

From the Chair . . .

Every time I walk through the galleries of the Museum of Fine Arts, Boston to reach the Archives, I have the pleasure of seeing one of Paul Gauguin's most stunning paintings, "D'ou venon-nous? Que sommes-nous? Ou allon-nous?" I recently began my two-year term as Chair of the Museum Archives Section of SAA and realized that in order to lead this group effectively I have to echo Gauguin's questions, although in a far less metaphysical sense. So what I want to learn from you, our newsletter readers, is what Gauguin wanted to know: Where do we come from? What are we? Where are we going?

As many of you know, the subscribers to this publication constitute a rather amorphous group. Since February 1990, when the less formal Museum Archives Roundtable became the Museum Archives Section, more than 300 SAA members have selected Museum Archives as one of their two section choices. That accounts for a large portion of our newsletter audience. However, more than 200 of you, who are not members of SAA, also subscribe to the Section newsletter. Thus our semi-annual news forum reaches a total audience of over 500 individuals, many of whom are not members of the parent organization. What a diverse readership!

Over the past seven years, as a result of my participation in meetings and events at the annual SAA conventions, as well as through national and regional archives organizations, I have had the opportunity to meet or talk with maybe 100 of our subscribers. That's the up side. The down side is that I have never met or spoken to 80% of you, and therefore I am completely unaware of the questions and issues regarding museum archives that most concern you.

I would like to rectify that situation as soon as possible. I want to bridge this information gap, but I can only do so with your assistance. It would be most helpful for planning purposes if I knew with what museums you are affiliated, and what kind of records those museums are

preserving. If your museum does not yet have an archives, is it working to create one? If you work in a museum archives setting, I'd like to learn about your program. And most of all, I'd like to know what issues and problems most concern you. That's the best way of insuring that your issues are addressed in future SAA sessions, in future newsletters, or directly with you if specific help or advice is requested. In order to accomplish this sharing of information about our archives programs, I am enclosing a brief survey form. I would greatly appreciate it if you could complete the form, as well as the renewal section, and return it in the next few weeks. The direction and activities of this section for the next two years will be shaped in large part by your participation in this process, so please take the time to answer this survey. I encourage you to add as much narrative, ask as many questions, and make as many suggestions as you want.

For those of you who just cannot find the time in the next few weeks to fill out the survey, please keep a copy for future completion, but make sure that you **do** send in the separate renewal form now. **You must return the renewal form or you will not receive the next issue of *Museum Archivist*.**

I will present a summary of your responses in the September issue of the newsletter. If you have any questions, or want to discuss any section business, please call me or send me an e-mail message. I look forward to receiving your survey forms soon, and hope that in the next issue I can tell you much more about where we come from, what we are, and where we are going.

Maureen Melton
Museum of Fine Arts, Boston

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 15, 1995.

ChairMaureen Melton

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

Membership Secretary.....Alan
Bain

Smithsonian Archives
A & I Building, Room 2135, Washington, DC
20560
202 786 2747 fax: 202 357 2395
email: arcgd100@sivm.si.edu

Recording Secretary.....Willow Powers

Museum of Indian Arts & Culture
Box 2087, Santa Fe, NM 87504-2087
505 827 6344 fax: 505 827 6497

Editor.....Deborah Wythe

The Brooklyn Museum
200 Eastern Parkway, Brooklyn, NY 11238
718 638 5000 x311 fax: 718 638 3731
email: bklmus1@metgate.metro.org

Outreach.....Judy Turner

Milwaukee Public Museum
800 W. Wells Street, Milwaukee, WI 53233
414 278 2730
email: jay@csd4.csd.uwm.edu

Publications.....John W. Smith

Andy Warhol Museum
117 Sandusky Street, Pittsburgh, PA
412 237 8346

Program/Education.....Fred
Calabretta

Mystic Seaport Museum, Mystic, Ct 06355
203 572 0711 x5168; fax 203 572 5394

Assistant Editor:

Paula Stewart, Amon Carter Museum

Additional contributors:

Eloise Beil, Karen Buchholz, Laura Graedel,
Chuck Hill, Joey Kuhlman, Theresa Rini Percy,
Ann Pinzl, Mary Elizabeth Ruwell, Bart
Ryckbosch, Jill Vetter, Lynn Zelevansky

SECTION BUSINESS

MUSEUM ARCHIVES SECTION
ANNUAL MEETING

Friday, September 9, 1994, 1:30-3:30PM,
Indianapolis, Indiana

The meeting was called to order at 1:40PM. Kris Haglund introduced committee chairs to the general membership. Before the meeting got underway, Kris circulated a sign-up sheet for all those interested in participating in the Museum Archives discussion list on the Internet. E-mail messages or queries of general interest to Museum Archivists may be sent to Kris's email address for general posting to other members of the section. Announcements: Kris made a brief announcement regarding next year's SAA annual meeting. While Maygene Daniels has not articulated any specific theme for the meeting, she has reiterated several goals that participants should bear in mind when writing a proposal. The SAA Annual Meeting should be a forum for open communication. It should include a balance of special topic and general interest sessions. These sessions should be well-rounded and relevant to the today's professional archivist and should promote even participation among archivists from a broad range of institutions and backgrounds. The deadline for submitting a proposal this year is October 7, 1994.

Kris also reminded the membership that the Museum Archives Institute at Old Sturbridge Village is scheduled for April 21-22, 1995.

Election of Recording Secretary: Willow Powers of the Museum of Indian Arts & Culture in Sante Fe was unanimously elected as recording secretary by the membership to replace Libby Glenn, who has resigned.

Committee Reports

Newsletter: Deborah Wythe encouraged contributions from the general membership and reminded everyone that the deadline for submissions is December 15 for the spring issue and July 15 for the fall issue. Deborah also asked for reports on events or publications of interest to the section from museum archivists who are members of allied organizations such as AAM, ICOM, AASLH, ARLIS, and SHOT. She also encouraged museum archivists to write and submit book and article reviews.

Program: Theresa Percy delivered the Programs Committee report in Fred Calabretta's absence. The program committee is encouraging proposals on the subject of museums, archives, and oral history. He would like proposers to enlist the support and input of the Recorded Sound and Oral History Roundtables. Theresa also

SECTION BUSINESS

Minutes, cont.

circulated a sign-up sheet for those interested in receiving from Fred a packet of information on starting an oral history program.

Publications: John Smith briefly outlined three projects for the committee this year and solicited input from the membership. He would like members to submit citations for a bibliography of books and articles relevant to Museum Archives. His committee will also be working on a revision to the Museum Archives Manual and on an educational brochure regarding museum archives that will target museum administrators, directors, and trustees.

Outreach: Judy Turner reported that her committee will be working on a mailing list for the museum archives brochure. Among the target audience are directors and program chairs for the annual meetings of regional museum associations. She will also target the general membership of allied groups of museum professionals.

Proposed Museum Archives Conference: Kris Haglund spoke about tentative plans for a "Belmont II" conference of museum archivists. (The first conference at Belmont was a 1979 AAM sponsored meeting focusing on the importance of the museum record.) The goal of the new conference is to discuss the changing role of the archivist, the pro-active archivist, the influence of changing technology on the archival world, and the redefinition of traditional archival roles. The product of these discussions will be a white paper or project report that will help to set the standard for mature museum archives programs currently in existence. The report will also serve to outline a set of goals that newer archives programs may strive to achieve.

Membership: Alan Bain reported that there are 514 names on the Museum Archives Section mailing list. 225 of those are SAA members and 235 are AAM members. 20 members are international.

Reports from the Floor

Chris Paton spoke to the meeting regarding the recently revised SAA Guidelines for Evaluation of Archival Institutions. These guidelines list ten indicators of institutional support for archives programs and are a good measure of the stability and strength of a program. Chris asked for our input on how these guidelines can be best used by the membership. Any suggestions regarding the format for presenting them to administrators at our institutions are welcome. Chris Paton's address is in the SAA directory for those who would like to respond.

