

10-13

THE NATIONAL MUSEUM  
OF AMERICAN HISTORY

Smithsonian Institution · Washington, D.C. 20560

6 October 1981

Ms. Gwen Bell  
Director  
Digital Computer Museum  
One Iron Way  
Marlboro, MA 01752

Dear Ms. Bell:

On behalf of the National Museum of American History, I am pleased to honor your request for the loan of an ENIAC accumulator\* for exhibit through August 1984. Enclosed please find your counter-signed copy of the loan agreement for this transaction.

Best wishes for a successful exhibition.

Sincerely yours,



Martha Morris  
Assistant Registrar

enclosure

*change to*  
\*function table # 2/3 panel 2"

SMITHSONIAN  
ARCHIVES

On October 14, 1980  
NMHT was renamed  
The National Museum  
of American History

NATIONAL MUSEUM OF HISTORY AND TECHNOLOGY  
SMITHSONIAN INSTITUTION

1981.9105

12th Street at Constitution Avenue, N.W. Washington, D.C. 20560  
Office of the Registrar

LA

202-381-3126X  
357-1894

date June 10, 1981

AGREEMENT FOR OUTGOING LOAN

to: Digital Computer Museum (borrower's name)

One Iron Way, Marlboro, MA 01752 (address) (617)467-4036 (telephone)

from: Division Department of Mathematics (curatorial unit) 357-2392 (telephone)

In accordance with the conditions printed on the reverse, the objects listed below are borrowed for the following purpose only:

exhibit

for the period August 1981 to August 1984  
(approximate time objects leave NMHT until their return receipt)

Location of object(s) while on loan: Digital Computer Museum Marlboro, MA

Initiated by: U. Merzbach (curator's signature)

Accession Number	Description of Objects (include size, materials, catalogue numbers, etc.)	Insurance Value
------------------	--	-----------------

308932	1 ENIAC <del>1 ENIAC</del> accumulator function table # 2/3 panel 2	\$ 1000
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(attach continuation sheet if necessary)

INSURANCE: (please see conditions on reverse)

- to be carried by Smithsonian and premium billed to borrower
- to be carried by borrower
- insurance waived

SHIPPING and PACKING:

Object(s) will be packed by DEC charges to borrower: yes  no

Object(s) will be shipped to (address) : One Iron Way Marlboro, MA 01752  
from NMHT  or other:

Shipment to be via: OUTGOING: Borrower's truck / N. American Van Lines  
RETURN: " "

CREDIT LINE: The National Museum of American History Smithsonian Institution  
(for exhibition label and catalogue)

SPECIAL REQUIREMENTS for installation and handling: \_\_\_\_\_

Borrower is authorized to refurbish unit provided statement of work performed is submitted to NMHT (nature of work to be agreed upon)

by curator in advance in writing.  
1725  
(attach continuation sheet if necessary)

(Please turn over)

One Iron Way  
Marlboro  
Massachusetts  
01752

19 October 1981

Dr. Uta Merzbach, Curator  
Division of Mathematics  
National Museum of American History  
Smithsonian Institute  
Washington, DC 20560

Dear Dr. Merzbach,

The function table arrived in good shape and in good time to be added to our Timeline! We are very happy to have it. Thank you for arranging the loan with Martha.

The lecture on the Colossus went off very well. Our house was full of people from AFIPS (including Nancy Stern and Hank Tropp, with whom I had a good conversation) and the Charles Babbage Institute, as well as other interested computer historians. Gordon acquired two Enigmas a short time ago which were appropriately displayed during the lecture.

I'm also happy to report that Brian Randell has agreed to be on our Board of Directors.

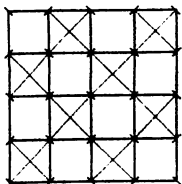
Please stop by on your next trip to Boston. And thanks again for your cooperation.

Cordially,

  
Jamie Parker  
Exhibit Coordinator

JP:swh  
MUDEC8.21

P.S. I hear of someone who can locate tubes for us!



