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The Textile Artist’s Archive: Approaches to Creating, Collecting and Preserving Artistic Legacy

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The Textile Artist’s Archive: Approaches to Creating, Collecting and Preserving Artistic Legacy
Jessica Shaykett, Kathleen Mangan, Lia Cook, Dr. Stephanie Zollinger, Fannie Ouyang

Introduction by Jessica Shaykett

The catalyst for the following discussion of the artist’s archive in the context of fiber and textile art grew out of several in-depth consultations I have had in my time as librarian and archivist at the American Craft Council, two examples of which I’d like to briefly highlight in this introduction.

First, a series of phone calls from Jenelle Porter and Sarah Parrish, senior curator and research fellow respectively, at the Institute of Contemporary Art in Boston. Porter and Parrish were researching artists for “Fiber: Sculpture 1960-Present”, the first exhibition in over forty years to examine abstraction in fiber art from the mid-twentieth century to the present. These knowledgeable researchers contacted and visited, the Council library because they were having trouble finding evidence of past installations of fiber works for their exhibition, in addition to portraits of the artists themselves and other materials such as brochures and correspondence.


The lack of representation of fiber art in the mainstream art world, as universally acknowledged in scholarship including essays for “Fiber: Sculpture 1960-present”, can also be seen in the dearth of archival record on the lives and works of fiber artists. To quote Porter, “Because many fiber artists have been represented by small galleries no longer in existence or no gallery at all, information about individual artists – including images of their work – is also scarce.” While records at the American Craft Council are far from exhaustive, the images, catalogues, audio and video recordings, and correspondence in our specialized collection have served as an enduring...
source for researchers. Porter has told me, in fact, that without the artist files at the Council, it would have been impossible to assemble her exhibition. As she put it: “These resources were used while writing catalogue essays, artists’ texts, bibliographies and more. In many cases, the Council’s artists’ files contained slides that even the artist’s no longer possessed.”

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<th>Exhibitions</th>
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Archival holdings on select fiber artists at the American Craft Council Library & Archives in Minneapolis, MN

Following Porter’s visit, there was the arrival of a letter from Karen Powell, a weaver with a quandary: What to do with the slides, clippings, gallery flyers and actual works created over her lifetime? Powell, a fiber artist highly active in Denver during the 1970s, had created dozens of commissions over the course of her career - a career that was especially indicative of what was happening in that particular time and place. At nearly 70 years old and living with Parkinson’s disease, Powell was looking to clean out the studio and part ways with her collection.

So what’s the link between Porter and Powell? Artist files are most often referenced by scholars like Porter, however, they are built through institutional contact with artists like the author of my letter, Karen Powell. Powell’s letter proved an ideal opportunity to work side by side with a fiber artist to identify critical items, including photographs, writings, catalogues, and other ephemera from her studio for donation to the artist files collection housed at the American Craft Council Library and Archives.
Like many organizations, resources at the Council including time, money, and space are at a premium. Yet, by working with the artist through phone and email correspondence, as well as providing basic training on how best to select, identify, store and digitize materials, a comprehensive archival record of both print and digital materials on Powell was born. This kind of collaborative endeavor has immediate impact: barely one year later, Bruce Pepich, director of the Racine Art Museum, was able to use Powell’s artist file while working to acquire a piece of her work. I think it also worth mentioning that a priceless benefit of this experience was peace of mind for the ailing artist that her legacy would endure.

Across the country, curators, scholars and archivist are similarly working with artists to ensure their lives and works are documented and made accessible to researchers and the public in perpetuity. And that brings us back to the purpose of this discussion. The goal of this panel is to examine artists’ archives through the lens of four individuals utilizing varying approaches to creating, collecting and preserving artistic legacy. We will explore the benefits and challenges of creating and maintaining artists’ archives. As an underlying theme of this conference is globalization, we also hope to shed light on issues of access and the use of technology to engage artists’ archives.

