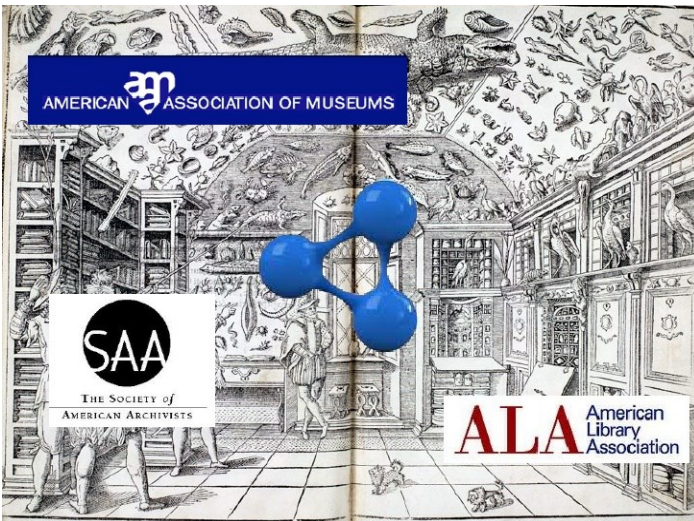


# Museum Archivist

Summer 2016

Volume 26, Issue 2

## From the Chair



### Still talking about Libraries, Archives and Museums

The Library, Archive and Museum communities have recognized their overlapping missions for many years. Administrative issues shared across LAMS, like education, outreach, publicity, exhibitions, physical—and now digital—collection access, management and preservation merit ongoing discussion. We can continue to learn from each other yet, with limited staffing and so much to do, conversations that should happen often don't, in the face of day-to-day-demands on our time.

Because of the efforts of MAAG, the Museum Archives Advocacy Group, an ad hoc group formed by the section, Lorraine Stuart, our former chair, is now a member of CALM, the joint committee on Libraries, Archives and Museums that brings together representatives from the American Library Association, the Society of American Archivists and the American Alliance of Museums.

CALM is charged with fostering and developing ways and means of

*(Continued on page 2)*

Martin Kalfatovic, [Thinking of Linking: A random series of ideas, concepts, Platonic ideals, a yeoman's miscellany, and none-such guide to Linked Data, especially as it relates to libraries, archives, and museums](#)

## SAA Museum Archives Section Business Meeting Agenda

The Museum Archives Section will be meeting during the 2016 SAA annual conference in Atlanta, Georgia on Friday, August 5th from 1:00-2:30pm. Please note that the order of speakers will likely be adjusted to accommodate visiting speakers' schedules and late additions to the agenda. Any requests for announcements or changes should be sent to Tamara Gaydos, SAAMUS secretary at [tamara\\_gaydos@PEM.org](mailto:tamara_gaydos@PEM.org).

- Greeting and introductions—Chair
- Ballot results and new officer introduction—Chair
- Reports from Steering Committee Members
- Report from Standards & Best Practices Working Group, Susan Hernandez
- Report from Lorraine Stuart on CALM, the SAA Joint Committee on Archives Libraries and Museums and on the panel session at the CIDOC meeting, she chaired with David Farneth
- A member of the SAA-ACRL/RBMS Joint Task Force on the Development of Standardized Statistical Measures for Public Services in Archival Repositories and Special Collections Libraries will make an announcement about version 1 of a draft standard open for comment and will be available for questions from the floor.
- SAA Council Liaison, Kris Keisling
- SAA Program Committee rep
- 2017 program brainstorming
- Announcements and discussions from the floor led by the Chair. We have invited members of the Collective Wisdom cohort to participate in these open discussions
- Standards & Best Practices Working Group Meeting.... and social time!

**ARCHIVES**  
*Records*  
COA • SAA **2016**

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**From the Chair** (Continued from page 1)

effecting closer cooperation among the organizations. The Museum Archives section (MAS) of the Society of American Archivists includes many members who are trained and working as librarians, crossing all three professional environments. We are in the center of these developments and it is important to be part of these discussions. The MAS had not been represented on the committee for some years and with these renewed efforts, we hope for continued representation on CALM.

Some of the most important ongoing work across LAMS is aimed at creating seamless online access to information about the collections in these many and varied institutions. This includes efforts of the Expert Group on Archival Description (EGAD) of the International Committee of Archives, which is developing a conceptual model for archives to integrate with the library and museum conceptual models of FRBRoo and CIDOC. Please have a look at Lorraine Stuart's report in the this newsletter that details the work accomplished by the MAAG and also includes an illuminating summary of the panel discussion that she and David Farneth chaired last year at the CIDOC meeting.

Members of our group have also been participating in the SNAC pilot project, representing Museum Archives in developing this important data standard for name authorities to be hosted by the National Archives and Records Administration. Daniel Pitti deserves a shout-out (at the very least) for his work organizing both EGAD and SNAC.

Please join us at SAA in Atlanta on Friday August 5rd, 1:00 – 3:00 PM for the annual Museum Archives Section business meeting. Members of the Collective Wisdom cohort, who will be attending SAA this year as part of a professional development program where members of that group attend all three annual meetings representing LAMS; ALA, AAM and SAA have been invited to join us and participate in the meeting. Collective Wisdom is a project organized by the Coalition to Advance Learning in Libraries, Archives and Museums, funded by IMLS.

And finally, please make a note to attend the Museum Archives Section, Standards and Best Practices Working Group Symposium on Wednesday August 3rd from 8:00 AM to 12:00 PM. The topic this year is Born Digital Archival Materials. Many thanks to the working group led by Rachel Chatalbash and Susan Hernandez. As has become traditional, the working group will meet in the last half hour of the scheduled business meeting while the rest of us can catch up and socialize in person.

Barbara Mathe, outgoing Chair, Museum Archives Section

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## Museum Archives Section Officers

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*Museum Archivist* is issued two times each year by the Museum Archives Section of the Society of American Archivists. Articles, news and comments from the museum archives community are welcome. Submission deadlines for the winter and summer issues are the second Fridays in December and June or as announced on the listserv. All submissions should be sent to the Newsletter Editor, Margaret Huang at [margaret.huang@philamuseum.org](mailto:margaret.huang@philamuseum.org).

