

Collection Plan



Witte Museum
San Antonio, Texas

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INTRODUCTION

This Collection Plan represents the collaboration over the past two years of the museum staff and trustees. The Collection Plan is designed as a road map providing guidance to the staff, museum consultants, and trustees in making decisions concerning the various collections of the Witte Museum. While the Collection Plan provides guidance to assist in the making of decisions affecting the various collections, it is understood that there may be reasons for exceptions, and that each item being considered for accessioning or deaccessioning needs to be considered on a case by case basis. In providing a guideline for such decisions, the museum staff and trustees recognize the importance of a consistent policy for collecting and believe that the collections will be strengthened by the application of a consistent set of guidelines as formulated in the Collection Plan.

The Collection Plan is designed to be an active document and is intended to be amended in the future. The Witte Museum Collections Committee recommends that this Collection Plan be reviewed at least every five years to insure that the Policy accurately reflects the goals of the Witte Museum related to the collections and the stories that they tell.

While it is recognized that various examples of artifacts may be offered to the museum for accessioning that have better quality or condition than existing items in the collection, the provenance or specific peculiarities of a lesser quality object may tell a more compelling story that the museum wishes to relate, and therefore, be a better example of The Witte Museum's collection. Similarly, the Collections Committee recognizes that good stewards of museum resources understand that the accessioning of each item into the collection represents a commitment to provide proper storage, maintenance, and curatorial work in the future.

NATURAL HISTORY COLLECTION

COLLECTION OVERVIEW:

Size: approximately 17,000 items

Space Needs:

Exhibition: 8,500 sq. feet

Storage: 1,500 sq. feet

History of Collection:

Botanist Ellen Quillin founded the Witte Museum with the natural history collection of H. P. Attwater that focused on the flora and fauna of Texas as the initial collection. The natural history collection continued to grow when Ellen Quillin hired taxidermist, A. K. Boyles, to do mounts of mammals, birds, and reptiles of Texas. Display cases were made by local high school shop students to house and display many of the mounts.

The Reptile Garden, opened during the Depression, introduced not only sensational shows for public viewing but was a center for serious scientific research for the development of anti-venom.

In the 1950s, the Natural History Hall opened. The mounts were placed in display cases that were designed to resemble the animal's natural habitat. Many of the backgrounds were painted by Gibbs Milliken, a young volunteer who today is a well-known Texas artist.

In the mid-1980s, the exhibit was updated and opened again as Texas Wild. The Eco-Lab featuring live animals opened as a part of Texas Wild. Curator Sara Kerr, Ph.D. expanded the collection with the goal of creating a research collection. After her departure in 1993, the collection has remained virtually dormant with only one other short-term curator overseeing the collection and updating the Eco-Lab into Texas Animals Alive in the late 1990s.

In 2006 and 2007 a major renovation of the *Texas Wild* exhibition was begun. The dioramas were refreshed with representations of the appropriate flora and fauna and the taxidermied mounts were cleaned and touched up after more than 20 years on display.

Types of Material:

- Botanical (herbarium)
- Zoological – skins, taxidermy mounts, study collection of bird skins & eggs, skeletal material such as bison, and fish specimen.
- Herpetological – 700 wet specimens currently on loan to Texas A&M for research.
- Paleontology – dinosaur and mammoth bones

- Butterflies – Walter & Lenora Brown Collection
- Shells – fresh water and marine, worldwide
- Gems & Minerals – Barron Collection and McFarlin gems
- Live Animals – on display in Texas Alive, includes prairie dogs, reptiles, mice, fish, tortoises, invertebrates.

The primary focus of the vertebrate and herbarium collection is on species native to South Texas. The paleontology collection contains mammoth material with excellent data but the dinosaur material is limited. The butterfly collection contains beautiful examples of butterflies from around the world but has no scientific data, good for display only.

