

VOLUME 17 ISSUE 2

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Submission deadlines for the upcoming February and June 2005 issues are January 15 and May 15. Please send all submissions to the newsletter co-editors: Polly Darnell (Polly Darnell (PDarnell@shelburnemuseum.org) and Molly Wheeler (wheeler@albersfoundation.org).

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LETTER FROM THE CHAIR

Welcome to the Fall 2004 issue of *Museum Archivist*. First let me introduce myself; I am Kristine Kaske and am pleased to be serving as the new Museum Section Chair. I have worked for the Archives Division of the National Air and Space Museum, Smithsonian Institution, since 1993. I am a Photo Archivist and spend my time working with the museum's archival image collections and databases as well as assisting designers, curators and the public access our photography.

First off I would like to take this opportunity to thank Deb Wythe for all the wonderful work she did in editing *Museum Archives: An Introduction*. This is an amazing publication from which all Museum Archivists, young and old, new to the field and experienced, can gain knowledge and insight. I would also like to thank all those that wrote chapters. They are Susan K. Anderson, Marisa Bourgoïn, Fred Calabrette, Bernadette Callery, Maygene Daniels, Polly Darnell, Sarah R. Demb, Fynette Eaton, Catherine Herbert, Susan Klier Koustsky, Laura Peimer, Ann Marie Przybyla, Anthony Reed, and Paula Stewart. If you are interested in purchasing a copy of *Museum Archives: An Introduction*, please go to <http://www.archivists.org/catalog/pubDetail.asp?objectID=949>.

Volume 17, Number 2 starts a new phase for the *Museum Archivist*. This issue is our first to be conceived for the Internet. The change from a print publication to electronic was mandated by SAA Council and provides a great opportunity for the Museum Section. We will now be able to reach more archivists, museum professional and anyone else interested in the field. The readership will not only be our members, as it was with the print issues, but anyone that looks for information about museum archives on the web. We will be able to have images and links in our articles that will make them more dynamic and interesting to the readers. Polly Darnell and Molly Wheeler as our new Newsletter Editors have taken on the challenge of putting together an electronic newsletter. Thanks for taking on this job.

Now that we have an electronic newsletter – where are we going to put it? On a website! Paula Larich and Daniel Alonzo have developed and will maintain a website for the Museum Section. Paula and Daniel, thanks so much for volunteering for the immense task. The URL is <http://www.archivists.org/saagroups/museum>.

It has not been almost 2 months since we gathered in Boston for the 2004 SAA Annual Meeting. It was great to see so many of you there. There were over 60 Museum Archivist in attendance at our meeting. The minutes for our meeting in this issue of the *Museum Archivist* at <http://www.archivists.org/saagroups/museum/minutes172.htm>

The 2004 Museum Section Working Group held at the Isabella Stewart Gardner Museum on Wednesday August 4 was attended by many of you. Working Group meetings are a good place to learn from either other. This year the Working Group discussed the computer software used by museum archives for description, access and control of your records and how they meet or did not meet our needs. Microsoft Access and File Maker Pro were two of the systems used by many in the group. The difficulties surrounding fund allocation was also discussed. If you only have so much money – do you hire staff to process, buy supplies or hire a consultant to design a database. All of our institutions are unique and no two are going to make the same choice for the same reason. The 2005 Working Group will be held on Wednesday August 17, 2004. The topic will be donor relations and accession policies in museums and museum archives. The exact time and location for the 2005 Working Group have yet to be determined. It will be held during the afternoon of the 17th and hopefully it will be somewhere near the conference hotel, the Hilton New Orleans Riverside.

I hope that you enjoy the new electronic Museum Archivist and our website. Thanks again to Polly Darnell and Molly Wheeler for taking on the job as newsletter editors and Paula Larich and Daniel Alonzo for creating our website. This publication would not be possible without all your hard work.

ANNUAL MEETING MINUTES

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MUSEUM ARCHIVES SECTION
Society of American Archivists Annual Conference
Thursday, August 5, 2004, 10:30am-12:00pm
Park Plaza Hotel
Boston, Massachusetts

Officers: Kristine Kaske, Chair; Laura Peimer, Recording Secretary

Introductions

Kristine Kaske brought the meeting to order. She thanked Anthony Reed, out-going chair, and Deborah Wythe for her work as editor on the Museum Archives Manual.

Museum Archives Manual

Deborah Wythe, editor of the Museum Archives Manual, 2nd ed., made a brief presentation, acknowledging the authors and contributors to the publication. She announced that she was going to be signing books on Friday at the SAA bookstore.

