

Museum Archivist

Summer 2011

Volume 21, Issue 2

2011 Annual Meeting Preview



Leanda Gahegan, Chair-Elect.

If you're planning to attend the Annual Meeting in Chicago, please join us for the Museum Archives Section business meeting! It is scheduled for Thursday, August 25, 2011 from 3:30 PM - 5:30 PM (room TBD).

The section meeting provides a forum for members to come together and discuss issues relating to museum archives. We will be happy to introduce our new officers and give members a chance to showcase their recent projects and initiatives with a series of short, informal presentations in the Japanese "Pecha Kucha" style. There will also be announcements from SAA representatives as well as updates relating to the newsletter, listerv, and newly revived Working Group.

Finally, there will also be an opportunity to discuss future MAS session ideas for the 2012 conference, so please start thinking of possible themes now and bring your ideas to the meeting – we would love to hear them! An agenda for the section meeting follows and please direct any questions, ideas or suggestions to Susie Anderson at skanderson@philamuseum.org.

Meeting Agenda

- Greeting and introduction
- Program committee announcement
- Council Liaison Report
- Ballot results and new officer Introductions
- Working Group update
- Newsletter and listserv updates
- Pecha Kucha/repository updates
- 2012 session discussion and suggestions
- Social networking time

Access and Preservation of Landscape Architecture Collections – in Digital!

By Inés Zalduendo

Archivist, Frances Loeb Library, Harvard Graduate School of Design.

(This article is a revised version of a longer paper presented at the International Confederation of Architectural Museums / North America, in Philadelphia, October 2009 and is a follow-up to "Arrangement and Description of Architectural Collections-in paper!", published in Vol. 17, No. 2. of the Museum Archivist.)

Harvard's Graduate School of Design (GSD) has recently acquired the SWA Group Collection (whose parent firm was Sasaki, Walker and Associates), and is in discussion with a

notable landscape design practitioner for the acquisition of his archive. Both are significant landscape architecture collections. As is typical of large collections, they document decades of professional landscape architecture practice in a diversity of formats: drawings, plans, microfilm, slides, photographs, reports, newsletters, brochures, and yes, they have arrived: digital files! The collections represent a broad array of landscape designs, including residential gardens, parks, waterfronts, and brown-fields. Landscape architecture has been a topic of continued interest at the GSD. Graduate instruction in landscape architecture began at Harvard in 1900

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From the Co-Chairs

It's hard to believe that almost a year has gone by since the official start of our co-chairmanship of the Museum Archives Section. It's flown by, in part because of the enthusiasm and ideas coming from our membership. We have been continuously inspired by members' willingness to collaborate as well as the uniqueness and breadth of our institutional projects. As one of the largest sections in SAA, we have a lot to share!

2011 marked the continuation of many initiatives focused on the exchange of ideas and learning from one another. In particular it has been exciting to see the resurgence of the newsletter as the section's primary tool to convey pertinent information to our members throughout the year. Our hats off to Adrianna Del Collo, newsletter editor (as well as solicitor, compiler, champion, etc.). Her tireless energy imbues the newsletter with features that highlight innovative projects and news articles that share our successes.

We are also excited that the Museum Archives section Working Group was re-established at the SAA 2010 Annual Meeting. Attendees expressed interest in developing a wiki or an online platform, which would allow us to share

resources with our colleagues. Behind the scenes planning is well underway and we anticipate a call for participation prior to the annual meeting.

At the 2011 SAA Annual Meeting this August, we're pleased to announce several museum archives related activities:

Museum Archives Section Business Meeting, Thursday, Aug 25, 2011 from 3:30 PM - 5:30 PM

SESSION 305 - Continuum: Managing Permanently Active Records, Friday, Aug 26, 2011 9:30 AM - 11:00 AM

SESSION 408 - Cooperation Makes It Happen: Collaboration in Museum Archives, Friday, Aug 26, 2011 1:00 PM - 2:30 PM

The main feature of the business meeting will be "Repository Updates Pecha Kucha Style." Inspired by member conversations, this presentation showcases projects and accomplishments at our members' institutions. We'd love to see what



Susie Anderson, Co-Chair.



Francine Snyder, Co-Chair.

you've been doing this past year! To submit a proposal, please send a brief abstract of your topic, your name, institutional affiliation, and contact information, to Leanda Gahegan at leanda.gahegan@gmail.com.

On that note, a warm welcome to Leanda Gahegan, our incoming chair. It has been most enjoyable working with her this past year; we are excited to see the developments of the group's initiatives under her guidance. We look forward to the discussion!

We hope to see as many of you as possible in August!

Susie Anderson and Francine Snyder,
Museum Archives Section Co-Chairs

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Museum Archivist is issued two times each year by the Museum Archives Section of the Society of American Archivists. Articles, news and comments from the archives community are welcome. Submission deadlines for the Winter and Summer issues are the second Fridays in December and June. All submissions can be sent to the editor, Adrianna Del Collo, at: adrianna.delcollo@metmuseum.org

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when Harvard President Charles W. Eliot established the first degree-granting graduate program in landscape architecture in the United States and appointed Frederick Law Olmsted, Jr. to chair the program. However, it has only been in the last two decades that the acquisition of collections in this area has actively begun at the GSD. These two collections are very significant for us and complement other collections that document landscape design instruction like the John Charles Olmsted Collection, the Arthur and Sidney Shurcliff Collection, and most closely-related The Work of Dan Kiley collection.

These collections are important to the GSD because they represent several decades of landscape practice within the United States and abroad. The SWA Group Collection also represents the expansion of an American landscape firm into global markets towards the end of the 20th century. During the 1980s SWA Group became a multi-office practice with branches throughout the United States that, to this day, still operate in Sausalito, Laguna Beach, Houston, Dallas, San Francisco and Los Angeles. In the 1990s the firm expanded into global markets, opening an office in Shanghai, and continues to do almost 40

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percent of its work outside of the United States. It is also important to us because of its association and project overlap with the other collection that we hope to acquire soon. That both collections are being considered for donation practically at the same time puts in evidence the continued close collaboration between the two firms and their close ties to Harvard. We believe that it is precisely this overlap that will allow a more “complete” record to be reconstructed by researchers in the future as records for some projects found in one collection are supplemented by records for the same projects found in the other collection.

