

Museum Archivist

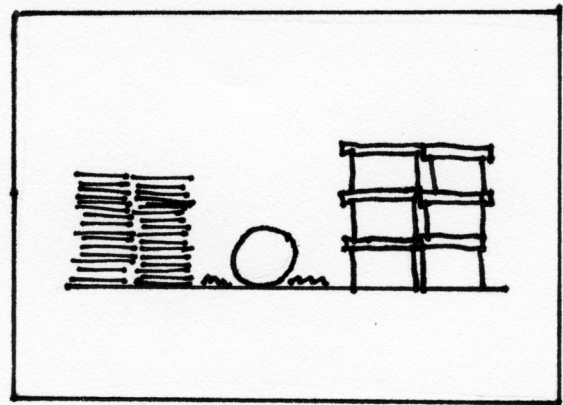
Summer/ Fall 2019

Volume 29, Issue 2

Letter From the Chair, Hillary Bober

Dear Archivists,

I was listening to a podcast episode about doodles - doodle + riddle - or a simple drawing with a humorous caption popular in the 1950s. A famous early doodle, by creator Roger Price, is a square with a horizontal line across the center; the caption is “A scene in Texas.” So, a timely example – though Austin is in Texas Hill Country. It inspired me to create this doodle-esque image to provide my personal answer to the questions I posed about professional communication in the previous letter, and as an explanation for my lack of follow through on the experiment I proposed.



An overwhelmed archivist.

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NDSR Art at Small Data Industries: Born-digital Artists' Materials in the Archive and Studio

Rachel Ward, NDSR Art Resident
Small Data Industries, Brooklyn, NY

This past year, I was the grateful recipient of the National Digital Stewardship Residency (NDSR Art) award. My host site was Small Data Industries, a lab in Brooklyn whose mission is to safeguard the integrity of the world's artistic record. My year there was spent training in the hands-on conservation and archiving of time-based media art (TBMA). This included both contemporary and obsolete media formats, from floppy disks to virtual reality (VR) art. My work was thematically bifurcated into two applied project streams representing the “old” and the “new” — the inventorying and stabilization of an old archive of TBMA, an even older media artist's archive, and my new research about the ecosystem of contemporary media art.

The term “born-digital” in my NDSR Art project title, *Something old, something new: Born-digital Artists' Materials in the Archive and Studio* refers to content produced in digital form, rather than having been converted from print or analog. Quoting the Society of American Archivists, “born-digital information is distinguished from digitized, the latter describing a document created on paper that has been scanned [whereas] a document created using a word processor may be described as born-digital.”

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The annual meeting is just around the corner – welcome to Texas – and SAA’s new format for the conference schedule has all section activities grouped on a single day, Saturday August 3rd. This has resulted in a shortened symposium followed by the section business meeting. The Standards and Best Practices Working Group, co-chaired by Rachel Chatalbash and Megan Schwenke, have put together a great ‘Updates from the Floor’ program with six speakers. The section meeting will follow the symposium.

Hope to see you there!

Hillary Bober
Dallas Museum of Art
MAS Chair (2018-19)



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

To connect via the official MAS email listserv, login or create a login for SAA Connect: <https://connect.archivists.org/home>. Once logged in, you can select to join the email list.

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 SAA-MUS-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 Bourgoin](#).

Museum Archives Section Officers

Hillary Bober, Chair
hbober@dma.com

Katrina O'Brien, Vice Chair/ Chair Elect
katrina@worldofspeed.org

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

Shannon Morelli, Web Liaison
s-morelli@nga.gov

Cate Peebles, Newsletter Editor
catherine.peebles@yale.edu

Melissa Gonzales, Council Liaison
Melissa_gonzales@icloud.com

Felicia Owens, Staff Liaison
fowens@archivists.org

Incoming Section Officers

Welcome to **Sharad J. Shah**, the Museum Archives Section’s newly elected Vice Chair/ Chair! Sharad is Collections Management Librarian in the History and Culture Department at the Smithsonian Libraries. **Cate Peebles** will continue her tenure as Newsletter Editor and **Katrina O'Brien** will become Chair. **Shannon Morelli** and **Tara Laver** will continue as Web Liaison and Recording Secretary, respectively. Thank you to all who participated in this election, either as candidates or voting members!

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, Cate Peebles: catherine.peebles@yale.edu.

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Figure 2. Eyebeam's archive was stored for years in boxes and filing cabinets .



Figure 3. Eyebeam's media items being sorted into archival boxes in the Small Data lab.

Not only are aging born-digital materials highly at risk for obsolescence as a result of their physical precarity, but also due to the diminishing ability of contemporary computers to handle these formats. Thus, the stabilization (digitization, migration, physical preservation and/or digital storage) are an exigent concern.

The goal for the “old” was to design a stabilization strategy for two highly at-risk media archives. The first was Eyebeam’s, a prestigious artist-in-residency program in Brooklyn that supports tech-artists who work on projects related to social justice. Since they were established in 1997, they have hosted renowned artists such as the late Carolee Schneemann and Cory Arcangel. Initially they were based in Chelsea but when hurricane Sandy hit, the majority of the archive was severely damaged. Since Sandy, the full archive (around 1,200 obsolete media items) has lived in boxes and filing cabinets. It needed inventoried, organized and a plan for preservation and access. The project began by packaging the media from the filing cabinets, including their old server, and bringing it to our lab.

The second “old” archive that I worked is Laurie Spiegel’s. Amongst many of her impressive accomplishments, Laurie was an early pioneer of electronic music — which was included on the Golden Voyager album that was sent into outer space. Last spring, she was inducted into the Women’s Hall of Fame. Laurie’s loft contains about 2,000 pieces of at-risk media items and 22 computers that represent her life’s work at Bell Labs while simultaneously gaining popular acclaim as a pioneer in algorithmic music from the 1970’s onwards. The full body of work that she coded, documented and collected over her lifetime is stored in her loft.

Where Laurie’s archive contains media pieces from as far back as the 1970s (including 1,145 floppy disks), Eyebeam’s archive was established decades later (1997) but with equally at-risk born-digital materials including Zip disks, CDs, DVDs, BetaCam, VHS and MiniDV’s. Although from different eras, the strategy for both archives ran parallel — centered on intellectual and physical control — via methodical inventorying, photographs with unique identifiers, disk imaging and safe physical and digital storage. Whereas Eyebeam’s archive required regaining control, Laurie’s was about developing control from the ground-up.

The “new” stream of my research considered the broader ecosystem of contemporary media art today. Specifically,

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the path of a TBMA piece from artist's studio to gallery to private collection and detecting the problems the piece faces at each stop along this trajectory — inclusive of the interstitial spaces (such as during acquisition). To do so, I conducted nine (9) interviews that were generally 1-2 hours long with art studios, gallery owners or directors, and international private collectors —to construct a more comprehensive view of this ecosystem. I presented this research at the American Institute of Conservation (AIC) in May 2019, which concluded with four recommendations for the conservation needs of TBMA that exists outside the walls of institutions — (that is, in “the wild”) in the contemporary art market — much of which is still being negotiated and standardized.

In looking forward, it is important to consider the synthesis of the old and new project streams. The two “old” archives focused on inventorying, media stabilization and a long-term preservation work plan, whereas the “new” was about interviewing contemporary artists to understand the emerging needs of contemporary born-digital archives today. Broadly, the synthesis of old and new seemed to equate to that of focused control — establishing control in Laurie's older archive, as well as “new” artists' archives — whereas Eyebeam's was about regaining control. As I learned from the Eyebeam project — leaning from past mistakes is what informs and innovates conservators' best-practices for emerging artists' work. In other words, although Hurricane Sandy left Eyebeam's archive in a state that will never be fully recoverable, it did provide critical insight into oversights that were made at though (although inevitable under the circumstances) and new, necessary best practices that now must be carried forward.

Due to the importance and value of time-based media art (TBMA) work that exists outside the walls of institutions, new practices are needed in conservation that *also* exist outside of these walls. This can be in the form of an old aging archive or in the nascent work of a new, emerging artist. At this juncture, media conservators in private practice could provide this support at every entry point along the TBMA path, directly to artists, galleries and collectors. Here, the most prudent and inexpensive solutions would rest in **preventative conservation** rather than salvage repair. In doing so, it could pre-emptively safeguard the legacy of artists — and by protecting works in private spaces, it may make TBMA more collectible — in turn, may financially facilitate media artists to sustainably continue working in this medium for years to come. Importantly, these defined spaces of need may open up new roles and **career opportunities** for emerging media conservators, in our collective goal to preserve our global artistic legacy — from small art pieces “in the wild” to priceless artworks in institutions.

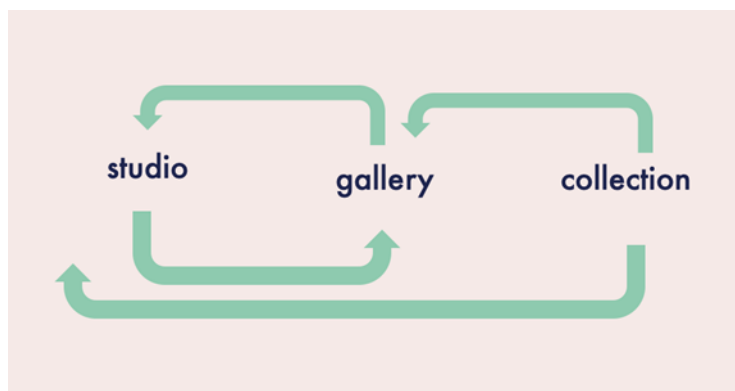


Figure 5. Diagram depicting my research on the contemporary art "ecosystem"

Report from the Standards and Best Practices Working Group

BY RACHEL CHATALBASH AND MEGAN SCHWENKE

S&BP Working Group Co-Chairs

Over the course of 2018-2019 year, the Museum Archives Section's Standards and Best Practices Working Group embarked on a project to review and update the [Museum Archives Guidelines](#). The Guidelines were developed in 1998, and approved and endorsed by SAA Council in 2003. As the museum archives profession has grown and developed significantly over the past two decades, the Working Group evaluated their purpose, audience, and format, researched and considered similar guidelines belonging to other SAA Sections and allied groups, and surveyed the Section for our members' thoughts on them.