MERZBACH

One Iron Way  
Marlboro  
Massachusetts  
01752

September 3, 1981

Dr. Uta Merzbach, Curator  
Division of Mathematics  
National Museum of American History  
Smithsonian Institution  
Washington, DC 20560

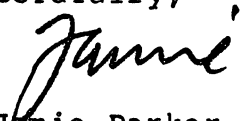
Dear Dr. Merzbach,

A quick note to correct something I said to you on the telephone last Tuesday. We did not receive an offer of pieces of the Mark I from Harvard - everything they have is on display. Tony Oettinger of Harvard suggested we explore the possibility of a loan of pieces of the Mark I that were given to the Smithsonian; somehow I misunderstood that point, which is hardly a fine one. I must have been experiencing a confusing day.

It would certainly be nice to have something from that machine on exhibit. Given the good fortune in acquiring artifacts, perhaps we could arrange it.

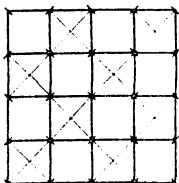
Good talking with you.

Cordially,



Jamie Parker  
Exhibit Coordinator

JP:swh  
MUDEC7.35



MERZBACH

# THE NATIONAL MUSEUM OF AMERICAN HISTORY

Smithsonian Institution · Washington, D.C. 20560

18 May 1981

Ms. Jamie M. Parker  
Exhibit Coordinator  
Digital Computer Museum  
One Iron Way  
Marlboro, Massachusetts 01752

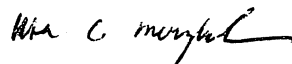
Dear Ms. Parker:

Thank you for your letter of 12 May confirming our conversation and your planned visit here on 4-5 June.

If you come to this museum at 9:30am on Friday morning 5 June you should use the entrance on Constitution Avenue between 12th and 14th Street N.W. The museum does not open to the public until 10 am but if you will tell the guard at the front door that you have an appointment to see me, that person will allow you to enter. Once inside please have my office called (357-2392) so that a member of my staff can come down and escort you upstairs.

I am enclosing a copy of the Scheutz publication that you requested. I hope it will serve your needs.

Sincerely yours,



Uta C. Merzbach  
Curator  
Division of Mathematics

*Merzbach*

One In. Way  
Marble  
Massachusetts  
01752

12 May 1981

Dr. Uta Merzbach  
Smithsonian Institute  
Section on Mathematics  
Washington, DC 20560

202-357-2392

Dear Dr. Merzbach:

It was good to talk with you yesterday. I appreciate your enthusiasm in helping the Digital Computer Museum with its display on the ENIAC. It certainly will be an asset to the exhibit on pioneer computers.

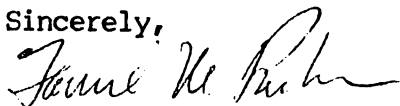
I have made my flight reservations so I have a better idea of my schedule. I will arrive in Washington the afternoon of Thursday, June 4 and on that day will visit the Capitol Children's Museum where we have collaborated on several exhibits.

I will come to your office Friday morning June 5th at about 9:30 if that's convenient with you. Is there a special entrance or building where I should go?

On Friday I can also help you with the paperwork on your Whirlwind exhibit, as we discussed.

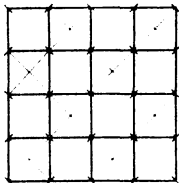
Looking forward to meeting with you,

Sincerely,



Jamie M. Parker  
Exhibit Coordinator

PS: I'd like to obtain a copy of your paper entitled "George Scheutz and the First Printing Calculator" in Smithsonian Studies in History and Technology, no. 36 if that would be possible.



Uta Merzbach

The  
Computer  
Museum

November 9, 1982

One Iron Way  
Marlboro  
Massachusetts  
01752

Paul N. Perrot  
Assistant Secretary for  
Museum Programs  
Smithsonian Institution  
Washington, DC 20560

Dear Paul Perrot:

It gives me great pleasure to have the opportunity to tell you about The Computer Museum. My introduction to "The Digital Computer Museum Report" 1/82 recounts the evolution of the museum and lists the operational policies.