When presenting this panel at the Textile Society of America Biennial Symposium 2016, I asked each panelist to provide a brief overview of her work, so we could use the second half of our time together for a conversation on the methods, benefits and challenges of creating and maintaining artist’s archives. What follows is a transcript of the presentations, followed by a summary of key points made by panelists and audience members during the conversation portion of the panel discussion.
The Lenore G. Tawney Foundation: Preserving and Sharing an Artist's Legacy
by Kathleen Mangan

When pioneer fiber artist, Lenore Tawney, passed away in 2007 at the age of 100, the Foundation she had established in 1989 inherited her entire estate. Tawney’s intention for her Foundation was two-fold: to continue the philanthropy that was an important part of her life; and also to preserve and share her work and legacy. But these are broad goals, and when faced with its inheritance of Tawney’s 4,000 square foot loft and all its contents, the Foundation faced several challenges.

![Lenore Tawney’s loft.](image)

In Lenore’s studio, every drawer was filled with boxes and every box was filled with something else. Be it feathers, rams horns, porcupine quills; one box was filled with horsehair, one box was extra horsehair. I was never able to differentiate what made some horsehair extra but in any case we had a tremendous amount of materials.
Tawney in the studio (top). The shelf on the right shows just one corner of the loft and the kinds of collections we faced. Tawney is opening a box on the lower left.

The goal of this presentation is to share some of the steps the Foundation has taken in the hope that they might be useful to artists considering their own materials and legacies, as well as others dealing with estates and/or considering the establishment of a foundation.
If forming a foundation is a consideration, there is a wealth of information available online through the Aspen Institute’s Artist-Endowed Foundations Initiative. In 2010, the Aspen Institute published an in-depth overview of the artist-endowed foundations field, which was updated in 2013. Also in 2013, a “Reading Guide for Artists and their Family Members” was published to facilitate use of the Study Report by artists or family members exploring the establishment of a foundation. Both the Study Report and the Reading Guide are available through the Aspen Institute as free downloads (https://www.aspeninstitute.org/publications/reading-guide-artists-family-members/)

In 2007, the most immediate and important challenges faced by the Tawney Foundation were:

1. cataloguing Tawney’s work, preparing it for storage, and moving it to an appropriate art-storage facility.
2. creating an archive of correspondence, press materials and exhibition-related ephemera, journals, and photographs,
3. determining what to do with the enormous collection of studio materials including hundreds of pounds of threads as well as collected materials for collage and assemblage, and
4. creating a website to share information about Tawney’s life and work and the Foundation’s mission.

Meeting each of these challenges has helped the Foundation to both preserve and share Lenore Tawney’s artistic legacy.

1. Cataloguing and preparing the artwork:

The Foundation began by preparing an inventory of Tawney’s work (nearly 1,000 pieces) using Filemaker Pro, creating a simple, searchable database. Textiles were condition-checked, vacuumed, and packed in archival materials, with large pieces rolled on archival tubes, and smaller works packed in boxes.
The works can now easily be loaned for exhibitions, and in accordance with Tawney’s wishes, the Foundation is also beginning to consider gifts to museum collections.
Archival boxes, exhibition catalogues and ephemera from the Tawney archive, including (lower left) Tawney’s journals with sketches and extensive writings and (lower right) correspondence including (clockwise): a hand-screened Christmas card (6) from Robert Indiana, a letter from Agnes Martin, a postcard from Georgia O’Keefe, and an invitation to come to drawing instruction with Jack Youngerman and Robert Indiana (who was then Robert Clark) offering figure drawing in the late 1950s – some of the treasures that fill the grey boxes.
2. Preparing an archive of papers and photographs:

As the artwork was being prepared, the creation of an archive was also initiated with the assistance of graduate students from the Bard Graduate Center’s program in Material Culture. Luckily, Tawney was a saver. The Foundation has inherited wonderful correspondence connecting her to the art world, in addition to a wealth of related material documenting an important moment in mid-century art. Personal papers were sorted into several categories: correspondence; press materials and exhibition-related ephemera; and journals, and a searchable archive was created in Excel. Photographs were similarly sorted and inventoried.

