

Museum Archivist

Summer 2013

Volume 23, Issue 2

2013 Annual Meeting Preview



Katy Rawdon, Chair.

While it is bittersweet to write my last column as Chair of the Museum Archives Section, I am thrilled to see how the section has thrived over the past year. I am pleased as well to be handing over the position of Chair to two wonderful successors: Jennie Thomas of the Rock and Roll Hall of Fame and Museum, and Heidi Abbey of The Pennsylvania State University. I know that they will ably take up the lead and continue to serve the interests of the section membership.

Our section leadership has undergone quite a bit of change over the last year, welcoming both a new Web Liaison, Supriya Wronkiewicz of the Museum of Performance and Design, and a new Recording Secretary, Rachel Chatalbash of the Yale Center for British Art. The coming year will bring even more change: Our longtime Newsletter Editor, Adrianna Slaughter of the Metropolitan Museum of Art, has decided to step down after many years of heroic service. While sad to see her go, I am excited to see a new section member step into the role and bring their own perspective and talents. Be sure to vote in our online election for a new Editor, as well as for Vice-Chair/Chair-Elect and Recording Secretary.

And now for New Orleans. I hope that everyone who is able will join us for the 2013 section meeting, to be held during the SAA Annual Meeting on Friday, August 16, 12:30 pm – 2:30 pm. Our section also endorsed one session accepted for the 2013

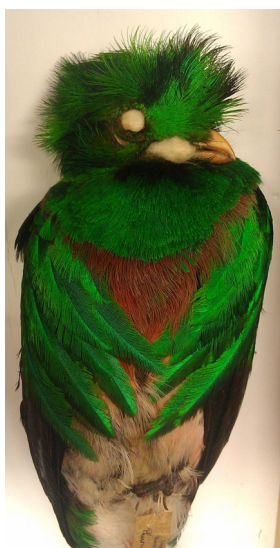
Meeting Agenda

Greeting and introduction
Ballot results and new officer introductions
Newsletter and listserv updates
SAA Council update
Bylaws and voting discussion
2014 conference session discussion (August 10-17, Washington D.C.)
MAS Working Group update and discussion
General announcements
Social time!

conference: Session 109: "Pushing the Envelope: Using Object Collections Management Systems to Catalog Archives." Attend and support our colleagues!

Enjoy the Summer!

-Katy Rawdon, MAS Chair



Cataloging Hidden Archives of the Museum of Vertebrate Zoology at the University of California, Berkeley

By Christina V. Fidler

Museum Archivist at the Museum of Vertebrate Zoology

The Council for Library and Information Resources had already made its stamp on the University of California Berkeley's Natural History Museums when the Museum of Vertebrate Zoology (MVZ) received its Hidden Collections grant in 2012. The Jepson Herbaria received the same award in 2008 and the Museum of Paleontology received it in 2010. Each museum had varying levels of organization of its records and approached this challenge differently. This paper discusses how the MVZ is developing its archival program and using the CLIR grant to preserve one of its most important collections.

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Meet the Incoming Co-Chairs—Jennie Thomas & Heidi N. Abbey



Meet Jennie Thomas of the Rock and Roll Hall of Fame and Museum

I'm new to the museum world, having only been exposed to it as a professional

since I started working at the Rock and Roll Hall of Fame and Museum four years ago as their Head Archivist. The "Rock Hall," as we fondly call it, is the nonprofit organization that exists to educate visitors, fans and scholars from around the world about the history and continuing significance of rock and roll music through collecting, preserving and interpreting this art form through Museum exhibits and educational programs and, now, through its Library and Archives. The Library and Archives opened to the public a year and a half ago and provides free and open access to archival and library materials collected by the Rock and Roll Hall of Fame Foundation and the Museum over the past 22 years. We provide access to these

resources to scholars, educators, students, journalists and the general public in order to broaden the awareness and understanding of rock and roll, its roots and its impact on our society.

As the Head Archivist, I oversee all archival operations at the Rock Hall, including public services functions in the Archives Reading Room; arrangement, description and conservation of archival materials; new accessions; donor relations; reference; curation of small exhibits; and management of two full-time archivists as well as a number of interns and volunteers. In collaboration with the Director of Library and Archives and Museum staff, I designed all the policies, procedures, workflows and forms associated with the initial start-up and now daily operation of the archives. My past positions at Albion College (a small private liberal arts school in Michigan) and the University of Maryland University College, where I was also tasked with starting new archival programs, allowed me to hone the skills I would need to kick

it all up a notch in order to do similar work at the Rock Hall.

I've truly enjoyed the professional service positions in which I've had a chance to serve for organizations like SAA and the Midwest Archives Conference (MAC) over the years, and I fully expect nothing less while serving as Co-Chair for the Museum Archives Section. I look forward to the opportunity to continue to learn from the experienced and diverse membership of this group, and, alongside my colleague, Heidi Abbey, to help lead us towards programs that are viable, sustainable, successful, and fulfilling for our researchers and for ourselves.



Meet Heidi N. Abbey of the Penn State Harrisburg, Archives and Special Collections

Although I have been working in academic libraries and

archives for almost twenty years, like Jennie, I am also new to the SAA Museum Archives Section. I am excited to soon be serving the members of MAS as Co-Chair with Jennie, and grateful for the opportunity to serve SAA in this capacity as well. Jennie and I look forward to maintaining excellent communication among members through the newsletter and the website, continuing to support Phase II of the MAS Working Group's efforts, and welcoming new ideas about how best to improve the section for

everyone. We'll plan to share more of our ideas during the SAA MAS meeting on August 16th, so please plan to join us then!

By way of introduction, I am not only an archivist, but also a librarian. I consider myself to be an artist as well as an art historian, with a specialty in ancient Athenian nuptial iconography and American wedding culture. (In my free time, I love to draw, paint, and practice calligraphy.) My educational background is strongly rooted in the arts and museum studies, as I hold a B.A. (Juniata College) and an M.A. (University of Maryland at College Park) in art history. I have always wanted to work full-time in a museum or in a creative arts profession.

Fortunately, my position as Archivist and Humanities Reference Librarian and Coordinator of Archives and Special Collections at the Penn State Harrisburg Library in Middletown, PA, affords me

many opportunities to work with regional historical societies and museums, independent scholars, and faculty as well as undergraduate and graduate students. I am responsible for collection development for over 30 arts and humanities disciplines at Penn State Harrisburg too. I have an active student internship program in Archives and Special Collections, where many of my students are interested in pursuing careers as museum curators, or archivists and librarians. As a result, I always incorporate museum archives into my curriculum, and cross-



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Meet the Co-Chairs *(Continued from page 2)*

promote SAA and MAS too. In addition to a regular exhibition and archival instruction program for the repository, I have been actively building the College History Archives for Penn State Harrisburg. Now that I recently earned tenure at Penn State (whew!), I can be more creative with writing and research projects. I am currently working with a

publisher to create a history of the college that will hopefully be released by 2016, just in time for the college's 50th anniversary.

Professionally, I have been an active member of MARAC for many years and was recently appointed Chair of the MARAC Outreach Committee. Within Pennsylvania, I was also just appointed to serve on the State Historical Records

Advisory Board (PA SHRAB), which will provide me with an opportunity to assist in preserving the state's documentary heritage. I believe that these roles will compliment and inform my service to the SAA Museum Archives Section.

Please don't hesitate to contact Jennie and I at any time with your ideas, suggestions, or concerns!

Museum Archives Section Working Group Update

In early 2012, with the support of SAA and the Standards Committee, the Museum Archives Section Working Group selected SAA's newly developed [Standards Portal](https://www.archivists.org/saagroups/museum/standards.htm) as the primary tool for dissemination of an online collection of best practices as they pertain to the work of museum archivists and museum archives. The online collection of best practices is also available through this link on the Museum Archives Section website: <https://www.archivists.org/saagroups/museum/standards.htm>.

Over the past two years, the Working Group has gathered examples of best practices according to categories defined by the [Museum Archives Guidelines](#). The Museum Archives Guidelines feature eleven categories; this project provides examples of documents that demonstrate best practices in each category. These resources are shared as reference documents to assist museum archivists when creating their own guidelines, policies, and procedures.

This past year, the Working Group further improved the online resource. We created a survey that was sent to all Section members in order to determine future collection priorities. Section members were most interested in seeing additional access policies and procedures added to our online resource, including but not limited to duplication, publication, social media, and confidentiality/restriction policies. In addition, Working

Group members continued to collect and expand the examples available in each content section.

I would like to thank the 2012-2013 MAS Working Group members for all their hard work:

Barbara Austen
Pam Spriester Bell
Melissa Bowling
Ryan Evans
Caroline LeFevre
Susan Miller
Eden Orelove
Dawn Sueoka
Lindsay Turley
Jennifer Whitlock
Brian Wilson

We look forward to providing you with a more detailed updated report on our activities at the Museum Archives Section Working Group meeting in New Orleans this August. All interested Museum Archives Section members are invited to join us and to participate!

-Rachel Chatalbash, rachel.chatalbash@yale.edu

Museum Archives Section Officers

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Heidi Abbey, Co-chair Elect
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Rachel Chatalbash, Recording Secretary
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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 Newsletter Editor, Adrianna Slaughter, at: adrianna.slaughter@metmuseum.org.

Proposed Bylaw Revisions

Justification:

Four changes to the Bylaws are being proposed, as follows:

1. It is proposed to change Article 4 of the Bylaws as detailed below, in order to officially include the Web Liaison as an officer on the Museum Archives Section Steering Committee. According to the current Bylaws, the Section's Steering Committee officers currently consist of a Chair, Chair-elect, Recording Secretary, and an Editor. While the position of Web Liaison has existed within the Section for several years, the Web Liaison is not, according to the Bylaws, an official member of the Steering Committee. However, the Web Liaison has consistently acted in an unofficial capacity as a Steering Committee member, participating in all Steering Committee discussions both via email and in person. The effect of this change will be that the Web Liaison will become an elected officer position (reelection allowed indefinitely) that will only be open to Section members.
2. It is proposed to officially change the officer title of Editor to Newsletter Editor, as it is commonly used. Proposed changes are detailed below.
3. It is proposed to change 4. E. 3., as detailed below, to reflect the current practice of posting Section meeting minutes to the web site, rather than posting an official summary or minutes in full in the newsletter.
4. It is proposed to change 8.B.1, as detailed below, to allow for online voting on bylaws changes in the same manner as online elections are held via SAA, as an alternative to in-person voting at the annual section meeting. In-person voting will still be allowed, where appropriate as decided by the section officers. The same notification procedure detailed in Article 8 will continue to be required.

The first three proposed changes were previously published in the Winter newsletter. Their publication here fulfills the requirement in the section bylaws to publish proposed changes in the winter and summer newsletters, and then vote on them at the annual section meeting (August 2013). **The fourth proposed change is published here for the first time.** As indicated by the current Bylaws, "If the annual meeting is held before publication in the second newsletter, discussion at the annual Section meeting shall take the place of publication in the second newsletter." We will discuss this proposed change at the August meeting, prior to voting on each proposed change.

Proposed revisions for items 1-3 appear in black type, below. The newly proposed revision, item 4 above, regarding online voting for bylaws changes, appears in red type. Proposed additions appear in [brackets], proposed deletions are underlined:

Bylaws of the Museum Archives Section

Society of American Archivists
As revised, August 12, 2010

Article 1. Name.

