

# Museum Archivist

Winter 2011

Volume 21, Issue 1

## From the Co-Chairs

It has been an exciting year for the Museum Archives Section and we are grateful to the out-going Chair, Lelani Dawson, for passing the torch and orienting us to our new responsibilities. Thanks also to incoming members of the Steering Committee for their willingness to serve – we look forward to working with you! The new officers include:

Chair elect: Leanda Gahegan, Reference Archivist, National Anthropological Archives, Smithsonian Institution;

Recording secretary: Megan Finn Senseney, Archivist for Hire;

Newsletter editor: Adrianna Del Collo, Associate Archivist, Metropolitan Museum of Art;

Web liaison: Matt Herbison, Archivist, Drexel University College of Medicine, Archives and Special Collections.

It was great to see both old friends and new faces at the Annual Meeting in Washington DC last August. We had a strong turn out of seventy-five members at the section meeting and presented a full agenda of reports and five-minute repository updates, as well as discussing future session topics and other MAS



Francine Snyder



Susie Anderson

business (please see page 4 for a summary; complete minutes are available on the MAS website ).

*(Continued on page 2)*

---

## Museum Archives in the 21st Century: Reaching Beyond the Archives Walls

**By Deborah Wythe**

*Deborah Wythe has been head of Digital Collections and Services at the Brooklyn Museum since 2005. Prior to that she served as Museum Archivist, starting work in 1986 as an NHPRC project archivist.*

*(This article is an adaptation of part of a paper delivered at the First International Seminar on Museum Archives hosted by the Museum of Contemporary Art at the University of São Paulo, Brazil on the topic of archives for the 21<sup>st</sup> century and draws on a 2009 SAA presentation about the Brooklyn Museum's Flickr Commons project.)*

Even a decade into the 21<sup>st</sup> century, most archival projects still employ traditional archival principles and tools,

whether or not they take advantage of online technologies. Efforts of the past five years or so have brought much more information and many digital assets to the people via the Web and have made everyday procedures and in-house interactions much easier through network connections. In the meantime, though, the Web has undergone a revolution—really continuing revolutions—transforming it from an information source to a place of interaction and community. Archives, including museum

archives, are taking advantage of the former, but are only just beginning to think about the latter.

At the Brooklyn Museum, we have a small but highly motivated Technology team that is thoroughly committed to community. Shelley Bernstein, our Technology Chief, is always looking for ways to provide information and content and at the same time involve, interact with, and expand our community. We enjoy two-way communication on our website as comments and tags open connections. On our website and beyond, we are trying to tie everything together so that collections, exhibitions, research, and events overlap as they do

*(Continued on page 2)*

From the Co-Chairs (Continued from page 1)

Since the meeting, we are pleased to announce that the session, “Cooperation Makes it Happen: Collaboration in Museum Archives,” was selected by the Program Committee for next year’s conference. The session was created from a topic suggested and enthusiastically received during the section meeting. It was further developed by MAS members into a diverse panel discussion featuring archivists who have participated in a variety of collaborative projects and are eager to share their expertise. An open discussion will conclude the session. Bring your collaboration questions, suggestions, and experiences! We hope to see you there. Indeed, the theme of cooperation

seems to be on the minds of many museum archivists and was frequently touched upon during our recent survey. To better address the needs of our members, especially those who can’t attend the Annual Meeting and network during the conference, we have re-inaugurated the MAS working group to create a Museum Archives online resource-sharing platform for the section (for more information, see page 5 for minutes from the WG meeting). Watch the listserv for details on how you can be involved.

We would also like to encourage members to take advantage of other resources produced through the section, such as the newsletter, listserv, and website. We are one of the largest sec-

tions in SAA (over 900 members strong!) and represent a considerable knowledge base within the profession.

Whether you are seeking information from your peers or to share accomplishments and lessons learned, please use the Museum Archives section as your forum; your experience will benefit us all! Thanks in advance for your participation – we look forward to engaging in a lively dialogue with you.

Best regards,

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

Wythe (Continued from page 1)

in real life.

We look for potential visitors everywhere, and not just those who may come through the doors. Our guiding principal has been “Go where people gather; don’t wait for them to come to you.” As a result, we have learned that some things are best done on an institution’s own website, while others belong elsewhere. On our website and beyond, we are trying to tie everything together so that collections, exhibitions, research, and events can overlap as they do in real life.

Probably the most exciting series of projects that reaches beyond the Museum’s website revolves around our use of Flickr, the popular online photo management and sharing website. Many people think of Flickr as a place to show friends and family pictures of their latest vacation or their kids. Others use it as a way to expand their audience as a photographer. Our first excursions into Flickr built on the Museum’s community to bring together our collection and photographers’ responses to it.

In 2006, we launched a [METRO](#) grant-funded web project to digitize everything in the Museum’s art, libraries, and archives collections relating to the

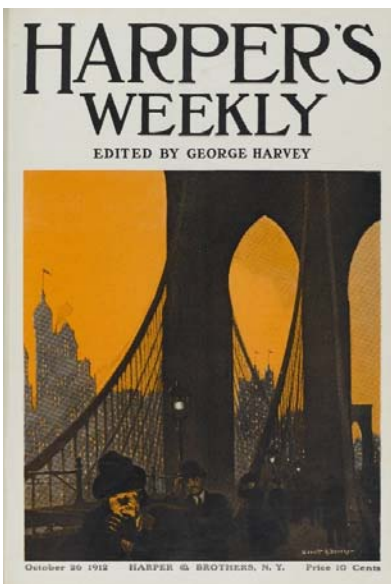
Brooklyn Bridge for presentation as a “digital collection” on the Museum website. We provided an email link for the project and soon started getting messages saying, “look at my cool Brooklyn Bridge images,” which inspired us to launch a group pool on Flickr and link it back to the “community” tab on the Museum’s [Brooklyn Bridge page](#). Within a month we had 99 members and more than 450 images. There are now 580 members and more than 2,600 images. Four years after launching the project, there is still interest in it and the community contin-

ues to grow.

Building on that experience, in spring of 2008 Shelley and I started talking about [Flickr Commons](#), which had launched in January with collections from the Library of Congress. We certainly had ‘hidden treasures’ ourselves and we were very interested in tagging, a feature we planned to use on our own collections pages. What did we have that stood up to the “no known copyright restrictions” standard and was digitized and ready to go? Thousands of early 20<sup>th</sup> century images that we had digitized during our Mellon Museum Archives initiative project: already on our website, but not getting much traffic. Metadata was available in an Access database. A natural fit.

