

# Museum Archivist

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## Letter From the Chair

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Fellow MAS and SAA members,

To be blunt, we are currently in the midst of a challenging period of historic proportions. On top of a charged atmosphere filled with vitriol, 2020 has witnessed the unfolding of both a global pandemic and racial tensions exacerbated by systemic racism in law enforcement. The combination of this perfect storm has sowed a climate of chaos and uncertainty. It is easy to feel demoralized and discouraged.

For your own mental health, allow yourself to feel. Allow yourself to take a breath and acknowledge that you are bearing witness to a uniquely challenging period like few in global history.

Yet, there is reason to hope. The trite phrase, “that which does not kill us only makes us stronger” has significance. We adapt, learn, grow and improve. If this all is to be viewed as an incredible challenge, rest assured, *we will overcome it*. (To use yet another timeless phrase, “this, too, shall pass.”) I am curious to see what new measures, what new policies, what new courses of action we, as professionals in the field(s) of libraries, archives, and museums (LAMs) will implement to further enhance and reinforce the primary goals of our respective professions.

One question that keeps coming to mind is how the archives field—specifically as it relates to museums—will survive and adapt in the post-COVID-19 world. People will continue to turn to publicly available research material to learn and educate others. Just as museums must work to make their collections virtually available for distant researchers, archivists must continue to explore new ways of making records and unique material of enduring research value more easily accessible.



As the incoming chair of the Museum Archives Section, I am hopeful that, over the course of next year, we will engage in discussions concerning how we can help and inspire each other to look for new (feasible) solutions and opportunities for expanding the access of our collections and fulfill the potential of our profession.

In closing, I want to remind you all that you are not alone, and that we are all in this together.

Stay safe and sane,  
Sharad J. Shah

# Wrapping Up the Year Strong, Even in Uncertain Times

## Update from Katrina O'Brien

Like most SAA sections, MAS had its first virtual section meeting this past July. Thanks to all who took part. Your voices are more important than ever. Beside highlights from our Newsletter Editor and Web Liaison, we covered election results including the re-election of Web Liaison Shannon and Secretary Tara, while welcoming in our next Chair, Sharad, along with Cate continuing into her second year as Newsletter Editor. A big thanks and appreciation to all of them and their hard work throughout the year. Whether due to heightened uncertainty of COVID-19 on museum staff or other priorities, we did not receive any new candidate submissions and so all MAS leaders offered themselves as candidates for re-election in order to keep all positions filled. It has been a pleasure serving as your Chair for the past year and I look forward to continuing my service as your Vice Chair for 20/21.



Katrina O'Brien

In January 2020, we released the MAS survey to get a better sense of our members and what the field was experiencing. If you have not yet submitted, the survey is still open at <http://bit.ly/MAS2020Survey>. During this year's section meeting, I shared some insights from the roughly 50 submissions received prior to the virtual section meeting on July 28.

Over a third of you said offering online presentations on select topics should be of highest priority for MAS, with the Museum Symposium coming in a near second.

MAS Working Group Co-Chairs Megan and Rachel are excited to bring back the symposium for 2021, and Sharad and I will take a look to see how we can offer MAS online presentations in the coming years, with further input from members.

With the surge of COVID-19 in the spring, we updated the 2020 survey in response. While a number of museums are furloughing or firing, the majority of respondents were working from home though many have shifted their priorities towards digital projects while also handling reopening in a range of environments. This is only a small bit of the realities each of you shared.

We will be sharing the complete survey findings on the MAS [webpage](#) and [community connect site](#) in the coming weeks. Our section meeting was recorded and will also be available via the MAS website and a link sent out via the listserv and our community connect page.

As always, if you have any additional comments, feedback or questions, email me at: [katrinatobrien@gmail.com](mailto:katrinatobrien@gmail.com)

Incoming Vice Chair, Katrina

# Report from the Standards and Best Practices Working Group

BY RACHEL CHATALBASH AND MEGAN SCHWENKE

S&BP Working Group Co-Chairs

As mentioned in our last newsletter report, the Museum Archives Section's Standards and Best Practices Working Group is updating the [Museum Archives Guidelines](#), first drafted in 1998 and endorsed by the SAA Council in 2003. This project builds on the previous year's work of evaluating the content and structure of the Guidelines; Working Group members reviewed and discussed them in small groups, and the Working Group co-chairs surveyed Section members to solicit their ideas as well.

Using this information, Working Group members spent the year drafting a new version of the Guidelines; they worked in pairs to come up with new content and to conduct a peer review of others' sections. We expect to be able to share these drafts with the Section over the course of this coming year for review and feedback. We will also share the draft Guidelines with allied groups outside the Section for consultation to ensure a comprehensive evaluation. The Working Group has been coordinating the entire project with the SAA Standards Committee and will continue to do so until the Guidelines are complete and submitted for approval.

While we planned to host a symposium in Chicago on museum archives and inter-departmental collaboration, unfortunately, the pandemic got in the way; we did not receive enough proposal submissions to hold the event. However, we thank everyone for continuing to express ongoing interest in our projects and the symposium, and we hope that we will get back to our usual programming next year.

We'd like to increase our Working Group member numbers and are excited to begin accepting new members in August 2020. Please consider joining us! It's a great way to meet colleagues and grow your museum archivist network, work on interesting museum-archives focused projects, and to build new skills. Our projects are conducted via email and generally average out to an hour or two of work a month. If you're interested in becoming part of the Working Group, please email the Group's co-chairs: Rachel Chatalbash ([rachel.chatalbash@yale.edu](mailto:rachel.chatalbash@yale.edu)) and Megan Schwenke ([megan\\_schwenke@harvard.edu](mailto:megan_schwenke@harvard.edu)). We will be meeting as a virtual group in August to plan our work for the year ahead.

## **About the Museum Archives Section Standards and Best Practices Working Group:**

Launched in 2011, the Working Group compiled a Standards and Best Practices Resource Guide and has completed several projects pertaining to museum archives and archivists. For more information, please view our page on the [Museum Archives Section website](#).

