
MUSEUM ARCHIVIST

Newsletter of the Museum Archives Section
Society of American Archivists

February 1993

Volume 7 Number 1

FROM THE CHAIR . . .

The increasing challenges and opportunities of the Museum Archives Section both inspire and intimidate, but I look forward to every minute of the next two years as section chair, as we build on past accomplishments.

Like anyone responsible for the care and management of museum records, I often feel a bit like the proverbial square peg in my "round" institution. As a result, I have always valued our museum archives organization. It has provided me with the advice of knowledgeable and helpful colleagues, as well as the strength of numbers to attack major concerns. At this juncture in the history of the museum archives movement I would like to take the opportunity to thank the dedicated, forward-looking individuals who have contributed to our progress.

We have come a long way since the 1979 Belmont Conference, sponsored by the Smithsonian Institution and the Archives of American Art. Since that small group of people met and drafted guidelines for museum archives, we became a task force, then a roundtable, and now enjoy section status within SAA. With all of our forward movement, and there has been a great deal, one issue still dominates all our efforts--the need to create awareness of the value of museum records.

The Museum Archives Section must continue to promote the establishment of new museum archives programs and encourage all museums to develop professional policies and procedures for the care and management of their

manuscripts and records. The Section must also assist museums to maintain and improve existing archives programs.

Naturally, museums need money to devote to their records and funding is becoming more and more difficult. NHPRC, the primary source of funding to archives programs, will receive a 7% cut in funding in 1993; new goals and priorities have already been drafted which will maximize the impact of grant dollars. The Section, its members, and museum staffs must face this challenge. We, along with SAA, must do all we can to increase NHPRC funding.

We also must help museum administrators justify archives programs by providing them with information that will allow them to allocate eternally tight resources to a program that is too often seen as a luxury. We must formulate practical suggestions that large numbers of museums can use to help them fund their archives efforts. For example, some of the most valuable records that a Museum creates are funded by grants. Perhaps we should be asking our institutions to include such record-related costs as supplies and staff time in all of their grant applications. In fact, we may want to encourage granting agencies to require the professional management of records created by projects they fund.

The Museum Archives Section will continue its commitment to education. When not fighting for our existence, museum archives

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: July 1, 1993.

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SECTION BUSINESS

From the Chair, cont.

staff have on-going issues needing resolution. Some examples are:

- * What records shall we keep/destroy?
- * Can we participate in shared-collecting agreements?
- * What will evolving technologies mean to us?
- * How do we make our operations more effective/efficient?

The Section's relationship to professional museum organizations will need to be strengthened, since it is through them that we are able to contact museum personnel wanting to know more about establishing and maintaining archives. Over the next year we will be discussing the possibility of a more formal relationship between the SAA and the American Association of Museums (AAM). We will also work with museum organizations on the national and regional levels to produce educational sessions and workshops. Our mailing list will be examined to be sure it includes the names and addresses of current editors of museum publications and the staff of museum studies programs. We will continue to provide speakers and teachers as needed.

A draft of the Section's 1992-96 plan is included in this newsletter. Though it may make for dry reading, it is useful for more than an insomnia cure. It does guide the work of the Section and helps us prioritize our activities. I hope you will read it through thoughtfully, especially if you want to help the Museum Archives Section to help museum archives.

So, what can you do for the Museum Archives Section? Some of the options are:

- * Volunteer to serve on one of the Section's committees by calling or writing the committee chairs. Their names, addresses and phone numbers are found on page 2 of this newsletter.
- * Provide articles (short or long) for the newsletter. Let us know who you are and what you're doing. What are your problems? What solutions have you found?
- * Keep your address up to date and provide Alan Bain with the names and addresses of people who should be receiving this

SECTION BUSINESS

From the Chair, cont.

newsletter, if they aren't already.

* Let us know where you think the Section should concentrate its efforts. All suggestions are welcome.

* Write to people who vote on funding for NHPRC.

* Organize sessions and/or give talks at museum organization meetings. Literature about the Section and the Society of American Archivists is available to distribute.

All of us have more than full-time jobs. Anyone who works in a museum does. But service to the Museum Archives Section pays itself back many times over. In addition, because we're not a large group, we can't expect others to do the work. We all have a valuable role to play.

Kristine Haglund
Denver Museum of Natural History

MUSEUM ARCHIVES SECTION CURRENT ACTIVITIES & THREE YEAR PLAN

Section Activities:
September 1992 To August 1993

Publications:

1. Newsletter: Produce and distribute two issues. (Thanks to the Smithsonian Institution for absorbing most production and distribution costs.)

2. Museum Archives manual: Begin production of an update to the SAA publication, *Museum Archives, An Introduction*.

3. Brochure: Draft brochure, which will help promote/improve museum archives programs. Explore funding possibilities for printing.

4. Bibliography: Publish update of museum archives bibliography.

Education:

1. SAA 1993 meeting: (a) Co-sponsor two sessions on main SAA program schedule -- one on volunteers and one on oral history. (b) Provide educational programming for the Museum Archives Section meeting.

2. Appraisal: (a) Explore methods for the exchange of information among museum archivists regarding appraisal of records. (b) Seek external funding as required to implement information exchange.

Outreach:

1. Museum organizations: Establish closer ties with museum organizations. (a) Explore the benefits and feasibility of an official SAA liaison to the AAM. (b) Update mailing list to include current editors of regional museum organizations on the Section's newsletter mailing list. (c) Work with 1-2 regional museum organizations to develop and implement plans of action for increasing the Section's visibility and promoting awareness of archives. (d) Section members participate in a meeting called and hosted by the AAM to develop archives-related program ideas for the 1994 AAM meeting. (e) Section members speak/teach at 1993 AAM meeting/pre-conference workshop. (f) Develop presentations for museum organizations as appropriate, e.g. Society for the Preservation of Natural History Collections and the International Council of Museums.

2. Museum studies programs: Raise awareness of the SAA and the Museum Archives Section among the administrators and faculty of museum studies programs. (a) Select and include museum studies programs on the Section's newsletter mailing list. (b) Respond to requests for information about archives and potential speakers.

Management & Planning:

1. Plan and seek funding for Belmont II conference to (a) Assess progress made by the Museum Archives movement since the 1979 Belmont Conference. (b) Develop goals, objectives, and strategies for the Museum Archives Section (2000 and beyond).

2. Update Section by-laws, as needed.

THREE-YEAR PLAN SEPTEMBER 1993-AUGUST 1994

Complete text of museum archives manual for publication. Print and distribute brochure described in 1992-93 activities. Submit two program proposals to SAA and provide educational programming for the annual Museum Archives Section meeting. Implement exchange of information among museum archivists regarding appraisal issues. Hold Belmont II conference. Continue on-going educational and outreach activities.

SECTION BUSINESS

3-Year Plan, cont.

September 1994-August 1995

Update the 1991 issue of the Museum Archivist directory. Compile appraisal guidelines for museum archives. Continue on-going educational and outreach activities. Begin to implement Belmont II goals, objectives, and strategies.

September 1995-August 1996

Continue on-going educational and outreach activities. Continue to implement Belmont II goals, objectives, and strategies.

Kristine Haglund
Denver Museum of Natural History

MINUTES OF THE 1992 MEETING, MUSEUM ARCHIVES SECTION, SAA

The meeting was held in Salon 5, Le Centre Sheraton, Montreal, Canada on Wednesday, September 16, 1992, at 8:00 A.M. Chair Kathleen Hartt called the Section to order. There were initially 26 persons present, and several others entered late. A sign-up sheet was passed around the room. Ms. Hartt introduced herself and the other officers and noted the absences of Theresa Percy and Maygene Daniels (who arrived soon after). She then gave a summary of the activities of the last year.

Normal activities for the year included publishing the newsletter in February and August, preparing the "Current Activity Report and Three-Year Plan" required by SAA, and proposing sessions to SAA and other groups. Our Section convinced SAA to offer a workshop at the 1993 American Association of Museums (AAM) meeting. The workshop, called "Archives: An Introduction," will be taught by museum archivists (Maygene Daniels and Kathleen Hartt) and focus on archives in museums. It will cover the basics of a museum archives program.

Hartt next reported that the SAA Editorial Board has given the Section initial approval to revise the 1984 *Museum Archives Manual*, written by William A. Deiss. Kris Haglund and Maygene Daniels will work on this project which aims to produce a more advanced and up-to-date manual.

At this point Waverly Lowell, our SAA Council Liaison, arrived at the meeting and introduced herself to the group.

Hartt asked for other highlights of the year. Deborah Wythe reported that Pat Williams of the AAM and Laurie Baty of NHPRC had called together an ad hoc group of archivists and librarians at a meeting in August. This was a brainstorming session to plan for the 1993 AAM meeting in Fort Worth. Williams committed the AAM to increasing the number of sessions on archival considerations. A number of ideas for sessions were proposed. Mary Elizabeth Ruwell reported that one of the sessions will be on repatriation and access. There will be a similar one-day meeting in Washington, D.C., next spring and it will be planned farther in advance so that more people can attend. The Outreach Committee of our Section will be involved.