COLLECTION GUIDELINES:

The primary role of the Natural History Collection is to assist in telling the story of the flora, fauna, ecology, and environment of the region and its change over time, providing a foundation for telling the stories of the people and history of the area.

It is recommended that the collection be sustained but must be properly stored and housed. Acquisitions to the collection should only be accepted if the acquisition meets the strategic goals of the museum in telling the story of South Texas heritage, natural resources, and science.

TEXTILE COLLECTION

COLLECTION OVERVIEW:

Size: approximately 10,000 items

Space Needs: 3500 sq. ft

The collection is broad based and consists of clothing, quilts, needlework items, household textiles, religious textiles, military uniforms, foreign costumes and textiles, Fiesta gowns, and accessories (hats, shoes, jewelry, etc.) Clothing and textiles may be viewed as examples of the artistic ability of tailors, dressmakers, and weavers; as reflections of social, political, and economic changes through time; or as conduits to personal stories.

History of Collection:

The museum began accepting historic clothing immediately after the museum opened to the public in 1926. Ethnographic textiles were also accepted into the collection ranging from complete costumes to individual pieces. No direction was given as to what the museum would collect until Cecilia Steinfeldt became History Curator. In 1976, Cecilia Steinfeldt invited Christa Thurman, Curator of Textiles at the Art Institute of Chicago, to assess the collection and give advice to staff on care and storage. Thurman strongly suggested the collection could become the nucleus of a very exciting Textile and Costume Center to serve a variety of organizations and groups from university costume history classes to Needlework Guilds. Cecilia Steinfeldt began working to carry out these goals and create a fashion-based collection, collecting clothing chronologically from each decade.

This collection was highlighted in 1984 when Cecilia Steinfeldt was curator of a major exhibition at the San Antonio Museum of Art which at the time was a subsidiary of the Witte Museum. *Silken Threads and Silent Needles* displayed historic clothing, ethnic textiles, quilts and coverlets, and needlework. The collection also benefited from the construction of a new storage and work area in 1988.

In 1995, Michael Haynes, Ph.D. became curator. Her background in anthropology brought a new perspective to the Textile Collection adding emphasis to the everyday artifacts and their social context. In 1998 her dissertation, *Dressing Up Debutantes: Pageantry and Glitz in Texas* was published.

The majority of the costumes, needlework, and household linens reflect the lives of the upper and middle class of South Texas. A reassessment of the Textile Collection needs to be completed.

Types of Material:

Clothing – The greatest strength of the collection is in historical American costume, including accessories from parasols to shoes. The collection consists of almost 2000 pieces of outer wear and 600 undergarments. Most of the clothing is for special occasions (particularly weddings) or worn by the upper class. There is relatively little everyday wear or diversity in terms of class and ethnicity. The collection includes the clothing of women, men, and children, but the vast majority is clothing for women.

Needlework Collection - Virtually all forms of needlework are represented in the Witte's collection, from nineteenth century lace work to the twentieth century needlepoint designs of San Antonio's Janet Shook. There is an overlap with the household linens: for instance, most of the table covers and doilies were collected because of the embroidery or other decorative techniques. The primary component of the collection is samplers. There are over 100 samplers primarily from the nineteenth century and primarily American and Mexican although there are examples from Germany and England.

Household Textiles - This collection includes a wide range of textiles used throughout the home including bedcovers, bed linens, tablecloths and napkins, table covers, towels, and rugs ranging from rag rugs to an Aubusson tapestry rug. It includes a wide range of styles and forms from highly elaborate banquet cloths to embroidered feed sack dishtowels. The collection is limited in that the majority of the collection dates from the 1880s to 1920 although there are a few early 1800s pieces.

Quilts/Coverlets - The approximately 150 quilts (60 or so have a Texas provenance) in the collection date primarily from the 1860s to 1910. There are 44 coverlets of which 10 to 12 were woven in Texas and/or used in Texas and date primarily from the 1830s to 1880s.

Ecclesiastical Textiles - This small collection consists of religious vestments, primarily Eastern Orthodox, and altar cloths.