Activities of Section Members: Kathleen Robinson spoke about the SAA Mentoring Program and the critical shortage of mentors. There are seventy

people on a waiting list for a mentor and many of those have specifically requested a museum archivist. She encouraged section members to participate in the program.

Committee meetings

After the formal presentations, the meeting broke up into three groups to discuss programs, outreach, and publications for the section. BEcause of lack of time, reports from these short meeting were not presented, but will be published in the next *Museum Archivist*. The meeting adjourned at 3:45.

Willow Powers

Laboratory of Anthropology

Joey Kuhlman

Museum of Fine Arts, Houston

Proposed ByLaws Change

Pursuant to the rules laid out in the Section bylaws, the following change is being outlined in *Museum Archivist*. The proposal will be discussed and voted on during the annual meeting of the Section in Washington, DC. Responses to this proposal may also be sent to the Editor for inclusion in the September 1995 issue of *Museum Archivist*. Because of the nature of the work, it is proposed that the position of Editor be filled by appointment of the Chair, rather than as an elected position that rotates every two years. This would ensure continuity and stability in production of the newsletter and would allow a committed and qualified Editor to be recruited.

The qualifications for Editor include the following: excellent writing, spelling, and grammar abilities; willing to contact contributors, solicit articles, and collect news; able to incur long distance telephone charges which may then be reimbursed from our Section budget; able to edit and lay out issues using the Editor's own software (currently MS Word); able to print out a high quality master copy of each issue; access to a computer system capable of accepting disks from a variety of systems (software to translate various word processing files is owned by the section); commitment to meeting deadlines and producing two issues of the newsletter per year without fail.

Deborah Wythe

Brooklyn Museum

SECTION BUSINESS

From the Editor's Desk

First, the annual hearty thank you to all our stalwart *Museum Archivist* contributors. Without your news, notes, articles, and story leads, I wouldn't get all the wonderful compliments and, of course, you wouldn't get a newsletter to read. This issue also brings a special note of thanks to Paula Stewart of the Amon Carter Museum for taking on the responsibilities of Assistant Editor. Kudos for her great work as the new *Museum Archivist* news hound.

Please remember that that this is **your** newsletter, and think about giving us a call. While we go looking for stories and you may get a call out of the blue, a better route is to step forward into the spotlight yourself. We know that everybody out there is busily completing projects, writing grants, and hosting meetings. Let your colleagues know! The next copy deadline is July 15th, but we'd really like to hear from you when the next issue is being planned--in May and June of 1995.

And by the way, if you happen to notice an article or two missing (we made some promises in Indianapolis), you may attribute it to a new "no nag" policy. Those who miss a deadline will no longer get final, more final and most final deadline phone calls. You know who you are!

Technology update--send your articles via email! Thanks to Metgate, The Brooklyn Museum's new Internet link, I can now actually do something besides read my email. Articles are welcome via email, now that I have finally figured out how to download them. Check the Section officers list for my email address.

Finally, an apology to some of you out there who may be smarting from lost initials on your address label. SAA sent us a list of Museum Archives Section members; we checked it against our subscription list and found many who weren't getting the newsletter. As fate would have it, SAA couldn't send us the names & addresses on disk (?!), so your faithful editor became typist and label maker. Needless to say, I dropped every nonessential character, like middle initials and names, institutions, and the like. Sorry if I've offended, but hope you like *Museum Archivist* just the same! Please fill in the subscription renewal form that comes with this issue (you **MUST** to continue receiving *Museum Archivist*), and we'll make sure that all your personal data get into our database exactly as they should read.

Deborah Wythe
Brooklyn Museum

RE-UP OR ELSE!

Along with this issue of *Museum Archivist*, you will find a critical sheet of paper:

YOUR MUSEUM ARCHIVIST SUBSCRIPTION FORM.

You **MUST** return this to Membership Chair, Alan Bain, by

APRIL 15TH

or your name will be eliminated from the newsletter mailing list for the September 1995 issue. Because the Smithsonian Archives, not SAA, mails out *Museum Archivist*, we are able to send it to anyone who is interested, not just members of SAA and the Museum Archives Section. As a result, we have to ever-diligent to keep the mailing list up to date and save the Smithsonian extra mailing costs. Please note: SAA members must also return the subscription form--just signing up through SAA will not ensure that you receive the newsletter.

Send youR form sooner, rather than later! Thanks!

Sorry to choose a somewhat unfortunate date, but it seemed like a reasonable length of time--not too short, so you'd have to rush, not too long, so you'd forget. Just make sure to put it in the right envelope, or the IRS might be a little puzzled.

And . . . Don't Forget The Survey

Section Chair Maureen Melton will be looking forward to receiving your completed survey forms. We'll report the results in the next *Museum Archivist*, so let's try to get her the most info we can as soon as we can. Why not mail both forms the same day.

SECTION BUSINESS

FROM THE PROGRAM CHAIR

I was disappointed that I missed SAA's Annual Meeting this year, but I had a prior commitment. In fact, I'd like to thank my fellow members of the Museum Archives Section's steering committee. They graciously agreed that it was okay for me to skip Indianapolis so that I could attend my wedding on September 10th.

Those who did attend the conference brought back reports that suggest that the Section meeting on Sept. 9th was productive and interesting. Mary Anthrop, Archivist at the Tippecanoe County Historical Museum in Lafayette, Indiana, gave an excellent presentation describing her institution and its archival holdings. The Program Committee met, with Theresa Percy of Old Sturbridge Village substituting for me as acting Chair. Good ideas were exchanged, including thoughts about potential session proposals for future SAA meetings. I urge you (versus begging pitifully, which I did in my last report) to follow up on any thoughts you may have for sessions, and to please contact me or other Section officers to share your thoughts. I note, in reviewing the list of Section meeting attendees, that several of you have expressed an interest in assisting with program-related activities. I hope to be in touch with you in the not-too-distant future.

Thanks to Theresa Percy for all of her help.

Fred Calabretta

Mystic Seaport Museum

OUTREACH Committee

Those of you who plan to attend the American Association of Museums Annual Meeting in Philadelphia in May 1995 should mark your calendars for May 25, from 9:00-10:15AM. That's the timeslot for a session on "Archival Management of Electronic _Records" which is being co-sponsored by the SAA Museum Archives Section, the Museum Computer Network and the AAM's Media and Technology Committee. Lisa Weber, Assistant Program Director of Technological Evaluation at NHPRC, Fynnette Eaton, Chief of the Technical Services Branch at NARA and Mark Coir, Director of Archives and Cultural Properties at the Cranbrook Educational Community will offer a dynamite program for the AAM audience and we hope that many of you will be able to attend this year. I'll be chairing the session so, please, come up and introduce yourselves to me and the panelists either before or after the session. It'll be nice to connect with other archivists at AAM.

I'm happy to inform you that the SAA Program Committee has accepted a session entitled "Outreach to Nontraditional Audiences," which features several Museum Section members and is cosponsored by the Section along with a half-dozen other SAA units. This program will feature outreach programs from the perspective of the archivists who have designed them and will explore the importance of an archives sharing its parent organization's commitment to reaching out to underserved audiences, despite a fiscal outlook that would seem to demand cutbacks. Look for the next issue of *Museum Archivist* for more details on this session. It's been a novel but very interesting experience, shepherding two proposals through two different sets of hurdles (er, deadlines) set by different national meeting program committees at about the same time. Hope to see you at one or both of them!

Judy Turner

Milwaukee Public Museum

Publications Committee

The Publications Committee of the Museum Archives section discussed three priority issues at the Indianapolis Section meeting. Foremost among these is the publication of a brochure explaining the importance and value of archives to museums. It is believed that this will act as a positive public relations tool. A brochure which was published by the Business Archives section a few years ago is being loosely used as a prototype. Joey Kuhlman has kindly offered to write the text for the brochure, which will be read and edited by Maureen Melton and the committee chairs. Once the text has been approved, we will seek ways to have the brochure designed and printed. It was unanimously felt that because of the brochure's intended audience, it is essential that it be well-designed and printed.

