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# MUSEUM

# ARCHIVIST

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Newsletter of the Museum Archives Section  
Society of American Archivists

February 1996

Volume 10 Number 1

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## FROM THE CHAIR. . .

On the morning of September 1, 1995, more than 60 members of the Museum Archives Section met for the annual business meeting at the SAA convention in Washington, D.C. It was a lively and energetic meeting, despite the 8:00 am meeting time. I wish all of our readers had been able to attend, but I'll review the major developments for those of you who couldn't be there.

One of the most important pieces of business accomplished at the meeting was a vote on the proposed change in the Section's by-laws that would make the position of Newsletter Editor an appointed rather than elected office. By unanimous consent, the by-laws were amended and thus the Chair will now appoint the Newsletter Editor. Details concerning the actual change in the language can be found in the revised by-laws on pages 10-12 of this newsletter.

A second major issue to be addressed by a full vote at the meeting was the election of the Vice-Chair/Chair-elect. At the Section's 1996 meeting in San Diego, I will complete my two-year term as Chair, and the Chair-elect will take over. Nominations were made, and by unanimous vote Deborah Wythe of the Brooklyn Museum was elected Vice-Chair/Chair-elect. No doubt all of our readers are familiar with Deb's hard work on behalf of the Section, as she has been the heart and soul of our newsletter as Editor for the past six years. I am delighted that she has agreed to succeed me as Chair.

Deb Wythe's election as Vice-Chair left a vacancy in the position of Newsletter Editor. Paula Stewart of the Amon Carter Museum graciously agreed to fill that position, and thus you are now reading Paula's first effort as Newsletter Editor.

Following these two votes, the Chairs of our Education, Outreach, and Publications subcommittees gave brief reports concerning their activities over the past year.

Noting that for the past several years the SAA program committees have accepted few of our Section's proposals for convention sessions, we turned our attention as a group to the task of generating session ideas for the 1996

program. Many excellent ideas were presented and discussed, and as a result the Section has sponsored or co-sponsored three session proposals for 1996. Please read the report of our Education Chair, Fred Calabretta, for more details.

After the group discussion regarding sessions, we divided into subcommittees to plan activities for the upcoming year. You will find reports from each of our subcommittee chairs detailing these meetings in this issue.

Now that we've reviewed the events of the annual Section meeting, we can move onto other business. Surprisingly, I am still receiving replies to the survey published in our February 1995 newsletter in which our readers were asked a number of questions about their archival programs. Even though I presented a brief summary of what I learned from these surveys in our September 1995 newsletter, I believe we could all benefit from a more public exchange of information about who we are, where we work, and how we handle our museum archives responsibilities.

Therefore, I am inviting each of our readers who wants to share information about their work to write, in narrative form, a brief description of their work situation. We're not looking for formal, scholarly articles here, but rather just a few paragraphs describing your current situation. Some questions you might consider answering are: Do you work in a museum archives? Is it a full-time program, and what is your position? How many other staff members work in the archives, and what are their responsibilities? If you do not work in a full-time archives program, do you have custody and responsibility for museum records? For what other museum functions are you responsible, i.e. library, photo services, public relations? What kind of institutional support does the archives receive in terms of budget and staff willingness to transfer records to the repository? How extensive is the archival collection in cubic/linear feet? Is research access allowed for outside scholars? How many researchers use the archives each year? What problems present the greatest challenges for the archival program? What areas of archival practice interest you, and what issues would you like to read more about in the *Museum Archivist*?

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## 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, 1996.

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## From the Chair continued

I hope that many of you will take the time to write a brief  
description of your program and your responsibilities for  
museum records. Please send your articles to me at the  
Museum Archives, Museum of Fine Arts, Boston, 465  
Huntington Avenue, Boston, MA 02115. I look forward to  
your responses and hope we can begin publishing these  
articles in our next issue.

Maureen Melton  
Museum of Fine Arts, Boston

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## SECTION BUSINESS

**MUSEUM ARCHIVES SECTION  
ANNUAL MEETING**  
Friday, September 1, 1995, 8:00-10:00AM  
Washington, D.C.

Maureen Melton, Section Chair, called the meeting to order  
at 8:08 am. Over 60 members were in attendance. The  
Chair asked the attendees to introduce themselves and the  
institutions they were representing. Immediately following  
the introductions, the Chair asked Newsletter Editor  
Deborah Wythe of the Brooklyn Museum to describe the  
proposed change in the Section's by-laws to be voted upon  
by all members. Deb discussed the proposal to change the  
by-laws so that the position of Newsletter Editor would  
become an appointed rather than elected office, noting that  
continuity in the job is very important. She also reminded  
the group that the proposal to change the by-laws and a job  
description for the position of Newsletter Editor appeared  
in the summer issue of the *Museum Archivist*. Written  
ballots were distributed, and the change was unanimously  
approved.

