SEPARATED AT APPRAISAL:
MAINTAINING THE ARCHIVAL BOND
BETWEEN ARCHIVES COLLECTIONS AND
MUSEUM OBJECTS

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ABSTRACT: Although archives may consider three-dimensional objects as being outside their purview, many archivists are confronted with the task of appraising collections that contain both records and artifacts. A case study performed at the Wisconsin Historical Society examined the ways in which an archives managed the appraisal and processing of an archives collection that contained artifacts. Concepts from studies of material culture and the documentation strategy, as well as the notion of the archival bond, are discussed. Ways for archivists to maintain the bonds between records and objects in their collections are suggested.

Introduction

An image in an archives preservation book shows two boots placed alongside paper records inside an archives case file (Figure 1). The caption proclaims that these three-dimensional items are not compatible partners with paper. Although the caption is meant to be understood in the context of preservation and intended to denounce unsound storage practices, it also communicates how archivists are challenged by three-dimensional objects when it comes to appraisal.

Three-dimensional man-made objects, often referred to in archives as artifacts or realia, can be damaging to surrounding material due to their shape, size, or physical composition. Out of practical preservation concerns, archivists find themselves unable to retain artifacts in the archives and sometimes transfer them to different organizational departments or institutions. Ritzenhaler states, “separate filing
and cross-reference systems should be developed for bulky and potentially damaging three-dimensional items—pressed flowers, campaign buttons, medals, locks of hair, cased photographs—that are deemed worthy of retention. But how does an archives determine which artifacts are deemed worthy of retention?

While it is suggested in archival literature that the concept of the record is independent of format and could indeed be an artifact, records are commonly understood as being text, images, and sound fixed to such formats as paper, film, tape, and disk. A record is defined as data or information that has been fixed to a medium; possesses content, context, and structure; and serves the purpose of extending human memory or demonstrating accountability. In archives, the term “artifact” is typically used to differentiate a man-made physical object that is three-dimensional from one that is two-dimensional, such as paper. Richard Pearce-Moses’ A Glossary of Archival and Records Terminology sees artifacts as “records that document a design or function.”

While Pearce-Moses also states that “An artifact may serve as a record if it is preserved to bolster human memory or to demonstrate accountability,” it will be argued that there are two challenges that prevent artifacts from being fully integrated into the archival record. Firstly, archives typically do not possess the environment, supplies, and space suitable to properly preserve artifacts. Secondly, because a three-dimensional object’s content, context, and structure may not be as easily determinable as traditional formats of archival records, archivists are at a loss for applying appraisal theories to artifacts. Despite these shortfalls, archivists are still confronted with the challenge of appraising collections that contain both records and artifacts. This raises many questions that generally have not been addressed in archival literature. What do archives do when collections contain both records and artifacts?

To examine this issue, a case study was conducted at the Wisconsin Historical Society (hereafter referred to as WHS) Archives and Museum in Madison, Wisconsin. This study examined the Krzyzanowski Family Papers, 1886–2003, which was accessioned to the Archives in 2004. This collection documents the Krzyzanowski family, a family that moved to Wisconsin from Russian Poland during the 1890s. Much of the collection pertains largely to Estelle Krzyzanowski Schulze, a beauty salon owner and manager in the Milwaukee area from the 1920s until the 1950s.

The collection contains many business and personal papers, correspondence, photographs, and scrapbooks documenting Estelle’s professional and personal life. Estelle’s correspondence and diary pertain to her troubled relationship with Reinhardt Schulze whom she married, separated from, divorced, and then later remarried a few days prior to his death. Also included in the collection are four artifact items: Reinhardt Schulze’s World War I Red Cross badge, personal hygiene kit, sewing kit, and Estelle Krzyzanowski Schulze’s beautician’s case. According to the scope and content note found in the collection’s register, the collection not only documents Estelle’s personal and professional life, but also the larger subject areas of daily life for 1930s working-class women, working-class beauty shops, and beauty culture in general.

