



**BRANDYWINE**  
**MUSEUM OF ART**

*Walter & Leonore Annenberg Research Center:  
Collection Management Policy*

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## **I. Mission Statement**

The Brandywine Museum of Art engages audiences through its presentation and interpretation of American art with a particular focus on the Wyeth family and other artists of the Brandywine region.

## **II. Purpose**

The Research Center supports the Museum's mission by acquiring and preserving materials related to the art collection and enabling access to these resources for research by constituents including scholars, students, staff, and the public. This Collection Management Policy ("CMP") provides a framework for the care of the collections of the Research Center with professional library and archive standards.

## **III. Process of Establishing Policy**

Any proposed policy regarding the Research Center must be submitted to the Museum Committee for comment and approval. Upon their review, the Museum Committee will vote to approve the policy. All policies reviewed must be approved.

This CMP was first written by Research Center Manager Virginia O'Hara in 2020. The current version was revised and updated by Manager Lillian Kinney in 2023.

## **IV. Review and Revision**

This CMP is a working document. Any errors, omissions, or other necessary changes will be identified and updated by the Research Center Manager ("Manager").

The CMP shall be reviewed by the Manager every three years. Any major changes regarding the collections and/or their management may necessitate more frequent revisions. The policy will be reviewed outside of the regularly scheduled reviews as deemed necessary by the Manager or when there is an organizational change that necessitates a review. Once the revisions are complete, the policy must be presented to the Museum Committee for comment and final approval.

## **V. Historical Background of the Research Center**

The idea to formulate a "study center" was proposed by Betsy Wyeth in the early days of the founding of the Brandywine Conservancy & Museum of Art (formerly, the Tri-County Conservancy) in 1967 and the opening of the Museum in 1971. With her expertise as cataloger of Andrew Wyeth's work, compiler, and editor of the publication, *The Wyeths: The Collected Letters of N.C. Wyeth* (1971), and unofficial historian of the Wyeth family, she made a compelling argument for the Museum to acquire books and archives documenting the unique historical artistic legacy of the Brandywine region. Archival materials and special book collections were received as donations in 1970 before the Museum opened. Among the first items were scrapbooks once owned by Howard Pyle student Stanley Arthurs containing letters, drawings, and ephemera pertaining to Pyle and his circle of students. The collection was offered as an extended loan by Arthurs' former fiancé, Blanche Swayne, who had previously lent the materials to the Wilmington Free Library where the items had been assembled into scrapbooks. Swayne eventually donated the scrapbooks to Brandywine the following year. The first purchase was a collection of over one-hundred books illustrated by Pyle student Frank Schoonover, obtained in 1970 from Agnes Apgar, the widow of John Apgar, Schoonover's biographer. Books and magazines illustrated by Howard Pyle,

N.C. Wyeth, and other Pyle students came as donations from the Wyeth family and other local collectors. Fittingly, the Museum's first exhibition in the spring of 1971 was titled "Beginnings of a Permanent Collection and Study Center," and included both works of art and illustrated books.

Because a library had not been part of the Museum's original construction plan, an area was set aside in the large ground-floor space of the historic mill building. However, this space was needed for programming and the Library was moved to a work room adjacent to staff offices. Sometime in late 1971 or early 1972, Ruth Bassett, a retired librarian, volunteered her services part-time to manage the fledgling Library collection. She later became its first paid staff member (though part-time). In August 1972, the Museum and the Library suffered damage from flooding caused by Hurricane Agnes. Through grant funding, the Library was eventually relocated above flood level to a small room built within the Museum's nineteenth-century Mill building. With the Museum's expansion in 1983, the Library was moved again into its own dedicated space that included a secured and climate-controlled storage area with compact shelving for its growing Archives and Special Collections.

The Library had no written formal collecting or management plan but based its activities on supporting the Museum's art collection and exhibition focus on artists who have lived and/or worked in the region. The Librarian devised a card cataloging system with multiple cross-reference options to find materials by article, author (and illustrator, if applicable), and enlisted a dedicated group of Museum volunteers to catalog the collection. Donations of archival materials were initially supervised by the Museum's Curator, Ann Barton Brown, and then, in 1985, by Museum Registrar, Jean A. Gilmore. Among important acquisitions in its early history are 120 books illustrated and/or authored by Howard Pyle, donated in 1975 by C. Waller Barrett of Charlottesville, Virginia, a well-known collector of antique books and illustration. In 1975, Charles Scribner's Sons donated the Scribner Artists' Card File, a prime resource documenting the publisher's commissions and payments to artists for illustrations for books and magazines. In 1982, the papers, correspondence, sketch diaries, and published books of artist and illustrator Thornton Oakley were donated by his daughter Lansdale Oakley Humphries. In 1985, a collection of original lantern slides taken by Maxfield Parrish, cameras, preliminary oil studies, studio props, and costume accessories were given by art dealer and collector Alma Gilbert. In 1987, author and illustrator Henry Pitz's manuscripts for his books *The Brandywine Tradition* (1969) and *Howard Pyle, Writer, Illustrator, Founder of the Brandywine School* (1977) were donated by his widow.