Museum Archives Directory

Kristine announced that she and a committee are working on the museum archives directory database, which will be available online. Kristine will be sending out a survey to institutions to obtain the following information for the online directory:

- Museum name
- Name of archives
- Title (contact)
- Location
- Phone/e-mail/URL
- Type of collections
- Free text section

Volunteers will be needed for data entry once the information is collected. Announcements will be sent to regional archives groups.

General Announcements

Kathleen Williams reported on the NHPRC. She announced that the commission is celebrating its fortieth year and a new NHPRC website dedicated to publicizing grants will be launched (grants.gov). On the site, the grants will be searchable by subject and individuals will be able to apply online. Guidelines, which are now in the process of being revised, will also be online.

The NHPRC is starting an internship program in the areas of research, communications, and grants administration. This year, the government allocated full funding to the Commission (\$10 million); however, for 2005, the funding may be cut to \$3 million. Kathleen encouraged members to contact their senators to express their support for more funding.

The NHPRC also sends out applications to peer reviewers. She encouraged anyone who is interested in reviewing grants to talk with her.

As SAA representative for the ALA/SAA/AAM joint committee, Sue Koutsky reported on a meeting of the committee. She explained that the committee is devoted to increasing communication between these three professional organizations. The committee is organizing a session proposal about the Cataloging Cultural Objects guide, an initiative by Visual Resources Association to standardize cataloging data for visual objects. This standardization of description will promote better sharing of data.

Project details regarding the Cataloging of Cultural Objects standards manual is up online at vraweb.org/CCOweb/index.html. The Museum Archives Section members voted that they will help sponsor this session at ALA.

Anthony Reed announced that he is interested in organizing a National Park Service Roundtable at SAA. This Roundtable would include international, state, and government institutions, both civic and cultural. It would also be open to those interested in park service.

Susan Von Salis of the Museum Computer Network announced the fall meeting.

Maygene Daniels announced a new position at the National Gallery of Art.

Session Proposals

Out-going SAA Council representative Megan Sniffin-Marinoff reported that Peter Gottlieb will be the new council liaison. She stated that this past year there were 127 proposals for 54 slots and many people were disappointed that their proposals were rejected. In order to increase the chance for a proposal to be accepted, she encouraged applicants to get endorsements from more than one section.

Kristine than asked for an initial offering of session ideas, which will be sent out on the listserv for more review:

Deborah Wythe and Bernadette Callery suggested a session regarding the many research uses of travel documents of museum curators, collectors, and donors. Travel diaries, notes, etc. are resources that document how individuals travel, what they collect and how this reflects upon how museums function. This session could get another endorsement from the manuscript repositories or visual materials sections.

Maygene Daniels and Paula Stewart suggested a session on the archivist in the role of fundraiser. Panelists could include an archivist and a professional fundraiser talking about their experiences raising money. This session could be endorsed by the colleges and university archives section.

Maureen Boyle from the Massachusetts Horticultural Society suggested a session on good collections that don't get promoted by the larger institution and how to publicize "hidden gems." This session could possibly be endorsed by the performing arts roundtable.

There was also a suggestion for a working group meeting next year on how accessioning policies between museums and museum archives differ.

Election of Officers

Polly Darnell and Molly Wheeler volunteered to be co-editors of the newsletter and section members approved. The newsletter editors will be responsible for publishing the newsletter in electronic format and will also help out with the up and coming museum archives section website. Deborah Wythe stated that the newsletter editor needs to be proactive in obtaining articles. Various members volunteered to contribute articles.

Maygene Daniels nominated Stacey Flatt as vice chair and section members approved. Deborah Wythe stated that she believes a vice chair does not need to be elected until next year and will review the section by-laws to confirm.

WEBSITE AND LISTSERV DESCRIPTION

The new website for the Museum Archives Section can be found at <http://www.archivists.org/saagroups/museum>. In addition to Museum Archives Listserv (SAAMUS-L)

The Museum Archives Listserv, SAAMUS-L, is hosted by the Smithsonian Institution.

To join the SAA Museum Archives listserv send email to LISTSERV@SI-LISTSERV.SI.EDU with the following commands in the body of the email:

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subscribe SAAMUS-L firstname lastname // eoj
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To post to the list, send email to SAAMUS-L@SI-LISTSERV.SI.EDU.

