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NORTH CAROLINA ART SOCIETY

EXECUTIVE RECORDS, 1925-1985

Accession information: Direct transfers from NCAS, May 1, 1978, and May 19, 1983 (with a random document transferred directly in 1985)
Schedule reference: page 1, item 1 (RS#3970); item 2 (RS#844); item 3 (RS#845); item 4 (RS#846)
Arrangement: Each subseries chronologically
Arrangement and appraisal by: Zoe Webster
Preliminary description by: G. Stevenson
Date: January 27, 1994

The North Carolina State Art Society was organized in 1924 under authority of the North Carolina Literary and Historical Society. Its original purpose was to foster art appreciation throughout the state, to work toward the establishment of a State Art Museum in Raleigh (as well as museums and libraries in other cities in the state), and to commence forming a permanent collection of works of art. Following a bequest by Robert F. Phifer of future income as well as an existing collection of paintings and objects of art, the society was chartered in 1927, and placed under state patronage and control in 1929. Until 1939 when the first payment of funds from the Phifer bequest became an immediate expectation, the society's activities were limited essentially to holding an annual exhibition of art in conjunction with the annual meeting of the membership. In that year, however, the state provided exhibition facilities and assisted in the staffing of the resulting State Art Gallery. The State Art Gallery ceased operation in 1955, its function being transferred to the North Carolina Museum of Art upon its opening in 1956.

In the 1929 act, the General Assembly established a policy-making Board of Directors for the society, comprising members who were to represent the interests of the society. In the same year, the society obtained a new charter enlarging its power with reference to realty and personalty, and amended its by-laws to establish an Executive Committee to execute the policy established by the Board of Directors. This organization of the executive function of the society remained stable from 1929 until 1951 when the General Assembly erected the State Art Commission to spend one million dollars it had appropriated to the society in 1947 for the purchase of works of art (thus adding a major executive body that linked the anticipated new museum directly to the society). The expenditure of a million dollars from public monies, and the establishment of the North Carolina Museum of Art, made the collecting and exhibiting of works of art a matter of broader public concern than it had been in the early days of the Art Society. Consequently, in 1954 the society established an Advisory Council to attend the meetings of the Board of Directors in order to express public opinion on subjects discussed by the board. (Though the Advisory Council attended sessions of the Board of Trustees from 1954 until 1980, it was in the latter year reduced to the status of a standing committee to advise the Society's president in matters pertaining to the visual arts and communications with professional artists.) Following conflicts of opinion among the society's Board of Directors, Advisory Council, Executive Committee, and the State Art Commission (which also functioned as the governing board of the North Carolina Museum of Art), the General Assembly abolished the State Art Commission in 1961 and established a Board of Trustees separate from the

NORTH CAROLINA ART SOCIETY

EXECUTIVE RECORDS, 1925-1985, continued

society as the new governing body for the museum. Although this action ended society domination of the museum, the society retained the power of electing 4 of the 22 trustees. Further legislation in 1977 altered the style of the society from the North Carolina State Art Society to the North Carolina Art Society, and made the society the membership arm of the North Carolina Museum of Art.

Executive records of the society are incomplete, and filing practices employed to maintain the records are inconsistent. Minutes previous to the legislation of 1929 are lacking, as are some minutes after that date. All minutes (Board of Directors, Executive Committee, and Annual Business Meeting) are interfiled by date of session under each year. Sometimes there are supporting documents accompanying the minutes; sometimes there are administrative documents (form letters, lists of officers, and so forth). One file of supporting documents, "Art Activities, 1939-1955" will be found in the series of PROGRAMS RECORDS. Partial files of administrative documents, "Correspondence-- Annual Meeting, 1941-1978", and "Correspondence with Executive Officers, 1962-1978" will be found in the series of ADMINISTRATIVE RECORDS.

Executive correspondence from 1924 to 1955 is concerned with matters of policy, with securing adequate exhibition facilities, with loans of paintings for exhibition, and so forth, and is arranged chronologically. Accompanying the executive correspondence is a separate file relating to the activities of the State Art Commission from 1951 to 1955 with a smattering of letters from 1961. The succeeding "President's Files, 1961-1980" constitute a sort of salmagundi of unappraised and unarranged administrative and executive materials (frequently duplicating files elsewhere) maintained by persons who served as president of the society, though not always dating from their actual term of office.