Diane Vogt-O'Connor, representing the 1993 SAA Program Committee, then addressed the Section. She stated that October 9 was the deadline for submitting proposals to the committee and that the committee was hoping for ideas relating to the theme of Latin America. Although the theme is not yet quite defined, preliminary planning has emphasized a focus that is multicultural, multigeographic, and multigender. Hartt said that the Section will be forming a committee today and that Kris Haglund, as incoming Chair, will contact Vogt-O'Connor.

Hartt then asked that those present in the room give their names and affiliations. This was accomplished, ending with Hugh Taylor, a past president of SAA, who noted that he viewed the creation of the Museum Archives Section as the successful culmination of a movement he had helped begin.

Next Hartt introduced Sarah Fox Pitt (Tate Gallery, London), representing the International Council of Archives (ICA) and the Committee on Literature and Art Archives (CLA). Pitt stated that the ICA/CLA, in collaboration with the International Federation of Library Associations (IFLA) and with the International Council of Museums (ICOM), wanted to produce an international guide to literary and art archives to be published in three languages and to cover over 3,000 institutions around the world. The guide will identify primary source material for literature and art. The North

SECTION BUSINESS

Minutes, cont.

American representative is Charles McKinnon, Director of the Manuscript Division of the National Archives of Canada. Pitt circulated a prospectus for the project, which includes a timetable through 1997. Information will be gathered on DBase III, WordPerfect, and Ventura. The finished guide may be either in hard form, disk form, or CD ROM, depending on costs. Anyone interested in learning more about this project may contact Ms. Pitt.

The Chair then called for announcements. Prudence Backman of the Albany Institute of History and Art announced that they have received an NHPRC grant to do a procedural manual for small programs to establish their archives. David Bearman reported on the status of the Committee on the Interchange of Museum Information (CIMI) and museum standardization. He noted that in the last two years a committee of museum associations in the US, Canada, and UK had been formed to develop a framework for the exchange of information. Two existing standards may be used: EDI and SGML. Further information may be obtained from John Perkins, Project Director (902 454 4077).

Deborah Wythe, newsletter editor, then asked the group to continue submitting material for the newsletter. She would like to have several persons named as reporters, who could then report to her. Possible topics for inclusion in the newsletter are volunteers, grants, staff openings, progress reports on projects. Interested persons should attend the Publications Committee meeting following the general Section meeting. Deadlines are December 15 for the February issue and July 15th for the September issue. Articles should be submitted on diskette in any format.

Diane Vogt-O'Connor announced that Volume III of the Guide to Photographic Collections in the Smithsonian Institution has recently been published. It covers 3.5 million photographs in seven art museums at the Smithsonian.

Kris Haglund announced that the Association of Systematics Collections had decided to do a brochure. She also said that there would be a change in committee structure of the Section. We need a Program Committee which would be responsible for proposing

sessions for various annual meetings and an Outreach Committee which would be responsible for our relations with allied professions.

Hartt next announced that the meeting would break up into three groups, Publications Committee, Program Committee, and Outreach Committee. These were chaired by Maygene Daniels, Kris Haglund, and Theresa Percy, respectively. Hartt asked each committee to talk for 30 minutes and then prepare a written summary for the Section Chair. This will help provide the Chair with material for the SAA Three-Year Plan.

When the Section meeting resumed, committee chairpersons were asked to give reports. Maygene stated, for the Publication Committee, that reporters for the newsletter have been named. They are Karen Stevens, Paula Stewart, Chuck Hill, John Smith, and Fred Calabretta. Maygene notes additional updates for the Museum Archives bibliography begun last year, could be sent to her. The bibliography will be published in the newsletter and in a Museum Archives manual. There followed some discussion about how to proceed with the manual. Maygene will coordinate the effort, produce an outline, and enlist persons to write various sections. The SAA's Jim O'Toole is interested in this project. Maygene offered a resolution of thanks to Alan Bain and Deborah Wythe for their work on the newsletter. Kris Haglund reported for the Program Committee and noted that ideas of the committee would be submitted to SAA. Sharron Uhler reported for the Outreach Committee and noted that the Society of Rocky Mountain Archivists was setting up a consultant program to work with interested groups. The Section might do something similar. We might also put together an information packet including the bibliography, the newsletter, brochures, and the like.

The meeting was adjourned at 10:00.

Susan Glenn
Smithsonian Institution

CHAIR'S REPORT: OUTREACH COMMITTEE

The Outreach Committee chair has been slow to regroup after Montreal. However, after becoming newly energized by the section's chair, I would like to report on the areas on which the committee will be focusing.

SECTION BUSINESS

Outreach, cont.

The first objective is to establish contact with regional and state museum associations to act as a resource for information on archives. For example, in New England, a committee on archives and libraries was established within the structure of the regional museum organization, the New England Museum Association (NEMA). The purpose of this group was to develop sessions on various archival issues for the NEMA annual meeting and to collaborate with Old Sturbridge Village on the annual museum archives institute. Another example is the cooperative effort between the Society of Colorado Archivists and the Colorado-Wyoming Association of Museums. Their consultation program provides guide-lines for archival consultants and services to institutions on an application basis.

I am again asking for volunteers in the various museum regions to take on the responsibility of acting as liaison to their regional museum associations and developing a plan for promoting archives to them. Within the American Association of Museums there are six regional associations: New England Museum Association, Mid-Atlantic Association of Museums, Southeastern Museums Conference, Midwest Museums Conference, Mountain-Plains Museums Association, and Western Museums Conference. One realistic objective before the 1993 SAA meeting would be to have in place museum archives section representatives to each of these organizations. I will be waiting by my phone to take names of volunteers!

On the national level, work continues to solidify a relationship with the American Association of Museums, thanks to the efforts of Alan Bain at the Smithsonian Institution and Maygene Daniels at the National Gallery of Art.

The second objective is to develop a plan to encourage museum studies programs to incorporate archival training into their curriculum. Here again is another area in which the outreach committee needs an able-bodied volunteer to head up this subcommittee. Perhaps an initial approach is to develop a list of the museum studies programs throughout the country and put them on our mailing list. We can consult the SAA graduate education brochure for this.

In conclusion, I am asking for enthusiastic volunteers to help launch these exciting and important programs. If you become in-spired after reading this appeal, please con-tact Theresa Rini Percy, Old Sturbridge Village, 1 Old Sturbridge Village Road, Sturbridge, MA 01566 (508 347-3362, x203).

Theresa Rini Percy
Old Sturbridge Village

AUTHORS SOUGHT FOR MUSEUM ARCHIVES MANUAL

The Museum Archives Section is sponsoring development of a Museum Archives Program Manual for an audience of museum administrators, registrars, librarians, and curators. The manual, which will build on *Museum Archives: An Introduction* by William A. Deiss, will seek to give insight into important archival issues unique to the museum environment, including topics such as:

- * the distinction between institutional archives and manuscript collections in a museum
- * the relationship between archives and registrar's records
- * acquisition and management of field survey records
- * archives and collections management data bases
- * documentation of museum activities, including exhibitions and education programs
- * archival in contrast to museum con-servation practices
- * archives facilities within museum buildings
- * archives as tools in donor development
- * archival management of architectural records of museum buildings
- * papers of curators and scholars
- * records management in the museum environment.

A chapter outline for the program manual now is being developed. Authors are sought to prepare contributions, which are to be completed by the end of 1993. If you are interested in participating in this effort either as an author or as a reader, please contact Maygene Daniels, Publications Committee chair, Gallery Archives, National Gallery of Art, Washington DC 20565, for further information. The committee hopes to draw on expertise of archivists from all types of museums.

Maygene Daniels
National Gallery of Art

MUSEUM ARCHIVES BIBLIOGRAPHY
SOCIETY OF AMERICAN ARCHIVISTS
MUSEUM ARCHIVES SECTION
DECEMBER 1992

This bibliography was prepared by the Museum Archives Section of the Society of American Archivists to identify specialized readings on museum archives, especially those in less familiar sources. Entries concerning museum archives in general appear first, followed by those for natural history and science museum archives, history and community museum archives, and art museum archives.

Museum Archivist, the newsletter of the Society of American Archivists Museum Archives Section, is among the best sources of articles relating to administration of museum archives. The articles are not separately listed here, but the newsletter periodically includes an index to past issues. Subscriptions to Museum Archivist are available without charge by writing Alan L. Bain, Smithsonian Archives, Arts & Industries Building, Room 2135, Washington, DC 20560.

Many of the articles listed in the bibliography are easily available through normal library sources. In addition, back issues of Museum Archivist and all articles listed here can be obtained through inter-library loan from the Archives Library Information Center (ALIC), a service of the National Archives and Records Administration, Washington, D.C. 20408 (202 501 5415).

This bibliography is periodically up-dated by the Publications Committee of the Museum Archives Section. The committee would welcome suggestions of additional entries for future editions of the bibliography.

Those interested in learning about general aspects of archives administration are encouraged to consult the many textbooks, manuals, and articles available on this subject. The Society of American Archivists, 600 S. Federal Street, Suite 504, Chicago, IL 60605 (312 922 0140) is an excellent source for this literature.

Maygene Daniels
National Gallery of Art

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GRANTS

DHP GRANT DEVELOPS DOCUMENTARY STRATEGIES

The Albany Institute of History & Art received \$10,273 from the New York State Documentary Heritage Program to plan for the development of a comprehensive documentation strategy for preserving historic records in the Albany region. Specific activities of the grant included sponsoring a how-to workshop on documentation strategy for area archivists and records managers, identifying historically significant events and trends requiring documentation, and completing an in-depth study on the status of documenting the visual arts in the region. The strategy will guide area archivists and historians in the selection and retention of historic records and ensure that gaps in the historic record for the 20th century are minimized.