Museum Archivist Angie Park zeroed in on groups of images to release; first—things that would make a splash, like scenes of Egypt and hand-colored lantern slides of the Paris Exposition of 1900. I crunched the Access data, exported captions, and created JPG derivatives. Shelley uploaded the images, added the captions, and defined sets for gradual release. The whole project took only about three months to implement.

We immediately began getting tags and



[Harper's Weekly, October 26, 1912, cover.](#)

Wythe (Continued on page 3)

Wythe (Continued from page 2)

comments from users, along with corrections and amplifications of our data. This had a big effect on staff workflow, since each of those comments and corrections had to be researched and responded to. Volunteer Ed McLoughlin worked on research, Angie responded to the community members and updated our internal database, and Shelley made the online data updates. I corrected the occasional flipped image—it's amazing how many people will immediately notice something like an Egyptian site where the figures are in the wrong



Paris Exposition, 1900. [Eiffel Tower and Celestial Globe Museum](#)

order!

More people, more hits. Back in 2009, I asked Shelley to compare hits on a few images. Here are just a few examples, with updates to include 2010 Flickr stats. Stunning.

[Bird's eye view from the Ferris wheel:](#)  
Museum: 9; Flickr: 3313 (now 19,029)  
[View of the Ferris Wheel structure:](#)  
Museum: 21; Flickr: 9916 (now 24,576)  
[A boat for American tourists at Luxor:](#)  
Museum: 1; Flickr: 5981 (now 8,018)  
[Eiffel Tower and Celestial Globe Museum:](#)  
Museum 25; Flickr 15,200 (now 21,179)

Flickr gets indexed really quickly and has a very specific photo-centric audience. If you want website traffic, go where the people go, and the more places the better.

Our collections pages are getting more and more integrated. While we launched the art collections first, in early fall 2008, we soon added archives and library collections as well. A collections search for "[Schenck](#)," for example, produces images of art objects, artists, exhibitions, and materials from the library.

Our Archives pages are slightly different from the object collections pages, providing archival context as well as image data. There are tags, of course, including all those imported into the system from Flickr Commons, and comments, and other Web 2.0 bells and whistles, but you can also find more information about collections, read finding aids, and explore by date, category, and folder name. The finding aids are searchable from the main web site search box.

The exhibitions pages are our most ambitious project. The process was fairly simple since images and data created over the past decade or more had already been ported to our Luna Insight DAM. We include all known exhibitions and long-term installations, whether or not images were available, to provide a complete exhibition history for the Museum. We're often asked, "Why don't you have pictures of this show?" We respond that, unfortunately, many



[Sensation:](#) Young British Artists from the Saatchi Collection (October 2, 1999 through January 9, 2000)

smaller shows were not documented. In one case, a one-man Art School show, we were able to acquire some images from the artist after he asked that question.

Recognizing that we provide a wealth of information and links about *current* shows, from press releases and didactics to images of works in the show, we also wanted to provide that kind of broader context for past exhibitions. We scanned and OCR'd press releases and added them to the webpages. A long-range project is to merge data from our exhibition checklist database into TMS, the Museum's collection management system, in order to link artists with the exhibitions they appeared in.

### Some conclusions

All of these efforts take collaboration. Staff working with collections, whether objects, archives, or libraries, provide content: images, metadata, and database compilations. Collections managers make sure that the data is clean and accessible in our digital asset, collections management, and content management systems. Technology staff both visualize the website context—how we're going to organize and present everything—and create the programming code to make it happen.

Ideas for what we're going to include can come from anyone, but I would have to say that the magic happens when our Technology Chief gets involved. If I say, "Hey—I've got this great collection." Shelley is likely to say "Wow! We can do this with it... or this...or this."

Nothing is static on the Web. We all have to be prepared to experiment, try new things, and move along to the next great idea at the blink of an eye, and try that, too. Our job as museum archivists is to make sure that our collections are ready for that kind of flexibility and fluidity. If we're lucky, as I am, our institutional culture allows this kind of

(Continued on page 4)

Wythe (Continued from page 3)

nimbleness. We have to partner with our technology colleagues, learn from them, and provide them with content. We have to develop systems that allow data and images to be used flexibly. We need to keep our eyes on our users—our audience—our community—and appreciate the browsers who love our visual materials just as much as we love the scholars who come to our reading rooms to work on their dissertations.

It's a continuing challenge and an exciting time. Your job may well change, as mine did, opening up new possibilities for interpreting your collections as we bring museum archives to ever expanding and diverse communities on the Web.

---

## 2010 Annual Meeting Minutes Summary

### Greeting/Introduction

Leilani Dawson, Francine Snyder, and Susie Anderson are co-chairing meeting.

### 2011 Programming Committee Announcement

### Council Liaison Report

### Ballots Results Announced

### Vote on bylaw changes

- Last year Council revised guidelines for section governance, and MAS needs to change bylaws to support compliance with new guidelines. Changes are made to support co-chairs (more than one chair), a mandate for electronic voting and annual elections for
- Steering committee officers. Bylaws are unanimously accepted.

### Survey Results

- This year, Leilani Dawson circulated a survey to all MAS members through the listserv, and she reports on notable responses and requests.

### Working Group Introduction

- The basic premise of the group is to plan for resources that expand upon the MAS Manual. The Working Group will address how we can take what's in the manual and make a practical working guide for building upon it, and how we can address the needs of everyone in this room as well as members of MAS who cannot attend meetings. The Working Group meeting will be held in Park Tower 8224 directly after business meeting.

### Newsletter Update

- Adrianna has created a dedicated email account for submitting discussing MAS news and submitting content to the newsletter: [museumarchivesnewsletter@gmail.com](mailto:museumarchivesnewsletter@gmail.com)

### Ten Five Minute Repository Updates

See page 7 for full report

### 2011 Session Suggestions

- Anderson thanks speakers for coming forward and sharing their repository updates.
- If any members have ever given a paper in conjunction with an SAA session, please consider submitting a written copy of the paper to the MAS newsletter in order to share with other section members who were not in attendance – it's a great line on the resume!