If you have any questions about the Museum Archives Listserv, please contact Kristine Kaske at kaskek@nasm.si.edu.

NEWS ITEMS

THE NATIONAL MUSEUM OF THE AMERICAN INDIAN ARCHIVES

The Museum of the American Indian (MAI) was founded by George Gustav Heye in New York in 1916 and opened to the public in 1922. It is unclear exactly when an archive was established, but it wasn't until much later and the first mention of an "archivist" on the staff was in the 1976 Annual Report.

In 1989 under an Act of Congress (National Museum of the American Indian Act) the museum was transferred to the Smithsonian Institution and became the National Museum of the American Indian (NMAI). In 1990, archivists from several Smithsonian museum archives went to New York to survey the collections in the NMAI museum archives and also in the Huntington Free Library. The papers which were in the Huntington Free Library are now at Cornell University. Today, there is a manuscript, photo, and media archive. A very rough estimate of the manuscript archive is approximately 900 cu ft and it consists primarily of organizational holdings, but there are also a few donated collections. The material in the manuscript archive is still for the most part unprocessed, but the new archivist, Kristine McGee, is making rapid headway. The photo archive has roughly 90,000 images dating from ca. 1860 to ca. 1930. The collection includes black and white historic scenes and portraits, and also field photographs of the museum's ethnographic and archaeological expeditions in North America, Mexico, South and Central America. The media archive has generally video and audio collected or produced by museum staff. However, it does have a few donated historic gems such as the Harriman Expedition of 1899 graphophone wax cylinders. The new media archivist is presently inventorying the material.

The archives has been closed to the public so that staff could concentrate on preparations for the opening of the new museum on the Mall but reopened October 1. The archives is located in the Cultural Resources Center, 4220 Silver Hill Road, Suitland, Maryland 20746-2863. Contact person is Kristine McGee at (301) 238-6624 x6340; or email: nmaiarchives@si.edu.

LIKE A COWBOY: IMAGERY IN POLITICS, PROSE, AND REALITY

For the political season, the National Cowboy & Western Heritage Museum's Dickinson Research Center announces a new real world and virtual exhibit: Like a Cowboy: Imagery in Politics, Prose, and Reality. This exhibit sets images of authentic cowboys (hired men who tend cattle and perform many of their duties on horseback) alongside text exploring the many ways cowboys have been used and described in metaphor and reality, especially in a political context. The virtual version of the exhibit is available at : http://www.nationalcowboymuseum.org/Research/r_cowb.html.

TRACKING HISTORY THROUGH THE SOUTH

KENNESAW, GA – This time, the Southern Museum of Civil War and Locomotive History will make history, aside from displaying it.

The Southern Museum, in association with the Smithsonian Institution, will host a rare archive exhibit, featuring photos and documents from the Southern Railway Historical Association Collection (SRHA) during the month of October in honor of Georgia Archives Week. "The SRHA's agreement with the Museum to display these archives yields considerable historic significance," said Southern Museum Senior Archivist Sallie Loy.

The exhibit The Southern Railway: Tracks Through History, will give museum visitors incredible insight into the popular railway through photographs and vintage postcards that highlight important elements of the railway. A detailed map will show the complete Southern Railway system displayed alongside timetables, information about the 727th Railway Operating Battalion, and a sample of "Ties" magazine, a publication of the Southern Railway.

"These archives present a fascinating reorganization of nearly 150 lines that were combined to form the Southern The Southern Museum of Civil War and Locomotive History houses three impressive permanent collections and is currently featuring a hands-on exhibition, Railroading in the Southeast. The Museum is 20 miles north of Atlanta, off I-75 at exit 273, Wade Green Road. For more information, call (770) 427-2117 x 107.

PHILADELPHIA MUSEUM OF ART RECEIVES DONATION OF THE HENRY P. MCILHENNY PAPERS

The Philadelphia Museum of Art is pleased to announce the recent donation of the Henry P. McIlhenny Papers to the Museum Archives. The McIlhenny heirs formally deeded the papers, long on deposit at the Museum, in February 2004. Henry Plumer McIlhenny (1911-1986) was a world-renowned collector and philanthropist who devoted over fifty years of service to the Philadelphia Museum of Art as Curator, Trustee, and Chairman of the Board. McIlhenny had extensive connections with the world of art and high society, which his papers vividly illustrate; they were an invaluable resource during preparation of the Henry P. McIlhenny Collection exhibition and catalogue (PMA, 1987).