Below are the main takeaways from both the Working Group's analysis and survey responses from Section members:

- Working Group and Section members agree that it's important to maintain and update guidelines that are approved by SAA Council.
- The Guidelines should be useful to both archivists and administration.
- The Guidelines should include a vision or value statement for museum archives.
- Language and terminology used in the current Guidelines should be updated.
- There is a desire to see guidelines linked with practical examples.

Topic areas for addition or improvement:

- Sustainability of resources
- Access
- Outreach/diversity
- Replevin
- Born-digital and digital preservation
- Intern policies specific to reliance on interns/volunteers in museum context rather than general guidance
- Special collections

We will be moving forward with a revision to the Guidelines based on these takeaways this coming fall, and anticipate sharing that work with the Section for feedback in early 2020. We look forward to receiving your comments then.

Our Working Group also organized its annual symposium for this year's SAA Annual Meeting in Austin on **Saturday, August 3rd, from 8:30am to 10:30am.**

This year the symposium will formalize the "Updates from the Floor" portion of the Section meeting and focus on projects currently underway or recently completed in museum archives. It will provide a forum for sharing pilots, in-progress work, and recently completed projects, initiatives, and activities at our repositories with our colleagues, and offers an opportunity for sharing ideas and assessing the current state of the museum archives field. We hope that you will join us! Please note that our Section's business meeting will immediately follow the symposium.

Report from the Standards and Best Practices Working Group

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About the Museum Archives Section Standards and Best Practices Working Group:

Over the past seven 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](#).

2018-2019 MAS Standards and Best Practices Working Group members:

Virginia Angles, Rose Chiango, Caroline Clavell, Ryan Evans, Jessica Gambling, Riley E. Griffin, Marge Huang, Rose Marie Kimball, Cate Peebles, Colleen McFarland Rademaker, Katherine Meyers Satriano, Sara Seltzer, 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!

Publication News

Why Art Museums? The Unfinished Work of Alexander Dorner

Edited by Sarah Ganz Blythe and Andrew Martinez

Co-published with MIT Press.

Alexander Dorner (1893–1957) became director of the Rhode Island School of Design Museum in 1938 and immediately began a radical makeover of the galleries, drawing on theories he had developed in collaboration with modernist artists during his directorship of the Provinzialmuseum in Hanover, Germany. Dorner formed close relationships with the Bauhaus artists and made some of the first acquisitions of works by Lázló Moholy-Nagy, Kazimir Malevich, El Lissitzky, and others. The Nazi regime actively opposed Dorner's work, and he fled Germany for the United States. The saturated museum environments Dorner created sought to inspire wonderment and awe, immersing visitors in the look and feel of a given period. Music, literature, and gallery talks (offered through a pioneering audio system) attempted to recreate the complex worlds in which the objects once operated. At the RISD Museum, Dorner clashed with RISD officials and Providence society and contended with wartime anti-German bias. His tenure at RISD was brief but highly influential.

[Why Art Museums?](#) considers Dorner's legacy and influence in art history, education, and museum practice. It includes the first publication of significant archival documents: a 1938 speech made by Dorner at Harvard University as well as galleys of Dorner's unpublished manuscript "Why Have Art Museums?," both of which explore the meaning and purpose of museums and art in society. The accompanying essays make clear the relevance of Dorner's ideas about progressive education, public access to art and design, and the shaping of environments for experience and learning.

[Archivist for the Rhode Island School of Design, Andrew Martinez](#), contributes an essay chronicling Dorner's significant and often challenging changes to museum practices—methods that not only worked against established notions of display and spectatorship, but were often at odds with typical approaches to administration and stewardship.

Common & Not-So-Common Moments in the World of Speed Archive

Katrina O'Brien, Head of Archive & Collection

World of Speed Motorsports Museum

Whether working with volunteers, building online and onsite resources, taking on conservation and digitization projects, interacting with patrons, prepping for exhibits, or working on projects that highlight the collection, there's always something going on in the Archive. Here's a small taste of common and not-so-common moments in archives and collections.



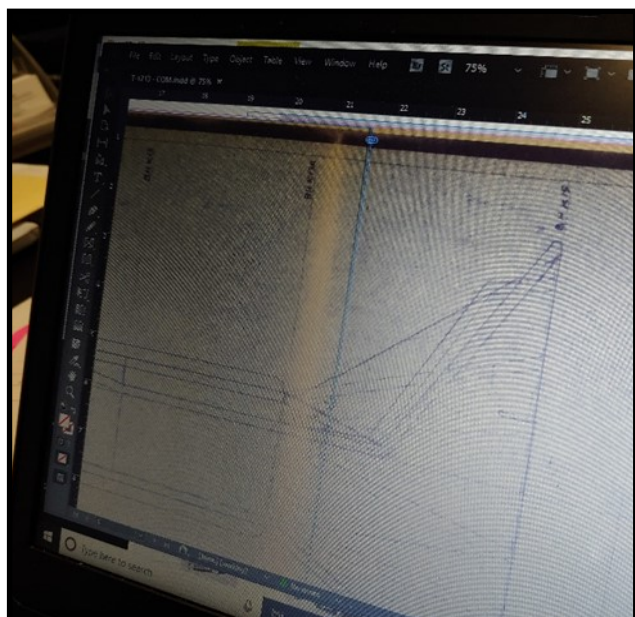
Collection Cards are free takeaways for all



Volunteers review slides for the finding aid



Cleaning the silver with ketchup works



Stitching together scans of technical drawings

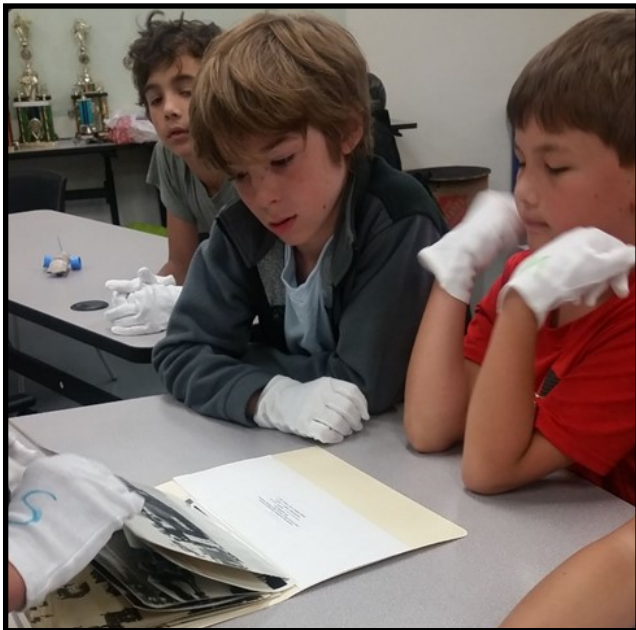
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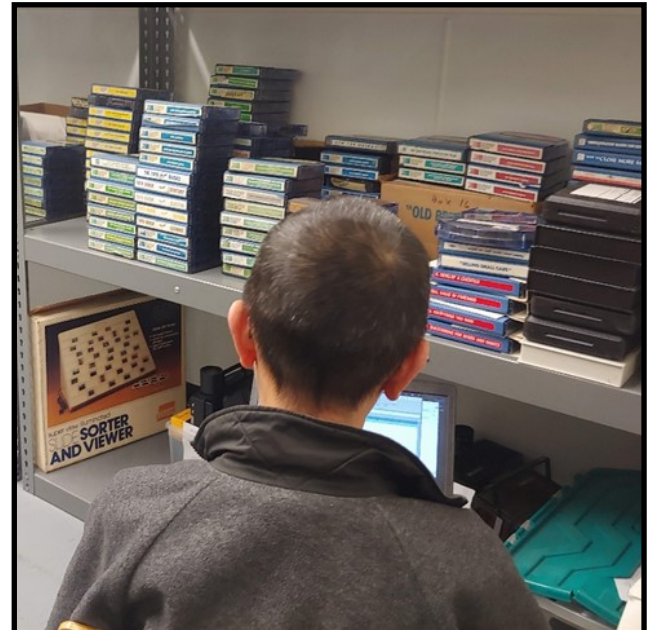
Updating our online catalog and resources



Staff showcase collection items in videos



Volunteer organizes a unique film collection



Campers carefully look at and handle photos

As the incoming Chair of the Museum Archive Section, I'm excited to continue to build and support those working with or in museum archives, no matter whether common or not-so-common. If you have any thoughts or questions relating to MAS, please feel free to email me at katrina@worldofspeed.org.

Model Rocketry and Space History: Processing the Archives of G. Harry Stine

Charise Michelsen, Project Archivist

The Museum of Flight

In 2012, The Museum of Flight and the National Association of Rocketry (NAR) formed a partnership designating The Museum the official repository of the NAR and its associated collections. As part of the agreement in making the materials related to hobby rocketry available to the public, the Museum launched an exciting multi-year project to preserve and catalog the first collection received from the organization, The G. Harry Stine Space History and Model Rocketry Collection.