In 1990, the N.C. Wyeth catalogue raisonné project, conceived of by Betsy Wyeth and funded by the Wyeth Foundation for American Art, enabled the first art historical examination of Wyeth's work. The catalogue raisonné project forged a close working relationship between the Museum, Christine Podmaniczky, who was hired for the project, and Betsy Wyeth's collection manager, Mary Landa, who oversaw the work of Andrew Wyeth and the letters of N.C. Wyeth. This relationship facilitated access by selected Museum staff to the artist's correspondence, photographs and printed matter owned by the Wyeth family. Vital too, were papers, photographs, and other materials acquired by the Museum through the Wyeth family gift of the N.C. Wyeth house and studio in 1996. This major donation enhanced the earlier nucleus of Wyeth reference materials in the Research Center with important documentary artifacts. Upon publication of the two-volume catalogue raisonné in 2008, Podmaniczky was hired as the Museum's N.C. Wyeth Curator of Collections and Historic Properties. She was essential in assembling much of the Research Center's N.C. Wyeth collections, as they were materials needed for her research and, through the publication of the catalogue raisonné, made the materials more visible to outside scholars.

In 2001, the Annenberg Foundation donated \$1 million to the Brandywine's fundraising campaign for its second expansion which included a larger space for the Library. The renovated Museum building opened in 2004 with its new Library and Special Collections. The prestige conferred upon the Library by the high-profile donors attracted important gifts. In 2007, Howard Pyle Brokaw donated nearly 125 linear feet of books, periodicals, and personal papers documenting his grandfather's published work. In 2009, nearly 50 linear feet of correspondence, photographs, and materials were donated from the estate of Ann Wyeth McCoy that record activities and events in the lives of the Wyeth and McCoy families. Significant purchases include the 2010 acquisition of twenty-two letters written by Andrew Wyeth in the 1930s and 1940s to the publisher Little, Brown, and Company. These are rare records of his early and short-lived career as an illustrator. In recognition of its growing cache of research materials and its increasing ability to provide archival support to the Museum's Curators and their exhibitions, the Library was renamed the Walter and Leonore Annenberg Research Center in 2014.

In 2005 Ruth Bassett retired. A part-time librarian, Gail Stanislow, who had been hired as an assistant librarian in 1997, became (through grant funding) the first full-time position in the Research Center with the title of Manager. In her tenure at the Research Center, she shepherded the first preservation assessment in 2002, encouraged an increase in donations to Special Collections, and coordinated the development of the Institutional Archives in 2005. Following her departure in 2017, the Museum's former Curator of Collections, Virginia O'Hara, was named as the new Manager of the Research Center.

In 2017, through funding from the Allegheny Foundation, the records of both the Museum's art collection and some of the Research Center's collections were transferred from an outdated database platform to TMS (The Museum System), a database used by major museums throughout the country, offering greater technical capacity to manage a wide variety of data and provide sophisticated search functions. The same year, the Museum Committee and the Board of Trustees approved the Museum's strategic goal to increase the visibility of the Research Center as the locus for the study of Wyeth Family artists and American illustration.

In 2019, additional progress in the development and organization of the Research Center was spurred by the donation of a large collection of important research materials relating to Howard Pyle by scholar Paul Preston Davis. This gift was stewarded by O'Hara, stemming from her relationship with Davis while she was Curator of Collections. A grant to the Research Center from the Starrett Foundation in 2019 made possible a contracted archivist position, filled by Eileen Fay, who worked to process and index the collection through 2021. Also, in 2019, the Museum was awarded a grant to support an analysis of the Museum and Research Center's current state of digital images of collection objects and develop methods to achieve goals to improve digital image management and accessibility. The assessment was conducted by the Conservation Center for Art and Historic Artifacts. Their report in 2020 for the Museum and Research Center identified challenges and opportunities for improvement in digital file management and recommended the development of a staged plan of action. The report provided standards and best practices for creating future digitizing of images of collection objects, resources for preservation of digital images, and options for their accessibility online.

At the end of 2021, Virginia O'Hara retired, occasionally working part-time during the first half of 2022 as the search for a new Research Center Manager began. In August of 2022, Lillian Kinney was hired as the new Manager, the first of the institution with a MLIS degree (Master of Library and Information Science, Archival Studies Concentration) and previous librarian and archivist experience. Kinney has undertaken the revision of several policies and the re-cataloging of the collections with new software tailored to the needs of libraries and archives.

To date, inventories of several of the Research Center's collections have been completed, and trained interns have arranged and created finding aids for nearly a dozen archival collections. These initiatives are revealing the strength of the Research Center's holdings and provide a blueprint for future growth through the cultivation of donors and strategic purchases. These measures in collection stewardship have enhanced intellectual control and access to the Library and Special Collections.

## VI. Overview of Collections

The Research Center is made up of a Library and non-circulating Archives and Special Collections, which are both historical and institutional in nature.

