
MUSEUM ARCHIVIST

Newsletter of the Museum Archives Section
Society of American Archivists
September 1993 Volume 7 Number 2

FROM THE CHAIR . . . MUSEUM ARCHIVES AND THE INTERNET

Technology is proceeding so fast that it's hard for most of us to know which end is up. Technology can irritate us when it fails. It can scare us with its possibilities. It can offer us advantages. And it can make demands on us. I won't enumerate examples because you've all read the articles and all had personal experience. One thing is sure, however, technology isn't going to go away. It can only change--faster and faster--and we need it just to keep pace. I say all this because I feel like I'm really behind the times.

Until this year, the Internet to me was just another "net" word, implying networking possibilities, but with what advantages, at what cost, and with what complexities? I work with natural history curators who kept talking about BITNET, and I kept hearing about the Archives Listserv and a rumor or two about the Museum Listserv, but had not a clue to their protocol. I just knew I felt like I was missing out on something important. Now I know I was.

Thanks to Colorado SuperNet, a non-profit organization designed to bring widespread Internet access to Colorado, it's possible for me to afford a dial-up connection, and now I feel like I was living in the Dark Ages. I wouldn't say that I don't know how I lived before, but I can say it's really improved my ability to do my job, and I've only really used the e-mail facility and electronic forums ("listservs"). I still have worlds to explore--newsgroups, telnet, gophers, and file transfer.

Now I know this all sounds like a kid in a candy store, and the people I work with are tired of hearing me extoll the virtues of the Internet. I do know there are some problems with it. Gaining access and learning to use it is not as easy as it could be for all kinds of reasons. In addition, navigation of the Internet has its complexities. For example, regular discussions center on a freewheeling lack of standardization that can make finding information a challenge. Others of you who are more familiar than I am with the Internet will list

more advantages and disadvantages. The truth is, however, the Internet grows in use and popularity every day and it will continue to become more user friendly.

USE OF THE INTERNET

Sharyn J. Ladner and Hope N. Tillman quantified special librarians' use of BITNET/INTERNET in March 1992. By far the most popular use was e-mail for work-related communication (93%). Second most popular was electronic forums such as listservs (61%). Other uses such as searching remote databases (telnet) and file transfer/data exchange (FTP) came in with significant numbers at 39% and 37% respectively. For museum archivists, I can see some real benefits.

E-mail and listservs have to be tops on the list. E-mail can reduce the sense of professional isolation to which museum archivists are prone and provides a quick and inexpensive method of talking with people. In addition, interactive conferencing poses endless possibilities. Archives, museum, and library listservs provide an electronic support group. Help on work-related problems from a variety of professionals is only minutes away. For example, I recently posted a request for archivist and photo archivist job descriptions on the Archives and Archivists listserv. Several institutions responded helpfully and quickly. As a result, I was able to significantly improve my own department's job descriptions and still meet the personnel manager's deadline. Listservs are also a good way to make professional contacts. Listservs can never take the place of face-to-face meetings, but these electronic exchanges can provide many advantages.

From the broader view of the Museum Archives Section, I also see some real benefits for museum archivists in joining the Museum-L listserv. Posting of announcements about archival publications, professional meetings, etc. can raise awareness of archival issues among the staff of many muse-

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

News items, letters to the editor, and comments from the
archives community are welcome.

Next deadline: December 1, 1993.

Chair 1992-93.....Kristine Haglund

Denver Museum of Natural History
2001 Colorado Boulevard, Denver, CO 80205
303 370 6361 email: haglund@csn.org

Immediate Past ChairKathleen Robinson

Museum of Fine Arts, Houston
Box 6826, Houston, TX 77265
713 526 1361 fax: 639 7595
email: bm.m1a%RLG@forsythe.stanford.edu

Membership Secretary.....Alan Bain

Smithsonian Archives
A & I Building, Room 2135, Washington, DC 20560
202 786 2747 fax: 357 2395

Recording Secretary.....Susan Glenn

Smithsonian Archives
A & I Building, Room 2135, Washington, DC 20560
202 786 2751 fax: 357 2395

Editor.....Deborah Wythe

The Brooklyn Museum
200 Eastern Parkway, Brooklyn, NY 11238
718 638 5000 x311 fax: 638 3731
email: bm.bmw%RLG@forsythe.stanford.edu

Outreach.....Theresa Rini Percy

Old Sturbridge Village
1 Old Sturbridge Village Road, Sturbridge, MA
01566
508 347 3362 fax: 347 5375
email: bm.osc%RLG@forsythe.stanford.edu

Publications..... Maygene Daniels

National Gallery of Art
Washington, DC 20565
202 842 6175

Program..... Maureen Melton

Museum of Fine Arts, Boston
465 Huntington Ave., Boston, MA 02115
617 267 9300 x378

Additional contributors:

Colleen Hennessey, Chuck Hill, Marc Kodak, Elaine
McCluskey, Mary Elizabeth Ruwell, Michael Trimble

From the Chair, cont.

ums. In addition, on-line discussions about archives can
solicit input from many varied perspectives. The result can
be better relationships between archivists and other
museum staff, as well as better solutions to records
management problems. Topics appropriate for discussion in
this forum include appraisal, access, exhibition, shared
description standards . . . the list is probably endless.

The Archives listserv also provides obvious advantages to
archivists. Discussions provide information on all aspects of
archives work. Topics within the last few weeks have
included access to the Thurgood Marshall papers,
justification of special collections, and the role of the
archivist in providing information to researchers. Many of the
discussions are thought-provoking and enlightening. If you
do not currently have Internet access and don't know which
way to turn, talk to your librarian. Frequently, library
organizations have Internet training sessions. If you have
Internet access and do not currently subscribe to the
Archives and Archivists listserv or the Museum Listserv,
here are the addresses for entering your subscription.