G. Harry Stine (1928-1997) established the roots of the hobby in the United States and founded the NAR in 1957. The collection is comprised of his personal papers representing his prolific career as a pioneer in model rocketry, as well as aeronautical research. Stine wrote the quintessential guide “Hand Book of Model Rocketry” that is still the go to guide for rocketry hobbyists. In addition to his work in rocketry Stine was a science fiction author under the penname Lee Correy.

Thanks to the generous support of the NAR and private donors, The Museum of Flight hired me on in August 2018 as a Project Archivist to process The G. Harry Stine Space History and Model Rocketry Collection. It is a large scale processing project that contains a substantial amount of material that arrived at The Museum on nine shrink-wrapped pallets, including file cabinets and large crates. The collection consists of three major components (archives, artifacts, and library) that I have been hired to organize, catalog and place in proper storage for long-term preservation. These three components includes nearly 80 cubic feet of research materials, photographs, slides and technical documentation; nearly 1,000 model rockets, both built and in kits, and associated small objects such as engines, chutes and parts; as well as 72 bankers’ boxes of books and serial publications.

Before my arrival staff worked on separating the archival, artifacts and library material and performing basic processing steps, such as a writing a preliminary inventory; but there was still much to do to make the material accessible to researchers and ensure proper preservation. Staff recognized that the Stine Collection needed significant reorganization and a dedicated staff member who focused solely on bringing all required steps to fruition.

Since being hired in the summer of 2018 I have worked primarily on the archival component, which is slated for completion in September of 2019. So much has been accomplished and it has been an exciting, interesting, as well as complex project. With the support of the Collections Department at The Museum of Flight I have been able to tackle challenges and manage the tasks needed to organize the collection.

One of the challenges was the sheer amount of material and limited knowledge of how it was originally organized by Stine. There was a very basic inventory that arrived with the material that offered very little information on the exact contents that had been accessioned and if there was an “original order” before delivery. Another challenge was the quantity of different formats in the collection, including correspondence, drafts of Stine’s writings, research files, more than 1,800 oversized drawings, hundreds of photographic prints, over 3,000 35mm slides and audiovisual materials, and understanding how they related to one another in terms of subject.

One of my first steps towards creating structure within the collection was to survey all individual files in every box, updating the inventory that had been created prior to my arrival. This gave me a sense of any preservation issues that needed to be addressed, and what types of supplies were needed for processing the material. Completing the survey also helped me understand what main themes and subjects the documents illustrated, and if there was any existing arrangement that I could use to create a hierarchical organization that

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"Leader Champ, John Essman with his scale birds - NASA Mercury-Redstone, NASA-USAF X-15, German V-2, and USAF GAR-1D Falcon" NARAM 5 (1963). G. Harry Stine Space History and Model Rocketry Collection. The Museum of Flight (Seattle, Wash.)

would assist researchers in locating pertinent documents to their specific interests.

While looking through the material I noticed that the files had little formal organization aside from many folders labeled with Stine's handwriting. I used this as a way to gain a sense of his original order of the material and main topics covered. While I tried my hardest to match his original intent, there were many instances where I had to impose order on the collection. I developed the main series and sub-series hierarchy that would be the foundation for physically arranging the files into cohesive and researchable system. I determined that the collection should be grouped into five main series: Model Rocketry, Writings, Aeronautical Research Files, Personal and Other Professional Work, and Henri Coanda. Stine and Coanda shared an office at the Huyck Research Center from 1961-1965 and became very close. Coanda made Stine trustee of all his photographs and papers, which included his hand-written autobiography. I kept the Coanda material as a separate series to differentiate their origins but to still maintain its connection to Stine.

After surveying the material I created a processing plan that mapped out how the collection would be organized, noted all formats present, listed supplies for rehousing the documents, and included a timeline with benchmarks to complete the project in a timely manner. With my plan developed and approved by the Supervisory Archivist, Nicole Davis, I was able to begin physically moving the material into their permanent filing system. As I organized the material I also conducted any remedial preservation steps needed to properly preserve the material. All photographs were placed in polypropylene sleeves or interleaved with acid-free archival paper; newspapers were also put in enclosures or interleaved with archival paper to prevent any acid migration. Documents on newsprint and thermo-fax paper were photocopied to produce a surrogate copy due to the unstable nature of the formats, rusted paper clips removed, and the material was moved to archival folders when necessary. At this point, the entire collection has been placed in archival storage boxes suited to size and format.

One part of the collection that needed significant processing was the thousands of oversized documents in the collection. There was no inventory that accompanied the objects and there was no system in how they were arranged. To address each of the above issues I made a detailed inventory of all oversized documents that had been donated. As part of the inventory I noted any identifiable information about the illustration (such as rocket name), who completed the illustration, dates, format, if there were any duplications, measurements, and any other notes that were essential to distinguishing the item. With this document I was able to figure out what could be deaccessioned, what storage materials were needed based on size and format, and how the material would fit within the hierarchal organizational structure that I created for the collection. In the end we retained approximately 1,800 oversized documents, much of which, fit within the alphabetized listing of rocket types in the "Rockets and Missiles" subseries and the "Model Rocket Designs" subseries.

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Due to the quantity of oversized drawings and the special handling required, we hired a summer intern from the University of Washington's Museology program to assist with rehousing this portion of the collection. With their assistance I have been able to arrange the documents, humidify items that have been tightly rolled and unable to be placed in a flat file, rehouse the material in appropriate storage enclosures, interleave the items with tissue paper, and chart their new location.

Once the collection is fully processed and open to researchers, there will be many fascinating documents. Some of the strong points in the collection consist of the papers that make up the "National Association of Model Rocketry" subseries. There are early committee records, publications, Plan Program Fact Sheets, safety code and reports, examples of early meets and competitions of the NAR, as well as sections throughout the United States. There are also numerous documents regarding international model rocketry and the symbiotic partnership in developing the hobby between the U.S. and Europe from the 1960s until the late 1980s.

In addition, a large portion of the collection consists of files devoted to Stine's personal and professional interest in aeronautical research. These files encompass rocket and missile designs and development, space programs within the United States and the Soviet Union, aircraft, and aerospace research facilities.

Together with founding the National Association of Model Rocketry and the development of model rocket designs, Stine was instrumental in creating safety standards and protocols. There is material related to his work on the Pyrotechnics Committee as a liaison between the model rocket developers and the National Fire Protection Agency from the early 1970s until 1990s. There are also documents of court cases, which Stine was requested to contribute his expertise on.

Other strengths of the collection are the correspondence files between Orville Carlisle, who designed one of the first model rockets (Rock-A-Chute Mark I), and Stine. One of the documents is the very first letter Carlisle sent to Stine addressing his interest in the hobby of model rocketry and his original design. In addition to this early documentation of the hobby are thousands of photographs illustrating the founding years of the annual model rocket meets held by the NAR beginning in the late 1950s.

To bring access to the collection and highlight the photographs of the early meets and the individuals who took part in the excitement I developed a crowd-sourcing project with help from volunteer Kris Ikeda and our Digital Asset Coordinator Ali Lane. I selected a couple hundred unidentified photographs, Kris digitized



G. Harry Stine". G. Harry Stine Space History and Model Rocketry Collection. The Museum of Flight (Seattle, Wash.)



Other photos from the International Model Rocket Meet – Czechoslovakia, Dubnica (1966 May)". G. Harry Stine Space History and Model Rocketry Collection. The Museum of Flight (Seattle, Wash.).

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them, and the scanned images were brought together on a Flickr site: https://www.flickr.com/photos/stine_collection/. The goal of the site was not to provide a comprehensive digital library but to identify the individuals in the pictures with input from the NAR community. The collection includes more photographs documenting the early NARAMs, but the ones showcased on the site reflect photographs where we have not identified the person and/or rockets. We hoped that by soliciting the help of the NAR community we would be able to acquire their valuable knowledge and bring context to the NAR history. There have already been numerous comments made on the Flickr site, which we have been able to include in the collection.

Another form of access that is nearly complete for the Stine Collection is a detailed finding aid that will be made available through our archives database: <https://archives.museumofflight.org/repositories/2/resources/268>. The finding aid will include a detailed listing of all series and folders, subjects and a description of the scope and content of the material. With online access to the finding aid, researchers will easily be able to get an understanding of the collection and request materials for on-site viewing in our Research Center.

Once the archival component of the Stine Collection is complete the next phase of the project will be to begin cataloging the objects that accompany the donation. There are nearly a 1,000 items that will be described (type, size, color, material, and condition) in the Museum's collection database; photographed for reference in the database; tagged with its unique accession number; and then re-housed in acid-free tissue and archival storage boxes. Upon completion of artifact preservation, I will catalog the remaining books from the donation.

This project was a necessary part of preserving and bringing access of The G. Harry Stine Space History and Model Rocketry Collection to researchers. The Museum of Flight is very excited to open up the archival component of the collection to the public in October of 2019. The Museum is also dedicated to continue to preserve artifacts and collection material related to the history of space and model rocketry.



International Model Rocket Meet – Czechoslovakia, Dubnica (1966 May)”. G. Harry Stine Space History and Model Rocketry Collection. The Museum of Flight (Seattle, Wash.).

