
MUSEUM

ARCHIVIST

Newsletter of the Museum Archives Section
Society of American Archivists

September 1996

Volume 10 Number 2

From the Chair. . .

The annual business meeting of the Museum Archives Section will be held on Saturday, August 31, 1996 from 10:30 am - 12:30 pm at the Sheraton Hotel and Marina in San Diego. The annual meeting is an exciting event for museum archivists, because it is the only time during the year when 50 or 60 professionals who organize museum records are able to meet and discuss the issues, concerns, and challenges we share.

Agenda items this year include introductions, section officers reports, general announcements, the election of a Recording Secretary, and the appointment of a new Outreach Chair. Then we will work together as a group to generate session proposal ideas for the 1997 SAA convention in Chicago. The remainder of the meeting will be devoted to discussion sessions in our three sub-committees: publications, outreach, and education. I look forward to seeing you in San Diego.

During the annual meeting, there are also several sessions that may be of particular interest to museum archivists, as they were sponsored or co-sponsored by the Section. Our Publications Chair, John Smith of The Andy Warhol Museum, will speak at Session #7, on Thursday, August 29 on the topic of Nontraditional Archives' Problems and Solutions. Session #73SF on Saturday, August 31 will feature our Education Chair, Fred Calabretta, describing the Mystic Seaport Museum's Stonington Fishing Oral History Project. More sessions of interest are listed in the Program Committee Chair's report on page 3.

On a personal note, this is my last article as Chair of the Museum Archives Section. My two-year term will conclude in San Diego, and Deborah Wythe of the Brooklyn Museum will assume the position of Chair at that time. For years, Deb has been one of the most hard-working and enthusiastic officers of the Section, serving for six years as Editor of this newsletter. I am delighted that Deb will be succeeding me and look forward to working with her in this new role.

There were several responses to my invitation in the February newsletter for brief articles from our readers describing their archival repositories. We are including these articles in this issue, and I once again encourage you to send us a brief narrative about your work situation. Please send them to Paula Stewart, Newsletter Editor, at the Amon Carter Museum, 3501 Camp Bowie Blvd., Fort Worth, TX 76107.

Throughout my tenure as Chair, one of my goals has been to increase outreach between the Section and individuals who do not work full-time as professional museum archivists but who do have concern and responsibility for museum records. From the survey we conducted last year, it appears many of our readers fit into that category. In order to further this goal, this year I agreed to teach a workshop at the annual convention of the Special Libraries Association on the topic of organizing archives. More than 40 librarians from a wide variety of institutions attended the June workshop, and we spent hours discussing the difficulties of organizing archival records in a part-time capacity. It was a fascinating experience for me, learning about the challenges non-archivists face in trying to organize records without training and experience in archival techniques and procedures.

Also this summer, the journal of the Art Libraries Society of North America, *Art Documentation*, will publish a speech I gave at a recent ARLIS convention on the topic of documenting exhibition records. I hope that through outreach efforts such as these, which are being made by many Section officers and members, we will continue to strengthen the lines of communication between museum archivists and other individuals and organizations concerned with documenting the history of museums.

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: December 15, 1996.

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SECTION BUSINESS

From the Editor's Desk

Welcome to mid-summer 1996. It has been a very busy
time for me (the Amon Carter Museum is closed to the
public during a renovation project, so I'm using the time to
catch up with projects that have been on the back burner),
and I've heard similar stories from many of you. With such
busy schedules, we owe a great deal of thanks to those
individuals submitting articles.

Fred Calabretta's report from the Program Committee Chair
follows this article. John Thackray, Archivist at The Natural
History Museum, was the first person to submit a brief,
informal description of his work situation which appears on
page 5. Jill Vetter's report on the Walker Art Center
Archives is on page 6. Clarece Martin describes her
experiences as a part-time archivist in an article on page 6.
An article on The Andy Warhol Museum by John Smith
begins on page 7. Deborah Wythe's article on page 9
describes the database used in the Culin Archival
Collection at The Brooklyn Museum.

I was pleased with the number of lengthy articles but want
to emphasize that articles can be of any length. In order to
truly represent our readers, we **need** your articles,
regardless of length. I hope you will take time right now
(don't put it off—the deadline rolls around much too
quickly) to jot down a brief report and mail it to me.

I still am looking for someone to be assistant editor. The
position requires someone who is willing to call and solicit
articles and to proof read copy. It is a great way to become
involved in the Section. If you are interested, talk with me
in San Diego or give me a call. My telephone number is
in the Section Officers column on the left of this page.

Best wishes for a safe summer and I look forward to seeing
you in San Diego!

