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The Politics of Preservation: Stewarding Artifacts in Archives

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THE POLITICS OF PRESERVATION: STEWARDING ARTIFACTS IN ARCHIVES

By

KOLLYNN ASHLEY HENDRY, Bachelor of Arts in History

Presented to the Faculty of the Graduate School of

Stephen F. Austin State University

In Partial Fulfillment

Of the Requirements

For the Degree of

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THE POLITICS OF PRESERVATION: STEWARDING ARTIFACTS IN ARCHIVES

By

KOLLYNN ASHLEY HENDRY, Bachelor of Arts in History

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ABSTRACT

Kay Bailey Hutchison served Texas and the United States in many capacities during her political career. She vastly impacted Texas, as well as Nacogdoches, Texas in particular, through her time serving as a member of the Texas House of Representatives and as a United States Senator. In 2012, she donated her massive collection of gifts and memorabilia to the East Texas Research Center, a regional archive at Stephen F. Austin State University. The university honored her donation by creating a room to display the collection and interpret her influence on East Texas. Due to a rushed timeline, administrative interference, and insufficient knowledge of artifact stewardship, those working on the project disregarded museological best practices and put historical resources at risk. This public history thesis provides an updated history of Hutchison's political career and creates a narrative of the Kay Bailey Hutchison Project and how things went awry. The author analyzes the museological best practices utilized to reprocess the collection, discusses how to adapt those practices in an archival setting, and reflects on her efforts to reprocess the Senator Kay Bailey Hutchison Collection.

ACKNOWLEDGEMENTS

I would like to thank everyone that helped me along this journey. Graduate school has been a lengthy and strenuous process with tons of ups and downs. Without your love, encouragement, and support, I would not be where I am today. I cannot fully express how grateful I am, but I will surely try.

I would first like to thank my family. My parents, Dora and Charles Aldrete and Thomas Tucker, have continuously supported me in my pursuance of history and education. They always encouraged and pushed me to explore my interest in and passion for history growing up, leading me to where I am today. Thanks to my sisters, Kimberly Witte, Kelsey Tucker, and Kirsten Yanez, that always listened to me ramble about history and my thesis. I want to thank my husband, Jayden Hendry, for the endless love and support he provided while I pursued my undergraduate and graduate degrees. He constantly pushed me to be the best version of myself and provided much needed emotional support in especially overwhelming times, keeping me (mostly) sane in the process. Thank you for your remarkable pep talks that remind me of my strength and confidence. I love you all so much!

I also want to thank the friends that have impacted me along the way. Thank you to my fellow grad students, Ashley Watson, Jessica Reid, Jordan Coleman, and Angel Peralta, for the countless rant and brainstorming sessions in the ETRC graduate student office and post-class car rides. You all made grad school a little more bearable. To James

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INTRODUCTION

Kay Bailey Hutchison served Texas and the United States through various

political positions over the last fifty years. She began as a member of the Texas House of

Representative in the 1970s, where she served two terms, working to improve the

transportation industry and the rights of women. More prominently, Hutchison

represented Texas in the United States Senate from 1993 to 2013. Through this position,

she held many leadership rolls, endorsed higher education and the arts, brought

awareness to female issues, firmly supported the United State military, and encouraged

bipartisan cooperation. Her efforts in Washington, D.C. impacted Nacogdoches, Texas

and Stephen F. Austin State University (SFA). In fact, her genealogical connection to

Nacogdoches extends back to the early nineteenth century, fostering a deep affinity for

both the city as well as SFA.

In 2012, the East Texas Research Center (ETRC), a regional archive in the Ralph

W. Steen Library at SFA, acquired the Senator Kay Bailey Hutchison Collection (KBH

Collection), consisting mostly of artifacts from her political career, with the intention of

creating an exhibit room to display the collection and honor the senator. While on the

surface it seemed like a major successful project for the university and ETRC, many

aspects behind the scenes indicated inadequate collections management and exhibit

design. These shortfalls, stemming from insufficient communication, a rushed timeline,

inadequate knowledge of museological methodologies by ERTC employees, and a

disregard for archival and museological best practices by administrators, contributed to the substandard condition of the collection.[1]

The ETRC had little to no input in the acquisition of the collection or design of the room.[2] In fact, it was SFA administrators not associated with the ETRC, such as Dr. Baker Pattillo, President, Dr. Richard Berry, Provost, Jill Still, Director of Development, April Smith, Assistant Director of Development, Harold Hall, Assistant Director of the Physical Plant, and Dr. Janice Pattillo, Chair of the Department of Elementary Education (and wife of Baker Pattillo), that had the most control over the project, including the acquisition and transportation of the collection, location and layout of the room, and the design of the exhibit.[3] ETRC employees accessioned and processed the collection, as well as coordinated and communicated with Hutchison's staff. In just sixteen days, a team of eight ETRC employees accessioned over eight hundred objects to prepare for the installation and reception of the Senator Kay Bailey Hutchison Room (KBH Room). Due to the lack of expertise in museological methodologies, as well as other mismanagements and oversights, the collection suffered.

For just over ten years, the majority of the KBH Collection sat in the ETRC closed stacks, inadequately housed, mislabeled, and partially undocumented; the rest of

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[1] Linda Reynolds (Director, East Texas Research Center) and Kyle Ainsworth (Special Collections Librarian, East Texas Research Center), interview by Kollynn Hendry, January 6, 2023, OH-2349, East Texas Research Center, Ralph W. Steen Library, Stephen F. Austin State University, Nacogdoches, Texas.
[2] Reynolds and Ainsworth, interview, January 6, 2023.
[3] Reynolds and Ainsworth, interview, January 6, 2023. The titles referenced here are the titles each individual held in 2012 while working on the project. Each person now has a different title, has retired, or has passed away.

the collection has been on display in the KBH Room, subjected to poorly regulated environmental factors, security risks, and zero interpretation. Before I began this project, there was virtually no intellectual or physical control over this collection, which, in turn, caused other problems, such as poor accessibility to the public or inadequate preservation of objects. The KBH Collection is rich with history that could benefit researchers or be of general popular interest to the community, including awards and certificates, photographs, campaign ephemera, books, and sundry memorabilia from Hutchison's political career. However, without intellectual or physical control, the collection was, in effect, useless to researchers and ETRC staff.

As a Graduate Research Assistant at the ETRC, I began a basic inventory of the KBH Collection to gain a better understanding of the storage location of each object. When I first began this inventory, I found that items had been thrown into boxes, some without any label or identification, some broken, some in the incorrect locations (according to the inventory spreadsheet on file), and most had no protection from possible physical damage (e.g., glass objects stacked on top of one another without any protective buffer, or fragile artifacts placed loosely in a box with heavy objects that could easily move around and break the other artifacts). Due to an inaccurate inventory, I had issues locating objects in the collection, which not only disrupts the functions of the ETRC, but also disadvantages researchers. After realizing the potential of this project, I spoke with Linda Reynolds, Director of the ETRC, about completely reprocessing the collection to fulfill my capstone thesis project. By reprocessing the KBH Collection, I

have been able to mitigate some of the shortfalls of the original round of processing and subsequent neglect. The purpose of this project was threefold: to increase the physical and intellectual control over the KBH Collection, to allow for sufficient access to the collection, and to better equip the preservation and conservation of objects in the collection.

This thesis has three chapters that address Hutchison's political career, the KBH Project, and my experience reprocessing this collection. The first chapter covers Hutchison's impact on Texas and the United States through her many political positions. It also creates a narrative of how SFA acquired the KBH Collection and created the KBH Room. I discuss how the administrative interference with archival processes led to hostile environments and put historical resources at risk, and I argue that archivists should be prepared to take on collections with artifacts. The second chapter reviews the available literature on artifact stewardship in both museums and archives. I argue that archivists can adapt museological methodologies to properly care for artifacts in an archival setting. The third chapter provides an overview of my experiences reprocessing the KBH Collection and explains how I applied museological best practices, as discussed in Chapter Two. It also touches on the reality of working on a project without access to the proper resources and how to adapt when things do not go as planned. Materials in the appendices show examples of entries from PastPerfect and CONTENTdm (collections management software used in the project) and data from an informal personal inquiry I conducted.

This public history project is necessary and relevant, as it allowed me to display mastery of a portion of museum studies, specifically collections management, as well as archival practices; it contributed to a lacking segment of literature in the museological and archival fields, along with the gap in historiography on Kay Bailey Hutchison; it created a narrative of the Kay Bailey Hutchison Project, bringing a new contextual understanding to the collection and room; and, it allowed me to work with the local archives to contribute to a project that had been neglected for some time, providing intellectual and physical control, access to the community, and preservation of the collection. Through this project, I learned how to properly care for artifactual collections, including handling, storage, conservation and preservation, and documentation. I used best practices to process a portion of the collection from start to finish (with the exception of acquisition and accession of some objects), allowing me to replicate tasks commonly completed by professional collections managers or registrars. Both points aid in my growth of knowledge and mastery of museological best practices and my preparation for the professional world of public history.

I have also contributed to gaps in both history and public history literature and created a narrative of the project that resulted in the KBH Collection and KBH Room. To my knowledge, there are no comprehensive summaries of Hutchison's political career, including her tenure in the United States Senate and as a NATO ambassador. Likewise, there is little literature covering how archives handle artifacts, what problems might arise, and how archives can prepare for this predicament and adapt museological and archival

practices to care for artifacts. There were also many questions about the acquisition of the collection and creation of the exhibit room that were previously left unanswered. Explanations to these questions helped bring a better understanding of why the ETRC was chosen to house this collection and why, in retrospect, the project's execution fared poorly, in accordance with archival and museological best practices. Knowing the history of the collection and how SFA acquired it brings a more in-depth context and provenance to the collection for both the ETRC and its patrons.

CHAPTER ONE

Behind the Scenes of the Senator Kay Bailey Hutchison Collection

Former Senator Kay Bailey Hutchison, born Kathryn Ann Bailey on July 22,

1943, in Galveston, Texas, led an elaborate and illustrious career through various

political positions. While she is often referred to as the "first woman" this and "first

female" that, she embraces a meaningful credo: "…we will know we have succeeded

when there are no more stories about the first woman anything, when the stories are about

the great performance of a company whose chief executive officer just happened to be a

woman, not about the fact that she is CEO."[1] Her passion for advancing females, among

other numerous causes, led Hutchison to be an influential legislator for Texas and the

United States. Her diverse career is honored through the Senator Kay Bailey Hutchison

Room (KBH Room) at the East Texas Research Center (ETRC) in the Ralph W. Steen

Library at Stephen F. Austin State University (SFA). This room, made possible by

Hutchison's donation of her massive collection of gifts and memorabilia to the ETRC,

replicates her senate office and displays many artifacts from the Senator Kay Bailey

Hutchison Collection (KBH Collection).

This chapter details Hutchison's life and political career, examines how the KBH

Collection and KBH Room came to fruition, and addresses several concerns about that

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[1] Kay Bailey Hutchison, *American Heroines: The Spirited Women Who Shaped Our Country* (New York: HarperCollins Publisher Inc., 2004), 350-351.

process. In the chapter, I argue that archives must be prepared to care for artifacts according to best museological practices, though, in an adaptive way that best suits the institution. I also argue that administrative interference with essential archival processes, including acquisition, processing, transportation, and exhibition, impedes best practices and disregards the authority of those that will be caring for the historical resources. In this case specifically, SFA administration accepted the donation of the KBH Collection without consulting the ETRC, in turn disrupting crucial methodologies and putting the historic artifacts at risk. At the same time, if the ETRC had been more knowledgeable and prepared to accept such a donation, the collection would have been better preserved and managed in the archival setting.

Hutchison's genealogy dates back to the beginnings of Texas's history and has deep roots in Nacogdoches, Texas. Her maternal great-great-grandfather, Charles Stanfield Taylor, settled in Nacogdoches in 1828, fought in the Battle of Nacogdoches in 1832, signed the Texas Declaration of Independence in 1836, and was appointed the first Chief Justice of Nacogdoches County by Sam Houston in 1836, then served under the same title, this time elected, from 1860 until his death in 1865.[2] His wife, Anna Marie (Rouff) Taylor, and four children fled to Natchitoches during the Runaway Scrape and returned to Nacogdoches after the Texas Revolution subsided. Taylor befriended and conducted business with Thomas Jefferson Rusk, one of the original two United States

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[2] Linda S. Hudson, "Taylor, Charles Stanfield (1808-1865)," *Texas State Historical Association*, revised 1995, https://www.tshaonline.org/handbook/entries/taylor-charles-stanfield.

Senators from Texas. Hutchison would go on to hold the very same seat as Rusk nearly

150 years later. Taylor and his wife, along with Hutchison's parents, are buried in Oak

Grove Cemetery, one of the oldest cemeteries in Nacogdoches. Hutchison grew up

visiting family in Nacogdoches, Texas, creating an affinity for the historical town. Later,

she purchased the home where she used to visit family and eventually sold it to SFA.[3]

Hutchison grew up in La Marque, Texas, just outside the city of Galveston. In

1962, she graduated with a B.A. in Government from University of Texas at Austin

before joining the University of Texas School of Law as one of thirteen women in a class

of 390. After being rejected by many law firms, she decided to take a chance in the news

industry, becoming the first female television reporter in the Houston area where she

served as a political reporter for KPRC-TV. Through this position, Hutchison learned the

ins and outs of the Texas legislature and became a well-known local public figure.

Following an interview with Anne L. Armstrong, the co-chair of the Republican National

Committee, Hutchison accepted a job under Armstrong in 1971, hoping to learn more

about politics. Armstrong encouraged Hutchison to follow a path into politics, and after

seven months working in Washington, Hutchison returned to Texas to run for the Texas

legislature.[4]

[3] Ann Fears Crawford and Crystal Sasse Ragsdale, *Texas Women: Frontier to Future* (Austin: State House Press, 1998), 350; Hutchison, *American Heroines*, xiv; Kay Bailey Hutchison, *Leading Ladies: American Trailblazers* (New York: HarperCollins Publisher Inc., 2007), xv; Kay Bailey Hutchison, *Unflinching Courage: Pioneering Women Who Shaped Texas* (New York: HarperCollins Publisher Inc., 2013), 18-22.
[4] Crawford, *Texas Women*, 351; Hutchison, *American Heroines*, 250-252, 350-351; Joint Committee on Printing, "Kay Bailey Hutchison, U.S. Senator from Texas: Tributes in the Congress of the United States,"

Hutchison began her political career as the first female Republican member of the

Texas House of Representatives, serving two terms from 1972 to 1976 in the 63rd and

64th Legislatures.[5] While representing Houston's House District 90, Hutchison served on

the House Ways and Means Committee, the Revenue and Taxation Committee, the

Elections Committee, the Rules Committee, and as the vice-chair of the

Intergovernmental Affairs Committee. She worked on bills that reorganized the Texas

Highway Department and improved transportation in San Antonio and Houston by

creating a mass transit system. During the thriving women's movement, Hutchison rallied

for reform that benefited her female constituents. She sponsored bills that ensured more

appropriate treatment of rape victims, protecting their privacy and preventing them from

being treated as if they were the ones on trial, and that prohibited gendered discrimination

while applying for credit. Hutchison also supported a bill that prohibited schools from

firing pregnant women, and unsuccessfully introduced a bill to alter wage garnishment

for child support.[6]

(2014), G-0009.5.096, on display in the Senator Kay Bailey Hutchison Room, Senator Kay Bailey Hutchison Collection, East Texas Research Center, Ralph W. Steen Library, Stephen F. Austin State University, Nacogdoches, Texas; PJ Pierce, *Let Me Tell You What I've Learned: Texas Wisewomen Speak* (Austin, TX: University of Texas Press, 2002), 120-121; Iowa State University, "Hutchison, Kathryn Ann Bailey (Kay)," Archives of Women's Political Communication, Speakers, accessed May 22, 2023. https://history.house.gov/People/Listing/H/HUTCHISON,-Kathryn-Ann-Bailey-(Kay)-(H001016)/.

[5] Hutchison was one of six women elected to the Texas Legislature in 1973, breaking the record at the time, likely an indication of the thriving Women's Rights movement of the 1970s. Joint Committee on Printing, "Tributes," Hutchison Collection; Nancy Baker Jones and Ruthe Winegarten, *Capitol Women: Texas Female Legislators, 1923-1999* (Austin: University of Texas Press, 2000), 53, 158.

[6] Crawford, *Texas Women*, 351-352; Jones, *Capitol Women*, 158-159, 160, 163-164.

In 1976, Hutchison resigned her position in the Texas House of Representatives to serve as the vice chair of the National Transportation Board, having been nominated by President Gerald Ford, until she stepped down in 1978 to return to Texas and marry her now late husband, Ray Hutchison. She later became a bank executive and general counsel for Republic Bank Corporation and co-founded Fidelity National Bank in Dallas. In 1981, Hutchison decided to try her hand at the United States House of Representatives for the 3rd Congressional District in Texas but lost the primary to Steve Bartlett. After this defeat, Hutchison turned back to the business world, investing in a design showroom and purchasing a candy company. While focusing on business, she waited to campaign for the right statewide position. Hutchison successfully returned to the world of politics in 1990 after being elected Texas State Treasurer, becoming the first Republican woman elected to statewide office. She won against Democrat Nikki Van Hightower with just under fifty percent of the vote to Hightower's forty-six percent. While in office, Hutchison cut the office's budget and fought against a state income tax. She also temporarily served as co-chair of the Republican National Convention in 1992.[7]

Hutchison sought a more nationally recognized position, so she decided to run for the United States Senate. She was elected on June 5, 1993, as the result of a special election after the resignation of Lloyd M. Bentsen. It was a "landslide victory" against

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[7] Crawford, *Texas Women*, 352-353; Joint Committee on Printing, "Tributes," Hutchison Collection; Jones, *Capitol Women*, 160; Barbara Mikulski, Kay Bailey Hutchison, Dianne Feinstein, Barbara Boxer, Patty Murray, Olympia Snowe, Susan Collins, Mary Landrieu, Blanche Lincoln, and Catherine Whitney, *Nine and Counting: The Women of the Senate* (New York: HarperCollins Publisher Inc., 2000), 81, 104, 210.

Democrat Bob Kruger, with Hutchison receiving sixty-seven percent of the vote, while

Kruger received only thirty-two percent.[8] This victory displayed the destruction of the

"democratic stronghold," as it was the first time since the Reconstruction Era that

Republicans had held both seats from Texas in the United States Senate.[9]

Shortly after the 1993 election, Hutchison was charged in Travis County, Texas

with official misconduct and evidence tampering during her time as the Texas State

Treasurer. She was accused of using state employees and facilities to operate personal

and political business between 1991 and 1992, including writing thank-you notes and

planning a vacation, then ordering her employees to destroy computer records to cover up

her misdeeds after the investigation began. Two of Hutchison's former aides, Michael

Barron and David Criss, were also indicted on related charges. Criss claimed that

Hutchison knew exactly what he was doing, as he was also functioning as her political

coordinator for her senate campaign, despite her denial of any wrongdoing, in which she

claimed that Criss was supposed to have carried out those tasks on his own time.[10] Three

of Hutchison's former staffers, Sharon Ammann, Trilby Babin, and Sandra Snead, made

public accusations against her, claiming they were told to perform personal and political

tasks on state time or that the former Treasurer had struck them in a fit of anger.[11] The

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[8] Crawford, *Texas Women*, 349.

[9] Crawford, *Texas Women*, 349; Joint Committee on Printing, "Tributes," Hutchison Collection; Mikulski et al, *Nine and Counting*, 81-82.

[10] Associated Press, "Texas Senator Lied About Work, Her Former Employee Tells Paper," *The New York Times*, October 24, 1993, https://www.nytimes.com/1993/10/24/us/texas-senator-lied-about-work-her-former-employee-tells-paper.html; Paul Burka, "The Trials of Senator Sweet," *Texas Monthly*, November 1993, https://www.texasmonthly.com/news-politics/trials-of-kay-bailey-hutchison/.

[11] Burka, "The Trials of Senator Sweet."

newly elected senator believed the charges were a political tactic to derail her campaign

for reelection.[12] A grand jury indicted Hutchison with three counts of official misconduct

(two second-degree felonies and one Class A misdemeanor). Hutchison's legal troubles

ended in 1994 after the Travis County District Attorney, Ronnie Earle, refused to present

his case.[13]

Despite the charges and indictment, Hutchison was reelected for her first full term

in 1994, then again in 2000 and 2006. In 2010, the former senator lost the Republican

primary election for Texas Governor to incumbent Rick Perry, receiving thirty-one

percent of the vote compared to Perry's fifty-one percent. Hutchison stepped down from

the United States Senate on January 3, 2013, after serving her country for nearly twenty

years. As of 2023, Hutchison is still the only woman to represent Texas in the United

States Senate.[14]

While in the Senate, Hutchison served in leadership positions such as vice chair of

the Republican Conference and chair of the Republican Policy Committee. She served on

the Senate Committee on Commerce, Science, and Transportation Subcommittee for

Commerce, Justice, and Science, the Defense Appropriations Subcommittee, the

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[12] Burka, "The Trials of Senator Sweet;" Mikulski et al, *Nine and Counting*, 81.
[13] Associated Press, "Texas Senator Lied About Work;" Burka, "The Trials of Senator Sweet;" Crawford, *Texas Women*, 350; Mikulski et al, *Nine and Counting*, 82-83; Jan Jarboe Russel, "Sitting Pretty," *Texas Monthly*, August 1994, https://www.texasmonthly.com/news-politics/sitting-pretty/; Karen Tumulty and Lianne Hart, "Senator Indicted on Misconduct Charges in Texas," *Los Angeles Times*, September 28, 1993, https://www.latimes.com/archives/la-xpm-1993-09-28-mn-39883-story.html.
[14] David Catanese, "Perry Trounces Hutchison in Texas," *Politico*, March 2, 2010, https://www.politico.com/story/2010/03/perry-trounces-hutchison-in-texas-033817; Crawford, *Texas Women*, 358-359; Joint Committee on Printing, "Tributes," Hutchison Collection.

Republican National Hispanic Assembly Advisory Committee, the Armed Services Committee, as chair of the Military Construction Appropriations Subcommittee, and as the United States' delegate for the Commission on Security and Cooperation in Europe, among several others.[15]

Hutchison accomplished many feats in her twenty years in the Senate. She strongly supported SFA and higher education in general. She worked to provide overall tax relief to working class families and championed one of her most notable bills which produced the Homemaker IRA (individual retirements account) in 1996, later renamed the Kay Bailey Hutchison Spousal IRA. This bill was designed to allow housewives and stay at home mothers to create and contribute equal amounts to a personal IRA as those working outside the home, which protected women in the case of their husband's death or divorce. She worked to pursue other issues that affected women, such as her efforts to heighten federal protections against stalking, make abortions accessible and safe, and raise money for breast cancer research. Hutchison also fought to save the National Endowment for the Arts (NEA) when Republicans pushed to eliminate the institution after controversial allocation of funds, noting that it was "One of the toughest political

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[15] Crawford, *Texas Women*, 359; Joint Committee on Printing, "Tributes," Hutchison Collection; Mikulski et al, *Nine and Counting*, 209.

positions I have taken in my Senate career."[16] She strongly advocated for the NEA

because she studied ballet growing up, giving her a special appreciation for the arts.[17]

Hutchison worked closely with the United States military and became a fierce

advocate, documented by the dozens of challenge coins and other military memorabilia in

the KBH Collection. She worked to improve conditions and quality of life for military

members, veterans, and their families, as well as ensure the military acquired the proper

resources and training to defend the United States from threats of the twenty-first century.

The former senator supported national security through the creation and development of

the Transportation Security Administration enacted by the Aviation and Transportation

Bill and the National Intelligence Reform Act. Hutchison was also an advocate for

science, technology, engineering, and mathematics (STEM) and education. She helped to

establish the Texas Academy of Medicine, Engineering, Science and Technology and

joined the backing of the NASA Authorization Act of 2010, which strengthened the

United States' space flight abilities. Hutchison also strongly supported the second

amendment, seen through her *amicus curiae* brief for the *DC v. Heller* Supreme Court

case in 2008, signed by "more members of congress than any other brief in U.S.

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[16] Hutchison, *American Heroines*, 160.
[17] Crawford, *Texas Women*, 359-361; Hutchison, *American Heroines*, 160-161, 225; Jones, *Capitol Women*, 161; Joint Committee on Printing, "Tributes," Hutchison Collection; Linda Reynolds (Director, East Texas Research Center) and Kyle Ainsworth (Special Collections Librarian, East Texas Research Center), interview by Kollynn Hendry, January 6, 2023, OH-2349, East Texas Research Center, Ralph W. Steen Library, Stephen F. Austin State University, Nacogdoches, Texas.

history."[18] The former senator has been regarded as "one of the most influential

members" during her time in the United States Senate.[19]

On several occasions, Hutchison opposed typical Republican stances, especially

when it involved women's issues. She, along with eight other female senators, opposed

former President Clinton's recommendations that Admiral Frank Kelso, then Chief of

Naval Operations, be permitted to retire with full rank despite his involvement in a sexual

assault scandal. More notably, her stance on abortion was controversial on both sides of

the political aisle. In a debate from 1993 against Bob Kruger, Hutchison explained that

she personally opposed abortion, though supported the *Roe v. Wade* decision because she

did not believe it was her place, a legislators' place, to make that decision for mothers.