The Chair then moved to the issue of electing a Vice-  
Chair/Chair-elect. Deb Wythe's name was placed in  
nomination, and since no other nominations were made, a  
vote was taken in which Deb was unanimously elected.  
The Chair thanked Deb for her six years of hard work as  
Newsletter Editor and thanked her as well for her  
willingness to serve as Chair for 1996-1998. A round of  
applause in appreciation of Deb's work followed. The  
Chair then announced that Paula Stewart of the Amon  
Carter Museum in Fort Worth, Texas had agreed to serve as  
Newsletter Editor.

Brief reports were given by Membership Secretary Alan  
Bain, Newsletter Editor Deb Wythe, Subcommittee Chair  
for Outreach Judy Turner, Subcommittee Chair for  
Publications John Smith, and Subcommittee Chair for  
Education Fred Calabretta concerning their groups' activities

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during the year 1994-1995. [Reports by the subcommittee chairs are included in this issue.]

Following these reports, Sushan Chin, member of our Section and the SAA Program Committee for 1996, spoke briefly. She noted that there is no specific overall theme for the 1996 annual meeting, but there would be a track concerning diversity. She also gave her impression that the Program Committee would look most favorably upon session proposals that were broad based and crossed section boundaries.

The Chair followed up on Sushan Chin's comments by noting that the Section has not been particularly successful in the past few years in winning approval of our session proposals. She asked the group to work together to generate session proposal ideas. A lively discussion ensued for the next half hour, during which dozens of interesting subjects for potential future sessions were examined. As a result of this discussion, and a great deal of work done by our Education Chair and other Section members following the meeting, three session proposals sponsored or co-sponsored by the Section were submitted to the SAA Program Committee. [Fred Calabretta's report in this issue details the proposed sessions.]

Upon completion of the discussion concerning session topics, the group divided for subcommittee meetings to discuss plans for the upcoming year. Following more than 40 minutes of group discussion, the meeting was adjourned at 10:05 am.

Willow Powers  
Museum of Indian Arts & Culture

### FROM THE EDITOR'S DESK

As Maureen mentioned in her article, this is my first issue as editor. This issue took a little longer to produce—it seemed that the Congress, the President, and Mother Nature were all conspiring against us—but we persevered.

Following in Deborah Wythe's footsteps is a daunting task. Deb did a terrific job for six years, and I know we all appreciate her hard work ensuring that the *Museum Archivist* was informative and entertaining.

Commendations also go to all the people who have contributed to the *Museum Archivist*. You are the ones who make this newsletter what it is. I encourage everyone to send news, notes, and story leads. I will continue to make cold calls looking for news (be prepared!), but I really prefer not having to do this.

One area of the newsletter I am especially interested in is the museum archives profiles, so I was very pleased when we decided to ask the readers to submit brief informal articles describing their work situations. In her column in the September 1995 issue, Maureen noted that we are a diverse group. We are indeed, and submitting an article is a great way to let people know about your collection.

I also want to encourage people to submit reviews of publications and summaries of symposiums, workshops, and lectures. With limited time and budgets, we don't have the resources to read every publication or attend every session, so the reviews and summaries will help us with the latest information.

The procedure for submitting articles remains the same. Articles may be any length and should be submitted on 3.5" or 5.25" diskettes with the word processing program used noted. A paper copy of the article also is helpful. Short articles, notes, or story leads may be faxed or mailed to me. My address and fax number are listed on page 2. I am not yet on e-mail, but I hope to be very soon and will include that address when available.

A final note: I am looking for an assistant editor. Responsibilities include writing up notes, contacting colleagues about activities, and proofreading. The time commitment is minimal—just a few hours in December and January and in July and August—but this is a very important job. It's a good way to become involved. Plus, it's fun. If you're interested, please contact me.

Paula Stewart  
Amon Carter Museum

### PUBLICATIONS COMMITTEE REPORT

Discussions regarding the publication of a brochure about museum archives continued at the 1995 annual meeting. At the 1994 annual meeting, the Publications Committee had decided to pursue publication of a brochure similar to the Business Archives Section's brochure on the importance of business archives. However, since no real progress on the brochure was made during the year and Maygene Daniels is planning to pursue a revision of SAA's manual on museum archives, committee members agreed to postpone further discussion about a Section brochure until after the manual is published. At that time the committee will reassess the need within the profession for a brochure.

Committee members also are exploring the possibility of compiling a handbook of basic articles that could be photocopied for people who contact Section members requesting information about museum archives. Cheryl Liebold from Pennsylvania Academy of Fine Arts has

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assembled a sample handbook, and committee members now will consider the feasibility of producing and distributing the handbook.

