

Museum Archivist

Summer 2012

Volume 22, Issue 2

2012 Annual Meeting Preview



Katy Rawdon, Chair-Elect.

Please join us on Friday, August 10, 1:00 p.m. – 3:00 p.m. for the annual Museum Archives Section business meeting (location TBD).

The section meeting is dedicated to informing section members about officer elections, section activities, member activities, and for discussion about the future work of the section. This year's meeting will include the introduction of new officers, updates on the newsletter and Working Group, a presentation from the Cultural Property Working Group, and a succession of short institution updates in the "Pecha Kucha" style.

We will also discuss possible session proposals for the 2013 SAA meeting in New Orleans, and section meeting attendees will have the opportunity to voice their ideas and recommendations on all topics related to the section. In the meantime, please direct any questions or suggestions to our Chair, Leanda Gahegan, at leanda.gahegan@gmail.com.

Meeting Agenda

- Greeting and introduction
- Ballot results and new officer introductions
- Newsletter and listserv updates
- Representatives from other SAA groups present opportunities for collaboration
- Pecha Kucha session
- Working Group update
- 2013 conference session discussion
- Social time!

Survey Says: How a Museum-wide survey of electronic resources is forming the basis of ERM at the Brooklyn Museum

By Katie O'Connell

Project Archivist for Electronic Records at the Brooklyn Museum.

Introduction

As at many museums, the Brooklyn Museum Archives has long been concerned with addressing the long-term stewardship need of our born-digital records. Last year, with the generous support of the National Historical Publications and Records Commission, the Archives began a seed project to establish an electronic records management (ERM) program. This project was planned by staff from the Museum's Libraries and Archives, Digital Collections and Services, and Technology departments and these staff members make up the project

team overseeing its completion. I was hired as the Project Archivist coordinating the project in November of 2011.

The project is divided into five phases: 1) a museum-wide survey of electronic records, 2) development of an action plan outlining responsibility and stewardship for specific types of electronic records since we will not be able to address all records during this project, 3) development of a "best practices" manual and staff training for departmental staff, 4) a test transfer of a select group of records to a permanent repository in the Archives, and 5) further research into electronic records management systems to support long-term access to these documents. The project is currently in the

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From the Chair

2012 has been a great year for the Museum Archives section! I'd like to extend a special welcome to our new members and a big thank you to our returning members. We have a number of exciting opportunities for collaboration and education at the 2012 SAA Annual Meeting:

**Museum Archives Section
Business Meeting: Friday, August
10 1:00PM-3:00PM**

**Session 507: Strategies for
Undertaking Electronic Records
Management in Museums**

**Session 603: The Objects of Our
Affection: Arranging and
Describing Artifacts in Archival
Collections**

There are also a number of events of interest for those working in museum archives including a session on

collaborations with collectors. I am really looking forward to our annual business meeting. Our meeting will feature opportunities for collaboration with other SAA sections and projects, report from the Museum Archives Working Group, and a chance to brainstorm session ideas for the 2013 meeting. The highlight of the business meeting will be the "Repository Updates Pecha Kucha Style." This presentation is a great chance to highlight new collections, projects, and accomplishments to the section. To submit a proposal, please send a brief abstract of your topic, your name, institutional affiliation, and contact information, to Katy Rawdon at krawdond@barnesfoundation.org.

I'd also like to extend a very warm welcome to our new Chair, Katy Rawdon. It has been a pleasure working with Katy and I look forward to the direction of the Museum Archives



Leanda Gahegan, Chair.

section under her leadership. Thank you to my fellow Section Leaders Megan Senseny, Adrianna Del Collo, and Erin Murphy for providing inspiration and support during my tenure as Chair.

Museum Archives Section Leaders

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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 museum archives community are welcome. Submission deadlines for the winter and summer issues are the second Fridays in December and June or as announced on the listserv. All submissions should be sent to the editor, Adrianna Del Collo, at: adrianna.delcollo@metmuseum.org.

Museum Archives Section Working Group Update

The MAS working group, reestablished in 2010, has spent the past year investigating the development of a resource or resources that would expand on the success of the Museum Archives manual and would allow for expanding sharing across institutions. The final project will provide all section members with community updated resources - especially for members who cannot always attend the conferences.

With the support of SAA and the standards committee in early 2012, the Working Group selected the SAA's newly developed [Standards Portal](#) as an online platform for this project. In addition, resources will be posted on the Museum Archives Section [website](#).

Resources have been gathered according to categories defined by the Museum Archives Guidelines, as listed on the Standards Portal. Within the Museum Archives Guidelines are eleven categories; this project provides examples of documents that demonstrate best practices in each category. In the past months, members have been contacted by the working groups' Content Liaisons requesting examples.

Categories from the Museum Archives Guidelines

1. Definitions and Scope
2. Mission Statement
3. Status of the Archives
4. Professional Archivist
5. Museum Records and Personal Papers
6. Acquisition Policy for Collected Materials
7. Criteria for Retention of Museum Records
8. Current Records
9. Location and Conditions
10. Arrangement, Description, and Preservation of the Records
11. Access

The Content Liaisons have been working with to the Content Coordinator, who is responsible for guidelines for collecting, defining which documents/best practices relate to the content categories, and assuring a wide-breadth of resources are collected.

Collected resources are in the process of being added to the Standards Portal in the [Museum Archives Guidelines' Related Resources](#) (see bottom of page for related resources). In addition, the portal will link to the same resources on the Museum Archives Section [website](#).

While the majority of the resources have been gathered, if you would be willing to share or if you would like to be contacted, email Rachel Chatalbash, Content Coordinator at rchatalbash@guggenheim.org and she will direct you to the proper liaison.

Many thanks to the project team:

Rachel Chatalbash, Content Coordinator

Heidi N. Abbey, Pam Spriester Bell, Melissa Bowling, Ryan Evans, Caroline LeFevre, Susan Miller, Christine Sharbrough, Dawn Sueoka, Lindsay Turley, Jennifer Whitlock, and Brian Wilson, Content Liaisons.

Submitted by Francine Snyder, Project Manager

Meet the Incoming Chair



Katy Rawdon speaks about her professional journey and looks forward to new role Section Chair.

I am writing this column from hot and steamy Philadelphia, which has already reached ninety degrees as of Memorial Day weekend. I hope that when those of us making the trek to San Diego finally come together in August, the ocean breeze will give us some relief. I am honored and excited to be the Chair-Elect of the Museum Archives Section, and in this new feature, “Meet the Incoming Chair,” I will introduce myself as well as the responsibilities and activities involved in being Section Chair.

As the Director of Archives, Libraries, and Special Collections at the Barnes Foundation, I have worked for the same institution for over ten years. While not a traditional “museum” (we are primarily an educational institution), the Foundation holds one of the world’s major art collections as well as an arboretum, and our archives serves all of the same functions as museum archives. At the Barnes, I oversee the Foundation’s archives, its collection of rare books, journals, and exhibition catalogues, and its two circulating libraries in art and horticulture. The extremely varied duties of my position keep me busy and generally out of trouble. My past positions at Beinecke Library at Yale University (academic), the American College of Physicians (non-profit medical organization), and the Philadelphia Museum of Art (museum) have provided me with a wide range of archival experiences, but it is at this odd hybrid of school, art museum, and arboretum where I found the challenges and opportunities that have occupied my working life for a decade.

Just this spring, we opened our new building in downtown Philadelphia, complete with a brand new Art Library facility, and a major exhibition pulled

primarily from our archival collections. This past year has been both a whirlwind and a grind, as my department worked toward completing these ambitious goals. The next project for us, once the dust settles, is to tackle the long-term planning for and (hopefully) renovation of our archives, special collections, and Horticulture Library spaces at our historic suburban campus. We will also re-open our archives for research after a year of closure, assist with the research for several new publication projects related

conference junkie, and I particularly enjoy attending SAA for two reasons. First, SAA represents the full breadth of our profession, from the largest academic institution to the smallest historical society. I feel challenged by discussing our profession with people whose duties, goals, and beliefs are often completely different from mine. Second, I love the Museum Archives Section. I feel supported and understood by this smaller group of archivists who speak my language and share my experiences. SAA sections



Archives and special collections storage at the Barnes Foundation’s suburban campus in Merion, PA.

to our art collection, participate in efforts to research the past and plan the future of our arboretum, continue to catalogue our backlog, and continue with our sporadic efforts at institution-wide records management. While the daily duties, innumerable small projects, and major goals differ from institution to institution, I think all museum archivists understand what I mean when I say that I am constantly pulled in a thousand different directions – and I love it.