The grant has achieved its goal of laying a foundation and developing a model for topical strategies. It heightened the awareness of records creators and area repositories to the issues involved in documenting the visual arts. Ideally, this project will instigate the development of strategies for documenting other areas of human activity within the region. The methodology developed under this project will serve as a base upon which to build.

Two reports were completed in conjunction with the grant: *Model for a Topical Documentation Strategy* and *Strategy for Documenting Twentieth Century Art Activity in the Albany Region*. Copies are available from the McKinney Library, Albany Institute of History & Art, 125 Washington Ave. Albany, NY 12210.

Prudence Backman
Albany Institute of History & Art

NHPRC FUNDS PHILADELPHIA ART ALLIANCE RECORDS PROJECT

The Van Pelt Library of the University of Pennsylvania will be processing the records of the Philadelphia Art Alliance, thanks to a grant from the National Historical Publications and Records Commission. The 18-month project, which began in September 1992, allowed the library to hire a new staff member to arrange and describe

the materials. A finding aid as well as a collection description on RLIN will be produced.

The Art Alliance records range from circa 1915 through 1988 and total approximately 350 cubic feet of material. They were donated to the University in 1991 by the Alliance. The placement came about as a result of cooperation among the Archives of American Art, which had surveyed the materials in storage; the University, which was willing and eager to care for them; and the Art Alliance, which recognized the importance of the records and that they needed to be housed where they would be preserved and made accessible. The final ingredient in the mixture was funding to process the collection, since its size placed it beyond the everyday capabilities of the Special Collections staff. The NHPRC grant has allowed the University to make this final, critical step.

For further information, contact Nancy Shawcross, Curator of Manuscripts, University of Pennsylvania, Van Pelt Library, Philadelphia, PA 19104 (215 898 2065).

MUSEUM OF MODERN ART RECEIVES GRANT

The Museum of Modern Art Archives has been awarded a grant from the National Endowment for the Humanities for the preservation of the Museum's Public Information Scrapbooks onto microfilm.

This project will take one year to complete (January-December 1993) and involves the preservation microfilming of 212 large-format scrapbook albums. The volumes contain thousands of newspaper and magazine clippings that document the Museum's history from its 1929 founding through the 1960s, crucial decades in America's cultural, social and artistic development.

Upon completion, researchers will be able to view the microfilm at the Museum or request service copies through the RLIN Inter-Library Loan system. Institutions that wish to acquire a copy of the microfilm will be able to purchase it at cost.

For further information, please contact Rona Roob, Museum Archivist, The Museum of Modern Art, 11 West 53d Street, New York, NY 10019 (212 708 9436).

Rona Roob
The Museum of Modern Art

GRANTS

NEH SUPPORTS BROOKLYN MUSEUM PROJECT

The Brooklyn Museum was recently awarded a grant from the National Endowment for the Humanities, Division of Preservation and Access, to preserve and provide access to the Culin Archival Collection. This is a two-year project to arrange, describe and preserve the records of Stewart Culin, the Museum's first Curator of Ethnology (1903-1929). Culin amassed major collections of Native American, Asian, and Eastern European objects and fully documented his collecting and research activities. The records will now be made available through this grant. The Culin project will be carried out by the staff of the Museum's Libraries and Archives.

The NEH grant funds two full-time temporary staff positions: a Project Archivist (21 months) and a Preservation Assistant (18 months). The collection will be processed and descriptive information entered into the Archives database and on RLIN, providing both specific access points for in-house use and broader access to the national research community. Materials in need of preservation will be microfilmed, photocopied, photo-reproduced, or treated, as appropriate. Finally, a finding aid will be compiled to serve as a guide to the materials held at The Brooklyn Museum as well as to holdings related to Culin at several other repositories.

Work on the project will begin in Spring 1993. Please consult the SAA *Employment Bulletin and Newsletter* for job postings, or contact Deborah Wythe, Archivist and Manager of Special Library Collections, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238 (718 638 5000 x311) for further information.

Deborah Wythe
The Brooklyn Museum

NEW NHPRC PLAN AND GUIDELINES

The National Historical Publications and Records Commission has just completed a major reassessment of its programs. The plan, *"To Protect A Priceless Legacy". The Preservation and Use of America's Historical Records,* was produced both to guide the Commission through the 1990s and

for use by the White House and Congress in considering reauthorization in September 1993.

According to the Executive Summary, the plan "proposes five broad goals and seventeen specific objectives. The five goals have equal rank . . . Specific objectives under each goal describe specific needs to be met; they are ranked in order of the needs' relative urgency." The five goals are: "to generate public support for an accessible historical record; to assure the nation's people of published documentation of both common and diverse elements of their historical experience; to assure the preservation of the nation's documentary resources through state collaborative efforts; to achieve progress in the preservation and use of original source materials; and to improve conditions for the creation and use of documentary editions."

The new plan has resulted in a radically different set of guidelines. Institutions will now apply for grants under goals and priorities. Pending funding, NHPRC will fund grants under the five co-equal goals, each of which will be subdivided into three or four priorities. A specific number of dollars will be available for each goal (so the competition in your specific area counts). Laurie Baty reports that museum archives grants will probably fall under the goal of "increasing access to and the use of records" (level 2 priority under the fourth goal). Grants in this area will be due on October 1st for consideration at the February Commission meeting.

Copies: National Historical Publications & Records Commission, National Archives, Room 607, Washington, DC 20408.

NEWS, NOTES & ANNOUNCEMENTS

STAFF CHANGE AT INSTITUTE

As of November 5, 1992, I will be working for the New York State Archives as Associate Archivist/Unit Head for the Archival Advisory Unit for local governments. Advertisements for my AIHA job will be going out to SAA, MARAC, NEA, and AVISO.

Prudence Backman
Albany Institute of History & Art

NEWS, NOTES & ANNOUNCEMENTS

NEW ARCHIVIST IN CLEVELAND

Anita M. Weber was recently appointed Archivist/Records Manager at The Cleveland Museum of Natural History. She is replacing Mary Elizabeth Flahive who retired in August after more than 40 years with the Museum. Prior to joining CMNH, Weber served as project archivist for the Timken Company in Canton, Ohio, and as Assistant Archivist-Librarian at the George C. Marshall Library in Lexington, Virginia.

The CMNH Archives was established in 1982 by Mary Flahive, and during her tenure it grew from a jumble of boxes located throughout the building to a modern facility of 170 linear feet stored in a controlled environment on compact shelving. The collection at CMNH documents the institutional history of the Museum, and also includes records of the Blossom South Atlantic Expedition (1923-1926), Crile and White African Expeditions (1930-1936), and Cleveland area Bird Sighting Records (1905-present) among others.

NEWS FROM THE ZOO

News from the New York Zoological Society mainly concerns equipment. Last fiscal year I had an air conditioning system and sump pump installed in the archives room. The archives also benefited from two new, replacement computers in the library. In addition to strictly library functions, I use the new computers for creating, editing and searching inventories to the archives and indexes to NYZS publications and cumulative (historical) staff bibliographies.

None of this equipment was in the capital budget for the last fiscal year. I obtained it by participating in institution-wide strategic planning exercises, in which I had an opportunity to identify obstacles to my department's achievement of institutional goals. Although many staff reacted with skepticism at the start of the strategic intent process, many of the skeptics are now at least tentative believers. I am still amazed at having seen so many tangible results in such a short time.

If any other *Museum Archivist* readers have an opportunity to participate in such planning exercises, I

would urge them to participate as fully as they can, particularly in written exercises describing problems for which a solution can be identified.

Steve Johnson
New York Zoological Society

MUSEUM ARCHIVES INSTITUTE SCHEDULED

The 6th Annual New England Museum Association and Old Sturbridge Village Museum Archives Institute will be held at Old Sturbridge Village, Sturbridge, MA, on April 16-17, 1993. As usual, the Institute will include both introductory and special topic programs. The introductory program is designed for the beginner who works in a museum or historical society, and will offer a variety of comprehensive and in-depth sessions focused on basic archival theories and practices. This year's curriculum includes such topics as reference and access, film and sound recording, automation, photographs, and preservation planning. Two programs, arrangement/description and rec-ords management/appraisal will be offered concurrently. Participants may choose to attend either of these sessions.

Instead of the introductory program, participants may select the alternate special topic program. This session can provide the experienced archivist with the opportunity to keep abreast of current archival issues and theories. The 1993 special topic is a comprehensive study of the legal and ethical issues affecting archival programs.

Participants in either program qualify for 1.2 C.E.U. credits. For information, contact Penny Holewa, Old Sturbridge Village, 1 OSV Road, Sturbridge, MA 01566 (508 347 3362).

NELSON-ATKINS STAFF NEWS

Chuck Hill, Archivist at The Nelson-Atkins Museum of Art, Kansas City, reports that Kathleen Hogan has joined The Nelson-Atkins Museum Archives as Assistant Archivist. Ms. Hogan will have primary responsibility for bringing the Archives on-line with RLIN, and will assist in all phases of the NHPRC project designed to establish an archival program for the Museum. Ms. Hogan has a B.A. in Art History from the University of Texas at Austin and comes to Kansas City from Norman, OK, where she recently graduated from the University of Oklahoma with a Master's degree in Library and Information Science.

