

# Museum Archivist

Winter 2012

Volume 22, Issue 1

## From the Chair

Welcome to the 2012 winter issue of the Museum Archives section newsletter!

I'd also like to extend a special welcome to the new members of the MAS Steering Committee:

Chair-Elect: Katy Rawdon (Barnes Foundation)

Web Liaison: Erin Murphy (Harvard University)

Over 78 members attended the MAS annual business meeting at the SAA conference in Chicago. The meeting featured nine Pecha-Kucha presentations ranging in topics from recently processed collections to the

development of a museum archive. We also brainstormed ideas for 2012 session proposals. Complete meeting minutes are available online here:

<http://www.archivists.org/saagroups/museum/minutes.htm>

The MAS Working Group also held a meeting in Chicago. The Working Group plans to develop a system for those working in museum archives to easily share resources across institutions. The final project will be available for all section members and serve as a platform for participation, collaboration, and learning. Please visit the Working Group meeting minutes online for more information about the



Leanda Gahegan, Museum Archives Section Chair.

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## Integrating an Archives Project into the Day-to-Day: Encouraging Openness and Collaboration with Museum Record Creators

**By Stephanie Kays**

*NHPRC Project Archivist, Minneapolis Institute of Arts.*

*(This article is an adaptation of a paper delivered at the Society of American Archivists Annual Meeting in August, 2011.)*

In 2009, the Minneapolis Institute of Arts (MIA) received a grant from the National Historical Publications and Records Commission (NHPRC) to aid in the development of a sustainable records management program and archives. With their support, the Museum was able to hire a Project Archivist, myself, to work in

collaboration with the head librarian, archives interns and volunteers, and administrative staff to (1) conduct a Museum-wide records survey, (2) promote an understanding of the records management and archives goals amongst staff members, (3) develop records disposition schedules for all Museum departments, (4) arrange and describe institutional records and special collections, and (5) create policies and procedures for both the records management program and archives.

To provide some context, the MIA is an encyclopedic art museum. Its permanent collection includes about eighty thousand objects spanning five thousand years of human creativity. The Archives is under the Curatorial Division and a part of the Art Research and Reference Library department, physically located in the Michael Graves wing of the MIA. The archives encompass both institutional records and special collections. The institutional records of the MIA and the Minneapolis Society of Fine Arts, the MIA's governing body from 1883-1988, document the creation of the Twin

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project and opportunities for involvement. Thanks to Megan Senseney, MAS Secretary for producing the meeting minutes.

I look forward to seeing many of you at our next business meeting in San Diego. In the interim, please continue to participate in the section by posting to

the Museum Archives listserv or contributing to the newsletter. The newsletter has two exciting new features: the Internship Profile and the Postscript section where you are welcome to submit news about yourself. Thanks to Adrianna Del Collo for creating these features and editing the newsletter. The newsletter is an excellent resource for the diverse MAS community.

In closing, I'd like to offer a special thank you to our outgoing co-chairs Susie Anderson and Francine Snyder for their dedication and innovative ideas during their tenure.

Best,  
Leanda Gahegan, MAS Chair

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## Call for Museum Archives Section Working Group Participation: Regional Liaisons

Regional Liaisons will work directly with the Content Coordinator to gather content from their regional area for the online platform. Liaisons will be responsible for contacting institutions and individuals in their area, soliciting content from pre-defined subject guidelines, and transferring content to the Content Coordinator. More than one person can be assigned to a region. If interested, contact Francine Snyder at [francine.snyder@guggenheim.org](mailto:francine.snyder@guggenheim.org).

A thanks to all of you that have already volunteered. Expect to hear from the working group soon!

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## Museum Archives Section Leaders

Leanda Gahegan, Chair <a href="mailto:leanda.gahegan@gmail.com">leanda.gahegan@gmail.com</a>	Adrianna Del Collo, Newsletter Editor <a href="mailto:adrianna.delcollo@metmuseum.org">adrianna.delcollo@metmuseum.org</a>	Megan Finn Senseney, Secretary <a href="mailto:the.dormouse@gmail.com">the.dormouse@gmail.com</a>
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*Museum Archivist* is issued two times each year by the Museum Archives Section of the Society of American Archivists. Articles, news and comments from the archives community are welcome. Submission deadlines for the Winter and Summer issues are the second Fridays in December and June or as announced on the listserv. All submissions can be sent to the editor, Adrianna Del Collo, at: [adrianna.delcollo@metmuseum.org](mailto:adrianna.delcollo@metmuseum.org).

*Kays (Continued from page 1)*

Cities' art and museum culture during the turn of the last century and extend to present day research and business records. Some of the highlights of the Special Collections include the papers of Anson B. Cutts, Jr., who bequeathed the Purcell-Cutts House to the MIA in 1985; the records of Vermillion Editions Limited, a printmaking studio based in Minneapolis from 1977-1992; and the papers of Karen Daniels Petersen, which include the author's research and manuscripts for *Plains Indian Art from Fort Marion*, and other published and unpublished works. The MIA's NHPRC grant project, which spans three years, endeavors to preserve the historical collections within our care, and to facilitate the best possible access to staff members and researchers.

From the beginning, we knew that collaboration with staff members was the only way the records management and archives programs would succeed as a whole. Museum staff was supportive of the project objectives and understood the importance of their participation, however, gaining insight into departmental and individual record keeping habits and job functions can be a delicate business. A big part of building relationships and maintaining collaborative partners is cultivating trust, and I will soon provide a few examples of how we tried to do that by remaining as transparent as possible with the information we gathered and with the processes for both creating disposition schedules and processing archives.

A few initial concerns were brought to our attention dealing with access, privacy, and the overall stewardship of

records--records individuals had been accustomed to maintaining on their own. To negotiate deeply established institutional traditions, which all museums possess, it was helpful to acknowledge that the Museum has never had a centralized archives before, nor an enduring archivist role. Records from the past had been stored in basements and closets around the building and in some cases rendered inaccessible. As a result, departments learned to store important records,

a centralized archives was the way forward and to create a new culture for it in the Museum. While faced with these challenges, it was clear that they provided exciting opportunities for collaboration and discussion between the archives and MIA record creators.

For the records survey, we relied heavily on individual and group interviews. However, with over thirty departments to survey and between one and seven people to speak with per department, it was unlikely that any one method would be suitable for everyone. Remaining flexible with the survey procedures enabled us to gather as much information as possible about the records and departmental functions while accommodating busy schedules, variable abilities and knowledge of records, and communication preferences. We then worked with Museum administrative staff to identify an archives liaison for each department. This person would be our initial



*Exterior view of MIA building, 2008, Minneapolis Institute of Arts.*

both active and inactive, in their offices or departmental storage spaces. It was also common for curatorial departments to maintain the bulk of their records, respond to public inquiries, and facilitate access at times by allowing researchers to view records in their offices or study rooms. Again, just like many other museums, some departments had taken on certain archival tasks. Additionally, four curatorial departments had collected papers from people or institutions outside of the Museum that were in some way related to the permanent collection or the Museum's history and relationships. With the promise to preserve and make those records publicly accessible, we felt that those special collections should be housed in a museum archives. So in addition to building trust we also had to prove that

contact, the person we would communicate with to set up meetings, to ask questions, and likely the person to facilitate the records transfer and help with compliance for their department once those policies were in place.

Two instructional documents were created for all-staff distribution. The first outlined a basic records management program and its components. It included a diagram articulating the life cycle of an MIA record and a sample disposition schedule to help survey participants visualize the final outcome. The second handout included specific survey procedures; how participants should prepare for the survey, and a brief glossary of terms to ensure we were

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*Kays (Continued from page 3)*

working with the same definitions. Once the instructional documents were circulated, we worked with the archives liaisons to arrange department meetings with the archives staff, providing an opportunity for us to explain our goals for the survey and how they fit in to the overall project. We went over the instructional handouts and answered questions. A few examples: "I'm not sure if I fully understand the relationship between the records management and archives programs."

"Are you just looking for historical records during the survey?" "What if we keep certain records but we know another department is ultimately responsible for them, do you want to know about those, too?" "Does the survey include electronic records?" Then together, we identified people in the department that should be interviewed. In the end, the surveys took a little over a year to complete; we interviewed seventy-three individuals and held numerous group meetings. These group meetings provided an opportunity for all staff to ask questions and give feedback even if they were not selected to be interviewed.

A database was created to manage the information gathered in the interviews and notes from legal research we conducted for MIA business records. We also viewed disposition schedules from other museums for baseline comparisons. All of this data informed the disposition schedules created by myself and the head librarian. Using an iterative approach, once draft schedules were complete they were sent back to their departments for additional feedback. This was an opportunity for the archives and departments to come to a consensus before sending the draft to administration for final changes or approval. It may seem that we had chosen a time consuming course, but in spite of this we knew it was

an educational opportunity we could not pass up and considered the positive affect it would have with employee buy-in with records management policies and schedules.



*School tour in a gallery ca. 1915, Minneapolis Institute of Arts.*

Another primary initiative of the grant project is to persistently promote an understanding of our goals: What it means to build a museum archives and what it is we actually do all day. In June 2011, we came up with the idea for "Archives Day." Every Monday the Museum is closed to

the public but the library remains open for staff use. Last summer we suspended most of our library services to staff members on Mondays and turned the library reading room into one big archives processing room. Our head librarian, assistant librarian, myself along with two volunteers, one of whom was the former Director of Education at the MIA for over thirty years, began minimally processing exhibition files, currently the largest record group in the Museum. Museum staff was still welcome to use the reference material, return books, drop off requests, so we received a fair amount of foot traffic, and people would inevitably ask questions about our archival processing procedures. This was a great way for the archives to maintain visibility, show our colleagues what was happening with the records they had transferred to the archives, and promote our efforts while tackling a large collection. And because the MIA's leadership allowed us to do this, it also communicated to staff that the archives is an institutional priority.

As we have been working over the past two years and thinking about the sustainability of the archives, the issue of electronic records has been invariably



*Karen Daniels Petersen papers with Sketchbook by William Cohoe, Minneapolis Institute of Arts.*

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*Kays (Continued from page 4)*

present. The scope of our goals and responsibilities at this point cannot begin to tackle electronic records, but at the same time does not exclude e-records, either. The disposition schedules are not specific to any medium, and it is common for record series to consist of both paper and electronic records. We plan to draft propositions on managing electronic records during the third year of our project as we assess issues of sustainability. We did, however, have one opportunity to collaborate with the MIA's Information Systems department on email guidelines during the Museum's 2010 migration from Groupwise email client to Google applications. Before the migration, staff was asked to clean out their "archived" email. For some, this store of

email had been accumulating for over fifteen years with little weeding and with no management scheme. Information Systems supplied guidance on email migration, space allotment, how to locate archived email, and what would happen to email not migrated due to size limitations. From the archives perspective, we provided appraisal guidelines, examples of types of email that would be considered records, common types of email that could be discarded, and the metadata to capture if printing emails. Hopeful for future collaboration, this is a good example of how our two departments came together with different perspectives and priorities to approach a pressing challenge.

Working closely with our Museum colleagues for the past two years on many

occasions opened up opportunities for them to provide feedback on what they want to see from the archives in the near future. Most of their ideas are very much in line with how we would like to progress after 2012. Ideas include scanning projects to back-up vital records, making object files more accessible across curatorial departments, creating an oral history program, especially in light of the Museum's 2015 centennial, and more guidelines on how to manage email and electronic records. These are all important initiatives and all should be done collaboratively to some degree with various departments. It is promising to hear colleagues and Museum leadership planting the seeds of future projects and I think it speaks to the importance and sustainability of the archives in this museum.