Both collections come with the usual formats included in most architecture collections: microfilm, photographs, slides, and job files both in written form and in drawing. Drawings in landscape collections tend to be larger in physical dimensions than those in architecture collections, because they sometimes represent large swaths of land dedicated to parks. 18 feet long drawings in these cases are sometimes the norm! This not only poses interesting challenges as to storage and preservation, but also makes them unlikely candidates for immediate digitization. Nevertheless, we now find ourselves, as I imagine most of you do, starting to think about how to manage collections that are not only analog in character, but that also contain digital files. Given the changes in architecture and landscape practice with the introduction of new technologies during the 1990s, digital files such as jpegs and tiffs of image-based documents, and born digital material such as

AutoCAD drawings and other digital files, such as electronic communications, are included in most contemporary collections. SWA Group, for example, has shot only in digital since 2004. At the GSD we are not only fortunate to have the technical support of an IT person dedicated exclusively to digital matters within our library, but we also have the technical support of the wider Harvard Library system. We have the advantage, really, of a university-wide organization that guides us as to the access and preservation of digital files.

Let me delve a little further into the topic of digital files. Processing analog material included in both collections can be folded into the normal workflow of our Special Collections department. For digital files however, costs associated with the processing, description, metadata creation, and above all preservation of digital files cannot be ignored. Given the inevitability of digital files coming our way in all design collections (not only landscape, but architecture and urban design as well) this seemed a good time for us to start setting our attention to how to undertake access to and preservation of digital files. Currently only jpegs and tiffs of slides will be received by us and processed to include minimal image metadata and other information before they are sent to the Digital Repository Service of Harvard University Libraries (DRS). As we all know, digital materials are surprisingly fragile, and their viability depends on technologies that undergo rapid and continual change. The primary obligation of the DRS is to keep stored digital objects usable over the long term as technologies change. The DRS defines itself both as a preservation AND an access repository, and they develop and implement appropriate preservation strategies for each digital file type. As mentioned, the DRS’s obligations include assurances that stored digital content will remain both viable and accessible into the indefinite future despite a constantly changing technological environment. We do not develop guidelines ourselves, but we do participate in some of the DRS end-user development processes, and rely on them for best practices guidelines that help us, as curators, make decisions about digital content that is conducive to preservation.

“...digital materials are surprisingly fragile, and their viability depends on technologies that undergo rapid and continual change.”

In terms of AutoCAD drawings we have temporarily adopted – quite loosely I must say, since we have yet to accept any AutoCAD files—the standards set in 2009 by the university’s Property Information Resource Center, which receives all drawings related to current construction projects at Harvard. These standards relate to general file format, general file setup, layering, and naming. I will not detail each of these aspects but in terms of general file setup, for example, we would require that

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preliminary work be done at an originating office. This would require each file to be a single drawing with one titleblock and be model space only (so no paper space for us), that blocks be created and/or inserted in layer 0, or that they revert to 0 when exploded, and that external references be inserted and retained as a block within each single drawing to produce a self-contained drawing file. We recognize these are ideal conditions (offices do not like to find out they are also responsible for the viability of the preservation of their drawings), but currently the standards have to be implemented before the accession of an AutoCAD file if we are to commit to its preservation for the indefinite future. It also seems that in the near future the DRS will provide us with guidelines for new file formats, and these would include AutoCAD drawings.

Until the winter of 2009 the DRS only received text documents and still image files that followed certain guidelines. The fact that we can receive jpegs and tiffs in these collections is thanks to the guidelines the DRS has had in place for quite some time. Work continues for the preservation of other file types, and we are now able to deposit PDFs (very much in line with the recommendations of the study undertaken by the Art Institute of Chicago in 2004: "Collecting, Archiving and Exhibiting Digital Design Data"), HTML, and XML file types for long term preservation as well. Specific standards and metadata requirements for these file types are available online at the DRS website. In the last couple of years the DRS started accepting other formats, webpages for example, under a program called WAX, or the Web Archive Collections Service system, that allows a curator to harvest one or more thematically related websites into an archived collection. The curator uses a Web-based administrative interface to select, capture, organize, and describe the collection. The archived Web collection is stored in the DRS and can be searched or browsed from a WAX public interface. Another university-wide initiative for managing born-digital content is the current study of functional requirements for the preservation of email documents.

What we are now excited about is DRS-2, an enhancement to the DRS that was launched in the winter of 2009 and is expected to finish in January 2012. It is a multi-year project that will include enhancements to all DRS applications, services and documentation. Even if at a considerable cost (Harvard's DRS

charges per gigabyte of storage) we will be able to deposit many more types of digital files, including AutoCAD files and 3-D Modeling files. We will be able to deposit them initially as "opaque objects" into their servers. This has been explained to us, conceptually, as a digital container in which to deposit files that will need preservation that is not yet fully supported (basically, files packaged in ZIP files). An "opaque object" contains one or more files in ANY file format; and it receives the same secure disaster recovery guarantee and bit-integrity monitoring service as other "accepted" file formats. As curators we would have to provide administrative metadata, minimal

"Harvard University Libraries' commitment to technological development encourages us to continue to collect and, most importantly, work towards greater collaboration with colleagues, institutions, and digital systems."

descriptive metadata, and optional rights and provenance metadata at the object level. For the moment, opaque object creation serves as an initial preservation measure, but does not support immediate access. The development objective is to migrate opaque objects into the long-term archival portion of the DRS, which would fully support access to these files as it currently does for other "accepted" file types. The commitment is to transfer files to accessible environments as the DRS establishes base guidelines for each file type and develops strategies for the preservation of and access to each. This is already a huge step for digital preservation at Harvard, and we are following it closely. With a new administration in our library committed to digital preservation and collaborative projects, we are anxiously looking forward to a possible collaboration with MIT in further development of their FACADE project ("Future-proofing Architectural Computer-Aided Design") to advance the preservation of digital drawings. Furthermore, Harvard University Libraries' commitment to technological development encourages us to continue to collect and, most importantly, work towards greater collaboration with colleagues, institutions, and digital systems. It looks like the implications of access and preservation of digital files are finally becoming part of the broader picture.