The name of this section shall be the Museum Archives Section of the Society of the American Archivists (SAA), hereinafter referred to as the Section.

Article 2. Objectives.

The Section will provide a forum for dialogue on any issue or event relating to museum archives; promote the interests of museum archivists with SAA through annual meetings, publications, and a newsletter; and informally disseminate knowledge to those concerned with museum institutional records, personal papers, and special collections.

Article 3. Membership.

Membership is open to any SAA member who elects to join the Section.

(Continued on page 5)

Bylaw Revisions *(Continued from page 4)*

Article 4. Officers.

A. The Section shall be guided by a Steering Committee consisting of a Chair, Chair-elect, Recording Secretary, and an [Newsletter] Editor[, and a Web Liaison].

B. Terms of Office.

1. Only members of the Section may serve as officers. Positions may be held by either an individual or two members who will have joint responsibility, i.e. co-chairs or co-editors.

2. All officers shall serve a term of one year. The Chair-elect shall serve a term of one year, and then shall succeed the Chair, for a total of a two year term.

3. Except for the Chair and the Chair-elect, all other officers may succeed themselves indefinitely. The Chair and Chair-elect may not serve for more than two consecutive years.

4. All officers shall assume office at the close of the annual Section meeting in which they are elected, and shall serve until their successors have taken office.

C. Nomination and Elections.

1. The Section shall conduct annual elections via an online ballot system provided by SAA staff.

2. Nominations for all officers shall be issued ten weeks prior to the Annual SAA Conference.

3. Nominations may be made by any Section member, including officers.

4. The nominee must give her/his consent to be eligible for election to office, either in writing or orally.

5. Online ballots containing basic ballot information shall be prepared by SAA staff and made accessible during the first week of July and shall remain open for at least two weeks.

6. Section members who are in good standing on June 30 shall be eligible to vote. Members who join after this date shall be eligible to vote during the following year.

D. Vacancies in Office.

1. Chair.

In the case of vacancy in the office of the Chair, the Chair-elect shall assume the duties of the Chair. The Chair-elect completes the vacancy and then takes on the regular one year term. If no Chair-elect is in office, the Recording Secretary shall assume the office and duties of the Chair, and shall appoint someone to carry out the duties of the Recording Secretary until a Chair is elected.

2. Chair-elect.

In the case of vacancy in the office of the Chair-elect, the office will remain vacant until the next annual election of Section officers.

3. Recording Secretary.

In the case of vacancy in the office of the Recording Secretary, the Chair shall appoint a member of the Section to take over the duties until the next yearly Section election.

4. [Newsletter] Editor.

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Bylaw Revisions *(Continued from page 5)*

In the case of vacancy of the office of the [Newsletter] Editor, the Assistant [Newsletter] Editor, if there is one, will assume duties of the office until the Chair appoint a new [Newsletter] Editor. In the absence of an Assistant [Newsletter] Editor, the Chair will appoint an Acting [Newsletter] Editor, who will carry out the duties of the office until a new [Newsletter] Editor is elected.

[5. Web Liaison.

In the case of vacancy in the office of the Web Liaison, the Chair shall appoint a member of the Section to take over the duties until the next yearly Section election.]

E. Duties of the Officers.

1. Chair.

The Chair shall preside over Section meetings and shall direct the Section's activities. The Chair may appoint a Membership Coordinator, Committee Chairs and Liaisons; is responsible for all communications and submissions to SAA Council and the SAA Executive Office, either directly, or through delegation, after conferring with Section officers and Section members, as needed, for appropriate action.

2. Chair-elect.

The Chair-elect shall have no specific duties, but rather will be assigned tasks by the Chair.

3. Recording Secretary.

The Recording Secretary shall record the proceedings of the annual meeting, and perform such other duties as may be assigned by the Chair. Minutes of the meeting will be provided to the Steering Committee, [posted in full to the Section web site,] and a copy or summary shall be published [Section membership will be notified of the online availability of the minutes] in the Section newsletter in the first issue following the meeting.

4. [Newsletter] Editor.

The [Newsletter] Editor is responsible for preparing, reviewing, and publishing the Section newsletter twice a year. At the Chair's discretion, the newsletter will be reviewed by others before publication. In consultation with the Steering Committee, additional issues may be published. The [Newsletter] Editor may choose to appoint an Assistant [Newsletter] Editor, and regional editors as needed. The [Newsletter] Editor shall coordinate with the Section's Website Coordinator [Liaison] to publish the newsletter on the Section's website.

[5. Web Liaison

The Web Liaison is responsible for maintaining the Section web site, as posted on the Society of American Archivists site. Regular maintenance includes posting minutes and newsletters to the web site, and updating announcements and other information to keep the site current.]

Article 5. Business.

A. Meeting Times.

The Section shall meet at least once a year at the time of the annual meeting of the Society of American Archivists. The time of and agenda for this meeting shall be announced in the newsletter immediately preceding the meeting.

B. Other Meetings.

Additional Section meetings may be scheduled during the annual meeting of the Society of American Archivists. Such meetings shall be announced in the newsletter preceding the annual meeting or before the end of the annual Section meeting.

(Continued on page 7)

Bylaw Revisions *(Continued from page 6)*

C. Voting.

All decisions of the Section shall be determined by a majority of members voting at any meeting. All officers except the Chair may vote. The Chair votes only to break a tie. Where there is no majority vote, the issue shall be re-discussed and a second ballot shall be held.

Article 6. Committees.

The Chair may appoint or dissolve committees as needed. Each committee shall have a written charge and a specified period of service. Committees shall report on their activities at annual Section meetings.

Article 7. Parliamentary Authority.

Robert's Rules of Order, latest edition, shall govern the proceedings of the Section, except as otherwise provided for in these bylaws, or in the constitution, bylaws, or special rules of the Society of American Archivists.

Article 8. Amendments to the Bylaws.

A. Notice and form.

1. An amendment to these bylaws may be proposed by any Section member.
2. Amendments must be submitted in writing to the Section Steering Committee.
3. The proposed amendments shall be published in the next two newsletters. If the annual meeting is held before publication in the second newsletter, discussion at the annual Section meeting shall take the place of publication in the second newsletter.

B. Adoption of Amendments.

1. After the appropriate notice has been given, amendments shall be voted on [either through an online vote administered by SAA, or] at the annual Section meeting.

Article 9. Dissolution.

This Section, noting failing interest or lack of accomplishment of its objectives, may vote to dissolve.

Hidden Archives (Continued from page 1)

The collections

The MVZ is a research institution focused on the historic and present-day patterns in biodiversity. Like the Museum of Paleontology, the MVZ was founded by the efforts of Annie Alexander. The museum houses 105 years of biological history and the archival collections are part of this legacy.



From left to right, Frank Stephens, Hollister Jones, Joseph S. Dixon, and Joseph Grinnell, May 15, 1910, near Pilot Knob, California. Courtesy of the Museum of Vertebrate Zoology Archives, University of California Berkeley.

In 1910, Joseph Grinnell, the museum's first director, wrote with alarming accuracy:

It will be observed, then, that our efforts are not merely to accumulate as great a mass of animal remains as possible. On the contrary, we are expending even more time than would be required for the collection of the specimens alone, in rendering what we do obtain as permanently valuable as we know how, to the ecologist as well as to the systematist. It is quite probable that the facts of distribution, life history, and economic status may finally prove to be of more far-reaching value, than whatever information is obtainable exclusively from the specimens themselves.

At this point I wish to emphasize what I believe will ultimately prove to be

the greatest value of our museum. This value will not, however, be realized until the lapse of many years, possibly a century, assuming that our material is safely preserved. ([From: "The Methods and Uses of a Research Museum" Popular Science Monthly 77: 163–169.](#))

These field records, in addition to the historical correspondence and the museum's image collection, are the backbone of the MVZ archival collections. They are well preserved and heavily consulted. Like most archivists, I have a deep respect and responsibility for continuing the museum's dedication to securing and preserving these valuable assets.

In addition to the field notes, we have identified other manuscript collections that require curation. The concept of manuscript collections based on provenance was a new one at the museum.

While we are continuing to communicate this concept, my first task was to do an institutional survey of the

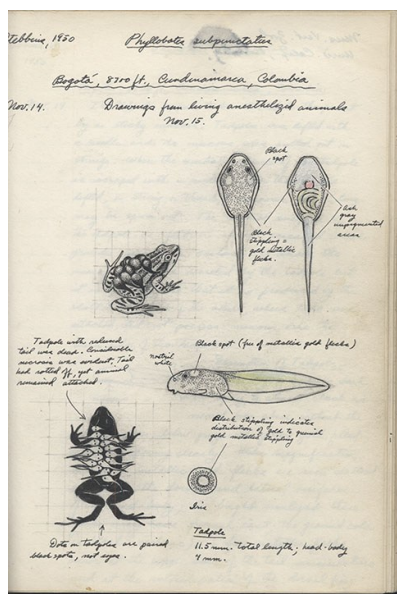
archival material housed throughout the museum. This was an exhaustive survey and it proved to be valuable. We were able to identify preservation priorities and it gave me an opportunity to meet and talk to the museum staff about its archival practices and storage.

The foundation of the program

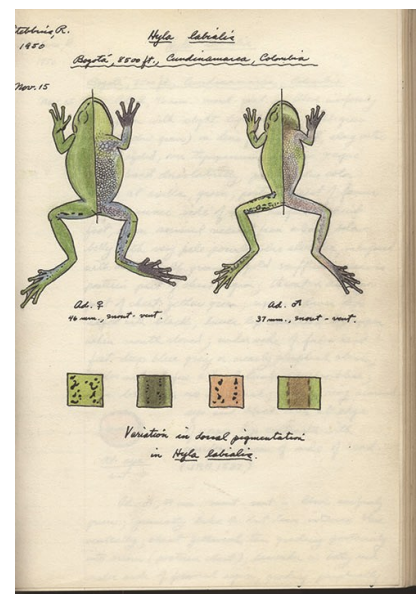
Once we started identifying the collections, it became prudent to develop administrative documentation to support the archives and its purpose. We started with the more crucial documents including a mission statement, collecting policy, accession form, appraisal form, surveys, deed of gift form, transfer of records form, use policy, and other forms relating to the use, reproduction, and licensing of archival material. I used the [SAA Standards Portal](#) and consulted with the Bancroft Library, University of California Berkeley, to vet many of these documents.

In my previous employments, I took these forms for granted and used ones that had been developed decades earlier. With the exception of the deed of gift, all of the administrative documentation at the MVZ and associated workflows had to be developed from scratch.

Due to the high number of requests to reproduce and license MVZ archival



Robert C. Stebbins illustrated field notes, 1950. Courtesy of the Museum of Vertebrate Zoology Archives, University of California Berkeley. (Continued on page 9)



Hidden Archives (Continued from page 8)

material, we strengthened our policies for these services. We created a fee structure and outlined our services on our website. This has been successful and has helped to recover some of our costs for providing this material for publications.

Working with scientists

One of the more rewarding aspects of this position is my interaction with the museum staff and faculty. Natural history specimen collections are similar to archival collections in that they use common language for curating materials. The staff and faculty understand the importance of accession records and preservation needs, and have an equal concern about pests and mold. The difference is that they curate animal specimens, but we are kindred spirits in our efforts to describe and make available valuable research materials. I admire their historic and practical methods for cataloging their collections, and I believe that archivists can learn from their informatics approach to disseminating information about those collections.

