Annual Report: Tufts University Gifts of Art Committee AY2015-2016
Final Report: Tufts University Permanent Art Collection (FY 2016)
Submitted May 12, 2016

Gifts of Art Committee Members:
Michael Baenen (Chief of Staff, President’s Office), Nancy Bauer (Dean of Academic Affairs), Lancy Downs (Undergraduate Representative), Nancy Mahler (Senior Director of Development, Arts and Sciences, University Advancement), Nimah Mazaheri (Assistant Professor, Political Science), Laura McDonald (Art Collection Registrar), Laura Roberts (Liaison, Gallery Board of Advisors), Eric Rosenberg (Associate Professor, Art and Art History), Amy Ingrid Schlegel (Director of Galleries and Collections and Committee Chair), Christian Whitworth (Graduate Student Representative), Scott Sahagian (Executive Administrative Dean, School of Arts and Sciences)

Three Committee meetings were held on October 7, 2015, December 12, 2015, and March 2, 2016. A meeting scheduled for April 25, 2016 was cancelled by the Office of the Dean of Arts & Sciences and was not rescheduled for AY15-16.

Approved Accessions:

• Olaf Otto Becker, Örxfajökull glacier tongue, Iceland 07/1999; Örxfajökull glacier tongue, Iceland 07/2011; color photograph, diptych; Gift of the Artist
• Diane Burko, On the Crevasse, 2013; color photograph; Gift of the Artist
• Ry Rocklen, Modern Trophy, 2013; editioned sculpture; Gift of The Norton Family Christmas Project
• Joan Miro, Aus-Serie III, 1952-53; Etching and aquatint with hand-coloring on vellum; Bequest of John Cook and Dorothy M. Skinner (J52)
• Romare Bearden, Jo, 1975; watercolor on paper; Bequest of John Cook and Dorothy M. Skinner (J52)
• Maria Magdalena Campos-Pons, Flag Year 13.Color Code Venice, 2013; nine-panel Polaroid composition; Purchase with Funds Donated by the Kenneth A. Aidekman Family Foundation
• Peter Wilde, Obamas (42 Variable Portraits), 2013; oil paint on board; Gallery purchase with restricted funds
• Nina Katchadourian, In a Room Full of Strangers, from the series Seat Assignment, 2013; digital media; Gallery purchase with restricted funds
• Leslie Fry, Colossal AcornHead, 2014; bronze sculpture; Purchase with Funds from the Gelmont Foundation
• Gifford Beal, Shoreline with Deer, Crane’s Beach, ca. 1945; oil on canvas; Gift of the Beal Family
• Gifford Beal, Untitled (Fete), ca. 1935; oil on canvas; Gift of the Beal Family
• Kevin Sommers/Peter Norton, *Once Again but Different This Time: The Canasta Edition*, 2014; Paper, Plastic container; Gift of The Norton Family Christmas Project
• Kiki Smith, *Fall / Winter*, 1999; Photogravure, aquatint, etching and drypoint with scraping and burnishing on hanamuhle white paper; diptych; Gift of Kenneth A. Aidekman
• Francisco Goya, *Desjarrete de la canalla con lanzas, medias-lunas, banderillas y otras armas*. (The rabble hamstring the bull with lances, sickles, *banderillas*, and other arms); Plate 12 from the series *La Tauromaquia* (Bullfighting), ca. 1905; Gift of Sylvan Barnet and William Burto
• Francisco Goya, *El famoso Martincho, poniendo banderillas al quiebro*. (The Famous Martincho Places the *Banderillas* Playing the Bull with the Movement of his Body); Plate 15 from the series *La Tauromaquia* (Bullfighting), ca. 1905; Gift of Sylvan Barnet and William Burto
• Francisco Goya, *Mariano Ceballos, alias el Indio, mata el tot desde su caballo*. (Mariano Ceballos, called "el Indio", kills the bull from horseback); Plate 23 from the series *La Tauromaquia* (Bullfighting), ca. 1905; Gift of Sylvan Barnet and William Burto