News & Notes

Philadelphia Museum of Art Library Exhibition *Anne d'Harnoncourt's Lifelong Conversation with Art*

Anne d'Harnoncourt's Lifelong Conversation with Art
Philadelphia Museum of Art Library
June–mid-December 2011

In a 1977 article recounting the tastemakers of the arts in the 1970s, *New York Times* critic John Russell pointed to a new generation of intelligent, dedicated, and energetic women in the visual arts. Having names too numerous to list, Russell instead singled out one: "it would be hard . . . to find anyone in the profession who doubts that Anne d'Harnoncourt, now curator of 20th-century art in the Philadelphia Museum, will one day make a great museum director." Five years later, Anne d'Harnoncourt (1943–2008) assumed the role Russell predicted, and for the next 25 years, served as the George D. Widener Director of the Philadelphia Museum of Art (PMA), adding the position of Chief Executive Officer in 1997. During her tenure, d'Harnoncourt led the Museum through milestones that transformed its collections, exhibitions, curatorial and educational missions, and physical environment.

D'Harnoncourt's accomplishments as director grew from her convictions about art and its museums. She often spoke of a museum's responsibility to engage visitors in a conversation with art, reminding colleagues of their task to make museums "ever more beautiful, meaningful, accessible, and articulate about the joys and the knowledge that come from encounters with works of art." This installation features selections from d'Harnoncourt's records as director of the Museum as well as some of her professional and personal papers from the Museum's Archives. Each display case highlights unique aspects of d'Harnoncourt's life and career. Collectively, these items illustrate the development of her convictions and the ways she encouraged others to join her conversation with art.

This installation was curated by Project Archivist Bertha Adams. Items shown are from the Philadelphia Museum of Art Archives, the Anne d'Harnoncourt



Anne d'Harnoncourt in exhibition gallery of Museum's newly opened Perelman Building, 2007.
Photo by Michael Bryant, *Philadelphia Inquirer*.

Records (1971–2008), or the Anne d'Harnoncourt Papers (1936–2009). The project to process these collections, which Adams also managed, was funded by a generous grant from the Andrew W. Mellon Foundation.

Posted on Friday, February 04, 2011, by James Moske

This Weekend in Met History: February 6

On February 6, 1871, a committee of the Board of Trustees of The Metropolitan Museum of Art discussed the plan that led to the construction of the Museum's first building at its current site on the east side of New York's Central Park.



The original Central Park building of The Metropolitan Museum of Art, 1880

[Read more >](#)

"Today in Met History" Is One Year Old!

"Today in Met History" is one year old! Celebrate with The Metropolitan Museum of Art Archives and take a look back in a series of articles we've published on the Museum's *Now at the Met* blog - <http://www.metmuseum.org/now-at-the-met/category.aspx?filterby=Archives>

The articles cover events such as the 1870 incorporation of the Metropolitan, the

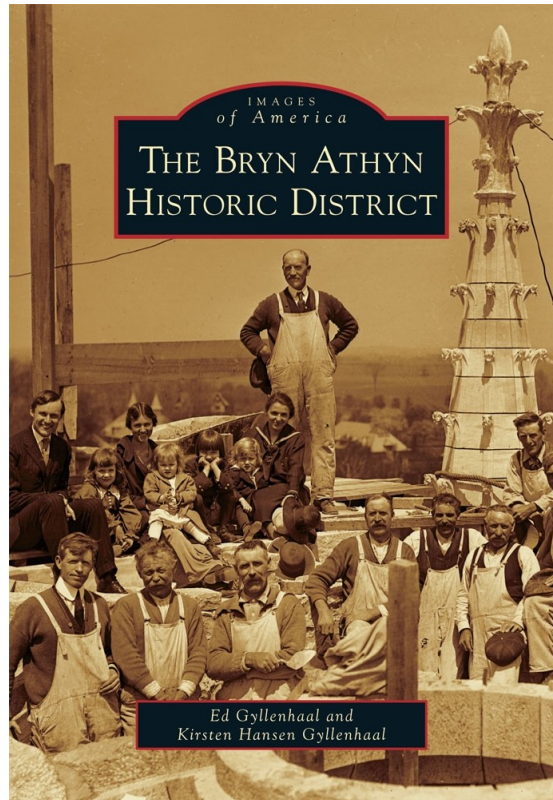
acquisition of its first artwork, milestone special exhibitions, and the origin of the Museum's iconic "M" logo admission button. A few topics for upcoming articles include the first female solo exhibition in the Museum, the establishment of the Egyptian Department, and the Costume Institute Opening Exhibition. Check back for future installments at the URL above!

Bryn Athyn Historic District Releases New *Images Of America* Book

Images of America: The Bryn Athyn Historic District

This book tells the story of the Bryn Athyn Historic District, one of Pennsylvania's newest National Historic Landmarks. Bryn Athyn was founded in the late 19th century by members of a Christian denomination known as the New Church, and the buildings in the Historic District reflect the religious faith and vision of some of the community's earliest residents. Cairnwood, an 1895 country house in the Beaux-Arts style, was designed by the New York firm of Carrère & Hastings for John Pitcairn, one of America's leading industrialists. Cairncrest was the residence of Harold F. Pitcairn, one of the foremost pioneers of early American aviation. Glencairn, a magnificent castle-like mansion designed by Raymond Pitcairn as a home for his family and art collections, was built throughout the Great Depression. Bryn Athyn Cathedral, dedicated in 1919, has been called "an epoch-making masterwork of architectural art, created with joy, full of artistic conscience."