The Library contains publications on American art history of all periods with a concentration parallel to the Museum's art collection of landscape, still-life, portraiture, illustration, and graphic arts from the nineteenth century through the present. Related subjects include American cultural and social history with focused studies on southeastern Pennsylvania and Delaware. The Library also collects exhibition catalogues, published by the Museum or other museums with exhibitions focused on relevant subject material.

The Research Center's Archives and Special Collections are archival materials pertaining to the professional careers and lives of artists represented in the art collection and have important documentary and research value for the Museum's Curators as well as outside scholars. Special Collections also preserve illustrated books and periodicals that provide evidence of the historical record of illustrators' published works.

Additionally, the Research Center and its Manager maintain the Museum's Institutional Archives, which contain inactive institutional records. For more information on these records, please see below: VIII. Archives and Special Collections Scope, Section i.

## VII. Library: Collection Development Guidelines by Subject

The Library collections primarily contain two main sections: exhibition catalogues and general reference. Additionally, there is a ready reference section for popular books and subjects, as well as a periodicals section. These sections all focus on the following subject areas:

- a. **Painting and drawing:** The Research Center's Library collection features publications on major movements and styles in American art from the colonial period to the late twentieth century. These include scholarly studies on the Hudson River School, Colonial Revival, Tonalism, Impressionism, Regionalism, Romanticism, still-life and trompe l'oeil painting, the art of the American West, urban and early modernist art, the Ash Can School, Regionalism, Realism, and figurative work. Areas of growth in the Research Center's Library are intended to support Museum Curators' research, new initiatives in the Museum's exhibition planning, and new scholarship on topics, artists, and themes represented in the art collection. Subjects of interest include, but are not limited to, historical and contemporary texts on women artists, Black, indigenous, and artists of color, the realist tradition, the landscape tradition, regionally specific art, environmental topics in art, and illustration.
- b. **Illustration:** Based on the Museum's art collection holdings in American illustration as well as selective examples created by European artists, the following materials are collected: general

references and focused studies on the history of nineteenth- and twentieth-century illustration in America and Europe for publication in books, magazines, and newspapers, focused studies on individual artists, and research materials on cartoons created for political and social commentary, and studies on illustrated children's books.

- c. **History of printing technology, processes, and publishing:** The Library collects publications on the cultural history of magazine and newspaper publishing. These include studies on the development of technologies for image reproduction including, but not limited to, wood engraving, steel engraving, lithography, electro-plating, and half-tone and other photomechanical processes. As the Museum's art collection expands into photographic and digital illustration, the Research Center will collect relevant works on the history and technology of those media.
- d. **Art media and technique:** A smaller section of the Research Center's Library collection includes publications on the historical use of various media including pencil, ink, pastel, watercolor, gouache, acrylic, oil, and egg tempera painting. There are also instructional books and magazine articles on techniques used with various drawing and painting media. Future plans involve critical evaluation of this section, with possible deaccessioning of a majority of the materials, as this subject area is rarely used by researchers.
- e. **Selective subject collections:**
  - a. **Other media:** Publications on the following subjects are selectively acquired as they relate to artists and works in the Museum's art collection or are represented in its exhibitions. These subjects include graphic design, digital arts, photography, sculpture, architecture, self-taught art, framing, and craftwork such as wood carving. Literature on European and Asian art is also selectively collected to contextualize certain work by artists in the Museum's art collection or themes of its exhibitions.
  - b. **Other subjects:** The Library collection includes resources on art law, museology and museum studies, library and archive management, and conservation topics related to the media represented in the Museum's art collection. Dissertations are selectively collected as they relate to artists in the Museum's art collection or its exhibitions, as are publications on private art collections, artists' biographies and autobiographies, and their published correspondence. As of 2022, most of this subject material was deaccessioned from Library collections, as a lot of material had been outdated and irrelevant to current Library users. Further evaluation will continue in the future with more deaccessioning as necessary.
- f. **Restrictions:** Subjects that are beyond the scope of the Museum's art collection and exhibitions and not collected for the Research Center Library, unless created by or related to artists' work in the art collection, include advertising, interior design, garden design, television or video production, performing arts, theater and costumes, scientific, medical, or other technical illustration; fashion design, zines, and comics. Subject areas of sculpture, antiques, and decorative arts used to be collected, however, these no longer support the Museum collections and as such, are no longer collected.