Paula Stewart
Amon Carter Museum

**REMEMBER! MUSEUM ARCHIVES
SECTION MEETING
SATURDAY, AUGUST 31, 1996
10:30 am - 12:30 pm
SHERATON HOTEL & MARINA
SAN DIEGO**

From the Program Committee Chair

I hope to see many of you in San Diego during SAA's annual meeting. Please bring ideas for session proposals to the Section meeting. Your input is important. If you will not be attending the meeting but have ideas for sessions, please feel free to forward them to me. In addition to the Section meeting, the following sessions may be of particular interest to Section members:

- 2 Race? Ethnicity? Diversity?
Presenters include John Fleckner of the National Museum of American History

- 4 Giving Customers What They Want
Presenters include staff members of the Japanese American National Museum and the Henry Ford Museum

- 7 Starting from Scratch
Presenters include staff members the U.S. Holocaust Memorial Museum and the Andy Warhol Museum

- 8 Pulling in Your Horns
Presenters include staff members of the Minnesota Historical Society and the State Historical Society of Wisconsin

- 22 Shop Talk: The Nuts and Bolts of Reformatting Photographs
A subject of interest to most museums

- 26 Access to Images
Also relevant for museums

- 37 The Records of American Business Project
Presenters include staff members of the Minnesota Historical Society and the Hagley Museum

- 64 Invention and Innovation
Much emphasis on the work of the National Museum of American History in documenting invention and innovation

- 73SF Gone Fishin' for Traditions: Stonington Fishing Oral History Project
Case study of a museum oral history project

Fred Calabretta
Mystic Seaport Museum

Archives of American Art Receives Grants

The Archives of American Art (AAA) has received grants from the Henry Luce Foundations, Inc., The Abington Foundation, and the Smithsonian's Latino Pool funds. The Luce Foundation awarded AAA a grant of \$240,000 over three years to underwrite the processing of the papers of Rockwell Kent (1882-1971) and the records of Downtown Gallery and the American Federation of Arts for the purpose of making the resources easily accessible to researchers around the world. The funding will enable the Archives to preserve, arrange, catalog, cross reference, microfilm, and publish detailed finding aids for the collection which are among the Archives largest holdings, comprising more than 370 linear feet of records, an estimated 375,000 documents.

The Abington Foundation's grant of \$10,000 supports a project to arrange, inventory, and microfilm the papers of sculptor William McVey (1905-1995). The papers, which include scrapbooks, photographs, and an excellent records of his exhibitions and commissions, provide a comprehensive picture of McVey's rich and varied career.

The Archives will use the Smithsonian's Latino Pool grant of \$31,456 to maintain and nurture contacts in the Los Angeles and San Antonio region regarding potential gifts and loans to the Archives and to begin an intensive Latino art documentation project in South Florida.

New Microfilm Available from Archives of American Art

The Archives of American Art has announced the completion of processing projects and the availability of new microfilm. The new microfilm includes the papers of photographer Imogen Cunningham (reels 5034-5041); the papers of painter, printmaker, photographer, and illustrator Ben Shahn (reels 5006-5027); a collection of scattered papers and scrapbooks compiled by the daughter of Houghton Cranford Smith (reels 5029-5030); the papers of painter Walter Elmer Schofield (reel 5043); the papers of painter, etcher, lithographer, and illustrator Dorothy Lake Gregory Moffett (reel 5044); and a collection of Keith Warner's papers (reel 4995).

NHPRC Recommends 63 Grants Totalling \$3,144,129

The National Historical Publications and Records Commission (NHPRC) met on February 27, 1996 and recommended \$1,463,968 for 29 continuing documentary editions project; \$128,878 for 14 publication subvention grants; \$581,086 for five state board regrant projects; and \$948,581 for 14 records access projects. Also recommended was \$21,616 for one project to improve documentary editing, the 25th annual Institute for the Editing of Historical Documents. The grant recommendations were made in response to more than \$5,750,000 in requests.

The 14 records access projects included a \$54,392 grant to the Toledo Museum of Art, Toledo, Ohio, to develop an archives and records management program for the museum's institutional records.

NHPRC Seeks Host Institution for Fellowship in Archival Administration

For the 1997-98 year, the NHPRC is offering one fellowship in archival administration. The Commission is now accepting applications from archival repositories interested in serving as host institution for the selected Fellow. Not-for-profit organizations and institutions, state and local agencies, and federally-acknowledged or state-recognized Native American tribes or groups are eligible to apply. The position will focus on active, hands-on experience in administration and management. The application receipt deadline is October 1, 1996.

The Commission views the fellowship program, now in its eleventh year, as an opportunity for professional archivists with two to five years' work experience to gain new or additional experience in administrative procedures and problems. Archives interested in applying to serve as the host institution should be willing to expose the Fellow to a wide variety of archival administration experiences, as well as formal management or supervisory training during the nine to twelve months that the Fellow will be working with the host's archival staff. In addition, the project director should be a mentor to the Fellow, and as such, should plan for quality time to be spent with the selected individual. The host institution for the 1996-97 year is the South Carolina Department of Archives and History, Columbia, South Carolina.

