

Museum Archivist

Volume 28, Issue 2
Summer 2018

From the Incoming Chair

Greetings MAS! It is time again for the SAA Annual Conference, back in Washington DC, and this year the schedule has resulted in an unofficial Museum Archives Day.

Wednesday August 15th kicks off with the 5th Museum Archives Standards and Best Practices Working Group Symposium. This year's topic will explore the museum archivist's role, and opportunities for collaboration with museum colleagues, in the care and stewardship of records held outside of the archives to begin to reach a consensus on best practices. It promises to be an interesting program with four great presentations and a roundtable discussion. I have been able to attend previous symposiums and found them to be full of information and ideas to bring back to my own archives program. More information can be found on the MAS

website and page 18 of this newsletter. If you are in DC on Wednesday be sure to check it out. If you are unable to attend, presentations will be made available on the website. Thanks go out to the Museum Archives Standards and Best Practices Working Group, led by co-chairs Rachel Chatalbash and Megan Schwenke, for their work in organizing the symposium and conducting this year's research project that is its source. A full report of the 2017-18 working group project is available on the section website.

Continuing MAS day, the Symposium will be followed by – well lunch, technically – the Museum Archives Section meeting. In addition to section business, announcements and program, of course there will be time for catching up with old friends and meeting new colleagues. As incoming chair, I look forward to meeting section members and non-members and hearing your thoughts on the section.

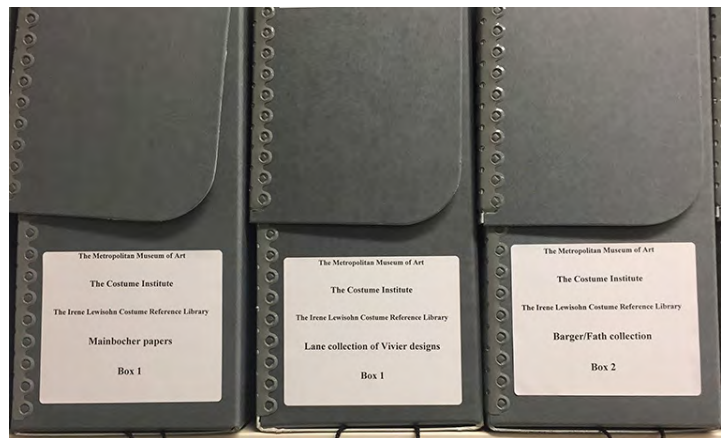
(Continued on page 2)

The Metropolitan Museum of Art Opens 15 Special Collections for Research

BY JAMES MOSKE

Managing Archivist, Museum Archives

The Costume Institute's Irene Lewisohn Costume Reference Library at The Metropolitan Museum of Art announces the opening for research of 15 special collections, including scrapbooks, sample books, and collections of photographs and sketches, as well as designers' business and personal records. The collections document European and American fashions from the late 19th through the early 21st centuries and complement the Museum's holdings in the Costume Institute and digital collections. They are the first group to be opened for research as part of a two-year project to make available more than 25 sets of special collections housed in the Irene Lewisohn Costume Reference Library. All have been processed and catalogued by Museum Archives Assistant Archivist Celia Hartmann, with the help of several interns and volunteers. The collections are available, by appointment only, to qualified researchers onsite at the Costume Institute's Irene Lewisohn Costume Reference Library (<https://www.metmuseum.org/art/libraries-and-research-centers/the-irene-lewisohn-costume-reference-library>).



Materials from The Costume Institute Special Collections processing project, now open for research access.

(Continued on page 4)

From the Incoming Chair (Continued from page 1)

The meeting is also the formal changing of the guard, so I will include here my thanks and fond farewell to the outgoing steering committee members. Chair Gregory Jackson kept the section running for two years and worked to preserve the MAS steering committee knowledge base by putting forth a proposal to update the section bylaws to make elected positions two-year terms. I hope you all considered this proposal and casted your vote in the 2018-19 steering committee elections. I also thank web liaison Rachel Panella for her work on the section's microsite this past year.

I'm looking forward to the conference in August and I hope you are as well. See you in DC!

Hillary Bober
Incoming Chair



*SAA Museum Archives Section
Incoming Chair, Hillary Bober,
Archivist, Dallas Museum of Art.*

Incoming & Outgoing Museum Archive Section Leadership

Ending Summer 2018

Gregory Jackson, Chair
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Katrina O'Brien, Newsletter Editor
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Kris Kiesling, Council Liaison
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Newly-Elected Leadership

Chair-elect/Vice Chair Katrina O'Brien

I am the Archives & Collection Manager at World of Speed motorsports museum just outside Portland, OR where I manage the museum's physical and digital collections, as well as the WoS Archive Blog with collection highlights, along with providing other education- and exhibit-connected materials. I manage our group of Archive volunteers and preparing for accreditation. For the past year, I have been honored to be the Newsletter Editor for the Museum Archives Section and looking forward to continue to support MAS.

Recording Secretary Tara Laver

I became the archivist at the Nelson-Atkins Museum of Art in Kansas City in January, having spent the previous 20 years of my career in university archives and special collections. After my first year as MAS Recording Secretary, I am still excited to be involved with its activities, make new professional connections, and expand my knowledge and develop further expertise in this particular brand of archival work. Serving as secretary and a member of the Steering Committee seems like the perfect way to advance these goals.

Newsletter Editor Cate Peebles

I am currently a National Digital Stewardship Resident for Art Information at the Yale Center for British Art in New Haven where I am working to preserve born digital art collection records. Prior to becoming an archivist, I worked for a decade as a copywriter and editorial assistant. Over the last year I have served on the Museum Archives Section Working Group and actively participated in this year's group project. Additionally, I write blog entries for SAA's Issues and Advocacy Section and serve on the Membership Committee for the New England Archivists.

Web Liaison Shannon Yule Morelli

I have worked as a museum archivist for over ten years—currently at the National Gallery of Art and previously at the Frick Collection. I am a certified Digital Archives Specialist with an avid interest in digital preservation, dedicated to increasing access to archival collections through digital initiatives. I have extensive experience as the archives web liaison in a museum/library context and I previously served on the New York Archivists Roundtable web committee.

Starting Summer 2018

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Exhibits Opening at the Filson Historical Society (Louisville, KY)

BY JOHNA EBLING

Associate Curator & Exhibits Manager

Connecting the Dots: Exploring Your Family History

Heirlooms are an important part of a family's story. What is saved and why? What clues do objects such as photos, scrapbooks, bibles, quilts and other keepsakes uncover about a family's history? *Connecting the Dots* opens August 31 and will feature objects saved by families who settled in the Ohio River Valley. These keepsakes have been handed down from one family member to the next before being donated to the Filson Historical Society. In this exhibit curators pair objects with documents from The Filson's library and archives, including vital statistic records, census records, city directories, and manuscripts. In doing so, curators Maureen Lane and Kathryn Bratcher discovered exciting new stories about these families. This exhibit will inspire both new and experienced genealogists to look in unexpected places for clues to their own family histories.



Gallbladder Web Family Crazy Quilt, c. 1880. Filson Museum Collection [2017.11].

