

Russell Hartley Papers
San Francisco Performing Arts Library & Museum

INTRODUCTION

Provenance

This collection was bequeathed to the Archives for the Performing Arts upon Russell Hartley's death on October 4, 1983.

Restrictions

Access to portions of personal correspondence is restricted until 2008.

Publication Rights

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Collection Number

983.26

Size

Number of containers: 3 cartons, 6 boxes

Linear feet: 12

Processed by

Marianne Carden

Date Completed

July 12, 1994

Related Collections

S.F. Performing Arts Library & Museum Collection
S.F. Ballet Collection, Series XX, Costume & Set Designs
Costume and Set Designs for "Bourgeois Gentleman," 991.29

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BIOGRAPHICAL INFORMATION

Russell Hartley was born in San Jose, California on January 20, 1924 to Charles F. and Edna G. Hartley. His family later moved to Mill Valley, where Russell attended Mt. Tamalpais High School. As an outlet for his creative energy and artistic talents, Russell designed window displays for his father's hardware store. These attracted the attention of Ruby Asquith, wife of Harold Christensen and a dance instructor at the Mill Valley Outdoor Club. At Asquith's invitation, Hartley visited the San Francisco Ballet studios and sketched dancers in rehearsal. He was so entranced with what he saw that he signed up for ballet classes and only a year later, he was given a part in Willam Christensen's Romeo and Juliet. Although he did not have the technical mastery needed to dance lead roles, Hartley enjoyed success in eccentric character roles and performed with the company between 1942 and 1949.

Christensen also enlisted Hartley's help in revising costume designs for Now the Brides (1944). His success at this assignment led to his participation in the design of 143 costumes for the first production of the Nutcracker Suite in December 1944. Between 1945 and 1955, Hartley served as a costume designer for Pyramus and Thisbe, Coppelia, Swan Lake, Les Maitresses de Lord Byron, Jinx, Beauty and the Shepherd, and the Standard Hour television show. In addition, Hartley received commissions from the Markova-Dolin Ballet Co. and the Savoy Opera Co. to design costumes for various productions. His art portfolio, Henry VIII and his Wives, published in 1948, served as an inspiration for Rosella Hightower's ballet by this name, which premiered in New York at the Metropolitan Opera House.

Through his association with various individuals in the dance world, Hartley became interested in collecting historical materials on local performers and dance and theatrical companies. On weekends, Hartley scoured antique and book stores for old dance and theatrical programs, photos, and ephemera. These materials eventually formed the nucleus of Hartley's San Francisco Dance Archives, established in 1950.

Hartley's career as a painter, conservator, and antique dealer also blossomed at this time. In February 1946, Hartley and two friends, Leo Stillwell and Arthur Ammann, opened the Antinuous Art Gallery at 701 McAllister St. Five months later, Hartley assumed full ownership of the gallery, re-naming it the Hartley Studio, and ran it in conjunction with the Modern Ballet Center. As part of a publicity campaign for a film version of The Red Shoes, Hartley created a series of dance paintings and show windows in New York. A European tour conducted between 1949 and 1950 led to successful exhibitions of his paintings of European cities and landscapes at the Feragil Galleries in New York, the Labaudt Gallery in San Francisco, and the Miami Beach Art Center.

During the 1950s, Hartley continued to exhibit paintings of ballet dancers, run his antique gallery, collect ephemera for his dance archives, and design costumes. His paintings were featured in an exhibition on ballet at the De Young Museum, as well as in various one-man shows at galleries in San Francisco. He also executed costume designs for Balanchine's Serenade, William Dollar's Mendelssohn's Concerto, Lew Christensen's Balletino, and the San Francisco Opera Company's productions of Aida and Rosenkavalier. To supplement his antique business, Hartley began studying the conservation of fine paintings with Gregory Padilla and carried out restoration projects for the Maxwell Galleries, the Oakland Museum, and Gumps. He became a member of the International Institute for the Conservation of Historic and Artistic Works in 1960. One of his most well-known assignments involved restoring Millet's Man with a Hoe for the California Palace of the Legion of Honor.