# Report from the Standards and Best Practices Working Group

**BY RACHEL CHATALBASH AND SUSAN HERNANDEZ,**  
SBPWG Co-Chairs

During the 2015-2016 year the Museum Archives Section Standards and Best Practices Working Group added materials related to born-digital records to our existing online resources guide. Working Group members collected examples of forms, training materials, policies, and procedures. [Click here to view the resources.](#)

The Working Group also organized a half-day symposium on born-digital records in a museum setting to be held at this year's Annual Meeting. At the symposium, we plan to discuss acquiring, preserving, and providing access to born-digital archival materials and consider strategies for successful collaborations with our colleagues in other departments. The complete symposium schedule is listed below.

**SAA Conference Hotel: Hilton Atlanta**  
**Wednesday, August 3, 2016**  
**8:00 am – 12:00 pm**

**8:00am - 8:15am:** Introduction  
Rachel Chatalbash, Yale Center for British Art

**8:15am-9:45am:** In-depth presentations followed by a panel discussion  
Andrew Berger, Computer History Museum  
Seth Anderson, The Museum of Modern Art  
Samantha Norling, Indianapolis Museum of Art  
Chair: Susan Hernandez, Cleveland Museum of Art

**9:45am-10:00am:** Break

**10:00am-11:00am:** Lightning Round  
Katherine Martinez, Solomon R. Guggenheim Museum  
Jennifer Neal & J.E. Molly Seegers, Brooklyn Museum  
Lorraine Stuart, Museum of Fine Arts, Houston  
Laurie Sather, Hagley Museum and Library  
Tim Walsh, Canadian Centre for Architecture  
Chair: Ryan Evans, CCS Bard/Hessel Museum

**11:00am-12:00pm:** Workshop led by Electronic Records Section Steering Committee Members  
Ann Cooper, College of William & Mary  
Wendy Hagenmaier, Georgia Institute of Technology  
**Please bring a laptop to participate!**

The Working Group is seeking **new members** for the 2016-2017 year. Please consider joining us. If you are interested, please email Rachel Chatalbash at [rachel.chatalbash@yale.edu](mailto:rachel.chatalbash@yale.edu).

We would also like to extend our thanks to the Working Group's 2015-2016 members for their contributions again this year, including Holly Deakyne, Ryan Evans, Sarah Haug, Emily Perkins, Dawn Sueoka, and Brian Wilson.

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## Committee on Documentation (CIDOC) . . . & Beyond

BY LORRAINE STUART

Responding to a special call for archivists' participation in the annual meeting of in the International Council of Museums (ICOM) International Committee on Documentation (CIDOC), David Farneth, Getty Research Institute, and Lorraine A. Stuart, Museum of Fine Arts, Houston, organized the panel discussion, "How Can We Achieve GLAM? Understanding and Overcoming the Challenges to Integrating Metadata Across Museums, Archives, and Libraries", held in Delhi, India, September 8, 2015.

Invited panelists represented all three sectors and came from the US, EU and South America. They were:

Gabriel Moore Forell Bevilacqua, Professor, Archival Science, Universidade Federal Fluminense, Brazil

Emanuelle Delmas-Glass, Collections Data Manager, Yale Center for British Art, USA

Monika Hagedorn-Saupe, Deputy Director, Institut für Museumsforschung SMB - PK, Germany

Jennifer Riley, Associate Dean, Digital Initiatives, McGill University, Canada

Regine Stein, Head of Information Technology of the German Documentation Center for Art History Bildarchiv Foto Marburg, Germany

Reem Weda, Information Specialist, RKD - Netherlands Institute for Art History, The Netherlands

In the limited time allotted, panelists touched upon topics that ranged from economic to technological to – most challengingly – the practice and culture of the different professional sectors. Recommendations resulting from the panel discussion included the harmonization of the impending Conceptual Model of the International Council on Archives with the CIDOC's Conceptual Reference Model and the International Federation of Library Association's Functional Requirements for Bibliographic Records Object-Oriented (FRBRoo). Recognized was the challenge of harmonizing object-based conceptual models with the archival practice of describing in aggregate and focusing on contextual information. Other recommendations for the panel included a call for the relaxing of sector-specific descriptive standards, seen as an essential component of repurposing metadata for semantic based technologies. Systems that incorporate controlled vocabularies and linked data functionality were recognized as a necessary tools to augment the descriptive process for institutions with limited resources. Tangential to the descriptive practice discussion was a call for cross-training among the galleries, libraries, archives and museum (GLAM) sectors. An edited transcript of the CIDOC panel discussion is available at: [http://network.icom.museum/fileadmin/user\\_upload/minisites/cidoc/AGM\\_2015/CIDOC\\_GLAM\\_Panel\\_Report\\_6\\_4\\_.pdf](http://network.icom.museum/fileadmin/user_upload/minisites/cidoc/AGM_2015/CIDOC_GLAM_Panel_Report_6_4_.pdf)

In February 2016, the Rare Books and Special Collections section of IFLA considered the CIDOC panelists' recommendations at midterm meeting in Lisbon as a jumping off point for further discussion on integrating metadata across galleries, libraries, archives and museums (GLAM). The roundtable was organized by David Farneth with Megan Phillips of the US National Archives and Records Administration. The audience was comprised of approximately sixty librarians and archivists.

As a direct result of the IFLA session, David Farneth and Lorraine Stuart were invited by Megan Phillips and US Archivist David S. Ferriero to synthesize the earlier international GLAM discussions for an online Archives Assembly held May 17, 2016. The invitation broadened the discussion beyond the museum archival community. It is anticipated that with the release of the ICA CM there will be increased interest and solid progress in "achieving GLAM".