The Fellow's stipend is \$35,000, with a benefit payment of \$7,000. Also, the host institution is given \$1,500 to

interview prospective applicants and to use for the selected Fellow's professional travel during the fellowship year.

The host institution will be chosen by December 1, 1996. At that time application forms for prospective individual Fellows will be made available. Individual applications are due March 1, 1997. The Fellow will be selected by the host institution from the pool of eligible applicants. The fellowship will begin in the late summer or early fall of 1997.

The Commission strongly encourages any interested archives to contact the Commission staff to discuss its application. Commission staff will work with prospective applicants to assure that their proposals include the range of administrative opportunities desired by the Commission. Guidelines and application forms may be obtained from the NHPRC, National Archives Building (Archives I), Room 607, Washington, DC 20408. Host applications must be received no later than October 1, 1996. For further information, contact Laurie A. Baty at 202-501-5601 or by e-mail at laurie.baty@arch1.nara.gov.

PUBLICATIONS

NHPRC Announces Records Projects Products

The NHPRC recently announced of the availability of products from records projects. Items of particular interest to section members include:

◆ Holland, Douglas, Martha Riley, and Mary Stiffler, comp. *Guide to the Ewan Papers*. St. Louis, MO: Missouri Botanical Garden Library, 1995. A photocopy of this guide is available by contacting Martha Riley, Missouri Botanical Garden, P.O. Box 299, St. Louis, MO 63166-0299 or call 314-577-5156. Ms. Riley may also be contacted by fax at 314-577-9590 or by e-mail at riley@mobot.org. A printed edition of the guide will be published later this year by the garden and will be sold for approximately \$8.

◆ Old Sturbridge Village Research Library, *Josiah Goddard Stone Diaries, Shrewsbury, Massachusetts* (October 1994), *Moore Family Papers: Berlin, Connecticut and Montague, Massachusetts, 1718-1871* (November 1994), *Research, Collections, and Library, Research Department: Archaeology Records* (April 1995), *McKinstry Store Collection, Southbridge, Massachusetts* (November 1994), *Coventry Manufacturing Company Records, Coventry, Rhode Island* (May 1995), *Fosdick Harrison Papers, Roxbury, Bridgewater, and Bethlehem, Connecticut* (April 1995), *Research, Collection, and Library Department: Curatorial Department Records* (April 1995), *Old Sturbridge Village Interpretation Department Records* (June 1995),

NHRPC publications continued

Richmond Family Store Papers, Ashford, CT (May 1995), and *Smith/Mellen Family Papers, Connecticut, Massachusetts, Northwest Territory* (November 1994).

Information about these finding aids may be requested from Research, Collections, and Library, Old Sturbridge Village, 1 Old Sturbridge Village Road, Sturbridge, MA 01566 or call 508-347-3362.

♦ *Stone, Ellen C. Guide to the Ships Plans Collection at Mystic Seaport Museum.* Mystic, CT: Mystic Seaport Museum, Inc., 1995. Copies of this guide are available from Ellen Stone Ships Plans Collection Manager, Mystic Seaport Museum, Mystic, CT 06355-0990 or call 860-572-5360.

♦ *Style Manual for Archival Finding Aids.* Pittsburgh, PA: Library and Archives Division, Historical Society of Western Pennsylvania, January 1994. Copies are available for \$5, which includes shipping and handling. For more information, contact Corey Seeman, Head of Reference and Processing, Historical Society of Western Pennsylvania, Library and Archives Division, 4338 Bigelow Blvd., Pittsburgh, PA 15213 or call 412-681-5533.

Information concerning products from NHRPC-funded projects is also available in the Commission's newsletter, *Annotation*, which is published three times a year. If you would like to be placed on the mailing list to receive *Annotation*, contact the Commission at NHRPC, National Archives Building (Archives I), Room 607, Washington, DC 20408 or call 202-501-5610.

New Edition of *British Archives* Published

The third edition of *British Archives, A Guide to Archive Resources in the United Kingdom* by Janet Foster and Julia Sheppard has been published. Each of the more than 1200 entries in the publication provides detailed information on the nature and extent of a collection, as well as information on the organization holding it. *British Archives* is available for \$160 plus shipping and handling and tax where appropriate from Stockton Press, 345 Park Avenue South, New York, NY 10010; 1-800-221-2123; NY 212-689-9200; fax 212-689-9711.

