

Museum Archivist

Volume 28, Issue 1
Winter 2018

From the Chair

While there is reason to take satisfaction and comfort in a system that we are familiar with and works well-enough, it never hurts to review that system and make tweaks to increase its performance or efficiency. There will be a proposal on the 2018 Museum Archives Section (electronic) ballot to change a part of the Museum Archives Section's "Standing Rules." The Standing Rules are similar to the Society for American Archivists bylaws, but concern only the conduct of the Museum Archives Section. The proposed change concerns the length of terms for some members of the Steering Committee and is intended to improve continuity.

Currently, the offices of Recording Secretary, Newsletter Editor and Web Liaison are elected for one year—the election being held each year prior to the SAA Annual Meeting. The office of Vice Chair/Chair-elect is also held each year, but the term lasts two years as the Chair-elect automatically takes over as the section Chair the following year.

The proposed change would not affect the annual election of the Vice Chair/Chair-elect, but would extend the terms of the other offices to two years. The Newsletter Editor will be elected in odd years and the Recording Secretary and Web Liaison will be elected in even years. A more precise explanation of how the proposed rule change phases in follows the new rule below.

This is the change that you should see on the 2018 election ballot: "All officers shall serve a term of two years. The Chair-elect shall serve a term of one year, and then shall succeed the Chair for a total of a two-year term. Elections for the Chair-elect shall take place every year. The election for Newsletter Editor shall take place in odd years and elections for Recording Secretary and Web Liaison shall take place in even years."

(Continued on page 2)

Five Collections at The Metropolitan Museum of Art

BY JAMES MOSKE

Managing Archivist, Museum Archives

During 2017, five collections of archival material were newly opened for research at The Metropolitan Museum of Art.

The Charles James papers, 1704-1978 (bulk 1960-1978)

Charles James (1906-1978) was an Anglo-American couturier who designed most prolifically from the 1920s through the 1950s. Famously called America's first couturier, he was largely self-taught, cultivating an idiosyncratic method and approaching dressmaking with the eye of a sculptor or an engineer. Renowned for his structural approach to the lavish gowns he designed during the 1930s-1950s, James dressed such prominent women as Mrs. Randolph Hearst, heiress Millicent Rogers, opera singer Lily Pons, and actress Gypsy Rose Lee, among others. In 2013 the Museum acquired James' personal and business archival records, including clippings, correspondence, dress forms, original patterns, photographs, portfolios, research materials, and sketches. The papers complement the James gowns and other garments in the Met Costume Institute collection that form the largest and most important gathering of the designer's work in any museum.



Charles James in the 1950s, Charles James papers 1704-1978 (bulk 1960-1978), The Metropolitan Museum of Art.

(Continued on page 4)

From the Chair (Continued from page 1)

This proposed change must be voted on by Museum Archives Section members using SAA's annual online ballot, along with the annual elections of Steering Committee officers. The new system (if approved) would not phase in until the 2019 elections. This year (2018), all officers would still be elected to one-year terms (other than the Chair-elect). In 2019, the election would be held for Chair-elect and Newsletter Editor (two-year term) and Recording Secretary and Web Liaison for one-year terms. The following year (2020), elections would be held for Chair-elect, Recording Secretary, and Web Liaison (two-year terms).

While the initial two years might seem a little confusing, after the 2020 elections, the Steering Committee will always consist of two veteran members and two new members. This will help ensure continuity and that there isn't an entire knowledge drain in any single year. This will also allow Steering Committee members more time to use the skills that they honed in their first year.

Annual elections are held in the first weeks of July and calls for nominations will go out in late April/early May. Now is the time to consider whether you want to run for a position on the 2018/19 Steering Committee.

Wishing you a happy and successful New Year!
Greg Jackson



*SAA Museum Archives Section
Chair, Gregory Jackson, Archivist,
Bryn Athyn Historic Landmark
District, Glencairn Museum.*

Report from the Standards and Best Practices Working Group

BY RACHEL CHATALBASH AND MEGAN SCHWENKE
S&BP Working Group Co-Chairs

During 2017-2018, the Museum Archives Section's Standards and Best Practices Working Group is researching best practices regarding management, preservation, storage, and access as well as use rules for analog and digital archival records kept in museums but not in the care of the museum archives. This work is focused on the permanent records found in departments across the institution, but does not refer to the management of active records.

Currently, Working Group members are interviewing both museum archivists and other museum record holders regarding the management of these records, and will develop a series of mini case-studies based on the data collected. A final report posted to the Working Group's webpage will demonstrate trends and common strategies employed by museum archivists as well as potential tools and procedures for exploration.

If you would like to help us gather data on this topic, [please complete our survey](#). It's quick and anonymous!

About the Museum Archives Standards and Best Practices Working Group:

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

If you weren't able to join us for our "Work in Progress" symposium in Portland last year, we are happy to report that [speakers' slides have been posted online](#). We encourage you to take a look.

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

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

Gregory Jackson, Chair
Gregory.Jackson@glencairnmuseum.org

Hillary Bober, Vice Chair/Chair-Elect
HBober@dma.org

Tara Laver, Recording Secretary
tlaver@nelson-atkins.org

Rebecca Morgan, Web Liaison
rachelp@cartermuseum.org

Katrina O'Brien, Newsletter Editor
katrina@worldofspeed.org

Kris Kiesling, Council Liaison
kiesling@umn.edu

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.

Museum Archives Listserv

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

Pages of Interest

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

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

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.

NDSR Art Call for Proposals

BY CATE PEBBLES

Post Graduate Associate, NDSR Art

Is This Permanence: Preservation of Born-Digital Artists' Archives

Will the art of the digital age last even one lifetime? If cloud computing fails, where will our documentation be? As the internet pioneer Vint Cerf recently asserted in conversation with Rhizome's preservation director, Dragan Espenschied, "Preservation by accident is not a plan," begging the questions, *What is the plan?* and *Do we have one?* If we do not develop solutions now, we risk losing not only born-digital artwork but artists' archives as well, effectively erasing the work and memory of this generation and subsequent generations' art history.

Today, an artist's closetful of cardboard boxes is likely stuffed with old laptops and iPhones along with analog ephemera, handwritten letters, snapshots, and postcards. Artists' archives are increasingly hybrid collections, requiring new, adaptable preservation methods. Even artists working in traditional media like painting and sculpture rely on born-digital methods to help create their art, manage records, and promote their work, while other artists create solely with born-digital materials. What does this mean for artists and their archives—both presently and in the future? Will these integral records that constitute the history of an artist's practice and works be available at the end of this decade, let alone to scholars of later generations?

Hosted by the Yale Center for British Art, this year's **National Digital Stewardship Residency for Art Information (NDSR Art)** symposium will be held on **May 11, 2018**. It will explore topics engaging the theme of born-digital preservation and artists' archives, including the following: artists' use of born-digital methods within their practice as means of creation as well as documentation; the state of the field for artists and those who steward their collections and archives; what is being done by artists, museums, archivists, and librarians to steward and preserve the born-digital components of artists' records; how are born-digital tools changing artists' studio practice, and what have we already lost; how are museum archives handling hybrid and born-digital artists' archives; and where among these bits and bytes is the artist's hand?

NDSR Art would like to hear about case studies from artists, librarians, and archivists working with born-digital records, their challenges, and possible preservation solutions; what tools are being used, adapted, and developed for the digital preservation of artists' archives.

This event is co-sponsored by: the Yale Center for British Art, the Robert B. Haas Family Arts Library, Yale University Library Digital Preservation Services, Art Libraries Society of North America (ARLIS/NA), and the National Digital Stewardship Residency for Art Information (NDSR Art).