(A publication that may be especially helpful to those who are either new to organizing a small archive and/or working alone is: The Lone Arranger: Succeeding in a Small Repository by Christina Zamon, published by the American Library Association in 2013.)

Today the Foundation’s archive plays an increasingly important role in promoting and sharing Tawney’s legacy. It was Tawney’s wish that ultimately her papers be given to the Archives of American Art. Because the creation of the archive is so new, and the Foundation is actively using the material, this has not happened yet. One idea being explored is a future gift of the papers with a grant to digitize them to facilitate sharing the material. As scholarly study of the period increases, research requests to use the Foundation’s archive have also risen dramatically. It is available by appointment, and has become an increasingly important tool in sharing Tawney’s legacy.

Items from the archive are sometimes loaned for exhibition purposes such as the current Françoise Grossen Selects at the Museum of Arts and Design [on view October 18, 2016 to March 15, 2017], or the 2013 presentation of Tawney’s work at the Maryland Institute College of Art (MICA).
3. Studio materials:

Achieving a creative, legacy-enhancing solution to the problem of Tawney’s large collection of studio materials is something the Foundation is quite proud of.

After substantial material for possible future conservation was reserved, nearly 1,000 pounds of thread and other collected items for collage and assemblage remained. Unable to maintain this vast amount of material, the Foundation decided to share it with four of the schools at which it had previously established Lenore G. Tawney Scholarships. At each of these institutions, a focused educational program on Tawney’s life and work was presented, and students then used the donated material to create work responding to and inspired by her art. This resulted in exhibitions of student work at two of the schools where solo exhibitions of Tawney’s work were also presented. (Items from the archive such as journals and exhibition-related ephemera were included in one of these installations.)
Examples of student works made with the donated materials.

4. Website Development:

Building on the work done to catalogue Tawney’s work, papers, and photographs, the Foundation has launched the first phase of a website enabling it to further promote and share Tawney’s legacy. Substantial work on this project remains, but the work done to date has provided both a means to connect to those studying Tawney and/or the mid-century period and an additional tool for sharing her legacy.
Conclusion:

Further work (from fine tuning to substantial projects) remains to be done. But the progress to date—particularly on the collection and supported by the newly created archive—has enabled the Lenore G. Tawney Foundation to begin the work of sharing the legacy of this important pioneer.

Archive Projects
by Lia Cook

In this presentation I’m going to talk about my ongoing work with the Archives of American Art and briefly about two other archival projects in the Bay Area with which I’m involved.
After meeting with Liza Kirwin, the Deputy Director at the Smithsonian Archives of American Art, and also a studio visit from the West Coast representative of the Archives of American Art, I chose to have my archives go to the Smithsonian because it seemed at that point the most central place to put my work where researchers could come from all over the world and look at the whole fiber connection. And also because I felt it would be permanently kept and supported. I also talked to a number of artists who had sent their archives there too.

As with many artists my files are not in separate storage but are all over my warehouse. I live in a fairly big warehouse, so to collect and organize everything has been a huge effort. To start, I decided to work on archiving materials from 1970-1996. The Archives of American Art wants everything – they want childhood stuff, notebooks, sketches, painting, weaving samples, proposals, even small equipment, but interestingly enough they don’t want real artwork. So I decided to group things by year and by category. When I laid it all out on the table I had different categories of different parts of my early career. Normally, I’m not thinking about all this archival documentation laid out on the table – I’m just moving on to the next project. To get all of the evidence from my past - including notes, sketches, samples and other materials - out and actually look at it was amazing. I did that!? All of the things that you’ve done over the years it kind of blew my mind and it was very interesting to go back and look at all of my work.
In a different part of the warehouse I have currently laid out files and samples from 1996 to the present. Again, these materials had form many years been housed in disparate areas of the warehouse and had to be collected, brought together and labeled. It’s pretty simple and easy for me because I had it all boxed, foldered and labeled previously, but I did have to go through it to save important documents for myself and scan articles and digitize images.
Another thing I’ve done is to hire Stephanie Boris who catalogs art collections and has an estate services company. She’s very skilled at creating files for use in retrospectives, archives and use in catalogue raisonnés. She’s worked with a number of significant artists. She went into my collection and located details necessary to create a single document recording information on each image of works I’ve created. She includes information such as when it was sold, where it was sold, location, price, owner; the entire exhibition records for that one piece. It’s a major help just to have this single document in one place. It is also a very valuable resource for the future, and a copy will be included in my archive.

