
MUSEUM ARCHIVIST

Newsletter of the Museum Archives Roundtable
Society of American Archivists

September 1989

Volume 3 Number 2

FROM THE CHAIR:
MEET ME IN ST. LOUIS!

The two proposals submitted to SAA for the 1989 annual meeting in St. Louis were both accepted. One dealt with federal funding for archives programs and the other with integrated collection databases. Looking ahead to the 1990 annual meeting, it is not too early to begin to think about prospective topics. If anyone is interested in serving on the Roundtable program committee or would just like to pass along a good idea, please let me know. Plans are underway to facilitate the transition of officers within the Roundtable. In addition to the chair and newsletter editor, the following positions would be created: vice-chair, executive secretary, and recording secretary. These officers would also serve as an advisory board to the chair. The chair's term probably should be two years, with the vice-chair automatically becoming the next chair. I am anxious to receive any comments concerning this proposed Roundtable structure. Also, if anyone is interested in serving in any of these positions, please contact me before the annual meeting. The program for the Roundtable meeting in St. Louis will include an open discussion
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MUSEUM ARCHIVES SESSIONS
SAA ANNUAL MEETING, ST. LOUIS
October 25-29, 1989

Are you coming to St. Louis? If so, don't miss the following, sponsored by the Museum Archives Roundtable:

Museum Archives Roundtable meeting
Thursday, October 26, 11:15AM

The Information Chain: A National Integrated Database
Saturday, October 28, 3:15PM

This session will address the possibility of linking books, manuscripts, archives, visual materials, and artifacts into integrated local and national systems. Maureen Melton (Boston MFA) will chair the session; Ellen Dunlap (Rosenbach Museum & Library), Deirdre C. Stam (Syracuse University), and Marion Matters (SAA) will speak on the RLG Archives and Museum Information System, Museum automation, and the role of the small repository.

The Seed that Grows: Federal Funding for Archives Programs

Sunday, October 29, 9:00AM

Nancy Sahli (NHPRC) will chair a session on the transition from federal seed money to permanent operation. Jane Kenamore will report on the Art Institute of Chicago project; Jane Rosenberg (NEH) on funding. See you there!

Museum Archivist

is issued twice yearly by the Museum Archives Roundtable of SAA. News items, reports, letters to the editor, and comments are welcome. Contact the Editor, Museum Archivist, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238.

Please address circulation questions to Alan Bain, Smithsonian Institution, A & I Building, Room 2135, Washington, DC 20560.

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ROUNDTABLE MEETING IN ST. LOUIS

[cont. from p.1]

concerning the definition of museum archives. How are they unique and different, and how are they similar to other types of archives?

For planning purposes, I would be interested in hearing from the membership as to their thoughts about museum archives issues and concerns. If I don't receive any response, then I will have to subject you all to my own ideas!

Future efforts will address developing a three-year plan, strengthening ties with AAM through more consistent contact with Pat Williams, and looking at educational opportunities for museum archivists.

Theresa Rini Percy
Old Sturbridge Village

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CORRECTION

In the minutes of the Roundtable meeting at Atlanta, reported in the February Museum Archivist, Elizabeth Schaff's finding aid should have been identified as from the Peabody Institute, Baltimore, not the Peabody Museum, of which there are several. Our apologies.

MEETINGS

AAM ANNUAL MEETING HIGHLIGHTS

Museums of all types are discussing the importance of their records and are starting archives programs more than ever. This was clearly the case this past June. The annual meeting of the American Association of Museums, New Orleans, June 18-22, 1989, featured two sessions relating to archives.

"Manuscript Collecting in Museums: Issues and Strategies" was sponsored by the AAM Accreditation Commission and the Curators' Committee. The session, chaired by AAM Accreditation Director Pat Williams, featured [cont. on p.3]

MEETINGS

AAM ANNUAL MEETING [cont. from p.2]

speakers Patrick H. Butler III (Mary Moody Northen, Inc.), David B. Gracy II (Univ. of Texas, Austin), Kristine Haglund (Denver Museum of Natural History), and Kathleen Hartt (Museum of Fine Arts, Houston).

Participants outlined the whys and hows of manuscript collecting in history, science, and art museums. They also discussed important considerations such as developing collecting policies and strategies, arrangement and description practices, and public use and access to collections. We were particularly indebted to Dr. Gracy for speaking at the session and addressing his remarks toward defining archives and manuscripts and the archivist's role in curating these materials. Approximately 90 people attended the session.

A second session, entitled "Museums as Cultural Institutions: Documentation through Archives," was held on June 21. Speakers included Sally Kohlstedt (Syracuse University), Kathleen Hartt (substituting for Peter C. Marzio, Museum of Fine Arts, Houston), and Robert Rydell (Montana State University). Alan Bain (Smithsonian Institution) chaired the session, which attracted a diverse audience of approximately 45 people. The session focused on the value and use of museum institutional records in conducting historical research, a theme discussed by these same speakers last year at the annual meeting of the Society of American Archivists.

In addition, the National Historical Publications and Records Commission (NHPRC) provided counselling services to those museums interested in starting archives and in seeking grant support for such a program. Laurie Baty, NHPRC grants analyst, manned the counselling table and handed out lots of helpful information packets.

Kathleen Hartt
Museum of Fine Arts, Houston

MUSEUM ARCHIVES SESSIONS AT MARAC SEPTEMBER 22, 1989

Two sessions on museum archives are included in the program of the Mid-Atlantic Regional Archives Conference Fall meeting in Philadelphia.

"Archivists and Curators: Partners in Documenting the Museum's History" will be chaired by Elizabeth Schaff, Peabody Institute Archives, and will feature speakers William Diess of the Smithsonian Institution and Rona Roob of the Museum of Modern Art. The session will focus on some of the ways in which museum archivists preserve and explain the museum's history. Mr. Diess will discuss ways in which museum exhibitions can be documented in the archives and Ms. Roob will describe the papers of three key curators at MoMA.