I am something of a professional

exist to give us this support and understanding, and to allow us to explore and discuss our specific needs even as we attend the larger conference.

The responsibilities of section chairs include clear communication with section members, Council liaisons, and the SAA office, planning the annual section meeting, writing the section’s annual report, and recruiting section members for election to leadership positions. In addition, I have a few personal goals as Incoming Chair. First

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Meet the Chair *(Continued from page 4)*

and foremost, I hope to continue the excellent work of the past section leadership. Our section meetings are always well organized, informative, and fun, and my primary goal is to continue that tradition. I also fully support the Museum Archives Section Working

Group's efforts to create an online resource for forms, best practices, documents, and policies of use to museum archivists. This is an ambitious and exciting project, and I hope that everyone will contribute to and make use of this resource when it becomes available. I also believe that as a section, we could be more proactively involved in the larger

work of SAA - but this goal requires discussion with all of you. What would you like to see our section become involved in? What other SAA sections, roundtables, or projects do you think we can contribute to as museum archivists? Where should we be heard, where we haven't been heard before? Let's talk about all of this in San Diego!

Survey Says *(Continued from page 1)*

middle of the second phase—developing and refining the policies and procedures that will make up the structure of this program. This article will focus primarily on the first phase—outlining the steps taken to survey the electronic records holdings, the lessons learned, and the reasons a survey provides a strong starting point for the development of an ERM program.

Survey Design and Methodology

Fourteen departments were chosen to be surveyed: the Libraries and Archives, Digital Collections and Services, Director's Office, Audiovisual, Conservation, Finance, Public Information, Personnel, Planning and Architecture, Development, Education, Design, Curatorial, and the Registrar's Office. The survey consisted of group and one-on-one interviews about ERM practices and challenges, brief questionnaires about e-mail organization, and a "physical" investigation of network drives, enabling me to look at file structure, file types and sizes, etc. This multi-step process allowed us to get a sense of challenges faced by different departments as well as detailed knowledge of electronic files and their organization at the Museum.

Interview questions asked what types of documents each department created, where they saved them, and what sort of guidelines staff members followed to create, save, and collaborate on documents. Questions also asked what the biggest pain points in the electronic document lifecycle were, how legacy files were treated, and what strategies staff used to manage permanent records. It asked staff members to consider

word processing documents, databases, images, e-mail, storage media (CDs, DVDs, flash drives, etc.), and any other types of documents they worked with.



Floppy and compact disks found during the survey.

The Brooklyn Museum's internal network includes a dedicated, restricted drive for each department where all work output is saved. For the investigation of files, the Technology team gave me read-only access to the network drives with the consent of the heads of the departments participating in the survey. This facilitated detailed data-gathering on file structures and the creation of an inventory of file types, volumes, and sizes across departments. One particularly useful tool in this process was SpaceSniffer, a free, open-source treemapping tool. Treemapping tools create visual representations of network directories, allowing a user to better understand how files and directories are structured. As an archivist at an art museum, I appreciate visual information. Treemapping is a great way to represent file structure as it facilitates the quick identification of patterns and large files.

Findings

The most encouraging finding of the survey was that staff members see a need for increased ERM support and are eager to begin transferring permanent files to the Archives electronically. Unfortunately, the results also supported many of the fears cited by the project team at the outset. Electronic files at the Museum are copious, generally poorly organized, and at risk of deletion or obsolescence. A few of the most interesting findings are outlined below.

The majority of the Museum's departments organize files into

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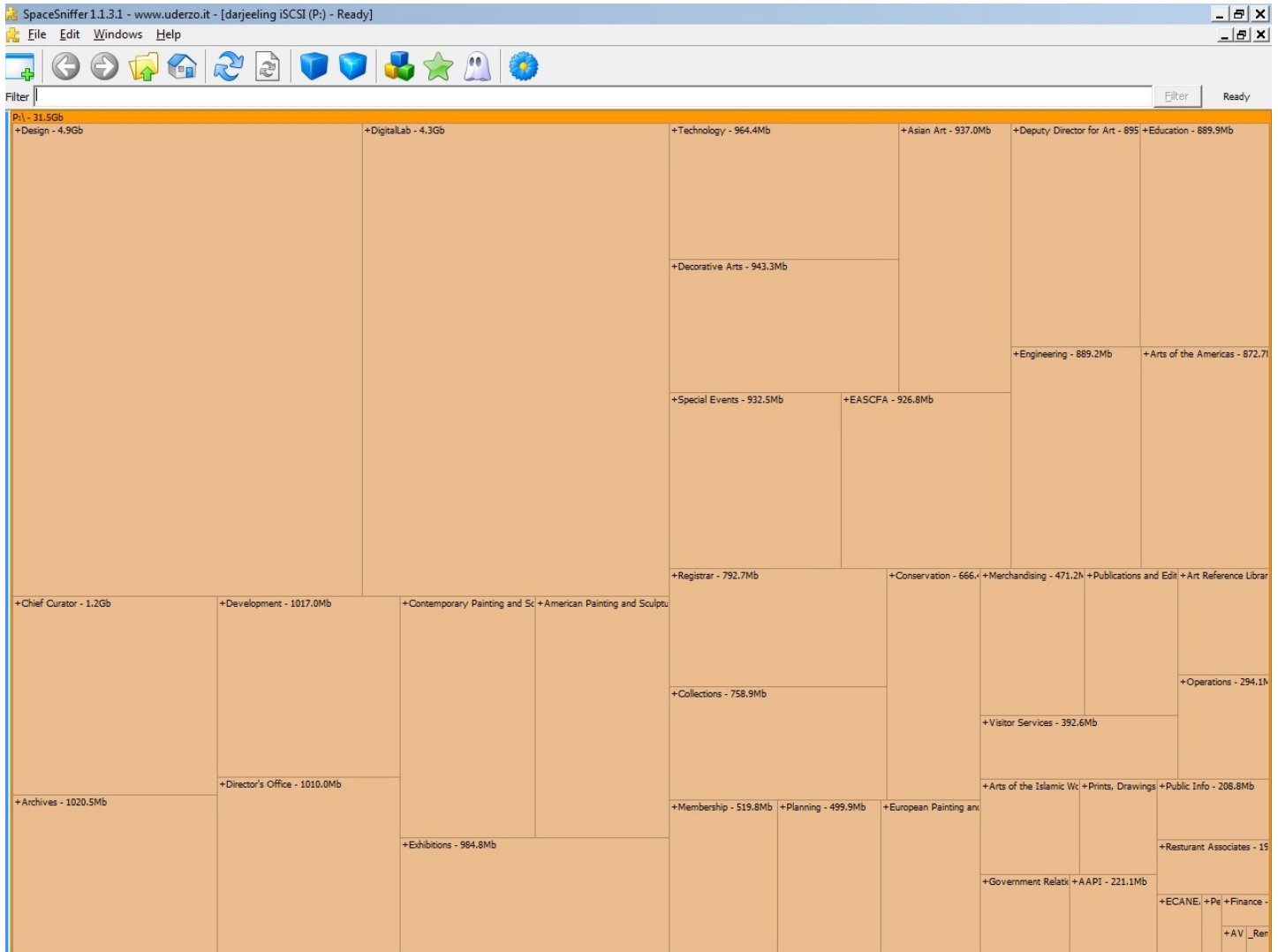
Survey Says (Continued from page 5)

folders based on the name of the staff member who created the documents. Occasionally, this organization is combined with project-based folder to which multiple creators contribute. However, functional organization and clear series are the exception rather than the rule. Systematic use of temporal file structures, whether by fiscal or calendar year, is also uncommon (with the exception of departments where work is strongly linked to year, such as Finance and Development). While this creator-based organization works well for files in active use, after transfer it makes the creation of series challenging for archivists and requires new ways of thinking about how best to organize and make electronic records accessible.

Further complicating ERM efforts is the fact that file naming standards are left up to individual staff members and may or may not provide a clear sense of the content contained in the

document. Some attempts have been made to include date information in file names, but implementation is spotty. All departments surveyed struggle with legacy files which are no longer referenced or often even understood. These files linger because staff members no longer feel responsible for them or are uncertain how to handle them. Such legacy files take up considerable space on the drives without providing much utility. It is rare for a department to have designated responsibility for ERM to a staff member, meaning that unlike paper archival files, most departments have no clear chain of responsibility for electronic files.

One surprising and welcome finding was that there were not nearly as many instances of files stored on removable media (floppies, CDs, external hard drives, flash drives, etc.) as the project team had feared. In particular, we had worried about turning up great quantities of obsolete floppies of the 8-inch and 5 1/4-inch sizes which would require additional hardware,



Screenshot of a treemap diagram of a Brooklyn Museum network drive.