John W. Smith  
Andy Warhol Museum

### PROGRAM COMMITTEE REPORT

The Museum Archives Section meeting at this year's SAA annual meeting resulted in good progress in the development of session proposals for future meetings. Thanks to the cheerful cooperation of chair Maureen Melton, **all** those in attendance at the Section meeting participated in a brainstorming session. Many section members contributed valuable ideas. A list of potential session themes follows:

- ◆ access to institutional records
- ◆ the relationship between archives and management
- ◆ 3-dimensional objects in archives
- ◆ miscellaneous materials
- ◆ Native American records/NAGPRA
- ◆ legal issues
- ◆ management of records not in archives (such as curatorial records)
- ◆ appraisal and acquisition of publications records
- ◆ rights and reproduction issues
- ◆ outreach/proactive archivist
- ◆ the (threatened) status of collections in a changing museum environment

Several of these themes have been incorporated into proposals for the 1996 annual meeting. If you are interested in developing or participating in a session, please consider the above list and contact me, or any Section officer. Also feel free to suggest any additional topics of interest, and consider topics which might relate to the Museum Archives Section **and** other Sections as well.

Fred Calabretta  
Mystic Seaport Museum

### THE OUTREACH OUTLOOK

[a (hopefully) regular column from the Chair of the Outreach Committee]

It was a warm and sultry D.C. afternoon and I was momentarily lost in the view from the Hilton lobby window when I heard myself agree to write a regular column for *Museum Archivist*. In fact, I had just told the Museum Archives Section's officers and committee chairpersons that

this would be an excellent idea. Now it's four and one-half months later and the scene has shifted to a cold and dreary Milwaukee morning, and I'm gazing out my office window at a built- and natural landscape in a thousand shades of gray and I've actually got to write the column.

First off, let me explain: this will not be about Archives List, Museum-L, interesting Web sites or any of the other Internet resources I originally said I'd like to cover. I'll save that for another column when the Muse hasn't struck. Because, you see, I have an actual story that I think might have a few implications for all us in the museum archives business.

Quentin Tarantino style, the story opens in late November but actually starts somewhat earlier. November was when I began wondering whatever had become of the draft policy on sensitive library and archival collections which I'd submitted for administrative approval in August 1994. I'd posted it on Archives List for comment and Laurie Baty had kindly reprinted it in *VIEWWS*. I'd actually gotten some very useful comments from people who'd read it in one or the other place, but inhouse, it had disappeared without a trace.

Luckily—or perhaps unluckily because who needs an extra problem to handle around the holidays—I mentioned this policy to the anthropologist who had more or less necessitated its drafting in the first place. She did not seem too happy to be reminded of its existence. It turns out that Jonathan Haas, an anthropologist at another museum, had read the draft policy in *VIEWWS*, quoted about a paragraph in an article for *Current Anthropology*, and implied that it was the Museum's policy on artifact collections. As I understood the situation, the source of the anthropologist's dismay was that the Haas article, which will appear in the February 1996 issue of *Current Anthropology*, was critical of museum anthropology as it has traditionally been practiced throughout the United States. Okay, her reaction seemed normal given the situation and one which I even shared, at least to the degree I did not want to get involved in even the semblance of criticizing my employer in a public forum like *Current Anthropology*.

I asked for and got a speedy meeting with the Museum President/CEO who was unaware of the existence of a draft policy on sensitive library and archival collections. This was certainly understandable since the draft had disappeared from sight approximately eight months before he began working here. Jointly, we decided that the best course of action was to get a copy of the article in question, either from the author or *Current Anthropology*. Neither effort was successful—Dr. Haas was away from his office until late December and CA's editorial policy did not permit the release of an accepted article in advance of publication. My protests that my writings were being misused met an unyielding editor and I was informed that my "policy" was in the public domain. "Does this mean

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that CA articles are also in the public domain and can be quoted without infringing copyright and intellectual property rights?", I responded. That question remains unanswered.

Somewhat resigned to having to wait until the copy of the journal reached us in late January, I was delighted when another staff anthropologist found a copy of the Haas article in her files. I read it, and, while I was not happy about the misattribution, I did not think it was as awful as I had been led to believe. But there was another piece in this puzzle—a reply written by Dr. Nancy O. Lurie, Curator Emerita, Past President of the American Anthropological Association and a personal friend of long-standing.

Under the circumstances, I was not too worried about Nancy's reply. She is such a regular that we all know it's Wednesday when we see her in the halls. Of course, I forgot that she had not been around the Museum at all during the period of time in question.

In a letter dated July 5, 1994, the Oneida had requested the removal of certain objects from exhibit, as well as their return to the tribe, and the removal of all photographs of said objects from the Museum's Photographic Collection. The first time my area learned of the request was in an August 1 memo to the Vice President for Marketing and the "Photo Archives." Unfortunately, the Anthropology Section had been handling the Oneida request internally, and, therefore, the Marketing Department and the Photographic Collection were unaware of the request and had allowed a photograph of a false face mask to be published in a catalog of educational programs.