The history of the district is maintained in two connected but distinct repositories under the Academy of the New Church. Glencairn Museum Archives, now a modern storage facility, is housed in what was originally the gymnasium of the Pitcairn family. It houses three major collections: including the John & Gertrude Pitcairn Collection, the Raymond & Mildred Pitcairn Papers and the Bryn Athyn Cathedral Collection. John Pitcairn was a founder of Pittsburgh Plate Glass (now PPG Industries) and purchased the land which would eventually become Bryn Athyn, PA. His home, Cairnwood, was among the first to be built in the area. His son, Raymond was the driving force behind the design and construction of Bryn Athyn Cathedral. The photos in



Images of America: The Bryn Athyn Historic District

these three collections were used heavily in the book. The second repository, known locally as the ANC Archives, is housed in Bryn Athyn College's Swedenborg Library. This is the official repository for the Academy which operates the college, secondary schools and two of the Historic District's buildings (Glencairn Museum and Cairnwood Estate). The ANC Archives is usually the beneficiary of donations by community members which very often include early photographs of the Bryn Athyn Historic District. Photos from both the repositories, as well as others, were used in the production of the book.

Greg Jackson, a Certified Archivist who received his undergraduate degree in History from Bryn Athyn College, is the archivist for both the ANC Archives and the Glencairn Museum Archives and is

responsible for the care of the Historic District's past. He is especially excited that the publication of this book will bring needed funds and attention to the thousands of photographs in the collections. Many of the photographs in *The Bryn Athyn Historic District* have been reproduced from old glass negatives and are appearing in print for the first time. The authors, Ed Gyllenhaal and Kirsten Hansen Gyllenhaal are donating their royalties to help fund the arrangement, description, and care of photographic prints and negatives held by these archives. In addition, profit from any books sold at Glencairn Museum will also go toward this purpose.

Ed Gyllenhaal has been curator of Glencairn Museum since 1987 and is on the faculty at Bryn Athyn College. Kirsten Hansen Gyllenhaal works as an independent historical researcher, writer, and editor.

According to Ed, "My favorite photograph is the one on the cover. Kirsten [Gyllenhaal] discovered it on an old glass negative in the archives. It shows the Raymond Pitcairn family around 1919 posing with their nanny, the mason foreman, and eight workmen at the very top of Bryn Athyn Cathedral, beside one of the pinnacles. In the background you can see buildings on the Cairnwood estate --the Pitcairns' home--and the countryside, some of it still farmland. To me, the main themes of the book are encapsulated in that one image: religion, family, old world craftsmanship, and people from different backgrounds working together toward a common goal."

More information about the Bryn Athyn Historic District is available at <http://bahistoricdistrict.org>

San Diego Air and Space Museum Digitization Project

The Library and Archive's digitization project is moving ahead at a fevered pitch! The Museum houses almost two million images documenting aerospace history, including photographic prints, negatives, transparencies, and slides. For almost a decade, one of the top priorities of the Library & Archives has been the digitization of this massive collection. However, recently this process has been significantly sped up with the help of generous grant from the Legler Benbough Foundation, and help from the Balboa Park Online Collaborative, which has

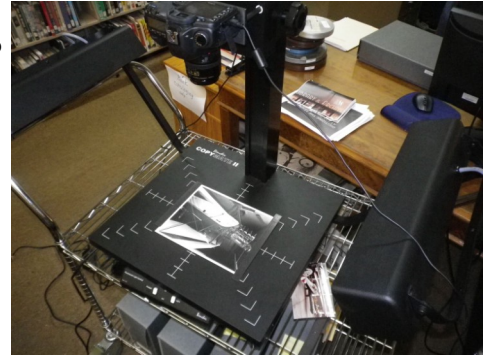


Digitization of 16mm film.

purchased a rapid capture system that can digitize up to 600 images per day! To date, over 1000,000 images have been digitized, all of which can be viewed via the Museum's Flickr site: <http://www.flickr.com/photos/sdasmarchives/>. The SDASM archives Flickr site has received well over three million views!

With the photo digitization process running efficiently, the second phase of the task has commenced; cataloging and converting 100s of rare films and videos to digital files. We have recently purchased a machine that digitally converts 16mm films. The subject matter of the digitized films spans the whole spectrum of aerospace history, with a focus on San Diego. Over 100 of these rare gems are available to the public at: <http://www.youtube.com/user/sdasmarchives>. Many more will be posted soon!

Lastly, we have begun the process of digitizing and putting online many of our rare books, including important publications from Consolidated/Convair



Rapid capture station.

Aircraft and Ryan Aeronautical, San Diego's two most important Aerospace companies. These books are searchable and can be found at: <http://www.archive.org/details/sandiegoairspacemuseum>.

To learn more about how you can help in this preservation effort or to order hi resolution copies of our digitized material, contact the Library & Archives staff at 619 -234-8291 x125.

NHPRC Awards the Brooklyn Museum a Grant to Survey Electronic Records

The Brooklyn Museum is delighted to announce receipt of a grant of \$74,521 from the National Historical Publications and Records Commission (NHPRC) to support a survey of the Museum's electronic records. The main goals of this 18 month project are to survey the Brooklyn Museum's holdings of electronic records, to develop practical policies and procedures for managing selected areas of electronic records, and to initiate a staff training program on electronic records management.

A Project Archivist will be hired to work with a team of staff members, including the Museum Archivist, Principal Librarian, Head of the Digital Lab, and Chief of Technology, to plan and conduct the survey and to develop guidelines and procedures for this project. The Project Archivist will be responsible for the daily activities, which include surveying, developing a plan of action and manual, training, implementation of procedures, and research.

Throughout this grant funded project, knowledge will be gained through

literature review; examination of other ERM projects, standards, and best practice recommendations; and attendance at workshops and conferences.

Assessing the Museum's digital landscape and developing best practice but realistic procedures for electronic records management will further the Museum's commitment to the continued care of its permanent and historic records, as well as provide access to records for research and reporting requirements.

The Guggenheim Museum Archives Announces Completion of Two-Year Grant Project and Opening of Collections



Photograph of museum exterior, 1945. 43: Kandinsky Memorial Exhibition. Exhibition files. A0003. Solomon R. Guggenheim Museum Archives, New York.

Sign sketch and paint samples, 1940. Series 2: Administration: Building: 24 East 54th Street: Signs. Hilla Rebay records. A0010. Solomon R. Guggenheim Museum Archives, New York.