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Survey Says (Continued from page 6)

software, and potentially digital forensics work, to access. In fact, the bulk of these obsolete floppies were contained in collections that the Archives had already accessioned, making them a known entity. In most cases, staff noted that the information on removable media was duplicated on the network drive or in paper files. Others noted that files on obsolete floppies and other forms of removable media had been systematically transferred to network drives at earlier points and the media had been destroyed. These findings support staff reports that given clear recommendations they are willing and able to implement ERM practices prior to archival accessioning—a happy finding considering the importance of working with electronic records creators early in the records lifecycle.

A less comforting finding was the risk of loss. Staff frequently reported deleting large files randomly or based on age when faced with network or e-mail quotas. In the case of e-mail, many staff members reported deleting sent items first, thereby inverting the traditional idea of the originating office being the office of record. Investigation of the network drives indicated that space concerns should instead be addressed through better ERM practices—the removal of duplicate, non-work-related, or inactive records from the drive. More efficient use of current drive space and an ongoing ERM program will likely address staff members' work space concerns.

Finally, the survey indicated that e-mail remains the wild west of ERM in all departments. Excessive e-mail volume, frequently hitting e-mail quotas, and not having the time or inclination to organize e-mail were reported in all departments. Many significant work processes and decisions are handled through e-mail and there is no consistency in terms of printing to file or storing important e-mail messages on the network drive. While the transfer of permanent e-mail is beyond the scope of this project, the survey findings will inform staff training and best practices about e-mail management and eventually support the ingest of e-mail to our digital repository.

Why the Survey Matters

The findings from the survey form the blueprint for where ERM at the Brooklyn Museum is heading, both as part of the immediate project and into the future. Some of the findings surprised us and some provided confirmation of our suspicions about ERM at the Museum. In both cases, it is valuable to know what staff members are doing with and thinking about their files. Some of these lessons will be immediately relevant to our project—they will form the basis of our “best practices” guide and staff training sessions/materials—while others, such as information about e-mail use, will be useful in the long-run as we continue to develop a sustainable ERM program at the Brooklyn Museum. The survey also underscored how crucial records management practices will be to the success of our digital repository. A project like this shows how blurry the line



This digital archival work station employs an old CPU with floppy drives. The work station will be used in a later phase of the ERM program to read files from disks uncovered during the survey.

can be between archival work and records management functions when it comes to electronic records.

The survey was also useful as a platform to talk about records management and archival functions in general with staff. Survey meetings provided a good opportunity to reinforce existing policies and procedures for paper records and to position the Archives as an ally for staff members confused by day-to-day and long-term management of their electronic records. It also helped build buy-in for the creation of an ERM program across departments that hadn't yet considered such a program. Survey meetings were conducted in personal, low-pressure settings in which we introduced the new program and began discussing its goals long before making specific calls to action for staff members to change their ERM habits. This internal “public relations” function will be helpful in building staff support for and adoption of the ERM program as it develops.

Survey Says (Continued from page 7)

Next Steps

Armed with this comprehensive sense of current ERM at the Brooklyn Museum, we are now working out the nitty-gritty details of an action plan and writing overarching policies for our nascent ERM program. The survey has informed some of the policy decisions we are making. For example, now that we know the large volume of files we are looking at, we will start the ERM program by focusing exclusively on permanent electronic records, with the goal of eventually addressing routine records management of electronic files. Additionally, our preservation and migration activities will be restricted to Microsoft Office Word documents to start with since they make up the bulk of files on our network drive and have a clear preservation format (PDF/A). We've also used knowledge gained about departmental ERM activities to select the Education department as the location for our test transfer of electronic records and staff training efforts. When we begin creating the best practices guide and staff training materials/protocol, we'll again refer to the survey to address specific concerns and challenges brought up by staff members.

Finally, the survey process underscored the importance of managing expectations for a "silver bullet" solution while not

allowing the size and complexity of the challenge distract us from taking realistic, achievable steps towards a comprehensive ERM program. This is a process in progress. We will develop the best plan we can now and refine it as we proceed, implementing everything we learn along the way.

Recommended Reading

Practical E-Records Blog by Chris Prom <http://e-records.chrisprom.com/> - Information on software and procedures that make ERM realistic in small institutions with limited resources.

Reference Model for an Open Archival Information System by the Consultative Committee for Space Data Systems <http://public.ccsds.org/publications/archive/650x0b1.pdf> - a conceptual overview of the ideal features of a digital repository.

Treemapping software overview <http://en.wikipedia.org/wiki/Treemapping> - for more information on using treemapping to manage digital files.

News & Notes

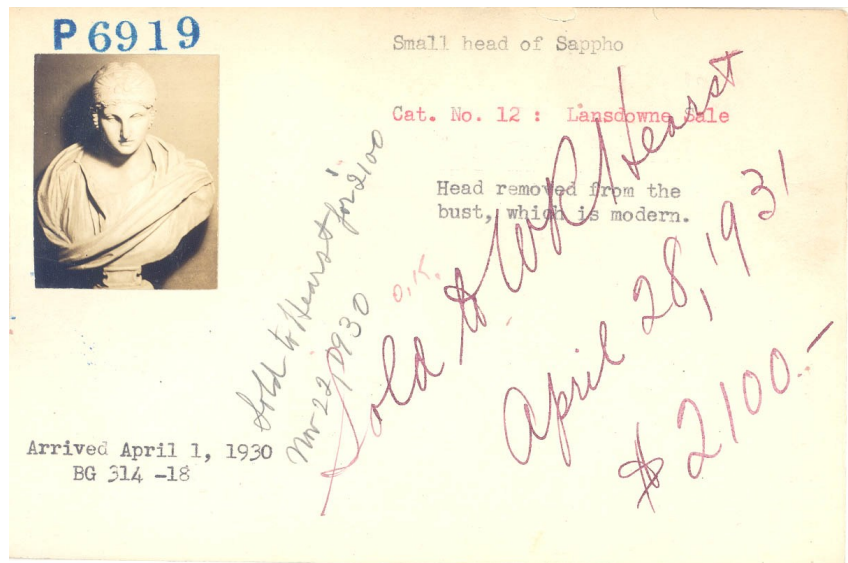
The Joseph and Ernest Brummer Records at The Cloisters to be Digitized

Michael Carter, The Cloisters Librarian

The Cloisters, the branch of the Metropolitan Museum of Art devoted to the art and architecture of medieval Europe, has received a grant from the Samuel H. Kress Foundation to conduct a digitization project of one of the most important collections in its archives, the inventory cards of the Brummer art galleries.

Joseph and Ernest Brummer (1883-1947 and 1891-1964, respectively) were major art dealers who collected widely from classical antiquity to Modern Art, with significant focus on works of the Middle Ages, pre-Columbian America, and Renaissance and Baroque decorative arts. The brothers founded their first gallery in Paris in 1906, and in 1914 Joseph moved to New York to establish a second branch with brother Imre (d. 1928). With the outbreak of World War II, Ernest closed the Paris gallery and joined Joseph in New York, where they ran the business together until Joseph's death soon after the war's end. During this forty-year period, objects from the Brummer galleries made their way into numerous American and European museums, as well as the private collections of William Randolph Hearst, Joseph Pulitzer, and countless others. In the 1980s, Ernest Brummer's widow donated the business papers of the galleries to the Metropolitan Museum and, since the 1990s, they have been housed and overseen by The Cloisters library staff. Over time, as it been processed and catalogued, the collection has become the most accessed of the 50 Cloisters archival holdings.

The Brummer archives includes account books, bills, and correspondence for



the galleries as well as family documents and photos. But the most useful material to researchers has proven to be the collection inventory files, which consist of an estimated 16,000 object cards—ordered by accession number—for each item that was sold in the New York gallery, including an estimated 7,000 items exported from the Paris office. These 4x6" cards feature thumbnail photographs, names of sellers and buyers, purchase and sale prices, and, occasionally, condition information. Accompanying the cards are four large binders with pages arranged by art era or medium, holding duplicates of the small object photos with accession numbers written below. They allow a researcher unequipped with the distinctive Brummer stock number to locate an item by its physical features. Additionally, the collection includes some 4,000 client address cards, which periodically note the purchase of or inquiries on specific objects.

The scholarly value of the cards (as well as the aging condition of the material) made them a natural candidate for digitization. Digital access to them,

along with the thumbnail photo binders and address cards, will offer the remote researcher an impressive level of information on objects that found their way through these important twentieth-century dealers and greatly enhance the on-site use of the collection's twelve linear feet of additional material.