What's In a Number? The Bousbib Trolley Photograph Collection

Emily Toder, Processing Archivist
New York Transit Museum

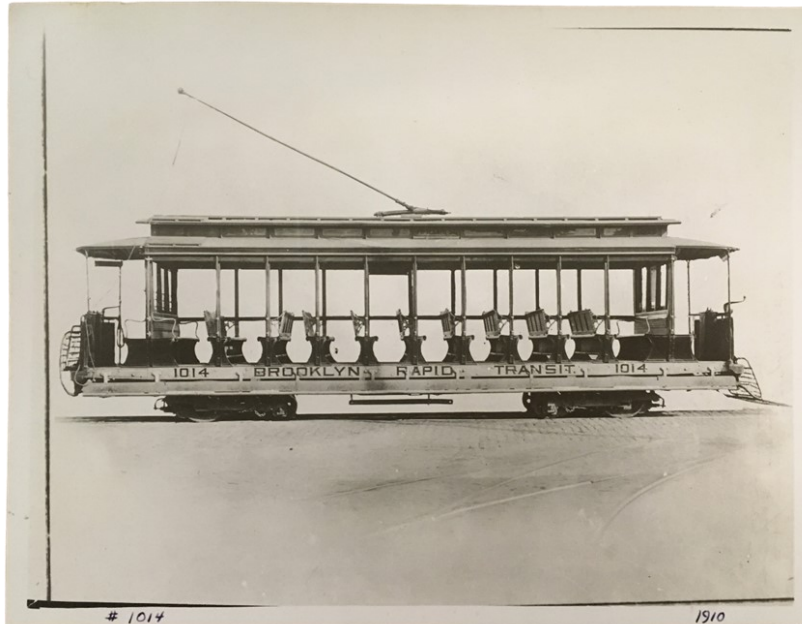
We've all heard that sometimes the numbers lie. Usually, that familiar phrase is used to describe situations in which they're used to count or compare quantifiable things. But when numbers are used as names or formal designations, they can sometimes turn out to be even more deceiving, introducing subtleties that have nothing to do with numbers as useful tools of arithmetic. The nuances of the number-as-name dilemma were highlighted by a collection recently processed at the New York Transit Museum which presented thousands of clearly marked digits with meanings that were anything but clear, and landed us in an interesting quagmire wherein integers and integrity seemed to be at odds (no pun intended).

Donated to the Museum in January of 2019, the Ari Bousbib Trolley Photograph Collection (amassed and gifted by the eponymous collector), comprising just under 1800 prints depicting Brooklyn's yesteryear rolling stock, arrived on site in eleven 4-inch 3-ring binders, with prints as small as 2.5" x 3" floating in their own letter-sized enclosures. The original order was both intact and meaningful, and at first, it seemed that some sensible rehousing and light preservation work were all it would take to put this collection on the shelves and into the hands of researchers.

The order itself was straightforward, following without fail the logical, but highly tricky, numeration schemas that defined and plainly labeled trolley cars when they were initially issued. Prominently displayed (sometimes in embellished gold lettering) on the windshields, sides, and rears of the vehicles, the fleet numbers were designated by myriad private companies that operated the streetcar network in its heyday, spanning from the mid-19th century through 1956. Over the course of this "trolley-dodging" century, the cars changed at the same rate as did the society they served, some being rebuilt as many as four times throughout their transit career, to reflect and make the most of the latest technological advancements of the day.



Car #1009 from the first usage of the 1000-series, an open horsecar made by Lewis & Fowler in 1885-86, operated by Brooklyn City Railroad, retired in 1898



Car #1014, from the second 1000-series, a double-truck 13-bench car made by American Car Co. in 1899, operated by Nassau Electric Railroad, and retired in 1934

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Far from esoteric, these changes were eminently observable in the cars' very appearance. While surely some modifications were made on a mechanical level not visible to the archivist's naked eye, a good deal of the reconfigurations resulted in cars with appearances so disparate, they're nothing short of impossible to mix up. While some models changed structurally from single-truck to double-truck configuration, others saw plain alterations to their window size, shape and function, turning closed cars into convertibles a for more flexible riding experience throughout the city's harsh four seasons, or suddenly losing panes to accommodate new safety features. (The added nuance of changes to paint schemes was not a reliable indicator in this collection of mostly black-and-white prints, but surely would have added yet another pivotal visual clue.)

Irrespective of the nature or degree of the changes imposed by the reconfiguration process, the operators did not always re-assign fleet numbers with each subsequent phase of rebuilding, leaving many cars to hold fast to their original number throughout sequential reincarnations. Meanwhile, new cars manufactured from scratch were designated numbers previously borne by since-retired cars, leading to a not quite one-to-one relationship between old and new iterations. (Still more complicated, numbering conventions were handled differently in the case of work cars, many of which were retrofitted out of former revenue cars, a facet addressed in the finding aid, but too longwinded for the present account.) Because the collection arrived in a strictly fleet-number order, these reconfiguring and renumbering activities were occasionally noted on individual items themselves, but not overtly addressed by the overall arrangement, whereby cars of different generations and blatantly different designs were placed beside one another without candid acknowledgment of their essential dissimilarities.

The bewildering and convoluted treatment of fleet-numbering schemas by operators was hardly an issue for gallivanting Brooklyn riders, nor a hindrance to the many transit aficionados who admired, then as now, the borough's extensive trolley network, at that time the world's largest. But to archivists, researchers, and historians, it's crucial to be able to identify and aptly distinguish between discrete vehicular reconfigurations and duplicate but non-current enumerations, even and especially when the numbers themselves do not. Firstly, as mentioned above, the changes imposed are painfully obvious to the naked eye, making purely numerical collocations appear utterly absurd; secondly, firmly establishing the dates and time spans of each rebuilding (or new introduction) allows us to accurately suggest an approximate year range for undated photos, essential for a subject matter often studied by era; finally, and crucially, the story of these reiterations

(Continued from page 14)

is a fundamental component of the development and prosperity of the streetcar era in Brooklyn, reflecting the enterprising nature of the operators who strove to keep their network current with an ever-modern fleet coursing original tracks, and laying bare the mass transit trend of infusing new technologies into old frameworks, a practice that is ongoing today.

The particularities of the naming and numbering conventions that accompanied the borough's streetcar days were deemed, for these and other reasons, too critical to overlook in the final arrangement schema. Thus, placing an emphasis on physical distinctions imposed on cars bearing identical numbers became the primary basis for the adjustments made to the collection's arrangement. Despite our standard resistance to disrupting original order, and the urge to honor the way the cars were originally treated, we deemed it misleading and ultimately unsuitable to maintain an order in which cars of different generations were seamlessly integrated solely on the basis of manifesting identical numbers; but nor did we want to describe these different iterations to the point at which their core sameness was subverted, lost, or forgotten. Rather than drowning in the philosophical extrapolations of what could conceivably warrant "sameness" in a surface vehicle, we opted to acknowledge the ever-evolving nature of the fleet by neither making too little nor too much of the structural changes it underwent.



Car #1003, from the final 1000-series, a PCC (Presidents' Conference Committee) car made by St. Louis Car Co. in 1936, operated by Brooklyn-Queens Transit Corp., and retired with the last of the streetcars in 1956

Small collection, Big Impact: The Bryn Athyn Historic District Archives

Gregory A. Jackson

Bryn Athyn Historic District Archives

In 1996, Microsoft Founder Bill Gates wrote an article on Microsoft's site claiming that "Content is King" (1). I believe that is true in archives as well. It isn't the size of your archives, it's the relevance of your content. One of my professors reminded students that the purpose of an archives isn't to generate a duplicate universe. We don't need one of everything. Even archives with small, focused collections can provide important informational and educational content to writers, researchers and scholars of all types.

The Bryn Athyn Historic District Archives at Glencairn Museum located near Philadelphia in Bryn Athyn, PA, contains an unusually wide variety of material for a rather small archives. At less than 800 linear feet, the holdings center around two generations of the Pitcairn family and the legacy they built. John Pitcairn (1841-1916) was a railroad man, industrialist, and businessman. Although he got his start in the railroad business, Pitcairn became involved with, and invested in, gas and oil production, mining, and several other areas of business. He co-founded Pittsburgh Plate Glass (now PPG) and knew, but wasn't close with, other titans of industry such as Andrew Carnegie and John D. Rockefeller. If you'll excuse the metaphor, Pitcairn was a barracuda swimming in shark-filled waters. John's three sons are also represented in the collections. The eldest son Raymond (1885-1966), while active in business, was far more well-known for his involvement in politics and the world of art. He supervised the construction of Bryn Athyn Cathedral which was initially designed by the firm of Cram, Ferguson and Goodhue (later Cram & Ferguson) as well as the construction of his home, Glencairn - now Glencairn Museum. His personal love of medieval architecture likely sprang from traveling Europe with his mother as a boy. A scrapbook containing images of significant architectural examples attests to this. Rev. Theodore Pitcairn was, in addition to a minister and art collector, a philanthropist who established the Beneficia Foundation that contributed to "religious, educational and cultural institutions (2)" Harold Pitcairn developed the American version of the Autogiro, (a forerunner of the helicopter) and owned one of the first airmail routes in the United States.

The archives contains records relating to the historic district as well as the Pitcairn family. Varied examples of the contents are 35 mm film from the 1930s, photographs of the Pitcairn family extending over the course of six decades, letters and letter press books containing business and personal correspondence of both John Pitcairn and his son Raymond, blueprints & architectural linens concerning the buildings of the Bryn Athyn Historic Landmark District, 19th century railroad memorandums, political campaign material and more. The Bryn Athyn Historic Landmark District is anchored by 3 buildings that are open for visitors – Cairnwood, Bryn Athyn Cathedral and Glencairn. Cairnwood is a Beaux Arts style mansion designed by Carrere and Hastings, completed in 1895. It was the home of John Pitcairn and his family for decades. Bryn Athyn Cathedral was begun in 1913 and work extended into the 1940s. It is of mixed medieval style, having sections modeling both Gothic and Romanesque architecture. Glencairn was designed by Raymond Pitcairn to house his growing art collection as well as a home for his large family. Many items were displayed in the home and many were incorporated into the construction of the home.