Please submit a proposal of **three hundred words** maximum for consideration no later than **February 15, 2018** to Cate Peebles, NDSR Art, Postgraduate Research Associate:

catherine.peebles@yale.edu



Visit: ndsr-pma.arlisna.org.

Five Collections (Continued from page 1)

The Charles James papers date predominantly from the late 1950s until James' death in 1978, and reflect his focus during that time on amassing and organizing documentation of his career as an artist, securing his reputation by working to place that documentation in museums, and creating and promulgating his unique theories and method of teaching design in U.S. educational institutions. The original patterns provide unparalleled insight into the design process behind James' iconic garments in the Met Costume Institute's collection and elsewhere. A series of blog posts about the effort to process the Charles James papers, authored by project archivists Celia Hartmann and Caitlin McCarthy, is accessible here: <http://bit.ly/2CcIRM8>.

Finding aid: http://libmma.org/digital_files/archives/Charles_James_papers_b19526118.pdf

Textile Study Room records, 1908-2003

The Textile Study Room of The Metropolitan Museum of Art opened in 1910. From then until the mid-1990s, when its activities were integrated into those of the Antonio Ratti Textile Center, the Textile Study Room was consulted by students, designers, and others seeking knowledge or inspiration from historical and contemporary examples of fabrics. In its early years, research supported by the Textile Study Room focused on European textiles and laces, as well as Japanese and Chinese textiles. The Textile Study Room frequently hosted lectures about its holdings by curators and specialists in the field. It also acquired photographs of fabrics and textiles from Central and South America, Asia, and India. The records include correspondence, invoices, fabric samples, photographs, and other items that document the work of curators and other staff of this department over several decades.

Finding aid: http://libmma.org/digital_files/archives/Textile_Study_Room_records_b19447814.pdf

Margaretta M. Salinger records, 1941-1974

Margaretta M. Salinger (1907-1985) had a long and distinguished career at The Metropolitan Museum of Art. In 1930 she joined the Met's Department of Paintings as Special Cataloguer, going on to become a Research Fellow, Senior Researcher and Associate Curator. In 1970 Salinger was named Curator in the European Paintings department, and upon her retirement in 1972 she was named Curator Emeritus. In addition to her curatorial work, Salinger was active on various Museum committees related to publications, most notably the Editorial Advisory Committee, which is the focus of these records. Included are proposals for publications, notes from meetings, budget documents, memoranda and correspondence, mostly dating from the 1940s to 1960s. There are several files as well from other committees on which Salinger served, mostly relating to Museum publication projects.

Finding aid: http://libmma.org/digital_files/archives/Margaretta_Salinger_records_b19413130.pdf

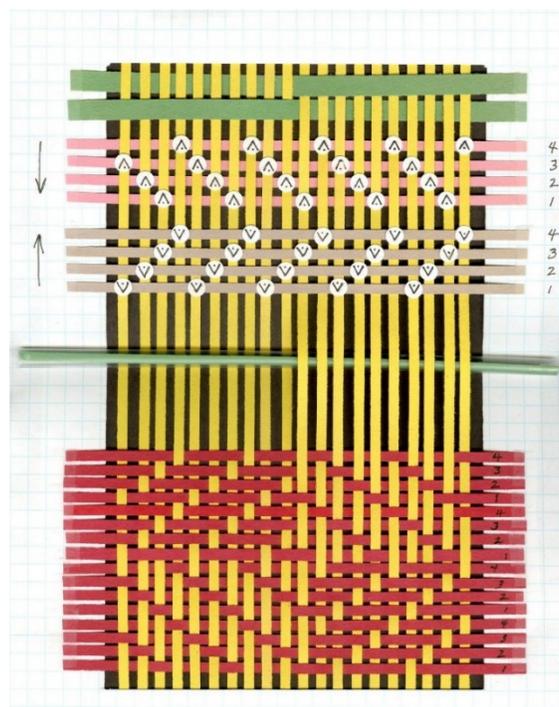
Milton Sunday papers, 1962-2017

Textile scholar Milton Sunday is one of the foremost authorities on the structures of handmade fabrics, particularly woven textiles and lace. Hired in 1962 by the Textile Museum in Washington, D.C. as a draftsman for a project on Pre-Columbian ceramics, he was promoted shortly thereafter to assistant curator responsible for carpets. In 1967, he joined the curatorial staff of the Cooper Hewitt Museum. Early in his career, Sunday put his artistic skills to use by creating legible and visually pleasing technical drawings that express the weaves of patterned textiles. He went on to teach seminars on fabric analysis, developing various methods that enabled students to recreate and therefore understand the structures of historical textiles. His papers include personal research notes, correspondence, study aids, and teaching materials. An exhibition of material from the Milton Sunday papers is on view throughout 2018 in the Met's Antonio Ratti Textile Center gallery:

<https://www.metmuseum.org/exhibitions/listings/2017/secret-life-of-textiles>.

Finding aid:

http://libmma.org/digital_files/archives/Milton_Sunday_papers_b19384592



Milton Sunday textile study aid, Milton Sunday Papers, The Metropolitan Museum of Art.

Mary Griggs Burke papers, 1895, 1922-2016 (bulk 1950s-2012)

Philanthropist and art collector Mary Griggs Burke (1916-2012) assembled one of the premier collections of East Asian art in the United States and one of the finest and most encompassing private collections of Japanese art outside of Japan. Over a span of five decades, Mrs. Burke acquired approximately 1,000 works in various media—more than 850 Japanese works, some 90 Korean pieces, and about 65 Chinese works of art. The core of her art collection was Japanese painting, consisting of 450 works in screen, hanging scroll, handscroll, and album formats, and around 40 works of Japanese calligraphy, as well as a small number of ukiyo-e prints and woodblock-printed illustrated books. Mrs. Burke's dedication to The Metropolitan Museum of Art as a trustee (1976-1995), her commitment to scholarship, and the generous bequest of her collection to The Metropolitan Museum of Art and Minneapolis Institute of Art secured her legacy as an influential arts patron in the United States and abroad.

The Mary Griggs Burke papers consist of 80 linear feet of correspondence, exhibition files, writings, and notes, which document Mrs. Burke's collecting and philanthropic activity from the mid-1950s until 2012, as well as those of the Mary and Jackson Burke Foundation from 1972 until 2015. The records include correspondence with dealers and advisors, invoices and receipts, photographs, research notes, appraisals, conservation reports, inventories, loan and exhibition files, audiovisual recordings, and awards. The Burke papers also contain a small amount of material relating to Mrs. Burke's personal life, including correspondence, travel and event files, ephemera and memorabilia. Processing of the Mary Griggs Burke papers was supported by a generous grant from the Mary and Jackson Burke Foundation. A blog about the effort to process the Burke papers, authored by project archivist Angela Salisbury, is accessible here: <https://www.metmuseum.org/blogs/now-at-the-met/2016/mary-griggs-burke>. Finding aid: http://libmma.org/digital_files/archives/Mary_Griggs_Burke_papers_b19454818.pdf



Mary Griggs Burke during her first trip to Japan, August 16, 1954. Mary Griggs Burke Papers, The Metropolitan Museum of Art.