In the basement of my warehouse I have stored all the completed boxes of material to be shipped off to the Archives of American Art. Also in the basement is a storage space for my artworks, which brings me to an interesting point.

A big issue for artists is what to do with the remaining artwork. Some may be in storage, some in galleries, but quite a bit of it is still there in your own studio or storage space. If you can’t afford a foundation, which most of us can’t, how can your work be supported in the future? Some
artists have joint foundations or join together to create one foundation. Some have their own little museums and provide funds to support the upkeep. These museums are not a foundation, but they may already own a building or have funds to support the operation. Recently, museum purchases have been my goal. I want to get as many of these pieces into museum collections. However, museums have limited funds and they also have plenty of donations from collectors, so there is competition for that. I think even museums can be problematic for immediate and short term loans because it takes years to get a piece in a museum collection into an exhibition. So those are some problems.

Most wonderfully, however, I just had two pieces purchased by museums. The one on the left (below) by the Art Institute of Chicago and the one on the right by the Honolulu Museum of Art, so that is encouraging.
I want to mention briefly two other groups in the Bay Area that I am working with at present. One of the groups is called the Bay Area Women Artists’ Legacy Project organized by Edith Hillinger. It’s not fiber artists exclusively, mostly painters and sculptors. Many are connected to UC Berkeley. The idea of this project is a living legacy, which means besides managing a collaborative website, they also work to ensure 4-5 actual objects by an artist end up in a museum collection supported by a local institution, such as UC Berkeley or another Bay Area museum. The one stipulation for this group is that they only want artists that are living now. They want to promote this living collection idea. It’s still in progress because it takes funding, but it’s an interesting project in terms of preserving the artwork itself.
Another group that I’m involved in is the California Textile Art Movement (CATAM) organized by Joyce Hulbert. This group is interested in documenting the textile art movement particularly in the Bay Area and its influence on the art world in the 1960s and 70s. The CATAM’s goal is to collect and archive the history of this regional art community and also to provide an interactive timeline, which shows the lineages of certain artists like Ed Rossbach connecting through to other artists. They want input from as many people as possible to create this whole map. The timeline was exhibited with work at the California Tribal and Textile Arts Show last winter.
The main issue that this experience has brought up for me is how much time do I want to spend on this archive versus how much time do I want to spend actually going forward with making work? Especially if you don’t have money to help with the archive. You can get obsessed with the archive and revisiting the past, but what’s important as an artist? Is it doing your work now or is it documenting all of this stuff?

The Jack Lenor Larsen Design Archive
by Dr. Stephanie Zollinger

I’m here to talk about the Jack Lenor Larsen archive and also an oral history project that has been initiated along with this archive.
A little bit of background about the Larsen collection and archive. In 1997, the studio of Jack Lenor Larsen Incorporated was purchased by the English firm Colefax and Fowler. It was at this point that Larsen’s archive covering 45 years of trendsetting innovation was donated jointly to the Minneapolis Institute of Arts and the University of Minnesota. The joint nature of this donation allowed each institution to maintain the portion of the archive most related to its interests. The Goldstein Museum of Design (located on the University of Minnesota campus) emphasizes design education and now houses the drawings, plans, project notes, and select fabric samples of the archive. The Minneapolis Institute of Arts retains the textile collection representative of the Larsen line. The paper records that accompanied this collection, comprising the product and production files, were transferred to the University of Minnesota and are housed in the Northwest Architectural Archives on the Minneapolis campus. They contain correspondence, invoices, receipts, memos, photographs, brochures, advertising, other types of printed material describing the fabric designs, and many hundreds of samples, some not found in the large samples held by the two museums. Thus, the product and production files are the starting point for research into the design process as well as into the history of the firm itself. In addition, these files document the design process of fabrics that were not brought to production as well as many of those that were, including custom and special project designs for specific clients.
For those who aren’t familiar with Jack Lenor Larsen, he was born in Seattle in 1927. He founded Jack Lenor Larsen Incorporated in 1952, and went on to become one of the world’s leading textile producers, specializing in high-end fabrics for use in interiors.