NEWS, NOTES & ANNOUNCEMENTS

BRIEFLY NOTED

From Douglas Haller: The Photograph Archivist Assistant position eliminated in 1991 at The University of Pennsylvania's, University Museum has been reinstated as a technician position as of summer 1992. The University Museum Archives produced a vintage postcard for sale in the Museum Shop.

Detroit native Douglas Haller has also been keeping us up-to-date on the plight of the Detroit Institute of Arts. On his last visit, the museum guide had been amended with a rubber stamp over the listings for library and archives: "NOT AVAILABLE."

From Karen Stevens: The Academy of Natural Sciences of Philadelphia Archives can be reached on the Internet as of December 10, 1992. Address until further notice is: ROSSI@SHRSYS.HSLC.ORG. E-mail and requests for information cheerfully received.

From Sharron Uhler: An exhibition of the photographs of Frederick Stehr recently opened at the Colorado Springs Pioneers Museum. Stehr, a financier who was involved in the mining industry, was also a dedicated amateur photographer. The Stehr Collection documents the life of the family, society parties, and spacious Victorian homes as well as the Colorado Springs and Manitou Springs locale and the early development of the mining industry. The 450 glass plate negatives in the collection cover Stehr's two decades in Colorado (1886-1906) and were donated to the Museum by his heir, Harriet Hobbs Haines.

From the In Box: Babcock Galleries, New York City, exhibited "Thomas Eakins: Art and Archive" from October 29 through December 5, 1992, marking the 75th anniversary of the gallery's first Eakins exhibition. The introduction to the brochure, by John Driscoll and Michael St. Clair, notes that the archival material included in the show had never before been on public view. Materials included original Eakins/Babcock contracts and inventories, catalogs, clippings, photos, and letters. [*Editor's note: this, of course, brings back that gently nagging question--we really should try to bring gallery archivists into our group.*]

MEETINGS

REGISTRARS AND ARCHIVISTS TRADE VIEWS AT NEMA/MAAM ANNUAL MEETING

New England and Mid-Atlantic registrars recently gathered to discuss the relationship between museum archivists and registrars. The session, "Archives and Registration: What Are the Dividing Lines?" was arranged by Ellen Myette, Registrar at the Renwick Gallery and sponsored by the Registrar's Committee. Ms. Myette invited archivists Alan Bain, Smithsonian Institution, and Deborah Wythe, The Brooklyn Museum, to serve on a panel with registrars Bruce S. Bazelon of the Pennsylvania Historical and Museum Commission, and Kellen Haak from the Hood Museum of Art, Dartmouth College.

As the opening speaker, Ms. Wythe discussed the differing ways in which archivists and registrars view and use records and suggested ways in which they might work together, reasons why it might be a good idea to transfer records to the archives, and areas in which the archivist might be of assistance. Mr. Bain provided more detailed information on where object records might be found in the museum, emphasizing the point that object records found in context of other records have a value beyond documenting individual objects.

Though the original intent of the session was to provide a point/counterpoint discussion concerning whether registrars *should* transfer records the museum archives (one registrar had been asked to take a negative position), the discussion remained on friendly terms. Both registrars discussed situations in which compromises were reached with archives. In Pennsylvania, intellectual linkage is maintained between objects in the collection and related archival materials (which are transferred to the State Archives) by maintaining both museum and archives accession numbers in cataloging records. At Dartmouth, problems with the College Records Management and the College Archives have been headed off by establishing a separate Museum archives, maintained by a member of the Registrar's staff.

Following the presentations, the session was opened up to questions from the floor. By the end of the morning it became clear

MEETINGS

Archivists and Registrars, cont.

that, while most participants generally had a positive attitude toward archival programs, they did not always have a clear idea of exactly what it is that we do. Both archivists realized that in the future more time should be given to explaining provenance, original order, and the importance of context.

Deborah Wythe
The Brooklyn Museum

MARITIME LIBRARIES GROUP HOLDS ANNUAL CONFERENCE

The Maritime Libraries Group met for its Fourth Annual Conference on October 16 and 17, 1992, at the Mariners' Museum in Newport News Virginia. The group was formed several years ago to provide a forum for discussion of topics of mutual interest, and to develop collaborative efforts and projects. Institutions represented at the recent meeting included the Mariner's Museum, New Bedford Whaling Museum, U.S.S. Constitution Museum, South Street Seaport, San Francisco Maritime Historical Park, Mystic Seaport Museum, Penobscot Marine Museum, U.S. Naval Academy Museum, Maine Maritime Museum, the National Archives, and the Philadelphia Maritime Museum.

Since most, if not all, of the institutions represented possess archival materials and collections, and since those collections generally fall within the jurisdiction of the directors of museum libraries, archival issues are an ongoing concern of the group. Photographs, documents, manuscripts, maps, charts, business records, ship and boat plans, oral histories, and institutional records are among the materials which group members administer.

Staff members representing maritime museums, or museums with significant maritime holdings, are welcome in the group. For additional information contact Paul O'Pecko, Librarian, Mystic Seaport Museum, 50 Greenmanville Avenue, Mystic, CT, 06355-0990 (203 572-0711).

Fred Calabretta
Mystic Seaport Museum

ZOOLOGICAL PARKS AND AQUARIUMS

Judging from papers read at several sessions at the American Association of Zoological Parks and Aquariums meeting in Toronto in September 1992, interest in zoo and aquarium history is widespread, though in the zoo world archivists are even scarcer than librarians. On the job, responsibility for noncurrent records winds up with either librarians or registrars. In several zoos, responsibility for registration records, library and archives is combined in a single person.

The AAZPA was founded in 1924 as a subsidiary of the American Institute of Park Executives. It became a branch of the National Recreation and Park Association in 1965 and became independent in 1972. Sources for its history are extremely scattered. Elizabeth Frank, curator of Large Mammals at the Milwaukee Zoo and aspiring PhD in zoo history, presented a paper, "The Evolution of the Modern Zoological Park." Ken Kawata, who spoke on "Concrete Cages, Crandall, and Computers," is also known for his talks and papers on the importance of history to zoo professionals.

Other historical papers were included in a symposium, "The Role of Zoos and Aquariums in Biological Conservation: Past, Present, and Future." Topics included "The Evolution of Zoo Animal Exhibits," by Jon Coe; "Recruitment and Dispersal Trends in Zoo Animal Populations," by Nate Flesness, ISIS; "The Popularization of Nature," by Michael Dee, Los Angeles Zoo; "Public Attitudes Toward Wildlife," by Robert Hoage, National Zoological Park and Andrew Rowan, Tufts University; and "Research in Zoos: Historical Origins and Evolution," by Chris Wemmer. Most of the papers will be published in the AAZPA proceedings in 1993; symposium papers may appear separately.

The AAZPA's History Task Force meeting was another occasion for discussion of history and archives. Finding a home for the association's records was a major topic. It is obvious from the initial discussion that influential zoo and aquarium professionals care about the history of their profession and its institutions. Other topics included a bibliography of institutional zoo histories and an oral history program.

Steve Johnson
New York Zoological Society

MEETINGS

ORAL HISTORY AT NEMA/MAAM ANNUAL MEETING

Approximately 25 conference participants attended the session, "Museum Use of Oral History: Putting Money Where the Mouth Is," that took place at the joint New England Museum Association/Mid-Atlantic Association of Museums Annual meeting in Albany, NY, on November 11, 1992. The NEMA Professional Affinity Group for Libraries and Archives created and sponsored the session. The speakers included Fred Calabretta, Oral Historian for Mystic Seaport Museum; Wesley Balla, Curator of History for the Albany Institute of History and Art, and Penny Holewa, Archivist for Old Sturbridge Village.

The session panelists illustrated three types of oral history projects/programs and discussed uses of oral history in their respective institutions. Mystic Seaport has an intensive oral history program involving a full time oral historian who uses oral history for collection documentation and museum education. As a part of their City Neighbors Project, the Albany Institute carried out oral histories in neighboring ethnic communities, reexamining those constituencies' needs and relating them to the mission and objectives of the Institute. Finally, the Old Sturbridge Village Archivist conducts oral history on a part-time basis, interviewing former employees and trustees to document OSV's institutional history.

If you have questions about the session please call or write Penny Holewa at Old Sturbridge Village, 1 OSV Road, Sturbridge, MA 01566 (508 347 3362).

Penny Holewa
Old Sturbridge Village

MEETINGS IN THE NEWS

Museums are favorite places for meetings. The New England Archivists held the workshop "Using Oral History" at the Mystic Seaport Museum, Mystic, CT., on October 2, 1992, and at the Museum of American Textile History, North Andover, MA, on October 23, 1992. Mystic Seaport Oral Historian (and Section member) Fred Calabretta served as

instructor. The NEA Fall 1992 Meeting was held at Old Sturbridge Village.