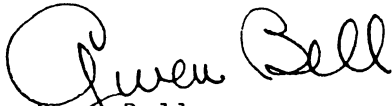
The name change from "Digital Computer Museum" to "The Computer Museum" occurred at the first meeting of our Board of Directors and reflects the intent to be a generic museum for the entire industry. The Board also moved that I should start the process that would culminate in accreditation from the AAM and I have applied for a preliminary assessment during this winter.

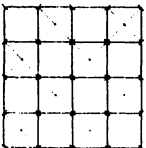
The collections are growing rapidly and now that we have an archivist we are beginning to put together an archive/library. The model for collecting is based on a combination of our further development of the PMS taxonomy from Computer Structures and the experience of the Merrimack Valley Textile Museum, especially with regard to documentation.

Our historical research to date is centered on documenting materials in the collection. Next summer we hope to have several scholars in residence working on specific large-scale projects.

I would greatly value the opportunity to show you the Museum or meet with you in Washington to gain your insight and advice.

Cordially,

  
Gwen Bell  
Director, The Computer Museum  
GKB:ds





SMITHSONIAN INSTITUTION

*Washington, D.C. 20560*  
*U.S.A.*

November 4, 1982

Ms. Gwen Bell  
The Digital Computer Museum  
1 Iron Way  
Marlboro, Massachusetts 01752

Dear Ms. Bell:

I have just learned that the Computer Museum publishes a Quarterly Report, and I would be delighted if I could be put on the mailing list, with copies being forwarded from my office directly to our Museum Reference Center, where they would enter our vast collection of publications dealing with American and foreign museums. I would also be glad to have for the Center any further information about the Museum and its programs.

I look forward to hearing from you.

Sincerely,

Paul N. Perrot  
Assistant Secretary for  
Museum Programs

*Dear Paul Perrot,  
Enclosed are copies*



The  
Computer  
Museum

One Iron Way  
Marlboro  
Massachusetts  
01752

January 17, 1983

Dr. Uta Merzbach  
Smithsonian Institute  
Section of Mathematics  
Washington, D.C. 20560

Dear Uta,

I really enjoyed our visit and lunch. I hope that you can attend the Symposium on Archiving Computer History on May 3rd and 4th. You will be sent a program in a week or so.

I'm enclosing a copy of the first listing of our archival materials (not including photographs). Jamie will send you a listing of artifacts about March 15, when she has to have it up to date. We are also working on our listing of photos and slides.

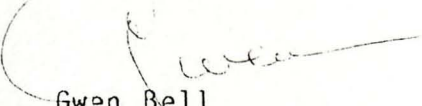
As we find duplicates, we will set these aside, and send an occasional listing to you to see if you would like them for your collection.

I'm also sending you a copy of Gordon's trip report to see the Q7: it may help you in deciding the components to keep.

We appreciate your moving on the paperwork for the memory and logic unit of the SWAC. We will mount these on the time line before our big meetings, May 3-6. (Deadlines are useful on exhibits.)

I look forward to our cooperation so that we can begin to get a good fix on who has what and where it is.

Cordially,

  
Gwen Bell  
Director, The Computer Museum

GKB:ds  
CM003.26

*The whole package  
will be sent to  
you within the  
next two weeks.*

MERZBACH, UTA



The  
Computer  
Museum

One Iron Way  
Marlboro  
Massachusetts  
01752

January 17, 1983

Dr. Uta Merzbach  
Smithsonian Institute  
Section of Mathematics  
Washington, D.C. 20560

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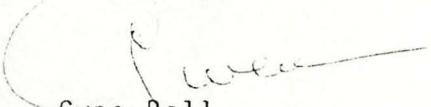
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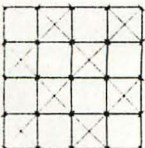
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Cordially,

  
Gwen Bell  
Director, The Computer Museum

GKB:ds  
CM003.26

MERZBACH, UTA



MERZBACH

Uta

send listing - once a yearly  
exchange. /

duplicates /

prototype of Scheutz machine  
model - 37-88-1843 -

(p. 9 of monograph)

UTAMonograph -

Dear Uta,

I really enjoyed our visit  
and lunch. I hope that you  
can attend the symposium on  
archiving computer history May  
3 and 4. You will be sent a program  
in a week or so.