Because Glencairn Museum hosts a small but significant collection of religious art and artifacts from various ancient and medieval cultures in addition to business and political material, we get regular visits and inquiries from scholars around the country and, occasionally, around the world. Information on materials most often sought out are mid-20th century political material, information regarding provenance of items on the art market and, most recently, the medieval art that was incorporated into the structure of Glencairn. This deep dive into the historic district's archives recently resulted in an article in *Gesta* (an important journal in the field of medieval art) entitled, "Integrated Pasts: Glencairn Museum and Hammond Castle" co-authored by Dr. Jennifer Borland and Dr. Martha Easton.

(Continued from page 16)

During her visits to Glencairn Museum, Dr. Borland spent hours in the archives reviewing correspondence of Raymond Pitcairn, various art dealers and architectural drawings of Glencairn's Great Hall. The article combined her efforts with that of Dr. Easton who conducted similar research at Hammond Castle, located in Gloucester, Massachusetts (3). A brief overview of Dr. Borland's research can be found in Glencairn Museum's newsletter (4).

While this project is the most recent to find its way into an academic journal, the collections have supported several dissertations, art catalogs and other journal articles. In the past, these collections have supported articles and papers by Dr. Marjorie Kornhauser (5) and Dr. Shelley Nickles (6) as well as supplying information to major art auction houses regarding the art collection of Rev. Theodore Pitcairn who had an extensive collection that included a large amount of art collected on his trip through Asia along with paintings by Monet and van Gogh. The archives also supports academic paper materials for subjects ranging from Egyptian head rests to the Anti-vaccination Movement in the mid-twentieth century and dissertation topics including the decorative uses of Monel metal and stained-glass conservation.

An ongoing project is our assistance in the research for the catalogue raisonne' for Dutch painter Philippe Smit who had Theodore Pitcairn as his patron in America (7). Annual visitors from France (where Smit spent a large part of his life) come to find some small detail that will further inform Smit's catalog. In addition to serious subjects, there is often room for more light-hearted activity. In October of 2018, we participated in Archives Month Philly's program entitled "Drinks in the Archives" held in the main hall of the Philadelphia Free Library (8). Our display contained materials regarding the Anti-Prohibition movement that included both serious appeals for personal freedoms and snarky cartoon books about responsible and irresponsible drinking. Just for fun, we decided it should be located next to an archival display on the Temperance Movement.

While we are less of a "collecting" archives than many other organizations, we are regularly offered material that belonged to family members or has some tenuous connection to the historic district in general. Our collecting plan was developed on the above-mentioned idea that we are not trying to collect anything and everything that could be connected to the Pitcairn Family, their businesses, or descendants but only on those items that support or add to the story of how they influenced or were influenced by the history and culture in their place-time. We believe that this approach to our collections saves valuable shelf space and reduces the staff time necessary to catalog items of lesser value, thus allowing more time for cataloging, digitizing, preservation, and perhaps most important, serving our patrons.

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Digitization at the International Tennis Hall of Fame Museum

Rachel Goatley Hagerty, Digital Asset and Technology Manager

International Tennis Hall of Fame

If there's one museum that loves a lot of racquet, it's the Museum at the International Tennis Hall of Fame. The Museum is the only American museum dedicated to the study and interpretation of the history of tennis, its leaders and champions, and its impact on American and world culture. It is a not-for-profit educational institution part of the [International Tennis Hall of Fame](#) (ITHF), which was established in 1954 in Newport, Rhode Island. The Museum houses over 30,000 objects and more than 300,000 photographs, documents, and publications.

In 2016, the Museum launched a new initiative to digitize the entire Museum collection – a true grand slam. The initiative was sparked by the gift of an Isilon from Dell Technologies in 2015. Storage attained, the Museum then decided upon Piction as a digital asset management system (DAMS) to store all the digitized images of objects and born-digital materials in the collection. In addition to their past success with a variety of museums, Piction also easily integrated with our collection management software Mimsy XG, providing seamless connection between images and pre-existing cataloging metadata. The ultimate goal of the initiative is to eventually make the entire Museum collection accessible online to the public.



Venus Williams' French Open
Dress, 2010
2010.2.1

The digitization process is being performed in a multitude of ways, depending upon the type of item. Smaller collections of items, such as decorative arts, racquets, pins, and trophies are being photographed in-house by professional photographers with the assistance of Museum staff. Two-dimensional items are scanned internally to FADGI four-star standards. Large collections, such as photographs, slides, and ephemeral prints, are sent off to a professional digitization company called The Digital Ark, based out of Providence, Rhode Island. Their ability to process thousands of items quickly saves our small staff time and provides digitized images of exceptional quality at a much quicker rate than we could ever accomplish internally. All of the sub-collections within the overall Museum collection are processed by use-priority and potential interest of Museum patrons.



"Tempo" Tennis Ball Can, ca.
1965
2003.9.128

In November 2018, the Museum launched its first digital exhibit on the ITHF website titled "[Courting Fashion](#)." This exhibit presents fashion and accessory items in the Museum collection through an interactive timeline with associated text by Ben Rothenberg of the *New York Times*. A second digital exhibit titled "[Tins, Cans, and Cartons](#)" was launched in May 2019 to present the Museum's collection of over 600 tennis ball cans, boxes, and containers. These dynamic exhibits (created by the website development company Braid) grant the public access to our holdings and present a fun, engaging narrative about specific collections of objects. These digital exhibits are also directly connected to our DAMS, making website updates a breeze. Stay on the lookout for our racquets and trophy collections which will be available as digital exhibits in the near future!



Horsman Diamond Trophy Racquet, ca. 1884
L2016.11.1

Internship Profile

Callan Swaim-Fox

Ingalls Library and Museum Archives, Cleveland Museum of Art

I first fell in love with archival work in middle school when I was in the archives of the Western Reserve Historical Society searching census records to find information about a journal I'd bought at a local antique store. Little did I know that six years later I would be interning in an archives and research library just around the corner as part of my undergraduate study of archival work. As a history major and archives concentrator at Smith College in Northampton, Massachusetts, I am required to explore archival work through two hands-on internships. I've had incredible opportunities at Smith, but I knew that this summer I wanted to use the skills and ideas I've been learning back home in Cleveland. I am blessed to be able to intern this summer in one of the most important institutions of the city—the Cleveland Museum of Art—in their world-class Ingalls Library and Museum Archives.

The Ingalls Library is one of the largest art research libraries in the country, and their collection includes many rare and specialized items. The Museum Archives preserves the museum's institutional records, as well as manuscript collections documenting benefactors, important local artists, and other persons related to the museum. One of the defining features of both the Museum and Ingalls Library is their commitment to public access. The Cleveland Museum of Art announced in January that it is an Open Access institution using the Creative Commons Zero designation for eligible objects in its collection. Ingalls Library has been working hard to digitize their materials and link them to the artwork in the collection. Rachel McPherson, the Digital Projects Librarian, scans and processes materials from the library and archives collections and then uploads them to [Internet Archive](#).

During my internship I have primarily been working with Rachel McPherson and Susan Hernandez, Digital Archivist and Systems Librarian, on digitization projects. Although most of my previous experience in archival work involved organizing and

studying archival documents, it has been exciting to learn more about the process of digitizing materials and making them more accessible to the public. The main project I have been working on this summer is digitizing the [May Show](#) Biography files. From 1919 to 1993, The Cleveland Museum of Art held this juried exhibition to feature the work of Northeast Ohio artists. In 1924, the May Show office began soliciting biographies from artists whose works were accepted into the exhibition. In addition to the forms, some artists sent in resumes, headshots, examples of their art, and other personal memorabilia. It has been such a pleasure to sort through the artists' information and work, and exciting to know that uploading them to the Internet Archive will make information about these local artists' accessible to the wider public. Beyond my work with the May Show biographical files, I have been helping scan and process other collections, working to coordinate a transcription process for a digitized archival collection, scanning archival negatives, and linking artwork to the digitized materials by adding citation information to the museum's [collections online](#).

I still have a month and a half of work left with Ingalls Library, but I have already learned so much about archives, libraries, and their coordination with museums. I have learned that a place like the Cleveland Museum of Art, an institution that I took for granted growing up, requires an enormous amount of behind-the-scenes research to support its public-facing exhibits. The Library and Archives work hard to support the staff of the museum, help local students and researchers, preserve the history of the institution, and make their resources and collections accessible to global audiences. I'm so grateful for the opportunity to learn about these processes, and excited for all I have yet to learn through the rest of my internship.

Internship Profile

Mark Ramirez National Gallery of Art

Hello! My name is Mark Ramirez, and this fall I will be a second-year graduate student at the University of Michigan School of Information studying Librarianship and Archival Practice. This summer I am working at the National Gallery of Art in Washington, D.C. as an intern in the Gallery Archives (GA). This is a new experience for me, as most of my time in archives has been as a visitor. Although I had worked for the University of Michigan Museum of Natural History, including assisting with the renewal of their records management practices, outside of my coursework the National Gallery of Art has been my first *real* experience with museum archives.