The Mountain-Plains Museums Association's Annual Meeting at Lincoln, NE (October 14-18), featured a session on "The Challenge of Archives in Museum Collection Management." Paul Eisloeffel, Curator of Manuscripts and Audio-Visual Collections at the Nebraska State Historical Society, was the speaker. In addition, Ann Billesbach, Reference Specialist from the same institution, chaired "Archives, Libraries and Museums: A Tale of Three Collections."

Editor's note: Flyers frequently fly across my desk with information such as the above. More detailed reports from participants or audience members would be very welcome. Don't wait to be asked! Another thought: hosting meetings is a great way to raise visibility--of the archives within your institution, of museum archives within the archives profession, and of archives in the museum world. Keep it in mind if the opportunity comes up.

PUBLICATIONS

WORTH READING AASLH TECHNICAL LEAFLET

The American Association for State and Local History included a Technical Leaflet, "Archival Materials in the History Museum: A Strategy for Their Management," in the May/June 1992 issue of *History News*. The Leaflet, by Paul Eisloeffel and Lisa Gavin, addresses the questions and needs of the museum curator and registrar. The authors explain the difference between the way archivists and curators manage information and collections and suggests some ways to handle archival collections. While this Leaflet may be too basic for most archiv-ists, it presents us with a clear guide to "curatorial" thinking and may be a good way to clarify our own dealing with curatorial staff. With its annotated bibliography, it is also a good resource to recommend to individuals from small institutions who may call the established museum archives for help in starting a program.

WORTH READING

Repatriation Information

"Museum Information Exchange and Repatriation," by Diane Zorich and Lane Beck of Harvard University (*Spectra*, 19/2, Spring 1992), examines the implications of the Native American Graves Protection and Repatriation Act on museums' "need to process unprecedented amounts of information on their Native American holdings." The authors hope to encourage information exchange between museums and to open a dialogue which will make that exchange effective. Drawing on the experiences of the Peabody Museum of Archaeology and Ethnology, they discuss information exchange not only among museums, but with tribal groups as well and call for establishment of electronic communication to make this quicker and more effective. *Spectra* is the quarterly publication of the Museum Computer Network, 5001 Baum Boulevard, Pittsburgh, PA 15213-1851 (412 681 1818).

National Anthropological Archives Guide Published

The National Anthropological Archives, Smithsonian Institution, recently released its *Guide to the National Anthropological Archives, Smithsonian Institution*, by James R. Glenn. The extensive publication (314pp) is only "the second full description of an archives that entered its one hundred thirteenth year in 1992." This extraordinarily useful and well organized document contains descriptions of more than six hundred collections and subcollections. Also included are several lists, indexes, and classification systems in use in the Archives and various collections, as well as an index to names and subjects in the collection descriptions. The Office of Repatriation provided funding to make possible free distribution of the *Guide* to tribal groups, organizations, and institutions where research is being done to move forward efforts related to the recent repatriation legislation. The *Guide* will also be available for sale through the National Anthropological Archives, Smithsonian Institution, Washington, DC 20560 (202 357 1976).

The American Indian Program at the National Museum of American History, Smithsonian Institution, recently produced the 1992 Resource Guide, *American Indian Sacred Objects, Skeletal Remains, Repatriation and Reburial*. The Guide, compiled by Rayna Green and Lisa Thompson, is an update of the 1990 and 1988 guides and contains a general bibliography as well as specialized bibliographies on legislation and policy, Smithsonian Institution activities, and relevant periodicals. A topical index provides access to the bibliographies under headings such as museums, professional, tribal and Indian organizations, skeletal remains and reburial, repatriation, sacred objects, and relations between institutions and Indians. A list of publications and recorded and visual materials available from the American Indian Program concludes the booklet. American Indian Program, Room 5119, National Museum of American History, Smithsonian Institution, Washington, DC 20560 (202 357 2071).

Help for Records Managers

The new *Guide to Records Retention Requirements in the Code of Federal Regulations* (Office of the Federal Register, National Archives and Records Administration, 1992) contains answers to many questions that will confront archivists wearing their records manager hats. For example, a recent problem: I-9 forms (documentation of U.S. citizenship, now required for all hires); the answer: CFR 274a.2, 3 years. Very neat, very reliable. A little study of the volume is necessary (the above was under Justice Department, Immigration and Naturalization Service, for example) but it is clearly organized and you'll soon find useful information on the retention of personnel, grant, safety records and the like. Pick it up from your nearby Government Bookstore or order from the Government Printing Office, Superintendent of Documents, Mail Stop: SSOP, Washington, DC 20402-9328 (\$15.00; stock # 069-000-00046-1).

MYSTIC SEAPORT ORAL HISTORY GUIDE

Mystic Seaport has recently published the *Guide to the Oral History Collections at Mystic Seaport Museum*, by Fred Calabretta. The Oral History Collections at the Museum are an important complement to the Museum's collections of historic vessels, artifacts,

PUBLICATIONS

Mystic Seaport Oral History Guide, cont.

ships plans, films, books, photographs, and manuscripts. The recorded reminiscences and commentary cover a wide range of maritime subjects.

This volume is intended to assist scholars and researchers in utilizing this resource by helping them to identify and locate specific content. It lists and describes 218 oral history interviews, as well as 93 recorded lectures in maritime history. Individual entries for each recording provide essential information. Two special subject indexes, and a third that lists specific boat types and classes, provide a topical approach to the collection. Name lists identify all of the narrators.

The Guide is divided into sections that represent the three major components of the Oral History Collections. The General Collection consists of oral history interviews which address many of the themes Mystic Seaport seeks to document and interpret. The experiences and insight of fishermen, boatbuilders, Life-saving Servicemen, whalers, and many others are represented here. The Yachting Collection provides a comprehensive record of recreational and competitive sailing and boating in the twentieth century. It also documents the major role yachting has played in the preservation of traditional sailing and boatbuilding skills. It includes the reminiscences of many of the sport's most prominent men and women. A third section includes Munson Institute Lectures, delivered by leading scholars in maritime history. The Munson Institute is a graduate-level program in maritime history which has been offered annually at the Museum since 1955. These lectures, though not true oral histories, are unique and significant recordings.

The 74-page Guide is available for \$12.00, postage included. Libraries receive a 20% discount. Order from Publications Department, Mystic Seaport Museum, 50 Greenmanville Ave., Mystic, CT, 06355.

Fred Calabretta
Mystic Seaport Museum

MISCELLANY

"THE ARCHIVIST'S NIGHTMARE" OR THE MYSTERY OF PROVENANCE AND ORDER

Editor's note: This entertaining letter illustrates just what we have to contend with when trying to follow archival principles. Names have been changed to protect the innocent.

Dear Mr. Z: Having at last become your unworthy successor at M--- Hall, I'm going to ask if I may trouble you once more. I have done a little preliminary excavation at the study desk in the office: there is a regular stratification, that would warm the heart of any archaeologist, beginning with a few scattered remains of the X. era at the Bottom, then a layer of dust, the remnants of the Y. (?) incumbency, followed by a little gravelly clay, some more intermediate deposits, all properly incrustated, and finally, near the top, we get down to the almost contemporary Z. period, which to judge by the loess already deposited on them by the winds of F--- Park, must already have some decades to their credit. This is rather poorly put, but it will give you an idea what I am driving at. If I promise to wield the pick and how, would you consent to sacrifice say a couple of hours one weekend to supervise the extraction and demolition or preservation, or classification, as the case may be, of the various artifacts and manuscripts, as I don't want to commit any archaeological blunders, to the ultimate woe of anyone. I thought that at least you could give me suggestions about the upper layers, and I would call in the proper specialists for the deeper layers. I have already made a little headway with some of the material, and if I knew when to expect you, would try to get more in order. One of the desks is ready for this inspection; the other is now barricaded with piles of books, but will perhaps be free by this weekend, or if not I could either make it free for the occasion or we could postpone that little job till later. Sincerely, A. (1935)

Dear Mr. A.: You have probably already found out what I learned a long time ago, namely, that I succeeded in merely adding to the debris which had already accumulated there, and really proved very little in a constructive way. Please do whatever you want with any of my material you find. Very sincerely, Z.

REPORTS

INSTITUTE ARCHIVES ESTABLISHED WITH NHPRC FUNDING

The Albany Institute of History & Art recently completed its NHPRC grant to establish a museum archives and records management program. During the 18 month grant, the project archivist, Sheryl Drexelius, was able to accomplish many of the project's goals: she surveyed over 650 feet of records housed in offices and storage; identified series for permanent retention; formulated appraisal guidelines for the retention or disposal of inactive records; produced retention schedules for all AIHA departments; and with the assistance of five volunteers and a library assistant processed three quarters of the archival collection. 285 lin. ft. (or 76%) of the 375 ft. of inactive records were appraised and processed according to current archival practice. Over 137 cubic ft. have been accessioned into the archives, arranged and described. Approximately 91 c. ft. were appraised and discarded in accordance with the board approved retention schedule and 55 ft. of records were scheduled for future destruction.

Under the auspices of the grant, Sheryl produced a preliminary guide to the collection which contains historical notes and series descriptions. To ensure that the records management and archival program will continue to function smoothly as personnel change, Sheryl compiled a detailed procedural manual. The manual outlines the history of the program, policy statements, appraisal criteria, and transfer and processing procedures, as well as step-by-step instructions on how to use the various computer programs associated with the project. The manual has already proven to be extremely helpful in guiding post-grant staff through record transfer procedures and the operation of the databases.