## VIII: Library: Collection Development Guidelines by Publication Formats

- a. **Monographs:** Publication formats acquired for the Research Center's Library include multi-volume studies, dissertations, facsimiles, special thematic studies and collected essays. Exhibition and collection catalogues are obtained through gift or purchase. The Research Center acquires copies of Museum and Conservancy publications through the Museum Shop. Future acquisitions of other forms as recommended by Museum Curators will be obtained as necessary.
- b. **Ready Reference:** The Library collects specialized dictionaries on artists, signatures and monograms, dictionaries of art terms and techniques, references on iconography, selected catalogues raisonné relevant to the Museum's art collection, indexes to periodical literature on art and artists, guides to public collections of illustration, library and archives management guides, and resources on local and regional history. Reference materials are periodically reviewed and updated to ensure their relevance for information and research. As of 2022, quite a few of these reference materials were deaccessioned from Ready Reference, as a lot of material had been outdated and irrelevant to current Library users. In the future, further evaluation will continue with more deaccessioning as necessary.
- c. **Auction and Sales Catalogs:** In the past, the Library frequently received catalogues from major art dealers and fine art auction houses in the United States. As many auction houses and galleries have not fully archived or digitized their catalogues generally before 1990, sale catalogues prior to that year are retained as research tools. Sales catalogues that pertain directly to works in the art collection are accessioned and retained permanently as part of the historical record of a work of art. Sales catalogues for collectible objects—ceramics and glass, jewelry and metalwork, sculpture, furniture, stamps, and memorabilia—are not retained unless they are estate sales that also include objects that correlate to the Museum's art collection. In the future, the Research Center will rely primarily on what is digitally available from the auction houses as they move more towards online resources. As such, we anticipate decreasing the amount of physical collections kept in the future.
- d. **Periodicals and electronic subscriptions:** Due to current limits to the Library's budget, only a select number of printed periodicals, journals, and newspapers are subscribed to that serve the immediate research needs of the Museum's Curators. As the publishing world changes, the Library anticipates that most of these subscriptions will be digital-only in the future. In terms of subject matter, these materials cover American art at the local, national, and international level with news and events, museum exhibitions, and ethical and research issues. Physical periodicals are retained for up to one year and then disposed. If they contain articles on the Museum, artists or works in the Museum's art collection, those copies are kept and accessioned as historical periodicals, or the relevant articles are copied for their respective artist's file in Curatorial. As of 2023, the Research Center subscribes to the following databases, digital periodicals, and physical periodicals: JSTOR, *American Art* journal, *Art in America*, AskArt, Newspapers.com, *The Art Newspaper*, and Ancestry.com, which are used regularly by the Museum's Curators.



## IX: Archives and Special Collections--Acquisition History and Plan for Growth

**Development of the Research Center's Archives and Special Collections:** Special Collections contain approximately 300+ linear feet of archival materials that include manuscripts, photographic and A/V materials, publications, ephemera, and objects. These collections have historically been, and continue to be, acquired primarily through donation. With a few exceptions, these collections all relate to artists in the Museum's art collection. Of prime research value and comprehensive in their holdings are collections on Howard Pyle, N.C. Wyeth, Ann Wyeth McCoy, other members of the Wyeth family, Pyle students Thornton Oakley and Stanley Arthurs, and artists Dean Cornwell and John Sloan.

Just as valuable and concise in their content are smaller collections of materials. These include: the collection of artist and writer Henry Pitz's manuscripts for his publications *Howard Pyle: Writer, Illustrator, Founder of the Brandywine School* (1975) and *The Brandywine Tradition* (1966); research materials donated by William I. Homer, PhD, on the development of the half-tone reproduction process by Frederic E. Ives; the business correspondence of Wilmington-based ship portraitist and artist Alexander Charles Stuart; a hand-written autobiography by émigré artist and Chadds Ford resident Franz DeMerlier; a scrapbook by cartoonist Henry Louis Stephens of his illustrated work, and artist Nancy Eckholm Burkert's research materials and sketches for her illustrated version of *Snow White and the Seven Dwarfs* published in 1972. Archives and Special Collections also preserves rare, illustrated books acquired by donation and purchase that document the work of Howard Pyle, his students, and many other American artists of the nineteenth and twentieth centuries. Books illustrated by European artists are selectively collected for their influence on the work of American artists. A substantive collection of illustrated books that complements the Museum's art collection and exhibitions was donated by long-time Museum volunteer and collector Diane Packer. The most recent major donation comprises of a large collection of important research materials (primarily manuscripts) and items (illustrated books) relating to Howard Pyle by scholar Paul Preston Davis.

Historically, the Research Center's budget for acquisitions of materials for Archives and Special Collections has been limited. The few early purchases focused on building a collection of late-nineteenth to early-twentieth century illustrated books and periodicals that contain works by artists in the Museum's art collection. Some important materials were purchased from individuals and from dealers using the Museum's art acquisitions fund. Through one such purchase, the Research Center acquired a collection of photographs, print proofs, and ephemera from the estate of Violet Oakley that focus on specific aspects of her career and that of colleagues Elizabeth Shippen Green and Jessie Willcox Smith; collectively known as the "Red Rose Girls." Other purchases include Violet Oakley's, *The Holy Experiment* (1922), featuring images of her mural paintings for the Pennsylvania State Capitol in Harrisburg; Andrew Wyeth's correspondence to a publisher on an illustration project in the 1940s and 1950s; and a presentation copy of F. O. C. Darley's illustrations for Sylvester Judd's *Margaret* (1856), which included original pencil and ink drawings by the artist inserted within its pages, now part of the art collection.