Included in the 80 linear feet of material are extensive correspondence files with dealers, museum colleagues, collectors, and other associates. Also included are research files, financial records, photographs, and valuable provenance information for his celebrated art collection, which was bequeathed to the Museum in 1986. Official Museum business is intermingled with social matters in McIlhenny's personal letters, showing how business and pleasure were combined in his gracious approach towards living.

McIlhenny came from a family with impressive civic leadership and devotion to the arts. His father John D. McIlhenny served as President of the PMA (1920-1925) and also donated significant artwork to the Museum. McIlhenny's sister, Bernice (Bonnie) McIlhenny Wintersteen also served as President (1964-1968) and was a Trustee and major donor for several years. A subgroup of the papers concerns the McIlhenny family and provides a valuable context for Henry's influential life.

For more information concerning this new collection, please feel free to contact Susan Anderson, Museum archivist, at (215) 684-7659 or <skanderson@philamuseum.org>.

VIRGINIA MUSEUM OF FINE ARTS ARCHIVES

The Virginia Museum of Fine Arts (VMFA) formally established the VMFA Archives in February of this year as part of our long-term plan to transform the Archives from an institutional-only resource to a state-of-the-art facility that will be open to researchers all over the world. VMFA is in the midst of a massive expansion campaign, the plans for which include an entirely new Library, Rare Books Room, and Archives.

The Archives is currently home to 850 cubic feet of largely unprocessed institutional records, including records from over 25 departments within the museum and spanning almost 70 years, from the museum's opening in 1936 to the present. The Archives has also begun to actively collect the papers of Virginia artists, and recently received a large gift from an internationally renowned Virginia photographer, Willie Anne Wright. The VMFA Archives welcomes the consideration of donations of historical materials relating to its own history or to the history of the arts or artists in Virginia.

JOSEF AND ANNI ALBERS: DESIGNS FOR LIVING

Exhibition: Cooper-Hewitt National Design Museum
2 E 91st Street, New York City
<http://ndm.si.edu>
October 1, 2004 - February 27, 2005

Josef and Anni Albers: Designs for Living will present to the public, for the first time, some extremely surprising and unknown aspects of the art of both Josef and Anni Albers. From the time that they first met in 1922, Josef and Anni were obsessed with designs for everyday living. They were meticulous in the arrangement of furniture in their Bauhaus Master's House, designed by Walter Gropius, in which they lived as neighbors of the Klees and the Kandinskys. They designed innovative objects for their daily living and for the domestic use of others. And they made groundbreaking furniture and textiles, some of which were one-of-a-kind, with other pieces intended for industrial production. This exhibition will reveal, as it has never before been known, the full extent of their mutual aesthetic commitment as well as their radical innovations and their perpetual creativity.

Besides works drawn from the collection of The Josef and Anni Albers Foundation, the exhibition will feature seldom seen works from major museum collections in the USA and Europe, including the Museum of Modern Art, New York; Harvard University Art Museums; the Bauhaus Archive in Berlin; and the Bauhaus Dessau.

NEW WEBSITE DESCRIPTIONS

The Pocumtuck Valley Memorial Association/Memorial Hall Museum Announces Its *Raid on Deerfield: The Many Stories of 1704* Website www.1704.deerfield.history.museum

Funded by both NEH and IMLS, this website both commemorates *and* reinterprets the 1704 raid on Deerfield from the perspectives of the five different groups who were present at the event: Kanienkehaka (Mohawk), Wöbanakiak (Abenaki), Wendats (Huron), the French, and the English. For three centuries, this assault in contested lands has been interpreted from the dominant European viewpoint: as an unprovoked, brutal attack on an innocent village of English settlers. However, the same event can be seen from another perspective: as a justified military action taken by Native Americans and the French against a highly-fortified English settlement in lands belonging to the natives. Our challenge was to tell this story in a fair and unbiased way to a general audience through the use of e-learning.

The website brings together over 20 historical scenes; over 20 narratives of people's lives; 165 biographies; over 100 artifacts and historic documents from PVMA and more than 30 institutions in the U.S., Canada, France, England, and Italy; 13 interactive maps; over 300 glossary definitions; over 200 bibliography and Webography citations; voices and songs; over a dozen essays; more than 100 illustrations/paintings, many commissioned expressly for this project; and an interactive timeline covering 120 years of Deerfield, North American, and world history.