# Scholar Speaks

## On researching vernacular curatorial philosophies -- The Stewart-Swift Research Center at Henry Sheldon Museum of Vermont History

By **ROBERTO PAREJA**,

*Graduate Student, School of Information Studies, McGill University*

Paul M. Searl's *Two Vermonts* (2006) presents the thesis of a decisive uphill / downhill divide in Vermont's history, one that shaped the way towns and regions responded to capitalist transformations during the Nineteenth Century. According to Searl, uphill towns were agrarian and traditionalists, while downhill urban centers were cosmopolitan and industrialized. Searl also argued that certain individuals occupied the space in between both sides of the divide. Henry Luther Sheldon (1821-1907) founded Henry Sheldon Museum of Vermont History in Middlebury in 1882. Sheldon's ideas, his vast collections of artifacts, printed material and documents, can be understood as inhabiting this in-between that negotiates local cultural values that were interpreted as less developed. From that context emerges a way of curating objects and documents that can be called vernacular. Sheldon's archive is an incredible rich source of materials for describing and analyzing vernacular curating ideas and practices.

After I started this research it soon became clear that the focus should be the style of collecting Sheldon developed throughout his life. The Stewart-Swift Research Center at Henry Sheldon Museum of Vermont History has a wealth of material that illustrates Sheldon's thinking on collection-formation, and the projects he was devising for his museum. From that documental wealth I want to highlight two series of documents that are key to understand the curatorial philosophy Sheldon developed during the second half of the Nineteenth Century, and how this thought got lost in the hiatus after Sheldon's death and with the new beginning and modernization in the 1940s.

I believe these documental series not only document specific topics (family meetings, folktales, or masonic imagery and ideology, as for those highlighted here), but also can give us clues about the thinking that went into the collecting activity. It can also suggest potential ways of curating the objects-texts-images from the museum-archive.

I. Family Weeks meetings papers. Sheldon collected this series of documents from the 1840s to the 1880s. The Weeks family gatherings (his mother was a member of the Weeks "clan") gave him the opportunity to explore early on his interest for the past. He was appointed secretary of the family meetings, so he collected all he could gather related to the organization and the actual meetings: the order of the (spiritual) "exercises", the addresses made by pastors and speeches by members of the family, the music sang, newspaper clippings reporting on the family reunion, etc. In one newspaper clipping the article mentions that in the 1855 meeting "various relics were shown". The 1888 meeting report is a printed booklet containing the address and the description of the activities. The booklet mentions that HLS found a letter by Holland Weeks, the founder of the Weeks lineage in Vermont; it also transcribes the letter. It mentions that people, after returning to Middlebury, while waiting to their respective trains, inspected the Sheldon Art Museum (as it was known then).

II. Scrapbooks. These series of scrapbooks (more than 200) can be framed as a sampler of potential exhibits to be curated. The collector arranged objects, clippings from printed materials, and manuscripts, using a particular order and a carefully thought disposition. This suggests that these scrapbooks were conceived as possible public displays of the material. But also the scrapbooks are in themselves interpretations of both Sheldon's family history and Middlebury's past.

One scrapbook displays different versions of the British nursery rhyme and cumulative tale "This is the house that Jack built". Versions of the rhyme include political satire, social commentary, commercial publicity, and a version made by Sheldon himself. The scrapbook also contains a clipping with a text that explains its origins as a Jewish folktale that narrates in an allegorical fashion the return to the promised land. Sheldon's version (see figure 1) uses the rhyme's cumulative narrative structure to tell the story of his family homestead and to memorialize the Weeks family.

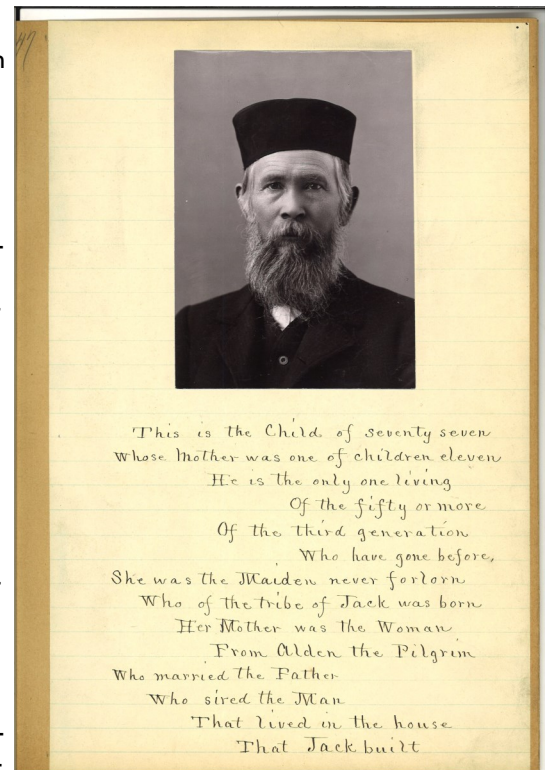


Figure 1. Collection of the Henry Sheldon Museum

# Scholar Speaks

Pareja (continued from page 4)



Some of these scrapbooks belong to what can be called masonic collections. Sheldon was an active freemason all his life and collected lodge meetings records and all sorts of images and regalia related to freemasonry. We will mention two instances where masonic traditions and materials are evident. First, the collection of seals in the Scrapbook 84 (ca. 1880-1900) contains a large section of masonic lodge seals. One of them, a beautiful wax seal, is stamped on a document of the Court of Probate in the district of Addison (figure 2).

The second instance is a "Deposit in corner stone of the new Town Hall in 1883", an entry in Scrapbook 167 "List of things in the museum and Middlebury history (1882-1904)". The entry contains a list of items and explains: "These articles are in a copper box 10 x 12 x 4 placed 4 feet west of the northeast corner of the building, in the same cornerstone that touches the middle (perpendicular) of the northeast window". (See figure 3). According to the masonic constructive symbolism of the corner stone (understood as the first fundament and identified with Peter the Apostle), the "first stone" is the

Figure 2. Collection of the Henry Sheldon Museum

one placed in the northeast corner of the building (Guénon 1996). The articles in the box were all of them related to Middlebury's history, and were part of Sheldon's collections.

Sheldon's uphill town identity (as member of a farming community) clashed with his insertion in the socio-economic dynamics of Middlebury, a typical downhill town of the period. Mediating this tension was his interest in relics, family genealogy, traditional trades and crafts in the process of disappearing, and a spirituality that offered him a framework to interpret the historical transformations he was immersed in.