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2019-2020 MAS Standards and Best Practices Working Group members:

Rose Chiango, Ryan Evans, Tara Hart, Michelle Interrante, Hannah Mandel, Rebecca Morgan, Katrina O'Brien, Cate Peebles, Katherine Meyers Satriano, and Peggy Tran-Le.

## Collection Profile

### Benefits and Obstacles to Place-based Arrangement in the Papers of a 20<sup>th</sup> Century Archaeologist

Will J. Gregg, Project Archivist,  
University of Colorado Museum of Natural History Boulder, Colorado

#### Introduction

*"I can suggest that digging up the past may not be as remunerative as hunting uranium, but it is a heap more fun, and I do not regret the choice I made ..."*

With this understatement archaeologist Earl H. Morris (1889-1956) summarized his life and work in a lecture nearing the end of his career. The speech, given to the Colorado Historical Society circa 1950, commemorated a prolific career in which Morris significantly altered the field of southwest archaeology. He is now associated with well-known places such as Aztec Ruins National Monument, Canyon de Chelly National Monument, and Mesa Verde National Park.

#### Collection overview

On his death and through later accessions, a significant portion of Morris' field notes, correspondence, and photographs were given to the Museum of Natural History at the University of Colorado (CUMNH) totaling approximately 38 linear feet. One of the most important collections in the museum archives, the papers trace the growth of 20<sup>th</sup> century archaeology, document interactions between Native American tribes, archaeologists, and the federal government, provide a perspective on the look and feel of communities in the Four Corners region, and assist in identifying human remains and associated funerary objects that fall under the



Archaeologists Ann Axtell Morris and Earl H. Morris.  
Undated. EHM07.03\_047

## North American Graves Protection and Repatriation Act.

The same breadth that adds value to the collection, however, has posed challenges for potential researchers: documentation of distinct archaeological sites was often erroneously interleaved and the word 'miscellaneous' was applied to many folder labels. Collections managers and graduate students in the Museum and Field Studies program periodically undertook projects to inventory, rehouse, and generally improve access to the collection, but widespread use has been curtailed by the lack of a formal arrangement.

### Initial rearrangement

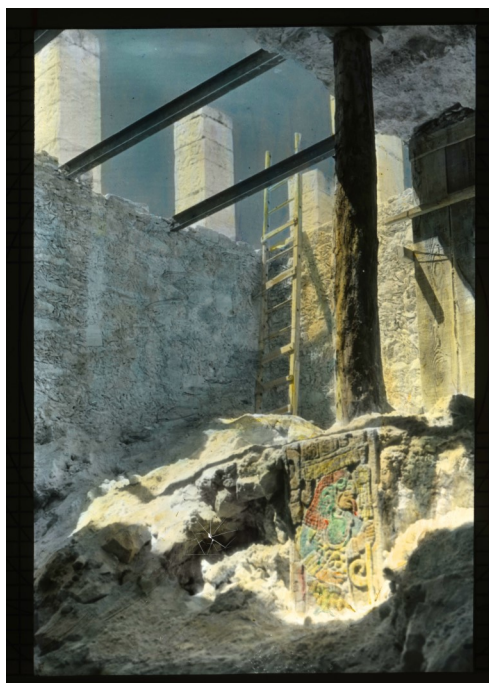
Seeing its value to archaeologists, historians, Native American communities, and the general public, museum staff sought and received a grant from the National Historic Publications and Records Commission in 2018 to process and digitize the collection over the course of a year. The funds enabled the museum to employ a full-time project archivist who would be assisted by a part-time graduate student in the Museum and Field Studies program and a volunteer. The primary goals of the project were to give the collection a more accessible arrangement, describe the collection in the museum's database, digitize a significant portion of the documents and photographs, and release this content

in multiple databases and platforms online. Work began in October of 2019 on rearranging the collection which had previously been divided into two series, Correspondence and Archaeology. While the former was in reasonably good order, the latter contained an exceptionally wide variety of materials – from journals to bibliographies to newspaper clippings – with an original order that was difficult to discern. This series was broken down into more intuitive access points with the result that the collection now has seven series: Correspondence, Fieldwork, Manuscripts, Research Files, Biographical Materials, Ephemera, and Photographs.

### Benefits of place-based arrangement

After this initial rearrangement, the Fieldwork series was selected for further processing based on its research value and to prepare its components for digitization. I explored organizational schemes that would best open these large series to a variety of research questions. Following discussions with museum curators and a review of previous research requests, the inherently place-based nature of archaeology increased the appeal of an arrangement based on geographic origin. It seemed clear that researchers would likely know the name of the site or area in which they were interested and that this arrangement would be more intuitive than, say, a chronological order. In addition, those familiar with a site but not necessarily with Morris would be more likely, when searching, to discover the collection.

Place based arrangement can be an important tool for museum archives. In the Summer 2013 edition of *Museum Archivist*, Christina Fidler of the Museum of Vertebrate Zoology at the University of California, Berkeley pointed to the importance of using geographic names to structure the finding aid for a collection of field notes. The field notes documented a museum collection of zoology specimens for which geographic origin was an important method of categorization. Similarly, the Earl H. Morris personal papers document many of the objects in the anthropology collections at CUMNH. By applying an archival arrangement



*Excavations at Temple of the Warriors, Chichen Itza. Morris supervised excavation and restoration of the structure between 1924 and 1928. EHM07.02\_009\_069*

which mirrors that of museum collections, it is possible to provide intuitive access and highlight relationships between the two.



*Mummy Cone Tower Repair 1932*

*Morris supervises a field crew to restore a tower in Canyon del Muerto on Navajo land in Arizona. 1932. EHM02.04\_013*

Taking this step backward proved to be essential. With a list of place names before us, we were able to perform the background research on each to determine where the place was, how large of an area it covered, and where there was overlap between place names. This was a time intensive process but, in the end, the most efficient means to establishing a geographic order. Now, when a discrepancy emerged between place names in two documents or photographs, we were prepared to make a decision on the spot. In the end, the Fieldwork series was carved into 15 subseries with 15 geographic origins.