Hartley's involvement in and knowledge of the performing arts in San Francisco

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led to his appointment as a monthly columnist for Dance Magazine in the 1960s. He also contributed feature articles to After Dark Magazine, Opera and Concert, and The Trumpeteer. Eventually, his collecting and research prompted him to begin organizing exhibitions on the history of the performing arts at the War Memorial Opera House and the main branch of the San Francisco Public Library. These exhibits were so impressive that Dr. Kevin Starr, City Librarian, suggested that Hartley's collection form the nucleus of a Performing Arts Archive. With the assistance of Dr. Starr and Mrs. Seymour M. Farber, Hartley obtained a space in the basement of the Presidio Branch of the San Francisco Public Library and became director of the Archives for the Performing Arts in 1975. His own archival collections, which had by this time expanded to include materials on the history of the San Francisco Opera, San Francisco theaters, and the San Francisco Symphony, was supplemented by the dance library of Mrs. James Bodrero and collections donated by Mrs. Arline Lipman and Dore Williams.

Along with overseeing the archives, Hartley and his assistant, Judith Solomon, researched and designed numerous exhibitions on such subjects as black theatrical history, Martha Graham, and Isadora Duncan. Despite public acclaim for the archives, budgetary cutbacks led to the closure of the archives in 1981 and Hartley was forced to move the entire collection to his Mill Valley home. A difficult 18-month period followed during which Hartley worked desperately to find a permanent home for the archives while battling serious illness. In 1983, the San Francisco Ballet donated the San Francisco Opera Chorus Room in the War Memorial Opera House as a space for the archives. A new Board of Directors was formed for the archives and former SFB dancer Nancy Carter became the archives' first executive director. Thus, upon his death on October 4, 1983, Hartley had assurance that his lifelong efforts to document the rich performing arts heritage of the Bay Area would be preserved and would continue to enhance the cultural life of the city of San Francisco.

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SCOPE AND CONTENT

The Russell Hartley Collection documents the career of Russell Hartley, from his early days as a costume designer for the San Francisco Ballet to his tenure as director of the Archives for the Performing Arts. It encompasses a wide range of materials which reflect Hartley's lifelong artistic pursuits and devotion to preserving the history of the performing arts in the Bay Area.

Hartley's childhood and teenage years are documented through photographs and such ephemera as a babybook, birth announcements, and high school memorabilia. His association with the San Francisco Ballet, which began in 1942, is well-documented in scrapbooks, photos, and artwork. The scrapbooks contain newsclippings and programs that chronicle the various projects undertaken by Hartley as both dancer and costume designer for the ballet. Hartley's trips to Europe in the late forties and early fifties and his partnership in the Antinuous Art Gallery, which later evolved into his own gallery, are also documented in newsclippings and exhibition announcements in these scrapbooks. Original artwork in the form of sketches, photos of paintings, and costume designs, reveals the many artistic projects undertaken by Hartley during this time. Several copies of two published portfolios of Hartley's dance sketches, entitled The Ballet and Henry VIII and his Wives, are also included in the collection.

Hartley's activities as an antique dealer and art gallery owner can also be traced through files on the Hartley Gallery. These include correspondence, paperwork for exhibitions, exhibition publicity, gallery publications, and photographs. An exhibit of Kyra Nijinsky's work, held in 1966, is particularly well-documented and features many well-known personalities of the dance world. Examples of Hartley's work as a conservator of paintings are also present in the form of before and after photographs. A pamphlet on conservation techniques provides additional information on Hartley's skills and knowledge as an art restorer.

The growth of Hartley's collection of materials on the history of dance in San Francisco, first known as the San Francisco Dance Archives and later expanding to become the Archives for the Performing Arts, is chronicled through correspondence, publicity, research notes, and photographs. Aside from a pamphlet dating from 1952 which describes Hartley's efforts to create a dance archive, very little material exists which reveals Hartley's initial collecting efforts. However, the story of how the archives grew out of Hartley's collecting activities in the forties and fifties is described in promotional materials for the archives dating from the seventies. The collection contains a wide variety of material about the archives' first official home in the Presidio Branch of the San Francisco Public Library. These consist of publicity for exhibitions, research notes for various projects, museum loan records, photos, correspondence, and copies of speeches.

The final years of Hartley's life, during which he struggled to find a permanent home for the archives and fought with serious illness, are documented in personal and official correspondence and in newsclippings. Many letters contain very candid accounts of the battle Hartley fought to keep his dream for the archives alive and of the elation he experienced when a home was finally found for them at the War Memorial Opera House. The correspondence also reveals the support and hard work which many other scholars, dance professionals, and concerned citizens contributed towards making the Archives for the Performing Arts a reality.

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SERIES DESCRIPTION

SERIES I. BIOGRAPHICAL MATERIALS
1 carton

Consists of papers, photos, and ephemera which document various phases of Hartley's childhood and career. Arranged by format and thereunder by date.

