Newsletter of the Museum Archives Section

Museum Archivist

Winter 2013

Volume 23, Issue 1

From the Chair

Fall always seems to be a season of change. For me, this past fall brought more than its fair share, both personal and professional. Among many other changes and adjustments, I left my position as Director of Archives, Libraries, and Special Collections at the Barnes Foundation – a job I had held for eleven years – in September. After a too-brief hiatus I began work as the Coordinator of Technical Services in the Special Collections Research Center at Temple University. Try saying that title several times fast! While I am no longer a museum archivist in the strict sense, I still find myself thinking like one. I have always known that our experiences in museum institutions are valuable to our profession, and the past couple months I have spent in a large academic institution has shown me just how much those experiences can contribute to the wider archival world.

The Museum Archives Section itself has also undergone a season of change. In addition to the wonderful new Co-Chairs Elect, Jennie Thomas (Rock and Roll Hall of Fame and Museum) and Heidi Abbey (The Pennsylvania State University) who were announced at our annual meeting in August, we are fortunate to welcome a new Web Liaison, Supriya Wronkiewicz (Museum

Katy Rawdon, Chair

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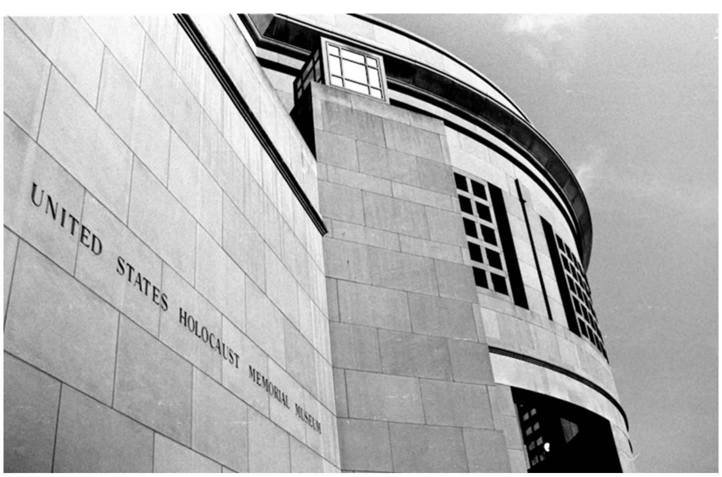
Archives and Artifacts: Do Good Fences Make Good Neighbors?

By Brad Bauer
Chief Archivist at the United States Holocaust Memorial Museum.

(This article is an adaptation of a paper delivered at the Society of American Archivists Annual Meeting in August, 2012.)



I. Introduction: *"Something there is that doesn't love a wall"*

A little over a year ago, when I began a new job at the United States Holocaust Memorial Museum (USHMM), I did not anticipate that the core tasks of being an archivist there would differ much from those practiced at the previous repositories where I had worked, which had included a public library, an academic manuscript repository, and a presidential library. The work of acquiring, arranging, describing, preserving and providing access to manuscript collections focused around a specific topic should not have been much different at a museum dedicated to documenting the history of the Holocaust as it would at any of these other repositories—or should it? It was only after a short time on the job, though, that I began to see that there were indeed some distinctly different practices at this repository, which were related to the central mission of the USHMM as a museum and memorial. I began to be intrigued by how these museum practices shaped archival procedures, and how two allied

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From the Chair *(Continued from page 1)*

of Performance and Design) and a new Recording Secretary, Rachel Chatalbash (Yale Center for British Art). I am so grateful for their willingness to volunteer on behalf of our section. I am also grateful for the ongoing contributions of our intrepid newsletter editor, Adrianna Slaughter, and for the leadership over the past year of our Immediate Past Chair, Leanda Gahegan.

By the time you read this, fall will have changed into winter, and we'll be looking forward into the new year. I hope many of you will be able to join us for our section meeting at the 2013 Society of American Archivists conference in New Orleans. With luck, the two sessions we endorsed – "Pushing the Envelope: Using Object Collections Management Systems to Catalogue Archives" and "Exhibit Program Design for Libraries, Archives and Universities" - will both be approved, and I will encourage everyone to attend those, as well.

Looking back to 2012 one last time, we had a wonderfully successful section meeting in San Diego. Over 80 people attended, and as I have said before, I remember when our section was just a handful of people. It is encouraging to see how the field of museum archives has grown in a the last decade! The meeting included an excellent round of "Pecha-Kucha" style short presentations, as well as the introduction of our new Council Liaison, Geof Huth (New York State Archives). Section members brainstormed ideas for 2013 sessions, and had a chance to socialize after the meeting. Full meeting minutes can be found at: http://www.archivists.org/saagroups/museum/minutes.htm.

The MAS Working Group met after the general section meeting, and I am extremely impressed with the accomplishments of this group. The idea of having a resource for sharing museum archives policies and procedures has become a reality, and the work of refining, updating, and maintaining the useful resource has begun. This resource can be found at: http://www.archivists.org/saagroups/museum/standards.htm.

Happy Winter!
Katy Rawdon, MAS Chair

Meet the Recording Secretary, Rachel Chatalbash

Rachel Chatalbash currently holds the position of Senior Archivist at the Yale Center for British Art. Previously, she held archives positions at the Solomon R. Guggenheim Museum, MIT Museum, and Northeastern University. She received her M.S. in archives management from Simmons College and is currently a Ph.D. candidate in Art History at the CUNY Graduate Center. For the past year, Rachel has served as the Museum Archives Section's Working Group Content Coordinator, helping to build an online collection of best practices, guidelines, and policies for Section members. Outside of the Museum Archives Section, Rachel serves on the Steering Committee of SAA's Issues and Advocacy Roundtable and as President of the Archivists Round Table of Metropolitan New York, Inc. Rachel looks forward to continuing her work with the Section in her new capacity as Recording Secretary. In particular, she is interested in strengthening resources available to Section members, whether online, through the Section listserv, or through publications.

Meet the Web Liaison, Supriya Wronkiewicz

I am the San Francisco Ballet (SFB)/Dance Projects Archivist at the Museum of Performance and Design (MPD). My duties primarily include records management, arrangement and description of legacy records, and assisting with digital asset management. Other institutions I have worked at include the Hoover Institution Archives at Stanford University and the Giannini Foundation Library at University of California, Berkeley. I am a Certified Archivist and received my MLIS in December 2007 from San Jose State University. I have been a member of SAA since 2005 and I am looking forward to getting more involved with the Museum Archives Section in the role of Web Liaison. I am very interested in learning more about the unique aspects and challenges of working in a museums archives and within the context of role helping to share resources and information.

Museum Archives Section Working Group Update

Greetings from the Museum Archives Working Group!

First and foremost, thank you to all who attended the working group meeting in San Diego. There were a lot of great ideas and discussions. For those who were unable to attend, the meeting minutes are now online and give a great overview: http://www2.archivists.org/groups/museum-archives-section/minutes-from-the-annual-working-group-meeting-2012.

A brief summary: the MAS working group, reestablished in 2010, has been investigating the development of a resource or resources that expands on the success of the Museum Archives manual and increases sharing across institutions. The final project will provide all section members with community-updated resources—especially for members who cannot always attend the conferences.

Recently, the working group completed Phase I: "Development of research and resource repository for policies, procedures, forms, and best practices." Collected resources can be found on the Standards Portal in the Museum Archives Guidelines' Related Resources. URL for Museum Archives Guidelines: http://www2.archivists.org/standards/museum-archives-guidelines (see bottom of page for related resources). In addition, they can be found on the Museum Archives Section website: http://www.archivists.org/saagroups/museum/standards.htm.

The project is now on to Phase II: "Review and refine resources through a survey and continued focused collecting. Create procedures for ongoing maintenance of resources." Rachel Chatalbash, Content Coordinator, will be taking the lead for this part of the project. If you would like to participate and have not already spoken to Rachel, contact her via email: rachel.chatalbash@yale.edu.

Thanks to all who have been and are part of this project. It is truly a community resource.

Submitted by Francine Snyder, Project Manager

Museum Archives Section Officers

Katy Rawdon, Chair krawdon@temple.edu	Adrianna Slaughter, Newsletter Editor adrianna.slaughter@metmuseum.org	Geof Huth, Council Liaison geofhuth@gmail.com
Jennie Thomas, Co-chair Elect archivesgirl@gmail.com	Supriya Wronkiewicz, Web Liaison swronkiewicz@gmail.com	
Heidi Abbey, Co-chair Elect heidi.abbey@gmail.com	Rachel Chatalbash, Recording Secretary rachel.chatalbash@yale.edu	

Museum Archivist is issued two times each year by the Museum Archives Section of the Society of American Archivists. Articles, news and comments from the museum archives community are welcome. Submission deadlines for the winter and summer issues are the second Fridays in December and June or as announced on the listserv. All submissions should be sent to the newsletter editor, Adrianna Slaughter, at: adrianna.slaughter@metmuseum.org.

Proposed Bylaw Revisions

Justification:

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

1. It is proposed to change Article 4 of the Bylaws as detailed below, in order to officially include the Web Liaison as an officer on the Museum Archives Section Steering Committee. According to the current Bylaws, the Section's Steering Committee officers currently consist of a Chair, Chair-elect, Recording Secretary, and an Editor. While the position of Web Liaison has existed within the Section for several years, the Web Liaison is not, according to the Bylaws, an official member of the Steering Committee. However, the Web Liaison has consistently acted in an unofficial capacity as a Steering Committee member, participating in all Steering Committee discussions both via email and in person. The effect of this change will be that the Web Liaison will become an elected officer position (reelection allowed indefinitely) that will only be open to Section members.

2. It is proposed to officially change the officer title of Editor to Newsletter Editor, as it is commonly used. Proposed changes are detailed below.

3. It is proposed to change 4. E. 3., as detailed below, to reflect the current practice of posting Section meeting minutes to the website, rather than posting an official summary or minutes in full in the newsletter.

As indicated by the current Bylaws, the proposed revisions will be published for review by the Section's membership in the winter and summer newsletters and then voted upon at the Section business meeting at the 2013 SAA conference.

Proposed revisions (proposed additions in [brackets], proposed deletions <u>underlined</u>):

Bylaws of the Museum Archives Section

Society of American Archivists
As revised, August 12, 2010

Article 1. Name.

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

Article 2. Objectives.

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

Article 3. Membership.

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

Article 4. Officers.

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

B. Terms of Office.

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

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Bylaw Revisions *(Continued from page 4)*

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

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

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

C. Nomination and Elections.

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

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

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

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

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

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

D. Vacancies in Office.

1. Chair.

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

2. Chair-elect.

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

3. Recording Secretary.

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

4. [Newsletter] Editor.

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

[5. Web Liaison.

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

E. Duties of the Officers.

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Bylaw Revisions *(Continued from page 5)*

1. Chair.

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

2. Chair-elect.

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

3. Recording Secretary.

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

4. [Newsletter] Editor.

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

[5. Web Liaison

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

Article 5. Business.

A. Meeting Times.

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

B. Other Meetings.

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

C. Voting.

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

Article 6. Committees.

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

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Bylaw Revisions *(Continued from page 6)*

Article 7. Parliamentary Authority.

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

Article 8. Amendments to the Bylaws.

A. Notice and form.

1. An amendment to these bylaws may be proposed by any Section member.

2. Amendments must be submitted in writing to the Section Steering Committee.

3. The proposed amendments shall be published in the next two newsletters. If the annual meeting is held before publication in the second newsletter, discussion at the annual Section meeting shall take the place of publication in the second newsletter.

B. Adoption of Amendments.

1. After the appropriate notice has been given, amendments shall be voted on at the annual Section meeting.

Article 9. Dissolution.

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

Archives and Artifacts *(Continued from page 1)*

fields, with similar terminology, could diverge on a number of issues.

In reflecting on these issues over the past year, I've been reminded of the Robert Frost poem "Mending Wall," in which two New England farmers come together to repair the dry stone wall that separates their respective properties, with the one farmer intoning the phrase that "good fences make good neighbors," while the persona of the poem notes that "something there is that doesn't love a wall, that wants it down." As I've reflected on the difference between archivists and museum professionals, I've wondered whether good fences could help make us better neighbors, or whether instead, they create more problems than they are worth. Or to put it differently, is there a way for museum professionals—such as curators, registrars, and exhibit specialists—to follow their own set of best practices, and for archivists to follow their own, with the end result being that the collections in our care are adequately described, preserved, exhibited, and used for research? Or is a more unified and coordinated approach necessary, since museum collections can often cross boundaries, including artifacts as well as archival materials?