### **Difficulties in applying place-based arrangement**

I soon discovered that the application of place-based arrangement to the Earl Morris collection was not always in pace with the more product, less process principles to which I aspired. Taking place names from pre-existing folder labels, I developed an initial list of subseries. Several problems became apparent, however, as I attempted to follow through with this arrangement: different names were used for the same place, many documents were misidentified, some documents (for instance, journals) pertained to multiple places, and it was not always clear whether a place name denoted a large region or specific site.

These difficulties can be explained in part by the fact that Morris was one of the first archaeologists at work in the region and did not have the benefit of pre-established terminology. Applying labels as he went along, his conception of place advanced along with his career. For example, Morris first investigated an area near Carrizo Mountain on Navajo land in northeastern Arizona in 1930 and returned in 1931 to perform thorough excavations of several sites therein. In material dating to 1930, Morris generally refers to this area by the Navajo word, Atahonez. In material dating to 1931, it is alternatively called Atahonez, Prayer Rock District, and Prayer Rock Valley. In later and some contemporary material, it is known as Red Rocks or Red Rock District. Adding to the confusion, many photographs and documents are labeled with the name of a particular site and not the wider region to which they belong. One such site was known as Owl's Head Cave in 1930 and Broken Flute Cave in 1931. To arrange this material correctly, one would need to know, first, that these two names refer to the same site; second, that they belong under the umbrella of Atahonez; and third, that Atahonez is equivalent to Red Rocks and Prayer Rock.

## Resolving difficulties

Given the abundant primary and secondary literature surrounding Morris' work, resolving these discrepancies was usually possible with a little research. The problem was not lack of information but rather time: repeating this research on a document-by-document basis in a collection covering well over 50 archaeological sites was a daunting prospect. It seemed that the more closely we looked at the collection, the less progress we made toward coming up with a definitive list of subseries. Taking another tack, I directed myself and project staff to scan the collection and record place names in a systematic fashion rather than attempting to resolve discrepancies as they appeared.

## Final limitations

Titles of subseries were chosen based on DACS 2.3 rules for selecting formal titles. Two limitations of these titles emerge. First, the place names as used in the works from which they were derived are now sometimes spelled differently or not used at all by present day archaeologists. Secondly, the titles do not provide context in the form of geographic or cultural names used by Native American tribes as recommended in the [Protocols for Native American Archival Materials](#). Within the scope of this grant-funded project, descriptive work is being done to address these limitations in other elements of the finding aid and museum database. More can and should be said about these issues.

## Conclusion

The place names now used as subseries in a portion of the Earl H. Morris personal papers provide an efficient way to navigate the collection and address a variety of research needs. Despite the fact that this arrangement was time intensive and required flexibility on the part of project staff, other museums might find it worthwhile in the long term to emphasize geography in this manner.

1919	Aztec	
4715	Polished greenish stone. Shape of truncated cone	Kiva 5, Court
4716	Worked cylinder of ore. Copper and lead (?)	
4717	Pieces of malachite. Unworked	
4718	Pieces of blue-white stone. Copper ore (?)	
4719	Pieces of turquoise. Unworked	
4720	13 Turquoise inlay sections	
4721	8 Turquoise beads. Disk shaped	
4722	5 Turquoise pendants. Pale, low grade	
4723	Oval turquoise pendant. Good quality	
4724	Oval turquoise pendant. Good quality	
4725	Frog effigy. White turquoise	
4726	Frog effigy. White turquoise	
4727	Frog effigy. White turquoise	
4728	Frog effigy. Malachite	
4729	Piece of metallic copper object. Relief on one side	
4730	Bone bead. Tubular	
4731	Turritella shell. Large. Unworked	
4732	Turritella shell. Small, disintegrated	
4733	Section of shell bracelet. Perforated at each end	
4734	11 Olivella shell beads	
4735	16 Olivella shell beads. Truncated	
4736	4 Figure 8 beads. White shell (?)	
4737	50 Disk-shaped beads. White shell	
4738	2 Disk-shaped beads. Pink shell	
4739	Shell pendant	
4740	Circular pink shell inlay section	
4741	Black disk bead	
4742	Figure 8 bead. Very large. Gypsum (?)	
4743	Concavo-convex rectangle of gilsonite	
4744	Skull of adult. Obliquely flattened	Grave 82, Kiva 5, Court
4745	Bowl. Black-on-white. Mesa Verde. Very large	Grave 83 Room 178
4746	Bowl. Black-on-white. Mesa Verde. Very large	
4747	Bowl. Black-on-white. Mesa Verde. Very large	
	Bottom worn through and mended with potsherd	
4748	Bowl. Black-on-white. Mesa Verde. Medium size	
4749	Jug. Black-on-white. Handle missing	
4750	Vase. Globular. Black-on-white. Rim and flange. Superb specimen	
4751	Black-on-white cover for No. 4750	
4752	Grooved hammer, double-bitted. Hematite. Ceremonial (?)	
4753	Grooved hammer, double-bitted. Crude, painted red	
4754	Chipped knife, wooden handle restored. Same size and shape as decayed original	
4755	Chipped knife blade. Incomplete	

*An inventory of objects collected from an excavation at Aztec Ruins National Monument. Undated. EHM02.02\_002\_003\_098*

Finally, I continue to see new ways to improve this arrangement as I gain a more nuanced understanding of the collection's geography. This experience of continual learning and adjustment lends credence to the principal that archival processing is never truly finished. And although the advent of the pandemic has severely limited our digitization efforts in recent months, I look forward to making portions of the collection available online. A finding aid and further instructions for accessing digital content will be available at [archives.colorado.edu](http://archives.colorado.edu).