A pyramidal content structure permits storytelling in small, understandable, compelling segments, supported by fuller context—thereby capturing the learner's attention and providing a rich context to satisfy the casual observer, as well as the motivated student. Learners can dig deep and focus on a particular topic, or remain on the surface for a broader view. Special features provide for learner control: interactive maps allow learners to zoom in and out, and pan left, right, up and down; interactive artifacts permit learners to turn the artifact around, seeing more of its detail; a "magic lens" feature allows learners to move a virtual lens over a historic manuscript to reveal a transcription; and a zoom feature permits closer viewing of artifact detail.

For more information, contact Lynne Spichiger, Ed.D., Director of Online Exhibits, Pocumtuck Valley Memorial Association, 10 Memorial St., Deerfield, MA, 01342. lsnichiger@deerfield.history.museum, 413-774-7155.

The Pocumtuck Valley Memorial Association/Memorial Hall Museum Announces Its *American Centuries: Views From New England* Website
<http://www.americancenturies.mass.edu>

Unique in many design features that facilitate successful use by educators and students, this website includes a large library of primary resources, curricula, and interactive student activities—most of them presented in age-appropriate, user-friendly formats. The website is divided into seven sections.

The Digital Collection includes approximately 1,800 objects and transcribed document pages from Memorial Hall Museum and Library. An image of each of these items appears on an Item Page accompanied by interpretive text available on age-appropriate levels. With the click of the "Add to My Collection" button available on each Item Page, a user can compile a virtual collection drawn from the museum's Digital Collection, print it out, and place it on any of several themed chronologies to create a customized Chronology.

An interactive exhibit focuses on three past "Turns of the Centuries"—1700, 1800 and 1900, each a major benchmark in American history: the Colonial period; the Federal period; and the Progressive and Colonial Revival period. In the exhibit, five themes are explored across these time periods: Native Americans, African Americans, Newcomers (settlers, and immigrants), the Land, and Family Life. Interactive slide-shows and roll-over activities enliven each exhibit item.

In the Classroom includes an array of classroom lessons on the elementary, middle, and secondary levels, developed with primary resources and written and tested by classroom teachers under the direction of curriculum specialists. The site includes a menu of Interactive Activities that explore the past while encouraging development of skills using primary resources. Activities include "Dress Up," "Now Read This," and "Scavenger Hunt."

The image of a collected item or items from the Digital Collection can be placed on a Customized Chronology that gives it historical context. There are several Chronologies from which the user may select including ones based on New England History, US History, World History and Art among others. The site also includes a mini-encyclopedia of personalities, events and places that are useful to know when exploring the history of New England.

The website was developed in part with funding from Five College Multimedia Access Project, Institute of Museum and Library Services, Massachusetts Cultural Council, Massachusetts Department of Education, Massachusetts Foundation for the Humanities, University of Massachusetts at Amherst, US Department of Education, and Verizon. For more information, contact Lynne Spichiger, Ed.D., Director of Online Exhibits, Pocumtuck Valley Memorial Association, 10 Memorial St., Deerfield, MA, 01342. lsnichiger@deerfield.history.museum, 413-774-7155.

ARTICLES

Archival Collections of the Dickinson Research Center

National Cowboy & Western Heritage Museum Oklahoma City, Oklahoma

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The Dickinson Research Center at the National Cowboy & Western Heritage Museum is relatively young, dating from 1997, but its collections include material that has been donated since the founding of the museum in 1955. The mission of the research center is to support the research, educational, curatorial, and exhibition activities of the museum. We assist curators and other internal researchers, as well as the interested public, through personal visit, telephone, and e-mail. The research center primarily collects in five topical areas: entertainment (Western popular culture), Western art, Western history with an emphasis on ranching, Native American art and culture, and rodeo.

Archival collections include nearly 400 cubic feet of personal papers and non-institutional records collections, over 300 cubic feet of institutional records, and more than 162,000 still images. In addition to archival holdings, the research center collection includes more than 24,000 books, 3,000 moving image items, and 1,700 sound recordings. Research center holdings are listed in an OPAC accessed through the museum's website and the Research Libraries Group Union Catalog.

Collections in the entertainment area include the papers of Academy Award-winning character actor Walter Brennan, two collections related to the western television series Gunsmoke, and the John Zeransky Western Film Ephemera Collection with over 4,000 arcade cards, lobby cards, prints, and advertising cards related to silent and western movie actors and actresses. Materials related to Western art include the papers of Joe De Yong, a friend and associate of artist Charles M. Russell, the papers of artist and illustrator Tom Lovell, and the studio papers of James Earle Fraser, the creator of The End of the Trail sculpture, one of the museum's signature pieces.

