
MUSEUM ARCHIVIST

Newsletter of the Museum Archives Section
Society of American Archivists

September 1990

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GREETINGS FROM THE CHAIR!

MUSEUM ARCHIVES ROUNDTABLE BECOMES MUSEUM ARCHIVES SECTION

The year 1990 dawned with a major change for the Museum Archives Roundtable. At the January Council meeting the Roundtable was transformed into a section. This status change is reflective of the tremendous interest and growth in museum archives over the past few years. Roundtables are informal, loosely structured groups whose purpose is to promote discussion, communication, and information exchange among their members. For the past three years, the Museum Archives Roundtable has been successful in linking museum archivists together and providing a forum for sharing experiences and concerns. Its semi-annual newsletter became the main vehicle for information exchange for over 300 museum professionals. Roundtable-sponsored sessions at the SAA annual meetings were always well attended.

However, as museum archivists defined their needs and priorities, it became apparent that a more task-oriented structure would better serve their purpose. The Roundtable's mission will hold true for the new Section. That is to encourage museums, historical societies, and museum organizations to form archives and to learn about archival practices, to provide communication

among museum archivists, to continue collaborative associations with museum organizations, and to address and discuss issues faced by museum archivists.

The Museum Archives Section's three-year plan is focused in three areas: publications, outreach, and education. The publications objective is to evaluate and assess present museum archival literature to identify and develop relevant publications which address current issues, concerns, and needs of museum archivists. Outreach will be concerned with continuing and expanding ties with relevant national and regional professional organizations such as the American Association of Museums, the American Association for State and Local History, and the New England Museum Association, to increase awareness of the need and importance of establishing archives programs in museums. The Section's education goal will address the educational needs of museum archivists through the development of training materials and sponsorship of regional workshops.

The museum archives movement has come a long way since the days of the SAA Task Force on Museum Archives. Through the efforts and hard work of many devoted and talented archivists, museum archives has become a recognized subject within the greater archives arena! [cont. on p.2]

SECTION BUSINESS

FROM THE CHAIR, cont.

The first meeting of the Section will occur at the SAA annual meeting in Seattle (see annual meeting notes below). For more information about joining the Museum Archives Section or receiving the Section's newsletter, contact Theresa Rini Percy, Research Library Director, Old Sturbridge Village, Sturbridge, MA 01566 (508 347 3362).

Theresa Rini Percy
Old Sturbridge Village

FROM THE EDITOR: HELP! INFO NETWORK WANTED

Your hard-working editor has been spending untold hours on the telephone soliciting articles, news notes, and the like for *Museum Archivist*. Not that she doesn't enjoy talking on the telephone, but she doesn't know everybody, or even everything that's going on.

We need articles, information on interesting projects or exhibitions, names of people to call, press releases, and the like. Tips gratefully received! Don't be shy! Deborah Wythe, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238 (718 638 5000 x311).

WANTED: PROPOSALS FOR SAA 1991 IN PHILADELPHIA

Ideas for museum archives sessions for the 1991 annual meeting of SAA in Philadelphia are needed. Send your ideas for sessions to Cheryl Leibold at the Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia, PA 19102. Cheryl will coordinate the effort to send at least two proposals to the 1991 Program Committee. Proposals must be received by the SAA Committee by November 1st, so please send your possible session topics by mid-summer.

MUSEUM ARCHIVIST

is issued twice a year by the
Museum Archives Section of SAA.

News items, letters to the editor, and comments from the archives community are welcome. Next deadline: December 15, 1990.

Contact the Editor, *Museum Archivist*, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238 (718 638-5000 x311).

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

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SECTION BUSINESS

SAA ANNUAL MEETING IN SEATTLE

Museum Archives Section meeting
Saturday, September 1, 8-10 AM.

The first meeting of the newly designated Museum Archives Section will take place in Seattle. The meeting will include a presentation on the Thomas Eakins Collection by Cheryl Leibold (Pennsylvania Academy of the Fine Arts) with the rest of the meeting devoted to organizing and formalizing the structure of the new section. If you are an archivist who works in a museum or historical society and would like to tap into a great network of professional colleagues, please plan to attend the Section meeting.

The Birth of an Archivist, or
Educating Archivists

Saturday, September 1, 3:45-5:45 PM.

This year, the session sponsored by the Museum Archives Section at the SAA Annual Meeting in Seattle focuses on the role of the archivist as educator, trainer, and salesperson. Once an archives has been established, how should the archivist acquaint and instruct institutional staff about the benefits and procedures of the program? The session will examine records management and archival teaching, illustrating various techniques, topics to discuss with staff and problems that have been encountered. Maygene Daniels, National Gallery of Art, will chair the session. Speakers are Paul Hensley, Henry Francis duPont Winterthur Museum, Penny Holewa, Old Sturbridge Village, and David Horn, Boston Edison Company.

Where, What and How:

Issues in Graduate Archival Education
Friday, August 31, 1:15-3:15 PM.

Kathleen Hartt, Houston Museum of Art, will be part of a session on graduate education. She will explore the difficulty that many archivists have applying general archival principles in a particular institutional context (museums) and suggest implications

that this may have for continuing education programs.