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we appreciate your moving on the paperwork for the memory and logic unit of the SWAC. We will mount these on the time line before our big meetings May 3-6. (Deadlines are useful on exhibits.)

~~I hope that we can continue to cooperate in trading letters and~~

I look forward to our cooperation so that we can begin to get a good fix on who has what and where it is.

Cordially —

bcc. Jamie  
Susan

102659371

The  
Computer  
Museum 6/26/84

300 Congress Street  
Boston, MA 02210  
(617) 426-2800

Dr. Uta Merzbach  
Mathematics Division  
NMAH  
Smithsonian Institution  
Washington, DC 20560

*Merze will  
call - check  
with her*

Dear Dr. Merzbach:

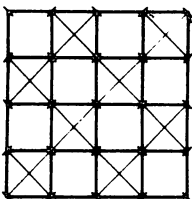
The Computer Museum is scheduled to reopen in November at its new location on Boston's Museum Wharf. When it opens, one of its major exhibits will be a Timeline of Computer History covering the period from 1950 to 1970. This timeline will contain significant milestones not just of computer hardware but also of software, applications, and technology.

I have drawn up the following list of items that we feel the timeline ought to include, and I ask for your assistance in helping us locate them. If any of these items are part of your collection, we would also like to make a formal request to borrow them--or alternately, have pictures made of them for inclusion in the timeline. As we envision the exhibit now, it will be a long cabinet about 3 feet deep, so it will not contain entire computers unless they happen to be physically small. However we do want pieces of hardware in the exhibit, so we are looking for items like front panels or memory devices that convey some of the feel of the whole machine.

If you are planning to be at the NCC next month, perhaps we could meet and discuss this list. If not, perhaps you could write or call me early next week. Thank you.

List

- 1) SEAC: any pieces not now in your exhibit? One of the wire-cassette memory units would be nice.
- 2) The MADDIDA (Magnetic Drum Digital Differential Analyzer)--built by Northrup Aircraft around 1950. Artifacts, photos, or documents relating to it and its use by Northrup would be welcome.
- 3) The IBM CPC--there is no point in having the hardware, as it was composed mainly of standard IBM equipment (which we already have plenty of), but we do need photographs or other documents relating to its installation and use.
- 4) The Hughes Airborne Computer--I believe this machine was the first computer to fly aboard and control some of the action of an airplane: it flew aboard a C-47 in 1952 or thereabouts. It was very compact, even considering it used tubes, so it would fit in



# The Computer Museum

our timeline case easily. I have been looking for one but have been unsuccessful so far.

300 Congress Street  
Boston, MA 02210

(617) 426-2800

5) The RAYDAC computer--photographs, if you have them.

6) The book Electrons and Holes in Semiconductors, by William Shockley--we have a copy, but it is not the first edition, which was published in 1950. I have already mentioned this to Mr. Sivowitch in the Div. of Electricity, but perhaps you might know of a copy as well.

~~7) Documents relating to the founding of ACM.~~

8) Pieces or photographs of "Tinkertoy" and "Micromodule"--the two famous attempts by the US Army & Air Force in the 1950's to produce more compact electronic circuits.

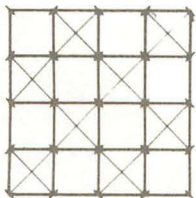
9) Photographs or documents relating to the first attempts to play chess or checkers on a computer: we have some papers and articles from the early 1950's, including some from Scientific American, but perhaps you might have other items we could use. The same goes for the early use of computers to translate natural languages: I've talked to Anthony Oettinger, who is looking for things, but if you know of any material, we could use it.

10) The installation of the IBM SABRE system for American Airlines in the mid-1950's. I know you have a "Reservisor" in your exhibit downstairs, but the SABRE system was really the first on-line computer system for airline reservations. IBM and American Airlines are both looking into this, but perhaps the Smithsonian has materials.