Report from The Natural History Museum, London

My job title is "Museum Archivist," and I am responsible for acquiring, listing, conserving, and making available the archives of The Natural History Museum and of the Zoological Museum at Tring. These consist of correspondence, files, collectors' notebooks, laboratory records, plans, artwork, photographs, newscuttings, etc., etc., dating from the early 19th century to the early 1970s. The collection currently occupies about 400 metres of shelving. I have a small budget for archival supplies, binding, and conservation, which I can use to fund an assistant for two or three months in the year. In addition, I am responsible for records management across the Museum.

I work within the Department of Library Services and report to the Head of Department. The Library holds a large collection of acquired drawings and manuscripts, as well as some collections that seem to me to belong in the archives, so it is important to work closely with the library staff. I am not put under any pressure to conform to library practice, and on the whole we manage to get along pretty well together.

The Museum has a staff of 700 and a 250-year history. I act as a source of information on Museum history and lore and regularly give talks to new staff, departmental seminars, and so on. In spite of this, many staff remain uncertain of what exactly I do and are unable to distinguish between the library and the archives.

Both staff and outside researchers use the collection. I have about 150 visitors each year and deal with about 500 archival enquiries. The greatest problem is the poor environmental conditions in the archive store. I am unable to get the air conditioning project even up to the top of the Library's priority list, let alone that of the Museum as a whole. Still, I keep fighting.

Visiting archivists are always welcome.

John Thackray
The Natural History Museum, London

Walker Art Center Archives Update

Thanks to a grant from the Lila Wallace Reader's Digest Fund, the Walker Art Center launched the Archives in 1994. The grant enabled the Walker to hire two full-time archivists for a period of two years. Now, with the two years almost over, the Walker Art Center has taken over the operation of the Archives. This tremendous commitment was approved by the Board of Directors in June 1996.

The Archives now is a permanent part of the Walker Art Center and, together with the Library, functions to provide staff and researchers with valuable information on the contemporary arts. The Library/Archives staff of four includes a librarian, an archivist, an assistant librarian, and a slide librarian. The Archives consists of 1500 linear feet of records spanning from 1879 to the present. Materials include exhibition and permanent collection records of the Art Center and its founder, T. B. Walker; an extensive photograph collection, including 400 glass plate negatives; and a valuable audiovisual collection including hundreds of interviews with prominent contemporary artists on audio, video, and film.

The Walker, a world-renowned contemporary art museum, is greatly invested in making the Archives a vital part of its programming. The ultimate goal is to bring together the collections of the Library and the Archives and create an interactive information center on contemporary art.

The Archives is open to researchers 9:00 - 5:00, Monday through Friday, by appointment only. To make an appointment or for more information, contact Jill Vetter, Archivist, at 612-375-7551.

Jill Vetter
Walker Art Center

An Archivist's Experiences

[Editor's Note: I was thumbing through the Section's membership directory, looking for people who might volunteer to write articles, when I came across Clarece's name. I thought the Roswell Fire Museum sounded like an interesting place to work, so I called Clarece. Although she no longer works at the Fire Museum, she generously volunteered to write an article on her experiences.]

Many people ask me how I got into this profession. More and more people seem to be fascinated with archives and archivists. My answer is always the same: "It was Destiny."

My first profession was that of newspaper reporter on a Texas daily after receiving a journalism degree from The University of Texas. After that came marriage, family, moves from Texas to Ohio, California, Maryland, Florida, and Georgia, and extensive world travel to 52 foreign countries. A trip around the world took us to the Orient, India, the Holy Land, Egypt, Turkey, and Greece. Europe, Scandinavian countries, and the British Isles were on other trips.

Later, I received a masters degree in history from California State University and continued my first love, writing. Georgia regional history became my focus. I have been the author of and contributing author to over ten books and countless newspaper and magazine articles, slide lectures, and talks, mostly about Georgia history. I became absolutely engrossed with archival research and the procedures of preservation which made all research possible. This, too, became my focus. It was a happy and successful blend of two compatible professions.

I have been fortunate in having been able to do research in various places and settings in archives and special collections throughout the world, such as the Library of Congress and the National Archives; Harvard University archives and libraries; the Theodore Roosevelt homes and libraries in New York; the University of California Archives at Berkeley; Huntington Library and Archives, San Marino, California; and presidential libraries. On a trip to Hawaii I met with the curator/archivist at the Lihue Museum on Kauai Island, and we discussed our similar problems with intense sunlight, heat, and humidity.

I visited and talked with archivists at 12 archives in Australia and New Zealand on another trip (with introductory letter from Ann Pederson, Archivist at the University of New South Wales and editor of *Keeping Archives*, who for many years was archivist at the Georgia Department of Archives and History in Atlanta). It always is interesting and soul-warming to see archivists all over the world facing the same problems and using the same methods and procedures as we.