Some examples of items we have housed in our collection include some of Jack Lenor Larsen’s most recognizable work, including Magnum. Magnum is one of Larsen’s most spectacular commissions, created as a theatre curtain for the Phoenix Opera House. This magenta, machine-embroidered fabric based with Mylar has become known as the artist’s signature fabric.

Magnum by Jack Lenor Larsen, as featured on the cover of Craft Horizons magazine in April 1971
It was from Laotian weavers that Larsen learned how to make Ikat fabrics, whose distinctive patterns are achieved by a process of resist dyeing that includes wrapping and dyeing the individual yarns before they are woven.

We also have Primavera. In the 1960s and 70s Larsen introduced bold printed velvets. Prior to this time period it was almost impossible to screen print complex patterns on traditional velvets. The dye could not penetrate the thick pile. After extensive experimentation, Larsen successfully
wove cotton velvet with a pile low enough to accept the hand screen-print dye with no loss of color intensity. Larsen would go on to become famous for his many printed velvets.

Last, but not least, is an example showcasing Larsen’s innovative work with stretch fabrics. When I interviewed Jack, he explained that with new manufacturing techniques in the late 1950s and early 1960s particularly with molded and sculpted furniture, stretch fabric was a promising area to be exploring. Stretch fabrics were made with a textured Caprolan nylon that had a modified two way stretch that made them especially adaptable to curvilinear free-form furniture shapes.

From the onset, it was recognized that the Larsen Archive could function as a versatile teaching tool for the campus as well as community audiences. From a teaching standpoint, a major purpose of this archive is to demonstrate design as a multi-faceted activity, encompassing not only the creative process, but also methods of production, marketing, and retail merchandising.
These records underscore that while design may be creativity, it is also a business, requiring scrupulous surveillance of costs, maintenance of trusting relationships with manufacturers on several different continents, and persuasive publicity. Through the archive, researchers can gain an understanding of the relationships between the Larsen textile and the licensed tableware. The archive reveals how the textile relates to an interior environment that may also include Larsen china, towels, bed linens and even room fragrances. A study of correspondence, designer’s production material, mill sample, and press releases uncovers a nexus of relationships spanning multiple geographical locations and time periods.

Oral interviews, now available online (goldstein.design.umn.edu/collection/jll/) as part of the Jack Lenor Larsen Oral History Project, supplement the material in the archive with stories of this remarkable, influential designer and design firm. It connects people and processes globally, demonstrating a powerful relationship that the smallest part (the individual textile) has to the larger social, cultural, and economic spheres. The website is available to the public, designers, and researchers interested in textile design and production.

Website for Jack Lenor Larsen Oral History Project (http://goldstein.design.umn.edu/collection/jll)
Biographical Summary

Jack Lenor Larsen was born in Seattle, Washington. He was the first student to graduate from the University of Washington with a B.A. in Weaving. Larsen went on to gain a M.F.A. from the Cranbrook Academy of Art in Michigan. In 1952, Larsen started his own textile studio in New York City, Jack Lenor Larsen Inc. It was an immediate success and grew to 31 showrooms nationally and internationally. He expanded to form Jack Lenor Larsen International in 1963, Larsen Carpet and Leather in 1973, and Larsen Furnishings in 1976. Seeking inspiration, Larsen travelled to over 50 countries and worked with over 30 mills around the world. His famous clients included Frank Lloyd Wright, Eero Saarinen, Louis Kahn, and Marilyn Monroe. His designs included towels, blankets, and porcelain tableware. In 1997, after 45 years of business, Jack Lenor Larsen Inc. merged with Cowtan and Tout.