As you can see, it is quite a long list; we do not expect to find everything on it, but it is our goal to include as much of this in our timeline as we can. Also note again that we do not necessarily have to have hardware, but can use photographs, correspondence, patents, manuals, print-outs, and any related materials.

I hope we can get together and talk about this project. I have been enjoying my working with the Computer Museum--it is a nice change of pace from the academic life at Clemson. You will recall that last summer I also worked on a project for the Computer Museum, doing an update of Martin Wiek's Survey of Electronic Digital Computers. We completed the update but never got it into a form suitable for outside distribution. As soon as we do that I will send you a copy--I think it is quite good.

On an unrelated subject: The National Air & Space Museum is interested in my joining them as an Associate Curator in the field of Computers in Aerospace. No final decision has been made, but I should know by next month whether or not I will be taking it. Either way I will keep you informed.



NATIONAL MUSEUM OF AMERICAN ART

INVENTORY OF AMERICAN SCULPTURE

To complement its already successful Inventory of American Paintings program, the National Museum of American Art has begun a similarly comprehensive survey of American sculpture. In preparation for the nationwide inventory, which will include outdoor monuments as well as sculpture in public and private collections, the museum completed a pilot project made possible through the generosity and foresight of the Henry Luce Foundation. The purpose of the pilot project was to explore the feasibility and scope of the national inventory and to develop a working definition for sculpture. Equally important, the pilot project permitted the testing and implementation of formats and standards that would be required to address a wide range of sculpture including such criteria as multiple casts, reductions, replicas, foundry and marking identifications, dating ambiguities, materials and techniques, patronage information, and a diversity of subject matter.

The vehicle for the test was the University of Delaware's index of American sculpture from which over 20,000 records have been entered on the Smithsonian Institution Bibliographic Information System (SIBIS). Records are entered using the MARC (machine readable cataloguing) format. As an online, interactive, mainframe computing environment SIBIS offers many advantages, including Boolean and full text keyword searching. A recent new release of the database management software will allow for project tailored display screens and linked relational and authority control files. Plans are also underway for the Art and Architecture Thesaurus (AAT) to be available online.

Sculpture as defined for the national project will include all traditional forms of carving, construction and casting. It will generally exclude folk art, numismatics, and architectural ornament, unless the name of the artist is well known. No cut-off date will be imposed. Data fields and formats have been structured to answer a wide variety of questions such as:

What religious themes have been portrayed by American sculptors?  
How many bronze works were cast by the Henry Bonnard Company in 1880?

Which private collections in the state of California have works by David Smith?

How many outdoor equestrian statues are there in Alabama?

A list of data elements identified for the national project and several sample records are attached. Any questions regarding the project should be directed to:

Eleanor E. Fink, Chief  
Office of Research Support  
National Museum of American Art  
Smithsonian Institution  
Washington, D.C. 20560  
(202) 357-1626

NATIONAL MUSEUM OF AMERICAN ART

INVENTORY OF AMERICAN SCULPTURE

Data Elements

\*indicates mandatory data

ARTIST AND RELATED FIELDS (100, 110, 700, 710)

\*Artist Name Standard (chosen, standardized form of name)  
Artist Name as Given in Source  
Artist Attribution Qualifier (i.e. Attributed to, Copy after)  
Artist Life or Active Dates  
Artist Occupation/Role (i.e. Sculptor, Carver, Designer, etc.)

Also included in Artist Authority File:

Artist Name Variations or Aliases  
Artist Place of Birth (city, state, country)  
Artist Place of Death (city, state, country)  
Artist Citizenship/Nationality  
Artist Sex (male/female)  
Artist Ethnicity (Hispanic, Black, American Indian, Oriental)

The artist field may incorporate personal and corporate artists (i.e. firms such as Architects, Engineers, etc.) who played a role in the creation of the work. All names and role qualifiers are entered as established in the project's authority file. The fullest form of the name is the preferred form.