"Museum Archives: Cooperation Within the Profession," chaired by Arthur Breton of the Archives of American Art, will consider the ways in which museum archivists have begun networking during the recent years in which dozens of museums have instituted archival programs. Theresa Rini Percy, Old Sturbridge Village, will discuss the Museum Archives Roundtable and some recent developments in information sharing. Mary Elizabeth Ruwell, Northeast Document Conservation Center, will report on the increasing awareness on the part of museum administrators of the importance of the archives within an institution.

Cheryl Leibold
Pennsylvania Academy of the Fine Arts

GRANTS

NHPRC ANNOUNCES GRANTS

The National Historical Publications and Records Commission, in its June 1989 meeting, recommended grants for twenty-five historical records projects. Among these, several grants went to museums and museum archives.

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GRANTS

NHPRC GRANTS [cont. from p.4]

The John and Mable Ringling Museum of Art Foundation, Sarasota, Florida, received a grant of \$42,242 to develop an archives and records management program for the museum's records and for its manuscripts and records relating to John Ringling, the Ringling Brothers, Barnum & Bailey Circus, and American circus history. Historic Rugby, Rugby, Tennessee, received \$16,865 to organize, arrange, and describe its archival collections and make them available in its newly renovated Archive and Research Centre. A grant of \$23,300 was awarded to the Oakland Museum Association, Oakland, California, to put approximately 100,000 photographic images on videodisc using direct-to-disc recording equipment and to hold a workshop on the technique. The Southwest Museum, Los Angeles, California, also received a grant, of \$20,592, to transfer images to laser videodisc. A grant of \$3,000 will allow the Jewish Museum, New York, to hire a consultant to bring the computerized records of the National Jewish Archive of Broadcasting into conformity with national descriptive standards. More detailed information on these projects may be found elsewhere in this newsletter or will appear in the next issue.

NEW YORK STATE GRANTS

Several museums and gardens received grants for 1989/90 under the New York State Conservation/Preservation Discretionary Grant program. Awards included: the Baker-Cederberg Museum and Archives, Rochester, \$1474 to reformat 19th- and 20th-century scrapbooks; The Brooklyn Museum, a grant of \$25,000 to plan an environmental control system for the Library and Archives; and the Museum of American Folk Art, \$5621 to preserve cased photographic images. Also, to the Museum of the City of New York, \$4300 to preserve the Dazian Library for Theatrical Design; \$9414 to the New York Botanical Garden, for a conservation survey of botanical works on paper; and \$6976 for an architectural document project at Old Westbury Gardens.

HISTORIC RUGBY RECEIVES NHPRC GRANT

Historic Rugby, a National Register historic village in Tennessee, has received a grant from the National Historic Publications and Records Commission to hire an archivist to organize, arrange, and describe its archival collections and make them available to the public in its Archive and Research Centre, housed in the newly renovated Land Office Building.

The village was founded in the 1880's as a utopian colony by the British author and reformer Thomas Hughes. Archival collections include an extensive manuscript collection of letters, memoirs, deeds, surveys, and maps, as well as literary materials such as poetry and short stories. In addition, the collection contains some eight hundred photographs.

As an adjunct to the archival collections, Historic Rugby is also home to a 7000-volume library with holdings dating from the 1860's through the 1890's and a valuable early periodical collection. The library is still housed in its original building. For further information, contact Barbara Stagg, Executive Director, Historic Rugby, P.O. Box 8, Rugby, TN 37733.

Note: see employment announcement elsewhere in this issue.

OAKLAND MUSEUM RECEIVES GRANT

The Oakland Museum, Oakland California, recently received a grant from the National Historical Publications and Records Commission. Under the grant, the Museum's photo collection will be converted to videodisc to preserve it and enhance its use as a public resource.

The Oakland Museum, a regional museum, focuses on California history. The photo collection reflects that emphasis and serves as an important resource for the new social history, with many images of everyday life, families, and minority groups.

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GRANTS

OAKLAND MUSEUM [cont. from p.4]

Collection dates range from the 1850's un-til the present; active collecting is still going on. A direct-to-disc technique, using a still video camera, will accomplish the transfer with the need to rephotograph images. In addition, negatives may be shot and then "flipped" to produce a positive image on the video screen. The images will be linked to cataloging information using the ARGUS database system. Researchers will be able to print out small reproductions of the photos. At the end of the project, Museum staff will hold a one-day workshop to discuss the technology and the project. For further in-formation, contact Deborah Cooper at the Oakland Museum.

MUSEUM ARCHIVES PROJECT AT ALBANY INSTITUTE OF HISTORY & ART

The McKinney Library of the Albany Institute of History & Art, Albany, New York, recently received funding from the New York State Documentary Heritage Program to hire a consultant to survey the archival holdings of the Institute and to recommend steps for the establishment of a Museum Archives. Susan Safford, Acting Librarian, and Mary Elizabeth Ruwell, museum archives consultant, surveyed 500 feet of records located in closets, offices, and off-site storage. Ms. Ruwell's report outlines preservation needs and recommends steps the Albany In-stitute should take in organizing its re-cords. This important initial step will help direct the museum's efforts to establish a formal museum archives and records management program.

Founded in 1791, the Albany Institute of History & Art is a museum dedicated to collecting, preserving, interpreting and promoting interest in the history, art and culture of Albany and the Upper-Hudson Valley Region. The museum achieves this mission through its collections, exhibitions, education programs, library, research projects, publications, and other programs offered to the general public.

SOUTHWEST MUSEUM CONTINUES LASER DISC PROJECT

The Southwest Museum, Los Angeles, was awarded a grant of \$20,592 by the National Historical Publications and Records Commission to continue funding for the second year of a project to reproduce the museum's historical photograph collection on laser disc.