Other museum archivists participating in the Seattle meeting include Douglas M. Haller (University Museum) and Lynn Ann Davis (Bishop Museum) in a session on marketing; Elizabeth Schaaf (Peabody Institute) in the sound recordings session; Diane Vogt-O'Connor (Smithsonian Institution), on access tools; Guy McLain (Connecticut Valley Historical Museum), on space planning for small repositories; and Susan Ewing and Robert Harding (Smithsonian Institution) on using volunteers.

GRANTS

1990 NHPRC GRANTS

The National Historical Publications and Records Commission (NHPRC) met on June 14 and 15 and recommended \$232,000 for six projects for documentary editions and \$1,049,212 for 28 historical records projects. Also recommended were \$35,500 in subvention grants to help defray publication costs for three documentary editions and up to \$2,000 in supplemental funds for the April 1990 Newberry Library conference. The commission also recommended \$75,000 for three fellowships in historical editing. The grant recommendations were made in response to more than \$3,200,000 in requests.

Under the category "Development of Archival Programs in Museums, Service Organizations, Religious Institutions and Other Non-profit Organizations," the Albany Institute of History and Art received a grant of \$36,013 to implement an archival and records management program and the Missouri Botanical Garden in St. Louis was awarded a grant of \$80,096, contingent on availability of FY 1990 funds, to establish an archival and records management program.

Congratulations!

GRANTS

1991 NHPRC APPLICATIONS

The deadline for submission of applications for the next round of NHPRC museum program grants is February 1, 1991. Drafts should be sent in for review by October 1990; this step is critical, so don't delay! Contact Laurie Baty, Records Program, NHPRC-NPR, National Archives Building, Washington, DC 20408 (202 501 5610) for guidelines and further information.

ALBANY INSTITUTE RECEIVES NHPRC ARCHIVES GRANT

The Albany Institute of History and Art is pleased to announce that it is the recipient of an NHPRC grant to fund the processing of its museum archives and to establish a records management program. The 18-month grant will begin in November 1990 (see job listing for a Project Archivist later in this issue). The Institute began planning for the project with a New York State Documentary Heritage Program grant in 1989. That grant funded a survey of the collections and a planning report.

CONTINUED FUNDING FOR NEW YORK DOCUMENTARY HERITAGE PROGRAM

The New York Documentary Heritage Program (DHP), a State Education Department initiative under the administration of the State Archives and Records Administration, funds programs to arrange and describe historical records; identify, survey & plan for the systematic collection of records relating to racial or ethnic groups and underdocumented subjects, institutions, or activities; public and educational programming efforts that demonstrate the values and benefits of historical records, show the need for strong programs to care for them, or promote their broader use; and projects to deal with important issues and problems that affect historical records programs.

For the 1991 fiscal year, the State Legislature added \$100,000 to last year's appropriation, matching a \$100,000 NHPRC grant contingent on this action, bringing total available funds to \$350,000. Grant awards range from \$1,500 to \$25,000 with cost-sharing required in some categories.

Applications must be postmarked by October 1, 1990 for projects beginning January 1, 1991. For further information, contact Bruce Dearstyne, Director, External Programs Division, State Archives and Records Administration, 10A46 Cultural Education Center, Albany, NY (518 473 8037).

INTERESTING GRANT POSSIBILITY

Interested in travelling? Want to share museum archives expertise with someone from overseas? The International Partnerships Among Museums program, sponsored by the International Council of Museums Committee of the American Association of Museums, offers a worldwide exchange program for museum professionals. Museums of any size and discipline, in the United States and abroad, are eligible to take part in the program. Participating staff members may come from any field of professional specialization (why not archives!).

United States institutions apply for an exchange with a specific institution on a list of approximately 30 non-U.S. semifinalists selected by the AAM/ICOM Committee. Each participating professional visits the partner institution for six weeks, with an interval of approximately one month between visits. Partner museums accept the responsibility of serving as host institutions during one half of the exchange cycle (six weeks), providing housing, meals, and local transportation. Grants for U.S. participants cover roundtrip travel, overseas ground transportation (\$300), and shipping costs for professional materials (\$175).

The grant application cycle begins in March. For further information, contact AAM/ICOM, 1225 Eye Street NW, Washington, DC 20005 (202 289 1818).

**NEW YORK STATE
CONSERVATION/PRESERVATION
DISCRETIONARY GRANTS**

Several New York State museums have received conservation/preservation program grants from the Division of Library Development. Among them, the American Museum of Natural History was awarded \$23,560 for conservation of African Expedition nitrate negatives; the Museums at Stony Brook received \$16,770 for conservation of archival material in the Carriage Reference Library; \$18,790 went to the New York Botanical Garden for a survey of published floras and conservation treatment project; and the Vanderbilt Museum received \$25,000 for reformatting nitrate motion picture film.

**PENNSYLVANIA ACADEMY OF THE FINE ARTS
RECEIVES GRANT**

The Pennsylvania Academy of the Fine Arts has received a \$75,000 grant from the National Endowment for the Humanities to fund the preparation of a book on the photographs of Thomas Eakins. In 1985 the Pennsylvania Academy acquired Charles Bregler's Thomas Eakins Collection, a cache of manuscripts, works of art, and photographs from the hand of Eakins and others of his circle. The expected publication date is 1993 and the tentative title is *Eakins and the Photograph*. The work will feature a catalog of the photographs in the collection, prepared by Academy Archivist Cheryl Leibold and Curator Susan Danly. Four essays by outside scholars on various aspects of Eakins' work in photography will complete the volume. Eakins, who was one of America's greatest painters, used photography extensively. The collection contains many heretofore unknown photographs by the artist, as well as over 200 of his own negatives. When completed, the volume will provide the basis for a whole new evaluation of this aspect of Eakins' career.