The Guggenheim Museum Archives is pleased to announce the completion of a two-year National Historical Publications and Records Commission-funded project to arrange, describe, and digitize collections that address the administrative and exhibition history of the first 50 years of the Solomon R. Guggenheim Museum (1937-1987). For the first time, the public will have full access to the Hilla Rebay records, the James Johnson Sweeney records, the Thomas M. Messer records, and the Guggenheim Museum Exhibition records. Collectively, these collections document the evolution of the museum, from its founding as the Museum of Non-Objective painting, a small museum with a particular focus on non-objective (abstract) painting, to its later manifestation as a museum broadly collecting and exhibiting modern and contemporary art. Finding aids for these collections along with digitized highlights can be found on the Guggenheim Museum Archives' website: <http://www.guggenheim.org/archives>.

The Guggenheim is an internationally renowned art museum that has played a significant role in the history of art and cultural life in the United States since 1937. The records within these collections contain previously unseen documentation of the museum's directors' and curators' contributions to the development of modern and contemporary art. At the same

time, the collections include records of broader-based appeal, such as visually striking artist correspondence, a quirky booklet of cartoons produced by the Turkish Information Office, a contact sheet documenting museum staff setting up shop in the Frank Lloyd Wright-designed building, and a sketch of first director Hilla Rebay's residence in Connecticut. Once a week, the project staff highlighted a "finding," a document of interest found in the collections. A complete list of findings can be viewed online: <http://www.guggenheim.org/nhprcfindings>.

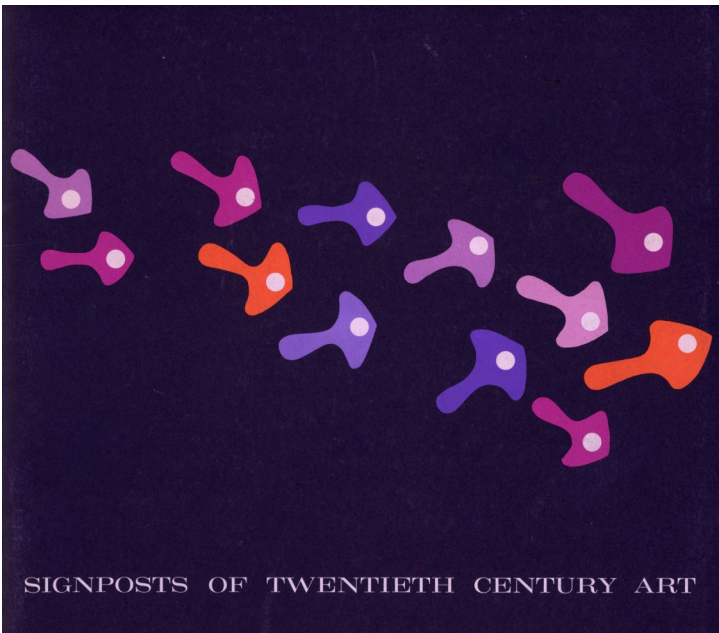
Additionally, the grant allowed digitization of the museum's Reel to Reel collection, which documents lectures, symposia and radio shows produced at the museum between 1952 and 1990. Selections are available by live-stream online via the finding aid's folder list. We invite all our colleagues in the Museum Archives Section to come and listen!

For additional information, please contact archives@guggenheim.org.



Unpacking Ceramics for Mastercraftsmen of Ancient Peru: Exhibition files: 209: Mastercraftsmen of Ancient Peru. A0003. Solomon R. Guggenheim Museum Archives, New York.

Dallas Museum of Art Archives Awarded NEA Grant for Exhibition Records Project



Signposts of Twentieth Century Art catalogue cover. Dallas Museum for Contemporary Arts, 1959.

The Dallas Museum of Art (DMA) Archives was awarded a grant from the National Endowment for the Arts Access to Artistic Excellence program for its project titled Access to Archival Exhibition Records Online (AAERO). The AAERO project will

fund the creation of a website template for the public presentation of all records relating to an exhibition. Types of material will include exhibition descriptions, checklists, label copy, selected object images, publications, installation photography, audio and video recordings of related lectures and programs, and press and marketing materials. The template will initially be populated with records already in digital format, 2003-present. Records from pre-2003 exhibitions will be added as they are digitized. The project will also fund the Spanish translation of selected contemporary art exhibition brochures and transcripts of recordings where an artist is the featured speaker.

Progress continues on the Exhibition Catalogues Online (ECO) project, another NEA grant-funded initiative to scan DMA published exhibition catalogues and checklists from 1903-1983. Beginning this summer, approximately 300 publications will be available on the Portal to Texas History, University of North Texas Libraries Digital Projects Unit. Additional records, such as checklists, press releases, invitations, etc. are being scanned in house and will be added to the Portal. The ECO and AAERO projects dovetail as the templates built with the AAERO project will be the means of presentation for the ECO project catalogues on the DMA website, and will be the initial content for the earliest exhibitions.

Forthcoming Publication *Records Management for Museums and Galleries: An Introduction*

Sarah R Demb, Records Manager and Institutional Archivist for the Museum of London, has co-authored *Records Management for Museums and Galleries: An Introduction*, forthcoming from Chandos Publishing, Oxford in Autumn 2011. The book presents a comprehensive overview of records management work in a museum and gallery setting. Written by Demb and Charlotte Brunskill (former Records Manager for the UK National Portrait Gallery), bringing to bear fifteen years' worth of experience in the sector, it explores how to apply fundamental records management principles and practices to the specific circumstances of museums.

The book introduces both records specialists and those new to the work to the cultures, functions, legislation, issues, and records specific to the museum environment and explores how to establish a records management programme from scratch. The book is relevant to all museum environments including public, private, local and national institutions, both in the UK and North America (although there is emphasis on some UK contexts). Footnotes, case study sidebars, and a resource guide point readers to a range of additional information. We expect the book to be available in both Europe and North America.



Sarah R Demb, Records Manager and Institutional Archivist for the Museum of London

Indianapolis Museum of Art Adds Archives to the Web

After more than 125 years, the Indianapolis Museum of Art Archives (IMA) is revealed! The IMA has been collecting historical records since its incorporation in 1883 and now comprises over 1800 linear feet of materials. In February 2010, the IMA hired its first professional archivist, Jennifer Whitlock, launching a formal archives program from the ground up.