Archives and Archivists Listserv: send an e-mail to:

listserv@arizvm1.ccit.arizona.edu
Message: SUB ARCHIVES <yourfirstname> <yourlastname>
Museum Listserv: send an e-mail to:
listserv@unmvma.unm.edu
Message: SUB MUSEUM-L <yourfirstname> <yourlastname>

Kristine A. Haglund
Denver Museum of Natural History

FROM THE EDITOR'S DESK

As usual, a hearty thanks to the Section members who
provided materials for this newsletter and a word of
encouragement to those who may be to shy to come
forward. This is your forum--to share triumphs and
tribulations, to announce new staff members, programs, or
grants, to float an idea or ask a question, to present your
findings and thoughts on issues of interest to your
colleagues. Feel free to take advantage of it; no need to wait
for a personal invitation.

Some ideas for future issues: As Kris Haglund notes above,
the electronic highway has made its way to our door. We
would be interested in hearing from readers who have
started to take advantage of it. The rewards and hazards of
starting a museum records management program seem to
be a constant theme in informal discussions. Any reports?
Would someone like to survey the schedules that are
already out there and come up with some conclusions? How
about a parallel issue: appraisal of museum records? Any
other ideas? volunteers?

Deborah Wythe
The Brooklyn Museum

SECTION BUSINESS

FROM THE PROGRAM COMMITTEE: NEW ORLEANS AND BEYOND

This year, the Section is co-sponsoring two sessions:

Session #5: The Unexplored Facets of Repatriation
Thursday, September 2, 10:30AM - 12:30PM

Mary Elizabeth Ruwell, National Anthropological Archives, Smithsonian Institution, will be Chair/Commentator. Panelists will be Edwin Lyon, U.S. Army Corps of Engineers; Kristine Haglund, Denver Museum of Natural History; and Tessie Naranjo, Keepers of the Treasures. Panel members will discuss a variety of issues surrounding repatriation, including the intent of current and pending legislation with regard to documentation; efforts like those of the Society for American Archaeology to preserve archaeological documentation and of the Federal government to carry out curation and repatriation initiatives; how museums and archives have dealt with repatriation and how it has affected reference and access. Procedures and initiatives to facilitate access and use will be highlighted.

Session #70: Something for Nothing
Saturday, September 4, 1:15-3:15PM

George Parkinson of the Ohio Historical Society will chair. Panelists will be Deborah Wythe, The Brooklyn Museum; Terry Brown, a volunteer at the Museum of Fine Arts, Houston; and Judy Davidson, Lyndon Baines Johnson Presidential Library. This session will focus on appointing, using, motivating, and evaluating volunteers in historical repositories and museums. Managers of volunteers and a museum volunteer will provide insight and perspectives.

Other sessions that may be of interest to Section members include Session #4, Art in Archives: New Interpretations of Visual Materials (Thursday, Sept. 2, 10:30AM-12:30PM); Session #15, The Appraisal of Memorabilia and Museum Objects or "What do I do with This Rusty Samovar?" (Thursday, Sept. 2, 1:15-3:15PM); and Session #44, Capturing the Fifteen Minutes: Collecting and Preserving Underground Culture (Saturday, Sept. 4, 8:00-10:00AM).

Program Chair Maureen Melton invites anyone who has a suggested topic for a session proposal to contact her before the annual meeting or at the Section meeting on Friday, September 3. Maureen can be reached at the Museum of Fine Arts, Boston, 465 Huntington Avenue, Boston, MA 02115 (617 267 9300 x378).

Maureen Melton
Museum of Fine Arts, Boston

DON'T MISS IT! MUSEUM ARCHIVES SECTION MEETS IN NEW ORLEANS: FRIDAY, SEPT. 3, 8:00-10:00AM

As always, the Museum Archives Section should be one of the highlights of your SAA Annual Meeting experience. Along with the usual business meeting and break-out for committee discussions, we will welcome Alan Tucker from Research Libraries Group, who will update us on progress with the AMIS (Archives and Museums Information System) project.

Come to meet friends and colleagues, old and new, and come armed with ideas for publications, activities, outreach, and nominations. If you have any comments, questions, or suggestions prior to the meeting (or unfortunately can't attend), please contact Kris Haglund or the appropriate committee chair. Please note that the Academy of Certified Archivists breakfast meeting overlaps our Section meeting. We've pointed this out to the SAA planners, so watch for (hopefully) schedule adjustments!

NOMINATIONS AND VOLUNTEERS SOUGHT

Two seats on the Museum Archives Section steering committee will become vacant this year. We will be electing a Vice-Chair, to serve with Kris Haglund and then assume the Chair of the Section after Kris's term expires. We must also fill the Publications Committee Chair position. Maygene Daniels will become Vice-President and then President of SAA (congratulations, Maygene!), making her ineligible to serve in a Section. The Publications Committee has maintained the Museum Archives bibliography, spearheaded the effort to produce an updated Museum Archives manual, and has looked into issues from copyright to national indexing for the *Museum Archivist*. Please bring your suggestions to the Section meeting in New Orleans or write or call Kris Haglund prior to the meeting. New museum *activists* always welcome!

GRANTS

NHPRC ISSUES NEW GUIDELINES

The National Historical Publications and Records Commission recently announced that new guidelines are available for its grant programs. These guidelines supersede all former guidelines and reflect the goals and objectives in the Commission's February 1992 long-range plan (see *Museum Archivist*, February 1993). Deadlines are still the same, but applicants should check the guidelines, since the type of proposals eligible for each deadline have changed. Separate special guidelines are available for certain types of applications: details about these are found in the general guidelines. For copies: NHPRC, National Archives Building, Room 607, Washington, DC 20408 (202 501 5610; fax 202 501 5601).