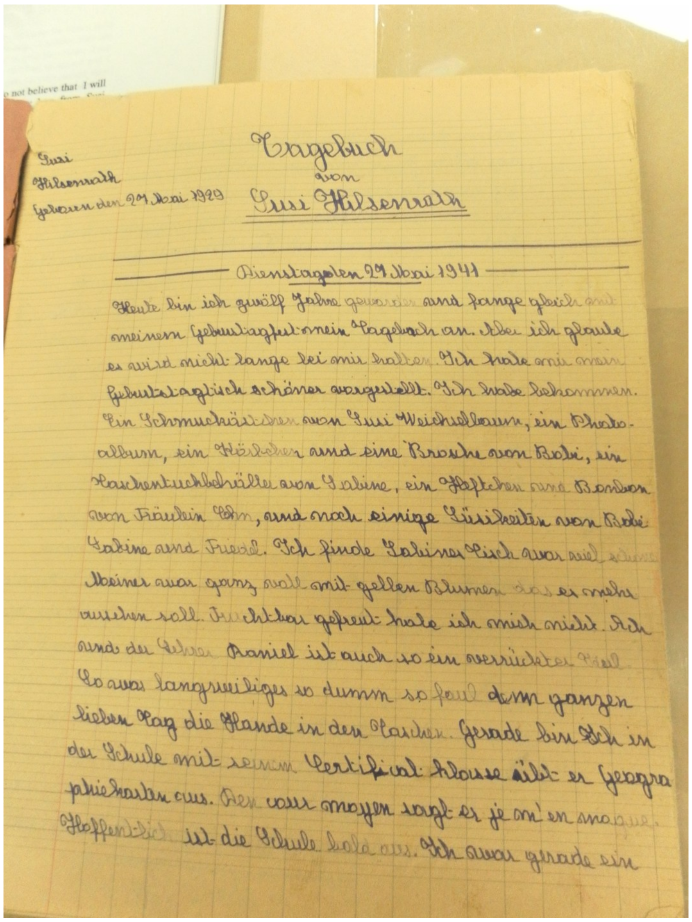
I'd like to spend the remainder of this article reflecting on these questions in a manner that is personal and impressionistic, recording the tentative answers that I've come to while working in the context of the USHMM, with the realization that each museum is different, with the balance between artifacts and manuscripts varying depending on the scope and nature of the museum. First though, it may be helpful to describe the origins of the archives at the USHMM.

II. The development of the archives within the USHMM: *"To each have fallen the boulders to each"*

The USHMM had its origins in a commission that was appointed by President Carter in 1978, whose task was to come up with a concept for a memorial to the victims of the Holocaust on or near the National Mall in Washington, DC. Over time, however, the commission decided that a memorial by itself was insufficient, but that this site should also include a museum, a research center, and an educational program with the aim of not only informing visitors about the Holocaust as a historic event, but also motivating them to consider their own actions in the present day, and how individuals and nations can best prevent future genocides from occurring.

In the years leading up to the museum's opening in 1993, its curators traveled the world looking for artifacts that could be used to interpret the history of the Holocaust to the public. Over time, thousands of items were acquired through donation, purchase or loan, ranging in size and scope from drawings made by children at Theresienstadt, yellow cloth Stars of David that Jews were forced to wear throughout Nazi-occupied Europe, or personal items such as prayer books, articles of clothing, or other mementos that survived journeys into prison or exile. Also included were objects as large as a railroad boxcar of the

Archives and Artifacts *(Continued from page 7)*


Susi
Hilsenrath
Geboren den 27 Mai 1929

Tagebuch
von
Susi Hilsenrath

Dienstag den 27 Mai 1941

Heute bin ich zwölf Jahre geworden und fange gleich mit meinem Geburtstagfest mein Tagebuch an. Aber ich glaube es wird nicht lange bei mir halten. Ich habe mir mein Geburtstag...schöner vorgestellt. Ich habe bekommen.

Diary of Susi Hilsenrath, begun on her 12th birthday, May 27, 1941 (Hilsenrath family collection, 2002.427.1, USHMM Collection).

type that transported people to their deaths at Auschwitz—the acquisition of which required a redesign of the third floor of the museum to accommodate it—a cast replica of the last surviving fragment of the wall surrounding the Warsaw Ghetto, and a portion of one of the barracks used to house prisoners at Auschwitz.

Because of the nature of the topic though, many of the artifacts that were offered to the museum were papers as well—diaries, correspondence between family members, personal identification documents, immigration papers, or memoirs written in the post-war era. Individually, many items of this nature still find their way into displays of the museum's permanent exhibition, as other items are periodically rotated out for conservation purposes. But when grouped together by provenance, many of these items began to look more and more like archival or manuscript collections, documentary materials that were the by-products of the lives of individuals and families who experienced the Holocaust, which when grouped together, told their stories or preserved unique facets of the world they lived in. Many of these collections are small and fragmentary—usually less than one document box, often able to fit into a couple of folders—since they consist of whatever papers people were able to carry with them as they fled Nazi-occupied Europe, survived concentration camps, or lived in hiding. As Holocaust survivors or their families donated such papers to the museum, they could not have been expected to make distinctions between manuscript materials and artifacts, and as a result, many collections contain both. In addition, even collections that are predominantly made up of papers have multiple uses: a researcher in the reading room of the archives can use the correspondence of a family who fled Germany to understand patterns of persecution and migration, while an exhibition specialist may find one document among those papers that underscores a theme for an exhibition segment that is being constructed. As a result, it is not surprising that practices in the acquisition, accessioning, and cataloging of archives and artifacts have converged at this museum over the years of its existence.

III. Varied practices in cataloging and accessioning: *"Before I built a wall I'd ask to know / what I was walling in or walling out"*

One of the most obvious areas where practices common to museum registrars have influenced the USHMM archival program is on the early emphasis on treating the contents of manuscript collections at the item level rather than the collection level. In the first years of the museum's collecting activities, if a family donated a collection of letters, each letter was accessioned with a unique accession number, and "cataloged" in the museum's collection management database individually. Over time, as archival professionals were hired, this practice was halted, and a decade ago a "collections unification" project was begun, with the aim of identifying all the component parts of collections that had been accessioned and cataloged in this manner, and to gather them together into archival collections based upon provenance rather than item-level description. A related issue is that of separate accessions of manuscript materials that are obtained from the same donor over a period of years. In many manuscript repositories, such accessions would be recorded in the accessions files or donor records, but then would otherwise be incorporated into an existing collection under one catalog record and accession (or other identifying) number. At the USHMM, many such accessions have been treated as separate collections, with not only separate accessions paperwork, but in some cases separate deeds of gift, and often separate catalog records as well. Even if not described at the item level, the contents of such split collections prove problematic, and differences in descriptive practices over time have lead to some accessions to a collection being located in a catalog search, while others are missed.

Another area of difficulty is when similar terminology is used to describe different concepts. One case in point is the word "provenance." Among colleagues who have been trained in museum studies programs, the word seems to be heavily influenced by its use in the art world, where the concept describes the way to trace the chain of custody of an object or

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Archives and Artifacts *(Continued from page 8)*

work of art, in order to establish its authenticity, value, and legal ownership. In the archival world, this term, when used as a synonym for *respect du fonds*, means that the "significance of archival materials is heavily dependent on the context of their creation, and that the arrangement and description of these materials should be directly related to their original purpose and function" (definition of "provenance" in "A Glossary of Archival and Records Terminology, by Richard Pearce-Moses," citing from Steven Hensen's APPM, http://www2.archivists.org/glossary). A similar source of confusion between similar but different concepts can be found in the museum's online catalog entries, where over the years a field variously called "preferred citation" or "credit line" was included in records for archival materials, as well as descriptions of artifacts and other materials. For those trained as archivists, this concept—familiar from its use in finding aids—was meant to provide a consistent way for identifying and describing the component parts of a collection (item, box, collection), which scholars could then use when citing such material in a footnote. For those more familiar with museum practices though, this field was instead used to describe how the origin or acquisition of an object would be described in the text of an exhibition panel when the object was on display in the museum (e.g., "USHMM Permanent Collection, Gift of Joe Smith, 1998").

Correspondence from Max and Netty Dreier, living in Cottbus, Germany, and later interned in Theresienstadt, to their children living in Sweden and South Africa, 1941-1944. Note postcards from Theresienstadt, in which Netty laments the lack of mail she has received and her longing to hear from her children. Netty Dreier subsequently died in Auschwitz in October 1944, Max Dreier's fate in unknown (Dreier and Tarnowski family papers, 1998.A.0205, USHMM Collection).

Lastly, when archival materials have been accessioned and registered by museum staff who are not archivists, the emphasis has often been placed on physical description rather than intellectual content. In describing museum artifacts, attention is often paid to physical description, such as listing the dimensions of an object, describing the material that it is made out of, its place of manufacture, or its chain of custody. In addition, in a museum like the USHMM, the artifacts that are collected are often used to tell a story about the person to whom they are linked, and without this context, such objects would otherwise have little intrinsic value of their own. As a result, when non-archivists have been responsible for the description of manuscript materials, fields such as scope and content, biographical and historical notes, or subject headings are omitted or constructed in a way that makes them unusable in DACS-compliant catalog records. Information about the historical context about an archival collection may have been collected elsewhere—usually in lengthy biographies created by the curators who acquired some of these collections—but it has not always been adapted for collection-level catalog records.

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Archives and Artifacts *(Continued from page 9)*

In light of such variations in descriptive practice and accessioning, then, the question arises of how best to proceed. The question becomes even more challenging when approaching collections that are referred to at the USHMM as "mixed media," that is, ones that may contain archival or manuscript materials alongside three-dimensional objects, audiovisual materials, or large collections of photographs. Does one person describe the collection in its entirety, or should specialists in areas such as archives, oral history, and audiovisual collections describe component parts of the collections? Both approaches have been tried at various times, with mixed results, including the proliferation of separate catalogs for various types of media within the museum.

Immigration papers for Adolf Hess, pertaining to his voyage on the S.S. St. Louis to Cuba, in 1939. This ship was subsequently turned back to Europe with most of its German Jewish passengers, after it was not permitted to land in Cuba or the United States (Hess family papers, 2000.130, USHMM Collection).

IV. A unified approach to museum description?: *"There where it is we do not need the wall / He is all pine and I am apple orchard"*

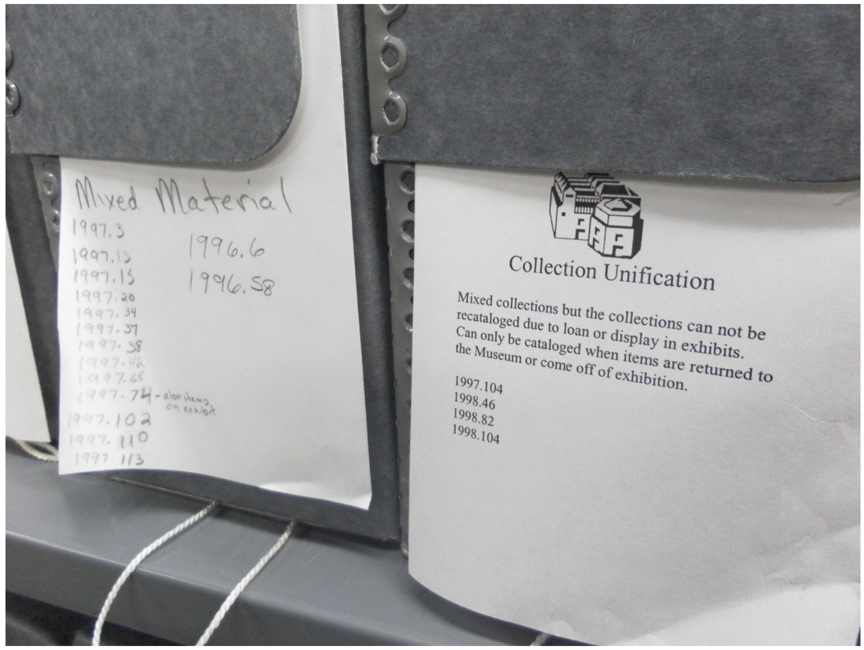
Given this challenge, the museum has begun a project to create a new catalog that both unifies its holdings regardless of medium, and also sets up a model to enable description of the component parts of collections in a way that utilizes the best practices of various fields—librarianship, oral history, archives, and museum registration, among others—for the portions of collections that best fit such practices. The catalog that is currently under development, using the Blacklight open source software for OPACs that was developed at the University of Virginia, will draw largely upon holdings that are currently described in the museum's collection management system software, KE EMu. The Blacklight catalog will enable the display of library and archival catalog records, photographs, moving image material and sound recordings, as well as links to archival finding aids, all from within the same search. To address the question of how best to describe component parts of collections containing mixed-media, a model has been proposed of creating "parent" and "child" records for such collections, a function that already exists within KE EMu that will be carried over to the Blacklight prototype catalog. The "parent" record would contain a minimal amount of information that is common to all of the component parts of a collection—such as collection title, creator, and accession number—whereas the "child" records would contain more detailed information, using fields most appropriate to those segments of the collection. Under this model, after a collection is accessioned and described at its most general level in a parent record, the three-dimensional objects would be sent to an artifact cataloger and archival or manuscript materials would be sent to an archivist who would then create an appropriate catalog record following DACS guidelines. Such a model, when it is implemented, has the potential to unify collections in one catalog, while allowing professionals from various departments of the museum to describe component parts of these collections using the best practices and standards unique to their respective fields. This model has yet to be fully tested (although the soft launch of this catalog to the public will take place soon), but it already holds promise for fostering unity while respecting a legitimate diversity of practice, as well as making it possible for users to easily find descriptions of all types of museum collections in one catalog.

V. Conclusion: What can an archivist learn from museum colleagues?

During the past year of working as an archivist in a museum setting, I have come to both appreciate the practices of my museum colleagues and to more deeply value archival descriptive standards and practices. It has been a good learning experience to see how colleagues in various departments of the museum approach their tasks, and to observe their dedication to preserving and making available the resources at the USHMM which can help interpret the history of the Holocaust through the museum's exhibitions.