News from the Archive of the McGill University Health Centre

BY FRANÇOIS DANSEREAU

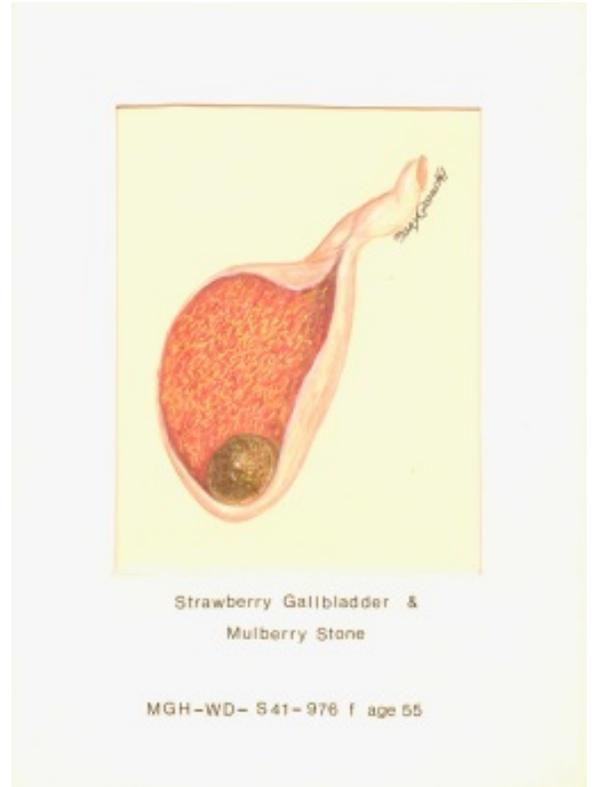
Archivist, Archive of the McGill University Centre

The Archives of the McGill University Health Centre, based in Montreal, Quebec, Canada, launched a new exhibit, *Images in Pathology: Sketches from the Montreal General Hospital 1930-1950*, in January 2018. The project began with the arrangement, description, and digitization of medical drawings made at the Montreal General Hospital from 1926 to 1969. The series of medical illustrations consists of 539 ink, charcoal, and watercolor drawings depicting specific pathologic entities and steps in surgical procedures. These images were created by Hortense P. Douglas, medical illustrator at the hospital from 1926 to 1935, and Mary Gzowski, medical illustrator from 1930 to 1969.

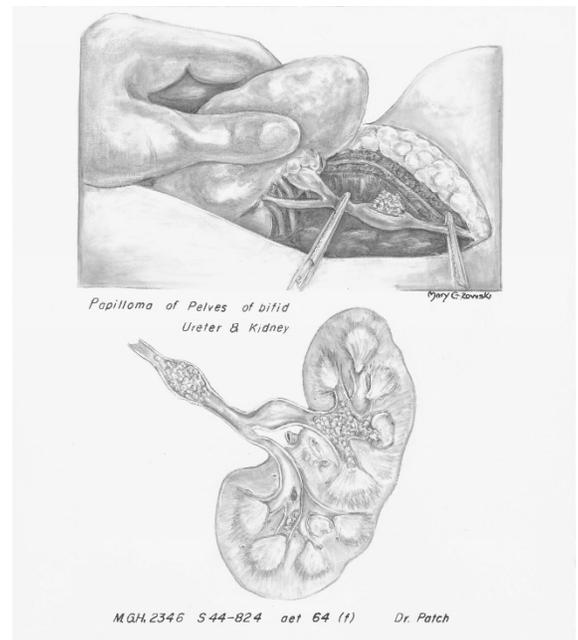
Most of the sketches were drawn according to physicians' orders and were directly related to a specific case. Cysts, carcinomas, sarcomas, papillomas, lacerations, and aneurysms form the majority of the representations. At the time of their creation, the images served as teaching tools. Physicians at the Montreal General Hospital used them in classes and conferences. Unlike photography, these medical illustrations allowed the possibility to highlight specific anatomical and pathological features and to omit details deemed not necessary. They offered the possibility to study gross pathology in more detail and more precisely.

As archival records, they are once again used for educational purposes. In order to realize the exhibit, we collaborated with Dr. Richard Fraser, Professor of Pathology at McGill University, and Linnea Duke, medical resident at the McGill University Health Centre. As a professor, Dr. Fraser requires his students to work on a project based on the history of medicine, including the use and analysis of primary sources. Linnea Duke decided to work on the medical illustrations of the Montreal General Hospital. Dr. Fraser's interest in the material contributed to the elaboration of a project beyond the traditional archival procession. The medical drawings have also been used in academic and professional presentations.

The creation of an exhibit represents another step in the exploration of the material. A selection of sixteen illustrations drawn by Mary Gzowski will be on display at the Montreal General Hospital. The exhibit highlights the particularities of these sketches as educational tools, as well as their artistic characteristics. Part of the exhibit will also be available online at <https://muhc.ca/muhc-heritage/profile/muhc-heritage-centre>.



Gallbladder with Solitary Gallstone, 1941, 2014-0014.03.314, Archives of the McGill University Health Centre.



Ureteral and Renal Pelvis Papillomas, 1944, 2014-0014.03.267, Archives of the McGill University Health Centre.

The Museum of Flight Launches Digital Collections Site

BY AMANDA DEMETER

CLIR Project Team: Karen Bean (Digital Project Archivist), Nicole Davis (Supervisory Archivist), Amanda Demeter (Archivist), Amy Heidrick (Associate Director of Collections), Jessica Jones (Archivist), Ali Lane (Digitization Specialist), Jenn Parent (Archivist), and Lindsay Zaborowski (Archivist)

The Museum of Flight in Seattle, Washington is pleased to announce the completion of a grant-funded project to digitize all of our World War I-related archival holdings. The 18-month project, supported by the Council on Library and Information Resources with funding from the Andrew W. Mellon Foundation, has been the first of its kind for the Museum: a complete project to fully process, catalog, digitize, and make collections materials available online. The result is a dedicated website showcasing unique archival materials from approximately 50 collections related to World War I—collections that include the personal accounts of WWI aviators, technical information about the aircraft they flew, and ephemera that documents their wartime experiences.

Beginning in late spring of 2016, our Digitization Specialist began the project by developing our formal digitization initiatives: guidelines that would formalize how we digitize collection materials, including the scanning standards and what types of metadata and identifying information would be added to each digital file. Staff archivists then began processing and cataloging each collection to be digitized, creating highly-detailed finding aids in order to provide descriptive metadata for the digitization process. These collections are made up of a wide variety of materials, including photographs, negatives, journals, military orders, scrapbooks, correspondence, technical documentation, maps, and even sheet music of patriotic and war-themed songs popular during the war, among other items.

Once processed and cataloged, these collections entered the digitization phase. Our Digitization Project Archivist assessed each item for stability and noted any condition issues, such as brittle paper, fragile bindings, or overlapping content that may affect our ability to obtain a clear scan of the item. From this assessment, she determined the proper method of digitization, whether on a traditional flatbed scanner (standard or oversized) or through our photography studio set-up, which uses a high-quality digital camera and foam book stands to support items with fragile bindings.

After each item was digitized, the Archives team began the lengthy process of preparing the nearly 10,000 unique digital files for use and online display. The Digitization Project Archivist made minimal corrections in Photoshop, compiled multi-part documents into single files, and applied descriptive metadata to the files based on the finding aid description and her own research. Our Digitization Specialist oversaw creation of the project website, created using the open source content management system Omeka, by uploading access copies and associated metadata records. The entire team helped review the uploaded items for quality control.

The final site, which we named The Museum of Flight Digital Collections, hosts all digitized files, metadata, and finding aids, allowing users to browse the collections as if the physical boxes and folders of materials were in front of them. Users are also able to search the site in a variety of ways: by names, places, aircraft type, keywords, or type of material (e.g. photograph, map, etc.). Those patrons who would not otherwise be able to visit our Dahlberg Reading Room onsite at the Museum to view collection materials will have the opportunity to see each photo and read each letter in these unique collections.

This project has been a great starting point for launching our digital initiatives. We plan to add more content as we tackle future digitization projects. Stay tuned! To access The Museum of Flight's new digital collections, go to <http://mof.omeka.net>.



Soldiers tethering a Caquot observation balloon of the Third Company, Third Corps as it descends in the Meuse region of France on October 1, 1918, The Marc A. Lagen Collection, The Museum of Flight.