• Miska Drascoczy, *Fluorescent Tree*, from the *Gowanus Wild* series, 2013; color photograph; Gift of Miska Draskoczy, Courtesy of Tepper Takayama Fine Arts
• Miska Drascoczy, *Spring Tangle*, from the *Gowanus Wild* series, 2013; color photograph; Gift of Miska Draskoczy, Courtesy of Tepper Takayama Fine Arts
• Hank Willis Thomas, *And I Can't Run*, 2013, 3M retroreflective vinyl mounted on aluminum; Gallery purchase with restricted funds
• Santiago Medina, *Infinity*, 2014; aluminum sculpture; Gift of the Artist
• Sally Gall, *Vernal Falls* (From the portfolio: Sally Gall, *Selected Landscapes*), 1993 (gelatin silver photograph, reprint 2015); Gift of the Targoff Family (purchase with funds realized from Insurance claim)
• Sophia Ainslie, *In Person – 574*, 2014-2015; Tufts University Art Gallery commission for central stairwell of 574 Boston Ave.; Purchase with partial funds from the Dr. Joan M. Henricks, J69 Endowed Fund for Art Acquisition from Tufts Graduates
• Rania Matar, *L’Enfant Femme*, 2015; portfolio of 13 color photographs; Gallery purchase with restricted funds
• Ralph Gibson, *8 Gelatin Silver Photographs from the Overtones series*, 1983-1996; Gift of Mark and Elaine Connelly
• Kristin Capp, *10 archival pigment prints from the Brasil portfolio*; 2002-2005; Gift of Pranav Karan Jain A’09 and Liz Gross Jain, A’09
• Shirin Neshat, *Sayed, Ghada*; 2013; two Digital Pigment Prints; Gifts of the Robert Rauschenberg Foundation
• Juan Soriano, *Woman in Profile*, pencil and ink with charcoal on paper; Gift of Peter (A65) and Carole Segal
• Sam Gilliam, *Fold XII*, Gallery Purchase acquired with funds obtained through the deaccession and sale of objects given by Dr. Maurice Segal
• Tseng Kwong Chi, *Golden Gate Bridge; East Meets West Series*, 1985, Gallery Purchase with restricted funds
• Marcelo Brodsky, **Washington, D.C.** (from “1968, Fire of Ideas” series), 2015, Gallery Purchase with restricted funds
• Marcelo Brodsky, **Prague** (from “1968, Fire of Ideas” series), 2015, Gallery Purchase with restricted funds
• Marcelo Brodsky, **Cordobazo** (from “1968, Fire of Ideas” series), 2015, Gallery Purchase with restricted funds
• Jorge Tacla, **Identidad Oculta 117** (from Hidden Identities series), 2015, Gallery Purchase with restricted funds and partial donation from the artist and Cristin Tierney
• Athena Tacha, **Knots**, from the portfolio Femfolio, 2007, Gallery Purchase with restricted funds
• Nari Ward, **Homeland Sweet Homeland Tea Towel**, 2015, Gallery Purchase with restricted funds
• Nari Ward, **Canned Smiles [Jamaican Smiles (a), Black Smiles (b)]**, 2013, Gallery Purchase with restricted funds
• Mary Beth Edelson, **Goddess Head/Soft**, from the portfolio Femfolio, 2007, Gallery Purchase with restricted funds
• Siona Benjamin, **Directions on How to Wear an Indian-Jewish Sari**, 2004, Gallery Purchase with restricted funds
• Martha Wilson, **I Make up the Image of My Perfection/I Make up the Image of My Deformity**, (from the portfolio, Femfolio, 2007, Gallery Purchase with restricted funds
• Sneaky Raccoon, Lazerian Design Studio, **Reginald Gerald (086/101)**, 2015; Printed paper assemblage, offset print; Gift from the Norton Family Christmas Project, 2015
• Antonin Kratochvil, **David Bowie**, 1997, Gallery Purchase with restricted funds
• Dove Bradshaw, A69, **Contingency [Lao Tzu]**, 2015, Gallery Purchase with restricted funds
• Mark Kostabi, **Untitled drawing** (group scene), 1982-86, Gift of Dr. Monroe and Edna Kornfeld
• Mark Kostabi, **Untitled drawing** (Man on Horse), 1982-86, Gift of Dr. Monroe and Edna Kornfeld

