

Museum Archivist

Summer 2017

Volume 27, Issue 2

From the Incoming Chair

In the mid-Atlantic where I'm from, it seemed that summer would never arrive – but arrive it has! Hot, humid days make the cool environment of my archives even more inviting. But with the heat of the summer comes our chance to get together once again.

This year's SAA Annual Meeting in Portland, OR is our next opportunity to meet as Museum Archivists to network with our fellow archivists (museum and otherwise) and, hopefully, learn something new. There are three particular items that I would like to draw your attention to. The first is the Museum Archives Section's Standards and Best Practices Working Group symposium entitled, "Works in Progress." Scheduled at 9 am – noon on Wednesday, July 26th, this symposium will highlight projects-in-process in case-study and lightning round formats. The second item is the All-Attendee reception, held that same night. Themed the *Portland Food Truck Experience*, this reception promises to be a delicious way to end the first day of the conference. Last, and certainly not least, I'd like to remind you to attend the Museum Archives Section business meeting on Friday, July 28th at 11:15 am. This is an opportunity



SAA Museum Archives Section Incoming Chair, Gregory Jackson.

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SAA Museum Archives Section Business Meeting Agenda

The Museum Archives Section will be meeting during the 2017 SAA annual conference in Portland, Oregon on Friday, July 28 from 11:15am - 12:30pm. Please note that the order of speakers will may 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.

- 1 – Call to order & welcome
- 2 – Introduction of new Steering Committee members
- 3 – News from Working Group
- 4 – Update from SAA liaison (exact time TBD)
- 5 – Call for new business/discussion
- 6 - Adjourn for networking/Working Group discussion



From the Incoming Chair (Continued from page 1)

to meet your new steering committee members, hear what the Working Group has been up to the past year and network with your fellow Museum Archivists. The business section meeting will be relatively brief with lots of time for socializing, networking and Working Group business.

Along with these three items, there are many great opportunities for personal and professional enrichment. One of my personal favorites is the Student Poster Presentation, usually held during the Exhibit Hall lunch - another free gastronomic opportunity! And don't forget the plenary speakers, the SAA business meeting and, if you are a member, the Academy of Certified Archivists business luncheon. If you've never been to an SAA meeting before, take the opportunity to be matched with a "Navigator" who can help you plan your schedule and tell you what to expect in Portland. Although I have not officially signed up as a navigator this year due to other duties, I'm happy to answer questions or help out in any way I can.

Portland promises to be an interesting city to explore (and not just because the Oregon Brewer's Fest is happening at the same time!). Be sure to check out Nancy Beaumont's take on "Why Portland?" <https://www2.archivists.org/am2017/why-portland> as well as the Host Committee's "What a Difference Portland Makes" <https://www2.archivists.org/am2017/attend/About-Portland>.

Cheers,

Greg Jackson
Chair Elect

Archives/Special Collections
Bryn Athyn Historic Landmark District
Glencairn Museum

Incoming Museum Archives Section Officers

Please welcome and congratulate our new Steering Committee members! Their new positions which will take effect at the end of the business meeting Friday, July 28th.

Hillary Bober – Vice Chair/Chair Elect

Tara Laver – Recording Secretary

Rachel Panella – Web Liaison

Katrina O'Brien – Newsletter Editor

Current Museum Archives Section Officers

Christiana Dobrzynski, Chair cdobrzynsk@brynmawr.edu	Tamara Gaydos, Recording Secretary tamara_gaydos@pem.org	Margaret Huang, Newsletter Editor margaret.huang@philamuseum.org
Gregory Jackson, Chair Elect Gregory.Jackson@glencairnmuseum.org	Rebecca Morgan, Web Liaison rmorgan@amnh.org	Kris Kiesling, Council Liaison kiesling@umn.edu

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.

Report from the Standards and Best Practices Working Group

BY RACHEL CHATALBASH AND MEGAN SCHWENKE,
SBPWG Co-Chairs

The Museum Archives Section's Standards and Best Practices Working Group spent the 2016-2017 year reviewing and updating the content and organizational structure of our core project, [the Standards and Best Practices Resource Guide](#). Working Group members revised the structure of the guide and evaluated the relevance of previously posted resources. Over 100 new resources were selected, and a new category, "workflow documentation," was created for inclusion. We made special effort to include born-digital-related resources covering a range of subjects, from digital preservation to born-digital accessioning. We encourage you to take a look at the new forms, policies, and procedures and hope you will find them useful.

The Working Group also created a [new web page](#) on the Museum Archives Section's microsite to document past projects and provide information about the Working Group and its members. We look forward to updating this page each year.

In recognition of our Section's best practices often being a "work in progress," our Working Group's symposium at this year's Annual Meeting will focus on current projects of Museum Section members. Presenters will share pilots, road-tests, and in-progress projects not yet finished with attendees, and will answer questions on implementation to date as well as solicit feedback and suggestions on next steps. An abbreviated schedule of the morning's events, to be held on July 26th at the Oregon Convention Center, is included below:

9:00-9:05 Introduction

Megan Schwenke, Harvard Art Museums

9:05-10:25 Work in Progress: Case Studies

"Putting on a Show: The Present and Future of MoMA's Online Exhibition History and Artist Index" *Speaker:* Jonathan Lill, Museum of Modern Art; *Facilitator:* Rebecca Morgan, American Museum of Natural History

"DIA Research Library & Archives Work in Progress"

Speaker: James Hanks, Detroit Institute of Arts; *Facilitator:* Mike Satalof, Bard Graduate Center

"Email Archiving as Work in Progress"

Speakers: Tali Han, Katherine Martinez, and Jenny Korn, Solomon R. Guggenheim Museum; *Facilitator:* Brian Wilson, Benson Ford Research Center, The Henry Ford

"Managing Wisconsin Public Television Video Interviews"

Speaker: Ellen Brooks, Wisconsin Veterans Museum; *Facilitator:* Gregory Raml, American Museum of Natural History

10:40-11:15 Work in Progress: Lightning Round

"Footprints of Jekyll Island," Rose Marie Kimball, Jekyll Island Museum

"Someone Else's Spreadsheet: Integrating Object-Level and Series-Level Description in the Charles James Papers," Caitlin McCarthy, Metropolitan Museum of Art

"Digital Connections: Re-uniting the Marjorie Merriweather Post Papers," Abby Stambach, Hillwood Estate, Museum and Gardens

"Processing the Cornell Capa Papers: Requiring Exceptional Courage and Enterprise," Matthew Carson and Emily Dunne, International Center of Photography

Facilitator: Ryan Evans, Bard College, Center for Curatorial Studies and Hessel Museum of Art

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Report from the Standards and Best Practices Working Group

11:15-12:00 Small Group Discussion Round Robin

We thank all of the Section members who contributed to our efforts, whether by providing documents for the online guide or submitting proposals to speak at the upcoming symposium.