However, she believed that restrictions must be made to protect pregnancies that have

reached "viability," meaning abortions should be available to women during early

pregnancy.[20] Hutchison made similar comments in the Texas Republican Primary

Gubernatorial Debate in 2010. Regardless, she was criticized for her inconsistent stance

on abortion and for opposing the strictly pro-life stance of the Republican Party. On this

issue, she was too liberal for the Republicans, yet too conservative for the Democrats. It

was for this reason Hutchison believed she lost her 1982 campaign for United States

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[18] Crawford, *Texas Women*, 359-361; Joint Committee on Printing, "Tributes," Hutchison Collection.
[19] Chuck Bailey and Patrick L. Cox, *Picturing Texas Politics: A Photographic History from Sam Houston to Rick Perry* (Austin: University of Texas Press, 2015), 147.
[20] C-SPAN, "Texas Senate Candidates Debate," C-SPAN video, 59:14, May 27, 1993, https://www.c-span.org/video/?41624-1/texas-senate-candidates-debate.

House of Representatives, and why she almost lost her seat at the 1996 Republican National Convention.[21]

In her "Farewell to the Senate" address, Hutchison emphasized the importance of bipartisan partnerships and relationships, which she believed was necessary in government to accomplish common goals. She was a proponent of bipartisanship cooperation since her time in the Texas legislature, where she worked with Democratic legislators, particularly female, to improve the status of women. Hutchison also worked on many projects with her fellow senators across the aisle, such as Dianne Feinstein, Hillary Clinton, Barbara Mikulski, Susan Collins, Jay Rockefeller, and Bill Nelson, just to name a few.[22] This is also evident through her coordination of the project that produced *Nine and Counting*, which examines the barriers broken by female legislators.[23] After stepping down from the United States Congress in 2013, Hutchison practiced law at Bracewell, LLP, an international law firm located in Dallas, Texas, and at the same time served as a contributor for CNBC.[24]

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[21] C-SPAN, "Texas Republican Primary Gubernatorial Debate," C-SPAN video, 58:02, January 14, 2010, https://www.c-span.org/video/?291322-1/texas-republican-primary-gubernatorial-debate; C-SPAN, "Texas Senate Candidates Debate;" Reeve Hamilton, "The Abortion Answer," *The Texas Tribune*, January 21, 2010, https://www.texastribune.org/2010/01/21/kay-bailey-hutchison-struggles-with-abortion-issue/; Jones, "Capitol Women," 160-161; Russel, "Sitting Pretty."

[22] Crawford, *Texas Women*, 360-361; Joint Committee on Printing, "Tributes," Hutchison Collection; Jones, *Capitol Women*, 160.

[23] PJ Pierce, *Let Me Tell You What I've Learned*, 117.

[24] "Ambassador Kay Bailey Hutchison," Who's Who, About Us, North Atlantic Treaty Organization, last modified August 21, 2017, https://www.nato.int/cps/en/natohq/who_is_who_146418.htm; "The Honorable Kay Bailey Hutchison," Trustees, Home, University of Texas Law School Foundation, accessed May 23, 2023, https://utlsf.org/trustee/kay-bailey-hutchison/.

The former senator continued her support for bipartisan cooperation while serving as the United States Ambassador to the North Atlantic Treaty Organization (NATO). Nominated by then President Donald Trump, Hutchison served in this position from 2017 to 2021. In her time with NATO, the ambassador focused on revitalizing the organization, garnering support from both side of the political aisle in the United States, and uniting NATO's allies against global threats. From the moment she sworn in, Hutchison warned of Russia's disregard for armament treaties and military aggression in Ukraine, which snowballed into a full-fledged Russian invasion of Ukraine in 2022. She also focused on global issues brought on by the COVID-19 pandemic, among other issues.[25]

The Senator Kay Bailey Hutchison Collection, nearly 1,300 objects, covers a variety of topics and events throughout the politician's career. The collection developed during Hutchison's tenure in politics from donations and gifts from numerous organizations, institutions, and government representatives, displayed in her various offices in Washington D.C. and Texas. The collection documents her political campaigns and time in office; her service to her Texas constituents; her connection to Nacogdoches,

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[25] Kay Bailey Hutchison, "How Russia Undermined Over Thirty Years of Nuclear Arms Control," *The New York Times*, February 10, 2019, https://www.nytimes.com/2019/02/10/opinion/russia-inf-treaty.html; Kay Bailey Hutchison, "Washington Remains United Behind NATO," *The New York Times*, August 30, 2017, https://www.nytimes.com/2017/08/30/opinion/washington-remains-united-behind-nato.html; U.S. Mission to the North Atlantic Treaty Organization, "Kay Bailey Hutchison, U.S. Permanent Representative to NATO, Special Online Briefing," October 21, 2020, https://nato.usmission.gov/october-21-2020-press-briefing-with-kay-bailey-hutchison/; Vladimir Isachenkov, Dasha Litvinova, Yuras Karmanau, and Jim Heintz, "Russia Attacks Ukraine As Defiant Putin Wars US, NATO," *Associated Press News*, February 23, 2022, https://apnews.com/article/russia-ukraine-europe-russia-moscow-kyiv-626a8c5ec22217bacb24ece60fac4fe1.

Texas and SFA; her appreciation of Texas history and heritage; her support and dedication to the United States military, space exploration, and various women's, law enforcement, public service, health, business, and minority organizations; and her relationships with elected officials, lawmakers, and foreign dignitaries. The collection contains an assortment of lapel pins, challenge coins, medallions, and medals; awards and plaques; campaign tchotchkes (small decorative trinkets) and ephemera; books; photographs; keys to many Texas cities; political cartoons; political memorabilia; furniture from Hutchison's Houston office; archival material; and various miscellaneous items, such as statues and miniatures, pens, patches, paperweights, hats, clocks, plates, mugs, bowls, vases, and much more.[26]

The most historically significant artifact in the collection is an 1853 leather bound atlas owned by Thomas Jefferson Rusk, business partner and friend of Hutchison's great-great-grandfather, Charles A. Taylor (Figure 1). Rusk, who along with Taylor, represented Nacogdoches in the Convention of 1836, which produced the Texas Declaration of Independence. Rusk was later appointed the Chief Justice of the Texas Supreme Court and served as one of the first United States Senators from Texas, alongside Sam Houston. *A New Universal Atlas: Containing Maps of the Various Empires, Kingdoms, States and Republics of the World* was created by renowned

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[26] Senator Kay Bailey Hutchison Collection, East Texas Research Center, Ralph W. Steen Library, Stephen F. Austin State University, Nacogdoches, Texas; Jason Fuller (Former Regional Director under Hutchison), interview by Kollynn Hendry, April 10, 2023, OH-2351, East Texas Research Center, Ralph W. Steen Library, Stephen F. Austin State University, Nacogdoches, Texas.

nineteenth century mapmaker, Samuel Augustus Mitchell and had been in Hutchison's

family for over a century.[27] She presented the atlas to SFA representatives in February of

2000 with the promise to gift it to the university in the future, returning it to the land that

Rusk once owned, where much of SFA resides today. Hutchison displayed the family

heirloom in her Washington, D.C. office for over a decade before donating it with the rest
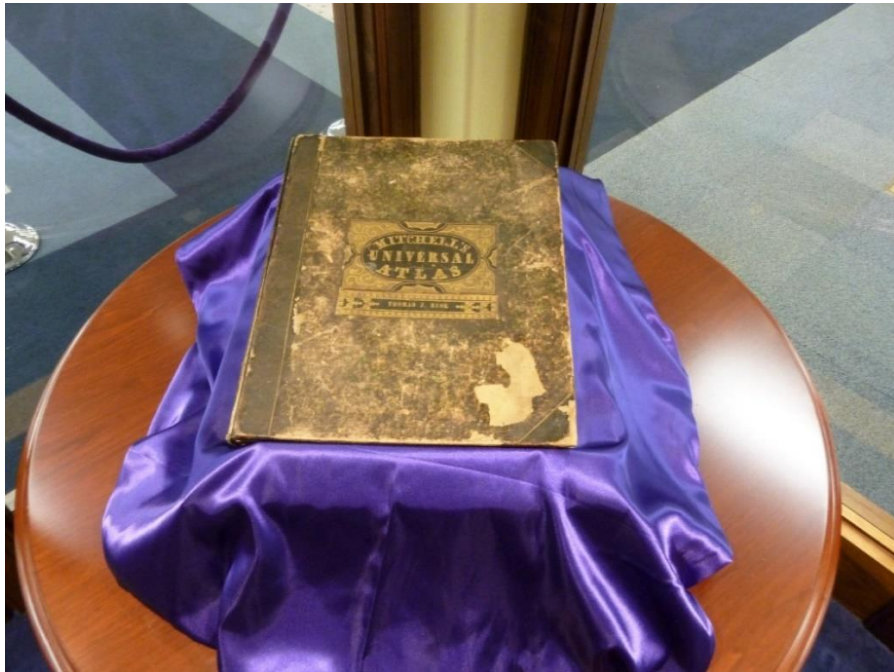
of the collection in 2012.[28]

Figure 1. Rusk Atlas. Atlas that belonged to Thomas Jefferson Rusk as it was displayed
in the Senator Kay Bailey Hutchison Room at the grand opening. Photo taken on
December 14, 2012 by East Texas Research Center Staff.

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[27] Samuel Augustus Mitchell and Peter S. Duval, *A New Universal Atlas: Containing Maps of the Various Empires, Kingdoms, States and Republics of the World* (Philadelphia: Thomas, Cowperthwait & Co., 1853), G-0009.4.018, Oversize 1, Senator Kay Bailey Hutchison Collection, East Texas Research Center, Ralph W. Steen Library, Stephen F. Austin State University, Nacogdoches, Texas.

[28] Historical Significance of Rusk Atlas, G-0009.1.381, Box 32, Senator Kay Bailey Hutchison Collection, East Texas Research Center, Ralph W. Steen Library, Stephen F. Austin State University, Nacogdoches, Texas; Miranda N. Lindsey, "Hutchison Presents Historic Atlas to SFA," *Nacogdoches Daily Sentinel*, February 17, 2000, Microfilm Roll 301, Tray 30, Newspaper Collection, East Texas Research Center, Ralph W. Steen Library, Stephen F. Austin State University, Nacogdoches, Texas.

The Senator Kay Bailey Hutchison Room opened at the East Texas Research Center in the Ralph W. Steen Library at Stephen F. Austin State University on December 14, 2012. The room, an imitation of Hutchison's Washington, D.C. office, honors the former senator and her contributions to Texas, Nacogdoches, and SFA by displaying sundry artifacts from the KBH Collection, donated to the ETRC the same year in preparation for the room. This project was a collaboration across several departments on campus and involved the efforts of many individuals from SFA and Hutchison's staff: Baker Pattillo, President of SFA, Richard Berry, Provost and Vice President of Academic Affairs, Jill Still, Director of Development, April Smith, Assistant Director of Development, Janice Pattillo, Chair of the Department of Elementary Education (and wife of President Baker Pattillo), Harold Hall, Assistant Director of the Physical Plant, Shirley Dickerson, Library Director, Linda Reynolds, Director of the East Texas Research Center, Kyle Ainsworth, Special Collections Librarian at the ETRC, and several other ETRC employees. The SFA team joined forces with Hutchison and her staff, including Jason Fuller, Regional Director, Roxanne Casscells, Senior Staff Advisor for Special Projects, and others from Hutchison's various offices. Everyone played a vital role that contributed to the completion of the project.[29]

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[29] Richard Berry (Former Provost/Vice President for Academic Affairs, Stephen F. Austin State University), interview by Kollynn Hendry, May 2, 2023, OH-2352, East Texas Research Center, Ralph W. Steen Library, Stephen F. Austin State University, Nacogdoches, Texas; Fuller, interview, April 10, 2023; Harold Hall (Former Assistant Director of the Physical Plant, Stephen F. Austin State University), unrecorded interview by Kollynn Hendry, June 1, 2023; Reynolds and Ainsworth, interview, January 6, 2023; Jill Still (Former Director of Development, Stephen F. Austin State University), interview by

Fuller initiated the project by reaching out to SFA, on Hutchison's behalf, about donating the collection. The push to donate the collection originated from Hutchison's upcoming retirement from the senate at the end of her term in 2013. Hutchison and Fuller wanted to make sure the artifacts were disposed of appropriately, rather than being tossed in the garbage in the chaos of the office clean out. Fuller's inspiration for the KBH Room was the Albert Thomas Office at Bayou Place in Houston, Texas, a replica of Thomas's congressional office. Hutchison's ancestry and deep affinity for Nacogdoches and East Texas history made SFA and the ETRC the perfect destination for the KBH Room and permanent residence for the KBH Collection. Fuller went as far as saying that Hutchison considers Nacogdoches to be a second home. SFA was most inclined to accept, as Hutchison worked hard to support SFA though legislation and create long lasting relationships with those at SFA.[30]

Baker Pattillo, Berry, and Still helped build a line of communication between SFA and Hutchison's team, allocated tasks as necessary, and made the major administrative decisions. Pattillo officially accepted the donation and approved the creation of the KBH Room without consulting Reynolds or the ETRC. In fact, Reynolds and the other ETRC employees did not know about the project until Berry and other administrators began scoping out library space for the future room during the planning

Kollynn Hendry, February 2, 2023, OH-2350, East Texas Research Center, Ralph W. Steen Library, Stephen F. Austin State University, Nacogdoches, Texas. Baker Pattillo passed away in 2018, thus he was unavailable for an interview, nor are his papers available from his tenure as SFA President.
[30] Berry, interview, May 2, 2023; Reynolds and Ainsworth, interview, January 6, 2023; Fuller, interview, April 10, 2023; Still, interview, February 2, 2023.

process; no one had officially informed ETRC employees they were about to acquire the KBH Collection or what the collection contained. Reynolds incorrectly assumed the archives were receiving Hutchison's senatorial papers, which would have more appropriately fit the ETRC's scope of collections than her artifacts. Pattillo and Berry did discuss interest in acquiring Hutchison's papers, however, there were already plans to donate her papers to the University of Texas at Austin, her alma mater. The executives established communication and a desired outcome then handed the project over to the ETRC and physical plant to complete.[31]

While project preparation at SFA did not begin until the Spring of 2012, some suspect that Baker Pattillo began sowing the seeds much earlier, likely after Hutchison announced she would eventually donate a family heirloom to the university that once belonged to Thomas Jefferson Rusk. Fuller claims that early discussions with Pattillo began around 2011, though it started as a mere idea of donating a small number of items and later developed into the KBH Room.[32] There is also speculation that part of Pattillo's motivation for the project may have come from his desire for Hutchison to teach in some capacity at SFA; perhaps if she were honored with an exhibit at the ETRC, she would be inclined to so something more for the university. [33]

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[31] Berry, interview, May 2, 2023; Fuller, interview, April 10, 2023; Reynolds and Ainsworth, interview, January 6, 2023; Fuller, interview, April 10, 2023; Still, interview, February 2, 2023.
[32] Fuller, interview, April 10, 2023.
[33] Berry, interview, May 2, 2023; Fuller, interview, April 10, 2023; Hall, interview, June 1, 2023; Reynolds and Ainsworth, interview, January 6, 2023.

Fuller headed the project on Hutchison's side, coordinating, delegating tasks, making decisions, and served as the main point of communication on behalf of the former senator. A trip to Hutchison's Houston office in the summer of 2012 allowed Fuller, Hall, Still, and the Pattillos to assess the largest portion of the collection so the SFA team could begin making logistical preparations for the KBH Room. Although Reynolds requested that the ETRC be involved in this process, they were not consulted or involved.[34]

Construction of the KBH Room began in September of that year (Figure 2). The room's location was set as an extension of the ETRC to ensure proper security and handling of the artifacts, which was a high priority according to Berry. The SFA administration also wanted to draw more traffic into the library, hoping to accomplish this with the KBH Room. While the Stone Fort Museum could have been a more suitable option to house the KBH Collection, specifically for its expertise in museum collections, the lack of space influenced the administration to look elsewhere. Regardless, the collection would not fit into the Stone Fort's mission either. The budget for the creation of the room was originally $95,000, though an estimated $103,000 was spent.[35] The exact origin of the budget for this project is unknown, though it is a possibility that the money came from the President's budget or general university funds. Still explains that because Hutchison donated the collection, the university administration felt it was fair to assume

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[34] Fuller, interview, April 10, 2023; Hall, interview, June 1, 2023; Reynolds and Ainsworth, interview, January 6, 2023; Still, interview, February 2, 2023.
[35] During my interview with Harold Hall, he called the Physical Plant Office to confirm this information in the office's internal records. Hall, interview, June 1, 2023.

the cost of building a display room. This budget was allocated to construct and install the new room, with one entrance for the public and a private entrance attached to the ETRC. Hall designed the room, with advisement from Fuller, and coordinated and managed the construction efforts. The physical plant contracted out certain services to local companies to assist in construction. Hall gained inspiration from the visit to Hutchison's Houston office and provided photos of her Washington, D.C. office. Certain details, such as the design of the door, paint color and rug colors replicated that of Hutchison's office.[36]

Figure 2. Room Construction. Construction of the Senator Kay Bailey Hutchison Room on the second floor of the Ralph W. Steen Library. The glass walls of the East Texas Research Center can be seen on the right side of the photo. Photograph taken September 26, 2012 by East Texas Research Center staff.

[36] Berry, interview, May 2, 2023; Fuller, interview, April 10, 2023; Hall, interview, June 1, 2023; Harold Hall, "Kay Bailey Hutchison Room," email to Shirley Dickerson, September 24, 2012; Linda Reynolds, "Construction," email to Shirley Dickerson and Deborah Allen, September 21, 2012; Still, interview, February 2, 2023.

Hall also coordinated the transportation of objects from Hutchison's Houston and

Dallas offices. Reynolds requested to oversee the boxing and transportation of the

artifacts but was denied by administration. Before the artifacts were transported to SFA,

Hutchison, Fuller, and Casscells, assessed the artifacts to determine whether they would

be donated to the ETRC, remain with Hutchison, or donated to various other institutions

if appropriate. Hutchison's staff, including Casscells in the Washington, D.C. office, then

inventoried, cataloged, and photographed all materials. They created an inventory with

various information and photographs of each object to accompany the objects.

Hutchison's staff boxed the objects in preparation for the move, then SFA employees

picked them up from Houston and Dallas and transported them to the archives. Artifacts

at Hutchison's other offices, including Austin and Washington, D.C., were boxed then

mailed or delivered by her staff. Hutchison continued sending objects to the ETRC over

the years, the latest in 2017, as she came across artifacts worthy of donation.[37]

Upon arrival, boxes and furniture were stored in unconventional places, such as

library study rooms, due to the volume of the collection and size of the objects (Figure 3).

After the objects arrived at the ETRC, Reynolds, Ainsworth, other ETRC employees,

including Jennifer Brancato, Ann Ellis, Greg Bailey, Ashley Thompson, and volunteers,

Kayla Lingard, and Mark Musquiz, processed the collection (Figure 4). In just sixteen

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[37] Roxanne Casscells, "Kay Bailey Hutchison Project," email to author, May 5, 2023; Fuller, interview, April 10, 2023; Jason Fuller (Former Regional Director under Hutchison), unrecorded interview by Kollynn Hendry, May 9, 2023; Hall, interview, June 1, 2023; Linda Reynolds, "Deed of Gift and Material," email to Roxanne Casscells, October 17, 2012; Reynolds and Ainsworth, interview, January 6, 2023.

days, totaling 171.5 hours of work, they processed over eight hundred artifacts. Reynolds

had decided to close the ETRC for about a week to focus on the project. Their workflow

included filling out a condition report/accession sheet for each object (Figure 5),

assigning an object identification number, documenting information such as condition,

size, and material, and placing an identification tag on each item. Objects were then

either put on display or stored in archival boxes and placed in the closed stacks.[38]

Figure 3. Furniture From Houston. Furniture stored in a study room in the library waiting to be displayed in the KBH Room. Photograph taken November 16, 2012 by East Texas Research Center staff.

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[38] East Texas Research Center, "ETRC Processing Time Sheet," unpublished document, last modified 2012; Reynolds and Ainsworth, interview, January 6, 2023.

Figure 4. Artifact Processing. East Texas Research Center staff (left to right: Kyle Ainsworth and Ann Ellis) documenting artifacts. Photograph taken November 27, 2012 by East Texas Research Center staff.

Condition Report

Object name/title	
Accession Number	
Number of pieces	

Dimensions (mm)			
Length	Width	Height	Diameter

Materials	

Condition

○ Appears stable   ○ Active deterioration noted   ○ Damaged noted   ○ Fragile/weak

Notes (dates, inscriptions, labels, previous repairs, etc.)	

Examined by: Date:

Photographed by: Date:

Labeled by: Date:

Figure 5. Condition Report. Used by ETRC staff to document artifacts in the KBH Collection. This was the only information documented for each object. Screenshot taken September 5, 2023 by Kollynn Hendry.

Most of the furniture on display came from Hutchison's Houston office, except the desk and desk chair. The desk came from Janice Pattillo's office after she retired from SFA, while the desk chair is Hutchison's from the Senate floor in Washington, D.C. According to Hall's recollection, he had the opportunity to purchase an original Russell Senate Office Building desk, identical to the one Hutchison used in her Washington, D.C. office, though he the proposition was dismissed by Reynolds.[39] However, Reynolds claimed this option was never mentioned to her, and that she would have jumped at the opportunity to purchase one of these desks. Thus, instead, the KBH Room inherited Pattillo's desk. The furniture from the Houston office was refinished by the physical plant before being displayed in the room.[40]

Janice Pattillo directed the arrangement of objects in the room and on the walls, again, taking inspiration from Hutchison's office in Washington, D.C. Fuller helped decide which items would be displayed in the room. It is unclear why Pattillo would have been involved in the project, as she worked in the Department of Early Education at the time. Perhaps it was her connection to Baker Pattillo, or their personal relationship with Hutchison that got her involved. Reynolds wanted to place small interpretive object identifications next to objects of significance but was denied. Ainsworth arranged objects

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[39] Congress commissioned 125 furniture sets for the Russell Senate Office Building in 1909, one of which Hutchison used. Some pieces from the original furniture sets were donated or sold to various institutions. Hall proposed purchasing one of these original Russell Senate Office Building desks, though not the one that Hutchison used, for the KBH Room. According to Hall, Reynolds did not show any interest in pursuing this opportunity.

[40] Fuller, interview, April 10, 2023; Hall, interview, June 1, 2023; Reynolds and Ainsworth, interview, January 6, 2023.

in the display case just outside the KBH Room, attempting to follow exhibition best practices, but on the day of the reception, Fuller requested that Ainsworth add more artifacts to the display case, as he thought it was too empty.[41]

In all, the project was completed in under a year's time. SFA held a reception for the grand opening of the KBH Room on December 14, 2012 (Figures 6-9). Over six hundred invitations were sent out to the local community and Baker Pattillo sent out an email to all faculty and staff advertising the event. The SFA Board of Regents, along with Hutchison and Pattillo, presented the room for the first time to the SFA and local community. However, after its opening, the KBH Room did not receive the grand attention administration had hoped or thought it would.[42]

Figure 6. Hutchison in KBH Room. Kay Bailey Hutchison sitting in the Senator Kay Bailey Hutchison Room at the grand opening. Photo taken on December 14, 2012 by Hardy Meredith.

[41] Reynolds and Ainsworth, interview, January 6, 2023; Still, interview, February 2, 2023; Jill Still, "KBH Reception," email to Linda Reynolds, November 26, 2012.
[42] Baker Pattillo, "Grand Opening of the Senator Kay Bailey Hutchison Room," email to All SFA Faculty and Staff, December 13, 2012; Reynolds and Ainsworth, interview, January 6, 2023; Jill Still, "KBH Reception," email to Linda Reynolds, November 26, 2012.

Figure 7. Hutchison and Pattillo. Kay Bailey Hutchison and SFA President Baker Pattillo at the grand opening of the Senator Kay Bailey Hutchison Room. Photo taken on December 14, 2012 by Hardy Meredith.

Figure 8. KBH Display Case. Located on the outer South wall of the Senator Kay Bailey Hutchison Room. Photo taken on December 14, 2012 by East Texas Research Center Staff.

Figure 9. KBH Room. South wall of the Senator Kay Bailey Hutchison Room. Photo taken on November 4, 2013 by East Texas Research Center Staff.

Due to the bureaucratic undertaking as well as disregard for best museological practices by all parties involved, the KBH Room and KBH Collection suffered in many ways. The ETRC was not at all prepared to take on this project. The KBH Collection does not necessarily fall into the scope of the ETRC's mission, meaning that the ETRC intends to collect archival items, not artifacts. While some collections do include a few relevant artifacts that complement the archival contents, the ETRC had never taken on a collection of artifacts of this capacity, nor was it prepared to. Because they had never taken on objects in a capacity of this nature, ETRC employees did not know how to properly care for them according to best museological practices. They did at least have knowledge of archival methodology, which they used to the best of their ability when it overlapped to address unfamiliar territory. There was also a problem with storing the

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collection. The ETRC has had limited space for years, attempting to expand at any

chance possible, as was the case in 2012; taking on a collection of this size was

overwhelming. As well, the ETRC did not have the proper materials to store the

collection, such as boxes, tissue paper, and batting.[43]

The ETRC received zero funding to process and house the collection. Anything

purchased to house the collection or payment for processing work came from the ETRC's

or the overall library budget. Reynolds created a cost analysis based on the inventory sent

by Hutchison's team, indicating the supplies needed would have cost roughly $720. At

the same time, she calculated an estimate of the total cost to house the collection to be

around four thousand dollars, though this was estimated before the whole of the

collection arrived at the ETRC, so surely this number would have gone up. The ETRC

was forced to take on this financial burden with no assistance from SFA.[44]

The ETRC, the people with the most professional knowledge and experience in

the preservation and care of historic resources, truly had no autonomy in this project.