Larsen has authored ten publications, has been the recipient of numerous awards and has involvement with over 30 organizations relating to the textile industry. His fabrics are featured in sixteen museums around the world including the Museum of Modern Art in New York, the Victoria and Albert Museum in London, and the Musée des Arts Décoratifs in Paris. Jack Lenor Larsen is one of only five Americans to have exhibited at the Palais du Louvre, Paris.

Interview Topics

Jack Lenor Larsen talks about his weaving background; the difference between the Larsen Design Studio and the parent company; his need to control the design and manufacturing process to ensure a quality product; his global travels to find new mills; the creative process of designing innovative textiles; the value he placed on creativity.

Sample landing page, Larsen Oral History Project website

**Stephanie Zollinger:** It’s Thursday, May 21, 2009, and I’m here with Jack Lenor Larsen. We’re going to begin talking about his days at Cranbrook. So Jack, if you would, would you explain to us what it was like going to graduate school there and why you chose to go to Cranbrook?

**Jack Larsen:** At that time in 1950, when I started, there were only two schools in America that gave a Master’s degree in weaving. One was Berkeley, where it was academic and one worked with the Anthropology Department on old textiles. [The other was] Cranbrook, where one worked on new textiles and worked creatively rather than academically. So, that, and I was given a full scholarship under the recommendation of Ed Rossbach. I had been his teaching assistant when he came to Seattle from Cranbrook.

**Stephanie Zollinger:** Well, it was an exciting time to be there, I know. Did you know at the time your colleagues and yourself were going to be such prominent players in the history of design?

**Jack Larsen:** Actually, we were not. It was our predecessors who’d been there in ’39, ’40, and there weren’t many of them. The school was even smaller then. That was Knoll, Eames, Saarinen, Bertoia, and so on. They all became famous and very important. Our classes weren’t like that. Most of them became college professors except for Nosterfield and a very few others. We didn’t hear of them again. Many of the women got married and that was the end of that.

**Stephanie Zollinger:** Did you ever consider a career in academia?

Sample text from Larsen interview transcript
In conclusion, the Larsen Design Archive, located at the Minneapolis Institute of Arts and the University of Minnesota (Goldstein Museum of Design and Northwest Architectural Archives) provides a wealth of information for designers, researchers and students to explore the Larsen legacy. The Minneapolis Institute of Arts has cataloged their collection and developed a website that features the story of Jack Lenor Larsen Incorporated with examples of the fabrics in their collection (http://www.artsmia.org/larsen/). The Northwest Archives is inventorying, cataloging, and developing finding aids for their collection and will add to the University Library website (lib.umn.edu/scrbm/naa). Goldstein Museum of Design has added the record of its collection to an online database and has begun adding photographs to each of the records (goldstein.design.umn.edu/collection/). The eventual goal of the partnership is to restore unity and to link all three collections online, resulting in a searchable database that will enable researchers throughout the world to identify and locate designs and their associated records.

**Cultivating Best Archival Practices for Fiber Artists**

*by Fannie Ouyang*

Over the past year and a half, I have been involved in a fellowship program at UNC Chapel Hill called Learning from Artists’ Archives. It is a three-year grant project that is being funded by the IMLS (Institute of Museum and Library Services) and was created by Heather Gendron, the former head librarian of the Sloane Art Library at UNC.

Learning from Artists’ Archives is a program that trains UNC dual degree master’s students who are enrolled in art history and library science to handle artists’ archives. The fellowship is comprised of three main components: two internships (one with an institution that handles artists papers and another with a local North Carolina artist), two workshops, and a culminating symposium. We start with the institutional internship, which occurs during the summer after our first year in the program because it allows us to gain knowledge and skills in a professional setting. After, we use that experience to work with a local NC artist. With the local artists, we create projects that will ultimately benefit their personal collections. This can entail the creation...
of inventories, introduction to better preservation techniques, as well as personal marketing. For the artists who we cannot work with on a one-on-one basis, we have put on two workshops – one in October 2015 and the other in October 2016. At these workshops, we were able to successfully bring together artists from around the state of North Carolina to learn about various archival techniques that ultimately benefitted their personal archive. Learning from Artists’ Archives strives to educate and help artists, especially those who do not have institutional support to extend the life of and most importantly preserve their artistic legacy. This coming March [2017], we will hold a culminating symposium to signify the end of the project.