We also extend our thanks to the 2016-2017 MAS Standards and Best Practices Working Group members: Seth Anderson, Holly Deakne, Ryan Evans, Jessica Gambling, Marge Huang, Kayla Jenkins, Katherine Meyers, Becca Morgan, Gregory Raml, Mike Satalof, J.E. Molly Seegers, Sara Seltzer, Dawn Sueoka, Peggy Tran-Le, Jennifer Whitlock, and Brian Wilson. Each year, they approach our projects with great diligence and enthusiasm. We couldn't ask for a better group of Section volunteers.

If you would like to join our Working Group for the 2017-2018 project year, please contact the Working Group Co-Chairs. New members are always welcome.

Best wishes,

Rachel Chatalbash and Megan Schwenke, S&BP Working Group Co-Chairs (rachel.chatalbash@yale.edu and megan_schwenke@harvard.edu)

News & Notes

NDSR Art Update

NDSR Art is pleased to announce the selection of four residents in the 2017/18 cohort:

Erin Lee Barsan - Minneapolis Institute of Art

Elise Tanner - Philadelphia Museum of Art

Coral Salomón - University of Pennsylvania

Cate Peebles - Yale Center for British Art

Read more about the residents and their projects here: <http://ndsr-pma.arlisna.org/201718-residency/residents-201718/>

We hope you will follow along with the cohort as they share their progress through the program [website](#), [ARLIS/NA Learning Portal](#), conferences, and social media.

Please note, **we are now accepting host applications for the 2018-19 cohort**. For more information, visit <http://ndsr-pma.arlisna.org/info-for-hosts/>.

National Digital Stewardship Residency (NDSR) Art is able to offer a salary and professional development stipend for a full-time digital stewardship resident to four institutions for twelve-months. Applications will be accepted via email until **September 29, 2017**. Since participation requires a high-level of institutional commitment, those who are considering applying should **begin conversations with colleagues now**.

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Art

National
Digital
Stewardship
Residency

NDSR Art: Now Accepting Host Applications

Host applicants are responsible for submitting a digital stewardship project proposal. Of particular interest are innovative projects with results that can have broad impact and be shared with professional societies.

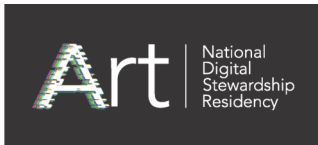
Projects should address art information digital stewardship issues such as:

- planning for long-term sustainable access to digital assets, including
 - born digital works of art and time-based media,
 - electronic publications,
 - interpretive technologies and apps,
 - in-house produced audio-visual materials
- reformatting, migration, and/or emulation of complex digital objects,
- design and planning for content management and metadata systems,
- addressing institutional readiness and assessment of digital preservation planning, and
- policy issues, including
 - intellectual property,
 - copyright,
 - access and use, and
 - accessibility.

For detailed information about the program and application process see:

- [Host Application Guidelines](#)
- [Host Application](#)
- [Host Service Agreement](#)
- [Application Timeline](#)

If you have questions or want to discuss your NDSR Art project proposal, please email ndsr@philamuseum.org.



Program Background

NDSR Art is a residency program that helps art and cultural institutions tackle issues of digital stewardship. It is an iteration of the NDSR program that began in 2013, with a pilot project developed by the Library of Congress in conjunction with the Institute of Museum and Library Services (IMLS). The NDSR program was developed to bridge the gap between existing, well developed classroom education and the need for more direct professional experience in the field. The program serves several different populations: students interested in the field of digital stewardship, partnering institutions, and the broader cultural heritage community. The mission of the NDSR program 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 Art adapts and expands the NDSR model by addressing issues of digital preservation and stewardship in relation to the arts, with a particular focus on new media and arts information. The program will support two nationally dispersed cohorts— each consisting of four recent postgraduates placed in host institutions for twelve-month residencies. The first cohort begins late July 2017.

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](#).

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

Karina Wratschko, NDSR Art Program Manager
 Digital Initiatives Librarian
 Philadelphia Museum of Art
karina.wratschko@philamuseum.org
 215-684-7656

News from the Detroit Institute of Arts Research Library & Archives

Greetings from Detroit! We are happy to share that we have nearly completed a yearlong holdings survey, funded by the National Endowment for the Humanities. Upon receiving the award in 2016, Museum director Salvador Salort-Pons stated in a press release, “The NEH grant will tremendously facilitate the preservation of the DIA’s rich history. Our archive keeps documents of invaluable historic importance and is a fundamental source of information for scholars all over the world.” Department director Maria Ketcham and project archivist Danae Dracht are conducting the project. Two Wayne State University students, Brittany Ann Forth and Kathleen Carbone assisted Danae in the inventory of previously ‘hidden’ gems including a collection of Jazz at the Institute recordings from the 1970s-80s.

Supporting the survey were numerous projects:



Wayne State Practicum Students Brittany Forth and Kathleen Carbone helped inventory hidden collections during the holdings survey. Courtesy of Danae Dracht.

- A complete reorganization of the archives’ offsite facility, which houses 1865 cubic feet of records. These materials were previously held by a private records management firm, and when transferred back to DIA custody required extensive sorting into records groups and establishment of intellectual and physical controls. A much quicker response time for reference requests is now possible, and the curatorial staff is making great use of holdings relating to exhibitions from the past fifty years.



University of Michigan Student Sara Ausilio processing the Frederick Cummings Records. Courtesy of Danae Dracht.

- Wayne State University MLIS student, Nichole Manlove, as part of her special practicum, conducted an inventory of our architectural records that date to the 1920s, including drawings from the firm of Paul Phillippe Cret. Nichole’s work included a major rehousing project and creation of a comprehensive database.
- University of Michigan MSI student, Sara Ausilio, processed the records of Director Frederick J. Cummings as part of her internship. The collection represents an exciting and turbulent era in DIA history and is the largest processing initiative conducted by our department since the 1980s. Making the Cummings records available is essential to understanding the museum’s role in the larger cultural context of Detroit during the 1960s and 1970s.

Other notable events in our recent history include:

- Shakespeare First Folio Exhibition – We collaborated with the Folger Shakespeare Library, Wayne State University, and Detroit Public Library, to exhibit a First Folio in commemoration of the 400th year of Shakespeare’s death.
- Association of Architecture School Librarians Conference- In March 2017 we hosted a lightning round and tour for colleagues from the US and Canada.
- Albert Kahn Research Coalition – We were invited by Lawrence Technological University to join a team of archivists, librarians, and architecture scholars, renewing interest in our Kahn and Paul Cret collections. The Coalition is planning annual events to highlight Detroit’s most famous architect.
- Archives staff Maria Ketcham, Danae Dracht, and James Hanks presented at the Michigan Archival Conference in June 2017. The session detailed how our department helped make the case for the DIA’s status as a charitable public trust, and prevented the sale of artwork during the City of Detroit bankruptcy in 2014. (For more information, take a look at former SAA President Nancy McGovern’s blog post: <https://offtherecord.archivists.org/2014/12/12/archives-and-art-a-story-from-detroit/>)



The Albert Kahn Research Coalition includes professionals from DIA, Lawrence Technological University, Detroit Historical Society, and University of Michigan. Albert Kahn, Frida Kahlo, and Diego Rivera, 1932. Courtesy of Detroit Institute of Arts Research Library & Archives.