Two men and woman, all in uniform, standing in front of a building in France, circa 1918-1919, The Herman J. Sommerhauser World War I Photograph Album, The Museum of Flight.

Internship Profile from Madison County

BY RUTH SLAGLE

Intern, Madison County Clerk & Recorder's Office Archive

After receiving my MLIS at the University of Illinois at Urbana-Champaign in May 2017, I moved out to Virginia City, Montana, to work for the Madison County Clerk & Recorder's Office through a program with the Montana Historical Society for the summer of 2017. Each year the Montana State Historical Records Advisory Board (SHRAB) connects a heritage site within the state with an archives graduate or recent graduate student with the goal of giving the student a real-world experience, and benefiting the site with an onsite student archivist working with them for the summer. Often times it is the first time an archivist has ever been onsite, and my being in Madison County was no different. As part of its public relations, required by the board, an article was published about my work in Madison County by the *Madisonian* on August 10, 2017.

In Virginia City, est. 1863, at the height of the American Civil War, a miner walking into town would encounter both Union and Confederate sympathizers. As the town's population today peaks at 150 in the summer, one can only imagine what it was like when over 10,000 people lived in the mountain range at its peak of gold mining. Law and order was established in 1865, ending Vigilante Justice, when the county became one of the original nine established in the territory of Montana. A year later in 1866, the courthouse, which I got to live in, was completed. Today, Montana still holds a strong mining identity, be it gold, copper, or silver.

I did not know quite what to expect when I came out to Montana in June, but the people, the beautiful mountains, and the archive won me over. I tried not to have super high expectations so I would not be disappointed, nonetheless I was blown away by what I encountered. I became inspired to get involved in my own state's history. I learned a vast amount while working with Madison County Clerk & Recorder's Office and Kathleen Mumme in the Archive, affectionately named "the Dungeon" in reference to when the space lay in the basement and rafters of the 1876 Courthouse.

When I was originally told the Dungeon was in the courthouse, I thought it would be cold and dark. Once I came to Virginia City, I soon found out that it was indeed cold, but now housed in the county's new building—the dark part was not a factor. At times, it was hard working primarily by myself, which called for periodic trips upstairs to show Kathleen my latest finds. However, by working alone, I grasped more fully what being a lone arranger was in the archives world. I am so grateful for the opportunity to have worked with Jodie Foley, Kathleen Mumme, Madison County, and other SHRAB board members, because it gave me a deeper understanding of a career in archives and played out what I learned in the classroom in a real-world setting.

The greatest challenge was adjusting what I knew about archival theories and methods and explaining them to a non-archival individual, while at the same time emphasizing the need for certain standards. Working with local government documents changed how I see archives. As they are living legal documents, they still have an effect on the world around them. This experience gave me a deeper understanding and desire to work with local government documents in the future. Having this exposure has been key for me to see the functionality of a document and its purpose. When a document is not serving the public in a shape or form by not being accessible, it serves no purpose. Making documents as public accessible as possible, while at the same time gaining support from donors and individuals outside the archives, is crucial for an archive's survival.

One of my main projects was to rearrange the room to make the records better accessible. When the new building was completed, records from all over the county were dumped into the room, and before I arrived, my supervisor arranged the room to how I found it. Kathleen Mumme's stated after, "Ruth's help was invaluable in getting Madison County's new archives orderly and accessible! These records are among the oldest records in the state of Montana. Additionally, Ruth was a joy to work with! She worked hard and taught us so much. We have already had such huge benefits from her work." This experience taught me to go outside my comfort zone and take risks. Travelling 2500 miles to Virginia City to work with people I had never met and relying on their help to get around was a great adventure—one that I am so glad I took. It taught me a lot about myself as professional in the field and as a person.

I accomplished a good deal this summer while in Virginia City: I finished adding all the voter registrations in the catalog dating back to 1889, rehoused records located in cans, created a safer environment for the Fairweather Book, which holds early miners' court records and laws, and assigned numbers to files making them more searchable, thus making them findable. Madison County is in good hands with Kathleen Mumme, because as a generational Madisonian, she cares very much about the records. Working with her this summer I learned so much about Montana state history and the importance of keeping track of records. With my history background, it was useful to be able to visualize out locations based on the official record, which brought history all the more to life for me. It is truly amazing the records I discovered. Handling the physical legal documents of an individual left me in awe of the hard lives they led eking out a living in a territory so separated from the rest of the world.



American Folk Art Museum

BY MIMI LESTER

Rapport Archivist & Chief Research Coordinator

In January 2017, the American Folk Art Museum received a \$186,600 grant from the Council on Library and Information Resources (CLIR) to digitize the New York Quilt Project, an archive of more than six thousand quilts made in New York State prior to 1940, and to share the personal stories of their makers and information on the style and materials that they used.

The New York Quilt Project was created over a period of nearly two years in the late 1980s. It consisted of 45 “quilt days” held in communities across the state. On these quilt days, the owners of the pre-1940 quilts would impart their knowledge about the quilt, its maker, and its history to a team of museum registrars, archivists, and curators. Approximately 40 percent of the quilt owners were selected to record an oral history of their quilt, resulting in 450 audiocassettes. The project resulted in 40 linear feet of materials and photographs, which were housed in the archives of the American Folk Art Museum. The grant from CLIR allows the Museum to digitize all of this material over a period of two years. It will then become part of the online database, the Quilt Index.



“Star of Bethlehem Quilt”, (possibly Sullivan County, New York, 1880–1900), silk, 94 1/4 × 99 inches, purchase made possible with funds from the Great American Quilt Festival, American Folk Art Museum. Photo by Gavin Ashworth.

The Quilt Index was developed and led by Michigan State University Museum and Michigan State University’s MATRIX Center for Digital Humanities and Social Sciences. Michigan State University partnered with the American Folk Art Museum on this initiative.



Buffalo Historical Society Quilt Day, June 1989. Photo courtesy of the American Folk Art Museum.

“We were excited to be the institution charged with documenting quilts made in New York State. Now more than six thousand quilts, as well as the personal stories of who made them, will be accessible to a world audience,” says Stacy C. Hollander, deputy director for curatorial affairs, chief curator, and director of exhibitions at the American Folk Art Museum. “Quilts reflect the political, social, and religious views of (mostly) women at a time when there were few outlets to express such ideas. The important stories that they tell reveal firsthand witness to American life and need to be preserved and disseminated, and that is what this grant will do.”

After a year of behind-the-scenes digitizing, the first 1,200 quilts from the American Folk Art Museum’s New York Quilt Project are now available on the Quilt Index for everyone to study, observe, and enjoy, with more quilts added each week. <http://www.quiltindex.org/contributor.php?kid=73-19E-0>



Buffalo Historical Society Quilt Day, June 1989. Photo courtesy of the American Folk Art Museum.

Archives Valuation & Monetary Appraisal

BY JOHN V. HENLEY

Accredited Senior Appraiser, American Society of Appraisers



Recently, I have been working on developing a course to share methods of analysis to conclude a monetary value for archives. In his masterpiece, *A Glossary of Archival Records Terminology*, Richard Pearce-Moses has an entry for “monetary appraisal” as the process of determining a fair market value for materials. As a one-time student of library science and now as a “monetary” appraiser, I’m working to add some clarification to Pearce-Moses’ definition from the point of view of a monetary appraiser.

Monetary appraisers do not determine values. Only a judge or legal entity can “determine” a value. Monetary appraisers are obliged to “conclude” a value, which is to say, state an opinion of value based on evidence from the marketplace, analysis of that evidence using accepted valuation methodologies, and present a credible argument

based on that evidence. Monetary appraisers also conclude a Replacement Value for archive collections, and although a Replacement Value maybe be the same as a Fair Market Value in some circumstances, there are numerous instances where the types of value and value conclusions are not the same. For example, a conclusion of Replacement Value for insurance coverage might be based on the creation of a reproduction of a lost object, or it might be a conclusion of Replacement Value to purchase a new object to replace a loss based on prices of comparable or similar items in the appropriate market arena.