Pending Accession:
• Jean Michel Basquiat, **You Can’t Tell a Pencil from a Breadline**, 1980; Collage and drawing on graph paper; pending gift from Harold Greisman; Memo of Responsibility signed by Director of Galleries & Collections; Deed of Gift not executed as of date of this report.

Approved Deaccessions:
• Sally Gall, **Vernal Falls** (From the portfolio: Sally Gall, Selected Landscapes), 1993; due to theft

*Note: The following group of objects was Gifts of Dr. Maurice Segal, deceased emeritus professor of Medicine; they were deaccessioned with permission of son Peter Segal (A65), with intent to purchase work(s) of art that better meet the teaching mission of the Tufts Permanent Collection at Tufts University.*
Art Collection. Funds obtained from the sale of these works were combined with the insurance proceeds obtained for artwork missing while on view during the 1970s and 1980s from the Fletcher School:

- David Gilboa, *Sephardic Scholar, Jerusalem (I)*, Watercolor on paper; no date
- David Gilboa, *Sephardic Scholar, Jerusalem (II)*, Watercolor on paper, no date
- Francisco Goitia, *Don Juan Tercero en el Cemetaryario, #124*, Lithograph on paper, no date
- Francisco Goitia, *Eparteos de Don Juan Feneron Inez*, Lithograph on paper, no date
- Berthe Morisot, *Untitled (two geese on water bank with trees)*, etching, 1888-1890
- Berthe Morisot, *Untitled (seated female nude draped at waist and wearing turban)*, etching, 1888-1890
- *Diego Rivera, Untitled*, book-plate, 1945 (artistic property was not accessioned)

Disposal/Sale of objects in the Permanent Collection

- David Gilboa, *Sephardic Scholar, Jerusalem (I)*, Passed; re-offered on July 14, 2016
- David Gilboa, *Sephardic Scholar, Jerusalem (II)*, Passed; re-offered on July 14, 2016
- Berthe Morisot, *Untitled (seated female nude draped at waist and wearing turban)*, 1888-1890, *Jeune Fille Entendu*, 1889; 2 drypoints on paper, sold as one lot $200
- Auguste Pegurier, *Un Cafe a Saint-Maxime*, oil on canvas, 1880; $900
- Abraham Walkowitz, *The Duet*, watercolor on paper, no date; $300
- Diego Rivera, *Untitled*, 1945; book-plate, $50

All funds realized from these sales will go back into the fund set up by the Fletcher School to cover costs associated with purchase of Sam Gilliam’s *Fold XII*, see above.

Outgoing Loan

Frank Stella, *Bogoria V*, 1974/82, Etched Aluminum; Gift of the artist in memory of his father, Dr. Frank Stella, A’31, M’34 on the occasion of the 50th Reunion of the Class of 1934 at Tufts University School of Medicine; Insurance Valuation: $1,200,000 (Appraisal dated July 21, 2015); 1986.016; Loaned to: POLIN Museum of the History of Polish Jews, Warsaw, Poland; Exhibition: Frank Stella and the Synagogues of Old Poland; Loan Dates: 12/01/2015-08/01/2016.