- JAMES HANKS

Archivist,

Detroit Institute of Arts Research Library & Archives

News from the Philadelphia Museum of Art

The Library and Archives of the Philadelphia Museum of Art has received a three year Humanities Collections and Reference Resources implementation grant from the National Endowment for the Humanities. The funding will support the creation of an online research portal to provide access to digitized archival materials and resources created by or related to Marcel Duchamp. The PMA is home to the largest and most significant collection of artwork by Marcel Duchamp in the world, as well as an unparalleled collection of archival materials and papers documenting the artist's life, work, and professional and personal relationships with many key figures in the history of 20th century art.

The Duchamp Research Portal will initially unify the Museum's digitized holdings with those of our two partner institutions—the Association Marcel Duchamp and the Musée national d'art moderne Centre Georges Pompidou (Paris)—making a considerable number of materials, consisting of approximately 60,516 documents, accessible and discoverable through a single interface. It is our intention to create a scalable resource, so future partners may contribute additional content to the system, as well. Once complete, we anticipate that the Duchamp Research Portal will generate substantial new scholarship on the life and work of one of the twentieth century's most significant artists.

- **SUSAN ANDERSON LAQUER**
The Martha Hamilton Morris Archivist
Philadelphia Museum of Art



Marcel Duchamp with *The Bride Stripped Bare by Her Bachelors, Even* (The Large Glass). Alexina and Marcel Duchamp Papers, Philadelphia Museum of Art, Archives.

News from The Frick Collection Archives



West Gallery, The Frick Collection, 1927. The Frick Collection/Frick Art Reference Library Archives.

Since last summer, The Frick Collection Archives Department, in conjunction with the Digital and Conservation labs of the Frick Art Reference Library, has successfully concluded a grant project funded by the Carnegie Corporation to digitize and make available on line the Art Collecting Files of Henry Clay Frick, founder of The Frick Collection. The project resulted in the publication of approximately 7,500 digital objects and can be searched at digitalcollections.frick.org or viewed in greater context through the finding aid we produced which includes links taking researchers to relevant scans (<http://www.frick.org/sites/default/files/FindingAids/ArtCollectingFiles.html>). We are proud that this finding aid won the annual Mid-Atlantic Regional Archives Conference finding aid award. The award certificate and accompanying check were presented to Julie Ludwig, Associate Archivist and the project manager for the grant, at the bi-annual MARAC meeting held in Newark, New Jersey in April, 2017.

As part of the Carnegie grant, Katherine Martinez, the archives assistant on this grant project, created <http://transcribe.frick.org>, a crowdsourcing website for transcribing the Art Collecting Files of Henry Clay Frick. So far, Julie Ludwig and Katie Martinez have developed documentation for tasks associated with maintaining the site, and prepped and uploaded 885 single and multi-page items (521 of these items have been transcribed). We've got a few dedicated volunteer transcribers but we're always looking for more!

The Frick Collection Archives Department published a finding aid to records concerning Eagle Rock, Henry Clay Frick's mansion formerly located in Prides Crossing on the coast of Massachusetts. Eagle Rock, designed by Little & Browne, was the largest (over 100 rooms) of the three homes belonging to Frick and the family spent summers there from 1906 to 1969, when the house demolished. The records in this collection, along with numerous photo albums and films, document one aspect of the privileged, Gilded Age, life of the Frick family and have been consulted by researchers investigating leisure life of the wealthy as well as the architectural history of the property (<http://www.frick.org/sites/default/files/FindingAids/EagleRock.html>).



"Eagle Rock," country residence of the Frick Family. Located in Prides Crossing, Mass., the house was completed in 1906. The Frick Collection/Frick Art Reference Library Archives.

Julie Ludwig, Associate Archivist at The Frick Collection, gave birth to her daughter, Sophia Keturah Ferri, on June 23, 2017.

- **SALLY BRAZIL**
Chief, Archives and Records Management
The Frick Collection and Frick Art Reference Library

An Exhibition from the MoMA Archives: A BIT OF MATTER: *The MoMA PS1 Archives, 1976–2000*

In 1976, Alanna Heiss and the Institute for Art and Urban Resources took over a derelict school building in Long Island City, Queens and established one of the largest and most successful non-profit exhibition spaces in the history of modern art, P.S. 1. In 2000 P.S. 1 merged with The Museum of Modern Art and in 2016, as MoMA PS1, the organization celebrated its fortieth birthday with an exhibition featuring many of the artists in PS1's inaugural exhibition, *Rooms*. On April 9, at the tail end of its fortieth year, MoMA PS1 celebrated again by opening the exhibition *A BIT OF MATTER: The MoMA PS1 Archives, 1976–2000*. Drawn almost entirely from the MoMA PS1 Archives, the exhibition features more than 300 items and is the largest display ever of material from the MoMA Archives. The show is a unique collaboration between MoMA Archives and MoMA PS1 curatorial staff and was organized by Peter Eeley, Chief Curator, MoMA PS1; Oliver Shultz, Curatorial Assistant, MoMA PS1; and Jonathan Lill, Leon Levy Foundation Project Manager, MoMA Archives.



Photograph of a drum and bugle corps marching towards P.S. 1 to celebrate their 1985 spring opening. Photograph by Anne Turyn. MoMA PS1 Archives, IIA.127. MoMA Archives, NY.



Poster for the group exhibition, *A Painting Show* at P.S. 1, 1977. The serigraph is by Lee Krasner, one of the exhibition's participants. MoMA PS1 Archives, IIA.14. MoMA Archives, NY

The exhibition takes its title from Lawrence Weiner's eponymous installation from *Rooms*, in which he stenciled the words "A BIT OF MATTER AND A LITTLE BIT MORE" on the interior and exterior doors of the building; Weiner recreated the work following PS1's 1997 renovation and reopening and it remains on view today. The show is organized chronologically and divided into four sections: the early years, when P.S.1 was often called "Project Studios One," with both exhibition space and artist studios (1976-1979); a period of institutional growth that coincided with the post-punk and New Wave movements in New York (1980-1984); the mature years of "P.S.1 Museum" and later the "Institute for Contemporary Art, P.S.1" (1985-1994); and the eventful period leading up to P.S.1's merger with The Museum of Modern Art (1997-2000).