Ethnographic Textiles - The collection consists of folk costumes (complete and incomplete) and textiles. The collection is extremely broad but shallow in many areas. There never has been a focus to the overall collection, but was shaped by the donors' interests (i.e. donor Bessie Timon purchased and donated many Chinese pieces). Betty Coates donated a costume collection ranging from Hawaii to Switzerland (some are incomplete). The Filipino collection is quite large due to the presence of retired military officers living in San Antonio who had served in the Philippines. Included in the collection are 19 dance costumes used during Hemisfair in the Spanish Pavilion and donated by the City of San Antonio.

COLLECTION GUIDELINES:

Collecting should be done through a process of determining the intrinsic value of the artifact and how well the artifact fits within the following set of criteria:

- The textile must play a role in telling the story of what it means to live in South Texas.
- The textile can be used in making the story of South Texas real.
- Textiles can be accepted if they address a broader story than that of South Texas that would not be told or revealed elsewhere.

In addition to the listed criteria, collecting within the following collecting areas should be based upon the following determinations:

Clothing and Dress – New acquisitions should be based upon how well they fit the Textile Collection’s criteria. The collection should be refined through deaccessioning items that are in poor condition, do not fit the museum’s criteria, are duplications, though some duplication should be tolerated due to the inherent nature of textiles to deteriorate.

Needlework –The collection should be maintained with very limited growth, acquiring only new acquisitions that display exceptional circumstances.

Household Textiles – Collecting household textiles to reflect changing styles does not fit the museum’s strategic goals, therefore the collection should only be maintained with growth limited to new acquisitions that sufficiently fulfill the museum’s criteria.

Quilts – Collect only quilts that sufficiently satisfy the museum’s criteria for new textile acquisitions.

Coverlets - Retain only coverlets that have a Texas connection plus a sufficient amount of non-Texas examples to illustrate the type of items that were brought to Texas. Coverlets not meeting these criteria are to be deaccessioned through public sale or transferred to an appropriate institution.

Ecclesiastical Textiles – This collection should not be retained. The collection should be deaccessioned through transferring ownership to more appropriate repositories.

Ethnographic Textiles – This collection should be refined through deaccessioning but maintained as a legacy collection due its connection with local military personnel and prominent San Antonians such as Betty Coates and Bessie Timon. The collection should not be an active collection and should not increase through any new acquisitions, unless the acquisition sufficiently fulfills the museum’s criteria.

Hemisfair Collection - The 1968 Hemisfair was pivotal in bringing San Antonio into the modern age. The Hemisfair Collection should be an active collection captured through maintaining the existing collection and actively seeking new acquisitions. The collection currently is composed of historical photographs, slides, posters, artwork, souvenirs,

souvenir clothing, and folk costumes used in the international pavilions. The conceptual framework of what items to collect should reflect participation in the fair and if the artifact is illustrative of the historical significance of the fair in changing the fabric of the city and our community.

The folk costumes currently in the collection should be refined through deaccessioning, with importance given to the Canary Island costumes. Other costumes and uniforms worn during Hemisfair should be sought to strengthen the collection.

MILITARY HISTORY COLLECTION

COLLECTION OVERVIEW:

Size: Approximately 500 objects

Space Needs: 10 linear feet

The collection consists of uniforms and military gear, as well as artifacts related to military service such as medals, awards, and souvenirs from all major branches of the United States military. Also represented in the collection are uniforms and artifacts from military academies, non-United States military, and militias. While many of the artifacts currently in the collection can be grouped around major conflicts or wars, peace time military service is also represented. All arms and armor associated with military service are part of the Arms and Armor Collection.

History of Collection:

South Texas, San Antonio in particular, has a long standing connection to the military, from the early Spanish presidios to the modern military bases of today. This collection was shaped by veterans, members of the military, and their families. Many of them were stationed in South Texas or were from South Texas. The families of the following noted military leaders have donated material to this collection: John Lapham Bullis, General Halstead Dorey, General Walter Krueger, General Jonathon Wainwright, and General William Jenkins Worth.