Archives and Artifacts *(Continued from page 10)*

Yet, I have also felt more deeply than ever that professional standards can be an archivist's best friend. Faced with the variety of descriptive practices used by the staff in different departments of the museum, it has been both comforting and necessary to fall back on a standard like DACS, and to be able to use it as a path to create and enforce order rather than succumb to chaos. While it is important to work together with colleagues in the museum from different departments, backgrounds, and professional training, it has become increasingly clear that we can best describe our archival collections if we are rigorous in following our adopted standards, and not to simply ignore or compromise them for the sake of harmony in the context of a museum. My copy of DACS has never been as well-thumbed or oft-consulted during the years when I worked exclusively around other archivists as it has been during this past year.



Items pending description, from the "Collection Unification" project.

However, working in a museum setting—and in particular at the USHMM—has opened my eyes to some of the other uses of archival and manuscript material that I wouldn't have been aware of in a more strictly "archival" setting. Nowadays when I acquire a new collection or when I catalog it, I am conscious of other possible uses of this material than I have been before. For example, I keep an eye out for lists of names, such as those of the inhabitants of a village, which could be of use to my colleagues in the Holocaust Survivors and Victims Resource Center, who have compiled a vast database that they use in assisting people in their search for the whereabouts of extended family members left behind in Europe during the Nazi occupation. When reviewing a backlog of uncataloged collections, I also occasionally find documents that might be of much interest to the exhibitions staff, and I contact them to offer such materials for current or future exhibitions on various topics.

In short, seeing the potential and actual uses of archival materials in a museum like the USHMM has led me to think about the wider context of records and manuscripts, and their place within the larger body of historical evidence. To return to the images of Frost's poem, rather than stacking the rough, tumbled stones, one upon the other, in order to delineate boundaries between our neighboring properties, I am more inclined at this point to see where archival practice can interact constructively with museum practices.

Session Digest

The following articles are adaptations of papers delivered at session 507 of the 2012 Annual Meeting of the Society of American Archivists, Strategies for Undertaking Electronic Records Management in Museums.

First Steps in Electronic Records Management at the Cleveland Museum of Art

By Susan Miller
Electronic Records Archivist, Cleveland Museum of Art

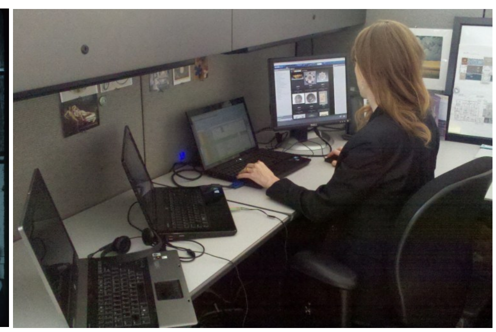
My presentation this summer focused on the retention decisions and records management issues that surround electronic records in the museum context. In this article I will summarize two initial steps we took towards implementing an electronic records management program at The Cleveland Museum of Art: an email retention plan and a file cleaning project.

Although records retention decisions are not normally based on format, given the complexity and volume of email we felt individual consideration was necessary. Our first decision was to define the account as the unit of appraisal instead of individual messages. We divided all museum email accounts into record accounts and non-record accounts. After employees separate from the museum record accounts will come to archives as Microsoft Outlook PST files and non-record accounts will remain on servers for a period of time and then be deleted. This decision will streamline the transfer of email to archives, help save space by codifying the deletion of non-record accounts, and save us the unworkable task of evaluating each individual email message.

Another important step towards an electronic records management program was a file cleaning project undertaken as a joint venture between Archives and Information Management and Technology Services (IMTS). IMTS purchased new server space, which was filling up at an alarming rate. The "clean file team" was tasked with curbing the growth of electronic records by establishing appropriate policies and procedures and training museum staff in electronic records management. As part of this effort the museum records policy was updated to include sections on electronic records.

As a result of this project, between January and June of 2012, 52% of email accounts decreased in size (the norm was for 70% of accounts to increase in size), email across the institution was reduced by 13%, and portions of several major email accounts were transferred to archives. Additionally the shared "All-Staff" drive decreased in size by 16%. For motivation the staff competed against each other for "biggest loser." Prizes were awarded to the department with the largest email reduction percentage and to the ten biggest individual "losers."

Then: Excited Cleveland Museum of Art Staff members admire the museum's first computer, ca. 1988.



Now: Computers admire Cleveland Museum of Art staff member, 2012.

Museum Archivist Leslie Cade and I were put in charge of training staff to reduce their electronic footprint. First we held a training session for departmental records officers (the member of each department designated as a liaison to archives) and followed up with individual and group trainings as needed. Our basic training included a definition of records and records management, a discussion of what to keep and what to delete based on records schedules, best practices for organizing electronic records including naming conventions, and a discussion of best practices for email. Overall this project would have been more challenging without our existing records management program. Our records officers gave us a place to start and our knowledge of the records of different departments allowed us to create individualized trainings.

In addition to helping control storage costs by slowing the growth of the museum's electronic records, this project forged a mutually beneficial relationship with IMTS that will serve us well as we proceed with our next big project: the establishment of an institutional repository. Another welcome byproduct was the increased involvement of archives in the full lifecycle of electronic records and improved visibility to museum staff.

Electronic Records Management at the Museum of Fine Arts, Houston

By Lorraine A. Stuart
Archives Director, Museum of Fine Arts, Houston

In January 2010 the Museum of Fine Arts, Houston (MFAH) received an Electronic Records Archives (ERA) Start Up grant from the National Historical Publications and Records Commission. The primary objective of the grant, which concluded June 30, 2012, was to chart a course for the archiving of the museum's e-records. The museum Archives and Information Technology departments collaboratively examined standards and emerging practices, identified the museum's special needs, and determined specifications for an ERA system. Next the team explored the functionality and affordability of available commercial and open source software that could meet these requirements. In addition to selecting the preferred software for the ERA, under the grant the MFAH introduced an Electronic Transfer Protocol (ETP), developed for the accessioning of the museum's e-records.

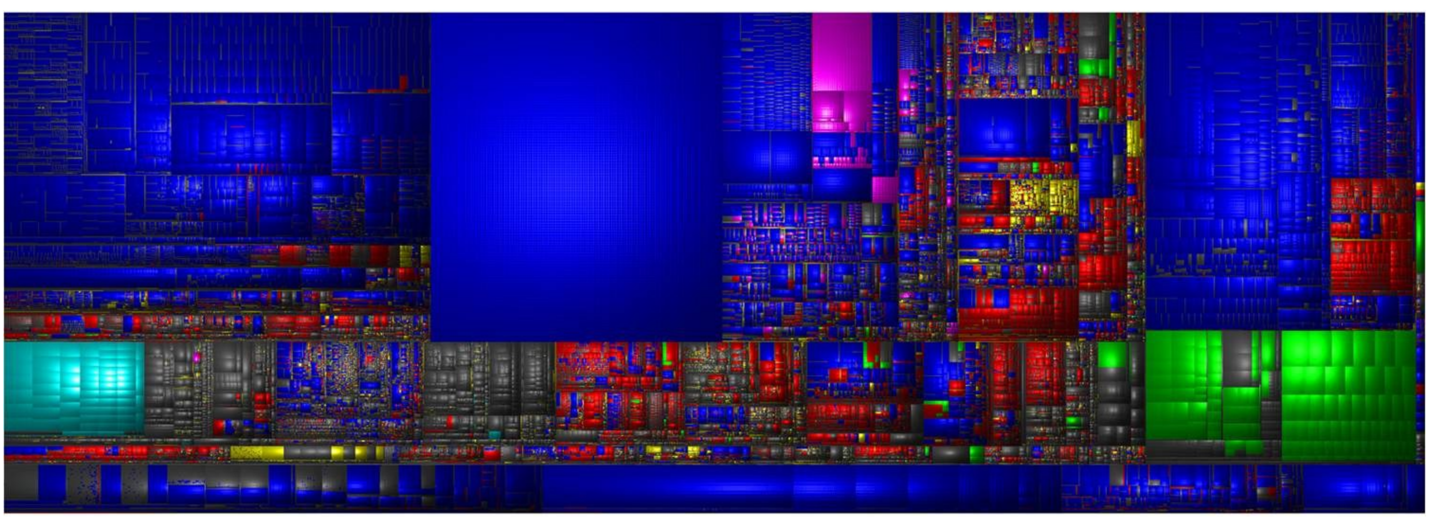
Overview

The original project team consisted of the MFAH's Chief Technology Officer, Information Technology Director, Archives Director, and Records Manager, each of whom were to devote 15% of their time over a two year period to the project. Ultimately four additional Information Technology (I.T.) staff members worked on the project. The Digital Archivist joined the team for the development of the E-Transfer Protocol. Throughout the project, the team worked with the MFAH's Policy and Compliance Administrator.

Time spent learning about each others' professions proved essential. I.T. offered a technological perspective and provided new tools to augment the traditional records survey in the form of the software inventory and treemapping,

In spring 2011, the MFAH based a Concept of Operations (ConOps) on the one created by the National Archives and Records Administration--although extremely pared down for the museum's significantly more modest needs--and budget. In turn, the ConOps was used in the preparation of a Request for Proposals (RFP). Both documents drew from the International Organization for Standardization (ISO) standards and *Consultative Committee for Space Data Systems* (CCSDS) proposed standards. These were *ISO 14721:2003 Space Data and Information Transfer Systems - Open Archival Information Systems - Reference Model, CCSDS-650.0-P-1.1, Reference Model for an Open Archival Information System (OAIS), Pink Book, August 2009* and the soon to be adopted *ISO 16363:2012 Space Data and Information Transfer Systems — Audit and certification of trustworthy digital repositories.* ARMA's *Generally Accepted Recordkeeping Principles* were also consulted.

The RFP contained sixty-four specifications, of which forty-eight were considered mandatory. Due to the RFP's depth, thirteen weeks were allowed for submissions. For this and internal reasons, the MFAH sought and received a six-month no cost extension. The RFP was



Treemapping provided a wealth of information about the data on the MFAH servers—the amount in both number of files and storage space, the location, and the types of file formats. In this way it also conveyed some broad hints about contents. For example, the large blue rectangle represents tiff files on the Conservation servers indicating high resolution condition images.

(Continued on page 14)

ERM at the MFAH *(Continued from page 13)*

submitted to eight previously vetted open source consultants and commercial vendors. Four complete proposals were received – two from open source consultants and two from commercial vendors.

The team had made the decision to use open source consultants, because of limited IT manpower. The result was that there was no low-cost option. The consultant fees rivaled the purchase costs of the commercial products and none were inexpensive. The proposal had outlined phases for implementation, and, because some software had more functionality than others, comparison was difficult; however, for a basic implementation, costs ranged from high five-digits to over a quarter of a million dollars.

The team unanimously selected Safety Deposit Box (SDB) by Tessella as its first choice based on its functionality. It operates in a Microsoft environment without an emulator. Also, it has entered production mode; full implementation costs were harder to project for software still under development. Implementation and sustaining budgets based on SDB were created. The MFAH is continuing to explore funding and pricing options.

In the interim, institutional e-records are accessioned with basic metadata using the ETP. The protocol is analogous to receiving record transfers on the loading dock, reviewing their condition and inventory sheets, checking against retention schedules, and assigning accession numbers and locations.

<u>ETP intro</u>

In keeping with the OAIS, the ETP is a mixture of policy, procedures and technology. On the technological side, the ETP is a SQL relational database. Files are moved using Microsoft Robocopy function (Robust File Copy) which allows folders to be moved with metadata, such as Time/ Date Stamp and Access Control List data (or privileges), intact. A Distributed File System link permits the archival records to reside on different virtual servers, while appearing logically ordered for browsing.

Records are transferred in accordance with the existing records management program, with exceptions for images and audio-visual recordings. It is not unusual for exhibition installation images to be transferred the day they are loaded onto the network and the Archives to manage them during their active life.

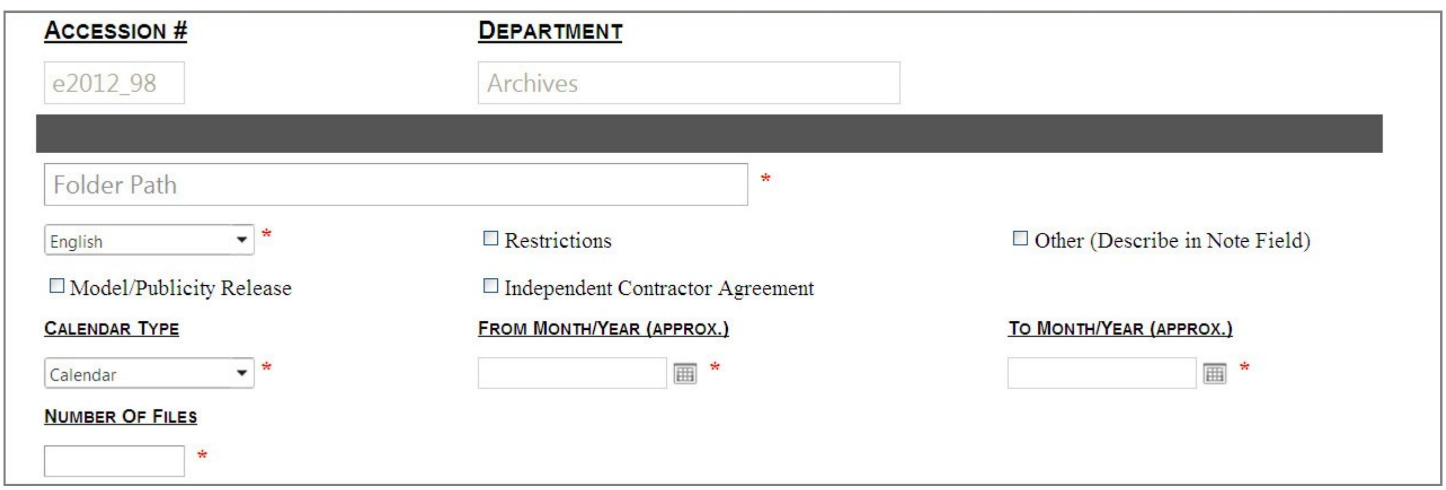
<u>Procedures</u>

Staff is expected to weed records prior to transfer. Although this manual process is less than ideal, it does parallel the practice for paper records. A record of deleted files is maintained for two purposes - to guide I.T. to the correct backup-tape in case a deleted file must be restored and to begin gathering information on the ratio of archived to total files.