This is the first time in ten years that documents in the MoMA PS1 Archives have returned to the school building where they were created. The archives were identified, processed, and described by Jonathan Lill and Alana Miller between 2008 and 2012 and the materials are the second most heavily used collection in the MoMA Archives. In its forty-year history, nearly 6000 artists have appeared in more than 1000 exhibitions at MoMA PS1, while the National and International Studio Program provided workspace to over 700 artists, many of whom went on to great success; the exhibition can display only a small fraction of the rich documentation attesting to that activity.

A BIT OF MATTER: The MoMA PS1 Archives, 1976–2000 will remain on view through September 10, so if you're in the New York area, come out to Long Island City and see the show! The MoMA PS1 Archives is continually accessible by appointment in the [MoMA Archives](#).

Funding for the processing and creation of a finding aid for the MoMA PS1 Archives was generously provided by the Leon Levy Foundation.

- JONATHAN LILL
Leon Levy Foundation Project Manager
Museum of Modern Art



Installation view of *A BIT OF MATTER: The MoMA PS1 Archives, 1976–2000*, on view at MoMA PS1 from April 9 to September 10, 2017. Image courtesy of MoMA PS1. Photo by Pablo Enriquez.

News from the Wildlife Conservation Society Archives

With generous funding from the Leon Levy Foundation, the WCS Archives has embarked on a project focused on digital materials on removable legacy media. Project Archivist Caroline Gil has been using Archivematica and DuraCloud to ingest, process, and preserve these materials. Building on the WCS Archives' 2015-2016 National Digital Stewardship Residency project, Caroline has also been developing workflows and policies to guide our current and future handling of legacy digital media. She has been sharing news of the project's successes and challenges on the WCS Archives blog, [Wild Things](#).

Meanwhile, work continues on our NHPRC-funded Access to Historical Records project to process thirteen paper-based collections. In April, Sana Masood (recently of NYU's Fales Library) joined as Project Archivist. She has been working on collections from WCS's Ornithology and Education Departments, along with the records of former WCS Scientific Advisor Joseph Davis. Institutional Archivist Madeleine Thompson has been processing scientific illustrations and other records from WCS's Department of Tropical Research (DTR) and will soon turn to the records of former WCS President Fairfield Osborn. We are currently working on (and sometimes fumbling our way through!) creating finding aids for these collections in our new instance of ArchivesSpace.



A few of the legacy digital media items being processed as part of the Leon Levy Foundation-funded project.



Saber-toothed viper fish chasing ocean sunfish larva, Else Bostelmann, Bermuda 1934. © Wildlife Conservation Society. Photograph by Martin Parsekian. WCS Archives Collection 1039. This illustration is from a collection being processed as part of our NHPRC-funded project, and it was also featured in the Drawing Center exhibition.

Between April and July 2017, more than 80 illustrations and dozens of other items from our DTR collections were on display at The Drawing Center in New York City. The exhibition "Exploratory Works: Drawings from the DTR Field Expeditions" highlighted the close relationship between a group of artists and scientists who collaborated to educate both scientific and general audiences about tropical ecology. An online version of the exhibition catalogue is available [here](#).

Finally, we were sad to say goodbye in February to our Processing Archivist Leilani Dawson, whose hard work, knowledge, and enthusiasm has been a source of inspiration to her colleagues over the past six years. We wish her all the best in her new position at the University of Hawai'i at Mānoa Library.

- MADELEINE THOMPSON

*Institutional Archivist
Wildlife Conservation Society*

News from The Filson Historical Society

The Filson Historical Society (Louisville, Ky.) is excited to announce the opening of two new exhibits honoring the centennial of the United States' entry into the First World War.

In the Filson's Nash Gallery, "Called to Arms: Kentuckians in the First World War" focuses on The Great War both abroad and at home. The exhibit covers the evolution of World War I, both locally and globally, by telling stories of local mobilization, perspectives from the trenches, advances in military technology of the times, and stories from the home front. The exhibit will be on display from Apr. 7-Dec. 29, 2017.

The Filson's Bingham Gallery featured "Selling the War: Posters from WWI." This exhibit took a visual approach to the war, featuring 18 original lithographic World War I propaganda posters commissioned by the United States Committee on Public Information's Division of Pictorial Publicity. Organizations including the YMCA/ YWCA were also featured. The exhibit was on display from Apr. 7- June 15, 2017. "Selling the War: Posters from WWI" was sponsored by YMCA of Greater Louisville. Posters from this exhibit can be viewed online at <http://filsonhistorical.org/galleries/world-war-i-posters/>.



Salvation Army "Doughnut Lassie" poster. Printed in 1918 and designed by George M. Richards (1880-1958). [Herbert E. Redman World War I Posters. Mss. CJR ovsz.]



Curator Heather Potter discusses World War I home front efforts during a gallery tour.

For those unable to make it to Louisville, The Filson's online image galleries highlight WWI images featured throughout the exhibits. Galleries are available at <http://filsonhistorical.org/galleries>.

For more on our current exhibits, please visit: <http://filsonhistorical.org/exhibits/> and for upcoming programs, visit <http://filsonhistorical.org/events>. For questions about the exhibits, contact Exhibits Manager Johna Ebling jpizzo@filsonhistorical.org.

- JOHNA EBLING

Associate Curator and Exhibits Manager
The Filson Historical Society

News from the USC Chan Division of Occupational Science and Occupational Therapy Archive



This past Winter I wrote an internship profile about my work helping to create a brand new OT archive, and over the past six months I had the opportunity to stay on as Archive Librarian and see the project through to completion. The USC Chan Division of Occupational Science and Occupational Therapy Archive is finally rehoused, catalogued, and on display!

Once I became an "employee" instead of a carefree intern, emails and paperwork became a constant part of the archival process—and I admit I missed the days when it had been just the manuscripts and me. However, a wonderful team of coworkers, student workers, and archive volunteers stepped in to help with even the most mundane of tasks.

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News from USC Chan Division of Occupational Science and Occupational Therapy Archive

New and unexpected donations included a WWII Army jacket worn by Mary Reilly (an early department chair), and a WWII Navy WAVE hat, which had belonged to Florence Cromwell (another important department chair). Branching out into artifacts—and vintage clothing no less—proved to be an engaging challenge; but these items are now some of the jewels of our collection, and I can't imagine the archive without them. Ultimately, while the bulk of the repository remains manuscripts and books, we have everything from pottery and wood carved crafts, to awards, rosary beads, furniture—and even teddy bears.



I could not have chosen a better introduction to professional archive work. Precisely because of our size and limitations I have been able to make decisions and take initiatives that I never would have gotten the opportunity to do elsewhere. Here I've been able to oversee everything from acquisitions to exhibition. And in turn, since the archive is new (and small) it's been very patient with my learning curve.