Western history collections include the records of the Blucher Custom Boot Company, the Ron Bledsoe Trade Catalog and Ephemera Collection of saddle and tack catalogs dating back to the 19th century, and the Robert E. Cunningham Oklahoma History Collection, which features more than 6,500 original and copy images documenting early Oklahoma history. One of the most important items in the collection is the Jack Bailey journal. This is the earliest known day-by-day account by a participant in a cattle drive from Texas to Kansas during the period just after the Civil War. It includes Bailey's record of his journey back to Texas through eastern Kansas, far southwestern Missouri, northwest Arkansas, eastern Indian Territory, and across the Red River to his home in Parker County, Texas. The University of Oklahoma Press will publish an annotated version of the journal in 2005.

Native American collections include the Arthur & Shifra Silberman Native American Art Collection, which uniquely documents 20th century Native American art and artists through manuscripts, photographs, research files, interview sound recordings, and other materials. Additionally, the research center owns several important photographic collections showing reservation era American Indians taken by photographers William E. Irwin, George A. Addison, and others.

Rodeo collections are among the most important held by the research center. Rodeo photographic collections include almost 135,000 images across four major collections dating from the 1910s through the 1980s. No other repository in the world holds more rodeo images. Photographers represented in the collections include Ralph R. Doubleday and DeVere Helfrich, two of the premier rodeo photographers of the 20th century. Also included are several other collections documenting aspects of professional rodeo including the Mrs. Grant E. Ashby Rodeo Collection, which includes correspondence with early rodeo cowgirl Vera McGinnis, and the Collection of Rodeo Programs and Ephemera, which includes more than 1,000 souvenir programs, daily programs, brochures, prize lists, rules, and other ephemera from a wide variety of rodeos throughout the United States and several foreign countries dating back to 1905.

HTML versions of more than 30 archival finding aids are available on the museum website. EAD finding aids are a possibility in the future, but for now we find that keyword searching of our HTML finding aids through Google and other search engines is quite effective in bringing our collections to the attention of interested researchers. Many HTML finding aids also include value added content such as images from the collection. Additionally, several virtual exhibits with photographs from research center collections have been created for the museum website.

Research center staff is involved in two on-going oral history projects related to major collecting areas. The A. Keith Brodtkin Contemporary Western Artists Project has facilitated the recording of more than 30 audio and video oral history interviews with contemporary western artists and has led to the donation of the personal papers of several interviewed artists. The Rodeo Historical Society Oral History Project volunteers have conducted more than 50 audio and video interviews with early rodeo performers in our on-going effort to document the sport of rodeo.

The Dickinson Research Center continues to solicit and process new archival collections and is currently implementing a record survey as a first step towards creating an orderly and timely way to deal with active, inactive, and archival museum records.

Arrangement and Description of Architectural Collections –in Paper!

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Architectural practices (and those of its allied design professions, namely landscape architecture and urban design) are increasingly interdisciplinary in nature due to the complexity of building programs and ever increasing size of projects. Records are duplicated among designers, structural and mechanical engineers, building contractors and subcontractors. This translates into an overwhelming number of records. Changing practices are accompanied by changing technologies in the generation of drawings that allow firms from across the globe to work together on a project around the clock. There is the need of more sophistication in the knowledge of how digitally-based architectural drawings are generated and preserved, added to the fact that architectural archivists must still face the overwhelming volume of paper records that are produced and maintained on paper as record copies. While keeping abreast of what is going on in the technological arena, we also need to outline strategies for the arrangement and description of records that will help us deal with the sheer volume of records that lies ahead. Arrangement and description has and will continue to be at the core of archival practice, it provides physical and intellectual control of a collection and access to the records. How can architectural collections be arranged, and what needs to be described or what is the relevant information to be recorded for future access and retrieval?

Historically, the description of architectural collections has been most successfully accomplished in one of two strategies: either an "illustrated catalog" or a "descriptive inventory." Illustrated catalogs generally consist of several printed volumes with surrogate images of architectural drawings. Printed images of the drawings are accompanied by an item number, name of project, geographic location, client, date, medium, support, scale, and item dimensions. One could imagine this translated into the electronic world as an online collection of digital images to browse through the collection. However, the scanning of architectural drawings - that come in diverse mediums and often huge sizes - does not seem feasible in the near future for most architectural collections. The alternative approach for description of architectural collections has been the descriptive inventory, where the description is text-based rather than image-based. The usual information of the item and topic are included (name of project, geographic location, date), together with a descriptive narrative of the intellectual content of the item described. The greatest advantage of this format, is that access can be greatly supported when there are provisions for the compilation of diverse indices (personal or corporate names, geographic location of projects, topical, titles of publications, conferences). When done online, data is entered in pre-determined fields during processing into a database that can be supported by an export and report function, that can also be mapped for EAD mark-up.

