Research Company, 1978. 368p. \$22. (Performing Arts Information Guide Series, v. 5)

Theatre for the People: the Story of the Volksbühne by Cecil W. Davies. Austin: Univ. of Texas Press, 1977. 169p. n.p.

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tape must be used to secure materials together. In this method, the art work is rendered rigid between two heavy-weight museum mat boards and can be stored on end or flat. It is possible to store five works in this manner compared to one which has been framed and glazed. We have found that this method is easy to teach to a student, thus saving considerable costs in skilled manpower.

When I function as curator for exhibitions, I always specify that all exhibition materials be mounted and matted with museum mat board, double weight, before they are placed in frames and under glass. In this way, when the works are de-framed, they are ready to be covered with mylar before they are returned to storage.

For storing costumes, we use acid-free tissue to line drawers and to wrap costumes. The Smithsonian Institution in Washington, D.C., has recommended specially designed metal cabinets for storing costumes both flat and hanging. These are sold commercially and are quite expensive. However, we have begun a program of costume conservation which will include the purchase of these units.

One final material worth considering for conservation is the plastic corrugated board. Although I have found large boxes made of it not rigid enough for storage, it is certainly possible to use it for small objects and to use it in sheets to separate framed oil paintings. Since I know it is available, I will keep it in mind for special problems, as they arise.

We have developed a large body of conservation literature in America, principally under the auspices of the Smithsonian Institution, the National Bureau of Standards and the American Association for State and Local History. I am happy to be able to share some of the bibliography with you and to answer any of your questions. I am also most eager to hear of the advances made in your countries, so that I may learn from you and transfer this

knowledge to my own collection and country. Whatever we learn as curators must come through trial and error. But we hope, for the sake of our collections, to keep the errors at a minimum.

—Dr. Mary C. Henderson

(The above article was adapted from a paper presented by Dr. Henderson at the 13th International Congress of SIBMAS, the International Association of Libraries and Museums of the Performing Arts, in Barcelona, September 18-23, 1978.)

FREEDLEY AND TLA AWARDS

Richard D. Altick was awarded the 1978 George Freedley Memorial Award for his *The Shows of London: a Panorama History, 1600-1862*. The book, which deals with street theatre, circuses, freak shows and other presentations except for those on the legitimate stage was published by Harvard University Press. The Theatre Library Association Award for 1978 was presented to Kevin Brownlow for his study of silent documentary-shooting on location, *The War, the West and the Wilderness*, published by Knopf.

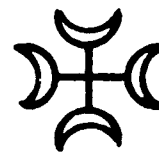
A special citation was given to Philip H. Highfill Jr., Kalman A. Burnim and Edward A. Langhans for their project, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London, 1600-1800*. Six of the proposed twelve volumes have been published by Southern Illinois University Press.

The presentations were made by Geraldine Fitzgerald, Jean Marsh and Kenneth Welsh at a cocktail reception May 14th at the Algonquin Hotel. Don B. Wilmeth, Chairman of the 1978 Freedley-TLA Awards Committee, presided.

Members of the George Freedley Award Jury were William W. Appleton, Gilbert B. Cross and Mary Ann Jensen. The Theatre Library Association Award Jury members were David E. Bartholomew, James B. Poteat and Gwen Sloan.

COMMITTEE FOR THE PRESERVATION OF ARCHITECTURAL RECORDS

The Committee for the Preservation of Architectural Records has announced the formation of a liaison between the Committee and the Prints and Photographs Division of the Library of Congress. The Committee will continue to function and maintain its present offices in the National Arts Club, 15 Gramercy Park South, New York, N.Y. 10003 until such time when a memorandum of understanding resolution of certain legal matters will be issued jointly by the Committee and the Library of Congress. Eventually the services of the Committee will be performed by the Library of Congress staff. In addition the important and ever-growing *National Catalog of American Architectural Records* will become a part of the Library's computerized national information service.



PUBLICATIONS RECEIVED

(Continued from page 3)

The Theatre of Orson Welles by Richard France. Lewisburg, Pa.: Buchnell Univ. Press, 1977. 212p. illus. \$18

Top Hat and Tails: the Story of Jack Buchanan by Michael Marshall. North Pomfret, Vt.: Hamish Hamilton, 1978. 271p. illus. \$17.50

Wild Oats; or, The Strolling Gentlemen: a Comedy in Five Acts by John O'Keeffe; the text as prepared and directed by Clifford Williams for the Royal Shakespeare Company with an introd. and editorial material by the Director. London: Heinemann, 1977. 88p. \$2.95 (Distributed by Theatre Arts Books)

You're on Open Line: Inside the Wacky World of Late-Night Talk Radio by Bill Miller as told to John McCarty. Brattleboro, Vt.: Stephen Greene, 1978. 178p. \$8.95

(NOTE: Listing does not preclude a forthcoming review)

Officers of the Theatre Library Association (founded 1937); President, Brooks McNamara, Graduate Drama Department, School of the Arts, New York University, Room 300, 61 West 4th Street, New York, N.Y. 10012; Vice-President, Louis A. Rachow, The Walter Hampden-Edwin Booth Theatre Collection and Library, The Players, 16 Gramercy Park, New York, N.Y. 10003; Secretary-Treasurer, Richard M. Buck, Assistant to the Chief, Performing Arts Research Center, The New York Public Library at Lincoln Center, 111 Amsterdam Avenue, New York, N.Y. 10023; Recording Secretary, Paul R. Palmer, 560 Riverside Drive, Apt. 21B, New York, N.Y. 10027.

Broadside, published quarterly by the Theatre Library Association, 111 Amsterdam Avenue, New York, N.Y. 10023; is sent to all members in good standing. Editor: Louis A. Rachow, Curator-Librarian, The Walter Hampden-Edwin Booth Theatre Collection and Library at The Players, 16 Gramercy Park, New York, N.Y. 10003. Assistant Editor: Ginnine Cocuzza, New York University, The Drama Review, 300 South Building, New York, N.Y. 10012. TLA membership dues of \$15 annually (\$20 for institutions) include *Performing Arts Resources* published annually.