Archives and Special Collections also contain materials pertaining to the early history of the organization. These collections make materials visible and accessible (such as art school courses and exhibition catalogues) that otherwise would be hidden within larger collections. These items display accession numbers that identify their primary association with specific collections. Other collections created by previous staff are to be reviewed by the Museum Director, Curators, and Research Center Manager to determine their relevance as research materials for preservation in Special Collections, or placement with the Institutional Archives. These materials include 1970s to 1990s A/V materials purchased for the Museum's public programming, items related to and from the office of Brandywine

Conservancy & Museum of Art founder and Chairman, George A. Weymouth, and records on the early history of the organization that were removed from institutional archives in 2016 for preservation in the Research Center and use during BCMA 50<sup>th</sup> Anniversary celebrations.

**Growth:** In keeping with the Museum's goal to become the principal resource for the study of the Wyeth family of artists, the Research Center seeks to cultivate donations and build funds for the purchase of important papers and objects by or relating to any of these artists. It will also encourage donations and raise funds to purchase archival material generated by or related to important historical, diverse, contemporary painters and illustrators, not just those who have lived and/or worked in the Brandywine Valley. Heavy emphasis is currently being placed on the development of materials related to diverse and underrepresented artists in the collection to improve upon institutional DEAI goals, whether these be supportive, library reference materials, or books illustrated by diverse artists. Materials considered for donation will be handled as described in Acquisitions below (Section X).

### **X: Archives and Special Collections Scope**

- a. Archives:** The Research Center preserves unique and rare archival materials pertaining to artists in or relating to the Museum's art collection. Materials are collected based on their documentary and scholarly value to the study of artists' careers, working methods and references, commissions, exhibition histories, critical reviews, and personal lives. These resources include, but are not limited to, correspondence, manuscripts, scrapbooks, print proofs, exhibition catalogues, glass plates, paper-based and digital photographs, portfolios, sketch diaries, account books, inscribed and annotated books, book inserts, historic calendars and posters, news clippings, tear sheets, hand-written notes, thumbnail drawings and sketches, and A/V materials (for more information on A/V materials see Section h below).
- b. Commercial reproductions and prints:** Calendars, posters, and advertising created by artists in the Museum's art collection as part of commercial commissions document the published outcome of these artists' creative work. Commercial reproductions collected by artists for their own reference are retained as reference material (e.g., a reproduction of a Winslow Homer painting collected by N.C. Wyeth). Current collections fitting this scope will be kept, however, future acquisitions of this nature will be reevaluated in the future.
- c. Original art:** Archives and Special Collections retain original art that does not meet standards of quality for the Museum's art collection, but that has intrinsic value for research and significantly increases the understanding of an artist's biography, work, working methods, or thought process. Original art includes, but is not limited to, sketch books or diaries, juvenile drawings, small watercolor or pencil drawings, and thumbnail sketches. Using standards in the Museum's Scope of Collections document, the Museum Director, Curators, and the Research Center Manager review art objects to determine their appropriate classification. Their recommendations are presented to the Museum Committee for approval. Some are retained in the Research Center and others are transferred to the Museum's art collection.
- d. Artifacts:** Artifacts may be integral to an archive collection or may form discrete collections of their own. These objects need to be considered selectively for their ability to inform scholars about artists' working methods and document aspects of their professional careers. Artifacts include, but are not limited to, commissioned objects featuring reproductions of works of art (e.g., Andrew Wyeth's 1973 apple bough design for a porcelain bowl commissioned by the

Franklin Mint and produced by Royal Doulton), engraved wood blocks and metal printing plates used to reproduce artists' works in magazines and books, tools used by artists including printmaking tools, palettes, brushes, cameras, and similar materials; artists' costumes, accessories and props; handmade objects by artists or others associated with the Museum's art collection; and medals and awards received by an artist. Retention of artifacts is based on the condition of these items, their relation to the art collection, their potential value to researchers, and the ability of the Research Center to adequately preserve them.