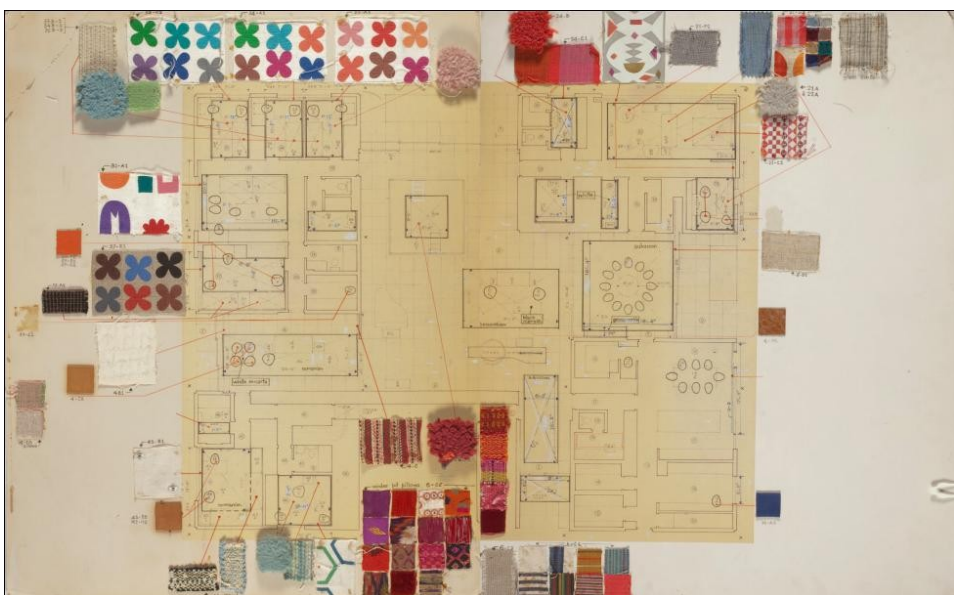
Despite over a century of backlog, the IMA Archives is officially on the Museum's website and is open for research. <http://www.imamuseum.org/art/libraries-resources/archives>. Archon has been implemented to manage the archives and to present finding aids. <http://www.imamuseum.org/archon/>

One of the highlights of the IMA Archives is the Miller House and Garden

Collection. The collection documents the design, construction and maintenance of this mid-century modern house in Columbus, Indiana. Miller House was designed by Eero Saarinen (1910-1961), with interiors by Alexander Girard (1907-1993), and landscape design by Dan Kiley (1912-2004). In 2009, members of the Miller family donated the house and gardens, along with many of its original furnishings, to the Indianapolis Museum of Art. Images from the collection and information about the house can also be viewed on the website. <http://www.imamuseum.org/millerhouse>

A Miller House Discovery – See IMA Director of Historic Resources open a box of textiles from Miller House for the first time: <http://www.imamuseum.org/blog/2010/03/04/ima-tv-a-miller-house-discovery/>.

Contact Jennifer Whitlock at jwhitlock@imamuseum.org or 317-923-1331 x225



Alexander Girard floor plan with textile samples, Miller House and Garden Collection, IMA Archives.

Breath of Life Archival Institute for Indigenous Languages At The Smithsonian National Anthropological Archives

The Smithsonian Institution's National Anthropological Archives was one of the primary research sites for the Breath of Life Archival Institute for Indigenous Languages, in Washington, DC from June 13 to 24, 2011. Participants included 32 Native American language learners representing more than 20 tribes from across the United States, and 22 linguists with expertise in linguistic analysis and language documentation. They accessed the extensive collections of language documentation in the NAA as well as other repositories in Washington. Lead by

Leanne Hinton (Berkeley) and Lisa Conathan (Yale), Breath of Life is a hands-on workshop that will train Native American community members in the use of archival materials for language revitalization purposes. The participants form teams that work together during classroom lectures, grammar workshops, visits to archives and material culture collections, and hands-on research using archival material. The Breath of Life training model was developed by the Advocates for Indigenous California Language Survival, which has run the

Breath of Life Language Workshop for California Indians since 1992. Breath of Life is supported by the Documenting Endangered Languages Program with additional support from: The American Folklife Center at the Library of Congress, Consortium for World Cultures, Endangered Language Fund, National Museum of the American Indian, National Museum of Natural History, Native Voices Endowment, and Recovering Voices.

The Museum of Modern Art Acquires Two Major Collections of Conceptual Art

The Daled Collection of American and European Conceptual Art and Conceptual Art from Seth Siegelau and the Stichting Egress Foundation

The Museum of Modern Art announces the acquisition of the Daled Collection, one of the key collections of American and European Conceptual art from the 1960s and 1970s. The collection includes 223 works across all mediums, assembled between 1966 and 1978 by the Brussels-based collectors Herman J. Daled and Nicole-Verstraeten. The collection is particularly distinguished by unparalleled groupings of works by Marcel Broodthaers—a unique ensemble of some 60 works—as well as by Vito Acconci, Daniel Buren, James Lee Byars, Dan Graham, and Niele Toroni, among many

others. As a counterpart to this tremendous collection, the Museum will also acquire the collectors' archives, containing photographs, letters, notes, and additional materials relating to the works and also documenting the historical context in which the collection was formed.

[Click here for the full press release about the Daled collection](#)

The Museum has also acquired a major group of works from the collection of exhibition organizer, publisher, and dealer Seth Siegelau, a key supporter of artists working in dematerialized art practices in the late 1960s and early 1970s. The collection includes 20 defining works of Conceptual art by Vito Acconci, Robert

Barry, Douglas Huebler, On Kawara, Joseph Kosuth, Robert Smithson, and Lawrence Weiner, all of whom moved away from the traditional production of objects and chose instead to explore language, sound, time, movement, or mapping as their primary mediums. In addition, Seth Siegelau and the Stichting Egress Foundation have donated to The Museum of Modern Art Archives Siegelau's own extensive archives, containing correspondence, photographs, notes, exhibition proposals, and many other significant documents that offer a tremendous resource to scholars of this period.