Next, the need for an updated version of a Museum Archives manual was discussed. During the meeting, we decided that an informal survey among members would be useful to determine whether such a manual would be helpful. However, in subsequent discussions with Maygene Daniels, who is working on a Museum Archives book, we have decided to table this project until hers is further along.

Finally, we discussed the Museum Archives bibliography and whether or not there is a need to re-print it. Because there have been so few additions to it, it was deemed unnecessary to print an updated version. John Smith encouraged people to send him any citations that they felt should be added to the bibliography.

John Smith

Warhol Museum

SECTION BUSINESS

Outreach Committee SeekS Volunteers

Take a look at the following list of organizations and let me know if you are an active member; you would be willing to write a regular report for *Museum Archivist* concerning the organization's activities; or you would be willing to help get a panel session or workshop on archives on the program at the group's next annual meeting. This won't take a huge amount of time--honestly, it's more a matter of fitting one more project into your busy schedule. Please think about it and contact Judy Turner, Outreach Committee Chair. Let me know if there are other organizations that ought to be added to this list--we would like to expand our contacts to promote the sharing of information in both directions.

American Association for Museum Volunteers
American Association for State & Local History
American Association of Museums
American Institute for Conservation
Association of Science Museum Directors
Association of Science-Technology Centers
Association of Systematics Collections
International Council of Museums
Museum Store Association
National Institute for the Conservation of Cultural Property
State museum associations
Regional museum associations

MEETINGS

Texas Association of Museums

Annual Meeting

Expanded Boundaries: Balancing Reality and Expectations was the theme of the 1994 annual meeting of the Texas Association of Museums, held March 16-19 in Houston. One session of particular interest to museum archivists was *Libraries and Archives: Museum Resources and Collaborators*, which focused on how museum and library staffs work together to increase the use of their resources. Participants included Beth Schneider (Director of Education, The Museum of Fine Arts, Houston), session planner; Barbara Maldonado (Fort Worth consultant), chair; and Lynn Bell (Exhibits Coordinator, Center for American History, University of Texas at Austin), Frances Leonard (Director, Texas Humanities Resource Center, Austin), and Marilyn Stidham (Curator of Education, Dallas Museum of Natural History), speakers. Cassette tapes of this and other sessions are available for \$8.00 per tape, plus postage and state tax where applicable, from Reliable Communications, 1925-J Rutland, Austin, TX 78758 (512 834 9492).

Midwest Museum Conference

held in Chicago

The session "Balancing Public Relations with Copyright," held at the MMC meeting in November 1994 included much information relevant to museum archives. It consisted of presentations by panelists from The Art Institute of Chicago, The Museum of Contemporary Art (Chicago), and The Children's Museum of Indianapolis, as

well as a question and answer period. Management of copyright seems to work well at AIC because the museum has one centralized office to handle all photo requests. For those institutions in which both the marketing and collection departments handle requests, communication between the two departments appeared to be the key. Both departments need to try to achieve a balance, due to their sometimes conflicting agendas.

Interestingly, the question and answer period revealed that there was not a thorough understanding within the museum community about the basics of copyright law. To learn more, this author attended a copyright workshop sponsored by Lawyers for the Creative Arts in Chicago. The presentation was very helpful and the lawyer provided a substantial outline covering the main points of the law as well as case examples. When I have a question about copyright and a photograph, I call this group--similar organizations may be located throughout the country. Laura Graedel

Museum of Science & Industry

FALL '94 MEETING

MIDWEST ARCHIVES CONFERENCE

The Fall meeting of the Midwest Archives Conference (MAC) offered a rich array of programs for museum archivists. First and foremost was the meeting site, the stunning new Minnesota History Center in St. Paul. Conference attendees got to experience behind the scenes as well as public areas of this facility during the meeting, which was held October 6-8, 1994. By all accounts, the new history center is a success, as a workplace as well as an exhibit, public event, and storage facility. If there's a major building addition, or better yet, a new building in your museum's future, let the powers-that-be know that the MHC is on the list of must-see museums.

Kudos to Katherine Hamilton-Smith (Curt Teich Postcard Archives, Lake County Museum) and Fred Honhart, the co-chairs, as well as the members of the Program Committee for crafting a top-notch meeting. As is traditional, MAC opened with an SAA workshop. This fall's offering was "Getting Your Piece of the Pie: Strategies for the 90s," presented by Julie P. Bressor, Director of the Sheldon Museum in Middlebury, VT, and Consulting Archivist at Shelburne Farms.

MEETINGS

MAC, cont.

Eighteen sessions, generally offered in 90-minute blocs, were spread over Thursday afternoon, all day Friday and Saturday morning. The overall program avoided conference burnout by presenting a sufficiently interesting mix of workshops, panels and formal papers. The Local Arrangements Committee provided some fine opportunities for sightseeing, enjoying cultural activities and general socializing.

From the perspective of a museum archivist, two sessions deserve special mention. The first was "Documenting the Current Native American Experience," particularly Red Lake Tribal Government Archivist Kathryn Beaulieu's presentation. Ms. Beaulieu showed a video which depicted the genesis, role and significance of the new National Museum of the American Indian. A question and answer period provided a good opportunity for audience and panelists to talk about their concerns regarding the Native American Graves Protection and Repatriation Act (NAGPRA).

"Integrating Formats Within an OPAC" featured a lively panel discussion by five Minnesota Historical Society staff members--the principal library cataloger, three archivists and a museum curator. The panel, with lots of audience participation, shared their insights into what works and what does not work in the publicly accessible, on-line catalog of the MHS collections. Materials in all formats--object collections, as well as the library and archival collections--are searched by visitors to the MHS Reference Center. It was a thought-provoking session, one from which attendees reluctantly took their leave. Oh well, it'll only be seven months before the roads are again fit for travel and MAC members will be able to gather in Chicago for their spring meeting.

Judy Turner

Milwaukee Public Museum

SPNHC to meet in Toronto

The Society for the Preservation of Natural History Collections will hold its 10th annual meeting in Toronto, Canada, June 2-6, 1995. The theme of the meeting is *Preserving the Record of Nature through Countless Ages*; the program will include papers and poster sessions on natural history collections management issues. The Education and Training Committee of SPNHC is offering a training workshop (which may be attended independently of the meeting) on "Managing the Modern Herbarium on June 5-6. For further information on the meeting or workshop, contact Janet Waddington, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario, Canada M5S 2C6.

Arizona-Sonora Desert Museum Hosts meeting on Property rights

A conference on Native American Intellectual Property Rights was held at the Arizona-Sonora Desert Museum on October 28-29, 1994. According to the conference description by Lynn Teague of the Arizona State Museum, the purpose of the working meeting was to reach an

understanding of the concerns of the diverse parties involved in property rights issues and identify potential ways to address the broad range of concepts encompassed by the term "intellectual property." The conference included both presentations and topical discussions and was preceded by completion of a detailed questionnaire. The unusual questionnaire called for responses to several situations concerning Native American relationships with museum collections, useful plants, and sacred sites. This ethics survey, devised by Gary Nabhan, was to lead to a report based on the responses, which would be available at the meeting.

Editor's note: As of this writing, we have been unable to find a museum archivist who attended the meeting. If you did, and would be willing to contribute a report for the next Museum Archivist, please call.