About my training and experience. I attended the Institute on Archives Administration offered by Emory University and the Georgia Department of Archives and History and was already employed as Archivist for the City of Roswell, getting its archives started. It became the first city-owned archives in Georgia. At the same time I also was archivist for an estate left by a family who had built a large antebellum home in Roswell, and everything they had ever owned since the early 1700s was in this house and attic. After I processed the collection (well over 100 boxes), I urged them to donate the collection to the Georgia Department of Archives and History, which they did. At that time, I was employed to establish a Fire Museum in Roswell, to honor the volunteer fire department in its fiftieth year. It was the first city-owned fire museum in

Archivist's experiences continued

Georgia. I also was working with an architect on designing an archives facility in the new City Hall Complex in Roswell. In the meantime, I was taking every archives workshop, lecture, and advice I could find. I needed all the help I could get. My jobs always seem to precede my knowledge.

I also was volunteering at the Emory University Special Collections Archives and the Atlanta Historical Society (now the Atlanta History Center) Archives for more experience and knowledge. The curator of the Arthur J. Moore Museum at the Epworth-by-The-Sea Methodist Conference Center on Saint Simons Island, Georgia, offered me a part-time job processing the Bishop Moore Collection. For a number of years, my husband and I would go down to the coast several times a year for a week and I would work on the collection.

As that job was nearing completion, I took a part-time archives job with the Sea Island Company, on an adjoining island, as archivist of The Cloister Hotel, one of the most elegant and exclusive hotels in the world, with the same kind of arrangement as at the Museum. That was over seven years ago, and I still go to the island several times a year for a week of intensive work to care for their archival materials. The hotel is steeped in history and has hosted almost everyone of importance in this and other countries. In the evenings during the time we are there, I give slide lectures on the history and the famous guests to the current hotel guests. I am now working with the company architect in planning a small museum and archives on Saint Simons Island, to be completed this fall.

Three years ago, I became archivist at The Westminster Schools in Atlanta, an excellent, large private school. As its first full-time archivist (granted time off for the Sea Island job), I have supervised the project of doubling the size of the archives facility and adding compact shelving, which has more than doubled the storage capacity. I have an assistant and will soon have a consultant for automation.

I also write articles on history for national and local publications and work as an archive consultant and as a research archivist for companies and organizations with special projects.

I believe there is an untapped field for "part-time" archivists. There are many companies, organizations, or individuals that need an archivist's knowledge and expertise to handle a problem or situation that has arisen, but they do not need or cannot afford a full-time archivist. Sometimes the job develops later into a full-time position.

It is an opportunity which warrants serious consideration by the archivist. The possibilities are unlimited.

Clarece Martin, C.A.
The Westminster Schools

Saving Time: The Archives of the Andy Warhol Museum

[Editor's note: This essay was originally published in the exhibition catalog, *Andy Warhol: Mirror of His Time, 1956-1986* (Tokyo, Japan: The Museum of Contemporary Art, 1996).]

Films and audiotapes elevate mundane actions or conversations to the level of art—a similar status is conferred on material in the Time Capsules.

The Archives of The Andy Warhol Museum are the most extensive and most significant documentation of any American artist's life and times. Accumulated and collected by Warhol throughout his life, the material included in the Andy Warhol Museum Archives ranges from photographs and memorabilia collected during his childhood in Pittsburgh, Pennsylvania, to the books he had beside his bed at New York Hospital when he died in February 1987 at the age of 59. The collection, which is available to researchers at the Museum's Archive Study Center, allows for new and powerful insights into Warhol's art and the important social and cultural changes that occurred during the artist's lifetime.

Throughout his life, Warhol was an avid and knowledgeable collector of fine art, furniture, jewelry and decorative objects. Buying expeditions to antique shops, auction houses, flea markets and junk shops were a daily ritual for many years. In his own words, Warhol was "always looking for that five-dollar object that's really worth millions." Over time, his 27-room Manhattan townhouse was filled to overflowing with the fruits of his obsessions. Exquisite Art Deco furniture and American folk art vied for space with Navajo Indian blankets and Empire sofas. After his death, Sotheby's auction house was given the daunting task of inventorying the contents of the townhouse and selling them at what has become a series of legendary auctions in the Spring of 1988. Fueled by the power of Warhol's celebrity, buyers at the sale, which Time Magazine characterized as "the most extensive estate sale in history, and the glitziest," paid record-setting prices for a piece of the artist's legacy. The public frenzy generated by these sales was further confirmation that Andy Warhol had entered the pantheon of Pop culture icons. Following the Sotheby's auction, as archivists and curators began to make their way through the remaining contents of his home and his studio on East 33rd Street, it became clear that his collecting extended far beyond art and antiques, cookie jars

REPORTS

Warhol continued

and costume jewelry. A staggering accumulation of boxes, shopping bags, trunks and filing cabinets was evidence that collecting had permeated every aspect of Warhol's life. It is these materials that form the core of the Warhol Museum's archives.