Student Projects:

Senior Collection Registrar Laura McDonald reports that student interest in the Permanent Collection has continued to rise during AY15-16. The projects range in scope depending on the
particular interests of the student and the amount of time they had to dedicate to Collection Projects:

- Christian Whitworth (M.A., art history, 2017) serves as Permanent Art Collection graduate assistant. Christian holds a BFA in photography and therefore has the ideal skill set to be integral to the Collection digitization effort currently underway. Christian has also been heavily involved in research relating to the recently re-discovered marble bust of John Brown.
- Jessica Camhi (M.A., art history, 2016) curated a Slater Concourse Gallery exhibit entitled *Constructed Landscapes* drawn from the Tufts collection of photography, which was on view in December 2015 and January 2016.
- Mary Travers (A2018), Art History major, volunteered during the spring 2016 semester on a research and inventory project related to a small collection of objects that feature examples of early writing. These objects (which include incised bowls, papyrus fragments, cuneiform tablets and Egyptian hieroglyphics) had been gifted to Tufts by Walter F. Welch (A28) in the mid-20th century. Some of these objects are currently in the care of the Permanent Collection and others are in the Special Collections at Tisch Library. Mary is working with primary source materials to develop a comprehensive inventory of these objects and will be presenting a subset of illuminated manuscripts in the fall 2016 in Koppelman Gallery.
- Luke Sherman (A2016), Environmental Studies major, curated a small exhibit of nine photographs based on objects that show man’s influence on the natural environment. This exhibit is on view in the Talbot Avenue lobby of the Aidekman Arts Center through Commencement (May 22).
- Sally Meyer, Mary-Kathryn Menck and Kristin Glomstad, all MA candidates in History and Museum Studies Certificate Program, are researching the relationship between John Brown and George Luther Stearns; their research dovetails with Christian Whitworth’s research and will be featured in an online platform (TBD) concurrently with the display of marble busts of these two men from the Tufts Permanent Collection in fall 2016.
- Mallory Ruymann (M.A., Art History, 2017), as Gallery graduate curatorial assistant, undertook extensive research on the recent gift of three prints from Goya’s *La Tauromaquia* series gifted by Sylvan Barnet and William Burto. Ruymann’s research culminated in a Museum Without Walls stop that accompanies the works on display in the Talbot Avenue lobby of the Aidekman Arts Center.
- Maya Blackstone (A2017), Drama major, and Annika Leybold (A2016), Spanish major, created a podcast for the Tufts Podcast Network about the Permanent Collection.
- Computer Science majors Alex Schaefer, Emma Posamentier, and Teddy Cleveland (all A2016) created an interactive digital display called the “Art-chive” that presents work from the Permanent Collection with links to related objects and documents that establish context and more fully tell the story of a work of art; the Art-chive will be featured in fall 2016 in the Koppelman Gallery.
Conservation

- Marble busts of John Brown (1998.51) and George Luther Stearns (1998.50) were conserved and cleaned by Rika Smith McNally in preparation for their display in fall 2016 in the Tisch Family Gallery.
- Frank Stella, Bogoria V, 1974/82, Etched Aluminum (1986.016); this object was recently conserved in July 2015 in advance of the loan to the POLIN Museum, Warsaw, Poland. Bogoria V was found to be in good structural condition with minimal movement between the adjoining metal components. The welded joints are in sound condition and bolts were tightened along the seams where the components are joined. Sixteen abrasions in the metal (that were not part of the original intentional surface sore lines) have been filled with paint and integrated with the surface. Surface etching is in good condition. Rust drips along edges are part of the original surface. Hooks on back have been replaced by holes with stainless steel cord for ease of hanging.
- The painting of Hosea Ballou (Al 01565) that has been on view in the first floor lobby of Ballou Hall in recent years has recently been removed due to a facilities project. We have discovered that the painting has several new prominent scratches and will have to be repaired before it can be re-installed. We have contacted conservator Liza Leto Fulton about undertaking the project.
- Three prints gifted by Sylvan Barnet and William Burto were conserved at the Northeast Document Conservation Center. Francisco Goya, Desjarrete de la canalla con lanzas, medias-lunas, banderillas y otras armas. (The rabble hamstring the bull with lances, sickles, banderillas, and other arms); Plate 12 from the series La Tauromaquia (Bullfighting), ca. 1905, (2015.02); El famoso Martincho, poniendo banderillas al quiebro. (The Famous Martincho Places the Banderillas Playing the Bull with the Movement of this Body), Plate 15 from the series La Tauromaquia (Bullfighting), ca. 1905 (2015.03); Mariano Ceballos, alias el Indio, mata el tot desde su caballo. (Mariano Ceballos, called "el Indio", kills the bull from horseback); Plate 23 from the series La Tauromaquia (Bullfighting), ca. 1905 (2015.04); All three prints were cleaned, bleached, and matted for framing.