GRANTS

NHPRC GRANTS FOR FISCAL YEAR 1993

The National Historical Publications and Records Commission recommended funding some 40 grants totalling more than 1.6 million dollars at its June meeting. Over 3.2 million dollars was requested. In the museum archives area, the Toledo Museum of Art received \$4,232 to hire a consultant to develop an archives and records management plan, the Maine Maritime Museum received \$72,849 to arrange and describe manuscript materials, the Chinatown History Museum was awarded \$18,115 to preserve six photograph collections that document Chinese settlement in New York City's Chinatown (1870-1991), and the Valentine Museum, Richmond, VA, received \$6,884 to preserve 260 daguerreotypes and ambrotypes (1845-60). *Editor's note: We'll look forward to hearing more about these projects.*

MEETINGS

AMERICAN ASSOCIATION OF MUSEUMS ANNUAL MEETINGS: 1993 & 1994

Museum archivists appeared in a number of contexts at the recent AAM annual meeting in Fort Worth (May 16-20, 1993). Kathleen Robinson, Maygene Daniels, and Laurie Baty presented the SAA-sponsored workshop, "Museum Archives: An Introduction," covering the basics of archival management while providing insights into the special issues that concern museum archives.

A double session, "Repatriation: Access to Records" and "Repatriation: Museums and the Native American Community," brought museum professionals, archivists, and members of tribal organizations together to discuss current issues. Jonathan Haas, from the Field Museum of Natural History, chaired the former session, which included panelists JoAllyn Archambault (National Museum of American History), Veletta Canouts (National Park Service), David Cole (Keepers of the Treasure), Kristine Haglund (Denver Museum of Natural History), Tom Killion (National Museum of Natural History), and Diane Zorich (Peabody Museum).

Other programs of interest to museum archivists included several sessions on volunteers, one on photographic rights, reproduction and pricing, and presentations on the benefits of setting vocabulary standards in museums.

1994 MEETING: CALL FOR PROGRAM IDEAS

The theme of the 1994 AAM annual meeting, to be held in Seattle next April 24th through 28th, is "Museums: Response

& Responsibility." Sessions should focus on the theme within the museum, the community, and the global environment. As last year, an adhoc planning meeting of library and archives professionals was held in Washington during June; the results of that meeting will be included in the next *Museum Archivist*. If you would like to be a part of the Museum Archives and Libraries Working Group, please contact Laurie Baty, National Historical Publications & Records Commission, NP, National Archives Building, Washington, DC 20560, or Patricia E. Williams, American Association of Museums, 1225 Eye Street, Suite 200, Washington, DC 20005.

SYMPOSIUM ON ARCHIVES IN NATURAL HISTORY COLLECTIONS

On June 12, 1993, the Education and Training Committee of the Society for the Preservation of Natural History Collections presented a one day symposium on archives in natural history collections. The meeting took place at Victoria, BC, Canada.

The audience, consisting of approximately 50 members of SPHNC, was welcomed by Elizabeth Merritt, Director of Collections at the Cincinnati Museum of Natural History and co-chair of the Education and Training Committee. This was followed by an introduction to the sessions by Hugh Taylor, former Archivist of the National Archives of Canada and past President of SAA.

Sessions included an introduction to establishing an archives program, preservation planning, paper archives and conservation, and photographic archives and conservation. A roundtable concentrating on the organizational politics of starting an archives program and legal issues was held during the morning session.

Faculty included Kristine Haglund, Head of the Archives/Library, Denver Museum of Natural History and chair of the Museum Archives Section; Alan L. Bain, Acting Archivist, Smithsonian Institution Archives; Barry Byers, Chief Conservator, British Columbia Archives and Record Service; Nancy McMahon, Chief, Access Section, Government Archives Division, National Archives of Canada; Karen Motylewski, Director of Field Studies, Northeast Document Conservation Center; and Betty Walsh, Conservator, British Columbia Archives and Record Service.

A post-conference project was undertaken by sixteen attendees in order to receive a SPHNC certificate for the symposium, five times the number of those attempting such projects in previous years.

Alan L. Bain
Smithsonian Institution

MEETINGS

CLEVELAND MUSEUM OF ART HOSTS ARMA SEMINAR

The American Records Management Association International Non-Profit/Not-for-Profit Industry Action Committee recently held its mid-year seminar for non-profit organizations at the Cleveland Museum of Art. The two-day seminar, which was set up by archivist Virginia Krumholtz, provided training in developing up a records management program, taking into consideration the special needs of a non-profit organization; creating and using retention/disposition schedules by consensus; developing simple computer indexing for retrieval; and finding help and problem solving.

NEWS, NOTES & ANNOUNCEMENTS

People and Places in the News

Diane Vogt-O'Connor has been named archivist of the National Park Service. Formerly a supervisory archivist at the Smithsonian Institution Archives in Washington, DC, Ms. O'Connor is the author of the multi-volume *Guide to Photographic Collections at the Smithsonian Institution*.

Brenda Hearing has joined The Brooklyn Museum Archives as project archivist for the Culin Archival Collection, arranging and describing the records and papers of the Museum's first curator of Ethnology, Stewart Culin. She will be assisted by another new staff member, Archives Preservation Assistant Mandy Sharp.

Joey Kuhlman has been appointed Project Archivist at the Museum of Fine Arts, Houston, to assist with the archives move and later assume general archives duties. Ms. Kuhlman formerly worked at the NASA History Center. Kathleen Robinson hopes that the position will be continued after the one-year project, restoring a permanent staff line lost in recent fiscal belt tightening.

Reports of cutbacks and layoffs continue to trickle in. It is often difficult to find out more information: your editor has experienced some interesting telephone detours trying to track down rumors. The archives of the Minneapolis Institute of Arts has lost its half-time archivist; head librarian Harold Peterson is now responsible for the archival holdings and is handling reference requests on a very limited basis. There have been support staff layoffs at the Art Institute of Chicago, including in the libraries and archives. Archivist John Smith joins the growing ranks of museum Lone Arrangers.