<u>Box No.</u>	<u>Contents</u>
1	Charters, Constitution, By-Laws, Rosters of Officers, 1920s-1985
2	Minutes, 1929-1960
3	Minutes, 1961-1969
4	Minutes, 1970-1974
5	Minutes, 1975-1980
6	Tape Recordings of Executive Sessions, 1971-1976 (see sep. inventory)
7	Executive Correspondence, 1924-1945
8	Executive Corresp., 1946-1955; State Art Commission, 1951-1955; 1961
9	President's Files, 1961-1968
10	President's Files, 1969-1980
11	Committee Files (A through Z)

NORTH CAROLINA ART SOCIETY

EXECUTIVE RECORDS

Inventory of Box 6 reported on previous page.

<u>Box No.</u>	<u>Contents</u>		
6	Tape Recordings: Executive Committee Sessions; Board of Directors Sessions, 1971-1976		
	1971	Mar 9.	Executive Committee
	1973	Aug 23.	Executive Committee
	1973	Sep 18.	Executive Committee
	1973	Oct 10.	Executive Committee
	1973	Dec 6.	Executive Committee
	1974	Jan 9.	Executive Committee
	1974	Feb 6.	Executive Committee
	1974	Mar 7.	Executive Committee
	1974	May 1.	Executive Committee
	1974	Jun 5.	Executive Committee
	1974	Aug 7.	Executive Committee
	1974	Sep 4.	Executive Committee
	1974	Nov 6.	Executive Committee
	1974	Nov 13.	<u>Board of Directors</u>
	1974	Dec 6.	<u>Executive Committee</u>
	1975	Mar 5.	Executive Committee
	1975	May 7.	Executive Committee
	1975	May 28.	Executive Committee
	1975	Aug	<u>Board of Directors.</u> "Remarks on Monet"
	1975	Sep 10.	Executive Committee
	1975	Oct 29.	Executive Committee
	1976	Feb 4.	Executive Committee
	1976	Apr 8.	Executive Committee
	1976	May 5.	Executive Committee
	1976	Jun 29.	Executive Committee
	1976	Aug 4.	Executive Committee

ADMINISTRATIVE RECORDS, 1941-1981

Accession information: Direct transfers from NCAS, May 1, 1978, May 19, 1983.
 Schedule Reference: page 1, item 4 (RS#846); item 2 (RS#844); page 3, item 11
 (RS#852)

Arrangement: General files, alphabetically; Correspondence files, chronologically.

Arrangement and appraisal by: Zoe Webster

Preliminary description by G. Stevenson

Date: January 27, 1994

These administrative records relate to the function of the executive secretary (or, when there was no executive secretary, to the secretary of the society). The history file includes various retrospective accounts of the society, correspondence from former officers setting forth their recollections, and biographical data of prominent officers and members. The general files are in the nature of reference files, though a few of them are substantive for matters touching the society and its activities; some of them relate to the society's relationship to the North Carolina Museum of Art. The general files are arranged alphabetically by subject. Annual meeting correspondence includes not only form letters to members and officers concerning the meeting, but copies of correspondence on the subject of arranging and staging the meeting. Correspondence with executive officers, on the other hand, is almost altogether concerned with notifying officers of meetings of the Board of Directors or the Executive Committee, though some few substantive letters will be found in these unappraised files. The reading files of correspondence for the years 1979-1981 are not, as one might suppose, extra copies of outgoing correspondence arranged chronologically for ease of reading. Instead, the practice appears to have been to put file copies of correspondence into the reading file, and then to distribute the letters among the proper files perhaps a year or two later. Consequently, the last three boxes of correspondence (reading files and unsorted correspondence), need to be sorted into their proper files among the EXECUTIVE RECORDS, the PROGRAM RECORDS, the FINANCIAL RECORDS, or the PUBLICITY RECORDS, as appropriate.