Digitization Project:

A modest digitization project is underway with the ultimate goal of populating our collections management database with more robust information and imagery. We are approaching the project from several angles:
- Documentation: The scanned contents of all of object files will be attached to each catalog entry in PastPerfect (our collections management database) where it will be backed up daily on the University’s server. We are compiling lists of objects for which we do not have formal transfer of ownership so that we may request these documents from University Advancement. Whenever possible, additional documentation is sought from Digital Collections and Archives if available.
• Images: Current graduate assistant Christian Whitworth has been working with Associate Registrar John Rossetti to capture images of those objects for which we have no identifying photograph. Whitworth has a BFA in Photography and has been a valuable asset in terms of expertise on digital imaging. Core Collection objects and recent acquisitions will be prioritized as a next step and care is being taken to get detail shots of signatures, verso labels, and condition issues (if noted).

• Information: The quality of information in the database is not currently trusted by staff and as part of this project we are vetting information for each entry. As objects are unwrapped for photography, they are also being examined so that we can update information including markings, dimensions, frame information etc. Information regarding artists, sitters, Lenders and Donors is also being vetted and search terms are being assigned to assist the Gallery Education Outreach Coordinator in the selection of objects for class and group visits.

• Status: All objects have a status listed as OK, Missing, On Loan, etc. This information is currently confirmed by annual inventory. We have a list of over 100 objects listed as Missing that have not been seen in many years. All catalog entries for Missing Objects carry the location of where the object was last seen. However, we have added information that details when the object was last seen based on old inventories, mass appraisals, registration worksheets, and card catalog information. This information is useful in determining what circumstances may have led to the object’s disappearance.

Lawrence Rill Schumann Art Foundation-Missing Object Summary

In the course of seeking information regarding missing objects, the Senior Registrar Laura McDonald often checks Artrprice.com, which compiles auction information about the sale of artwork and provides a basis for determining approximate values. She searched the name “Leon Kroll” on Artrprice.com and found that a painting listed as “missing” in our database had sold at Freeman’s Auction house in Philadelphia on December 5, 2010. She subsequently found another painting (also in the Tufts Collection) by Anthony Thieme that sold on the same day. Both of these objects were acquired from the same individual and were last seen in the early 1990s in Dewick MacPhie Dining Hall along with three other paintings that are also listed in our database as missing. She believes that these “missing” paintings were part of a larger group of 21 objects identified as the “Schumann Collection.”

McDonald has not been able to determine conclusively if the University owns (or ever owned) these paintings, despite their existence in our database, and their status as “missing.” Here is a brief summary of my due diligence undertaken in FY16:

• Lawrence Rill Schumann founded the Lawrence Rill Schumann Art Foundation in Boston in conjunction with his wife (who had previously been married to artists Bernard Lintott
and Albert Sterner). The Schumans sought to place works by these men and other artists in various collections.

- An annotated list (ca. late 1960s-1970s the header of which reads “Schumann Collection”) itemizes 21 objects. It is unclear if this was a draft list of objects that they intended to give/lend or if it is a list of objects that they gave/loaned.

- In an attempt to find some indication of the nature of the transfer of these objects to Tufts, I have contacted the following resources on campus, all to no avail:
  A. University Advancement/Gift Planning
  B. Digital Collections and Archives
  C. Treasury

  We do not have a deed of gift, loan form, or letter of intent to donate these objects. *(NB: We do not have formal transfer of ownership documents for most of the artwork in the Permanent Collection prior to ca. 2014.)*

- Based on the accession number format (AI prefix) McDonald assumes that these objects arrived at Tufts sometime in the mid-late 1960s.

- In 1974 Lawrence Rill Schumann formally gave an additional three objects; we have a letter from Ivan Galantic of the Tufts Art Gifts Committee thanking him for those items.