Some 120,000 images of Native American subjects will be copied onto 35mm film, edited, and inspected; from the films, laser discs will be cut, the first within the next month. The interim 35mm step is advantageous, since it provides a complete set of preservation negatives for the collection. Concurrent with the photo project, catalog information is being entered into the ARGUS collection management system. The laser disc will be integrated with the cataloging database, allowing researchers to call up both image and catalog information.

The historical photograph collection (1880-1930) includes images produced with all types of photographic processes, from lantern slides to platinum prints. The collection's particular strength is in images of the Southwest and Plains tribes. Photographers include, among many others, Charles Lummis, George Wharton James, and Adam Clark Vroman. Also included are some archaeological site and artifact photographs from Southwest Museum excavations. For further information, contact Craig Klyver, Southwest Museum, P.O. Box 128, Los Angeles, CA 90042.

BISHOP MUSEUM, HAWAII

The library of the Bishop Museum, Honolulu, Hawaii, recently received a 2-year grant from the Hawaii State Foundation on Culture and the Arts for a project to process selected ethnic records in the Museum collections. Beginning in January 1990, the project will employ interns from the University of [cont. on p.6]

GRANTS

BISHOP MUSEUM [cont. from p.5]

Hawaii School of Library and Information Sciences' new program in archives and records management. Interns will work under the supervision of a trained librarian/ archivist and will process and prepare finding aids for selected collections relating to the ethnic heritage of Hawai'i. The award amounts to \$9000 for the first year and \$25,000 for the second year.

Bishop Museum and the SFCA see the project as a welcome opportunity to enhance access to these important records while training new recruits in the archives and records management field. For further information, contact Margaret K. Ashford, Head Librarian, Bishop Museum, 1525 Bernice Street, Box 19000-A, Honolulu, Hawaii, 96817.
Margaret K. Ashford
Bishop Museum

NOTES, NEWS, & ANNOUNCEMENTS

EMPLOYMENT OPPORTUNITY: HISTORIAN/ARCHIVIST

Historic Rugby, a British-founded historic site in rural East Tennessee, seeks an experienced historian/archivist to organize and catalog archival collections and prepare and publish a guide to the archives.

After a 10-month NHPRC-funded grant period, position is expected to continue with responsibilities to include archival administration and on-going collecting; research, writing and publication; and participation in design and implementation of new educational programs. MLS or MA in history with archival course work; minimum of one to two years experience with archival materials.

Demonstrated research and writing ability. Background in Victorian studies/sites preferred. Position begins November 1. Salary and benefits for 10-month period, \$16,100, with housing furnished.

Apply in writing with resumé and supporting materials, to Historic Rugby, P.O. Box 8, Rugby,

TN 37733. Historic Rugby is an Equal Opportunity Employer.

Archives in Natural History Museums
The Association of Systematics Collections is planning a workshop on Archives in Natural History Museums. The workshop will cover computerization of records, including standardization and networking, so that information sharing is possible. Means of co-ordinating information from museum specimens, library materials, manuscript collections, archives, and other sources within the natural history museum will also be discussed. The goal of the workshop is to increase the availability of historical and scientific information associated with natural history collections.

The workshop is in the planning stages, and will be held sometime in 1990. Anyone interested in participating or desiring more information are urged to contact Dr. K. Elaine Hoagland, Executive Director, Association of Systematics Collections, 730 11th Street NW, Washington, DC 20001.

NEWS FROM THE COLORADO SPRINGS PIONEERS MUSEUM

New staff: Sharron Uhler has been named Archivist of the Colorado Springs Pioneers Museum, Colorado Springs, Colorado. Ms. Uhler, formerly Curator of the Hallmark Historical Collection for Hallmark Cards in Kansas City, Missouri, began work in January 1989.

The Pioneers Museum recently held an all-day workshop entitled "Preserving Your Family Heritage," which was attended by more than 160 people from the community. Sessions were held on basic genealogy, preserving artifacts, oral history, family papers, and photographs and ephemera. Lecturers included the Museum's curator and archivist, as well as other local archivists and genealogists. The Museum Archives offered archival supplies for sale (and will now stock them for purchase year-round). Evaluations were so positive that a series of more in-depth Saturday workshops is now being planned for the coming year.

NOTES, NEWS, & ANNOUNCEMENTS

NEWS FROM THE MUSEUM OF FINE ARTS, HOUSTON

The Archives at the Museum of Fine Arts, Houston, offered a paid internship this summer in conjunction with the Library School of the University of Texas in Austin. A student in the graduate program in Archival Enterprise was given the opportunity to work in the Museum Archives for ten weeks, beginning in June. The intern was employed as an Archives assistant, and gained valuable experience in archival processing procedures, reference services, and computer skills, including RLIN searching and cataloging. Kathleen Hartt, Museum Archivist, recently taught a course at the University of Houston this semester entitled, "Introduction to Archives and Manuscripts." Hartt provided the class of history graduate students with an introduction to a variety of issues in the archival field, including acquisitions policies and procedures, establishing administrative and intellectual controls at the repository, accessibility, legal issues such as copyright and privacy laws, and popular education from archival collections. The course was offered through the Public History Program of the University of Houston History Department.

Kathleen Hartt
Museum of Fine Arts, Houston

WORTH READING

Art Libraries Journal (ARLIS/UK&Eire) recently published a special issue on art archives. Several of the articles are transcriptions of papers read at various meetings of the IFLA Section of Art Librarians. Among the articles, Antje B. Lemke (Syracuse University) makes a case for co-operation and harmonization of archivists, curators, and librarians; John McPhee (Australian National Gallery) discusses problem in art research peculiar to Australia; and J.F. van der Wateren (National Art Library, Victoria & Albert) calls for the establishment of a V&A archives.