Made to Order: The Fashion of Geneva H. Bell

Jackets of sequins, suede, and tartan. Dresses featuring geometric prints and metallic threads. A hat in mauve. A muumuu in seafoam. Explore the wardrobe of educator and activist Geneva Howard Bell (1905-2013), on view at The Filson Historical Society's Bingham Gallery beginning August 31. The exhibition includes custom-made textiles and hats from Bell's collection, dating from 1970 to 1990, as well as photographs accompanying the garments. Often described in relation to her husband, Dr. Jesse Bell (1904-1998), the first African American physician to practice at Jewish Hospital (not to mention love of her life and husband of 63 years), Geneva was a force of her own. Living to 108, Geneva spent her career as an educator, inspiring students and friends for decades. Curator Johna Ebling combines textiles, accessories, photographs, and interviews of Geneva's friends and family to illuminate the life of Geneva H. Bell.

To learn more about The Filson Historical Society visit <https://filsonhistorical.org/>.



Peplum evening blouse featuring asymmetrical capelet and matching skirt by Daymor Couture, ca. 1985 [2015.28.22a-b].

*The Metropolitan Museum of Art Opens 15 Special Collections for Research (Continued from page 1)***Scrapbooks and Ephemera Collections**

- [Bal Oriental scrapbook, 1969](#): Original and reproduced sketches of costumes, hair ornaments, and coiffures designed for specific invitees to the spectacular 1969 Bal Oriental, given by Baron Alexis de Redé in his apartments at Paris' Hotel Lambert and attended by denizens of European and American high society. Attached to some of the sketches are swatches of fabrics and trims used in the designs.
- [June Rhodes Hamilton papers, 1931](#): Social correspondence, ephemera, and press photographs related to fashion publicist June Rhodes Hamilton's summer 1931 attendance at the Paris openings for the autumn/winter 1931 collections.

Photograph Collections

- [Peter Lindbergh exhibitions collection, 1997-2008](#): Documentation from photographer Peter Lindbergh's exhibitions "Milla Jovovich", "Invasion 2000", and "Images of Women". For each exhibition there is a checklist with detailed information about individual prints, including dimensions, captions, and gallery case numbers; as well as a set of wire-bound laminated reproductions of the images included in each exhibition.
- [Paul Poiret garment photographs, 1925-1927](#): Five wood-mounted black and white images of models wearing dresses by Paul Poiret in fabrics designed by Raoul Dufy, and most likely all taken by Parisian photographer Boris Lipnitski.
- [Sidewalk to Showroom album, 1968-1970](#): Album of deckle-edged pages onto which are pasted black and white photographs by Ellen Breslow of street fashion taken in the period from 1968 to 1970, together with typed introductory paragraphs and captions as well as the typescript of a complete manuscript on the topic of street fashion.
- [Historic photographs collection, 1860s-1930s](#): Predominantly studio and some candid black and white photographic prints of individuals, couples, and families from the 1860s to the 1930s that appear to have been collected as documentation of everyday dress.



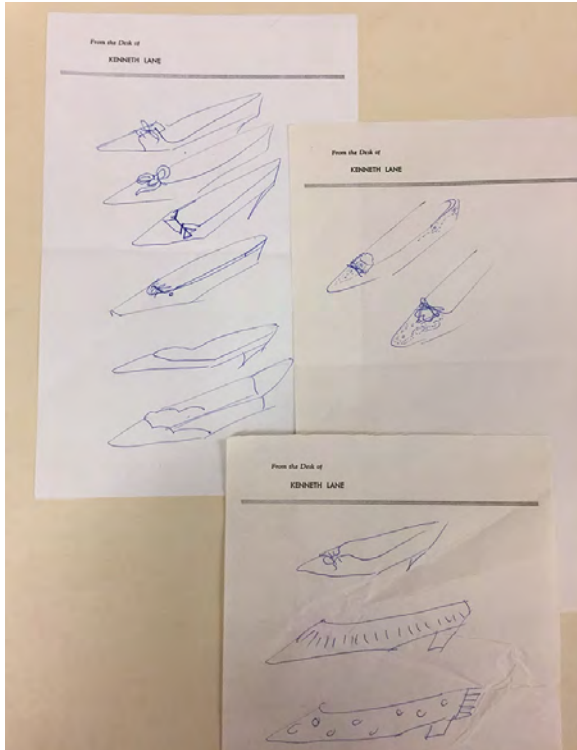
Norman Norell (American, 1900–1972). Cocktail dress (detail), ca. 1967. Silk, cotton, glass. The Metropolitan Museum of Art, New York, Gift of Mrs. B. Courtney Rankin, 1977 (1977.36).



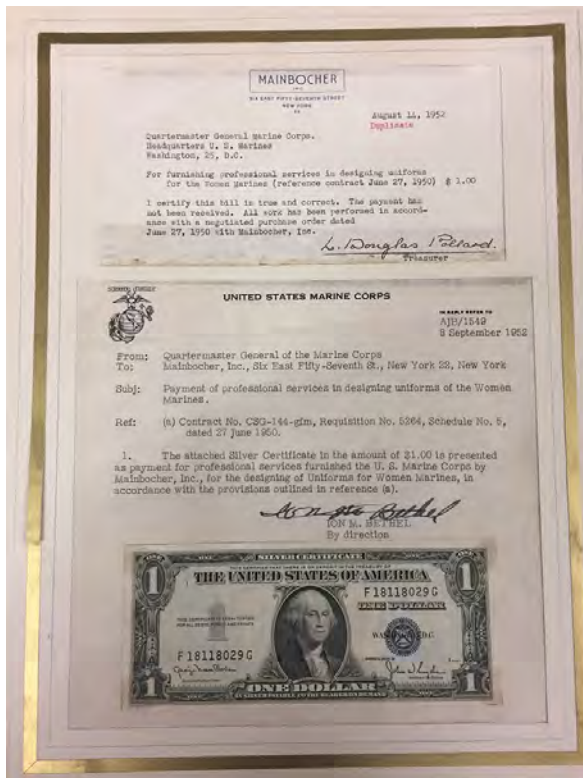
The Miss Anea swatch collection (box 1, folder 2). The Irene Lewisohn Costume Reference Library at The Costume Institute, The Metropolitan Museum of Art.

Textile Samples

- [Rodier sample book, Spring/Summer 1938](#): Textile swatches produced by French textile design and manufacturing firm Rodier for the 1938 spring/summer season. For each named design, swatches are provided in a variety of colorways, accompanied by a sketch of a representative women's clothing design showing the fabric represented by the largest sample swatch.
- [Miss Anea swatch collection, \[1960s\]](#): Embroidered bead, sequin, and spangle samples on silk, velvet, wool, and taffeta fabric swatches produced by the embroidery studio Miss Anea in the 1960s for designers including Norman Norell and Pauline Trigere.



The Kenneth Jay Lane collection of designs for Roger Vivier (box 1, folder 7). The Irene Lewisohn Costume Reference Library at The Costume Institute, The Metropolitan Museum of Art.