**The meeting concluded with a discussion of session proposals.**

## Museum Archives Working Group

The Museum Archives Section Working Group has been reformed to develop a project plan for a resource or resources that expand on the success of the Museum Archives manual and allow for expanding resource-sharing across institutions. The minutes from the inaugural meeting of the reinstated Working Group follow:

### Greeting/Introduction

#### Proposal:

- Develop a project plan for a resource or resources that expand on the success of the Museum Archives Manual and (hopefully) allow for expanding resource sharing across institutions.
- Review Museum Archives Manual

#### Discussion:

- What do we want?
- Record schedules; Policies/procedures; Forms; Sample workflows, memos, etc. (interim materials); Special project documentation; Sample job descriptions; Museum archives blogroll; Page/updates for members to post new collections/links to finding aids; RSS/notifications feed;

#### Questions:

- Will this make sharing more difficult for Archivists?
- Will we need to revise elements of our records in order to post it?
- How will it be used?
- How do we ensure that all content be kept current?
- Would an active bibliography be useful? This may change too quickly to be effectively updated.
- How would we be successful in soliciting content for this site? Project-oriented bundling will help people view the content as samples rather than definitive or encyclopedic guides to the “big topics” in museum archives. Suggest that archivists post to the site or update their content whenever an interim or final report is due.

#### Additional comments:

- If it's a wiki, users will be generating all their own content and adding information at will.
- Twitter might be an easy way to pull together a list of users.
- It might be useful to identify a point person for each “section” of the site (records management, job descriptions, etc.).
- An editor would be particularly helpful in assuring that each section is populated with content.
- Infrastructure: SAA uses Drupal and that might work; an open-source wiki might also be useful.

#### Goal:

The final project will provide all section members with community updated resources as well as a participation platform – especially for members who cannot always attend the conferences.

#### Next Steps/Get Involved:

Francine took a “show of hands” to determine which members would be willing to share content immediately, and passed the sign up sheet around a second time for a list of current projects.

### Museum Archives Section Leaders

Susan Anderson, Co-Chair  
[skanderson@philamuseum.org](mailto:skanderson@philamuseum.org)

Francine Snyder, Co-Chair  
[francine.snyder@guggenheim.org](mailto:francine.snyder@guggenheim.org)

Leanda Gahegan, Chair-Elect  
[leanda.gahegan@gmail.com](mailto:leanda.gahegan@gmail.com)

Adrianna Del Collo, Editor  
[adrianna.delcollo@metmuseum.org](mailto:adrianna.delcollo@metmuseum.org)

For Newsletter submissions:  
[museumarchivesnewsletter@gmail.com](mailto:museumarchivesnewsletter@gmail.com)

Matt Herbison, Web Liaison  
[herbison@gmail.com](mailto:herbison@gmail.com)

Megan Finn Senseney, Secretary  
[the.dormouse@gmail.com](mailto:the.dormouse@gmail.com)

Deborra Richarson, Council Liaison  
[richardsond@si.edu](mailto:richardsond@si.edu)

*Museum Archivist* is issued two times each year by the Museum Archives Section of the Society of American Archivists. Articles, news and comments from the 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: [museumarchivesnewsletter@gmail.com](mailto:museumarchivesnewsletter@gmail.com)

# Repository Updates



Snapshots of presenters courtesy of Melissa Bowling

*Inspired by member conversations, the 2010 business meeting featured "Ten Five Minute Repository Updates." This informal presentation showcased an interesting variety of projects underway at our member's institutions. A summary of the presentation and the institution's projects follows on the next page.*

*Given the success and interest in the presentation, the format will be repeated at this year's business meeting. A call for participants will be sent out to the listserv mid-year. Consider including your institution's projects!*

## **Archives Blogs. Karen Stevens, Archivist/Manager of the Library, National Park Service, Independence National Historical Park.**



*Screenshot of library/archives web page*

- Stevens reports on our federal tax dollars at work, lamenting that the cultural parks are lost in the grandeur of the wilderness parks like Yellowstone and Yosemite. The web page has links to blogs that the archives has created to increase public awareness and promote accessibility to two specific collections.
- Blog 1: The Morris Family Papers (Old Philadelphia Family that donated a historic house to the National Park Service along with family papers dating from 1732 to 1973). Contributors: Margaret Welch, an archivist with the National Park Service who is processing the Morris Family materials, is finding a variety of documents and illustrations, and Dana Kellogg Repash, an intern and research assistant on the project at the Independence National Historical Park Archives, is assisting Margaret with research. Morris house was the home of George Washington during yellow fever epidemic of 1793-1794, and is often called "the Germantown White House." The blog is accessible at <http://morrisfamilypapers.wordpress.com/>.

- Blog 2: Archaeology field records from fifty years of excavations within the boundaries of Independence Park in Philadelphia, PA. Block 3 of Independence Mall produced over a million artifacts, which is the most significant urban archaeological dig in the United States. Blogger, Patrice Jeppson, is promoting public archaeology education and is devoting extra time to coming into the archives and examining associated field records in order to write about the history of archaeology at Independence Park. She hopes a publication will evolve from this project. The blog is accessible at <http://digginginthearchives.blogspot.com/>.
- Two examples of interesting outcomes: A researcher saw the blog on the Morris Family Papers and is interested in the recipes accumulated by the Morris Family Women. Another researcher has been able to identify some of the African-American laborers who worked on excavations, and tracked down J.W. "Smokey" Moore, an archaeologist who worked on the project and is now 93 years old.

## Repository Updates (Continued from page 6)

**First International Seminar on Museum Archives and Research, São Paulo. Deborah Wythe, Head of Digital Collections and Services, Brooklyn Museum / Museum of Contemporary Art, University of São Paulo.**

Museum of Contemporary Art,  
University of São Paulo, Brazil

- Section report on the First International Seminar on Museum Archives and Research. Challenges in São Paulo include: project-based funding; state-funded museums that must adhere to governmentally prescribed collections and series; regional competition among archivists (the environment is not amenable to collaboration); very restrictive copyright laws and legislation.
- Wythe's theme at the seminar, Archives of the 21st Century, addressed web-based projects and advances in technology as applied to special collections.
- Most speakers were discussing the research they had done in museum archives, only two speakers were actually practicing archivists. Attendance was limited to 100 seats, and there was a waiting list beyond that.
- Next year's session: Art Library Collaborations
- No materials from this seminar have appeared on the web yet, but seminar proceedings will be published in the near future.

- Contact Wythe if you'd like to talk about reading a paper with simultaneous translation.

**Collaborating to Produce Web Content on Museum History. Jim Moske, Managing Archivist, The Metropolitan Museum of Art Archives**

- The Met is currently undergoing a transition of leadership. Former director, Philippe de Montebello, has retired, and Tom Campbell, the new director, is placing emphasis on emerging technologies, and a new Digital Media Department has been created.
- The new department began by re-launching and revamping museum website.
- The Archives is using the re-launch to leverage collections and use information about the history of the museum more effectively.
- The Archives compiled and distributed a list of all special exhibitions from 1870-present, and created an access database for compiling and distributing a PDF report that was drawn from this database. The initial release was greeted warmly by staff and outside researchers.
- Next steps involve collaborating with Digital Media staff to migrate access database to a web portal that Digital Media will staff and maintain.
- This project was largely accomplished with intern staffing.
- A new museum blog called "Now at the Met" (<http://www.metmuseum.org/now-at-the-met.aspx>) has also been launched. The Archives submits a monthly article called "Today in Met History" that presents notable pieces of institutional history to the public.