In mid-March, The Museum of Flight temporarily closed its campus as part of Washington State's COVID-19 countermeasures. Like so many others in the cultural heritage field, the Museum Collections staff had to adjust to the new work-from-home paradigm and find ways to fulfill our stewardship duties without physical access to the collection. We also were keenly aware that the closure would have an even bigger impact on our colleagues in other departments, such as our front-line and education staff. Our goal then became two-fold: figure out how to remotely steward the collection and, whenever possible, provide project opportunities for our colleagues in need.

Dear Jim  
 Glad to get your letter  
 just sent wire, he was in press or put in letters to Boston or people. I would get them a week ahead of time and as we sent wire & waited for you to answer you in time for you to answer if you had letters for me - well - I will be glad to read it will help a lot - you can think it will help a lot - you can just get them in - if you have more letters sent right off -  
 Yours  
 Fred K. Burgess

Friday July 20.  
 Left Wichita at 4:35 P.M.  
 Airplane about 4:30 same  
 late. Arrived in L.A. about  
 10<sup>55</sup> P.M. Airplane held up there  
 for maintenance so didn't  
 leave there until about 1<sup>55</sup>.  
 Arrived in L.A. at 1<sup>55</sup> A.M.  
 Hotel reservations screwed  
 up because Bent's office failed  
 to wire and ask that rooms  
 be held - Had requested this  
 be done before leaving Wichita  
 We were able to get a single  
 room with double bed.

Saturday July 21  
 Met Wood and Carlson  
 who gave us additional  
 information on arrangements  
 for departure. Alexander  
 brought our orders and  
 passports down. Army will  
 pick us up at 9:30 A.M. to  
 take us to Hamilton Field.  
 Spent the day in Frisco,  
 walked around town,  
 bought a few miscellaneous

*The Document Transcription Project provided an opportunity to utilize Museum staff whose work did not readily pivot to telecommuting*



Astronaut Soyeon Yi

Norman Archibald and his sister Hazel, a travel diary kept by Boeing engineer Harold W. Zipp, and a logbook used by Army photographer Lee Embree during his service in World War II. Likewise, the Oral History Review team is working to review existing transcripts for the Museum's oral history program, correct any mis-transcribed dialogue, and write biographical notes for the interviewees. So far they have finalized transcripts for 15 oral histories, including interviews with Korean astronaut Soyeon Yi, Vietnam War veteran Calvin Kam, and SR-71 pilot Brian Shul.

As for the Collections staff, we are working diligently to keep pace with our colleagues and incorporate their transcription work into the digital collections website. (<https://digitalcollections.museumofflight.org/>). We also are exploring ways to promote our digital collections more broadly and better showcase this new and improved content. For example, we recently partnered with our Museum's Membership Team to feature content from the site in their weekly emails to members, which has dramatically increased the number of visitors and site hits. While this work-from-home period has certainly been challenging, we are proud of what our department and our entire Museum family have been able to accomplish. Please visit our digital collections website to see the results of these efforts.

## Pandemic Dispatch: Starting a New Job Remotely

Milo Carpenter, Associate Digital Archivist  
Clyfford Still Museum, Denver

Starting a new job in the middle of a pandemic is challenging. You onboard remotely, you can't experience or view the physical collection, and you meet your new colleagues through Zoom/Meet, but this has been my experience since starting my new position as the Associate Digital Archivist of the [Clyfford Still Museum](#) in April 2020. In addition to the challenges of learning a new position in the middle of a pandemic, I also relocated from Boston to Denver, a move that is difficult at the best of times.

Fortunately, thanks to a welcoming and supportive group of colleagues at the Clyfford Still Museum, an incredible online collection, an exquisite finding aid featuring the full collection of Clyfford and Patricia Still, well-documented projects from the former Clyfford Still archivists, and the tireless work of the former Associate Archivist to aid in my onboarding process, I have been lucky to get started and learn new Collection Management Systems and Digital Asset Management Systems for this museum. Additionally, working at a "Single Artist" museum we are the curators and authorities on Clyfford Still, both as an artist and as a person. Learning the life of Clyfford Still, a man who I had never heard of before applying to work at the Clyfford Still Museum, in a remote work environment adds to the challenges of onboarding.

Working from home is traditionally not in the wheelhouse of archivists, but I'm fortunate to have a vast and growing online collection of digital surrogates/objects in [Luna](#) as a tool to help me understand the collections in the archives and the growing needs of digital preservation and digitization standards for our collections. As a silver lining, the pandemic has given me the opportunity to develop archival standards and definitions, and create workflows that are often left into the backlog of an archivist's growing list of responsibilities; including documents to help develop an institutional archive. Remote work provides the opportunity to develop a more robust records retention plan, the foundations for policies for the institutional archive, and an understanding of the needs for the preservation of our digital assets. However, establishing an institutional archive as a new employee without the opportunity to work directly with the museum staff has its challenges too. Though, until recently, I could not regularly work with the physical museum archives, I feel fortunate to be employed and lucky enough to be part of one of the best art museums in the country.



## Pandemic Dispatch: Looking to the Past

Rev. J. A. Schneibel, CSC, University Archivist  
University of Portland, Portland, OR

We are a college Archives and Museum, and so in the new circumstances of a public health crisis, remote learning transitions, and pattern-disruption across the school, we were assigned the task of capturing the COVID-19 coronavirus experience at our campus. Despite the fact that current-events is outside our bailiwick. All of this four months ago, and the infection-cycle still changing and challenging plans and assumptions day by day.

We discovered that COVID-19 would reduce us to watch and wait; inactive and passive. We looked for something more to do, something more proactive, positive, and encouraging. (And of course I had no thought that we would be sharing this project as a model, because we all surely hoped that by summer as our institutions prepare for the new academic year we would be nearer the borders of this limbo-land.) We came up with the following as a series of rapid-response placeholders to provide content that might address current circumstances.