This tab from the ETP is used for capturing descriptive, access and rights metadata. A Submission agreement completes the process for the records preparer.

Archives staff reviews the metadata and tracks required approvals using the Administrative module. Transfers are submitted and completed on a weekly schedule. A checksum file, which serves as a baseline for continued monitoring, accompanies the transfers. Departmental privileges are changed to read-only and Archives is given access.

Following a successful pilot training program, the live system launched in late July. In eighteen weeks of operation, forty-two staff members from twenty-five departments have been trained and 7,869 records measuring 119.6 GB have been transferred.

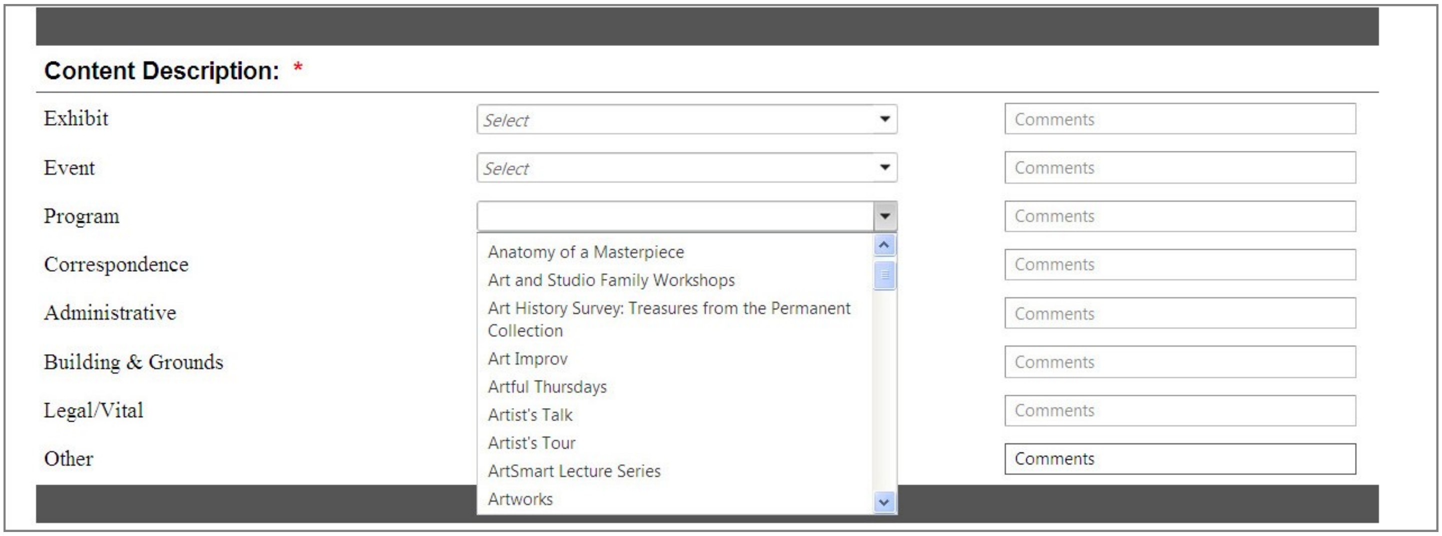


Checkboxes for Model/Publicity releases, which permit the use of a person's likeness, and the Independent Contract Agreements apply to recordings and images. During training it is emphasized that these are to be checked not to indicate that releases should be obtained, but only if they actually exist, in order that they too can be transferred to the Archives. Again in keeping with the OAIS, the goal is to preserve whatever information is needed to use this material in the future.

(Continued on page 15)

ERM at the MFAH *(Continued from page 14)*

Future plans, ideally aided by a SDB implementation, include: internal dissemination of access copies-- a process already in place for exhibition installation images--; de-duplication; digitization of contracts and releases associated with archival moving and still images; and the extraction of metadata for use in finding aids. The ultimate goal is to embed these small steps into the workflow not only of the Archives but also of the museum at large.



For descriptive information on the content of the records, drop-down menus provide controlled vocabulary.

Scholars Speak

The work of our researchers brings to life the collections we care for and endows them with meaning and relevance. "Scholars Speak" is a forum for archivists and the scholars they host to discuss new and exciting uses of resources from museum archives.

Treasures from the Archives: Re-discovering the Sixty-ninth Street Branch of the Philadelphia Museum of Art

From the Archivist, Susan K. Anderson

It was a pleasure to work with Ann Glasscock on her thesis research. We initially met when she was doing research for a graduate seminar on the history of museums that had formed classical collections in the 19th century. She was keenly interested in our collections and even shared some of her findings with us, regarding early donors to our institution.

I was delighted when she decided to work with the Sixty-ninth Street Branch records, which chronicle the PMA's innovative, if short-lived, experiment in reaching new audiences through a community center. Located just outside the city limits in Delaware County, the branch museum mounted over twenty-three exhibitions during its operation and attracted over 215,000 visitors in its first year. Despite its popularity and generous funding from both a foundation and private donor, financial difficulties forced it to close permanently on October 17, 1932.

While Ann was working with the materials, I was pleasantly surprised by the amount of information she was able to find, which enabled her to weave together the story of the individuals, exhibitions, and larger forces involved with the fate of the Sixty-ninth Street Branch. While only a small amount of documentation survives (1.25 linear feet), the branch's legacy looms large as the first of its kind in America. Complementary records can be found in the files of our former Director, Fiske Kimball, as well as the special exhibition records. For more information about the collection, please see http://www.philamuseum.org/pma_archives/ead.php?c=SIX&p=tp; also feel free to contact me at skanderson@philamuseum.org.

Susan K. Anderson
The Martha Hamilton Morris Archivist
Philadelphia Museum of Art

From the Scholar, Ann Glasscock

This article is an adaptation of my MA thesis completed in May 2012

By the 1920s, ideas about the function and appearance of the American art museum were shifting such that they no longer were perceived to be merely storehouses of art. Rather, they were meant to fill a present democratic need of reaching out to the public and actively helping to cultivate the tastes and knowledge of a desired culturally literate citizen. As a result of debates about the museum's mission, audience, and design, the Philadelphia Museum of Art (then the Pennsylvania Museum) opened the first branch museum in the nation on May 8, 1931. The Branch was located in a

Sixty-ninth Street Branch, Upper Darby Township, Pennsylvania

(Continued on page 17)

Sixty-ninth Street Branch *(Continued from page 16)*

storefront opposite a Five & Dime and the Great Atlantic & Pacific Tea Company in the bustling 69th Street shopping district of Upper Darby.[1]

With sponsorship by its parent institution and financing by the Carnegie Corporation of New York City, the two organizations hoped to determine, whether branch museums, like branch libraries, would be equally successful and valuable in reaching out to the public, both physically and intellectually. The new Sixty-ninth Street Branch Museum was to serve as a valuable mechanism for civic education by encouraging citizens to think constructively about art and for the development of aesthetic satisfaction, but more importantly it was to be a catalyst for social change by integrating the visual arts into the daily life of the community.

During the span of the Museum's operation, the Branch's curator, Philip Newell Youtz, and his staff assembled twenty-three exhibitions and attracted nearly three hundred thousand visitors. Youtz's preliminary analysis of the branch project had been correct: high-quality exhibitions that were changed frequently generated interest and seemed to educate the public. Youtz's exhibition schedule featured a wide variety of installations and objects, ranging from ancient Egyptian artifacts to contemporary works of art. Noteworthy exhibitions were assembled by borrowing from the collections housed at the Philadelphia Museum of Art (PMA), private galleries and collectors, and the American Federation of Arts.[2]

Since its initial opening in the spring of 1931 and unfortunate closing soon thereafter in the fall of 1932, modern-day scholars merely have touched upon the Branch Museum's history. Curators Kathryn Hiesinger and Carl Strehlke of the PMA have discussed the Sixty-ninth Street Branch, but only with respect to two of the Museum's exhibitions. In *Collecting Modern: Design at the Philadelphia Museum of Art Since 1876*, Hiesinger refers to the Branch Museum fleetingly in her chapter, "An Economic Crisis."[3] Here, she notes the events that took place at the PMA after the stock market crash of 1929, its effects not immediately felt at the Museum. In Strehlke's book, *Italian Paintings, 1250-1450, in the John G. Johnson Collection*, he first discusses the 1931 opening of the main museum's medieval period rooms and galleries in which many of Johnson's paintings were hung.[4] He then notes a complementary exhibition that was held at the Branch Museum that December titled "Religious Art of the Gothic and Early Renaissance."

museum in general and its changing function as a democratic institution in American society.

The PMA's archivist, Susan Anderson, was instrumental in guiding me through the material. Her knowledge of the holdings and the museum's history shaped the way I thought about the Branch as a niche in Philadelphia's cultural scene. My overall impressions of the archival material and the extensive correspondence led me to believe that the museum associates cared deeply about this project and its success. Specifically, what I especially found important were the press releases and follow-up reports written for each exhibition. They not only give a historical overview of each show and highlights but also details of the public's response, attendance counts, and the gallery's layout. It is apparent that the curator put a great deal of thought and consideration into his analysis of each display and that he was determined to show works of art that would educate and appeal to a large audience. Equally rewarding were the exhibition records which led me to find photographs of the gallery's interior thus

Visitors to the exhibition of "Religious Art of the Gothic and Early Renaissance," Sixty-ninth Street Branch

In an effort to create a holistic image of what went into the establishment of the Branch Museum, I went on a mission to "re-discover" the history of the Sixty-ninth Street Branch last year, a journey which culminated in the production of my Master's thesis. The Sixty-ninth Street Branch records, stored in the PMA Archives, were an invaluable resource during the research stage of my paper. They contain information from the late 1920s regarding the initial inception of the Branch to its closing in the early 1930s. Documents include photographs, exhibition records, press releases, letters, newspaper clippings, and conference papers written by the Branch's curator that discuss not only the Sixty-ninth Street Branch but also the idea of the art

(Continued on page 18)

Sixty-ninth Street Branch *(Continued from page 17)*

bringing the space to life and giving it a real place in Philadelphia's history. Although the Upper Darby location remained open and active for less than two years, due to the prevailing affects of the stock market crash of 1929 and subsequently the Great Depression, I believe that it was a successful experiment in museum practice for its ability to effectively and conveniently meet the needs of the public. Several contemporary scholars had criticized art museums for catering mainly to the wealthy, but the Branch aimed to accommodate a diverse public, regardless of their economic status. Despite the fact that the Branch only was open for a short period, it nonetheless succeeded in shaping the way people thought about art and how museums were meant to function as democratic institutions in American society, and it was the Branch curator's enthusiasm and progressive views on the changing mission of the art museum that played a crucial role in its function.

Ann Glasscock
MA, Art History, Temple University

Exhibition of the "Philadelphia International Salon of Photography," Sixty-ninth Street Branch

NOTES

[1]Elizabeth Clarke, "Museum 'Sells' Art in Unique Fashion," *Republican*, June 21, 1931, Box 1, Philip Newell Youtz Papers, 1920-1972, Bentley Historical Library, University of Michigan.

The Great Atlantic & Pacific Tea Company, better known as the A & P, built its ten-thousandth store on 69th Street, demonstrating its faith in the area as a prosperous commercial center.

When the Museum first opened, Youtz created displays in the building's façade windows in an attempt to lure the casual observer, much like stores aimed to attract the consumer. By 1930, most museum officials had agreed that the shop model was more appealing than the existing museum type of the Greek temple or Renaissance palace located in a municipal park.

[2]The AFA organized circulating exhibitions in an attempt to establish and promote a national interest in art.

[3]Kathryn B. Hiesinger, *Collecting Modern: Design at the Philadelphia Museum of Art Since 1876* (Philadelphia and New Haven: Philadelphia Museum of Art in association with Yale University Press, 2011), 93.

[4]Carl Brandon Strehlke, *Italian Paintings, 1250-1450, in the John G. Johnson Collection and the Philadelphia Museum of Art* (Philadelphia: Philadelphia Museum of Art in association with the Pennsylvania State University Press, 2004), 9.

In Memoriam

Susan von Salis (1957-2012)

Susan von Salis, who died in early December after living with cancer for several years, was a most generous colleague and an archivist to her core. We were very fortunate that Susan had moved from the Schlesinger Library to become the first Curator of Archives at the Harvard Art Museums in 2003, bringing her powerful intellect and spirit of collaboration and cooperation to our specialty. When a perennial museum archives question resurfaced here in the spring of 2010, I called Susan, as I knew that she, too, had been thinking about accessioning objects in the archives. As we talked, she not only described different circumstances that gave rise to the question in her institution and the ways she had resolved the issue, she also categorized them and noted intersections with non-archives systems at her museum, putting the issue in a larger context. She also told me that she was dealing with a major illness.

