

1. Applicant
Organization

Harness Racing Museum & Hall of Fame

05/30/2019

id. 13226548

by **Rebecca Howard** in **2019 NYSCA/GHHN
Conservation Treatment Grant Program**

collections@harnessmuseum.com

Original submission

05/30/2019

Organizational
Questionnaire**Please fill in the following questions about your organization.**

Address

240 Main Street

City

Goshen

State

NY

ZIP Code

10924

County

Orange

Phone

845-294-6330

Website

<https://www.harnessmuseum.com/>Organization's
Employer
Identification Number
(EIN)**14-1368198**

Contact Name

Rebecca Howard

Contact Title

Collections CuratorContact Phone
Number**845-294-6330**Contact Email
Address**collections@harnessmuseum.com**Applicant
Organization 501(c)3
Tax Status**Tax Exempt**Incorporation or NYS
Charter status**Incorporated
Chartered by NYS Regents**

if you selected 'other' n/a
above, please
explain.

Indicate Size of Full Time Staff **8**

Indicate Size of Part Time Staff **15**

Indicate Number of Volunteers **4**

On Site Conservator? **No**

Indicate Number of Days Open to the Public Per Year **322**

Indicate Annual Number of Visitors (including school groups) **15,065**

Type of Organization **Museum-other**

Artistic Discipline of Organization **Multi-Disciplinary**

Artistic Discipline of Project **Visual Arts**

Applicant has completed: **Collections Survey
Collections Management Policy
CAP/MAP Assessment
Long-range Conservation Plan
Emergency Response Plan**

If you have completed a collections survey, please tell us what year it was completed. **2006**

2018 Annual Operating Budget **1,128,350**

2017 Annual Operating Budget **1,124,200**

2016 Annual Operating Budget **1,110,356**

2018 Collections Care Expenditures	8,536
2017 Collections Care Expenditures	9,936
2016 Collections Care Expenditures	8,424
Organization's Mission Statement	The Harness Racing Museum is dedicated to the comprehensive, active and authoritative support and promotion of the Standardbred industry through documentation and preservation of the history and traditions of this American-born sport. It will continue to augment existing collections and provide extensive research, educational programming and exciting exhibitry for a world-wide audience.
We are requesting funding for the conservation of:	Two oil on canvas equine portrait paintings, "Stamboul" (ca. 1900) and "Frank Bogash, Jr." (1915), reflective of New York State's significant harness racing history.
Total Amount Requested:	\$6,566
Selected Conservator(s)	Alexander Katlan Alexander Katlan Conservator, Inc.
Conservator Address	26-38 Main Street
Conservator Address - City	Flushing
Conservator Address - State	NY
Conservator Address - ZIP Code	11355
Conservator Email Address	alexkatlan@aol.com
Are you a first time applicant to this grant program?	No
Have you received funding from this grant program in the last three years? If so, please indicate which years you were funded.	Received funding more than 3 years ago

2. Narrative Project Description

The Narrative Project Description consists of 13 questions for you to describe various aspects of your project. The questions that make up this form are available as a PDF for applicants' review prior to logging in to the portal. We highly recommend that you compose your answers offline and copy/paste them into this online form so that you have your work backed up if there is a technical issue. Please note, the fields will not accept formatting such as bulleted lists or boldface or italics. The fields also have a word count, however, more space has been provided for each question than is required.

2A. What object(s) are to be treated?

Paintings of two equine champions – Stamboul (1882-1901), owned by New York railroad magnate E. H. Harriman, and Frank Bogash, Jr. (1905-1923), trained by Poughkeepsie, New York reinsman Thomas W. Murphy, will be treated. A dedicated trotting man, Harriman made Goshen, New York's Historic Track his own, while Murphy conquered records in both the trotting and thoroughbred sports.

2B. Describe your collections, generally.

The Harness Racing Museum & Hall of Fame, originally known as the Trotting Horse Museum, opened its doors to the public on June 30, 1951 with just over 2,000 artifacts. Charged by its founders to preserve and celebrate the history of the American Standardbred horse and the American-born sport of harness racing, the Museum has carefully developed that collection, preserving more than 70,000 items including fine art, textiles, photographs, horse drawn vehicles, harness, books, films and periodicals. Special collections include the most significant group of harness drivers' jackets and caps in the United States. These driving costumes, known as "silks" or "colors," represent drivers from the late 1800s through today. Also among the Museum's special collections are the world's largest compilation of Currier & Ives trotting horse lithographs, along with the Lew Barasch Roosevelt Raceway Collection, which includes an array of photographs and ephemera saved from the Long Island racetrack's publicity office before the track's demolition in 2000. Of particular interest and pride to the Museum is its fine art collection, which includes 19th century masterworks by Edward Troye, Scott Leighton and John McAuliffe, as well as works by more regionally famous artists such as father and son Thomas Kirby & William Garrett Van Zandt from Albany, New York.