The archival collection currently consists of over 8,000 cubic feet of material, including forty-two scrapbooks of press clippings related to Warhol's work and his private and public life; art supplies and materials used by Warhol; posters publicizing his exhibitions and films; over 3,000 audio tapes featuring interviews and conversations between Warhol and his friends and associates; thousands of documentary photographs; an entire run of *Interview* magazine, which Warhol founded in 1969; his extensive library of books and periodicals; and many personal items such as clothing and over thirty of the silver-white wigs that became one of Warhol's defining features.

At the heart of this vast collection are the "Time Capsule" boxes. Their contents, like Warhol's artwork, are both illuminating and enigmatic. Originally, these boxes were used to simplify a move from Warhol's studio at 33 Union Square West to a new location at 860 Broadway. Once moved, Warhol began to use these boxes to store the bewildering quantity of material that routinely passed through his life. He ironically referred to these boxes as Time Capsules. Normally, time capsules are used by institutions to commemorate events of special significance. By placing a few carefully selected objects into a container, sealing it, and specifying a date when it should be opened, a time capsule is meant to capture a sense of the current Zeitgeist for future generations. For Warhol, however, the Time Capsules functioned not only in the traditional way, but also as a *memento hominem*, a register of his everyday life. In documenting the most insignificant details of his existence, Warhol created a complete, though often cryptic, diary of his life and the world in which he moved.

Photographs, newspapers and magazines, fan letters, business and personal correspondence, source images for art work, books, exhibition catalogues, and telephone messages, along with objects and countless examples of ephemera, such as announcements for poetry readings and dinner invitations, were placed on an almost daily basis into a box kept conveniently next to his desk. Time Capsule #3, for example, contains a seventeenth century German book on wrestling. Letters received by Warhol while he was hospitalized following a 1968 assassination attempt are found in Time Capsule #4. Other unusual items include a mummified foot, silverware acquired during a flight on Air France, a large banner created for a Rolling

Stones tour, and a pair of white leather cowboy boots. By the time he died, Warhol had created over 600 Time Capsules.

For scholars of Warhol and postwar American popular culture, the Time Capsules offer a treasure trove of new and important information. Through invoices, bank statements, and other financial information, researchers are beginning to unravel the complexities of Warhol's business practices. Scripts, cast lists, and reels of previously undocumented motion picture film have provided historians studying Warhol's film work with a wealth of new information. Rare exhibition catalogs and announcements, press releases, correspondence, and installation photographs have allowed art historians to more fully study the critical and public reception of Warhol's art and to sort out the difficult questions of exhibition history and provenance. For the visitor to the Warhol Museum, archival material is fully integrated with the art collections to provide a broad social and historical context for interpreting Warhol's work.

While Warhol's Time Capsules function as a rich archival resource for scholars, they also occupy a significant place in his total artistic production. Warhol labored continuously to document everything he could. Like his films and audio tape recordings, the Time Capsules are a further attempt to capture time and human experience in an indiscriminate way. As the films and audiotapes elevate the most mundane action or conversation to the level of art, similar status is conferred to the material in the Time Capsules.

The Time Capsules are also linked to works by other artists. Both Marcel Duchamp and Joseph Cornell, artists whom Warhol knew and admired, created box-like objects that, like the Time Capsules, can be read as a form of autobiography. The Time Capsules also share a kinship with the German *Wunderkammer*. Popular in the eighteenth and nineteenth centuries, these cabinets of curiosity were created by collectors to exhibit their treasures. They often contained a highly eclectic assortment of objects - architectural fragments, travel souvenirs, scientific instruments, engravings, and oddities of nature. Though rarely of great value, they often revealed a great deal about the tastes and interests of their owners.

As the staff of The Andy Warhol Museum proceeds with the challenge of inventorying and cataloging the Time Capsules, and scholars continue to study their contents, our understanding of Andy Warhol and his place in our culture will continue to evolve.

John Smith
The Andy Warhol Museum
Reprinted from *Carnegie Magazine*, January/February 1996.

Database For Culin Archival Collection Developed

In 1993, The Brooklyn Museum Libraries/Archives received a grant from the National Endowment for the Humanities, Division of Preservation and Access, to arrange, describe, and preserve the Culin Archival Collection, the personal papers and institutional records of the Museum's first Curator of Ethnology, Stewart Culin (1858-1929). With the finding aid completed and the records neatly arranged and properly stored, the time has come to review the lengthy process and draw some conclusions about how best to deal with a large and disordered collection in a limited period of time. There were many lessons to be learned, but the area that I'd like to address here is our use of the computer—specifically the Culin database.