In my earlier profile piece I referenced a new archive being like a baby, well now it's as if that baby is suddenly all grown up and entering the world. You hope you've given it the tools it needs to succeed, but only time will tell. Although, we had our first graduate student come looking for a rare faculty publication the other day—and she was able to find it on our shelves! That was a pretty proud moment, and it made me think that our little OSOT archive is going to be just fine out there.

- KRYSTAL MESSER

*Archive Librarian
USC Chan Division of Occupational Science and Occupational Therapy Archive*

Internship Profile: Christopher Calesso, Canadian Museum for Human Rights

It was during an Introduction to Archives course I took in my undergrad at the University of Manitoba that I began to be interested in the similarities between the work that archives and museums do. This interest has developed into an exploration of collaboration between archives and museums that will be the focus of my M.A. thesis as part of the Archival Studies program at the University of Manitoba. Specifically, my thesis will focus on ways in which the archives of the Canadian Museum for Human Rights (CMHR) in Winnipeg can support the work of the Museum in promoting and providing education on human rights through an examination of various examples of collaboration and the ways archives support human rights and human rights related work. Given the focus of my research, I was excited to have the opportunity to have my internship for the Archival Studies program at the CMHR's archives and to be able to see firsthand how archives and museums can collaborate.

Currently, I am working on three projects at the CMHR. The first project is describing the Eva Pip collection. The collection consists of photographs, documents, letters and diaries related to the experience of Eva Pip's parents, Ivan and Nadija (nee Jaremenko) Pip as Ukrainians in concentration camps during the Second World War and in displaced persons camps after the war. An interesting part of this collection is a number of letters sent by Ivan from a displaced persons camp in Germany to Nadija in Winnipeg in which he describes the goings on at the camp and often includes illustrations and poems in these letters. So far, I have completed the file list for this collection, providing item level description for the various documents and letters. In this description process, the oral history interviews Eva Pip provided in which she discusses her parents' experiences and the items in the collection have been extremely useful to providing valuable contextual information to my descriptions.



(Continued on page 12)

Internship Profile: Christopher Calessio, Canadian Museum for Human Rights

The second project I am working on is researching collections management and descriptive systems that will allow for the description of museum and archival collections in ways that will make our collections more accessible. Currently I have looked into The Museum System by Gallery Systems and Adlib by Axiell, focusing on the ways in which other institutions have implemented and used these systems.

The third project I am working on is creating a list of human rights records held at other repositories that will eventually become a database to aid in the research of human rights. As a manageable starting point for this project, my focus is on human rights records held by repositories in Winnipeg including the University of Manitoba Archives and Special Collections (UMASC), the University of Winnipeg Archives, Archives of Manitoba, Centre du patrimoine and the National Centre for Truth and Reconciliation. As I am researching the collections these institutions hold, one of the challenges I am encountering is how to define a human rights record. What is it about a record that makes it a human rights record? Based on the CMHR's Archives Policy, the records identified by UMASC as relating to human rights and the scholarship on human rights archives, human rights records can refer to numerous kinds of records. Human rights records may refer to records that specifically deal with human rights and human rights abuses, records of human rights activism or records that have been or could be used to support human rights related work.

This third project is also providing me with experience and insight that I will be able to bring into my thesis. One of the roles I will suggest for the CMHR's archives is to be a centre for the protection of human rights records by being both an advocate for the preservation of such records and a resource centre for research on human rights. My experience in beginning to compile a list of collections and trying to define human rights records will allow me to discuss practically the ways in which the proposed role as a resource centre could be achieved as well as the challenges that may entail.

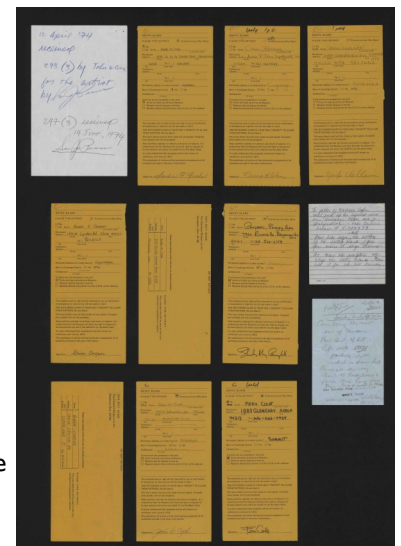
Internship Profile: Natalie Weiss, Ingalls Library and Museum Archives, Cleveland Museum of Art

Like many college students, I wasn't entirely sure what my post grad life would look like. As an American Studies major at Smith College, I am fascinated by the daily production of culture that every person participates in, often without realizing it. During my academic career, I've had a few opportunities to do research at the Sophia Smith Collection of Women's History and the Historical Clothing Collection we have on campus. But it wasn't until I visited the tiny Schwules Museum in Berlin that I knew that I had to work with archives. There, an overworked but passionate curator led us on a behind the scenes tour of the museum. They had everything from (the artist formally known as) Prince vinyl records to 50-year-old pornographic magazines. I fell in love. I wanted to bury myself in their collection and never come out. But late in my college career, I also discovered a love for art history. It was a hobby in high school but I began to take my passion for art history more seriously. I began to question, did I want to work in a historical archive, or in collection management in an art museum?

After taking the spring term of my junior year off, renewed and reenergized, I began this internship at the Ingalls Library and Museum Archives at the Cleveland Museum of Art (CMA). The Ingalls Library and Museum Archives is the best of both worlds; as an institutional archive (and library), my internship includes archival projects, but I work with art history minded people who are associated with an art museum.

I am currently working with the Digital Projects Librarian, Rachel McPherson, digitizing [May Show](#) cards. From 1919 to 1993, the Cleveland Museum of Art held a show for local amateur and professional artists to display and sell their work. Stamped with "Cleveland Museum of Art May Show" on the back, new owners of these works often contact the library and archives to learn more about it. As a result, these entry applications for the May Show are some of the most requested items in the archive. We are setting out to publish digital reproductions online to the public. Half of the collection is already uploaded and can be viewed and searched via <https://archive.org/details/clevelandmuseumofartmayshow>.

This massive undertaking is coming to an end about half way through my internship. Our next project: finish digitizing the old books on armor and lace that the museum has owned since before it opened its doors! CMA, located in an old steel town, has an impressive armor collection and having the resources of its oldest acquisitions online will be an excellent resource for future CMA researchers and staff.



Internship Profile: Kara E. Flynn, Senator John Heinz History Center

Since September of 2016, I've been interning at the Detre Library and Archives at the Senator John Heinz History Center, in Pittsburgh, Pennsylvania while working towards my MLIS with a concentration in Archives. I applied for the internship through the University of Pittsburgh's "Pitt Partners Program," an internship partnership between the ISchool and area libraries, museums, and archival institutions that provides opportunities for incoming graduate students to gain experience during a year-long internship.