The whole conversation was typical of Susan: she looked beyond the archives at the larger picture of the institution; she looked at the implications of her decisions from a variety of perspectives; and she didn't let her personal circumstances get in the way of being helpful to a colleague. As another colleague said of Susan "She doesn't react, she analyzes."

The Museum Archives Section provided a forum from which she could learn, but as with other groups, she gave as much as she received. She was active in an informal group of New England museum archivists and became co-chair of the Archives & Library section of the New England Museum Association, where she organized meeting sessions about archives issues for museum professionals. Having proposed, chaired, and presented at many SAA annual meetings, her influence continues. The idea for one of the session proposals submitted by the Museum Archives Section for SAA 2013 - on using object databases to catalog archives - came from her.

Susan was a mainstay of archival organizations. Within two years of joining New England Archivists she began serving as Membership Secretary (1988 – 1993), continued as a board member (1994-1997), then served on or chaired two task forces, and was still a member of the Outreach Committee at the time of her death. NEA gave her its Distinguished Service Award in 2011. She was on the program committee for SAA's 2009 meeting and had been active in several sections or roundtables, including the Lesbian and Gay Archives Roundtable, over the years.

She preferred teaching and giving presentations to writing for publication, perhaps because of the give and take with participants. Though she wrote several articles in the early 1990s, it's her presentations that are really impressive: fifteen papers for archives organizations; a dozen more for librarians, museum staff, and general audiences; and several dozen EAD workshops. Helping librarians and the public understand and make use of archives was a consistent theme.

Susan was a very generous colleague, thinking deeply about archival issues, collaborating with fellow archivists, educating people outside the profession about archives, and cheerfully doing the grunt work of the organizations that connect us.

She continued to work until the end of October, because "I have wonderful colleagues and find the work challenging and fascinating" (as she said on her CaringBridge website). When the Director of the Art Museums a month later "asked her if there was anything he could do for her … [she] told him that what she really wanted was for him to post her job so the position could get filled." Her passion for archives was matched by her feelings for her family, partner Kim Brookes and son Gus, with whom she lived the life she wanted.

Polly Darnell
Archivist & Librarian
Shelburne Museum
Shelburne, VT

Remembering Susan

Just being in the same room with Susan was a tap on my moral compass. I felt she had absolute integrity as a person and an archivist, and this quality made it impossible to pretend to be otherwise around her. In the nicest, scariest way, Susan could see right into you for who you really were and provided a role model for who you could be. I never ever came close, but felt privileged to be liked and, I think, respected by her, anyway. We were colleagues at Harvard for only five years, but knew each other for sixteen. I was very happy to see Susan at SAA in August. I could tell she was still ill, but she was naturally her usual determined self

(Continued on page 20)

Remembering Susan von Salis (*Continued from page 19)*

and was on a mission to see the Green Bay Packers, who were staying in the conference hotel. I was almost afraid to interrupt her quest (she was clearly looking for something), but she gave me a warm smile and told me what she was doing. I don't know if she wanted an autograph for herself, Kim, or Gus, but if she did, I bet she got it. When Kim posted to share Susan's last hours, I was desperately sad and angry she had to leave us, but also relieved that she wouldn't suffer any more. Von Salis, we won't forget you. It would be impossible.

Sarah Demb
Records Manager and Archivist
Museum of London

Susan was a member of our Art Museum Libraries Symposium Steering Committee. She was so knowledgeable and helpful, so well plugged in to the archives community, and so willing to help, that she was able to make one suggestion after another that made both of our symposia (in 2010 and 2012) come off brilliantly. She located superb speakers for us, she helped us shape the sessions, and she even got us a fine editor for the proceedings. Susan was a tireless worker, strongly dedicated to the spread of information about the importance of archives and libraries, and always on hand to offer her excellent advice. The talk she gave at the 2012 symposium was a model of scholarship. We were all very fortunate to have had her in our lives as a professional colleague and a good friend.

Sidney Berger
The Ann C. Pingree Director
The Phillips Library, Peabody Essex Museum

Bernadette Callery (1947-2012)

Bernadette Callery, an assistant professor in the School of Information Science at the University of Pittsburgh, passed away on July 27. Callery studied English at Seton Hill College and went on to receive a master of arts degree in library science at the University of Chicago. In late 1971, she joined the staff at the Hunt Institute for Botanical Documentation as an assistant librarian, and became the librarian in 1977. She moved to the New York Botanical Garden Library as Research Librarian in 1987. She was active in the Council on Botanical and Horticultural Libraries, serving one term as president of the organization. In 1997, CBHL awarded her its highest honor, naming her the recipient of the Charles L. Long Award of Extraordinary Merit.

In 1994, Callery moved to Pittsburgh to become the librarian at the Carnegie Museum of Natural History, where she was instrumental in bringing a large number of graduate student interns to work on library and archival collections. In addition, in 1999, she instituted the Preservation Fair at the museum, a public information event which brought together the public, their preservation concerns, and conservators. The Fair repeated in 2000, 2002, 2009, and 2011, and will continue into the future. Callery earned her PhD from the School of Information Science at the University of Pittsburgh in 2002, where she worked as a visiting professor before joining the faculty in 2008.

-*Reprinted from* Archival Outlook *(September/October 2012).*

News & Notes

Abraham Lincoln Library Presents *A Glimpse Inside The Vault*

The Abraham Lincoln Library and Museum of Lincoln Memorial University is proud to announce the opening of an ongoing series of online displays featuring materials from the Museum archives, the Mars Vault. **A Glimpse Inside The Vault,** available at: http://www.lmunet.edu/museum/exhibit/index.htm features highlights from the archival collections. We are currently featuring pieces from our Hall of Holography Collection in three separate exhibits covering some of the most famous people in the collection as well as major players in World War II. The Hall of Holography collection contains over 1400 letters and autographs photographs from some of the most important people of the 20th century from around the globe. More displays from this collection will be unveiled in the coming months.

Upcoming exhibits will include a showcase of papers and sketches from the Harry Wood collection, as well as an in-depth study of a medieval manuscript fragment.

Located on the beautiful campus of Lincoln Memorial University in Harrogate, Tennessee, the Abraham Lincoln Library and Museum houses one of the most diverse Lincoln and Civil War collections in the country The archival collections hold nearly 250,000 items including soldiers' diaries, personal artifacts owned by Lincoln, the only known photograph of Abraham's father Thomas Lincoln, and other American Treasures.

Walters Art Museum Announces New Archivist/Librarian

The Walters Art Museum is pleased to announce the arrival of Diane Bockrath as its new archivist and librarian. Bockrath completed her MLS degree, specializing in archives and digital preservation, at the University of Maryland in 2010 and also holds a Master of Liberal Arts degree from the Johns Hopkins University. She brings her knowledge of the institution to the new position, having spent the past four years at WAM in the Department of Manuscripts and Rare Books as a digitization specialist, helping to develop a major Creative Commons project to digitize the museum's medieval manuscript collection. Bockrath begins her new position in January.

The Walters has been working to develop its archives since 2006 when the museum placed the project in the Strategic Plan. Filling the Archivist position accomplishes the Plan's primary goal and enables the implementation of the next phase, which is to seek funding for processing and description, holdings maintenance and the development of access policies and procedures. We welcome Diane and look forward to our expanded archives initiative!

For more information, contact Elissa O'Loughlin, eoloughlin@thewalters.org.

Guggenheim Museum Archives Receives NHPRC Electronic Records Start-Up Grant

One of the Guggenheim Foundation's data banks.

The Guggenheim Museum Archives is pleased to announce that it has recently received funding for an electronic records start-up project from the National Historical Publications and Records Commission (NHPRC). This 18-month project, which starts in early 2013, will facilitate the creation of a comprehensive plan to establish and manage a much-needed electronic records repository for the Solomon R. Guggenheim Foundation.

The project has been designed to help the Foundation develop clear strategies and policies to gain greater intellectual control and guide the preservation of its electronic records. Ultimately, the project will enhance the ability of the Solomon R. Guggenheim Museum Archives to fulfill its mission by laying the necessary groundwork for the establishment of an electronic records repository that will allow the Archives to collect, preserve, and make available a rich selection of currently inaccessible records that document the activities and history of the Guggenheim Foundation, an institution that has played a significant role in the cultural life of the United States from the early twentieth century through the present.

Metropolitan Museum of Art Receives Leon Levy Foundation Grant

The Metropolitan Museum of Art has received a generous grant from the Leon Levy Foundation to support a project to arrange, describe, and catalog fifteen collections of institutional records. The project will provide open scholarly access to approximately 300 linear feet of fresh primary sources documenting 130 years of the Museum's history. Grant funds will support the work of two full time archivists for a twenty-seven month period. Celia Hartmann and Arielle Dorlester have been hired as Senior Associate for Archival Processing and Assistant for Archival Processing, respectively. Work began in mid-January.

Collections include records of past Museum directors and senior staff who were intimately involved with the formation, growth, and leadership of the Museum. Individuals whose files will be processed include those of the first salaried director of the Metropolitan Museum, Luigi Palma di Cesnola; the Museum's fifth director and proponent of educational programming and public outreach, Francis Henry Taylor; former director and head of the U.S. Army's Museums Fine Arts and Archives Section during World War II, James Rorimer; and Thomas Hoving, best known as the driving force behind the Museum's "blockbuster" exhibitions during his tenure as director through the 1960s and 1970s.

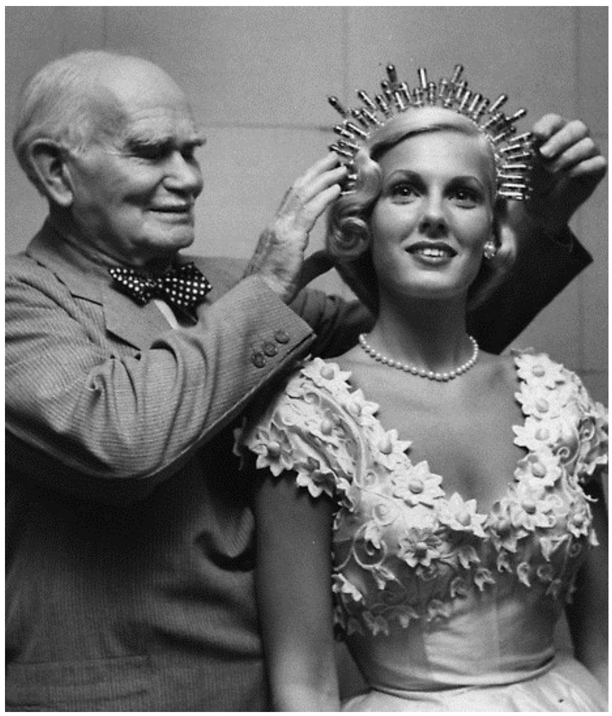
The largest collection (165 linear feet) to be processed as part of the project is the records of the Museum's Costume Institute department. These files—the transfer of which was reported in the winter 2011 newsletter (vol. 21, no. 1)—provide an incomparable view inside the department from the 1946 merger of the Museum of Costume Art with the Metropolitan through the 1990s. The collection contains material that chronicles groundbreaking exhibitions coordinated by the legendary Diana Vreeland including *The World of Balenciaga* (1973), *Hollywood Design* (1974), *The Glory of Russian Costume* (1976) and *Vanity Fair* (1977).

Announcements will be posted to the Museum Archives Section listserv on a rolling basis as collections are opened for research.

Whose Tubes These Are I Think I Know: CLIR Grant Work Successfully Completed at History San Jose

Staff and volunteers at the History San Jose Research Library and Archives have recently completed processing five manuscript collections from the Perham Collection of Early Electronics under a 2012 grant from the Council on Library and Information Resources' Cataloging Hidden Collections and Archives program. Series through item-level catalog records, as well as many digital images, are now available through PastPerfect Online at http://historysanjose.pastperfect-online.com/.

The project provides access to more than 100 linear feet of the largest manuscript portions of the Perham Collection, previously unprocessed, and to some extent unknown even to our Curator:
1) The Lee and Marie de Forest Papers comprise the largest collection documenting this award-winning radio and motion-picture inventor. They include not only de Forest's early Yale University, American DeForest Wireless Telegraph, and DeForest Phonofilm scrapbooks of correspondence, ephemera and news clippings, but also extensive correspondence between de Forest and his peers during the 1940s and 1950s that sheds light on the complex man behind his sometimes controversial inventions; 2) Professional and personal papers of 1916 Stanford engineering graduate Harold Elliott contain extensive materials on his work with Federal Telegraph, Galvin Manufacturing, RCA-Victor, and Hewlett-Packard, and his radio clock-tuner inventions. In addition, Elliott was a talented photographer, and his papers include more than 1000 photographs from his early days at Stanford University (1911-1916), hiking and camping trips in the Sierras and Arizona (circa 1915-1930), early automobiles, and later photographs of the Pacific Coastline and Portola Valley foothills, many of which were displayed in photography exhibits in the 1950s and 1960s; 3) Rare materials from Federal Telegraph Company (1909-1929), one of Silicon Valley's earliest successful startups, including Douglas Perham's scrapbooks of photographs, blueprints, and technical reports documenting Federal's radio installations in San Francisco, San Diego, El Paso and Kansas City between 1909 and 1912; 4) Research notes and correspondence of Jane Morgan, author of "Electronics in the West" (1967), a treasure trove of information on early electronics pioneers on the West Coast. Although written in a popular style, Morgan's work was meticulously researched and documented, and her research files include correspondence and notes detailing interviews with many key individuals; and 5) the Perham Historical Files, a collection of ephemera, notes, manuscripts, and other items pertaining to hundreds of people, companies, and technical developments.