In this presentation, I will primarily talk about the workshops we have put on in the last two years as well as talk about some of the archival issues that seem to be prominent amongst artists. As I said earlier, we have held two workshops, one in 2015 and the other this year in 2016. The first one was at the NCMA (North Carolina Museums of Art) in Raleigh, North Carolina. It was a daylong workshop that allowed artists from across the state to come together in one space to learn from both us, the project group, as well as from one another. We brought in archivists to answer questions and held several breakout sessions that allowed the participants to learn about specific topics that they may have been interested in.

These topics dealt with inventory, physical preservation, digital preservation, ephemeral art, as well as self-marketing. Although the project does not specifically deal with fiber artists, but rather, underrepresented artists as a whole, many of the topics continue to be quite relevant to fiber arts. I would like to touch upon a few of these archival issues.
First I would like to talk about physical storage. We are aware that people are not all the same and they work quite differently from one another so rather than providing one option for physical storage, we encourage following a system that is specific to you. I understand that when one has to follow a regimen, especially one that is not conducive to your personality, it can become tedious so it is best to alter something you already do. Here we have three examples of what people might do. There are people who like to pile things up on tables, and even worse floors, but rather than doing this, we suggest you might try to pile your artwork in boxes and when the box is full, you can label it in some fashion, such as with a name, title, and/or date. Secondly, there are filers – those who file things right away. This is very effective if you have the proper filing system but so often, it is easy to forget what everything is. To make this system more effective, you might try to create a system elsewhere as well, such as on your computer so that you can have a digital file, such as an excel spreadsheet, of where everything physically is. Lastly, there are the spring cleaners. These are the people who eventually clear up the space once it gets too crowded. Rather than organizing occasionally, make it a regular habit to do so monthly or bi-monthly. By doing so the task will not feel as hefty. While doing this, also try to label your material and provide some sort of date for later reference. Systems typically work best when you do not feel like it is a chore. You’re going to want to try to use archival containers as often as possible to really preserve your artwork because non-archival storage can eventually cause more damage to your work. You will also want to keep your artwork in spaces that are clean, preferably temperature controlled, accessible, and probably affordable. Make sure that pests cannot get to your work. When you are organizing your material, try to make it so that it will be easy to rearrange if necessary.
Next we have digital storage and preservation. As we tell everybody, **back everything up**! There is nothing worse than losing everything so if you have one back up, be sure to back up that back up, and then back that one up as well. External hard drives are effective and inexpensive ways to back up your computer. They are typically pretty stable. Cloud storage is another option. I do not necessarily know how the cloud works but it is extremely convenient and most of these storage systems provide a lot of initial free space. Even when you have to pay for the extra storage, it will not be too expensive. Naturally if you have your files on the cloud, you might also want to have them elsewhere as well. Make sure that you make a fresh backup at least once a year on multiple hard drives. As stable as the devices may be, they will eventually stop working so you will have to replace them so try to have backups before it is too late. When organizing and naming your material, try to make the name easy to understand. You can try using a code of some kind. If they have a name, obviously use the name along with a date but when you have a piece that is untitled, you might want to try naming it according to the material or possibly technique with the year. Remember, as important as it is to have digital files of your physical work, you do not need to keep everything so be sure to go through these files every once in a while to clean it up.
Now email, web, and social media. Some people might not think it is important to save such things, but they can be quite important for your archive, especially email correspondences. Email correspondence with galleries and other artists can be woven into your archival legacy.
Sometimes you might have a conversation on social media that ends up being very important to your art practice so you would want to save these as well. If an artist is on social media and receives comments from others about an artistic material, work or practice, they may want to capture this for the archive. You can go about doing this by taking screen shots and saving them in PDF formats. Some of these platforms, as well as email accounts, also give you the ability to archive your messages and later download them. Once again, discretion is advised. You do not have to save everything; just things you believe are important.