Given that we were to announce a number of layoffs in the curatorial and collections areas in mid-August 1994, there are some relevant details. The Museum's budget deficit precluded reprinting the offending document. In any case, by August 1994 it was too late to redesign, produce, and mail a new catalog of educational programs in time for the start of the 1994-95 school year. Most schools in this part of the world begin one to two weeks before Labor Day; a few start the Tuesday after Labor Day.

By the time I had finished reading the reply, I realized that the real problem was in the published reply to Haas' article. It had been written by an eminent anthropologist with a career-long identification with this Museum. It includes a second-hand account provided by one or more anthropologists currently on staff and attempts to present the sequence of events that occurred months earlier. It charges the Museum's Marketing Department and the "Photo Archives" (the memo author's term which Dr. Lurie also uses; the official name for this area is the Museum Photographic Collection) with causing a breach of trust

between the Museum and the Oneida people. The Anthropology Section and the Education Section are presented as victims of Marketing and Photo Collection lack of sensitivity to Native American concerns.

It remains to be seen how much permanent damage has been done to the reputations of two capable and competent museum areas that were trying to get the job done quickly and at a reasonable cost, following a routine request from a third area. There is a series of Department of Education program brochures and catalogs dating from 1913-14 to the present in the Museum Archives, so we really have been working together for a very long time, producing this sort of material. Nobody around here can recall a problem worth airing in *Current Anthropology* or anywhere else outside the building in connection with any other MPM-produced catalog. One of my questions still pending is how the Freedom of Information Act got cited as part of the argument in support of a non-Federal government agency's defense of researchers' access right, but it's there in the manuscript submitted to CA and presumably will wind up in print in the February 1996 issue.

Perhaps the saddest thing is that in the eyes of the Oneida people, or anyone outside this institution, it does not matter which or how many individuals or departments screwed up; collectively, the Museum permitted the photograph to appear at the wrong time. For years this particular image has appeared in our publications and others; it's a very striking photograph of a very beautiful false face mask that is very important in the cultural life of the Oneida people.

So here's a suggestion. Individuals from the different disciplines and professions within the complex modern museum organization share responsibility to both inform and educate their colleagues as to changes in "business as usual" which any complicated piece of legislation such as NAGPRA or copyright revision is apt to cause. One fascinating sideline of all of our internal efforts to develop a policy in this area is the seeming impossibility of balancing multiple valid but opposing concerns within archival and library practice. The concept of open access to information which many of us see as an integral part of a philosophy of service to the public clearly does not always address the concerns of individuals for privacy or groups' demands for respect for their culture and society.

These are difficult and many-sided topics; ultimately conflicts will have to be resolved in the legislative and judicial realms but I keep wondering why we can't at least open a dialogue that looks at what each discipline and profession needs to have addressed before these macro-level decisions are handed down.

Over to you,

Judy Turner  
Milwaukee Public Museum

## MEETINGS

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### VIDEO PRESERVATION ROUND TABLE SCHEDULED

Bay Area Video Coalition in association with Media Alliance, New York, will present PLAYBACK 1996 Video Preservation Round Table on March 29-30 at the San Francisco Museum of Modern Art. The round table, which is sponsored by the Getty Grant Program and the Andy Warhol Foundation, will bring together a diverse group of professionals to discuss issues related to videotape preservation and to develop solutions. For additional information contact BAVC, PLAYBACK 1996, 1111 17th Street, San Francisco, CA 94107.

### TAM SETS AGENDA FOR ANNUAL MEETING

The annual meeting for the Texas Association of Museums is scheduled for April 10-13 in Dallas. Scheduled sessions include "Historical Archives," "Ketchup on Canvas: Art Museums and the Ephemeral Object," and "Practical Work from Practicums: Using Interns from the Library, Archives, and Preservation World." For more information contact the Texas Association of Museums, P. O. Box 13353, Austin, Texas 78711, 512 328 6812 or 512 327 9775.

## NEWS, NOTES, & ANNOUNCEMENTS

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### DENVER MUSEUM EXHIBITION HIGHLIGHTS ARCHIVES AND LIBRARY COLLECTIONS

"Passion for Discovery: Dialogue with History," an exhibit installed in June 1995 at the Denver Museum of Natural History, focuses on the Museum's archives and library collections and services. The exhibit, part of a series which discloses the "passion for discovery" that makes people want to be curators, centers on the essential role that archivists and librarians play in a museum and the thrill they experience in finding and preserving priceless records of great scientific value.

In 1926-27, the Denver Museum of Natural History excavated a famous site at Folsom, New Mexico, uncovering human-made projectile points in association with bones from the extinct *Bison antiquus*. Scientists from the East confirmed the Denver museum Director's belief that the points were contemporary with the bison bones, proving that humans had been on this continent some

10,000 years. At a time when most scientists accepted an antiquity of only about 2000 years, this was a revolutionary discovery.