In addition, several contributors discuss issues pertaining to artists' statements. Art Libraries Journal (vol.14/2, 1989) is available from Pat Christie, Epsom School of Art Library, Ashley Road, Epsom, Surrey, KT18 5VE, UK. Single issue: £6.40.

NEW YORK CITY ARCHIVES WEEK OCTOBER 2-7, 1989

To celebrate the important contributions archives make to New York as a world-class information capital, the Archivists Round Table of Metropolitan New York has declared the week of October 2-7, NEW YORK ARCHIVES WEEK, and has planned a series of events that will serve to expose some of the riches of New York's archives to the general public.

Archives Week will kick off with a gala party at the Museum of Modern Art at which the Round Table will present awards to New Yorkers who have helped preserve the history of their institutions through the establishment and maintenance of archives, and to researchers who have used archival research for the betterment of the community.

As its contribution to Archives Week, a group of museum and historical society archivists is producing a narrated slide presentation to highlight the special resources the group represents. The slide show will begin with a brief introduction to archives and pose the question, "What do you think you could expect to find in the archives of the museums and historical societies of New York City?" The answer: "Anything and everything. Expect the unexpected."

The eight archivists on the volunteer committee have each chosen an "object" from their collections--a painting, artifact, or sculpture; an event, a person, or a historic site--and pulled together the archival documentation that explains, amplifies, and creates the full story of this one part of their institution's holdings.

The "objects" include the Washington Square Arch (Nancy Johnson, American Academy and Institute of Arts & Letters); an Iroquois ceramic vessel (Nancy Rosoff, Museum of the
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NOTES, NEWS, & ANNOUNCEMENTS

ARCHIVES WEEK [cont. from p.7]

American Indian-Heye Foundation); the Sculpture Garden (Rona Roob, Museum of Modern Art); debunking the legend of Staten Island (John-Paul Richiuso, Staten Island Institute of Arts & Sciences, and Steve Barto, Staten Island Historical Society); the Beekman family (Margaret Heilbrun, New-York Historical Society); an Asher Durand painting (Deborah Wythe, The Brooklyn Museum); and a seafarer's belongings (Irene Tichenor, Brooklyn Historical Society).

The presentation will be addressed to an audience of upper-level high school or college-age students and will be made available through Inter-Library Loan in VCR reproduction to teachers throughout the city. It would also be appropriate for introducing museum docents and interns to archival research and documentation.

Nancy Johnson
American Academy and Institute
of Arts & Letters

REPORTS

SECOND ANNUAL MUSEUM ARCHIVES INSTITUTE

The second annual New England Museum Association and Old Sturbridge Village Museum Archives Institute was held on April 14-15, 1989, at Old Sturbridge Village, Sturbridge, MA. The renowned faculty from last year's Institute: Alberta Sebolt George (Exec. VP OSV), Katherine Kane (Dir. of Public Services & Access, Colorado History Museum), Penny Holewa (OSV Archivist), Laury Baty (Grants Analyst, NHPRC), and David Horn (Corp. Archivist and Records Manager, Boston Edison), and new speakers Mary K. Brandt (Dir. of Development and Membership, OSV), Julie Bressor (Education Specialist, New England Archivist), and Barbara William (Counsel, Houghton Mifflin) agreed to guide forty registrants through the dense jungles of archival records. This safari traversed the grasslands of archival management, swam the swift rivers of collections access, stalked the dangerous prey of records

surveys, and climbed the cliffs of collection processing. Along the way, help was received in the areas of copyright, fundraising and preservation, and supplies were taken in for dealing with photographs. By the end of the safari, all the hunters felt better equipped and prepared to start a safari through their own archives jungle.

Plans are underway for the third Museum Archives Institute, which will be held April 20-21, 1990, at Old Sturbridge Village. The tentative format will consist of basic-level topics for the inexperienced, as well as more advanced sessions for the experienced archivist. For more information, contact Theresa Rini Percy, Director, Research Library, Old Sturbridge Village, 1 OSV Road, Sturbridge, MA 01566.

Theresa Rini Percy
Old Sturbridge Village

MUSEUM OF THE AMERICAN INDIAN- HEYE FOUNDATION ARCHIVES

The Archives of the Museum of the American Indian-Heye Foundation, located in the museum building at 155th Street and Broadway in New York City, consist of roughly 200 cubic feet of records dating from the 1860's to the present. Records include museum correspondence, Board of Trustees minutes, annual reports of the museum and its various departments, museum publications, financial reports, legal documents, expedition expense records, and public relations materials such as press kits, exhibition brochures, invitations, and newsletters.

The Archives also holds published and unpublished manuscripts; field notes containing original drawings, site diagrams, and published as well as unpublished maps; and scrapbooks of news clippings, photographs, notes, and letters. Additional photographs illustrate artifacts and field expeditions. Publication mechanicals often include original art work. Materials pertaining to the artifact collection include catalog notes and artifact lists, and acquisition records covering gifts, purchases, loans, exchanges, and objects acquired as a result of museum-sponsored expeditions.

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REPORTS

MUSEUM OF THE AMERICAN INDIAN

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The Archives also contains the personal papers and notes of some museum employees. Some noted anthropologists, scholars, and collectors represented in the collection include: Reginald Pelham Bolton, Donald Cadzow, Frances Densmore, Lt. George T. Emmons, William N. Fenton, Alberto V. Fric; Marion E. Gridley, A. Irving Hallowell, Mark Raymond Harrington, Fred Harvey, Frederick W. Hodge, Joseph Keppler, Samuel K. Lothrop, Clarence B. Moore, John Louw Nelson, William C. Orchard, George H. Pepper, Marshall H. Saville, Alanson B. Skinner, Frank G. Speck, Thomas Henry and Susette Flesche Tibbles, A. Hyatt Verrill, and William Wildschut. Presently, the collection is being processed and a manual inventory prepared. Computerization is anticipated within the next two years. The Archives are open to researchers, by appointment. For more information, contact Nancy Rosoff, Assistant Curator & Acting Archivist, Museum of the American Indian-Heyle Foundation, Broadway at 155th St., New York, NY 10032.
Nancy Rosoff
Museum of the American Indian-Heyle Foundation