MUSEUM OF FINE ARTS, HOUSTON TO MOVE ARCHIVES TO NEW FACILITY

The Museum of Fine Arts, Houston, will move its historical records in fall of 1993. The museum has devoted over 2500 square feet of new climate-controlled storage, office and research areas to the Archives. The move requires that the museum temporarily suspend its archives research and reference service. The Archives will be closed to public research from June 1 through December 31, 1993, and will reopen for use by appointment on January 1, 1994.

The MFA,H Archives maintains over 6 million historical items. The collection dates from the late 1800s to the present and documents the history of the museum and the visual arts in Houston. It includes the records of the museum as well as the papers of artists, art galleries, and important art donors and patrons. The Museum began its archives program in 1984 with a \$94,000 grant from the National Historical Publications and Records Commission. As part of the museum's Hirsch Library, the Archives is a special member of the Research Libraries Group, which operates an international database of libraries and archives. Since its opening, the Archives has assisted over 4200 patrons with research.

For further information contact Kathleen Robinson, Archivist, MFA,H, Box 6826, Houston, TX 77265 (713 639 7520). *Editor's note: Kathleen has promised us a report on the nuts and bolts of the move in a future issue. Stay tuned!*

ATTORNEY GENERAL LOOKS AT MUSEUM RECORDS IN NEW YORK STATE

Antiques Monthly recently devoted a major article to the issue of deaccessioning: "Making Ends Meet: Museums Face Tough Choices in the Lean '90s," by Doris S. Athineos (March 1993). A sidebar in the article, "Getting It Into Law," notes that "the New York State Attorney General's office is seeking to refurbish an 11-year-old bill in an attempt to regulate museum records." According to the article, the original 1981 bill, which was aimed at requiring a museum to keep public records of its collection, has passed the State Assembly but has never been successful in the Senate. The resubmission of the bill expands the legislation beyond disclosure of museum records to the establishment of guidelines for purchasing and selling objects, mirroring the code of ethics of the American Association of Museums.

Citing a lack of support from the museum community, *Antiques Monthly* quotes Ashton Hawkins, counsel to the Metropolitan Museum of Art's trustees: "Those of us that are seriously involved in the governance of museums feel it would be a pernicious burden trying to control our records ... It's trying to make the average person have the right to come in and look through our records and files without any cause at all." *Editor's note: No comment. More on this in the future.*

NEW ENGLAND MUSEUM ASSOCIATION ANNUAL MEETING

The New England Museum Association's Committee on Libraries and Archives will be staffing a booth at the annual conference, November 8-10, 1993, in Newport, Rhode Island. The Committee will promote its work and that of related organizations and services. The next meeting of the committee, in December, will focus on increasing membership. If interested in joining, contact Theresa Rini Percy at Old Sturbridge Village, or Clare Sheridan, Museum of American Textile History, 800 Massachusetts Avenue, North Andover, MA 01845 (508 686 0191).

REQUEST FOR INFORMATION

Frank Wozniak, of the U.S. Forest Service, is seeking information about the Lucy Wilson Collection of human remains. If you have any records pertaining to the collection, please contact him at 505 842 3238.

PUBLICATIONS

WENNER-GREN FOUNDATION PUBLISHES REPORT

In February 1992, the Wenner-Gren Foundation for Anthropological Research held a conference, "Preserving the Anthropological Record: Issues and Strategies" (see *Museum Archivist*, September 1992). At the conference, museologists, archivists, and scholars representing various funding agencies and anthropological societies discussed the condition of records in private and institutional hands, the manner in which they are used, and ways to ensure that the materials will be available to future scholars.

The Foundation recently published and distributed the proceedings from the conference. *Preserving the Anthropological Record* contains articles on the nature and different uses of the anthropological record by various sub-disciplines; descriptions of discipline history centers; and papers on special issues such as the physical nature of documents, the problems and potential of computers, grey literature, and the role of museums in preservation efforts. It also includes the text of the resolution adopted by conference participants.

Preserving the Anthropological Record was distributed free of charge to a broad list of institutions and to others requesting it. Mark Mahoney of the Wenner-Gren Foundation (220 Fifth Avenue, 16th Floor, New York, NY 10001-7708) reports that the stock is now depleted, though there is a possibility that a

second edition may be printed. This publication is a must-read for anyone dealing with anthropological records and is certain to contain material of value to others as well. If you didn't receive a copy, you should be able to find it at the library of any museum with even a remote connection to anthropology. Thanks to the generosity of the Foundation, it was very widely distributed.

Art Institute of Chicago Celebrates ITs Centennial with a New Publication

The latest issue of the Art Institute of Chicago's *Museum Studies* (Volume 19, number 1) bears the title, *One Hundred Years at the Art Institute: A Centennial Celebration*. The profusely illustrated journal includes essays by AIC Archivist John Smith, "The Nervous Profession: Daniel Catton Rich and the Art Institute of Chicago, 1927-1958;" Assistant Archivist Andrew Martinez, "A Mixed Reception for Modernism: The 1913 Armory Show at the Art Institute of Chicago;" and University of California (Santa Barbara) scholar Naomi Sawelson-Gorse, "The Art Institute of Chicago and the Arensberg Collection;" as well as a selection of photographs of the Institute, 1893-1933. Partial funding for the volume was provided by the Andrew W. Mellon Foundation.

Editor Michael Sittenfeld notes that the essays reflect the Institute's tradition of confronting its visitors with the "experimental outcries" of the modernists, presenting art that has confounded the expectations of the public. He also calls our attention to the Art Institute's Digital Imaging Negative Project, which provided many of the images for the volume. The essays and images certainly reflect the rich holdings of the archives as well as the rich history of the Institute.