Sub-series 1: Miscellany

Includes such items as a babybook, birth announcements, and high school memorabilia which reveal Hartley's family life and early interest in the arts.

Sub-series 2: Diaries

Consists of a series of personal recollections about Hartley's travels and the people he encountered.

Sub-series 3: Scrapbooks

Includes clippings, programs, and photos assembled by Hartley to document his travels in Europe and artistic and dance activities during the forties and fifties. Many different projects are chronicled in these scrapbooks, including Hartley's costume designs for the San Francisco Ballet, the Markova-Dolin Ballet Co., and the Savoy Opera Company.

Sub-series 4: Photos

Consists of photographs of Hartley's family and friends, family residences, Hartley's trips to Europe in the late forties and early fifties, portraits of Hartley, and shots taken at various receptions.

Sub-series 5: Negatives

Contains negatives and slide transparencies of scenes from Hartley's travels, Russell Hartley with various friends and colleagues, SFB performances, and the Hartley family residence.

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SERIES II. ARTWORK
1 carton

Includes examples of Hartley's artistic output, dating primarily from the forties and fifties. Arranged by format and thereunder by date.

Sub-series 1: Sketches

Consists of loose sketches and sketchbooks featuring preparatory costume designs, studies of dancers in rehearsal, portraits of well-known dancers, and a few caricatures. Also includes copies of two published art portfolios of sketches, one featuring the caricatures which inspired Rosella Hightower's Henry VIII and his Wives and the other featuring miscellaneous ballet sketches.

Sub-series 2: Costume Designs

Includes drawings and notations for costumes designed for various ballet performances, as well as programs listing Hartley's credits as a costume designer.

Sub-series 3: Paintings

Consists of photographs of paintings executed by Hartley during the forties and fifties. The primary subject matter is ballet dancers, although the series also includes a few examples of portraits and of scenes of Europe.

Sub-series 4: Store Window Designs

Contains photographs of window displays designed by Hartley to promote the 1952 opera season.

Sub-series 5: Exhibitions

Includes exhibition announcements and gallery guides for local and national shows which featured Hartley's artwork.

SERIES III. ART GALLERY

Includes files relating to the activities of the Hartley Art Gallery during the sixties and early seventies. Arranged by record type and thereunder by date.

Sub-series 1: Exhibits

Consists of paperwork regarding various exhibits mounted at the Hartley Gallery, with particular emphasis upon an exhibition of Kyra Nijinsky's work held in 1966.

Sub-series 2: Correspondence

Encompasses incoming and outgoing correspondence

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regarding the operations of the gallery.

Sub-series 3: Publications

Includes literature on art conservation techniques,
as well as articles about artists on exhibit.

Sub-series 4: Photos

Consists of interior shots of Hartley's antique
store, as well as scenes from gallery openings.

SERIES IV. WRITING

Encompasses both published and unpublished articles and histories about dance
in the Bay Area. Arranged by subject and thereunder by date.

Sub-series 1: Dance Magazine

Includes drafts and published versions of a column
on dance activities in the Bay Area which Hartley
wrote for Dance Magazine in the 1960s.

Sub-series 2: After Dark Magazine

Consists of articles written by Hartley as a
correspondent for After Dark Magazine.

Sub-series 3: Miscellaneous Articles

Includes articles on dance activities and dance
history published by Hartley in a variety of
magazines and newspapers.

Sub-series 4: Dance History

Consists of drafts of a book Hartley hoped to
publish on the history of dance in the Bay Area.

SERIES V. ARCHIVES FOR THE PERFORMING ARTS

Includes files relating to the establishment and growth of Hartley's archival
collection. Arranged by record type and
thereunder by date.

Sub-series 1: Correspondence

Consists of incoming and outgoing correspondence
regarding the operations of the archive during
the period of 1975-81, when it was housed
at the Presidio Branch of the San Francisco
Public Library.

Sub-series 2: Financial Records

Encompasses a few records of the archives' stock
holdings and investments.

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Sub-series 3: Publicity

Includes flyers and pamphlets prepared to inform the public about the history and purpose of the archives and about special exhibits and programs.

Sub-series 4: Exhibits

Consists of documentation on exhibits of materials from the archive held at various sites around San Francisco.

Sub-series 5: Loan Agreements

Includes loan agreement forms for items from the archives exhibited at other institutions around the country.