Following completion of in-house preservation work, the cards will be sent for offsite scanning. The images will then be uploaded by the Metropolitan Museum's Thomas J. Watson Library staff to the CONTENTdm software, at which time the files will be processed through the program's Optical Character Recognition engine to automatically extract and make searchable any readable text on the cards. Manual data entry of handwritten annotation will then be an ongoing enhancement over the next few years. Once completed, the Brummer Gallery cards will be accessible remotely through the Watson Library's Digital Collections webpage, directly linked from Watsonline, the online catalogue of the library.

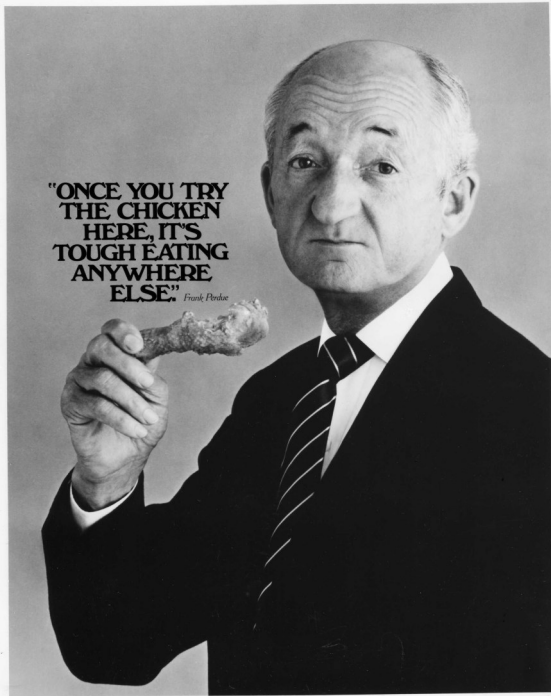
Perdue Museum and Archives News

Heather K. Calloway, University Archivist, Perdue Museum

The Franklin P. Perdue Museum of Business and Entrepreneurship was opened in the fall of 2011 at Salisbury University. This new archive and museum

features the collections of Perdue Farms, Inc. and a changing gallery, which will feature businesses and entrepreneurs of the Eastern Shore.

Perdue Farms, Inc. began in 1920 as a chicken farm selling eggs, and grew into an international company operated by the same family for three generations. During his career, Frank Perdue made advertising history with his "It Takes a Tough Man to Make a Tender Chicken" media campaigns. He started a trend of corporate CEOs appearing in television commercials and for years was a national advertising icon. His celebrity led to such unique and affectionate tributes as a parody in *Mad* magazine and even a Frank Perdue bobblehead—believed to be the first produced in the likeness of a business leader.



In 1971, Frank Perdue hired ad agency Scali, McCabe and Sloves, who created a campaign featuring him as the spokesperson. Ads received rave reviews and awards, due to his believability. Image courtesy Perdue Museum and Archives.

In 2012, a part-time archivist was hired to manage the gallery and collections. Since the museum was so new, it was important to utilize ways to advertise the museum to the larger community. We began by expanding and enhancing the material on the website of the University. In addition to the



Thousands of eggs are held in egg incubators. Circa 1960s. Image courtesy Perdue Museum and Archives.

website, a Facebook page ([facebook.com/PerdueMuseum](https://www.facebook.com/PerdueMuseum)) and Twitter account (@PerdueMuseum) were started. A blog (perduemuseum.blogspot.com) will also be utilized to highlight unique and interesting finds in the archives. It is our intent to use social media to begin to connect with people and tell them all about this new museum and archives in Maryland. Our next goal is to process the collection so that research can commence!

Cyrus E. Dallin Publication



Christine Sharbrough, Archivist

The Cyrus E. Dallin Art Museum in Arlington, Massachusetts, has finished work on their grant-funded publication on sculptor Cyrus E. Dallin, his place in Arlington history and the Boston art scene.

Pictured on the left is the Massachusetts Normal Art School Medal designed by Cyrus E. Dallin in celebration of the 50th anniversary of the school's founding. The medal was awarded to a "select few" graduates for their accomplishments in the arts programs.

Massachusetts Normal Art School Medal (1924). The photo is courtesy of the Cyrus E. Dallin Art Museum Archives, Rell G. Francis Papers

Phillips Library at PEM Announces 2012 Art Museum Libraries Symposium

The Phillips Library at the Peabody Essex Museum (PEM) is pleased to announce the second Art Museum Libraries Symposium, to be held September 20 - 21, 2012, in Salem, Massachusetts. Join library, archives, and museum colleagues to discuss the unique issues faced by libraries affiliated with art museums. Topics include Views from Museum Directors,

Institutional Archives, Legal Issues, Access to Collections, and Preservation in Today's Museums.

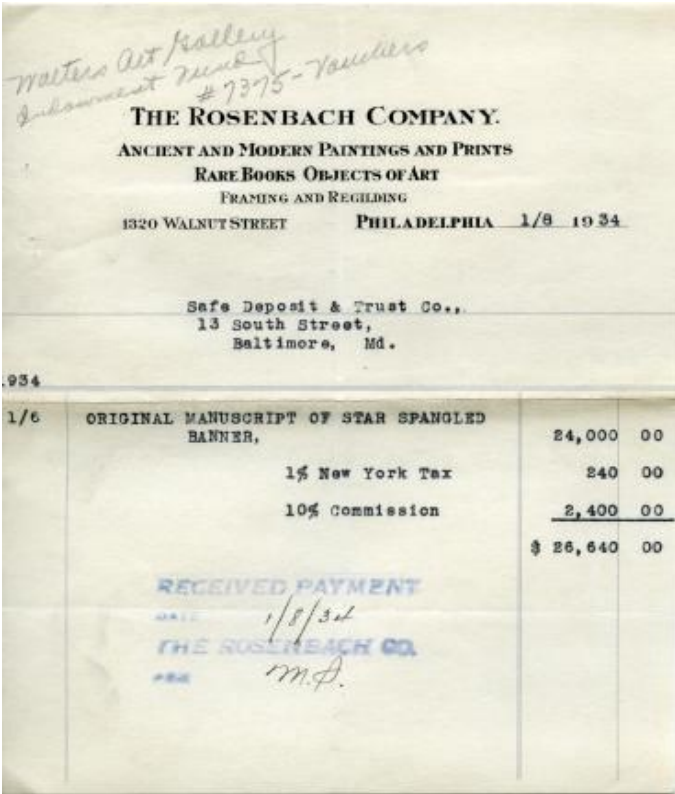
A limited number of scholarships to attend the Art Museum Libraries Symposium are available for library and museum professionals, as well as students who are studying to enter these

professions. Additional scholarships are available for student volunteers who assist with the breakout sessions. For information, online registration, and the proceedings from the 2010 symposium, please visit <http://pem.org/library/symposium>.

A Recent and Timely Discovery from the Walters Art Museum Archives

Elissa O'Loughlin

A group of records recently accessioned by the Walters contained an unanticipated find, the receipt from Dr. A.S.W. Rosenbach from the January 5, 1934 sale of the Star Spangled Banner manuscript in Francis Scott Keys' hand from the collection of Henry Walters' widow. The manuscript came to be sold by a notably circuitous route. William T. Walters first acquired it from the Key family in 1907. Henry Walters inherited it as part of his father's collection, but upon his death in 1931, Mrs. Walters (the former Mrs. Pembroke Jones) retained it as part of her personal collection. After some debate as to ownership, a legal decision required that she put it up for auction; she could then bid on it with other interested parties. Her intent was to have a shrine built for it by her son-in-law, the architect John Russell Pope.



Receipt from Dr. A.S.W. Rosenbach from the January 5, 1934 sale of the Star Spangled Banner manuscript.

purchaser. When it was revealed that he acted simply as a broker, and that the purchaser was the Walters Gallery, two of the unsuccessful bidders came forward in objection. Each had wanted to present the document to Theodore Roosevelt as a gift of a grateful nation.

The shrine envisioned by Sarah Walters was never built, but the best intentions of all parties were realized in 1953 when the Maryland Historical Society purchased the manuscript from the Walters. To the Walters Trustees at the time, the manuscript seemed to be better placed with the MdHS where associated collections materials would complement its historical significance. At home in Baltimore, and within one block of the Walters, the manuscript is viewed by thousands of visitors a year.

The discovery of the original receipt on the eve of the Bicentennial of the War of 1812 has been a great treat for us in the Walters Archives, and it prompted us to look again at the history of this beloved and iconic manuscript.