Materials from the Mainbocher papers detailing payment for the designer's services for the US Marine Corps (box 1, folder 3). The Irene Lewisohn Costume Reference Library at The Costume Institute, The Metropolitan Museum of Art.

Sketch Collections

- [Worth sketch collections 1918](#): Two sets of hand-colored lithographs of dress and blouse designs by House of Worth, including those mailed to an American potential customer in 1918, exemplifying the firm's aggressive marketing of garments at the time of reduced purchasing of luxury items in Europe.
- [Jay Thorpe sketch collection, 1913-1936](#): Thirty-eight albums of sketches documenting Paris fashions from 1913 to 1936 that were originally created for the retail store Jay Thorpe, which flourished in New York City from 1920 to the late 1950s. Color digital images are available for fourteen of the albums and are linked to the collection's finding aid.

Designers' Collections

- [Kenneth Jay Lane collection of Roger Vivier designs, 1956-1961](#): Press photographs of Roger Vivier shoes designed for Christian Dior in the late 1950s and early 1960s, as well as original shoe design sketches by Kenneth Jay Lane, and ephemera including a brochure and a paper pattern for a shoe upper.
- [Robert Barger and Jacques Fath collection, 1949-1952 \[1973\]](#): Photographs, newspaper and magazine clippings, and tear sheets documenting Parisian fashion designer Jacques Fath and American model Robert Barger. The photographs include studio shots of Barger modeling, candid photographs of each man alone, with each other, and with their respective families in social settings on board a ship, in restaurants, and at private homes.
- [Vera Host collection, 1931-1970](#): Pencil and watercolor sketches of day and evening wear, swimwear, and outerwear signed by American designer Vera Host, as well as newspaper and magazine clippings documenting her work and career, photocopied correspondence, her resume, and an unidentified photograph.
- [Vera Maxwell collection, 1919-1958](#): Original watercolor sketches of designs for women's suits, dresses, and separates; black and white photographs, and some copy negatives; promotional and publicity materials; and drafts of the unpublished memoirs of the designer considered one of the trailblazing first generation of mid-20th century women who pioneered sportswear for active and working women.

- [Mainbocher collection, 1880s-1977 \(bulk 1932-1974\)](#): Genealogical information and family photographs; publicity photographs and clippings; images of and correspondence from notable clients; biographical writings; as well as documentation of the Paris-based American designer Mainbocher's uniforms designed for the US Armed Services during World War II.

The Museum of Flight's Vietnam War Collections

BY JENN PARENT
Archivist

The [Museum of Flight's](#) newest permanent exhibit, *Vietnam Divided: War Over Southeast Asia*, opened over the 2018 Memorial Day weekend. The exhibit focuses on a variety of aircraft utilized in the Vietnam War, including the Lockheed YO-3A Quiet Star, the Bell UH-1 Iroquois "Huey" helicopter, and the McDonnell Douglas F-4 Phantom. Later this year, the Museum will complete [Project Welcome Home](#) and dedicate a Vietnam Veterans Memorial Park, featuring the restored Boeing B-52G Stratofortress "Midnight Express."

In preparation for and in support of these exhibits and the heightened interest it will bring, the Museum's Archives team processed, cataloged, and created detailed finding aids for five collections about the Vietnam War. These collections are all relatively new to our institution, many of them coming to us via donations from museum docents and volunteers who were also involved in the exhibit design process. Because the collections are recent acquisitions, none had yet been featured in other exhibits or made available to the public. Some materials, primarily photographs and slides, were digitized and will be published online at [The Museum of Flight - Digital Collections](#) later this year. The processing, cataloging, and digitization of these historically significant collections expanded on our previous work processing, cataloging, and digitizing our World War I holdings, which was our first foray into mass digitization. We look forward to being able to expand our digital holdings with these materials and future projects.

The Museum's Vietnam War collections contain a variety of materials, including military records, photographs and slides, maps, yearbooks, patches, and ephemera. They provide personal stories from those who served in the war, as well as provide a glimpse into ongoing U.S. Air Force, Army, Navy, and Marine military flight operations at the time.

Roy T. Church Vietnam War Photograph Collection (2017-09-29)

Church, a U.S. Marine pilot, arrived in Vietnam in February 1968 and flew a total of 198 night-time bombing missions in North Vietnam, South Vietnam, and Laos. The collection contains several snapshots and approximately 60 slides depicting the daily life of Church and his fellow soldiers. Highlights include Church's military training, including while he was on the *USS Lexington* from 1965 to 1967; a Grumman A-6F Intruder being refueled in flight; and many images of daily soldier life, including on patrol, engaged in repair and maintenance, and handling weapons. Additionally, there are scenic shots of Vietnamese rural life, including shots of civilians and children; and several aerial shots, likely over both Vietnam and Laos.



Grumman A-6 (A2F) Intruder/Prowler aircraft in flight, Roy T. Church Vietnam War Collection.

Calvin and Yun Yau Kam Papers (2017-03-24)

After joining the U.S. Army, Calvin Kam was assigned to the 240th Assault Helicopter Company as a pilot, flying missions in Vietnam from 1970 to 1971. Kam's collection includes a small amount of military orders, including post assignments and award citations, but the real star are the slides (again!) which provide a glimpse into Kam's daily military life, from military operations, aircraft such as the "Huey" helicopter, and encampments to scenic shots of the areas and people of Cambodia and Vietnam. Especially interesting is a small series of eight slides taken en route to an assault. The images feature the crew chief observing troops and testing the M-60 prior to the assault, formation flying and approaching the landing zone (LZ), and explosions in the LZ. The collection also includes a very small amount of material from the World War II and Korean War service of Calvin's father, Yun Yau Kam.

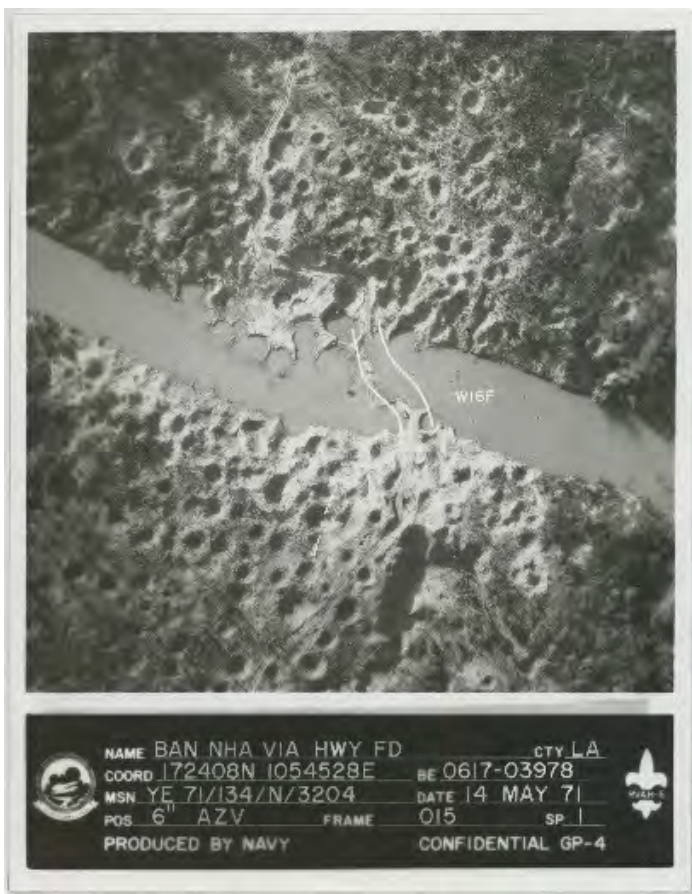


Sikorsky CH-53 Tahre lifting Boeing-Vertol CH-47 Chinook, Calvin and Yun Yau Kam Papers.