Rather, decisions were handled by administrators and staff who lacked knowledge of

archival and museological theory and best practices. Though Reynolds attempted to give

input and become more involved, she and the ETRC were mostly disregarded. Put

simply, the expertise of the ETRC was not taken seriously. A clear disconnect appeared,

[43] Reynolds and Ainsworth, interview, January 6, 2023.
[44] East Texas Research Center, "KBH cost of housing estimate," unpublished document, last modified 2013; Reynolds and Ainsworth, interview, January 6, 2023; Linda Reynolds, "KBH Cost," email to Shirley Dickerson, December 11, 2012.

as those making decisions failed to understand the mission and scope of the archives. Ainsworth recalls a conversation he overheard during the reception for the KBH Room, in which one of the SFA administrators claimed that the archives received the "good stuff," as if Hutchison's artifacts were more important or appropriate for the ETRC than her papers would have been. To the layperson, artifacts would surely seem more interesting than boxes full of paper. Perhaps the administrators had no desire to acquire Hutchison's papers, further displaying their misunderstanding of the archives.[45] It would have made more sense to accept the collection of artifacts if the archives also received Hutchison's papers. Together, they create relevance and context that complement each other, while apart they are two halves to the whole picture.[46] This concept will be further discussed in the next chapter.

A similar situation occurred with the George Foreman Collection, in which SFA administrators handled the outreach and acquisition of another collection from a high-profile individual, then proceeded to drop it off at the archives for ETRC employees to complete the grunt work. At least the George Foreman Collection consisted of mainly archival material, something the ETRC is prepared to handle.[47] Unfortunately, this pattern suggests that upper administration at SFA only cares about the archives when

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[45] Reynolds and Ainsworth, interview, January 6, 2023.
[46] Sarit Hand and Francesca Pitaro, "When Archives Have Artifacts: From Inventory to Cataloging at the Associated Press Corporate Archives," *Journal of Archival Organization* 16, no. 2-3 (2019): 92, https://doi.org/10.1080/15332748.2019.1679011.
[47] The George Foreman Collection finding aid can be found online at the following address: https://archives.sfasu.edu/repositories/2/resources/545; the collection is also on the East Texas Digital Archives: https://digital.sfasu.edu/digital/collection/Foreman.

there is an important party involved, when it benefits them, or when it enhances SFA's reputation. They do not think to consider there is more to the archives than simply storing things.[48]

This attitude towards the campus archives also highlights a problem with communication. Not only did SFA administrators fail to inform the ETRC about acquiring the KBH Collection, but they also neglected to specify the contents of the collection. Those that approved the acquisition of the KBH Collection did not consult Reynolds about whether the ETRC had available space or resources to store the collection, manpower to process the collection, or the knowledge to responsibly care for the collection. ETRC employees did not even have a true understanding of what materials were being acquired until they arrived at the archives. The ETRC could not directly contact Hutchison, causing issues with gaining information about context and provenance for certain items in the collection.[49]

Many aspects of the discussed actions show a blatant disregard for museological and archival best practices, resulting in a lack of physical and intellectual control over the KBH Collection. Both Reynolds and Ainsworth admit they did not have the expertise to properly care for the artifacts in the KBH Collection, though they at least tried to implement standards to the best of their knowledge. Reynolds addressed related concerns in an email to the Library Director, Shirley Dickerson, who mainly served as a point of

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[48] Reynolds and Ainsworth, interview, January 6, 2023.
[49] Hall, interview, June 1, 2023; Reynolds and Ainsworth, interview, January 6, 2023.

communication between administration and the ETRC. She asked a total of forty

questions, touching on the topics of security, transfer of copyright and possibly

restrictions, provenance, lighting, shelving and display methods, storage and acquisition

of appropriate materials, processing methods, maintenance, creation and design of the

room, temperature and humidity, accessibility and safety, and the grand opening of the

room, bringing special attention to topics the administrators most likely never considered.

ETRC employees worried, rightfully so, about how much autonomy they would have in

the project. Reynolds's anxieties never received any answers. SFA administrators were

not fully transparent with their expectations or preferred procedures. Instead ETRC

employees adapted to the situation to keep up with the project's progression.[50]

The ETRC had no control over how objects were inventoried or packaged for

transportation to campus. The inventories the ETRC received provided inconsistent

details about the artifacts. At best, objects were linked to an office and were accompanied

by a brief description and photograph. Because Reynolds was not able to communicate

with Hutchison or her staff to ask questions about context and provenance, there are

objects in the collection with no contextual information. When packed, some items were

wrapped and cushioned, while others had no protection from physical forces. As a result,

some objects arrived damaged (Figures 10-11). The physical plant took the lead in

transporting the objects, a task usually completed by Reynolds or Ainsworth, especially

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[50] Reynolds and Ainsworth, interview, January 6, 2023; Linda Reynolds, "KBH room concerns," email to Shirley Dickerson, September 7, 2012.

for a collection of this magnitude. There is no telling how carefully or recklessly the

vehicle was driven, or how the boxes were handled. Those responsible for packing and

transporting the objects were not held accountable for missing or broken objects; all

liability fell on Reynolds.[51]

Figure 10. Broken Model Train. Example of an artifact that arrived broken due to lack of protection. Photo taken on November 27, 2012 by East Texas Research Center Staff.

Figure 11. Broken Elephant Art. Example of an artifact that arrived broken due to lack of protection. Photo taken on November 27, 2012 by East Texas Research Center Staff.

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[51] Fuller, interview, April 10, 2023; Reynolds and Ainsworth, interview, January 6, 2023.

Hall admits that best practices were not a consideration during the design and

construction process. The design of the room, especially the display case on the back wall

outside of the room, does not flow like an exhibit should. There is no interpretation in the

exhibit, according to Beverly Serrell's definition of interpretive materials; there is

nothing that "serves to explain, guide, question, inform, or provoke" an audience.[52]

Janice Pattillo likely pieced together the displays without thinking of this museological

principle.[53] There is no security in the room, as it is not connected to the ETRC security

system. The lights in the display cases, though rarely used anymore, and in the ceiling do

not have UV filters to protect the artifacts. Lastly, the room lacks the proper temperature

and humidity control to accurately monitor the room's environment.[54]

Storage of the collection not on display has been inadequate at best. The ETRC

did not receive the proper materials to house the collection, such as museum grade tissue

paper, batting, foam, dividers, and boxes, until after the collection had already been

processed. Thus, the ETRC resorted to storing objects in archival boxes that did not

properly accommodate the size of a decent portion of the artifacts (Figure 12). This

resulted in some objects, mostly oversized (those what do not fit into a typical archival

box), sitting unboxed, unprotected from the environment. Many objects in storage did not

have an identification label attached or were mislabeled. This presents the main issue

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[52] Beverly Serrell, *Exhibition Labels: An Interpretive Approach*, 2nd ed. (Lanham, MD: Rowman & Littlefield, 2015), 19.
[53] This inference is solely the view of the author. Unfortunately, Janice Pattillo declined an interview with the author, so more information was unable to be gathered on this subject.
[54] Hall, interview, June 1, 2023; Reynolds and Ainsworth, interview, January 6, 2023.

with identifying objects by tags instead of using a marking method – tags fall off or must

be taken off for exhibition, leaving them difficult to identify. Most items sat in boxes

without any buffer or cushion to protect them from being damaged, seemingly thrown

into boxes with no regard to collections stewardship (Figures 12-14).[55]

Figure 12. Oversize Frames. Example of improperly stored artifacts. Photo taken on
September 5, 2022 by Kollynn Hendry.

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[55] Reynolds and Ainsworth, interview, January 6, 2023; Linda Reynolds, "Kay Bailey Hutchison," email to
Shirley Dickerson, October 10, 2012; Senator Hutchison Collection, East Texas Research Center.

Figure 13. Miscellaneous Objects. Example of improperly stored artifacts. Photo taken on September 13, 2022 by Kollynn Hendry.

Figure 14. Glass Awards. Example of improperly stored artifacts. Photo taken on August 29, 2022 by Kollynn Hendry.

In some cases, the rushed timeline created inconsistencies and contributed to the poor intellectual and physical control of the KBH Collection. Hutchison's staff needed to clean out her offices before her retirement in January of 2013. Having been a senator for nearly twenty years, one could only imagine the number of objects Hutchison's staff members assessed, inventoried, and photographed. Some objects donated by Hutchison did not arrive with photographs, creating issues in identifying certain artifacts. The construction project also had a tight timeframe, as the room had to be fully constructed before the reception in December of 2012. Hall remembers that he worked very diligently to keep the project on schedule. Processing the collection was also rushed, which created many inconsistencies.[56]

As mentioned, ETRC employees processed over eight hundred artifacts in just sixteen days to have them available for the exhibit room. Because eight people contributed to the processing and documentation of the collection, condition reports/accession sheets were filled out inconsistently.[57] Some people created detailed descriptions and marked precise measurements, while others roughly estimated measurements and assigned generic, undistinguishable titles. Object identification numbers varied from person to person. For instance, when an object had more than one part, some people resorted to assigning each object as an "A" and a "B" of the same

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[56] Fuller, interview, April 10, 2023; Hall, interview, June 1, 2023; Reynolds and Ainsworth, interview, January 6, 2023.
[57] East Texas Research Center, "ETRC Processing Time Sheet," last modified 2012; Reynolds and Ainsworth, interview, January 6, 2023.

object number, while others used numbers instead, or even just assigned each a unique identification number. Many objects in the collection did not get accessioned or processed. This includes about three hundred lapel pins, coins, and medals stored in a glass jar, all accessioned as one object, and all the addendum materials that arrived at the ETRC long after the KBH Room opened. Since the initial opening of the room, roughly ten years ago, objects not selected for display sat untouched in the ETRC closed stacks. The ETRC has ignored and neglected this collection since the KBH Room opened. The improper intellectual and physical control left the KBH Collection difficult to manage, unprotected, and vulnerable.

Unfortunately, the KBH Room is hardly frequented, besides ETRC tours of SFA 101 students, learning about the resources available on campus. Scant interest is shown in the room. Other than promotion of the grand opening and reception of the room, there has been little to no advertisement of the KBH Room and Collection to SFA students, faculty, or staff, nor to the local community or public beyond Nacogdoches. The collection has a dedicated page on the university library's website that seems to be discoverable only through a Google search. It seems SFA accepted the proposal from Hutchison and her team to take on the collection and build the room, then ignored it as soon as the project was over. It does not help that after the room's opening in 2012, the ETRC closed off the publicly accessible door by creating a makeshift room with bookshelves in order to add more storage and workspace. This highlights the typical problems with insufficient space and funding that many archives face. Regardless, SFA has done a poor job at keeping the

KBH Room in the public's interest, and the ETRC has failed to provide proper upkeep to draw people's attention.[58]

Sometime around 2019, the ETRC rearranged the KBH Room, pushing all the material towards the glass wall to make the displays more visible, adding shelving to create more storage, and separating the two areas with a curtain so the storage space was not visible from the outside of the room. Reynolds and Ainsworth believed this arrangement created better access to the collection. They felt comfortable doing so because there was little interest in the room, even from the administration that previously boasted about the project. In fact, none of the administrators that worked on the project even knew it had been rearranged. This created a problem when Fuller and Hutchison's son came to visit in 2021. Fuller was quite upset that the room was repurposed and complained to the President's Office, which then ordered the ETRC to return the room to its original layout. Reynolds and Ainsworth rearranged the room, though not to its original design, removing the storage shelving while keeping most of the artifacts closer to the display window and leaving the makeshift annex that cuts off the public entrance to the KBH Room. Because of this incident, a decision was made to have Still oversee any future changes to the KBH Room, though Reynolds has understandably lost interest in any additional changes.[59]

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[58] Berry, interview, May 2, 2023; Reynolds and Ainsworth, interview, January 6, 2023.
[59] Fuller, interview, April 10, 2023; Reynolds and Ainsworth, interview, January 6, 2023; Linda Reynolds, "KBH Room," email to Jonathan Helmke, August 27, 2021; Still, interview, February 2, 2023.

Repeatedly, the ETRC tried to contribute to the decision-making processes, hands on work, and interpretation of the KBH Room and KBH Collection, but its employees were discounted. Reynolds hoped the project would help elevate the ETRC's status within SFA by building a reputation and bringing attention to the purpose and value of the archives. However, buzz surrounding the KBH Room faded after President Baker Pattillo's death, and the ETRC remained the ugly duckling that management just could not understand. Due to the SFA administrators' interference with collections management processes and ETRC employees' lack of knowledge about artifacts stewardship, this project lacked proper museological best practices, leaving the KBH Collection with a deficiency of physical and intellectual control. While the project was an admittedly frustrating endeavor filled with disregard for the ETRC's experience with historical resources, the arrival of the KBH Collection pushed the archives staff to become more comfortable with and knowledgeable about collections stewardship of artifacts, a notion that has been, or is becoming, relevant to many archives across the globe.[60]

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[60] Reynolds and Ainsworth, interview, January 6, 2023.

CHAPTER TWO

Artifacts in Archives

Objects are foreign to some archivists. Traditionally, archives consist of manuscript materials, such as written documents, photographs, scrapbooks, and books. While a sizable portion of archival discourse prioritizes text-based and audio-visual materials, recently, archivists and scholars are paying more attention to artifacts; they are no longer just novelty or exhibition pieces. In this chapter, I argue that artifacts supply an important historical context, especially when supplemented by paper collections, thus artifacts belong in archives. Knowing this, archivists must be prepared for the artifacts that will inevitably come their way by building knowledge on museological collections stewardship and knowing how to adapt archival methodologies to accommodate objects in an archival setting.

For centuries, the written record has been used to research historical themes, individuals, and events, while objects have simply been used for documentation. Humans commonly express themselves through written and spoken words. However, the written record cannot document everything. Objects, or artifacts, record the human experience separately from words. In fact, it is material culture that allows access to the things people never thought to document, the evidence of their daily lives, serving as "portals to

cultures and behaviors of the past."[1] This could include preferences and personal tastes,

daily habits or routines, or certain interests. For example, the textual portion of the

Senator Richard B. Russell Collection at the Richard B. Russell Library for Political

Research and Studies, as Jill Robin Severn points out, hardly documents Russell's

lifelong smoking habit. The textual documents in the collection began referencing this

habit only after he developed health issues. However, artifacts in the collection, such as

ashtrays and tobacco labels and advertisements, thoroughly documented his smoking

habit long before the written record.[2]

  Written records and artifacts, together, document human history in a way that

neither can do alone. Gloria Meraz emphasizes that the cultural aspect of artifacts and the

informational aspect of archives should not be pitted against each other, though they can

"be understood in their separate and multiple contexts."[3] Objects and text are created

simultaneously, often giving two sides of the same story. There is a "dynamic and

integral relationship between material culture and documentary sources," in which each

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[1] Joseph L. Scarpaci, "Material Culture and the Meaning of Objects," *Material Culture* 46, no. 1 (Spring 2016): 1, https://www.jstor.org/stable/44507769.
[2] Gloria Meraz, "Cultural Evidence: On the Common Ground Between Archivists and Museologists," *Provenance, Journal of the Society of Georgia Archivists* 15, no. 1 (1997): 23, https://digitalcommons.kennesaw.edu/provenance/vol15/iss1/2; Scarpaci, "Material Culture," 1; Jill Robin Severn, "Adventures in the Third Dimension: Reenvisioning the Place of Artifacts in Archives," in *An American Political Archives Reader*, ed. Karen Dawley Paul, Glenn R. Gray, and L. Rebecca Johnson Melvin (Lanham, MD: Scarecrow Press, Inc., 2009), 221-222; John E. Simmons, *Museums: A History* (Lanham, MD: Rowman & Littlefield, 2016), 6.
[3] Meraz, "Cultural Evidence," 9.

adds a layer of historical meaning and context to the other.[4] Meraz sums up this

relationship and the value of both types of records:

> On a general level, museums and archives acknowledge that life is a
> discourse conducted through both objects and records, where each type of
> record signifies a unique expression… As primary materials, they are tools
> that serve as original "participants" in events. Where the tool is physical,
> the tool creates the activity. Where the tool is textual, the activity creates
> the tool. And history is both a product of initiating an activity and
> weighing the evidence left from that event.[5]

While textual documents derive meaning from their creation, artifacts derive meaning

from their relationship to the person collecting them and the other objects collected with

them. When records and objects are created as a result of the same activity, they form a

bond. This bond can be broken when written records are separated from corresponding

artifacts, resulting in a loss of context. Separating objects from their collections is

common practice in archives, as many archivists believe artifacts belong in museums.

They do not realize that textual records and artifacts, together, form a larger, more

complete, contextual framework of the historical narrative they represent.[6]

      Meraz argues that archivists and museologists need to put their differences aside,

work together, and share their resources. She believes the two cultural professions fail to

see the "common ground between them," and the "connection between the kinds of

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[4] Severn, "Adventures in the Third Dimension," 221.

[5] Meraz, "Cultural Evidence," 10-11.

[6] Wendy Pflug, "The Eldon Dedini Collection: Broccoli, Babes, and Everything Else," *Journal of Archival Organization* 11, no. 3-4 (2014): 133, https://doi.org/10.1080/15332748.2013.936234; Charles W. Porter, III, "Documentary Research Methods Applied to Historic Sites and Buildings," *The American Archivist* 14, no. 3 (July 1951): 212; Katie Rudolph, "Separated at Appraisal: Maintaining the Archival Bond Between Archives, Collections, and Museum Objects," *Archival Issues* 33, no. 1 (2011): 27-28, http://digital.library.wisc.edu/1793/72333; Severn, "Adventures in the Third Dimension," 221-222, 224.

information available through archives and artifacts."[7] Both archives and museums hold

the same principles and missions: to preserve and maintain the integrity of historical

resources and to engage and assist the public in accessing those resources. The main

differences lie in the type of historical resources being preserved and the methods used to

preserve them. That said, in retrospect, it seems that in the twenty-five years since

Meraz's article was published, the field of public history has grown more close-knit,

while also developing and polishing each specialization. Even so, the thoughts presented

in her article still linger within the archival and museological professions.[8]

Severn, Katie Rudolph, and Wendy Pflug all assert that archivists often ignore or

refuse to work with objects for several reasons. Artifacts are difficult to preserve, require

special storage enclosures, occupy more space, and implement further security risks, all

of which call for a separate knowledge and skill set than what most archivists already

possess. A survey previously conducted by Meraz supports Severn's claims, indicating

that two of four main reasons cited in the survey for archivists' hesitations for interacting

with artifacts stems from the complicated conservation and preservation needs and

limited knowledge of how to care for artifacts.[9] On the other hand, Bruce Sinclair argues

that archivists and museum curators actually have similar practices concerning storage

and preventative conservation, including monitoring temperature and relative humidity,

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[7] Meraz, "Cultural Evidence," 2.
[8] Meraz, "Cultural Evidence," 9-10; Pflug, "The Eldon Dedini Collection," 140.
[9] Meraz, "Cultural Evidence," 17.

pest management, light and pollutant exposure, and physical damage.[10] Robert Freeborn

concurs with Severn and adds, based on his experience, that it is typical of librarians and

archivists to minimally process three-dimensional objects just to get them off their desks,

limiting or denying access to the information provided by those objects.[11]

Some archivists believe their time is better spent on textual documents, implying

that artifacts do not have authority as records, nor do they belong in archives. Pflug goes

as far as claiming that archival training instills this belief within its trainees. There is

simply no focus on the management of artifacts in archives. She points out the Society of

American Archivists' (SAA) biases against artifacts in *A Glossary of Archival and*

Records Terminology and the SAA Archival Fundamentals Series *Preserving Archives*

and Manuscripts, as they imply, through definitions and preservation guidance, that

artifacts and ephemera hold less value as records than textual documents.[12] Even the

Office of Presidential Libraries (within the National Archives and Records

Administration), according to Larry J. Hackman, emphasizes archives over objects and

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[10] Bruce Sinclair, "Museum Artifacts in Company Archives," *The American Archivist* 24, no. 3 (July 1961): 337.

[11] Robert Freeborn, "Cataloging of the Weird: Further Examples for the 3-D Perplexed," *MC Journal: Journal of Academic Medial Librarianship* 6, no. 2 (Fall 1999): 2-3, http://wings.buffalo.edu/publications/mcjrnl/v6n2/freeborn.html; Cynthia Pease Miller, *Managing Congressional Collections* (Chicago: Society of American Archivists, 2008), 57; Pflug, "The Eldon Dedini Collection," 132-133, 138; Rudolph, "Separated at Appraisal," 25-26; Severn, "Adventures in the Third Dimension," 223-224.

[12] Pflug, "The Eldon Dedini Collection," 133, 135-137; For more information about the SAA publications, see Richard Pearce-Moses, *A Glossary of Archival and Records Terminology* (Chicago: Society of American Archivists, 2005), https://hdl.handle.net/2027/mdp.39015032925144; and Mary Lynn Ritzenthaler, *Preserving Archives and Manuscripts*, 2nd ed., Archival Fundamental Series II (Chicago: Society of American Archivists, 2010).

gives little guidance on the management of artifact collections, even though artifacts can be found at virtually every presidential library.[13] Nevertheless, many other fields of study, including anthropology, historic preservation, museum studies, and material culture, assign high value to objects as historic records, especially when they have corresponding textual records. When archivists do not know the potential of artifacts, they cannot properly appraise, arrange, describe, or provide access to them.[14]

Memorabilia and artifacts often accompany political collections. Cynthia Pease Miller implies it is only rational to prepare for this occurrence by creating a policy regarding the acquisition of three-dimensional objects. This policy should include an appraisal process to determine which objects to keep and which to pass on to other, more appropriate institutions. Miller believes it is reasonable to "accept a few items that reflect the character, persona, and interests of the member; an important event in the district/state; major legislation or public policy interest; or items that form a separate collection of intrinsic value," especially for exhibitions.[15] There are options that allow the institution to retain the information from objects deemed unnecessary to retain. Miller suggests photocopying or photographing plaques and other similar objects and removing

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[13] Larry J. Hackman, "Toward Better Policies and Practices for Presidential Libraries," *The Public Historian* 28, no. 3 (2006): 172, https://doi.org/10.1525/tph.2006.28.3.165.

[14] Evelyn Johns, "The Management and Use of the Omagh Bomb Archive," *Library Management* 28, no. 6/7 (2007): 397, https://doi.org/10.1108/01435120710774521; Rudolph, "Separated at Appraisal," 27-28; Severn, "Adventures in the Third Dimension," 223-224.

[15] Miller, *Congressional Collections*, 57.

photographs from frames to retain informational value while conserving space. Lastly, the artifacts should be stored in separate enclosures than with any paper material.[16]

To work out the best practices for managing artifacts in archival settings, one can look to the recently expanding literature for guidance. In "Adventures in the Third Dimension: Reenvisioning the Place of Artifacts in Archives," Jill Robin Severn makes suggestions for how archivists can better prepare for and utilize artifacts. She suggests an addition to an institution's collection policy that specifies what types of artifacts will or will not be accepted based on special preservation needs, issues with access, and valuation. For intellectual arrangement, Severn believes archivists should continue to organize by function rather than separate by form. This can be a difficult feat, as donors normally keep written records separate from artifacts and do not realize the implications of their relationship. Severn suggests in-depth description and use of structured vocabulary. Lastly, she insists that archivists should push to include information about available and relevant artifacts for reference requests and can even conduct classes or provide instruction on how to use objects as primary sources.[17]

Like Severn, Wendy Pflug, in "The Eldon Dedini Collection: Broccoli, Babes, and Everything Else," advises that objects be organized by function, among the text-based materials, and discourages separating artifacts because of their form or media. Many archivists will isolate all objects in a collection to a "miscellaneous" series. For

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[16] Miller, *Congressional Collections*, 57-58, 65.
[17] Severn, "Adventures in the Third Dimension," 226-230.

instance, Evelyn Johns, author of "The Management and Use of the Omagh Bomb Archive," explains that in the Omagh Bomb Archive project, she only separated artifacts into their own series when they had no "discernible original order."[18] Pflug, rather, suggests intellectually organizing the objects with their relevant series to keep the bond between the artifacts and documents. She also addresses appraisal of artifacts, suggesting that the appraisal of objects should follow the same appraisal standards as archives – a decision made based on the informational value of the object. Pflug makes note of the current literature lacking a unified procedure for intellectual control, documentation, and description of objects, claiming that when institutions use different systems, it creates inconsistent metadata and makes artifacts difficult to find and access for patrons.[19]

Simone Clunie, author of "Sarah Palin for Vice President: A Case Study of a Simple T-Shirt's Historical and Social Context as Important Considerations for Creating Descriptive Metadata in Finding Aids," discusses how she processed and stored several political collections containing various artifacts within the Florida Atlantic University (FAU) University Libraries' Special Collections. She first appraised the collections for potential issues stemming from preservation or storage. Clunie stored smaller items, such as buttons, magnets, and pins in sleeves inside of a three-ring archival clamshell box. Larger items were stored individually in specially constructed boxes tailored to each item. She organized the T-shirts, a substantial portion of the collections, by size, laying

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[18] Johns, "Omagh Bomb Archive," 398.
[19] Pflug, "The Eldon Dedini Collection," 137-138.

them flat and stacking them with unbuffered tissue paper in between each item. Paper materials were stored in file folders inside Gaylord boxes, like typical archival practices, except Clunie resorted to an item level description rather than a folder level description.[20]

One of Clunie's main focuses in the article highlights how the finding aids of the artifact collections differed from other collections at FAU, specifically honing in on descriptive metadata. While she continued to use *Describing Archives: A Content Standard*, a common archival description standard, she sought to go further than accepted archival description.[21] Clunie argues that artifacts possess meaning in every detail: "Their messages, colors and sizes are filled with potential meanings that depend on a variety of things like the context when worn or displayed, the person wearing them, whether they are in support or in opposition; even how they are worn ascribes meaning…"[22] She described every detail in the metadata to give as much context as possible to researchers, including a description of graphics, sizes, brands, and inscriptions. Clunie concludes by stating that researchers rely on metadata and finding aids to find information in archives, and it is the responsibility of archivist to ensure that metadata is detailed enough to be supportive to researchers.[23]

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[20] Simone Clunie, "Sarah Palin for Vice President: A Case Study of a Simple T-Shirt's Historical and Social Context as Important Considerations for Creating Descriptive Metadata in Finding Aids," *Journal of Archival Organization* 16, no. 2-3 (2019): 127-128, https://doi.org/10.1080/15332748.2019.1694795.
[21] For more information, see Society of American Archivists, *Describing Archives: A Content Standard - DACS 2019.0.3* (Chicago: Society of American Archivists, 2020), https://files.archivists.org/pubs/DACS_2019.0.3_Version.pdf.
[22] Clunie, "Sarah Palin for Vice President," 129.
[23] Clunie, "Sarah Palin for Vice President," 128-133.