The MVZ uses and participates in the Arctos collection management information system. This database for scientific collections is multi-institutional, and users can search over 1.8 million records spanning the collections of all participating contributors. As part of the CLIR grant, the museum is focused on enhancing Arctos in such a way that the field notes and the data contained therein can be related to other data types in the database. This requires uploading scans of the handwritten notes, minting DOIs for the field note volumes, creating associated metadata, tagging pertinent data within the notes, and relating them to associated records including specimens, observations, people, places, and other media such as images.

This part of the grant is particularly exciting. It is an innovative approach to integrating archival material with other collections in the museum, and reuniting the specimen data with its field context. We are developing this portal to the

museum collections while simultaneously creating collection records in Archivists' Toolkit for our paper collections. It is an interesting juxtaposition of the new ways to utilize archival collections and more traditional and time-tested ways to curate materials.

A different kind of finding aid

Our first attempts to create finding aids for field notes were somewhat controversial. Our museum staff is accustomed to their version of item level processing, and they were especially concerned with the lack of cataloging for geographic names identified in the field

researchers have and still do), the hierarchy of their location is listed at the beginning of their field note entry, (e.g., Ukiah, Mendocino Co., Calif.) and is often listed on every page. We then use Arctos to format the hierarchy of the geographic name. These data are critical to our researchers and worth the time spent cataloging at this level of granularity. It is important to recognize the level of description that our researchers require for their own projects, and to work collaboratively with them to find solutions. An example of this level of processing can be found in our [Inventory to the James F. Lynch field notes](#) on the Online Archive of California.



Pharomachrus mocinno mocinno, or the Resplendent Quetzal.

Here is a link to our holdings http://arctos.database.museum/SpecimenResults.cfm?scientific_name=Pharomachrus%20mocinno

notes. I explained that it would be impossible to list all the localities in a given field notebook for every collection. Thus, we developed a solution to accommodate their research needs and our limited staff resources.

Using the geographic name authority in Arctos (for consistency with specimen data), we record the higher geography of the localities named at the header level of the field note entries. While this still requires page-by-page handling of the materials, the headers are easily identified per the [Grinnell method](#) of taking field notes. If the author is following the Grinnell Method (and most of our

Training the next generation

The University provides undergraduate students the opportunity to help with research through its Undergraduate Research Apprentice Program (URAP). This program teams students with research projects and allows them to earn credits for their work. The MVZ gained the skills of six URAPs over the Spring 2013 semester to work with the archival collections. Two were focused on ongoing scanning projects and the other four were placed on archival cataloging. This was a win-win for everyone involved.

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Hidden Archives *(Continued from page 9)*

The students became intimately familiar with the museum's field notes and database, and were able to retrace routes taken by MVZ researchers at the turn of the century. Most of our students were Integrative Biology majors, and this work gave them a greater appreciation for their studies in biology. In addition, we also had a student with a double major in Political Science and Geography who was particularly fascinated and adept at figuring out the landscape of rail lines and roadways in the early days of California's infrastructure. Many of our students wrote about their experiences on our [blog](#). Their entries both surprised and inspired me, and I am excited to continue working with students on these projects in the 2013 Fall semester.

Hidden no longer

In processing our test cases for the Online Archive of California, it became apparent that we had to finish corralling our materials into the Archives. I had finished one particular collection of field notes when, a couple of months later, I found another journal buried in a cabinet which I didn't even know existed. While I do not expect to accession everything that will ever go into the Archives, I have ramped up our efforts to identify all possible hiding places in the museum that may contain

archival material.

Thus far, we have created 350 manuscript collection records, most of them consisting of field notebook collections. We have hired an assistant to help process the small field notebook collections, and we are hoping to process two of our larger manuscript collections by the end of 2013. We have developed a robust processing manual in anticipation of our increase in processing activity. We are also offering paid internships to the nearby San Jose State School of Library and Information Sciences. They will assist in day-to-day activities, creating box lists and light processing of field notebook collections. Additionally, we have one volunteer who is focused on long-term projects and scanning requests.

We have created collection records for 90% of our manuscript materials and we are also trying to piece together the museum records. This is more challenging in that these records are dispersed in the offices of active staff and faculty. Still, we are collecting syllabi and working closely with faculty to communicate the types of records we are interested in. Individual meetings with the faculty have been invaluable in describing our grant and answering questions about our services. This inevitably starts a conversation about legacy and the long term preservation of the valuable research conducted by our faculty, staff, and students.

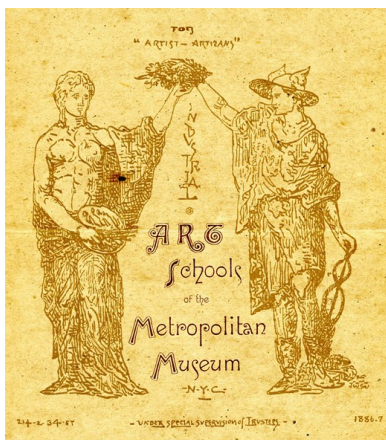
With the flurry of students, volunteers, and staff, I lean heavily on our documentation. This cannot be overstated. It forces me to research and logically plan our workflows for our projects. While I cannot anticipate every problem, I can attempt to thoughtfully plan out repeated activities associated with processing. We try out the workflows, adjust as needed with the valuable input of our staff, and charge forward.

The Cast

Of course, it would be impossible to talk about the CLIR grant at the MVZ without acknowledging the people who have worked so hard to continue the MVZ's commitment to the historic record. Our team includes,

Grant PIs: Michelle Koo and Carla Cicero
Archival Project Coordinator: Kira Dodd
Retired Archivist and Scientific Illustrator: Karen Klitz
Volunteers: Natalia Estrada, John Hickman and Jesse Dutton-Kenny
Archives assistant: Greg Borman
URAPS: Darren Lu, Samantha Morco, Amy Moulthrop, Karen Pujol, Jessica Sreewilai, Rachel Tenerelli

Internship Profile



Prospectus, Schools of The Metropolitan Museum of Art records, MMA Archives.

variety of other projects. Aleksandr fully processed the Schools of The Metropolitan Museum of Art Records, the focus of the essay that follows.

The Metropolitan Museum of Art Archives announces that records documenting the establishment and operation of the Metropolitan's earliest educational programs are now available to researchers. The Schools of the Metropolitan Museum of Art records, 1879-1895 (<http://library.metmuseum.org/record=b1806217~S1>), document vocational and art training activities organized under Museum auspices and include account books with information on students, some of whom became well known artists, who took classes at the school, minutes of the Art Schools Committee, correspondence books that were made using early forms of copying methods, and an almost complete set of prospectuses documenting the types of classes available during the Schools' fifteen year existence.

The desire of offering courses to further enhance the educational value of the Museum to the public and to students of art had been the goal of the founders of The Metropolitan Museum of Art from the start. Struggling for funds during its first decade, the museum was unable to properly address the issue until 1879, when the following appeared in its annual report:

The subject of Industrial Art Schools has engaged the anxious attention of the Trustees. A gentleman of large means, leisure and experience, with whom the subject has been a study for years, has kindly offered to assist the projected schools with money, time, and the result of this experience. With valuable aid, no doubt is felt of a prosperous beginning to this attempt to supply a long felt want.¹

The "gentleman of large means" the report was referring to was Gideon F. T. Reed, former partner in Tiffany & Co. Reed's

Aleksandr Gelfand recently completed his M.A. degree in Archives and Public History at New York University. During 2012-2013 he was an intern in The Metropolitan Museum of Art Archives, where he assisted with collection digitization, researched and wrote numerous articles on Museum history (<http://www.metmuseum.org/about-the-museum/now-at-the-met?aid=%7b204B0C5B-8AA8-4ACD-A37F-6BA36761D2BE%7d&st=author>) and supported permanent Archives staff on a

contribution of \$50,000 served to establish the Schools in the winter of 1879-1880 on the third floor of 31 Union Square, the northwest corner of Broadway and 16th Street. Free classes in woodwork and metalworking met twice weekly in the evening, averaging from twenty to twenty-three students per class, ranging in age from sixteen to thirty.

NOTICE.

Free Industrial Art Schools.

THE METROPOLITAN MUSEUM OF ART has established Schools for instruction in the industrial arts.

Two classes are now forming, one for teaching the Art of Design as applied to working in wood, and the other in metals.

These Schools are under the direction and supervision of the Trustees of the Metropolitan Museum of Art, and the collections of the Museum will always be available for use as models for the classes.

Apprentices or persons employed in all establishments interested in these branches of art industry, and who have some knowledge of drawing, and are desirous of receiving instruction in designing, are eligible as students.

The location of the Schools is number 31 Union Square, N. W. corner 16th street.

For the present the class in *metal work* will be on each Monday and Thursday evening, from 7.30 to 9.30 o'clock, commencing January 29th, 1880.

Applicants for admission will please present themselves at the School as above.

By order of the Trustees of the

METROPOLITAN MUSEUM OF ART.

NEW-YORK, Jan. 24th, 1880.

Announcement of the Schools' Establishment, Schools of The Metropolitan Museum of Art records, MMA Archives.

The following semester brought major changes as Richard T. Auchmuty, a well-known proponent of trade schools, offered to erect an entire building on First Avenue, between 67th and 68th Streets for the use of the Art Schools. He offered the building rent free for three years, provided the Schools begin charging tuition. Auchmuty believed that if the schools continued to be free, student attendance would be sporadic at best since "people seldom value what they receive for nothing."²

(Continued on page 12)

Internship (Continued from page 11)



Schools of the Metropolitan Museum of Art at Union Square, Schools of the Metropolitan Museum of Art Records, MMA Archives.

Gideon Reed, seeing the logic in this argument, consented to the change, writing to Robert Hoe Jr., Chairman of the Committee on Art Schools:

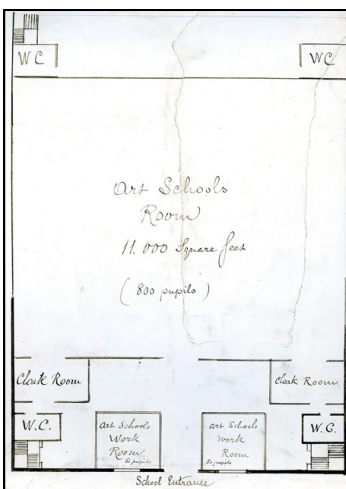
I have your of yesterday concerning 'a free' school by The Metropolitan Museum.' I do think with yourself, that a small charge is always best (for all institutions of learning) to prevent waste and ensure care and proper appreciation; but can we not just as well leave it a free school and make the charge for materials or some such name and still have the school free? I think that would not be objected to by any one. I feel a little shy about making fees and charges, as that would deter just the young men whom I am most interested in: those who are smart and poor! But I do not wish

to draw any sharp lines for the Metropolitan Museum – 'tis only to make the future a sure thing, so far as all of us can, i.e., that this fund is to be expended wholly for instruction and as free from charges as is found wisest. Let us all try and encourage others in New York to lend a hand to these schools, by their practical management and certain results, which have worked such wonders for England during only thirty years past! (our boys are no more stupid than they are!) It only

depends on us then to educate our boys to do things well.³

The students were now charged a symbolic fee, between \$5 and \$8 a semester, depending on whether they took day or evening classes. The Art Schools only stayed in the new building for a single year, before moving on to its next location. During that time, the 143 students who studied there were able to take classes in drawing and design, modeling and carving, carriage drafting, decoration in distemper and plumbing.