NEWS, NOTES & ANNOUNCEMENTS

Shelburne Museum to Initiate Archival Program, Seeking Archivist

Support from the Henry Luce Foundation will launch an archival management program at the Shelburne Museum. The two-year program will provide access to and ensure the preservation of archival records and photographs which document the activities of Electra Havemeyer Webb (1888-1960), one of the earliest collectors of American folk and decorative arts, who founded the Museum in 1947. The museum's archives record the development of what J. Carter Brown, Director Emeritus of the National Gallery of Art, has described as "one of the great combined repositories of American arts, architecture and artifacts." In 1989-90, the Shelburne Museum identified over 700 linear feet of archival records within the holdings of the Museum. A climate controlled room in the Electra Havemeyer Webb Memorial Building was designated as the archives area, and the Museum began to centralize and consolidate archival holdings. Consulting archivist Mary Elizabeth Ruwell of the Northeast Document Conservation Center in Andover, MA, visited the Museum in May 1990, to advise the staff on planning an archival management program. Collections Department staff have implemented initial steps where possible, but funding cuts subsequently reduced the amount of curatorial time devoted to archival processing.

Shelburn, cont.

The Luce Foundation archives project will make these important records readily available to researchers for the first time; establish an ongoing archival and records management program to ensure the preservation of both past and future vital records of the Museum; and provide electronic access to these records.

An experienced full-time archivist will be hired this spring to implement the two-year project. Applications for the position will be accepted until March 3, 1995, and future internship opportunities are also anticipated. Further information about the archives project is available from Eloise Beil, Director of Collections, Shelburne Museum, Box 10, Shelburne, VT 05482 (802 985 3346 x382).

1995 Museum Archives Institute

The 8th Annual New England Museum Association and Old Sturbridge Village Museum Archives Institute will be held at Old Sturbridge Village, Sturbridge, Massachusetts, on April 21-22, 1995, and will include both introductory and special topic programs. The introductory program is designed for the beginning archivist 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, audio-visual collections, electronic records, automation, and photographs. Participants may choose to attend either of two sessions being offered concurrently, Arrangement & Description or Records Management & Appraisal. Instead of the introductory program, participants may select the special topic program, which provides the experienced archivist with the opportunity to keep abreast of current archival issues and theories. The 1995 special topic will focus on security for museum archives.

Participants in either program qualify for 1.2 C.E.U. credits. For information contact Theresa Rini Percy, Associate Director of Research, Library, and Collections, Research Library, Old Sturbridge Village, One Old Sturbridge Village Road, Sturbridge, MA 01566 (508 347 3362, ext. 203, TDD/TTY 508 347 5383, fax 508 347 5375).

New ARCHIVES BROCHURE

From NELSON-ATKINS Museum

Chuck Hill has produced an eye-catching new brochure on The Nelson-Atkins Museum of Art Archives. To obtain a copy contact Chuck Hill, Archivist, The Nelson-Atkins Museum of Art Archives, 4525 Oak Street, Kansas City, MO 64111 (816 751 1354, fax 816 561 7154).

Smithsonian Online Catalog

Now Available on Internet

The Smithsonian Institution's online catalog, SIRIS, is now available on the Internet. SIRIS (a NOTIS system) is comprised of four main groups of catalogs: SI Libraries, Archives and Manuscripts, the National Museum of American Art's Inventories of American Painting and Sculpture, and Research Bibliographies. The Archives and Manuscripts Catalog contains descriptions of collections

and items from the Archives Center of the National Museum of American History, the Archives of American Art, the Human Studies Film Archives, the National Anthropological Archives, and the Smithsonian Institution Archives.

To reach the catalog, telnet to *siris.si.edu*. No login or password is required and, based on several excursions by your Editor, the instructions are clear and it's easy to navigate through the various parts of the online catalog. Give it a try!

SAA publishes list of Listservs

In the January 1995 issue of SAA's *Archival Outlook*, Danielle Feuillan provided a list of listservs (selected from David Wallace's article "Listservs" in *Archives and Museum Informatics: Cultural Heritage Informatics Quarterly*, vol.8/2, 1994) that will be of interest to many archivists. The list provides a very brief description of each list's focus along with the server address so that you can subscribe. *Museum Archivist* readers who are interested in museum-oriented listservs (not included in Feuillon's article) should consult the September 1994 issue of *Museum Archivist*.

News From the

Museum of Fine Arts, Houston

Joey Kuhlman, archivist at the MFA,H, has left the Museum staff (and the continent) to live for two years in Perth Australia. The Museum will hire a temporary replacement and then begin a national search for a new permanent archivist in 1995. Joey and her husband are planning to travel extensively in Southeast Asia during their time in the land down under. She will remain active in the Section and is going to continue to work on a draft of the Museum Archives brochure. Look for her on the Internet--she'll be plugging back in as soon as the family computer is unpacked.

The MFA,H Archives has produced a detailed and highly useful records management schedule. Copies may be purchased from the Museum. Please contact Jeanne Dixon, the head librarian at MFA,H, Box 6826, Houston, TX 77265-6826, for further information.

NEWS, NOTES & ANNOUNCEMENTS

Brooklyn Museum Libraries & Archives Featured in Membership mailing

The Brooklyn Museum Membership Department recently noted, in a mailing to all members, that "There is so much more to The Brooklyn Museum than a stroll through our galleries reveals. . . I thought it was time to make a little noise about some usually quiet areas: our two research libraries and the Museum archives." The brochure includes a brief description of the research holdings of the libraries and archives, as well as several photographs of staff and researchers hard at work in stacks, reading room, and work areas. The text issued a call, "Now is truly a time for heroes," and offered premiums for gifts at various levels, among them behind-the-scenes tours and afternoon tea with the Principal Librarian.

AIC APPOINTS NEW ARCHIVIST

Bart H. Ryckbosch, formerly archivist/curator of special collections of the Chicago Park District, recently accepted the position of archivist of the Art Institute of Chicago. He will direct the archival and records management programs of the Museum and the affiliated art school. Ryckbosch succeeds John H. Smith, who recently accepted the position of archivist at the new Andy Warhol Museum in Pittsburgh. Bart Ryckbosch had previously worked for the Field Museum of Natural History in Chicago as well as various fine arts museums in his native Belgium.

Scholar seeks Windmill documentation

T. Lindsay Baker is looking for historic windmill trade catalogs, brochures, parts lists, and advertising ephemera for inclusion in the bibliographic citations and abstracts for his *Descriptive Guide to Historic North American Windmill Manufacturers' Trade Literature*. If you know of any collections, regardless of size, please contact Baker at the Department of Museum Studies, Box 97154, Baylor University, Waco, TX 76798 (817 755 1233; fax 817 755 1173).

New from the Academy of Sciences

The Academy of Sciences in Philadelphia has named Carol Spawn, retired Library Director, to the post of archivist, succeeding Karen Stevens. Stevens left the Academy last year to accept an NHPRC fellowship. A recent major donation to the institution are the papers of Ruth Patrick, a water quality scholar and pioneering woman scientist. An anonymous donor is to support processing the large (c. 400 linear ft.) collection.

AAHCM names Director of Collections

Karen Buchholz has been appointed Director of Collections at the Afro-American Historical and Cultural Museum in Philadelphia. The AAHCM focuses on the experiences of African-Americans in the state of Pennsylvania, particularly the Delaware Valley. As Director of Collections, Dr. Buchholz is responsible for the acquisition, preservation, and arrangement of the Museum's collections.

The AAHCM's holdings include domestic and occupational tools, African and African American fine art, textiles, videos, records, photographs, documents, and books. The

collections document the role of African Americans in the performing arts, medicine, sports, community organizations, local and state politics, and the civil rights movement. The Museum has particularly large holdings in photographs, theater, classical and opera music, and the fine arts. The collections are available to all for educational purposes.

Museum hours are Tuesday-Saturday, 10-5; Sunday, 12-6. Research hours are Monday-Friday, 9-5, by appointment. For additional information contact: Dr. Karen Buchholz, Director of Collections, Afro-American Historical and Cultural Museum, 701 Arch Street, Philadelphia, PA 19106 (215 574 3135, fax 215 574 3110).

Karen Buchholz

Afro-American Historical and Cultural Museum

OSV to participate in IMS Preservation project

Old Sturbridge Village received a grant from the Institute of Museum Services in the Exceptional Project category, to produce a model methodology for helping museums that have had a general conservation survey move forward to develop and implement institutional long-range preservation planning. The project is a collaboration between Old Sturbridge Village, the Northeast Document Conservation Center, and the New England Museum Association.