The Museum was fortunate that, although there were no policies governing the ownership and disposition of records prior to 1977 when the Museum's Archives department was founded, the records of this important field work were saved, surviving the decades in remarkably good condition.

For the exhibit, the Museum's archival collections were tapped to provide letters and photographs. No original records were put on display, since this exhibit is expected to be up for two to three years. Instead, the Graphics Department used computer technology to scan images of the records, combine them with label text, and arrange everything on 30" x 40" panels that were installed behind exhibit case glass. In addition, mock files in acid-free folders and an acid-free box provide a three-dimensional element in the exhibit case, demonstrating the way records are stored in the Archives. At least one person found the open box so intriguing that he said he wanted to dig right into the box and read each letter.

The Museum's Curator of Archaeology also centered his exhibit around the Folsom discovery and publications from the Museum's Library accompanied the articulated skeleton of *Bison antiquus* in his display case.

Other exhibits in the hall prepared by anthropologists, earth scientists, and zoologists include: "What's Real, What's Not?," "Patterns of Life," "Biodiversity—The Spice of Life," "Portraits of Life," "Object Lessons," and "Urban Geology."

Kristine Haglund  
Denver Museum of Natural History

### ARCHIVES OF AMERICAN ART FILMING MFA, BOSTON, ART SCHOOL RECORDS

The Archives of American Art is filming the early records (1876-1954) of the art school of the Museum of Fine Arts, Boston. The school was one of the first schools to be established by an American art museum. Graduates include Childe Hassam, Edmund Tarbell, Philip Hale, and Ellsworth Kelly. The papers to be filmed include minutes of the School's governing boards, registers of pupils detailing the coursework and ratings, and a large series of scrapbooks compiled by the School's female managers. The scrapbooks contain clippings and photographs and provide a vivid picture of the serious achievements by students, faculty, and graduates as well as the lighter side of student life.

## STUART HIRED AS MFA, HOUSTON ARCHIVIST

Lorraine A. Stuart is the new archivist for the Museum of Fine Arts, Houston. She relocated from New Orleans to accept this position in August 1995.

Ms. Stuart began her archival career working for the American-Italian Renaissance Foundation, a non-profit museum and library in New Orleans. Before accepting the position with MFA, Houston, she worked as archivist for the Louisiana Vital Records Registry.

Ms. Stuart obtained her Masters in Library and Information Science from Louisiana State University in Baton Rouge. Through a cooperative program with the University of New Orleans, she concentrated in archival studies. Ms. Stuart earned a B.A. with honors in art history from the University of Texas at Austin. Her other concentrations in undergraduate studies were history and French. She also attended the Modern Archives Institute at the National Archives and Records Administration and is a member of SAA and the Association of Records Managers and Administrators.

Since her undergraduate days, Ms. Stuart has been fond of Texas and is happy to be back and working in a challenging and engaging environment.

## ORAL HISTORY EXHIBIT AT MYSTIC SEAPORT

An exhibit entitled "The Stonington Fishing Fleet: Pride, Tradition, and a Way of Life" opened on November 22, 1995 in the Museum's Mallory Building. The exhibit was developed using source material from Mystic Seaport's Stonington Fishing Oral History Project. The purpose of the project, which is ongoing, is to use oral history and photography to document the Stonington fishing fleet. The fleet has a history that dates back to the Colonial Period and is the last commercial fishing fleet in Connecticut.

The exhibit consists of 48 black and white photographs, numerous printed quotes from the oral history interviews, and an audio tape program consisting of clips from the interview tapes. It documents the rich cultural and family traditions of the largely Portuguese fishing community and explores an industry in transition and decline worldwide. The exhibit will run through the summer of 1996.

The Stonington Fishing Project, viewed as an example of archival outreach, will also be the subject of a session at next year's SAA annual meeting. For additional information

about the Project or the exhibit, contact Fred Calabretta, Mystic Seaport Museum, 203 572 0711 or e-mail [fredc@mystic.org](mailto:fredc@mystic.org).

Fred Calabretta  
Mystic Seaport Museum

## PRESERVATION LEAFLET AVAILABLE IN SPANISH

The Northeast Document Conservation Center (NEDCC) recently announced the availability of a free technical leaflet in Spanish on preserving family documents. NEDCC seeks to make the leaflets available to libraries, archives, and museums to copy and distribute to Hispanic audiences including individuals and community organizations.

To obtain a free copy of the leaflet, send a self-addressed stamped envelope to Gay Tracy, Northeast Document Conservation Center, 100 Brickstone Square, Andover, MA 01810-1494.

## RINGLING ARCHIVES PUBLISHES GUIDE

Deborah W. Walk has written *A Guide to the Archives of the John and Mable Ringling Museum of Art, the State Art Museum of Florida* (Sarasota, FL: The John and Mable Ringling Museum of Art Foundation, Inc., 1994). For more information, contact Deborah Walk, Curator of the Circus Museum and Historical Resources, The John and Mable Ringling Museum of Art, 5401 Bay Shore Road, Sarasota, Florida 34243; or call 813 359 5744.