Museum Studies is published by the Art Institute of Chicago, 111 South Michigan Avenue, Chicago, IL 60603-6110. The single issue price is \$10.50 for individuals. Orders may be directed to the Publications Department.

SMITHSONIAN INSTITUTION ARCHIVES PUBLISHES ANNUAL REPORT

Serving as an example for us all, the Smithsonian Archives has again produced an informative, attractive, and detailed annual report. The publication includes not only the usual statistics, but also images from the collections, and vignettes of research use and collections processing. Appendices contain detailed information on staff and volunteer projects, professional development activities, reference and outreach, and publications, both in-house and by scholars who used the collections. As a record of much hard work and an exceptional outreach tool, this report deserves careful study.

NELSON-ATKINS UPDATE

As reported in previous issues of *Museum Archivist*, The Nelson-Atkins Museum of Art has begun an archival program with funding from the National Historical Publications and Records Commission (NHPRC) and the William T. Kemper Foundation, Commerce Bank Trustee. The major task which has occupied much of our time since the last update has been a survey of Museum records.

After peering into the various nooks and crannies which represented the unoccupied spaces of the Museum (including closets, under stairwells, in the boiler room and in unfinished spaces between floors) we started making appointments with each department or office. As a result, we looked at 61 offices or unoccupied spaces and surveyed 2,118.65 cubic feet of material. These materials naturally encompass the full range that you might expect to find in surveying museum records, and some things which were oddly out of place.

In one instance we discovered a package, all wrapped with brown paper and string, that had been neatly stored in some wooden cabinets in the boiler room. It turned out to be the earliest copies of the Museum's newsletter, dating between 1934 and 1940. Of course, they were literally baking in that environment, so we decided to remove them immediately rather than waiting until the survey was completed.

Having completed the survey, we are now settling down to processing some of the material which had been brought to the Archives in the early stages of the project as well as reviewing the survey information to make some recommendations for retention and disposition. We are also working with four volunteers who were recently recruited through an advertisement in the Museum's monthly newsletter. The volunteer staff projects include the preliminary processing of the first Director's personal papers, rehousing a large photographic collection, processing a collection of exhibition material, and organizing the minutes of the Friends of Art. The volunteers are proving to be a very capable work force and will be a very important part of the successful completion of NHPRC grant requirements.

Although reference service is limited at this time, the Archives staff will be happy to provide whatever assistance they can to researchers. An appointment is necessary for research but visitors are welcome at all times. Contact the Archivist, Chuck Hill, or the Assistant Archivist, Kate Hogan, at 816 751-1354, Monday through Friday between 9AM and 5PM.

Chuck Hill
Nelson-Atkins Museum of Art

THE SUMNER MCKNIGHT CROSBY PAPERS AT THE CLOISTERS

The Cloisters Library and Archives of the Metropolitan Museum of Art in New York has recently completed a year-long project to process the scholarly papers of prominent Medieval art historian Sumner McKnight Crosby (1909-1982). As a teacher, scholar, and active member of many organizations concerned with Medieval studies, Crosby played a key role in furthering Medieval art research in the United States and abroad. Apart from these achievements, Crosby is perhaps best known for his lifelong study of the royal abbey of Saint-Denis. Located just north of Paris in France, this monumental basilica is considered the first Gothic church and the cradle of Gothic art. Through nearly fifty years of excavation and research, Crosby became widely recognized as the expert on the 12th-century and pre-Romanesque churches of Saint-Denis.

After the posthumous publication of Crosby's final monograph, *The Royal Abbey of Saint-Denis, From Its Beginnings to the Death of Suger, 475-1151* (New Haven and London, 1987), editor and colleague Pamela Z. Blum recognized the need to preserve Crosby's research materials, which contained a wealth of information on the Gothic basilica. After consultation with the Metropolitan Museum of Art and the Crosby family, it was determined that the Cloisters Library and Archives, specializing in Medieval art and architecture, would be an appropriate repository for the Crosby Papers. With the arrival of the Crosby Papers in the fall of 1989, the Cloisters began to coordinate the finances necessary to properly process the collection.

A grant totaling \$48,000 from the International Center for Medieval Art provided funding for the twelve-month appointment of a professional archivist on the project, consultant expenses, and conservation housing and preservation treatment for a wide variety of archival materials within the Crosby Papers. With the arrival of the Archivist on June 1, 1992, the year-long project to organize, store, and describe the collection began. Dr. Blum, an expert on the sculpture of Saint-Denis, was consulted when identifying materials and determining the arrangement of the papers. Her extensive knowledge of Saint-Denis and Crosby's research was essential to the successful and timely completion of the project.

The Sumner McKnight Crosby Papers (c. 66 linear feet) contain a wide variety of archival material which represent a lifetime of accumulated research, primarily relating to Crosby's study of Saint-Denis. Material available within the collection includes research files; correspondence with colleagues;

REPORTS

Cloisters, cont.

manuscripts of published, unpublished, and edited works; photographs, negatives, audiovisual material, and architectural drawings; prints; sketchbooks; and models. The research papers focus on archaeological evidence collected by Crosby which enabled him to reconstruct the plans of various building campaigns at Saint-Denis from the fifth to the twelfth centuries. These include the Merovingian, Carolingian, and twelfth-century building programs sponsored by Dagobert I and Abbots Fulrad, Hilduin, and Suger. Over nearly fifty years, Crosby directed excavations beneath the present-day church at Saint-Denis, proving that previous churches on the site were treated as relics and incorporated into the new buildings throughout the Middle Ages. This collection of research material at the Cloisters Archives documents many of his discoveries, above and beyond what appears throughout his numerous publications on the church.