- e. **Illustrated Books:** Special Collections preserve over 12,000 illustrated books, the majority of which were published in the nineteenth and early-twentieth century by artists in the Museum's art collection known for their work as illustrators. Selectively collected are illustrated books by non-U.S. artists who were influential to developments in American art history and illustration. Collections also include copies of books by contemporary illustrators, some of which are signed, that have been featured in the Museum's exhibitions. Also preserved are important nineteenth- and early-twentieth century publications on the history of illustration. Other subjects include graphic arts, printmaking, book design, printing technology, photography, and local history.
- f. **Periodicals:** Special Collections contain bound and unbound American illustrated periodicals dating from approximately 1860 to 1950. These references give historical context for the use of illustrations and provide documentation of works by artists in the Museum's art collection. Substantial holdings of these monthly and weekly serial titles include *Century Illustrated Monthly Magazine*, *Everybody's Magazine*, *Harper's New Monthly*, *Harper's Weekly*, *Harper's Young People*, *Ladies Home Journal*, *Leslie's Illustrated Magazine*, *Saturday Evening Post*, *Scribner's Monthly*, and *St. Nicholas Magazine*.
- g. **Exhibition Catalogues:** Historic nineteenth- to mid-twentieth-century exhibition catalogues that record the display of works by artists in the Museum's art collection are preserved. The collection consists of, but is not limited to, annual exhibition catalogues dating between 1895 to 1960 from Drexel Institute for Art and Industry, The Pennsylvania Academy of the Fine Arts, The Art Students' League, and Carnegie Institute.
- h. **Audio/Visual Collections:** The Research Center only collects A/V materials directly related to artists in the Museum's art collection. The collection has copies (in VHS and DVD) of N.C. Wyeth family films from the 1920s and 1930s, audio cassette recordings and commercially produced LPs, CDs and DVDs of music composed and performed by Ann Wyeth McCoy or other musicians; and original 16 mm films made in the 1960s and 1970s by Denys McCoy (son of Ann Wyeth McCoy), as well as his film recordings of various Wyeth family gatherings. Other A/V materials include 35 mm documentary films, and oral history interviews of artists, scholars, and others on cassette tapes.
- i. **Institutional Archives:** As part of the Archives and Special Collections, the Institutional Archives preserve non-current (inactive) records of the Brandywine Conservancy & Museum of Art and historical materials relevant to the work of the organization. It is an important resource that documents past activities, exhibitions, events, and functions of the organization, and records of the Conservancy and Museum staff in carrying out their professional activities. The Institutional Archives and Records Management Policy was developed by the Research Center Manager, the Board Liaison, and the Manager of Information Technology. It provides guidelines for staff evaluation and retention of departmental records and procedures for transfer of records to the

Institutional Archives, stored in the Facilities Building. Each department of the Brandywine Conservancy & Museum of Art has a staff member that has been designated as an Archives representative to oversee the retention and transfer of departmental records. The Research Center Manager oversees the preservation and planning of the Archives, maintains the Archives database, coordinates access to materials in the Archive for Brandywine staff, and assists staff in the transfer of the organization's records to the Archive. Please refer to the Institutional Archive and Records Management Policy for more information.

- j. **Restrictions:** Not collected is material with limited scholarly value or unrelated to the Museum's art collection and exhibitions as determined by the Manager and the Museum's Curators. These may include personal items and mementos, books, periodicals, or other printed materials; items in poor condition or that duplicate those already in the collection, and audio or visual recordings that are in outdated technological formats. Exceptions are important A/V materials that are feasible to transfer to a digital format. Items that are offered with restrictions regarding use and/or ownership are less desirable but may be considered if particularly rare.

## XI: Acquisitions

Acquisitions to the Research Center such as gifts, bequests, purchases or promised gifts, must fit within the criteria of the Research Center's scope.

**Purchases and Donations:** Purchases and donations of publications for accession into the Research Center's Library are made by the Manager, and through recommendations from the Museum Director and Curators. Purchases are made from the Research Center's budget. Those that exceed \$150 must be approved by the Museum Director.

Purchases of materials for the Research Center's Special Collections valued at \$500 or more must be approved by the Museum Committee. Proposed donations to the Research Center's Special Collections that have a nominal value (\$500 or less) and, in the opinion of the Museum Director, Curators, and the Manager, meet collection research criteria, may be acquired without the approval of the Museum Committee. Otherwise, all donations are subject to review by the Museum Director, Curators, and the Manager and, upon their recommendation, presented to the Museum Committee for approval. All donations and purchases will be documented in all or some of the following ways: incoming receipts; signed gift agreements; purchase records; transfer of copyright (if applicable); non-exclusive license for use; provenance; and all correspondence regarding the donation or purchase.

**Multiple copies:** The Research Center acquires one copy of any single publication for the Library. In the case of publications for which there is high demand by the staff or volunteers for research, or that document the work of artists in the collection, the Manager will acquire additional copies as needed. Two copies are retained of Museum and Conservancy publications for the Research Center, and three copies are retained for preservation in Special Collections.

**Editions and Formats:** The Research Center acquires and retains various editions and formats for the collection. Hardbound editions with dust jackets are preferred. New editions of publications are acquired when they contain significant changes and additions in comparison to the previous edition(s). The Research Center acquires reprints only if the title is new to the collection.

**Language:** The Library primarily collects materials in the English language. Exceptions are foreign language materials that feature artists' works in the Museum's art collection.

**Restrictions:** Items will not be accepted if the Research Center cannot provide proper storage, protection, and preservation. Damaged objects, or any object that cannot be made available for research due to its size, poor condition, physical instability, risk to staff or other collection items, etc., will be evaluated on a case-by-case basis, and provisions required for the conservation and care of the object will be taken into consideration before accepting the object(s).

## XII. Deaccessions

**Library Collections:** Library publications (exhibition catalogues and general reference materials) that become outdated, are deteriorated in condition, or are redundant copies can be deaccessioned at the Manager's discretion. Surplus donations of publications and those with limited or outdated research value will be disposed of by the Manager.

**Special Collections:** Illustrated books or periodicals in Special Collections with serious condition issues, or which are redundant or non-relevant to collection criteria will be deaccessioned at the discretion of the Manager. The Manager will document all deaccessioning activities concerning rationale and method of disposal, retaining these documents in the Research Center's object files. Collecting and deaccessioning activities will include the replacement of important items in poor condition through future purchase or donation.