Screenshot of 'Now at the Met'

**CMHR: A Dream Becomes a Reality. Heather Pitcher, Archivist, The Canadian Museum for Human Rights**

Canadian Museum for Human  
Rights

- This is Pitcher's first SAA meeting, and the Canadian Museum for Human Rights is a brand new museum with a mandate to explore the subject of human rights within Canada and beyond. Construction is still under way, and the building is slated for completion in 2012. The Museum is located in Winnipeg, Manitoba, Canada, which is Treaty One territory.
- Exhibitions will be interactive and technology driven.
- Records of public engagement sessions throughout the country will form the foundation of the Archives and constitute the beginning of an oral history program.
- The bulk of collections will be digital with a traditional archival collection as well.

**P.S. I Archives / 1969 Exhibition. Michelle Elligott, Museum Archivist, The Museum of Modern Art**



Jonathan Lill with PS I records

- Elligott provides a brief update of MoMA activities over the past year and highlights upcoming projects.
- Jonathan Lill is currently processing the records of PS I, an art center that merged with MoMA about ten years ago. At approximately 460 record center cartons, The collection is larger than had been anticipated.
- The Archives launched a mini oral history initiative, which will continue in the future.
- The Archives also completed the Paul Rosenberg archives processing project (130 linear ft.), and a finding aid will be available on the website shortly.
- This fall the Archives will begin processing the Edward Steichen archives.
- The Archives in currently seeking an archivist for a one-year processing project during which the archivist will work with the newly acquired Silverman Fluxus collection.
- For the first time, the MoMA included the Archives department as a full collaborator for its 1969 Exhibition with Elligott working as joint-curator. The Archives is looking forward to future collaborations starting with an exhibition on abstract expressionism.
- All museum press releases are now digitized and available publicly online, which has proven to be worth all the time and effort.
- Michelle Harvey was promoted to Archivist.

**MFA, Boston Facebook Page. Maureen Melton, Susan Morse Hilles Director of Libraries and Archives and Museum Historian, Museum of Fine Arts, Boston**

- Maureen Melton was unable to attend so Susie Anderson provided her information.
- The Archives is now posting a weekly photo and fun fact about the MFA to the Museum’s fan page on Facebook (<http://www.facebook.com/mfaboston>).
- The museum is also working with a Google-owned company to set up scavenger hunts that are offered as a game/phone application and take place within the Museum.



Screenshot of MFA, Boston Facebook page

**Reel to Reel Collection: Historic Audio Online. Francine Snyder, Director of Library and Archives, Solomon R. Guggenheim Museum**

- Snyder presents an update on a two-year grant to process the first fifty years of the Guggenheim’s history and its Reel to Reel Collection of audio recordings (<http://www.guggenheim.org/new-york/interact/listen/the-reel-to-reel-collection>).
- For the Reel to Reel Collection, the digitization component was outsourced, and about 600 Reel to Reels have now been digitized. A live link is now available in the container list in the finding aid. Click it, and an audio player opens.
- Snyder extends special thanks to Martha Horn who did coding for the project and requests that members of MAS send her their feedback once the site goes live.



## Repository Updates (Continued from page 8)

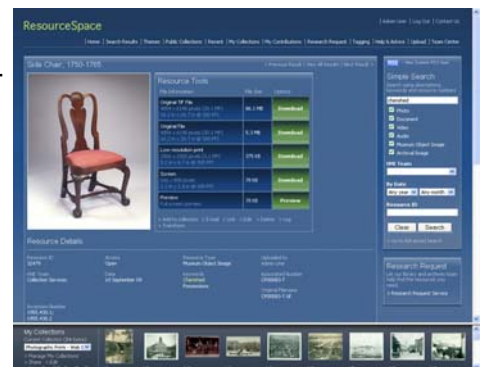
**Phase II – Archives Museum Storage Improvement Project, An NEH and Hoblitzelle Foundation grant funded project. Hillary Bober C.A., Digital Archivist, Dallas Museum of Art Archives**

Dallas Museum of Art Archives storage

- Hillary Bober is a lone arranger and has been at Dallas for one year. She is the first professional archivist on staff in about six years.
- The digital archives was made possible by two endowment funding donors.
- Through the museum storage improvement project, Bobel increased storage space by approximately 175% .
- Jenny Stone is converting audio and video assets to digital format as phase II of the same grant. This media is primarily used
- for internal educational materials and multimedia content, but a selection is also available at <http://dallasmuseumofart.tv/>.
- Stone is finalizing transcripts and entering information into the museum's CMS.
- The Archives also just received an NEA grant to digitize catalogues.

**Historic New England's Collections Access Project. David Dwiggs, Systems Librarian/Archivist, Historic New England (Based out of Boston)**

- Dwiggs reports on Historic New England's collections access project. Previously, the only collection online was a historic wallpaper collection. Content was moved from an MS-DOS database system/Access to a new Collections Management System, and Historic New England launched a new website on May 27, 2010.
- Now Library, Archives, and Museum collections are all searchable through a single user interface: <http://www.historicnewengland.org/collections-archives-exhibitions/collections-access>
- ResourceSpace open source digital asset management at Historic New England is a PHP/MySQL-based system, and new photography is stored in the digital asset management system and linked to CMS. Over 100,000 individual images have been uploaded to date.



Screenshot of ResourceSpace DAMS

**Electronic Records Archive Planning Grant National Historical Publications and Records Commission. Lorraine A. Stuart, Archives Director, Museum of Fine Arts, Houston**

Installation view of gallery at MFA, Houston

- MFA, Houston received a two-year NHPRC grant to plan for an electronic record archive that deals with institutional born-digital content.
- Stuart is reviewing submission ingestion packages for electronic accessioning and appraisal -- currently, 60,000 terabytes of information sitting loose on servers – and looking at ways to automate the appraisal process through rule-writing and cluster analysis.
- Exploring automated appraisal process; Ingestion: migration, emulation, or combination; Repository: database type; Preservation: automated checks and balances
- Given the financial strain, the museum may be looking to develop a collaborative consortium in order to defray costs.