The Crosby Papers are rich in visual resources pertaining to Saint-Denis, including collections of photographic prints, negative films, glass plate negatives, films, and architectural prints, drawings, and models. As part of the process to organize and store the Crosby Papers, approximately five hundred architectural prints and drawings underwent a two-month flattening project. Many of the architectural prints and drawings of the Crosby Papers came to the Cloisters Library rolled and stored within acidic cardboard tubes. A humidity chamber was constructed in order to introduce moisture to the rolled paper; humidified rolls were then laid flat between blotting paper and placed in a press. Once the paper dried and the curl was removed, prints and drawings were filed flat in oversize archival folders in map case drawers. These architectural prints and drawings contain valuable renderings of elevations, plans, and excavation sites at Saint-Denis and offer a vast amount of unpublished information to Saint-Denis scholars who continue to pursue the still unanswered questions of the abbey church.

With the completion of a guide to the Sumner McKnight Crosby Papers and the addition of records to RLIN, the collection is now being opened to all qualified researchers. The Cloisters continues to develop an archival program with the hopes of making further resources in the study of Medieval art available to the scholarly community. These include the research papers of Medievalists Harry Bober and Stephen Gardner. The Cloisters Archives also houses the papers of George Grey Barnard, American sculptor and collector of Medieval art whose material forms the basis of the Cloisters' art collection. With the receipt of adequate funding, these archival collections will also be processed and opened to researchers.

Elaine M. McCluskey
The Cloisters

THE FREER GALLERY OF ART ARCHIVES AND THE REOPENING OF THE GALLERY

Exactly seventy years to the day after its initial opening, and after a four and one-half year period of renovation, the Freer Gallery of Art reopened to the public on May 9, 1993. A full-time archivist was hired in 1988, just prior to the closing of the museum, and six months after the newly-established Arthur M. Sackler Gallery opened its doors to the public in 1987. Both museums, having complementary growing collections of Asian art, share one administration under the auspices of the Smithsonian Institution and are physically linked by a new underground passage and exhibition space.

Starting an archives program at this juncture in the history of the two galleries presented an interesting challenge. While the museums' staff more than doubled in size to accommodate the two collections under a mandate of greater outreach and educational activities, approximately 1,000 cubic feet of manuscript materials and official records located throughout the buildings were moved to a new archival facility in the Sackler Gallery. Now housed in a controlled environment with compact shelving and a cold storage unit, the repository is administered by the library. Intellectual controls continue to be put in place, and attempts have been made to publicize the archival collections through RLIN, published descriptions compiled by Diane Vogt O'Connor in the *Guide to Photographic Collections at the Smithsonian Institution, volume 3* (Smithsonian Institution Press, 1992), and with two exhibitions held in the Sackler Gallery: *Antoin Sevruguin: Photographs of Iran*, (Sept. 30, 1990-May 26, 1991) and *Nineteenth-Century Photographs from Sri Lanka* (Dec. 20, 1992-May 9, 1993). From its start the archives has served the public and staff by appointment.

At the beginning of the Freer renovation, one of the first steps taken was the transfer of over 300 extant blueprints of the Freer Gallery from that building's attic to the archives. The drawings dated from 1913 to 1922, with nearly 200 being from the office of the building's architect Charles A. Platt. Fortunately, most of these had been catalogued by intern Mary Leland Gaynor in 1985, under the direction of architectural historian Cynthia Field. Map file cabinets were ordered to house the drawings and selected blueprints were treated by staff paper conservator Martha Smith to stabilize them for off-site duplication. With support from the Smithsonian's Office of Design and Construction, these were then commercially photographed and mylar to-size copies created for use of the architects and engineers assigned to the project.

Records of the first building superintendent (6 cubic feet) were also arranged and rehoused. These included the original specifications for the building, a daily diary kept since 1919 that described early construction and installation of the gallery, and related correspondence and receipts. A small group of vintage photographs provided visual clues about the

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Freer Gallery, cont.

original appearance of the museum. Supplementing this rich documentation were the personal papers of the museum's founder, Detroit industrialist Charles Lang Freer (1854-1919), ca. 110 linear feet dated 1876-1931. When Charles Freer formally deeded his collection to the Smithsonian Institution in 1906, he also specified \$500,000 (later increased to \$1 million) for construction of a gallery to house the works on the National Mall.

A collector with a highly developed eye, Freer held strong opinions about architecture which he presented to Platt, as evidenced in his papers. Notable was a copy of Platt's 1916 floor plan for the gallery that Freer had annotated to designate where he wished his art to be placed. This formed the basis for the recently installed exhibitions, particularly Freer's American art that he found so complementary to his Asian collection. Newly-manufactured exhibition cases were also created after consulting Platt's original drawings in the Papers. Additionally, photographs of James McNeill Whistler's interior masterpiece, "Harmony in Blue and Gold: the Peacock Room," were consulted when the 20-by-32 foot room underwent an extensive research and conservation project to restore its original splendor in the gallery. Generous funding in the amount of \$20,000 was awarded by the Smithsonian's Research Resources Program from August 1991 through December 1992 to support processing of the Freer Papers, including the hiring of project assistant Wendy Bellion. A resulting finding aid will be available by late summer 1993.

Access to Freer's papers and early gallery records facilitated Thomas Lawton and Linda Merrill's co-authored monograph, *Freer: A Legacy of Art* (Harry N. Abrams, Inc., 1993). A portrait of Freer and three other images from the archives were subsequently duplicated into postcard format and made available for sale through the gallery's museum shop. These few examples illustrate the beneficial resource that an archival program can provide to a museum's staff and the public throughout a period of growth and challenge.

Colleen Hennessey
Freer Gallery of Art

SOFTWARE REPORT: SUBJECT ACCESS TO FINDING AIDS IN MUSEUM ARCHIVES

Historical materials in archives universally are identified by their source or origin and are organized in accordance with the logic of their internal structure. Through time, this has made possible a richly diverse understanding of the context and meaning of the documentary record which can be exploited in seeking answers to the critical questions of

historical inquiry. At the same time, however, many researchers, especially in museums, are less interested in the broad context and meaning of archives than in obtaining quick, easy access to information on specific subjects. Even though archival finding aids are designed to provide key subject data, the patience of many researchers is tested when they are referred to multiple finding aids that seem to deal only peripherally with the data they are seeking.