2C. What is the object's aesthetic, cultural or historical significance? Does the object have any significant connection to New York State heritage?

The two paintings to be conserved are artifacts of America's cultural embrace of the horse both as partners in sport and as subjects of aesthetic beauty. While transportation innovations today center on electric and self-driving cars, transportation advancement in the late 18th and early 19th centuries centered on the breeding of stronger, faster road horses. The American Standardbred breed is the result of that process and the trotting sport an outgrowth of breeders competing to prove the quality of their stock as well the human inclination toward contests of speed. Although the subjects of the two selected paintings were participants in the same sport, their journeys and the artists' depictions of each provide very different stories. New York State's role as the center of the development of the Standardbred is illustrated through both paintings. Each horse is a descendent of the breed's foundation sire, Hambletonian of Chester, New York, and each horse's career and depiction were guided by New York horsemen. Stamboul, purchased for \$41,000 in 1892 by Railroad tycoon E. H. Harriman, is depicted in majestic form standing as the lead stallion of Harriman's Arden Farm. Frank Bogash, Jr., painted by Albany artist W. G. Van Zandt, is shown in motion on the track with trainer-driver Thomas Murphy of Poughkeepsie, working him toward his most successful career outings. The paintings are at once trophies, showcasing the horsemen's pride in their mastery of the animals, and works of art carefully depicting the elegance and power of these horses.

2D. How does the object proposed for conservation treatment relate to your organizational mission?

As artifacts of the history and cultural importance of the American Standardbred and harness racing, conservation of the selected paintings, “Stamboul” and “Frank Bogash, Jr.,” is consistent with the Museum’s mission to preserve and celebrate the history and traditions of this American-born sport. Stamboul’s owner, E. H. Harriman, is not only a figure of state and national importance but of institutional significance as well. Harriman was an avid amateur horseman and through his ownership and influence the half-mile trotting park at the heart of the village of Goshen, New York, with which the Harness Racing Museum shares ground and history, rose to prominence and was given its moniker “Historic Track.” Stamboul’s portrait once hung in the offices of the track and the horse himself is buried in the raceway’s centerfield. Juxtaposed to Harriman’s life as a gentleman horseman and Stamboul’s petted position as a Harriman favorite is Thomas Murphy’s working world of horses and Frank Bogash, Jr.’s rise and fall. Murphy, called the “Wizard of the Reins,” was the leading money-winning driver in 16 of 19 racing seasons between 1909 and 1927. It was during this period, in 1913, that Murphy brought the horse Frank Bogash, Jr. from Canada, where the gelding had won all 13 of his races the previous year. Horse and trainer worked together for four years, winning 22 of 35 races and earning a total of \$33,625. Although these earnings amounted to less than what Harriman paid for Stamboul, Murphy commissioned the horse’s portrait and the work remained in the family until its donation to the Museum in 2018. Frank Bogash, Jr. finished his racing career in 1917 under a different trainer before returning to Canada and fading from view. Both works of art are indelibly tied to the history of the sport of harness racing.

2E. What is the date of your most recent collections management policy or written conservation plan?

The Museum’s collection management policy was approved by the institution’s board in 1999 and is renewed every five years, the last in 2014, by executive committee. The Museum’s collection care plan is reviewed annually by the organization’s director and collections curator.

2F. What is the (brief) history of your institution's conservation activities?

The Museum's Department of Historic Collections, under the direction of the chief executive officer and with the clear support of the Museum's board and president, maintains well-established procedures for collection care and conservation planning. For more than 30 years the Museum has worked to provide the best environment and care for its collection, completing Architectural Assessment (1995) and Collections Assessment Program (1996) surveys, conservator-led fine arts, textile and photographic collection surveys, as well as large-scale collection re-housing projects. Through creative fundraising and successful grant applications, conservation treatments have been provided for two horse-drawn vehicles, one bridle and one child's pinball machine, thirty-nine paintings, fourteen lithographs, fourteen driving jackets and fifteen caps, one horse blanket and two hundred forty-five glass plate negatives. The Museum has also cataloged, digitized and re-housed a unique collection of 4,790 press files encompassing more than 23,000 photographs, press notices and film negatives, in addition to an assemblage of more than 1,000 glass negatives. In addition to these collection care and conservation projects, the Museum has also provided for the care and upkeep of the 1913 historic stable which was the Museum's first home and remains an integral part of its overall exhibition facility. Support for these and other Museum priorities has been gratefully received from local, state and national grant programs, foundations and a host of individual donors. As a testament to this history of care, the Harness Racing Museum was awarded the 2012 Ross Merrill Award for Outstanding Commitment to the Preservation and Care of Collections. Presented annually by Heritage Preservation and the American Institute for Conservation of Historic and Artistic Works, the Harness Racing Museum remains proud of this accomplishment and cognizant of its duty to continue the commitment to care which earned the institution this honor.