VOLUNTEERS AID MUSEUM YEARBOOKS PROJECT AT THE BROOKLYN MUSEUM

One of the first major accessions of The Brooklyn Museum Archives, organized under an NHPRC grant in 1985, was a large group of clippings scrapbooks, systematically compiled for nearly 80 years. Known as the Brooklyn Museum Yearbooks (1899-1977), they are a unique document on the museum and its curatorial activities as well as the New York art world. For example, the Yearbooks are a significant resource on the Museum's first curator of Ethnology and on the objects he collected and interpreted. They thus contain valuable information on the development of ethnology as a discipline and on the part played by The Brooklyn Museum in presenting and

interpreting art and cultural history. The Yearbooks consist of 100 volumes of clippings from international, national and local newspapers, magazines and other sources. The rarity of the clippings and the fact that they have been brought together over the years into one series makes them a vital research tool. In 1987, The Brooklyn Museum Libraries were awarded a National Endowment for the Humanities Office of Preservation grant in part to have this fragile material microfilmed. The Museum contracted the services of the Northeast Document Conservation Center (NEDCC) to do the filming at their facility in Andover, Massachusetts. During August of 1987 each scrapbook was carefully checked and condition reports were written up by the Library Preservation Assistant. The scrapbooks varied widely in format, binding design, and the types of glues and backing papers used. The one thing they all had in common, however, was their fragile state, with nearly all the material printed on brittle newsprint. A further problem: some of the pages would require as many as 25 exposures to film all of the articles, which were extensively folded and crammed onto the pages. Four of the most overcrowded Yearbooks were shipped to NEDCC to bring the formatting nightmare to their attention. We were told that these were some of the worst scrapbooks the NEDCC staff had ever seen. Total preparation time had originally been estimated at 80 hours. Clearly, this would be impossible and much more time would be required. We had to find an alternative method for getting the volumes camera ready and decided the only way to do it was in-house, using the Museum's generous volunteer corps. In consultation with the Museum Archivist and under the supervision of the Library Preservation Assistant, volunteers began reformatting the material onto 11 X 17" paper, using various acceptable adhesives, in September 1987. Each volunteer was given an initial training session which focused on specific techniques and objectives, as well as an overview of the entire project. Ten volunteers put in over 640
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REPORTS

VOLUNTEERS AID PROJECT

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hours of careful work on a flexible schedule of from 3 to 12 hours per week. The Museum saved approximately \$6,400 by using volunteer help on this project.

This was a long and tedious project with seemingly no end in sight. It was deceptively difficult at times due to the nature of the material. On the worst formatted volumes, it seemed as if you were disassembling a complicated origami. This was only half the battle: frustration mounted even further once the material was unfolded and in pieces awaiting reassembly into a flat and legible format. This process caused some irritation in a few of our volunteers, while others truly enjoyed the challenge. As the project progressed we became more sensitive to each volunteer's work habits, abilities, and boiling points. We dealt out the volumes with this in mind and completed the reformatting successfully.

The volunteers' contribution, along with approximately 620 hours of staff work-time, made it possible to prepare all 100 volumes in 9 months. Reformatting details were recorded on a target for inclusion at the beginning of each volume. The prepared and reformatted volumes were sent off to NEDCC in June of 1988. On their return, the original materials were wrapped and placed into secure storage. Twenty-two reels of microfilm plus a Minolta reader-printer are now in place in the Library reading room and have proved to be an excellent resource for staff and public alike.

Keith DuQuette

The Brooklyn Museum

MAXWELL MUSEUM PHOTO ARCHIVE

The Maxwell Museum of Anthropology at the University of New Mexico, Albuquerque, is currently finishing a 3-year National Science Foundation grant to organize the museum's photo archive. Among the archive's approximately 200,000 images are ethnographic photos and images of excavations by UNM field schools. During the project, staff have cataloged various

collections and computerized the data, upgraded storage facilities, and encapsulated images in acid-free materials. The photo archive has been closed, but a reopening is anticipated by January 1990.

In the ongoing cataloging and computerization project, the following collections have been completed:

The Cameron-Pepper (Wetherill) Collection contains 546 photos taken at the turn of the century by George Pepper and others of the Hyde Expedition. The images include the early Pueblo Bonito (Chaco Canyon) excavation, as well as many other Pueblos.

The Imhof Collection (1920's-1940's) consists of approximately 2000 photos of Pueblos, particularly Feast Day celebrations, taken or collected by Joseph Imhof.

The 1435 Soil Conservation Service photos were taken by SCS employees during the 1930's and cover New Mexico and Arizona. Subject matter is most frequently land and water usage, animal husbandry, and various structures. Also included are some images of Navajo and Pueblo people and their surroundings.

The Chaco Field School photos document University of New Mexico excavations, mostly in the 1930's.

The Fay Cooper Cole Collection of glass lantern slides preserves some 600 images of mounds in the Midwest and Mayan structures in Central America.

Suzanne Cohen

Maxwell Museum of Anthropology

HENRY FORD MUSEUM & GREENFIELD VILLAGE ARCHIVES

Henry Ford Museum & Greenfield Village, an indoor/outdoor museum complex, was founded by Henry Ford in 1929 to collect and interpret historical materials documenting the full range of the American experience. Today it functions as a national museum of history and technology. The institution's unusually comprehensive collection of over one million three-dimensional objects and in excess of 25 million items of printed and manuscript materials documents American history from European

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REPORTS

FORD MUSEUM [cont. from p.10]

settlement to the present, illustrating the transition from a rural, agricultural society to an urban, industrial one. The major collection areas include agriculture, industry, transportation, communication, and domestic life.