James Edward Cross's essay, "Campaign Buttons in a Black Box: Appraisal Standards for Strom Thurmond Memorabilia," argues heavily for the value that artifacts bring to archives, in which he reasons: "As archival material undoubtedly has artifactual value, so too do artifacts have informational value."[24] Cross believes artifacts should only be rejected from archives based on considerations of the ability to preserve and make use of for research and outreach, rather than plain prejudice. Inspired by the Boles-Young "Black Box" Model, he advocates for appraisal and retention based on value of information (functional characteristics, original purpose, content analysis, relationship to other artifacts, and use), status as numinous objects, cost of retention (acquisition, processing, conservation and preservation, and storage), and implications of selection (diplomatic or policy ramifications). This model guided him in justifying which artifacts to keep and which ones to reject. While Cross discusses the implications of selection more specifically in reference to accepting a collection to please a donor, the same can be said about pleasing internal forces, such as a governing board or management. Cross closes his essay with a call to action, claiming that artifacts are increasingly common in political collections, therefore archives should prepare to take them on by creating policies that reflect guidelines and practices for accommodating artifacts.[25]

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[24] James Edward Cross, "Campaign Buttons in a Black Box: Appraisal Standards for Strom Thurmond Memorabilia," in *An American Political Archives Reader*, ed. Karen Dawley Paul, Glenn R. Gray, and L. Rebecca Johnson Melvin (Lanham, MD: Scarecrow Press, Inc., 2009), 207.
[25] Cross, "Campaign Buttons in a Black Box," 207-208, 210-211, 214.

"When Archives Have Artifacts: From Inventory to Cataloging at the Associated Press Corporate Archives," by Sarit Hand and Francesca Pitaro, archivists at the Associated Press Corporate Archives, gives strong insight into the practical side of what it is like to process and store artifacts in an archival setting. They discovered they did not have a comprehensive understanding of the artifacts in the collection, so they set a goal to gain physical and intellectual control over the artifacts in their care. Hand and Pitaro first solidified a cataloging workflow, distinguishing that the artifacts must be cataloged at the item level, rather than folder or series level which is typical of archival processing best practices.[26] They decided to lump some items together under the same object number, for instance, a group of Olympic pins were cataloged collectively, if they believed there was no benefit to cataloging them individually. Sadly, Hand and Pitaro did not specify what factors helped determine if items were deemed beneficial of an individual listing. It could be possible they made these determinations based on Mark A. Greene and Dennis Meissner's More Product, Less Product (MPLP) theory, the idea that archives can process collections in less detail so to clear backlogged accessions and provide the public with better access to its collections.[27] Or, perhaps they adapted archival principles of

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[26] Oliver W. Holmes, "Archival Arrangement – Five Different Operations at Five Different Levels," *The American Archivist* 27 (January 1964): 23-24; Kathleen D. Roe, *Arranging and Describing Archives and Manuscripts*, Archival Fundamental Series II (Chicago: Society of American Archivists, 2005), 17-25, 71-72.

[27] Mark A. Greene and Dennis Meissner, "More Product, Less Process: Revamping Traditional Archival Processing," *The American Archivist* 68, no. 2 (2005): 208-263, https://doi.org/10.17723/aarc.68.2.c741823776k65863. It is important to note that Greene and Meissner's 2005 article sparked a prominent extended debate, resulting in numerous academic responses. They have since responded to the praise and backlash with an updated stance on their original article. As with many archival and museological practices, it is up to each institution to determine what is best for its collection,

arrangement and description to meet the needs of their artifacts, determining certain items

would best be stored and described as a group rather than individually.[28]

Next, Hand and Pitaro inventoried the collection, documenting information such

as accession number, condition, size, associated dates, and a physical description, and

assigned unique identification numbers to each artifact. For descriptions, they used

Dublin Core Metadata Initiative and the Library of Congress Authorities, as these were

controlled vocabularies familiar to them and already implemented in other collections at

their institution. Hand and Pitaro utilized a professional photographer to photograph the

collection and made their photos accessible from their inventory document to reduce the

handling of artifacts. They stored most objects in individual boxes that accommodated

each object's size and shape, and posted photos and object identification numbers on the

outside of each box so anyone could know what is in a particular box without having to

open it.[29]

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including the application of MPLP. For more information about the MPLP debate, see Robert S. Cox, "Maximal Processing, or, Archivist on a Pale Horse," *Journal of Archival Organization* 8, no. 2 (2010): 134-148, https://doi.org/10.1080/15332748.2010.526086; Stephanie H. Crowe and Karen Spilman, "MPLP @ 5: More Access, Less Backlog?" *Journal of Archival Organization* 8, no. 2 (2010): 110-133, https://doi.org/10.1080/15332748.2010.518079; Mark A. Greene, "MPLP: It's Not Just for Processing Anymore," *The American Archivist* 73, no. 1 (2010): 175-203, https://doi.org/10.17723/aarc.73.1.m577353w31675348; Dennis Meissner and Mark A. Greene, "More Application while Less Appreciation: The Adopters and Antagonists of MPLP," *Journal of Archival Organization* 8, no. 3-4 (2010): 174-226, https://doi.org/10.1080/15332748.2010.554069; Jessica Philips, "A Defense of Preservation in the Age of MPLP," *The American Archivist* 78, no. 2 (2015): 470–487, https://doi.org/10.17723/0360-9081.78.2.470.

[28] Sarit Hand and Francesca Pitaro, "When Archives Have Artifacts: From Inventory to Cataloging at the Associated Press Corporate Archives," *Journal of Archival Organization* 16, no. 2-3 (2019): 88, 91, 93, https://doi.org/10.1080/15332748.2019.1679011.

[29] Hand and Pitaro, "When Archives Have Artifacts," 96-100.

By the end of their project, Hand and Pitaro created a new workflow that allowed them to better catalog and describe artifacts, improve access to the collection for both the archivists and the community, and create a strong intellectual and physical control over the institution artifact collections. They concluded that "having better information about the artifacts and improved access to the collection is beneficial to the Archives."[30] Hand and Pitaro also comment on the important relevance artifacts have when deposited in archives. In their case, as with many other archives, the manuscript collections detail and describe the objects found in the artifact collection, complementing each other and giving a deeper context to the historical significance of the objects. A researcher can not only read about an artifact referenced in an advertisement or letter, but can also hold it in their hands, providing a "tangible and physical interaction" with history.[31]

Authors Jaimi Parker and Morgan Gieringer discuss the digitization of artifacts in their article, "Collection and Digitization of Artifacts in the University of North Texas LGBTQ Archive." After taking on a project to collect materials, including many artifacts, that document local LGBTQ history, Parker and Gieringer knew they had to create specified workflows to capture digital representations, or digital surrogates, of the newly accessioned artifacts to include them in the digital archive. They processed many different artifacts, including T-shirts, buttons, and other wearable objects, trophies and medals, banners, and memorial quilts. Because the artifacts represent the lives and

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[30] Hand and Pitaro, "When Archives Have Artifacts," 107.
[31] Hand and Pitaro, "When Archives Have Artifacts," 92.

struggles of underrepresented queer people, Parker and Gieringer found it extremely important that the digital recreations fully represent the emotion, identity, and memorialization of the community imbued into each object. Quality photography is of utmost importance. This means an archivist should consider lighting, what type of camera and lens to use, the artifacts' position or arrangement, backdrops, photo editing, and even whether to utilize the services of a professional photographer, like they did.[32]

Parker and Gieringer described the rationale for photography decisions made during the project. The archive used a professional photographer to take photos of each object to ensure superior quality photographs were taken. They only photographed angles that showed essential information to save time. For example, if a T-shirt only had print on one side, the photographer only captured that side of the shirt, verses, if the shirt had print on both sides, the photographer capture both sides. Also, a pin or button was made to only be seen from one angle, so Parker and Gieringer saw no need to photograph the back side. T-shirts were photographed on mannequins because that is how they would be displayed in exhibits, and this method helps viewers envision a person wearing it, bringing that artifact to life. Later in the article, they questioned whether their chosen method of photographing objects captured enough information for researchers or to create true digital surrogates. Because of this doubt, Parker and Gieringer created

[32] Jaimi Parker and Morgan Gieringer, "Collection and Digitization of Artifacts in the University of North Texas LGBTQ Archive," *Journal of Archival Organization* 16, no. 2-3 (2019): 109, 111, 115, https://doi.org/10.1080/15332748.2019.1679012.

metadata for objects that described the photographs rather than the objects themselves.[33]

The UNT LGBTQ Digital Archive provides a fitting example how to photograph artifacts

for digital access in an archival setting. However, this is a "perfect world" example,

meaning, they had financial resources at their disposal, while most institutions are on

strict budgets and must work with minimal resources.

Dance Collection Danse, a Canadian archive for dance history, created its own

collections management database for cataloging and tracking its collections. The archive

designed the software to accommodate its multiform collections by allowing organization

and description at both the item and file level, implying that the institution would catalog

artifacts at an item level, while following best practices for manuscript materials, which

entails cataloging collections at the series and file level.[34]

Through a case study completed at the Wisconsin Historical Society (WHS),

Katie Rudolph describes how the organization appraised and processed an archival

collection containing artifacts in her article, "Separated at Appraisal: Maintaining the

Archival Bond between Archives, Collections, and Museum Objects." After evaluating

six objects in the Krzyzanowski Family Papers collection to determine whether the

archives can provide suitable preservation based on the object medium, WHS staff

determined the objects should be separated and relocated to the society's museum

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[33] Parker and Gieringer, "Collection and Digitization of Artifacts," 116-117, 119-120, 123.
[34] Amy Bowring, "Dance Collection Danse: Canada's Largest Archive and Research Center for Theatrical Dance History," *Dance Chronicle* 34, no. 2 (2011): 285, https://doi.org/10.1080/01472526.2011.580247; Holmes, "Archival Arrangement," 17-25, 71-72.

collections. This process is usually initiated after consulting the museum curator.

Employees document the separation and include provenance paperwork, sustaining a link

to the original archival collection, though neither WHS's archives nor museum inform

the public of the separation unless the records are specifically requested. In this case, the

museum only accepted two objects. Instead of transferring the artifacts to another

institution, the archives chose to keep them because of their close connection with the

collection.[35]

Rudolph argues that the item level appraisal conducted by the WHS archives,

coupled with the fact that the link to the objects' transfer to the museum was not

voluntarily offered in any capacity to the public, destroyed the bond between the archival

materials and artifacts in the collection. She suggests the institution should explain the

separation in the collection's description to maintain the bond, and to truly accomplish

this, the archives must understand artifacts' value as records. While this method of

transferring unwanted artifacts to more suitable institutions is common among archives,

not all organizations keep documentation of the separation of artifacts from their

associated collections. This is odd because archives often physically separate

photographs or film to accommodate storage needs, leaving behind some variation of a

separation sheet to indicate the "missing" material is a part of the collection and still

available to researchers. Somehow, this practice has not carried over to the separation, or

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[35] Rudolph, "Separated at Appraisal," 31-33.

transfer, of artifacts from their original collection. Rudolph acknowledges that archives will pass on objects to museums but calls for archives to recognize and respect the value of artifacts in the process by keeping diligent records of transfer to keep the bond between the separated collection.[36]

For archivists to care for artifacts, they must look at museum methodologies and best practices in museological literature. Many aspects of archives and museum collections management overlap, though there are also many nuances in caring for artifacts that archivists do not have to know in managing archival collections. For the sake of this chapter, I will discuss these aspects of museum collections management, especially in how they differ from methods and procedures instituted at an archive.

Museums implement a collections management policy, just as archives do, though some sections may look different. Collections management policies should include guidance on what a museum collects through a scope of collections; procedures for accessioning and deaccessioning; standards for collections care, preservation and conservation, inventories, and access; and specifications or designations of responsibilities.[37] The methods and standards that differ the most between museums and archives concern accessioning and documentation processes, as well as collections care and storage.

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[36] Rudolph, "Separated at Appraisal," 35, 37.
[37] John E. Simmons and Toni M. Kiser, eds., *Museum Registration Methods*, 6th ed. (Lanham, MD: Rowman & Littlefield and American Alliance of Museums, 2020), 332.

Documentation is an extremely important aspect of the accession and registration (or cataloging) process. At some institutions, accession and registration procedures may overlap or registration may be integrated with accession. The process of accession and registration would follow the subsequent progression: legally and administratively transfer the artifact into the institution's possession, assign an accession number (and sometimes a unique identification number), create records by documenting the object, mark the object with its accession or identification number, take photographs, and assign the object a permanent storage location. Some museums prefer to keep paper records, others prefer digital, and some will keep a mix of both. Documentation forms will vary from institution to institution, but the information collected should be the same. Information about accessioned objects, such as a physical description and classification, condition, how it was acquired and information on the donor, provenance and historical context, accession number, location assigned to the object, maker information, and a photo, should be collected and stored in the collections management system. Any documentation of the object's legal status, such as a deed of gift or bill of sale, and any other applicable documents should also be collected from the donor.[38]

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[38] Hugh H. Genoways and Lynne M. Ireland, *Museum Administration 2.0*, rev. Cinnamon Catlin-Legutko, AASLH Series (Lanham, MD: Rowman & Littlefield, 2017), 292-293; Daniel B. Reibel, *Registration Methods for the Small Museum*, 5th ed., rev. Deborah Rose Van Horn, AASLH Series (Lanham: Rowman & Littlefield, 2018)*,* 5, 43; Simmons, *Museums*, 45; Simmons and Kiser, *Museum Registration Methods*, 48, 163-165; John E. Simmons, *Things Great and Small: Collections Management Policies*, 2nd ed. (Lanham, MD: Rowman & Littlefield, 2018), 47.

Just like archives, museums use a common controlled vocabulary when documenting information about collections and when using the collections management system. John E. Simmons and Daniel B. Reibel recommend the use of Robert Chenhall's *Nomenclature 4.0,* which assigns specific terms for man-made objects in a controlled hierarchical structure intended for cataloging and describing artifacts in collections. This will standardize terminology used in collections documentation and mitigate any confusion or inconsistencies, making the classification system more useful. The effort to document collections is pointless if an employee or researcher cannot find the information due to inconsistencies in vocabulary.[39]

While the accession process may seem familiar to archivists, certain aspects of processing artifacts differ from archives, including photography. Including photographs of items in a collection catalog or collections management system provides a clearer description, can aid in identifying the objects, can help document condition, and can help preserve artifacts by preventing unnecessary handling. Each artifact should be individually photographed from multiple angles. Photography can be completed by staff or an outside photographer. Reibel argues that because the main purpose of photographing a collection is for identification, it is unnecessary to get the perfect photo. Though *Museum Registration Methods* advises collections photography can also be used

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[39] Reibel, *Registration Methods,* 66-67; Simmons, *Things Great and Small*, 18-20. For more information on controlled vocabulary, see Paul Bourcier, Heather Dunn, and AALSH's The Nomenclature Committee, *Nomenclature 4.0 for Museum Cataloging: Fourth Edition of Robert G. Chenhall's System for Classifying Man-Made Objects*, 4th ed., AASLH Series (Lanham, MD: Rowman & Littlefield, 2015).

by visitors or researchers, or even for exhibition and marketing purposes, thus more professional and clear photos would be necessary. For the best results, an institution would need a spacious photography studio or designated area to photograph collections, a digital camera, a backdrop, lighting equipment, and editing software. The quality of the equipment, and therefore the photos, will depend on the allotted budget.[40]

Another important accession process specific to objects is labeling. Museum numbering systems differ from archives, as archives usually assign unique identification numbers only to collections as a whole, rather than each individual letter or photograph, whereas each artifact in a museum is assigned a unique identification number. This number links the object to its documentation; without it, there is a risk of losing valuable context and information. Numbering systems will differ from institution to institution, though the logic remains the same. Most museums in the United States use compound numbers separated by a period or hyphen. In a two-part numbering system, the first number represents the year the object is accessioned, and the second number indicates the order in which it is accessioned. For instance, the tenth object accessioned in the year 2023 would be assigned the accession number 2023.10. In a three-part numbering system, the first number represents the year the object is accessioned, the second number indicates the source (the sequence of the accession the object is from), and the third number specifies the order in which it is accessioned. For example, the tenth object

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[40] Genoways and Ireland, *Museum Administration*, 294; Reibel, *Registration Methods,* 71-72; Simmons and Kiser, *Museum Registration Methods*, 316-324.

accessioned from 2023's second donation would be assigned the accession number 2023.2.10.[41]

Employing a three-part over a two-part numbering system has several advantages. A three-part system gives information about the source or donor, which can be helpful in certain situations. It gives more identification of an object than a two-part system, which can become confusing and more difficult to track. It is also possible to have more the three parts in an accession number. Some artifacts come in pairs or have several parts, such as a pair of shoes, a chess set, or a cup and saucer. In this case another number section to the accession number indicating the "part" number of the group. For instance, if a pair of shoes were assigned the three-part accession number from the above paragraph, one would add 1 and 2 at the end of the number, resulting in one shoe being assigned the accession number 2023.2.10.1 and the other 2023.2.10.2. This links the two shoes to each other, though allows them to be separated if necessary. While it is possible to assign an artifact more than one identification number, such as an accession number and a separate catalog number, Reibel recommends sticking with an accession number to keep things simple. One of the most important things to remember when deciding on a numbering system is no matter which system is implemented, consistency is key.[42]

Once a number is assigned and information is collected about an artifact, it must be labeled to inhibit disassociation. When labeling objects, it is important to remember to

[41] Reibel, *Registration Methods,* 32-33; Simmons and Kiser, *Museum Registration Methods*, 216-219.
[42] Reibel, *Registration Methods,* 31-33, 36-37; Simmons and Kiser, *Museum Registration Methods*, 218.

be consistent in where the marking is located, though this will vary based on the object.

Most objects can be marked using a direct, or semi-permanent method. This process

involves applying a base coat of a safe barrier material, such as Paraloid B-72 in acetone,

writing the object's identification number with pigment-based ink, then applying a top

coat of a compatible safe barrier material, such as Paraloid B-67 in mineral spirits.

Deciding on which top and base coats to use depends on the media of the collection

objects. For instance, Paraloid B-67 is not recommended for use on wax or waxed

surfaces, while Paraloid B-72 is not recommended for use on plastic, painted, or

lacquered surfaces. The direct labeling method is popular because it provides a clear and

sturdy label, though it can be reversed without harming the object using corresponding

solvents to carefully dissolve the barrier coats. Textiles require a different labeling

method. A label can be made by marking the identification number on fabric tape and

then should be sewn on to a designated spot using undyed cotton or polyester thread.

Sometimes objects are too fragile or unstable to directly mark. These artifacts can be

marked by attaching a paper tag (acid-free) with its identification number using undyed

cotton string or fabric tape. If the object is too small to be permanently labeled, it is best

to mark the storage enclosure, either by directly writing on it or with a tag.[43]

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[43] Simmons and Kiser, *Museum Registration Methods*, 261, 266, 279, 291, 293-294, 296-297, 300-301. For step-by-step instructions on labeling artifacts and evaluation and recommendations of labeling supplies, see John E. Simmons and Toni M. Kiser, eds, *Museum Registration Methods*, 6th edition (Lanham, MD: Rowman & Littlefield and American Alliance of Museums, 2020), 261-311.

Another major difference between museums and archives regards collections care.

Like archives, museums have a legal and ethical obligation to properly care for objects in

their collections by providing a favorable storage environment, a system to monitor that

storage environment, and protections from possible deterioration through preventative

conservation. The key to preventative conservation is understanding an object's physical

make up to properly house, handle, and overall care for it. In a perfect world, an

institution would be able to care for every object equally, but limited resources plague

even the larger and more prestigious museums. Priorities should be made based on an

institution's policies and resources, though procedures and standards for the storage

environment and handling of objects should roughly be the same.[44]

A good storage environment will provide protection from agents of deterioration.

Environmental control in museums is nearly the same as archival requirements. Air

ventilation, temperature, and humidity control, provided by an HVAC system, is crucial

to the stabilization of the collections storage environment. Specifications of these factors

will depend on the type of objects in an institution's collections. General museum

collections require a temperature range of anywhere from fifty-nine to seventy-seven

degrees Fahrenheit and a relative humidity range of forty-five to fifty-five percent. It is

important that temperature and relative humidity remain fairly consistent and do not

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[44] Genoways and Ireland, *Museum Administration*, 302-303; Ross Harvey and Martha R. Mahard, *The Preservation Management Handbook: A 21st-Century Guide for Libraries, Archives, and Museums*, rev. by Donia Conn (Lanham, MD: Rowman & Littlefield, 2020), 16; Simmons, *Things Great and Small*, 109; Simmons and Kiser, *Museum Registration Methods*, 332.

fluctuate rapidly within a short time frame. Air filtration will reduce the pollutants and

particulates in the air, mitigating possible deterioration. Lighting, particularly the

ultraviolet (UV) rays and infrared radiation (IR) emitted from light, can also cause

damage to objects, so it is best to introduce lighting options that filter out UV and IR or

to limit light exposure altogether.[45]

Storage equipment, such as shelving, cabinets, flat drawers, and enclosures,

should consist of inert materials that will not negatively react with the collections and

should shield objects from light, movement, dust, pests, pollutants, and particulates.

Specific storage methods will vary depending on the type of object. Clothing and

costumes should be hung with padded hangers, if they are sturdy enough, while flat

textiles can be rolled on tubing or can be stored folded with padding in boxes or drawers,

dependent upon size, weight, and condition. Hanging objects, such as framed works or

mirrors should be hung on racks, supported in more than one spot. Most three-

dimensional objects, other than already specified, can be stored on open shelving, closed

cabinets, or in custom enclosures. Ideally, metals and organic materials should be kept

separate from wood because of wood's off-gassing and acidic properties. Wooden objects

can be stored with ceramic, glass, and stone materials. If unstable or especially fragile,

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[45] Konstanze Bachmann, ed., *Conservation Concerns: A Guide for Collectors and Curators* (Washington, DC: Smithsonian Institution Press, 1992), 6-7, 16-17; Genoways and Ireland, *Museum Administration*, 234-235, 315-316; Harvey and Mahard, *The Preservation Management Handbook*, 72-73, 99-101; John D. Hilberry and Susan K. Weinberg, "Museums Collections Storage," in *Care of Collections*, ed. by Simon Knell (New York: Routledge, 1994), 163-164, 166-167; Brent A. Powell, *Collection Care: An Illustrated Handbook for the Care and Handling of Cultural Objects* (Lanham, MD: Rowman & Littlefield, 2016), 162, 166, 172; Simmons, *Things Great and Small*, 115-116; Simmons and Kiser, *Museum Registration Methods*, 337-338.

artifacts can be stored in custom storage enclosures accompanied by mounts or padding as needed. When the resources are available, some museums prefer to house all artifacts, as appropriate, in storage boxes. Objects in storage should not have contact with any other object, nor should they be stacked or crowded together. Supplies used for artifact storage should be of the same grade as archival materials.[46]

Training and guidelines on how to handle objects will protect them from unnecessary and preventable physical damage, which is unfortunately quite common. Basic principles of handling objects include: handle objects as little as possible and only when necessary, act as if each object were fragile and irreplaceable (as they often are), only handle one object at a time, move slowly and cautiously, and keep away harmful materials, such as food, drinks, or even hanging hair, clothing, or jewelry. Other considerations should include examining the condition of an object before picking it up and making sure you have a clear and safe area to place the object before you pick it up and move it out of storage. To protect the artifacts further, use two hands when handling objects, always lift, never drag or slide, and always make sure to support the objects' weight appropriately.[47]

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[46] Bachmann, *Conservation Concerns*, 7, 91-95; Genoways and Ireland, *Museum Administration*, 303-304; Harvey and Mahard, *The Preservation Management Handbook*, 320; Powell, *Collection Care*, 136-138, 191-194; Simmons and Kiser, *Museum Registration Methods*, 334-335.