The case study will examine how the WHS Archives appraised and processed a collection that contained artifacts. The purpose of the study is to develop a better understanding of how an archives copes with artifacts and why these approaches are taken. Concepts from studies of material culture and the documentation strategy,
as well as the notion of the archival bond, call for a reexamination of these current archival practices with regard to three-dimensional objects. The goal of the paper is to show that artifacts play a vital role in documenting not only design and function, but also biography and history. This being so, ways for archivists to maintain the bonds between records and artifacts in their collections will be suggested.

**Literature Review**

Little has been said about objects in archives. The appraisal of artifacts has not been discussed in archival literature in the same way that textual, visual, and audio records have. Deirdre Scaggs recognizes that most of archival discourse excludes non-textual materials and claims that graduate archival programs do not equip archivists to manage media outside of what is not text based.  

While Elisabeth Kaplan and Jeffrey Mifflin suggest that archivists apply concepts of visual literacy to the appraisal of visual media, a call has not been made for archivists to increase their knowledge of concepts from material culture studies in order to appraise artifacts. Ian Woodward defines material culture as “any material object (e.g. shoes, cup, pen) or network of material objects (e.g. house, car, shopping mall) that people perceive, touch, use and handle, carry out social activities within, use or contemplate.” Material culture studies examine the mutual relationships between people and objects. As Woodward writes, “In particular, studies of material culture are concerned with what uses people put objects to and what objects do for, and to people.”  

The use and creation of objects and language are often considered two of the most unique expressions of human capacity. However, while language has been studied extensively, objects and their relationship to people have been examined far less. As late as the 1960s, the study of material culture was limited to archaeologists who analyzed materials from past human societies and to museum professionals who documented cultural artifacts. Woodward sees contemporary material culture as having three fundamental principles. Firstly, material culture studies is now interdisciplinary in nature, as it utilizes the perspectives of many disciplines (such as sociology, anthropology, and political economics) to interpret objects. No discipline is given authority and no object has a single interpretation. In addition to its interdisciplinary nature, material culture studies relies on two other fundamentals—firstly, that objects are important for culture and society because they hold meaning, and secondly, that this meaning can change over time.  

Material culture studies recognize artifacts as an integral part of documenting people. Christopher Tilley posits that the main purpose of material culture studies is to understand the relationship between subjects and objects. Tilley sees the material culture studies concept of objectification as a way of understanding this relationship and getting over the delineation that exists between human and non-human realms. He states:

Through making, using, exchanging, consuming, interacting and living with things, people make themselves in the process. The object world is thus absolutely central to an understanding of the identities of individual person and societies.
Using concepts from material culture studies, one learns to view objects as a medium through which people come to make and know themselves. Richard Pearce-Moses’ *A Glossary of Archival and Records Terminology* regards artifacts as having the ability to act as records that “document a design or function,” and this view is perhaps representative of the limits that archives put on artifacts’ abilities to document biography and history. Using this perspective, when artifacts are “read,” they visually communicate what materials and techniques were used to make the objects (design) and what the objects were used for (function). For example, examining an ancient Oneota pot, one can observe that it was constructed from clay, shaped by hand, and used as a container.

Using a material culture studies perspective, archaeologists see the same Oneota pot as a way to get a clearer picture of the Oneota people and their daily life. Archaeology is a discipline devoted to strengthening the understanding of the collective human past through the study of physical remains left behind. Archivists perhaps believe that, similar to archeologists, historians and researchers accomplish a comparable understanding of the collective human past studying archival records. What is in question, however, is whether or not archivists are looking beyond their own institutions and traditional archival record formats for the documentary record.

Helen Samuels has made a call for the use of documentation strategy, “a form of analysis that promotes the coordination of the activities of many separate archives.” Samuels suggests that this coordination will help archivists to realize that they manage only a portion of the documentary record and that other information is available in forms traditionally not cared for by archival institutions. Samuels argues that traditional appraisal methods have been problematic because they have emphasized form over substance, preferring paper records to other formats. Other cultural institutions such as libraries and museums (and even beyond) hold the artwork, architecture, music, objects, and published materials that create a richer documentary record.