Several activities were included in the program: training in strategic planning for preservation for participating staff and boards, follow-up site consultations, development of technical leaflets on drafting a long-range preservation plan, and dissemination of information on the project model. As the result of this project, resources and planning tools will be available to help museums develop and implement long-range preservation plans.

Theresa Rini Percy

Old Sturbridge Village

NEWS, NOTES & ANNOUNCEMENTS

Council for the Preservation of Anthropological Records
The Wenner Gren Foundation is sponsoring a second edition of *Preserving the Anthropological Record*, to be published in 1995. The first edition presented essays on the nature and use of the anthropological record, the need for preservation, the issues confronting different subfields, and guidelines for individual anthropologists and associations. This edition updates the original essays and includes six new chapters covering other subfields, disciplinary history, organizational records, and ethical issues in records preservation. It also contains reports on ongoing efforts toward preserving the anthropological record and strategies for the future. Complimentary copies will be available from The Wenner-Gren Foundation, 220 Fifth Avenue, New York, NY 10001-7708.

Wenner-Gren has also provided grants to the Council for the Preservation of Anthropological Records (CoPAR). The funding will be used for workshops to discuss cataloguing issues and education. For further information, please contact Mary Elizabeth Ruwell at (719) 598-7820 or the co-chairs: Don Fowler (Department of Anthropology, University of Nevada, Reno, NV 89557-0006) and Nancy Parezo (Arizona State Museum, University of Arizona, Tucson, AZ 85721).

National Anthropological Archives

John Homiak, Director of the Human Studies Film Archives, has assumed the duties of Director of the National Anthropological Archives, National Museum of Natural History, Smithsonian Institution. Current plans will combine the two resources administratively. The National Anthropological Archives was founded as part of the Bureau of American Ethnology in 1879 by John Wesley Powell to house government research concerning American Indians; in 1968, after the merging of the Bureau of American Ethnology with the Department of Anthropology, the archives developed a much broader focus on world wide cultures and anthropological organizations. Current holdings include over 7000 linear feet of papers, photographs, sound recordings and artwork. The Human Studies Film Archives was founded in 1975 as the National Anthropological Film Center and houses approximately 8 million feet of original film and video documenting cultures around the world and during different periods of this century.

Mary Elizabeth Ruwell resigned as Director of the National Anthropological Archives in November, 1994 to become a consultant. She is planning to relocate to Massachusetts with her family this spring.

Woodstock Artists Association

Catherine Hazard passed along information on the Woodstock Artists Association where she is Archivist. The WAA was organized in 1920 "to give free and equal expression to the 'conservative' and 'radical' elements through exhibition" and continues to support local artists by conducting solo and group exhibitions, acquiring the work of American artists who teach, work, and live in the area, and providing awards of varying amounts for outstanding

work. Some notable Woodstock artists are Milton Avery, George Ault, Doris Lee, Yasuo Kuniyoshi, Konrad Cramer, Bradley Walker Tomlin, Charles Rosen, Eugenie Gershoy, Paul Fiene, Hunt Diederich, Arnold Wiltz, Henry Lee McFee, Alexander Brook, and Robert Chanler.

The WAA Archives houses 40,000 documents including newspaper clippings, catalogs, photographs, and original correspondence dating from the 1920s. Archival materials are available to scholars, art historians, writers, collectors, and the general public. For more information contact Catherine Hazard, Archivist, Woodstock Artists Association, Inc., 28 Tinker Street, Woodstock, NY 12498 (914 679 2940).

NEWS FROM NHPRC

The National Historical Publications and Records Commission reported in the August 1994 *Annotation* that President Clinton signed H.R. 2139, authorizing the NHPRC to continue receiving annual Congressional ap-pro-priation from which to make grants. This ensures that the Commission will continue to have grant-making authority through at least fiscal year 1997.

Appro-pri-ations may be approved for up to \$7 million for FY 1995, \$8 million for FY 1996, and \$10 million for FY 1997. The actual amounts, of course, depend on Congressional action. Along with a wide variety of other state, regional and national organizations, the Society of American Archivists submitted a formal resolution of support for NHPRC to Congress.

UK Museums Publish Policy Statement on Archives

In 1990 the Standing Conference on Museums and Archives, a joint working party between the Association of Independent Museums, the Museums Association, and the Society of Archivists, issued a *Code of Practice on Archives for Museums in the United Kingdom*. This working document offers practical guidance to staffs of museums by defining archives and the types of archives often found in museums, encouraging adherence to a collection policy and cooperation between curators and archivists, and providing sources of additional information.

NEWS, NOTES & ANNOUNCEMENTS

DMNH Photo Archives Available

The Denver Museum of Natural History announces the availability of black and white and color images from its Photo Archives. Images of a variety of historical and contemporary subjects from around the world are available to publishers, researchers, educators, lecturers, and scholars. For additional information contact Liz Clancy, C.A., Photo Archives, Denver Museum of Natural History, 2001 Colorado Boulevard, Denver, CO 80205-5798 (303 370 8250, fax 303 331 6492).

Archives of American Art Publishes Guide, Announces Acquisitions

The Archives of American Art recently published *Philadelphia: A Guide to Art-related Archival Materials*. This publication updates *Art-related Archival Materials in the Philadelphia Region: 1984-1989 Survey* (results of a survey of institutional holdings and private papers published in 1991) and includes descriptions of Philadelphia papers gathered and/or microfilmed during the 1960s. Copies are available for \$10 postpaid from The Archives of American Art, Smithsonian Institution, MRC 216, American Art-Portrait Gallery Building, Washington, DC 20560 (202 357 2781, fax 202 786 2608).

The Archives of American Art's fall 1994 newsletter announced the acquisition of two new collections. Sculptor Louise Bourgeois has made a promised gift of her papers in honor of Agnes Gund, a collector and supporter of contemporary art and the Chair of the Board of Trustees of the Museum of Modern Art in New York. The Archives acquired the papers of art historian Ellen Hulda Johnson (1910-1992), who taught modern and contemporary art at Oberlin College from 1945 to 1977. The collection includes correspondence, writings, photographs, and printed material relating to Johnson's teaching, research, and publications.

Request for Information:

Geology of Venezuela

Professor Franco Urbani, Universidad Central de Venezuela, is interested in locating archival materials pertaining to geological studies in Venezuela. Carol Edwards at the USGS Field Records Library already has provided information on archival materials by E. F. Burchard, Wendell P. Woodring, and Donald G. Wyant in the USGS Field Records Library. If you know of additional materials, please contact Prof. F. Urbani, UCV, Geologia, Fac. de Ingenieria, Apartado 47028, Caracas 120 1041-A Venezuela (telephone/fax 58 2 693 09 27).

PUBLICATIONS

Publications Received: Imaging

Museum Archivist recently received a copy of *A Guide to Image Processing and Picture Management* by A.E. Cawkell (Hampshire, England & Brookfield, VT: Gower Publishing, 1994; 240 pp; ISBN:0-566-07546-6). The book contains a detailed presentation of technologies and issues, including image sources and formats; image

reproduction systems; image processing; image compression; multimedia, hypertext, CDs and pictures; indexing picture collections; and multimedia systems and pictures, databases, and copyright. An extensive bibliography and glossary/list of acronyms will be very helpful. Contact: Ashgate Publishing Company, Old Post Road, Brookfield, VT 05036; list price: \$74.95.

Editor's note: If you are knowledgeable about imaging and would be interested in writing a review for the next issue of Museum Archivist, please contact me so we can arrange an Inter-Library Loan of the book.

ASC publishes guidelineS

The Association of Systematics Collections recently announced the publication of its *Guidelines for Institutional Policies and Planning in Natural History Collections*, which is intended as a standard reference for museum professionals, including administrators, curators, collections managers and users of biological, geological, and archeological collections.