Electronics inventor Lee de Forest crowns the Tube Queen during Sylvania Electric's billionth tube ceremony in New York in 1952. (Photo courtesy of History San Jose).

The Perham Collection of Early Electronics preserves rare books and ephemera, trade manuals, personal papers and archives, along with some 1200 photographs, and 2500 electronics devices from some of the earliest commercial ventures in electronics in the Western U.S. and a nascent Silicon Valley, from the 1890s to 1960. Douglas M. Perham, who began this collection, spent his career with many of these firms, from Federal Telegraph in 1909 to the highly successful post-war Varian Associates. He and his colleagues avidly collected material documenting what they saw happening around them over a seven-decade period. Originally displayed at Perham's New Almaden Museum, the collection became part of the Perham Foundation's Electronics Museum at Foothill College in Los Altos Hills, California, in the late 1960s. After the Museum's closure in 1991, the Collection went into storage, and was eventually donated in 2003 to History San Jose.

The Collection, received largely unprocessed, has now been almost entirely re-housed and cataloged, thanks to the dedication of a hardcore band of semi-retired engineers who have logged thousands of hours over the past ten years identifying and researching the over 2500 objects within the collection; and thanks to this CLIR grant, without which we could not have dedicated the time and resources to process this primary source material invaluable to anyone interested in early Bay Area commercial history.

Find out more about the Perham Collection at www.perhamcollection.org.

Getty Research Institute: New Finding Aids

Robert Mapplethorpe Archive

This generous donation by the Robert Mapplethorpe Foundation represents the definitive research collection on the artist, including rare, early works and personal correspondence with close friends John McKendry, Patti Smith, and Sam Wagstaff. Also included are a large collection of Polaroids and non-edition prints. The collection will be opened to researchers in January, 2013. (Finding aid)

Eleanor Antin

The papers of artist Eleanor Antin contain comprehensive documentation of her work and work processes throughout her career as a pioneer in the fields of conceptual art, performance art, video art, feminist art, and installation art. Included are extensive correspondence, notebooks and sketchbooks, ephemera, thousands of photographs and negatives, and master recordings of her video, film, and audio works. (Accession no. 2012.M.5) (Finding aid)

Dwan Gallery publications and ephemera

A collection of exhibition announcements, posters and exhibition catalogs documenting the exhibitions held at Virginia Dwan's influentional galleries in Los Angeles and New York. In the early sixties, Dwan introduced artists such as Robert Rauschenberg, Claes Oldenberg, and Yves Klein to Los Angeles, and then worked with Robert Smithson, Michael Heizer, and others upon her move to New York in 1965. (Finding aid)

Knoedler Kasmin Limited records

The Knoedler Kasmin Limited records document the business of the London gallery from 1977 to 1992 under the partnership of gallerist John Kasmin with New York's Knoedler Inc. The gallery represented well-known contemporary artists such as Stephen Buckley, Anthony Caro, David Hockney, Sam Francis, Helen Frankenthaler, Robert Motherwell and Frank Stella, and the bulk of the collection consists of artist files. Also included are business records such as inventory lists, sales invoices and administrative and operational documents. (Finding aid)

William Krisel Papers

Southern California architect William Krisel is a pioneering designer of mid-century residential and commercial architecture, known mainly for his partnerships with developers in Los Angeles, San Diego, and the Coachella Valley. Consisting of drawings, photographs, documents, and articles, the archive contributes greatly to the study of mid-century modernism and postwar housing trends, particularly the development of tract housing, in California. (Finding aid)

Harry Lunn papers

The Harry Lunn papers document the business dealings of the noted print and photography dealer from the mid-1960s through the late 1990s. The records document Lunn's early dealings as he was beginning to sell fine art prints through the establishment of Lunn Gallery and his firm Graphics International Ltd. (later Lunn Ltd.) and his return to operating as a private dealer. Not incidentally, they also chart the rising popularity of photography as a fine art commodity. (Finding aid)

Sylvia Sleigh papers

The papers of noted Welsh-born feminist painter Sylvia Sleigh (1916-2010) document her life, career, and the larger context of contemporary feminist art, with the bulk of the collection dating from 1940-2000. Sleigh, a realist painter, moved to the United States in 1961 with her husband, art critic Lawrence Alloway. Sleigh's paintings of nude males in traditional odalisque poses remain her best-known works. She was a central figure in the New York City area feminist art movement of the 1970s. (Finding aid)

MAS-Endorsed Session Accepted for SAA 2013

Pushing the Envelope: Using Object Collections Management Systems to Catalogue Archives

Historically, library, archive and museum professions and professionals have often been separate and even at loggerheads. Over the last two decades many factors, including digital preservation and online access, have made integrated approaches to hybrid or sibling collections an imperative. Either by institutional mandate or by choice, both public and private sector archivists sometimes make use of collection management systems not originally designed for archival collections. The participants will discuss their successes, lessons learned, and the advantages/disadvantages of using object collections management systems or collections integrated management systems (CIMS) to catalog archives. Our discussion will include developing and integrating metadata standards to extend access linking collection (EAD) and authority (EAC) records for both objects and archives. Modifications and other activities specific to a range of database products (including PastPerfect, ContentDM, MimsyXG and bespoke applications) used in the speakers' institutions (American Museum of Natural History, the Henry Ford [Museum], Historic New Orleans Collection, Museum of London, and the US Army Medical Department Center of History and Heritage) will be demonstrated in a 90 minute seminar/roundtable session. We look forward to seeing you there.

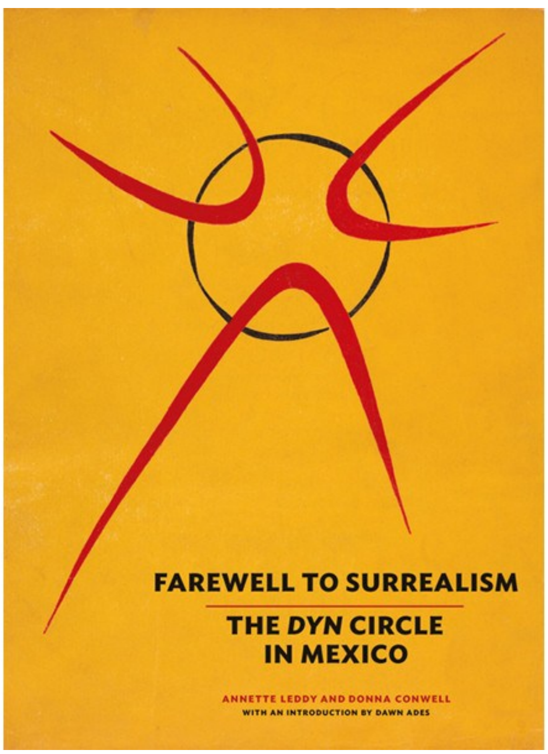
SFMOMA Research Library and Archives Temporary Closure

The San Francisco Museum of Modern Art Research Library and Archives is temporarily closing its doors through early 2016 to external researchers due to the upcoming expansion of our building.

SFMOMA will present a dynamic range of off-site exhibitions and programs while the expansion is under way, but we regret that the SFMOMA Library and Archives will not be able to provide on-site or remote research access to its holdings during this time.

We will update you as details are provided.

Getty Research Institute: Exhibition



Farewell to Surrealism

In 1939, three artists, Wolfgang Paalen, Alice Rahon, and Eva Sulzer, left Paris to explore the indigenous ruins of the Pacific Northwest and pre-Columbian Mexico. They settled in Mexico City, becoming part of an international group of surrealist artists and writers exiled there during the 1940s.

Haunted by the Second World War, inspired by science, and seduced by archaeological discoveries, these artists defined a new direction for their art and played a crucial role in the transition from surrealism to abstract expressionism. They created a journal, *Dyn*, to demonstrate their differences with surrealist colleagues in New York and Paris. From 1942 to 1944, six issues of *Dyn* were published and distributed in New York, London, Paris, and Mexico City. The journal included the work of avant-garde writers, painters, and photographers, as well as scholarly contributions by anthropologists and archaeologists.

The painters and photographers who contributed to *Dyn* shared a fascination with the indigenous past of the Americas. *Dyn*'s painters merged imagery from physics, mathematics, geology, and archaeology with motifs from pre-Columbian and Pacific Northwest indigenous objects to create works of visual abstraction. *Dyn*'s photographers generated images that oscillate between anthropological document and antirealist image. In doing so, they extended the ethnographic impulse at the heart of the surrealist tradition. (Website)

Victor D'Amico Papers Open at The Museum of Modern Art Archives

Celia Hartmann, Project Assistant Archivist, The Museum of Modern Art Archives

The Victor D'Amico Papers are now processed and open for researchers to use onsite, by appointment only (http://www.moma.org/learn/resources/archives/archives_contact), at The Museum of Modern Art (MoMA)'s Archives reading room in Long Island City, Queens. The collection's finding aid is searchable online (http://www.moma.org/learn/resources/archives/EAD/damicof) from any web-enabled device, along with MoMA's other archival collections (http://www.moma.org/learn/resources/archives/archives_holdings).

The collection includes correspondence, audio and videotapes, clippings, draft and completed publications, as well as personal documents, awards, and honors. It is especially rich in photographic documentation of D'Amico's best-known programs at MoMA: classes and exhibitions of artwork created at the War Veterans' Art Center, People's Art Center, The Art Barge, and Children's Art Carnival (both at MoMA and overseas) in the 1950s and 1960s; and the extensive program of circulating exhibitions distributed through MoMA's New York City High Schools Program from the 1940s into the early 1970s. The range and variety of photographs are evidence of the extensive publicity that introduced and promoted these programs worldwide, helping to promulgate D'Amico's progressive ideal of art education for a range of populations: children, adults, families, veterans, and seniors.

As founding director of MoMA's Department of Education (http://www.moma.org/learn/index) from 1937 to 1969, Victor D'Amico championed art education in the museum setting through innovations that are now standard offerings in museums around the world. At MoMA these included classes for servicepersons at the War Veterans' Art Center and for children and families at the People's Art Center; participatory experiences at the Children's Art Carnival in its many versions at MoMA and in Milan, Brussels, Barcelona, Delhi, and its eventual home in Harlem; and summer art instruction programs at the Art Barge, on eastern Long Island. Under his auspices, MoMA published instructional books for home use, introducing the layperson to artistic expression through woodworking, ceramics, jewelrymaking, and metalworking.

Victor D'Amico, Director, Department of Education, The Museum of Modern Art, New York. undated. Department of Public Information Records, II.C.54. The Museum of Modern Art Archives, New York.

During D'Amico's tenure at MoMA, the Department of Education organized a wide range of exhibitions, both at the Museum and in other locations. Some were curated by students involved in MoMA's High Schools Program; others showcased works created by students in the Department's various programs.

Processing of the Victor D'Amico Papers was made possible by generous funding from Ann L. Freedman; The Contemporary Arts Council of The Museum of Modern Art; Lily Auchincloss Foundation, Inc.; The Gladys Krieble Delmas Foundation; Trustee Committee on Archives, Library, and Research; The Cowles Charitable Trust; Ngaere Macray; Beverley M. Galban; Lori and Eric Friedman; Jean Long Ostrow; Anne and John McAlinden.

An entry about the collection's availability on MoMA/PS1's blog Inside/Out can be found here: http://www.moma.org/explore/inside_out/2012/12/06/victor-damico-papers-now-available-in-the-museum-archives.

For more information on the Victor D'Amico Papers and the Archives at The Museum of Modern Art, go to http://www.moma.org/learn/resources/archives/archives_about or http://www.moma.org/learn/resources/archives/archives_contact.

Night Lights: Artifacts of the Neon Museum

Sarah Buchanan, Neon Museum Archivist
email: sarahab@ucla.edu

The La Concha Motel lobby, with its distinctive 1961 clamshell design, relocated from the Strip to the Neon Museum in December 2006. It was recently showcased in a symposium by Preserve Nevada, "Historic Preservation = Sustainability." Photo courtesy Las Vegas Sun.

Neon signs have dotted the Las Vegas landscape since the first highways began to crisscross the Silver State in the 1920's, helping spark Las Vegas' rise as the "Entertainment Capital of the World." Neon continues to light the way as visitors to the Neon Museum (http://www.neonmuseum.org/) can now explore the city's history through signage from its famous casinos, motels, local businesses, bars, and diners. On October 27, 2012, the Neon Museum proudly opened to the public after more than 15 years in the making. The half-acre Neon Boneyard Park, which began construction in February 2010, is now welcoming visitors from around the globe. The park features an events area and its own sign, constructed by Federal Heath, which spells out the word "NEON" in iconic letters replicated from the old Horseshoe, Desert Inn, Caesars Palace and Golden Nugget hotel signs in LED lighting. The La Concha Motel lobby, a rare example of Googie-style architecture by Paul Revere Williams (1894-1980) and itself now fully restored to its 1,100-square-foot glory, serves as the museum's visitor center and features a shop, ticket sales, and electronic interactive exhibits. The Neon Museum's mission is to collect, preserve, study, and exhibit iconic Las Vegas neon signs for educational, historic, and cultural enrichment. The museum accomplishes its mission through guided tours, educational programming around the history and design of the neon art form, and partnerships with individuals and organizations to support and showcase the collection.