TITLE AND RELATED FIELDS (245, 247, 242, 740, 212)

\*Primary Title  
Former Title or Titles  
Translated Title  
Other Commonly Known Titles

If the source fails to provide a title, a descriptive title can be supplied by the cataloger. Supplied titles will appear in brackets.

DATE OF EXECUTION AND RELATED FIELDS (759, 008)

Date or Dates Associated with Work  
Date Qualifier (i.e. Commissioned, Cast, Dedicated, etc.)  
\*Sort Date for Indexing

Dates for indexing are entered in a fixed format (i.e. Year, Month, Day) according to project standards to allow for searches for all works done in a single year or in a range of years.



#### MEDIUM, TECHNIQUE AND RELATED FIELDS (340)

\*Primary Medium for Indexing (i.e. Stone, Wood, Metal)  
Secondary Medium for Indexing (i.e. Marble, Ash, Bronze)  
Medium Note (i.e. Green patina bronze)

The medium field contains information describing or identifying the physical material of which the sculpture is composed. For indexing and retrieval, primary and secondary terms are entered as established in the IAS thesaurus of media terms.

#### DIMENSIONS AND RELATED FIELDS (300)

Measurements (H x W x D)  
General Size Designator (i.e. heroic, life-size, etc.)  
Size Indicator for Indexing (i.e. under 1 ft.; over 100 ft.)  
Number of Parts (i.e. 5 boxes; 186 bricks)  
Weight (only if given in source)

The dimension fields contain information about the size and physical extent of the sculpture. Measurements are entered height by width by depth.

#### SUBJECT CONTENT AND RELATED FIELDS (655, 659, 520)

Type of Object (i.e. fountain, gravestone, mobile, etc.)  
\*Subject Term or Terms (i.e. Mythology-Classical-Diana, etc.)  
Narrative Description of Work

Up to three object type categories and six subject terms can be assigned per work. Object type categories reflect the overall function, shape or type of sculpture. A narrative description permits increased subject access via key word searching.

#### INSCRIPTIONS, MARKINGS AND RELATED FIELDS (562)

Markings/Inscriptions  
Indication of Presence of Artist's Signature  
Indication of Presence of Founder's Mark/Inscription

Includes any inscriptions, markings, artist signatures, founder names, etc. that are integral to the fabric of the sculpture. Information appearing on a plaque that is not part of the integral fabric of the sculpture is entered in another field.

Cast number (i.e. 1/12; #189, etc.)  
Version/Identification Information (i.e. quarter scale, etc.)

#### FOUNDRY/FABRICATOR INFORMATION FIELDS (269)

Name of Founder/Fabricator Standardized  
Name of Founder as Given in Source (if varies from standard)  
Street Address  
City  
State/Province  
Country  
Postal code  
Founder's Note (may be used to indicate, for example, work was recast).

Used to record founder/fabricator information. Founder/fabricator names are entered as established in the IAS authority file and might include foundries, carving companies, etc.

#### OWNER/LOCATION, PROVENANCE AND RELATED FIELDS (859, 569)

\*Owner/location information  
Street Address  
Site Location (i.e. Northwest corner of...)  
City  
State/Province  
Country  
Postal Code  
Owner Type for Indexing (i.e. private, public)  
Location Type for Indexing (i.e. indoor, outdoor)  
Site Type for Indexing (i.e. traffic island, courthouse)

Used to record owner/location information and can be repeated as needed for provenance information. In the absence of owner name, location site information is entered. All owner names (private and institutional) are entered as established in the IAS authority files. Owner, location and site types are entered as taken from the IAS thesaurus.

#### CONSERVATION, CONDITION & RELATED FIELDS (359, 891)

Local/general environmental conditions  
Usage conditions  
Overall condition of sculpture  
Condition of individual parts/materials  
Conservation treatment/history

Used to record any surrounding environmental conditions, the condition of the work itself and any conservation/maintenance treatments.