I first became interested in Sheldon's archive from a Cultural Studies angle, and as part of a First year Seminar on Narrating Urban Space I taught at Middlebury College. This interest evolved later and became a whole new professional path, since I am beginning a Masters in Information Studies at McGill University this September. At the [Stewart-Swift Research Center](#) I have been working together with archivist Eva Garcelon-Hart to conceive creative ways to interpret and curate the vast collections of the Research Center and to provide a socio-historical framework for understanding Henry Sheldon's collecting activity during the second half of the Nineteenth Century.

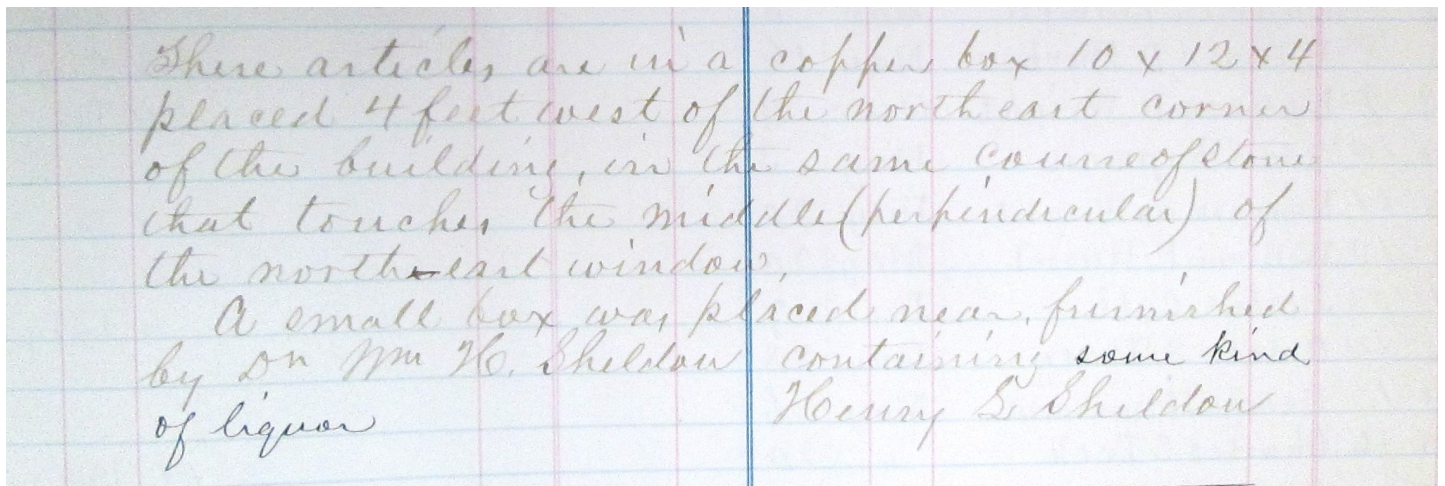


Figure 3. Collection of the Henry Sheldon Museum

# Collection Match: Don't Reject, Redirect!

By **DAWN SHERMAN-FELLS & MEGHAN RYAN GUTHORN**

Placing collections in appropriate repositories is an ongoing challenge in the archival community. It can be particularly challenging when donation offers do not fall within the repository's collecting policy or when a repository lacks resources to properly preserve and make the records or artifacts accessible to their user base.

Often cultural heritage professionals - curators archivists, librarians and others - lack the time to help potential donors identify institutions that would not only be appropriate homes for their items, but that would be interested in accessioning the collection. This can result in donors being redirected to one institution after another until they ultimately give up out of frustration. Alternately the institution originally approached flatly rejects the offer without recommending an alternative option. Both instances result in a poor customer experience for the donor.

Here's where Collection Match enters the equation. Collection Match aims to grow collections, maintain mission focus, as well as cultivate donor relations and professional collaboration among cultural heritage institutions. Collection Match will be used to match donation offers with the appropriate collecting institution, or to deaccession collections by finding a better suited institution, maintaining collection scope while facilitating collection growth for collecting institutions. While the primary function of this tool is matching collections with the institutions best suited to provide preservation and access services, other benefits can be reaped. As a central, collaborative environment for cultural heritage professionals, Collection Match could facilitate lending between institutions, joint exhibits, or other collaborative projects.

Collection Match is envisioned as a not-for-profit application, serving multiple purposes within the cultural heritage community. This will be accomplished using a safe, secure, web-based tool, internal to cultural heritage professionals and organizations, created specifically to meet the unique needs of the community. Users of Collection Match will be members with exclusive access to the tool, completing a member profile upon joining. Data including institution collecting focus and a description of collection(s) offered for donation/deaccession would be captured via user profile. Profiles would be maintained through a combination of user input and harvested information. A tool like Collection Match will allow users to more quickly and efficiently redirect potential donors or deaccession collections to repositories interested in the collection.

Collection Match is in the early stages of pilot development, and we are interested in collecting user stories from the target user group. Have you handled donation offers under similar circumstances? What did you do? What resources would have helped you more quickly and easily address the donor's request? Please contact us at [Collection.Match@gmail.com](mailto:Collection.Match@gmail.com) if you have feedback or if you are interested in more information about this project - we want to hear from you!

Stay tuned for a follow up after our upcoming presentation on Collection Match at the International Council on Archives Congress this fall!

# News & Notes

## Internship Profile: Processing the Charles James Portfolios at The Metropolitan Museum of Art



Katie Chappell, Spring 2016 Museum Archives Intern

When I began studying at LIU's Palmer School of Library and Information Science, I was drawn to every aspect of the field from academic and public libraries to archives and special collections. Between January and December 2015, I filled my schedule with experiences that I hoped would narrow my focus, but it was not until my internship this past spring that I became absolutely certain of my decision to pursue a career in archives.