## NHPRC GRANTS ANNOUNCED

Recent recipients of National Historical Publications and Records Commission grants include:

Old Sturbridge Village, Sturbridge, MA; \$37,232 for a one-year project to process and make accessible 117 cubic feet of institutional records and 23 cubic feet of manuscript materials;

Missouri Botanical Garden, St. Louis, MO; \$15,456 for a six-month project to process the Joseph Ewan Papers;

Manitowoc Submarine Memorial Association, Manitowoc Maritime Museum, Manitowoc, WI; \$5,318 for a one-year project to make accessible 85 acetate-base films (c. 1942-84) depicting various shipping, boat-building, and recreational boating activities on the Great Lakes by transferring the tape to videotape.

### THE ARCHIVES EXHIBITION PROGRAM AT THE PHILBROOK MUSEUM OF ART

The Philbrook Museum of Art in Tulsa, Oklahoma, initiated a program of archival exhibitions in 1991. This followed the construction of a major addition to the museum in 1990 and the reinstallation of the permanent collection galleries in the original building the following year. Built in 1927, Philbrook originally was the 23 acre estate of Mr. and Mrs. Waite Phillips. The Phillips donated their home for the establishment of an arts center in 1938, which opened its doors to the public the following year. Philbrook serves as a general fine arts museum for the region around Tulsa.

The establishment of the archives exhibition program was sparked by the success of an archival exhibition celebrating the 50th anniversary of the opening of the museum in October 1939. When the permanent collection galleries re-opened in 1991, the room that had originally served as the library for the Phillips was designated as the Founders Room. It currently serves as a gallery for the display of exhibitions that relate the history of the Phillips, the original residence, "Villa Philbrook," and the museum and its collections. The archives exhibition program opened with an exhibition about the Phillips and the establishment of the Museum in 1938-39. Subsequently, the program has included exhibitions on the original architect, Edward Buehler Delk; the museum's co-founder, Waite Phillips; the landscape designs for Philbrook; and several of the museum's permanent collections such as the Samuel H. Kress collection of Italian painting and sculpture, the Laura A. Clubb collection of American and European paintings, and the Roberta Campbell Lawson collection of Indian artifacts and library.

The librarian is primarily responsible for the organization of these exhibitions, which are drawn heavily from the museum's archives and other sources such as the Clubb and Lawson families. A small endowment was established to provide funding for the schedule of two exhibitions per year. When possible, these are organized in recognition of an anniversary, such as the 35th anniversary of the gift of the Samuel H. Kress Collection, or in association with another art exhibition held elsewhere in the museum.

Currently, preparations are being made for the 1996 archives exhibition program, which will include exhibitions on the Standard Oil Company (New Jersey) Collection at Philbrook and the history of the Indian Art Annual Competition at Philbrook. The first exhibition will look at the creation of the Standard Oil Company's collection and the subsequent donation of selected paintings to Philbrook.

The Standard Oil Company commissioned 16 American artists through the Associated American Artists Gallery to document the oil industry and its involvement in the war effort in the 1940s. Some of the works were included in the exhibitions, "Oil in Watercolor" and "Oil: 1940-1945," as well as in the Standard Oil Company publication, The Lamp. The company continued to commission artists to create art for The Lamp. In the 1950s the Standard Oil Company decided to donate selected works from its collection to universities and museums in the regions within its service area. This included the donation of 53 paintings to Philbrook between 1951 and 1956. There will be an exhibition of selected paintings from the Standard Oil Collection on display in association with the archives exhibition.

The second exhibition will present a history of the Indian Art Annual Competition at Philbrook and is being organized to celebrate the 50th anniversary of the competition's establishment in 1946. The archives exhibitions will be installed in association with the opening of a major exhibition of selected paintings from Philbrook's collection of Native American paintings, many of which were acquired from the Indian Art Annual Competition during its existence between 1946 and 1979.

Tom Young  
Philbrook Museum of Art

### WAA ARCHIVES UNDERTAKES REHOUSING PROJECT

The Woodstock Artists Association Archives received a \$4000 grant from the New York State Council on the Arts to rehouse its records. After receiving instruction from Paula Schrynemakers, conservator for the Metropolitan Museum, the Museum of Modern Art, and the American Museum of Natural History, archivist Catherine Hazard spent the summer and fall rehousing the deceased artists' files, which contain not only correspondence but rare catalogs, newspapers reviews, and handmade Christmas cards as well. For more information on the project or the archives, contact Catherine Hazard, Archivist, Woodstock Artists Association, Inc., 28 Tinker Street, Woodstock, New York 12498.