The book reviews current practice and suggests important elements to include in policy documents for institutions housing systematics collections. Topics range from accessions to orphaned collections. Emphasis is given to topics that previously have not been the focus of in-depth policy discussions in the natural history community, including documentation, archives, ethics, health and safety, and hazardous wastes. In addition, there are guidelines for writing mission statements and developing a strategic plan. Topical bibliographies, reference to related articles published by ASC, and model policy statements are included.

The chapter on archives and records introduces general concepts, identifies the purpose of archives policies, and highlights 22 crucial policy elements. These elements are described in a clear--and realistic--manner. For example, under "archives staffing" the *Guidelines* call for an archivist trained and experienced in professional archival management, qualifying or capable or qualifying for certification. However, a following paragraphs notes that "Many institutions may find hiring such a person is impossible" and

PUBLICATIONS

ASC Guidelines, cont.

suggests training an existing staff member, calling on the frequent assistance of professional archivists, and upgrading the position as resources allow, toward the goal of establishing a permanent position.

Most chapters were published in draft form in the ASC Newsletter during 1993 and 1994 and were discussed at the 1994 ASC-SPNHC joint annual meeting at the Missouri Botanical Garden. The report was redrafted following the meeting to take all comments in consideration.

The *Guidelines* were edited by K. Elaine Hoagland; Kris Haglund, Denver Museum of Natural History took major responsibility for the sections on documentation, archives, and repatriation. The project leading to the publication was funded in part by the Institute of Museum Services, and with the advice and assistance of the Society for the Preservation of Natural History Collections and the National Institute for the Conservation of Cultural Property. The 124-page publication contains much that will be relevant to any museum archives professional, not just those working in natural history museums. It is available for \$22.00 from ASC, 730 11th Street, NW, 2nd floor, Washington, DC 20001-4521 (202 347 2850). Add \$7.00 for overseas airmail service.

LAGNIAPPE

The strange and unusual Revealed

Editor's note: At the Publications Committee meeting in Indianapolis, we somehow got to talking about oddities in our collections. I believe the word "weird" was banded about. I hope that this winter's column may be the start of a semi-regular Museum Archivist feature. Please feel free to send in your own selections.

In February 1994 The Nelson-Atkins Museum of Art Archives was asked to add two unusual items to its collection. One was a 208 volt, oil-filled, time-delay fuse, the other was a 13,200 volt, main line fuse. Both artifacts were apparently installed in the Museum's original transformer room in 1932 (the 208 volt fuse bears a stamp "1932" on one end) and were removed during a renovation project in January 1994. The 13,200 volt fuse stands about 29" tall and measures 4" in diameter. *Chuck Hill, Nelson-Atkins Museum of Art.*

An encased mini-exhibit on murderer George Witherill's lynching in Canon City, CO, is part of the Fred Mazzulla Collection at the Amon Carter Museum. Mazzulla added articles about the lynching to the original exhibit that had been framed and hung in a Canon City hotel for fifteen years. Items from the original exhibit include Witherill's suspenders, a piece of the rope, a photograph of the lynching, four spent cartridges, a mustache comb, and Witherill's lip and walrus mustache. *Paula Stewart, Amon Carter Museum.*

Curator Stewart Culin documented his work at The Brooklyn Museum (1903-1929) in incredible detail and, in the process, left evidence of almost every aspect of his

life. The collection even includes one of the original metal boxes used to ship artifacts back from the Southwest (more were offered, but we decided one would be sufficient). Unfortunately, Museum folk history has it that the boxes were used to store--and fumigate--objects over the years, so the case is stored in the stacks with a warning to handle with great care, just in case there is still some pesticide residue inside. *Deborah Wythe, Brooklyn Museum.*

One of the more unusual artifacts in The Museum of Science and Industry's institutional archives is a photograph of members of the People's Temple Christian Church (Jim Jones, Pastor) on the front steps of the museum (c.1973). The visit to the museum was part of the group's missionary tour of the Windy City. Over 800 members of the church, in eleven Greyhound buses, made the journey from California. *Laura Graedel, Museum of Science and Industry.*

REPORTS

NELSON-ATKINS UPDATE

As reported in the previous issue of the *Museum Archivist*, The Nelson-Atkins Museum of Art Archives has successfully completed the activities related to the grant the Museum received from the National Historical Publications and Records Commission. We are continuing the work of processing records related to the William Rockhill Nelson Trust Office, the Office of the Director of the Museum and various other office and/or exhibit related records. The personal papers of Laurence Sickman, the Museum's first Curator of Oriental Art and second Director, have been processed and are now available to researchers.

Despite recent cutbacks in funding that resulted in the loss of Assistant Archivist Lois Kauffman, the Archives continues to function effectively with an excellent volunteer staff and the assistance of an intern. Margaret Hellner joined the Archives as an intern in September 1994. She will be serving a one-year internship and has taken responsibility for an inventory of invoices and vouchers related to the permanent collection. The project is especially important to the Registrar's Office as the original invoices for art purchases in the 1930s did not make their way into the

REPORTS

Nelson-Atkins, cont.

Registrar's files as they do now. Also, of importance to researchers and curatorial staff is the fact that many of the original invoices contain correspondence and other documentation regarding the provenance of the object. Ms. Hellner holds degrees in library science and art history from Emporia State University and the University of Kansas respectively, and we are happy to welcome her to the Archives.

The Nelson-Atkins Museum of Art began its archival program with funding from the National Historical Publications and Records Commission (NHPRC) and the William T. Kemper Foundation, Commerce Bank Trustee. Although reference service is still limited, 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 at (816) 751-1354, Monday through Friday, 9AM to 5PM.

Chuck Hill

Nelson-Atkins Museum of Art

THE Walker Art Center Archives:

Beginnings

The Walker Art Center, under a grant from the Lila Wallace Reader's Digest Fund, is launching an archives. The grant provides for two full time staff members. After seven years in New York, the author left her position as associate archivist of Carnegie Hall, to become the archivist at the Walker Art Center in October. Rebecca Bachman, a student of Saint Katherine's Library Program, and a former video production assistant, is the assistant archivist in charge of the audiovisual collection. Under the grant, the staff has two years to organize the archives. The ultimate goal of the Walker is to use the materials in the archives for educational outreach in the gallery spaces. At this time, the curators are very interested in interactive media and would like to use this technology to engage the public.

This project is a first for the Walker but there are many firsts in its history. The very beginning of the Walker Art Center was the residence of T.B. Walker, lumber tycoon. Walker, an avid collector of European master paintings, Chinese jades, and ceramics, opened a gallery in 1879. The gallery consisted of his private collection, which the general public was allowed to view simply by knocking on the door. According to some reports, the Walker "home" gallery was the first public gallery west of the Mississippi. In 1927 Walker built a gallery on the present site of the Walker Art Center called the Walker Gallery, but unfortunately died a few months after its opening. After Walker's death his children financed the Gallery under the T.B. Walker Foundation. The depression soon took most of the funds of the Foundation and the children began looking for an organization to run the Gallery. In 1939, thanks to the Minnesota Arts Council and the WPA Federal Arts Project, the Walker Gallery became the

Walker Art Center. The WPA gave new life and direction to the institution.

It is the 1939 WPA beginning that focused the Walker on the contemporary arts. And, since those early years, the Walker Art Center continues to present new artists, sculptors, designers, architects and photographers. In addition, the Walker has expanded its mission to include dance, music, literature, film and video.

The archives reflects the history and activity of the Center in many important ways. The exhibition files are extensive and date back to the WPA beginnings in 1939. Though not as old, the performing arts and film/video departments are fascinating in that they document the diversity of the institution. The records of the director's office are vast--partly because there have been only four directors since 1939. The three previous directors were very conscientious in preserving evidence of their influence on the Walker. In fact, it appears that all the departments have been concerned about their records. As a result, the institution has been operating under an informal record retention schedule for years.