Most people are now completely comfortable with word processing and, indeed, the translation from typewritten to computer-generated finding aid can be very simple. Some archives are even using software (ZyIndex, for example) to search their finding aids. While this provides easy access, it misses the real point of automating archival description—that the information itself becomes multi-purpose. Only a database can provide such flexibility: it can be a tool for description at many levels, for managing the collection during the grant project and beyond, and for generating parts of the published finding aid.

The strength of a database is the ability to categorize information and then manipulate it. While typing series, subseries, and folder titles into a word processed document would be easy, you are generally limited to the format you originally chose. With the database, we were able to print out folder lists to check for consistency and to make sure box contents were correct, create collection outlines at any level from the most detailed to the most general, and format and print this information in a variety of ways. When the finding aid was produced at the end of the project, none of this information had to be rekeyed, it was simply transferred from the database to the finding aid document.

Since the Museum uses the national bibliographic database RLIN (Research Libraries Information Network) to create and distribute our MARC/AMC records, our in-house database doesn't have to address that issue. The Archives database uses RBase for DOS, but many of the similar off-the-shelf relational database programs could serve the same purpose. The system is completely 'home-grown'—it took work to create, but it does exactly what we need it to do, it can be revised or retooled as needed, and it cost no more than the software and staff time.

Various databases used "tables" for accessioning, inventories, folder-level description, storeroom management, and reference tracking; some tables are interrelated, taking advantage of the software's linking capabilities. The Culin database developed out of these previous experiences, but grew to encompass a number of other tasks and needs that came up during the three-year project.

First, a word or two about some of the challenges of the Culin Archival Collection. Any original order had long ago been lost while the collection alternately languished in storage and partially surfaced in various curatorial departments between Culin's death in 1929 and the establishment of an archives program in 1985. Still, some groups were identifiable, in particular a large (28 document boxes) collection of general correspondence covering the last eleven years of Culin's life—arranged in chronological order. Correspondence was not limited to this series, but also appeared in other, topically oriented groups of material. Culin's expedition reports (30 volumes) were exceptionally valuable, with texts stretching to hundreds of pages and images and ephemera tipped in throughout, but had no access points other than itineraries. Photographs were found throughout the collection, both within textual contexts and separated from any related (or identifying) material.

Second, a word about the challenges of the project. In addition to the normal arrangement and description activities, project staff was responsible for microfilming parts of the collection, producing copy negatives and prints of photographs, and working with conservators to treat and stabilize various items. Some materials were deemed too valuable to travel outside of the Museum, so some photography was done in house, while other materials travelled to Preservation Resources in Bethlehem, Pennsylvania, for microfilming and photo reproduction.

Finally, a word about the challenges of the times. Since Culin had a deep interest in Native American cultures and travelled to the Southwest, California, and the Northwest Coast, much of the documentation in the collection is valuable for NAGPRA (the Native American Graves Protection and Repatriation Act, a federally mandated program to provide information on Native American objects in museum collections to tribal groups) activities. The Museum's NAGPRA staff, based in the Registrar's Office, required access to any and all information about the acquisition of Native American objects—the more detailed, the better.

The core of automated descriptive access to the Culin Archival Collection is a folder-level table that includes fields for folder title, a free text folder description (variable length), start and end dates, and an ID code that links to a table with series and subseries titles. As Project Archivist

Culin database continued

Kate Culkin processed files, she made note of significant correspondents, topics, and ephemera, and entered these descriptions into the database. Because of the extremely miscellaneous nature of many of the files (particularly in the chronological General Correspondence subseries), these folder descriptions are critical for researcher access.

The content was formatted in a highly consistent way—a characteristic that allowed us to later rework and reuse the data. For example:

General corresp [1.4.003]. [1919/06 to 1919/08]

Corresp with M.D.C. Crawford re art & textile school; D. Aaron re copy of Museum object, lace; F. Levy re Art Alliance of America; H.H. Joseph re book publication; T. Sarg re puppet photographs; re objects offered for purchase; J.H. Morgan re donations; A. Blanck & Co. re laces for St. Louis Exposition; A. Beller & Co. re loans. Clippings re textiles; clothing design. Exhibition flyers: Art Alliance of America.

Each correspondent and/or topic appears in its own phrase, separated by semicolons, with multiple topics separated by commas. Different types of materials appear at the end of the entry, each in its own sentence. The obvious use of this level of description is to search on names or words and make printouts for researchers, who then select which files to request. As the project progressed, however, it became clear that it would be useful to be able to list correspondents' names without having to search for each one. Using RBase's programming language, the names were pulled out of the folder descriptions, put into reverse order, and dropped into a new table along with a link to the folder. In addition to providing enhanced access, this process allowed us to proof names more effectively—variant spellings were identified, checked and corrected. It also helped us identify important individuals to highlight in the finding aid, since we could calculate how many times each name appeared. While the process of creating the program and cleaning up the entries took some time, the programming expertise required was fairly minor and it was a much quicker process than reentering the data.