Since the conclusion of the grant in May 1992, Scott McCloud, our library assistant, has take on the responsibilities of maintaining the program. Special project funding has enabled us to hire Scott for the three months that will be needed to facilitate the transfer and processing of FY 1991/1992 records to the archives.

The two primary products of the NHPRC grant -- the preliminary guide to the AIHA's archival collection as well as the procedural manual -- are available to interested archivists and researchers from the McKinney Library, Albany Institute of History & Art, 125 Washington Ave, Albany, NY 12210.

NELSON-ATKINS UPDATE

As reported in the September 1992 issue of Museum Archivist, The Nelson-Atkins Museum of Art has begun a project funded by the National Historical Publications and Records Commission (NHPRC) to establish an archival program for the Museum. The primary goals of the first few months were to set up an off-site office, begin to establish a working relationship with Museum staff and retrieve a large number of records that had been stored in a limestone cave. By December, those goals had been accomplished and we have been able to move forward with a preliminary survey and reboxing of the material brought to the Archives from the cave.

The decision to complete a preliminary survey and reboxing of the records from the cave before moving to the Museum has proved to be a good one. Although the material retrieved from Mercer Cave amounted to 546 cubic feet, we have been able to reduce the volume through reboxing, and limited disposal of duplicate or outdated material, to ca. 370 cubic feet. As a result, we have created a finding aid that gives us limited access to material that was virtually inaccessible four months ago. We are also beginning to receive reference requests from staff members as well as outside researchers.

Of the material surveyed so far, perhaps the most striking are the records of the William Rockhill Nelson Trust. The records of the Trust appear to be a gold mine of information not only about the collections of The Nelson-Atkins but also for researchers interested in museum development in general. These records should provide an almost complete window to the world of early twentieth-century museum development and the decision making process that goes into building a collection. The correspondence of the Trustees with collectors, dealers and others involved in the museum profession is too varied and rich in history to begin to describe here.

NELSON-ATKINS UPDATE, CONT.

Also of note are the personal papers of Laurence Sickman, former Director of the Museum and the Museum's first Curator of Oriental Art. These papers were transferred from the Museum's Spencer Reference Library soon after the establishment of the Archives and should become a focal point for researchers interested in Oriental art. Mr. Sickman, a well-known scholar, began collecting for the Museum in China in 1931.

Although reference service is limited at this time, the Archives staff will be happy to provide whatever assistance they can to researchers. For an appointment or further information, please contact the staff at 816 751-1354 (Monday through Friday, 9-5).

Chuck Hill
The Nelson-Atkins Museum

MUSEUM RECORDS ILLUMINATE MAP COLLECTION AT THE LIBERTY MEMORIAL MUSEUM

While the early records of a museum may often document the provenance of objects in the collection, the records occasionally imbue objects with entirely new dimensions of meaning, raising their importance. An interesting example of this has recently been brought to light at The Liberty Memorial Museum in Kansas City.

The memorial is an impressive monument built in 1926 to honor individuals around the globe who served during World War I. Two museum buildings flank a central landmark tower, over 200 feet high, which has an open observation deck at the top for viewing the city. The museums house the only collection in the country that is dedicated exclusively to the first World War. Exhibits incorporate objects and archival materials to describe aspects of the war and American involvement.

The museum staff recently produced a brief guide to the archival collections to introduce researchers to our holdings. Materials described include posters, photographs, diaries, papers, postcards, sheet music, sound recordings, motion picture films, periodicals, books, prints and drawings, maps and records. Prior to

the preparation of the guide, the last two on this list were the focus of the staff because the maps had to be organized, and our main record collection held the information about the maps that was needed to organize them.

The records of The Liberty Memorial Association (founded in 1919) describe the project of building the memorial. After the site dedication in 1921, construction began. By 1925 the Association was making arrangements for interior details. D. Putnam Brinley, an artist residing in New York, was contracted to paint murals in the east building. The murals were to be artistically rendered maps showing locations of battles and other aspects of the war. Major Jay Lee (veteran and author of a history of the 35th Division) was the association member assigned to be the contact person with the artist.

Major Lee took the project very seriously. He began obtaining maps and sending them on to the unfortunate artist with very specific instructions as to what Lee expected to be included on the map murals. Brinley exhibited the finished paintings in a New York gallery before they were put in place at the memorial. He then returned the maps.

These maps had been collected by Lee from a variety of sources identified only through a confusing trail of correspondence, so an artificial collection was established in 1976, when the first museum staff was hired. All of the maps collected by Lee were to be placed together in one accession. When we took on the task of organizing the maps in 1990, the accession folder included some correspondence pulled from The Liberty Memorial Association records concerning the maps, but it was not known which of the unaccessioned maps were collected by Major Lee. Maps received into the museum prior to 1976 had not been accessioned, and had been mixed together with the Lee maps.

Fortunately, Lee's very extensive hand notations on the maps were specifically referred to in the correspondence with the artist. A careful study of these records enabled us to directly identify approximately four hundred maps belonging to the Lee accession. It also helped to clarify where he obtained them, such as from the Military Intelligence Division of the War Department or from the Army War College in Washington.

REPORTS

Liberty Memorial Museum, cont.

Beyond provenance, this study of early museum records revealed that some of the maps were produced especially for Lee by military staff using the most current information available to them. One staff member wrote, "I feel that your map will be the most accurate of its kind which has thus been prepared." At that time, 1925, official battle lines were still being established from reports; some of the records refer directly to certain maps that had been altered by hand to reflect these changing battle lines.

Without the context of the records of the museum, these maps would have served as other maps do: as geographical documents of the war. The records raise the importance of these maps in several ways: they demonstrate the role that the maps played in an important chapter in the early history of the institution; they can be studied as sources for the murals, bringing more meaning to the paintings as well; and, they are now understood as fresh productions resulting from consultations with military staff during this postwar period.

Cynthia Rogers
The Liberty Memorial Museum
of World War I

MYSTIC SEAPORT MUSEUM ARCHIVES AND A CELEBRATION

The year 1991 marked the 150th anniversary of the wooden whaleship *Charles W. Morgan*, now preserved at Mystic Seaport Museum. The *Morgan*, a National Historic Landmark, was the focus a number of special activities and projects. The arrival of the *Morgan* in Mystic in 1941 was an important milestone both in the history of the ship and in the history of a growing museum. The recent anniversary provided an opportunity to study the relationship between the Museum and this unique artifact. That relationship is both a story of pioneering work in American ship preservation, and an example of the development of a major museum.

Various materials in the Museum's archives and collections were studied in an effort to better understand the history of the *Morgan* since 1941. Films,

photographs, correspondence, sound recordings, ephemera, and other materials all yielded valuable information. Much of this material was used in an ongoing exhibit. The exhibit provides a history of the ship, and also an interesting glimpse at fifty years of change and growth at Mystic Seaport.

Another special project which evolved from the anniversary celebration was the creation of an audiotape program. The thirty-minute program, "Far From the Sight of Land: Words and Stories From the Age of Whaling," uses natural sound, maritime music, and dramatic material from Mystic Seaport's oral history archives and manuscripts collection. It was produced, written, and directed by Phyllis Joffee, a regular contributor to National Public Radio's news and information programs. The tape addresses such topics as the difficult living conditions aboard whaleships, the experiences of the wives and children of the captains, and the ethnic diversity of the crews.

Production of the tape also provided a valuable learning experience for the producer and for the Museum's oral historian and sound archivist. Ms Joffee had never worked with existing archival recordings, and she was impressed with their content, uniqueness, and potential. At the same time, deficiencies in the recordings, one of which was made in 1949, demonstrated differing sound quality standards among sound archivists/oral historians, and individuals producing broadcast-quality audio programs.

It should be noted that Mystic's oral historian, while always concerned with obtaining the best possible sound quality when recording interviews, has stepped up his efforts in this area. Better sound quality increases the value and potential applications of oral history recordings and their content. For additional information about this audiotape, contact the newly-enlightened oral historian: Fred Calabretta, Mystic Seaport Museum, 50 Greenmanville Ave., Mystic, CT 06355-0990 (203 572-0711).

Fred Calabretta
Mystic Seaport Museum

RESEARCHING THE LIFE OF WALKER EVANS

Two and a half years ago I embarked on the first biography of the American photographer, Walker Evans (1903-1975). As yet, there is no center for the research of Evans' life and work, and no publication that serves as a comprehensive guide to his scattered papers. Nor is there a catalogue raisonné of his photographs, now widely spread among several museums, libraries, and private collections. There is, however, one institution with which Evans had a fruitful working relationship throughout his professional life - The Museum of Modern Art in New York. It is to this institution, more than any other, that I have turned time and again as I follow the thread of Evans' development from a young man of uncertain ambition to a figurehead of American photography.

Walker Evans' career had only just begun when the Museum opened in 1929. Evans was of the generation of young artists for whom the museum was not only a center of learning but the pivot of their social network. In this sense, the early history of the museum itself provides a background of social history essential to my biography. It was in this milieu, among the young men and women who were vital to the formation of the museum's philosophy and taste - Lincoln Kirstein, Alfred H. Barr, Jr., Beaumont Newhall, and Dorothy Miller - that Evans' career first took wing.