*Archives Mondays, 2011, Minneapolis Institute of Arts.*

# Disaster Recovery

*This year's SAA conference coincided with two significant natural disasters on the East Coast: a magnitude 5.8 earthquake that was felt hundreds of miles beyond its epicenter in Virginia on August 23th, and Hurricane Irene, which swept up the coast from August 27<sup>th</sup> -28<sup>th</sup> leaving considerable wind and flood damage in its wake. These events have prompted many of us to reassess the safety of our collections and our ability to respond effectively. The following article profiles the Historic New Orleans Collection's effort to recover from one of the worst natural disasters experienced by this country in recent history.*

## “Learn from the Past: Build for the Future”: The Historic New Orleans Collection's Response to Hurricane Katrina

**By Alfred E. Lemmon**

*Director, The Williams Research Center of The Historic New Orleans Collection*

*(This article is an adaptation of a paper delivered at the Society of American Archivists Annual Meeting in August, 2011.)*

On Saturday morning, August 27, 2005, New Orleanians awoke to the news that hurricane Katrina, previously predicted to make landfall in Florida, and changed its course. The revised projected path pointed directly towards the Crescent City. In accordance with our institution's emergency preparedness plan, all staff immediately reported to work. Collections were moved away from exterior walls, down from top floors, and up from ground floors. Windows were shuttered or boarded. Sandbags were placed in front of doors to protect against possible rising water. Special precautions were taken with our computer systems. Pre-cut visquin was placed over all office furnishings and equipment. Special visquin curtains were lowered over the shelving units. All emergency procedures were followed. Our institution was prepared.

Like numerous other organizations however, we soon realized that our emergency response plan was not necessarily designed to address a major regional disaster. In the wake of hurricane Katrina, evacuated staff members were dispersed across the United States. Residents of the region had never imagined that an evacuation could last more than a few days. With homes destroyed, staff had to relocate for an unexpectedly long duration. Our emergency contact lists, so geared to an “institutional emergency” were rendered useless due to the magnitude of the disaster. Our plan was geared to an “immediate response.” Yet, given the reality, an “immediate response” was not possible.

The Historic New Orleans Collection was fortunate in that the buildings sustained only minimal wind damage. Our plan contained contact information for a fine arts moving company in the event that collections had to be moved after a disaster. Yet, with a regional failure of communication systems, it did not work as planned. Fortunately, contact was eventually established;

state officials granted us permission to reenter the city under State Police escort, and within ten days our previously designated “most valued collections” were in the safety of another museum, the Alexandria Museum of Art in Central Louisiana. The collections were moved due to the prolonged absence of climate control in our facility and the inability to fight fire.

Today, in post-Katrina reality, a city-wide plan exists whereby cultural institutions are given a priority pass to re-enter the city in the event of such a disaster. A revitalized emergency preparedness plan addresses the shortcomings discovered in

*“Our institution's mission changed immediately with Katrina”*

response to Katrina. We have revamped our emergency contact system for the staff. Alternative email addresses and telephone numbers (one of which must be out of the region) are required. Special sections have been created on our website for staff access only during an emergency. The realization that an immediate response cannot always be a possibility resulted in the installation of emergency generators for certain vaults.

Our institution's mission changed immediately with Katrina. Like numerous other cultural organizations throughout the region, our unique role in the rebuilding process was soon defined in a series of projects ranging from programming to documentation. The institution also needed to assist staff members devastated by the tragedy. In the months following Katrina, we worked to care for our collections and help the staff overcome the tragedy. The institution set up a fund for staff members who had lost their homes. Donors from the community quickly responded. Funds were generated to assist the staff financially for expenses

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that insurance did not cover.

Katrina also brought the institution new audiences. The national and international media besieged us with a wide variety of questions, including “urgently needing photographs of the 1722 hurricane that had destroyed New Orleans.” We became teachers for emergency response teams, dispatched to the region, who were in need of education about New Orleans and the region in order to better do their jobs. As guardians of cultural patrimony, people looked to us for help with their damaged documents, books, and photographs. As a repository for local history, we had to document this tragedy. It was firmly evident that quality of life issues were to be critical to the rebuilding of the city. Our institution had to quickly adapt its mission to the new reality. Our motto changed from: “Telling the story of our region to the nation and the world,” to: “Learn from the past; build for the future.”

The Historic New Orleans Collection was very fortunate and re-opened about five weeks after Katrina. Many staff members, however, were unable to return immediately. Others returned to face the reality of rebuilding their houses. Yet, they had jobs. The ability to go to work permitted them to resume some form of normalcy, which was extremely important. Both the staff and the institution began “new” lives. On November 13, we hosted a “welcome back” party for our neighbors that attracted far more people than expected. At the same time, we began hosting our version of the “Antiques Road Show,” fondly known as the “Restoration Road Show.” Held in shopping centers, people would bring their family treasures and we would try to present ways for them to salvage what remained.

In the immediate aftermath of Katrina, the board of directors met in Baton Rouge. They decided to go forth with planned exhibitions (including a complicated exhibition with a dozen European lenders that focused on the relation between St-Domingue—present day Haiti—and New Orleans); to begin planning to document the tragedy; to form alliances with selected institutions; and to reach out to the community in the broadest sense possible. It was clear our board understood the important role cultural and quality of life issues would need to play in our city’s rebirth.

Within two months after Katrina struck, we had contacted all of our U.S. and European lenders about the planned exhibition on cultural relations between 18<sup>th</sup>-century St-Domingue and New Orleans. With several years of planning invested in the

exhibition, it was a tremendous vote of confidence that not a single repository backed out of their loan agreements. The symposium designed to accompany the exhibition went on as scheduled in early February, 2006. Attracting four hundred attendees from fourteen states, it sent a strong and positive signal to the city and our larger communities. The exhibition “Common Routes: St. Domingue – Louisiana” opened in March, 2006. Some fifty-four volunteers staffed the galleries. On July 18, 2006, the following exhibition “City of Hope: New Orleans after Hurricane Katrina” opened. It explained the topography of the city and chronicled how the city had survived other disasters throughout its nearly three hundred year life. The exhibition was so popular that it had to be extended.



Ribbon cutting for the opening of the exhibit “Common Routes” on St. Domingue-New Orleans relations, March 14, 2006.

By the end of 2005, the French Minister of Culture had promised that two exhibits, gifts of the people of France, would be sent to New Orleans: the first at the New Orleans Museum of Art and the second “Louisiana Treasures from the French National Library” at The Historic New Orleans Collection. The “Louisiana Treasures” exhibit featured items from thirteen of the Bibliotheque’s divisions. Many had not been previously displayed. The items from the French National Library were complimented by items from our holdings. Additionally, the Archives Ministry of Foreign Affairs contributed the 1778 Treaty of Friendship and Commerce between the United States and France and the 1778 Treaty of Alliance between the two countries. Both were unprecedented loans. While several Spanish institutions contributed to the exhibition on St-Domingue and New Orleans as a sign of their support of the city immediately following hurricane Katrina, in 2011 Spain also sent the exhibition “Threads of Memory: Spain and the United

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*Lemmon (Continued from page 7)*

States” to New Orleans. First presented in Seville in 2008, it travelled to Santa Fe, El Paso and New Orleans. The Director of the Archive of the Indies, Isabel Simó, at the opening ceremonies noted her institution was happy to send this exhibit to a “reborn” New Orleans. Most importantly however, she spoke with pride about her decision to send precious documents to New Orleans for the St-Domingue-New Orleans exhibition in the months after Hurricane Katrina. She viewed it as an effort to rebuild the city.



*Two groups photos of volunteers who staffed the exhibition spaces, July, 2006.*

### Documenting the tragedy

Immediately upon returning to work in early October, we began actively documenting the tragedy. First the staff photographers were sent out, often with police escort, to document the destruction. Five years later, the same staff would return to the same sites and re-photograph the same buildings. Second, an expansive oral history program was initiated with a focus on first responders. The project ran for four years following Katrina, and during this time we accumulated nearly six hundred interviews with first responders. Fully cataloged and with

transcripts, the narratives lay the foundation for Katrina scholarship. The interviews were with local, state, and federal agencies. One example is the Louisiana Department of Corrections. With access to the state correctional facilities, more than one hundred offenders, correctional officers, members of tactical units, bus drivers, medical staff, probation and parole officers and administrators were interviewed. The interviewees tell about the flood and the evacuation of prisoners—nearly six thousand. The interviews reveal personal stories, such as one from a Department of Corrections staff member who recalled a desperate mother giving her child to him to “simply take out of New Orleans.”

Alliances were formed with The New Orleans Museum of Art and the Louisiana Philharmonic Orchestra. Both were designed to make our region’s cultural heritage better known. The first exhibition held at the New Orleans Museum of Art featured the Arts and Crafts Club, which from 1922 to 1951 played multiple roles in shaping the Crescent City’s culture. It was the first of eight joint exhibits documenting the art history of the region. A partnership was established with the Louisiana Philharmonic Orchestra (which had lost its theater and executive offices in the storm). Similarly, the concept was an annual concert focusing on some aspect of the city’s rich musical past. With no theater available for the first concert (January, 2007), the Rector of St. Louis Cathedral, the building itself important in the development of New Orleans music, placed the Cathedral at our disposal as part of the rebuilding effort. The partnership had two portions: the concert and the educational program. The educational program sends CD/DVDs of the concert with teacher’s manuals to three thousand 5<sup>th</sup> and 8<sup>th</sup> grade classrooms throughout the state free of charge. Together the two institutions have developed concerts focusing on “treasures of our music” ranging from the role of New Orleans in the introduction of opera to the United States, to the recreation of a concert given by the nineteenth-century free-person-of-color orchestra active in New Orleans in the 1840s. The highly successful venture has received grants from institutions such as the Mellon Foundation and the National Endowment for the Arts.

What have we learned in the six years since Katrina? While much can be said of improved disaster response, I believe it is equally important to emphasize the role of cultural institutions, frequently through collaborative efforts, in addressing quality of life issues. Critical to any community, they are even more important as a city rebuilds itself after a major disaster.

In the aftermath of Hurricanes Katrina and Rita, archivists, librarians, and museum curators across the Gulf Coast not only had to respond to the needs of their own institutions, but to the needs of the larger community. The experience of The Historic New Orleans Collection in helping to rebuild a community in the wake of a massive regional disaster is not unique. Across the path of destruction, institutions helped other institutions and all worked toward rebuilding their community.

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**Lemmon** (Continued from page 8)

Additional information on The Collection's experience can be found in *The Historic New Orleans Collection Quarterly*: Volume XXIV/1 (Winter, 2007) – “Renew, Rescue, Hope;” and Volume XXVII/3 (Summer, 2009) – “Modern History: Documenting Katrina” (<http://www.hnoc.org/publications/galleries/quarterly/> ).



photo by Jan White Brantley



photo by Keely Merritt

*“Documenting the tragedy”: House on the corner of Spencer and Belaire in the Lakeview Neighborhood of New Orleans before (January 4, 2006) and after (January 12, 2010). The house was leveled and constructed in replica of the original. The Historic New Orleans Collection.*

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## News & Notes

### Museum Section Represented at Brazilian Conference



*From left: Conference organizer and curator at the Museu de Arte Contemporânea da Universidade de São Paulo Profa. Dra. Ana Gonçalves Magalhães., Susan Anderson, and David Farneth. Photo courtesy Gabriel Moore Forell Bevilacqua, Centro de Documentação e Memória, Pinacoteca do Estado de São Paulo.*

Susan Anderson, the Martha Hamilton Morris Archivist at the Philadelphia Museum of Art, and David Farneth, Assistant Director of the Getty Research Institute, represented the Museum Archives Section at the Second International Seminar on Museum Archives and Research in São Paulo, Brazil from November 16-18, 2011. The conference was organized by the Museum Archives and Research Workgroup, a specialized forum of archivists and researchers from several museums and similar cultural institutions located in São

Paulo, with the goal of exploring common management practices and ways to integrate access to hybrid and complex collections. The website for the conference, along with streaming video of Susan's and David's talks, can be found at: [www.sescsp.org.br/seminarioarquivos](http://www.sescsp.org.br/seminarioarquivos).