The art schools next moved to the upper floors of the Glass Hall building, 214 and 216 East 34th Street. The schools remained there until 1887, increasing yearly in size and scope. Elementary classes were added, while the advanced pupils were often able to procure remunerative positions as practical designers. A normal class was started for teachers of drawing in the public schools, who were in turn able to diffuse their newly learned knowledge to others. The number of faculty at the schools steadily increased and by 1887 there were reportedly thirteen teachers giving lessons to a diverse group of students.



Possible plan of the Schools when on 1st Avenue, Schools of the Metropolitan Museum of Art Records, MMA Archives.



Bills of the Schools of the Metropolitan Museum of Art, Schools of the Metropolitan Museum of Art Records, MMA Archives.

While the schools expended, the expenses kept increasing as well; the income derived from the Reed fund and the small fee charged for tuition proving inadequate. In April 1887, Henry G. Marquand, one of the museum's founders and its treasurer, stated that the Schools need to work on raising an endowment fund to become self-sufficient. To help them with that goal, he immediately donated \$30,000. However, even with the increased income generated by this new fund, the Art Schools were unable to function within their means, sinking deeper in debt. The Metropolitan Museum of Art, struggling to cover its own expenses, nevertheless helped the Schools to liquidate their substantial debts in 1888. Continual requests for funds by the school committee chairman brought a curt reply from the

(Continued on page 13)

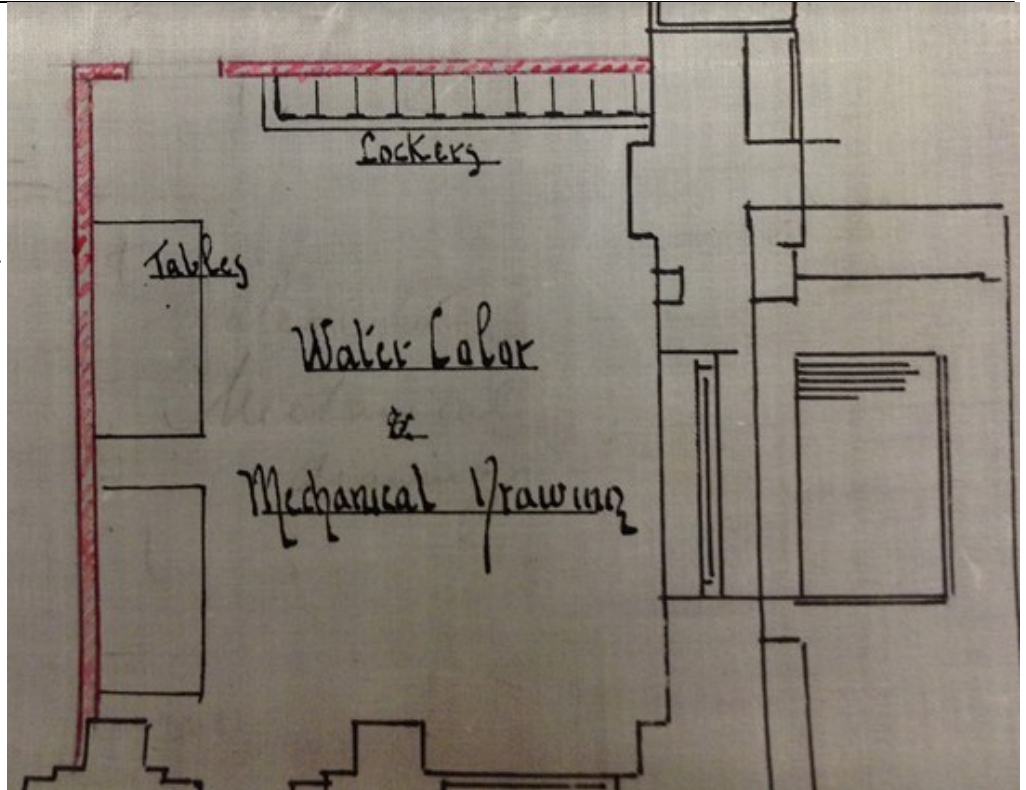
Internship (Continued from page 12)

museum's director:

It is doubtless very flattering to me that you should consider my financial administration of the Museum so successful as to believe that the Museum Bank of America has more money at our disposal than that of my millionaire friend Mr. Stoe but I must confess that such is not the case; on the contrary in order to extinguish the art-schools indebtedness the Museum has made very great sacrifices indeed. If you had been present at the last meeting you would have been informed that next year the Museum will have to run in debt of about \$14,000, merely to cover its increased running expenses.⁴

In order to prevent the art schools from going into debt again, the Trustees passed a resolution stating that the schools would hereafter be run within their income.

The Art Schools rented new space at 797 and 799 Third Ave in 1887, however the



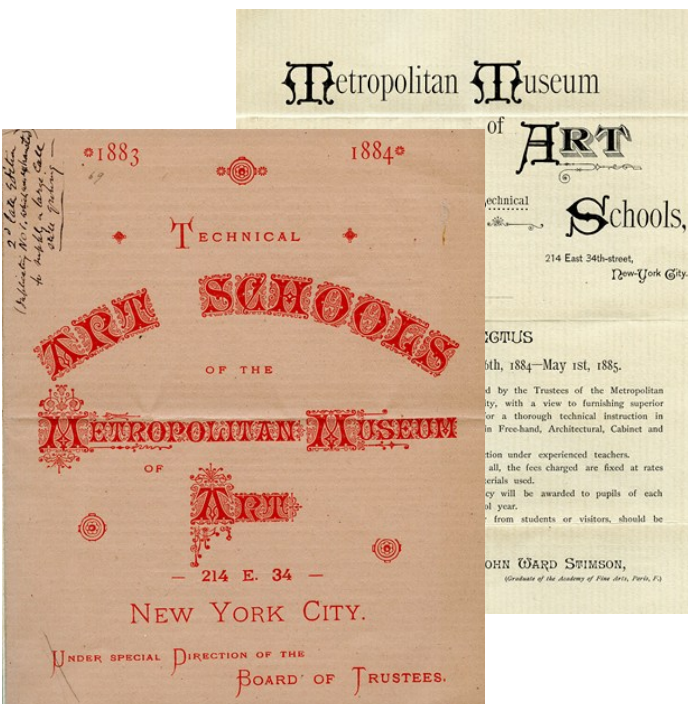
Detail from a plan of one of the classrooms in the museum basement. Office of the Secretary Records, MMA Archives.

annual rent of \$1,700 was a great drain on their limited resources. In order to cut down on expenses, in 1889 the Schools made their final move to the basement of the museum building on 5th Ave. and 82nd Street. The management was very enthusiastic on this final migration:

While the school was struggling on Third Avenue, its future may have appeared cloudy. But now it is surely on a strong enough basis to invite the sympathy and help of those who might make it the foremost establishment in the country.⁵

Once in the museum building, the courses offered by the Schools changed from a technical character of former years to subjects typical found in art schools, such as antique, life and still life painting, and courses in architecture, ornamental design, illustration, and sculpture. The Museum was now competing with other institutions, like the Arts Student League, which had similar classes, leading to a drop in enrollment. The basement location of the classes also discouraged many potential students:

The basement of any building is hardly a proper place for a large number of people to work in; the one used by the art students being especially undesirable, as being situated upon a damp, malarious cellar, which in former times was a pool for Park deer. The drain recently built, and the system of ventilation introduced in the building, will improve matters, but the original mistake can



School Prospectuses, Schools of the Metropolitan Museum of Art Records, MMA Archives.

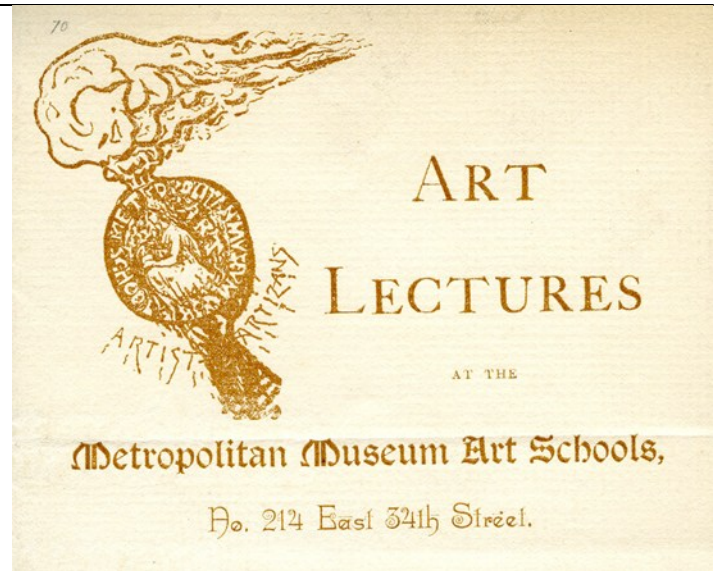
(Continued on page 14)

Internship (Continued from page 13)

never be remedied. The students are subjected to a number of annoyances from inadequate heat, coal dust, noises from adjacent parts of the building, etc., etc., but have nevertheless made genuine progress. We should regret that material considerations of this nature should interfere with the growth of the School, which under fair conditions would be remarkable.⁶

The large number of young students enrolled in the schools sometimes caused problems in the Museum. Among the complaints noted were "banjo playing, singing and bacchanalia in general," (this may have been the first time music was heard inside of the museum until the 20th century) as well as "breaking casts and furniture."⁷ Although promises by the school manager to discipline the students were received, they were not taken to heart, as it was felt that he was "himself one of the boys."⁸

Elementary classes at the Schools remained well attended but there appeared to be no reasonable expectation that they would ever be able to meet their expenses without drawing heavily upon the income of the endowment funds. This fact, and the



Announcement of Lectures Given at the Art Schools, Schools of the Metropolitan Museum of Art Records, MMA Archives.

desire for more serious students, may have been one of the reasons that eventually led to elementary courses being discontinued.