- On the “Schumann Collection” List six of the objects were noted as missing when the list was annotated by an unknown individual.

- One of the objects on the “Schumann Collection” list (item number 3) has an annotated accession number penciled in that reads AI 70178 which is a duplicate of item number 6 which is also listed as AI 70178. Item Number 3, listed as *Lissette and Parasol* by Annot (presumably Madame Annot Jacobi—the same artist as item number 4 which is still at Tufts) is not in our database and McDonald has not found this object listed in any past inventories.

- It appears that Lawrence Rill Schumann died in 1975.

- In 1981 five paintings from the “Schumann Collection” list were on view in DeWick MacPhie Dining Hall. They may have been placed there even earlier. These paintings include:
  A. Leon Kroll, Quarry, Oil on Canvas (AI 7000)
  B. Anthony Thieme, Quarry #2, Oil on Canvas (AI 70001)
  C. Anthony Thieme, Italian Section #A31, Oil on Canvas (AI 70004)
  D. Ettori Lalli, Untitled (St. Francis Square), Oil on Canvas (AI 70005)
  E. Ettori Lalli, Amalfi, Oil on Canvas (AI 70006)

- The Leon Kroll painting was documented as being in poor condition as of this time. A registration worksheet dated June 8, 1981 described the condition of the painting as follows: “Poor-Food thrown at it in mid right; Tear in Lower left with paint chipping;
paint chipping lower right; condition stems from abuse not from aging”. The other four paintings were listed as being in Good condition.

- In 1984 a former student named John Sawyer, wrote two letters to Tufts Curator Nancy Doll indicating that he had personally met the artist, Leon Kroll, and was interested in the possibility of purchasing the work directly from the University. Sawyer noted that he was dismayed to have seen splats of ketchup on the painting at that time. Nancy Doll indicated to Sawyer that there were no plans to deaccession the painting.

- McDonald looked at conservation files from that time period and there is no indication that any conservation treatment was undertaken on any of these objects. The Kroll painting likely hung in poor condition until it was removed (possibly as late as the mid 1990s).

- The five paintings listed above were last inventoried in DeWick MacPhie Hall in 1991 and they also appeared on a mass-inventory of the collection undertaken that year by appraiser Milton Lubar.

- In 1995 DeWick MacPhie Dining Hall was renovated and the paintings may have been removed at that time.

- Inventories were very irregular and sketchy in the late 1990’s and 2000’s and the whereabouts of the paintings during this time is very unclear. Their location as of 2001 was listed as “Location Unknown”.

- In an attempt to determine the disposition of the paintings McDonald has contacted the following individuals (none of whom recalls what happened to the paintings):
  A. Patricia Klos, Director of Dining Services (long term employee who participated in DeWick MacPhie renovation)
  B. Bob Reppucci (Current Director of Facilities Management and long term employee who participated in the DeWick MacPhie renovation)
  C. Reppucci spoke to the individual who served as the Project Manager on the DeWick MacPhie renovation project (who is no longer with the University).

- December 5, 2010 the two paintings below sold at Freeman’s Auction house in Philadelphia (see attached auction listings)
  A. Leon Kroll, Quarry, Oil on Canvas (AI 7000) sold for $29,800
  B. Anthony Thieme, Quarry #2, Oil on Canvas (AI 70001) sold for $7,500