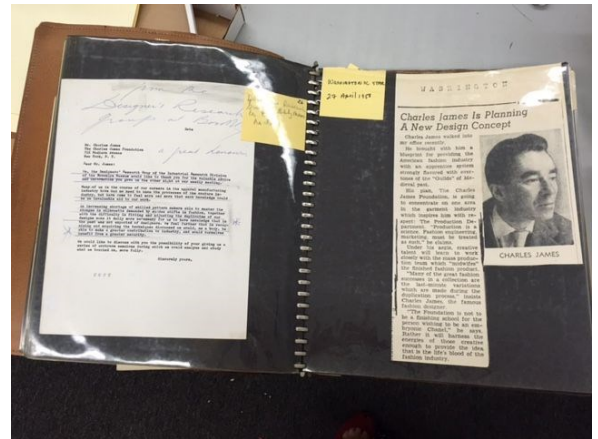
Last November, I had the incredible opportunity to meet with Celia Hartmann, Senior Associate for Archival Processing, regarding an internship with the Charles James records at The Metropolitan Museum of Art. She described a project that would provide hands-on experience with nearly every step of the archival process, and I knew that The Met would be an amazing place to practice what I had been learning in my coursework.

Charles James was the American couturier whose designs were the subject of the 2014 Met Gala and the grand opening of the Anna Wintour Costume Center. The Met's collection of Charles James costumes and archival material is the most complete holding of his materials in a museum. Among the archival materials are thirty-eight portfolios that were the focus of my internship. Their contents, dated from 1933 to 1978, include magazine articles, newspaper

clippings, correspondence, legal documents, photographs, and sketches, spanning the early days of James' career to the last years of his life.

When my project began in February, my first step was to gain a more thorough understanding of James' life and career. The Met's exhibition catalog, *Charles James: Beyond Fashion*, was one of my main resources throughout the project. I also had guidance from Celia and Caitlin McCarthy, Assistant for Archival Processing, who were always eager to share their insights and latest findings as they worked on the boxes of loose materials that comprise the majority of James's archival collection.

With a strong foundation of Charles James knowledge, I was ready to handle the portfolios. I generated an inventory in a Word document that identified their contents, date ranges, and potential purposes. This made it easier to group them in Archivists' Toolkit according to the arrangement that Celia and Caitlin were working with, including categories for publicity and promotion, legal actions, designs, museum donations, and James' teaching career.



The development of my intellectual control over the portfolios built up to writing a scope and contents note. This step provided the greatest opportunity to practice narrative description and share everything I had discovered about this portion of the James records. During this process, I learned how to use Track Changes to edit my description with suggestions from Celia and Museum Archivist Adrianna Slaughter. The final finding aid will consider the Charles James records as a whole, but my analysis will give Celia and Caitlin a head start on the portfolios.

During the last days of my internship, I completed a preservation assessment with recommendations for rehousing. Water damage, mold, strong smells, and brittle paper were among the characteristics of the portfolios I placed in the top priority category for cover removal and Mylar replacement. Since I finished my internship in May, Caitlin has referred to my assessment to begin the rehousing process.

The Charles James records will be available for research at the end of 2017. I am so fortunate to have had the opportunity to contribute to this project and work with the Museum Archives staff, whose encouragement and enthusiasm have made me more confident than ever that I chose the right career path. I graduated with my MLIS and an Advanced Certificate in Archives and Records Management in May and will be moving to the DC area this summer, where I look forward to using the skills I have gained in my professional career.



## Internship Profile: Indianapolis Museum of Art Archives



Rebecca Denne

It was during a what-am-I-going-to-do-after-undergrad crisis in my senior year that a professor said to me, “Have you ever thought about going into archives?” I hadn’t. I wasn’t even really sure what an archivist does. Now, as a graduate student at Indiana University, Indianapolis (IUPUI), I am currently pursuing my MA in Public History and my MLS. I was first drawn to the dual degree by the Public History department’s internship program. Through a cost-share arrangement with local institutions, students work 20 hours per week for a year with a professional in the field. I was delighted to be placed at the Indianapolis Museum of Art (IMA) Archives as the second Ursula Kolmstetter Scholar.

My primary project at the IMA has been to process the extensive institutional photography collection. At first, I was overwhelmed by dozens of boxes and binders filled with prints, negatives, contact sheets, transparencies, and slides depicting IMA buildings, grounds, events, exhibitions, and staff members dating back to 1968. Though I had long been a visitor of the museum, I had to quickly become familiar with its history in order to successfully process the collection. With help and support from IMA Archivist Samantha Norling and Head of Libraries & Archives Alba Fernandez-Keys, I began to feel more comfortable with the collection and the professional skills and historical knowledge needed to arrange and describe it successfully.

Rebecca Denne with the completed IMA Photography Archives in storage (PHO001)

After six months of work, I am excited to announce that the [IMA Photography Archives \(PHO001\)](#) are open for research—all 96 linear feet! While I have also had the opportunity to answer reference questions, handle interlibrary loan requests, and lead an institutional history group in identifying photographs, I am currently focusing on metadata creation for digitized exhibition catalogs and checklists. When my internship with the IMA Archives ends in August, I will then start my next internship at the National Council on Public History.

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## News from the Carnegie Museum of Art Archives

Carnegie Museum of Art announces the appointment of Dominique Luster to the newly created position of Teenie Harris Archivist. Working with CMOA curatorial and education staff, Luster will manage and oversee the research, digitization, publication, and exhibition of the more than 70,000 images shot by Charles “Teenie” Harris from the 1930s to 1970s.

Luster studied Theatre Design and Technology at the University of Kentucky before moving to Pittsburgh to pursue her MLIS in Archives and Information Management at the University of Pittsburgh.

The central objective of this position is to increase and improve discoverability and accessibility of Harris’s work. Luster envisions international reach and programming for the Teenie Harris Archive. She plans to improve image metadata to assist in searches and develop a finding aid for the entire collection to aid researchers worldwide.

“The Archive needs greater online access, and I will work to ensure that the full extent of its resources are made available online in a more searchable, structured format.” Other tasks ahead include working with the Harris negatives that have yet to be scanned and published online. Numbering over 10,000 images, they span the ’60s and ’70s, and include color images.

Charles “Teenie” Harris produced more than 70,000 images of Pittsburgh’s African American community as a photographer for the influential *Pittsburgh Courier* and as a freelancer. The photographs, taken from the 1930s to the 1970s, capture a period of momentous change for black Americans, and depict a black urban community that, in spite of segregationist policies and attitudes of midcentury America, was innovative, thriving, and proud. The museum acquired these negatives in 2001 from the Harris estate, and established the Teenie Harris Archive soon afterward.