The concept of the archival bond, which Pearce-Moses defines as “the interrelationships between a record and other records resulting from the same activity,” backs up Samuels’ claim that many forms create the documentary record. It is suggested that the archival bond be extended to apply to the relationship between records and objects.

Luciana Duranti provides compelling reasons why records should be kept together by suggesting the concept of the archival bond, that is, “the network of relationships that each record has with the records belonging in the same aggregation.” Duranti declares that the archival bond determines the meaning of the record. The archival bond stresses that records should be valued for their relationship with other records rather than just their existence as autonomous entities. Because of the type of symbiosis that occurs between records, item-level selection is unacceptable, as it obliterates the archival bond and destroys the possibility for any remaining records to be considered records at all.

Duranti suggests that the archival bond is originary, necessary, and determined. The archival bond is originary because it is created when a record is created. It is necessary because a document can only be classified as a record if it acquires an archival bond.
The archival bond is determined because it is “qualified by the function of the record in the documentary aggregation in which it belongs.”

When artifacts and more traditional types of archival records are aggregated together, they exhibit the traits of the archival bond. The archival bond between records and objects is indeed originary. Records and objects are used alongside one another and are oftentimes created together. The archival bond is an essential part of the record because it is an “expression of the development of the activity in which the document participates, rather than of the act that the document embodies . . . because it contains within itself the direction of the cause-effect relationship.”

To illustrate the importance of this relationship, one should look at how art historians examine the personal papers and correspondence of an artist that chronologically align with the creation of a particular work of art. The connections present between an artist’s artwork and her papers reveal information useful for interpreting artwork and determining biographical history. Might researchers in archives also find it useful to compare a record creator’s documents and artifacts in order to interpret history and biography?

The archival bond between records and artifacts is indeed necessary and determined because without it, objects would exist in a vacuum without an ability to provide information about history or biography. It is true that sometimes artifacts are studied and admired for simply their design or function, but it can be argued that by valuing objects for just these two facets sells them short on the story they have to tell about history, culture, and their past owners.

**Case Study**

The case study was conducted at the Archives and Museum Divisions of Wisconsin Historical Society (WHS) in Madison, Wisconsin. WHS is a state agency as well as a private membership organization. It is the oldest historical society in the United States that has received continuous public funding. According to the WHS Web site, “By statute it [WHS] is charged with collecting, advancing, and disseminating knowledge of Wisconsin and of the trans-Allegheny West.”

The mission of the WHS is similar to that of other state historical societies which house archives, library, and museum divisions under one umbrella. Providing service to the community is a large component of the Wisconsin Historical Society’s work. According to its mission statement, “The Society engages the public with the excitement of discovery, inspires people with new perspectives on the past, and illuminates the relevance of history in our lives today.”

The collecting mission of the Wisconsin Historical Society Archives has concentrated on materials related to Wisconsin, be they materials about Wisconsin, from Wisconsin, or created by a Wisconsinite. Additionally, conscious efforts have been made to collect materials that document the issues of labor, social action, and mass communications. Materials are largely donated to the institution.

Kyle Krause, Collections Analysis and Control archivist, and Scott Roller, Museum Collections manager, were interviewed to better understand what occurs when archival collections containing artifacts are appraised. The Krzyzanowski Family Papers,
1886–2003 was used as an example of an archives collection that contains both records and objects. This collection documents a family that emigrated from Russian Poland to Wisconsin during the 1890s. Much of the collection, however, pertains largely to Estelle Krzyzanowski Schulze, the oldest of the eight Krzyzanowski children, owner of the Estelle Schulze Beaute Studio, and manager of several other beauty shops in the Milwaukee area from the 1920s until the 1950s. The collection was accessioned to the Archives in 2004. According to the collection’s ArCat record, it is 2.6 cubic feet (5 archives boxes and 1 flat box).