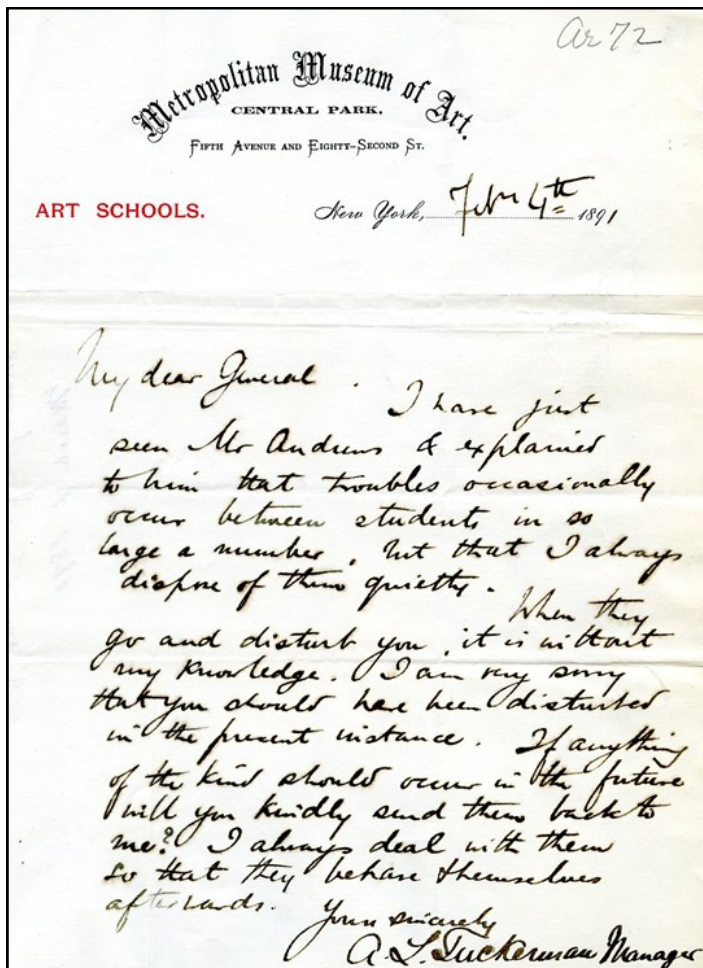
In April of 1892 an Executive Committee report suggested that the museum was under no obligation to maintain elementary instruction in drawing and painting and urged that the main duty of the Trustees in the matter of education was to make the Museum itself as instructive as possible both to the public and to artists and artisans. With that goal in mind, advanced course work connected with the study of the museum's collections themselves were instituted. John La Farge, a well-known American artist, was hired to teach the class of advanced painting. A popular instructor, he was reported to have paid out of pocket rather than exclude talented students who paid no fees. One of the Schools' reports proudly emphasized the popularity of La Farge's lectures:

At the same time the interests of the public have not been neglected. Mr. La Farge's lectures to his Class being open to whoever may care to come. This privilege has been eagerly seized, every one of the four hundred seats in the lecture room having been filled on occasion of each of the lectures which he has already delivered.⁹

By 1894 elementary courses given at the Art Schools were discontinued, but all of the students and teachers who so desired, were able to transfer to the recently established Metropolitan School of Fine Arts. Although not affiliated with the museum, the Metropolitan Museum of Art decided to assist the new school by providing it with supplies. A report on the subject noted:

The Trustees will be glad to learn that this [termination

(Continued on page 15)

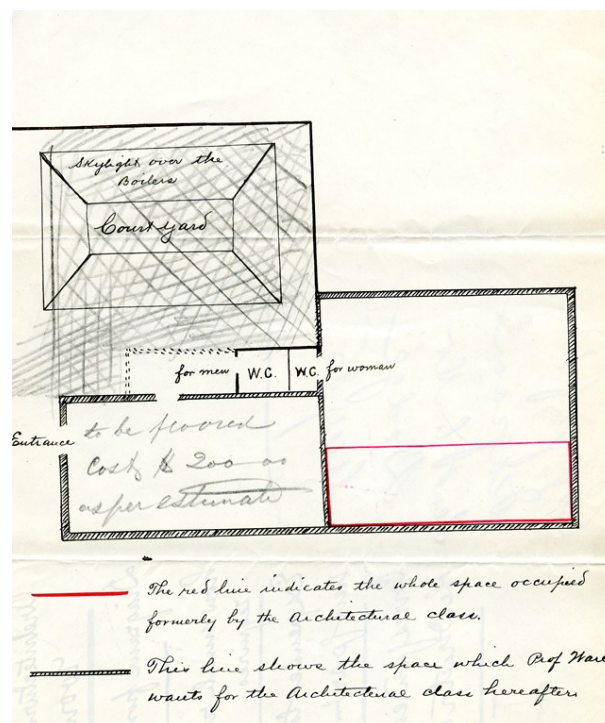


Letter from Manager of the Art School Apologizing to Museum Director for the Behavior of the Students. Office of the Secretary Records, MMA Archives.

Internship (Continued from page 14)

of elementary courses] will not apparently result in any loss either to the pupils or to the instructors, arrangements having been made to continue these classes on an independent and self-supporting basis in premises better suited to their purpose than any we have been able to offer. As a mark of good will, to both teachers and pupils, this committee have recommended to the executive Committee to lend to this new School such apparatus of instruction in the way of easels, casts and models, as they may desire, and have no further use for.¹⁰

In 1894 only the advanced painting and architectural drawing classes were still being offered by the Art Schools. Even with a greatly reduced curriculum, the Schools still struggled to keep within their budget. By the end of the year advanced painting was also suspended, it was hoped temporarily. Architectural Drawing was the only class left and the Trustees felt that it would continue to be offered, since the approximately forty students taking the course each had to pay a \$50 fee, an amount that would “amply suffice to pay all expenses of instruction and administration.”¹¹ However, during the 1895 spring semester, the School was \$1,023.22 in debt. On March 25, 1895 the Trustees authorized the payment of this debt and resolved to discontinue this last class at the end of the school year, ending the last chapter in the history of the Schools of the Metropolitan Museum of Art.



Proposed Plan for the Architecture Class Classroom
Office of the Secretary Records, MMA Archives.

NOTES

¹ Metropolitan Museum of Art. *Annual Report*, 1879. p. 12.

² Howe, Winifred E. *A History of the Metropolitan Museum of Art* (New York: The Metropolitan Museum of Art, 1913), 203. The [full text](#) is available in the Metropolitan Museum's Watson Library Digital Collections.

³ *Ibid.*, 204.

⁴ Cesnola to Hoe, November 21, 1888, Art Schools records, Office of the Secretary records, MMA Archives.

⁵ Committee on Art Schools Report, October 1890, Art Schools records, Office of the Secretary records, MMA Archives.

⁶ Committee on Art Schools Report, May 1891. Art Schools records, Office of the Secretary records, MMA Archives.

⁷ Notes on the back of letter from Joseph Wolf to Cesnola, March 1, 1892, Art Schools records, Office of the Secretary records, MMA Archives.

⁸ *Ibid.*

⁹ Committee on Art Schools Report, November 1893, Art Schools records, Office of the Secretary records, MMA Archives.

¹⁰ Committee on Art Schools Report, May 28, 1894, Art Schools records, Office of the Secretary records, MMA Archives.

¹¹ Metropolitan Museum of Art Board of Trustees minutes extract, November 19 1894, Art Schools records, Office of the Secretary records, MMA Archives.

News & Notes

Electronic Records Symposium at the Brooklyn Museum

Electronic Records Symposium, held at the Brooklyn Museum, April 16, 2013

In April, we at the Brooklyn Museum Libraries & Archives were pleased to host an Electronic Records Symposium, featuring Katie O'Connell, Project Archivist for Electronic Records at the Brooklyn Museum, and Lorraine Stuart, Archives Director of the Museum of Fine Arts Houston. The symposium was well-attended by many important New York City cultural institutions.

A summary of the symposium can be found below. We will keep you informed of future developments, and are very interested in continuing a dialogue with those of you involved in managing institutional electronic records.

Speakers:

Katie O'Connell, Project Archivist for Electronic Records, Brooklyn Museum
Lorraine A. Stuart, Archives Director, Museum of Fine Arts Houston

Katie O'Connell: Electronic Records Management at the Brooklyn Museum

Synopsis:

Katie O'Connell described the NHPRC-funded ERM project at the Brooklyn Museum, with the goal of explaining what was accomplished at our institution, as well as providing some inspiration and insights to attendees from other institutions with ERM projects in the pipeline. The presentation was followed by a Q&A.

The presentation included an introduction of the project team, an explanation of the project's scope within the Museum, an outline of the project phases, description

of a file transfer pilot test, and overview of the ERM training provided to Museum staff. Katie O'Connell also discussed some of the lessons learned from this initial project, emphasizing the importance of the planning phase and ongoing documentation of the process.

Lorraine A. Stuart: Electronic Records Program at the Museum of Fine Arts, Houston Archives

Synopsis:

Lorraine Stuart described the NHPRC-funded ERM project at the Museum of Fine Arts Houston, involving establishing an ETP (electronic transfer protocol). Part of the impetus for executing a plan for ERM was the concern that e-records are mostly being managed by their creators, as well as IT professionals, but not by information professionals concerned with long-term preservation and authenticity. It was pointed out that solutions to this complicated issue will vary by institution based on individual abilities related to staff, expertise, and funding. At MFAH the work was carried out by four regular staff members, each contributing about 25% of their time to ERM (staff from both IT and Archives were involved).

The presentation included a project overview, description of the policies and procedures developed, explanation of the technology utilized and the training provided for the ETP, and the process for preparing electronic files for archiving. Lorraine Stuart described some processing efforts, such as converting Word documents to pdf(a), batch-rename of files in a particular accession and redacting confidential/personal information (SSNs, etc), using Adobe

Acrobat. For more on the MFAH project and Lorraine's reflections, see the project blog here: <http://www.mfah.org/blogs/through-the-storm/>

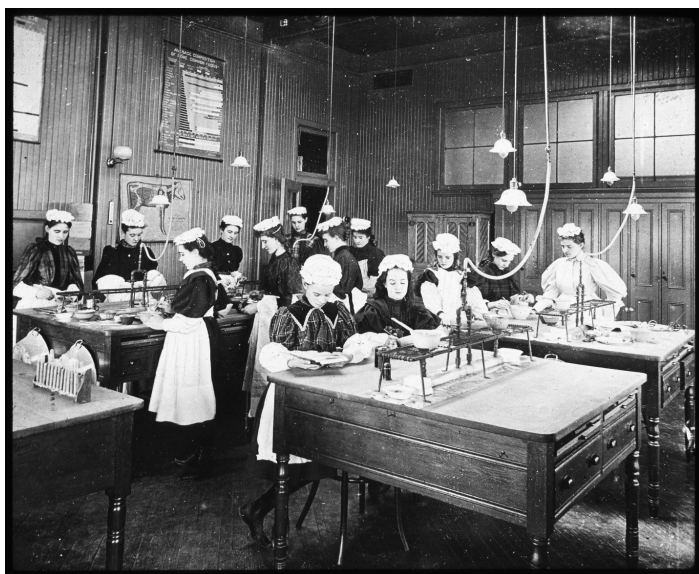
The presentation was followed by a Q&A and roundtable discussion.

Discussion Summary:

Many, if not all, attendees of the symposium were concerned with archiving e-mail. In the case of the Brooklyn Museum project and the Museum of Fine Arts Houston project, implementing ERM for e-mail was beyond the scope of current endeavors, though it is a future goal, as time and/or funding allows. Attendees were also curious about technology/software options. Katie O'Connell spoke briefly about an open-source tool, the "Duke Data Accessioner", used at the Brooklyn Museum, while Lorraine Stuart spoke briefly of commercial options "Safety Deposit Box" and "Preservica". The speakers and project staff present also spoke of future challenges when external funding runs out, with regard to who will be responsible for carrying the project forward and maintaining momentum. Institutional buy-in and additional funding is key. A number of attendees were in the early planning stages of their own ERM projects, or just starting to think about how to get the ball rolling. Additional concerns included how to work with IT to develop ERM protocol, sources of funding, and next steps. Currently there is no one-size-fits-all model to follow in establishing a comprehensive ERM program, so attendees spoke broadly of their concerns and possible future goals.

Launch of the Brooklyn Visual Heritage Website

Pratt Institute School of Information and Library Science (SILS), Brooklyn Public Library (BPL), Brooklyn Museum (BM), and Brooklyn Historical Society (BHS) are happy to announce the launch of the Brooklyn Visual Heritage (BVH) website, <http://www.brooklynvisualheritage.org>.