Sub-series 6: Manuscripts

Encompasses chronologies and histories of the performing arts in the Bay Area prepared by Hartley to assist researchers.

Sub-series 7: Research Materials

Consists of xeroxed programs, articles, and illustrations Hartley compiled to assist him in putting together articles and speeches on the history of the performing arts.

Sub-series 8: Photos & Negatives

Includes photographs and negatives of the interior of the archives at the Presidio Branch, as well as scenes of various events and exhibits.

Sub-series 9: Speeches

Consists of copies of speeches delivered by Hartley in conjunction with various exhibits held at the archives.

SERIES VI. PERSONAL CORRESPONDENCE

Includes incoming and outgoing correspondence regarding Hartley's personal affairs and family relations. Arranged alphabetically by correspondent and thereunder by date.

NOTE: Access to some items in this series restricted until 2008.

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CONTAINER LIST

SERIES I. BIOGRAPHICAL MATERIALS
SUB-SERIES I. MISCELLANY

<u>Box</u>	<u>Folder</u>	<u>Contents</u>	<u>Dates</u>
1	1	Babybook	1920s
	2	Birth announcements & high school memorabilia	1920s-1940s
	3	Newsclippings & resumes; obituary	1940s-1983

SUB-SERIES II. DIARIES

1	4	Travel diaries	1960s
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SUB-SERIES III. SCRAPBOOKS

1	5	Scrapbook pages	1940s
	6	Scrapbook pages	1940s
	7	Scrapbook pages	1940s
	8	Scrapbook pages	1950s
	9	Scrapbook pages	1950s
	10	Scrapbook	1940s
	11	Scrapbook	1950s
	12	Scrapbook	1950s

SUB-SERIES IV. PHOTOS

1	13	Photo album-misc.	n.d.
	14	Photos-European trips	1949?
	15	Photos-Family	n.d.
	16	Photos-Family	n.d.
	17	Photos-Family Residence	n.d.
	18	Photos-Friends	n.d.
	19	Photos-Friends	n.d.
	20	Photos-Hartley Residence	n.d.
	21	Photo-Receptions	n.d.
	22	Photos-Russell Hartley	n.d.
	23	Photos-Russell Hartley	n.d.

SUB-SERIES V. NEGATIVES

<u>Box</u>	<u>Folder</u>	<u>Contents</u>	<u>Dates</u>
2	1-8	Travel scenes	n.d.
	9-10	Russell Hartley & friends	n.d.
	11-12	S.F. Ballet performances	n.d.
	13	Hartley residence in Santa Cruz, CA	n.d.

SERIES II. ARTWORK
SUB-SERIES I. SKETCHES

3		Art portfolios for <u>The Ballet</u>	
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		Art portfolios for <u>Henry VIII and his Wives</u>	1948
4	1	Sketchbook	n.d.
	2	Sketchbook	n.d.
	3-10	Sketches	n.d.
SUB-SERIES II. PAINTINGS			
4	11	Photos of Paintings	1940s
	12	Photos of Paintings	1940s-50s
	13	Photos of Paintings	1950s
SUB-SERIES III. COSTUME DESIGNS			
4	14-16	Costume designs and notations for ballets	n.d.
SUB-SERIES IV. STORE WINDOW DESIGNS			
4	17	Photos of window display	1952
SUB-SERIES V. EXHIBITIONS			
4	18-19	Exhibition programs & announcements	1944-55

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SERIES III. ART GALLERY
SUB-SERIES I. EXHIBITIONS

<u>Box</u>	<u>Folder</u>	<u>Contents</u>	<u>Dates</u>
4	20	Exhibit publicity	1964-65
	21-23	Nijinsky exhibit	1966

SUB-SERIES II. CORRESPONDENCE

4	24-25	Gallery correspondence	1964-79
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SUB-SERIES IV. PUBLICATIONS

4	26	Pamphlets	n.d.
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SUB-SERIES V. PHOTOS

4	27	Gallery collection	n.d.
	28	Restoration projects	n.d.
	29	Gallery interior	n.d.