Types of Material:

Uniforms:

- United States Armed Forces – This includes uniforms for both men and women in the United States Army, and Navy during the Spanish American War, World War I & II, Korean War, Vietnam, Operation Desert Storm, as well as peace time service.
- Military Academies – Peacock Military College, United States Military Academy at West Point, United States Naval Academy
- Militia and Paramilitary Groups – Belknap Rifles, Maverick Rifles, Texas National Guard
- Confederate Army
- Foreign Military – Mexico, Great Britain, Germany
- Red Cross

Artifacts:

- Medals – Texas Revolution, Mexican War, Civil War, World War I & II, and Korean War
- Insignia – Patches, ribbons, bars, badges, epaulets, banners, buttons, dog tags, etc., that designated rank or membership in a group..
- Sashes – Sam Houston’s sash from the Texas Revolution
- Equipment – Helmets, gas masks, goggles, canteens, spurs, saddles, first aid kits, mess kits, bugles, medical equipment, etc.
- Souvenirs and commemorative items – Shrapnel, items made by prisoners of war, diaries, plaques, etc.

COLLECTION GUIDELINES:

The Military Collection of the Witte Museum should represent and illustrate how the military shapes the history and culture of South Texas, in particular San Antonio, and reflects the diversity of the community.

The collection is an active collection and should strengthen the historical connection the military has with San Antonio and South Texas. Additions to the collection should have a South Texas provenance and should represent the history of San Antonio and South Texas. Artifacts should reflect the service person’s story, not the service person as collector.

ARMS & ARMOR COLLECTION

COLLECTION OVERVIEW:

Size: Approximately 600 items

Space Needs: 700 sq. feet

The collection consists of projectile weapons, edged weapons, and armor. The majority of the collection is handguns and long guns followed closely by edged weapons. The edged weapons can be sorted by their function: military, tribal, ceremonial, rank/status, and utilitarian. The majority of the collection has a Texas or U.S. provenance, but includes material from Europe and Asia. Many of the weapons in the collection have a military provenance.

History of Collection:

This collection has been shaped by collectors, whether they were local citizens who were passionate about arms and armor or military personnel who had the opportunity to collect material from around the world. Approximately half of the European or Asian material was collected by military personnel and donated to the museum. Collections were also acquired from Dr. Frederick J. Combe, Albert Steves, and Donald and Louise Yena.

In 1998 the firearms in the collection were reviewed for deaccessioning. Items were assessed on condition, quantity (multiples), and whether or not they fit the museum's mission. Just over 100 guns were deaccessioned. The majority of the deaccessioned firearms were sent to auction at Butterfields in San Francisco. A small number of the deaccessioned firearms were in very poor condition and not suitable for auction or fell outside the parameters of material accepted for auction at Butterfields. These items were retained.

Types of Material:

Projectile Weapons

- Handguns
 - Single-shot
 - Revolvers
 - Semi-automatic
- Long guns
 - Rifles
 - Shotguns
 - Muskets
- Machine gun
- Cannons
- Bows and arrows

- Spears
- Shells/Missiles
- Etc.

Edged Weapons

- Swords
- Knives
- Daggers
- Pikes
- Machetes
- Bayonets
- Axe heads
- Etc.

Armor

- Suit of armor
- Chain mail
- Helmets
- Gauntlets
- Etc.

COLLECTION GUIDELINES:

The Arms & Armor Collection should represent the use of arms and armor as related to the cultural history or traditions of South Texas. Preference will be given to items with a South Texas connection. Items without a South Texas connection may be considered if they are exemplary of material used in South Texas or strengthen the historical connection of San Antonio and South Texas to the world.