Eakins and the Photograph will be the third and final volume documenting this landmark collection. The first two publications on the Bregler Collection are *Writing About Eakins: The Manuscripts in Charles Bregler's Thomas Eakins Collection* by Kathleen

A. Foster and Cheryl Leibold (University of Pennsylvania, 1989), and *Eakins Rediscovered* by Kathleen A. Foster and other contributors, which will be the catalog of the Academy's 1991 exhibition of a selection of the Bregler Collection material.

Cheryl Leibold
Pennsylvania Academy of the Fine Arts

NEWS, NOTES & ANNOUNCEMENTS

**EMPLOYMENT OPPORTUNITY AT
ALBANY INSTITUTE**

The Albany Institute of History and Art is seeking a full-time Project Archivist starting November 1990 for its 18-month NHPRC-funded project to establish and institutional archives. Responsibilities are to appraise, develop records schedules, accession, arrange, and describe the museum's institutional records. Qualifications include a Master's degree in History or Library Science with specialization in archives. Salary: \$30,000 for 18 months, standard benefits. Send letter of application to Prudence Backman, Chief Librarian, Albany Institute of History and Art, 125 Washington Avenue, Albany, NY 12210.

**SPNHC ANNUAL MEETING
CALL FOR PAPERS**

The 6th Annual Meeting of the Society for the Preservation of Natural History Collections will be hosted by the Canadian Museum of Nature in Ottawa, May 6-11, 1991. The program will include council and committee meetings, technical sessions, tours, a three-day annual conference, and a two-day training workshop on "Practical Approaches to Preventive Conservation for Natural History Collections" given by the Canadian Conservation Institute. According to G.R. Fitzgerald, Conference Chairman, no sessions on archival topics have been scheduled as yet, but they would be welcomed. If you are interested in giving a presentation, contact him at the Canadian Museum of Nature, Earth Sciences (Paleobiology), Box 3443, Station D, Ottawa, Ontario K1P 6P4 (613 954 0358).

NEWS, NOTES & ANNOUNCEMENTS

FOCUS ON ARCHITECTURAL RECORDS

The Art Libraries Society of North America has recently formed an Architectural Drawings Cataloging Discussion Group. The informal forum will meet at the ARLIS annual meeting to discuss and exchange information about cataloging projects involving architectural drawings and other original design documents. To be added to the group's mailing list, contact Alfred Willis, 1600 Joyce Street, Apt. A-509, Arlington, VA 22202.

SAA is also organizing an Architectural Roundtable to consider matters relating to the administration of architectural and landscape records. For further information, contact Tawny Ryan Nelb, Box 1229, Midland, MI 48641.

Preservation Forum (vol. 4/1, Spring 1990), the quarterly publication of the National Trust for Historic Preservation's Preservation Forum, a membership program for professionals and organizations, recently published extracts from papers presented at the symposium "Architects in Preservation: A Centennial Celebration." Among them, "Architectural Records Seen as Crucial to Historic Preservation," makes a case for the archival control and preservation of records. Author Sherry C. Birk is director of the Prints and Drawings Collection, The Octagon, American Architectural Foundation.

MUSEUM ARCHIVES SHOW THEIR STUFF IN *SHOWING OFF: AN EXHIBITION ABOUT EXHIBITIONS*

The Archivists Round Table of Metropolitan New York is sponsoring the second New York Archives Week in celebration of the varied contributions archives make to our city. The week of October 1-7 will be filled with lectures, film festivals, exhibitions and walking tours presented by archivists representing business, museum and historical society, performing arts, religious, governmental, medical, social service, and labor archives.

In recognition of New York Archives Week 1990 the Staten Island Museum will host *SHOWING OFF: An exhibition about exhibitions*. The show will open with a ride on the Staten Island Ferry and a gala at the Museum during Archives Week (October 1-7, 1990) and will run through Sunday, November 3, 1990.

A cooperative project presented by New York City museum and historical society archivists, the exhibition uses photographs, letters, blueprints, press clippings, and documents to take the viewer behind the scenes and back in time. Discover how museum shows are planned and executed and see how things have changed over the years: in vintage photographs the famous dinosaur bones are put together for the first time at the American Museum of Natural History; the dome rises above the Hayden Planetarium; and the Spanish Royal Palace is simulated at the Hispanic Society of America.

Newspaper accounts and photographs reveal that European abstract and cubist works of art being sent for a landmark exhibition at the Museum of Modern Art in 1936 were held in United States Customs when officials failed to understand why these objects should be admitted to this country as "art." Photographs trace exhibition design at the New-York Historical Society from gas-lit 19th-century galleries crammed floor-to-ceiling with paintings to sophisticated "floating frames" hung just a decade ago. Letters from Frank Lloyd Wright disclose that the architect insisted on having full control over an exhibition of his work at the American Academy and Institute of Arts and Letters. Photographs, plans and letters to a star, a restaurateur and the Walt Disney Company tell what happened when the Museum of the City of New York took its theater collection to the public in a special installation at the Minskoff Theatre. Blueprints and models show the development of the Staten Island Museum's multi-media exhibition, "Beyond the Bridge." [cont. on p.7]

NEWS, NOTES & ANNOUNCEMENTS

SHOWING OFF [cont. from p.6]

The Staten Island Museum is located at 75 Richmond Terrace, a short walk from the ferry terminal in St. George. The galleries are open Monday through Saturday 9-5 and Sunday 1-5. For further information about *SHOWING OFF*, contact Nancy Johnson, American Academy and Institute of Arts & Letters (212 368 6361). For a schedule of Archives Week events, call 212 415 5547. Archives Week is made possible in part through the support of the American Express Company, Metropolitan Life Foundation, and New York Stock Exchange, Inc.