As the archivist, I continue to gather information from around the city for each of the more than 150 signs in the museum's collection. Archival materials include oral histories with neon artists, historical and artistic photographs, posters, property blueprints, news and media clippings, and donor-related information. From these materials, the museum archives maintains a database with information for each enumerated sign element. Metadata that is captured here includes physical description, dimensions, dates (of origin and acquisition), location (original and current), and historical notes. Additionally, several members of the museum's 2002 and 2008 survey projects worked to develop and refine a criteria for signage codes which describe a sign's type, physical elements, architectural features, design features, lighting, and writing components. These descriptive terms are utilized in the archives as well. Currently the archival collection is used by staff for programming purposes, and an overview of the collection has recently been published in the book *Spectacular: A History of Las Vegas Neon* (2012) by Melissa Johnson, Carrie Schomig, and Dorothy Wright. In acquiring and describing the archival materials, I am able to consult with individuals knowledgeable about particular signs and places, including archivists at UNLV Special Collections and several past collaborative efforts. Such efforts include a 1986 state-wide sign survey, a 2002 UNLV-sponsored survey and gallery (online at http://gaming.unlv.edu/v_museum/neon_survey/index.html), and a 2008 state grant-supported venture that documented and evaluated signs for historic eligibility. The archives continues to acquire new materials from individuals with varied interests in neon art, as well as historical documents and memorabilia from both property owners and local aficionados. Through the museum's Living Museum project, many active signs have been pledged to the museum upon their retirement. In this way, the museum is ensuring that these artifacts will be preserved for future generations to enjoy.

Material from the museum archives is currently seen in both the daily tours that depart from the lobby (every half hour, Monday through Saturday from 10 a.m. – 4 p.m.) and in the permanent exhibit. Docents share stories about the signs with visitors as they walk through the curated collection, discussing the growth of Las Vegas from its beginnings in 1905 as a desert oasis along the Union Pacific Railroad, to the completion of Hoover Dam in 1935, to the opening of the first resort in 1941: the El Rancho Vegas, to the opening (and closing) of the Moulin Rouge in 1955, and on to the megaresort

(Continued on page 28)

Neon Lights *(Continued from page 27)*

era heralded by the opening of The Mirage in 1989. In between are personal memories and histories about the signs: in the 1950's alone, The Sahara, Sands, Riviera, Stardust, Dunes, and Tropicana all built large pylon roadside signs in glittering fashion, each a bit taller than its neighbor. The museum's permanent exhibit features two large interactive kiosks with LCD monitors and hand-tracking capabilities. Visitors can gesture with their hands to move a selector box and choose a tile from the screen – examples include signs by decade ("The 60's"), neon artists ("Buzz Leming"), and sign histories (the "Stardust"). The tile flips over to reveal information about the Neon Museum in the form of text, images, or video. The InfoTiles kiosks are designed by Snibbe Interactive. These exhibits bring together historic images and sign histories from the museum archives.

The Hacienda Horse & Rider lights up Fremont Street at night.

The museum's recent educational programs have also included a panel discussion called "Neon Nirvana: How an Art Form Shaped a City" with five local leaders, a Neon Cruise in collaboration with the Museum of Neon Art (Glendale, Calif.), an exhibit with the Nevada State Museum called "Neon Unplugged: Signs from the Boneyard," and ongoing internship opportunities with the UNLV History Department.

The museum and its supporters also continue an active preservation program that has borne much fruit over the past two decades through partnerships with several sign companies. In addition to the Neon Museum site, the museum has restored and electrified signs in several locations in downtown Las Vegas available for walk-up visits 24 hours a day: the Scenic Byways / Las Vegas Signs Project and the Downtown Gallery. Seven restored signs from the 1950's are visible along Las Vegas Boulevard between Sahara and Washington Avenues, a stretch of roadway that has been designated a National Scenic Byway by the U.S. Department of Transportation (and the first street designated a National Historic Treasure), including the Silver Slipper (of Howard Hughes fame) as well as the Bow & Arrow Motel, Binion's Horseshoe, Society Cleaners, Lucky Cuss Motel, Normandie Motel, and the Hacienda Horse and Rider – the first sign restored and displayed by the museum in 1996. "Andy" Anderson, the milkman mascot of Anderson Dairy, is one of nine restored signs that are part of the Downtown Gallery along Fremont Street from Las Vegas Boulevard to Third Street, as are the original 1966 Aladdin's Lamp, The Flame Restaurant, Chief Court Hotel, The Red Barn, Wedding Information, Nevada Motel, and Dot's Flowers. Two signs further south include the animated 5th Street Liquor sign and the Landmark Hotel sign – another former Howard Hughes property, which may be most famous from its brief appearance in the 1996 Tim Burton film *Mars Attacks!* Like many signs in the museum's collection, this colorful sign helps foster a sense of history in a city known for imploding and remodeling its own casinos on a grand scale.

As many visitors to Las Vegas over the years can attest, the city's neon art has long exhibited both creativity and brilliance. Since the city's first neon sign was placed at the Oasis Cafe in 1929 (city population: 5,000), Las Vegas roadsides have seen extraordinary advances in neon signage technology. Signs of the 1940's capitalized on Nevada's Old West heritage, including the body-length "Vegas Vic" design by the Young Electric Sign Company (YESCO) in 1951. As Las Vegas experienced dramatic population growth (aided of course by gambling and a booming wedding industry), YESCO and several other sign companies built hundreds of large outdoor signs for hotels and businesses in the post-World War II period. In later decades, LED and LCD screens began to increase in number along the Las Vegas Strip. The Neon Museum's signage comes from businesses large and small – from the gold lamp of the Aladdin casino where Elvis married Priscilla in 1967, to the Yucca Motel sign of the 1950's, an example of the intricate and beautiful handiwork of skilled neon benders. The work of the Neon Museum began in the 1980's as a focus of the Allied Arts Council of Southern Nevada's Neon Committee, whose members, e.g. Allan Deaner, sought to save as many neon

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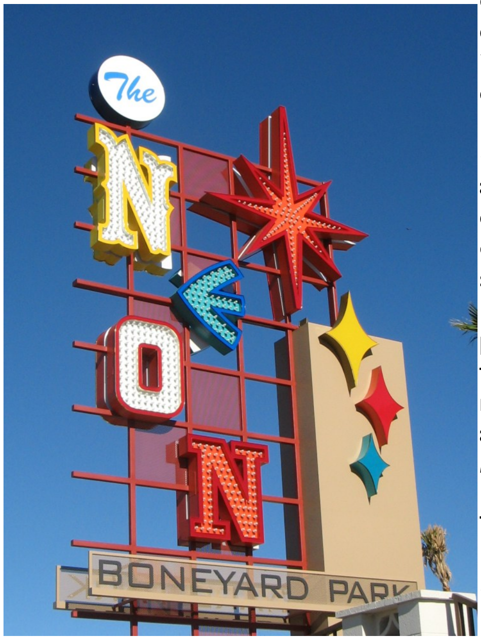
Neon Lights *(Continued from page 28)*



A welcome sign greets visitors to the Neon Museum.

signs as possible and arranged to store the larger-than-life signs at a water treatment plant. The Neon Museum launched in 1996 with the dedication of its first restored sign on Fremont Street and gained nonprofit status in 1997. The museum found enthusiastic partners in the City of Las Vegas, which allocated space in downtown Las Vegas to support the collection, and in YESCO, which donated its boneyard as the museum's founding collection. New signs also arrived from residents and from the Allied Arts Council (now the Metro Arts Council). Today, an all-volunteer board and dedicated staff continue to provide both inspiration and direction, overseeing tours, film and photo shoots, and special events. The Neon Boneyard attracts filmmakers, photographers, and celebrities – as featured in several episodes of "CSI," a music video by Vegas natives The Killers, and in the fashion pages of *Vogue* and *Harper's Bazaar*.

The Museum participates in Historic Preservation and Archaeology Awareness (HPAA) Month, an annual program of festivities in May when residents and visitors alike can visit many Las Vegas museums and historic properties with discounted passes – find out more at http://www.lasvegasnevada.gov/hp. In this vein, special mention should be made of the prescient contribution of acclaimed architect Robert Venturi, whose ode to Las Vegas in 1977 not only captured the city's spirit but also helped give voice to a burgeoning preservationist movement: "What was Rome to the pilgrim, Las Vegas is now for the gambler. In Rome they could walk from church to church, the Obelisks and Piazzas were guiding them. In Las Vegas we can go from casino to casino, guided by the signs and symbols." Venturi's famous study, *Learning from Las Vegas* (1977), helped impart recognition of architecture as both shelter and signage. As Judy Natal and Johanna Drucker write in their *Neon Boneyard: Las Vegas A-Z* (2006), each sign communicates with the visitor in a uniquely individual way, giving hints of its past usage as well as providing new artistic inspiration. In recent years the museum has offered tours of its collection to thousands of visitors annually on an appointment-only basis, but now it is open for general admission. With completion of both the museum and the park, the Neon Museum offers visitors a culturally rich experience that is further complemented by the recent additions to the downtown Las Vegas area of the Mob Museum and the Smith Center for the Performing Arts. Today, the Neon Boneyard is where Las Vegas' neon signs come to live again. Viva Las Vegas!

Follow the Neon Museum on Twitter @NeonMuseum and Facebook, www.facebook.com/NeonMuseum.

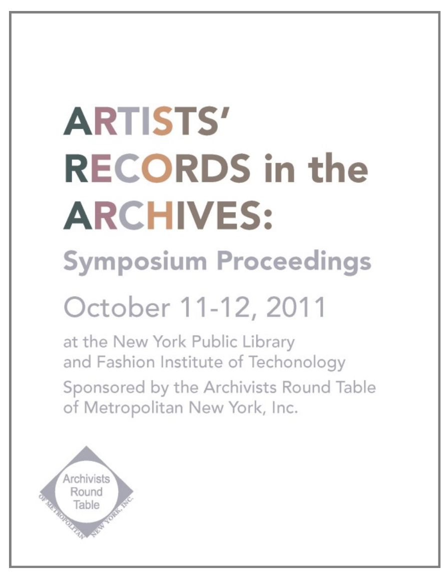
"Artists' Records in the Archives" Symposium Proceedings—Now Available Online

The Archivists Round Table of Metropolitan New York Inc. is pleased to announce the release of the proceedings for the New York Archives Week symposium, "Artists' Records in the Archives," held on October 11, 2011 at the New York Public Library, and on October 12, 2011 at the Fashion Institute of Technology.

The proceedings are available for download on the Archivists Round Table of Metropolitan New York, Inc.'s website: http://www.nycarchivists.org/proceedings.

The symposium was dedicated to investigating and broadening the discussion surrounding artists' records—documents created by artists that bear witness to the creative process, often including sketches, doodles, and other notations. Eight sessions featuring twenty-seven presenters addressed 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.

Questions concerning the proceedings can be directed to Rachel Chatalbash, President, Archivists Round Table of Metropolitan New York, Inc., president@nycarchivists.org.



News from the Phillips Library at the Peabody Essex Museum

Thanks to a recent manuscript donation and support from NHPRC, we were able to add to and re-process our collection of materials from James Armstrong and the Benjamin Crowninshield family. James Armstrong (1794-1868) was born in Shelbyville, Kentucky. In 1809, he joined the United States Navy as a midshipman and was assigned to the sloop-of-war Frolic during the War of 1812. The Frolic was captured by the British on April 20, 1814, and Armstrong became a British prisoner of war in England. He attained the rank of captain in 1841. On September 29, 1855, he was appointed commander of the United States Naval Squadron for the East Indies and China Sea, a position he held until 1858. During this period he was involved with the Second Opium War and assisted in the capture of the barrier forts near Canton in 1856. In September 1860, Captain Armstrong was appointed commander of the navy yard at Pensacola (Warrington), Florida. On January 13, 1861, he surrendered the facility without resistance to a force of militia from Florida and Alabama. For this action he was court-martialed and relieved of duty for five years. In 1866, he was promoted to commodore.

Armstrong married Hannah Crowninshield (1789-1834) on March 29, 1819, in the Crowninshield house in Salem, Massachusetts, where the Reverend William Bentley resided. Hannah was a talented portrait painter; she died at age 45 on May 4, 1834. Armstrong married Elizabeth Crowninshield (1794-1870), Hannah's sister, in 1836. Armstrong did not have any children. He died on August 27, 1868. The James Armstrong Papers include correspondence, log books, order books, court-martial papers, personal papers, and financial records created by Armstrong throughout his career in the United States Navy.

The Benjamin Crowninshield Family Papers include the shipping, business, and personal papers of Benjamin Crowninshield, his son Benjamin, Jr., and a series of other descendants of Jacob and Hannah Crowninshield. The bulk of the collection is made up of the writings of Benjamin Crowninshield, Jr., along with material related to the naval careers of Jacob Crowninshield (1799-1849) and his son, William Wallach Crowninshield (1823-1874). There is also a significant amount of correspondence to and from Mary R. Crowninshield (1833-1916) along with papers of related families and friends.

Benjamin Crowninshield, Jr. Merchant Card, circa 1816
© 1816 Phillips Library at the Peabody Essex Museum.