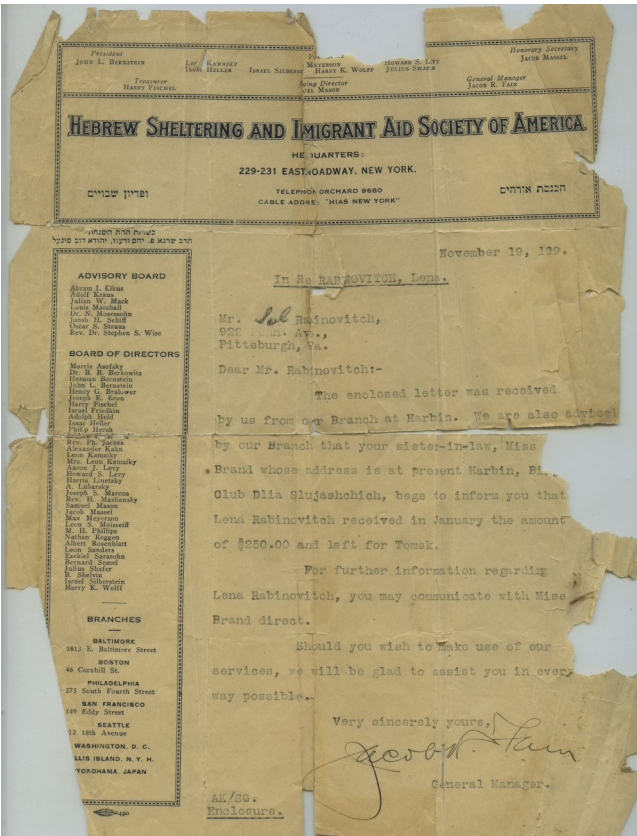
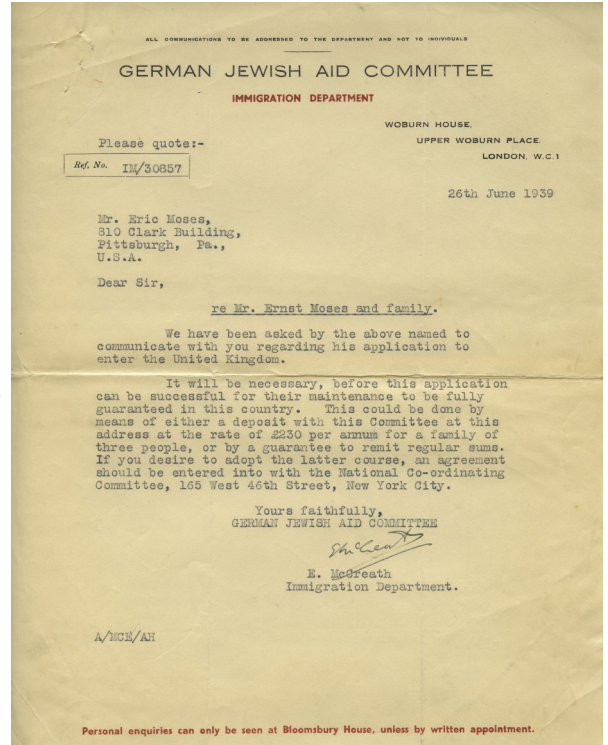
In particular, I work within the Rauh Jewish History Program and Archives, on projects related to the RJA's Small Towns Jewish History Project, which aims to document the Jewish communities of small towns in Western Pennsylvania through the collection of oral histories and the acquisition of family and institutional archival collections. The project also works to make this information available through a digital exhibit website: Generation to Generation: family stories drawn from the Jewish Archives. The primary purpose of my internship is to perform archival processing, digitization, and preservation activities within the collections of the Small Towns Jewish History Project.

During the first few weeks of my time at Heinz, I focused almost exclusively on digitization. While I largely digitized photographs and documents for use in the Generation to Generation digital exhibits, I also digitized oral histories that were originally recorded on cassette tapes, which was a new experience for me, as I hadn't previously encountered archival materials that required migration to new formats. I also provided feedback and worked with one of the archivists on the project to refine the digitization workflow, which offered a glimpse into project management issues and designing workflows in an archival setting.

While I still do some digitization work, most of my time has been focused on surveying and describing archival collections. As of May 2015, I've processed and written finding aids for 10 collections, and have worked on integrating newly acquired materials into 2 existing collections. For each collection I've processed, I've performed an initial survey, written a formal processing plan, physically re-housed materials and addressed preservation issues, and created a finding aid in both Word document and EAD formats, and created a MARC record for the Library's catalog.

Most recently, I've been writing a two-part blog series for the Library & Archives blog. The series focuses on two of the most interesting collections I've worked with during my internship: the Eric Moses papers, and the Robbins family papers. Both collections exemplify the struggles of German- and Eastern European Jews to make the journey to the United States in times of great political upheaval, which was an archival narrative that particularly resonated with me during the current political moment.

Interning at the Rauh Jewish Archives at the Heinz History Center has been a wonderful experience. Not only have I had the opportunity to make connections between archival theory and practice, but the staff at the Library and Archives were welcoming and eager to offer their help and advice throughout my time at Heinz. Almost anyone who has been through an MLIS program will stress the importance of internships, and I have to agree with them. My internship at the Heinz History Center not only helped me to gain applicable practical experience, but has also provided me with a network of professional support that I can continue to consult and ask advice of throughout my archival career.



Internship Profile: Regina Carra, Brooklyn Historical Society

Over the 2016-2017 academic year, I interned at Brooklyn Historical Society (BHS) and cataloged the scrapbooks of Eugene L. Armbruster (1865-1943), an early 20th century photographer and New York City historian. This collection is comprised of seven scrapbooks, ranging in sizes from 88 to 250 pages. These scrapbooks primarily feature Brooklyn, but also showcase Manhattan, Queens, Nassau County and Suffolk County. They were compiled in the early 1900s.

Like many scrapbooks, the Armbruster scrapbooks are a rich resource for research, however they are difficult to handle and access because of their size and fragile condition. With a generous grant from the Gerry Charitable Trust, the pages of Armbruster's unique scrapbooks are now easily accessible on BHS's online image gallery, DPLA, and the Brooklyn Visual Heritage website. As a project cataloger, my role was to add descriptive metadata to page-level records created in PastPerfect. Over the course of my internship I managed to catalog about six of the seven scrapbooks; approximately 900 pages total. I also composed a weekly Instagram post featuring a page from the collection and occasionally contributed to the BHS blog with project updates.