**Archival items:** Items irrelevant to collecting topics, nonarchival items (such as photocopies), and items in poor condition are considered for deaccession and disposal at the Manager's discretion. For example, items, such as newspaper and magazine clippings, color transparencies, slides, and Polaroid photographs that are at risk of deterioration or currently in a compromised state, should be deaccessioned. If information within is deemed valuable for research, items will be preserved through best practices. Collections that contain such materials will be evaluated and prioritized for digital preservation.

Deaccessioned items can be made available to the Museum Shop for sale, disposed of according to professional standards, or sold/donated to an outside vendor (i.e., Better World Books, Abe Books, etc.). Funds from sales should be directed to acquisitions funds restricted to the Research Center.

## XIII. Loans

**Incoming Loans:** Except in special circumstances, the Research Center does not accept or seek loans from other institutions or private collectors. For such circumstances, please refer to the Fine Art Collection Management Policy.

**Outgoing Loans:** The Research Center will review loan requests from outside museums and libraries for materials in Special Collections based on the merit of the project. Loans will not be made to private individuals. Further considerations include: the ability of the borrowing institution to provide for all expenses for the loan including, but not limited to, insurance, conservation (if necessary), and shipping costs; as well as the evaluation of the borrower's general facilities report. Loan requests will only be considered if they are made no later than six months prior to the loan period. They will then be presented to the Museum Committee and subject to their approval.

Once a loan is approved by the Museum Committee, the procedure for lending fine arts is followed (please consult the Fine Art CMP for more information).

#### **XIV. Rights and Reproductions**

Researchers using Library, Archives, or Special collections material on site may use a camera or cell phone in the Library to take photographs solely for private study and research. Alternatively, reference photographs or photocopies are provided by the Manager upon request by a researcher. Researchers are granted the images under the “fair use” guidelines of the US Copyright Office and as such may not be published, posted online, or otherwise distributed without written permission by Brandywine. Requests for high resolution images of items in Archives and Special Collections that are intended for commercial reproduction or other use are made through the Museum’s Rights and Reproductions page on its website. Permission, terms of use, and fees are determined by the Manager in consultation with the Associate Registrar.

For more information, please consult the Terms and Conditions within the Research Center’s “Application and Invoice for Reproduction of Photographic Materials from the Walter & Leonore Annenberg Research Center” form.

#### **XV. Insurance and Risk Management**

The Museum’s collections and loans are insured on a standard all risk fine arts policy that is reviewed and renewed by the Registrar’s Office every year. Research Center collections are covered under this policy. The Registrar’s Office administers this insurance and arranges for modifications, such as temporary excess coverage for exhibitions, as required during the life of the policy. Coverage limits are reviewed annually.

Curators provide insurance values for objects in the collections based on fair value. Values are reviewed and updated for outgoing loans and exhibitions. Revised values are documented in the collections management system. Incoming loans are insured at the values provided by lenders on their agreement. As of 2023, the Manager is working towards providing more accurate insurance values for collection items in the Research Center.

The Museum will strive to maintain a secure environment for every object in its collections. Registrar staff will collaborate with the appropriate departments to ensure that objects are protected from natural disasters, fire, vandalism, theft, human error, mechanical or operational failure, and deterioration. The Museum maintains a Disaster Preparedness and Emergency Response Plan for the collections which is reviewed annually and updated at least every five years.

For more information, see the Fine Art CMP.

#### **XVI. Access and Use**

The Research Center is committed to the physical and digital access of its collections for educational research. Access to materials within the Research Center is by appointment only. Library materials, such as general reference, non-archival publications, exhibition catalogues, periodicals, and other materials freely available within the reading room may be used when visiting the Center. These items are available

for circulation, with the approval of the Manager, to internal researchers only (staff, board members, interpreters, docents, and interns).

Archives and Special Collections are noncirculating and can only be used or viewed by appointment, with permission from Research Center or Museum staff, and in the presence of a staff member within the Center's reading room. Appointments should ideally be made five business days prior to the desired visit. Additionally, prior to scheduling a research appointment, visitors are required to complete our researcher agreement, acknowledging that they understand and comply with policies and guidelines.

Access is intended solely for research or educational purposes and not for further distribution. If researchers wish to quote or reference any materials in a publication, the Research Center has a preferred citation:

[Item], [Collection], Walter and Leonore Annenberg Research Center, Brandywine Museum of Art.

While the Museum holds property rights for items within Special Collections, some have copyright or other restrictions. Authorization to reproduce, publish, or quote from any restricted material requires permission from the copyright holder and is the responsibility of the researcher to obtain.

If researchers plan to reproduce any works by Andrew Wyeth for educational purposes, they are asked to contact [Artists Rights Society](#), as Andrew Wyeth art is under copyright. For any additional reproductions related to Andrew Wyeth materials (photographs, documents, etc.), additional restrictions or permissions may apply.

Finally, if a Museum staff member wishes to access files from the Institutional Archive, they are asked to contact the Manager and consult the Institutional Archive and Records Policy.