## News from the Philadelphia Museum of Art



**APPLICATION DEADLINE EXTENDED** for the NDSR Art. The [National Digital Stewardship Residency program](#) for art information professionals helps art and cultural institutions tackle issues of digital preservation and stewardship through the placement of postgraduate fellows. **Applications are currently being accepted for host institutions through Monday, October 31, 2016.** NDSR Art will hold a series of webinars in the coming months to introduce you to the program and guide you through the application process. The first webinar, “Introduction to NDSR Art for Host Institutions” will provide an overview of the program’s goals, and outline the benefits of hosting an NDSR Art Fellow. The webinar will be offered Wednesday, July 27 from 3-4 p.m. and then available on the NDSR Art website.

### ABOUT THE PROGRAM

NDSR Art promotes the advancement of digital preservation skills in art information through a nationally dispersed cohort of eight residents over the course of two years. NDSR Art supports art librarians and visual resource curators in their endeavor to provide long-term, durable access to institutional repositories, born digital works of art, and interactive technology.

NDSR Art is a partnership of the [Philadelphia Museum of Art](#) and [ARLIS/NA](#), made possible with generous funding from the [Institute of Museum and Library Services](#) (IMLS) via a 2016 Laura Bush 21st-Century Librarian Program grant.

### CONTACT

For additional information, visit the [NDSR Art website](#) at: <http://ndsr-pma.arlisna.org/> or contact:

Karina Wratschko, Project Manager  
Special Projects Librarian  
Philadelphia Museum of Art  
[karina.wratschko@philamuseum.org](mailto:karina.wratschko@philamuseum.org) | 215.684.7656

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## News from the Art Institute of Chicago

### Islamic Art at the Art Institute: A Century of Exhibitions and Acquisitions

On July 19<sup>th</sup>, an exhibition of Islamic Art at the Art Institute: A Century of Exhibitions and Acquisitions, curated by Bart Ryckbosch and Kimia Maleki, will be open at the Ryerson and Burnham Libraries of Chicago. The exhibition consists of eight cases carrying rare books and archival materials related to the advent and presence of Islamic and Oriental art in Chicago area.

Since 1892, more than sixty exhibitions related to Islamic art have been held at the Art Institute of Chicago. Some of the earliest shows were organized by Arthur Upham Pope, who worked in various capacities for the Department of Asian Art during the first part of the 20th century. Pope, a noted American art historian, is credited with being one of the first scholars to introduce Persian art to the American public. Later, Charles Fabens Kelly and Donald Jenkins curated several important exhibitions, most notably the immensely popular *Antique Oriental Rugs* in 1947 and *Near Eastern Art In Chicago Collections* in 1974.

This exhibition in the Ryerson and Burnham Libraries' Franke Reading Room displays some of the finest 18th- and 19th-century antiquarian books on Islamic art and culture by prominent travelers to the Middle East and North Africa such as Sir John Chardin (1643–1713), James Justinian Morier (1782–1849), and Frederic Shoberl (1775–1853). Also displayed, and especially noteworthy, are the jewel-encrusted masterpiece prints by French artist Jean Baptiste Vanmour (1671–1737) depicting traditional garments from different countries of the region as well as intriguing archival documents, ephemera, and photographs related to past exhibitions and important acquisitions by the Art Institute.

- **KIMIA MALEKI**  
*School of the Art Institute of Chicago*



View of the 1947 *Antique Oriental Rugs* exhibition curated by Charles Fabens Kelly. The design of this gallery was an evocation of a Persian howz, a central pond in Persian gardens.

## News from The Cleveland Museum of Art Archives

With a startup grant from the VRA Foundation the Cleveland Museum of Art archives has been digitizing historic images of the museum. Over 10,000 images of the building and its construction, the fine arts garden, exhibitions, events, people, and views of Cleveland scanned from original glass plate, nitrate, and acetate negatives are now available at <http://digitalarchives.clevelandart.org/>. These are the earliest views of the museum, taken by museum photographers to document the institution's history.

The site also includes images from manuscript collections including views of the ghost town Bodie, California, taken by artist John Paul Miller; watercolor views of French villages painted by museum benefactor John Bonebrake; and the Mollie Brudno collection of autographed photos of world renowned musicians, dancers, conductors, and performers (including Yehudi Menuhin, Marian Anderson, and Robert Casadesus) who participated in Mrs. Brudno's Cleveland Concert Course sponsored by CMA.

The web site, which uses OCLC's CONTENTdm platform, is keyword searchable across or within collections. Images can be downloaded for research and educational use. It will be updated as more images are scanned.

### - LESLIE CADE

*Interim Director of Library and Archives  
Cleveland Museum of Art*

## News from the Wildlife Conservation Society Archives



**The National Digital Stewardship Residency  
New York**

### WCS Archives Completes NDSR Project

The Wildlife Conservation Society Library and Archives has just completed its 9-month National Digital Stewardship Residency project—a bittersweet occasion, as we are pleased to have completed the project but sorry to say goodbye to our resident, Genevieve Havemeyer-King. Working under the mentorship of Processing Archivist Leilani Dawson, Havemeyer-King implemented a pilot digital archives system. After surveying three selected departments to determine workflows and file storage needs and to identify digital materials of enduring historical value, Havemeyer-King accessioned the materials into Archivematica, the chosen prototype system. She also developed policies and workflows to guide the use of the system. The project is expected to serve as a proof-of-concept for a more in-depth digital archives program serving the entire institution, bringing the Archives' mission of documenting WCS's legacy into the digital age.

The mission of the NDSR is to build a dedicated community of professionals who will advance our nation's capabilities in managing, preserving, and making accessible the digital record of human achievement. NDSR-NY is sponsored by the Metropolitan Library Council of New York, in partnership with the Brooklyn Historical Society, with funding from the Institute of Museum of Library Services.

For more on the WCS Archives' NDSR project, please check out our blog, [Wild Things](#), and for more on the NDSR program, please visit the [NDSR Site](#).