Susan's paper, "Creative Context and Compost Heaps: Artists' Records in Museum Archives" provided current research and case studies, with a special focus on innovative approaches towards collecting, processing, and making artists'

records available for a variety of research. David's paper, "Mapping the Future: Intersections in Archives, Library, and Museum Collection Management," surveyed a range of systems, policies, procedures, and standards used for the comprehensive management of archives, libraries, and special collections.

Other speakers from Latin America and Europe presented topics ranging from database development, indexing software, controlled vocabularies, copyright issues, and scholarly appraisals of current discovery tools, access policies, and international cataloging standards. The published proceedings will be published in one to two years. Deborah Wythe represented the Section at the first conference in 2009. An adaptation of her paper, "Museum Archives in the 21st Century: Reaching Beyond the Archives Walls," was published in the winter, 2011 edition of the Museum Archivist: [http://www.archivists.org/saagroups/museum/newsletter/current/pdfs/MAS\\_newsletter\\_2011\\_winter.pdf](http://www.archivists.org/saagroups/museum/newsletter/current/pdfs/MAS_newsletter_2011_winter.pdf)

The conference was hosted by the Pinacoteca do Estado de São Paulo. The Pinacoteca has a wide-ranging collection of Brazilian art and is noted for its vast assemblage of 19th century paintings and sculptures (one of the largest in the country), as well as for a number of iconic Brazilian Modernist artworks. <http://www.pinacoteca.org.br>

For more information about the Museum Archives and Research Workgroup and their upcoming events, please contact Gabriel Moore at [gmoore@pinacoteca.org.br](mailto:gmoore@pinacoteca.org.br).



## METRO-Funded Collaborative Digitization Project Launched by NYARC

The art exhibitions of small galleries, society clubs, and associations in the late 19th and early 20th centuries chronicle the emergence of New York City as a metropolis destined to be a global center for the international art market. Ephemeral exhibition catalogs, checklists, and pamphlets from this period document artistic movements, artists of the period, economic markets, and social and cultural history. The materials from eleven galleries, clubs, and associations that have played a pivotal role in the history of art and New York City have been digitized from the collections of the Frick Art Reference Library and the Brooklyn Museum Libraries and Archives and are now available to researchers worldwide. Spanning the period from 1875 to 1922, this initial collection serves as the foundation for a more comprehensive project to document the New York City art scene at the turn of the 20th century.

The collaborative project to digitize holdings of exhibition catalogs held at the Frick Art Reference Library and the Brooklyn Museum Libraries and Archives has just been completed, and funding for a next phase secured. Entitled Documenting the Gilded Age: New York City Exhibitions at the Turn of the 20th Century, the collection offers 172 catalogs from eleven art galleries, clubs, and associations that were active during the late 19th and early 20th centuries in full-text digital facsimiles to researchers worldwide through Arcade, the catalog of the New York Art Resources Consortium (NYARC).

From the time when they were established, both libraries have documented the rich artistic climate in New York City, both libraries have acquired documentation of the rich



[Exhibition catalog cover, American Watercolor Society.](#)

artistic climate in New York City, acquiring exhibition catalogs, checklists, invitations, and promotional material from societies, clubs, galleries, dealers, and collectors. Art historians as well as scholars in other disciplines consult these materials to document taste, trade, popular culture, economic indicators, and social structures during the Gilded Age. Dr. Virginia Brilliant, Associate Curator of European Art at The John and Mable Ringling Museum of Art, and author of *Gothic Art in the Gilded Age: Medieval and Renaissance Treasures in the Gavett-Vanderbilt-Ringling Collection* (Sarasota, FL, Ringling Museum of Art, 2009) comments, "The circumstances in which art was displayed at any given time often sheds light on the esteem in which it was then held. This significant group of

digitized exhibition catalogues offers scholars an unprecedented opportunity to reconstruct and meander through the "ephemeral museums" of Gilded Age New York, seeking new understandings of the ways in which works of art were presented and received in this fundamental moment in the history of collecting and taste in America. While it is wonderful to be able to access this material remotely, this offering should also pique interest in the rich collections of the Frick and the Brooklyn Museum, bringing in new users and illuminating new paths for exploration for established ones."

An accompanying online exhibition curated by library staff members adds historical context to the body of material, featuring images highlighting the Brummer Gallery, Century Association, Colony Club, Cottier Gallery, Grand Central Art Galleries, Lotos Club, Montross Gallery, National Association of Portrait Painters, New York Water Color Club, Salmagundi Club, and Union League Club. The exhibition may be viewed at <http://gildedage.omeka.net>. Profiles of the featured eleven

associations offer brief histories and a sample of images from the catalogs. Selected highlights follow the subsequent provenance of exhibited works. The digital collection and online exhibition illuminate the role these institutions played in cultivating artistic movements, track the emergence of notable European and American artists, and detail the rich cultural history of New York City and the nation. "Due to their ephemeral nature, these materials were often not collected, cataloged or preserved by libraries. By digitizing this collection, researchers unable to travel to New York to consult the collection in our reading rooms now have the opportunity to use these materials to create new scholarship from their desktop," comments Stephen Bury,

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the Andrew W. Mellon Chief Librarian of The Frick Art Reference Library. Deirdre Lawrence, Principal Librarian at the Brooklyn Museum adds, "these materials, which complement existing collections such as those for the Salmagundi Club in the Smithsonian Archives of American Art, have significance to scholars from a number of disciplines, ranging from art and cultural historians to economists."

The next phase of the project, to be carried out during 2012, will add digital copies from the Frick and Brooklyn Museum library holdings of nearly 500 catalogs from exhibitions held at art galleries in New York City during the late 19th and early 20th centuries.

Funding for the collection and a second expansion to take place during 2012 is provided by the New York State Regional Bibliographic Databases Program, as part of its support of Digital Metro New York, a collaborative effort to support digitization projects involving significant collections held by METRO member libraries in New York City and Westchester County.

#### **ABOUT NYARC AND THE BROOKLYN MUSEUM LIBRARIES AND ARCHIVES**

The New York Art Resources Consortium (NYARC) consists of the research libraries of three leading art museums in New York City: The Brooklyn Museum, The Frick Collection, and The Museum of Modern Art. With funding from The Andrew W. Mellon Foundation, NYARC was formed in 2006 to facilitate collaboration that results in enhanced resources to research communities.

The Frick Art Reference Library was established in 1920 by Helen Clay Frick, daughter of Henry Clay Frick, founder of the adjacent museum. Each year the Library serves over six thousand individuals with a serious interest in art, including scholars, museum and art market professionals, collectors, and graduate students. One of the world's most valued art research centers for the study of art in the Western tradition, it is also one of the most complete resources for the study of collecting and patronage. Known internationally for its rich holdings of auction and exhibition catalogs, the Frick is a leading site for provenance research. Its renowned Photoarchive of more than one million photographs documents the work of more than 36,000 artists. Archival and special collections supplement over 350,000 volumes of textual materials. The Center for the History of Collecting in America was established in 2007 to

stimulate awareness and study of the formation of fine and decorative arts collections from Colonial times to the present. The Library maintains an active program of lectures, exhibitions, academic affiliations, and fellowships.

The Brooklyn Museum Libraries and Archives comprise one of the largest and oldest art museum libraries in the country. The collection, established in 1823, has been developed to encourage understanding of the Museum's collections and history, serving the curatorial staff and general public. Paralleling the Museum's encyclopedic collections, the Museum Libraries and Archives are particularly strong in the arts of the Americas (North and South), Africa, Asia, Ancient Egypt and Islam. The Wilbour Library of Egyptology is one of the world's most comprehensive research libraries for the study of ancient Egypt. Special collections include costume and fashion sketches, documentary photographs, rare books, and artists' books. The Museum Archives contains institutional records, curatorial correspondence, expedition reports, and other related textual and visual records dating to the founding of the institution. MARC records for the collection are available to libraries from our About page, which provides more technical details about this project.

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## **The Metropolitan Museum of Art Archives: Recent Exhibitions and Publications**

Holdings of The Metropolitan Museum of Art Archives are included in the exhibition *Kevin Roche: Architecture as Environment* at the Museum of the City of New York through February 5, 2012 (<http://www.mcny.org/exhibitions/current/Kevin-Roche-Architecture-as-Environment.html>). Kevin Roche John Dinkeloo and Associates LLC have been associated with master planning, design, renovations, and new additions at the Metropolitan for more than forty years. Items on view from the Metropolitan's Archives include press clippings and publicity material related to several Kevin Roche projects for the Museum.

*Things American: Art Museums and Civic Culture in the Progressive Era* (<http://www.upenn.edu/pennpress/book/14940.html>) by historian Jeffrey Trask explores educational programs, museum administration and decorative arts collecting and exhibitions at The Metropolitan Museum of Art during the early 20th century. Based on extensive research in the Metropolitan's Archives, Trask's book focuses on innovative programs overseen by Museum leaders Robert De Forest, Henry Watson Kent and Richard F. Bach.

Newly completed MA theses based on Museum Archives holdings include Rebecca Grunberger's "'Our doors shall remain open': Francis Henry Taylor and The Metropolitan Museum of Art's Great Art Evacuation during World War II" (Hunter College, 2011) and Adrianna Del Collo's "Cultivating Taste: Henry G. Marquand's Public and Private Contributions to Advancing Art in Gilded Age New York" (Hunter College, 2011).



## Philadelphia Museum of Art Archives Announces Completion of Project to Process Director's Records and Papers



Anne d'Harnoncourt at the Philadelphia Museum of Art in front of Fernand Léger's 1919 painting *The City*, c. 1993 (Photograph by Graydon Wood). Anne d'Harnoncourt Papers.

The Philadelphia Museum of Art Archives proudly announces that the institutional records and professional and personal papers of Anne d'Harnoncourt (1943-2008) are now available to researchers. With funding provided by the Andrew W. Mellon Foundation, the 30-month project to process the approximately 235 linear feet of material was completed in September 2011. Access to the project's two EAD-encoded finding aids can be had via the Museum's website, the Library OPAC, and the OCLC network.

The *Anne d'Harnoncourt Records (1973-2008)* correspond to the quarter of a century beginning in 1982 in which she served as the George D. Widener Director of the Philadelphia Museum of Art, assuming the additional responsibilities of Chief Executive Officer in 1997. During her tenure, d'Harnoncourt led the Museum through milestones that transformed its collections, exhibitions, curatorial and educational missions, and physical environment. The records she compiled during that time provide the framework for those transformations and underscore

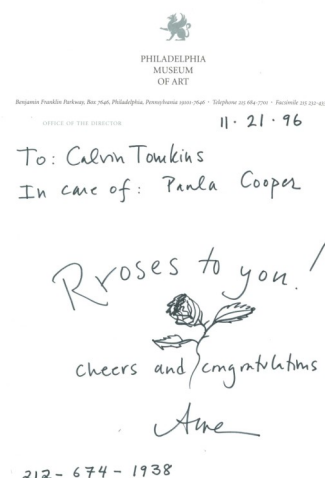
the attention to detail, encyclopedic intellect and interests, community commitment and contagious enthusiasm for the arts that characterized her styles of leadership and life. D'Harnoncourt maintained most of her files in large groups of alphabetically arranged names and subjects. Her exhibition records, however, were kept separate, implying an affinity for a subject she learned well during her earlier curatorial years. Other topics for which she held on to her records for extended time periods were the artist Marcel Duchamp, the Museum's Board of Trustees, and a few major projects concerning PMA and other institutions. Documentation consists primarily of correspondence, notes, press clippings, ephemera, reference materials, reports and draft writings. Photographs, phone logs, appointment calendars, floor plans and other drawings are also included. Most of the material comprising the *Anne d'Harnoncourt Papers (1927-2009)* traces her professional development in and away from the Museum and consists primarily of correspondence, press clippings, photographs of works of art and events, draft lectures, and a number of certificates, citations and object awards. The numerous condolence letters sent to the Museum after d'Harnoncourt's unexpected death on June 1, 2008 are also included. Family papers and photographs and school records comprise her personal papers. Best documented in the family material, primarily as the subject of third party correspondence, is her father René d'Harnoncourt, who served as the director of the Museum of Modern Art in New York during the 1950s and '60s. Notebooks, term papers, school bulletins and other materials document her studies from grade to graduate school, with most pertaining to d'Harnoncourt's undergraduate years at Radcliffe College.