When dealing not with individual items, but with collections that are significant in volume, guidelines on arrangement are very much needed. An excellent source for this is the publication by the International Council on Archives' Architectural Records Section: *A Guide to the Archival Care of Architectural Records, 19th and 20th Centuries*. The notion that architectural collections are not only comprised of architectural drawings, but also of photographs, slides, meeting notes, clippings, miscellaneous legal and technical documents such as contracts and building specifications, and three-dimensional models that document the professional work of an individual or firm is often a daunting task for its arrangement. Provenance and original order that ensure context and the maintenance of internal relationships among records should be respected; and a hierarchical arrangement for different levels of description should be devised. The most used being fonds, series, subseries, folders or box, and item when pertinent. In architectural collections it has often been the practice to arrange collections by genre as well -it is impractical to maintain the drawings of a building together with its slides. The arrangement in series by genre or format proves to be the more efficient in terms of storage and preservation, the original order being maintained through carefully annotated cross references between records. A series arrangement of an architectural collection could, for example, consist of: project files (with subseries for architectural drawings and written material); photographs; slides; clippings and press references; lectures and exhibitions; printed works.

To reach agreement as to description of records is more difficult given the diversity of repositories and their individual collecting missions and ultimate use of their records. The previous discussion on illustrative catalogs and descriptive inventories is further proof of the diversity of archival practices in processing architectural collections. Given the vast quantities of records -where individual description will be increasingly rare or retained only for key items within a collection, and providing surrogate images will prove to be impractical- a narrative descriptive summary is the most practical approach. The question then is how to better describe architectural records, and how to do so for 'groups' of records rather than individual items. As in other archival collections, and following *ISAD (G): General International Standard Archival Description*, a multilevel description allows the description from the general to the particular. Because collections have different levels of description, corresponding to the position of the unit of description in the hierarchical organization product of archival arrangement, it seems necessary to define what are the most common units or levels of description specifically for architectural collections. These are the fonds or collection itself, the series (with sub-series most probably in a project files series), and the folder or box level (sometimes, but rarely in comprehensive collections, containing a single item).

ISAD (G) identifies seven areas of description, all of which have been included in the Society of American Archivists' *DACS -Describing Archives: a Content Standard*. In architectural collections, some areas of description, are necessary in

all levels of description, such as the identity statement area that is used to identify uniquely the unit of description. The collection level description includes most of the elements, while the folder level "looses" certain information that has been described in its immediately pre-existing hierarchical level (provenance for example) and "acquires" more specific information as to the object itself. It is at the folder level that the Getty's *Guide to the Description of Architectural Drawings* is extremely useful when defining what and why certain information should be recorded. It addresses the difference between "intrinsic" and "extrinsic" qualities of records to be described. The intrinsic qualities are defined as those that make up the physical makeup of the item (in drawings: technique, medium, scale –used by architects to deal with different types of problems-, inscriptions); while the extrinsic qualities are the needed names (author, corporate body or client), subject, building name, and geographic location. Sample records for different levels of description from the *Hugh Stubbins Early Years Collection*, held at the Harvard Design School follow:

SERIES LEVEL DESCRIPTION:

Series A000 : Architectural and Construction Drawings
Dates: 1930-1970 (inclusive); 1938-1955 (bulk)
Size: ca. 27 linear ft.
Quantity: 35 rolls
Medium/Support: ink, pencil, xerographic reproductions / trace, paper
Genre/Format: Architectural drawings, Construction drawings

Note: Comprised of hundreds of architectural and construction drawings related mainly to single family houses and housing projects by Hugh Stubbins.
Note: Numbering starts at A101, with projects ordered chronologically. Job numbers are included in folder/roll level notes and are searchable as such.
Location of Associated Material: For presentation drawings see Series C (Presentation Drawings and Mounted Photographs Panels)

(Index entries for this record, each under corresponding field tag: 100 Stubbins, Hugh, 1912-; 110 Hugh Stubbins Associates; 654 Single family houses; 654 Housing developments; 655 Architectural drawings; 655 Construction drawings).