Decide what actually has long-term value, because not everything does. Obviously you do not want to keep a bunch of emails that are from advertisements, so just keep what you feel will benefit your archive.

When we finished the first workshop, we created an extensive informational workbook. It has a lot of the worksheets I showed earlier and you can actually check it out and download it for free from our website (http://artiststudioarchives.org/resources-2/).
After the first workshop, we were able to get feedback from the participants to improve our second workshop that occurred on October 8, 2016, at the Mint Museum in Charlotte, North Carolina. On top of the things we did in the first workshop, we included one-on-one time for questions as well as some additional breakout sessions. Due to Hurricane Matthew, we ended up having a lower turnout than intended.
During this Learning from Artists’ Archives workshop, I was in a breakout session that focused on optimizing archives. In this session we focused on writing grants, as well as exhibition planning and marketing. We see these three things as a form of storytelling. By organizing your archives you will be better able to tell your story by having ready access to samples of what you have done, including exhibition announcements and photographs of your works from your archive.

In conclusion, Learning from Artists’ Archives is a wonderful program that trains students to professionally work with artists to preserve their artistic legacies. With this program and the workbook, we can bring knowledge to underrepresented artists. With a lifetime of work, artists are meant to be remembered.

End of Papers/Presentations.
Key Points of Panel Discussion:

- Dispersing an artist’s archive across institutions has its benefits, including the ability to share responsibility for collection processing, maintenance and exhibition. In the case of the Jack Lenor Larsen Design Archive, the collection was simply too large to live in one institution. The solution of sharing the collection across institutions in one region of the country makes it possible for collection managers, curators, archivists and researchers to easily access content across locations. Digitization of materials can help alleviate these issues, especially when collections are spread across the country or world.

- Tools identified for organizing digital photographs by panelists and audience members include:
  - Adobe Lightroom
  - Folders on a secure server backed up regularly and sorted by date and format (jpeg vs. tif)
  - Association of Professional Photo Organizers (http://www.appo.org/)

- How can the Textile Society of America (TSA) help facilitate dispersal of information about artists’ archives in the future? TSA as an organization could help bring together these histories and could be a conduit for activities related to artists’ archives.

- Oral history is a good way to document the legacy of both artists and art organizations, especially if time is taken to acquire multiple perspectives (from artist’s colleagues, curators, staff, critics, etc.), however, capturing an artist’s studio through video and photography should be an important part of the documentation process as well.

- It takes an incredible amount of work to archive fifty years of studio history without funding for an intern or support from an institution or foundation. The question of how curators, librarians, organizations and institutions can support this work and help make it manageable for artists remains.

- When assembling an artist’s archive, it’s imperative to consider who the user of the collection might be.

- There is an ongoing conversation happening on how artists can collaborate to store and share archives without institutional support, such as what the Bay Area Women Artists Legacy Project is doing. Perhaps grant-giving organizations could consider supporting these artist-led initiatives.

- A transcript of an interview is an important tool, but in this day of podcasting and video streaming, we could also consider alternative options for viewing and engaging with artist interviews.

- Considerations of intellectual property rights should always be made before starting an oral history project or donating an archive to an institution. Releases are important for oral history, and clauses can be built in to ensure the interviewee can edit content before it becomes public record. Two resources for transcribing and editing interviews include: the American Association for State and Local History (http://about.aaslh.org/home/) and Oral History Association (http://www.oralhistory.org/)
• Artists’ archives should be considered living collections. They continue to evolve and grow as more information is created and as grants are received for digitization, sometimes long after the artist has passed on.

• One challenge the museum and archives field faces is how to make connections between collections. Being able to link data about collections across the field is a major goal.

• For artists, when possible, tour a location where your archives might be given. Lia Cook toured the Archives of American Art prior to donating her collection to see where materials would be stored and how they might be used or displayed.

• For artists, before undertaking major digitization work of your collection, be sure to check with the institution where materials are intended to go. Many institutions have standards for digitization and may prefer to do the work, taking the onus off of the artist. The physical mechanics of archiving are best left to professionals.