Nancy Johnson
American Academy and Institute
of Arts & Letters

MUSEUMS HOST DHP WORKSHOPS

Two museums in Buffalo, New York, the Albright-Knox Gallery and the Buffalo Museum of Science, recently hosted archival workshops. In April, Ellen Garrison (Middle Tennessee State University) led an arrangement workshop and in May, Robert Sink (New York Public Library) discussed integrated description systems for manuscripts and archives. The workshops were sponsored by the New York Documentary Heritage Program and the Society of American Archivists and were funded by the Western New York Library Resources Council, the NHPRC, and the Andrew Mellon Foundation.

ARCHIVISTS VISIT BROOKLYN MUSEUM ARCHIVES

The year-end meeting of the Archivists Round Table of Metropolitan New York was held this year at the Brooklyn Museum and featured a tour of the archives, visits to Museum galleries and the Brooklyn Botanical Gardens, and a (rained out) picnic held in the Museum café.

PUBLICATIONS

WORTH READING

"Public Access to Museum Information: Pressures and Policies" (*Curator* 32/3, (1989): 190-198), by Deirdre Stam, addresses critical issues confronting museum archivists.

Also in *Curator* (33/2 (1990): 130-160), Laurie Webster's article "Altered States: Documenting Changes in Anthropology Research Collections" carries a strong case for documentary sources.

The Trading Room. Louis Sullivan and The Chicago Stock Exchange (Chicago: Art Institute of Chicago, 1989), by John Vinci, presents a fascinating study, not only of the architectural elements, but of architectural records lost and rescued.

The Smithsonian Archives *Annual Report for FY 1989* presents statistics, research and activities reports, and illustrations from the collections of what is probably the Section's largest member.

The new Museum Archives of the John and Mable Ringling Museum of Art is featured in an article in the museum's Spring/Summer 1990 *Newsletter*. NHPRC-funded Project Archivist Waneta Sage-Gagne and Museum Librarian Lynell Morr discuss their progress in establishing a centralized archives of Museum records and the John Ringling papers.

The Bishop Museum's archival resources were clearly used for the article "From Treasure House to Permanent Source of Instruction: A Century of Hawaii's Bishop Museum" by Roger G. Rose (*Museum* 42 (1990): 39-44).

REPORTS

AN OLD STURBRIDGE VILLAGE ARCHIVES UPDATE

Since the last time I wrote in *Museum Archivist* (February, 1989) the NHPRC-funded Old Sturbridge Village Archives Program has become an important component of its living history museum. This was accomplished by responding to reference questions of all departments including curatorial, interpretation, and research; by introducing a quiz called "Archival Pursuit" in the weekly staff newsletter; and by conducting oral history interviews with past and present employees.

"Archival Pursuit" questions are intended to teach all staff about the history and development of OSV but they are particularly helpful for Interpreters who must respond to questions from repeat visitors who ask about the museum's past programs and exhibits. Information derived from the oral history interviews will be utilized for an exhibit to celebrate OSV's 50th Anniversary in 1996. Other programs that have taken place include the establishment of a records management program and archival processing.

For more information about the OSV Archives contact Penny Holewa at Old Sturbridge Village, 1 Old Sturbridge Village Road, Sturbridge, MA 01566 (508 347 3362).

Penny Holewa
Old Sturbridge Village

LIBERTY MEMORIAL MUSEUM & ARCHIVES KANSAS CITY, MISSOURI

The Liberty Memorial was conceived as a monument to peace and to commemorate those men and women who served in the First World War. Located in Kansas City, Missouri, Liberty Memorial is the only museum and archives in the U.S. devoted solely to World War I. The Memorial's archival collection was begun shortly after the inception of the Liberty Memorial Association in 1919. A committee was formed to obtain war posters from both Europe and

the United States, and the poster collection is still considered one of the best in the country. This committee soon merged with the Committee on Armament and was later renamed the Committee on Trophies. In preparation for the 1926 opening of the Memorial, the Trophies Committee obtained many manuscripts, photographs, pamphlets, books, and newspapers. Some 350 posters, several photographs, news clippings, books, and pamphlets were displayed in the museum for almost 55 years. None of the archival acquisitions were accessioned or assigned catalog numbers.

In 1978 the Memorial hired its first professional museum curator, who hired an archivist in 1980. Since 1980, the museum archivist has taken a systematic approach to accessioning, storing, processing, and preparing finding aids for the collection. Today, the archival holdings of the museum consist of historic written, printed, and audio-visual material relating to World War I or the history of Liberty Memorial. Manuscript material includes diaries, letters home, scrapbooks, induction and discharge papers, and a large ephemeral collection including such things as passes, tickets, medical documents, pay booklets, assorted government and military documents, and service records.