The University of Portland is a century-old, private, regional Catholic university. We went to the past to look for guidance and hope about our present. What follows is a very short description of a high-yield, profitable Museum outreach series. Because, of course, as the months go on, what were initially intended as ephemeral response to a momentary disruption have acquired gravity and salience as the changes and adjustments of our usual-lives grow into the altered patterns of a new-normal.

Simply put, what we did in the Archives and Museum was to look back in order to illustrate, *from a distance*, the central values and purpose of our continuing work as university educators. We simply reproduced the front-pages of the campus newspaper that reacted to four moments of national disruption from the last eighty years. Providing a minimum of necessary content, but withholding comment, we let the students of

### Beacon's Future Explained, Certain Limitations Imposed

In case there is any apprehension over what the future will hold for Portland students, let us state right now that The Beacon will continue to be published.

As is to be expected in times like these we find it necessary to adopt a policy but this policy will only be to do what we have always done; record the news of the Portland campus to the best of our ability. We do not feel it necessary to comment at any great length on war news or any other phases of the war. There are available to all students at least two widely circulating local daily

newspapers, if not more, and innumerable radio programs devoted to complete and speedy recording of war news.

As was suggested by Father Miltner in the convocation address of last Wednesday, economy is imperative. Therefore since we will have a limited space we feel it our duty to devote that space to items of local interest and not to clutter the pages of our paper with news that can be obtained elsewhere.

From time to time editorials may appear in our columns pertaining to

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### More About . . . BEACON

(Continued from Page 1)

the war but these will be at the discretion of the writer and not a regular feature of the paper. In addition references to the war will occur in ordinary news stories but again this will be a matter of necessity and not of policy.

As in the past the columns of The Beacon will be open to any one desiring to send a letter to the editor. If at any time a student feels called upon to express his personal opinion in print we will accept it provided he signs his full name to the letter.

the past speak to our fears and concerns of today. We digitized the old newspapers, creating Wordpress web-pages which were also adapted and posted on Facebook. The messages are striking.

We did not try for clever, going instead for the OBVIOUS. The campus newspaper, **The Beacon**, is published weekly; so, the front page for December 12, 1961—reacting to the Pearl Harbor attack. The newspaper bookends for the summer of 1945; (the last edition of the old school year in May, the first news with the World War concluded in October). The Kennedy Assassination. And the post- 9 / 11 front page in 2001.

There were two [editorials in the 1941 paper](#), the president of the school calling the community to sober sacrifice and renewed purpose. A student voice underscoring the seriousness of the moment, the helplessness of the community, the social norms of strength, resilience and civic purpose in a time of expectancy, readiness, and waiting. The policy statement published on the front page sets out to stabilize and normalize college life in the new circumstances, and though stretched and challenged, the student statements encourage confidence in community values as the forward program.

As a Catholic college, the Kennedy assassination struck harder. Here campus rushed a special edition, published on a Saturday, the day after the President's death. An expression of grief along with a testimony of prayer.

[Coverage of the Twin Towers attack](#) of 2001 returns again to the themes of prayer, strength, resilience, and civic purpose. The examples serve as testaments of character, speaking for the student-editors and journalists, and for the institution of higher learning those students represent. Our predecessors' witness and advice remind us today of the powerful inheritance of adaptability and purpose we might rely on to chart our actions and responses meeting the current challenge of the global and local pandemic.

**UNIVERSITY MOURNS PRESIDENT'S DEATH**

**THE BEACON**

Vol. LXII, No. 9 UNIVERSITY OF PORTLAND, PORTLAND, OREGON Saturday, November 23, 1963

**'Loneliest Job in the World'**

**Shooting News Shocks Campus**

**The Solemn Reminder**

Letter from the President of the University

The most eloquent and profound reaction to the tragic news of President Kennedy's assassination was the almost spontaneous surge of virtually the entire student body to the Mass for the repose of his soul just moments after the news of his death had arrived.

All of us recognize the loss we as a nation and the rest of the world has suffered. He died for his country and the world. May God grant him eternal rest.

Rev. Paul E. Waldschmidt, C.S.C.

By Dan Yout

The clock on the wall read 10:43 a.m.

Life on the campus of the University of Portland was typical of any Friday: students dressing near the end of their 20 o'clock classes looking forward to that restless hour between 12 and 1 p.m. and possibly anticipating events of the coming weekend.

Murder later the situation had drastically changed. The extensive news made of our modern society brought on reports of the shooting of the President of the United States and Texas Governor John L. Connally in downtown Dallas, Texas.

Students immediately shocked

(Continued on Page 2)

A telegram was sent to the White House soon after the death of the President. It read "We extend our sincerest sympathy in the face of this tragic incident. A keystone mass was immediately celebrated on campus."

The ASUP Executive Council and students of the University of Portland.

**Eulogy On J.F.K.**

By Joe Ballard

I am partial to the man who has died at our feet, on Black Friday 1963, and I proudly confess it. I discover that I am reflecting on his approach to the paragon of our time, as much as their seemingly "here and there" manifestations of what JFK was really like.

I remember his meek and unassuming "Thank you for coming," as he shook a hundred enthusiastic hands out of a sea of airport greeters. Just after the election, I remember him wandering through rows of crowded food in a suburban shopping center searching for the Grover's vegetable.

"Hello, my name is John Kennedy," I remember him casually putting his top hat back on at the luncheon. I recall his jovial afternoon during the European tour at a tea party on the village green, surrounded by the local Irish mistresses. I remember a photo of him and Jacqueline smiling, hand in hand down a New England beach, while the vases were being cleaned. I recall his famous waddle through the streets of Washington to pay a call on Walter Lippman, thoroughly eluding his secret service shadow. I remember him attending Mass at the ancient cathedral at Vienna, before his conference with Mr. K.