## News & Notes

### Processing of Edward Steichen Archive Begins at The Museum of Modern Art



Edward Steichen, Director, Department of Photography, The Museum of Modern Art. Photo undated. The Museum of Modern Art Archives, New York. Photo: Homer Page

In September, 2010, the Museum Archives at The Museum of Modern Art began a one-year project to process the Edward Steichen Archive. The Archive was assembled from 1968 to 1980 in the Museum's Department of Photography, of which Steichen (1879-1973) served as Director from 1947 to 1962. Designed as a study resource on Steichen's life and creative output as painter, designer, photographer, museum professional, and film-maker, the Archive includes original correspondence, photographs and sketches, still and moving images, sound recordings,

tear-sheets, and other materials.

For additional information about the project, contact Celia Hartmann, Assistant Project Archivist, [Celia\\_Hartmann@moma.org](mailto:Celia_Hartmann@moma.org); read about some of the material in the Archive on the Museum's blog at [http://www.moma.org/explore/inside\\_out/2010/11/17/edward-steichen-archive-the-55th-anniversary-of-the-family-of-man/](http://www.moma.org/explore/inside_out/2010/11/17/edward-steichen-archive-the-55th-anniversary-of-the-family-of-man/)

### Philadelphia Museum of Art Library Exhibition *Good Modern Work*

Good Modern Work: Women Gallerists in America  
Philadelphia Museum of Art Library  
January 11 – June 2011

In the early 1900s, the business of art was a quiet one and, like most commerce, it was typically dominated by males. By the 1920s, however, an array of women emerged who dedicated themselves to the cultivation and promotion of art. Some, such as Peggy Guggenheim, are famed for fostering pivotal new art movements. Others were less prominent but played fundamental roles in creating awareness of a full spectrum of modern artists, ranging from Paul Cézanne to Marcel Duchamp and Jackson Pollock.

Not surprisingly, many of these women established galleries in New York. Edith Halpert founded the Downtown Gallery in Greenwich Village, away from the tony uptown art scene, because artists lived in the Village. Marie



Peggy Guggenheim, 1967; photograph by Gloria Etting (Philadelphia Museum of Art Library)

Harriman ran her New York gallery during the lean years of the Great Depression and was one of the first dealers to present self-taught artists Henri Rousseau and Horace Pippin. Antoinette Kraushaar had the foresight to add women artists and contemporary

artists to the more traditional offerings of her family's gallery when she took it over in the 1940s.

In Philadelphia, the innovative Mary Curran opened and operated the Little Gallery of Contemporary Art.

Regardless of the locale, success depended on ingenuity, acumen, and—if not wealth—a true passion for art and living artists. The path of an artwork from studio to museum often included a stop at one of these galleries—these women gallerists' names appear in the history, or provenance, of many works in this Museum's collection.

Works in this installation are from the Philadelphia Museum of Art Library & Archives. It was curated by Mary Waseremann, Librarian for Collection Development, with special thanks to Caroline Eckardt, Museum Intern, for her research assistance.

## Metropolitan Museum of Art Archives Awarded Monuments Men Foundation Grant



General Eisenhower (right) receives honorary fellowship from MMA Vice President, Roland Redmond

The Metropolitan Museum of Art Archives was awarded a grant from the Monuments Men Foundation (<http://www.monumentsmenfoundation.org/>) to preserve, digitally remaster and post to the internet an audio recording of an April 2, 1946 Museum award ceremony honoring Dwight D. Eisenhower for his role in protecting European artworks and cultural monuments during World War II. Eisenhower was made an honorary fellow for life of the Museum. Thousands turned out for the event, which was broadcast throughout the Museum by loudspeakers mounted in the galleries. The digital audio files are now accessible via the Museum's website here: <http://library.metmuseum.org/record=b1044584~S1>. The original recordings were made on extremely fragile 78 rpm glass-based 12" lacquer discs. They were transferred and restored by Seth B. Winner Sound Studios.

## Phillips Library Archives Source for Art Installation at Peabody Essex Museum

Charles Sandison, an internationally known artist, who lives and works in Tempere, Finland, recently created an art installation for the Peabody Essex Museum in Salem, MA. Charles works with text, images, objects, architecture, history, and light to create computer algorithms which are then projected against buildings and objects. **Figurehead, Freeport [No.001]**, created by Sandison is displayed in East India Marine Hall at the museum. This gallery displays objects collected by members of the East India Marine Society as they travelled the world during their trading expeditions. Every member of the society was required to obtain objects from the places they visited, many of which became the basis of the original collection of the museum. These seamen were also required to keep logbooks of their journey; these logbooks are one of the most important collections in the Phillips Library. Trade manuscripts are also part of this collection. Barbara Kampas, Head of Library Collections, was asked by Trevor Smith, Curator of Contemporary Art, to assist Sandison in the selection of text that could be used in the installation. Logbooks selected for an accompanying exhibition, *Written on the Waves*, curated by Sam Scott, the Associate Curator for Maritime Art, were the source of the ex-

tracted text. Kampas read the logbooks, created JPEG files of text and images found in the logbooks and maritime manuscripts; these files were then used by Sandison to create the computer code for the exhibition. Sandison utilized his knowledge of weather to simulate an ocean journey, providing movement for the text that was later projected against the objects in the East India Marine Hall. The archives stored in the computer code bounce against the walls, windows, floor, and objects in the gallery; the installation has multiple cycles that repeat themselves throughout the day, with the installation pixilating between cycles and disappearing through the air vents in the gallery only to return through another vent with a new variation of the text and images. The audience in the galley is an integral part of the exhibition; the installation bounces off any visitor in the gallery and changes its trajectory according to the movement of the people in the room.

To learn more about the installation visit the URL below. The site provides visitors with images of the installation, videos showing the East India Marine Hall before the installation and with the project installed, and an interview with Charles Sandison. Links are provided



Figurehead from an 18th-century ship displayed in the East India Marine Hall at the Peabody Essex Museum, Salem, MA

to learn about the library items used for the installation.

[http://pem.org/exhibitions/122-freeport\\_no\\_001\\_charles\\_sandison](http://pem.org/exhibitions/122-freeport_no_001_charles_sandison)

Sandison's web site, found at <http://www.sandison.fi> provides additional information about the artist and the many projects he has created around the world.

## Leon Levy Foundation Grant to The Museum of Modern Art

The Museum of Modern Art Archives is excited to announce a generous grant from the Leon Levy Foundation to complete the processing of the records of MoMA PSI. The grant will support Project Archivist Jonathan Lill and a full-time archival assistant for two years as they finish arranging and describing over four hundred linear feet of records from the institution. The project is expected to be completed in 2012 and the collection opened to the public.