Fair Market Value, instead, refers to the value per the specific definitions of government and/or taxing authorities for such conclusions and requires the appraiser to consider the sales of similar properties in various marketplaces. While the processes of monetary appraisal and archival appraisal have some significant differences, both share several important features.

Pearce-Moses’ elegant definition of appraisal is: “1. The process of identifying materials offered to an archives that have sufficient value to be accessioned. – 2. The process of determining the length of time records should be retained, based on legal requirements and on their current and potential usefulness.” For the monetary appraisal process, the appraiser must, like her/his friend in the archives, identify items with sufficient value to be accessioned. The word “value” differs in meaning. An item with archival value may or may not have much monetary value, but both the archivist and the monetary valuer need to identify the characteristics which make it a valuable entity. These can range from aesthetic value to research value to rarity. The monetary appraiser, like the archivist, needs to assess archival materials for their usefulness as this is the very underpinning of monetary value. As archivists are increasingly being called to define the “value” of donated collections in their care, understanding these two perspectives could assist in managing acquisitions.

On May 3-5, 2018, the American Society of Appraisers will have its Annual Connoisseurship Conference in Dearborn, Michigan. Many sessions will focus on different aspects of monetary appraisal of archives. Members of the Society of American Archivists are welcome to attend and learn how a variety of personal property appraisers approach their common problem of concluding a monetary value for archives. This conference will feature talks from two legendary appraisers of archives: Nancy Escher and John R. Payne, as well as talks on the *Uniform Standards of Professional Appraisal Practice* as it relates to concluding a monetary value for archives. For more on this conference, visit: <http://www.appraisers.org/Education/conferences/personal-property-conference>.

Small Archival Gems from Costa Rica

BY KATHERINE MEYERS SATRIANO

Associate Archivist, Peabody Museum of Archaeology and Ethnology, Harvard University

This fall the Peabody Museum Archives curated a mini exhibit installed in the lobby of the Peabody Museum of Archaeology and Ethnology at Harvard University. It looks at Samuel Lothrop’s excavations of large stone balls and other artifacts from a United Fruit Company banana plantation in Costa Rica in 1949, exploring how archival material provides us with information about objects in the collections. The exhibit will remain on view until February 2018, so it won’t be up for much longer—but if you happen to visit later, more archival materials are included in the Museum’s exhibit [All the World Is Here: Harvard’s Peabody Museum and the Invention of American Anthropology](#).



Smithsonian's National Anthropological Archives: An NSF-Funded Grant to Improve Data Discovery and Access

BY CAITLIN HAYNES

Reference Archivist, National Anthropological Archives, Smithsonian Institution



Museum Support Center, Suitland, Maryland. Photo courtesy of the NAA.

At the end of July 2017, the Smithsonian's [National Anthropological Archives](#) (NAA) launched an exciting new three-year [NSF](#)-funded project to improve the use, access, and discoverability of NAA's collections. The NAA, part of the National Museum of Natural History's (NMNH) Department of Anthropology, collects and preserves historical and contemporary anthropological materials that document the world's cultures and the history of anthropology. Created out of the merger of the Smithsonian Institution's Bureau of American Ethnology and [Department of Anthropology](#) in 1965, the NAA holds one of the world's largest and richest archival collections related to North American archeology and ethnography, Indigenous artwork, and historical photographs. The National Anthropological Film Collection (NAFC, formerly the [Human Studies Film Archives](#)) merged with the NAA in 2017. Begun in 1975 as the National Anthropological Film Center, including over 8 million feet of ethnographic film, NAFC includes some of the classics of visual anthropology, spans the history of filmmaking, and documents all regions of the globe. Together with the NAA, these collections are an unparalleled archival resource for world cultures.

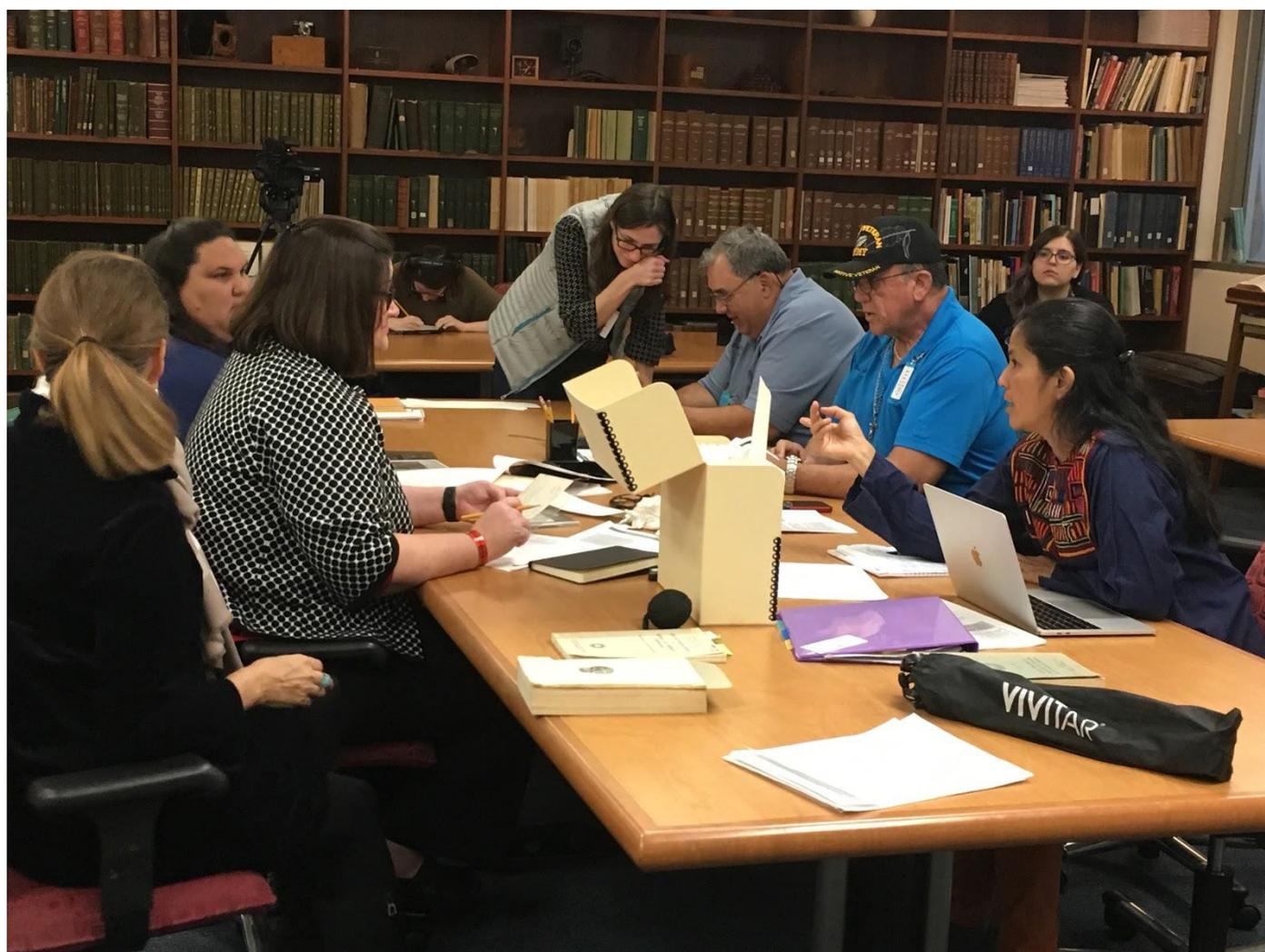
Despite the high usage of NAA collections relative to other Smithsonian archival repositories and the increasing recognition of archival research in anthropological scholarship, NAA materials remain underutilized. Open to researchers by appointment, the NAA's facilities are located offsite at the Smithsonian's [Museum Support Center](#) in Suitland, Maryland—the primary storage facility for the National Museum of Natural History's many collections. This location means a decrease in awareness and use of the NAA by both internal and external researchers. Smithsonian's [online platforms](#) and vast pan-institutional [collections search](#) functions offer remote researchers multiple entry-points, but navigating these resources can be difficult and overwhelming, particularly to first-time users. Many of the [NAA's collections are searchable online](#) (most are catalogued and discoverable), but digitized content still represents a fraction of our repository's materials.