FOLDER / ROLL LEVEL DESCRIPTION:

Roll A129 : Architectural and Construction Drawings – Smith House
Dates: 1947-1948
Size: Aprox. 25" x 37"
Quantity: 20 items in set + 12 loose items
Medium/Support: ink, pencil / trace, paper
Genre/Format: Preliminary drawings, Construction drawings, Plumbing drawings, Heating drawings, Specifications.

Note: Job # 4707. House for Edward H. Smith in Essex, Connecticut.
Note: Roll contains Construction documents set, and several preliminary drawings.
Content Note: Construction documents set: 1. Foundation and Basement Plan -- 2. Main Floor Plan -- 3. Floor Construction -- 4. Elevations -- 5. Elevations -- 6. Framing Elevations -- 7. Roof Framing -- 8. Structure Details -- 9. Sections and Interior Elevations -- 10. & 11. Exterior Details -- 12. Fireplace Details -- 13. Kitchen and Closet Details -- 14. Closet Details -- 15. Cabinet Details -- 16. Bathroom Details -- S. Specifications -- P1. & P2. Plumbing Plans -- H1. & H2. Heating Plans.
Scale: 1/4"=1'-0"; 3/4"=1'-0"; 3"=1'-0"; 1/2 F.S.

(Index entries for this record: 110 Hugh Stubbins Associates; 100 Smith, Edward H. (client); 610 Smith House; 651 Connecticut: Essex: Smith House; 654 Single family houses; 654 Floor plans; 654 Elevations; 654 Sections; 654 Detail drawings; 655 Preliminary drawings; 655 Construction drawings; 655 Plumbing drawings; 655 Heating drawings; 655 Specifications).

ITEM LEVEL DESCRIPTION (belonging in this case to a record from a different series than the previous examples):

Item C129.01 : Presentation Drawings and Mounted Photographs Panels – Smith House
Dates: 1948
Size: 19" x 46"
Quantity: 1 item
Medium/Support: pencil / mounted paper
Genre/Format: Presentation drawings

Note: Exterior perspective drawing of Smith House (original drawing in Hugh Stubbins' hand, unsigned, inscription reads 'Smith House').
Publication Note: Published in *Hugh Stubbins Architects: The Design Experience*, John Wiley & Sons, 1976; and in Ludman, Dianne M., *Hugh Stubbins and his Associates: The First Fifty Years*, 1986.

(Index entries for this record: 100 Stubbins, Hugh, 1912-; 100 Smith, Edward H. (client); 610 Smith House; 651 Connecticut: Essex: Smith House; 654 Single family houses; 654 Exterior perspectives; 655 Presentation drawings)

As shown, the most relevant “intrinsic” qualities to record of an architectural drawing –or groups of them in drawing sets- are: dimensions with indication of the unit of measurement, medium; support (distinctions between trace, mylar, vellum, blueprints, diazotypes, and cyanotypes are important for storage and preservation purposes –an excellent source for this is *Architectural Photoreproductions: a Manual for Care and Identification*); inscription or title of drawing (plan, elevation, section) or in the case of sets of drawings (schematics, design development, construction documents, structural or mechanical drawings) and scale. For the “extrinsic” qualities -such as those shown for authority controlled information (subject –using, for example, the Getty’s *Art and Architecture Thesaurus*-, people/corporate bodies, geographic locations)- one alternative for processing is to make use of a system that provides for appropriate field tags that can then generate relevant indices for further access. In addition, the description can be made more comprehensive with the extrinsic elements that require expression in a narrative form which can be contained in notes field tags. In this manner, descriptions can be generated where, after the collection and series information, the folder level description follows and contains the intrinsic and extrinsic information needed, while the indices that follow facilitate access.

This structure allows not only for the description of drawings -and other visual material such as photographs or slides- but can also be used for other genres that are not necessarily image-based. It deals at a conceptual and practical level with the new context of changing architectural practices and reality of its overwhelming volume of paper records, and represents one of many strategies that archivists may use for the arrangement and description of architectural records. In spite of the looming certainty of the complexity of dealing with digital architectural records for the 21st century: namely raster image files (as used in scanning), vector image files (as used in 2D AutoCAD drawings), and 3D CAD digital modeling files (associated with computer aided manufacturing technologies), archivists receiving architectural records today are still dealing with the scores of architectural records that have already been produced during the 19th and 20th centuries (and continue to be produced today) on paper –and, respectively, in increasing numbers of it!