Views: U.S., Brooklyn. Brooklyn, Pratt Institute. View 002: Cooking school, Pratt Institute.

The website was created through Project CHART (Cultural Heritage, Access, Research, and Technology), a three-year collaborative project initiated by Pratt with funding from the federal Institute of Museum and Library Services (IMLS). Pratt-SILS students worked with the staff from BPL, BM, and BHS to digitize over 12,000 historical photographs of Brooklyn. Hosted by BPL, the website is included in the library's new strategic plan to more fully engage users with Brooklyn culture and community illuminated by these significant collections now made accessible to the public.

Project CHART builds on earlier collaborations between Pratt-SILS and each of the cultural institution partners, whose historical photographic collections represent their rich holdings. The Brooklyn Public Library, the fifth largest public library in the United States, has an extensive image collection documenting Brooklyn in the late 19th and early 20th centuries, including photographs of subway construction and early immigrant neighborhoods. The photographic holdings of the Brooklyn Historical Society, a nationally recognized urban history center that includes a museum, scholarly research library, and educational center, include images from the 1977 Blackout as well as photographs of Brooklyn sites and residents dating from the 1800s through the 1970s. Images to be digitized from the Brooklyn Museum, one of the oldest and largest art museums in the country, include several documentary photographs, lantern

slides, and postcards that are not readily available on the internet and feature buildings that no longer exist in the borough.

To meet Project CHART's educational goals, a diverse group of Pratt-SILS students received tuition scholarships supported by IMLS funds to complete Pratt's 18-credit Digital Management for cultural heritage program within the MSLIS. The program introduces new roles and responsibilities for information professionals in the digital age across libraries, museums, and archives and serves as a new curricular model for the digital world. Pratt student interns participating as team members in the Brooklyn Visual Heritage gained hands-on experience in digitization, materials selection, description, access, and digital preservation.

Project CHART partners invite you to explore and use this new online resource intended to serve scholars, historians, and the general public of all ages, to engage with Brooklyn's historic past and make connections to its present diverse and vibrant culture. Please delve in and share our images!

To learn more about the website visit:

Facebook: <https://www.facebook.com/pages/Brooklyn-Visual-Heritage/132586790244481?ref=ts&fref=ts>

Twitter: https://twitter.com/Bklyn_Heritage

Project CHART is funded through an IMLS grant sponsored by the [Laura Bush 21st Century Librarian program](#).



Brooklyn Museum building: interior. View: Painting and Sculpture: American Gallery: paintings [02], n.d. Floor: 5.

News from the Stratford Festival Archives

Stratford Festival, Canada (Dr. Francesca Marini, Archives Director)

All-new 2013 Festival Exhibition



Detail of the costume worn by Nikki M. James in the 2008 production of *Romeo and Juliet*, directed by Des McAnuff; costume designer: Paul Tazewell. Photo by Rick Schmidlin.

The 2013 Festival Exhibition (104 Downie Street, Stratford, ON; across from the Avon Theatre) opened on May 27th and patrons are enjoying the new display! This exhibition is completely new in content

and layout and is dedicated to the four Shakespearean plays in the Stratford Festival 2013 playbill: *Romeo and Juliet*, *The Merchant of Venice*, *Othello* and *Measure for Measure*. Come and visit us, and enjoy seeing up close wonderful costumes and props, design sketches, photos, rare videos and more! Have fun with our new interactive lighting design display, featuring the set model for the 2013 production of *Romeo and Juliet*! All the items on display are part of the Stratford Festival Archives collection. The exhibition is accessible and family friendly; free for children under the age of 13. Tours are available at any time, without a need for reservations. On select Saturdays in the summer Festival actors and artisans speak at the Exhibition Talks: www.stratfordfestival.ca/conversations

ALL NEW FOR 2013 Four Shakespeare Masterpieces at the Stratford Festival: Present and Past Productions of *Othello*, *Romeo and Juliet*, *Measure for Measure* and *The Merchant of Venice*. The Festival Exhibition, 104 Downie Street (Stratford, ON; across from the Avon Theatre).



A view of one of the Exhibition rooms. Costumes from productions of *Othello*, *Romeo and Juliet*, and *The Merchant of Venice*. Photo by Rick Schmidlin.



Silver casket with puppet. *The Merchant of Venice*, 1996, Stratford Festival. Director: Marti Maraden; designer: Phillip Silver. Photo by Rick Schmidlin.



Silver casket with puppet. *The Merchant of Venice*, 1989, Stratford Festival. Director: Michael Langham; designer: Desmond Heeley. Photo by Rick Schmidlin.

Open Wednesdays through Sundays, May 27th through October 20. Weekday and Saturday hours: 10:30 a.m. to 7:30 p.m. in May, June, July and August; 10:30 a.m. to 6 p.m. in September and October. Closes at 2 p.m. on Sundays. Different days or times may be available on request. The space is accessible and guided tours are available; www.stratfordfestival.ca/exhibition.

Harald Szeemann Archives on show at the Venice Biennale



Harald Szeemann, ca. 1969.

Museum archivists are often looking for synergies between their collections and current trends in programming activities. Exhibition records and curator's records have obvious long-term value for teaching, research, and display long after the reason for their creation. The recently acquired Harald Szeemann Archive at the Getty Research Institute provides a perfect case study for illustrating the value of these records. Szeemann, an influential independent curator who worked between the late 1950s and 2005, created some of the most controversial and

noteworthy exhibitions in the 20th century, including "Live in Your Head. When Attitudes Become Form" (Bern Kunsthalle, 1969), documenta5 (Kassel, 1974) and the Venice Biennale in both 1999 and 2001.

As an ancillary exhibition to this year's Venice Biennale, the Fondazione Prada recreated Szeemann's groundbreaking "When Attitudes Become Form" exhibition at Ca' Corner della Regina in Venice, a show infamous for the curator's radical approach to exhibition practice conceived as a linguistic medium. Entitled "When Attitudes Become Form: Bern 1969/Venice 2013," the reconstruction is curated by Germano Celant in dialogue with artist Thomas Demand and architect Rem Koolhaas and is on display from June – 3 November 2013.

In an effort to underline and highlight the transition from the past to the present, the creators decided to recreate the original exhibition in its totality—walls, floors, installations, and art objects, all in their relative positions—in the historical Ca' Corner della Regina, thereby inserting, in full scale, the white-walled modern rooms of the Bern Kunsthalle into the ancient frescoed and decorated halls of the Venetian palazzo. The recreation becomes, in a sense, an archaeological object.

Szeemann's archive was key to the success of this recreation. Getty Research Institute curator Glenn Phillips studied documents, letters and more than 1,000 black-and-white photographs related to the exhibition to identify the works

included in the exhibition as well as ones that were not included for technical reasons in either the Kunsthalle or in the secondary exhibition space at the Schulwarte. The result is a complete and



Installation photograph from the original exhibition.

precise mapping of what happened in Bern.

In addition to the recreated exhibition, three rooms are devoted to archival documents and hundreds of digitized archival photographs, and a fourth room shows about 30 minutes of video taken of the archive *in situ* in Switzerland before it was packed and moved to the Getty.

The exhibition is accompanied by a 600-page book that includes the complete collection of photographs, many previously unpublished, taken by photographers during the exhibition in Bern (Claudio Abate, Leonardo Bezzola, Balthasar Burkhard, Siegfried Kuhn, Dölf Preisig, Harry Shunk and Albert Winkler); a preface by Miuccia Prada; an interview-essay by Germano Celant; two dialogues with Thomas Demand and Rem Koolhaas; as well as contributions by internationally recognized historians, theoreticians, curators and critics.

A note about the archive:

The Harald Szeemann Archive and Library is comprised of 1,500 linear feet of records and roughly 28,000 books. Processing is underway, funded in part with a grant from the National Endowment for the Humanities. The Project Files (Series I) and Photographs

(Continued on page 20)



Documents from the Harald Szeemann Archive on display in Venice.



Szeemann Archives (Continued from page 19)

(Series 4) are now completed and available for research.

Digitized photographs can be found at: http://archives.getty.edu/R?func=collections-result&collection_id=3191

Links

For more information about exhibition recreation, visit: <http://www.prada.com/en/fondazione/cacorner-home>

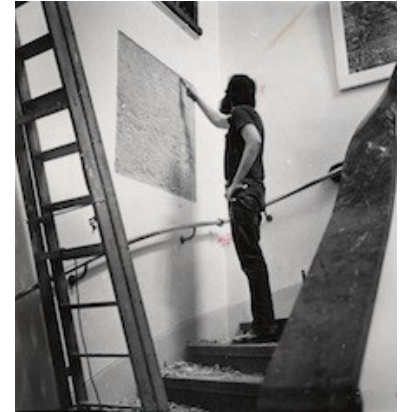
For more information about the collection and to watch a video that includes footage of the collection as Szeemann left it, visit:

http://www.getty.edu/research/special_collections/notable/szeemann.html

Three blog postings can be found at:

<http://blogs.getty.edu/iris/?s=szeemann&searchsubmit=%3E>

-David Farneth, Getty Research Institute



Installation photograph from the original exhibition.

Digitized Havemeyer Correspondence Now Available Online

The Metropolitan Museum of Art Archives is pleased to announce the online availability of correspondence from the Havemeyer Family Papers relating to Art Collecting, 1901-1922.

The New York art collectors Louisine Waldron Elder (1855-1929) and Henry (Harry) Osborne Havemeyer (1847-1907) assembled a large and diverse collection of paintings, sculpture, and decorative art between 1876 and 1924, known for being one of the first American art collections to include Spanish and Impressionist paintings. The papers include correspondence, writings, notes, and ephemera that document the Havemeyers' art collecting activities between 1901 and 1922. The majority of the collection consists of correspondence with art dealers and buying agents, such as Mary Cassatt, Theodore Duret, Albert E. Harnisch and Ricardo de Madrazo, who worked on behalf of the Havemeyers to build their renowned art collection.

As of July 2013, the 533 original items of correspondence in the collection have been digitized and posted online. Searchable transcripts will follow later in the second phase of the project.

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



Clockwise from upper left: Telegram enclosed within April 10, 1916 letter from Galerie Durand-Ruel to Louisine Havemeyer; Letter from Paul Rosenberg to Louisine Havemeyer, October [?], 1920; Letter from unknown to Louisine Havemeyer, November 25, 1918; Letter from Mary Cassatt to Louisine Havemeyer, August 4, [1916?]; Envelope, Trotti and Co. to Louisine Havemeyer, May 16, 1919.

MoMA Announces Opening of the Fluxus Collection Archives

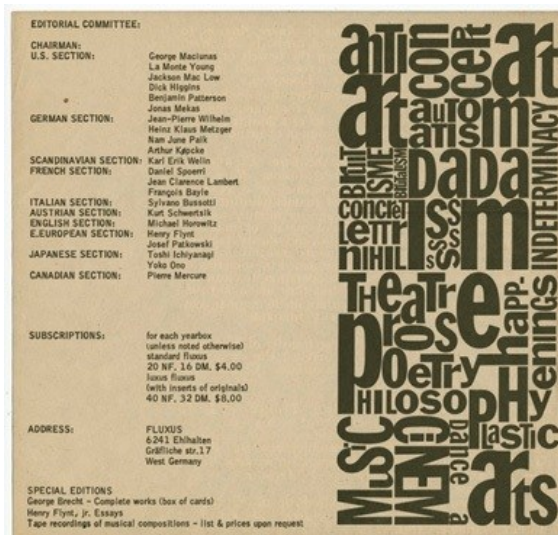
The Museum of Modern Art Archives is pleased to announce the opening of the Gilbert and Lila Silverman Fluxus Collection Archives to the public beginning June 2013.