For additional handling guidelines and reading room rules, please consult the Access and Use Policy, or the Appendix below.

## XVII. Appendix:

### a. Access and Use Policy (including Reading Room Rules and Handling Guidelines):

The Research Center is committed to the physical and digital access of its collections for educational research. Access to materials within the Research Center is by appointment only. Library materials, such as general reference, non-archival publications, exhibition catalogues, periodicals, and other materials freely available within the reading room may be used when visiting the Center. These items are available for circulation, with the approval of the Research Center Manager, to internal researchers only (staff, board members, interpreters, docents, and interns).

Archives and Special Collections are noncirculating and can only be used or viewed by appointment, with permission from Research Center or Museum staff, and in the presence of a staff member within the Center's reading room. Appointments should ideally be made five business days prior to the desired visit. Additionally, prior to scheduling a research appointment, we ask that visitors complete our researcher agreement, acknowledging that you understand and comply with our policies and guidelines.

To schedule a research appointment, [click here](#). For more information regarding collection handling and reading room rules, see below.

Access is intended solely for research or educational purposes and not for further distribution. If you wish to quote or reference any of these materials in a publication, we ask that you please use our preferred citation:

[Item], [Collection], Walter and Leonore Annenberg Research Center, Brandywine Museum of Art.

While the Museum holds property rights for items within the Research Center Special Collections, some have copyright or other restrictions. Authorization to reproduce, publish, or quote from any restricted material requires permission from the copyright holder and is the responsibility of the researcher to obtain.

If you plan to reproduce any works by Andrew Wyeth for educational purposes, please contact [Artists Rights Society](#), as Andrew Wyeth art is under copyright. For any additional reproductions related to Andrew Wyeth materials (photographs, documents, etc.), please note that additional restrictions or permissions may apply. Please see the Research Center Manager for more information.

Finally, if you are a Museum staff member who wishes to access files from the Institutional Archive, please contact the Manager.

### **Research Center Reading Room Rules**

1. Public researchers must sign in and out at the front desk at each appointment.



2. Personal items such as purses, bags, briefcases, coats, umbrellas, or nonessential items to research may not be placed on a reading room table with RC materials. We ask that you please leave said items at the front desk with staff.
3. Paper, notebooks, laptops or tablets, phones, pencils, and books necessary for research are permitted for use near Research Center materials in the reading room.
4. Pens, markers, or any ink-based writing implements are prohibited. Use only pencils around collection items.
5. Food and beverages are not permitted in the reading room. Water may be brought in but must be left at the front desk. No liquids are allowed near Research Center materials.
6. Phones or any other devices should be turned to silent in the reading room.
7. Use of photography is permitted for research purposes only. Phones and small digital cameras are allowed with the flash turned off.
8. Library books and other materials in General Reference are noncirculating to public researchers and must be used on site. These items may be checked out for use by internal researchers only (staff, board members, interpreters, docents, or interns).
9. Archives and Special Collections may only be removed from the Research Center with permission from the Research Center Manager. Staff will remove and return all materials to storage areas for researchers when they have finished their appointment.
10. Researchers should view one box at a time and one folder at a time. Items should not be rearranged in any way. If something within the box appears to be out of order, please alert a staff member. Please return any folders or items to their designated box in the order in which you received them. Placeholders for boxes are available from staff.
11. Items are to be handled with great care. Please adhere to the following guidelines:
  - a. Wash hands prior to handling
  - b. Gloves are not needed for handling, except for photographs or film. Gloves can and will be provided by staff in scenarios such as these.
  - c. Please try to avoid touching areas of a document that are handwritten (ink and/or pencil)
  - d. Do not bend or crease brittle paper. Keep items lying flat on the table when viewing.
  - e. Bound volumes should be supported by a book cradle or pillow available from staff. Scrapbooks should also have support when viewing. Snake weights (book weights) can be provided when viewing certain pages or passages that are difficult to open—please ask staff for assistance.
  - f. Do not write on or erase documents and items.
  - g. Do not trace or write on top of documents and items.
  - h. Work areas in the reading room should always be kept clean.
  - i. Handle boxes and folders with both hands slowly and gently

Should you have any additional questions about these guidelines, please do not hesitate to inquire with Research Center staff.

**b. Researcher Appointment Form:**

Researchers wishing to access materials onsite can make an appointment with the Manager via the following form, [linked here](#).

**c. Application and Invoice for Reproduction of Photographic Materials from the Research Center:**

For more information regarding image rights and reproductions, as well as their terms and conditions, please contact the Manager.

**d. Institutional Archive and Records Management Policy for the Brandywine Conservancy & Museum of Art:**

To consult our institutional archive policy and records retention schedules in full, please contact the Manager. For BCMA staff, more information can be found in the institution's Museum Drive (N:). Please consult with the Manager for assistance.

**e. Brandywine Museum of Art Collections Management Policy (Fine Art):**

To consult collection management policies surrounding the Museum's fine art collections, please contact the Manager or Museum Registrar team.