At the end of this three-year grant, we hope to use project findings to make NAA collections more accessible by improving online discovery tools and reference services, as well as the NAA's professional presence. We also hope to develop methods and standards that can be applied in other repositories that hold anthropological content. The project is running in tandem with a collections assessment, in order to understand how researcher needs should align with collection priorities.

Diana Marsh, a museum anthropologist, was hired as the Postdoctoral Fellow to lead the project. She is working closely with Caitlin Haynes, the NAA's reference archivist, who brings to the project knowledge of and communications with NAA's users. National Museum of Natural History (NMNH) Department of Anthropology curators Gabriela Pérez Báez (Co-Principle Investigator) and Joshua A. Bell (Co-Principle Investigator), and Head Archivist of the NAA, Gina Rappaport, comprise the supervisory team. The project is also consulting an external interdisciplinary advisory team including Ricardo Punzalan (University of Maryland), Patricia Galloway (University of Texas, Austin), Mark Turin (University of British Columbia), Gary Holton (University of Hawaii), and Brian Carpenter (American Philosophical Society).

This month, the team launches its first phase—a pilot project designed to shape a broader second-phase study and survey. During the pilot, the NAA is conducting interviews with a range of its 2016 users, drawing on an analysis of the breakdown of users that year by expertise, discipline, and research purpose. The goal of our pilot interviews is to better understand researcher needs, information-seeking processes, and current interests, and how they differ by researcher background and affiliation.

Are you interested in or working on user studies projects? Get in touch with Diana Marsh, Postdoctoral Fellow (marshd@si.edu) and Caitlin Haynes, Reference Archivist (haynes@si.edu), with the National Anthropological Archives, Department of Anthropology, National Museum of Natural History, Smithsonian Institution



A delegation of Biloxi-Chitimacha-Choctaw Tribe from the Isle de Jean Charles visit the NAA as part of the NMNH Recovering Voices program, October 27, 2017. Photo by Diana March.

The Wildlife Conservation Society Archives

BY MADELEINE THOMPSON, PhD

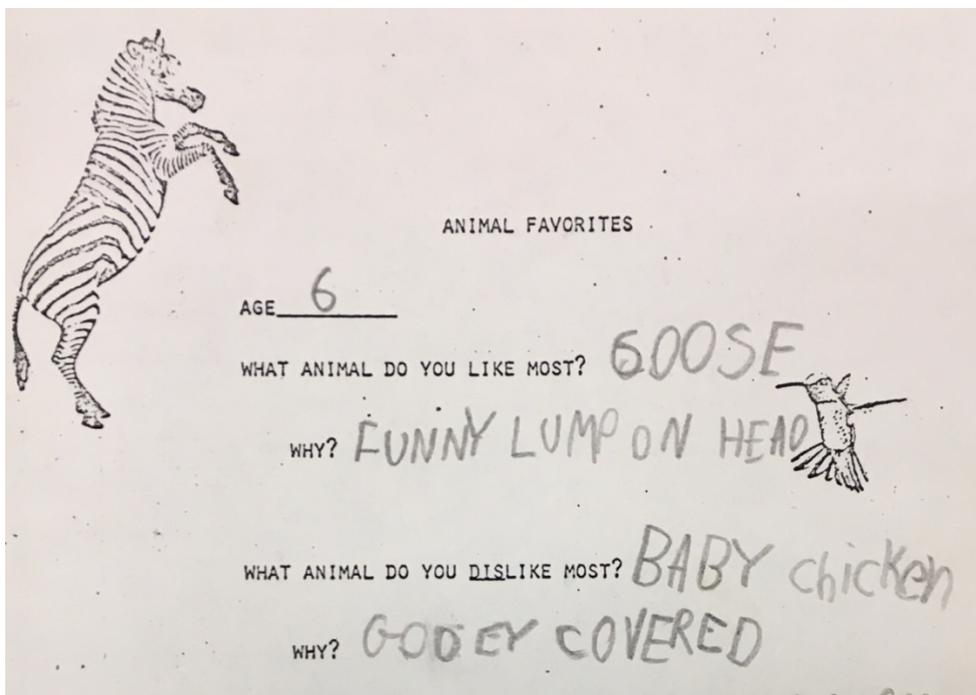
Institutional Archivist, Wildlife Conservation Society

NHPRC Processing Project Update: The Wildlife Conservation Society Archives is pleased to report our progress on a large processing project funded by the National Historical Publications and Records Commission's Access to Records grant program. As of our last reporting period, we have completed the processing of 134 linear feet plus 34 cubic feet from 15 collections. These include materials from various former WCS individuals and departments, including the Department of Tropical Research, the Education Department, and three Ornithology Department curators. Due in part to the terrific visual material that we have discovered during this project, we have also begun an Instagram account ([@wcsarchives](https://www.instagram.com/wcsarchives)) to share materials from our collections.

New Staff Member: Sana Masood joined us first as a maternity leave replacement and then to help complete our processing project, and we are thrilled that she has stayed on with us in the role of Archivist.

Legacy Digital Media Project

Completion: We are pleased to report the completion of a project focused on legacy digital media funded by the Leon Levy Foundation. Under this project, Digital Project Archivist Caroline Gil created disk images of 987 obsolete and near-obsolete media carriers, including floppy discs, CDs, and external hard-drives. Beyond creating these disk images, Caroline tested and implemented digital curation workflows to appraise, transfer, and ingest these digital records into a cloud-based storage system. These workflows made extensive use of open-source software, and through them, the WCS Archives has successfully established a foundation for preserving the content on these disks.



Response to child visitor survey conducted by WCS Education Department at the Bronx Zoo, late 1970s, Collection 2100, WCS Archive.

Please contact us if you're interested in seeing our project documentation, or read more about the project on our blog, [Wild Things](#).

Post Script

Following years in museums and at the University of Hawaii at Manoa (UHM) Library's Preservation Department, **Malia Van Heukelem** started her new role as Art Archivist Librarian in December for the Jean Charlot Collection, also at the UHM Library. The collection is an extensive archive of art works and documents relating to the artist and writer Jean Charlot (1898-1979) and to other artists, intellectuals, and friends he worked with or knew in his long career in France, Mexico, mainland United States, and Hawaii.

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 in early January and July, or as announced on the listserv. All submissions should be sent to the Newsletter Editor, Katrina O'Brien katrina@worldofspeed.org.