Project Archivist Bertha Adams supervised collection accessions and processing, and worked with Assistant Project Archivist Tatyana Brun, who came on board later thanks to additional funding the Mellon Foundation generously provided. During the entire

30 months, fifteen part-time volunteers, interns and library staff joined "Anne's Army," bringing their dedication and assistance to ensure the project's successful completion.

Because Anne d'Harnoncourt's reputation and influence in the arts reached around the world, it was evident that her records and papers would constitute an invaluable resource for scholars, students, and cultural and educational professionals. To provide timely access without compromising the integrity, security and operation of the Museum or its legal and ethical obligations, it was determined that a 15-year restriction for most material would satisfy both goals. Making available most of d'Harnoncourt's records created through 1996 reflects the Philadelphia Museum of Art Archives' traditionally liberal access policy, as well as the late director's spirited support of scholarship.

To view the finding aids on the Museum's website, go to: [http://www.philamuseum.org/pma\\_archives/ead.php?c=ADH&p=tp](http://www.philamuseum.org/pma_archives/ead.php?c=ADH&p=tp) and [http://www.philamuseum.org/pma\\_archives/ead.php?c=ADP&p=tp](http://www.philamuseum.org/pma_archives/ead.php?c=ADP&p=tp)



In this illustrated note, d'Harnoncourt congratulates author and New Yorker critic Calvin Tomkins on the 1996 publication of his biography of artist Marcel Duchamp. Her comment "Roses to you" is a reference to Duchamp's female alter ego Rose Sélavy. Anne d'Harnoncourt Records.

## Announcement from Sarah Demb: Museum Archives-Related Session at upcoming SAA Conference

I am pleased to say there will be a museum component in a session that has been confirmed for San Diego 2012. I am participating in *Strange Bedfellows: Transgressing Sector Borders in Records Management and Archival Practice Projects*, a special focus session on the lessons learned from three successful and groundbreaking extra-institutional projects partnering across museums, local government, non-professional, academic, international and ethnic community borders to raise capacity in records and archival management/practices.

Speakers will discuss the *London Renaissance Information and Records Management Project* for regional museums which reaches across local government organisations and private foundations to introduce best practice to the cultural heritage sector; the Portal to American Jewish History Project which works across academic and community archives to provide greater access to content; and the San Diego History Center's project to enhance access to archival collections, which redefines professional boundaries

by hiring and training non-records professionals to process collections. Rather than relying on formal presentations, the session will comprise a structured dialogue between the speakers and the audience about the different aspects of partnering across diverse borders.

*Sarah Demb is Records Manager & Institutional Archivist at the Museum of London.*

## Auction Catalogues at the Walters Art Museum

Rare art sales catalogues abound in the Archives of the Walters Art Museum. Father and son collectors, William T. and Henry (Harry to his closest friends) both realized the value of following the art market through the study of catalogues. The publications held an important place in the Library of their Baltimore Residence, No. 5 Mount Vernon Place. Many were sent to be bound in New York or Paris to suit the prevailing taste for sumptuous private libraries, after all, the Walters were competing with the likes of Morgan and Frick for the choicest of deluxe editions. One of these catalogues, although small and unassuming, will be on view in the upcoming exhibition "Near Paris: The Watercolors of Léon Bonvin" (on view at the [Walters](#) February 25 through May 20). The printed stab-sewn pamphlet announces the June 24, 1866 sale at the Hotel Drouot, Paris, to benefit the family whose financial crisis was precipitated by the artist's suicide. Bonvin, who lived a life of isolation and servitude at his family's inn on the outskirts of Paris, painted intimate watercolor scenes and serene still lifes in the solitude of his few off hours. His older brother Francois, thought to have the greater talent, was sent to study in Paris. William T. Walters purchased most of Bonvin's works from the Hotel Drouot sale, and our resulting collection is the largest of the artist's oeuvre in the world.

Other catalogues are striking in their rarity. For instance, the catalogue of the 1873 Memorial Exhibition of John Kensett's paintings, held at the National Academy of Design in New York, is illustrated with original tipped in photographs. The Walters' copy belonged to the Kensett family.

The sales catalogues for the Frédéric Spitzer Collection (medieval decorative arts, 1891) and the Heber R. Bishop Collection (oriental ceramics, 1911), are among the better known published catalogues. The firm of Seligman and Rey sent

personally selected and hand assembled albums of photographs to Henry Walters that depict their offerings, as did George Robertson Harding (Sevres porcelains), Raoul Heilbronner (ancient and decorative arts) and Dikran Kelekian (Islamic ceramics and Egyptian objects).

*Submitted by Elissa O'Loughlin, Senior Conservator*



Apple Blossoms, Léon Bonvin 1863; watercolor on paper, 4" x 3¾" (WAM 37.1507).



## Guggenheim Museum: *From the Archives: Artist Awards and Acquisitions, 1956-1987*

*From the Archives: Artist Awards and Acquisitions, 1956-1987*  
Sackler Center for Arts Education  
Guggenheim Museum  
December 3, 2011–July 16, 2012



Since its inception in 1937, the Solomon R. Guggenheim Foundation has demonstrated a steadfast commitment to supporting artists and, in Solomon R. Guggenheim's own words, the "promotion and encouragement of art and education in art, and the enlightenment of the public." [\*From the Archives: Artist Awards and Acquisitions, 1956-1987\*](#) presents selected exhibitions from three successive award series that underscore these commitments—the Guggenheim International Awards and Exhibitions, the Theodoron Awards, and the Exxon Nationals and Internationals.

### *The Guggenheim International Awards and Exhibitions, 1956-1971*

The Guggenheim International Award was established with the intention of creating major contemporary art prizes that would gain international prestige, to stimulate public interest in contemporary painting, and to encourage artists throughout the world. The Guggenheim International Award experienced several different transformations over its fifteen-year lifespan. The first three awards and their accompanying exhibitions (in 1956, 1958, and 1960) were presented with the cooperation of juries (selected from

international organizations of art museum directors, art critics, and artists), and featured works of art created within a three-year period prior to the award year. Artists who were granted awards received unrestricted prizes, ranging from \$1,000

to a grand prize of \$10,000. The 1964 Guggenheim International Award was organized by the Solomon R. Guggenheim Museum, with the assistance of an international panel responsible for selecting the award recipients. Beginning in 1967, the series was renamed the Guggenheim International Exhibition,

with funds redirected towards acquiring artworks from the exhibitions for the Foundation. The final Guggenheim International Exhibition took place in 1971.

### *The Theodoron Awards, 1969-1977*

The Theodoron Awards were initiated in 1969, when a grant from Theodoron Foundation (an anonymous foundation) enabled the Guggenheim Museum to exhibit and acquire artworks by young, promising artists for its permanent collection. The artists selected were not well known to New York; the majority had neither received a solo exhibition nor had gallery representation. Nine Americans and Europeans participated in the first exhibition, which featured multiple examples of each artist's work. The grant enabled the Guggenheim Museum to purchase one work from every artist for the museum's permanent collection. The procedure was repeated in

1971, this time with ten participating American painters and sculptors. The final Theodoron Award and exhibition was presented in 1977 with nine American artists.

### *The Exxon Nationals and Internationals, 1978-1987*

As with the earlier Theodoron Awards, the intention of the Exxon Nationals and Internationals was to highlight the work of an emerging generation of artists, many of whom had little or no museum exposure, and to acquire one piece by each for the Guggenheim Museum's collection. Launched in 1978 with the support of the Exxon Corporation, the museum inaugurated this new series of exhibitions that alternated on an annual basis between presentations of American art and art produced in another selected country. The Exxon Series featured eight exhibitions organized largely by the Guggenheim Museum from 1978 to 1987. In addition to the four exhibitions that highlighted young artists in the United



States, there was one exhibition each for emerging talents in the United Kingdom, Italy, Australia, and France.

The exhibition, co-curated by the archives and education departments, provides an overview of artists within these award exhibitions and resulting acquisitions through historical photographs, catalogues, audio and video clips, and

*(Continued on page 16)*

Guggenheim (Continued from page 15)

ephemeral materials. Items in the exhibition are from the [Exhibition records](#), [Department of Public Affairs press releases](#), [Film collection](#), [James Johnson Sweeney records](#), [Reel to Reel collection](#), and photography department files. The processing of the Exhibition records and James Johnson Sweeney records was generously funded by the NHPRC. The digitization of the radio

series "Round and About the Guggenheim" (part of the Reel to Reel collection) was generously donated by WNYC Archives, New York Public Radio.

On the occasion of the last Exxon exhibition, Diane Waldman, curator, wrote: "The primary goal . . . has been to present the young artist, the artist in the formative stages of development. While this

ambition courts both success and failure, we feel the risks are eminently worthwhile. It is our hope to renew this . . . to welcome another generation of young artists to our program and to provide them with a broader forum for valuable dialogue."

*Photographs by Kristopher McKay. ©The Solomon R. Guggenheim Foundation, New York. Used with permission.*

## Edward Steichen Archive now Available at The Museum of Modern Art

The Edward Steichen Archive is now available in The Museum of Modern Art Archives: the finding aid is searchable [online](#) from any Internet-enabled device; the physical materials can be consulted, [by appointment](#) at the MoMA Queens Archives Reading Room.

The Edward Steichen Archive was assembled from 1968 to 1980 in the Museum's Department of Photography, of which Steichen (1879-1973) served as Director from 1947 to 1962. Designed as a study resource on Steichen's life and creative output as painter, designer, photographer, museum professional, and film-maker, the Archive includes original correspondence, photographs and sketches, still and moving images, sound recordings, tear-sheets and other materials.

The Edward Steichen Archive consists of deliberately selected primary and secondary materials (a so-called artificial collection) about his personal and family life; his work in painting, design, photography, museum administration, exhibition organization, horticulture, and film; his contact with and promotion of modern artists in the United States; the awards and citations he received; and documentation of all these activities in print and on television, radio, and film.

The Archive was created by Grace M. Mayer, who began her career in the Department of Photography as Assistant to the Director in 1959 and became Curator of Photography in 1962. She



*Edward Steichen Photography Study Center. The Museum of Modern Art, New York, 1967. Reports and Pamphlets, 1960s. The Museum of Modern Art Archives, New York.*

retired in 1968, returning to serve as Curator of the Edward Steichen Archive until the mid-1980s.