I have had several exciting tasks since I began my internship in early June. My first project involved the assessment of the Gallery's press scrapbooks. The collection consists of press clippings and other materials in bound volumes that the Gallery assembled from 1937 through 1986. Over time, the scrapbooks have faced several preservation challenges, such as warped pages, detached clippings, and stains from adhesive or other elements. After my initial evaluation of these scrapbooks, I developed a set of recommendations for different methods of preserving and rehousing these materials. My recommendations were divided into minimum, recommended, and maximum levels of action based on GA's needs and priorities. At the end of my internship, I will have completed a step-by-step workflow for the execution of my recommendations, as well as a demonstration of this process for GA staff.

Another project I have been working on is preparing GA material for migration to NetX, their newly implemented enterprise digital asset management system. This work has been done in collaboration with the Gallery's Department of Imaging and Visual Services (DIVS). This work entails the migration of ~50,000 assets into NetX, the exportation of metadata from GA's FileMaker Pro Database into NetX, and the reconciliation of access and preservation versions of assets on the GA network share drive. Up to this point, this work has mostly entailed the investigation of different audio files held by GA and determining the relationships of those in the same folder with one another. After this relationship is determined, files have been converted from WAV to MP3 formats and edited to become a singular audio file in their folder. Work has also just begun on combining the thousands of individual PDFs into single documents (also on a folder level).

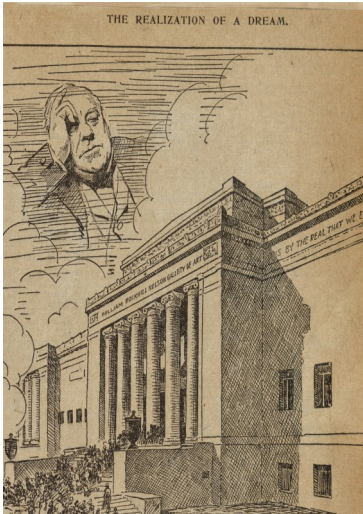
Along with these two major projects, I worked on other related archival tasks, such as pulling historical materials from the stacks, retrieving files from different departments across the Gallery (namely material from the Deputy Director, which I will be working with in the near future), and participating in meetings between GA and other departments. My internship has also put much of our material into context through the seminars that are hosted for the summer graduate interns. Interns at the Gallery are hosted by a different staff member or department, allowing for us to see exactly what other departments at the Gallery do. These weekly sessions come in the form of get-to-know-you meetings as well as tours in non-public areas of the Gallery. Working with assets that document the history of the Gallery, these seminars have both deepened and expanded my views on the Gallery's functions.

Working for the Gallery Archives has been a very enjoyable experience, and I cannot wait to see what the rest of my time here holds in store for me.



News and Notes

Nelson-Atkins Archives Launches Online Exhibition



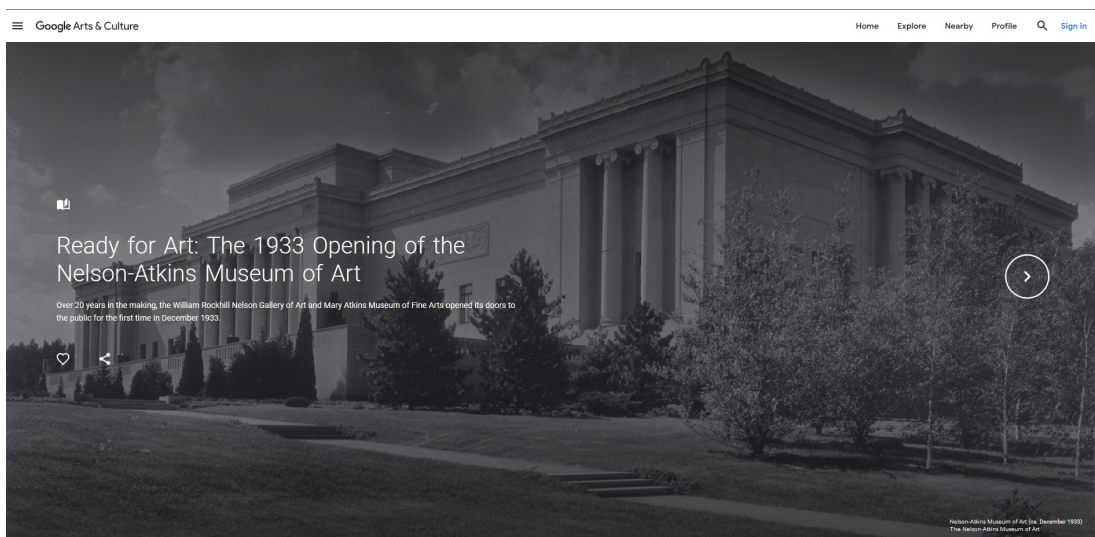
"The realization of a dream"

On April 5, Google Arts & Culture launched [Kansas City: Smoke Rings & Funder Things](#), the platform's first online site exploring the culture of a single American city. The project brings together collections, stories, and 360-degree tours from 15 renowned Kansas City institutions, including [The Nelson-Atkins Museum of Art](#). As part of the Nelson-Atkins's contribution to the site, Museum Archivist Tara Laver created an online exhibition (or "story" in GAC parlance) about the Nelson-Atkins's opening in 1933. ["Ready for Art": The 1933 Opening of The Nelson-Atkins Museum of Art](#) features archival materials including newspaper articles and editorial cartoons, sketches, speeches, and ephemera from when the museum first opened its doors to the public and traces the history of the museum's inception.

The William Rockhill Nelson Gallery of Art and Mary Atkins Museum of Fine Arts (now The Nelson-Atkins Museum of Art) was the realization of the dreams of William Rockhill Nelson and Mary McAfee Atkins. Both envisioned a world-class art museum in Kansas City as a means of enhancing the cultural life of their adopted hometown. Unbeknownst to each other, they each made provision in their wills to bring that vision to reality.

Almost 20 years in the making, the museum finally officially opened on December 11, 1933. Anticipation ran high leading up to that day, and a week-long schedule of events brought local and national figures, Kansas City area residents, art dealers and critics, and other museum professionals from across the U.S. and Europe to visit the "temple of art," as Museum Trustee J.C. Nichols called the museum in his dedicatory remarks.

The online exhibit, which takes its title from a contemporaneous newspaper article, is an expanded version of a physical display of the same name that Laver mounted in celebration of the museum's 85th anniversary. On view in the Spencer Art Reference Library, it ran December 2018 through March 2019. "Online exhibitions are a great way to extend the reach of the Archives and to get more mileage out of all of the work that goes into creating physical exhibitions," noted Laver. "I hope to add more to the site."



News from the Museum of Modern Art: MoMA Through Time

We are delighted to announce the launch of “[MoMA Through Time](#),” a select history of MoMA and MoMA PSI as told through objects from MoMA’s Archives. This interactive microsite allows our archives to come alive, at this moment when the Museum is closed to the public for its current expansion project. (The Museum reopens October 21.)

Photographs, letters, videos, and ephemera from the archives tell some of MoMA and MoMA PSI’s most ground-breaking, controversial, and wild stories, from the Museum’s 1929 founding by three visionary women to the opening of the new MoMA this Fall. Visitors to the web site can explore Picasso’s epic anti-war protest, the shocking day in 1958 when a fire broke out at the Museum, the moment a vacant public school in Long Island City was transformed into P.S.I, and much more.

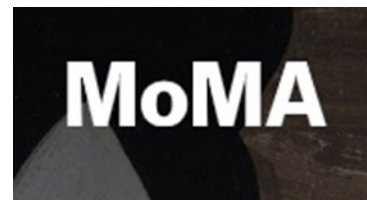
MoMA’s rich and storied history is conveyed through moments in time, centered on the objects, documents, audio and video in our archival holdings. Scholarly researchers and the general public will find things both familiar and surprising!

Please visit the site at:

moma.org/interactives/moma_through_time

And enjoy the trailer at:

moma.org/magazine/articles/85



News from the Connecticut Historical Society

The Connecticut Historical Society is pleased to announce that it has completed its IMLS-funded amateur motion picture preservation and access project. Galvanized by the presence of vinegar syndrome in our motion picture collection, we planned to digitize over 75 films from our collection of over 130, catalog them, and freeze the originals.

We identified the most at-risk films, the rarest formats, including 28mm, and the most Connecticut-centric films for inclusion in the project. Along with creating high-quality preservation and viewing formats of the films, our digitization vendor rehoused them on new cores, reels, and cans. Once they returned, we froze the originals.

We then cataloged the movies and made both of the formats available on the Connecticut Digital Archive, the state's DPLA hub. We will also be adding records to the US Home Movie Archives Database and the Home Movie Registry, to provide multiple access points.

They can be watched here: tinyurl.com/yc6ufsfm.



Connecticut Historical Society
museum & library

The Metropolitan Museum of Art Costume Institute Irene Lewisohn Costume Reference Library Opens Two Special Collections for Research



The Irene Lewisohn Costume Reference Library announces the opening for research of two collections of records that complement the Museum's holdings in the Costume Institute.