Within the past decade, computers and database management systems that allow quick access to data and sophisticated search techniques have opened up new possibilities for subject access to records in archives. Yet even the simplest database management system, whether or not MARC-based, requires careful data entry and can be extremely time-consuming to use, a problem that seems especially acute if traditional inventories and folder-title lists to records already are available.

The problem of achieving subject access to finding aids without the cost and time required to develop a database was a major concern for the archives of the National Gallery of Art. Like many programs established in the last decade, the Gallery Archives began with an enormous backlog of unprocessed records, limited staff and little computer equipment--only an old-fashioned word processor. Based on necessity, highest priority was given to processing records as rapidly and efficiently as possible and describing them to the folder-title level in simple finding aids.

In this case, traditional archival methods were extremely effective, and the Gallery Archives was able to begin serving users rapidly and efficiently. When a personal computer became available, however, existing finding aids in wordprocessed form already represented a substantial investment.

Facing the unpleasant choice of either expending substantial time and resources to create a database that would improve subject access but would only duplicate coverage of existing finding aids or, alternatively, ignoring the potential for subject access, archival staff decided to experiment with a third possibility, off-the-shelf text indexing software. Several options were available, and ZyIndex, a program produced by ZyLAB, a Division of Information Dimensions, Inc., was selected.

ZyIndex was developed initially for lawyers who needed to quickly locate subject references within large bodies of text often spread between many documents on a hard disc drive. Because typical legal documents such as briefs or depositions contain extensive, unformatted text, the program works flexibly on any text, and is able to index documents in multiple directories so that broad searches are easily managed. Because of the potential need to limit and shape searches when working with large amounts of text, the program allows word and phrase, boolean, wildcard, and proximity searches with great rapidity.

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Zyindex, cont.

The needs of the Gallery Archives were similar to those for which ZyIndex was designed. Large quantities of unformatted, word processed text, organized in multiple documents and directories, and presenting a variety of search requirements. ZyIndex seemed to offer the possibility for rapid, flexible subject searches of finding aids and oral histories without the complexities of converting to a database management system. Its performance more than met these expectations.

Implementing the program was extremely simple. Word-processed finding aids, typically series inventories to the folder-title level, were stored on a hard drive in directories organized by record group. Oral histories similarly were added to the hard drive. The program was simple to install and use, providing easy-to-follow instructions for indexing and searching. Within a few days, staff had full subject access to finding aids and oral histories from the past half-dozen years.

Entry of a new search inquiry is easy. The search screen prompts the user to enter words or phrases, and includes prompts for boolean operators and wildcards. A summary screen then appears indicating the title of each file in which hits occur and the number of hits. The documents are entered from this screen, and the user can move directly to the hit within the document or to preceding or following documents.

The program is not without drawbacks for archival use, however. Unlike database management systems, it does not permit information to be flexibly extracted from the finding aids and printed as reports. Nor does it reveal important management information that might be captured in a database system, perform calculations, or reformat information on command. It also lacks some time-saving devices built into database management systems, including data-entry templates and authority files. Perhaps most important, it works best in searches that effectively provide their own self-authorities, such as proper names for people, places, exhibitions, publications, and the like.

Nonetheless, given the limitations of any system lacking rigid rules and authorities, the program gives superb subject access to finding aids and oral histories easily, quickly and reliably. ZyIndex revolutionized access to records in the Gallery Archives almost overnight at negligible cost, and may well have a place among software choices for other museum archives. Information about ZyIndex can be obtained from ZyLAB, 100 Lexington Drive, Buffalo Grove, IL 60089. (708 459-8000 or 800 544-6339).

Maygene Daniels
National Gallery of Art

ARCHAEOLOGICAL CURATION AND COLLECTIONS MANAGEMENT

The curation of archaeological collections is mandated by public law and regulation to conform to professional standards that ensure that facilities can care for these collections forever. Unfortunately, the state of many Federal archaeological collections and the facilities in which they are housed are so poor that the efforts and funds expended in the creation of these collections are in danger of being lost. In their present state, most Federal archaeological collections are currently at risk. Without a commitment to resolve this problem, we risk losing a significant portion of the archaeological heritage recovered from Federal lands.

All Federal agencies are responsible for the long term preservation of our national heritage for future generations. The scale and intensity of Federally sponsored research have dramatically increased in the last 30 years because of the passage of numerous environmental laws and regulations aimed specifically at protecting archaeological collections. The increased archaeological activity generates many collections that require long term curation. However, the curation of these collections has lagged far behind the recovery efforts. The absence of a coordinated interagency program for the long term preservation of collections is already leading to their deterioration and destruction.

Many Federal agencies currently face difficulties in meeting legal mandates due to lack of staff and funding. The lack of a plan for future acquisitions of archaeological collections will perpetuate the curation problem into the future. Specific problems with existing collections include inadequate storage facilities and storage space, the loss of the associated documentation, no temperature or humidity controls, no fire or alarm systems, and no pest management plan. Together, these problems result in the inaccessibility of the information in collections to the public and researchers. Educational programs cannot be created that incorporate portions of a collection into teaching because the collections are difficult or impossible to use in their present state.

The St. Louis District's experience in addressing the curation of its own archaeological collections led to the creation and implementation of a national curation and collection management assistance program. We are working with Federal agencies throughout the United States to address these agencies' curation problems. We seek to bring the collections into compliance with Federal regulations.

The U.S. Army Corps of Engineers Technical Center of Expertise in St. Louis is helping to remedy our national curation problem through a program designed to address not only archaeological curation deficiencies, but also collections management needs. This program includes all of the following:

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Archaeological Curation, cont.