Unique to the Archive are documentation from the 1980s of Steichen's paintings that is the closest to a catalogue raisonn e currently available on these works; information on and extensive photographic documentation of his delphinium breeding; and installation photographs by Apeda Studio of the flight-themed photomurals he created for the Men's Smoking Room at the Center

Theater, Radio City, since dismantled. Also notable are the many portraits taken of Steichen, for publication and as gifts to him and Joanna Steichen, by a range of notable 20th century photographers including Henri Cartier-Bresson, Bruce Davidson, Lotte Jacobi, Wayne Miller, Irving Penn, and Milton Rogovin. For additional information about the project, contact Celia Hartmann, Project Assistant Archivist, [Celia\\_Hartmann@moma.org](mailto:Celia_Hartmann@moma.org); read about some of the material in the Archive on the [Museum's blog](#), Inside/Out.



## The Craft and Folk Art Museum (CAFAM) Announces Launch of Online Finding Aid indexing 32 years (1965-1997) of CAFAM Archives

**What:** The Craft and Folk Art Museum (CAFAM) has played (and continues to play) an important role in the development of the Los Angeles art scene and, particularly, in the appreciation of both fine contemporary craft and international folk art.

The documents of CAFAM's contributions in its first 32 years are now available in the CAFAM Records, 1965 – 1997, housed in UCLA Library Special Collections, and an index is available online: <http://www.oac.cdlib.org/findaid/ark:/13030/kt5f59s1km/>

Former CAFAM librarian Joan Benedetti, working with the Special Collections staff, has completed the 14-year task of creating a keyword-searchable online finding aid now accessible to scholars worldwide in fields including art history, contemporary crafts, folk art, product design, world arts and cultures, folklore, museum studies, library and information studies, women's studies, and studies of Los Angeles, among others. This finding aid provides an index to the contents of the 6,208 folders in the 550 document boxes that hold the records. Individual sections of the finding aid include "scope notes" that describe or offer background on that particular section.

In 1965 Edith Wyle and her business partner, Bette Chase, opened an innovative gallery and restaurant called The Egg and the Eye. (The "Eye" referred to the gallery, and the "Egg" to the restaurant, which served more than 50 kinds of omelets.) History was created, and in 1973 Wyle began to turn the successful enterprise into a full-fledged museum. Economic woes forced the museum to close temporarily at the end of 1997 with the consequent dismantling of the permanent collection, the donation of the museum library to the Los Angeles County Museum of Art, and the gift of 32 years of staff files, comprising the museum's archives, to UCLA Library Special Collections. These latter

institutional records, which include correspondence, memos, minutes of board and staff meetings, announcements, clippings and press releases, newsletters, posters, blueprints, memorabilia, slides and photographs, audiotapes, videotapes, and films, can be accessed by appointment by calling UCLA Library Special Collections at (310) 825-4988. The finding aid is available through the Online Archive of California.

**Where:** <http://www.oac.cdlib.org/findaid/ark:/13030/kt5f59s1km/>

**Who:** The Online Archive of California provides free public access to detailed descriptions of primary resource collections maintained by more than 200 contributing institutions including libraries, special collections, archives, historical societies, and museums throughout California and collections maintained by the 10 University of California campuses.

The Craft and Folk Art Museum (CAFAM), located on Los Angeles' historic Museum Row, is the city's only institution exclusively dedicated to celebrating craft and folk art. CAFAM works to recognize emerging artists and make art accessible to all audiences, serving as a forum in which art can be presented and described by the artists and communities who create it.

### Highlights from the CAFAM Archives:

Memorabilia from The Egg and The Eye Gallery days: a prospectus for the gallery that was sent out to potential shareholders; hundreds of photographs of the gallery, which gave the furniture maker Sam Maloof his first one-man show in 1966 and mounted 185 exhibitions of folk art and contemporary crafts from all over the globe during 1965 – 1975; a



*Edith Wyle, founder of CAFAM. Courtesy of CAFAM.*

"Collector's Item" box sold by the gallery containing a small plastic bag of dried herbs, "Rodessa's Fines-Herbes," together with an omelette recipe using the herbs, photographs and brief text describing the folk art collection of painter Lee Mullican and his wife, Luchita, and a 45 rpm record, "Songs of the Eskimos"; and items bearing the gallery's famous logo, which was created by graphic designer Milt Zolotow.

Files of the "PET (Preserving Ethnic Traditions) Project," thus named because it was a favorite of CAFAM's founder, Edith Wyle. Staff worked with volunteers from the Junior League as well as graduate students from UCLA's Department of Folklore to locate traditional folk artists in the L.A. area. Over a four-year period, 28 artists from 27 craft traditions were documented with color slides and audio recordings, all of which are preserved in the archives.

Documentation of 142 exhibitions presented by the Craft and Folk Art Museum during 1975 – 1997, files from

*(Continued on page 18)*

CAFAM (Continued from page 17)

hundreds of complementary education programs for children and adults, and all of the accompanying publicity and publications. A single exhibition's progress can be followed from grant proposals through curatorial correspondence; records of the registrar, educator, and installation designer; announcements; posters; invitations to openings; photographs of receptions; exhibition catalogues; volunteer and docent participation; visitor comment logs; press releases and newspaper reviews; and travel across the U.S. and around the globe.

Two documentary films were produced: one, "Magic in the Afternoon," of the 1981 Festival of Masks, the weekend event that during 1976 – 1995 annually took over Hancock Park across the street from the museum and involved numerous ethnic community groups in performances, mask-making, and food booths at a time when Los Angeles was only beginning to realize its diversity. Another film, "Murals of Aztlan: Street Painters of 'East Los'" recorded the progress over a six-week period from blank wall-sized canvases inside the CAFAM galleries to dramatic wall murals done by nine Chicano artists, who worked at scheduled intervals so that visitors could interact with them.



Original logo for *The Egg and The Eye*, designed by Milton Zolotow in 1965. Courtesy of CAFAM.

### About the Craft and Folk Art Museum

The Craft and Folk Art Museum (CAFAM) champions cultural understanding by presenting exhibitions and programs that bridge local and global cultures, and inspire a sense of inquiry and creativity within all people. Located on Los Angeles' Museum Row it is the city's only institution exclusively dedicated to

celebrating craft and folk art. CAFAM works to recognize emerging artists and make art accessible to all audiences, serving as a forum in which art can be presented and described by the artists and communities who create it. All exhibitions and public programs are developed in close collaboration with community cultural groups to ensure authentic expression.

In addition to the exhibitions on view, CAFAM hosts the Shop@CAFAM, an on-site and online shopping experience that purveys fair-trade art and handicrafts from local and global artists and artisans who are rooted in both traditional and contemporary craft.

**Location and Contact:** 5814 Wilshire Boulevard (at Curson) Los Angeles, CA 90036 | 323.937.4230 | [www.cafam.org](http://www.cafam.org)

**Parking:** There are three large public parking lots within a block of CAFAM, as well as two-hour street parking.

**Hours:** Tuesday - Friday: 11am - 5pm; Saturday & Sunday: 12pm - 6pm

**General Admission:** Members FREE; General \$7; Students and seniors \$5; Children under 10 FREE; First Wednesday of every month FREE

## Metropolitan Museum of Art Archives Releases Oral Histories

This year The Metropolitan Museum of Art Archives opened for research transcripts of oral history interviews conducted with thirteen former and current Museum Trustees, staff and associates. The interviewees are:

- Herbert Brownell (Outside Counsel, 1960s-1980s)
- Walter Burke (Trustee, 1980-1997; Trustee Emeritus, 1997-present)
- Roswell L. Gilpatric (Trustee, 1964-1984; Trustee Emeritus, 1984-1996)
- James R. Houghton (Trustee, 1982-1998; Chairman of the Board of Trustees, 1998-2011; Trustee Emeritus, 2011-present)
- Clare Le Corbeiller (Curator, 1967-2000)
- William B. Macomber (President, 1978-1986)
- Harvey Murton (Armorer, 1929-1972)
- Joseph V. Noble (Operating Administrator, 1956-1966; Vice-Director for Administration, 1966-1970)
- Harry S. Parker III (Vice Director for Education, 1971-1973)
- James Parker (Curator, 1954-1993)
- Kevin Roche (Master Planner and Architect, 1967-2000s)
- Carl Spielvogel (Trustee, 1984-2004; Trustee Emeritus, 2005-present)
- Edith A. Standen (Curator, 1949-1970; Curator Emeritus, 1993-1998)

In 1993 the Museum embarked on a program to create an oral history of the institution as seen through the eyes of those people who know it well and have helped to shape it. Transcripts of additional interviews in this series will be made available to qualified researchers over time, consistent with restrictions established by the interviewees and as the processing schedule of the Archives permits.

Please send requests for access, along with a brief summary of the research project, an outline of sources already consulted and a curriculum vitae or resume to [archives@metmuseum.org](mailto:archives@metmuseum.org). For additional information regarding The Metropolitan Museum of Art Archives please visit <http://libmma.org/portal/museum-archives/>.

## MFAH Archives Adds Tutankhamun Treasures Online Slideshow

By Kathryn T Jones, processing archivist



A young visitor, exhibition catalogue in hand, examines a statuette of gilt hardwood representing the hawk-headed god Hor-khenty-khem. Photograph by Hickey & Robertson.

The Museum of Fine Arts, Houston Archives recently added a new slideshow to its web page: *Treasures from Egypt's Golden Age*. The slideshow features archival images from the 1962 exhibition *Tutankhamun Treasures* and serves as a companion to the museum's current exhibition, *Tutankhamun: The Golden King and the Great Pharaohs* which runs through April 15, 2012. *Tutankhamun Treasures*, curated by the Department of Antiquities of the United Arab Republic, was sponsored by the American Association of Museums and circulated by the Smithsonian Institution.

Nearly half a century ago, *Tutankhamun Treasures* traveled to 15 US museums including the MFAH; it marked the first time the treasures from the tomb of King Tut had traveled outside Egypt. The inner tomb, hidden by debris for more than 3,000 years, had only been discovered in 1922 during an exploration of the Valley of Kings at Thebes. The Egyptian Museum in Cairo allowed the objects to travel in order to raise funds to save the temple of Abu Simbel, built by Ramses II, which faced destruction under 200 feet of water from the construction of

the Aswan High Dam. Visitors to MFAH's South Garden Gallery in March of 1962 found on display 34 objects including a miniature gold coffin, a gold walking stick, an amuletic collar in sheet gold representing a winged cobra, and a gold dagger and sheath found in the wrappings of the mummy.

The current exhibition features more than 100 art objects, including many which have never before left Egypt, and also includes more than 50 additional objects from the tomb of King Tut such as the golden sandals found on the boy king's mummy; a gold coffinette that held his stomach; golden statues of the gods; and King Tut's rings, ear ornaments, and gold collar.

Visit MFAH Archives [online exhibitions](http://www.mfah.org/research/archives/archives-archival-exhibitions/) (<http://www.mfah.org/research/archives/archives-archival-exhibitions/>) page to view the Tut slideshow, as well as these additional online exhibitions: *Moments from MFAH History*; *A House Becomes a Museum: Bayou Bend and Miss Ima Hogg*; *Maurice and Winifred Hirsch: World Travelers and Patrons of the Arts*; *Houston's Cultural Coming of Age: Festival of the Arts, October, 1966*; and *The Edward J Wormley Archives: "To Hold Fast to What is Good."*



Here, visitors examine a spouted libation vase of dark blue faience, inscribed with the royal names in white. Photograph by Hickey & Robertson.



## Famed Silversmith Featured in New Collection



Arthur Nevill Kirk at work, date unknown.

Cranbrook Archives (Bloomfield Hills, MI) now features a new collection on their digital database, CONTENTdm. The Arthur Nevill Kirk Collection consists of slides (primarily color), which represent Kirk's work as one of the preeminent 20<sup>th</sup> century silversmiths in the U.S.