Bernice Shafan papers, 1950s-2009 (bulk 1960s-1980s) Bernice Shafan is a factory-trained American shoe designer and consultant to shoe and leather manufacturers in the United States and Europe. The collection includes sketches and other designs by Shafan for a variety of shoe manufacturers, as well as promotional and publicity materials in the form of press releases, brochures, forecasts, photographs, and clippings that document Shafan and the companies for which she designed. Finding aid: <https://libmma.contentdm.oclc.org/digital/collection/pl6028coll1/id/36202>

Valentina collection, 1920s-1980s, [2000-2009] Russian-born American designer Valentina Sanina von Schlee (1904–1989), known professionally as Valentina, designed for prominent society women and for notable actresses both on and off stage. From 1928 to 1956 Valentina Gowns was the most exclusive and most expensive American house of couture, providing a lavish lifestyle for Valentina and her husband/business manager George Schlee that was widely reported on in the popular press. The collection includes photographs, drawings, original muslin patterns, correspondence, press clippings, and ephemera created and collected by Valentina. Also included are materials from the personal collection of Kohle Yohannan, curator of the 2009 Museum of the City of New York exhibition “Valentina: American Couture and the Cult of Celebrity” and materials specifically created to support research for the exhibition and an accompanying publication of the same title. Finding aid: <https://libmma.contentdm.oclc.org/digital/collection/pl6028coll1/id/36201>

The collections are available, by appointment only, to qualified researchers onsite at the Costume Institute's Irene Lewisohn Costume Reference Library (<https://www.metmuseum.org/art/libraries-and-research-centers/the-irene-lewisohn-costume-reference-library>). For information about scheduling an appointment, please email costumeinstitutelibrary@metmuseum.org or visit our [website](#). These collections are a final group to be opened for research as part of a two year project to make available approximately 25 special collections housed in the Costume Institute's Irene Lewisohn Costume Reference Library.

Congratulations! **Melissa Bowling Promoted to Archivist at** **The Metropolitan Museum of Art**

Melissa Bowling has been promoted to the position of Archivist at The Metropolitan Museum of Art. Since joining the Met 2008, Melissa has been a key member of a team that provides research and file management support to the Museum Counsel's Office, as well as reference assistance to staff across the Museum and to outside scholars. In recent years Melissa has expanded her areas of responsibility by coordinating records management of legal files, overseeing intern and volunteer projects, and serving as team liaison to Museum collection management staff focused on environmental monitoring and emergency preparedness. Melissa will be in attendance at SAA in Austin – please say hi and congratulate her on her new role at the Met!

The Metropolitan Museum of Art **Leonard A. Lauder Research Center for Modern Art Launches Digital** **Archives Initiative**

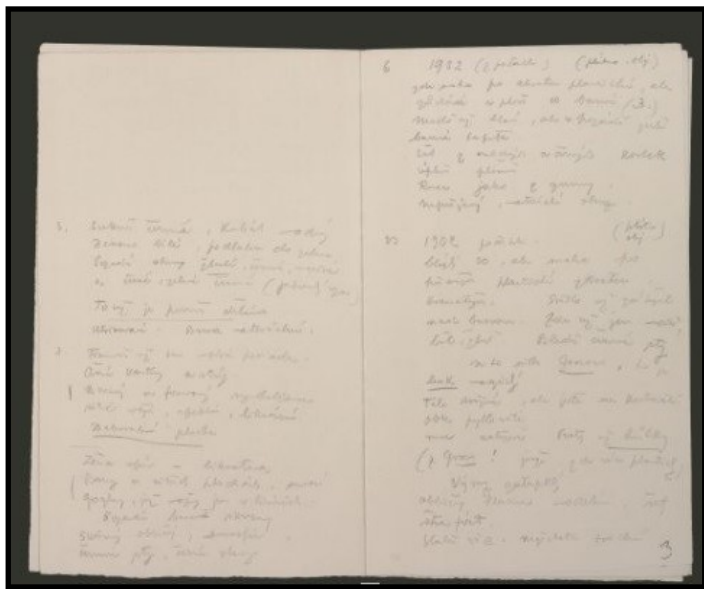
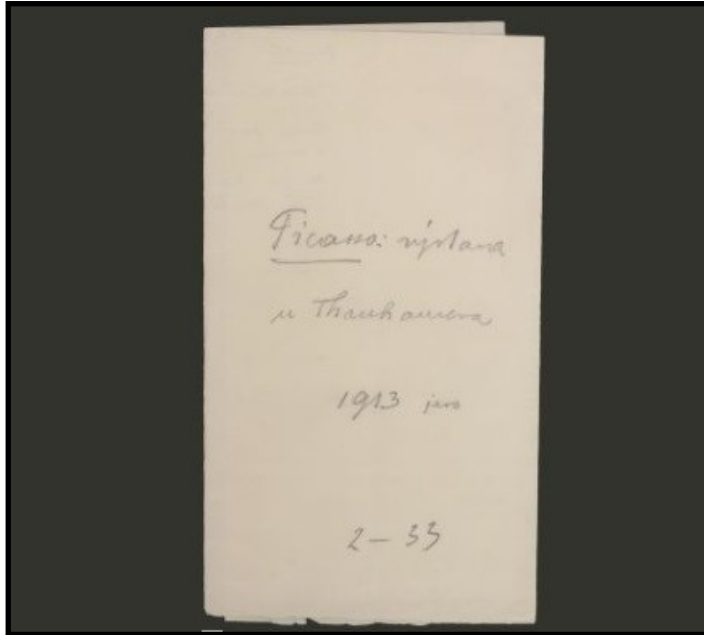
The Metropolitan Museum of Art's Leonard A. Lauder Research Center for Modern Art today launched the Digital Archives Initiative (DAI), a new project developed through partnerships with institutions and artists' estates worldwide. Through the initiative, rare documents and materials related to modern art that are largely unknown or inaccessible are made available online. The first DAI collection, made possible through a partnership with the Institute of Art History, Czech Academy of Sciences in Prague, features Vincenc Kramář's unpublished notes on one of Pablo Picasso's first solo exhibitions outside France—at Heinrich Thannhauser's Moderne Galerie in Munich in 1913.

The DAI is an initiative of the Research Center, created in collaboration with The Met's Digital Department, which seeks to advance scholarship through digital access to research and primary source materials. The website's virtual environment was modeled on the experience of visiting and using an actual archive. The result is an innovative digital platform that prioritizes material intimacy and flexibility, allowing scholars and the general public to tailor their experience to individual research needs and interests.

"The Leonard A. Lauder Research Center for Modern Art was founded on a commitment to intellectual collaboration and advancing scholarship, and one of the most impactful ways to do that is by broadening access to important materials on modern art," said Stephanie D'Alessandro, Leonard A. Lauder Curator of Modern Art and Curator in Charge of the Research Center. "The Digital Archives Initiative not only brings archival holdings to a global audience but it also fosters partnerships with institutions around the world, thereby expanding the field and focus of art history."

Kramář was a leading collector of the work of Georges Braque and Pablo Picasso and was one of the earliest art historians to intensively study Cubism. He played a central role in promoting Cubism in Prague and shaped its reception among Czech artists and audiences. As part of his work, he visited Picasso's retrospective at Heinrich Thannhauser's Moderne Galerie in Munich in 1913 and made comprehensive records of his experience. Although Picasso's 1913 exhibition has been known to scholars, previously it was difficult to identify what was included in the show, since the accompanying catalogue has few illustrations and lacks the specific information that would ordinarily help identify individual works. Kramář's notes detail many of the works in the exhibition, thus providing the key to a long-held mystery. Moreover, until the digitization of this document, Kramář's notes were only accessible to scholars who visited the Institute of Art History,

(Continued from page 24)



Images from Kramář's notebook:

Ústav dějin umění Akademie věd České republiky, oddělení dokumentace, fond Vincenc Kramář, poznámky k Picassově výstavě v galerii Thannhauser, 1913, karton XVII, sv. 4. fol. 2-33. Copyright © Estate of Vincenc Kramář. Accessed via "Vincenc Kramář, Notes on Picasso's exhibition at the Thannhauser Gallery, 1913," Leonard A. Lauder Research Center for Modern Art, The Metropolitan Museum of Art, New York, 2019. Copyright © The Metropolitan Museum of Art.

<https://www.metmuseum.org/art/libraries-and-research-centers/leonard-lauder-research-center/research/digital-archives/kramar-project>

Czech Academy of Sciences in Prague. The first DAI collection, *Vincenc Kramář, Notes on Picasso's exhibition at the Thannhauser Gallery, 1913*, includes an interactive reproduction of Kramář's handwritten notes as well as a Czech transcription and English translation. Additional resources include Kramář's annotated copy of the exhibition catalogue and footnoted identifications of some of the artworks on the checklist.

Project Credits

DAI Collection: Vincenc Kramář, Notes on Picasso's exhibition at the Thannhauser Gallery, 1913

Ústav dějin umění Akademie věd České republiky (Institute of Art History, Czech Academy of Sciences), Prague: Vlado Bohdan, Photographer, Photo Studio; Vojtěch Lahoda, former Director; Pavla Machalíková, Chair, Department of 19th to 21st Century Art; Jana Marešová, Researcher, Department of Documentation; Tomáš Winter, Director

Project Consultants: Marcela Brunclíková; Nancy Cohen, Copy Editor; Nicholas Sawicki, Associate Professor of Art History, Lehigh University and Distinguished Scholar, Leonard A. Lauder Research Center for Modern Art, 2019; Velir, Technology; Alex Zucker, Translator

The Leonard A. Lauder Research Center for Modern Art / The Metropolitan Museum of Art, New York: Digital Department; Stephanie D'Alessandro, Leonard A. Lauder Curator of Modern Art and Curator in Charge of the Leonard A. Lauder Research Center for Modern Art; Isabelle Duvernois, Conservator, Paintings Conservation; Lindsay Ganter, Assistant Administrator, Leonard A. Lauder Research Center for Modern Art; Anna Jozefacka, Leonard A. Lauder Fellow in Modern Art, 2015–17; Luise Mahler, Leonard A. Lauder Fellow in Modern Art, 2017–19; Rebecca Rabinow, former Leonard A. Lauder Curator of Modern Art and Curator in Charge of the Leonard A. Lauder Research Center for Modern Art; Lauren Rosati, Assistant Curator, Leonard A. Lauder Research Center for Modern Art.