### - MADELEINE THOMPSON

*Institutional Archivist & Digital Resources Manager  
Wildlife Conservation Society*

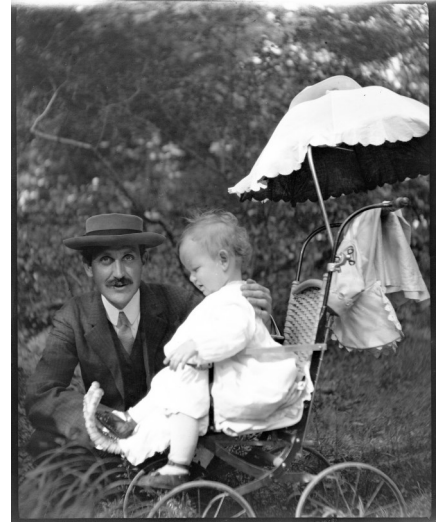
## News from the Indianapolis Museum of Art Archives

### Additions to the IMA Digital Archives Portal

The Indianapolis Museum of Art Archives is happy to announce the addition of two newly-digitized archival collections to the Museum's [Digital Archives Portal](#), the [Percival Gallagher Papers \(M006\)](#) and [Marie Webster Study Collection \(M008\)](#). Launched in 2015, the Digital Archives Portal is the result of collaboration between IMA archivists and the digital designers and developers of the [IMA Lab](#), who created a custom user interface based on the design for the IMA's main [collection page](#). The Marie Webster Study Collection takes full advantage of a new feature in the Digital Archives Portal: "Referenced Items from the IMA Collection" are now linked at the bottom of relevant pages. Future additions to the Portal will continue to utilize this unique feature--bringing these separate, but related, collections together in the digital realm!

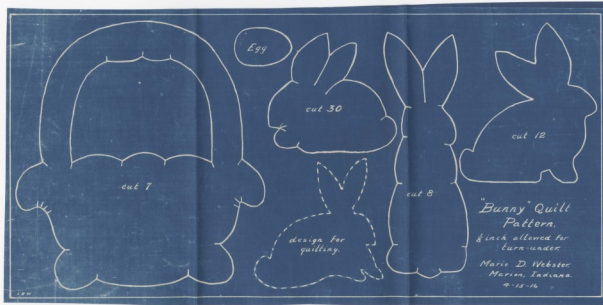
### [Percival Gallagher Papers:](#)

Nearly 1,400 images document the personal and professional life of prominent landscape architect and partner of the Olmsted Brothers firm, Percival Gallagher (1874-1934), who designed many of the original—and now restored—features of the Lilly Gardens at the Indianapolis Museum of Art. Digitized from Gallagher's personal documents and photographic prints and negatives, these items give a unique and stunning glimpse at Gallagher's many landscape projects, family events and vacations, and his educational tour of European gardens and cities in 1924.



Percival Gallagher with baby, n.d. (M006, Negative 163)

### [Marie Webster Study Collection:](#)



"Bunnies" baby quilt pattern, April 15, 1916 (M008)

Marie Daugherty Webster (1859-

1956) is widely considered one of the leading designers in the history of early 20<sup>th</sup>-century quilt making. Born and raised in Indiana, Webster designed and made her first appliquéd quilt around 1909. In the following years, her quilts were featured in *Ladies Home Journal*, which brought her international fame and recognition. The Marie Webster Study Collection (M008) in the IMA Archives compliments nearly 30 individual quilts in the collection of the Indianapolis Museum of Art. The collection includes historical photographs, clippings, correspondence, a scrapbook, and original quilt patterns and template pieces.

### - SAMANTHA NORLING

Archivist  
Indianapolis Museum of Art

## Museum Archivists Have Their Say at CA Conference

At the Annual General Meeting of the Society of California Archivists last April, four institutional archivists working in cultural heritage institutions presented a panel on issues relevant to archivists serving as the keepers of their organization's records. I had the privilege of moderating this conversation between Anna Liza Posas, Head Librarian and Archivist at the Autry National Center, Sara Seltzer, Archivist in Institutional Records and Archives at the J. Paul Getty Trust, and Peggy Tran-Le, Archivist and Records Manager at the San Francisco Museum of Art. It was a great opportunity for us to present and hash out some of the issues of keeping and managing the records of museums and other collecting institutions as well as to build community across our organizations and the organizations of the professionals in attendance. The panel discussion was followed by a Q&A in which archivists working in business, government, and museums found they had many of the same challenges, especially in relation to applying policy and juggling the role of archivist to, and employee of, an organization.

A full program for the 2016 Society of California Archivists AGM, including a full description of the panel can be found on the web site of the Society of California Archivists [link to <http://www.calarchivists.org/Sessions-and-Meetings>].

### - JESSICA GAMBLING

Museum Archivist,  
Los Angeles County Museum of Art

## News from the Metropolitan Museum of Art Archives

### Papers of Asian Art Collector Mary Griggs Burke Preserved by The Metropolitan Museum of Art

Mary Griggs Burke's bequest of over 300 masterworks of Japanese and Korean art to The Metropolitan Museum of Art is honored in the current Met exhibition "[Celebrating the Arts of Japan: The Mary Griggs Burke Collection](#)". In addition to Mrs. Burke's distinguished art collection and a \$12,000,000 endowment to help fund future acquisitions, The Met also received a trove of correspondence, photographic prints, scrapbooks, and documents that illuminate her role as a pioneering collector and philanthropist. In a collaborative effort between the [Museum Archives](#) and [Department of Asian Art](#), project archivist Angela Salisbury is organizing these files to make them accessible for scholarly research. In a recent blog post, Salisbury shares her insights about Mrs. Burke as a collector and philanthropist: <http://www.metmuseum.org/blogs/now-at-the-met/2016/mary-griggs-burke>.

### Photo Archive of Galerie Lemaire Preserved by The Metropolitan Museum of Art

15,000 object images from the Galerie Lemaire are now accessible for scholarly research from The Metropolitan Museum of Art. Established in 1933, Galerie Lemaire has been run by successive generations of the Lemaire family and has focused on artworks of Africa, Oceania and Central and Southeast Asia. In addition to being a prominent multicultural-art gallery, Galerie Lemaire has served as a cultural hub, hosting events featuring notable Dutch literati and artists. The Met's picture archive from Galerie Lemaire was organized by Jen Larson, Assistant Visual Resource Manager in the Department of the Arts of Africa, Oceania, and the Americas. In a recent blog post, Larson presents an overview of the collection and the processing decisions she made while preparing it for research: <http://www.metmuseum.org/blogs/in-circulation/2016/lemaire>.