- Both paintings are listed in the auction catalog and the Kroll painting has an extensive condition report that corroborates the damage that had been noted while here at Tufts-including the tears and accretions (ketchup). The Thieme painting has only minor structural condition issues and was found to be dirty. Provenance for both paintings is listed in the catalog as “Private Collection, Massachusetts”. The most important, unanswered question is: Who consigned the paintings to Freeman’s Auction house?
• Current whereabouts of the Thieme painting remain unknown but it appears that the Leon Kroll painting is currently on view at the Cape Ann Museum in Gloucester and the title is listed as *Babson Farm Quarry*. The Credit Line at the Cape Ann Museum reads “Private Collection”.
• McDonald cannot find any documentation proving that Tufts actually owned these paintings. It seems implausible that they would have been loaned (and then returned) as Tufts has other paintings that were acquired at the same time that remain here. Furthermore, the donor died in 1975 and the paintings were still documented as being on campus some 16 years later and there is no paperwork documenting a return of loan.
• Objects acquired from Lawrence Rill Schumann have credit lines that read: Gift of Lawrence Rill Schumann/Gift (?) of Lawrence Rill Schumann/Mr. Lawrence Schumann/Permanent Loan from Lawrence Rill Schumann. *Apparently there was some confusion as to whether or not these items were gifts or loans from the outset.*
• Based on the aforementioned points McDonald is concerned that the paintings were removed from DeWick MacPhie Dining Hall by an unauthorized individual who later consigned them at auction.
• To date, McDonald has not contacted anyone outside of the University regarding this matter.

**Victor A. Friend Gun Collection**
The Art Gallery was contacted in October by Alex MacKenzie, Curator of the Springfield Armory regarding the Victor A. Friend Gun Collection. The Gallery had no information regarding this group of objects but I have cobbled together some documents from the files of President Leonard Carmichael (In office when the Gun Collection was presented to Tufts in the mid-1940’s) and the Board of Trustees files of the late 1970’s. Apparently, the Gun Collection was accepted with the restrictions that it be on public display and that it could never be sold. It was housed in the Cousens Gym for many years until Tufts began to have problems with the theft of some of the objects. The Collection was then loaned to the Higgins Armory in Worcester with the same restrictions in place. When the Higgins Armory could no longer adhere to the restriction that the objects be on public display at all times (in 1969) plans were made to send the items on loan to the Springfield Armory. It is assumed that there was an executed transfer agreement but I have not been able to track that down. If the form was signed it may be located in other files at the DCA if we want to invest the time into searching for it. Also, please note that the files of the Board of Trustees are supposed to be sealed for 75 years. I had to gain special permission to access the 1978 files and they permitted me to copy the documents on the condition that never be made public.

**Summary:**
• The Springfield Armory is in the process of identifying objects that can be divested in order to more responsibly and effectively manage its collection. To that end, they have
contacted Tufts to discuss ownership of the Victor A. Friend Gun Collection that has been on view at their site since the late 1970’s.

- With dwindling resources, they are looking at options that will aid in the preservation of the objects that are at the core of their mission while simultaneously seeking to sell items that do not suit that objective. They are interested in the possibility of selling some of the guns in the Victor A. Friend Gun Collection with the hope of using those funds to 1) undertake conservation and 2) augment their collection with objects that suit the mission.
- The Victor A. Friend Gun Collection is comprised of 453 catalogued items that include a variety of civilian and military weapons (including swords, daggers, antique guns, 20th century machine guns and hand-grenades) from disparate countries and cultures.
- Many of the objects in the Victor A. Friend Gun Collection are currently outside the scope of the Springfield Armory’s collection
- Of the 453 items in the Collection only 21 are currently on view or on temporary loan to other institutions.
- Springfield Armory is part of the National Park Service and is a federal entity so therefore they do not have to file firearm permits for these objects. As a private entity we would have to file firearm permits (in response to the Gun Control Act of 1968) for a subset of the guns (including class 3 weapons like machine guns).
- Springfield Armory does NOT have a signed and executed gift form on file. I, too, have not been able to locate a signed and executed gift form in Tufts’ files. I do have an unsigned draft of the form that was obtained from Digital Collections and Archives.
- The Gun collection was appraised at $85,820 in 1978
- The Board of Trustees voted, at a meeting on January 16, 1979, to donate the Victor Friend Gun Collection to the Springfield Armory with the restriction that 1) the collection cannot be sold and 2) it must be kept on public display.
- MacKenzie is going to write a letter outlining the options regarding the Victor A. Friend Gun Collection as it pertains to the Springfield Armory. It appears that Tufts will then have to determine if the guns should be returned to the University.