[47] Bachmann, *Conservation Concerns*, 8; Susan M. Bradley, "Do Objects Have A Finite Lifetime?" in *Care of Collections*, ed. by Simon Knell (New York: Routledge, 1994), 53; Powell, *Collection Care*, 117-122; Simmons, *Things Great and Small*, 118; Simmons and Kiser, *Museum Registration Methods*, 220-221, 223.

Whether to wear gloves while handling an object depends on its properties, condition, and what level of tactile sensitivity is needed in handling. This concept is also overlaps with archival standards. The purpose of wearing gloves is to protect both the artifact and the handler from contaminants that can pass from one to the other through the skin. Some materials, including metals and organic materials, are absorbent and susceptible to contaminants that will cause deterioration, while other materials, such as glass, are more resistant to contaminates. Sometimes, the handler needs to be able to grip an object with more sensitivity than with other objects. Artifacts in poor condition, such as brittle and flaking paper, can be damaged by gloves. These considerations should help to decide whether to where cotton, nitrile, or neoprene gloves, or even none at all.[48]

There are occasionally specific handling instructions or considerations depending on the type of object or what material it is made of. Ceramics and glass possess varying conditions based on when and how they were produced. These materials are prone to cracking, chipping, and snagging. It is important to note that when handling glass or ceramics, to pay even closer attention to the piece's condition and to never lift an object by its appendages, such as handles or spouts, regardless of how it was originally intended to be used as these can be especially fragile or unstable. Metals are extremely reactive to oils and other contaminants from the skin, so it is recommended to always wear gloves when handling artifacts of this nature. Often, metals are not as strong as one might think,

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[48] Powell, *Collection Care*, 115-117; Simmons, *Things Great and Small*, 118; Simmons and Kiser, *Museum Registration Methods*, 222-223.

thus it is important to be cautious when handling. Because wooden materials are highly susceptible to deterioration from fluctuating humidity and temperature, light exposure, and pest infestation, their conditions must be closely monitored for signs of damage, especially if the caretaker suspects the environment has not been correctly monitored. Mounts or individual enclosures should be created with wood's hygroscopic nature in mind, allowing enough space for the object to swell and contract. Textiles' greatest threat is light damage, which causes color fade and overall brittleness, so special attention needs to be paid to monitor exposure to light in storage and through exhibition. Gloves do not generally have to be worn unless there are contaminants on the object that may harm the handler. Plastics and other synthetic materials have a high tendency to off-gas as it becomes older, thus it is important to house these artifacts in well-ventilated areas and storage enclosures.[49]

While artifacts can admittingly create practical obstacles for archivists, they can also supplement and expand upon the information within a text-based collection. Archives need to adapt to the philosophy held by material culture and museum studies that both archival records and artifacts provide researchers with valuable information; they support each other and provide a broader context and richer understanding of history. However, typical archival practices and procedures do not necessarily befit artifacts. When searching for answers about how to approach artifacts in archives, one

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[49] Harvey and Mahard, *The Preservation Management Handbook*, 321; Powell, *Collection Care*, 122-128, 130, 134-140.

thing is certain – there are no defined best practices. While most of the sources cited in this chapter comment on the lack of accepted best practices and guidance of managing artifacts in archives, the literature is certainly growing. Most will agree that each institution should choose the best options and practices based on the available resources and what works best for it. No two archives are the same, and what will work for one institution might not work for another. Regardless of which methods or practices are used, archives should be willing to and knowledgeable on how to care for artifacts in their current and future collections.

CHAPTER THREE

Reprocessing the Senator Kay Bailey Hutchison Collection

This project began as a basic inventory of the Senator Kay Bailey Hutchison Collection (KBH Collection) to fulfill my Graduate Research Assistant duties at the East Texas Research Center (ETRC). When I realized the potential of the collection, I discussed the possibility of reprocessing the collection as my capstone thesis project with Linda Reynolds and Perky Beisel. My career aspirations involve museum collections management and collections stewardship, so this project seemed like a perfect opportunity to grow my knowledge and skillset in this specialty. After receiving approval from Reynolds and Dr. Beisel, I sat down with Reynolds to get an understanding of what needed to be done to correct previous processing mistakes. We made a plan and set goals for me to achieve by the end of this project: I would create intellectual and physical control over the KBH Collection by completing an inventory of the collection, accessioning undocumented artifacts, cataloging objects in PastPerfect (a collections management software), and creating proper storage; I would create a guide (through my written thesis of best practices) that will help the ETRC handle artifacts in its collections; and I would make the collection more accessible to the public by digitizing artifacts through CONTENTdm (the ETRC's digital collections software that allows virtual access of its collections through the internet).

The first step of the project was an inventory. To begin, I first transferred the whole collection into my office. There were approximately sixty-five to seventy Gaylord boxes and forty to fifty oversized objects, mainly framed photographs or miscellaneous items (including a shovel, a tube filled with posters, a baseball bat in a shadowbox, a yard sign, etc.). This was only what was in the ETRC's storage; it did not include what is currently (as of 2023) displayed in the Senator Kay Bailey Hutchison Room (KBH Room) or display case. There were three binders with accession forms/condition reports, some accompanied by photographs of the objects taken by Hutchison's staff before their transfer to the ETRC. The control file included materials that proved helpful in my inventory, such as an inventory created by ETRC employees indicating the series, box, and item number, where it was located when in was in Hutchison's possession, and a title. Also in the control file was a list sorting objects based on type, i.e., medals, textiles, photos, awards, etc., and information about addendums that had not yet been accessioned. In all, it took about one month, working three days a week, to complete the inventory.

The lack of intellectual control over this collection meant I had no way of knowing each object's location. The analog inventory listed incorrect box numbers. My original plan was to create a new inventory that noted each object's accession number, location, general size, and material, that would later aid me in creating a storage plan. This meant I had to cross reference the analog inventory (with no object description or photos) to each box. I spent about a week utilizing this method and inventoried about twenty-five boxes. Then, upon speaking with Reynolds, she remembered that there was a

more current, digital inventory in the form of an Excel spreadsheet that I could instead update, rather than starting from scratch; this was extremely helpful. The digital inventory included each artifact's identification number, where it was stored by Hutchison, object classification, title and description, current location, and an image if available. My new plan was to sort through the collection, box by box, to either verify or update the location of each object, slowing gaining intellectual control over the collection. I added a column to the inventory to indicate each object's material to help me later with storage solutions. I hoped the item labels would help identify artifacts, but I soon found out that only about half of the artifacts were properly labeled with paper tags, as some had fallen off or had been taken off for display purposes. Thanks to the digital inventory, I was able to search key words to find specific artifacts if they did not have a label.

The inventory illuminated many inconsistencies and violations of museological best practices. Identification numbers were inconsistent. On several occasions, certain numbers got skipped. Sometimes the container of an artifact gifted to Hutchison was assigned its own number, while other times the container was given the same number as the object it enclosed, meaning on several occasions, more than one item shared the same identification number. Some people used letters, while others used numbers only. Storage practices were also inconsistent. Sometimes smaller items, such as coins or medals, were stored in plastic sleeves, and other times, they got thrown into a box all together without a label. I found several stacks of paper materials wrapped in rubber bands. Some

identification labels were taped to objects, while some were even attached to the wrong item. Employees stored some photographs in sleeves and others loosely in folders.

I discovered other factors disregarding best practices. Lack of description on the inventory and condition reports/accession sheets lead to difficulty in identifying photos and political cartoons. I came across items that had not been accessioned, some from addendums. This makes it seem as though when the ETRC received more materials from Hutchison, they just shoved it in a box and did not care to tend to the collection. Lastly, there are around seven items that seem to be missing. Most of these examples likely resulted from several different people contributing to the project with little direction, insufficient knowledge of museological best practices, a rushed timeline, and, quite frankly, a bit of carelessness.

Because the KBH Collection is so large and the ETRC never formally appraised the collection, I considered the act of deaccessioning objects. I first checked the Deed of Gift to see if there were any stipulations on this matter; it indeed allowed for the appropriate disposal of resources based on university and ETRC policy. After a discussion with Reynolds, we decided that I would separate artifacts that I deemed worthy of deaccessioning. Really, the only things I pulled out were duplicates of certain items. For example, I decided to keep only a couple of the one hundred copies of a paper ticket to view the United States Senate Chamber, or when I found duplicates of various shirts, Reynolds and I decided it would be best to keep just one of each to conserve space.

Anything further than duplicates, such as actual appraisal, I deemed above me. I did not feel comfortable appraising the collection to decide what is relevant, so Reynolds will address this later. It is especially hard to follow the direction of authors Cynthia Pease Miller, James Edward Cross, and Wendy Pflug, when there is not a manuscript collection that provides more context to the artifacts.[1] Regardless, Reynolds will follow ETRC and university policy to formally deaccession objects that I set aside. While interviewing Jason Fuller, Hutchison's Regional Director, he indicated that he wanted to take any deaccessioned items and divvy them out to other institutions. I passed this information on to Reynolds so she can coordinate with him after the artifacts are formally deaccessioned from the collection.

After inventorying the collection, my next task was to accession the artifacts that had yet to be formally documented. This included just under three hundred lapel/enamel pins, buttons, and medals, nearly one hundred challenge coins, thirty-three pieces of furniture, and approximately forty various addendum and found-in-collection items. To be consistent with the original accession process, Reynolds asked that I complete a condition report/accession sheet for each object. This also helped keep the accessioning process moving, as I did not yet have access to PastPerfect, the collections management

[1] James Edward Cross, "Campaign Buttons in a Black Box: Appraisal Standards for Strom Thurmond Memorabilia," in *An American Political Archives Reader*, ed. Karen Dawley Paul, Glenn R. Gray, and L. Rebecca Johnson Melvin (Lanham, MD: Scarecrow Press, Inc., 2009), 207-214; Cynthia Pease Miller, *Managing Congressional Collections* (Chicago: Society of American Archivists, 2008), 57-58; Wendy Pflug, "The Eldon Dedini Collection: Broccoli, Babes, and Everything Else," *Journal of Archival Organization* 11, no. 3-4 (2014): 137, https://doi.org/10.1080/15332748.2013.936234.

software chosen by Dr. Beisel and Reynolds. This software is provided in conjunction by the ETRC and the SFA History Department with the intention for public history students to train on and use for future projects, practicums, and internships.

My goal was to get everything accessioned, then address storage. I documented artifacts using the condition report/accession sheet, which included assigning an object identification number, title, dimensions, material type, condition, and a section for any other notes (Figure 5). My accessioning process differed a little from a typical museum's process because I was not starting from scratch. At that time, my only objectives involved documenting the artifacts and assigning identification numbers.

I decided the collection needed a new numbering system, as the original was inconsistent and random. Really, no object in the collection received an accession number, besides the collection's collective accession number (G-0009), in which each collection at the archives receives. Instead, Reynolds decided to create a four-part numbering system that indicated the collection, the series (determined by the location of Hutchison's offices in which each artifact was displayed – Houston, Dallas, Austin, or Washington, D.C.), the box it arrived in, and an object number. For example, the first item in the second box from Austin was assigned an identification number of KBH 3-2-1. Somehow, they ended up with five series, one from each office, and a second one for objects from the Houston office labeled as "Houston Miscellaneous." I wanted to create a new system that would be consistent and simple.

I brainstormed different methods of numbering systems, trying to follow best practices as defined in the most recent editions of *Museum Registration Methods* by editors John E. Simmons and Toni M. Kiser and *Registration Methods for the Small Museum* by Daniel B. Reibel.[2] I thought about assigning true accession numbers that indicated the year the item was accessioned and an item identifier, but we did not know when some of the addendums were donated due to lack of documentation. Further, I debated if the date specified in the number should correspond to when the item was donated or formally accessioned. I also entertained the idea of assigning series based on type of object (i.e., coins, books, awards, pins, etc.) or material, though this could cause issue because classification can change based on who is cataloging, it could end up creating more series than necessary, and would become overall intractable. In reality, this method does not really follow best practices, but I tried to integrate archival arrangement by series, which just complicated things further.

In the end, after discussions with Dr. Beisel and Reynolds, I decided to create a numbering system related to the original with an adjustment. I used the collection identifier (G-0009) as the first part, the office series number as the second part, and a third part as an object identifier. Some artifacts have a fourth part if it is connected to another item, such as duplicates or a jar with a lid. We felt it was important to include the

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[2] Daniel B. Reibel, *Registration Methods for the Small Museum*, 5th ed., rev. Deborah Rose Van Horn, AASLH Series (Lanham: Rowman & Littlefield, 2018)*,* 31-41; John E. Simmons and Toni M. Kiser, eds., *Museum Registration Methods*, 6th ed. (Lanham, MD: Rowman & Littlefield and American Alliance of Museums, 2020), 216-219.

office identifier in the numbering system to keep that valuable provenance information, of which there is not much. In order to do this, I had to combine the two Houston series, and add another series for artifacts from addendums or that were found-in-collection, as I had no idea which office they came from. As a result, there were five series in total: the number one indicating Houston, two indicating Dallas, three indicating Austin, four indicating Washington, D.C., and five indicating a miscellaneous series.

I began my accessioning process with the jar of pins, buttons, challenge coins, and medals that were previously accessioned as one object (Figure 15). Since these objects are so small, I decided to simultaneously store them as I accessioned them to avoid having to sort back through a pile later. I also photographed the pins before storing them.[3] I then proceeded to accession all other undocumented items, filling out condition reports/accession sheets, assigning identification numbers, and placing them back in their temporary storage locations. I updated the digital inventory to include the new accessioned artifacts and added a few new columns, including one to indicate each object's new identification number, one to indicate if the object had been cataloged in PastPerfect, and one to indicate if it had been rehoused. I finally finished accessioning artifacts in April of 2023; I spent about five months, working three days a week, on this portion of the project.

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[3] I will address specific photography and storage methods at greater length later in the chapter.

Figure 15. Jar of Miscellaneous Items. Improperly stored pins, buttons, challenge coins, and medals. The jar was full to the brim before I began accessioning. Photo taken on January 24, 2023 by Kollynn Hendry.

After I finished accessioning undocumented artifacts, I started implementing a different workflow. Through a discussion with Dr. Beisel, we decided it would be best for me to process the KBH Collection in chunks based on object type/material and storage needs.[4] This way, if I was not able to process the whole collection (nearly 1,200 objects), I could leave with the project set up so someone could easily pick up where I left off. For instance, I first processed all of the pins, then textiles, then plaques, so that the physical control is managed, and so all of those object types are in proper storage together. I also considered processing all of the objects from a single office, so that all

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[4] From this point on, when referencing processing, I am referring to the all-encompassing processes of labeling, photographing, storing, and cataloging artifacts.

artifacts from a single series would be processed. However, that means I would be

processing and storing a partial number of any type of object (pins, textiles, plaques, etc.)

which could be confusing and difficult for someone to come in after me and resume the

project.

   While working through this project, I learned a few major lessons about project

management. When trying to tackle a project like this, it is important to know exactly

how much you have of each object type/material and create a plan of action, or workflow,

to use your time efficiently and effectively. In trying to decide on which chunks of the

collection I wanted to prioritize for processing, I miscalculated the number of objects in

certain groups, leading me to believe there were less than there really were. For example,

I used a separate inventory that grouped artifacts by type (i.e., books, awards,

photographs, etc.) to make estimates, assuming it was current when it surely was not.

This inventory indicated there were only about fifty books, while, in reality, there were

well over one hundred. Once I realized this, I reevaluated my estimates using the digital

inventory to get more accurate numbers and rethink my processing priorities. I feel like I

wasted several days' worth of work because I back tracked on decisions that I failed to

sufficiently think through.

   With this in mind, and my new object estimates, I sat down and wrote out a

workflow that aided my successful processing of the collection. From beginning to end

my process included: check for the next available identification number through the

digital inventory, label the artifact, add the new identification number to its condition

report/accession sheet and digital inventory, create storage; then when I filled a box, I took photographs of each artifact, uploaded the photos to my computer, labeled and edited the photos, created a box inventory sheet, and cataloged the items in PastPerfect. I debated cataloging each item after I labeled and stored them, but I found that it just slowed me down. It was most efficient to label, photograph, and store the whole group of objects, then catalog them all together. I began with the pins, then textiles, then plaques, then a few oversize items, such as the Rusk atlas, a shovel, a baseball bat in a shadow box, some campaign posters, and a campaign yard sign. I continued this process from April of 2023 through the fall semester intermittently while also working on the written portion of my thesis.

I spent a lot of time contemplating object labeling. I knew I wanted to apply a more permanent label, as the paper tags used previously did not fulfill their duty of clear object identification. I used *Museum Registration Methods* (*MRM*) to guide this process, including which supplies to use. Its chapter on object marking artifacts is extremely detailed, thus, extremely helpful.[5] I used the tables comparing the different barrier materials for base and top coats, writing materials, ties, and sewn labels to decide which materials to use for labeling. Reynolds was able to order the supplies I needed, including Paraloid B-67 in acetone and Sakura black and white ink pens, from archival/museum supply websites (Figure 16). The only thing I could not find was unbleached cotton

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[5] Simmons and Kiser, *Museum Registration Methods*, 261-311.

thread, so I turned to using regular white cotton thread, which I was able to pick up at the local craft store. This option was acceptable, though not preferred.

Figure 16. Supplies. Used to label artifacts. Photo taken on September 19, 2023 by Kollynn Hendry.

I chose to use Paraloid B-67 as both the bottom and top coats specifically because the other option, Paraloid B-72, is not compatible with plastic, painted, or lacquered surfaces.[6] I feared this would interfere with many artifacts in the KBH Collection. We opted for the pre-mixed Paraloid B-67 in acetone that came in a bottle with a brush (similar to how nail polish is packaged), as Reynolds did not want to bother with mixing chemicals. As for ink pens, I chose the Micropen by Sakura in black, because it wrote well on glossy and coated surfaces (therefore, good for writing over Paraloid B-67), it was less likely to fade, and it did not bleed on fabric/cotton tape; then, I opted for the

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[6] Simmons and Kiser, *Museum Registration Methods*, 279.

Jelly Roll by Sakura in white because it wrote smoothly and the ink did not bleed.[7] White pens were necessary because black ink from the labels could be visible on glass or clear plastic objects while on display, thus, white ink would still be legible though "invisible" to exhibit viewers. I also used unbleached cotton tape, which the ETRC already had, as that was recommended for use in textile labels.[8] Lastly, I used white cotton thread and curved and crewel needles in various sizes depending on the fabric.[9]

       The labeling process was daunting at first, but once I practiced a couple of times, it no longer seemed as intimidating. I practiced using the Paraloid B-67 on a tissue box before applying it to artifacts. I used the "Paraloid Sandwich" method recommended by *Museum Registration Methods*: I applied the bottom coat of Paraloid B-67, let it dry for about fifteen minutes, wrote the object identification number over the bottom coat, let it dry for about ten minutes, then applied the top coat of Paraloid B-67 and let that dry for about thirty minutes before storing.[10] In between waiting for the barrier coats and ink to dry, I continued the processing workflow by beginning to label other objects, updating the digital inventory, or creating storage boxes; I tried to make the most efficient use of my time. For each type of object, I picked a designated location to apply the label to remain consistent. For example, I labeled all plaques on the back top right corner (Figure 17). This method of labeling was used for three-dimensional objects, excluding textiles.

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[7] Simmons and Kiser, *Museum Registration Methods*, 285.
[8] Simmons and Kiser, *Museum Registration Methods*, 296.
[9] Simmons and Kiser, *Museum Registration Methods*, 297.
[10] Simmons and Kiser, *Museum Registration Methods*, 301.
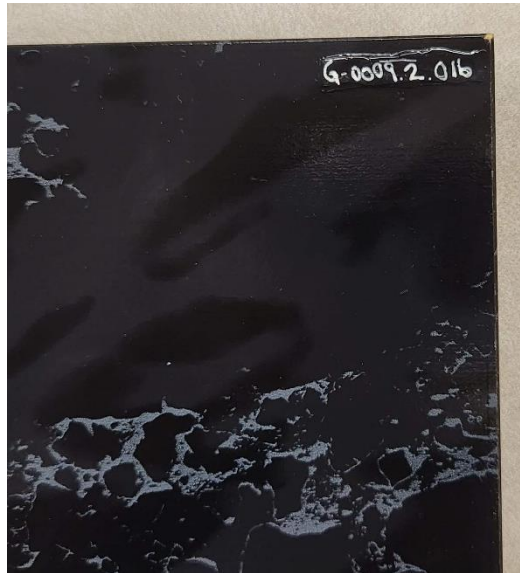
Figure 17. Plaque Label. I used white ink on this one because I feared the black would not be legible. Photo taken on September 19, 2023 by Kollynn Hendry.

Objects made of fabric required a different marking method. *Museum Registration Methods* recommends a sewn in label for textiles.[11] For this process, I wrote the object identification number on a piece of cotton tape, allowed about thirty minutes for the ink to set, then sewed the label into the piece using cotton thread and crewel needles.[12] Some thicker textiles, including the rugs and patches, required me to use a curved needle, which helps work through tougher fabrics. The ETRC had two sizes of cotton tape, one-half inch and one-quarter inch, so I used whichever matched the size of the textile. For each type of object, such as a T-shirt versus a bandana, I designated a location that cannot be seen if it were to be put on display and used this for each of that particular type of object to stay consistent. I tried to pick a logical location that anyone

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[11] Simmons and Kiser, *Museum Registration Methods*, 277.
[12] Simmons and Kiser, *Museum Registration Methods*, 305-306.

could find if searching for the label. For example, I sewed the identification label on the bottom inside hem of T-shirts, rather than the collar, where it might seem more logical, though a label in this location would be visible if the artifact were exhibited (Figure 18).
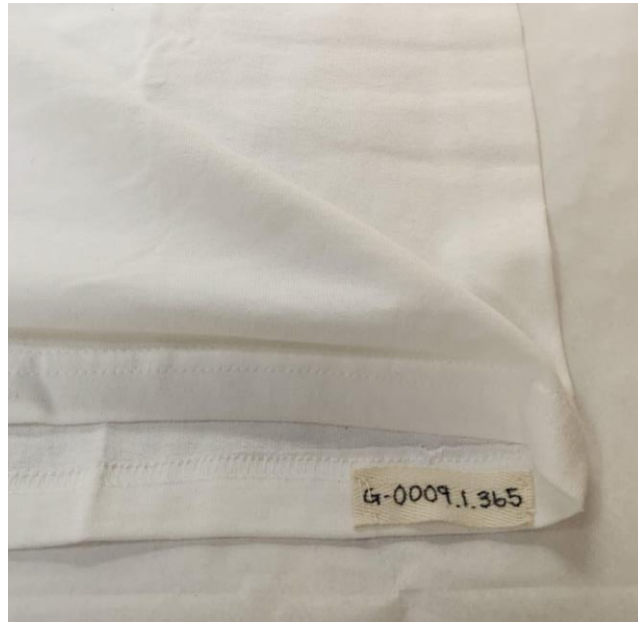
Figure 18. Shirt Label. Located in the back of the bottom inseam. Photo taken on September 19, 2023 by Kollynn Hendry.

Photographs are an important part of artifact documentation. I tried to follow best practices from Hugh H. Genoways and Lynne M. Ireland, Reibel, and Simmons and Kiser as best I could with the resources I had.[13] I took photographs with my phone (Samsung Galaxy S22) because I did not have access to a professional camera. The ETRC also did not have any type of studio equipment, so I made sure to take photos on plain surfaces with plain backgrounds so the artifacts could be clearly seen. Lighting was

[13] Hugh H. Genoways and Lynne M. Ireland, *Museum Administration 2.0*, rev. Cinnamon Catlin-Legutko, AASLH Series (Lanham, MD: Rowman & Littlefield, 2017), 294; Reibel, *Registration Methods*, 71-72; Simmons and Kiser, *Museum Registration Methods*, 316-324.

my biggest hurdle. It was difficult to avoid shadows or glares from the lights. My phone camera took photos in a JPEG format, which I transferred to the computer and labeled with the object's identification number, followed by a number in parentheses to indicate how many photos of each object there are. For instance, the fourth photo of artifact G-0009.1.315 is labeled G-0009.1.315 (4). I hardly edited the photos, only cropping them when necessary.

Proper storage is arguably the most important factor in gaining physical control over a collection, both because each artifact has an assigned "home" and it ensures the preservation of those artifacts. I tried to follow the best practices addressed in Chapter Two as much as possible, but sometimes you just have to do your best with your available resources. In a perfect world, most of the objects in the KBH Collection would be placed in open rack storage, cabinet drawer storage, or receive their own personal enclosures. However, the ETRC does not have the resources or space to accommodate these demands. Instead, I composed creative solutions to our storage dilemmas using the resources we had, including Gaylord boxes, box board, box trays and dividers, folder stock, photo sleeves, batting, and tissue paper, all of archival quality, of course. (Figure 19).

Figure 19. Supplies. Used to create storage. Photo taken on September 21, 2023 by Kollynn Hendry.