Detroit Institute of Arts Research Library & Archives

BY JAMES E. HANKS

Archivist

Happy 2018 from Motown! Our department has grown with some recent restructuring—as part of a newly reorganized Exhibition, Collections, and Information Strategies business unit, we now include four additional staffers. Christina Gibbs manages TMS (The Museum System) and Jessica Herczeg-Konecny manages Piction (digital asset management). Kelly Flaherty and Jenna Post are Collections Information Specialists who work to improve catalog records of artwork (<https://www.dia.org/art/collection>). This unified department elevates the visibility of the museum archives, and enables us to connect collections information with the public (<https://www.dia.org/art/research-library>). The merger expands the definition of “collections” and incorporates efficiencies for organizing and managing data and long-term digital preservation relating to institutional knowledge, primary sources, artwork, and time-based media. Other items of note include:

- Colleague and former intern Danae Dracht has accepted a job as Archivist at the Getty Research Institute, working with the Frank Gehry Collection.
- Sara Ausilio has been promoted to Digital Archivist. Sara is digitizing our collection of exhibitions photography which dates back to the beginning of institutional history in 1883.
- Archives intern and Wayne State University student Autumn Diaz is processing the records of *Friends of African and African American Art*, a museum auxiliary group founded in the 1960s. This group of benefactors has had an important role in making the DIA truly encyclopedic and global in scope. It continues to host an annual gala, the Bal Africain.

The Albert Kahn Research Coalition, a collaborative group of architectural historians, archivists, and librarians throughout Southeast Michigan (including myself and Maria Ketcham, Director, Research Library, Archives & Collections Information) is presenting a lecture and gallery event March 28, 2018 at Lawrence Technological University. The speaker will be Michael Hodges, author of *Building the Future: Albert Kahn in Detroit*. Artwork will include photographs from the opus *Guardians of Detroit: A Pictorial Guide to Architectural Sculpture in the Motor City* by Jeff Morrison. Email me at jhanks@dia.org for details.



Art of Africa Exhibition, 1963 Installation view. Courtesy of Detroit Institute of Arts Research Library & Archives.

Black, White and Bronze: What Role Do Archivists Play in Ridding American Racism of Its Historical Amnesia?

BY SARAH RICCITELLI

Corporate Archivist & Records Manager



Stephen Foster looms over an African-American slave playing a banjo in this statue by Giuseppe Moretti. Note the bare and shod feet. Photo courtesy of Bill O'Driscoll, The Pittsburgh City-Paper.

Chapter I: Charleston, South Carolina

When Dylann Roof murdered nine African-American worshippers in their historic church in June of 2015, another chapter was written in the long, sorry and sordid book of American race relations, after a period of the writer's block known as historical amnesia. When photos surfaced of the vehemently racist Roof posing with the Confederate battle flag, everyone from ordinary citizens to professional historians threw themselves into arguments about the flag's true meaning: racism or heritage. Many historians argued that the Confederate flag was indeed racist, but as a part of our shared history, state capitals should keep their flags.¹

Chapter II: Charlottesville, Virginia

On August 12, 2017, white supremacists rallied in front of the memorial statue of Confederate General Robert E. Lee in Charlottesville, VA, after debate shifted in favor of removing the statue. During the ensuing rally and counter-protest, a white nationalist drove his car into a crowd and killed Heather Heyer. Immediately, President Donald J. Trump blamed "many sides" for the violence and stated that many of the neo-Nazi and Alt-Right marchers were "very fine people."²

Chapter III: Pittsburgh, Pennsylvania (Stephen Foster and His Discontents)

A 1900 bronze statue by Italian artist Giuseppe Moretti depicts Pittsburgher Stephen Collins Foster as a well-dressed white man, complete with gentleman's shoes, standing over a barefoot, gap-toothed, ragged and vacant-eyed African-American slave strumming a banjo, who sits at Foster's feet. Stephen Foster's figure apparently transcribes the opening notes and lyrics to his earliest hit, "Old Ned," about the death of a musical and (supposedly) happy slave.

Current scholarship agrees that Stephen Foster had abolitionist sympathies, despite the fact that many, if not most, of his songs lent themselves to Blackface Minstrelsy, which helped usher in the Jim Crow era of segregation in the American South.

Chapter IV. The Pittsburgh Public Arts Commission Hearing on the Stephen Foster Statue

On October 4, 2017, I attended the Pittsburgh Public Arts Commission public hearing on the eventual fate of the Stephen Foster statue: removal, relocation or a plaque to explain its racial context. Both black and white Americans were, with a few exceptions, united in their desire to see the statue removed. A smaller contingent wanted the statue modified with a plaque. Pittsburgh's black and white communities reached an understanding: people of color need to stand beside their white counterparts, not sit beneath them.

¹ Ben Jones, "The Confederate Flag is A Matter of Pride and Heritage, Not Hate," *New York Times*, 19 June 2015, accessed 12 October 2017, <https://www.nytimes.com/roomfordebate/2015/06/19/does-the-confederate-flag-breed-racism/the-confederate-flag-is-a-matter-of-pride-and-heritage-not-hated>.

² Maggie Castor, Christina Caron, and Daniel Victor, "A Guide to the Charlottesville Aftermath," *New York Times*, 13 August 2017, accessed 12 October 2017, <https://www.nytimes.com/2017/08/13/us/charlottesville-virginia-overview.html>.

I, too, testified to the Pittsburgh Public Arts Commission about the Stephen Foster Memorial statue. I said that the statue masks a long and bloody history of racism and violence. Destroying the statue would erase our history and how far we stand from our democratic ideal. The statue should be removed and relocated to a museum, where it can be properly contextualized and its story fully told. Or, an explanatory plaque should be added to fully contextualize the statue and address the racial concerns that it raises. But, whatever is done, it must be historically accurate and acknowledge the racial strife that the statue embodies.

On October 25, 2017, the Pittsburgh Public Arts Commission voted to remove the Stephen Foster statue from its prominent position on Forbes Avenue next to the Carnegie Museums. The statue will be placed in storage, with the hopes that it will eventually move into a private collection. Change is coming.³

Chapter V: Concluding Thoughts

During recent debates over the fates of Confederate flags and monuments, archivists have been shamefully silent. This silence may be due to most American archivists being white, a reality that pushed SAA to recruit more archivists of color.⁴ As an archivist, I feel that, for too long, my colleagues in the field have too often contented themselves with passively collecting historical documents, instead of choosing what documents to collect and to what ends they collect them. It is well past time that we, as archivists, put justice and truth before institutional loyalty or even donors and speak up when racism, or any form of historical amnesia, rears its ugly head.

Some community archives have already started. The Interference Archive “explores the relationship between cultural production and social movements” by bringing to light previously unknown facets of American civil protests and revolutionary movements. A recent exhibit, which displayed art by African-American women who participated in civil rights struggles from the 1960s through today, showed that African-Americans and people of color continue to fight fiercely for their rights as Americans, independently of the white majority's support.^{5,6}

While the Interference Archives' efforts are laudable, it is high time that mainstream archival organizations open their eyes to the racial conflicts in our country and advocate for true justice and equality. Because only the truth and nothing but the truth can set this country free from the burdens of its racist past. When archivists call the past to account, history can write a new book. Change is coming.



John Reyes, Arts & Culture Coordinator for the Carnegie Library of Pittsburgh at North Braddock, testifies to the Pittsburgh Public Arts Commission regarding the Stephen Foster statue's meaning to Pittsburgh and the statue's impact on children. Photo courtesy of Bill O'Driscoll, The Pittsburgh City-Paper.

³ Bill O'Driscoll, “Art Commission Votes to Remove Stephen Foster Statue,” *The Pittsburgh City-Paper*, 26 October 2017, accessed 11 January 2018, <https://www.pghcitypaper.com/Blog/archives/2017/10/26/art-commission-votes-to-remove-stephen-foster-statue>.

⁴ Alex H. Poole, “Pinkett’s Charges: Recruiting, Retaining and Mentoring Archivists of Color in the Twenty-First Century,” *The American Archivist*, 80, no. 1 (Spring/Summer 2017), accessed 12 October 2017, <http://americanarchivist.org/doi/pdf/10.17723/0360-9081.80.1.103>.

⁵ “Homepage,” *The Interference Archive*, accessed 12 October 2017, <http://interferencearchive.org/>.