Bruce Mennella Vietnam War Collection (2017-04-07)

Mennella joined the U. S. Navy in 1968 where he trained as a pilot in the McDonnell Douglas F-4 Phantom II. 1970-1972, Mennella served as an Air Intelligence Officer, completing two tours of duty in Vietnam and Laos with the Naval Fighter Squadron (VF-114) nicknamed "Aardvark Squadron." This collection's most interesting highlight are the 77 aerial reconnaissance photographs of Vietnam and Laos from 1971 to 1972. Taken by the U.S. Navy, these photos include the normal identifying information, such as geographic information, date, and frame/sequence number, but many are also marked with boxes and arrows which denote military targets, including bridges and railroads, supply depots, and other strategic points. Some of the images also portray before-and-after shots of aerial bombardment.

Mennella's collection also includes over 100 additional snapshots and an intriguing piece of printed ephemera: a summer of '72 booklet designed as a comic with "Joe Cool" [Snoopy look-a-like] in various settings and referencing events, people, and locations related to the Vietnam War and soldier experience.



Aerial view of damaged highway in Laos, United States Navy via the Bruce Mennella Vietnam War Collection.

Robert Withrow Vietnam War Collection (2008-10-15)

Withrow served as a Fireman (E-3) aboard the *USS Kitty Hawk* aircraft carrier for two western Pacific Ocean cruises in 1965-66 and 1966-67. While the collection contains a small amount of photographs of aircraft onboard the carrier, the highlights are the two cruise books, or yearbooks, for the *USS Kitty Hawk* tours of duty, and several patches. Like any yearbook, these are commemorative in nature and are comprised primarily of photographs. Shots include group portraits of military personnel, in addition to snapshots of military personnel and activities, such as daily work aboard the ship; a few aircraft are featured, as well as military armaments and sightseeing snapshots during the cruises. Additionally, there are informational panels about the various squads and divisions.

The other highlight is the four colorful military patches, including one that reads "Tonkin Gulf Yacht Club" with an image of Vietnamese junk (ship) backed by three red horizontal lines. The United States Seventh Fleet used this lighthearted nickname during the Vietnam War, while engaged in combat operations such as patrol and reconnaissance missions and attack carrier air strikes.



James H. Platt Vietnam War Collection (2017-10-19)

Platt served in Vietnam from 1967 to 1968 with the U.S. Air Force. First Lieutenant Platt was stationed at Nakhon Phanom Royal Thai Air Base (NKP) in Thailand and was Rescue Crew Commander. The crew would rescue downed pilots in Laos and Thailand. This small collection of slides, taken by Platt, features military aircraft, including a great shot of a Lockheed C-130 Hercules refueling Sikorsky (S-61R) HH-3E Jolly Green Giant in flight and a de Havilland (Canada) DHC-4 Caribou. Many shots feature aerial and scenic views of landscapes and street scenes in Thailand or Laos.

The Museum of Flight is pleased to be able to make these available for research for the first time, approximately 50 years after the creation of the materials. To access these collections prior to their publication online later this year, please visit

<http://www.museumofflight.org/Explore-The-Museum/Collections-and-Research> or email curator@museumofflight.org.



USS Kitty Hawk patch (top) and Tonkin Gulf Yacht Club patch (below), Robert Withrow Vietnam War Collection. On left, Lockheed C-130 Hercules Family refueling Sikorsky (S-61R) HH-3E Jolly Green Giant, James H. Platt Vietnam War Collection.

Internship Profile: Working with the James Guthrie Papers

BY HAYLEY HARLOW
University of Kentucky



During my senior year at the University of Kentucky, before graduating this past May with a B.A. in Art History, my undergraduate experience culminated in processing the James Guthrie papers as a Learning Lab intern in the Special Collections Research Center. The Learning Lab is a program that not only teaches the Learning Lab cohort about archival theory and practice, but also allows each intern to process and undertake independent research upon a collection within the archives. From the onset of my internship, I was eager to work with the James Guthrie papers, a large collection of prints, drawings, illustrations, and book plates from the Pear Tree Press, a private printing press Guthrie owned and operated in England from 1899 until his death in 1952. My interest in this collection was primarily due to its art historical significance, but also as the collected works of a native Glaswegian who lived most of his life in the English countryside—something quite unique to the University of Kentucky.

The first learning outcome of this internship was an introduction to archiving, so after intensive readings and group discourse on subjects such as its history, archival methodology, and ethics and security within archives, I began processing the 35 boxes of James Guthrie's work. My initial approach was to gain intellectual control over the contents of each box, which manifested in a sizable spreadsheet that recorded categorized lists of numbered drawings and paintings, as well as the total number of book plates or Pear Tree Press publications in the remaining boxes. As I moved through each box, becoming increasingly familiar with the scope and content of the collection, I observed each item as both an archivist and art historian. I arranged and described at the collection level, first conceptualizing the Guthrie papers as divided into two main categories—"Drawings and Paintings" and "Official Pear Tree Press Publications"—and ultimately creating a resource record for the collection that took user access into consideration. With this resource record, the collection is now in a place to be further processed to the item level when time allows; however, the collection is now fully accessible for the first time.