Donated to the Museum in 2008, the Archives are the result of over 35 years of collecting by Gilbert and Lila Silverman in collaboration with Fluxus scholar Jon Hendricks. The Collection represents one of the world's premiere collections of artwork, documentation, and published materials related to Fluxus. The stewardship of this impressive collection is shared by three departments within The Museum: the Museum Archives is responsible for documents and other archival records; the Department of Prints and Illustrated Books is in the process of cataloguing its works of art; and the Museum Library manages books and other published material.

The Archives' approximately 200 linear feet of materials, housed in over 5,700 folders, trace the development of the international network of Fluxus artists throughout the 1960s and 1970s, with

particular emphasis on the activities of George Maciunas, the founder of

both the history of Fluxus as gathered by Hendricks and administrative records produced during the amassing of the Collection itself. The collected records include correspondence between artists, ephemera, documentation of Fluxus plans and events, as well as much material from the estate of George Maciunas. The created records include correspondence, exhibition loan files, publication files, and other administrative documents. An [online guide](#) to the Gilbert and Lila Silverman Fluxus Collection Archives is now available on the Museum Archives website. We also invite you to visit the [exhibition website](#) for the Archives' spring exhibition, *Charting Fluxus: George Maciunas's Ambitious Art History*, and to read [a related post](#) on the Museum's blog Inside/Out.



Page of the brochure prospectus for Fluxus Yearboxes, second version, 1962. [Silverman Fluxus Archives, V.F.8. MoMA Archives, NY.]

Fluxus. Within the Silverman Fluxus Collection Archives, researchers will find a broad range of documentation chronicling

The Collection can be consulted by appointment at the MoMA Archives' reading room at [MoMA ONS](#); open Mondays, 11:00 a.m.–5:00 p.m. Appointments can be made through the Archives' [contact form](#).

Wildlife Conservation Society Archives Announces Website Launch

The Wildlife Conservation Society Archives is pleased to announce the launch of its website, found at www.wcs.org/library. In addition to basic information about the WCS Library and Archives, the website offers brief descriptions of processed collections in the Archives, and EAD finding aids for these collections are expected to be available by January 2014.

Perhaps most exciting, the website features links to a small but growing set of digital collections. These collections reflect WCS's history as a conservation organization and as the manager of New York City wildlife parks, and they include such historical items as Bronx Zoo maps, New York Aquarium postcards, and Bronx Park postcards. Funded by a digitization grant from the Metropolitan New York Library Council, this last collection is the result of a collaborative endeavor by the WCS Archives and the New York Botanical Garden's LuEsther T. Mertz Library to showcase early postcards from the Bronx Zoo and the New York Botanical Garden, which collectively share the land known as the Bronx Park.



Lion cubs with Edna Allison, New York Zoological Park, circa 1920. WCS Archives Collection 2016.

The DMA Focuses on the History of Contemporary Art in North Texas

The Dallas Museum of Art (DMA) Archives is pleased to announce a new collecting initiative to establish the DMA as the primary archive and center for the research on the history of contemporary art in North Texas. Collecting activities are one facet of a research project funded by the Texas Fund for Curatorial Research on the history of contemporary art in Dallas. The goal of the project as a whole is to uncover, document, consolidate, and bring greater public awareness to the richly variegated, yet widely under-recognized, history of Dallas's contemporary art avant-garde.

The DMA Archives collecting activities will focus on gallery records, records of local arts organizations, artists' papers, and records of local arts administrators and journalists. To date nine collections have been acquired, three existing collections have been attached to the project, and a number of other collections are expected to be donated in the near future. The collections acquired include the papers of local artist Pamela Nelson, who, in addition to gallery shows and commissioned work, was also a member of the U.S. Commission of Fine Arts and created a program called Stew Pot which provided art classes for the homeless population of Dallas; a collection of gallery postcards and mailings for Dallas, Dallas-Fort Worth Metroplex, and Texas galleries spanning nearly 50 years, amassed by local arts supporter, Paul Rogers Harris; records of the performance art group Victor Dada who were active in Dallas in the 1980s; records of three Dallas galleries, 500X Gallery, DW Gallery and Plush Gallery; collections from two arts administrators, Joan Davidow and Karen Erxleben Weiner; and the archives of Quin Matthews Films, which includes recordings of *Art Matters*, a radio broadcast with interviews of people active in the arts and classical music in Dallas. In addition to gifts of papers and archives, an oral history program conducted by project researcher Leigh Arnold includes interviews with artists, gallerists,

collectors, arts journalists and administrators. All project research materials will be housed in the DMA Archives creating a centralized repository for the history of contemporary art in North Texas.

The second facet of the research project is an exhibition of primarily ephemeral material drawn from the DMA Archives and loans from local archives and private collections titled *DallasSITES: Charting Contemporary Art, 1963 to Present*. The exhibition is organized by neighborhood

An online publication for the project, the third facet, is being produced using the Online Scholarly Catalogue Initiative (OSCI) open-source suite of tools developed by the Art Institute of Chicago and the IMA Lab for the OSCI program. OSCI was begun by the Getty Foundation to bring scholarly research and publication into the digital age. The publication, titled *DallasSITES: A Developing Art Scene, Postwar to Present*, celebrates and documents 50 years of North Texas' bold and distinctive contemporary art community. The publication will include essays on seven



Installation view of *DallasSITES: Charting Contemporary Art, 1963 to Present*, Dallas Museum of Art Archives

to trace the unique development of contemporary art in each geographic area and their collective contribution toward making Dallas the vibrant arts center it is today. The bulk of the exhibition is an extensive timeline containing over 200 items of ephemera spanning 50 years and six Dallas neighborhoods. Representative art works are also included to highlight the artists and collectives who were active in each neighborhood. The exhibition is on view May 26-September 15, 2013.

Dallas neighborhoods, a chronology, a map of known galleries, research essays, exhibition documentation, finding aids for related archival collections, and oral history transcripts and recordings. By using the online format, the publication can continue to grow as new collections are acquired and processed, oral histories are conducted, and additional research is done using the collections.

-Hillary Bober, Digital Archivist

The Clark Partners with Archive-It

The Clark is extremely pleased to announce its partnership with Archive-It (www.archive-it.org) to harvest web content created for the 55th Venice Biennale. The Venice Biennale collection of blogs, social media sites, video, and organizational websites documents the international art exhibition, La Biennale di Venezia, 2013. The Archive-It crawl on behalf of the Library began April 28, 2013 and will continue through to the end of the exhibition in November. This virtual collection will complement the our growing Venice Biennale Archival Collection of exhibition catalogues, press kits, and ephemera which began with the 52nd Biennale in 2007. This year promises to be a banner year for our physical Biennale Collection with Russian gold from Vadim Zakharov's project titled *Danaë* and Golden Lion award winner for the Angola Pavilion Edson Chagas' *Found not Taken* series of prints.

We invite you to explore the Venice Biennale 2013 on the Web Collection here: <http://archive-it.org/collections/3682>

About Archive-It

First deployed in 2006, Archive-It is a subscription web archiving service from the Internet Archive that helps organizations harvest, build, and preserve

collections of digital content. Through its user friendly web application Archive-It partners can collect, catalog, and manage their collections of archived content with 24/7 access and full text search available for their use as well as their patrons. Content is hosted and stored at the Internet Archive data centers.

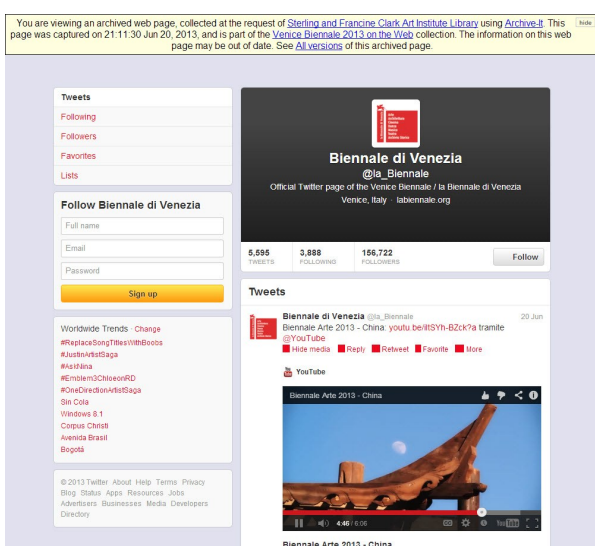
About the Sterling and Francine Clark Art Institute Library

Established in 1962, the Sterling and Francine Clark Art Institute Library is one of the major art history reference libraries in the country. Focusing on post-medieval art, the Clark Library's collection is outstanding in Italian and Northern Renaissance, Baroque, and French nineteenth-century, history of photography, and contemporary art fields and is well balanced in other areas as well. The Library's resources include approximately 250,000 books, bound periodicals, auction sales catalogues, as well as a growing collection of digital assets. The Library holds a collection of over 2,000 contemporary artists' books, the Julius S. Held Collection of Rare Books, the Mary Ann Beinecke Collection of Decorative Arts, and the David A. Hanson Collection on the History of Photomechanical Reproduction. Of note is the Library's Institutional Archives and the



Tiny treasures from the Venice Biennale 2013. One Danaë – Russian gold from Vadim Zakharov's performance piece for the Russian Pavilion, "For Our Economy and Culture" label pin via the Pavilion of Slovenia, and various flash drives provided by the Pavilions of Australia, Spain, and the United States will enter the Library's growing physical Venice Biennale Collection.

Sterling and Francine Clark Papers which include diaries, correspondence, inventories of artwork, and personal papers of the Institute's founders.



Venice Biennale 2013 on the Web. **On left:** The United States Pavilion. Sarah Sze. Triple Point. Archived web page captured by Archive-It on behalf of the Sterling and Francine Clark Art Institute Library, June 25, 2013. **On right:** The June 20, 2013 Archive-It capture of the Biennale di Venezia Twitter Feed featuring the first post of the Pavilion of China YouTube video titled "Biennale Arte – China." Collected on behalf of the Sterling and Francine Clark Art Institute Library.

The AMNH Library Receives a Major Grant from the Andrew W. Mellon Foundation

The Research Library of the American Museum of Natural History (AMNH) is pleased to announce that it was awarded \$320,400 from The Andrew W. Mellon Foundation, through a program administered by the Council on Library and Information Resources' (CLIR) Cataloging Hidden Collections. The AMNH Archive Project will produce in-depth finding aids for major archival collections relating to Museum expeditions. The project will also result in brief histories of these expeditions and biographies of those who participated in them.



Expedition group seated, enjoying Victrola, Third Asiatic Expedition, Gobi Desert, Mongolia, 1920s

Scientific expeditions and field work are the foundation for resource gathering by natural science museums worldwide. The artifacts and specimens collected by AMNH researchers in the field form the core of American Museum of Natural History's scientific research collections. The Lumholtz Expeditions to Mexico, 1890-98; the Jesup North Pacific Expedition, 1897-1902; the Vernay Hopwood Chindwin Expedition to Burma, 1934-35; the Whitney South Sea, 1921-37;

the Archbold New Guinea, 1933-64; and the Central Asiatic Expeditions, 1921-30, are a few of the most prominent.