The collections in the Archives and Library Department complement the curatorial, educational, and research activities of the museum.

The collections are divided as follows: automotive history, prints and photographs, institutional archives, general books and periodicals, special collections, and the Edsel B. Ford Design History Center.

In February 1985, the museum began a two-year NHPRC-funded project to establish an institutional archives and records management program.

Goals included completing a survey, transferring significant historical and current records to the archives, establishing records management procedures, and processing major portions of the transferred records. By the end of the grant in 1987, retention and disposal schedules were established for all museum records and a manual distributed to all offices. A complete overview of the museum's history is now preserved.

Records from the years of Henry Ford's personal involvement (c.1925-1945) reveal his unique vision, blending the preservation of the past with designs for a better future. Materials from the 1950's provide a narrative of the era in which the museum began to develop as a professional institution. Collections from the 1960's and 1970's detail the development of onsite and outreach education programs, the strengthening of the collecting program, and an ever-increasing awareness by the public of the museum through the growing sophistication of public relations techniques. Current records gathered through the records management system document more recent developments. Holdings are continuously and systematically updated so that the record remains complete.

In November 1987, the Henry Ford Museum & Greenfield Village installed a computer collections management system to automate the object

documentation and research area of the museum. We selected the ARGUS program, developed by Questor Systems, Los Angeles, in conjunction with Steven LeBlanc of the Southwest Museum. The system consists of complete object registrarial and cataloging information in a relational database.

Images of objects are stored on a software-coordinated videodisc. Researchers will be able to perform searches on the database, view images, and generate printed reports containing both object information and image. We are very pleased with the system, which is capable of handling photographs and manuscript collections as well as records for individual objects. ARGUS provides comprehensive access to the museum's collections in a way never before possible.

The ARGUS system has been used in two extensive cataloging projects in the Archives and Library Department. We recently completed an NEH-funded project to computerize 45,000 photographs from our heavily-used Henry Ford/Ford Motor Company photo collections. Currently, we are working on a second NEH grant to provide computer access to 23,000 items from our collection of prints, posters, greeting cards, trade cards, and postcards.

A brochure describing Archives and Library Department holdings and further information is available from Jeanine Head, Archivist, Henry Ford Museum & Greenfield Village, Box 1970, Dearborn, MI 48121.

Jeanine Head

Henry Ford Museum & Greenfield Village

GRANTS

RINGLING MUSEUM ARCHIVES

A \$42,242 grant to establish a Museum archive has been awarded to The John and Mable Ringling Museum of Art by the National Historical Publications and Records Commission. Museum Librarian Lynell Morr, who worked with Museum Director Laurence J. Ruggiero in developing the archive project, will oversee the administration of the grant.

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GRANTS

RINGLING MUSEUM [cont. from p.13]

The permanent archive will include records and other historical documents of The John and Mable Ringling Museum of Art, the Ringling Museum of Art Foundation, the Ringling Circus Collection, and the personal papers of John Ringling. Currently scattered in various offices in the Museum buildings, these records will be organized and preserved in one central location at the Circus Galleries. Efforts will also be made to solicit lost records to fill any major gaps in these holdings before the documents become available to staff, scholars, and the public for scholarly research. Ms. Morr hopes that the Museum Archive will serve as a model to the large number of other museums in Florida and the Southeast. The Museum will publish an illustrated guide to the Archive which will be made available free of charge to archival organizations, libraries, and interested groups and individuals.

The two-year grant will help pay for the salary and benefits of a professional archivist as well as for archival supplies. The Museum will advertise nationally in September for the archivist, who will begin work in December or January.

For additional information, please contact Lynell Morr, Librarian, John and Mable Ringling Museum of Art, 5401 Bayshore Road, Sarasota, FL 34243.

REPORTS FROM RESEARCHERS

UNRAVELLING THE JOSEF ALBERS STORY

There are few things as exciting in life as moments of revelation. Just when we think we know all there is to be known about the subject at hand, new facts emerge and make us jump. It isn't just information that we have gained; these keys to the past help fulfill our craving to understand how we got to where we are now.

Most often such flashes of awakening occur in the course of family encounters. On the night before her fiftieth wedding anniversary, Mother decides to tell the story she has always kept private. You have a milestone birthday, and Uncle Roger

suddenly thinks you are old enough to hear about what really happened on that famous trip to Athens.

Sometimes, though, it isn't people, but sheets of paper or images on microfilm that provide the surprise answers. I had one of the most extraordinary moments of enlightenment of my life when going through file folders in the archives of the Museum of Modern Art. A myth was replaced; truth unveiled. What I thought were absolute facts were, if not replaced, reordered.

My guide was neither a family member nor a party to the action under investigation. She was a person I had only met on two previous occasions. This was MoMA's generous, gracious archivist, Rona Roob. What Rona was doing was selflessly and imaginatively leading me to any information that might shed light on my area of research. I was at the Museum because I am working on a book for Alfred Knopf about some of the pioneering art patrons of the 1930's. One of my key figures is Edward M.M. Warburg. As director of the Josef Albers Foundation, I am also particularly interested in Josef Albers. Naturally, Rona Roob was eager for me to be aware of the Warburg-Albers connection. She therefore urged me to read Eddie Warburg's letters to Alfred Barr; she remembered that, somewhere in those letters, he referred to Anni and Josef Albers coming to America.