[Click here for the full press release about the Seth Siegelau collection](#)

The Smithsonian American Art Museum Acquires Nam June Paik Archive

The Smithsonian American Art Museum has acquired the complete archive of the artist Nam June Paik, who is internationally recognized as the “Father of Video Art.” The collection, comprised of seven truckloads of materials, includes the artist’s early writings on art, history, and technology, correspondence with key artists and collaborators, production notes for videotape and television projects and plans for video installations, sketches and notebooks. Also included in the archive are unpublished interviews, vintage photographs, posters, catalogues, audio and video tapes.



A variety of toys, games, folk sculptures, banners, and the desk where he painted in his studio are also part of the Archive.

The Nam June Paik Archive is a gift of the Paik Estate. Funding for processing the collection has been received from the Smithsonian Collections Care and Preservation Fund, administered by the Smithsonian’s National Collections Program and the Smithsonian Collections Advisory Committee. The collection will be opened to researchers once it has been fully processed and cataloged. More information about the artist and the collection can be

In addition, the collection includes the artist’s works in progress and a range of technology that Paik worked with,

including early models of televisions and video projectors, old radios, record players, cameras, and musical instruments.

found at: <http://www.americanart.si.edu/collections/search/artwork/?id=77502>

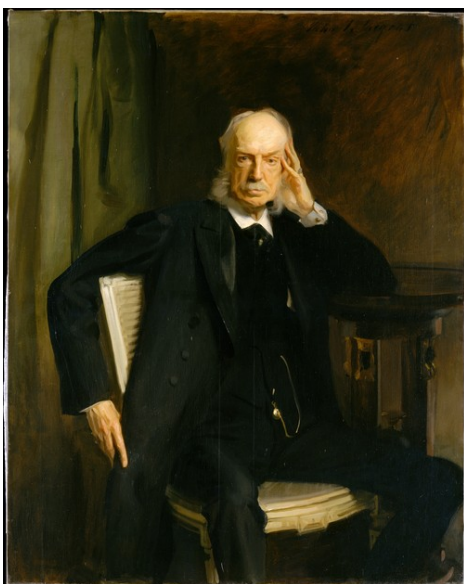
Barnes Foundation Archives and Library Announces Temporary Closure

The Archives and Library of the Barnes Foundation will be closed temporarily beginning July 2, 2011. During the closed period, limited reference services will be available through phone, e-mail, and postal mail. The closure is part of a larger project to open a new Barnes Foundation building on the Benjamin Franklin Parkway in Center City Philadelphia. The building, designed by Tod Williams Billie Tsien Architects and with an internal garden and landscape designed by Laurie Olin, is slated to open to the public in the spring of 2012. The Foundation's permanent gallery art collection will be relocated to the new building, and to facilitate the move, the entire Merion site will close to the public in July 2011. The art library will also be relocated to the new building in

Philadelphia and will be reopened and made newly available to the public beginning in spring of 2012. The archives, rare book collection, and horticulture library will remain in Merion, with a tentative reopening date of spring, 2012. For more information on the Barnes Foundation, visit the general web site at www.barnesfoundation.org, the Archives and Library website at <http://www.barnesfoundation.org/archivesandlibrary.html>, or contact Katy Rawdon, Archivist and Librarian, at krawdon@barnesfoundation.org.



Metropolitan Museum of Art Archives Announces Newly Processed Collection



Portrait of Henry G. Marquand by John Singer Sargent, 1897. Metropolitan Museum of Art (97.43).

The Metropolitan Museum of Art Archives is pleased to announce that a newly processed collection is now open for scholarly research:

Henry Gurdon Marquand Papers, 1852-1903 (bulk, 1868-1903) New York financier Henry Gurdon Marquand (1819-1902) was a member of the Provisional Committee to establish a museum of art in New York City (1869), an early Trustee of The Metropolitan Museum of Art (1871-1902), Treasurer (1883-1889), and its second President (1889-1902). For over three decades Marquand spent his fortune carefully acquiring artwork to decorate his Madison Avenue mansion and to enlarge the Metropolitan's then modest holdings. The Henry Gurdon Marquand Papers contain correspondence with artists and dealers, receipts, inventories, and notes that document his

activity as an art collector and patron of The Metropolitan Museum of Art. The bulk of the correspondence is with the British artists George Henry Boughton and Frederic Leighton, and dealers, Martin Colnaghi, Charles W. Deschamps, Wolfgang Helbig, Robert Jenkins Nevin, John Charles Robinson, H. Herbert Smith, and Thomas Humphry Ward. Most of this correspondence dates from 1868-1898, Marquand's most active period of commissioning and collecting works of art for his home and for eventual donation to the Metropolitan.

A full finding aid to the collection is available through the following link: http://libmma.org/digital_files/archives/Henry_Gurdon_Marquand_Papers_b1750_0448.pdf

MFAH Archives Participates in AIC-CERT Training Exercise

On April 28, 2011 the Museum of Fine Arts, Houston Archives participated in an American Institute for Conservation (AIC) Collections Emergency Response Team training exercise for teams of volunteers seeking certification. Organized in 2007 by the [Foundation of the American Institute for Conservation Historic and Artistic Works](#) (FAIC) with funding from the Institute of Museum and Library Services, the program aims to establish a pool of collections experts who can respond to regional disasters. Essential to the training are the types of simulations that the MFAH Archives staged. Two teams of volunteers, totaling 21 trainees, walked through a scenario in which parts of the archival collection were water-damaged, molding or inaccessible due to collapsed shelving. Time was of the essence as, in the simulation, the archival facility was operating on power from its emergency generator. Archives staff also provided the AIC-CERT trainees with samples of the types of materials commonly found in the Archives.



AIC-CERT trainees don hardhats, masks and vests for emergency response drill in MFAH Archives.

Attendees reported that they found the drill “an essential component of the training.” The exercise was also helpful to the MFAH Archival staff, who, in advance of the exercise, prioritized the collection for salvaging efforts and prepared an emergency response shelf list. Staff also benefitted from such practical tips as guiding emergency responders to high priority materials with fluorescent markings.