Because the photographs found in Culin's expedition reports are so numerous and important, a decision was made several years ago to create a photo inventory. In a database, of course. To be thorough, we decided to include all of the ephemeral materials that Culin included in his reports—art work, pamphlets, bills, clippings, and postcards. Data entry was done by a Museum volunteer over a period of many months. The database table includes volume and page information, caption, date,

photographer/maker, a code for type of material, and a check box indicating if we have a copy negative. Thus, we can generate lists of all materials in a volume, all photographs and negatives, or all works by a particular maker (to name a few), as well as searching the database for a particular keyword, photographer, or type of material. This part of the database proved to be invaluable in managing the copy photography portion of the project, where we needed accurate counts of images and lists of box and volume locations. We also printed label information on negative enclosures and on backing sheets for the reference photograph binders, eliminating the need to hand label hundreds of enclosures and photographs.

Since the expedition report image inventory was so useful, a parallel table was created for the loose photos that were scattered throughout the collection. While a late entry into our database family, design and data entry went quickly, since we could base our efforts on previous experience. The flexibility of an in-house database allowed us to manage a vexing problem of old box numbers and new locations, so that the images would still stay intellectually linked to their original context.

Both the expedition report inventory and loose photos inventory served double duty for a preservation survey in which project staff worked with a Photograph Conservator to identify images in need of immediate attention. Survey forms were designed, data was fed into the forms, the survey was undertaken, and items were flagged for treatment.

Most of these efforts used fairly familiar skills: archivists are comfortable creating collective description at whatever level is needed—even item level, when we have to—and in managing the many projects that land on our work tables every day. Translating these skills into a database requires some creative thought, but the process falls into place fairly simply.

Indexing is another question. NAGPRA staff members needed information on the tribal groups and Native American objects that were mentioned in Culin's expedition reports. While the itineraries—Culin's only access point—were sometimes helpful, they couldn't provide detailed access to the hundreds of pages of text. Volunteers could do data entry, but first a database table had to be designed. After much discussion with NAGPRA staff and Deirdre Lawrence, Principal Librarian and member of the NAGPRA Committee, a format was created.

Volunteers carried out the data entry, working directly from the expedition reports. They indexed every name and significant term found in the text; attached codes indicate whether the index term was a personal or corporate name, an object that was purchased or merely described, or a site. Each index term also has a qualifier field that contains ethnic group or occupation, with a code that reflects that

REPORTS

Culin database continued

division. Much agony went into trying to define the information that went into a third field, for location. Did we want to note where Culin was at the time or where the object or person came from? As the project progressed, though, the information in that field seemed not to be of critical importance, and it may eventually be eliminated.

Some sample entries from the 1911 expedition:

fan, feather [p=object purchased], Winnebago [e=ethnic group], Pawhuska, OK, p.15
Wynashi [n=personal name], Osage [e], Pawhuska, OK, p.23
Boag, N.G. [n], photographer [o=occupation], Pawhuska, OK, p.23

The entries allow us to search on names, keywords, and tribal groups; the codes, more importantly, let us group the entries. For example, we can create a list of all purchased objects that are related to Zuni or a list of Osage individuals that Culin mentioned. The expedition reports are probably the most concentrated resources in the Culin Archival Collection and, while this level of access is rarely possible in an archives, it is very helpful to the NAGPRA staff. The index has also proved very helpful to other archives users, directing them to sections of the reports that may be related to their research topics.

In conclusion, I'd like to reiterate that a database and automated description are not an end in themselves, but are tools to improving access and management of collections. The system described here is not complicated and did not take a great deal of expertise to set up. With careful thinking and planning, a mind open to all the various possibilities, a willingness to learn and experiment, and an institution that gives you time and support, you can develop a system that will reward the effort you put into typing information into your computer by making that data available for many different purposes.

If you would like to read about the Culin Archival Collection, thirteen collection and series level records are available on RLIN: run a search on Culin and library identifier (LI) NYBA. The Culin database may be searched at the Museum; at some time in the future we hope to have it available through a library on-line public access catalog, and from there perhaps on the Internet. The printed *Guide to the Culin Archival Collection* contains all of the standard finding aid components plus printouts from the folder description table (for anyone who wants to browse 689 entries) and the names table, which lists names and their number of occurrences in the database.

For further information about the project or to request a copy of the finding aid, please contact the author at The Brooklyn Museum Libraries/Archives, 200 Eastern Parkway, Brooklyn, NY 11238-6052.

Deborah Wythe
The Brooklyn Museum

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