MoMA PSI was founded in 1971 as the Institute for Art and Urban Resources (IAUR) and was one of the first non-profit art spaces in the United States. Its original goal was to secure fallow warehouse space for reuse as artist studios, though exhibitions quickly became a major portion of its program. In 1976 the I.A.U.R. took over a derelict public school in Queens slated for destruction and assumed its name, P.S. 1. In the ensuing twenty-five years, P.S. 1 created and hosted over 1000 exhibitions, performances, film screenings, dance, theater, and poetry readings. The records of this activity document an extremely fertile period in the New York art world when new media and new technologies were stretching the bounds of what could be called art, and organizations like P.S. 1 not only provided the structures to develop these new works, but promoted cross-fertilization and discourse. As P.S. 1 grew, it increased the number of exhibitions of foreign artists and played major

roles in exposing American audiences to the work of Arte Povera, German Neo-Expressionists, and modern and contemporary art from Africa, Japan, China, Brazil, and other parts of the globe; all this while continuing its program of nurturing young and emerging artists through its studio program. In 1997, after a three-year renovation, P.S. 1 reopened with renewed space and an elevated profile among the cultural organizations in New York City and nationwide. In 1999 P.S. 1 signed an agreement with MoMA to merge the two institutions; the ten-year merger process concluded at the beginning of 2009 and was finalized with the announcement of the new name this year. The processing project thus coincides not only with the fortieth anniversary of the organization, but the start of a new and exciting phase of its existence.

For more information, contact Jonathan Lill, [jonathan\\_lill@moma.org](mailto:jonathan_lill@moma.org)

## New Director Named For NYC Fire Museum

The New York City Fire Museum announced today that Damon A. Campagna has been appointed director by the organization's board of trustees. Mr. Campagna has worked with the museum since 2008 in the roles of project manager, collection manager and curator.

After receiving a \$250,000 grant by the Lower Manhattan Development Corporation in 2008, the New York City Fire Museum selected Mr. Campagna to spearhead the museum's effort to catalog and photograph over ten thousand firefighting-related objects and ephemera entrusted to the museum by the FDNY. As the scope of the project widened, so did Mr. Campagna's responsibilities, and he was eventually named curator earlier this year.

Although Mr. Campagna is excited about his new position, he has his work cut out for him. "Next year, 2011, will

be extraordinarily significant for the Fire Museum as we prepare a new display reflecting the 100th anniversary of the Triangle Shirtwaist Fire and construct an FDNY Marine Division exhibit celebrating the arrival of the department's newest fireboats 343 and Fire Fighter II," Mr. Campagna said. "In addition, New York City is hosting the World Police and Fire Games and 2011 marks the ten-year remembrance of the 343 active members lost during the attack on the World Trade Center."

Prior to his work at the New York City Fire Museum, Mr. Campagna was the curator and executive director of a highly respected non-profit community center and art space in Rhode Island. "My past leadership and fundraising experience will be essential in steering the New York City Fire Museum," he said, "and the time I've

spent researching the museum's collec-



*Damon Campagna, Director, Curator*

tion has given me a unique window on not just the rich history of our Fire Department but of New York City as a whole." He added, "I'm honored to represent the greatest fire museum in the world for the bravest firefighters in the world."

New York City Fire Museum, 278 Spring Street, New York, NY 10013 212-691-1303, [www.nycfiremuseum.org](http://www.nycfiremuseum.org)

# Metropolitan Museum of Art Archives Receives Costume Institute Records

The Metropolitan Museum of Art Archives recently accessioned 110 linear feet of administrative and curatorial records from the Museums' Costume Institute, a curatorial department that houses a collection of more than thirty-five thousand costumes and accessories spanning five continents and as many centuries. Among the preeminent institutions of its kind in the world, The Costume Institute began as the Museum of Costume Art, an independent entity formed in 1937 and led by Neighborhood Playhouse founder Irene Lewisohn. In 1946, with the financial support of the fashion industry, the Museum of Costume Art merged with The Metropolitan Museum of Art as The Costume Institute, and in 1959 became a full-fledged curatorial department. The legendary fashion arbiter Diana Vreeland, who served as special consultant from 1972 until her death in 1989, created a memorable suite of costume exhibitions, including "The World of Balenciaga" (1973),



*The Metropolitan Museum of Art, The Annie Laurie Aitken Galleries: "Costumes: Period Rooms Reoccupied in Style" (November 27, 1963-January 5, 1964)*

"Hollywood Design" (1974), "The Glory of Russian Costume" (1976), and "Vanity Fair" (1977), galvanizing audiences and setting the standard for costume exhibitions both nationally and internationally. Records transferred to the Archives date from the 1940s-1990s and include exhibition files, correspondence of Diana Vreeland and her successors Richard Martin and Harold Koda, press clippings, publicity material, and publications that document acquisitions, collection management and display, curatorial research, fundraising and administration. This wealth of primary source material will greatly enrich scholarship on costume history, fashion design and associated fields. The records are currently closed to non-staff pending processing, but it is expected that they will be made accessible in the near future.

# New Processing Archivist at the Wisconsin Veterans Museum in Madison



Andrew Baraniak was hired as the Processing Archivist at the Wisconsin Veterans Museum (WVM) in Madison, WI in October 2010. Established by State statute in 1901, WVM recognizes, acknowledges, and affirms the role of Wisconsin veterans in America's military past through instructive exhibits and educational programs, as well as a large collection of artifacts and a Research Center comprised of archives, library, and oral history collections. It is in the Research Center that Baraniak will accession, process, and catalog manuscript collections ranging from Civil War letters to digital photographs from Iraq and Afghanistan.

Andrew, a Pennsylvania native, received his Masters degree from Duquesne University. He began his career in 2001 at the Johnstown Area Heritage Discovery Center before taking a position at Carnegie Mellon University. He is a welcome addition to the WVM staff! Andrew may be reached at [andrew.baraniak@dva.state.wi.us](mailto:andrew.baraniak@dva.state.wi.us)

# The Giza Archives at the Museum of Fine Arts, Boston, Receives the Society of American Archivists 2010 Philip M. Hamer and Elizabeth Hamer Kegan Award.

The staff of the Giza Archives at the Museum of Fine Arts, Boston was proud to accept the Hamer–Kegan award recognizing our efforts in promoting the knowledge and use of collections. (From the SAA’s award description: “Established in 1973, this award recognizes an archivist, editor, group of individuals or institution that has increased public awareness of archival documents for educational, instructional or other purposes.”)