HISTORY COLLECTION

COLLECTION OVERVIEW:

Size: Approximately 23,000 items

Space Needs: 20,000 sq. feet

History of Collection:

Before the Witte Museum ever opened its doors gifts began to trickle in to the San Antonio Museum Association with a steady increase once the museum opened. While many of the gifts were rooted in the history and traditions of South Texas, there were also gifts that reflected the history of the United States and provided a window on the world. The majority of the collection was built through passive collecting with a few noted exceptions.

As the Texas Centennial approached a concerted effort was made collect material that reflected the unique history of South Texas. Ellen Quillin reached out to South Texas ranchers, trail drivers, and pioneers. Branding irons were shipped to the museum from families across the state and collections were donated by C. D. Cannon and George W. Saunders, founder of the San Antonio Stockyards and The Old Trail Drivers Association.

In the 1970s Texas furniture and decorative arts moved to the forefront of the collection. In 1973, a major exhibition organized by Cecilia Steinfeldt utilized all of the changing exhibits galleries, historic homes, and the grounds. The catalogue for that exhibition, *Early Texas Furniture and Decorative Arts* is now a collector's item. In 1977, an exhibition and publication explored the work of Texas cabinetmaker Tischlermeister Jahn.

In 1993, the museum purchased the Donald and Louise Yena Collection, the largest acquisition of western artifacts in the museum's history. Items from this collection were incorporated into *Thundering Hooves: 500 Years of Horse Power* curated by Bruce Shackelford. It also provided core artifacts for subsequent exhibitions focusing on South Texas history such as *Texas Originals* and *A Wild and Vivid Land: Stories of South Texas*. The exhibition *A Wild and Vivid Land* was the prototype exhibition for the South Texas Heritage Center and utilized artifacts in an engaging interactive environment that set the stage for the future growth of the museum.

Types of Material:

- Home Furnishings
 - Furniture
 - Pottery
 - Decorative arts
 - Kitchen ware
 - Glass ware
 - Lamps

- Recreational Items
 - Festivals, fairs & expositions
 - Toys and dolls
 - Sports equipment
 - Musical instruments
 - Phonographs, victrolas, etc.
 - Circuses
 - Entertainment

- Commercial Products
 - Food tins and other commercial packaging

- Tools and Equipment
 - Tools & equipment for farms & ranches (spurs, branding irons, plows, scythes, bridles, etc.)
 - Tools & equipment for business (cash registers, dictaphones, computers, viewing and recording devices, etc.)
 - Tools & equipment for woodworking (planes, awls, etc.)
 - Tools & equipment for metalworking (anvils, tongs, hammers, etc.)
 - Scientific tools & equipment (medical, veterinary, surveying instruments, clocks, etc.)
 - Tools & equipment for education (slates, school books, etc.)
 - Tools & equipment for textiles (looms, sewing machines, knitting needles, etc.)
 - Tools & equipment for religion or spirituality (host makers, menorah, etc.)
 - Tools & equipment for transportation (carriages, cars, paving blocks, etc.)

- Architecture
 - Buildings
 - Architectural elements

COLLECTION GUIDELINES:

The History Collection of the Witte Museum should consist of:

- Home Furnishings
- Recreational Items
- Commercial Products
- Tools and Equipment
- Architecture

These items should be related to South Texas or be examples of the type of materials used or made in South Texas or neighboring regions. Items without a South Texas connection may be considered if they are exemplary of material used in South Texas or strengthen the historical connection of San Antonio and South Texas to the world.

ANTHROPOLOGY COLLECTION

COLLECTION OVERVIEW:

Size: Approximately 43,000 items

Space Needs: 1200 sq ft. with compact storage
3500 sq. feet [Ancient Texans exhibit]

Anthropology is the study of humans both past and present. Its major subfields are archaeology, physical anthropology, linguistic anthropology, and cultural anthropology. The Anthropology Collection of the Witte Museum is primarily made up of items representing American Indians with emphasis on the peoples of what is now known as Texas, the Plains and Southwestern United States. The Collection includes material from North, Central, and South America; the islands of the Pacific; Asia; and Africa. Among the items from the Pacific, the Filipino tribal items comprise one of the largest collection holdings.