The sale was a complicated orchestration, overseen by John W. Garrett, who charged Rosenbach to purchase the manuscript for the Walters Art Gallery anonymously. Presumably, if the document was in the collection of the Walters, the shrine could still be

constructed and Sarah Walters' plan realized. In a flurry of bidding that pitted serious bidders against Rosenbach's secret client, the manuscript finally sold at \$24,000.00. Rosenbach had prevailed, and in a brilliant publicity stunt, announced to the press that he himself was the

News from the Getty Research Institute

Getty Research Institute Launches a Portal for Digitized Art History Texts



On May 31, 2012, the Getty Research Institute (GRI) launched the Getty Research Portal (<http://portal.getty.edu>), an online resource intended to provide unified access to digitized texts in the field of art and architectural history and related disciplines.

The portal is a free online search gateway that aggregates descriptive metadata of digitized texts, with links to fully digitized copies that are free to download. Historians, curators, students, or anyone who is culturally curious can find and download these texts. There are no restrictions to use the Getty Research Portal; the only requirement is Internet access.

The GRI worked with a number of institutions to create the portal: the Avery Architectural and Fine Arts Library at Columbia University, the Frick Art Reference Library, and the Thomas J. Watson Library of the Metropolitan Museum of Art in New York, as well as members of the New York Art Resources Consortium; the Biblioteca de la Universidad de Málaga; the Institut national d'histoire de l'art (INHA) in Paris; and the Universitätsbibliothek Heidelberg. Together with the Getty Research Library, these libraries have already contributed records for nearly 20,000 digitized texts. Unlike other methods of searching for books online, every link in the Getty Research Portal leads directly to a complete digital text that is free to download.

Because the Portal only aggregates the metadata of the digitized texts and links to them, instead of keeping the full texts on a server, there are no technical limitations to how much material can be collected. Given current US restrictions on the digital dissemination of copyright materials, for the foreseeable future GRI content on the Portal will be limited to works published before 1923.

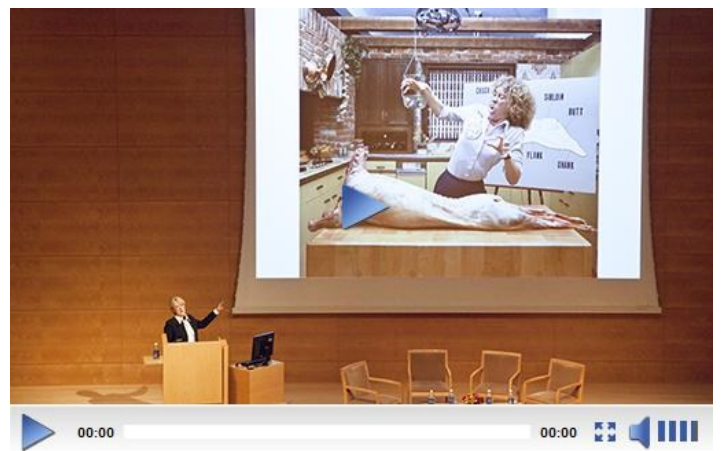
The founding contributors to the Getty Research Portal are based in the US, France, Germany, and Spain, and their contributions are largely in European languages. However, the Portal can also render non-Western characters, and, as more institutions join and more texts are added, records will appear in

many languages, including non-Western, making the Portal a global resource for the history of art of all cultures. ([blog](#))

Artists and Archives Symposium Available Online

On November 12, 2012, the Getty Research Institute presented a symposium entitled Artists and Archives, organized in partnership with the Smithsonian Institution's Archives of American Art. A panel of artists and scholars explored the ways contemporary artists incorporate archives into their work. Invited speakers included artists George Herms, Suzanne Lacy, and Mario Garcia Torres, and scholar Sven Spieker. A video of the entire [symposium](#) is available on the Getty website.

In recent decades, artists have become increasingly interested in archives both as inspiration and as an artistic medium. Accumulating and sorting—the same impulses that drive the creation of an archive—feed the process of making assemblages and collages. Conceptual and performance art continue to blur the line between art and documentation. And more recently, many artists draw on the archive to revisit and reenact earlier works. This symposium considers how archives not only trace the creative process but also become part of that process and even of the work itself.



NEH Grant Supports Processing of the Harald Szeemann Archive

A grant from the National Endowment for the Humanities (NEH), awarded through its Humanities Collection and Reference Resources program, will enable the Getty Research Institute to expedite processing of the recently acquired [Harald Szeemann Archive and Library](#). Harald Szeemann was an influential independent curator perhaps most known for curating exhibitions such as the Venice Biennale and documenta. The archive contains a comprehensive record of Szeemann's correspondence with major artists, curators, and scholars from the late 1950s until his death in 2005. It encompasses

News from the Getty Research Institute, Cont.

approximately 1,500 linear feet of archival research files, including letters, ephemera, prints, drawings, floor plans, date books, videotapes, and a complete photographic record of 36,000 images documenting Szeemann's projects and the artists with whom he was associated. The grant specifically supports the processing of series devoted to artists and projects. An inventory of the most significant archive materials will be progressively available on the Research Institute's website beginning July 2013, with complete accessibility to these two series offered by June 2014.



A portion of the Szeemann archive in Maggia, Switzerland, before it was packed and moved to Los Angeles.

New acquisitions: Two Collections Devoted to Man Ray

Man Ray's black and white portraits are widely celebrated, but two recent acquisitions by the Getty Research Institute shift the focus back on the famous photographer, providing a revealing picture of the often private artist. The [first acquisition](#), a compact but rich archive, contains hundreds of letters, over 50 photographs by Man Ray—some of them vintage prints—and the occasional unclassifiable object (a brass seal featuring lips, for one). Also included is a set of datebooks—27 years' worth—that offer an intimate if abbreviated look at the expat artist's daily life. Even a brief glance through the datebooks suggests why Man Ray loved the artistic life in interwar Paris. The pages range in content from to-do lists to dates and times of photographic shoots. Names redolent of the era, such as Ernest Hemingway, Pablo Picasso, Elsa Schiaparelli, and André Breton, weave in and out of the pages, and indeed there are days that read like scenes from Woody Allen's *Midnight in Paris*. Best of all, they are punctuated by sketches and doodles that often show Man Ray daydreaming or testing out ideas. The [second acquisition](#) contains a single datebook from 1953 that Man Ray used as a notebook throughout much of the 1950s. Through an

unusual turn of events, the datebook now forms part of a portfolio of photographs taken by Gianfranco Baruchello of Marcel Duchamp, one of Man Ray's closest friends and allies. The *carnet* shows Man Ray stepping out of his roles as photographer, painter, sculptor, and filmmaker to test his talent as a writer.

New Finding Aids for Getty Research Institute Special Collections are Now Available Online

[Bienal Americana de Arte records, 1961-1969](#) (21 lin. ft.) - completed by Alexis Adkins, 9/26/2011

The Bienal Americana de Arte records document the series of art salons and biennials sponsored by Industrias Kaiser Argentina (IKA). The biennials were important events for exhibiting contemporary art in Latin America in the 1960s. Although regional in focus, they attracted significant international attention. An experimental music section in 1966 featured John Cage among several Latin American composers. The archive documents the planning, realization, and reception of the biennials, as well as two contemporary Latin American art salons. (Accession no. 970074)



Stock of boiseries on display at the Carlhian firm. The Getty Research Institute, Los Angeles (930092).

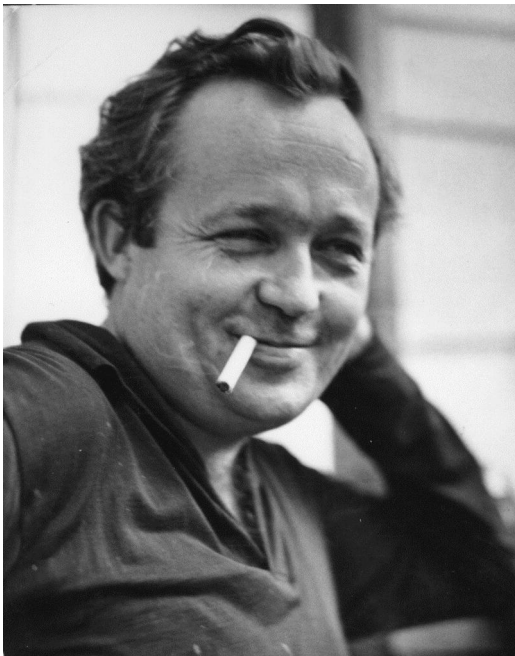
[Carlhian records, 1867-1975](#) (1,331 lin. ft.) - completed by Karen Meyer-Roux, 2/20/2012

The Carlhian archive represents over a century of the operations of the Paris-based decorating firm and dealer from its foundation in 1867 to 1975, when it ceased its activities. It includes ledgers, stock books, business records, correspondence, photographs, fabric samples, blueprints, and furniture designs that record the firm's operations in Paris, and their branches in Buenos Aires, Cannes, London, and New York. (Accession no. 930092)

News from the Getty Research Institute, Cont.