The collection vividly documents Estelle’s career through a series that includes photographs of her activities at various Milwaukee beauty shops, licenses, taxes, advertising calendars, business cards, a scrapbook, and even personal injury claim paperwork. Estelle was served with papers for performing a permanent wave on a customer which resulted in “burns upon the top of the head and back of the head, which caused her great suffering and distress.” The collection also documents Estelle’s marriage, separation, and divorce to Reinhardt Schulze. Correspondence and a diary chronicle Estelle’s stormy relationship with Reinhardt, an alcoholic and abusive World War I veteran. Estelle tells of the many secrets of her relationship with Reinhardt in her diary. She explains how she had to keep her marriage to Reinhardt concealed until 1920 (they married in 1917) because he was an heir to a $20,000 fortune, providing he stayed a bachelor until that date. Estelle discusses the compensation Reinhardt received from the government, claiming he fell out of an airplane during World War I. She talks about the challenges she faced being a single mother, including her lack of financial support from Reinhardt and his estrangement from their daughter, Dorothea.

Objects originally contained in the Krzyzanowski Family Papers included Reinhardt Schulze’s metal Red Cross badge, personal hygiene kit, and sewing kit, which were all used during his service in World War I. Estelle Krzyzanowski Schulze’s beautician’s case, beauty shop cape, and powder puff set were also part of the collection. The beautician’s case is a large wooden box with printing that reads: Gabrieleen Permanent Waves Company Incorporated, Chicago, USA The World’s Largest Manufacturers of Permanent Waving Equipment and Supplies.

Inside the case is a trove of beautician’s supplies, including non-electrical hair irons, hairpins, clips, barrettes, and a 1948–1949 Estelle Schulze Beaute Studio promotional calendar with a cartoon pin-up illustration, similar to the collection of calendars found within the series documenting Estelle’s career. The beauty shop cape is pink plastic with a black and white “Moulin Rouge” design dating from the 1950s. The powder puff set is pink with a printed handle that reads “Estelle Schulze Beaute Shop.”

An informational interview was conducted with Collections Analysis and Control Archivist Kyle Krause at the Wisconsin Historical Society Archives Division. Mr. Krause began with an explanation of processing. The first step in processing is performing a first pass through the collection. Different formats, mediums, and artifacts requiring preservation and storage dissimilar to paper records are then moved from the collection. Photographs, films, and sound recordings are considered intellectually within the archival collection, but are removed from the paper records and housed in the Visual and Sound Archives due to their unique preservation needs. In the case of
the *Krzyzanowski Family Papers*, 415 photographs and 555 negatives were moved to the Archives Visual Materials Holdings. If material parsed from this first pass during processing appears to be “intellectually divorced” from the collection or exists in a format unsuitable for preservation at the Archives, a separation is made. The Wisconsin Historical Society defines a separation as “material of value that has no intellectual relationship to a collection, or is better suited for another collection or institution, such as the Museum or a local historical society.” Any artifacts that have been separated will not remain intellectually within the Archives Division. This is dissimilar to materials moved to the Visual and Sound Archives. Documentation of their movement to the Visual and Sound Archives appears in finding aids and ArCat records.

A Separation Record is completed for separations. The Separation Record includes the Accession/Call Number, title, and donor name of the source collection. The record then indicates if the item or items in question were separated during accessioning or during processing. A recommendation for the transfer location, a description of the material, and a choice of where the material should be returned appear on the Separation Record, as shown below:

The material described below has no substantive relationship to the source collection or is more appropriate to another collection and has been separated to:

[ ] SHSW Library    [ ] UW Archives    [ ] UW Library System
[ ] SHSW Museum     [ ] Visual/Sound Archives [ ] Other

Description of material:

If this material is not wanted:
[ ] Dispose of as you see fit
[ ] Return to staff member named below for:
[ ] Other.

All six artifact items from the Krzyzanowski collection (World War I Red Cross badge, personal hygiene kit, sewing kit, beautician’s case, beauty shop cape, and powder puff set) became candidates for museum separations. The Wisconsin Historical Society defines museum separations as consisting of “material that is related to the manuscript collection, but [is] more appropriate for the Museum’s collection.” According to Scott Roller, the WHS Museum Collections manager consulted, before the museum separation process is initiated and paperwork begins, it is highly desirable for the archivist to first confer with a museum curator about the materials in question.