Organizational archives include the records of the Liberty Memorial Association, the early records of the Women's Overseas Service League, records from the Jackson County (MO) Medical Branch of the Council of National Defense, the 89th Division Society, the 353rd Infantry Regiment, the Kansas City Branch of the American War Mothers, and reunion records of Battery E, 129th Field Artillery Association.

Among the audio-visual materials are the poster collection, photographs and albums, stereoscopic slides and viewers, postcards, motion picture film and videotapes, oral historys, prints, and oil paintings. Included in the collection are the documentary and visual records of artist Daniel MacMorris, who painted most of the Memorial's murals, as well as murals in other Kansas City buildings. [cont. on p.9]

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LIBERTY [cont. from p. 8]

The library contains works such as unit histories, technical books, general World War I histories, and museum reference books; periodicals, including newspapers such as *Stars and Stripes* and camp papers; maps; a large sheet music collection; and ephemeral research files.

Only the poster and sheet music collections can be considered fully cataloged. The other collections have various types of finding aids. The archives and library are open Tuesday through Friday and by appointment. Liberty Memorial Museum & Archives, 100 West 26th Street, Kansas City, MO 64108 (816 221 1918).

Kathryn Otto
Liberty Memorial Museum & Archives

AIC ARCHIVES EFFORT TARGETS CONSERVATION TREATMENT RECORDS

The American Institute for Conservation has consistently advocated full documentation of art and artifacts during conservation treatment. Such documentation typically includes data about the actual condition of an object before and after treatment, the nature of materials and manner of fabrication, and the materials and techniques used to restore or preserve the object. Although produced to document current activity, such records have long-term significance for future research by both conservators and historians. For example, because conservators' records often contain unique information about the materials of fabrication, prior treatment, and condition, access to these records would greatly facilitate research by historians into questions of date, authenticity and style of objects under study. Information about treatment history could also be useful to conservators when examining similar objects and to conservation scientists when conducting research into the long-term stability of certain treatments and materials.

Museum conservators are aware of the significance

of their treatment records to the history and conservation treatment of objects in their institutions. These records should become part of the permanent records of museums. However, conservators in private practice have not had a program to promote the long-term preservation and access to their records after their careers have ended. Such a lack is critical because the generation of conservators who shaped the field after World War II have reached retirement age. These conservators treated significant works of art for major American museums and collectors before many museums had their own laboratories or regional centers existed. They helped establish conservation facilities, training programs, and the AIC. Many have remained in private practice, and their records are particularly vulnerable.

In 1987, the AIC Board received matching grants from the Getty Trust and the NHPRC to study the feasibility of establishing an archives for treatment records. A Task Force, with representatives from conservation, archives, and the law, studied a range of issues, including access, security, confidentiality, and legality (see "Who Owns Your Treatment Records," *AIC Newsletter* 12:6, November 1987). A consultant interviewed conservators and surveyed records in the field.

Questions of security, limited access, and confidentiality were some of the reasons that the Task Force concluded that treatment records should be placed in established archives staffed by qualified archivists, rather than placing them in AIC Headquarters or regional conservation centers, where staff expertise is not in archival administration. The Task Force identified a number of archival repositories willing to accept conservation treatment records. A selection of repositories in different geographic regions and with different collection strengths in the arts and sciences offers a range of options to donors from different conservation specialties. The facilities provide proper organization, storage, and access to assure long-term preservation. [cont. on p.10]

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AIC [cont. from p.9] For example, the records of paintings conservator William Suhr are already housed at the Getty Center for the History of Art; the records of book and paper conservator Carolyn Horton have been given to Columbia University.

The Task Force concluded that the establishment of a network of conservation archives is necessary and feasible. The AIC Board accepted recommendations that AIC advocate the preservation of and access to conservation treatment records as a policy; initiate and provide records management information to conservators; and facilitate placement of endangered records within established archives associated with universities or research institutions that will, in time, form a Conservation Archives Network. AIC appointed a Conservation Archives Coordinator to serve as the clearinghouse for all information about archives of treatment records.

One of the first tasks of the Coordinator was to assist in the placement of the records of paintings conservator Louis Pomerantz. During the summer of 1988, his records were given to the Archives of American Art by his widow, Mrs. Else Pomerantz. These records have been arranged, inventoried, and can now be consulted at the Archives in Washington, DC. According to a preliminary inventory, the collection includes treatment records organized by client, research and teaching materials, slides, photographs, x-rays, and audiotapes. The records of the Pomerantz Institute are not included. For further information, contact Judy Throm, Archives of American Art, Smithsonian Institution, Washington Center, AA-PG Building, 8th & F Sts. NW, Washington, DC 20560 (202 357 2781). An advance appointment is necessary for access, since the papers are stored off site.

The Pomerantz Archives are already being consulted. Interestingly, all the users have been from museums that need to fill gaps within their early treatment records, when work was done by private conservators. This points up the close relationship be-

tween museum archives and the records of conservators in private practice, and the need for reciprocity in sharing information. Museum archivists can support AIC efforts and advise their conservators about the need to treat their documentation as part of the archival record of the institution. The AIC Archives Task Force also advocates making the treatment records of museum conservators available to other conservators and art historians to assist in research, technical studies, and future treatment of similar work. Some museum archives may also consider housing the treatment archives of private conservators who have done work for their institution.