This is a story about which I have written a great deal: in a Smithsonian Press book about Anni Albers, in a Guggenheim Museum/ Abrams catalog about Josef Albers, and in assorted essays and articles. The tale always was that Philip Johnson invited the Alberses to leave Germany in 1933, and to teach at Black Mountain College. I had discussed this event with Anni Albers, Philip Johnson, and Eddie Warburg--in conversations and interviews--and always heard it pretty much the same way. But the archives taught me something further. The Black Mountain people hadn't just approached Philip Johnson when in looking for an art teacher; they also went to Eddie Warburg. Both were at MoMA in 1933. Warburg's
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REPORTS FROM RESEARCHERS

JOSEF ALBERS [cont. from p.12]

letter to Barr tells all. Warburg and Johnson had both recommended Albers, but there was a major hitch. Funds were needed to guarantee a salary of \$1500; without that guarantee, the immigration authorities would not permit him to come to the United States. Eddie's letter rings of his passionate commitment. He clearly wanted both to advance the new style of art, and to help someone emigrate and enjoy freedom. To obtain funds became a personal cause. Having learned all of this, I did some further investigation. I spoke with one of the founders of Black Mountain College, Theodore Dreier. From him, and further archival material at MoMA, I learned that Eddie Warburg himself had come up with the necessary money. But I hadn't learned this from Eddie Warburg or from Anni Albers. The Alberses were unaware of the financial maneuvering that paved the way for their exodus from Germany; they only knew that things had gone more easily than they expected. They thought that it was only Philip Johnson's idea that they come here and didn't know that the idea came jointly from Philip and Eddie. (Johnson has since concurred that the idea was Eddie's as well as his.) Eddie Warburg, who never likes to give himself too much credit for anything, and was busy with many other projects at the time, certainly never claimed such a seminal role for himself. But Ted Dreier confirmed that not only was Eddie Warburg pivotal in the Alberses coming over, but it was because his (Dreier's) mother was a friend of Margaret Lewisohn's that the Black Mountain people first went to the Museum of Modern Art. Sam Lewisohn, Margaret's husband, was both Eddie's cousin and one of his fellow trustees at MoMA. So, a letter told more than people's memories, and I learned that three of the people most important in my own life--Eddie Warburg and Anni and Josef Albers--were more connected than any of them realized or remembered. Research, abetted by angels like Rona Roob and facilities like MoMA's Archives, can offer startling truths.

Nicholas Fox Weber
Josef Albers Foundation

J.B. NEUMANN: ART DEALER/CATALYST (1887-1961)

When I was approached in 1954 by E.P. Richardson, then director of the Detroit Institute of Arts, to donate my records as an artist to the newly-formed Archives of American Art, I had no idea that thirty years later I would myself be using the resources of that very institution to write a biography of J.B. Neumann. I first met J.B. in 1929 when I wandered into his gallery, the New Art Circle at 9 East 57th Street in New York. J.B., as he was called, became my mentor as he was for so many in the art world.

I decided to call my biography The Artlover after J.B.'s own publications and since the name most truly described him. Subsequently, I discovered that in 1957 the Museum of Modern Art dedicated a catalogue of Edvard Munch's prints to J.B. Neumann as an "early champion" of that artist and added, "What better title could one find for a biography of J.B. Neumann than that of one of his own publications - The Artlover?"

At the Archives of American Art in New York, guided by William McNaught and Jemison Hammond, I began to study five rolls of microfilm (NJBNI-5) with hundreds of frames of correspondence. Arranged in alphabetical order, I jotted down the names I found: Josef Albers, Milton Avery, Alfred Barr, Max Beckmann, Oscar Bluemner, Alexander Calder, Joseph Cornell, Albert Einstein, Alfred Flechtheim, Emil Jannings, Lee Gatch, George Grosz, Marsden Hartley, Wassily Kandinsky, Richard Lippold, Isamu Noguchi, Max Reinhardt, Georges Rouault, Galka Scheyer, Maurice Sterne, Alfred Stieglitz, Curt Valentin, Max Weber, Marion Willard, all the way to Stephen Zweig.

At first I was embarrassed at my avid voyeurism, but this feeling rapidly gave way as I came to the conclusion that J.B. had saved these bits and pieces of his life for me (or someone else) to assemble into some sort of order. A framework began to appear.

Left in limbo since his death in 1961, this extraordinary and self-educated art dealer began life as a Galicianer in Austro-Hungary, and went on to transform himself into

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REPORTS FROM RESEARCHERS

J.B. NEUMANN [cont. from p.13]

an international art figure, a friend and facilitator to leading artists of his time.

Israel bar Neumann opened his Graphisches Kabinett on the Kurfurstendamm in Berlin in 1911. Among the artists he exhibited were Edvard Munch, George Grosz, Lyonel Feininger and Ludwig Meidner. Five German Expressionists who called themselves "Die Brücke" were sponsored by J.B.: Erich Heckel, Max Pechstein, Ernst Ludwig Kirchner, Karl Schmidt-Rottluff and Otto Müller.

When he returned from World War I (which had a devastating effect on the artists) J.B. began his long association with Max Beckmann. In 1918, J.B. showed the work of a group who called themselves the "Unknown Architects:" Walter Gropius, Bruno Taut, and Adolf Behne. This was also the year that the first Dada exhibition in Berlin was held in J.B.'s gallery. Leading German Expressionists were publicized in Bilder-hefte, an art folio J.B. put out which was to be a forerunner of Artlover in America.

The discovery of the work of Paul Klee in 1920 led J.B. to a life-long passion for this artist's work. Three hundred works by Klee were to pass through his hands.

J.B. owned four galleries in Germany (in Berlin, Munich, Dusseldorf and Bremen) before emigrating to the United States in 1923. His primary intention at that time was to promote the work of Max Beckmann.

In Berlin, Karl Nierendorf was left in charge and in Munich, Gunther Francke. In his decision to come to America, J.B. was influenced by Americans who visited his Berlin gallery: the artist Oscar Bluemner, Katherine Dreier of the Société Anonyme, Dr. W.R. Valentiner, the art historian, and Scofield Thayer of The Dial magazine.