⁶ “Black Women/Black Lives,” *The Interference Archive*, January/February 2017, accessed 12 October 2017. <http://interferencearchive.org/black-womenblack-lives/>.

Activities at the World of Speed Archive

BY KATRINA O'BRIEN

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

The World of Speed Archive is one of the three main core mission programs that make up the motorsports museum in Wilsonville, OR; the others being Exhibits and Education. The WOS Archive manages the Museum's permanent collection of digital and print photos, artifacts, audiovisuals, papers, artwork, film, technical drawings, tools, serials, and publications—roughly 5000 cubic feet, donated by over 300 donors, many donating multiple times, since opening nearly three years ago. Our goal is bringing preservation and access together. Even before opening to the public, the Archive began building the online catalog (<http://cdm16938.contentdm.oclc.org/cdm/>), making the collection accessible to the public from day one while also creating the collection management policy, disaster plan and every other form, policy and procedure related to the Collection from scratch. With a focus on building and supporting a community-sourced collection, the Archive has created multiple outlets for donors and lenders to engage with, participate, and add to the collection such as our loan-to-digitize program in order for images and the like be given wider accessibility through a centralized portal when donating is not a present option, and the Racing Stories Vault video series where donors are invited to record and share their story as connected to their donation. This is slowly building into an onsite oral histories recording kiosk and viewing area where visitors will be able to record their stories to be shared onsite and online while also being preserved as integrated into the Collection.

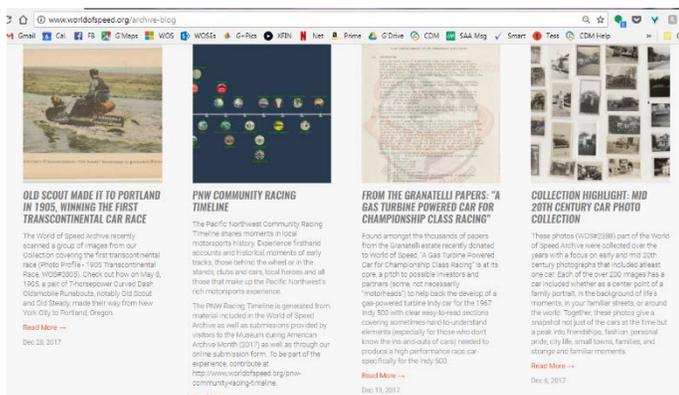


WOS Archive volunteers above. Camp archive session below.



In 2018 the WOS Archive unveiled the *PNW Community Racing Timeline* (<http://www.worldofspeed.org/pnw-community-racing-timeline>) with a focus on community engagement with onsite and online submissions and utilizing the Collection to connect visitors to local racing history. What started as an onsite whiteboard write-in activity in the Museum gallery during Archive Month 2017 developed into an online platform where local stories and firsthand accounts take center stage alongside images of collection items. Visitors can click on a circle image or title anywhere on the timeline to find a pop-up image with an accompanying story or fun fact, or view the pop-ups in chronological order as scrolling graphics below.

The WOS Archive manages a continuous series of scanning and pre-catalog inventorying projects, utilizing the support of nine active archive-specific volunteers offering over 30 hours per week, from multi-pallet slide collections to racing car blueprints, local master mechanic teaching materials (brought in his metal file cabinet), and a collection of early century photographs that include cars amidst daily life. *Inside the World of Speed Archive* (<http://www.worldofspeed.org/archive-blog/>) houses image-rich collection highlights, uploaded roughly twice per month and on social media, often showcasing completed volunteers projects, photo and scrapbook e-flipbooks, collection updates, exhibit connections, and archive presentations. The Archive also hosts "archive sessions" for the Museum's youth camps and school programs, develops collection-based exhibits in the Museum's gallery, organizes collection unveiling members events, and creates offsite displays for community spaces such as libraries. Every second full Friday to Sunday of the month, the Archive hosts Open Archive Days in which Archive Room visitors are offered a "gloves-on" close-up experience with images and artifacts in the Collection. Every October for Archive Month, the Archive also hosts a series of events including free preservation workshops, volunteer collection talks, racing home movie viewings, and firsthand-story collecting. This is all while we continue to welcome donors and catalog items into the collection with the support of Associate Archivist Sara Paulson, who was also of huge help when the Archive did its first item-by-item collection inventory in 2017 including physical, metadata, and catalog image check.



Examples of collection highlights from *Inside the World of Speed Archive*, video from the *Racing Story Vault*, and scanned scrapbook digitized and formatted into an online e-flipbook. WOS Archive: <http://www.worldofspeed.org/archive>.

Becoming Modern: MoMA's Archives in Paris

BY MICHELLE ELLIGOTT

Chief of Archives, Library and Research Collections

From October 10, 2017 to March 5, 2018, MoMA's Archives are being showcased as part of a major collection exhibition at the Fondation Louis Vuitton titled *Etre moderne: le MoMA à Paris / Being Modern: MoMA in Paris*. The premise of the exhibition is to display some 200 works of art from MoMA's permanent collection, but not simply as a parade of masterworks. Rather, the objective is to show the collection in a new way, combining mediums or formats within the galleries, as well as highlighting new acquisitions. Furthermore, there is an interest in not just presenting the art historiography, but also the story of *how* MoMA's collection was created and evolved over time.

When the curator of the exhibition, Quentin Bajac, explained this approach, I thought to myself, now that is a very archival point of view, with its emphasis on context. So when he invited me to collaborate with him on preparing a small display (he thought maybe some two dozen documents in two vitrines) on the history of the institution, I was more than happy to oblige.

Well, fast forward. I ended up organizing an exhibition drawn from the Archives, to which was dedicated 2,100 square feet spread across two galleries that are situated in the main flow of the exhibition. The presentation includes: 100 documents and artifacts from the Archives; 100 historical photographs enlarged and reproduced on the walls; a dozen works of art from the collection; and silk-screened on the walls, a 4,000 word year-by-year chronology of the Museum, beginning in 1929 and ending today. And it even has its own title: *Devenir moderne, or Becoming Modern*.

The first gallery begins with the founding of the institution and ends with the acquisition of the Mies van der Rohe Archive in 1968. Topics covered include the first exhibition in 1929, the 1931 Matisse retrospective, the 1939 International Style Goodwin Stone Building, and the Museum's 1957 Picasso retrospective on the occasion of which the artist made a silk tie that he sent in the mail to Alfred Barr.

The second gallery begins with the tumultuous year of 1969 and actions taken by the Art Workers Coalition, presents iconic exhibitions of the 1970s such as *Information* and the establishment of the *Projects* series, showcases the temporary move to QNS in 2001, and closes in the rear with the animation of the new building expansion project to be completed in 2019.

Etre moderne is accompanied by an illustrated catalogue. In the plate section every work in the show is represented by a catalogue entry. What is unique is that the works are presented in chronological order of their date of acquisition, rather than their date of creation, underscoring the narrative of the development of the collection over time.

In addition, a selection of 10 items from the Archives section received entries, which were interspersed with the works of art according to date. For example, documents relating to the Museum's merger with P.S. 1 Contemporary Art Center in 2000 followed an Ellsworth Kelly drawing that was created in 1951 and acquired in 1997. I am particularly proud that nine different members of the Archives staff contributed entries for the catalogue, and for eight of them, it was the first time they were published by MoMA. The catalogue also includes a chronology which is nearly identical to that in the show.

Paris was seemingly mad for MoMA this fall; attendance to *Etre moderne* has been strong, with 310,000 visitors in the first two months. We are thrilled to have shared such a large selection of the MoMA Archives with the public in this way, and hope it inspires how we reinstall the collection in New York in our expanded galleries in 2019. I think we can all agree that the public is engaged and enchanted with the stories that our research collections can convey.