The notes, sketches, diaries, journals, specimen books, photographs, recorded sound, and moving images, made by scientists, artists and assistants collecting in the field, are held in each of the AMNH science departments and record their observations about the biology, cultural traditions and ecological conditions of the specimens and artifacts in their natural environments. Describing these archival records will enrich the experiences of all

who use the AMNH scientific collections for research in the disciplines of systematic biology, ecology, cultural anthropology, and the history of science, as well as those who prepare exhibitions and educational programs for the millions of visitors to the Museum and its websites. The finding aids will be encoded using Encoded Archival Description (EAD) and the brief histories and biographies will use the newly adopted

standard for contextual archival data, Encoded Archival Context for Corporate Bodies, Persons, and Families (EAC-CPF).

The project will result in the creation of an institutional cyber-infrastructure with an eye toward the long term integration of information about the archival collections and the objects and specimens in the scientific collections in the AMNH, and ultimately, with related collections in other institutions using linked open data. These records will form the structure

where digitized images of the collections, whether of a bat skeleton, a field sketch of a bird, a frog call, a film of a ceremony, or a photo of a paleontological dig may someday be accessed virtually. But on a more basic level it requires working in the archives held in the Research Library as well as in each of the Scientific Departments to organize and describe the physical collections. "The core of the project is in the links we will make between the documentary records of the scientists in the field and materials they collected," says Barbara Mathé, Project Director. "It will allow researchers to locate materials that, up until this point, would not have been found to relate to their research."

Libraries, archives, and cultural institutions hold millions of items that have never been adequately described. This represents a staggering volume of items of potentially substantive intellectual value, unknown and inaccessible to scholars. The Council on Library and Information Resources administers a national effort with the generous support of the Andrew W. Mellon Foundation to address this problem by awarding grants for supporting innovative, efficient description of large volumes of material of high value to scholars. Since the program began in 2008, eighty-seven grants totaling nearly \$20M have been made to a variety of institutions nationwide. This is the second award from CLIR to support the AMNH Archive Project.

Please look for Project Director Barbara Mathé this summer at SAA, she will be presenting as part of a session called, Pushing the Envelope: Using Object Collections Management Systems to Catalog Archives.

See the project blog at: <http://images.library.amnh.org/hiddencollections/about/>

Update on the Knoedler Gallery Archive

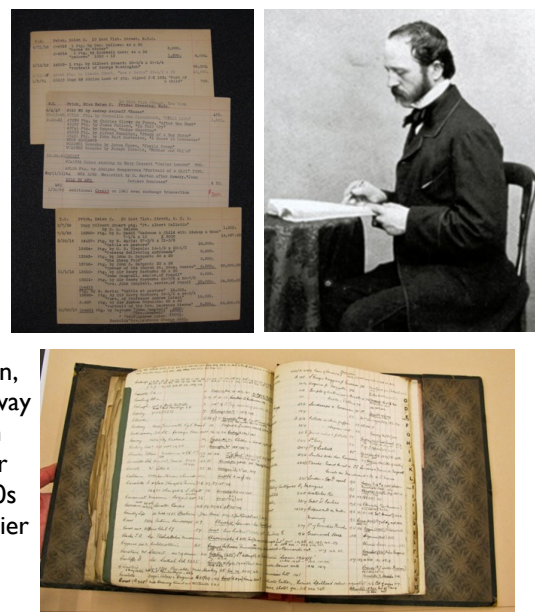
In December, three tractor trailer trucks arrived at the Getty Research Institute's (GRI) off-site storage facility in Valencia, CA containing the archives of the Knoedler Gallery. Before the move, two Getty curators and Andra Darlington (Head of Special Collections Management) traveled to New York in September 2012 to inspect the collection and make plans for organizing its efficient move to California. In early December, Registrar Irene Lotspeich-Phillips completed initial documentation and supervised the packing and shipping from two storage locations, one in Manhattan and the other in Ho-Ho-Kus, New Jersey. The pallets of unprocessed boxes will remain in the off-site storage facility until they can be processed by the Special Collections Cataloging staff.

For those in our group who are not familiar with this collection, the Knoedler Gallery Archive illuminates the business relationships and records of one of America's oldest and most preeminent art galleries, founded in 1848 by Michael Knoedler and his employers Adolphe Goupil and William Schaus from the French firm Goupil, Vibert & Cie (later Bousod, Valadon & Cie, and whose records are also at the GRI). The Knoedler Gallery was founded before the establishment of most museums in this country and was, therefore, able to play a central role as a conduit for the masterworks that established many

American museum collections.

Although Goupil, Vibert & Cie initially established the gallery in 1848 to sell reproductions of French prints, Knoedler, the firm's New York manager, bought out the operation nearly a decade later and transformed it into a major dealer of old-master paintings and British art. His success with these works influenced American art consumption, as collectors' tastes began to shift away from French Salon paintings. Though Knoedler was not the only art dealer selling this type of work, by the 1890s he was far and away the major supplier to the American market.

The archive is roughly 1,400 linear feet and contains the original business records of the gallery, including stock and purchase books; sales books; indexes to purchases and sales; correspondence with well known collectors, dealers and artists, some of them illustrated; archival photographs and research files; archives from the London subsidiary; receipts and shipping records. (The firm's reference library was sold separately and therefore did not come to the Getty.) Arrangement of a collection of this size is particularly difficult, but the lead processor, Karen Meyer-Roux, believes the series will be as follows (subject to modification):



Clockwise from left: examples of the firm's "client cards;" Michael Knoedler (1823–1878), 1861; one of Knoedler's stock books.

- Series I. Stock books
- Series II. Sales books
- Series III. Commission books
- Series IV. Inventory cards
- Series V. Receiving and shipping records
- Series VI. Correspondence
- Series VII. Department of Prints
- Series VIII. Department of Framing and Restoration
- Series IX. Photographs
- Series X. Other financial records
- Series XI. Exhibition and auction catalogs



Part of the collection in storage before the move to California.

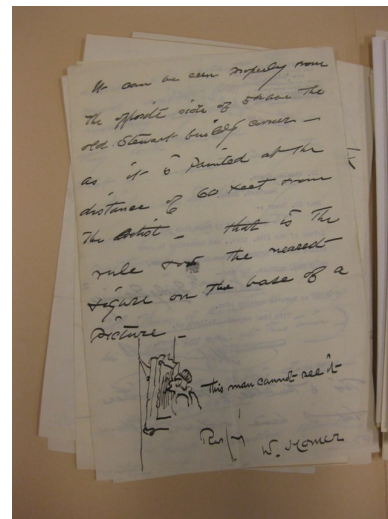
(Continued on page 26)

Knoedler (Continued from page 25)

After accessioning the collection, Karen began processing the stock books and sales books in Series I and II (125 linear feet), which will be available for research by the end of this month. These materials were prioritized due to high research interest and because as bound volumes they could be processed and made accessible more quickly than other material. Following completion of the first two series, staff will process the commission books and inventory cards in Series III and IV (circa 55 linear feet) and begin processing correspondence in Series VI. With the assistance of a full-time

graduate intern from September 2013 to May 2014, we expect to process approximately 170 linear feet of the correspondence series, which comprises more than 400 linear feet. By the end of June, 2014, we anticipate that approximately 25% of the entire collection's 1,400 linear feet will be processed. Data from the stock books will eventually be integrated into the Getty's Provenance Index. Updates on the processing will be posted on this webpage: http://www.getty.edu/research/special_collections/notable/knoedler.html

-David Farneth, Getty Research Institute



Instructions from Winslow Homer on how to hang his paintings at eye level.

Philadelphia Museum of Art Remembers its Benefactors

On May 13, 2013, Project Archivist Bertha Adams spoke of some of the Museum's earliest benefactors to some of the Museum's current ones; namely, the Fiske Kimball Society, a group of individuals who have included the Museum in their estate planning. In her illustrated talk, Ms. Adams focused on the contributions made by four women whose efforts spanned the late-19th to mid-20th century and of one family whose commitment to the Museum spanned five generations. The presentation coincided with the exhibition Ms. Adams curated, entitled "An Enduring Legacy: the Philadelphia Museum of Art and its Benefactors," which was on display in the Museum Library. Approximately sixty guests attended the presentation, which was followed by a luncheon and a tour of the library exhibition.

In other news related to past benefactors of the Philadelphia Museum of Art, the Archives recently posted three finding aids to the personal papers and records of two art collectors who figured prominently in



Leading a tour of the exhibition, Bertha Adams tells guests of the eleven profiled individuals whose contributions helped define and develop the mission of the Museum and the richness of its holdings during its first sixty years.

the Museum's history. Opened to researchers for the first time, the Zieget Shaker Collection Papers (http://www.philamuseum.org/pma_archives/ead.php?c=ZSC&p=tp) chronicle the activities of Irene and Julius Zieget in assembling a collection of more than 350 Shaker arts and crafts, which they gave to the Museum in 1963. Recent accruals from the curatorial department greatly enhanced the documentation pertaining to John G. Johnson, one of 19th-century Philadelphia's preeminent citizens, noted not only for his long and successful practice as an attorney but also for his extensive collection of European art, which he bequeathed to the city. Finding aids of the John G. Johnson Papers (http://www.philamuseum.org/pma_archives/ead.php?c=JGJ&p=tp) and the Johnson Collection Curatorial Records (http://www.philamuseum.org/pma_archives/ead.php?c=JCC&p=tp) were revised significantly to accommodate the new material. The three collections were processed by Bertha Adams.

MARAC's Arline Custer Memorial Award for Publications



Arline Custer Memorial Award given by the Mid-Atlantic Regional Archives Conference (MARAC)

DEADLINE: July 31, 2013

Arline Custer Memorial Award

Presented by the MARAC Arline Custer Memorial Award Committee, this award honors the memory of Arline Custer (1909-1975), MARAC member and editor of the National Union Catalog of Manuscript Collections.

Eligibility

The Arline Custer Memorial Award recognizes the best books and articles written or compiled by individuals and

institutions in the MARAC region – the District of Columbia, Delaware, Maryland, New Jersey, New York, Pennsylvania, Virginia and West Virginia.

Works under consideration include, but are not limited to, monographs, popular narratives, reference works and exhibition catalogs using archival sources.

Individuals or institutions may submit up to two works published between July 2012 and June 2013.

Evaluation

Works must be relevant to the general public as well as the archival community. They also should be original and well-researched using available sources. In addition, they should be clearly presented, well-written and organized. Visual materials, if used, should be appropriate to the text. Preference will be given to works by archivists.

Award

Up to two awards may be given, with a maximum value of \$200.00 for books and \$100.00 for articles. The 2013 awards will be announced at the Fall 2011 Conference in Philadelphia, PA.

How to submit an entry

Please send two copies of each submission with a letter of nomination to the Chair of the Arline Custer Memorial Award Committee:

Molly Tighe
Arline Custer Award
Mattress Factory Museum
500 Sampsonia Way
Pittsburgh, PA 15212
Email: molly@mattress.org

Entries must be received by July 31, 2013

Postscript

Former NHPRC Project Archivist at the Minneapolis Institute of Arts **Stephanie Kays** started in her new position of Archivist for Collections Management at the University of Oregon in April 2013.