There is a large collection of the Walker family memorabilia dating back to T.B. and his original collection. The only significant gap is the years between 1927 and 1939, when the Walker Foundation ran the gallery. However, the family still has material in their possession and may have many of the missing links in the Art Center's history. Also, the Minnesota Historical Society has a large Walker collection dealing primarily with the family lumber business and there may be pertinent documents on the Art Center in that collection.

Interestingly, the Walker family has always been influential in the development of the Walker Art Center, even after the WPA took over. For example, it was through the T.B. Walker, Gilbert M. Walker, and Archie Walker Foundations that the Art Center was able to buy significant contemporary art works for the permanent collection. Today, several Walker family members are active on the board of directors.

All together, the archives consists of approximately 1000 linear feet of departmental records, personal papers and photographs. In addition there are 1000 video tapes, 2000 audio tapes and 100 films. After assessing and surveying, the task of creating a box inventory was undertaken. The files are being rehoused in appropriate acid free record

REPORTS

Walker, cont.

containers. After the box inventory, a chronological approach to processing will be taken, beginning with the Walker Family Collection and moving to the WPA director files. By proceeding in this manner, the goal is to gain as much physical and intellectual control over the materials as quickly as possible. Even though the collection is relatively small, the time constraint is ever-present in planning the archives.

While working on the institutional records, the assistant archivist is viewing the video collection. The Walker has traditionally videotaped and audiotaped events sponsored by the Walker since the late 1950s. Most of the video is from the seventies and eighties. As the tapes are assessed, particular attention is paid to those tapes which require preservation. The grant provides funds to preserve the audio and visual portion of the Archives. Close attention is also paid to those tapes which are of interest to the curatorial staff for potential production use in the museum galleries.

If everything goes according to schedule, the final result will be a new home for the archives. Right now the records are housed on the "roof" of the Walker with the boiler, air conditioning units, and elevator equipment. This is a typical archivist's nightmare. The audio visual collection is housed in the "vault," which actually is a vault in the subbasement of the building. This makes communication very tricky at times. However, the grant provides for a consulting architect to design a new home for both the library and archives. If all goes well the Walker Art Center will have a valuable research center on contemporary arts and humanities.

Jill Vetter

Walker Art Center

NHPRC PROJECT AT Amon Carter

The Amon Carter Museum, a privately funded museum with collections focusing on nineteenth- and early twentieth-century American art, established its archives in 1991 with the assistance of a two-year NHPRC grant. The project's purpose was to preserve and organize the Museum's archival records and to make the materials accessible to Museum staff and the public.

The archives houses not only the Museum's records but also eight collections of private papers and records, including those of Amon G. Carter, the Roman Bronze Works, and photographers Carlotta Corpron, Nell Dorr, Laura Gilpin, Eliot Porter, Clara Sipprell, and Erwin E. Smith. Great care has been taken to differentiate the two areas of collecting, and separate guidelines have been developed for each.

Institutional records must meet the traditional standard as records of enduring value, while non-institutional papers and records must document the Museum's history or other collections or enhance scholarly research in the areas of the Museum art collections. For example, the Roman Bronze Works Archives, acquired in late 1991, document the production of a number of the bronze sculptures in the

collection and offer a new source for primary source material for research in a variety of disciplines. It should be noted that outside collections of private papers and records are not being actively pursued for acquisition at this time.

Because the parent institution is an art museum, artists' archives are administered in a slightly unconventional manner. For example, in the most recent acquisition of a photo-grapher's archives, Eliot Porter's negatives, color transparencies, and prints became part of the photography collection, his extensive library part of the library's collection, and his papers became part of the archives. Although such an arrangement has inherent problems, both for determining the status of questionable materials such as family snapshots and for making the materials available for research use, the various departments involved cooperate to resolve any conflicts in an amicable manner.

The most challenging part of establishing the archives has been integrating the archives into the existing records management program, which was established in 1971.

One of the departmental goals for 1995 is to work with the records management supervisor to evaluate the existing records management program and suggest improvements to the Museum's Management Committee. Primary objectives include revising records management procedures and the records retention schedule so that central files and the archives function together to meet both records management and archives standards.

The existing records management program presented benefits as well as challenges. The records management supervisor's files helped in identifying institutional records of enduring value for transfer to the archives, and many non-permanent records already have been disposed of according to the records retention schedule.

During the grant period, archives staff processed almost 85 linear feet of institutional records. The government-funded processing began with the two most requested series of institutional records, the exhibition files and the photographs documenting the Museum and its activities. The well-organized exhibition files that had been part of the central filing system only needed rehousing, minor preservation, and description. The photographs, however, were not so well-maintained. Some had been accessioned as objects in the photography collection, while others were maintained as a series by the photography secretary. These documentary photographs were transferred to the archives and arranged by subject for ease of access.

REPORTS

Amon Carter, cont.

A number of institutional projects prompted the organization and inventory of the Museum's more than 400 sheets of architectural drawings. Although most of these had been stored in a central location, more drawings were found throughout the Museum. Since building services staff regularly consult these drawings, a calendar was prepared for in-house use to identify and locate the required drawings.

Twenty-nine linear feet of private papers and records also were processed during the grant period. Prior to the establishment of the archives, the photography cataloger processed the papers in a photographer's collection and an archivist arranged the Amon G. Carter Papers. When these collections were transferred to the archives, most required only proper housing and additional description; the diversity of materials provided a welcome change of pace from the exhibition records.

One goal of the NHPRC project was accessibility. Although the archives was officially closed during the grant period, archives staff assisted researchers whenever possible. Persons requiring information only were encouraged to send written requests that were answered as time permitted; more than one hundred such reference inquiries were answered. Research applications were considered on an individual basis, with twenty-five appointments made. Requests for information and research appointments will continue to be handled in this manner for the next year or so.

A personal highlight has been the immediate use of the archival collections by the staff. Requests for photographs or information have been received from all departments, with building services staff and curators the most regular users. Curators have used the collections for both research and exhibition purposes. For example, brochures for the Clarence White School and letters from Gertrude Kasebier to Laura Gilpin were selected for exhibition in conjunction with concurrent photographic exhibitions, *Gertrude Kasebier, Photographer* (organized by the Museum of Modern Art, New York) and *Laura Gilpin: The Early Work* (organized by the Amon Carter Museum). In addition, curators used archival materials for display and discussion at collection study group meetings for Museum members.

Although many tasks, such as clarifying guidelines governing use of institutional records and private papers and records, arranging and rehousing additional records and papers, and refining and cataloging finding aids, remain to be done, the NHPRC grant allowed the Museum's archives program to establish itself with the proper foundation.

Paula Stewart
Amon Carter Museum

International Report:

Johannesburg, South Africa

"Archives for the People: Securing an archival heritage"
Over 130 archivists, historians, curators, and visitors from the legislature of South Africa met at an international symposium sponsored by the South African Society of Archivists, 22-23 November 1994 at Roodepoort Municipality, South Africa. Leon Endemann, South Africa Broadcasting Corporation Sound Archives, was the chairman of the organizing committee, and Letitia Theunissen, Standard Bank Archives, Johannesburg, was the convenor for the symposium.

The theme of the meeting was "Archives for the People: Securing an archival heritage." A good portion of the discussion at the two sessions, "Collection and appraisal methods" and "Oral sources," was devoted towards methods of documenting cultural heritage through non-traditional paper records.

Eighteen papers were given and included the following themes: theory and practice of archival appraisal since Jenkinson (Terry Cook, National Archives of Canada); business and commercial archives (Janice Donaldson, Umgeni Water, South Africa; Peter Emmerson, Barclays Bank PLC, London); church records (Riek van Rensburg, NH Church Archives, South Africa); people's archives, public records and the historian (Robert Kukubo, Fort Hare University, South Africa; Verne Harris, South Africa State Archives; and Japle Brits, University of South Africa); museum records (Alan Bain, Smithsonian Institution Archives); oral history (Monika Schamberger, Human Sciences Research Council, Pretoria; Blessing D. Maringapasi, Zimbabwe State Archives; Andre Odendaal, Mayibuye Centre, South Africa; Andor Skotnes, Russell Sage College, New York; and Graham Dominy and Makhosi Khoza, Natal Museum, Pietermaritzburg, South Africa); heritage preservation and modernization (Mumia Shimaka-Mbasu, Smithsonian Institution Archives); and magnetic and electronic media (Ron Singer, Zonal Magnetic, England; Terry Cook, National Archives of Canada).