I first created storage for the pins. I discussed storage solutions for these items with Reynolds and decided to use thirty-five-millimeter slide sleeves (Figure 20). Some pins did not fit in the thirty-five-millimeter slide sleeves, so I used larger photo sleeves. Each pin had its own slot in the plastic sleeve with a small piece of double-sided tape at the top of each slot to block the pin from falling out. I made sure to not completely seal

off the slots, knowing that most pins had a combination of metal and some form of plastic

and/or paint, which needs room to ventilate for eventual off-gassing (Figure 21). Because

the pins were so small, it was not possible to mark them, so I instead marked the plastic

sleeves. I felt these methods of storage and labeling were appropriate because Reynolds

indicated she did not think the ETRC would use most, if not any, of the pins for display,

therefore, the pins most likely would never leave the sleeves. When finished, I put the

sleeves in a three-ring binder, which I stored in a box with another binder full of

challenge coins, also primarily metal, paint, and plastic, that I processed in the same

manner (Figures 22-24).

Figure 20. Thirty-Five-Millimeter Slide Preservation Sleeves. The label shows its intended use. Photo taken on September 21, 2023 by Kollynn Hendry.

Figure 21. Pin Storage. Pins stored in a thirty-five-millimeter slide preservation sleeve. Photo taken on September 19, 2023 by Kollynn Hendry.

Figure 22. Pin Storage. Pins stored in thirty-five-millimeter slide preservation sleeves in a binder. Photo taken on September 19, 2023 by Kollynn Hendry.

Figure 23. Coin Storage. Challenge coins stored in a photograph preservation sleeve. Photo taken on September 19, 2023 by Kollynn Hendry.

Figure 24. Coin Storage. Challenge coins stored in photograph preservation sleeves in a binder. Photo taken on September 19, 2023 by Kollynn Hendry.

Textiles forced me to brainstorm even more. Best practices call for textiles to be laid flat in custom enclosures, hung, or folded (if the piece is not too deteriorated) with tissue paper buffering the folds. Reynolds requested that I make the least amount of custom oversize boxes as possible (for the sake of storage space and because of how the boxes would fit on the shelves), which I would need to store the textiles flat. The closest the ETRC had to flat storage is map cases, so we set aside two map case drawers for the KBH Collection. I stored the shirts together in a drawer, laid flat and wrapped with a layer of tissue paper, altogether enclosed in folder stock so the fabric did not touch the metal drawer (Figure 25). Other large miscellaneous textiles, such as a rug, sash, and bandanas were put together in the other drawer, again with tissue paper and folder stock. I labeled each wrapping of tissue paper to indicate which textile was enclosed within (Figure 26).

Figure 25. Textile Storage. Textiles stored in a map case. Photo taken on September 19, 2023 by Kollynn Hendry.
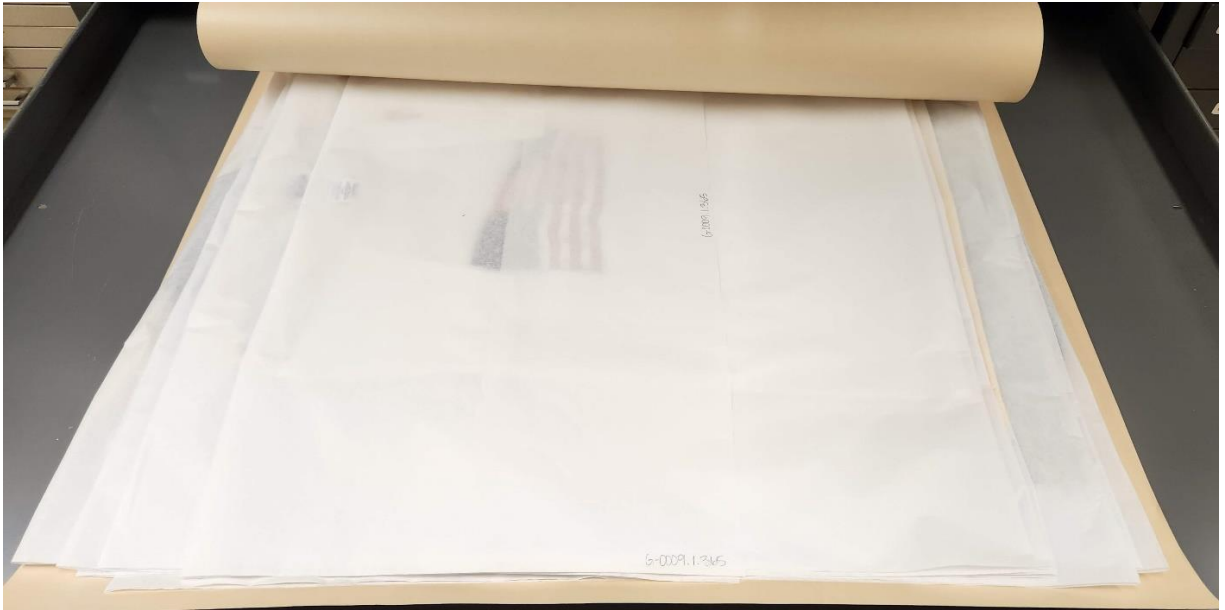
Figure 26. Textile Storage. Textiles wrapped in tissue paper with written artifact identification numbers. Photo taken on September 19, 2023 by Kollynn Hendry.

I stored the smaller textiles, such as the baseball caps, patches, and flags in Gaylord boxes using trays and dividers. I stuffed the baseball caps with tissue paper to ensure they keep their shape (Figure 27). I wrapped items that overlapped or touched in tissue paper, marked boxes with printed labels to indicate assigned homes, and used batting in the bottom of trays (if necessary) to ensure the artifacts do not move around in the boxes (Figures 28-29). I also made sure to create permanent homes for artifacts on display for when the ETRC eventually swaps out the objects. In this case, I made room in the second textile drawer for the rug on display in the KBH Room.

Figure 27. Baseball Cap. The tissue paper keeps the hat from losing its shape. Photo taken on September 21, 2023 by Kollynn Hendry.

Figure 28. Baseball Cap Storage. The trays stack on top of one another inside the Gaylord box. Photo taken on September 21, 2023 by Kollynn Hendry.

Figure 29. Small Textile Storage. The trays stack on top of one another inside the Gaylord box. Photo taken on September 21, 2023 by Kollynn Hendry.

Another challenge stemmed from the plaques. Normally, plaques would be stored in hanging storage with framed photographs and artwork, as they are intended to be hung. However, the ETRC does not have any type of hanging storage. I bounced ideas off of Reynolds and we decided that I could store them in Gaylord boxes after adding dividers, so that they laid on their sides with a divider separating each one. We felt this was the best solution, as the other option was to lay them flat in boxes in trays, meaning only four plaques would fit in each box. This method would have taken up too much space. With my chosen method, I was able to fit between ten and thirteen plaques in each Gaylord box. I cut box board into the correct sizes and hot glued them into the boxes, measuring for each plaque. I allowed enough space for the plaques to swell and contract, as wood is hygroscopic, though not too much so that they can shift around and get damaged when

moved (Figure 30). There were a couple plaques on display, so I created slots for them in

designated boxes. Finally, I marked each slot with a printed sticker label (the same labels

used to mark the outside of boxes) with the object identification numbers to indicate

which slot each plaque belongs (Figure 30).

Figure 30. Plaque Storage. Shows custom dividers that secure plaques and keep them
from touching. Photo taken on September 21, 2023 by Kollynn Hendry.

I also created storage for other individual oversize items. I created custom

enclosures for the atlas, the baseball bat, and the shovel (Figures 31-36). The map cases

came in handy yet again with some large campaign posters and a yard sign. Reynolds

agreed that it was appropriate to take the paper yard sign off of the wooden stake and

discard the wooden stake (after taking photos of it in its original state) for easier storage and preservation purposes (Figures 37-38). I made sure to note this alteration in the catalog entry with photographic evidence. Lastly, I followed the lead of Sarit Hand and Francesca Pitaro and created box inventory sheets that specified exactly what was in each box with identification numbers and photos, which I slipped in a sheet protector and adhered to the top of each enclosure (Figures 32, 34, and 36).[14]
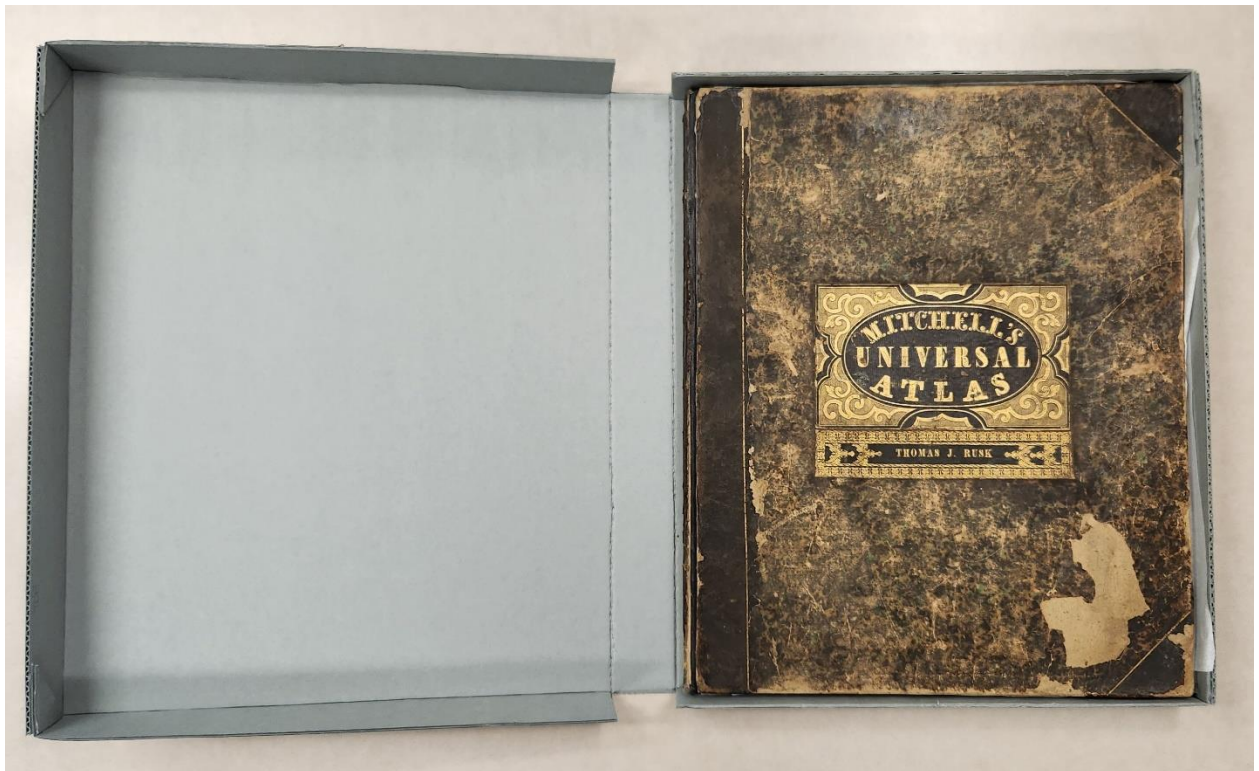
Figure 31. Atlas Storage. Custom enclosure for the Rusk atlas. Photo taken on October 17, 2023 by Kollynn Hendry.

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[14] Sarit Hand and Francesca Pitaro, "When Archives Have Artifacts: From Inventory to Cataloging at the Associated Press Corporate Archives," *Journal of Archival Organization* 16, no. 2-3 (2019): 100, https://doi.org/10.1080/15332748.2019.1679011.

Figure 32. Atlas Storage. Custom enclosure for the Rusk atlas, including a box inventory sheet attached to the top of the box. Photo taken on October 17, 2023 by Kollynn Hendry.

Figure 33. Baseball Bat Storage. Custom enclosure for the bat shadow box. The batting rests on the glass for extra padding when the enclosure is folded up. Photo taken on October 17, 2023 by Kollynn Hendry.

Figure 34. Baseball Bat Storage. Custom enclosure for the bat shadow box, including a box inventory sheet attached to the top of the enclosure. Photo taken on October 17, 2023 by Kollynn Hendry.

Figure 35. Shovel Storage. Custom enclosure for the shovel. Photo taken on October 17, 2023 by Kollynn Hendry.

Figure 36. Shovel Storage. Custom enclosure for the shovel, including a box inventory sheet attached to the top of the box. Photo taken on October 17, 2023 by Kollynn Hendry.

Figure 37. Yard Sign. Shows the sign with the wooden stake. Photo taken on October 17, 2023 by Kollynn Hendry.

Figure 38. Yard Sign. Shows the sign without the wooden stake. Photo taken on October 17, 2023 by Kollynn Hendry.

A collections management system is a major contributor to gaining intellectual control of a collection. I attained intellectual control over the KBH Collection by using PastPerfect, a collections management software. PastPerfect's interface is somewhat dated in comparison to other software, but it possesses all of the features I needed to successfully complete my project, and it offers a variety of custom catalog options, such as ones for objects, photos, archives, and books. It is quite popular among museums because there are no annual fees, even for the online version with cloud backup options. It also allows for an easy transition from one thing to the next when working on more than one project at once and offers handy administrative features to document and track donors, donations and gifts, membership, volunteers, loans, and marketing tasks. Though many museum professionals online have said they are looking to move away from

PastPerfect because of its dated look and complex structure. Regardless, this portion of my project allowed me to work with a collections management system to document and track objects, which is valuable experience no matter the software. PastPerfect is intended to be used by other public history students as well, so I am sure Dr. Beisel and Reynolds took all of this into consideration when selecting a software.

Due to budget issues, efforts to use PastPerfect were delayed. I had hoped to catalog the pins as I accessioned them, but I did not gain access to PastPerfect until March of 2023, which resulted in a cataloging backlog. Because of this, I cataloged pins in mass here and there when I had extra time. At first, I took several hours to play around with the software and become acquainted with its intricacies. I used the "Object Catalog" for all of the artifacts that I documented. With this software, I was able to document information about when the object was made, its creator, material, provenance, condition, dimensions, location in the ETRC, photographs, and more (refer to Appendix A to see examples of catalog entries on PastPerfect). The software came already integrated with Robert Chenhall's Nomenclature classification terminology and the Library of Congress Thesaurus for Graphic Materials.[15] These controlled vocabularies ensure consistency when classifying and subject tagging artifacts and provide good training for students.

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[15] For more information on Nomenclature, see Bourcier, Paul, Heather Dunn, and AALSH's The Nomenclature Committee, *Nomenclature 4.0 for Museum Cataloging: Fourth Edition of Robert G. Chenhall's System for Classifying Man-Made Objects*, 4th edition, American Association for State and Local History Series (Lanham, MD: Rowman & Littlefield, 2015); For more information on the Library of Congress Thesaurus for Graphic Materials, visit the website at https://www.loc.gov/rr/print/tgm1/.

I ran into a few problems while cataloging objects in PastPerfect. I experienced computer trouble in late September of 2023. Just as I began winding down with cataloging, the PastPerfect laptop began freezing up, so I took it to the IT help desk in the library. Thankfully, with some pressure from the History Department, IT returned the laptop within two weeks and I resumed cataloging. This scenario brings up two important things that must be considered when using a collections management system/software. For one, it is important to consider the specifications of the computer you use with any software. The IT help desk indicated that the laptop froze up because it did not reach the specifications that the PastPerfect software required, such as memory and RAM. Therefore, when I opened the software along with a couple other programs, the laptop stopped working. The other consideration revolves around backing up data. When dealing with computer issues, there is a possibility of having to completely wipe the computer in order to fix it (depending on the problem). If I had not been backing up the data from PastPerfect onto an external hard drive, wiping the computer would erase all of my hard work. Thankfully, I consistently backed up the data to an external hard drive, as well as on the internal computer memory, to avoid this potential situation.

Another problem with cataloging stemmed from the amount of information the ETRC received about the artifacts. Unfortunately, for many entries, I could not include detailed information or provenance information, other than which of Hutchison's offices the object came from. I believe this problem could have been avoided if the ETRC had also received her congressional papers. It is nearly impossible to grasp the full historical

context of the collection without both the papers and the artifacts. I researched objects the best I could to identify them and make an affiliation with Hutchison. This was difficult because the ETRC received hardly any information about the artifacts Hutchison donated. For example, many of the pins depict logos of random companies. A quick internet search helped identify the logo and I was able to enter this information into PastPerfect.

However, some pins have been left without substantial identification information because they are so vague. One pin depicted a shield with an eagle, an acronym, and a star surrounded by tree branches (Figure 39). The most difficult aspect of researching this pin was the acronym. The block-type font of the letters makes it difficult to discern which letters they are. The first letter could be an "K" or an "H" (as it looks like there is a chip in the paint); the second letter could be a "P" with a period after or an "R" that looks weird because of the font; the third letter could either be an "O" or a "D"; and the last letter could be an "A" or an "R". I searched every combination of these letters and found no answers. I even used Google's "Google Lens" feature, which searched the internet using image recognition technology (like reverse searching an image), but to no avail. This technology proved helpful with other objects.

Figure 39. G-0009.1.208. This pin was difficult to identify and make any connections to Hutchison's career. Photo taken on September 21, 2023 by Kollynn Hendry.

One of my goals of this project was to "digitize" the KBH Collection. PastPerfect has a feature that generates various reports in which users can download, including catalog entries, into a Microsoft Excel format. I hoped to use this feature to export the catalog entries from the KBH Collection and then import those entries to CONTENTdm Project Client, the ETRC's digital collections software that allows virtual access of its collections to the community. However, after doing more research into this conversion process, I realized that in order to upload the report from PastPerfect to CONTENTdm, I needed to follow a meticulous format and convert the Excel file into a tab-delineated file. This required me to make many changes to the report and double check to see that there were no extra spaces, punctuation, or carriage returns, as well as other specifications.

It became clear that this process would in fact take longer than manually inputting the data into CONTENTdm, so I decided to take that route instead. While I do think it would be beneficial for me to know how to covert the report into CONTENTdm's standards, as it would provide experience that may help me in the future, that process was not the point of this project, so I felt comfortable changing my proposed method. I did still use the report from PastPerfect to copy and paste data into CONTENTdm, so I did not have to retype everything. I only uploaded a sample of the artifacts that I processed and cataloged, which included ten pins, ten textiles, ten plaques, and five oversize items. With this, part of the KBH Collection is now accessible online for the whole world to see (refer to Appendix B to see examples of entries on CONTENTdm). My hope is, eventually, that the ETRC will be able to put the whole collection on CONTENTdm.

This project has taught me so much about working in the public history field. I learned that working with the public and administrators can get messy and does not always go as planned; I learned that project management can make or break a project; I learned that following theory and best practices is not always practical; I learned that professionals are not perfect and often make mistakes; I learned how to adapt to professional situations and circumstances out of my control. Most importantly, I have gained incredible knowledge, perspective, and experience in collections management. While I did not have time to reprocess the whole KBH Collection, I was able to achieve my main goals in processing the collection: to gain both physical and intellectual control, to create a guide for the ETRC on collections stewardship in archives, and to increase the

collection's access to the public. I did all of this while also growing and perfecting

valuable skills and knowledge that will assist me in my future endeavors in the

professional world.

CONCLUSION

On the surface, the Senator Kay Bailey Hutchison Room (KBH Room) appears to be a successful collaboration between Kay Bailey Hutchison and Stephen F. Austin State University (SFA), but behind the scenes, one can see the project's many shortfalls. Interference of standard archival processes by SFA administration forced the Senator Kay Bailey Hutchison Collection (KBH Collection) onto East Texas Research Center (ETRC) staff, in which they were unprepared and unwilling to care for. Insufficient knowledge of artifact stewardship best practices by all those involved resulted in poor storage and preservation of artifacts and the inability to track and locate objects in the collection. The exhibit suffered from a lack of interpretation due to failed collaboration. This project provided ETRC employees with the opportunity to learn a new side of collections management, and then, nearly ten years later, provided me with the opportunity to reprocess the collection and contribute to the field of public history.

I successfully accomplished the desired objectives of my public history capstone thesis project. I implemented physical control of the collection through the creation of proper artifact storage according to collections stewardship best practices. Also, by entering the collection into PastPerfect, a museum-oriented collections management software, I created thorough intellectual control over the collection through detailed documentation of each object and its location. This combination of documenting and rehousing the collection established much needed physical and intellectual control over

the collection, which aided in my other two objectives. By transferring the data from PastPerfect into CONTENTdm, the ETRC's digital archive, the collection is now visible and accessible to those that cannot visit in person. On the other hand, proper storage and location tracking will support physical access to the collection for both ETRC employees and researchers. Control over the collection will also assist in its preservation and conservation. Through the collections management software, the ETRC can now track the condition and conservation needs of objects in the collection. Similarly, the new storage methods ensure the long-term preservation of the collection. Lastly, my contribution to the literature about artifact stewardship in archival settings provides a guide for future projects involving three-dimensional objects.

Now that I have completed research on adapting museological methodologies for artifact stewardship in an archival setting, it is important to think about what comes next. I believe there is an insufficient amount of data on the subject. The Society of American Archivists (SAA) has conducted numerous surveys on archives, though none about artifacts in archives. In fact, I could not find any surveys conducted by any major archival organization surrounding how archivists address artifacts in an archival setting. Because of this dearth of data, I decided to conduct my own personal inquiry to test the waters and see what kind of results came back.[1] I refined the questions with Dr. Beisel, Linda Reynolds, and Chris Cotton, University Archivist and Research Coordinator at the ETRC,

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[1] This process was used solely as an informal personal inquiry. The results of this inquiry had no impact on my research.

before posting the survey on a Facebook group called "Archivists Think Tank." I received twenty-one responses (refer to Appendix C to see response data).[2]

I gained powerful insight into the commonality of archives housing artifacts, how prepared they are for that situation, the nature of the collections and their relationships to the archives, and archivists' attitudes towards artifacts. I was surprised at the percentage of archives that house artifacts, the percentage of archives that address three-dimensional objects in their scope of collections, and the percentage of archivists that feel confident in the resources available to care for those objects. Based on the lack of literature, I expected to see a lower percentage for these questions. The response to my question about administrative interference also took me aback, though it is comforting to see that the ETRC is not the only institution experiencing pressure from administrators to accept collections archivists did not approve.

Because I completed this inquiry in an informal setting and I only had twenty-one participants, I do not believe this is a true representation of all archives. I think more specific questions could be posed to collect more accurate data. I realized afterwards that I should have been clearer about my definitions of certain words. However, I do think this was a good start. If refined and completed by a professional organization, like SAA, this survey has the potential of revealing invaluable information about artifacts stewardship in archives, which can influence attitudes and operations at archives across

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[2] I have omitted any responses to open-ended questions for the sake of formatting and length. These responses supplied rationalizations for answers to previous questions.

the country. After getting insight into how archives house artifacts, I think there must be a better overall understanding of the preservation needs of artifacts and three-dimensional objects and better training for archivists. They should expect to receive donations with artifacts at some point in their career and should know how to handle, store, and preserve them.

How to properly address this is beyond me, though I can make some suggestions. Archivists have an obligation to try to preserve objects with the same quality as the manuscript collections they are accustomed to. If they were not trained to do so as an archivist, they could look to the museological literature to make informed decisions about how to care for the artifacts in their institution's collections. Responsibility also falls on educational programs. Even after earning a degree in archival sciences, or other related fields, some archivists have yet to learn about artifact stewardship. Degree programs that teach archival theory and methodologies should also include some level of training in artifacts stewardship and preservation. Certification exams, such as the Certified Archivists Examination, should also hold archivists accountable for knowing this information. Lastly, national and international organizations, such as SAA, the International Council on Archives, or the American Association for State and Local History (just to name a few) should bring attention to this issue. Professional archival and historical organizations could provide resources, whether that be videos, literature, or even courses, to train archivists and prepare them for the inevitable. They could start this process by conducting the comprehensive survey that I mentioned earlier.

With recent talks from library administrators about the possibility of moving or totally dismantling the KBH Room, as of October of 2023, I think my research and processing project are as relevant as ever.[3] Administrative interference granted the KBH Project a rocky foundation at the start, and it seems as though it could also lead to the room's demise. The very people who were tasked with preserving the collection have shown a pattern of blatant carelessness; I do not anticipate the ETRC will fight to keep the KBH Room intact. This speaks to the positive or negative emotional connections many archivists create with their collections. After experiencing the catastrophe that was the KBH Project, I do not blame Reynolds for holding such animosity towards the KBH Collection and KBH Room, which could very well be the reason she has avoided it for so many years. While the collection would still retain its value without the display room, this was the original motivation to donate the collection, and I am sure Kay Bailey Hutchison would be displeased to know about the possibility of it being disassembled. Apparently, SFA has not learned anything from its previous mistakes. Regardless, I am proud that I contributed to counteracting the faults of the initial KBH Project. With the newfound intellectual and physical control, ETRC employees have gained increased access to the collection for internal and external purposes and can more accurately track and sustain the overall preservation of the KBH Collection. I feel confident in the

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[3] This information is based on a conversation with Linda Reynolds, Director of the ETRC. In a meeting with library administrators, Reynolds was informed that various SFA departments plan to move their offices into the library. The library would need to renovate the second floor to accommodate the required office space. With this, they discussed the possibility of repurposing the KBH Room. As of October of 2023, this information is tentative; formal decisions have yet to be made on the matter.

outcome of my project, knowing it reflects a key aspect of my role as a public historian in

preserving and facilitating access to historic resources.