History of Collection:

The Witte Museum was the first institution to sponsor and conduct organized excavations of the Lower Pecos in the 1930s. Ellen Quillin pushed for the excavations by aggressively raising funds and donations. This was done to keep the materials in Texas after the Smithsonian Institute had expressed interest in conducting their own excavations. The material was immediately displayed in the museum. Today, it forms the basis for the *Ancient Texans* exhibit. Excavations were also conducted by George Martin an archeologist who worked along the Texas coast and donated his finds to the Witte Museum. Material recovered from his excavations is primarily from the Karankawan and Coahuiltecan tribes and includes artifacts, field notes, and photo albums documenting the collection and excavation. Other archeological sites included in the Witte collection include the Olmos Basin in Bexar County, San Antonio Missions, Martinez Creek in Northeast Bexar County, Granburg Site in Bexar County, H-E-B Science Treehouse and Brackenridge Park.

In addition to the material collected through archeological excavations, the museum has five collections that were donated with little or no provenance. These include the Pickens, Strickland, and Pohl Collections. The Pickens Collection consists of surface finds and was purchased from George Pickens in 1937 with funds provided by the Southwest Texas Archeological Society. The collection contains primarily lithics and projectile points grouped by counties, but no precise record of where in the counties the artifacts were found. The Strickland Collection contains miscellaneous lithics and rocks. Artifacts are loosely separated into groups with no documentation. The Pohl Collection is estimated to be around 10,000 objects and contains lithics, projectile points, manos, and fragments excavated from mounds in Williamson County, Texas by E. F. Pohl in

1937. Items from these collections that do not have provenance are located in the Education Collection.

In recent years there has been a growing interest in the human remains from the Witte excavations the Lower Pecos and Brewster County. Studies involving DNA, dental morphology, and evidence of disease have been conducted.

As with the Military and Arms and Armor Collections the military has played a significant role in shaping the Anthropology Collection. Many of the cultural anthropology items were donated by military personnel or their families who had served at frontier forts and in the Philippines in the late nineteenth and early twentieth century. It was this connection to the Philippines that led Fletcher Gardner to donate his manuscript in Indic Studies and examples of bamboo writing.

Types of Material:

Archeology

The archeology collection is made up primarily of lithics, projectile points, wooden and bone tools, and woven mats, netting and sandals.

Physical Anthropology

Human remains from excavations in the Lower Pecos and Brewster County comprise a small but scientifically valuable resource. In recent years there has been increased interest in DNA studies.

Linguistic Anthropology

The linguistic collection is very limited. It is comprised of Fletcher Gardner's manuscripts in Indic Studies from the 1930s and 40s as well as bamboo writings from the Philippines.

Cultural Anthropology

Most items fall under the heading of cultural anthropology. The following subgroups help to define this broad category. There is some overlap between the subcategories.

Homes & Furnishings

- Furniture
- Pottery (utilitarian)
- Basketry (utilitarian)
- Cooking items (utilitarian)

Clothing and dress

Recreational Items

- Festivals & fairs
- Toys and dolls
- Sports equipment
- Musical instruments

Commercial Products

Tools and Equipment

- Tools & equipment for farms & hunting
- Tools misc.
- Tools & equipment for medicine & veterinary
- Tools & equipment for education
- Tools & equipment for textiles (looms, sewing items, needles, awls, etc.)
- Tools & equipment for religion or spirituality
- Tools & equipment for transportation
- Weapons

COLLECTION GUIDELINE:

The Anthropology Collection of the Witte Museum is primarily comprised of items representing American Indians and illustrating the following categories: Archeology, Physical Anthropology, Linguistics, and Cultural Anthropology.

Existing collections that are not related to the American Indians should be refined through deaccessioning but maintained in part as a legacy collection due to its connection with local military personnel and prominent San Antonians.