By 1924, J.B. had opened the New Art Circle in New York at 35 West 57th Street. There was a piano: Paul Robeson sang, Tami-Oris danced, and Walter Gieseking performed. A relationship between Alfred Stieglitz and J.B. Neumann was kindled that year, so intense that J.B. handled a number of Stieglitz's artists, among them John

Marin and Charles Sheeler. The flame was soon spent, though. The Stieglitz letters at the Beinicke Rare Book and Manuscript Library at Yale University document this relationship.

In the Archives of American Art, I was surprised to discover a note in long hand written in 1926 by Alfred Hamilton Barr, Jr., three years before he became the first director of the Museum of Modern Art. He described himself as "the ignorant young man with whom you had lunch a fortnight ago at Child's." Other letters disclose how influential J.B. was in Barr's education, as well as offering connections to German artists, dealers and museums.

1926 was also the year that the 21-year-old Isamu Noguchi claimed that "the horizons of art opened up for me. I was a frequenter of Alfred Stieglitz's gallery, An American Place, and the New Art Circle of J.B. Neumann, who became my counsellor and friend."

"By the way," Mr. McNaught volunteered one day early on in my research at the Archives of American Art, "J.B.'s son Peter Gabriel Neumann is in California. You might want to get in touch with him." And he gave me his address.

Peter became a touchstone linking me to Elsa Schmid, his mother, a well-known mosaicist, as well as to J.B.'s family in Germany. I was able to interview the children of Antonina Proper Neumann, J.B.'s first wife; Albrecht Jacob Neumann and Johanna Neumann Lamm were both in the United States.

Based on interviews with them, a wealth of material on J.B.'s early life was forthcoming. Aside from this, Peter sent me his father's own unpublished 1957 Confessions of an Art Dealer, dedicated to Barr, who, as J.B. put it, "insisted that I shall do it."

To find background material on Skole, the shtetl where J.B. was born, I went to the Yivo library. There, Rosaline Schwartz introduced me to the Encyclopaedia Judaica. She also gave me a list of survivors of the Holocaust through which I was able to surmise the fate of 30 lost family members.

My next source was the Museum of Modern Art where the archivist, Rona Roob, arranged an interview with Margaret Scolari Barr, a [cont. on p.15]

REPORTS FROM RESEARCHERS

J.B. NEUMANN [cont. from p.14]

lady both terrifying and enlightening. Ms. Roob also guided me to Janis Eckdahl and others on the staff who supplied much documentation on J.B.'s connection with MoMA.

J.B.'s galleries in Germany were maintained until 1933 when the advent of Hitler forced him to remove his Jewish name from these operations. The 1925-1933 letters of Neumann and Nierendorf, obtained from the Nierendorf Gallery in Berlin (now run by his nephew, Florian Karsch) bear eloquent testimony to the trials of those years. In the 20's J.B. exhibited works as varied as German Expressionism, woodblocks, African sculpture, New Mexican Santos, prints of Rodolphe Bresdin and Georges Rouault, watercolors by Thomas Rowlandson and Constantin Guys, photographs by Ralph Steiner, and paintings by Max Weber, Moses Soyer, Walt Kuhn, and Lee Gatch.

From the vantage point of his gallery in Munich, J.B. worked closely with Alfred Barr during the summer of 1930, organizing the German Art Exhibition at the Museum of Modern Art. J.B. also loaned an international exhibition of paintings to the Smith College Museum of Art. The Archives there show that director Alfred Churchill thought so highly of J.B. that he wanted him to teach there. Driven by economic necessity as well as a zeal to promote modern art, in the early 30's J.B. began to travel throughout the United States. He lectured with lantern slides at the Duncan Phillips Gallery, Dartmouth College, the Wadsworth Atheneum, the Randolph-Macon Women's College, at many museums, and even to groups in individual homes. His subjects were as diverse as Hieronymous Bosch, Rembrandt, Pablo Picasso/Paul Klee/Marc Chagall, The Evolution of Modern Art, Expressionism, and the Art of Caricature. To often-unsophisticated audiences, J.B. broached the subject of "Why could Cezanne be called the grandfather of Mondrian?"

Despite the fact that the late 30's closed off avenues of interchange with Europe, J.B. was able to arrange exhibitions of the work of Wassily Kandinsky and Paul Klee at his gallery. He also showed the work of Josef Albers and sponsored

many American artists: Lee Gatch, Benjamin Kopman, Joseph di Martini, Henry Billings, Karl Knaths, David Smith, Mark Rothko, Balcomb Greene, and Joseph Solman, among others. For a while, J.B. ran a Madison Avenue gallery with Marion Willard as his partner. Later he moved to the Fuller Building at 41 East 57th Street. There his exhibitions ranged from the naive artist Israel Litvak to the scene designer Boris Aronson and Ilya Bolotowsky. J.B. even exhibited water-colors by playwright Clifford Odets, an avid art collector. Odets was particularly interested in Paul Klee.

A strong post-war antipathy existed toward any cultural exchange involving German works of art. By 1953, J.B. was forced to close his New Art Circle but maintained storage space and dealt in art (mainly from his apartment) until 1957, when he became a consultant to World House Galleries. There he organized an Expressionism exhibition and various other shows. Four years later, at 74, J.B. died of cancer. Leonard Baskin's statement about Neumann, "The galleries may have failed, but the message won," stuck me as most appropriate. J.B. had been a catalyst.

Over a period of five years, my research and writing of The Artlover took me to the Archives of American Art in New York and Washington in the winter, and to the Boston branch in the summer. My favorite spot in hot weather, though, proved to be the Provincetown Library where I received materials on Inter-Library Loan. Nowhere else in the world can one spend mornings rolling out micro-film and then stroll across the street to a pier swept by ocean breezes to eat a foot-long frankfurter before going back for an afternoon of more work.

As a chain of information about J.B. poured in, from archives, museums, and libraries, and from individual artists, students, writers, dealers and collectors, my husband claimed that I had joined a "a network of gnomes." If so, I found a kind of glory in it - trying to illuminate the past to cast some light on the future.

Lily Harmon
New York City