If you would claim that he failed to communicate with the people as he lazed at home, remember his address to the nation during the Cuban crisis, and his speech in the West Berliners. If you would claim that he promoted a phony Lincoln image with "the cracking chair routine," remember the village green, surrounded by the local Irish mistresses. I remember a photo of him and Jacqueline smiling, hand in hand down a New England beach, while the vases were being cleaned. I recall his famous waddle through the streets of Washington to pay a call on Walter Lippman, thoroughly eluding his secret service shadow. I remember him attending Mass at the ancient cathedral at Vienna, before his conference with Mr. K.

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(Continued on Page 3)

STRIKING REMINDER of President Kennedy's death throughout Friday afternoon was the A.P.R.O.T.C. flag flying at half-staff.

Reporting the Kennedy Assassination, 1963

## Internship Profile: Yale Center for British Art

Tanina Gatison  
Institutional Archives, Yale Center for British Art



Hello, my name is Tanina Gatison! I am currently attending Central Connecticut State University and will be going into my senior year this fall. As a New Haven Promise scholar, I have been very fortunate to be able to return to the Yale Center for British Art's Institutional Archives department for a second summer. Since we are working remotely, my experience and projects differ from what I was exposed to last year at the Center. Nonetheless, I am still learning new archival skills and processes on a daily basis.

Last year, I rehoused charitable files from the Paul Mellon Archives, which document his philanthropic contribution to a variety of charities and organizations ranging from the 1930s up until the late 1990s. Working on this project was an amazing experience because it provided me with a clear understanding of what steps need to be taken in order to preserve physical letters, photographs and various other forms of correspondence. The creation

of a finding aid within ArchivesSpace for the charitable files was also very useful, as the transition to working from home this summer essentially requires the use and understanding of several different archives management tools, web archiving platforms and digital preservation altogether.

The Institutional Archives department has been working diligently on its oral history program, and this year I have been assigned the task of contributing to an upcoming interview with former art dealer, John Baskett. Due to COVID-19, I have been working on creating a resource of best practices for remotely interviewing subjects via Zoom since traveling is not a recommended option during this current time. I started off with editing the transcripts from previous interviews, which was a nice introduction to understanding what goes into the process.

Digital preservation has also been an important aspect of my internship at the YCBA. I have started working on two file collections that are related to our institution that I am still learning how to process. What I love most about my experience working for the Center this year is being able to take in new information and apply it to the projects that I am contributing to. I am about halfway through my experience this summer, and I cannot wait to see what else can be accomplished before the end of my internship.

## Internship Profile: Yale Center for British Art

Deja Senna-Leslie  
Institutional Archives & Imaging Department



Hello and welcome! My name is Deja Senna-Leslie and I'm a senior currently studying Advertising and Public Relations at City College of New York where I also minor in Philosophy. I've had the pleasure of interning for the Institutional Archives and Photo Imaging departments at the Yale British Art Center as a New Haven Promise Scholar. Being given this opportunity has allowed me to fulfill one of my goals of working in a museum.

Although working on my assigned projects have been entirely remote, it's been an enjoyable learning experience. Retaining information and guidance solely through a computer screen has been a bit challenging but with the help of my colleagues, I've been able to acquire many skills and maintain a productive workplace within my own home!

My most extensive project is working on producing a technical guide for a new workflow for the museum's born-digital photography. I will be establishing a method for staff to access their born-

digital images (of people, events, building, exhibitions, etc.) through a centralized system while also preserving them in the Institutional Archives. The beginning of this process alone consisted of a few interviews with the different departments at our Center to have a grasp of how their current system of preserving images they already have in place.

We've also interviewed a couple different museums to see what preservation systems that they have in place and learn about the relationships between their Archives department. It has been a gradual process but a lot of progress has been made thus far!

Being that I have experience with social media marketing, I've also taken on curating social media posts for the Archives department. Browsing through the images we have from the earlier days of the Museum has been insightful and I enjoy writing captions about them, especially relating them back to present events.

As a woman of color, the Black Lives Matter movement is of much significance to me. With that being said, I also took on my own project of starting a collection of supporting black owned businesses in the area and I'm going to create a strategy of how we can support those businesses as an institution. I'm excited to see how all of these projects develop in the upcoming weeks.

## Metropolitan Museum of Art Digitizes Art Dealer Records

Luc Cranach

N° 7665

SUJET: *Portrait d'un Duc Electoral  
en noir, signé*

HAUTEUR: *67 cm*

LARGEUR: *45*

MATÉRIEL: *Bois*

ACHETÉ DE: *Comte Wilcek, Wism 1/2 907*

CADRE: *500*

PHOTOGRAPHIE: *89825 y*

60

COLLECTIONS: CATALOGUES:

1908

VENDU LE *14 Janvier 08*  
A METROPOLITAN MUSEUM  
N. YORK

POUR: *35.000 £*

*Stock card for Lucas Cranach the Elder, Johann, Duke of Saxony, Kleinberger Galleries records, European Paintings Department, The Metropolitan Museum of Art.*

The business records of Kleinberger Galleries, a dealer of old master paintings and drawings active in Paris and New York during the nineteenth and twentieth centuries, are now being digitized by a team from The Metropolitan Museum of Art Archives and the Museum's Thomas J. Watson Library. With generous support from the Delmas Foundation, more than 6,000 Kleinberger stock cards will soon be accessible to researchers worldwide via the Museum's website. They record essential provenance information about artworks bought and sold by Kleinberger in transactions with private collectors and museums from across Europe and the United States. Fortunately, scanning of the stock cards was completed before the Covid-19 pandemic forced the Met to close temporarily. Now, working remotely from their homes, a team of Met staff and volunteers continues the project by transcribing hand-written text that appears on the cards, creating searchable metadata that will facilitate access and discovery.

Hundreds artworks with Kleinberger provenance are now part of the Met collection, including many masterpiece Italian paintings bequeathed to the Museum by Michael Friedsam, a close associate of department store magnate and art collector Benjamin Altman. After Altman's death in 1913 Friedsam succeeded him as head of the business, and also assembled his own art collection, buying through Kleinberger and often on the advice of renowned expert Bernard Berenson.