<u>Box no.</u>	<u>Contents</u>
1	History File
2	General Files
	Accoustiguide System
	Affiliated Associations
	American Association of Museums
	American Association of Museums--Meeting, 1974
	American Association of Museums--Meeting, 1975
	American Crafts Council
	Art Activities in N.C., 1972-1973
	Art in Industry, 1968-1971
	Art in North Carolina (Foushee)
	Art Organizations
	Art Teachers' Seminar, 1975

ADMINISTRATIVE RECORDS, 1941-1981, continued

<u>Box no</u>	<u>Contents</u>
3	General Files Biers, Justus Biers - Celebration Biers - Retirement & Insurance Christmas Card, 1968, 1969 Conferences & Conventions Congress of Friends of Museums, 1978 CRIA, Inc., 1966 Cultural Resources, Dep. of, 1971-1976 Gatewood, Maud F. (Biographical data) Grants--1976 Bicentennial Grants--Arts Council, 1974 Grants--Arts Council, 1976 Grants--Black Mountain College, 1970-1971 Grants--National Endowment for the Arts, 1967-1976 Grants in Aid (General Assembly), 1965-1969
4	General Files Invitations; Brochures Lewis, McDaniel Longview Journal Museum of Modern Art N.C. Art Education Association N.C. Arts Council N.C. Federation of Women's Clubs N.C.M.A. Foundation N.C.M.A. History (proposed) N.C.M.A.--Gallery for the Blind N.C.M.A.--Study Committee, 1979 N.C.M.A.--Traveling Exhibitions, 1969-1971 N.C.M.A.--Traveling Exhibitions, 1971-1973; 1979 N.C. Museums Council Orr Etchings * Personnel (THIS FILE IS RESTRICTED) Raleigh Arts Commission Raleigh Fine Arts Society, 1976 Raleigh Public Relations Society Smithsonian Institution, 1978 Spring Weekend in the Arts, 1973-1975 Tax Exempt Status Thalhimers Project, 1976 Timberlake Exhibition Controversy, 1979 U.D.C. Silver, 1976
5	Correspondence--Annual Meeting, 1941-1957
6	Correspondence--Annual Meeting, 1958-1971
7	Correspondence--Annual Meeting, 1972-1978

ADMINISTRATIVE RECORDS, 1941-1981, continued

<u>Box no.</u>	<u>Contents</u>
8	Correspondence with Executive Officers, 1962-1978
9	Correspondence--Reading Files, 1979-1980
10	Correspondence--Reading Files, 1980-1981
11	Correspondence--Unsorted (various dates)

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NORTH CAROLINA ART SOCIETY

FINANCIAL RECORDS, 1927-1981

Accession information: Direct transfers from NCAS, May 1, 1978, and May 19, 1983.

Schedule reference: page 2, item 6 (RS#847); item 6a (RS#848); item 6b (RS#849); item 7 (RS#850).

Arrangement: Chronological by subseries

Arrangement and appraisal by: Zoe Webster

Preliminary description by: G. Stevenson

Date: January 27, 1994

Originally the society's major source of revenue was from memberships. This source was soon overshadowed by the prospect of sums of money to be provided under Robert Fullenwider Phifer's 1927 will. Upon notification of Phifer's intended bounty, the society was placed under the patronage and control of the state by an act of 1929 which required the state auditor to audit the society's financial records annually. Interest from investment of the Phifer funds, as well as subsequent memorial funds and gifts, and money raised through the society's programs, have generally been used to the benefit of the North Carolina Museum of Art (though the society has used Phifer funds to make gifts to other museums throughout the state).

The Phifer estate was divided into four quarters, each with its own beneficiary, to which the society was remainderman in trust. The trust created by the will enjoined the society to use the Phifer funds to purchase paintings for the museum which the society was attempting to establish or to build the museum building (which, in such an event, was to bear Phifer's name). The first funds to come from the Phifer bequest resulted from a compromise arranged in 1940 following the death of the beneficiary of the fourth quarter of the estate. The remainder of the third quarter of the estate was paid to the state treasurer for the society in 1953, while remainder of the first and second quarters of the estate devolved on the society in 1968. Following the act of 1961 that removed the North Carolina Museum of Art from further control by the society, nearly all the 1963 and 1964 correspondence concerning the Phifer funds centers on the question of the relationship of the society to the Phifer bequest--whether it was beneficiary, or trustee of a public beneficence. Biographical and related personal data concerning Phifer, and files relating to the Phifer exhibitions of 1929 and 1973, while not properly a part of this series, will be found here for the sake of convenience.