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PastPerfect Object Catalog Entries

Figure 40. G-0009.1.135 – History. This screen shows the "History" section of the Object Catalog on PastPerfect for object G-0009.1.135. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 41. G-0009.1.135 – Condition. This screen shows the "Condition" section of the Object Catalog on PastPerfect for object G-0009.1.135. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 42. G-0009.1.135 – Dimensions. This screen shows the "Dimensions" section of the Object Catalog on PastPerfect for object G-0009.1.135. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 43. G-0009.1.135 – Lexicon. This screen shows the "Lexicon" section of the Object Catalog on PastPerfect for object G-0009.1.135. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 44. G-0009.1.135 – Location. This screen shows the "Location" section of the Object Catalog on PastPerfect for object G-0009.1.135. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 45. G-0009.1.135 – Notes & Legal. This screen shows the "Notes & Legal" section of the Object Catalog on PastPerfect for object G-0009.1.135. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 46. G-0009.1.135 – People, Subjects, Classification, Search Terms. This screen shows the "People, Subjects, Classification, Search Terms" section of the Object Catalog on PastPerfect for object G-0009.1.135. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 47. G-0009.1.135 – Inscription, Maker's Mark. This screen shows the "Inscription, Maker's Mark" section of the Object Catalog on PastPerfect for object G-0009.1.135. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 48. G-0009.1.337 – History. This screen shows the "History" section of the Object Catalog on PastPerfect for object G-0009.1.337. Screenshot taken on October 30, 2023 by Kollynn Hendry.

Figure 49. G-0009.1.377 – Condition. This screen shows the "Condition" section of the Object Catalog on PastPerfect for object G-0009.1.337. Screenshot taken on October 30, 2023 by Kollynn Hendry.

Figure 50. G-0009.1.337 – Dimensions. This screen shows the "Dimensions" section of the Object Catalog on PastPerfect for object G-0009.1.337. Screenshot taken on October 30, 2023 by Kollynn Hendry.

Figure 51. G-0009.1.337 – Lexicon. This screen shows the "Lexicon" section of the Object Catalog on PastPerfect for object G-0009.1.337. Screenshot taken on October 30, 2023 by Kollynn Hendry.

Figure 52. G-0009.1.337 – Location. This screen shows the "Location" section of the Object Catalog on PastPerfect for object G-0009.1.337. Screenshot taken on October 30, 2023 by Kollynn Hendry.

Figure 53. G-0009.1.337 – Notes & Legal. This screen shows the "Notes & Legal" section of the Object Catalog on PastPerfect for object G-0009.1.337. Screenshot taken on October 30, 2023 by Kollynn Hendry.

Figure 54. G-0009.1.337 – People, Subjects, Classification, Search Terms. This screen shows the "People, Subjects, Classification, Search Terms" section of the Object Catalog on PastPerfect for object G-0009.1.337. Screenshot taken on October 30, 2023 by Kollynn Hendry.

Figure 55. G-0009.1.337 – Inscription, Maker's Mark. This screen shows the "Inscription, Maker's Mark" section of the Object Catalog on PastPerfect for object G-0009.1.337. Screenshot taken on October 30, 2023 by Kollynn Hendry.

Figure 56. G-0009.1.390.01 – History. This screen shows the "History" section of the Object Catalog on PastPerfect for object G-0009.1.390.01. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 57. G-0009.1.390.01 – Condition. This screen shows the "Condition" section of the Object Catalog on PastPerfect for object G-0009.1.390.01. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 58. G-0009.1.390.01 – Dimensions. This screen shows the "Dimensions" section of the Object Catalog on PastPerfect for object G-0009.1.390.01. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Objects Catalog

Screen View
Archaeology
Art
Geology
History
Natural History
Custom

Other Views
Appraisal
Condition
Dimensions
Lexicon
Location
Notes & Legal
People - Subjects
Classification
Search Terms
Relations
Repatriation
Source
Inscription
Maker's Mark
Lists

Records = 402

Add Browse Edit Spell Find Query Delete Print Media Exit

Collection   Senator Kay Bailey Hutchison Collection
Object ID   G-0009.1.390.01
Object Name   Poster, Political
Other Name
Other#
Old#   4.12.1
Accession#   G-0009   Kay Bailey Hutchison
Home Location   East Texas Research Center:Map Case 10:Drawer 19

Date
Year Range   1990 thru   2012
Catalog Date   10/16/2023
Cataloged by   Kollynn Hendry
Status Date   / /
Status by
Status

002\G0009139001.JPG
Sort by Object ID
Image Management (1 of 1)

● Archaeology ● Art ● Geology ○ History ● Natural History ○ Custom

Nomenclature 4.0

Object Name   Poster, Political
Category   8: Communication Objects
Classification   Advertising Media
Sub-Class
Primary   Poster
Secondary   Poster, Political
Tertiary
Other Object Names

Object Name 2

Object Name 3

Updated by Unknown   Updated 10/16/2023 02:31 PM Update History

Figure 59. G-0009.1.390.01 – Lexicon. This screen shows the "Lexicon" section of the Object Catalog on PastPerfect for object G-0009.1.390.01. Screenshot taken on October 17, 2023 by Kollynn Hendry.

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Figure 60. G-0009.1.135 – Location. This screen shows the "Location" section of the Object Catalog on PastPerfect for object G-0009.1.390.01. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 61. G-0009.1.390.01 – People, Subjects, Classification, Search Terms. This screen shows the "People, Subjects, Classification, Search Terms" section of the Object Catalog on PastPerfect for object G-0009.1.390.01. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 62. G-0009.1.390.01 – Relations. This screen shows the "Relations" section of the Object Catalog on PastPerfect for object G-0009.1.390.01. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 63. G-0009.1.390.01 – Inscription, Maker's Mark. This screen shows the "Inscription, Maker's Mark" section of the Object Catalog on PastPerfect for object G-0009.1.390.01. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 64. G-0009.2.009 – History. This screen shows the "History" section of the Object Catalog on PastPerfect for object G-0009.2.009. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 65. G-0009.2.009 – Condition. This screen shows the "Condition" section of the Object Catalog on PastPerfect for object G-0009.2.009. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 66. G-0009.2.009 – Dimensions. This screen shows the "Dimensions" section of the Object Catalog on PastPerfect for object G-0009.2.009. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 67. G-0009.2.009 – Lexicon. This screen shows the "Lexicon" section of the Object Catalog on PastPerfect for object G-0009.2.009. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 68. G-0009.2.009 – Location. This screen shows the "Location" section of the Object Catalog on PastPerfect for object G-0009.2.009. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 69. G-0009.2.009 – Notes & Legal. This screen shows the "Notes & Legal" section of the Object Catalog on PastPerfect for object G-0009.2.009. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 70. G-0009.2.009 – People, Subjects, Classification, Search Terms. This screen shows the "People, Subjects, Classification, Search Terms" section of the Object Catalog on PastPerfect for object G-0009.2.009. Screenshot taken on October 17, 2023 by Kollynn Hendry.

Figure 71. G-0009.2.009 – Inscription, Maker's Mark. This screen shows the "Inscription, Maker's Mark" section of the Object Catalog on PastPerfect for object G-0009.2.009. Screenshot taken on October 17, 2023 by Kollynn Hendry.

APPENDIX B

CONTENTdm Object Catalog Entries

Field Name	Field Values
Title	Susan G. Coleman Breast Cancer Foundation Postage Stamp Pin
Description	Postal stamp shaped pin; yellow background with green, orange, and red watercolor image of woman with left arm crossing over her torso, right arm resting on the top of her head, and hair flowing to right side; inscription in yellow, black, red, and orange across top, at center right, and across bottom; INSCRIPTION: "BREAST CANCER" "FUND THE FIGHT. FIND A CURE." "1998" "USA
Subject	Cancer; Postage stamps; Women;
Company/Organization Affiliation	Susan G. Coleman Breast Cancer Foundation
Event	
Creator	
Photographer	Kollynn Hendry
Date	1998
Associated Dates	1990-1999;
Type	Physical Object;
Language	English
Local Identifier	G-0009.1.012
Location Where Stored	Box 3
Dimensions	0.375" x 1.063" x 1.563"
Condition	Stable - Possible discoloration
Material	Metal; Paint
Notes	Owned by Kay Bailey Hutchison. Previously located at her Houston office. Donated to ETRC in 2012.
Repository	East Texas Research Center;
Repository Link	http://library.sfasu.edu/etrc/
Rights	This item may be protected under Title 17 of the U.S. Copyright Law. It is available
Archival file	
OCLC number	
Date created	
Date modified	
CONTENTdm number	
CONTENTdm file name	
Image rights	
Admin field 1	
Admin field 2	
Item permissions	Collection Permissions

Figure 72. G-0009.1.012 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.1.012. Screenshot taken on October 30, 2023 by Kollynn Hendry.

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Field Name	Field Values
Title	Stephen F. Austin State University Logo Pin
Description	Gold Texas shaped pin depicting SFA logo: overlapping "SFA" inscribed across Texas diagonally from top right to bottom left; star over location of Nacogdoches, Texas; INSCRIPTION: "SFA"
Subject	Universities & colleges; Schools; Logos;
Company/Organization Affiliation	Stephen F. Austin State University
Event	
Creator	
Photographer	Kollynn Hendry
Date	
Associated Dates	1990-1999; 2000-2009; 2010-2019;
Type	Physical Object;
Language	English
Local Identifier	G-0009.1.036
Location Where Stored	Box 3
Dimensions	0.375" x 0.75" x 0.75"
Condition	Stable - Scratched
Material	Metal
Notes	Owned by Kay Bailey Hutchison. Previously located at her Houston office. Donated to ETRC in 2012.
Repository	East Texas Research Center;
Repository Link	http://library.sfasu.edu/etrc/
Rights	This item may be protected under Title 17 of the U.S. Copyright Law. It is available
Archival file	
OCLC number	
Date created	
Date modified	
CONTENTdm number	
CONTENTdm file name	
Image rights	
Admin field 1	
Admin field 2	
Item permissions	Collection Permissions

Figure 73. G-0009.1.036 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.1.036. Screenshot taken on October 16, 2023 by Kollynn Hendry.

Field Name	Field Values
Title	Nacogdoches, Texas Pin
Description	Circular pin with outer blue border with inscription in gold; inner circle depicting the nine flags flown over Nacogdoches, Texas (Spain, France, Mexico, the Gutierrez-Magee Expedition, the Long Republic, the Fredonia Republic, the Republic of Texas, the United States of America, and the Confederate States of America). INSCRIPTION: "NACOGDOCHES/ OLDEST TOWN IN TEXAS".
Subject	Cities & towns; Flags;
Company/Organization Affiliation	
Event	
Creator	
Photographer	Kollynn Hendry
Date	
Associated Dates	1990-1999; 2000-2009; 2010-2019;
Type	Physical Object;
Language	English
Local Identifier	G-0009.1.106
Location Where Stored	Box 3
Dimensions	
Condition	Stable
Material	Metal; Paint
Notes	Owned by Kay Bailey Hutchison. Previously located at her Houston office. Donated to ETRC in 2012.
Repository	East Texas Research Center;
Repository Link	http://library.sfasu.edu/etrc/
Rights	This item may be protected under Title 17 of the U.S. Copyright Law. It is available
Archival file	
OCLC number	
Date created	
Date modified	
CONTENTdm number	
CONTENTdm file name	
Image rights	
Admin field 1	
Admin field 2	
Item permissions	Collection Permissions

Figure 74. G-0009.1.106 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.1.106. Screenshot taken on October 16, 2023 by Kollynn Hendry.

Field Name	Field Values
Title	Descendents of the Signers of the Texas Declaration of Independence Pin
Description	Gold circular pin; star with quill at center with inscription under and inscription around border; INSCRIPTION: "Descendents of the Signers/ of the Texas Declaration of Independence" "1836".
Subject	Stars; Revolutions; Revolutionaries; Document signings;
Company/Organization Affiliation	
Event	
Creator	
Photographer	Kollynn Hendry
Date	
Associated Dates	1990-1999; 2000-2009; 2010-2019;
Type	Physical Object;
Language	English
Local Identifier	G-0009.1.135
Location Where Stored	Box 3
Dimensions	0.375" x 1"
Condition	Stable
Material	Metal
Notes	Owned by Kay Bailey Hutchison. Previously located at her Houston office. Donated to ETRC in 2012.
Repository	East Texas Research Center;
Repository Link	http://library.sfasu.edu/etrc/
Rights	This item may be protected under Title 17 of the U.S. Copyright Law. It is available
Archival file	
OCLC number	
Date created	
Date modified	
CONTENTdm number	
CONTENTdm file name	
Image rights	
Admin field 1	
Admin field 2	
Item permissions	Collection Permissions

Kay Bailey Hutchison Collection, ETRC

K. Hendry Thesis

Descendents of the Signers of the Tex
Type: IMAGE

View

Item Editing Tasks
Replace Thumbnail
Permissions

Other Tasks
View Upload Manager
Edit Metadata Template
Edit Project Settings

Administration
CONTENTdm Administration

Save

Figure 75. G-0009.1.135 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.1.135. Screenshot taken on October 16, 2023 by Kollynn Hendry.

Field Name	Field Values
Title	Girl Scouts Centennial Pin
Description	Girl Scouts trefoil logo; white with green border; inscription in center in green; INSCRIPTION: "100"; on back: "Girl Scouts/ 1912-2012" "T26".
Subject	Organizations; Girls; Youth; Youth organizations; Childhood & youth; Children;
Company/Organization Affiliation	Girl Scouts of America
Event	Girl Scounts Centennial
Creator	
Photographer	Kollynn Hendry
Date	2012
Associated Dates	2010-2019;
Type	Physical Object;
Language	English
Local Identifier	G-0009.1.197.01
Location Where Stored	Box 3
Dimensions	0.375" x 1" x 1.063"
Condition	Stable - Paint bleeding into other sections
Material	Metal; Paint
Notes	Owned by Kay Bailey Hutchison. Previously located at her Houston office. Donated to ETRC in 2012.
Repository	East Texas Research Center;
Repository Link	http://library.sfasu.edu/etrc/
Rights	This item may be protected under Title 17 of the U.S. Copyright Law. It is available
Archival file	
OCLC number	
Date created	
Date modified	
CONTENTdm number	
CONTENTdm file name	
Image rights	
Admin field 1	
Admin field 2	
Item permissions	Collection Permissions

Figure 76. G-0009.1.197.01 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.1.197.01. Screenshot taken on October 16, 2023 by Kollynn Hendry.

Figure 77. G-0009.1.364 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.1.364. Screenshot taken on October 30, 2023 by Kollynn Hendry.

Figure 78. G-0009.1.366 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.1.366. Screenshot taken on October 30, 2023 by Kollynn Hendry.

Figure 79. G-0009.1.368 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.1.368. Screenshot taken on October 16, 2023 by Kollynn Hendry.

Figure 80. G-0009.1.377 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.1.377. Screenshot taken on October 16, 2023 by Kollynn Hendry.

Figure 81. G-0009.1.382 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.1.382. Screenshot taken on October 16, 2023 by Kollynn Hendry.

Field Name	Field Values
▶ Title	Campaign Poster
Description	Vertical rectangular paper poster; black and white photo showing Kay Bailey Hutchison on horseback on a city street in a parade procession; two buildings, several trees, a box truck, and a large crowd of people in the background; photo outlined in red on a white (now yellowed) background with red outline; campaign logo under photo - red horizontal rectangle with inscription in white and stars
Subject	Campaign insignia; Advertisements; Horses; Horseback riding; Parades &
Company/Organization Affiliation	
Event	
Creator	
Photographer	Kollynn Hendry
Date	
Associated Dates	1990-1999; 2000-2009; 2010-2019;
Type	Physical Object;
Language	English
Local Identifier	G-0009.1.390.01
Location Where Stored	Map Case 10, Drawer 19
Dimensions	2' x 2' 8.75"
Condition	Stable - Discoloration/yellowing, bends/creases
Material	Paper; Ink
Notes	Owned by Kay Bailey Hutchison. Previously located at her Houston office. Donated to ETRC in 2012.
Repository	East Texas Research Center;
Repository Link	http://library.sfasu.edu/etrc/
Rights	This item may be protected under Title 17 of the U.S. Copyright Law. It is available
Archival file	
OCLC number	
Date created	
Date modified	
CONTENTdm number	
CONTENTdm file name	
Image rights	
Admin field 1	
Admin field 2	
Item permissions	Collection Permissions

Figure 82. G-0009.1.390.01 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.1.390.01. Screenshot taken on October 16, 2023 by Kollynn Hendry.

Figure 83. G-0009.1.391 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.1.391. Screenshot taken on October 30, 2023 by Kollynn Hendry.

Figure 84. G-0009.2.006 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.2.006. Screenshot taken on October 16, 2023 by Kollynn Hendry.

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Figure 85. G-0009.2.009 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.2.009. Screenshot taken on October 16, 2023 by Kollynn Hendry.

Figure 86. G-0009.2.018 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.2.018. Screenshot taken on October 16, 2023 by Kollynn Hendry.

Figure 87. G-0009.3.011 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.3.011. Screenshot taken on October 30, 2023 by Kollynn Hendry.

Figure 88. G-0009.3.012 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.3.012. Screenshot taken on October 30, 2023 by Kollynn Hendry.

Figure 89. G-0009.4.012 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.4.012. Screenshot taken on October 30, 2023 by Kollynn Hendry.

Figure 90. G-0009.4.018 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.4.018. Screenshot taken on October 16, 2023 by Kollynn Hendry.

Figure 91. G-0009.4.022 CONTENTdm. This screen shows the CONTENTdm entry for object G-0009.4.022. Screenshot taken on October 16, 2023 by Kollynn Hendry.