The award committee expressed its high regard for our team’s efforts to increase public awareness of the MFA’s vast holdings of 20th century archaeological expedition records. “The digitization of thousands of glass plate negatives, expedition diary pages, object records, maps, and manuscripts provides people from all over the world the opportunity to virtually explore Giza and learn more about the history of archeology. Additionally, the web site’s creative display, visual search, and high resolution zoom features effectively use today’s technology to provide insight into the ancient Egyptian civilization during the Pyramid Age. This work is an excellent example of the use of innovative means to “increase public awareness of a specific body of documents.”

The Giza Archives team, led by the MFA’s Giza Archives Director, Dr. Peter Der Manuelian, Philip J. King Professor of Egyptology at Harvard University, undertook this massive digitization project with the financial support of the Andrew W. Mellon Foundation, starting in 2000. Launched in 2005, with the effort of dozens of staff and hundreds of volunteers, the web site, [www.gizapyramids.org](http://www.gizapyramids.org), is the public face of the Giza Archives. Current estimates of Giza related images and documents available on

the site include: 37,000 photographs, 3000 diary pages, 10,000 maps and plans, 500 published books and articles, and 4400 unpublished manuscript pages. The relationship of these records to the thousands of tombs and objects found at Giza, and the people who lived and died during the Pyramid Age (2650–2200 B.C.), grows richer daily as the Giza Archives staff add new, detailed information to the Archives database and expands the intricate and comprehensive linking between every record.

We invite you to examine [www.gizapyramids.org](http://www.gizapyramids.org) to understand our approach to organizing and making meaningful such a vast archival resource to scholars. Tips: try searching for G 7530-7540 to look at the especially interesting tomb of Queen Meresankh III, or try searching for 27.442 for a look at the famous bust of Prince Ankhaf in the MFA’s collection. Under “Search the Archives, and then “Search Giza from Above” you will find one of the most fascinating entry ways to the Giza Archives. The visual search feature allows one to zoom down from an aerial view of the Giza Necropolis to any

specific areas of interest, all in high resolution. Clicking on an area of interest will bring up a categorized list of the related documentation available for detailed examination. The glowing dots on this aerial view represent view-points—clicking on one will bring up a QTVR 360 degree panorama of the view from that location on the map.

Many thanks to the Society of American Archivists for recognizing our work. For more information contact Catherine Pate, Archivist, the Giza Archives, Museum of Fine Arts, Boston, at [cpate@mfa.org](mailto:cpate@mfa.org).

**mfa** BOSTON Museum of Fine Arts, Boston

العربية | English | Français | Deutsch

## The Giza Archives

Surrounding the Giza Pyramids are thousands of ancient tombs, temples, settlements, and artifacts. Archaeological discoveries continue to this day.

This Web site is a comprehensive resource for research on Giza. It contains photographs and other documentation from the original Harvard University - Boston Museum of Fine Arts Expedition (1904 to 1947), from recent MFA fieldwork, and from other expeditions, museums, and universities around the world.

[Read more about The Giza Archives](#)

GIZA LIBRARY    SEARCH THE ARCHIVES    MY GIZA RESEARCH    NEWS    CONTACT

Powered by eMuseum

Search

## News from the Walters Art Museum Archives

The archives effort at the Walters Art Museum in Baltimore began in 2005 with the development of a strategic plan. Since then significant progress has been made to bring archival materials together, and to begin the process of gaining intellectual control of the approximately 500 feet of records. The core materials are the papers of William and Henry Walters. These records contain correspondence and receipts from all of the dealers that the Walters dealt with including Harding, Kelekian, Tiffany, Seligman, Yamanaka and others. Beginning in 1908, Henry Walters had photographs of the entire collection made. Housed in their original set of 22 albums, the prints are of great interest to art historians and conservators, and give insights into condition and provenance. The work of the first curators to arrive after the Walters became a public institution: Dorothy Miner, Dorothy Kent Hill, Philippe Verdier, George Heard Hamilton, and Marvin Chauncey Ross all are well represented in the archives. Their contribution to scholarship and to the exhibitions programs are documented in the approximately 40 feet of rec-

ords. The archives also contains such disparate records as architectural drawings of the 1908 Aldrich and Delano building, correspondence between William Walters and numerous artists, and the progressive proof books made by Prang for the Bushnell publication "Oriental Ceramics". Recently the archives was utilized by Stanley Mazaroff in researching his 2010 book "Henry Walters and Bernard Berenson, Collector and Connoisseur", soon to go into a second printing by the Johns Hopkins University Press.

The archives initiative is managed by Elissa O'Loughlin, Senior Paper Conservator, with the input of William R. Johnston, Walters biographer and Curator Emeritus. Work on finding aids has been done by graduate interns from in-

formation management programs at the University of Maryland, Georgetown University, and the University of Maryland Baltimore Campus.

For information please contact Elissa O'Loughlin 410-547-9000 x 627  
[eoloughlin@thewalters.org](mailto:eoloughlin@thewalters.org).



*The Walters Art Gallery in 1908 from Album 1 of the 22 album set. The image shows a number of paintings from the Massarenti Collection*

## Norman Rockwell Museum Announces Online Debut of ProjectNORMAN

*Museum Shares Decade-Long Digitization Project With Worldwide Audience*

Stockbridge, MA, January 3, 2011-- Norman Rockwell Museum announces the online debut of ProjectNORMAN (New Online Rockwell Media Art & Archive Network), the public interface of its ongoing digitization efforts. Effective January 6, 2011, visitors to the Museum's website, <http://www.nrm.org>, will be able to look through thousands of Norman Rockwell's reference photos, preliminary sketches and paintings, and other items from the Museum's art and archival collections.

Initiated by Norman Rockwell Museum in 2003, ProjectNORMAN is a ten-year,

comprehensive online publishing project, intended to preserve, catalogue, and digitize the Museum's entire collection of original artworks and notable archival objects, making them more accessible to researchers and the general public worldwide. The project advances the Museum's collections care and management, and offers greater accessibility and understanding of Norman Rockwell's work and cultural importance.

"Now anyone who has access to the internet can view the unique and marvelous collections of Norman Rockwell Museum, and learn about Rockwell's artistic working process," notes Laurie Norton Moffatt, Director/CEO of Norman Rockwell Museum. "We anticipate that our digital col-

lection will be of great interest to students doing research papers, scholars seeking in-depth information about Norman Rockwell, researchers, authors, and general fans of Rockwell. The Museum's illustration collections can now be viewed from anywhere at anytime around the world. We are grateful to all of the project sponsors who have invested in this next generation."