The New York office of the business was established around 1910, under the leadership of Francois Kleinberger and his son-in-law Emil Sperling. During the 1930s Emil's son Harry G. Sperling became involved with the business, later assuming the role of President and owner. Upon his death in 1971, Sperling bequeathed to the Museum many drawings and paintings, an endowment to support purchases of European drawings and prints, and a trove of stock cards representing thousands of artworks bought and sold by Kleinberger Galleries over many decades. The cards have long been a valued research tool in the Museum's European Paintings Department, whose staff are eager to share them with a global, online audience.

# Smithsonian Libraries and Smithsonian Archives Merger

By Sharad J. Shah, Smithsonian Libraries Collections Management Librarian

This past spring, the Smithsonian Libraries (SIL) and Smithsonian Institution Archives (SIA) finalized the organizations' merger into one unit: the Smithsonian Libraries and Archives (SLA). While a formal planning and integration process began in late 2018, the possibility of merging the organizations had been a point of discussion for years. Consequently, the Libraries—which consist of twenty-one branches located in the DC-Metro area, New York City, and Panama—will share staff and report to the same leadership as the Archives. A search for the first director of the newly-minted SLA is currently underway.

## Publication News from the Walker Art Center



[The Walker Art Center](#) announces the launch of Creative Black Music at the Walker: Selections from the Archives, the fourth volume of the [Living Collections Catalogue](#), the Walker's digital publishing platform dedicated to scholarship of its renowned collections. The catalogue was conceived three years ago as part of the Walker's multiyear Interdisciplinary Initiative (2016–2020), supported by the Mellon Foundation, which explored the intersections of the performing and visual arts. Scholars **Danielle A. Jackson** and **Simone Austin**, Walker Interdisciplinary Fellows in Visual and Performing Arts, edited the publication.

“We are pleased to share with the public the culmination of this multiyear effort surfacing rare archival recordings and other materials, drawn from the Walker’s six-decade history of presenting some of the country’s most important and visionary Black music artists. We hope the publication, offered at this heightened moment in the fight for racial justice, may provide added insights into, and appreciation for, the

critical role that radical Black innovation has played in the world of contemporary American artistic expression,” comments Mary Ceruti, Executive Director of the Walker Art Center.

Jazz and the broader worlds of creative Black music have been important parts of the Walker Art Center’s Performing Arts program since its inception. In the early 1960s, the volunteer-run Center Arts Council began presenting genre-defining, iconic Black jazz figures, often introducing their music to audiences in the Upper Midwest for the first time. While the Walker’s programming has over decades involved many leading figures in jazz and experimental music across racial, generational, cultural, and transnational lines, this volume of the Living Collections Catalogue—Creative Black Music at the Walker: Selections from the Archives—focuses on a select group of influential Black artists who came to the fore in the ’60s and ’70s and appeared at the Walker multiple times, each having an indelible impact on US musical culture.

Archival material now available to the public for the first time is at the center of this publication, including rare audio and video recordings, photographs, posters and programs, and correspondence. The volume also features commissioned essays and interviews offering insightful perspectives from new generations of artists on these groundbreaking figures and movements. A timeline of selected performances highlights the remarkable range of Black musicians and writers who appeared at the Walker from 1963 to 2019. “In focusing on these vanguard artists with whom the Walker has had sustained relationships over time, the publication Creative Black Music aspires to honor them and the art forms they helped to forge, work that exemplifies artistic freedom, self-determination, racial justice, interdisciplinarity, and free-flowing creative expression,” writes **Philip Bither**, the Walker’s McGuire Director and Senior Curator of Performing Arts, in the publication’s foreword.

A foreword by Bither introduces the museum’s engagement with creative Black music, dating back to the 1960s, accompanied by a timeline of selected performances compiled by **Jill Vuchetich**, head of Archives & Library. And grounding the entire publication is a historical reflection by scholar **Tammy L. Kernodle**, professor of musicology, Miami University, Ohio, on the emergence and prominence of avant-garde Black jazz in American music.

## FEATURED ARTISTS IN THIS PUBLICATION

A key voice in redefining jazz and improvisation, the **Art Ensemble of Chicago** formed out of a desire to create music outside of the purview of a white-dominated, segregated jazz industry. The ensemble first performed at the Walker in 1980 and many individual members, including Lester Bowie, Joseph Jarman, and Roscoe Mitchell, repeatedly returned for solo or their own various group performances.

A poet, critic, playwright, and social activist, **Amiri Baraka** was also deeply invested in jazz criticism. Three previously unpublished recordings feature Baraka reading his jazz-related poems as part of the Walker’s 1980 literature series.

Drawing on references to African, Asian, and European musical traditions, **Anthony Braxton** rejects strict musical boundaries. His approach is traced in this online catalogue through access to recordings of a solo from the New Music America Festival in 1980, trio performances, and a concert with Richard Teitelbaum (who sadly passed away on April 9, 2020) on keyboard/electronics.

Known for her complex and imaginative vocal explorations, **Betty Carter** was a jazz pioneer. Presented here is a rare recording and ephemera from her 1983 performance at the Walker with her trio.

A legendary innovator, composer, and saxophonist, **Ornette Coleman** forever expanded the boundaries

of free jazz with radical inventiveness. The publication considers his legacy through two artists of the next generation: Twin Cities–based drummer and composer **Dave King** and musician, producer, and writer **Greg Tate**.

**Julius Eastman**’s minimalist compositions embodied a radical politics and an expanded sonic palette. Surfaced here are two rare, previously unpublished and recently digitized video recordings of the piano quartet pieces the artist performed at the Walker in 1980, which today are among his most celebrated works. Musician and interdisciplinary artist **Jace Clayton** offers a personal contemplation on the posthumous appreciation of the vanguard composer.