PHOTOGRAPHIC, BIBLIOGRAPHIC AND RELATED FIELDS (539, 510, 590, 095, 779)

Photograph available in Project Files  
Project Code (IAS)  
Photograph Type/Size (i.e. transparency, snapshot, 8 x 10)  
Photographer (i.e. Peter A. Juley and Son)  
Negative/Transparency number  
Qualifying Description (i.e. detailed back view, etc.)

Citation to Published Reproduction

The photographic fields are used to cite visual reproductions of the work. All photographer names, photograph types and sizes are entered as established in the IAS authority file.

Bibliographic Citation in Published Source (i.e. catalog raisonne)

Used to alert researchers to a substantial published description of the work being entered.

\*Source Notation

This field is used to cite the source or sources from which information in the record was obtained.

\*Project Control Number and Other Numbers Associated with the Work  
Project control numbers (for our internal files)  
Other Associated numbers

Used to record any identifying numbers associated with a particular number. Such numbers might include museum accession numbers, List of Classified Structure numbers, etc.

Remarks

Used to record additional pertinent information of value to researchers. Such information might include historical notes explaining the circumstances of creation or plaque inscriptions when those plaques are not an integral part of the sculpture. Important biographical information or conservation information might also be recorded or flagged in this field.

Associated Work or Works

Used to alert researchers to a related work, a companion piece, a component part, preliminary maquette or copy after an original. By entering information in this field, the system will automatically display all related works if so requested by the researcher.

SAMPLE RECORD

INVENTORY OF AMERICAN SCULPTURE

ARTIST: Noguchi, Isamu, 1904- , sculptor.  
TITLE: Bronze Head.  
MEDIUM: Bronze.  
DIMENSIONS: H. 14 in.; base H. 6 1/4 in.  
OWNER/LOCATION: Honolulu Academy of Arts, 900 South Beretania  
Street, Honolulu, Hawaii 96814  
PROVENANCE: Cooke, C. M., Mrs.  
DESCRIPTION: Bronze head of Martha Graham. The color almost  
black. Rough technique. Hollowed cheeks,  
overhanging brows, deep eyesockets, long  
sensitive face. Back of head rather flat.  
Natural wood base.  
SUBJECTS: Portrait Female -- Graham, Martha -- Head  
Occupation -- Performer -- Dancer  
SOURCE OF INFO: Index of American Sculpture, University of  
Delaware, 1985  
CONTROL NUMBER: 76003943

SAMPLE RECORD

INVENTORY OF AMERICAN SCULPTURE

ARTIST: Niehaus, Charles Henry, 1855-1935, sculptor.  
Richfield & Rogers, designer.

TITLE: Planting the Standard of Democracy.

DATE: Commissioned in 1920.

MEDIUM: Bronze.

FOUNDER: Bureau Brothers.  
Roman Bronze Works (New York).

MARKINGS: (Signed:) C.H. Niehaus Scp Grantwood N.J.  
(Founder's mark:) Bureau Bros / Bronze Founders  
(Inscribed;) Erected by the People / of Newark  
in Honor of / Each of Its Citizens / Who Served  
His Country / in the World War / 1917-18.

SIGNATURE: signed

FOUNDER'S MARK: founder's mark appears

OWNER/LOCATION: City of Newark, Lincoln Park, Newark, New  
Jersey

LOCATION TYPE: park

DESCRIPTION: Four plaques at the base are entitled: Patria,  
Sacrificio, Disciplina and Fraternitas.  
Figures above the plaques surround the base  
of the column. There is also an eagle on top  
of the flag pole.

SUBJECTS: Allegory -- Civic -- Democracy  
Figure group  
Animal -- Bird -- Eagle

GENERAL TYPE: column  
plaque  
flagstaff

SOURCE OF INFO: Index of American Sculpture, University of  
Delaware, 1985.