### SAA APPOINTMENTS COMMITTEE SEEKS NOMINATIONS FOR SAA COMMITTEES, INTERNSHIPS

Are you a member of the Society of American Archivists and interested in becoming more involved in the Society? Council recently approved an initiative by Vice-President Nicholas Burckel to create an Appointments Committee to solicit nominees and applicants for vacancies on existing committees, for interns to those committees, and for representatives to other groups.

If you are not familiar with all the possibilities, a list of the committees, working groups, and representative positions to be appointed for V-P Burckel for 1996-97 follows. If you are not familiar with the work of those committees, a list describing the function of each is available from Kathleen Roe at the address below.

If you are interested in serving on a specific committee or group, or know someone you'd like to nominate, please provide the committee with the following information in the process:

Name  
Address  
Telephone/fax  
Email  
Current position  
SAA membership status  
Committee(s) in which interested  
Provide information about the nominee that you think is relevant regarding background, interest, and capacity to serve on the body  
Previous service in SAA  
(Name of person submitting nomination if not the same)

The committee members are: Virginia Cain (Emory University); Richard Cameron (NHPRC); Lydia Lucas (Minnesota Historical Society); Mary Jo Pugh (National Park Service); and Kathleen Roe (New York State Archives and Records Administration), chair. Please contact any of these individuals if you wish to discuss this process. We encourage all members to take advantage of this opportunity to be proactive.

Please submit information to: Kathleen Roe, New York State Archives and Records Administration, Room 9B38 Cultural Education Center, Albany, NY 12230; voice 518 474 4372; fax 518 473 4941; email: [kroe@mail.nysed.gov](mailto:kroe@mail.nysed.gov).

### Committees, Task Forces, Internships, and Appointed Positions

Committee on Archival Information Exchange (chair, 2 members)  
American Archivist Editorial Board (2 members)  
Editorial/Publications Board (chair, 4 members)  
Committee on Education & Professional Development (chair, 4 members)  
Education Office Advisory Board (chair, 3 members)  
Committee on Ethics & Professional Conduct (chair, 5 members)  
Committee on Goals & Priorities (chair, 2 members)  
Annual Meeting Host Committee (all)  
Committee on Institutional Evaluation & Development (chair, 2 members)  
Committee on International Archival Affairs (chair, 3 members)  
Committee on Legal & Legislative Affairs (chair, 1 member)  
Membership Committee (chair, 3 members)  
Program Committee (all)  
Committee on Selection of Fellows (consists of Fellows & Past Presidents)  
Committee on Public Information (chair, 1 member)  
Standards Board (2 members)  
Committee on the Status of Women (chair, 2 members)

### Representatives

AHA/OAH/SAA Committee of Historians & Archivists (chair, 1 member)  
Joint ALA/SAA Committee on Archives & Library Relationships (2 members)  
Joint ARMA/SAA Committee on Archives & Records Management (chair, 2 members)  
Advisory Committee, US Dept of State, Historical Diplomatic Documentation (1 rep)  
ALA Committee on Cataloging: Description & Access (1 liaison)  
American Institute for Conservation of Historic & Artistic Works (1 rep)  
Association for Information & Image Management (1 rep)  
International Council & Exchanges Board (IREX)/Committee on Archival, Library, & Information Sciences (1 rep)  
International Council on Archives/Section on Professional Archival Associations (1 rep)  
National Center for Afro-American History & Culture Planning Committee (1 rep)  
National Coordinating Committee for the Promotion of History (1 rep)  
National Historical Publications & Records Commission (1 rep)  
National Information Standards Organization (1 rep)  
National Institute for the Conservation of Cultural Property (1 rep)  
Network Advisory Committee (1 rep)  
USMARC Advisory Group-ALA (MARBI) (1 liaison)

# BYLAWS OF THE MUSEUM ARCHIVES SECTION

## Bylaws, Museum Archives Section, Society of American Archivists. As revised, September 8, 1995

### Article 1. Name.

The name of this section shall be the Museum Archives Section of the Society of the American Archivists (SAA), hereinafter referred to as the Section.

### Article 2. Objectives.

The Section will provide a forum for dialogue on any issue or event relating to museum archives; promote the interests of museum archivists with SAA through annual meetings, publications, and a newsletter; and informally disseminate knowledge to those concerned with museum institutional records, personal papers, and special collections.

### Article 3. Membership.

Membership is open to any SAA member who elects to join the Section.