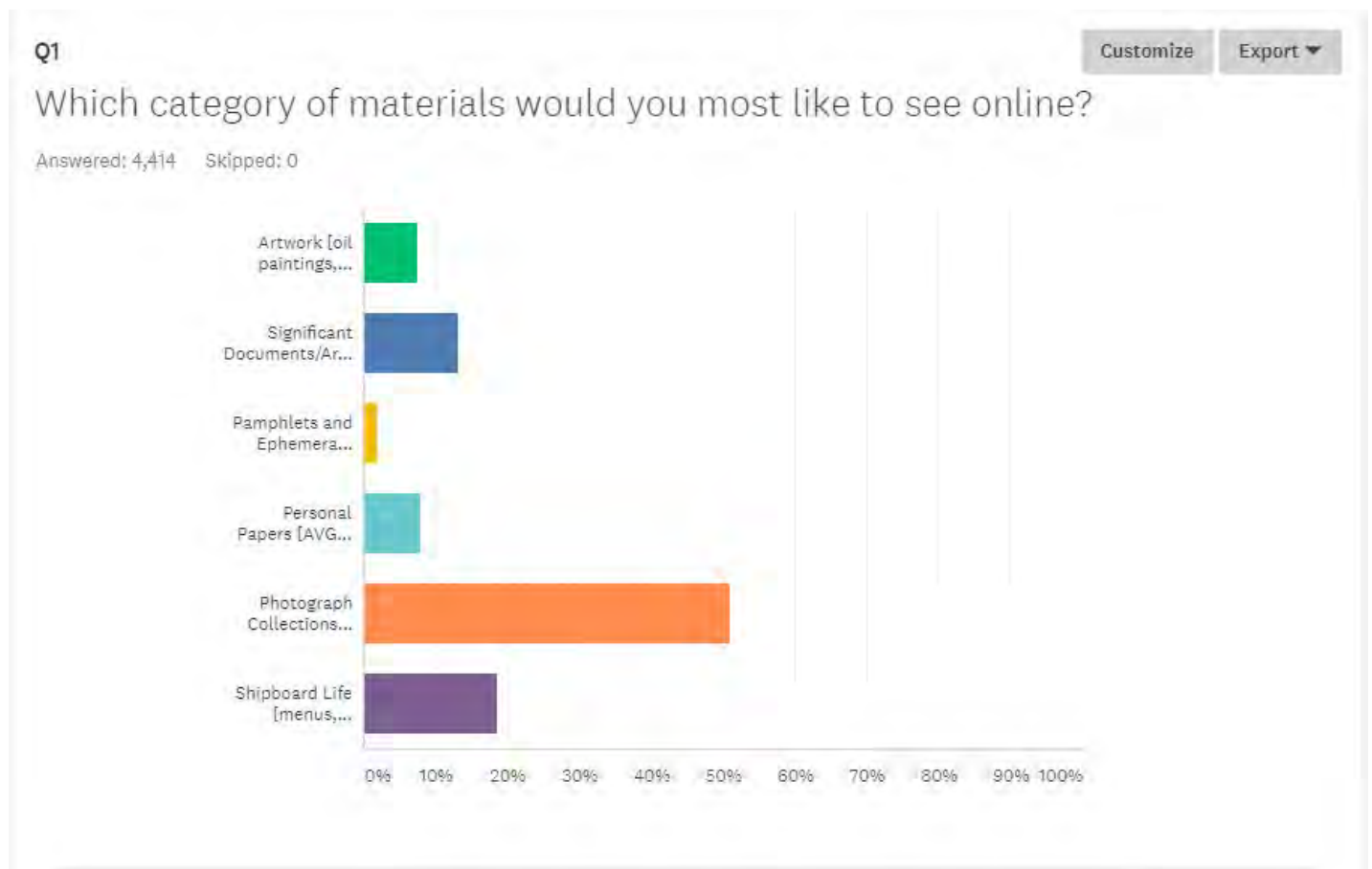
This top-down approach lent itself to a corresponding visual analysis at the collection level, examining the numerous prints, drawings, paintings, and book plates as elements of Guthrie's imagination and artistry, which ignited the focus for my independent research project. I began drawing parallels between Guthrie's work at the press and the invented worlds of modern fantasy authors of the time, thereby utilizing the idea of invention as a lens through which to examine the elements of Guthrie's creative autonomy at his Pear Tree Press. My preliminary research on Guthrie's life had thus far affirmed his desire for imaginative freedom through his private press; and his visually rich design experimentation with figures and natural forms, combining text, color, and illustration, certainly gives evidence towards this. In situating Guthrie within the context of the late Victorian Arts and Crafts movement, I found myself at an intersection of history, literature, and visual studies that opened up this turn of the century moment not only in the private presses of England but also in the reactionary current of post-industrial nostalgia within Victorian culture. Both modern fantasy novels and Guthrie's collection reflect the medievalism of the 19th century and present a romanticized version of pre-industrial ways of life, satisfying the longing for an escape from the modern condition whether through the imagination or the tangible product of an individual's life's work. The James Guthrie papers give one access to a piece of history, a visual narrative preserved within the University of Kentucky Special Collections' archives for future researchers to discover.

The combined efforts of independently processing and researching an archival collection as a Learning Lab intern gave me unique and invaluable experience that shaped my undergraduate studies and has further equipped me with vital knowledge to handle, consider, and preserve historically significant objects within the collective endeavors of cultural institutions. This experience, too, very closely relates to the kind of work I hope to do in the future within the museum field, and in the fall, I shall be attending University of Glasgow to pursue an MSc in Museum Studies with a focus on the History of Collecting and Collections.



New Audience Research at the National Naval Aviation Museum

BY MARK LEVITT
Archivist



A screenshot of one of our surveys seeking information on digitization.

One of the roles I took on at the National Naval Aviation Museum was to explore audience research to gather data that would help drive our initiatives. This not only includes what types of audiences visit the museum, but also evaluations, surveys, and interviews about our exhibits and events.

With more than 350,000 followers, our Facebook page has been an effective means of gathering this type of audience research. Over the past two years, we gathered more than 7,700 responses from a dozen surveys. The results, as we hoped, have provided great insights and even counterpoints to our own expectations and assumptions.

In particular for the archives, one of the surveys has helped drive how we prioritize our digitization efforts. We asked what our patrons would like to see and provided categories with examples. As an archivist, I had hoped for a broader interest in the fascinating documents which I deal with every day. Yet the results speak for themselves as an overwhelming majority preferred to see more photographs (which, of course, lines up with the social media trends today). So, we adjusted our thinking: we use photographs to hook the viewer, and then include some of the other documents that more fully explore the topic that we are exploring, broadening the reach of the different records in our archive.

We continue this work as we refine our tools and techniques, and build a rapport with the communities that visit our museum.

René d'Harnoncourt and the Art of Installation

BY MICHELLE ELLIGOTT

Chief of Archives, Library, and Research Collections at The Museum of Modern Art

I am very pleased to announce that *René d'Harnoncourt and the Art of Installation*, the book I have been working on for the past six years, is finally complete. It is being published by MoMA and will be available in October of 2018.

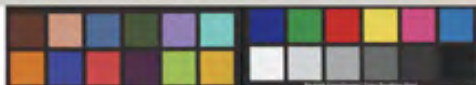
René d'Harnoncourt served as the director of The Museum of Modern Art from 1949 to 1968, and was known for his conscientious approach to curating exhibitions and his genius for installation design and display. His interest in non-Western and non-modern art shaped much of MoMA's ambitious programming in the mid-20th century. In addition to shows addressing modern art, such as *The Sculpture of Picasso* (1968) and *Modern Art in Your Life* (1949), he organized exhibitions devoted to themes not generally associated with MoMA, including *Indian Art of the United States* (1941), *Arts of the South Seas* (1946), *Ancient Arts of the Andes* (1954) and *Art of the Asmat: The Collection of Michael C. Rockefeller* (1962). D'Harnoncourt was also known to be a generous collaborator, and he developed the installation plans for several exhibitions organized by other MoMA curators.

The publication delves deep into the MoMA Archives to reveal d'Harnoncourt's mastery of installation through an in-depth essay and an exploration of 12 of the exhibitions he installed at MoMA, each richly illustrated by d'Harnoncourt's mostly previously unpublished sketches alongside exhibition photographs. A master draftsman, d'Harnoncourt produced scores of meticulous sketches of installation vistas as well as the objects included in his exhibitions.