With the newly certified trainees, the AIC-CERT program now has a pool of 107 collections experts to draw upon in the event of a disaster. Among them are archivists, architects, curators, and

librarians, as well as conservators. The program began in the aftermath of hurricanes Katrina and Rita. AIC-CERT collections experts have since been deployed to salvage cultural collections in the Mid-West, Galveston and Haiti. To learn more about the AIC-CERT program, visit <http://www.conservation-us.org/index.cfm?fuseaction=page.viewpage&pageid=695#about>.

Other MFAH departments participating in the two-day training program were Bayou Bend Collections and Gardens, Conservation, the Hirsch Library, Preparations and the Registrar’s Office. MFAH Registrar Julie Bakke, who

completed the training, is now working with the Archives and other departments to update and expand the MFAH disaster preparedness plan.

On a related note, the MFAH will host the Galveston-Houston Area Alliance for Response Kick-Off Forum on July 29. The one-day event will foster partnerships between cultural organizations and governmental first responders. For additional information or to enroll refer to the Heritage Preservation web site link at [AllianceforResponseForum](#).

Postscript

The Museum Archives Section has an extraordinarily diverse membership. We work in a number of different institutions and many of us hold multiple degrees, have worked in allied professions, and/or are involved in interesting side projects. The new Postscript feature is a way for us to get to know each other better and celebrate all of the interesting work going on in the section -- both in and out of the office.

When Deb Wythe is done wrangling databases and crunching metadata at the Brooklyn Museum, she heads home to her piano. This term she has embraced cacophony in the 1947 Dada-esque Toccata by composer George Antheil, known as the "bad boy of music," and is branching out into chamber music via a class at Mannes.

-Deborah Wythe is Head of Digital Collections and Services at the Brooklyn Museum.

When not working in the archives or on history projects, Greg Jackson pursues his interest in eating and providing local foods. He and his family raise sheep, goats, turkeys, chickens and maintain a very large vegetable garden. Greg has a chapter entitled "Connecting with College Students," in the new book by Neal-Schuman publishers, *Public Relations and Marketing for Archivists* - hopefully out in time for the SAA meeting in August.

-Gregory Jackson, CA is the Archivist for Glencairn Museum and the ANC Archives at Bryn Athyn College.

After a long day of being the 1st ever archivist at the Indianapolis Museum of Art, Jennifer Whitlock likes to collect snoglobes, photography books and cameras that use some old thing called film, and old illustrated textbooks and instructional manuals. She hasn't owned a car in 15+ years, hasn't eaten meat since 1987, and has a serious love of (aka addiction to) goat cheese. She is obsessed with art ABOUT archives, and wishes that everything was in the public domain after 2 years.

-Jennifer Whitlock is Archivist at the Indianapolis Museum of Art.

By day, one can find Melissa Bowling in the MMA Archives formulating credit lines, fielding research queries, and using her micro spatula with the skill of a surgeon. When not at the Museum, she collects floaty pens, volunteers with the Archivists Round Table Bylaws Revision Committee, moonlights as a reference librarian at Pratt Institute Library, and dreams of the day when she will hard boil an ostrich egg.

-Melissa Bowling is Assistant Archivist at The Metropolitan Museum of Art.

Far from her former home in the un-wilds of Brooklyn, Rosemary Davis is now investigating new environs in Durham, North Carolina. She lives in a former mill worker's house and her backyard looks out over a decommissioned railway track on the Norfolk Southern Line. Her proximity to the Durham farmer's market is making her reconsider greens as a primary form of sustenance.

-Rosemary K. J. Davis is the Isobel Craven Drill Intern at the University Archives within the Duke Rare Book, Manuscript, and Special Collections Library.

Internship Profile

A Summer in the Walters Art Museum Archives

By Kelsey Jansen van Galen



While finishing my MLIS and Certificate of Archival Administration at Wayne State University, I knew that my final course would be my archival practicum. Rather than allow the school to set one up for me in the greater-Detroit area, I chose to take to the Museum Archives listserv. I wanted my experience to be in a museum archive, and I was advertising free labor, as well as being willing to relocate for the summer, so it would be easy to find a suitable practicum, right? Yes, it was! I was so pleased with the responses I got from the listserv. I was presented opportunities from various types of museums across the country, but one stuck out, the Walters

Art Museum in Baltimore, Maryland. While the Museum’s Archives are still in their early stages, the opportunity was too good to turn down.

After talking with Elissa O’Loughlin, the Senior Paper Conservator, who had been placed in charge of the Archives project, I had a summer practicum lined up. Elissa and I discussed my art history background, which is focused on the Ancient or Classical era, to find the right fit. We decided that I should process and arrange the Dorothy Kent Hill collection. Dorothy Kent Hill was the first curator of Ancient Art at the Walters, so the assignment was a wonderful fit.

I arrived in Baltimore over Memorial Day weekend, and on June 1, 2011, I dove into Dorothy Kent Hill’s papers, measuring just over 13 linear feet. Dorothy’s career at the Walters spanned from 1934 – 1977. During this time Dorothy was not only completing her museum activities, but was also continually active in archaeological digs around the Mediterranean, writing numerous articles and book reviews, and giving lectures at schools and conferences. Her time at the Walters was well recognized and respected, as the museum conducted a show in her honor upon her retirement. Even after she retired from the Walters, Dorothy continued to give lectures, travel, participate in

archaeological digs, and was an associate professor at various universities including Johns Hopkins University and University of Maryland Baltimore County. Needless to say, Dorothy was very dedicated to her field throughout her entire life.

To this point, I have gone through all of her boxes, allowing me to step into her everyday life. Dr. Hill was an organized woman, each folder serving its purpose. This is exciting for me because I know I will be able to keep the original order for the majority of her collection. There are a couple instances where the arrangement will change, but those changes will be more helpful for researchers utilizing the collection in the future. A series list has been created, and I am now in the process of arranging, refoldering, and rehousing the materials.

Throughout the remainder of my practicum I will be arranging the materials according to DACS, as well as creating a finding aid for the materials. Not only have I learned quite a bit about the archival field by actually processing a collection, but also a great deal about Dorothy Kent Hill herself. Thus far, my experience at the Walters has been very exciting, as well as educational, and I cannot wait to see the end result.