2G. Have CAP/MAP/MAPII reports or other conservation surveys of your collections recommended or prioritized treatment of the object(s) proposed for conservation in this application? If yes, please indicate who conducted the assessment.

A two-part CAP survey of the Harness Racing Museum & Hall of Fame was conducted between 1995 and 1996. The first phase of the survey was an Architectural Assessment of the Museum’s historic structure and general facility, completed in November 1995 by Marilyn E. Kaplan – Preservation Architecture. The second initiative of the survey was a Conservation Assessment of the collection and exhibits completed by A. Bruce MacLeish in February 1996. The report focused primarily on general collections needs and did not prioritize treatment of any single collection assemblage or object. A survey specifically focused on the Museum’s paintings collection was completed the same year by conservator Alexander Katlan. A working list of paintings was made prioritizing care, and Katlan began working with the Museum to provide treatment of selected works. In 2013 Katlan formally updated his original survey, and the portrait of E. H. Harriman’s stallion Stamboul was among the paintings the survey prioritized for care. In addition to these formal surveys and treatments, Katlan also provides the organization with an annual walk-through of its painting collection and reviews new acquisitions for conservation concerns. In December 2018 when W. G. Van Zandt’s painting of Thomas Murphy driving Frank Bogash, Jr. was donated by the Murphy family, the institution consulted Katlan regarding its poor condition and it was immediately placed on the Museum’s list of priorities for care at that time.

If you have had a CAP/MAP assessment done and are including it as part of your application, please upload it here.

n/a

2H. Have recommendations from those reports been implemented, or why have they not yet been implemented? Please attach those pages of survey or consultant's reports relevant to the object(s) proposed for conservation treatment.

The Museum’s Architectural Assessment noted “The facility has had inadequate cyclical inspection and maintenance, causing damage to the roofing, exterior woodwork, gutters, and masonry.” Soon after this report a new Operations Manager was engaged to address these and other issues of regular maintenance and care which continue to be of marked importance to the facilities management of the Museum. Although the Conservation Assessment conducted by A. Bruce MacLeish did not recommend any specific treatment priorities, the survey did provide general suggestions for storage updates and improvements, including the continued introduction of archival-quality materials in all storage areas, a process begun in 1985. This report is the basis of the Museum’s long-range collection care plan which has aided the organization’s ongoing commitment to safe storage and exhibitions of its collection. Since the time of Alexander Katlan’s 1996 survey of the Museum’s painting collection and initial priority list of works in need of care, a total of 30 paintings have been treated with the aid of funding from grants, individual donations and fundraising initiatives. The two works selected for care by this proposal are a part of this consistent commitment to the care of the Museum’s collection.

Please upload those pages of survey or consultant's reports relevant to the object(s) proposed for conservation treatment.

[Harness_Racing_Museum_2013_Painting_Survey.pdf](#)

2I. What is the urgency for treatment at this time?	Endemic conditional issues and mission priorities combine to make the care of the two selected paintings a priority. On the Museum's 2013 conservation priority list "Stamboul" was rated to have the greatest need for care. Three of the ten paintings directly addressed in that survey have received treatment at this time – given primacy based on artist or exhibition need. However, the "Stamboul" painting was again prioritized for care by the conservator in 2018 during a visit in which the W. G. Van Zandt painting "Frank Bogash, Jr." was also assessed. The conservator's prioritization, combined with the historical significance that the subjects of each painting represent, urges staff to seek treatment for these works at this time.
2J. How will the object be interpreted, exhibited, and/or made publicly accessible during or after the treatment? Long range, how will the public benefit from this project?	Currently the Harness Racing Museum and its neighbor, the National Historic Landmark Goshen Historic Track, are working toward the establishment of a new partnership. In 2017 fire destroyed a row of horse stalls and a portion of a historic barn at the Track. These structures stood only yards from the Museum and thankfully the fire did not spread and no horses or people were injured. The Museum and Track are working together to save the remaining portion of the historic barn and to build a new addition to the structure. This new construction will be leased by the Museum to expand its existing collections storage which faces overcrowding. Once treatment of the painting of Harriman's horse Stamboul is completed, its image, as an example of our shared history, will be used to help promote this cooperative project, and the painting will be exhibited in the Museum's "Historic Clubhouse," a recreation of the original Harriman clubhouse at the Track. Steps away from the Museum's "Historic Clubhouse," exhibit is the Hall of Immortals, where some of the sport's greatest champions are celebrated. It is here the portrait of Frank Bogash, Jr. will be displayed. His trainer/driver Thomas Murphy was elected one of the sport's Immortals following his death in 1967. Due in part to his career training both Standardbreds and Thoroughbreds at the highest level, he remains a figure of interest. The proposed project will not only preserve and allow exhibition of the two selected paintings but is expected to promote additional support for conservation among the Museum's constituents. Reports of the institution's dedicated conservation efforts appear regularly in Museum newsletters, press releases and publications. Attention generated by this publicity educates readers not only on the efforts of the Museum but also on the overall importance of conserving our nation's treasures.