An illustrated chronology of d'Harnoncourt's life rounds out the volume, detailing his multifaceted journey, for he had a fascinating biography. Born in 1901 to a titled and landowning family in Austria, he found himself in need of a career after the family estate he was to inherit had been expropriated by Czechoslovakia. He obtained a degree in chemistry, and in 1925, he traveled to Mexico to seek work as a scientist. When he could not realize this ambition, he turned to a life-long interest in the visual arts. He earned a living as a freelance commercial artist and by locating and selling works of art in Mexico City. In particular, he was soon charged with buying indigenous and contemporary Mexican art for collectors, many of whom were Americans. After immigrating to the United States and working for Nelson A. Rockefeller in the Office of Coordinator of Inter-American Affairs, Department of State, d'Harnoncourt officially joined the staff of The Museum of Modern Art (at Rockefeller's instigation) in 1944 with the titles of Vice President in charge of Foreign Activities, and Director of the Department of Manual Industries. By 1949, he was named Director of the Museum. D'Harnoncourt, who tragically died just two months after he retired from the Museum in 1968, left behind a legacy of inquisitiveness, open-mindedness, and high aesthetic merit.



Watercolor vista prepared by René d'Harnoncourt of the exhibition Arts of the South Seas, 1946, René d'Harnoncourt Papers, IX.A.39, MoMA Archives, NY.



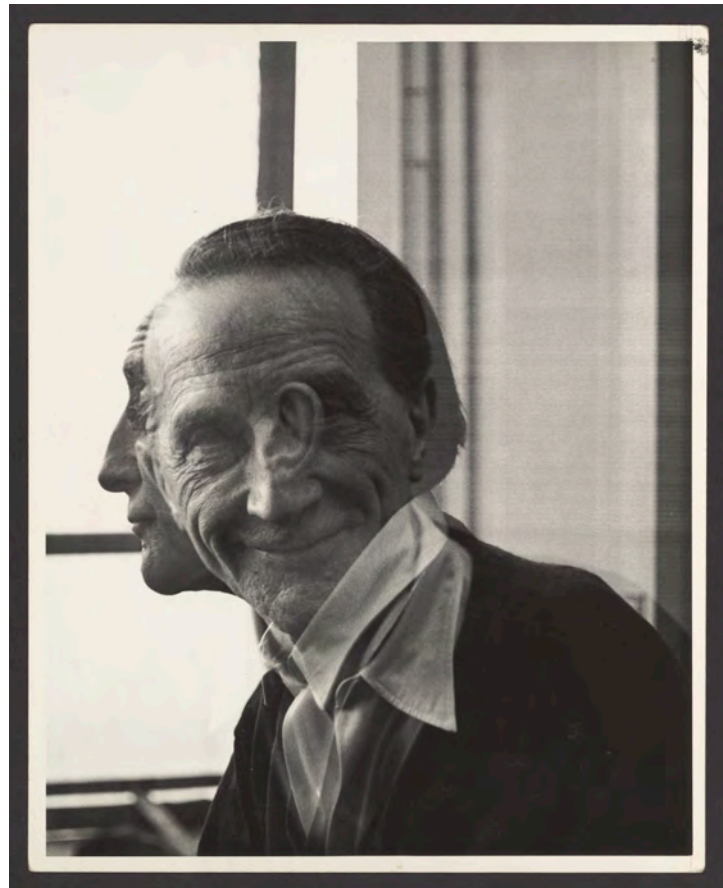
Digital Image © 2004 MoMA, New York

René d'Harnoncourt installing Arts of the South Seas, January 1946, Photographic Archive, MoMA Archives, NY.

Marcel Duchamp Online Research Portal

BY MARGARET HUANG

Digital Archivist, Philadelphia Museum of Art



Last year, the Library and Archives of the Philadelphia Museum of Art was proud to announce that it had received a three-year Humanities Collections and Reference Resources implementation grant from the National Endowment for the Humanities to fund the creation of an online research portal related to Marcel Duchamp. This project is being done in partnership with Association Marcel Duchamp and Musée National d'Art Moderne Centre Georges Pompidou (Paris). One year into implementation, the Library and Archives are pleased to say that digitization of Duchamp related materials at the Philadelphia Museum of Art has been completed. This resulted in the creation of over 40,000 master images of photographs, drawings, correspondence, ephemera, and more. The project is currently in its metadata creation and data modeling phase. Data from the three partners will be integrated in the Portal based on linked data standards and guidelines from the [Linked.Art](#) community. The Library and Archives is looking forward to hosting an onsite meeting with its French partners in Philadelphia at the end of this year to review a beta version of the Portal. The Portal will be publicly launched in the spring of 2020.

Left: Marcel Duchamp descending a staircase. Photo by George Karger, 1946, Alexina and Marcel Duchamp Papers, Philadelphia Museum of Art, Library and Archives.

Right: Double exposure portrait of Marcel Duchamp. Photo by Victor Obsatz, 1953, Alexina and Marcel Duchamp Papers, Philadelphia Museum of Art, Library and Archives.



Avenues of Engagement

BY KATRINA O'BRIEN

Archive & Collection Manager, Head of Archive Program, World of Speed

Often when we as archivists work towards making our collections accessible, we shape our actions to meet the expectations of researchers or exhibitions, especially as museum archivists. However, when we look beyond these framings, we may find a wider variety of opportunities to share our collections. These are just a few examples the World of Speed Archive took recently to expand avenues of engagement with the collection, while also building visibility and participation. In looking at our needs, audiences, and resources, these were avenues that we took to share the collection and engage audiences. This meant looking at our audiences from multiple angles, the reality of our resources, and what we wanted from engagement.

Survey Engagement - Bob Plotts Collection

The Plotts Collection is a huge collection of slides, ten of thousands of slides taken by local motorsports photographer Bob Plotts over the span of 50 years. When the collection was donated, it was stacked over three pallets with very little organization in the boxes. It took roughly a year and five volunteers taking on different phases to move the slides into an accessible collection. At present, a finding aid is available with a breakdown of series and groups with descriptions of each including the original handwritten notes made on the slide boxes. But what to do with them then? Was there a way to share these beyond a lightbox in the Archive Room? How do we decide which if these 1000s of slides are of more interest, and to who?

While there was initial interest in the collection by those knowing Plotts, very few know about the collection or what it includes. We also had another issue – it's not possible to scan all the slides so how do we decide which ones to scan? We used our Archive Blog to create a survey form for people to submit a checkoff list of the subjects they were most interested in seeing. We linked to it in our monthly e-newsletter and on social media. Due to the range of subjects in the collection, the responses also gave insights into the areas of motorsports that our museum followers are interested in supporting. We will be using the experience of creating, distributing, and intaking the subjects-of-interest survey for a film digitization project in the future and how input via online surveys shapes what we decide to digitize and further make accessible.

Members Events - Technical Drawings Showcase

At present, our museum gallery is exhibiting artifacts and vehicles connected to Andy Granatelli. At the time of the exhibit's development, a collection of over 6,000 technical drawings that came with the donated artifacts were just beginning to be processed. When the drawings were ready to share, the exhibit had already been unveiled and the design did not present options for later inclusion of the drawings, or the completed Granatelli papers or photos collections. So how do we make these drawings of high interest available while utilizing the interest building around the new related exhibit?