Trumpeter, composer, and improviser **Wadada Leo Smith** is revered as one of the form’s most innovative and influential practitioners. An interview between the artist and **Taja Cheek**, a multi-instrumentalist, vocalist, and assistant curator at MoMA PSI, New York, focuses on Smith’s musical trajectory, philosophy, and inspirations.

Consciously blending techniques from European composers with African American musical traditions, poet and pianist **Cecil Taylor** first performed at the Walker in 1979. The video recording of Taylor’s trio at the Ted Mann Concert Hall in 1990 is accompanied by a reprint of **Fred Moten**’s “Sound in Florescence: Cecil Taylor Floating Garden” (1997).

By challenging the prescriptive limits of the term “jazz,” composer, saxophonist, and flautist **Henry Threadgill** embarked on a lifelong series of sonic explorations and radical redefinition of the form in the early 1970s. A response by Twin Cities–based cellist and curator **Michelle Kinney**, as well as an interview between Philip Bither and pianist, artist, and composer **Jason Moran**, reflect on Threadgill’s enduring influence.

**Editors:** Danielle A. Jackson, Interdisciplinary Fellow, Performing Arts, 2016–2018; Simone Austin, Interdisciplinary Fellow, Visual Arts, 2018–2020

**Walker Curatorial Advisors:** Doug Benidt, Philip Bither, Adrienne Edwards, Siri Engberg, and Pavel Pys

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## Publication News from Michelle Elligott, MoMA Archives

Esopus Books announces the publication of [Modern Artifacts](#) (May 2020). With essays and an introduction by Michelle Elligott, and designed and edited by Tod Lippy, the book brings all 18 installments of the eponymous series that originally appeared in the nonprofit publication [Esopus](#) between 2006 and 2018, together with six newly realized projects by contemporary artists **Mary Ellen Carroll**, **Rhea Karam**, **Mary Lum**, **Clifford Owen**, **Michael Rakowitz**, and **Paul Ramirez Jonas**.

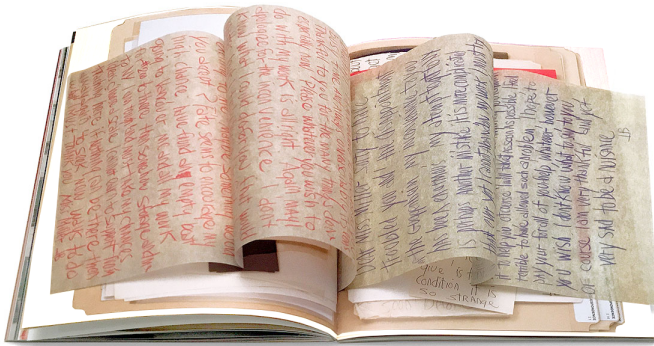
For the series, Michelle Elligott, Chief of Archives, Library, and Research Collections at The Museum of Modern Art, plumbed MoMA’s Archives for long-unseen gems ranging from the records of the Art Lending Service launched by the museum’s Junior Council in 1951 to Alfred Barr’s diagrams mapping art-historical influences for



journal, *Possibilities*, finally finds its way into print.

Each chapter of *Modern Artifacts* pulls back the curtains on the inner workings of the institution that more than any other defined the course of modern art by offering meticulous facsimile reproductions—many in the form of removal inserts—of archival documents including curatorial and personal correspondence, loan negotiations, photographs of artworks, and other materials.

For their projects, the six artists were invited to select a particular aspect of the MoMA Archives for further investigation. Rakowitz was drawn to the proposal and research materials for a never-realized exhibition planned for 1940 that was meant to rally the public against fascism, while Lum explored collage in her exhumation of the museum's 1961 exhibition *The Art of Assemblage*. Several of the projects feature original artworks, including a hand-pulled screen print inserted into each book by artist Rhea Karam, who encourages readers to wheat-paste it onto public walls in keeping with the "Street Works" series documented in the Archives that inspired her contribution.



*Modern Artifacts*, the second publication from the Esopus Books imprint, includes additional material not included in the original series due to space constraints, a new introductory essay by Elligott, and a foreword by Tod Lippy, the founder, editor, and designer of Esopus and executive director of The Esopus Foundation Ltd.

## Stay Connected with the Museum Archives Section

The Museum Archives Section has an official SAA email list as well as a Museum Archives listserv. The listserv relays news items related to the profession and serves as a forum for members to assist one another with issues encountered in archives.

### Official SAA Museum Archives Email List

To connect via the official MAS email listserv, login or create a login for SAA Connect: <https://connect.archivists.org/home>. Once logged in, you can select to join the email list.

### Museum Archives Listserv (SAAMUS-L)

While emails do circulate on SAA Museum Archives email list, section discussion also takes place on the SAAMUS-L listserv. To join the Museum Archives listserv send an email to [LISTSERV@SI-LISTSERV.SI.EDU](mailto:LISTSERV@SI-LISTSERV.SI.EDU) with the following commands in the body of the email: subscribe SAAMUS-L firstname lastname. Replace "firstname lastname" with your own name; for example: subscribe SAAMUS-L John Smith. To post to the list, send email to [SAAMUS-L@SI-LISTSERV.SI.EDU](mailto:SAAMUS-L@SI-LISTSERV.SI.EDU).

The Museum Archives listserv, SAAMUS-L, is hosted by the Smithsonian Institution. If you have any questions about the Museum Archives listserv, please contact [Marisa Bourgoin](mailto:Marisa.Bourgoin@si.edu).

## Submit to the Museum Archivist!

*Museum Archivist* is issued two times each year by the Museum Archives Section of the Society of American Archivists. Articles, news and comments from the museum archives community are welcome. Submission deadlines for the winter and summer issues are the second Fridays in January and June or as announced on the listserv.

All submissions should be sent to the Newsletter Editor, Cate Peebles:  
[catherine.peebles@yale.edu](mailto:catherine.peebles@yale.edu)