At the invitation of George Gough Booth, Arthur Nevill Kirk (1881-1958) arrived at Cranbrook from England in 1927, and began organizing his silversmith shop. In addition to teaching at the Detroit Society of Arts & Crafts, he taught at Cranbrook

School for Boys from 1927-1929, and in 1929, became the first head and resident craftsman of the silver shop at the Cranbrook Academy of Art. In 1933, the Great Depression led to the closure of his shop. Kirk stayed in Michigan, taking commissions (mainly churches) and teaching at Wayne State University. Known primarily for his ecclesiastical designs, Kirk produced the majority of silver pieces for Christ Church Cranbrook, including crosses, chalices, and candlesticks. Kirk also continued to execute commissions for George Booth,

and his 1940 Triptych, part of the Cranbrook Art Museum's permanent collection, is considered one of their *100 Treasures*.

This digital collection highlights Kirk's work at Cranbrook, as well as pieces from outside commissions. Related documentation can be found in the George Gough Booth Papers, the Arthur Nevill Kirk Papers (including materials on loan from Kirk's daughter), and the Cranbrook Foundation Records. For more information, visit [www.cranbrook.edu/archives](http://www.cranbrook.edu/archives).



Altar Cross ca 1935. Silver and enamel with semi-precious stones. Currently on loan to the Cranbrook Art Museum (T2002.18).

## Artist Oral History Initiative at The Museum of Modern Art

The Artist Oral History Initiative is centered on the Museum's unparalleled collection and the artists whose work has a prominent presence in it. The ambition of this initiative is to, whenever possible, film the interviews in the galleries or in the curatorial study centers where works by the artist are viewed and discussed during the interview.

By filming the interviews and making use of a variety of digital technologies we hope to make the results of the project available in a variety of formats—such as on

the Museum's website, as well as a research resource in the MoMA Archives. We believe this not only provides an incomparable opportunity to discuss in-depth the works in our collection, but it would also greatly enhance the MoMA Archives' documentary material with first hand observation, recollections and reflections.

With curatorial input, we selected and invited thirteen artists to participate. Of the thirteen, seven artists accepted the invitation. To date we have interviewed

Yvonne Rainer, Dan Graham and Vija Celmins. In January we are looking forward to interviewing Yoko Ono and Ed Ruscha; and in February Jim Rosenquist and Vito Acconci will be adding their voices to the initiative's collection. We may also add two other artists yet to be announced before the completion of the project.

The Artist Oral History Initiative recently received mention in [The Art Newspaper](http://www.theartnewspaper.com).

## Artists' Records in the Archives: Report from New York City



*La salle de traitement des archives. Archives processing room. 2011. Denis Lessard processing the historical records of Centre des arts actuels Skol, Montreal, Canada in the gallery, with the help of intern Aldis Snorraddottir. Photographer: Benoit Pontbriand.*

The symposium, “Artists’ Records in the Archives,” was held in New York City on October 11th and 12th, 2011 at the New York Public Library and the Fashion Institute of Technology. The symposium was sponsored by the Archivists Round Table of Metropolitan New York, the local archives professional organization in New York City, during its annual New York Archives Week. It was organized to address the relationships among artists’ records, artwork, and artists; the significance of artists’ records in archives for scholars and curators; and how archivists and special collections librarians manage artists’ records in their repositories. Eight sessions featuring twenty-seven presenters spoke on these topics over the two-day period. Many Museum Archives Section members were represented among the presenters and attendees.

The idea for this symposium emerged out of very practical concerns. As an archivist working at the Guggenheim Museum, I work with collections of institutional records. Within these collections are records created by artists, such as correspondence, exhibition proposals, notes, annotated brochures, catalogues, and exhibition invitations. Some are

handwritten, some are typed with a signature, and many bear witness to the creative process, often including sketches, doodles, and other notations. In the context of these larger institutional collections, it is often difficult to know what to do with these documents. Should they be treated just like any other document or should they be given more attention in regard to processing decisions and preservation? It became clear to me that the need to process a large quantity of records

in an efficient and systematic manner was at odds with the need to consider and assess the value of each individual document.

In 2008, in order to explore how the archives of different arts organizations were treating artists’ records, I conducted a survey of institutions with major holdings of artists’ records, including museums, historical societies, universities and non-profits. The goal of the survey was to determine best practices when dealing with artists’ records, particularly if preservation measures are needed, or when researchers come into contact with the material. The survey results led to email interviews and further discussions with archivists. My survey demonstrated that there was clearly no general or “best” practice when it came to dealing with artists’ records. There was, however, great interest in discussing this topic, as my concerns were shared by many. One goal of this symposium was to begin this discussion through presentations and panels. Presentations on processing and managing artists’ records focused on the issues present when distinguishing between art and archival records, the opportunities presented by collaborative processing and collection development

models, and the challenges of managing artists’ legacies. The image pictured here highlights a project discussed during the presentation “Art of the Possible: Processing an Artist-Run Centre’s Archives” by Denis Lessard, where the processing of the historical records of Centre des arts actuels Skol was brought into the gallery space for the public to witness and interact with.

A second goal of this symposium was to broaden the discussion surrounding artists’ records and archival collections. In recent years there have been numerous symposia and conferences dedicated to artists’ archives, art history and “the archive,” as well as to the use of archival materials by contemporary artists. While these symposia are crucial, these investigations have been driven almost entirely by art historians and have not included the perspectives of archivists and special collections librarians, who are all significant stakeholders. Among the symposium’s speakers were archivists, librarians, artists, art historians, curators, conservators, and students. It is my hope that the multiple perspectives shared over the course of the symposium will lead to increased dialogue regarding artists’ records in archives in the future among these individuals.

Two projects have emerged out of the “Artists’ Records in the Archives” symposium. The first is that the [Archivists Round Table](#) will be publishing proceedings from the symposium on its website in order to share the symposium presentations with a larger audience; these proceedings will become available this summer. Second, plans for an artists’ records working group have developed. We welcome anyone’s involvement in helping develop this group. We hope that this symposium was only a starting point for discussing and examining artists’ records.

*Submitted by Rachel Chatalbash,  
president@nycarchivists.org*

## Smithsonian Institution Archives Launches a New Website

<http://newsdesk.si.edu/releases/smithsonian-institution-archives-launches-new-website>

September 12, 2011

The Smithsonian Institution Archives announces the launch of its new website, <http://siarchives.si.edu>, with new features and improved access to collections. First launched in 1995, the website has been redesigned to maximize public access to the Archives' rich collections that document the history of the Smithsonian and its role in the arts, science and culture of the United States.

The Smithsonian Archives is the record keeper of the Smithsonian—collecting, preserving and making available the official records of the Smithsonian's 19 museums, nine research centers and the National Zoo.

Visitors to the new website will have access to a number of new features:

- A new Collections Search feature that provides online access to all Archives' records cataloged to date with the ability to download media for free personal and educational use, as well as to make reference requests directly from the Archives' collection guides.
- Dedicated pages on the history of each Smithsonian museum and research center, as well as resources on the overall history of the Smithsonian, including a timeline of events in Smithsonian history and historic pictures of the Smithsonian.
- Access to more than 4,000 finding aids, which serve as guides to the Archives' collections, and have been optimized for search to help the

public more easily explore the 35,000 cubic feet of records held by the Archives.

- New online forums for the public to ask reference questions and get tips on collections care and records management from Archives staff.

Smithsonian Secretary Samuel P. Langley.

Additional history features allow visitors to explore key endeavors in which the Smithsonian made major contributions—such as 150 years of scientific research in Latin America and the preservation of endangered species. Furthermore, educators can easily access primary sources on major events in American



"I am delighted with this new window into the extraordinary research resources held in the Smithsonian Archives," said Anne Van Camp, director of the Archives. "We invite the public to find and use these treasures in new and exciting ways and to share with us what they discover and learn."

Access to the Archives' resources and online exhibitions has been improved for easier navigation. In addition to providing access to all of the Archives' cataloged collections, the new Collections Search features more than 5,000 digitized photographs and documents, including the will of James Smithson, who left his fortune to the United States in order to found the Smithsonian Institution, and letters from the Wright Brothers discussing aeronautics with former

history, related curriculum guides and recorded lectures.

In addition to improved collections access, the Archives has increased the opportunities for visitors to interact with staff and acquire a behind-the-scenes look at the collections and practices at the Archives. The Archives' popular blog, *The Bigger Picture*, will continue to share intriguing stories about the history of the Smithsonian, as well as archival tips and case studies about the challenges the Archives faces preserving this rich history. Visitors can also stay in touch with the Archives on popular social media channels, including the Flickr Commons, which features photography collections.

Night Kitchen Interactive of Philadelphia designed the new website for the Archives.

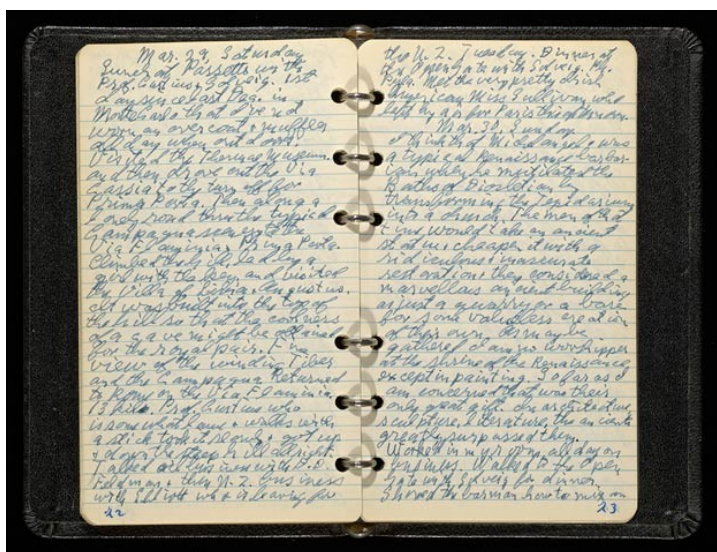


## News from the Getty Research Institute

Some time has passed since the Getty Research Institute has reported on its activities in these pages. The following is a summary of some recent acquisitions, an exhibition, and grant-assisted projects from the past couple of years.

### New acquisition: J. Paul Getty Diaries

The Getty Institutional Archives acquired all of the known volumes of J. Paul Getty's diaries, dating from 1938–1976. The 29 handwritten notebooks (1938–46 and 1948–76) contain daily accounts of J. Paul Getty's travels, business dealings, and art acquisitions, and provide insights into his personality, politics, relationships, tastes, and values. The diaries illustrate Getty's relations with people in the art world and illuminate how he developed the collections of decorative arts, antiquities, paintings, and sculpture that evolved into the J. Paul Getty Museum. All of the diaries have been digitized and are available online. They were also highlighted in an article in the *New York Times*. ([Blog](#)).



J. Paul Getty Diaries excerpt for March 29–30, 1952. Institutional Archives, The Getty Research Institute (2010.IA.16).

### New acquisition: Robert Mapplethorpe Archive

Curators, registrars, and archivists from the Los Angeles County Museum of Art, the J. Paul Getty Museum, and the Getty Research Institute collaborated on the joint acquisition of the Robert Mapplethorpe Archive from the Robert Mapplethorpe Foundation. The acquisition provided an interesting case study for a large collection that has shared responsibilities between two museums and an archival repository. The materials co-owned by the two museum feature 1,900 limited edition photographs and other works of art. The

archival material was donated to the Getty Research Institute, and it includes dozens of Polaroids, and more than two hundred unique works of art, including drawings, hand-painted collages, and assemblages, some of which combine found objects with photographs or Polaroids. Dating before 1975 and overshadowed by the power of his later large-format photographs, these early works are largely unfamiliar in spite of the importance they hold in understanding the artist's formative years. The archives also provides comprehensive coverage of Mapplethorpe's artistic and commercial career and holds several thousand photographs of non-edited and commercial work, test prints, and variants. Exhibition information, inventories, press clippings, interviews, videotapes, and publications record, among other events, the landmark 1990 Cincinnati trial. ([Press release](#), [web page](#), [blog](#)).