During the tea/coffee and lunch breaks, and the early evening cheese and wine get-togethers, lively discussions were held concerning access to records at the state (national) archives; rumors concerning the destruction of the most recent census in South Africa; and staffing, development of museum exhibitions, and gaining confidence of individuals in order to collect private papers for historical museums.

REPORTS

South Africa, cont.

Museum tours

Before and after the meeting I visited several museums in Johannesburg and Pretoria. Museums in South Africa are being placed under a minister of culture, and a department of ecotourism at the University of Pretoria is looking into ways of increasing the number of tourists who visit the area and the role of museums within that industry.

None of the museums that I visited had a museum archives program, although the South African National Museum of Military History (Johannesburg) staff felt that all historical and collection documentation was kept in good order. The Johannesburg Art Gallery, by legislation, must send all of its administrative records to the Johannesburg City Council Archives. The remainder of the museum's records, excluding the accession records, are kept in a room, in no particular order. One of the curators has been going through these materials.

The Transvaal Museum in Pretoria houses its records in various vaults, but what is in the records across the museum is known only by a previous director. It is possible that the museum may be able to acquire a student from the museum program at the University of Pretoria to help establish an archives program. Funding would be sought to send the student to the Smithsonian to study policy and procedures for establishing a natural history museum archives.

Some of the earliest African collections of fossils are at the Transvaal Museum in the Department of Paleontology and Palaeo-environmental Studies. Dr. J. Francis Thackeray, Curator in charge of the Department, was kind enough to show me the collection.

At the private estate of Harry Oppenheimer, letters, diaries, maps, and other documentation in the archives at The Brenthurst Library are individually treated and housed. Among the historical documents there are sketch books of Baines (a supplier for Stanley in the 1850s) who travelled throughout sub-Saharan Africa drawing people and villages, and a letter from Tolstoy to Gandhi on passive resistance.

On the day I left South Africa I was graciously given a tour of several government game reserves around Johannesburg by Letitia Theunissen and her husband.

Alan Bain

Smithsonian Institution Archives

RESEARCHER'S REPORT

Working With the MoMA ArchiveS ON Dorothy Miller's "Americans" Series

Initially, I found it surprising that no one had previously written in detail on the six Americans exhibitions that took place at The Museum of Modern Art between 1942 and 1963. Each was limited to painters and sculptors from the United States, working in a variety of styles, and was titled by the number of artists included or the year it took place -- Fifteen Americans or Americans 1963, for example.

There has been a good deal of investigation of, and speculation on, the relationship between the Museum's international activities and the New York School. However, the institution's domestic treatment of the first of this country's visual art movements to have more-than-local consequences has received considerably less attention.

For much of the period in which they took place, the Americans exhibitions were the Modern's primary vehicle for showing contemporary art from the United States. The series paralleled the development of Abstract Expressionism, and members of the first generation of the New York School figured in four of its six shows. When the series began, New York was still culturally marginal, but by the time that it ended, the city had become an international center for artistic expression of all kinds.

I was also interested in Dorothy Miller, the curator of the series. An enigmatic figure who wrote little, Miller's accomplishments at MoMA often have been overlooked or credited to others. She worked at the Museum from the time it was a fledgling institution, in the early 1930s, until 1969. For all but four of those years, she was director Alfred H. Barr Jr.'s trusted right hand, and there was a seamlessness to their relationship that frequently obscured her contribution. I conjectured that, in tracing the trajectory of Miller's career, one might develop a greater understanding of the role women have played within U.S. art institutions, in general.

Without the Museum Archives at The Museum of Modern Art, my essay on these subjects could not have been written. I estimate that over fifty percent of the information that I gathered came from primary source material found there. The remainder came from oral histories of Miller; Museum trustee, curator, and benefactor, James Thrall Soby; and Miller's husband, Holger Cahill, housed at the Archives of American Art and at Columbia University. In addition, I used exhibition catalogs produced by the Museum, and other published material, most notably, Russell Lynes's *Good Old Modern: An Intimate Portrait of The Museum of Modern Art* (New York: Atheneum, 1973). In addition, I had conducted taped interviews with Miller, the dealer, Sidney Janis, and the collector, Ben Heller for another purpose in 1985. These, together with interviews I

RESEARCHER'S REPORT

Miller at MoMA, cont.

did specifically in connection with this essay, yielded some useful insights.

Most crucial for my project were the Dorothy Miller Papers at the MoMA Archives. They contain, along with much other matter, all of her files from the Americans series. Just the increasing care with which the files were kept is telling in regard to the evolution of the institution and of Miller, as a professional. For Americans 1942, there are only a few folders, while for later shows there are sometimes a box full. Miller's materials have been processed extremely well. Her files contain vital ephemera that speaks of her day-to-day working life, such as telephone messages and pieces of scrap paper on which she scribbled the names of the artists who she was considering for a given exhibition. The letters that she received not only made fascinating reading, they also aided my understanding of her position within the Museum and the larger art world, as well as the nature of her relationships with the artists whom she supported. For example, Jackson Pollock wrote to thank Miller for the fine job he felt she had done in hanging his gallery for the 1952 exhibition. That show included a host of difficult personalities, and Pollock sagely guessed that it probably had been a relief for her not to have him around. James Brooks thanked her heartily for her support after the Museum acquired one of his works from the 1956 show. On the other hand, letters also reveal the pressures upon her. Jon Myers, the codirector of Tibor de Nagy Gallery in New York, routinely wrote Miller, when he knew she was organizing one of these shows, to promote his artists. The art historian and curator, Sam Hunter, suggested in a letter that Miller, instead of mixing styles in her upcoming 1956 exhibition, as she had in the rest of the series, actually devote the show to Abstract Expressionism. He cited the artists' discontent with their treatment by the institution and the fact that no museum had as yet singled them out as a movement with an exhibition focused solely on them.

I also found important information in the papers of Alfred Barr, James Soby, and Frank O'Hara in the Modern's Museum Archives. The O'Hara papers were especially helpful in regard to The New American Painting, a touring exhibition that Miller organized in 1958, which traveled around Europe and was shown in New York in 1959, at the end of its run. It was the first major museum show devoted exclusively to Abstract Expressionism. O'Hara, on the staff of the Modern's International Program at the time, worked with Miller on the show, and from his papers it was possible to discern the evolution of the exhibition's title. Among the possibilities considered was Americans 1947-57, which underscores the relationship between The New American Painting and the Americans series, as well as the connection between the series and the New York School.

Oral histories in the Modern's Museum Archives were also informative. Leo Castelli's, for example, speaks volumes

about the Modern's reception of contemporary art from the United States during the 1950s and sixties. In her oral history, Sara Mazo, who worked as Miller's assistant, corroborated a sense I had about Miller's treatment by the Museum -- that she felt that she been passed over once Andrew Ritchie became director of the Department of Painting and Sculpture in the late 1940s. Until I read Mazo's recollections, which were made available shortly before my essay went to press, this was only a hunch on my part.

The Museum Archives allowed me to reconstruct a previously unexamined piece of history, and inject subtleties into arguments about the Museum's reception of Abstract Expressionism that I felt had been missing. It also permitted me to describe the path of Miller's career--a course that was, in certain fundamental ways, determined by gender. For me, this is the beginning of an effort toward understanding the roles that women have played, and continue to play--as workers, as opposed to benefactors--within this country's Museum world.

Lynn Zelevansky
Museum of Modern Art

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