Archeological material should be related to South Texas or strengthen the connection of South Texas to the world. To further its collecting and educational mission, the Witte Museum should be participate in and sponsor archaeological excavations.

The museum should retain existing collections that have no provenance, but the museum should not collect any additional material that has no provenance unless it is decided that the material has intrinsic value beyond provenance.

On archaeological materials held by the museum that have no provenance, the museum will retain the material for the permanent collection with the exception of material that is not numbered or marked. This type of material will be transferred to the Education Collection.

TEXAS ART COLLECTION

COLLECTION OVERVIEW:

Size: Approximately 3,600

Space Needs: 2,200 sq ft. with compact storage

In the Introduction to *Art for History's Sake: The Texas Collection of the Witte Museum*, William Goetzmann writes, "Few collections illustrate images of ethnicity, common people, religious diversity, class structure, and female achievement like the Witte collection." While not composed exclusively of history paintings, the collection in general chronicles San Antonio and Texas history through its scenes and changing styles.

History of Collection:

It would be impossible to speak of the Texas Art Collection without mentioning Eleanor Onderdonk, Martha Utterback, and Cecilia Steinfeldt. Eleanor Onderdonk was curator of art from 1927-1958. Eleanor was an artist among artists. A miniature and landscape artist, she was the daughter of Robert Jenkins Onderdonk and the sister of Julian Onderdonk. During her tenure at the museum she encouraged local artists and offered them a venue. She also brought exhibitions of world renowned artists to San Antonio. Under her careful eye the museum began to acquire Early Texas Art. Eleanor Onderdonk's successor was Martha Utterback. In 1964 she organized an exhibition of over 200 works by early Texas artists, one of the most comprehensive exhibitions of Texas Art to date. Martha Utterback used her research from the exhibition to publish the first book on the Witte's art collection, *Early Texas Art in the Witte Museum*. In 1973, Cecilia Steinfeldt began her work with the Texas Art Collection. Already the curator of history, Cecilia stepped in to fill the gap when Martha Utterback left. Like Eleanor Onderdonk, Cecilia Steinfeldt was an artist. She began working at the museum in 1936 and started teaching art classes in 1947. Her love for Texas art made her a natural successor to Eleanor Onderdonk and Martha Utterback and led her to become one of the most prolific authors on the subject. Cecilia Steinfeldt has authored: *The Onderdonks: A Family of Painters*, *Texas Folk Art: One Hundred Fifty Years of the Southwest Tradition*, *Art for History's Sake: The Texas Collection of the Witte Museum*, and *S. Seymour Thomas: A Texas Genius Rediscovered*.

Types of Material:

- Paintings
 - Oils
 - Watercolors
 - Acrylics

- Fresco
- Pastel
- Gouache
- Folk Art
- Other media
- Drawings
 - Pencil
 - Ink
 - Folk Art
 - Other media
- Prints
 - Etchings
 - Woodcut
 - Lithographs
 - Aquatints
 - Mezzotints
 - Engravings
 - Folk Art
 - Other media
- Sculptures
 - Bronze
 - Plaster
 - Wax
 - Wood
 - Concrete
 - Stone
 - Resin
 - Folk Art
 - Other media
- Mixed Media

COLLECTION GUIDELINES:

The Art Collection of the Witte Museum should consist of works related to Texas or by Texas Artists that represent the history and culture of Texas. Artwork without a Texas connection may be considered if it strengthens the historical connection of San Antonio and South Texas to the world.

ARCHIVES

COLLECTION OVERVIEW:

Size: Approximately 50,000 items

Space Needs: 3,000 sq. ft.

History of Collection:

From the very beginning the museum began collecting archival material. Documents and photographs often accompanied artifacts that were donated to the collection and each department kept a small reference library. In 1957, a small third floor Library was added to the museum. The library operated in this location until the late 1980s when it was moved to a larger space on the second floor. The library was dissolved in 1994.