Curation Needs Assessment

Through a needs assessment, the extent of previous archaeological work conducted on lands administered by an agency is evaluated through a detailed examination of published and unpublished reports; and interviews with agency personnel, curators, archaeologists who conducted work, and other individuals who possess knowledge of previous archaeological work. From this information a planning document and integrated database are created. The focus of this information gathering is to establish the current collections status and to create a master bibliography. The bibliography is a resource for planners that can be updated regularly. We do not acquire collections for other agencies, but assist them in future acquisitions.

Evaluation of Existing Repositories

Once the repositories are identified, each is visited and thoroughly evaluated to determine the capabilities of the facility to curate collections according to mandated standards. Facilities that currently meet Federal standards are identified in each state. The physical condition of the archaeological materials and associated records and their storage environment are also evaluated. Each box and its associated containers are inspected for the preparation a detailed inventory of the collection. The size of the collection, cubic feet for archaeological materials and linear feet for associated records, is also recorded. If the collection is large, a representative sample of the containers is selected. The resulting database and report enable managers to understand the composition of their collections and plan for the proper curation of the collections.

Design and Construction of Regional Repositories

After the inspection of the collection is completed, some of these collections may require removal from the facility where they are located. New regional collections centers may need to be built to accommodate these collections. In conjunction with the Army Corps of Engineers Construction Engineering Research Laboratory (CERL), the St. Louis District is currently designing a new collections management center for construction at CERL. This collections center will temporarily house the archaeological collections from the installations closed as a result of base closure and realignment.

The modular design of the facility at CERL can serve as a prototype for other regional centers. The modularity allows for the deletion or insertion of rooms according to an agency's needs. Changing the design is dependent on the kinds of archaeological materials and associated records that will be processed and housed. We believe the most efficient use of available funds for curation is to focus on a regional approach to curation that brings together a number of Federal agencies to share the construction cost of a

regional repository. We fully support keeping archaeological collections in the region of their origin.

Archaeological Collection Center Model

Our prototype facility incorporates features necessary for an agency or group of agencies to permanently curate their collections, and thus be in compliance with 36 CFR 79. The facility includes: 1) Security isolated task areas and staff support rooms directly associated with archaeological curation, collections rehabilitation, and conservation. 2) Secure collections, archives, and photographic records storage areas. These rooms contain appropriate environmental systems for controlling temperature and humidity needed for collections. 3) Public areas, reduced security. Task areas include offices, support rooms and space dedicated to sharing collections information with the public. 4) Secure storage areas for supplies and flammable materials. Rooms are specifically designed to withstand explosion or intense fire. 5) Dedicated secure study area for the public and researchers to examine records and collections under supervision of staff. 6) Mechanical room(s) containing HVAC systems as well as humidity and specialized, zoned temperature control systems. Task areas devoted to collections center administration and building security and maintenance.

Operation and Maintenance of Regional Curation Facilities

After a regional collections management facility is built, it must be staffed and maintained to professional and Federal standards. Annual funding is required for this effort to ensure that existing and future curation needs can be met. As part of the management of a collections facility, adherence to a uniform database and inventory cataloging system for all collections enables the public and researchers to have access to collections information that otherwise would be unavailable. We need to manage collections for the benefit of present and future generations.

Conclusion

The St. Louis District, Army Corps of Engineers is performing curation needs assessments for military installations, Engineer Districts, and non-military Federal agencies throughout the United States to identify archaeological collections derived from projects conducted on their lands. These installations or agencies are located in Oregon, Washington, California, Illinois, Missouri, Georgia, Arkansas, Oklahoma, Kansas, and the 39 installations to be closed under Base Realignment and Closure. The District is the Army's designated Technical Center of Expertise for Archaeological Curation and Collections Management. Through the District's national program, we are working in cooperation with other Federal agencies to begin to understand the scope of the curation problem these agencies face and move toward addressing the current condition of their archaeological collections.

Marc Kodack and Michael K. Trimble
U.S. Army Corps of Engineers

PRESERVATION COUNCIL FORMED

In May 1993, an Interim Steering Committee was formed for a Council for the Preservation of Anthropological Records (CoPAR). Its purpose is to identify, encourage the preservation, and foster the use of records of anthropological research. Because anthropological records contain primary data about, and provide the basis for, continuing research on human diversity, as well as the history of the discipline, anthropological records represent a unique and irreplaceable segment of human knowledge. CoPAR has as its objective the initiation of programs to : foster awareness of the importance of records preservation; provide information on records location and access; help provide support for existing repositories; provide consulting and technical assistance about records preservation guidelines, bequests, and other parts of the preservation process; and conduct special projects as needed.

The Council is a product of the second conference sponsored by the Wenner-Gren Foundation for Anthropological Research concerning the preservation of the anthropological record. The first conference, last year, brought together seventeen individuals who spoke from a variety of perspectives and resulted in the publication of *Preserving the Anthropological Record* (see article on p.6). The second conference was convened to implement the resolution on preserving anthropological records and to create a structure to encourage various anthropological organizations, in association with the anthropological community, to work together. The Interim Steering Committee includes representatives from the Society of American Archivist (Joan Warnow-Blewett), Association of College and Research Libraries (Ruth Person), and the Council for Museum Anthropology (Nancy Parezo).

The Wenner-Gren Foundation is also sponsoring a second edition of *Preserving the Anthropological Record*. Currently it is hoped that the revised, ex-panded edition would be published jointly by the American Anthropological Association and ACRL.

For additional information about CoPAR goals and projects, please contact Mary Elizabeth Ruwell (719 598 7820) or Nancy Parezo, Arizona State Museum, University of Arizona, Tucson, AZ 85721.

Mary Elizabeth Ruwell
National Anthropological Archives