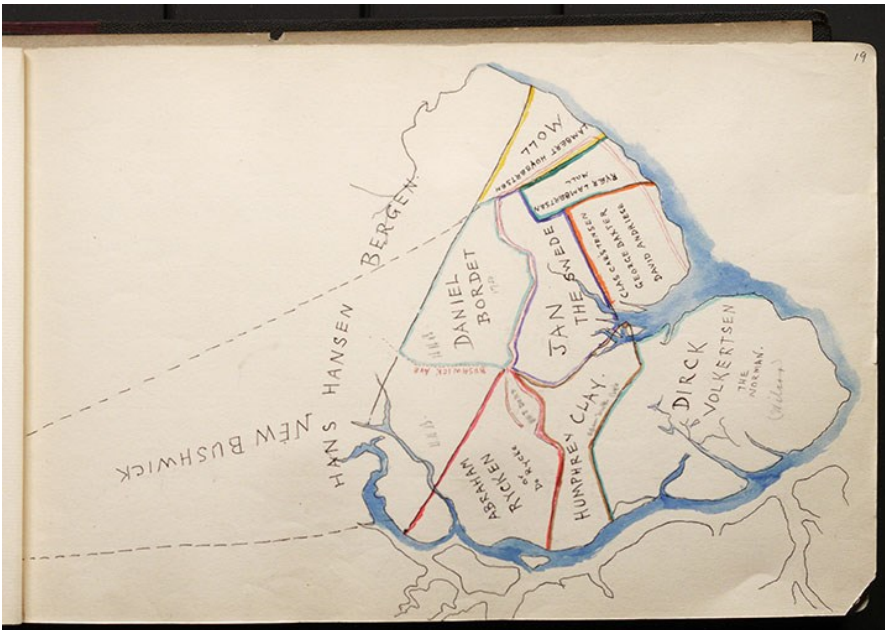


Born in Germany, Armbruster immigrated to the United States in early adulthood and began working in a cigar factory in New York City. He probably enjoyed a certain amount of economic security throughout his life. He owned a home in Bushwick (a neighborhood in Brooklyn), and, most significant to this project, was an amateur photographer and historian. He created a lot of records throughout his life. As a photographer, Armbruster often took photos of local infrastructure, especially old homesteads and churches. Several NYC archives and libraries have his prints in their collections. As far as we know, BHS is the only institution that has Armbruster's scrapbooks.

I believe that the scrapbooks attest to Armbruster's background as a published historian. As a graduate student pursuing two degrees in History and Library Science at Queens College, CUNY, the scrapbooks struck me as an analog version of a folder I might

create on my laptop to organize my notes and sources in preparation for a term paper. The scrapbooks are comprised of pages with handwritten text transcribed from late-19th century histories of NYC, lithograph prints of old landmarks long demolished, newspaper clippings, and spectacular drawings of maps and various buildings that we presume Armbruster drew himself. They do not appear to have been compiled to be shared, just to be used as a resource for the creation of a larger work or for future reference. For example, some of the hand drawings in Armbruster's scrapbooks are identical to drawings found in his books.

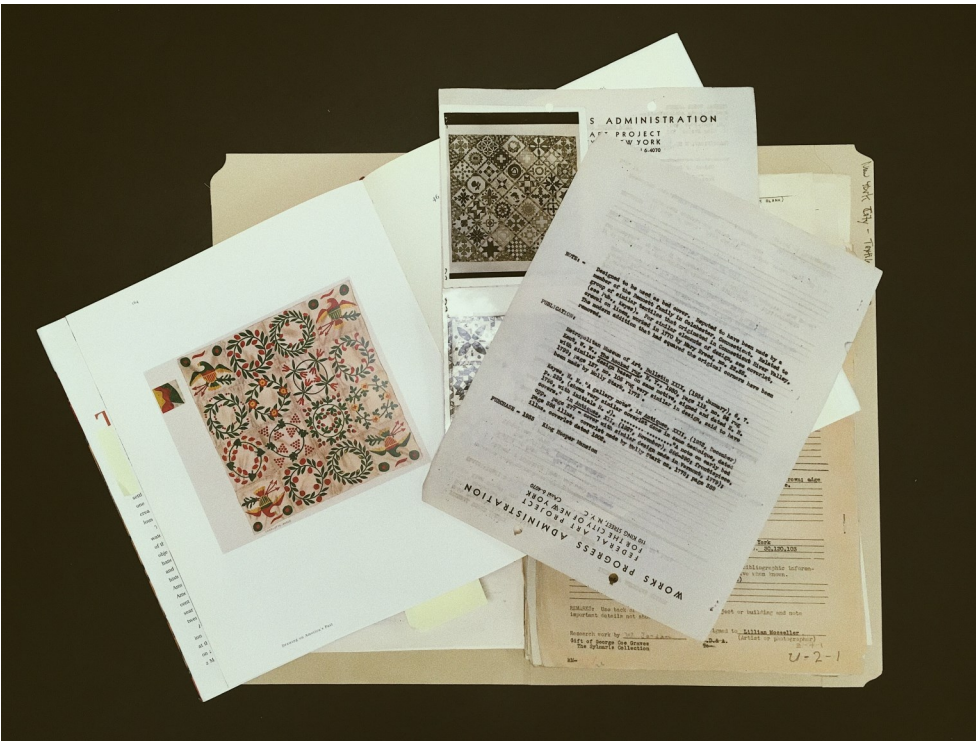
This internship has offered a rewarding challenge to preserve and describe not only objects of history, but the process of historical interpretation as well. Perhaps my favorite part of working on this project has been getting to know a fellow history nerd who lived a century ago.



Internship Profile: Sarah E. Almond, National Gallery of Art

I have just completed the first of three years in the Cooperative Archival Masters Program between UNC SILS and the NC State Department of Public History. Coming from a background in print and publishing, the intersection of archival research and design history has been a significant point of interest for me, and, in a wonderful opportunity, I was offered a position as the archival intern at the National Gallery of Art for the summer for 2017.

Gallery Archives collects and preserves information related to the history of the institution, and to that end, I have found myself working on a couple of different digitization projects. Under the guidance of archivist Shannon Yule Morelli, I have updated the record set of the Gallery's events calendars from 1941 until the present, prepared these publications for digitization, and crafted series descriptions. The changes in the design of this particular publication over time have been fascinating to witness; the use of different typefaces, color palettes, and printing techniques speak to an emerging sense of artistic authority within the gallery. As the collections of the museum have expanded, so too have the myriad events and educational opportunities on offer. Additionally, I have been researching visual media associated with past exhibitions, in order to better represent these historical events on the National Gallery of Art website. Working on these two initial projects has provided me with an essential context for the Gallery and its visual representation.