Robert Mapplethorpe (American, 1946–89) c. 1970. Black and white photograph with mixed-media collage. Getty Research Institute. Promised gift of the Robert Mapplethorpe Foundation. © Robert Mapplethorpe Foundation. Used by permission.

### New acquisition: Ed Ruscha's "Streets of Los Angeles" archive

The Getty Research Institute and the J. Paul Getty Museum have acquired a major collection of over seventy photographs by artist Ed Ruscha, together with the artist's "Streets of Los Angeles" archive. Included are thousands of negatives, hundreds of photographic contact sheets, related documents, and ephemera. This collection of unique archival material relates to the renowned L.A. artist's extensive photography of Sunset and Hollywood Boulevards. The archive begins with the rich trove of photographs and maquettes made for Ruscha's 1966 book,

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*Every Building on the Sunset Strip*, perhaps the iconic representation of one of the city's key landmarks. These are joined by the photography of Hollywood Boulevard, undertaken in 1973 and 2003 and published in the portfolio *Then and Now* (2005). Presently on deposit, the promised gift portion of the iconic L.A. artist's archive consists of Ruscha's ongoing documentation of various thoroughfares of his adopted city. The Ruscha archive adds substantially to the Research Institute's holdings of archives on Los Angeles artists, galleries, and collectors. ([Press release](#), [web page](#)).



Test prints for *Sunset Strip* portfolio, Ed Ruscha, photographs, 1966; portfolio, 1995. © Ed Ruscha. Getty Research Institute.

## New acquisition: Harald Szeemann Papers and Library

As the largest single archival collection ever acquired by the Getty Research Institute, the Harald Szeemann Papers and Library is an essential and significant resource for the study of 20th century art and art history. Perhaps the most famous curator of the post-World War II era, Szeemann was an ardent advocate of modern and contemporary art, from Dada, surrealism, and futurism, to conceptualism, postminimalism, performance art, and new forms of installation and video art. The collection contains a comprehensive record of Szeemann's correspondence with major artists, curators, and scholars from the late 1950s until his death in 2005, as well as significant collections of material from the early 20th century. It encompasses approximately 1,500 linear feet of archival research files, containing letters, ephemera, prints, drawings, floor plans, date books, videotapes, and a complete photographic record documenting Szeemann's projects and the artists with whom he was associated. His thirty thousand-volume library comprises rare monographs, artists' books, and

limited edition publications, as well as specialized collections on topics ranging from anarchism, science fiction, and pataphysics to other lesser-known artistic movements. ([Press release](#), [web page](#), [blog](#)).



Harald Szeemann. Photo: Ingeborg Lüscher. Getty Research Institute.



Andra Darlington (Head of Special Collections Cataloging) and Nancy Enneking (Head of Institutional Records and Archives) get down and dirty packing the Szeemann Papers in Maggia, Switzerland. Photo: Getty Research Institute.

## Exhibition: *Greetings from L.A.: Artists and Publics, 1950–1980*. 1 October 2011–5 February 2012 / Berlin: 15 March–10 June 2012

Beginning in the 1950s, Southern California saw the emergence of newly diverse audiences for art. While gallerists cultivated collectors, Beat artists Wallace Berman and George Herms distributed handcrafted works among friends. Others, including Chris Burden, exploited the mass media to circulate their work. Art schools became innovative forums for artists such as Judy

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Chicago and John Baldessari. Social and political movements that championed peace and feminism mobilized artists to take their messages to the streets. Drawn from the Getty Research Institute's archives of Los Angeles art, this exhibition features photographs, ephemera, correspondence, and artwork—many on view for the first time—that reveal how these artists disseminated their works to a broader public. This exhibition will be on view at the Martin-Gropius-Bau Berlin from March 15 through June 10, 2012, together with the J. Paul Getty Museum's exhibition, *Pacific Standard Time: Crosscurrents in L.A. Painting and Sculpture, 1950–1970*. <http://www.getty.edu/pacificstandardtime/exhibitions-and-events/greetings-from-l-a/>.



Hard Edge group exhibition with works by Ronald Davis and Judy Chicago at Rolf Nelson Gallery in Los Angeles, May 1964. The Getty Research Institute, Gift of Rolf G. Nelson (2010.M.38.2).

### Grant-assisted Projects

The Getty Research Institute has undertaken a number of digitization and archival description projects with the assistance of outside funding. Four of these projects are described below. The first two are largely completed, and the second two are in progress.

#### ***Digitizing Photographs by Julius Shulman and Alexander Liberman (largely completed)***

A collaboration between ARTstor and the Getty Research Institute provided for the outsourced digitization of 6,500 photographs of modern Southern Californian architecture by Julius Shulman and 1,500 photographs of 20<sup>th</sup> century artists by Alexander Liberman. Images supporting study and teaching will be available for download from ARTstor and the Getty Research Institute's website. Free licensing of higher resolution images for academic publishing will be available through ARTstor. The images will be available from ARTstor and in the Getty's digital library repository later this spring.



Picasso in his studio with paintings. Getty Research Institute. Alexander Liberman photography archive (2000.R.19).

#### ***Uncovering Archives and Rare Photographs: Two Models for Creating Accession-level Finding Aids Using Archivists' Toolkit (completed).***

Funded in part by the Council on Library and Information Resources (CLIR) from January 2009 through September 2010 as part of their "Cataloging Hidden Special Collections and Archives" initiative, this project resulted in new online finding aids and enhanced catalog records for a diverse range of materials including letters, manuscripts, artists' books, audio and video recordings, drawings, printed ephemera, slides, stereographs, and thousands of 19<sup>th</sup>- and early 20<sup>th</sup>-century photographic prints. The larger goal of the project was to develop and test new tools, procedures, and workflows for more efficient processing in the future. The grant also made possible a one-day colloquium held on September 23, 2010 for Los Angeles area archivists entitled "Colloquium on Innovations in Archival Processing."

The seven archival collections selected for this project document intersections of art and language in the 20<sup>th</sup> century. The collections are of great research value to scholars across disciplines, from art history to literature to cultural studies to technology. The seven collections are listed below, with links to the finding aids:

[Arthur Petronio papers, 1919-1971](#) (accession no. 980053)

[Coracle Press records, 1953-2008 \(bulk 1975-2001\)](#) (accession no. 880024)

[David Antin papers, 1954-2006](#) (accession no. 2008.M.56)

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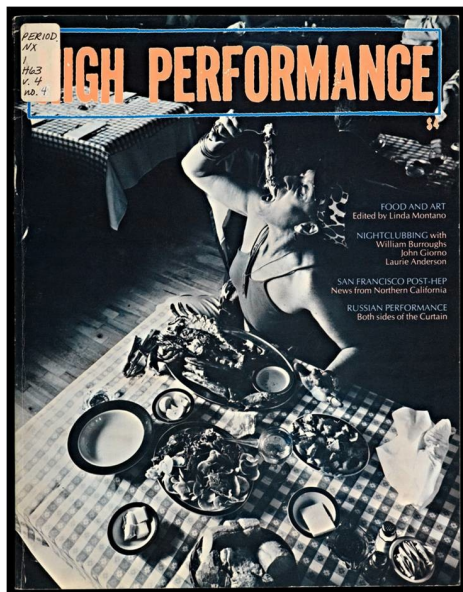
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[Jasia Reichardt correspondence, 1956-1987](#) (accession no. 890143)

[Lettrist movement papers, 1949-1988](#) (accession no. 900263)

[Michael Corris papers of the Art & Language New York group, 1965-2002](#) (accession no. 2003.M.32)

[High Performance magazine records, 1953-2003](#) (accession no. 2006.M.8).



Cover of *High Performance* magazine, issue 16 (v.4, no.4; Winter 1981-1982). Getty Research Institute. *High Performance* magazine records, 1953-2003 (2006.M.8).

The grant also allowed the Getty to expand access to existing rare photograph collections by repurposing existing legacy inventories. Depending on the size of the collection, the existing image list was used as the basis of a finding aid created in Archivists' Toolkit; transformed into a searchable PDF and linked to the catalog record; or entered into the catalog record itself. The rare photograph collections selected for this project document cities, sites, and peoples from around the world, with a focus on Asia and Latin America. Listed below are the largest collections with links to new online finding aids. The project also resulted in a new Excel template for creating future image lists that can be easily ingested into Archivists' Toolkit and transformed into online finding aids:

[Albums of Indochina, 1932-1936](#) (accession no. 2001.R.21)

[Cities and sites collection, circa 1850-circa 1949](#) (accession no. 96.R.34)

[Cities and sites glass stereograph collection, 1854-circa 1880](#) (accession no. ZSG2)

[Mexican carte-de-visite portrait album from the era of Maximilian and Napoleon III, circa 1858-circa 1870](#) (accession no. 92.R.8)

[Middle Eastern and North African views and portraits, circa 1870-circa 1900](#) (accession no. 93.R.72)

[Portraits of Peruvians, circa 1855-circa 1939](#) (accession no. 96.R.85)

[Robert B. Fisher collection of views of Europe, circa 1850-circa 1920](#) (accession no. 94.R.30)

[Souvenir of Java, 1860-1890](#) (accession no. 2002.R.6)

[Tour in Algeria, 1872](#) (accession no. 93.R.33)

[Tsingtau, 1898-1903](#) (accession no. 2002.R.37)

[Views and peoples of Algeria, circa 1867-1868](#) (accession no. 2002.R.9)

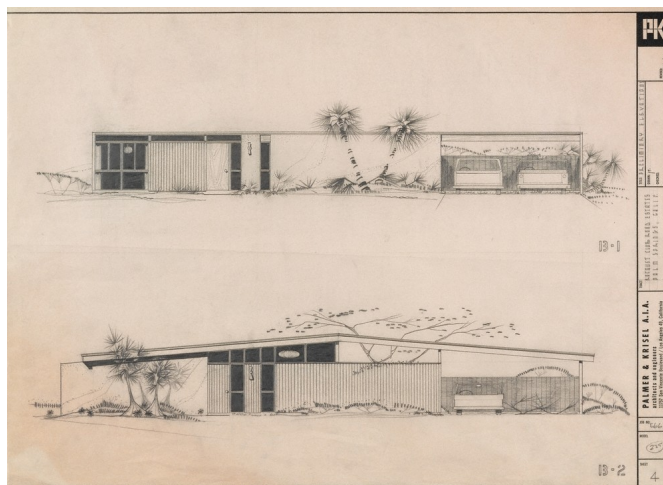
[Views of Asia Minor, 1860-1890](#) (accession no. 2002.R.44)

[Views of India, 1860-1890](#) (accession no. 90.R.42)

[Vues et photographies France, étranger, 1898](#) (2003.R.1)

### **Open Plan, Open Access: Increasing Researcher Access to Modern Architectural Records (in process)**

Funded in part by the Council on Library and Information Resources (CLIR) from January 2011 through September 2012 as part of their "Cataloging Hidden Special Collections and Archives" initiative, this project will result in new online finding aids for two large collections of architectural records: the papers of Southern California architects Ray Kappe and William Krisel. Both archives document the Modernist goal of creating housing that is well-designed yet affordable. Incorporating project files, drawings, photographs, models and ephemera, these archives reflect the development of modern open-plan residential architecture in the second half of the twentieth century, especially in Southern California.



Architectural drawing by William Krisel. Getty Research Institute (2009.M.23).