MoMA's Department of Photographs has a large and significant collection of Evans' work, and this was the logical place to begin my research. From John Szarkowski, Director Emeritus of that department, I learned of the less obvious places within the museum to search for information on Evans, beginning with the Museum Archives. There, with the help of Archivist Rona Roob, I laid hands on documents that offered certain important background facts as well as a broad overview of the critical response to his work in his own time. These pieces of evidence and critique came in various forms - from museum account books (which proved Evans' frequent employment in the early 1930s as a photographer of museum exhibitions and works of art), to publicity scrapbooks of news and reviews of museum activities.

Evans' landmark exhibition was his retrospective at The Museum of Modern Art in the fall of 1938, *American Photographs*. With this exhibition and book, he established his reputation as a leading documentary photographer of the Depression era. Being the first one-man exhibition awarded a photographer at the museum, it also established MoMA's commitment to the medium as an art form, with far-reaching implications as to its policies and aesthetic outlook.

The publicity albums assiduously assembled by the Department of public Information from 1929 through 1968, and now in the Archives, provide a wealth of insight into the mixed reception of *American Photographs* in 1938. To some critics, Carl Van Vechten for example, Evans' work was not only valuable in terms of the information it imparted, it was even more so "as fine photography itself." To others, such as the anonymous critic for the *Washington Post*, the photographs were nothing more than "a parade of dreary, drab, and depressing scenes." From these clippings, we also learn where the exhibition traveled after New York, and of its reception in various regions of the United States. In reviews of the book, we gather some of the details of its production, and certain facts which are not recorded anywhere else. The scrapbooks were also a source of information about the kind of photography that was being shown simultaneously in New York and elsewhere, from which I gained further insight into the ways that *American Photographs* both did and did not seem exceptional to its first audience.

In the MoMA archives I also found the packing instructions for the exhibition tour, as they were clearly laid out by the museum's first Director of Circulating Exhibitions, Elodie Courter. From these documents I learned not only of the method they chose for mounting the photographs for travel (on masonite panels, cut flush with the image), but of the exact sequence in which they were to be hung, according to Evans' specific wishes. As scholars of Evans' photography know, he considered the arrangement of *American Photographs* as vital to the delivery of his message and the critical evaluation of his aesthetic. Although we have the book to study in perpetuity, the arrangement on the gallery wall is of a slightly different order, and adds another dimension to the analysis of the exhibition as a whole.

RESEARCHER'S REPORT

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Walker Evans, cont.

Evans was also given a retrospective at the museum in 1971, organized by John Szarkowski. I was delighted to find that the Archives Sound Recording Record group included a tape recording of the speeches delivered on the night of his gala opening. Henry Allen Moe and Robert Penn Warren spoke eloquently on the subject of Evans' photography, but most of all it was to hear the voice of my subject, deeply touched by his faithful admirers at the age of 68, that helped to breathe real life into my research.

The interest of a biography is of course not all in the subject's career; it is the study of his work in the context of his personal life that sets it apart from ordinary criticism. To that end, the museum archives also had something to offer. Frances Collins, one-time head of MoMA publications, was an intimate friend of Mrs. Alfred ("Daisy" or "Marga") Barr, and carried on a correspondence with her when the Barrs were abroad. Collins was also an intimate friend of Walker Evans, but she is no longer here to tell us about their relationship, indeed, if she would have in any case. From her correspondence with Daisy Barr, now in the Archives, I learned that she and Walker were lovers before, during, and after the preparation of Evans' museum retrospective, from 1937 to 1939. I also gained a degree of insight into her feelings at the end of their affair. Perhaps best of all, I began to glean from the way she expressed herself in writing those qualities which made her especially attractive to Evans.

The smallest detail can confirm a line of thinking one has already, tentatively, embarked upon, or open up an entirely new train of thought quite unexpectedly. In preparing a biography, nothing is too slight to be considered as a possible key in the unraveling of a life.

Belinda Rathbone

VOLUNTEER VIGNETTES

Editor's note: In the last issue, I called for comments from museum archives volunteers. What is it that draws them into the archives? What keeps them there? The response was gratifying. Some thought-provoking themes come through: the importance of camaraderie, learning new things (even the simplest ones), and knowing your work is useful; the times when institutional memory is easier to use than archival materials; and the joy of discovering the beautiful, interesting, or curious among ordinary records.

Sharron Uhler also sent along the Colorado Springs Pioneers Museum Museletter for September/October 1992, which includes an interesting excerpt from The Chronicle of Philanthropy:

"Volunteering is Said to Add to Longevity"

"People have long associated volunteering with 'a good feeling,' but a new study of 313 women suggests that giving time to charitable causes may play a key role in living longer, healthier, and happier lives. . . Researchers found that women who had been members of a club or had volunteered with an organization were less likely to have suffered a major illness during the 30-year period [of the study, 1956-1986]; 36% of them had a major illness, compared with 55% of the women who were not involved with a charity or club. In general, women who participated in more activities also tended to live longer." *Museletter* added, "We assume that the same holds true for men, so the Museum would like to encourage you to consider volunteering as a preventative health measure." *Good advice!*

The Colorado Springs Pioneers Museum Volunteers

A friend introduced me to the Archives at the Colorado Springs Pioneers Museum over 2 years ago. I was fairly new to the area and had little knowledge of its history. At the time, the whole department was sleeving photographs, about 20,000 in all, and it was a delight for all of us when a particularly interesting old historical print was revealed. Since then I have worked in the library and now handle requests for re-

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Pioneers Museum Volunteers, cont.

search from all over the country. I find it very satisfying to be able to unearth facts and figures for clients. It can be time consuming, as we have a wealth of donated material, and it will be more than helpful when all the information is computerized. Meanwhile, I am enjoying the learning experience and the camaraderie at the Archives Department. *Doris Adams*

To name something I like most is incredibly hard! I like it all! But what I liked least was lifting boxes of books. Working with photographs is a lot of fun, but you can get sidetracked easily because they are so wonderful to look at. Working with incoming donations is also neat--you can see all the goodies they bring in. *Shannon Dougherty*

Sharron Uhler has the talent to use the natural interests and skills of her volunteers. I called the Museum Archives with a question about the availability of information on narrow-gauge railroads in Colorado. Sharron indicated the museum had a significant collection of railroad books which were interfiled with others in the total collection. When I told Sharron of my school library background, my basic knowledge of computers, and my willingness to help her plan to organize the library, Sharron arranged an interview. I enjoy what I'm doing and feel that it contributes to the Museum in a significant way. What a serendipitous coming together of events! *Jean Wolf*

I loved working in the Archives because of the orderly organization of historical information, learning the proper care of photographs and artifacts, reading tales about the pioneers. I enjoyed seeing the new western books come in and having the opportunity to learn how to organize for genealogical work. I also liked learning to use the copy machine and other tools of the trade, learning more about the danger of acidic papers, and working with people interested in Colorado history. The only thing that disturbs me is the constant need for funds to fully develop archives. There never seems to be enough to really finish each phase. If you have a leader with a clear appreciation of what can be done, but instead has to sit back and wait for the next funding opportunity, it's discouraging! *Lois Richards*

I started my volunteer work 2½ years ago and find it very rewarding. There is a different job to do every week. My favorite job is filing newspaper clippings from current events and sorting old newspapers, sometimes from a half century ago. I read news from World War II about Germany (where I was born) and learn things I never knew. I am a very happy volunteer. *Anneliese Kleckner*

I enjoy working with others on team projects where we contribute our strengths in a combined effort. Specific examples include: rearranging materials and assisting with exhibit preparations. Collection processing is the part of archives work that I enjoy most. I am working as an individual and it is creative work. *Jane C. Healy*

I am learning to use new tools--new to me, that is. I enjoy working with the vertical file, possibly because I've had some experience in this field. It is interesting to read about different people and their histories and to gather information about them. I enjoy working in the archives, with the other volunteers and personnel, and especially enjoy the pressure free atmosphere. *Meredyth Rollings*

Reflections of a volunteer at the Academy of Natural Sciences of Philadelphia

For four years now I have worked as a volunteer assistant in the Archives of the Academy of Natural Sciences of Philadelphia. As a former curator of prints, drawings and photographs in a large public institution, I find that my work here has been very similar, and the transfer of knowledge gained from my previous position has been easy and natural.

A list of my current assignments might appear at first glance to be pedestrian. I help to take care of records; I get them out, and I put them away. I take inventories of and evaluate newly received collections. I help to maintain order in the archives. There are also matters of conservation to be attended to. And I assist in research projects and make photocopies of precious materials. All very cut and dried. Or so it would seem. However, these duties are but stations in a much broader experience. Archives themselves are never merely cut and dried. For here one is dealing with primary sources of information, original material in the strictest sense, personal papers as well as fine art; all of which require handling with special care and at-

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Academy of Natural Sciences, cont.

tion. Moreover, the aesthetic pleasure frequently afforded the user/researcher by chance encounters with original art, fine penmanship, literary and graceful expression, add a new and unexpected dimension to the work. Every venture into the archives is a potential voyage of discovery.

Take for example the examination and organization of the papers, letters, documents and albums of photographs recording Harry Whitney's expedition to Greenland in 1908. This was one of my first assignments. For me this was a new experience; it was a new experience in an area that was new. It was an adventure.