Organizing a members-only event focused on the Granatelli technical drawings offered an opportunity to respond to members' interest in a casual networking event, extend interest in the new exhibit, and connect members with the resources and mission of the Archive. So, we purchased a dozen acrylic sheets sized to our event tables that were budget-friendly and could be used repeatedly. The acrylic sheets protected the drawings while finger foods and refreshments were served nearby and created a polished look with black tablecloths. And the volunteers that worked on the collection were available for questions and to highlight the activities in the Archive.

Finding a format that protects collection flats, can be incorporated into events, versatile in layout and can be pulled out on the fly enables us to offer specialty viewings of collection items without putting them at risk and creates an opportunity for friends of the museum to become better acquainted with the Archive and its collection.



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Name *

First Name Last Name

Email Address *

Top Event Sites *

Pick those that are of most interest to you.

Blackhawk

Forest Grove

Kent

Monterey

Pebble Beach

Portland

Seattle

Tahoe

Vancouver

Westwood

Top Racing Types *

Pick those that are of most interest to you.

British Field Fleet

CART

Concourse

Enduro

Formula

Historic / Vintage

IMSA

Rose Cup

SCCA

Slides from the Bob Plotts Collection above and corresponding online survey below.



Pocket-Size Takeaways – Collection Cards

We've got an eye-catching collection and a treasure trove of stories, but like many museums, only a small percentage is on display in the gallery. And while our complete catalog is available online, and our Archive Blog highlights collections via social media, we wanted something tangible that could be offered to visitors in the Archive Room, when tabling at offsite events, to include in youth activities, and to handout freely in the gallery with the purpose of showcasing the otherwise unseen collection items and their wealth of knowledge and history. We also needed something that was easily digestible, pocketable, and reproduced cheaply, with the option to expand over time.

A series of 36 unique double-sided cards were printed, each roughly 4.5 x 2.5 inches with a detail shot of an image or artifact from the collection on one side and a related fun fact or subject introduction sentence on the back, as well as our website URL to find us later. The collection cards are handed out freely, giving receivers an immediate and fun taste of what's in our collection. The cards give participants access to material without needing to search-n-find as well as also offer staff and volunteers an opportunity to engage with museum visitors. A quick look and you'll find out that during his presidential campaign, Jimmy Carter flagged a race at a local track. A can of 1950s hair grease introduces "greaser" car culture. Another card tells about the first car radios while another introduces deaf racer Kitty O'Neil.



DRIVE-IN

With its iconic drive-in movie screen in the background, Portland Speedway's oval track raced Big Car-style sprint cars which later developed into Indy cars.



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Champion

DRAG RACES

RAIN DATE MAR. 16-17


MARCH 9-10

FREMONT DRAG STRIP

IMITZ FREEWAY at DURHAM

ED ROSE

PNW flagger
Ed Rose was a staple of racing throughout the Pacific Northwest during the 1950s and '60s as the car race starter and flagger, as well as keeper of the race purse.



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Hands-On Archive Experience – Youth Camp Archive Hour

During the summer months, each one-week camp gets one hour in the Archive where elementary and middle school students are invited to handle and engage with materials in the collection. Sometimes it means getting to handle the vibrant orange McLaren race car body parts, connecting each to varying versions of the McLaren in collection photos. We also give out a lot of sticker prizes—some for remembering details from our collection cards, some for being able to identify track hand signals they have replicated from illustrations in the Archive. They get their own pair of gloves as photos of stock cars from multiple generations are passed around, getting a sticker when they identify what has changed over the years such as loss of headlights or a passenger seat. At the same time, they learn about what we hold in the Archive, why its colder in the room, how to handle photo prints, and what to look out for when identifying.

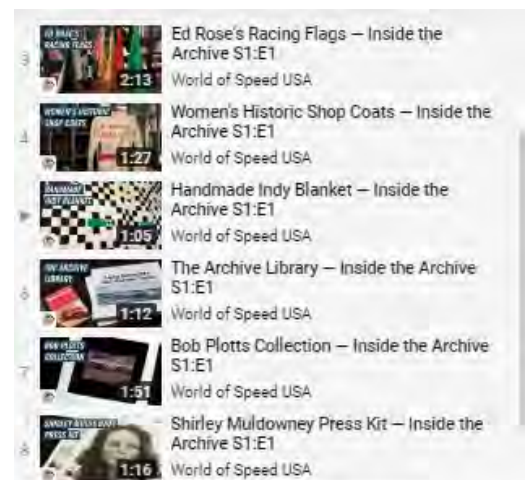
Older students get a taste of primary resources investigation. Stations around the Archive Room are set up for preteen and teenagers to take on scavenger hunt-like activities. Groups of archive boxes are set up so that at one station, they search through racer files for a favorite and a new face, while at another station they are checking early rule books for changing regulations, another to flip through scrapbooks “very carefully”, and another to link newspaper clippings to major moments in a time sequence. Developing opportunities for the Archive and Education programs to sync up not only opens up learning possibilities but offers opportunities for youth collection engagement that would not be possible otherwise.



Connecting Staff – Archive Collection Video Series

We have some great staff here at the museum who are hidden gems, much like too many items in the Archive that the public just does not know about. The Archive wanted to create a social media ready video series to highlight hidden gems in the collection and so creating a video series that brought the two together just made sense. All museum staff were invited to participate. They could identify items from the collection they wanted to showcase whether items that related to their position at the museum or those of a personal interest. Once the items highlighted by staff were identified, a script was made for each staff member with facts about their chosen (or suggested) items. The videos also put a face to the people that drive the museum (pun intended), creating a connection with the public. Our videographer then edited them into the “Inside the Archive” video series.

And so, our grant writer relates her own history of scrapbooking while introducing racing scrapbooks in our collection. Our services assistant shows off food made from a racing-inspired cookbook; a member of guest services introduces viewers to her favorite racer; a maintenance tech relates mid-century car testers to modern tools he used while taking shop classes recently. Our members manager talks about the members checkout library; the volunteer manager talked about the volunteers’ part in processing the Plotts collection; the education director talked about the racing flags that are used for camps and class visits. The list goes on and will be unveiled in the fall in sync with American Archive Month.



Getting Out in Front – American Archive Month

Here at World of Speed, we take full advantage of American Archive Month to create a range of archive-focused events for different audiences. We take part in the bi-annual Oregon Archive Crawl which is located in downtown Portland as well as hold weekly events onsite throughout the month. Each year, Archive volunteers speak about the collections they have worked on over the year as part of the museum's monthly volunteer talk series and the materials are showcased during our monthly Open Archive Days; a free preservation workshop is offered where besides learning some basics, the audience can ask about caring for their own items from family letters to photos on SD cards, regardless of whether connected to motorsports.

Our pinnacle community event this year will be a scan-a-thon in which people can sign up onsite or online for a time slot when Archive staff will meet with the participant, scan as many items as possible during their time, give them a flashdrive with digital copies of their prints, input identifying metadata and have them sign a loan-to-digitize agreement. This is set up to give community members the opportunity to receive free high-quality digital copies as well as for us to build up a centralized photo documentation of local racing when individuals may not be ready or able to fully donate their prints.