2K. Describe the physical environment in which the treated object(s) will be housed or exhibited after conservation. Include provisions that already exist, or are planned, for preservation-minded storage and/or exhibition of the treated object.

In 1951, the former Good Time Stable was transformed into the Trotting Horse Museum. A beautiful example of a gentleman's stable, the building included hardwood paneling, a manager's office and a second-floor apartment. Under founding President E. Roland Harriman, the Museum converted stalls into exhibit rooms and the second floor hayloft to a display area for sulkies. After four major renovations and expansions the Museum now encompasses 32,000 square feet including 3,000 square feet of dedicated climate-controlled storage, with one room equipped with sliding racks to provide safe storage of paintings and other framed works. An additional off-site climate-controlled storage facility is currently under construction adjacent to the Museum. Exhibition spaces within structural expansion areas include the "Historic Clubhouse" and the "Hall of Immortals," where paintings selected for care will be exhibited. All areas are provided heating and cooling by centralized systems. In addition to conservation treatment, provisions for care of the portrait of Stamboul include the addition of a new frame. Its existing housing, which will continue to be utilized and into which the conservator will refit the painting, is only the insert of what was a larger period frame. No evidence of this frame exists in the Museum's records; therefore a new appropriate frame will be added by the collections curator to support the painting on exhibit and in storage. The period frame which houses/supports the Frank Bogash, Jr. painting is in good condition and will be maintained and monitored to assure the stability of the conserved work.

2L. After the conservation treatment has been carried out, what provisions will you make for the proper handling of the object(s) at your site?

The Harness Racing Museum's collections curator and exhibit designer oversee all movement of collection items on exhibit. The Museum's exhibit designer regularly monitors exhibit areas for changes and all staff members are advised to notify the collections curator of any conditional concerns. Access to collection storage areas is restricted to select staff members and all new exhibitions must meet the approval of the Museum director. In providing the proper care and handling of its collection, the Museum works to utilize all of the resources available through the region's active Museum community. Relationships with conservators specializing in paper, textiles, paintings and objects (with specialization in horse drawn vehicles) have been developed and are maintained. These professional AIC credited conservators aid in conservation planning as well as providing advice on storage and handling.

2M. What training has your curatorial, volunteer and/ or maintenance staff received in conservation principles for care & handling of collections?

The Museum's collections curator holds a master's degree in history. Previously employed by the New-York Historical Society as a conservation technician, she is trained in the handling of a wide variety of objects. The collections curator meets several times annually with staff to provide updates regarding exhibitions and re-training on basic collections principles. A supportive relationship has also been maintained with the project's conservator since 1996, an association that provides an interactive resource for information on conservation principles and collections care. When possible the collections curator attends professional workshops and meetings to expand personal and institutional knowledge of current principles and practices of care.

Please Note:

Requests for treatment of outdoor sculpture must include the description of an on-going maintenance program already in existence, or one to be implemented, at your institution. An engineer's report may be required for some sculptures.

If applicable, please upload engineer's report here. n/a

3. Conservator's Condition Report, Treatment Proposal and Estimate

[HRM44.1979combinedQ3.pdf](#)

[HRMG20.2018combinedQ3.pdf](#)

4. Conservator Resume

[HRMConservatorResume.pdf](#)

5. Conservator's Letter of Commitment

[HRMCommitmentLetter.pdf](#)

6. Project Budget

[HRMProjectBudget.pdf](#)

7. Visual Support Material

[HRM44.1979.pdf](#)

[HRM20.2018.pdf](#)