### Article 4. Officers.

- A. The Section shall be guided by a Chair, Chair-elect, Recording Secretary, and an Editor.
- B. Terms of Office.
  - 1. Only members of the Section may serve as officers.
  - 2. The Chair-elect shall serve a term of one year, and then shall succeed the Chair. All other officers shall serve a term of two years.
  - 3. Except for the Chair and the Chair-elect, all other officers may succeed themselves.
  - 4. The Chair, Chair-elect, and Recording Secretary, shall assume office at the close of the annual Section meeting in which they are elected, and, except for the Chair-elect, shall serve until their successors have taken office.
  - 5. The Editor shall be appointed by the Chair.
- C. Nomination.
  - 1. Nominations for Chair-elect shall occur one year after the Chair has been in office.
  - 2. Nominations for the Recording Secretary will be held at the annual meeting of the Section after the Recording Secretary has been in office for two years.
  - 3. Nominations may be made by any Section member, including officers.
  - 4. The nominee must give her/his consent to be eligible for election to office, either in writing, which is to be read at the meeting, or orally.
- D. Vacancies in Office.
  - 1. Chair.

In the case of vacancy in the office of the Chair, the Chair-elect, when in office, shall assume the duties of the Chair. The Chair-elect completes the vacancy and then takes on the regular two year term. When no Chair-elect is in office, the Recording Secretary shall assume the office and duties of the Chair, and shall appoint someone to carry out the duties of the Recording Secretary until a Chair is elected. Election of a new Chair shall, in that case, occur at the next annual meeting of the Section.
  - 2. Chair-elect.

In the case of vacancy in the office of the Chair-elect, the office will remain vacant. Election of a Chair shall occur at the next annual meeting of the Section. The election of a new Chair-elect will not occur until the annual meeting following one year in office by the Chair.

## BYLAWS OF THE MUSEUM ARCHIVES SECTION *continued*

3. Recording Secretary.  
In the case of vacancy in the office of the Recording Secretary, the Chair shall appoint a member of the Section to take over the duties until the next Section meeting, at which time election of a Recording Secretary will occur.
4. Editor.  
In the case of vacancy in the office of the Editor, the Assistant Editor will assume duties of the office until the Chair appoints a new Editor. In the absence of an Assistant Editor, the Chair will appoint an Acting Editor, who will carry out the duties of the office until a new Editor is appointed.

### E. Duties of the Officers.

1. Chair.  
The Chair shall preside over Section meetings and shall direct the Section's activities. The Chair will appoint a Membership Coordinator, Committee Chairs and Liaisons; is responsible for all communications and submissions to SAA Council and the SAA Executive Office, either directly, or through delegation, after conferring with Section officers and Section members, as needed, for appropriate action.
2. Chair-elect.  
The Chair-elect shall have no specific duties, but rather will be assigned tasks by the Chair.
3. Recording Secretary.  
The Recording Secretary shall record the proceedings of the annual meeting, and perform such other duties as may be assigned by the Chair. Minutes of the meeting will be provided to the Chair, and a copy shall be published in the Section newsletter in the first issue following the meeting.
4. Editor.  
The Editor is responsible for preparing, reviewing, and publishing the Section newsletter twice a year. At the Chair's discretion, the newsletter will be reviewed by others before publication. In consultation with the Chair, additional issues may be published. The Editor shall appoint an Assistant Editor, and regional editors as needed. The Editor selects the mode for production of the newsletter, with SAA being one option.

## Article 5. Business.

- A. Meeting Times.  
The Section shall meet at least once a year at the time of the annual meeting of the Society of American Archivists. The time of and agenda for this meeting shall be announced in the newsletter immediately preceding the meeting.
- B. Other Meetings.  
Additional Section meetings may be scheduled during the annual meeting of the Society of American Archivists. Such meetings shall be announced in the newsletter preceding the annual meeting or before the end of the annual Section meeting.
- C. Voting.  
All decisions of the Section shall be determined by a majority of members voting at any meeting. All officers except the Chair may vote. The Chair votes only to break a tie. Where there is no majority vote, particularly in the case where more than two members are up for election for a given office, selection shall be made through a second ballot between the two members who received the most votes on the first ballot.

## Article 6. Committees.

The Chair may appoint or dissolve committees as needed. Each committee shall have a written charge and a specified period of service. Committees shall report on their activities at annual Section meetings.

## **BYLAWS OF THE MUSEUM ARCHIVES SECTION continued**

### **Article 7. Parliamentary Authority.**

Robert's Rules of Order, latest edition, shall govern the proceedings of the Section, except as otherwise provided for in these bylaws, or in the constitution, bylaws, or special rules of the Society of American Archivists.

### **Article 8. Amendments to the Bylaws.**

#### **A. Notice and form.**

1. An amendment to these bylaws may be proposed by any Section member.
2. Amendments must be submitted in writing to the Section Chair, with a copy to the Editor.
3. The proposed amendments shall be published in the next two newsletters. If the annual meeting is held before publication in the second newsletter, discussion at the annual Section meeting shall take the place of publication in the second newsletter.

#### **B. Adoption of amendments.**

1. After the appropriate notice has been given, amendments shall be voted on at the annual Section meeting.

### **Article 9. Dissolution.**

This Section, noting failing interest or lack of accomplishment of its objectives, may vote to dissolve.