Crowdsourcing Connections – PNW Community Racing Timeline

The majority of the experiences and building of a motorsports culture and history is in the actions of amateurs, tinkers, fans, and the like. They play an intricate part in the direction and documentation of the history and culture of motorsports over the decades. With this in mind, we developed the Pacific Northwest Community Racing Timeline as an interactive online outlet for the local racing community to be present, engage, and represented in the history and culture of motorsports. Part of this meant reiterating that their story is a worthy part of motorsports culture and history, that their stories need to be told, and that their experiences and knowledge are worth collecting and preserving.

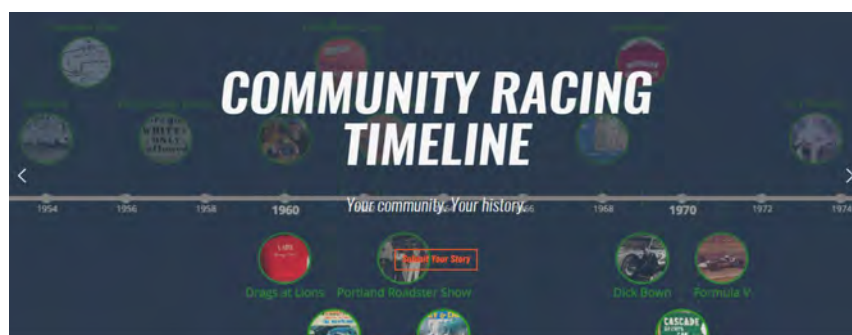
Unlike other past projects that included elements of public engagement, crowdsourcing knowledge and experience was the crux of the timeline. It started with a series of whiteboards in the gallery during Archive Month 2017 where gallery visitors could add a line under different time periods and has turned into an online submission process in which people can add a longer story and photo. These are included into a timeline available at <http://www.worldofspeed.org/pnw-community-racing-timeline>, adding items from the collection to enrich the local timeline and matching items with submissions when an image has not been provided.



Saturday, October 27–28

Photos & Papers Scan-a-Thon (Archive Room)

If you have racing or motorsports-related photos that you'd like scanned, this is for you. Sign up for a 20 minute time slot either online at <http://bit.ly/wosscanathon> or onsite in the Archive Room and the Archive staff will scan as many of your photos as possible on multiple high resolution scanners within your time slot and send you home with a USB flashdrive filled with your photos or papers. The digital copies will then be added into our permanent collection in order to build and preserve the story of motorsports. Time slots are available Sat. 9:30-4 or Sun. 10:30-4.



Stay Connected

The Museum Archives Section (MAS) has an official SAA email list as well as a Museum Archives listserv. The listserv relays news items related to the profession and serves as a forum for members to assist one another with issues encountered in archives.

Museum Archives Listserv

To join the Museum Archives listserv, visit SAA Connect (<https://connect.archivists.org>) and choose the Museum Archive from the Community menu. If you have any questions about the Museum Archives listserv on the SAA, please contact Matt Black at mblack@archivists.org.

Pages of Interest

<https://www2.archivists.org/groups/museum-archives-section>

<https://www2.archivists.org/groups/saa-museum-archives-section-discussion-list>

Report of the Museum Archives Section Standards and Best Practices Working Group

BY RACHEL CHATALBASH AND MEGAN SCHWENKE, CO-CHAIRS

In most museums, the archives isn't the only department stewarding records of archival or permanent value. Other departments, such as curatorial, conservation, and registration, also manage such records and are in charge of all aspects of their care, from preservation to access. Though the records exist beyond the museum archives' holdings, museum archivists are likely uniquely positioned to collaborate with colleagues on their management. How they may undertake this, if at all, varies widely from institution to institution.

During 2017-2018, the Museum Archives Section's Standards and Best Practices Working Group explored the museum archivist's role in the care and stewardship of records held outside of the archives, working towards a consensus on best practices. To investigate current trends in the management, preservation, storage, and access rules for analog and digital archival records kept in museums but not in the care of the museum archives, Working Group members interviewed both museum archivists and other museum records holders regarding these records. The interviews will be posted to the [Working Group's project page](#) on the SAA website prior to the Annual Meeting.

The interviews demonstrate trends and common strategies employed by museum archivists and non-archivist museum colleagues, as well as potential tools and procedures for exploration. Interview responses suggest that, as suspected by the Working Group at the outset of the project, there is no broad standard for the division of permanent records between archives and other museum departments, nor is there one for the management by non-archivists of permanent records in those other departments. However, the majority of non-archivists report that they would welcome consultation with archivists on this work—if they don't already employ it—either with the museum archivist on staff or, when there isn't one, from an external source such as a neighboring institution or professional organization. While stewardship of permanent records by non-archivists at institutions may be long-established, this finding reveals an opportunity for archivists to share expertise in the management and care of these records. The forthcoming Working Group project documentation will share strategies to bridge gaps between archivists and non-archivist record stewards.

Our **Working Group's symposium on August 15th from 9:00-noon at the Marriott Wardman Park** will continue conversation on this topic with the following presentations and roundtable discussion:

- **9:00 – 9:15:** Welcome: Rachel Chatalbash, Yale Center for British Art
- **9:15 – 9:45:** James Moske and Angela Salisbury, The Metropolitan Museum of Art: Collaboration with Curatorial Staff to Manage Archives at The Metropolitan Museum of Art
- **9:45 – 10:15:** Rebecca Morgan, American Museum of Natural History: Field Books and Other Important Boundary Materials: Archival Collections in Science Museums
- **10:15 – 10:30:** Break
- **10:30 – 11:00:** Cate Peebles, Yale Center for British Art: Stepping Out of the Archives: Proactive Practice for Born-digital Art Collection Documentation
- **11:00 – 11:30:** Tali Han, Solomon R. Guggenheim Museum: Dissemination and Access of Complex Records: Panza Collection Initiative, Phase III
- **11:30 – 12:00:** Roundtable discussion with speakers, moderated by Tara Z. Laver, The Nelson-Atkins Museum of Art, and Katherine Meyers Satriano, Peabody Museum of Archaeology and Ethnology

We hope to see you there!

About the Museum Archives Standards and Best Practices Working Group: Over the past six years, the Working Group has compiled a Standards and Best Practices Resource Guide and completed several projects pertaining to museum archives and archivists. For more information, please view our page on the [Museum Archives Section website](#).

2017-2018 MAS Standards and Best Practices Working Group members: Stephanie Chace, Rachel Chatalbash (co-chair), Ryan Evans, Jessica Gambling, Marge Huang, Tara Lever, Katherine Meyers, Katrina O'Brien, Rachel Panella, Cate Peebles, Megan Schwenke (co-chair), Sara Seltzer, Dawn Sueoka, Peggy Tran-Le

Call for Volunteers: We welcome new volunteers! To join the Working Group, please email the Group's co-chairs: Rachel Chatalbash (rachel.chatalbash@yale.edu) and Megan Schwenke (megan_schwenke@harvard.edu).