[Pierre Courthion papers, 1901-1987](#) (18 lin. ft.) - completed by Teresa Soleau, 12/19/2011

The collection documents the scholarly, personal and professional pursuits and activities of noted art critic and art historian Pierre Courthion. The bulk of the material relates directly to Courthion's research and writing projects, consisting primarily of unpublished notes and edited typescript drafts of essays, articles and monographs, as well as related visual material and correspondence. (Accession no. 890007)



Portrait of the artist Sam Francis at the Café Selçt, Paris, 1957. The Getty Research Institute, Los Angeles (2004.M.8).

[Sam Francis papers, 1916-2010 \(bulk 1950-1994\)](#) (239 lin. ft.) - completed by Annette Leddy and Jan Bender, 8/18/2011

California-born artist Sam Francis was a second generation Abstract Expressionist painter who incorporated influences of Jungian psychology, Buddhism, and Japanese aesthetics into the urban and angst-ridden painting style of the New York School. After living abroad in Paris and Japan, he settled in Los Angeles, where he founded a fine art print press, the Litho Shop, a book press, Lapis Press, and painted prolifically until his death in 1994. The papers document his exhibitions, business ventures, friendships, five marriages, and childhood. (Accession no. 2004.M.8)

[Galerie Schmela records, 1923-2006 \(bulk 1957-1992\)](#) (103 lin. ft.) - completed by Isabella Zuralski, 6/20/2011

Galerie Schmela was among the most important art galleries in Germany in the postwar period. Through a prescient program of exhibitions, founder Alfred Schmela introduced and promoted innovative European and American artists, such as Joseph Beuys,

Robert Indiana, Yves Klein, and the group ZERO. The Galerie Schmela Records include correspondence; financial records; vintage photo documentation; and extensive files of printed ephemera, posters, and clippings. (Accession no. 2007.M.17)

[Carl Ernst Hinfefuss papers, 1903-1970 \(bulk 1912-1933\)](#) (41 lin. ft.) - completed by Emmabeth Nanol and Ann Harrison, 5/24/2011

The papers of Carl Ernst Hinfefuss document the career of this graphic designer, as well as broader developments in German commercial graphic design in the early decades of the twentieth century. The archive is comprised primarily of original trademark and logo designs and related materials. Other items in the archive relate to the journal *Qualität*, the clearest expression of Hinfefuss's attempt to integrate the worlds of commerce and design, and to his children's book, *Mein Vogelparadies*. (Accession no. 2010.M.63)

[Ray Kappe papers, 1954-2007](#) (316 lin. ft.) completed by Suzi Noruschat and Laura Dominguez, 10/24/2011

Los Angeles architect Ray Kappe is one of Southern California's preeminent designers of modern residential architecture and a long-time educator who founded the influential Southern California Institute of Architecture (SCI-Arc). Consisting of drawings, documents, photographs, client correspondence, and writings, the archive is an important resource for the study of postwar California modernism, and in particular the development of prefabrication and sustainability in modern housing. The archive is also a valuable resource for studying the recent history of architectural education. (Accession no. 2008.M.36)

[John Lautner papers, 1937-2002](#) (876 lin. ft.) - completed by Ann Harrison, 12/21/2011

The John Lautner papers contain the comprehensive archive of this Southern California architect who became famous for such innovative structures as Chemosphere (the Malin House) and Silvertop (the Reiner House). Comprised of about 10,000 drawings, photographs and slides, and 17 models, plus Lautner's office and correspondence files, the archive is an important resource for the study of Southern California modernism in all its diverse aspects. (Accession no. 2007.M.13)

[Mizuno Gallery records, 1955-2005 \(bulk 1966-1988\)](#) (3 lin. ft.) - completed by Teresa Soleau, 5/5/2011

The Mizuno Gallery occupies an important place in the history of postwar art in Los Angeles as a venue for contemporary art from 1967 to 1984. The archive includes gallery ephemera, postcards, letters, installation shots and other photographs documenting gallerist Riko Mizuno's close relationship with the artists she exhibited, and with collectors and other art world personalities. The most extensively represented artists are Vija Celmins, Billy Al Bengston, and Henry Miller. (Accession no. 2010.M.84)

News from the Getty Research Institute, Cont.



1217 ½ Mateo Street, Los Angeles, Leonard Nadel, photographer, 1950. The Getty Research Institute, Los Angeles (2002.M.42).

[Leonard Nadel photographs and other material relating to housing and urban redevelopment in Los Angeles, 1947-1998 \(bulk 1947-1957\)](#) (9 lin. ft.) - completed by Beth Guynn, 3/14/2012

The collection consists of negatives, contact prints, notes, two unpublished books, and related documents produced by the photojournalist Leonard Nadel primarily between 1947-1957, which includes the period when he worked as a documentary photographer for the Los Angeles Housing Authority (HACLA). This material records the city of Los Angeles's mid-century efforts to promote public housing for its growing multi-ethnic population. It also includes Nadel's documentation of the existing slum housing. (Accession no. 2002.M.42)

[Patricia Faure Gallery records, 1952-2006 \(bulk 1970-2006\)](#) (23 lin. ft.) - completed by Sheila Prospero, 3/14/2012

The Patricia Faure Gallery in Los Angeles, which began as Asher/Faure, exhibited internationally recognized artists such as Richard Artschwager, Philip Guston and Morris Louis along with

less-known local artists such as Gwynn Murrill, Craig Kauffman and Jack Goldstein. The archive documents the period when the gallery was known as Asher/Faure between 1979 and 1994 and when it was under Faure's own name between 1994 and 2008. (Accession no. 2010.M.13)

[Phyllis Tuchman interviews with artists, 1968-1987](#) (3 lin. ft.) - completed by Andra Darlington, 4/3/2012

The collection of 59 audio tapes records approximately 75 interviews conducted by art historian and critic Phyllis Tuchman with leading artists such as Carl Andre, Anthony Caro, John Chamberlain, Dan Flavin, Philip Glass, Michael Heizer, Donald Judd, Roy Lichtenstein, John McCracken, Joan Mitchell, Frank Stella, Andy Warhol, La Monte Young and Marian Zazeela, among others. Also included are annotated transcriptions of interviews with eight artists. (Accession no. 2012.M.9)

[J. Kirk T. Varnedoe papers, 1890-2006 \(bulk 1970-2003\)](#) (61 lin. ft.) - completed by Annette Leddy and Jan Bender, 3/20/2012

The Kirk Varnedoe papers consist primarily of research files related to the critic and curator's publications, exhibitions, and lectures. Study photographs abound, particularly of Auguste Rodin's drawings. Under some research topics are filed exhibition checklists, installation photographs, and bibliographies. Education and teaching files reveal a coherent intellectual path from Varnedoe's undergraduate days through the Mellon lectures given the year before his untimely death. (Accession no. 2008.M.60)

[Samuel Wagstaff papers, 1796-1987 \(bulk 1952-1986\)](#) (96 lin. ft.) - completed by Laura Schroffel, 7/12/2011

The Samuel Wagstaff papers document the activities of the curator and collector through letters, photographs, ephemera, and other archival documents. This rich archive includes original artworks by artists such as Dan Basen, Robert Morris, and Gordon Newton, as well as Wagstaff's own snapshots of landscapes and people, including Patti Smith, Iggy Pop, and his long-term partner, Robert Mapplethorpe. (Accession no. 2005.M.46)

The MFAH Concludes NHPRC Grant with E-Transfer Protocol

The Museum of Fine Arts, Houston is concluding an Electronic Archives Start-Up grant project funded by the National Historical Publications and Records Commission. Funding allowed the museum's Archives and Information Technology departments to collaboratively select a system to establish an Electronic Records Archives (ERA) at the museum as well as broaden awareness and increase understanding of electronic records management across the institution.

As a result of the grant project, the MFAH is piloting an internally developed Electronic Transfer Protocol (ETP) that supports the transfer of institutional electronic records into archival custody with metadata intact. In its final version, the ETP will also support the transfer of e-mail in a quasi-native format. Training developed for the ETP applies the museum's existing Document Retention Policy and records management

procedures to the new protocol while highlighting the benefits of valid metadata creation, management and preservation.