The society's file of audits is incomplete, and researchers must consult the record copies in the files of the state auditor. Those lacking here are all those from 1929/30 through 1934, all from 1936 through 1940, 1956 through 1958, 1969, 1970, 1975, and 1976.

<u>Box no.</u>	<u>Contents</u>
1	Audits, [1935-1977]
2	Financial Correspondence; Investments Correspondence; Budgets. 1935-1978
3	Receipts and Disbursements, [1928-1972]

NORTH CAROLINA ART SOCIETY

FINANCIAL RECORDS, 1927-1981, continued

<u>Box no.</u>	<u>Contents</u>
4	Phifer Bequest--Correspondence; Estate in Trust. 1927-1968
5	Phifer Bequest--Exhibitions, 1929, 1973.
6	Memorial Funds and Gifts of Art, 1928-1980 Gifts and Loans of Art, 1928-1980 Gifts of Art, 1956-1976 Gifts--"Alice" (Dr. Poe), 1927 Gifts--"Porthole Portrait of Washington" (Chas. Lee Smith), 1956 Gifts--"Duke of Mecklenburg", 1969 Gifts--Cassatt lithograph, "Sara", 1969 Gifts--Portrait bust of LUCIUS CAESAR (Dr. and Mrs. G. W. Paschal), 1971-1973 Gifts--Sarah Blakeslee Speight Painting, 1973 Gifts--Oriental carpet, 1974 Gifts--Monet, "Morning Mists", 1974 Gifts--"Grecian Head", 1976 Gifts--Restoration of Canova's Washington, 1970 Memorial Fund, 1968 Memorial Fund, 1977 Memorial F-nd, 1978-1979 Memorial--Lucy Cherry Crisp Memorial--Agnes Finch Memorial--Jesse N. Howell Memorial--Robert Lee Humber Memorial--Alcy C. Kendrick Memorial--Frances Tucker Levy Memorial--Mamie Elliott London Donors List, 1976 Donors List, 1977 Invoices for Art Purchases and Gifts, 1976-1980
7	Finance Committee, 1960-1981

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PUBLICITY FILES, 1920s-1979

Accession information: Direct transfers from NCAS, May 1, 1978; May 19, 1983.
 Schedule reference: page 5, item 20 (RS#853)
 Arrangement: Chronological by category
 Arrangement and appraisal by: Zoe Webster and G. Stevenson
 Preliminary description by: G. Stevenson
 Date: January 27, 1994

These very incomplete files comprise photographs, video films and tape recordings, and mounted and unmounted newspaper clippings. The small number of photographs include shots of paintings and events in the State Art Gallery during the 1940s, random events in the North Carolina Museum of Art sponsored by the society during the 1970s, and photographs of purchase awards from the North Carolina Artists' Exhibition from 1976 to 1980. The video film, some of which is unidentified, consists chiefly of fund raising spot announcements though one will find here, too, the "North Carolina People" (Bill Friday) interview with Dr. Sloane, and an "Eyewitness Journal" program on the museum. Tape recordings include the addresses by Richard Brown (1972) and George Seybolt (1973) at the society's annual meeting, as well as an interview with Frank Taylor by George London.

The three fibredex boxes of mounted newspaper clippings, dating from 1949 to 1956, have as their subject art and art activities throughout the state. The arrangement is alphabetical by category: Art Clubs and Classes; College and University Art; Crafts; Festivals; North Carolina Towns (Aberdeen through Yanceyville); School Art, and Women's Club Art. The unmounted newspaper clippings date from the 1920s and 1930s, then from the 1950s through 1979. Beginning in 1973 the Art Society subscribed to a clipping service; many of the clippings after that date are duplicative. Arrangement of the unmounted newspaper clippings is by year, but not chronologically within the year.

A special scrapbook of newspaper clippings and printed ephemera was prepared in connection with the 20th Anniversary of the North Carolina Museum of Art, and a North Carolina Art Society scrapbook of clippings was maintained for the years from 1972 to 1976. These are stored in flat manuscript boxes (oversized) at the end of the fibredex boxes. In addition to the scrapbooks, these contain the guestbook for the 20th Anniversary of the North Carolina Museum of Art (1967), and the society's guest register for special functions held between 1967 and 1970, and during the year 1973.