Long-term plans of AIC include providing information about records management to practicing conservators, working with specialty groups to identify potential archival collections, developing contacts with museum archivists, registrars, and scientists to urge them to include treatment records in their information systems, and expanding the Conservation Archives Network. In-depth indexing would be desirable as the Getty Information Network develops its thesaurus and indexing capability. The ultimate goal is to provide access to the technical information created during documentation of conservation work so that research and later treatment can be based on as much knowledge as possible.

Nancy Schrock, Task Force Consultant, continues to serve as volunteer Conservation Archives Coordinator, acting as liaison between potential donors of records and archival repositories so that no collections are lost through neglect. Please contact her at 15 Cabot Street, Winchester, MA 01890 (617 721 1229) with any questions about the feasibility study, information about collections in jeopardy, or if your institution is willing to accept treatment records. Information about records that have been lost or destroyed should also be reported so that it can be included in the master catalog.

Nancy Schrock
Winchester, Massachusetts

REPORTS

THE OLDEST KID ON THE BLOCK: 90 YEARS AT THE BROOKLYN CHILDREN'S MUSEUM

The 90th birthday of The Brooklyn Children's Museum provided the Museum with an opportunity to celebrate its place in the public eye as the world's first children's museum, as well as to place itself within the variety of historical and social contexts in which it has flourished. Since the Museum does not exist within a vacuum, its history is set very much within the historical and social contexts of Brooklyn, the greater New York City area, and the world around us. The goal of the 90th anniversary exhibition, *The Oldest Kid on the Block*, which opened to the public on December 16, 1989, is to provide our visitors with an understanding of the Museum's philosophy and evolution. In order to understand what it was like to have been a child during different periods of the Museum's history, the exhibition provides an opportunity for children (as well as adults) to experience what children have done at The Brooklyn Children's Museum over the past 90 years.

As the oldest institution of its kind, The Brooklyn Children's Museum has been used as a model for children's museums around the world. Founded in 1899 as a department of the Brooklyn Institute of Arts and Sciences, The Brooklyn Children's Museum revolutionized museum-going with its emphasis on participatory exhibits for children based on an educational philosophy of learning through first-hand experience. The Museum aspired to enhance children's understanding of themselves and the world in which they live by means of interactive activities through the use of a permanent collection which exposed them to rich ethnographic and natural science material.

The Museum's original home was the Adams building, a Victorian mansion located in Bedford Park (renamed Brower Park in 1923), in the Crown Heights section of Brooklyn

To meet increasing audience demands, the Museum expanded in 1928 to include the Smith Mansion, which lay adjacent to the Adams building in Brower Park. In 1967, the Smith and Adams mansions were condemned by the City of New York. In order to provide continued service while plans for a new building were underway, the Children's Museum opened a nearby temporary facility known as Muse in 1968. Between 1972 and 1975, a new home for The Brooklyn Children's Museum was constructed on the site of the original Smith Mansion in Brower Park. The Museum's 30,000 square foot hi-tech underground facility was opened to the public in May of 1977 and continues to provide visitors with an adventurous environment as soon as they walk through the door.

Originally The Brooklyn Children's Museum had one library which contained materials for children, staff, and researchers. Today, however, the Museum has both a Children's Resource Library and a Staff Research Library. Currently, the Museum archives are housed in the Staff Research Library. Although an established archival program has never been instituted at the Museum, many of the Museum's records and memorabilia have been saved as a result of staff concern and foresight. Today the archives contain the Museum's noncurrent records: annual reports, exhibition and programming schedules, club memberships, visitor documentation, and minutes of meetings. In addition, Museum-produced brochures, posters, and other memorabilia are housed in the archives. Professional papers written by staff members as well as publications written about the Museum and children's museums in general are collected. The archives also contain a large collection of black and white photographs, slides, and negatives which serve to document not only the changes in the physical appearance of the Museum over the years, but also the development and diversification of its collections, exhibitions, activities, and audience. The archives document the Museum's past and serve as its "collective memory." [cont. on p. 12]

REPORTS

OLDEST KID [cont. from p. 11]

The goal of the in-house exhibition team for *The Oldest Kid on the Block* was the development of an exhibit which celebrated the Museum's 90th anniversary and at the same time made history understandable and interesting to children. Because the exhibition was to be designed especially for children, it was thought that a display of the Museum archives (predominantly records and photos) would not adequately capture their interest. An exhibition team composed of collections, exhibition, and education staff decided to recreate three rooms from different time periods which would be representative of three particular decades within the history of the Museum. The team elected to recreate rooms from 1910, 1930, and 1950 and to use the architecture of the Museum, the urban development of the Borough of Brooklyn, and the fashion of the time to make a contextual setting to "flavor" the atmosphere and transport the visitor back in time.

The Museum archives played a significant role in the development of the exhibition. First and foremost, the archival records provided the necessary information concerning what was happening at the Museum and in Brooklyn, as well as how things changed over time. Archival photographs were used to investigate both the external structure of the Museum and the appearance of the exhibition halls, classrooms, and library inside the Museum. Needless to say, the visual materials contained in the archives proved to be indispensable for the recreation of these rooms. Visual archival materials were also used to examine the style of children's clothing from all three of the decades chosen. The exhibition team also focused on the philosophy of the Museum. Documented personal statements from William Henry Goodyear (one of the founders of the Museum), Professor R. Ellsworth Call (the first curator of the Museum), and Anna Billings Gallup (curator from 1903 to 1937 who was the driving force behind the Museum and influenced the development of children's museums worldwide), along with annual reports, were used to determine the

philosophy of the Museum and how it had endured through time. The Museum's annual reports, class schedules, exhibition announcements, and newspaper clippings were utilized to explore the evolution of its collection, programming, and audience.