The future course charted under the grant project will have the MFAH seeking funding for the implementation of the selected ERA system. The ERA system will provide continuous monitoring for data loss; support systematic execution of preservation plans; and maintain and export descriptive metadata into various metadata schema. An additional objective is the continued exploration of emerging data analytical tools for use in an automated-assisted appraisal process.

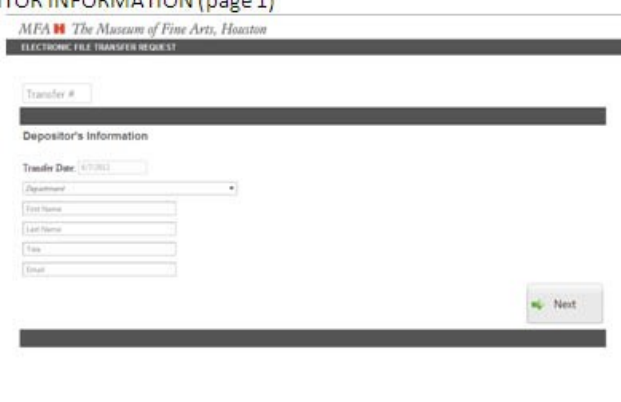
MFAH Archives director, Lorraine A. Stuart, will present findings of the grant project and introduce the ETP at the Society of American Archivists annual meeting in San Diego (Session 507 Strategies for Undertaking Electronic Records Management in Museums).

Documentation under the grant project, which consists of a Concept of Operations, a Request for Proposals, and the ETP pilot training manual, will be made available to the archival community following the conclusion of the grant in June.

In addition to Ms. Stuart, museum staff serving on the project team include Shemon Bar-Tal, Chief Information Officer; Jill Aremband, IT director; Dave Thompson, Database administrator and Business Intelligence manager; Joanna Hammerschmidt, Records manager; and Sarah Shipley, Digital archivist. Critical assistance has been provided by Willard Holmes, Associate director of administration; Carlotta Mackie, Policy and Compliance administrator; and Saurin Ganatra, Software developer. The MFAH is grateful to the NHPRC for its support of the ERA Start-Up project.

Submitting folders

1. DEPOSITOR INFORMATION (page 1)



- Electronic Transfer # (Generated by system)
- Department—Select your department, choosing most specific sub-department that applies (e.g. Curatorial_Decorative_Arts_Modern_and_Contemporary_Design)
- Depositor's Name—Enter your name, even if the files are from other members of the department
- Depositor's Title—Enter your title
- Email— Enter your email address at the MFAH. This is where the confirmation and follow-up communication will be sent.

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Screenshot of Electronic Transfer Protocol training manual.

New Library and Archives at the Rock and Roll Hall of Fame



Library and Archives exterior.

labels, historic venues, recording studios, and specialists in stage design and lighting. The collections also contain important individual items, such as personal letters penned by Aretha Franklin and Madonna; handwritten working lyrics by Jimi Hendrix and LL Cool J; and rare concert recordings from CBGB in the 1970s. The state-of-the-art facility is housed in a new four-story, \$12 million building located on

the Cuyahoga Community College Metro Campus in Cleveland, not far from the Museum. The grand opening for the Library and Archives was held on April 9 as part of a series of events celebrating the Rock and Roll Hall of Fame induction ceremonies, held in Cleveland on April 14. For more information on the Rock Hall's Library and Archives, visit <http://rockhall.com/library>.

The Rock and Roll Hall of Fame and Museum in Cleveland, Ohio, has opened its Library and Archives to the public, granting scholars and fans alike access to the world's most comprehensive repository of written and audiovisual materials relating to the history of rock and roll. The Library and Archives houses a growing library collection that includes thousands of books, academic dissertations, periodicals, and sound and video recordings. Over 261 archival collections are currently available for research, including the personal papers of performers, radio disc jockeys, photographers, journalists, critics, historians, poster artists, collectors, and fans. The strength of the archival collections currently lies in hundreds of boxes of music business records from record executives, artist managers,



Library and Archives reading room.

Upcoming Talks by Sarah Demb



Sarah R Demb, Records Manager and Institutional Archivist for the Museum of London, is speaking at two conferences in August. She will present her paper *Labyrinth: museum*

accession files and the continuum model over the past decade at the Sixth International Conference on the History of Records and Archives (I-CHORA 6) in Austin, TX and will discuss the London Museums Hub Information and Records Management Project 2007-2012 in "Strange Bedfellows: Transgressing Sector Borders in Records Management and Archival Practice

Projects," session 302 at 8.30am on Fri Aug 10 at the SAA meeting in San Diego.

Metropolitan Museum of Art Receives Robert Lehman Foundation Grant to Process the Papers of Robert Lehman

The Metropolitan Museum of Art has received a generous grant from the Robert Lehman Foundation to support an 18 month project to arrange, describe, and catalog the papers of Robert Lehman (1891-1969) in order to make them accessible for scholarly research for generations to come.

Robert Lehman's bequest of nearly 3,000 works of art to The Metropolitan Museum of Art in 1969 has been praised as one of the most generous and important in the Museum's history—a contribution that raised the Metropolitan, in the words of former Museum President Arthur Houghton, "from greatness to

preeminence." As part of Mr. Lehman's bequest, the Museum also received an important archive that documents the formation of the collection over a seventy-year period (1900–1969).

The Robert Lehman papers comprise 190 linear feet of correspondence, photographic prints and negatives, inventories, invoices and receipts, account ledgers, press clippings, and bound volumes. They include extensive correspondence between the Lehmans (Robert and his parents, Philip and Carrie) and prominent international art dealers and consultants such as F. Kleinberger, Harry S. Sperling, and Charles Durand-

Ruel, as well as art historians, including Bernard Berenson, R. Langton Douglas, and Max Friedländer. In addition, there are files relating to the planning and installation of the landmark exhibition of approximately 300 works of art drawn exclusively from Robert Lehman's collection at the Orangerie in Paris. The archive is of particular importance for its meticulous textual and photographic record of art purchases, sales, and donations to several institutions and is thus irreplaceable in documenting the provenance of art formerly owned by Robert Lehman.

Barnes Foundation Exhibition Draws on Material from the Institution's Archives



The Barnes Foundation's new building in downtown Philadelphia opened to the public in May. As part of its inaugural year, the Foundation presents the exhibition "Ensemble: Albert C. Barnes and the Experiment in Education." The exhibition is heavily drawn from the Barnes Foundation's archives, and focuses on the history of the Foundation and the life and legacy of its founder, Albert C. Barnes. The exhibition presents approximately 300 items from the Barnes Foundation Archives, as well as a selection of works of art from storage, and several loans. The exhibition runs until March 18, 2013.

Digitized Henry G. Marquand Papers Now Available Online

The Metropolitan Museum of Art Archives is pleased to announce the online appearance of the digital Henry Gurdon Marquand Papers.

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 spanning 1852-1903 that document his activity as an art collector and patron of The Metropolitan Museum of Art.

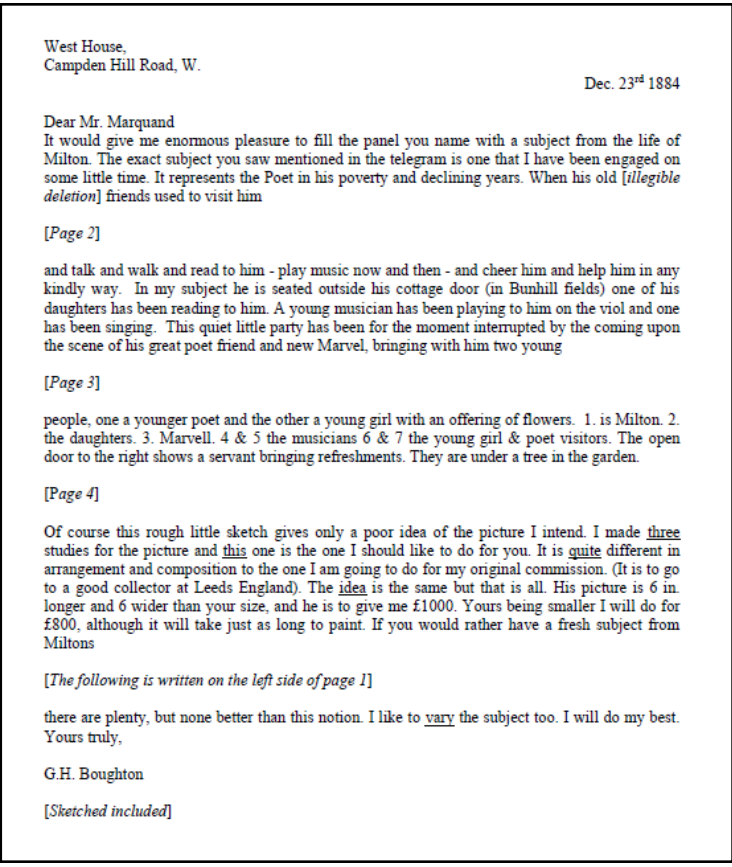
The bulk of the correspondence is with the British artists George Henry Boughton and Frederic Leighton, and dealers, Martin Colnaghi, Charles W. Deschamps, Wolfgang Helbig, Robert Jenkins Nevin, John Charles Robinson, H. Herbert Smith, and Thomas Humphry Ward. Most of this correspondence dates from 1868-1898,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

In addition to the original handwritten letters, the collection includes a complete set of typed transcripts which is also fully digitized and searchable.