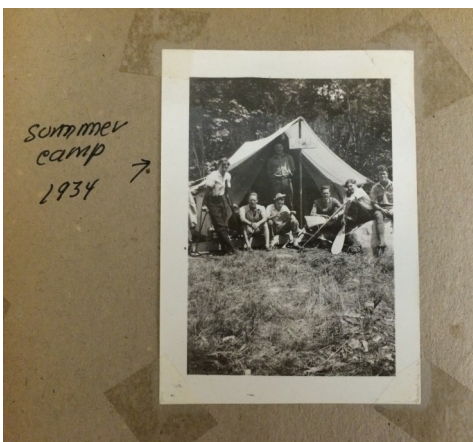
#### - CELIA HARTMANN

Senior Associate for Archival Processing  
Office of the Senior Vice President, Secretary and General Counsel  
The Metropolitan Museum of Art

## News from the SUNY College of Environmental Science and Forestry Archives and Special Collections

The SUNY College of Environmental Science and Forestry has made great strides over the spring and summer of 2016 and is debuting a couple of new websites and online resources to provide access to our archival and special collections.

A special grant from the ASLS - Academic and Special Libraries section of NYLA and the NY3Rs received by Jane Verostek, Associate Librarian funded a new Online Collections Database for archival items. Up until this time items were only discoverable in the archives and special collections via the card catalog and physically browsing the collection. Currently some of our 3-dimensional archival items are in this database and users can see photographs and information about each archival object. To search and view the items in this new database visit <http://esfmooon.pastperfectonline.com/> We are excited to have this new database available for the library staff, the public, researchers, alumni and the SUNY ESF community to use.



Also in the Spring of 2016 Jane Verostek started to create "Throwback Thursdays". These Throwback Thursdays highlight items from our archives and special collections relating to something that happened in the past for the week at hand. The most recent Throwback Thursday highlighted the July 3, 1880 birthday of F. Franklin Moon - SUNY ESF Emeritus and Dean of SUNY ESF. (Moon is also the namesake of our main campus library where our archives and special collections are housed.) And prior to that on June 30<sup>th</sup> - a 1934 student scrapbook from a summer spent at one of our remote campuses at Cranberry Lake in the Adirondacks was highlighted. An online website has been created to view past and current Throwback Thursdays from the SUNY ESF Archives and Special Collections - including some incredible photos and images of items from our collections. The Throwback Thursdays can be viewed here <http://libguides.esf.edu/Throwbacks> and they are also posted to social media avenues including Facebook and Twitter.

#### - JANE VEROSTEK

Associate Librarian  
SUNY ESF

## News from the Brooklyn Museum of Art

Greetings from the Brooklyn Museum Libraries and Archives! We have an entirely new Archives staff, and we wanted to introduce ourselves. Jennifer Neal is our Associate Archivist hailing from South Carolina. She holds a Masters in Library and Information Science from LIU's Palmer School of Library and Information Science and a Masters in History from the College of Charleston. She has worked in Archives since 2008. Jennifer enjoys taking advantage of New York's culinary scene with family and friends, building her collection of Stephen King novels and soaking up the sun. Kim Loconto is our Archives Assistant. She started working in the Libraries and Archives in 2013 as an IMLS M-LEAD-TWO Project Intern and transitioned to M-LEAD-TWO Project Coordinator, managing the grant in its third and final year. She has a Bachelor's degree in Fine Arts from Florida State University and a Master's in Library and Information Science from Pratt Institute's School of Information, with an Advanced Certificate in Museum Libraries. She loves answering obscure reference questions. When she is not at the Museum, Kim enjoys listening to New Zealand pop music, watching old films, and relaxing in a tiki bar to the sweet sounds of Martin Denny. J.E. Molly Seegers is the Archivist for Electronic Resource Management. She has worked in archives for eight years and is thrilled to work with her dream collection. She will be implementing the Museum's Electronic Records Management Program. This winter she will graduate from Pratt Institute with degrees from Pratt Institute in Library and Information Science and the History of Art and Design. When she's not visiting museums you can find her biking down the oldest designated bike lane in America, on Ocean Parkway in Brooklyn. We are thrilled to join the Museum Archives community and look forward to meeting our colleagues in the field!




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## Post Script

Hello! My name is Julia Murphy and I recently joined the Hirshhorn Museum and Sculpture Garden as their full-time Digital Asset Manager. I previously worked as an independent contractor in the same position for three years, therefore an easy transition. I graduated from the University of Maryland iSchool, with an MLS focusing on Archives and Records Management, specifically Photo Archives. My responsibilities at the Hirshhorn include photo fulfillment, image rights and reproductions, and archiving both born-digital images and physical photo archives of accessioned works. Photo archiving and photo fulfillment at contemporary art museums seems to be a small field. I hope to be able to reach out to my colleagues for advice and guidance in the future as I grow with this new position.

- Julia Murphy

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## Stay Connected

The Museum Archives Section 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.

### Official SAA Museum Archives Email List

All new and renewing section members are automatically subscribed—albeit in NOMAIL mode—to an official [SAA Museum Archives Email List](#). Information on official email lists can be found on the [SAA website](#). The [archives of this list](#) are available for members.

### Museum Archives Listserv (SAAMUS-L)

While emails do circulate on SAA Museum Archives email list, section discussion also takes place on the SAAMUS-L listserv. To join the Museum Archives listserv send an email to [LISTSERV@SI-LISTSERV.SI.EDU](mailto:LISTSERV@SI-LISTSERV.SI.EDU) with the following commands in the body of the email: subscribe SAAMUS-L firstname lastname. Replace "firstname lastname" with your own name; for example: subscribe SAAMUS-L John Smith.

To post to the list, send email to [SAAMUS-L@SI-LISTSERV.SI.EDU](mailto:SAAMUS-L@SI-LISTSERV.SI.EDU).

The Museum Archives listserv, SAAMUS-L, is hosted by the Smithsonian Institution. If you have any questions about the Museum Archives listserv, please contact [Marisa Bourgoïn](#).