Survey Data
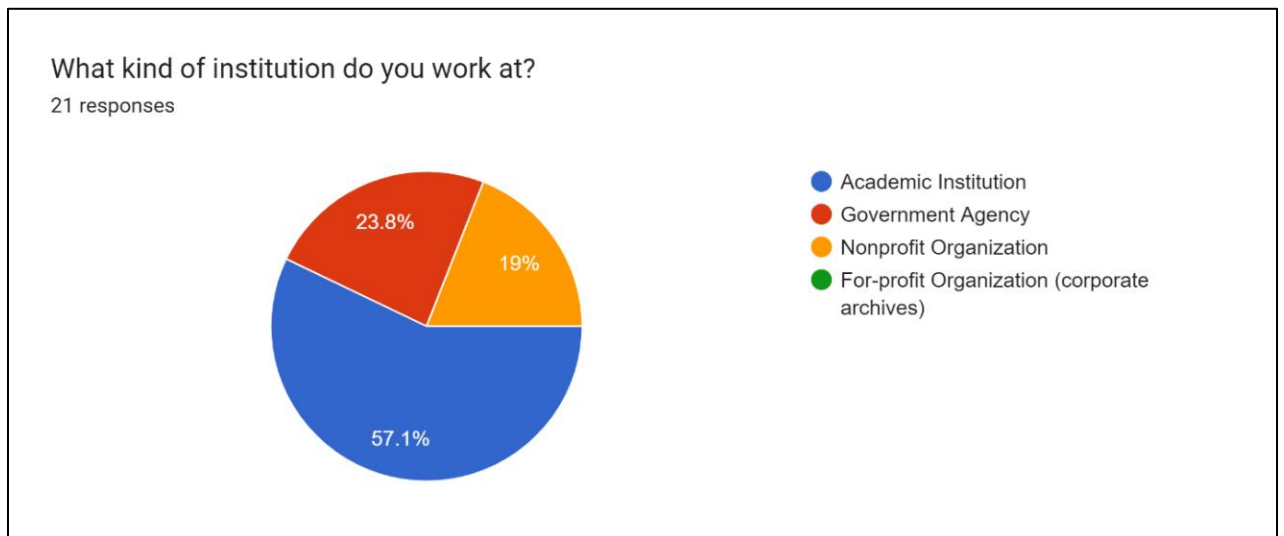
Figure 92. Survey Results. Survey results from the author's Facebook inquiry. Screenshot taken on August 3, 2023 by Kollynn Hendry.
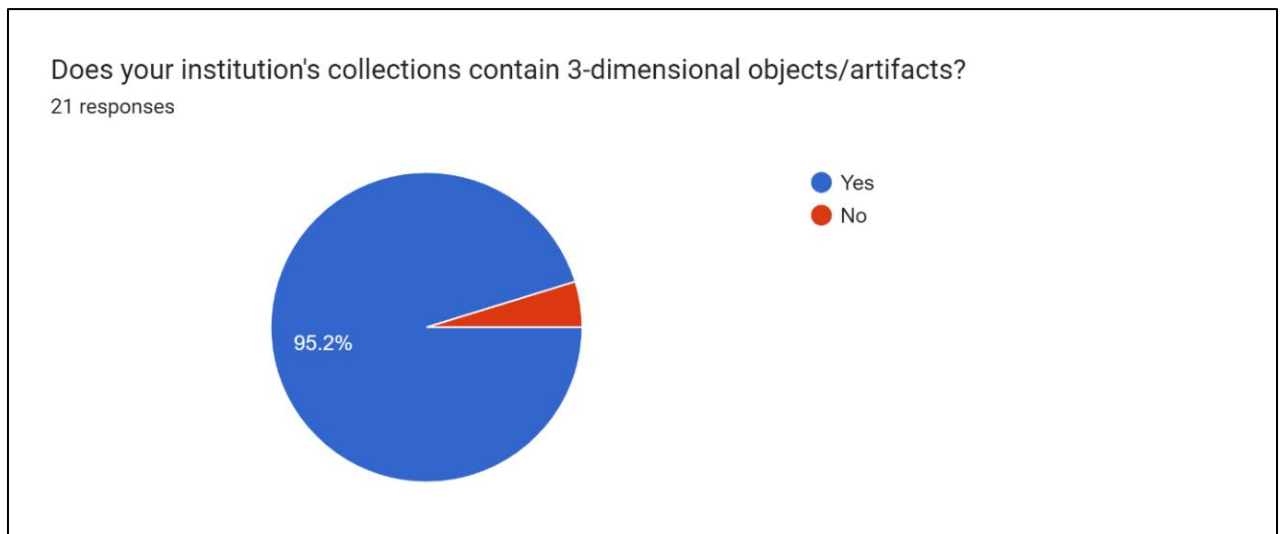
Figure 93. Survey Results. Survey results from the author's Facebook inquiry. Screenshot taken on August 3, 2023 by Kollynn Hendry.
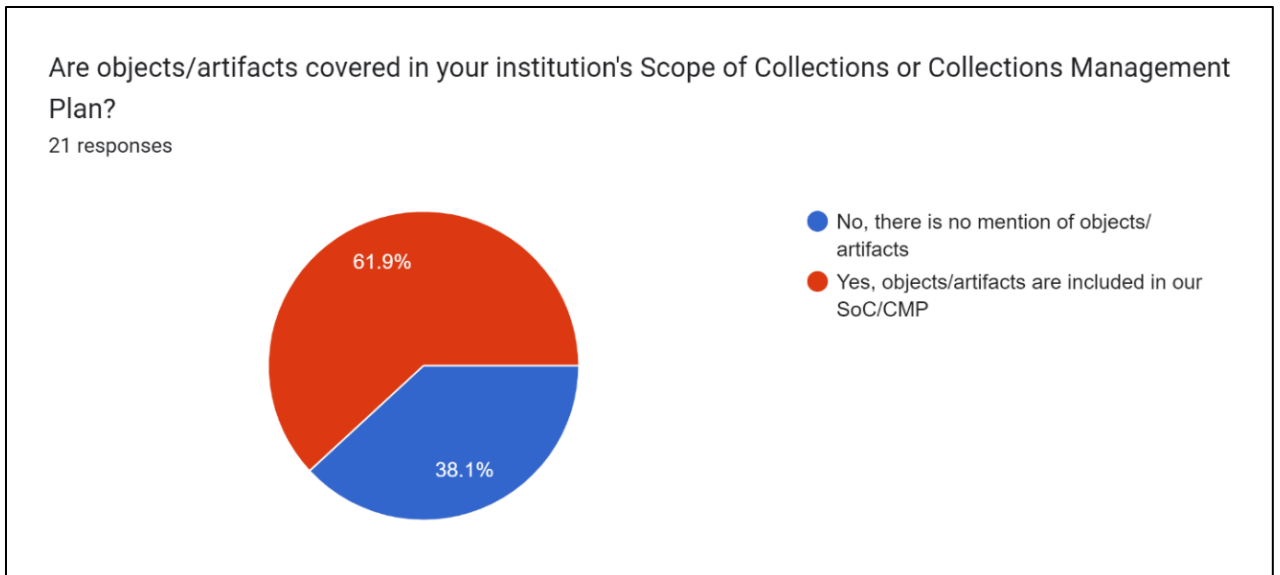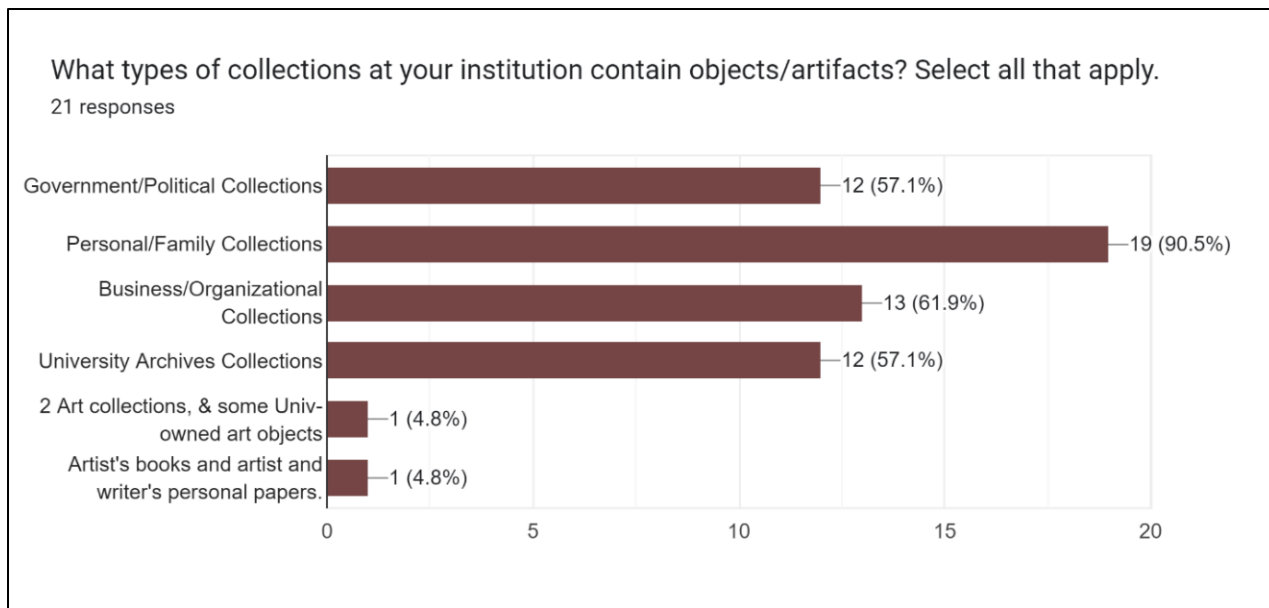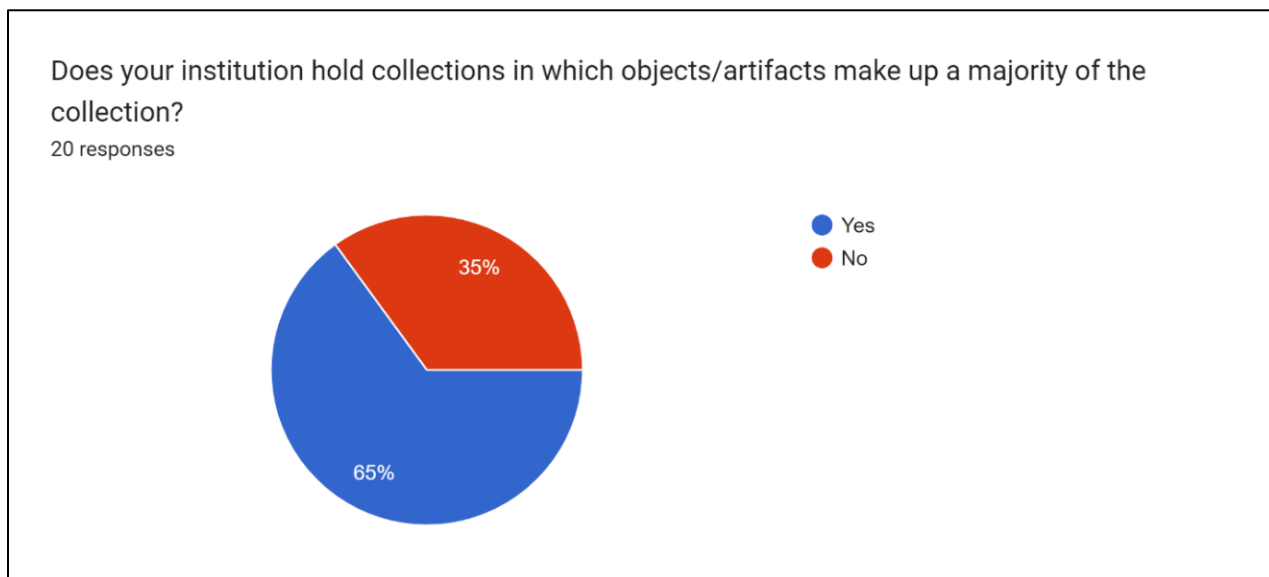
Figure 94. Survey Results. Survey results from the author's Facebook inquiry. Screenshot taken on August 3, 2023 by Kollynn Hendry.
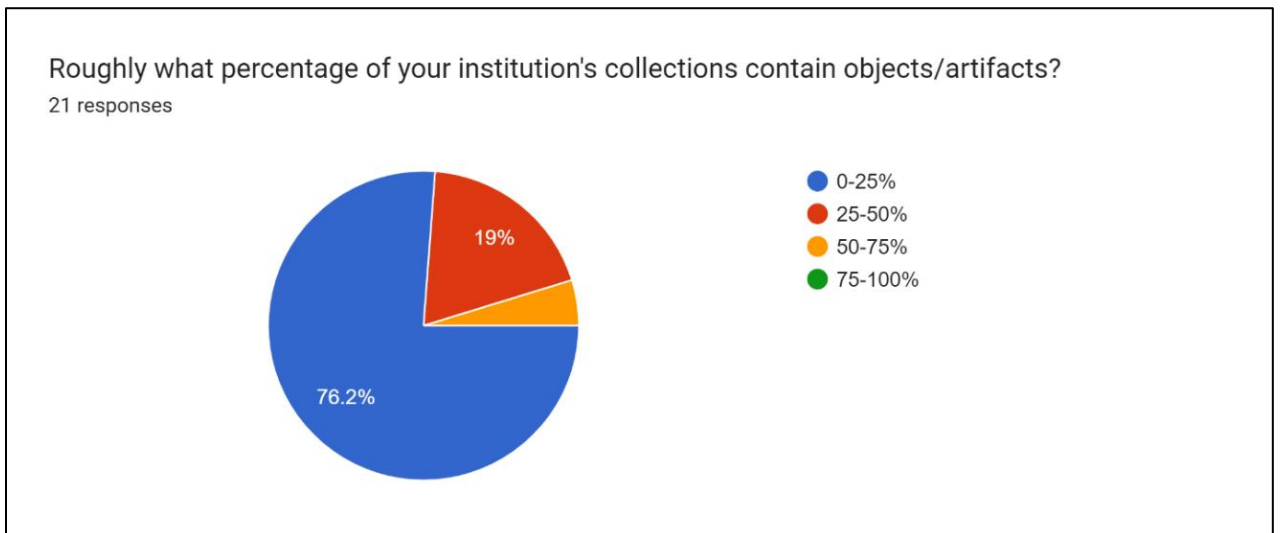
Figure 95. Survey Results. Survey results from the author's Facebook inquiry. Screenshot taken on August 3, 2023 by Kollynn Hendry.
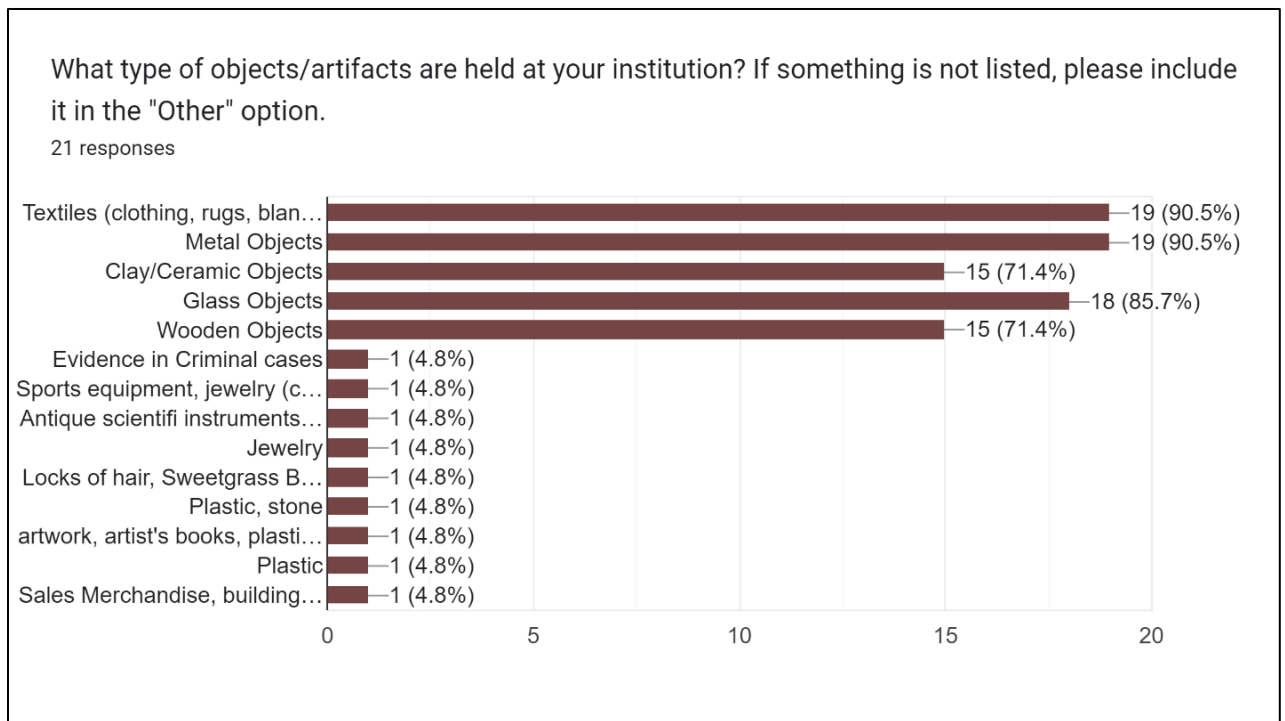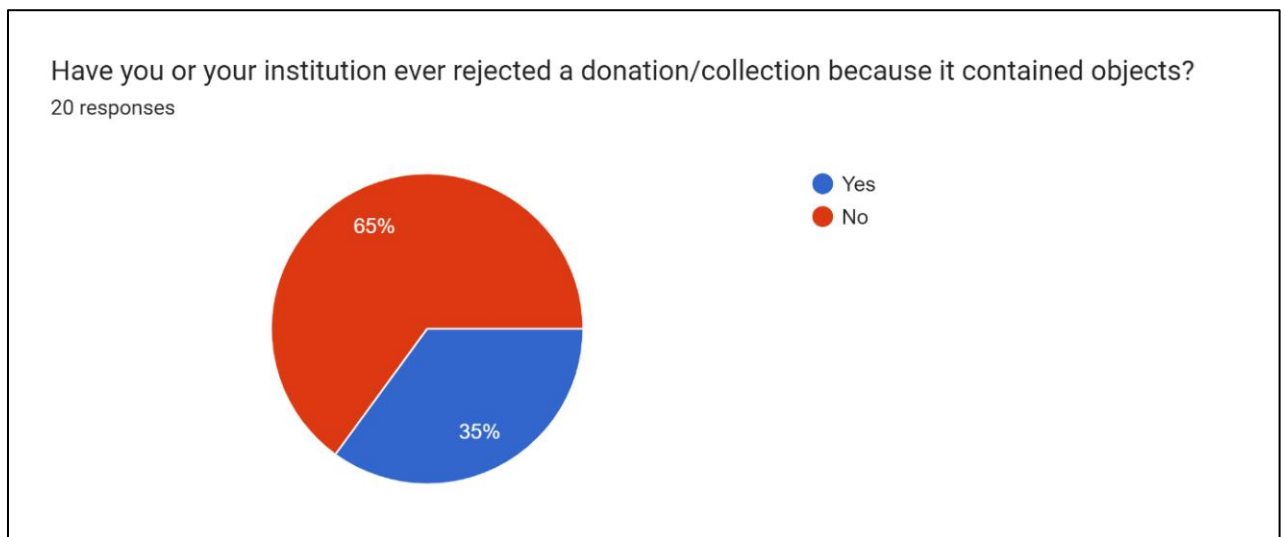
Figure 96. Survey Results. Survey results from the author's Facebook inquiry. Screenshot taken on August 3, 2023 by Kollynn Hendry.

Figure 97. Survey Results. Survey results from the author's Facebook inquiry. Screenshot taken on August 3, 2023 by Kollynn Hendry.

Figure 98. Survey Results. Survey results from the author's Facebook inquiry. Screenshot taken on August 3, 2023 by Kollynn Hendry.

Figure 99. Survey Results. Survey results from the author's Facebook inquiry. Screenshot taken on August 3, 2023 by Kollynn Hendry.
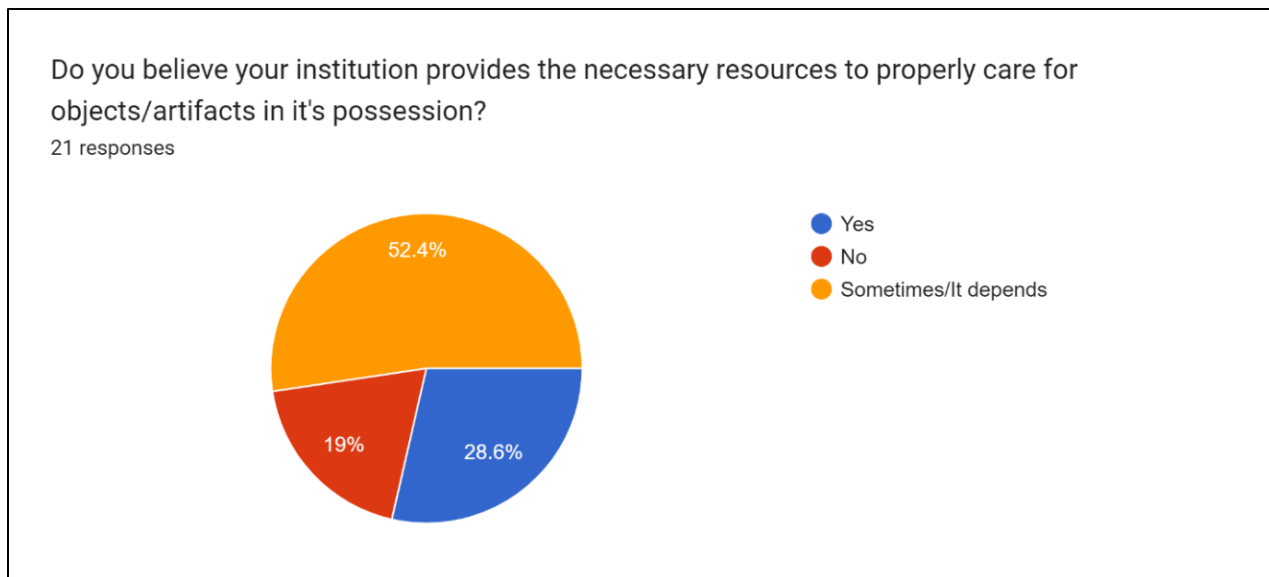
Figure 100. Survey Results. Survey results from the author's Facebook inquiry.
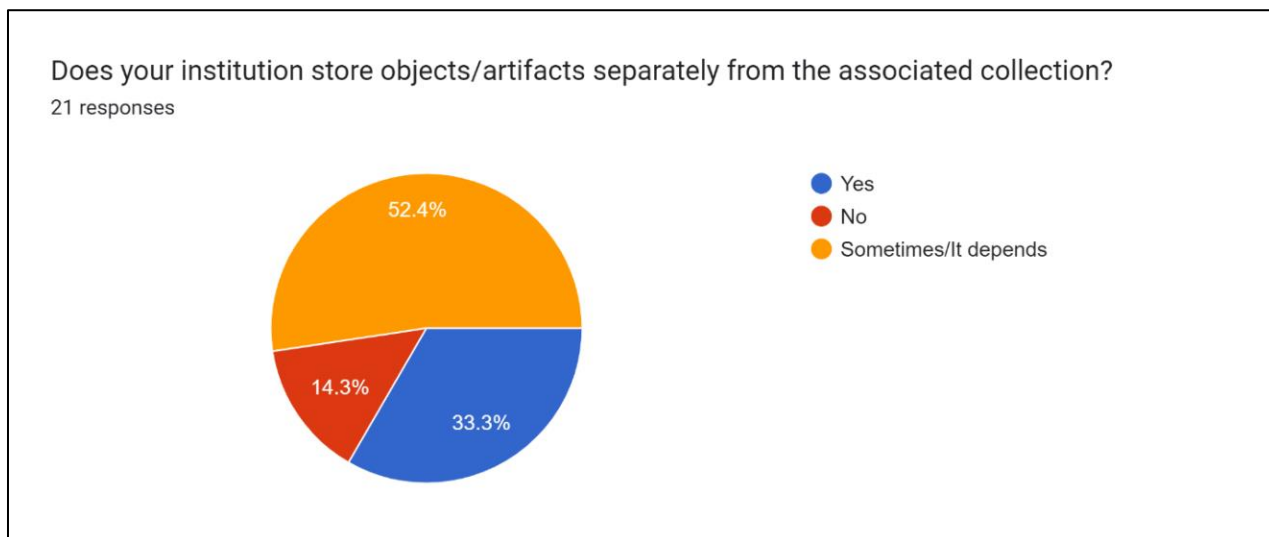Screenshot taken on August 3, 2023 by Kollynn Hendry.

Figure 101. Survey Results. Survey results from the author's Facebook inquiry.
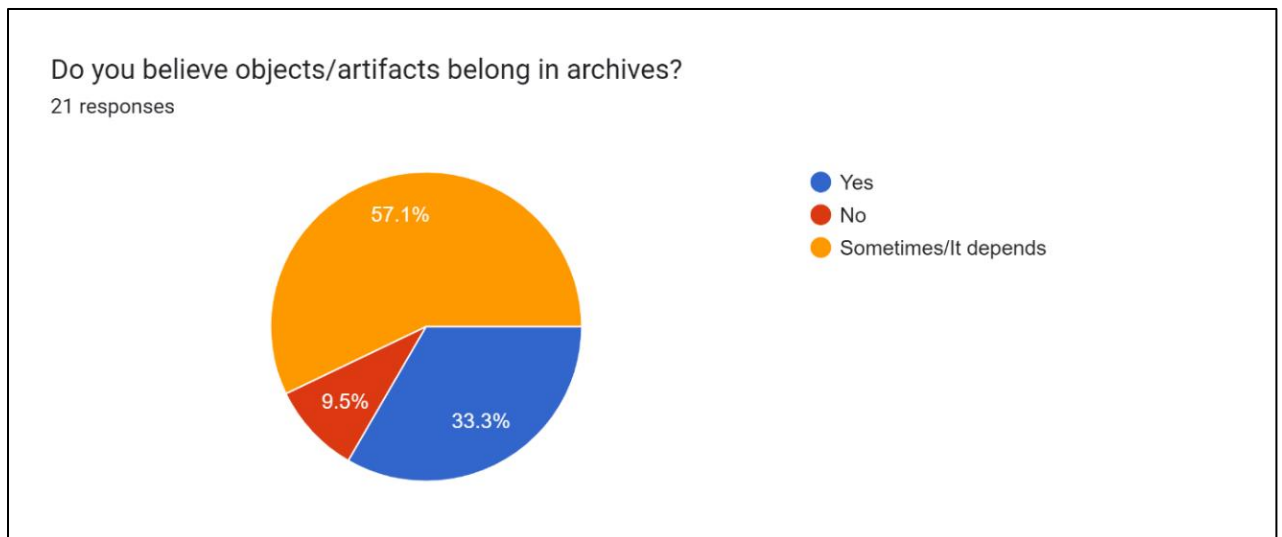Screenshot taken on August 3, 2023 by Kollynn Hendry.

Figure 102. Survey Results. Survey results from the author's Facebook inquiry. Screenshot taken on August 3, 2023 by Kollynn Hendry.
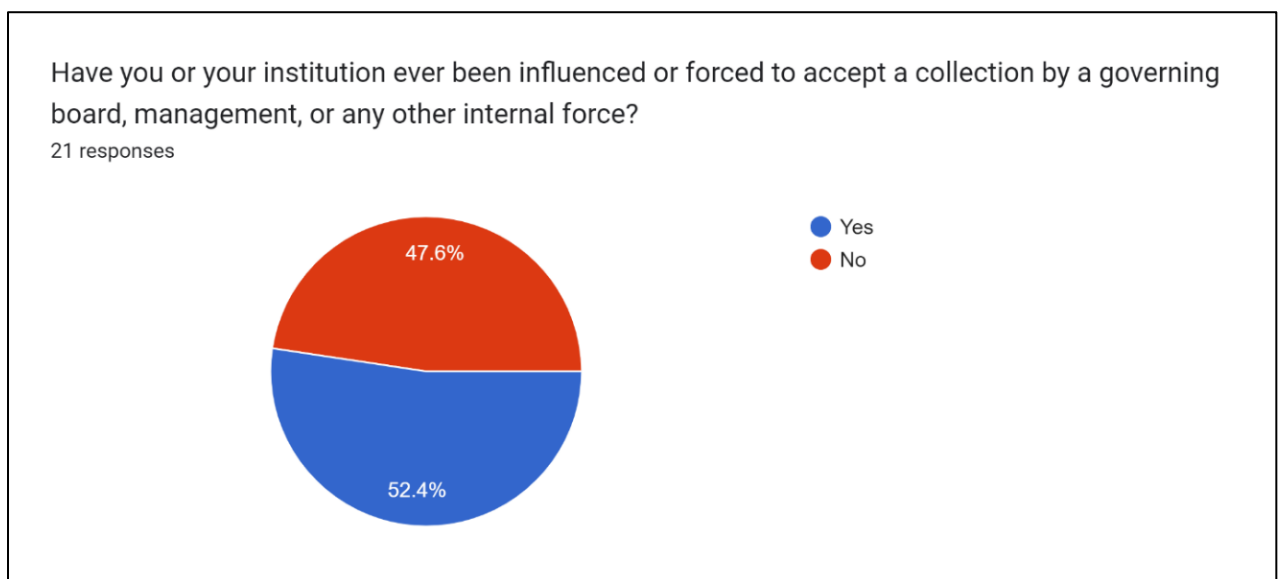

Figure 103. Survey Results. Survey results from the author's Facebook inquiry. Screenshot taken on August 3, 2023 by Kollynn Hendry.
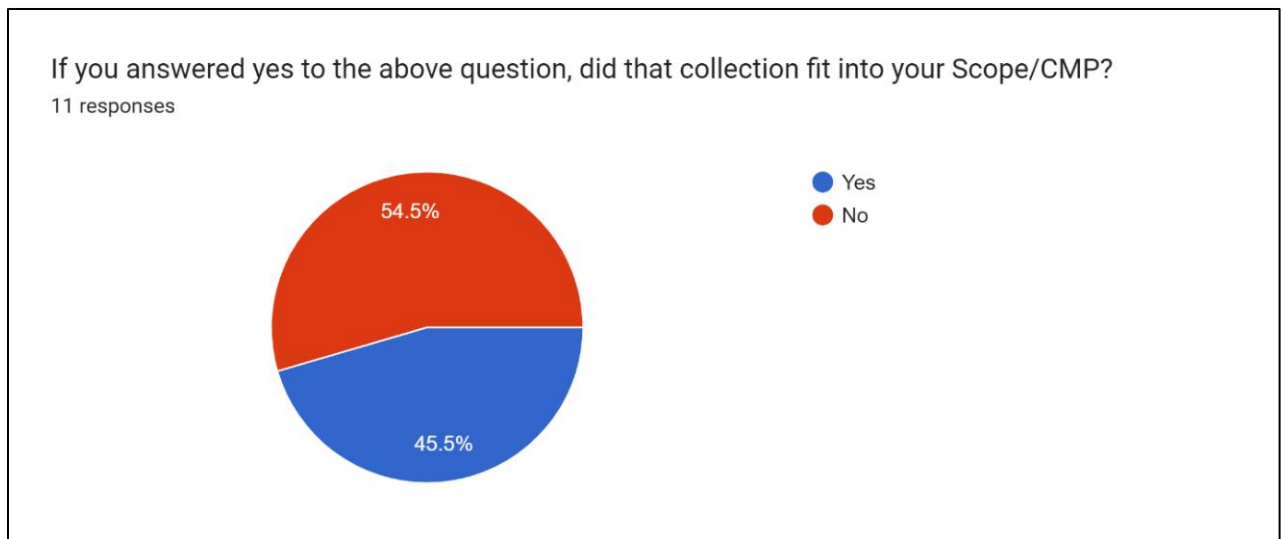
Figure 104. Survey Results. Survey results from the author's Facebook inquiry. Screenshot taken on August 3, 2023 by Kollynn Hendry.

VITA

  Kollynn Hendry began as an undergraduate at Stephen F. Austin State University in 2017. She graduated in 2021 with her Bachelor of Arts in History with a minor in Secondary Education. She began the SFA Public History Graduate Program that fall. During her time as a graduate student, Kollynn worked as a Graduate Research Assistant at the East Texas Research Center, completed an internship with the Alabama-Coushatta Tribe of Texas, and worked as a Museum Assistant for the City of Nacogdoches Historic Sites. She also presented at academic conferences, such as the East Texas Historical Association Fall Conference in October of 2022, where she and her fellow panelists won the Portia Gordon Award for Best Student Session, and she was personally awarded the Archie P. McDonald Scholarship. She also presented at the Northeast Texas Regional Preservation Summit in September of 2023. Kollynn graduated with her Master of Arts in History with a concentration in Public History in December of 2023.

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The Chicago Manual of Style. 17th ed. Chicago: The University of Chicago Press, 2017.

This thesis was typed by Kollynn Hendry.