<u>Box no.</u>	<u>Contents</u>
1	Photographs
2	Video Film (Cassettes)
3	Tape Recordings and Video Film
4	Mounted Newspaper Clippings, 1949-1956 (Art Clubs and Classes; College and University Art; Crafts; Festivals)

PUBLICITY FILES, 1920s-1979, continued

<u>Box no.</u>	<u>Contents</u>
5	Mounted Newspaper Clippings, 1949-1956 (N.C. Towns: Aberdeen - Rocky Mount)
6	Mounted Newspaper Clippings, 1949-1956 (N.C. Towns: Salisbury - Yanceyville; School Art; Women's Club Art)
7	Unmounted Newspaper Clippings, 1920s-1930s; 1950s-1974
8	Unmounted Newspaper Clippings, 1975-1979
9 (Flat Box)	NCMA 20th Anniversary Scrapbook, 1967; NCMA 20th Anniversary Guestbook, 1967
10 (Flat Box)	Guest Register for Special Functions, 1967-1970; 1973 NCAS Scrapbook, 1972-1976

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PROGRAMS RECORDS, 1927-1990

Accession information: Direct transfers from NCAS, May 1, 1978, and May 19, 1983 (with a random document from 1990).

Schedule reference: page 3, item 9 (RS#851)

Arrangement: Roughly chronological, by program

Arrangement and appraisal by: Zoe Webster

Preliminary description by: Geo. Stevenson

Date: January 27, 1994

It was nearly two decades before the Art Society got under way with its programs of Art education, art appreciation, and exhibitions. Until World War II, an annual art exhibition was almost the extent of the society's efforts, though its president, Katherine Pendleton Arrington, was privately active in art education. (She assisted the Department of Public Instruction to secure reproductions of famous paintings for classroom study by giving \$1000 to the department to be used for matching grants of \$20 each to fifty elementary and "union" schools wanting to purchase them. Simultaneously, she began to purchase original paintings to be circulated for exhibition in the state's public schools.) The expectation of funds from the Phifer bequest following the death in 1939 of one of the legatees to whom the society was remainderman stimulated the society's programs. In that year an annual inquiry into the state of art activities throughout the state was initiated and continued through the year 1955 (after which year the function was transferred to the education branch of the North Carolina Museum of Art). At the same time, the State Art Gallery was established when the state guaranteed to the society exhibition space in a public building. Because of inability of the society to staff the gallery until actual receipt of the Phifer funds, the gallery was actually operated by the staff of the Federal Art Project. As a result, records of the Federal Art Project of the WPA in North Carolina will be found among the records of the society. (During office cleaning by the executive secretary in 1943, nine wastepaper baskets of office files were discarded, some of which were probably inherited from the Federal Art Project and others from previous secretaries of the society.) Once opened in 1939, the State Art Gallery continued in operation until November, 1955, when its function was transferred to the North Carolina Museum of Art which opened in 1956. In addition to its ongoing exhibition, in 1946 the State Art Gallery assumed responsibility for the North Carolina Artists Exhibition which had been organized and mounted from 1938 to 1945 by the Person Hall Art Gallery on the campus of the University of North Carolina. The following year, 1947, the State Art Gallery commenced publication of North Carolina News of Art when it was unable to persuade newspapermen to report an exhibition of modern art. Upon opening of the North Carolina Museum of Art in 1956, those programs (exhibitions, North Carolina Artists' Exhibition, and newsletter) were all transferred to the museum, though the society continued to play a role in the North Carolina Artists' Exhibitions by providing money from the Phifer funds for the annual awards.

The transfer of many of the society's former functions into the new museum (the establishment of which had been the chief motive for creating the society) and the separation of the museum from the society by public act in 1961, caused a major shift in the society's programs. Some programs, such as the educational tours for art teachers, museum volunteers, and film and slide programs (including art kits designed to be circulated in communities

PROGRAMS RECORDS, 1927-1990, continued

and schools across the state) were developed to further the art education and art appreciation goals of the society. Other programs, on the other hand, were designed as fund-raising programs to benefit the museum: Beaux Arts Ball, fund raising campaigns, creation and sales of a cookbook, membership drives, tours for members to art museums both here and abroad, and so forth. Other programs, such as "North Carolina Collectors" were meant to enlarge the community of art lovers and collectors in the state and to help secure gifts of works of art for the museum, while other programs were meant to benefit the museum exclusively (gala openings, pre-exhibition receptions, and dinners, for example).