CONTROL NUMBER: 76001630

SAMPLE RECORD

INVENTORY OF AMERICAN SCULPTURE

ARTIST: Lipchitz, Jacques, 1891-1973, sculptor.  
TITLE: Mother and Child.  
DATE: 1930  
MEDIUM: Bronze.  
DIMENSIONS: H. 56 in.  
FOUNDER: Modern Art Founder (New York)  
MARKINGS: (Rear, top of pedestal:) 5/7 LIPCHITZ  
(On side of pedestal:) MODERN ART/FDR m N.Y.  
SIGNATURE: signed  
FOUNDER'S MARK: founder's mark appears  
OWNER/LOCATION: Honolulu Academy of Arts, 900 South Bretania  
Street, Honolulu, Hawaii 96814  
PROVENANCE: Marlborough-Gerson Gallery, Inc., New York,  
New York  
DESCRIPTION: Bronze sculpture of woman with a child on her  
back; woman's face turned to look at child over  
right shoulder; child's hands clasping mother's  
breasts.  
SUBJECTS: Figure group -- Female & Child  
SOURCE OF INFO: Index of American Sculpture, University of  
Delaware, 1985.  
CONTROL NUMBER: 75003928

SAMPLE RECORD

INVENTORY OF AMERICAN SCULPTURE

ARTIST: Whetstone, Margaret, sculptor.  
TITLE: Coat of Arms of the State of Alabama.  
MEDIUM: Plaster.  
DIMENSIONS: H. 23 in. W. 21 in.  
MARKINGS: (Approximately 3 in. from right side of  
plaque, under tip of eagle:) WHETSTONE 1941  
SIGNATURE: signed  
OWNER/LOCATION: State of Alabama, Department of Archives &  
History, 624 Washington Avenue, Montgomery,  
Alabama 36130  
DESCRIPTION: Shield with emblems of 5 govt. in Alabama  
history (Spain, France, Gt. Britain, U.S.,  
Confederacy, & again U.S.). Supported by  
eagle, symbolic of courage. Crest is  
ship-model in which Iberville & Bienville,  
sailed to settle 1st colony of white men in  
1699. Ship as crest signifies Alabama as  
maritime state. Motto beneath the shield is  
"Audemus Jura Nostra Defendere" ("We dare  
defend our rights").  
SUBJECTS: Coat of arms  
Animal -- Bird -- Eagle  
Architecture -- Boat  
Allegory -- Quality -- Courage  
Allegory -- Place -- Alabama  
Allegory -- Civic  
History -- United States -- Alabama  
SOURCE OF INFO: Index of American Sculpture, University of  
Delaware, 1985. State of Alabama, Dept. of  
Archives & History, 1976.  
CONTROL NUMBER: 75000064

SAMPLE MARC RECORD

TAG	TEXT
008	rl891-1890
090	\$aias\$b75000064
095	\$aIndex of American Sculpture, University of Delaware, 1985.
095	State of Alabama, Department of Archives & History, 624 Washington Avenue, Montgomery, Alabama 36130
100	\$aWhetstone, Margaret,\$dl891-1980,\$esculptor.
245	\$aCoat of Arms of the State of Alabama,\$k(sculpture).
300	3 \$cH. 23 in. W. 21 in.
340	\$aplaster:\$nPlaster.
520	\$aShield with emblems of 5 govt. in Alabama history (Spain, France, Gt. Britain, U.S., Confederacy & again U.S.). Supported by eagle, symbolic of courage. Crest is ship-model in which Iberville & Bienvilleille sailed to settle 1st colony of white men in 1699. Ship as crest signifies Alabama as maritime state. Motto beneath the shield is "Audemus Jura Nostra Defendere" ("We dare defend our rights").\$ssigned
562	\$a(Approximately 3 in. from right side of plaque, under tip of eagle:) WHEATSTONE 1941
659	\$aCoat of arms
659	\$aAnimal\$bBird\$cEagle
659	\$aArchitecture\$bBoat
659	\$aAllegory\$bQuality\$cCourage
659	\$aAllegory\$bPlace\$cAlabama
659	\$aAllegory\$bCivic
659	\$aHistory\$bUnited States\$cAlabama
759	\$al1941.
859	01 \$aState of Alabama,\$bDepartment of Archives & History,\$c624 Washington Avenue,\$eMontgomery,\$gAlabama\$i36130
966	\$lias\$s75000064