Ellen Quillin started the vertical files on San Antonio and Texas History and documented the museum's history during her tenure as director. In 1966, Bess Carroll Woolford and Ellen Quillin published *The Story of the Witte Memorial Museum 1922-1960: The Story of an Institution and the People Who Made It*. Ellen Quillin's fastidious notes, clippings, and scrapbooks provided a foundation for the museum's institutional archives.

Eleanor Onderdonk, like Ellen Quillin, saw the value in saving documentation on Texas Artists. She collected exhibition catalogs, newspaper clippings, auction notices, and any other information that would help document an artist's life and work. These files provided the core research for *Art for History's Sake: The Texas Collection of the Witte Museum* by Cecilia Steinfeldt, *Dictionary of Texas Artists, 1800-1945* by Michael Grauer, and *Texas Painters, Sculptors & Graphic Artists: A Biographical Dictionary of Artists in Texas Before 1942* by John and Deborah Powers.

In 1998, the institutional archive was established and Rebecca Huffstutler became the first curator of archives. For the first time photographs, maps, documents, manuscripts, posters, media, and vertical files were brought together under one collection and guidelines were established for documenting the institutional history of the museum.

In 2003, the archives grew significantly with the addition of the Hertzberg Circus Collection with approximately 40,000 items, the majority of them archival.

In 2007, Bruce Shackelford wrote *Photography on the South Texas Frontier: Images from the Witte Museum Collection* and was curator of the exhibition *Lens on South Texas*. These two projects have brought forth images, some of which have never been published or on display before, and highlight the importance of this collection.

Types of Material:

Photographs

Maps

Documents & Manuscripts

Posters

Film, Audio, Video & Digital Media

Ephemera

Vertical Files

- San Antonio History
- Texas History
- San Antonio and Texas Biographical Files
- Texas Artist Files

Library

- Books for research on collection or exhibits
- Rare books

Institutional Archive

The museum archives program preserves and makes available to the museum staff and researchers the historical record of the activities of the museum and the people associated with the museum.

The archives shall include, but are not limited to,

- Board of Trustees minutes
- Records of Board and Collections Committee activity
- Exhibit records
- Program activities
- Published material distributed by the museum and generated for museum exhibits and activities
- Copies of exhibit contracts, licensing agreements, and leases
- History of the museum campus
- Historical and biographical material on the families of the museum's historical houses
- Historical and biographical material on Alfred Witte and his family
- Biographical material on museum staff, trustees, volunteers, and donors
- Published material and associated notes of museum staff
- Photographs and slides of the museum campus, programs, special events and associated people

- Non-active blueprints of museum campus and other museum owned properties
- Information on satellite museums that have been under the governing authority of the Witte Museum and the San Antonio Museum Association.
- Multi-media records such as computer records, video tapes and audio tapes associated with exhibits, public programs and special events
- Witte Museum website
- Logos and branding
- Documentation of museum store merchandise developed from the Witte Collection.

COLLECTION GUIDELINES:

The Archives of the Witte Museum should include historic documents, photographs, or other documentation related to the initiatives of the museum, the people of South Texas, artifacts in the collection, the historical record of the artists that worked in or are from the State of Texas, and the record of the activities of the museum and the people associated with the museum.

Respectfully submitted to the Board of Trustees of The Witte Museum for approval on the 16th day of October, 2007. Approved by the Board of Trustees November 28, 2007.

Collections Committee

John Banks, Jr., Chair

Sally Buchanan

Carol Canty

Mamie Carter

Alex Halff

Agnes Harwood

Albert F. Hausser

Jack Judson

Staff

Marise McDermott, President & CEO

Mimi Quintanilla, Director

Amy Fulkerson, Collections Manager

René Gonzales, Registrar

John Spencer, Assistant Registrar

Michaele Haynes, Curator

Bruce Shackelford, Brown Foundation Curator