The digital files are accessible via live links in the container list of the collection finding aid [here](#).



Scan of pages 2 and 3 of letter from the artist George H. Boughton to Henry G. Marquand, December 23, 1884 with sketch of painting commission, Marvell's Last Visit to Milton, completed 1887.



Typescript of the same letter, from the artist George H. Boughton to Henry G. Marquand, December 23, 1884.

NHRPC Grant, Library Exhibition at Peabody Essex Museum, and Library Renovation/Cataloging Project Provide Exciting Time for Phillips Library

Barbara Pero Kampas, Head of Library Collections



The Phillips Library of the Peabody Essex Museum (PEM) provides researchers, curators, and the general public access to 400,000 printed volumes, over a mile in linear feet of manuscripts, and an extensive collection of ephemera, broadsides, pamphlets, and substantial runs of periodicals. Located in two historic buildings on the PEM campus, the John Tucker Daland House and Plummer Hall, the research library is one of the largest and oldest museum libraries in the country.

Three recent events have provided an opportunity to increase our stewardship of the library collections. The library is one of the recipients of a 2011 NHRPC grant to process seventy-four manuscript collections of national significance. The collections include the papers of prominent Essex County people, maritime collections, and the entire military collection containing documents from all the major wars fought by this country.

Shortly after receipt of the grant, the library began choosing nearly three dozen items to display in the first-ever Phillips Library exhibition at PEM. *Unbound: Highlights from the Phillips Library at PEM* opened in the Cotting Gallery in November, 2011. (The exhibition closes in mid-July 2012.)

Concurrently, PEM announced that gifts had been received from several donors to renovate the Phillips Library buildings and that

additional funds had been provided to put all of our collections, manuscript and print, into our online catalog, Philcat.

One of the first steps to prepare the collection for the move to a temporary facility was to insure that the housing of all items was sufficient to protect them. All of the manuscript collections have now been properly housed. Each box and/or envelope and volume in a primary collection has been inventoried and barcoded for security when they are moved to the temporary location and returned to the

renovated building. Shelf lists for the print collection were reviewed as print items were also barcoded and readied for transport; print items requiring extra protection are being shrink-wrapped.

Choosing items for the exhibition provided the opportunity to present the breadth, depth, beauty, and historic significance of the collection to a wider audience than our patrons, who had supported our endeavors for many years. It also gave us the opportunity to have several items conserved in preparation for display in the exhibition.

Exhibition items are displayed in three thematic groups: Rarely Seen; Delight the Eye; and Tell Powerful Stories. A selection of monographs, manuscripts, sketchbooks, maps, and ephemera represent each of these themes. "Equal parts aesthetically and intellectually engaging, this exhibition offers a unique opportunity to view some of the Phillips Library's most wonderful objects," says Sidney Berger, the Ann C. Pingree Director of the Phillips Library and exhibition curator. "There are intricate botanical engravings, French lace samples, and a 16th-century Venetian astronomy text. We are bringing them out for a rare moment in the sun."

(Continued on page 21)

Exciting Time for Phillips Library, Cont.

Phillips Library (Continued from page 20)



Items that are **Rarely Seen** include a ciphering book from our American and Canadian Ciphering Books collection; a Japanese manuscript map of the world in four sections, hand painted by Kumamoto Ensai in 1698; *Toonneel des aerdrycx, oft Nieuwe atlas, dat is Beschryving van alle landen / nu nieulycx uytgegeven door, Novus atlas Sinensis*, circa 1650, one of Willem Janszoon Blaeu's atlases; and *Several Poems Compiled with Great Variety of Wit and Learning by a Gentlewomen in New England* by Anne Bradstreet, who many consider the first American female poet.

Items that **Delight the Eye** include two folio volumes, *The*



Bishop Collection: Investigations and Studies in Jade, number 53 of 100 copies printed on American hand-made paper; the H. Noyes Lewis Sketchbook, watercolors painted on board ship as a

birthday present for Noyes' wife; Handmade Papers of Japan, which includes 20 spectacular, hand-rubbed watermarks; and a panoramic view of the River Thames, *Thames from London to Richmond, Exhibiting every Object on both Banks of the River, with a Concise Description of the Most Remarkable Places, and a General View of London*, circa 1835. This hand-colored panorama opens to 58 feet.



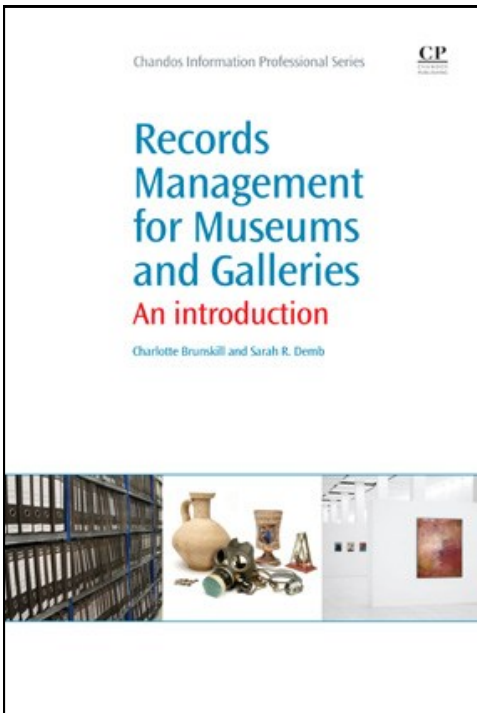
Items that **Tell Powerful Stories** include a scrapbook of Civil War envelopes, one of seven, which contain more than 7,000 unique envelopes with Union and Confederate designs representing military battles, flags, political slogans, and military heroes; one of Herbert E. Valentine's sketchbooks, created during service in the Civil War as a member of the 23rd Massachusetts Regiment; and progressive proofs of the lithograph *Beethoven*, produced by L. Prang and Co., 1870, showing each step

from the first shadowy outline to the finished portrait of Beethoven in 25 colors.

Preparation for the move also required that we address collections that had never been processed; the Scrapbook Collection, the Essex County Collection, and the Military Collections were organized into appropriate smaller collections, housed accordingly, and fully cataloged. As collections are being processed, finding aids are being created for each. The collections team is converting all manuscript finding aids to EAD format. A content management system will display the finding aids on the web, providing full searchability for all cataloged materials.

It has been an exciting time for the Phillips Library – we are simultaneously protecting the collection for a move to a temporary facility and presenting our collections to a broad audience through the museum exhibition and the cataloging project.

New Publication: Records Management for Museum and Galleries



Records Management for Museums and Galleries: An introduction, by Charlotte Brunskill, UK (National Portrait Gallery) and Sarah R. Demb (Museum of London,) was released in May 2012. The book is a comprehensive overview of records management in museums and galleries. It draws on over a decade of experience in applying fundamental records management principles and practices to the specific circumstances of museums, and introduces the reader to the institutional cultures, functions and records specific to museums, and to issues particular to museum records, including the UK legislative environment. We hope it will be seen as a companion volume to *Museum Archives: An Introduction* (SAA 2004).

The book includes a history of record keeping in the UK museum and gallery sector; records management basics; making a business case for records management; legislation and

records management requirements; carrying out a records survey; strategy and action planning; how to develop a file plan, retention schedule and records management programme; resources include museum-specific sample policies, forms and checklists. It is written for anyone responsible for records management/keeping in a museum environment – both professional records and non-records specialists, and volunteer museum staff who need a handbook on principles and practice. It is applicable across public and private sectors, and to local or national organizations in North America, the UK, and Europe.

The volume is available from www.chandospublishing.com, via US distributors Neal Schuman/ALA at <http://www.neal-schuman.com/books/new>, on Amazon.com and will also be available at the SAA 'bookstore' in San Diego.