Again, I was sent on a search through many volumes of original lithographs of hummingbirds by English ornithologist John Gould, to match up a rough sketch with the finished print for which it was a preliminary study.

For me these assignments were experiences practical, educational, pleasurable, as well as aesthetic and enriching.

I have often wished that photography had been invented much earlier, for what a boon it would have been to scientists in the field two centuries ago! On the other hand what a rich legacy has been passed down to us in drawings and prints by scientists who recorded their finds in art media of highest quality!

The work of keeping an archives can arouse a consciousness of history in the making. These letters, notebooks, and drawings record events, states of discovery at a given moment, and invite a sense of progress. Also, the scientists who wrote them seem to come to life and take on through their words the warmth of human beings. Stories, information on a personal level, come to light. Sometimes the story is sad; other times it is straight forward and triumphant. Always it is filled with human interest.

There is the story of the missionary-scientist who went to China in the 1860s affianced to a gentleman who was to

join her there. Yet fate intervened and the gentleman died suddenly before he ever reached China. Her accomplishments went forward, nevertheless, and always to her great honor.

Happier accounts are found in the field notebooks of brother botanists in Pennsylvania in the 1870s, 1880s and 1890s. It has been said that botany is the gentlest of all the natural sciences, and these notebooks might well bear out this idea, for they are informed with a warm spirit of cooperation and friendship with other botanists and a keen sense of the beauties of the subjects of their searches. There is even poetry alongside scientific fact!

It is thus a simple matter that keepers of archives with the proper consciousness may be involved in a world far more expansive than surface familiarity would ever suggest, without losing sight of their first purpose. There are voyages of discovery on all levels, enough to warrant whatever effort is required in the collecting and maintenance, and all of them accompanied with rich rewards. *Robert F. Looney*

Volunteering at the Art Institute of Chicago

I have been a volunteer at the Art Institute for 10 years, starting out in the Registrar's office typing accession cards. Several years ago, I was given the responsibility of answering letters of inquiry about specific artists in the collection and exhibitions in which they might have been represented.

I felt I had found my niche. I met and made friends in the Library, Prints & Drawings, American Arts, European Decorative Arts, and, of course, Archives. Archives and I decided that the logical place for me to be was there.

(If you wonder why I preferred working in Archives rather than being a docent--I was a teacher, and I have worked with children as many years as I cared to!)

Having harbored a desire to be a detective since childhood, the quest for information difficult to come by satisfied my long-suppressed secret ambition. I return home with exciting tales of difficult-to-research questions like the man from Batesville, AK, who called asking if AIC had ever had Picasso's *Guernica* on exhibition. No one in 20th Century could answer the question. I turned to "Sam" in P&D. "Yes," Sam replied, "it was exhibited in the Picasso 75th An-

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Art Institute of Chicago, cont.

niversary Exhibition. It hung in the hall with the great curving staircase." (The man said that if I answered his question, he would remember me in his will. The office has voted this possibility as highly unlikely.)

Then there was the question about a lovely painted box presented as a gift to the Historical Society of Williamsburg, with the donor's assurance that it had been exhibited in the "Three New England Water Color Painters" show in 1974. I remembered the exhibition, and the box looked familiar. This called for another consultation with Sam. He seemed to recall that there had been furniture and decorative arts objects in the exhibition that had not been listed in the catalog. Back to Archives. We pulled the working records of the exhibition and found the lists of objects that had been in the exhibition, but not in the catalog. The box was included!

And now that I've discovered the fun of using a word processor, I may never run out of things to write. *Althea H. Huber*

The Smithsonian Institution
Archives Center
National Museum of American History

Editor's note: The following is an excerpt from Robert S. Harding's paper about the Archives Center's volunteer program. It was read at the SAA annual meeting in Seattle. I have chosen a segment that deals with the experiences of some individual volunteers.

In interviews with me, Archives Center volunteers gave many reasons why they offered their services. Among the most revealing: wish to use their life's training in retirement; need to keep up personal activity after retirement; need to diversify personal activities; wish to perform public service; obligation to help other people; need to engage in a useful and rewarding activity outside of home; need to be with adults; need for intellectual stimulation; chance to learn something new, while performing a service for others; and a need to feel personally useful.

Matching volunteers to collections to be processed is one of the more challenging and rewarding of supervisory duties. If good choices are made, the

volunteers, the supervisor and the host organization all benefit. The volunteers are able to draw on their own professional experience and educational background thus meeting their goals for participating in the program. The repository gains processors with special knowledge and skills in subject areas that the repository may not have on staff, or that it otherwise might not be able to utilize. In successful volunteer programs a collegial and personal bond usually develops between individuals of diverse backgrounds and interests. In addition, intellectual curiosity is stimulated and personal goals fulfilled, to the mutual benefit of all.

Several examples from the Archives Center may help illustrate this point. One female volunteer with a BA in economics, a master's degree in social science administration and twenty-three years of Federal government service found it interesting to work on the Herbert M. Bratter Collection. Bratter (1900-1976) was an economic and financial specialist, who became an internationally known expert on gold and silver. The material in this collection covers a period when the monetary and fiscal policies of the United States were of major economic and political importance, an era of world-wide depression, a period when a number of countries including the United States abandoned the gold standard, and the years of the Second World War and the establishment of such international agencies as the International Monetary Fund and the World Bank. The volunteer found this collection fascinating and intellectually satisfying to work on. In addition, the goal of using her professional training in retirement was achieved.

The same volunteer has worked on dozens of collections over the past six years. One of the collections that she found most rewarding to process was the Annamae Barlup Myers Diaries. These diaries record the daily activities and expectations of a farm family in Ohio from 1931 through 1967. The volunteer found it interesting to discover the opinions and values of another woman who lived during her majority at the same time as the volunteer. She particularly found it fascinating to discover the contrasts between a woman on a small Ohio farm and her own life as a career woman.

I would like to discuss in more detail the career of another Archives Center volunteer. As a college student in a liberal

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Smithsonian Institution, cont.

arts college Sheila had volunteered between classes, helping indigent families in New York City. This volunteering eventually shaped her early professional career. After college and graduate school, where she received a masters degree, she entered the social services field. After a move to Washington, D.C. in her late twenties, Sheila decided to stay home with her two young daughters.

As her children grew older and went off to school, Sheila felt the need for intellectual stimulation and the company of adults. She felt a necessity of doing something worthwhile. She said she felt a sense of responsibility to others, a need to engage in service. Therefore, in the early 1970s she volunteered as a docent in the Division of Education at the NMAH, where I was the acting head. Sheila remained a volunteer in the Education department for fifteen years until 1986. In 1983 I moved over to help the Archivist establish an Archives Center for the NMAH and quite naturally began thinking of volunteers I might invite to come join us. Sheila willingly volunteered for me in the Archives Center for the last five of her fifteen years at the Museum. That was in addition to her continued work as a docent in the Education Division.

Sheila's main motivation in volunteering, she explained, was her feeling of a real obligation to help other people. I asked her why she didn't volunteer in her own field of social services. She responded that since that was her own professional field, she would have wanted to have been paid for any time she spent.

As her children reached college age, financial need pushed Sheila back into the job market. She told me that she was not pursuing a paying job because she needed to affirm her self worth or to justify the work that she was doing as a volunteer. The motive to take a paying job was purely financial. She needed the money to send her daughters to college. It is interesting that the job Sheila eventually took was in a museum, the National Museum of Health and Medicine. For the second time, she had moved into a paying job in the field she had volunteered in previously. One of her first assignments was to set up a volunteer program for the Museum. It seems Sheila

has come full circle: her volunteering had led her into two careers, and in her last career she became responsible for establishing a volunteer program. She was certainly qualified.

During her volunteering tenure at the Archives Center, Sheila spent well over a year processing one very small collection, the Dr. Randolph Winslow Collection, 1868-1937. Despite the unusual amount of time devoted to this project, the finished finding aid proved the value of allowing her to take as much time as she needed. Sheila told me that she believes her processing success came about because I allowed her to take as much time as she felt she needed. Sheila felt she was able to accomplish what she did because I matched her interests and abilities with the Archives Center's needs, while at the same time I allowed her the latitude of moving at her own pace.

After she completed processing the collection I suggested that she might conduct an oral history with appropriate relatives of the donor. That project resulted in: her friendship with a granddaughter of Dr. Winslow, who herself has now entered the field as an archivist; her presentation of a paper at several professional meetings as a representative of the Archives Center; and her later accomplishments as a contributing museum professional.

Much material from the oral histories Sheila conducted with Dr. Winslow's son, or that she found in Dr. Winslow's diaries, she has now put to use at the National Medical of Health and Medicine in various tours, exhibits, and in her own general knowledge. As Sheila noted, "my volunteer work has provided insights into my life that I might never have gotten in other ways, or, for that matter, in ways that I did not expect." She added that she felt that the Archives Center Volunteer Program and my personal support provided her a creative outlet for her energies, an invaluable learning opportunity, and that had resulted in a platform for her personal enrichment and growth.

Materials for this feature submitted by:

Sharron Uhler

Colorado Springs Pioneers Museum

Karen Stevens

Academy of Natural Sciences of Philadelphia

John Smith

Art Institute of Chicago

Robert S. Harding

Smithsonian Institution