Although written archival records were not directly displayed in the galleries, the exhibition team utilized the archives by incorporating reproductions of archival photographs in the 90th anniversary exhibition. For example, to portray children's fashion in the 1930's, a two-way mirror component is activated with a foot switch when the visitor looks into a "diorama" case. A reproduction of an archival photograph of children at the Museum in the 1930's is then illuminated and the visitor appears to be part of the scene.

One of the most exciting applications of archival material in the exhibit is associated with the production of the video which welcomes visitors into the gallery. The 90th anniversary video celebrates and reflects upon the memories of The Brooklyn Children's Museum alumni. The Museum's "new kids" interviewed the Museum's "old kids," discussing fond memories of the institution's buildings, collections, clubs, and programs as well as the impact the Museum had in their lives. Oral histories were produced, and through the implementation of archival film and photographs, these memories were actualized onto video. The archives were studied in order to secure the names of Museum alumni and, interestingly enough, because of our renewed contact, some of them donated personal memorabilia to the archives. Moreover, some of the alumni were able to date archival photographs and identify friends and Museum staff appearing in these photos.

The 90th anniversary celebration of The Brooklyn Children's Museum has renewed interest in and confirmed the importance of the archives. The incorporation of archival material into both the development and exhibition of The Brooklyn Children's Museum's 90th anniversary [cont. on p.13]

REPORTS

OLDEST KID [cont. from p.12]

affirms the significance of these materials for the Museum staff. In addition, the Museum's visitors are afforded the opportunity to view records and photographs and to appreciate The Brooklyn Children's Museum within its social and historical contexts. The 90th anniversary exhibition also provided the opportunity for the archives to be inventoried during the research phase of the exhibition. A profound outcome of the exhibition has been the Museum's application for grants which will provide the financial and human resources needed to proceed with an active archival program. Some work has been accomplished, but a concerted effort is needed to properly collect, conserve, and preserve the "collective memory" of

The Oldest Kid on the Block.

Barbara Goldman
Brooklyn Children's Museum

RESEARCH REPORT

THE A.E. GALLATIN COLLECTION OF MODERN ART

Albert Eugene Gallatin (1881-1952) was an important member of a second generation of American modern art collectors that included Duncan Phillips, Katherine Dreier, and Walter Arensberg. Among these pioneers, Gallatin was the only person to curate and publish his collection at a public museum located in a major art center. His Gallery of Living Art opened in December 1927 at New York University as America's first museum devoted exclusively to modern art. The small group of Cubist pictures by Picasso, Braque, Gris, and Léger in the museum's inaugural exhibition established its precocity and future direction. Rigidly adhering to the formal principles of Cubism and deploring narrative or symbolic content, Gallatin rejected Expressionism, Futurism, Dada, and verist Surrealism.

Following the advice of the French abstract painter Jean Hélion, Gallatin during the 1930s expanded his collection to encompass not only Cubism but its offshoots, Constructivism, De Stijl, and Neo-Plasticism as well as abstract Surrealism. He purchased the first works by Miró, Masson, De-launay, Mondrian, and Arp to enter an American public collection. In 1936 Gallatin announced his major purchase of Picasso's *Three Musicians* (1921) and renamed his institution the Museum of Living Art.

During the museum's last years from 1937 to 1942, when the World War prevented travel abroad, Gallatin acquired and exhibited work by American abstract artists, who were largely ignored by other New York institutions promoting the American Scene. In turn, these artists and others such as Gorky and De Kooning warmly acknowledged Gallatin's informal museum as a unique resource. The rival Museum of Modern Art did not develop a comparable permanent collection until the later 1930s. In January 1943 the Museum of Living Art was forced by New York University to close. Gallatin transferred the most of his collection to the Philadelphia Museum of Art. He continued to collect until his death in 1952, when all 179 works were bequeathed to the museum.

Archival research in several museums and libraries contributed extensively to my dissertation on Gallatin. The Museum of Modern Art Archives (Rona Roob, Archivist) holds information on the competitive relationship between Alfred Barr and A.E. Gallatin. The Metropolitan Museum of Art Archives (Jeanie James, Archivist) provided information on Gallatin's many donations prior to 1927. The Archives of the Philadelphia Museum of Art (Alice Lefton, Archivist, along with many other helpful staff members) facilitated my examination of the numerous Gallatin-related documents at that museum. The bulk of Gallatin's voluminous papers are at the New York Historical Society. The Society also recently received a group of documents from William Nichols, a grand-nephew of Gallatin.

Gail Stavitsky
New York City

REPORTS

"CONFRONT THE DRAGON" THE NEW ENGLAND MUSEUM ASSOCIATION AND OLD STURBRIDGE VILLAGE MUSEUM ARCHIVES INSTITUTE 1990.