The larger goal of the GRI project is to develop and test a new template for describing architectural records in finding aids according to an intellectual, rather than physical, arrangement. To ensure that the new template meets the needs of

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researchers, project staff will collaborate with an advisory committee of architectural historians who will gather for meetings at the beginning, middle and end of the project. ([Kappe finding aid](#), [Kappe blog post](#)).

**Living the American Dream: Housing and Urban Development in Los Angeles, 1936-1997 (in process)**

With support from the National Historical Publications and Records Commission (NHPRC), the Getty Research Institute will digitize and make freely available online 60,500 images selected from two unique photographic collections that document the growth of housing and urban development in Southern California and the Midwest between 1936 and 1997. These collections are the photographs and negatives made by Leonard Nadel for the Los Angeles Housing Authority (2,500 images) and the largest series (Series IV) of the Julius Shulman Photography Archive (58,000 images). Together, the work of these two visual historians documents the region's development as well as the living conditions of both affluent and disadvantaged populations. By juxtaposing their contrasting views, both collections stand out as important records of the shared social history of Los Angeles. The two-year project (July 2011 – June 2013) will use cost effective methods to produce the digital reproductions and to make them freely available on the Internet and discoverable from a number of internal and external paths of access.



Leonard Nadel, 1217 1/2 Mateo Street at Santa Fe, (Los Angeles, Calif.), 1950. Getty Research Institute. Leonard Nadel miscellaneous papers, 1947-1997 (2002.M.42).



Julius Shulman, Van de Kamp's Coffee Shop (Los Angeles, Calif.), Welton Becket Associates, 1952. Getty Research Institute. Julius Shulman Photography Archive (2004.R.10).

## The Children's Hospital Boston Archives Unveils a History Wall Exhibit

The Children's Hospital Boston Archives is pleased to announce the completion of the Children's Hospital History Wall. This museum-quality exhibit, unveiled at a ceremony last September, is a tribute to the hospital's dramatic and colorful 142 years. The interactive exhibit features archival film footage and photos, a timeline of significant events in the hospital's history and in-depth panels on major discoveries at Children's including the culturing of the polio virus and the development of chemotherapy, surgery and the largest pediatric research enterprise in the world.

Speakers at the unveiling ceremony included Sandra Fenwick, President of Children's Hospital; Dr. Hardy Hendren III, Chief-of-Surgery Emeritus; Dr. Mark Rockoff, Associate Anesthesiologist-in-Chief and Chairman of the Archives Committee; and special guest Lorraine Sweeney Nicoli. Mrs. Nicoli ushered in the field of pediatric open heart surgery in 1938 when she became the first patient to undergo repair for a patent ductus arteriosus (PDA), a hole in the heart, at age seven.



*Sheila Spalding, Hospital Archivist for Children's Hospital Boston, at the unveiling of the Children's Hospital Boston History Wall exhibit. Lorraine Sweeney Nicoli, is pictured in the background, viewing the wall with her granddaughter.*

The Children's Hospital History Wall is free to the public and can be viewed near the Patient Entertainment Center in the main building at 300 Longwood Avenue

during regular business hours. For more information, visit the Children's Hospital Boston Archives online at [www.childrenshospital.org/archives](http://www.childrenshospital.org/archives).



# Internship Profiles

## Processing Architectural Plans at The Metropolitan Museum of Art

**By Anna Bernhard**

During my senior year at Bates College I attended a practicum in archives taught by the college archivist and promptly caught the archives bug. Two years later, after a stint at Trinity College, Dublin where I received a master's in medieval history, I moved to New York and decided to further pursue my interest in archives and library science. I had the good fortune to meet with the staff at the Metropolitan Museum of Art Archives, and soon after I began working with architectural records held by the Metropolitan and The Cloisters, a branch of the Museum devoted to the art and architecture of medieval Europe. The Architectural Plans Collection contains over four thousand items and I am responsible for the arrangement, item-level cataloging, preservation, and storage of the records. I had taken some architectural history courses in college, but this was my first experience working with primary architectural material and I occasionally felt overwhelmed. Fortunately, I have had guidance and helpful encouragement throughout my experience.

My project began in The Cloisters Archives in Fort Tryon Park where I worked with Michael Carter, The Cloisters' librarian and archivist, to weed out duplicate drawings related to The Cloisters' construction. Michael walked me through local cataloging systems and together we prepared a second set of blueprints for transfer to the Museum Archives at the main Museum building on Fifth Avenue. Once this set was transferred and properly rehoused, I began work on plans of the Fifth Avenue building. This is one of the Museum's largest archival collections and includes fragile blueprints, diazo prints, watercolors, and original drawings. In order to accommodate the diverse, delicate, and frequently oversized



materials in the collection, I had to familiarize myself with preservation and conservation techniques. Adrianna Del Collo and Jim Moske, respectively Archivist and Managing Archivist at the Museum, counseled me in creating logical physical and intellectual arrangements and worked alongside me to create metadata standards. Together we drafted guidelines for processing material using Archivists' Toolkit collections management database.

Throughout the process, I have conducted extensive research regarding the Museum's architectural history to inform narrative description and cataloging. Since construction on the famous Fifth Avenue building began one hundred and thirty-eight years ago, there have been numerous expansions and construction projects resulting in the vast two million square foot structure we are familiar with today. In the years of piecemeal construction, dozens of engineers, designers, and architects have shaped the Museum, including McKim, Mead & White, Richard Morris Hunt, John Russell Pope, and Kevin Roche, John Dinkeloo and Associates. In addition to traditional architectural elevations, sections, and plans by architects and draftsmen, the collection includes furniture and lighting

designs as well as artistic renderings that give a fuller picture of what the Museum experience was like for visitors over the last century. My research has also resulted in an article about the 1926 opening of the Museum's Pompeian Court (<http://www.metmuseum.org/about-the-museum/now-at-the-met/features/2011/today-in-met-history-april-6>), which was published as part of the Archives' series "Today in Met History" on the "Now at the Met" blog on the Museum's newly-redesigned website.

Once fully cataloged, the Architectural Plans Collection will be available for first time use by Museum staff and qualified researchers. My current studies at the School of Information and Library Science at Pratt Institute, where I will be getting an Advanced Certificate in Archives in addition to an MLIS, have dovetailed with my experience at the Metropolitan and the next stage of my work at the Museum will fulfill my practicum requirement. As I move toward a career in archives I feel privileged to have such extensive experience in the field and am looking forward to putting the skills I have learned to work after graduation.

## Two Internships at the Getty Research Institute

By Maggie Hughes and Insley Julier



*From left to right: Getty Research Institute Interns Maggie Hughes and Insley Julier.*

Maggie Hughes and Insley Julier are currently interning in the Special Collections Cataloging section at the Getty Research Institute in Los Angeles, CA. They have completed their MSI and MLIS/MAS degrees at the University of Michigan and the University of British Columbia, respectively. Both have garnered previous experience in museum and art related archives and libraries, but are relishing this opportunity to work at the Getty.

Insley and Maggie have each been assigned processing projects to be completed in the course of their 8½ month paid internship. Maggie is working on the papers of New York-based artist, Sylvia Sleigh, and Insley is processing the papers of the Italian art historian, Luigi Salerno. Maggie's project consists of processing and cataloging the papers of Sylvia Sleigh (1916-2010). Sleigh, a figurative realist painter, was born in the UK and lived in the US from 1961 on. Heavily involved in the feminist movement in New York City during the 1970s, her paintings of nude males in traditional odalisque poses were known to cause a stir and remain the best known of her work.

Correspondence, ephemera, and photographs comprise the majority of the collection. Much of the correspondence is between Sleigh and her first husband, Michael Greenwood, and Sleigh and her second husband, well-known art critic and curator Lawrence Alloway whose papers reside at the Getty. Much of the material relates to Sleigh and Alloway, blurring the line between the couple's personal and professional lives. Collection highlights include the many sketches and discussions of art found in the handwritten and typewritten correspondence, photographs used by Sleigh in studies for and of her works, and women artists' ephemera.

Insley is currently processing the Luigi Salerno Research Papers. Luigi Salerno (1924-1992) was an art historian who lived and worked in Rome, Italy. A prolific author with wide ranging research interests, he published on artists and topics including: Giovanni Lanfranco, Salvator Rosa, Guercino, Caravaggio, Via Giulia, Piazza di Spagna and Italian still life, view and landscape painting. The collection consists of photographs, research notes and correspondence. Some of the most interesting correspondence in

the collection chronicles the relationship between the collector and art historian Denis Mahon and Salerno, capturing their bisecting professional interests and long-standing friendship.

These projects have allowed Maggie and Insley the opportunity to learn about the Getty's acquisition methods, processing policies and procedures, and conservation standards, while also implementing nationally recognized standards and vocabularies, such as, DACS, ULAN, AAT and LCSH. Influencing both interns is Greene and Meissner's well-known article "More Product, Less Process: Revamping Traditional Archival Processing." This minimal processing approach is particularly relevant in their department as the Special Collections Cataloging Section has been consciously moving from the item-level end of the descriptive spectrum toward MPLP over the past several years. Notably, MPLP is on their minds as they decide the level of processing detail for each series in their collections. Both interns will utilize Archivists' Toolkit to generate web-accessible finding aids.

In addition to undertaking their own departmental processing projects as part of the Getty Foundation supported Graduate Internship Program ([http://www.getty.edu/foundation/funding/leaders/current/grad\\_internships.html](http://www.getty.edu/foundation/funding/leaders/current/grad_internships.html)), Maggie and Insley have had the opportunity to participate in activities with twenty-four other interns placed in the Getty Research Institute, Getty Conservation Institute, J. Paul Getty Museum and Getty Foundation. One of the most interesting aspects of the internship is the opportunity to see how archives fit into a much larger institutional setting. Graduate interns regularly attend meetings with staff members from each of these institutions, allowing them to obtain a broad perspective of the functions and activities of archives in the cultural heritage domain.

## Interning at the Cyrus E. Dallin Art Museum

By Christine Sharbrough



I just finished my practicum at the Cyrus E. Dallin Art Museum, located in Arlington, Massachusetts. I interned at the museum during my undergraduate Art History program where I wrote monographs on different aspects of the museum's collections (numismatics, sculpture in the round, bas relief, etc.). I stayed on working as a researcher and when I was looking for a practicum experience to supplement my MSLIS Archival Studies program, the museum agreed.

Cyrus E. Dallin was a sculptor, contemporary, and friend of Daniel Chester French and John Singer Sargent among others. In 1976, a biography/catalog was written by Rell G. Francis entitled

"Cyrus E. Dallin: Let Justice Be Done." This publication served two purposes: to catalog the works of this forgotten artist as well as to chronicle his perseverance in erecting his monumental sculpture of Paul Revere in the North End of Boston.

Rell's papers were donated to the museum in 2010 after his death by his wife. I have the privilege of doing the arrangement and description of his files as well as creating a finding aid. It is fascinating to see inside the mind of the author and all of the information he had on Dallin but did not publish.

It is always a thrill for me to discover the yet undiscovered.

## Postscript

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

Among many other pursuits, Barbara File, has participated in the Attingham Trust programs. Founded on 1952 The Attingham Summer School offers a special insight into one of Britain's greatest contributions to Western art: the country house, together with its collections and landscape setting as well as the development of the royal palace in England. There are now three residential summer programs which have usually been held in Europe, but this year for the first time the Study Programme will be held in the Hudson River Valley. Please go to the website: <http://www.attinghamtrust.org/> for more information. The deadlines for the 2012 programs are in January and February. Barbara has participated in all the programs, and heartily recommends them. In addition she is on the Board of the American Friends of Attingham.

**-Barbara File is Archivist, part-time, at The Metropolitan Museum of Art**

Garret B. Kremer-Wright became a Certified Archivist with the Academy of Certified Archivists in November 2011.

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