Through ProjectNORMAN, the Museum now has digital accession records on all the artwork in its permanent collection, which numbers over 2000 works, as well as digital images associated with the records. Museum staff also entered each of

*(Continued on page 16)*

**Rockwell Museum** (Continued from page 15)

the 4,000 records and images from Norman Rockwell's catalogue raisonné, "Norman Rockwell: A Definitive Catalogue" (Norman Rockwell Museum: 1986), and all of the 672 addendum records of the artist's documented work (compiled since the publication of the Definitive Catalogue) into the collections management database.

The digitization of archival collections began with film-based materials in 2005. As detailed in the 2009 exhibition and book "Norman Rockwell: Behind the Camera" (Little, Brown), which was made possible through the initiative, the film negatives in Rockwell's files served as the artist's references for individual paintings and drawings. The negatives were identified, organized, and re-housed into archival enclosures, scanned, and entered into the Museum's collections management database. The physical film-based objects were sealed in air-free, PH-neutral materials and placed in long-term storage in a conservation-approved freezer. Understanding the fragile nature of magnetic tape, Museum staff migrated all reel-to-reel audio recordings to an electronic format, including a rare lecture Rockwell delivered at the Art Center College of Design, Los Angeles, in 1949.

In 2007, Museum staff members completed the physical inventory and digital photography of over 3000 two- and three-dimensional objects in Norman Rockwell's studio-- from paintbrushes to furnishings-- and associated these images with digital accession records within the collections management database. On the occasion of the Museum's 40th anniversary in 2009, Rockwell's Stockbridge studio was reinstalled to look as it did in the year 1960, thanks to detailed cataloguing and photographic references.

Through a 2008 grant from National Endowment for the Humanities, the Museum was able to hire its first professional archivist in 2009. The focus of the archivist's work has been a two-year project to arrange and describe Norman Rockwell's correspondence collections, and to create collection level records of all archival collections. The winter 2010 exhibition "To

Rockwell with Love" was made possible through this work, providing visitors with a look at fan mail Norman Rockwell received during his years working for "The Saturday Evening Post."

Digitization, archival processing, and entry into collections databases is ongoing, however this initiative has already enabled researchers, scholars, art historians, collectors, educators, and students to view primary source materials on a digital platform; finding aids will be made available via the Museum's website, and in national union catalogs such as WorldCat. Additionally, ProjectNORMAN continues to advance internal humanities programming at the Museum, making it easier for its own staff to prepare national exhibitions, symposia, and scholarly publications, and



"Computer Scene," Norman Rockwell, c. 1960. Pencil and watercolor on board. 13 1/2" x 10 3/4". Unpublished cover idea for "The Saturday Evening Post." ©NRELC, Niles, IL

to stimulate international collaboration, investigation, and scholarship about Norman Rockwell and American illustration art.

ProjectNORMAN has been made possible through the support of National Endowment for the Humanities; National Histor-

ic Publications and Records Commission; The Institute of Museum and Library Services; Save America's Treasures; National Endowment for the Arts; Henry Luce Foundation; Town of Stockbridge Community Preservation Committee; and several generous private corporations and family foundations.

**About Norman Rockwell Museum**

Norman Rockwell Museum is the preeminent museum of American illustration art. Dedicated to art education and art appreciation inspired by the enduring legacy of Norman Rockwell, the Museum stewards the world's largest and most significant collection of Rockwell art, and presents the works of contemporary and past masters of illustration. The Museum's holdings include Rockwell's last studio, moved from its original location to the Museum grounds, and the Norman Rockwell Archives, a 200,000-object collection undergoing digital preservation through ProjectNORMAN, "A Save America's Treasures Project." The Museum is also home to the new Rockwell Center for American Visual Studies, the nation's first research institute devoted to the art of illustration. In 2008, Norman Rockwell Museum became the first-ever museum recipient of the National Humanities Medal, America's highest honor in the field.

Norman Rockwell Museum is located on 36 park-like acres in Stockbridge, Massachusetts, Rockwell's hometown for the last 25 years of his life. The Museum is open year-round. From May through October, hours are 10 a.m. to 5 p.m. daily; from November through April, hours are 10 a.m. to 4 p.m. Monday through Friday, and 10 a.m. to 5 p.m. on weekends and holidays. Rockwell's studio is open May through October, 10 a.m. to 5 p.m.

Museum admission is \$15, \$13.50 for seniors, \$10 for students, \$5 for kids and teens 6 to 18, and free for children 5 and under. Visit the Museum online at <http://www.nrm.org>.



# 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.*

Did you know that besides her love of archiving, Susie Anderson is a frequent collaborator on indie sci-fi films, a budding Buddhist, fiber artist, and fan of psych-folk music? See more of Susie's fiber arts here: <http://www.susieandersonfibers.com/index.html>  
**-Susie Anderson is SAA Museum Section Co-Chair and Martha Hamilton Morris Archivist at the Philadelphia Museum of Art**

When not wrangling the Guggenheim Library and Archives into submission, Francine Snyder volunteers for her local CSA (community supported agriculture), bicycle commutes as much as possible, frequents shows by lo-fi and post-punk bands (as defined by Wikipedia), and loves blueberries.  
**-Francine Snyder is SAA Museum Section Co-Chair and Director of Library and Archives at the Guggenheim Museum**

In her free time, Leanda enjoys crossword puzzles, baking chocolate mint cookies, watching college football, and knitting. Leanda is also a vegetarian who loves bacon and can't wait for warmer weather.  
**-Leanda Gahegan is SAA Museum section Chair Elect and the Reference Archivist at the National Anthropological Archives, Smithsonian Institution.**

Aдриanna Del Collo is getting closer and closer to completing her master's degree in art history at Hunter College. In her free time she enjoys relieving stress through bargain shopping and yoga.  
**-Adrianna Del Collo is SAA Museum Section Editor and Associate Archivist at the Metropolitan Museum of Art**

When Michelle is not running back and forth between the museum and university archives she is avidly reading anything in arms reach; watching and critiquing movies; experimenting with the art of baking and asking her cat to please not do that.  
**-Michelle Ganz is Archivist and Special Collections Librarian at Abraham Lincoln Library and Museum, Carnegie-Vincent Library, Lincoln Memorial University**

When not glued to her laptop or nagging her co-workers to participate in the records survey, Stephanie Kays is usually biking around town on her 1971 Raleigh. She is addicted to good coffee, Netflix, going to shows, and buying American made products whenever possible. She also loves traveling and hosting out-of-town guests who dare to visit during the winter months.  
**-Stephanie Kays is a Project Archivist at the Minneapolis Institute of Arts**