Twilight slowly and gracefully descends upon the village. A young knight kneels facing the setting sun. Head bowed, he prays to God to protect and guide him in his quest to rescue the Princess Archiva. His horse nickers and paws the ground, impatient to start. The handsome knight carefully picks up his sword and shield, mounts his anxious steed and prepares to confront the dragon. Our knight will consult the wizards and noblemen of the Museum Archives Institute in order to acquire weapons and charms to secure the safety of the Princess.

Instead of magic potions and spells, this Institute arms participants with archival theories and practices which will allow for the safeguarding of the Princess Archiva in their own institutional Camelots. The Museum Archives Institute held at Old Sturbridge Village and staffed with nationally recognized professionals addresses fundamental issues relating to archives in a museum environment. Forty-three registrants from New England, New York, Virginia, and Delaware attended this year's Institute.

Starting in 1990, the Institute expanded its program to a two-year cycle in order to present a more in-depth treatment of the basic elements of an archives program. Sessions covered were collections management, micrographics, federal funding opportunities, exhibits, records management and appraisal, arrangement and description, automation, and copyright. The topics for next year's Institute will build on the present program with the core sessions of arrangement and description, and records management and appraisal being offered each year. The curriculum for next year will include sessions on reference and access, conservation, budget and management, use of volunteers, security, photographs, private fundraising, and membership. Looking toward

fostering the ongoing growth and development of museum archivists, the Institute now offers the added dimension of a special program focused on a current archival issue or concern. This year's special topic focussed on photographs. Next year's topic will probably deal with automation.

The development of archival programs in museums mushroomed during the last decade. In 1984, William Deiss wrote in the Society of American Archivists manual on museum archives that there are more than 6,000 museums in the United States with only a small number having established archives programs. Four years later, Maygene Daniels, Chief, Gallery Archives, National Gallery of Art, noted in an article appearing in *Curator* (vol. 31: 99-105) that "archives are no longer luxuries of only the most well-funded museums." Rather, museums of all types and sizes are increasingly recognizing the value of organized archives programs because they provide essential resources for management, public relations, research, collection documentation, program development, and publications. In addition, archival records help protect, preserve and ensure the role of museums as caretakers of the cultural life of their communities. Daniels goes on to explain that developments in the archival profession have also contributed to museum archives program growth. Her article includes further details about the effects of the growth of museum archives.

In 1979, the Archives of American Art convened a conference of archivists and museum professionals to develop guidelines for museum archives. The purpose of these guidelines was to raise the consciousness of museums to the role and importance of archives, encourage the responsible care of archival records, and provide a framework around which a suitable archives program may be developed. Largely as the result of the conference, the Society of American Archivists established the Museum Archives Task Force in 1981. A questionnaire concerning museum records and archives was mailed to museum managers. [cont. on p.15]

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INSTITUTE [cont. from p.14]

The response from the questionnaire was significant, with 80% wanting more information. In consequence, the Society of American Archivists established a Museum Archives Roundtable in 1986 to act as a forum for museum professionals and archivists to share ideas, concerns, and experiences.

By 1990 the force of museum archivists has reached a record high. The impact of this heightened interest is the recent transformation of the Museum Archives Roundtable into a Section, a more formal and task-oriented group that can operate in a more deliberate manner within the Society and the profession at large.

The ranks of museum archivists have increased over the past decade and continue to grow as we proceed into the 1990s. Museums are moving beyond their roles as keepers of the cultural past. They are recognizing that their own history and development is part of the cultural record which they are committed to safeguard. Consequently, as more and more museums establish archives programs, the specific and special nature of such programs is gradually defined. It is the unique nature of museums, their mission, organization, collections, and programs which generate very different types of records.

Granted, museums create records which are similar to other organizations, such as financial reports and transactions, general correspondence, personnel records, trustee minutes, strategic plans, etc. However, the records that reflect the activities of the organization as a museum need special attention. Museums collect, exhibit, interpret, educate, preserve, conduct research, plan programs, cultivate donors and members, sell merchandise, and market products and programs. All of these activities generate records that document the museum's execution of its mission.

In addition to dealing with specialized records and materials, the museum archives

knight must interact and co-exist with a variety of museum staff. From curator to development officer, the archivist needs to learn the appropriate magic spell for each in order to obtain the release of their permanent records to the museum's archives.

A museum archivist needs not only to understand general archival theories and practices, but also must have a good understanding of the nature of museums and how they operate. This understanding shapes the appraisal, organization, and retrieval of museum records. In a sense, the museum archivist is knighted twice: once as a museum professional and the second time as an archivist.

The Museum Archives Institute was started because of the belief that archivists who work in a museum require special training in order to adapt and apply generic archival tenets to their specialized environment. In addition, the Institute provides an opportunity for museum archivists to network and exchange ideas and concerns among themselves. As archives continue to emerge within museums, the needs of archivists in these special repositories will continue to be addressed at future museum archives institutes.

Is the young knight successful in his quest? Does he indeed rescue the Princess Archiva? Having listened to the wizards of the Institute, how could our intrepid knight not succeed?

Theresa Rini Percy
Old Sturbridge Village

NOTED

A recent search on RLIN for AMC records describing museum institutional records turned up what appear to be the first entries on that system from the maturing museum archives movement: Museum of Fine Arts, Houston has input AMC descriptions of its Director's files. Thank you to Kathleen Hartt for these excellent samples! The editor would like to hear about other AMC cataloging projects for a future issue.