Some FINANCIAL RECORDS, such as those pertaining to the Phifer bequest and gifts to the museum through memorial funds and monies raised by the society, should be consulted in conjunction with the files reported below.

<u>Box no.</u>	<u>Contents</u>
1	Art Activities in N.C., 1939-1955
2	Citations, 1946-1990; Community Days, 1941-1976
3	Exhibitions, 1927-1954 1927-1938 Exhibition Catalogs 1939-1946 Exhibition Catalogs 1947-1954 Exhibition Catalogs 1927-1928 Exhibitions--Votes for Favorite Painting 1928 Exhibitions--Votes for Favorite Painting 1934 Exhibition--Register of Viewers 1937-1949 Exhibitions and Gallery Activities 1951-1954 Exhibitions and Gallery Activities 1943-1947 Exhibitions--Schedules 1943-1944 Exhibitions--Loans (to various) 1942 Exhibitions--Soldier Artists 1944-1945 Exhibitions--N.C. Artists (N.C. Fed. of Women's Clubs) 1949 Exhibitions--Daingerfield Exhibition 1950-1954 Exhibitions--Loans to Balentine's Restaurant n.d. 1931-1932 Arrington Fund--Prints Purchased by Schools 1932-1939 Arrington Circulating Paintings 1936 Arrington Circulating Prints (proposed)
4	Films and Slides--Art Kits, 1964-1980
5	Films and Slides--"Civilization"
6	Films and Slides--Film Library & Projects; Slide Programs
7	Fund raising--Beaux Arts Ball, 1970-1973
8	Fund raising--Beaux Arts Ball, 1973-1983

PROGRAMS RECORDS, 1927-1990, continued

<u>Box no.</u>	<u>Contents:</u>
9	Fund raising--Campaign Fund, 1966-1978
10	Fund raising--Campaign Fund, 1978-1979
11	Fund raising--Cookbook
12	Hospitality, 1956-1980
13	Hospitality, 1956-1980
14	Membership, 1934-1947
15	Membership, 1948-1970
16	Membership, 1971-1980
17	Membership--District & Regional Representatives, 1970-1977
18	Museum Without Walls
19	Newsletters, 1947-1981
20	North Carolina Artists' Exhibitions, 1941/42-1968/69
21	North Carolina Artists' Exhibitions, 1969/70-1974/75
22	North Carolina Artists' Exhibitions, 1975/76-1982
23	"North Carolina Collectors"
24	State Art Gallery--Correspondence, 1939-1944 (June
25	State Art Gallery--Correspondence, 1944 (July) - 1951
26	State Art Gallery--Correspondence, 1951-1955
27	State Art Gallery--Visitor's Registers, 1942-1948
28	Tours--Art Teachers' Tours, 1965-1978
29	Tours--Tour Committee
30	Tours--Members Tours, 1970-1979; Members Tours, 1971-1974
31	Tours--Members' Tours, 1975-1978
32	Tours--Members' Tours, 1978-1979
33	Tours--Members' Tours, 1979-1980

NORTH CAROLINA ART SOCIETY

PROGRAMS RECORDS, 1927-1990, continued

<u>Box no.</u>	<u>Contents</u>
34	Volunteers, 1957-1980
35	WPA/FAP--Raleigh Art Center--Correspondence, Exhibitions, and Administration, 1935-1942
36	WPA/FAP--Raleigh Art Center--Monthly Progress Reports, 1936-1937
37	WPA/FAP--Raleigh Art Center--Monthly Progress and Other Reports, 1937-1940
38	WPA/FAP--Raleigh Art Center--Photographs; FAP manuals

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NORTH CAROLINA ART SOCIETY

UNARRANGED RECORDS, 1967-1996

Accession information: Direct transfer via Zoë Webster, 19 Feb 2003

Schedule reference: Not by series relatable to the schedule

Arrangement: Unarranged

3 cu. ft. of undigested and unappraised mixture of executive, program, financial, and publicity files. When appraised and arranged, the quantity will reduce down considerably