Benjamin Crowninshield (1758-1836) was born in Salem, Massachusetts. Known as "Sailor Ben," he served as midshipman on a British man-of-war at the outbreak of the Revolutionary War. With the captain's permission he left the ship and joined the American militia, only to be wounded at Bunker Hill. He then began a successful career as a ship master and merchant, commanding a number of Crowninshield family vessels including the ships America, Belisarius, and Prudent. In 1817, his cousin George Crowninshield asked him to command the yacht Cleopatra's Barge on a pleasure voyage to Europe. He then was Collector of Customs for the Marblehead/Lynn, Massachusetts, district from 1821-1830. He married Mary Lambert (1760-1851) on November 9, 1780, and they had five children.

Benjamin Crowninshield (1782-1864) was born in 1782 to Benjamin Crowninshield (1758-1836) and Mary Lambert Crowninshield (1760-1851). He attended school in Cambridge, Massachusetts, and later transferred to the College of William and Mary in Virginia. Known as "Philosopher Ben," he accompanied his father on the voyage of Cleopatra's Barge and kept a detailed journal of the trip. From 1816-1822, with the exception of his voyage in 1817, he represented his brother-in-law John Crowninshield's interests in New Orleans. He died unmarried in 1864.

Jacob Crowninshield (1799-1849) was born on March 10, 1799, to Benjamin Crowninshield (1758-1836) and Mary Lambert Crowninshield (1760-1851). Jacob joined the United States Navy at age fourteen, moving up the ranks from midshipman to lieutenant to Inspector of Provisions in 1843. The highest rank he achieved was that of captain. On June 9, 1825, he married Harriet Wallach (1802-1885) and they had six children. In 1848 Jacob was ordered to command the USS St. Mary's of the Pacific Squadron. He was detached from that command in 1849 and died at sea on July 9, 1849, while returning from duty aboard the Pacific Mail Steamer Oregon.

William Wallach Crowninshield (1833-1874) was born on April 4, 1833. He joined the United States Navy at age eighteen and rose to the rank of Acting Volunteer Lieutenant. During the Civil War he was in Confederate custody. By 1865, he was Acting Master in the United States Navy and one of several people who positively identified the body of John Wilkes Booth on board the USS Montauk. In 1866 he was court-martialed on charges of drunkenness while on duty. He was later stationed in Yokohama from 1869 to 1870. He died on January 3, 1874.

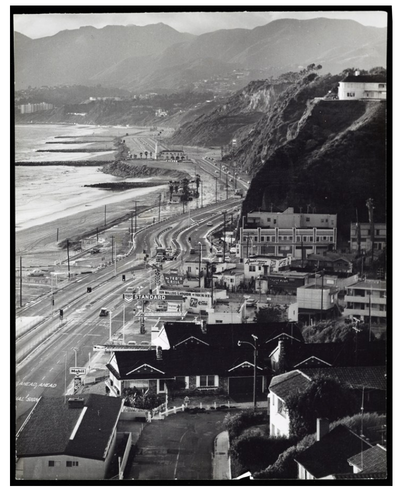
The Crowninshield family built an important shipping and trading enterprise. We can learn much about 18th- and 19th-century commerce from them.

For more information regarding the project, please contact Tamara Gaydos, Manuscripts Processor and NHPRC Grant Project Manager at tamara_gaydos@pem.org. For information regarding the Phillips Library, visit http://www.pem.org/library/ or follow the library on Twitter at @PEMLibrary.

Getty Research Institute: New Acquisitions

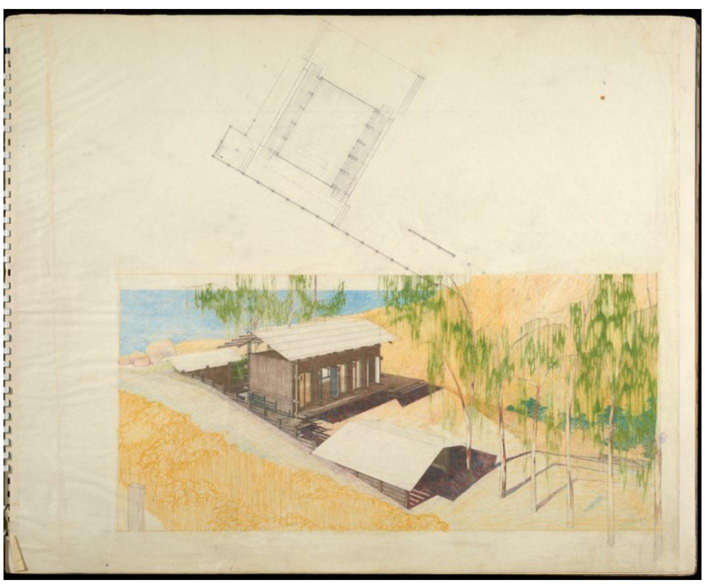
Knoedler Gallery Archive

The Knoedler Gallery Archive illuminates the business relationships and records of one of America's oldest and most preeminent art galleries, founded in 1848 by Michael Knoedler and his employers Adolphe Goupil and William Schaus from the French firm Goupil, Vibert & Cie (later Boussod, Valadon & Cie). The Knoedler Gallery was founded before the establishment of most museums in this country and was, therefore, able to play a central role as a conduit for the masterworks that established American museum collections. (more on the Getty's website)



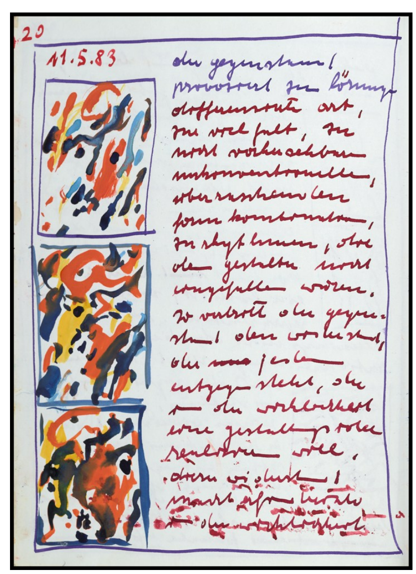
Fedrick Lyman Papers

Together with archives on Los Angeles artists, the Research Institute is collecting archives on mid-20th-century architecture. This collection includes approximately 125 photographs, 119 drawings, and two models that document the work of the leader of a new generation of architects in Southern California in the early 1960s. Lyman's meticulous drawings reveal an interest in the structural aspects of architecture as well as an affinity for traditional Japanese architecture. Gift of Katherine Starke Lyman. (Accesion no. 2011.M.31)



Harry Drinkwater Archive

Comprising more than 100 prints and 1,200 negatives, the archive of this Venice, CA photographer captures aspects of Los Angeles's artistic and cultural landscape during the second half of the 20th century. Besides documenting the work of artists such as DeWain Valentine and Max Neufeldt in their studios, the archive includes shots of notable Los Angeles architecture, including John Lautner's octagonal house known as Chemosphere, and several buildings by John Williams. Cataloging in process.



Otto Mühl Archives

The archive of the Viennese painter and performance artist covers every period of Mühl's life. Included are nearly 250 illustrated notebooks, diaries, and sketchbooks; approximately 2,500 loose pages of manuscripts, sketches, and other illustrated writings by the artist; approximately 1,700 letters; more than 2,000 photographs and negatives; and hundreds of pieces of ephemera. (Accession no. 2011.M.38)

Explore "Museum Origins" in Italy - Now Accepting Applications for Summer Course

The Museum Origins course offered by the School of Library and Information Science (SLIS) at Kent State University is now accepting applications for the eight-week, summer 2013 class, which includes two weeks in Florence, Italy, visiting museums and learning about the collectors and collections from which they evolved.

The three-credit course is open to graduate (master's and doctoral) students in any field, from any institution. Alumni of any Kent State graduate program also are eligible. Students in the 2012 course came from varied academic backgrounds, including history, anthropology, classics, business and other fields, and were enrolled in graduate programs at Kent State, State University of New York-University at Buffalo and University of Kentucky.

Admission to the course is competitive; only 15 students will be accepted. Application materials and additional details are available at http://bit.ly/MuseumOrigins2013. Deadline for applications is **March 1, 2013.**
The 2013 course runs from June 10 to Aug. 3, and is onsite in Florence, Italy, from June 30 to July 12. Students will spend the first three weeks reading, researching and preparing for the trip. The next two weeks, in Florence, involve touring museums and private collections that will enhance the readings and help build knowledge for a final research paper. Students will visit, among other sites, the Uffizi Gallery, Museo Stibbert *(right),* Palazzo Davanzati, Palazzo Vecchio, Museo Galileo and Museo di Storia Naturale. The final three weeks of the class will be dedicated to completion of the research paper. There are no face-to-face class meetings outside of those in Italy.

Kevin Steinbach (below, right, at Museo Stibbert), from Canton, Ohio, took the class in 2012 as part of the Master of Library and Information Science (M.L.I.S.) museum studies specialization at Kent State. He said, "This class is what sold me on applying for the M.L.I.S. degree. I knew without a doubt that I would get the experience of a lifetime and learn so much by immersing myself in the culture where museums were 'born' -- something you can't get anywhere else."

Michelle Rucker, from Columbus, Ohio, is also in Kent State's M.L.I.S. program. Of her experience in the 2012 class, she said, "Even though I am not in the Museum Studies program -- I'm on the librarian track -- this class was still relevant to me. Being there, visiting the museums, walking in the same halls as these famous artists and the Medici -- it was all pretty amazing. And having the local professors as guides added so much more to the trip than if I were to go by myself."

Each day after visiting the museums, students participate in discussions in Kent State's Florence facility, the Palazzo dei Cerchi, a prestigious building in the historic center of the city, just north of Piazza della Signoria. Medieval Florentine sources date it at about 1280 and indicate that it belonged to the Cerchi merchant family. Records show that in the 15th century, the building was used as studio space for Renaissance painters and later by Cosimo I de' Medici as the ducal printing house. Though fully restored and equipped for state-of-the-art educational purposes, the Palazzo dei Cerchi preserves its outstanding medieval features and decorations.
For the two weeks onsite in Florence, students live in shared apartments arranged by the university. All apartments are fully furnished and located within the ancient city walls and within walking distance of the Palazzo.

The course is taught by SLIS Assistant Professor Kiersten F. Latham, Ph.D., who leads the school's museum studies specialization. She holds a Ph.D. in library and information management from Emporia State University, Kans.; a master's in historical administration and museum studies from the University of Kansas; and a bachelor's in anthropology from the University of Michigan. She has more than 20 years' experience working in museums in various capacities – as curator, collection manager, director, volunteer, program coordinator, archivist, historic interpreter, board member, exhibit designer and consultant.
In Italy, tours and lectures are provided in English by local Florentine scholars.
For more information, including application materials, visit http://bit.ly/MuseumOrigins2013.

Internship Profiles

Harald Szeemann Papers Graduate Interns

As detailed in past newsletters, the Getty Research Institute recently acquired the Harald Szeemann papers. That narrative is continued here with an update on the status a year and a half after the papers' journey from the Fabbrica in Maggia, Switzerland to its new home here in Los Angeles.

As part of the Getty Graduate Internship program, supported by The Getty Foundation, Melanie Tran and Alice Poulalion were brought on to join the Szeemann papers processing team. The team works together processing the series of exhibition files and also preparing the finding aid.

After earning a BA in Art History from New York University, Melanie Tran moved back to California for an MLIS from University of California Los Angeles. Her strong interest in museum archives was formed from these two degrees. Melanie focused on museum archives history and on the development of the museum archivists' profession in comparison to that of registrars in her Master's thesis, "Institutional Knowledge Sharing of Museum Records."

Alice Poulalion joins the team after her recent completion of the Master 2 Professional Interactive Multimedia program at Sorbonne University Paris. She also holds a Fine Arts degree from the National Fine Arts School in Bourges, France. Alice is a practicing artist focusing on the specific relationships with the spectator that is made possible by the rise of new technologies and their popularization. She is currently involved in expanding cultural projects via internet technologies and methods of recording, while circulating information over the web for artists and art centers.

Melanie Tran (left) and Alice Poulalion (right) in the vault.

Melanie and Alice actively apply archival principles, such as original order, while processing the papers in order to preserve Szeemann's working methodology. They are currently working through the project files exhibition by exhibition while re-housing and implementing preservation practices. In addition, they are also using the Archivist's Toolkit to prepare a finding aid. Balancing the nature of the collection with the needs of retrieval and access for researchers has made processing a welcome challenge. Through their work, it has become evident that arrangement and description are not mutually exclusive and must be approached collectively.

Processing the Szeemann papers has given Melanie and Alice insight into Szeemann's working methodology. As an independent curator, he implemented a philosophy of "vision to nail." Szeemann would personally see to all aspects of organizing exhibitions from choosing works and artists, to arranging loans, to hanging and installation logistics. Working with Szeemann's papers has enabled Melanie and Alice to compare his methodology with the procedures of exhibition making in a large institution where tasks are divided amongst a team of designers, registrars, curators and editors. As part of the internship, curator-led tours of Getty exhibitions are organized to highlight current exhibition practices,. These tours have added further understanding and appreciation of the amount of work and accomplishments of Szeemann during his lifetime.

Both Melanie and Alice are appreciative of this unique opportunity and hope that their work at the Getty Research Institute will benefit researchers and further support Harald Szeemann scholarship.