SERIES IV. WRITING
SUB-SERIES I. DANCE MAGAZINE

4	30	Articles	1960s
	31	Correspondence	1960s

SUB-SERIES II. AFTER DARK MAGAZINE

4	32	Correspondence	1970
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SUB-SERIES III. MISCELLANEOUS ARTICLES

4	33	Various articles for magazines and newspapers	1940s;1977
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SUB-SERIES IV. DANCE HISTORY

5	1-6	Drafts of history of S.F. Ballet and local dance activities	n.d.
	7	Reminiscences of S.F.'s First Nutcracker	
	8-9	History of Dance in SF	

SERIES V. ARCHIVES FOR THE PERFORMING ARTS
SUB-SERIES I. CORRESPONDENCE

<u>Box</u>	<u>Folder</u>	<u>Contents</u>	<u>Dates</u>
6	1	Agris, Mrs. Harry	1981-82
	2	Basuino, Alton	1982
	3	Blauer, John	1978
	4	Bullis, Douglas	1979-80
	5	Chen, Jack	1981

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6	Christensen, Gisella & Lew	1978-82
7	Commonwealth Club	1980
8	De Bellis, Serena	1982
9	Dowling, P.J.	1982
10	Ferry Tales	1979
11	Gleditzsch, Arthur	1981
12	Guest, Ivor	1975
13	Huckenpahler, Victoria	1978-80
14	Junior League	1976
15	Leed, Mervin	1980
16	Leeper, Roy	1976
17	Loney, Glen	1982
18	Ludlow Library	1976
19-20	MacDonald, Nesta	1977-81
21	Maynard, Olga	1970;1974
22	Miller, Rose	1981-82
23	Nicewonger, C.R.	1980-82
24	Oppenheim, Irene	1980
25	Peregrine-Smith	1981
26	Rather, Lois & Clifton	1976-79
27	Rendells, Inc.	n.d.
28	Roberts, Tom	1977- 1980
29	Rossmoor Ballet Guild	1977- 1982
30	Skaggs Foundation	1981-82
31	Thompson, Joe	1980
32	Tillmany, Jack	1979-80
33	Vollmar, Jocelyn	1970s-1980s
34	Xoregos, Sheila	1981-83
35	A-B	1970s-1980s
36	C-D	1970s-1980s
37	E-G	1970s-1980s
38	H-K	1970s-1980s
39	L-M	1970s-1980s
40	R-S	1970s-1980s
41	T-W	1970s-1980s
42	Condolences	Oct 1983- May 1984

SUB-SERIES II. FINANCIAL RECORDS

<u>Box</u>	<u>Folder</u>	<u>Contents</u>	<u>Dates</u>
6	43	Stock reports	1982

SUB-SERIES III. PUBLICITY

6	44	Flyers & pamphlets	1952; 1970s- 1980s
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SUB-SERIES IV. EXHIBITS

6	45	Promotional materials	1970s
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SUB-SERIES V. LOAN AGREEMENTS

6	46	Museum loan records	1978-82
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SUB-SERIES VI. MANUSCRIPTS

6	47-48	Chronologies and histories	n.d.
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SUB-SERIES VII. RESEARCH MATERIALS

6	49-54	Xeroxed programs, articles & pictures	n.d.
5	10-14	SF Movie Theater & Film Chronology	

SUB-SERIES VIII. PHOTOS

6	55	Photos of exhibits	1970s
		Photo Album	1970s

SUB-SERIES IX. SPEECHES

7	1-2	Transcripts of speeches given at various exhibits	1970s
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SERIES VI. PERSONAL CORRESPONDENCE

7	3	Bova, Danny	1969-71
	4	Hartley, Mrs. C.F.	1949
	5	Hartley, Mrs. C.F.	1950
8	1	Hartley, Mrs. C.F.	1951-55
	2	Hartley, Mrs. C.F.	1956-59
	3	Hartley, Mrs. C.F.	1960s
	4	Hartley, Jeff	n.d.

SERIES VI. PERSONAL CORRESPONDENCE cont.

Box	Folder	Contents	Dates
	5	Hartley, Roland	1979-82
	6	Kesinger, Robert	1968-72
	7	Lane, Ruth	1980
	8	Leek, Sybil	1965
	9	Smith, Elva May	1977
	10	Stillwell, Leo	1981
	11	A-B	1967-82
	12	C-D	1940s-1980s
	13	E-G	1965-82
	14	H-K	1979-82
	15	L-M	1970-83
	16	N-Q	1966-82
	17	R-S	1963-82
	18	T-W	1980-83

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Access restricted until 2008:

9	1	Greene, David	1970s
	2	Jackson, George	1977
	3	Milligan, Jerry	1977
	4	Rael	1970s
	5	Sanders, Howard	1976-77
	6	Spencer, Norman	1977-78
	7	Wilson, Starr	1978