New Accessibility for Museum of Flight Archives

The Museum of Flight's archives team, part of the Collections Department, is very excited to announce the launch of our ArchivesSpace public interface at archives.museumofflight.org. Our archival collections, up until now, have been relatively hidden because of a lack of a way to present finding aids publicly. With the ArchivesSpace public interface, we now have more than 200 collections, or roughly 10% of our archival collections, represented online. The aggregator site ArchiveGrid is also now harvesting our finding aids, giving our collections even greater visibility.

After completing our migration from Archivists' Toolkit to ArchivesSpace in the fall of 2018, we spent a few months reviewing resource records, cleaning them up, and standardizing some stylistic variances before launching the public interface. We still have a fair amount of post-migration clean-up work to do on our accession records, primarily instance and location updates in relation to a reorganization of our storage areas. While we are chipping away at that, we are also working hard to catalog more collections. We implemented extensible processing procedures at the beginning of the year in order to make a bigger dent in our backlog and get more collection available more quickly. We now are doing minimal cataloging on most collections and reserving creation of more detailed finding aids for more high-demand collections.

Our ArchivesSpace public interface complements our online repository, TMOF: Digital Collections (<https://mof.omeka.net/>), which we had launched in late 2017. If a collection has been scanned and is available in our online repository, the finding aid in ArchivesSpace links to the online repository, and vice versa. We are continually digitizing more items and adding them to our digital repository, and in the coming months we will also be enhancing that site to allow for better browsing and searching.

Meanwhile, we have also reorganized our reading room to better serve our customers. The Kenneth H. Dahlberg Reading Room is open to anyone wishing to do research and does not require Museum admission. The reorganization of the reading room has made it more comfortable for researchers to work and allows for better preservation and security of our collections. We've moved our audiovisual viewing station into the reading room so that A/V materials are more easily accessed. We've also added additional workstations to help us accommodate our growing team of interns and volunteers. The room also feels brighter with a new selection of artwork on the walls.

With our ArchivesSpace public interface up and running, new processing procedures implemented, storage areas re-organized, Omeka site undergoing upgrades, and our reading room refreshed, our team has undertaken a lot of projects this last year. With more and better access to our collections, we hope to see our customer base grow.



Reading room, Museum of Flight

News from the Peabody Essex Museum

Dan Lipcan of The Metropolitan Museum of Art's Thomas J. Watson Library Joins PEM's Phillips Library

The Peabody Essex Museum (PEM), in Salem, Massachusetts, announces the appointment of Dan Lipcan as Head Librarian of the museum's Phillips Library. Lipcan joins PEM in May from the Thomas J. Watson Library at The Metropolitan Museum of Art where, during a distinguished 16-year tenure, he became Associate Museum Librarian. Leading Watson's digitization program, which now provides free online access to more than a million pages of content, Lipcan directed important digital projects such as the Brummer Gallery Records, Japanese Illustrated Books, and American Decorated Publishers Bindings—building a track record of successful collaboration with curatorial departments, Museum Archives, and partner institutions. He co-founded Watson Library's blog *In Circulation*, now approaching five years of biweekly publication, and is a member of its Editorial Board. Dan was Program Co-Chair for the 2018 Art Libraries Society of North America's Annual Conference.

At the Phillips Library, Lipcan will report to John D. Childs, PEM's Chief of Collection Services and the Ann C. Pingree Director of the Phillips Library. He will lead ongoing digitization projects and help transform the highly-respected research library—with its rich and varied global collections—into an innovative and active intellectual hub that supports the overall mission of the museum.

"Dan's comprehensive knowledge of library systems and technology, combined with his extensive experience at a major art museum's research library uniquely positions him to help PEM enhance scholarly access, and strengthen our collections and operations," said Childs. "His passion for research will support the museum's curatorial efforts and his creativity will inspire new ways of engaging visitors and patrons."



Dan Lipcan, Photo Courtesy of The Metropolitan Museum of Art.

"It is an honor to become the Phillips Library's next Head Librarian—and to join this vibrant museum, with its phenomenal library collection, at such an exciting time," said Lipcan. "I look forward to collaborating creatively with the Library and PEM staff to activate the collection in new ways, to expand online and in-person access, and to integrate the Phillips Library further with the museum and the community. As a Cape Cod native, I eagerly anticipate a return to my home state and the forthcoming opportunities to build productive relationships in Salem, in Essex County, and beyond."

Lipcan holds a BA in Studio Art (Printmaking) from Allegheny College, an MLS from Queens College-CUNY, and in 2017 was selected to participate in the Columbia Business School Executive Development Program at The Met.

Ongoing Digitization Projects at PEM's Phillips Library

Since 2014, PEM's Phillips Library has been continually enhancing digital access, enabling researchers around the globe to better access its vast and diverse collection. Early efforts were focused on cataloging over 250,000 records for [Philcat](#), PEM's online library catalog and [WorldCat](#), the world's largest library catalog. During this process, it was determined that 50,000 of these catalog records reference singular, one-of-a-kind documents.

In the last year, PEM's Phillips Library has undertaken another digitization initiative to make high-priority material widely available online. Working with the [Internet Archive](#), a digital library that partners with the Smithsonian, the Library of Congress, The Getty Research Institute, and Harvard University to provide "Universal Access to All Knowledge", over 170 publications from PEM's Phillips Library collection have been digitized in their entirety and are [available online](#).

Working with the [Digital Commonwealth Lab](#) at Boston Public Library, PEM's Phillips Library will soon be able to provide universal access to more than 3,000 late-19th and early-20th-century photographs from the Frank Cousins Collection which prominently feature houses and cityscapes from Essex County, MA, and the Herman Parker Collection which chronicles boats, yachts and ocean views from Marblehead, MA.

Additionally, PEM's Phillips Library recently acquired digitization equipment to allow fragile and oversized materials to be safely processed in-house and shared with a global audience.

Brooklyn Museum Archives Updated Website Content & Representation

Molly Seegers, Museum Archivist
Brooklyn Museum

During my past year and a half as the Brooklyn Museum's only Archivist, I've worked hard to build upon my predecessors' accomplishments and bring the Archives into the 21st century. One of my goals was to change the Archives representation on the Museum's website. I wanted to make the page more transparent and educational, explaining what Archives are because the majority of people do not know what Archives are or have even heard of Archives in the context of how we undertake this work as a profession.

This page, [as you can see](#), used to be called "Finding Aids." The page had previously stated: "Finding aids are guides to the collections of records housed in the Museum Archives. These guides provide a historical or biographical note about the creator of the records, which could be a department or an individual curator. They also describe the intellectual organization of the records and provide listings of the folders with brief descriptions of the materials in these folders."

We changed the title of the page to "Archives Collections." I wanted to add language that explicitly stated: what Archives are; how they are described; how to search their contents; how to make an appointment; and that we're working towards expanding access. The problem with a web page being titled "Finding Aids" is that the average person does not know what finding aids are, and it is exclusionary to not make our institution available to the widest possible audience. Additionally, it contributes to historical research being prohibitive and only accessible to those already indoctrinated into the archival realm. Providing less information was a barrier to access and put the burden on the Archives staff to constantly repeat information that should have been available.

(Continued from page 28)

It took 10 months of collaboration between our Editorial, Technology, Visitor Experience and Engagement, and Chief Curator to make this change happen. When other Museum Archives are accomplishing major projects, this website change may pale in comparison. But, to me, this will be one of my proudest moments--making the public facing representation of the Archives more accessible, because, after all, aren't we doing this work in service of others?

[The "Archives Collections" page](#) now reads:

What are the Archives?

Our Archives collect, organize, preserve, and enable access to the Brooklyn Museum's history. Our goal is to help local and international scholars and researchers find answers to their questions and promote equity through expanding access to the historical narrative.

What is in the Archives?

The Archives contain over 80 collections, with the earliest document dating back to 1823. Totalling over 3,200 linear feet of records, they include letters, photographs, bills, layouts, and other documents created by people who worked in all of our departments, from Audiovisual to Visitor Services.

Below are finding aids for 14 collections. Finding aids describe the contents and order of the records, with brief descriptions of the materials each folder contains. They also provide general histories of the departments and biographies of the people who created the records. Archivists write finding aids as they work on, or "process," collections. Collections that do not presently have finding aids are not yet processed, but they are inventoried on internal databases that can be searched by the archivist [see below]. We are working to provide greater access to our holdings. Please browse and search the finding aids to see the range of material in our processed collections.

How do I access the Archives?

The Archives are available to all researchers on Wednesdays, Thursdays, and Fridays, 1–4:30 pm, by appointment only. To request an appointment (or to search the entirety of our Archives), email archives.research@brooklynmuseum.org. Because of the high number of inquiries we receive, it may take over a month for us to reply. We consider each request carefully and respond as quickly as possible. After replying, we will work with you to schedule an appointment one to two weeks in advance. To keep researchers and our collections safe, when you arrive for your appointment, you will be escorted to and from the Reading Room via a staircase or elevator. We look forward to being of service and enabling everyone to access our history.

Our finding aids are organized into three areas: [curators' collections](#), [departmental records](#), and [artist and donor collections](#).