My larger undertaking has involved the Index of American Design, a six-year (1935-1942), government-financed venture of the Federal Art Project as sponsored by the Works Progress Administration, resulting in 18,257 watercolor renderings of America's "usable past," representing the nation's folk, popular, and decorative art. The renderings created by the Index project were intended to act as a pictorial survey of the country's visual and material heritage and, after a brief stay at the Metropolitan Museum of Art, were accessioned by the National Gallery of Art in 1944, where they can now be found in the department of modern prints and drawings. The accompanying records related to the Index project, consisting of files and an extensive collection of photographs, were later transferred to the Gallery Archives.

Though the renderings have been digitized and made available on the Gallery's website, the data sheets accompanying each rendering have yet to be made accessible digitally. Under the guidance of the Gallery Archives staff and assistant curator of modern prints and drawings Charles Ritchie, I have begun the lengthy task of creating a record set of these data sheets, which contain important information related to the provenance of the subject of each rendering, as well as artist credit.

In the course of my research, I have used the Gallery's collection database to compare accession records to the original data sheets and note discrepancies. Though I will not be able to complete this work in the course of one summer, this research will hopefully aid in the matching of a data sheet with each of the 18,257 images in the Index, which will then go on to be digitized and accompany each rendering online. Though on a significantly grander scale, my work with the Index of American Design is surprisingly similar to my other projects related to Gallery publications and images—the Index represents a formidable contextualization of American visual and pictorial heritage, now being made more accessible to the wide audience for which it was intended over 70 years ago.

The support and sage advice of everyone in the Gallery Archives has been essential to my understanding and execution of these projects. Many thanks are due to Michele Willens, Kurt Helfrich, Shannon Yule Morelli, Laura Pavona, Anne Ritchie, and Janice Reyes for their encouragement and trust.

Internship Profile: Safiye Senturk, Metropolitan Museum of Art, Archives

After relocating to New York from Seattle last fall, I began my graduate studies at Pratt Institute where I am completing a Masters Degree in Library and Information Science, as well as Art History, with an Advanced Certification in Archives and Records Management. I plan on working in archives and special collections and my time spent interning at The Metropolitan Museum of Art in their archives department has solidified this ambition. My experience at the Met complemented and informed my studies at Pratt and provided a great opportunity to apply the theoretical knowledge gained in my program. Gaining real hands-on processing experience—both physically and digitally—has revealed to me the broad extent of skills and expertise that are required to complete a large archival processing project.

While at the Met, I worked on two separate projects as part of the effort to process and make available to researchers the papers of mid-century American couturier Charles James. During the first project, I assisted in processing oversize items in the James papers, helping to construct special storage containers. The second project was related to the inventory and description of James's personal library. My internship culminated in a presentation I gave to the Met's spring intern cohort, summarizing my work and experiences.



Before beginning, I did background reading on James to familiarize myself with his life and work. I began with the Met's catalog by Harold Koda and Jan Reeder for the James exhibition, "Beyond Fashion," which was organized in May of 2014. The Museum's website also has audio recordings of people who interacted with James, as well as discussions with curators, which were very informative. I also looked at other biographies and retrospectives of his work, such as those by Elizabeth Coleman and Timothy Long. This reading gave me contextual understanding of the materials I would be handling and helping to process. It also informed me of James's unique contribution to the fashion industry; I developed a serious respect for him as a visionary, self-taught genius. My excitement at the prospect of working with James's materials was further heightened.

When the Costume Institute acquired the James papers, they received some massive oversize items, including patterns measuring up to 3 feet by 5 feet. Additionally, many of James's patterns are not the standard flat cardstock patterns that are common in the fashion industry; many are structural, 3-dimensional, and full of hundreds of tiny pins! Because of their size, there isn't any ready-made archival-quality product available on the market that is also conveniently portable.

When storing these oversize items, there are a couple of significant considerations. Preservation of the items' condition is paramount. However, the materials will be available to researchers and, therefore, stored items must be easy to access—for both the archivist providing reference and the researcher. Because the collection, once processed, will be stored offsite, materials must be safely transported to the reference room, traveling upright in wheeled bins, trucks, and moved on and off dollies before they get to the researcher. The containers must be able to protect the items from damage during this process.

My supervisor Celia Hartmann had spoken with paper conservators and art handlers prior to my arrival and decided that it would be best to construct in house what she called boardfolios: large, flat, rigid, stackable containers. She made miniature prototypes that provided a starting point. Then—using large sheets of acid-free archival-quality corrugated board, fabric tape, and fabric ties—we created a simple, easily reproducible design that includes a somewhat flexible interior paper pocket fastened to the board with double-sided tape. This pocket can contain one or multiple packets of varying sizes, which are made of paper and tissue interleaving. The boardfolio is sturdy and protects the materials it encases; it is held together securely—but is also easy to open and re-secure. Also, the boardfolios allow for the storage method to have a level of uniformity, since both flat patterns and patterns with body can be stored in similarly sized boardfolios of different girth.

(Continued on page 17)

Internship Profile: Safiye Senturk, Metropolitan Museum of Art, Archives

The second project I worked on related to James's personal library. My archives intern predecessor, Caroline Donadio, had examined his collection of about a dozen record center cartons of books, which were part of his archival materials. She had inventoried them in Excel, including publication information as well as notes regarding the physical state of the book and if there were any inscriptions, highlighted text, or items inserted in the book. Using Caroline's inventory, I entered this information into Archivists' Toolkit, adding and rewriting these notes for grammatical consistency and doing searches online to confirm the specific edition and complete each record. This information is going to be published in the public finding aid. My courses at Pratt had cursorily introduced me to information management systems, so it was helpful getting more familiar with AT, which I anticipate working with regularly in my future professional life.

Working with information related to James's personal library has been fascinating, because I was given unique insight into James's world. I'm looking forward to the scholarly projects that are bound to come out of the James papers!

I am so grateful to Celia Hartmann, Caitlin McCarthy, and Jim Moske for their guidance during my internship. This has been a phenomenally enriching experience, which will inform my career going forward. My internship at the Met has been the most rewarding part of my first year of graduate school.

Post Script

Barbara Austen

Barbara Austen, Archivist at the Connecticut Historical Society in Hartford, Conn., for 13 years is joining the staff of the Connecticut State Library with the Department of History and Genealogy beginning May 15, 2017. This will be a new challenge and involve more public contact and reference service. She will remain an active member of SAA and of MAS.

Shannon Yule Morelli

After nearly nine wonderful years, I've left the Frick Collection and Frick Art Reference Library Archives in New York City for new challenges in the Gallery Archives of the National Gallery of Art in Washington D.C. In my new position I am responsible for developing systems for digital preservation, advising on policies for digital object management, providing specialized reference services, liaising with records creators, and of course, arranging, describing, and providing access to historical records. Two initial projects focused on increasing access to archival records and institutional history through the publication of a [Gallery History Timeline](#) a complete set of digitized [Gallery press releases from 1939–2013](#) on our website.

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 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.

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 Bourgojn](#).