If a museum separation is then agreed upon, WHS policy mandates that all separations to the Museum be accompanied by a copy of the Deed of Gift as well as the Separation Record. This is to ensure that provenance is maintained. It also provides supporting evidence that material has a significant connection to the archival collection from which it is being separated. The WHS suggests that the archivist send “any material that will
help the Museum identify, date, and otherwise help them decide whether or not to keep the item in their collection, such as a copy of the RLIN bib record, the relevant portion of the register, or pertinent correspondence with a donor.” The Archives keeps a copy of the Separation Record in the collection’s case file, which often includes other information about the collection, including its catalog record, finding aid, Deed of Gift, obituaries, and other pertinent background information.

Once the separated items from the Krzyzanowski Family Papers were within the temporary custody of the Museum, a Temporary Deposit Receipt and temporary deposit number were issued for each item. This reflects the “limbo” stage that the items are in when they have not been formally accepted into the permanent collection of the Museum Division. The WHS Museum Collections Committee then reviews each item further and generally accepts objects with Wisconsin provenance, meaning that the object was used or made in Wisconsin or by a Wisconsinite. In the past, however, the Museum did more genre collecting. Mr. Roller recounted that the Museum once built a collection of 256 typewriters (many not produced in Wisconsin) because the typewriter was invented in Milwaukee by Christopher Latham Sholes. The Museum now collects Wisconsin-focused items, with much of the collection developed from museum separations made by the Archives Division. The Museum currently does not have a written collecting plan.

Upon appraisal and review from the WHS Museum Collections Committee, the museum did not wish to accept the World War I Red Cross badge, personal hygiene kit, sewing kit, and beautician’s case. The items were returned to their depositor, the WHS Archives Division. The Archives then had to decide what to do with the items next. One option was to transfer them to another institution, such as a national or specialty museum where the object would fit well within the institution’s collection. The Archives instead decided to keep and store the objects in a box together.

The Museum retained and subsequently accessioned the beauty shop cape and powder puff set. A Record of Transfer was completed. This record contains the item’s accession number, the date the record was issued, and the original source of the object, including the organization or individual’s name and mailing address and the name of the institution and collection from which the objects were transferred. The objects are listed individually with a short description, followed by the name of the source collection and its call number. For example, the objects from the Krzyzanowski Family Papers, are listed as:

1. Beauty shop cape, pink plastic, black and white “Moulin Rouge” design, 1950–1960 WHS Archives Mss 990

This description is followed by a statement that reads, “The State Historical Society of Wisconsin has received and hereby accepts the above described object(s) of property into the permanent collection of the Museum Division.” Both the Museum Division and the transferring division (in the case of the Krzyzanowski Family Papers, the WHS Archives Division) retain a copy of the Record of Transfer.

For the Archives Division, the Record of Transfer is sometimes the sole record that indicates the Museum has accepted the separated object and assigned it a permanent
collection accession number. The Record of Transfer is kept in the collection case files in the Archives staff area. Mention of this record is generally not made in publicly accessible finding aids and catalog records. In the case of the *Krzyzanowski Family Papers*, the collection’s register and catalog record do not disclose information about the transfer of objects from the Archives to the Museum. Mr. Krause mentioned that in recent years the Archives Division has discussed how catalog records and finding aids could link archives collections with separated museum objects. The concern, however, is that presenting the linkage to the public in finding aids could puzzle patrons who may wrongly infer that the objects are within the custody of the Archives.45

For the Museum Division, catalog records alert curatorial staff to the fact that an item has archival records associated with it by including a note with the WHS Archives accession number in the “Object History/Context” field.46 Unlike the Archives’ registers, the Museum catalog database is not directly accessible to the public. The Museum, however, has established a Wisconsin Historical Museum Online Collection, which is publicly accessible. Each record contains a digital image of the object and information including Object ID, Art & Architecture Thesaurus (AAT) Object Term, Detailed Description, and Object History taken from the Museum’s two hundred thousand catalog database records.47

**Findings**

In general, the Wisconsin Historical Society Archives separates artifacts from the largely text-based record collections they were appraised with. This is done for preservation reasons and for rationale relating to the appropriateness of the objects to other collections. Sometimes separations are made to remove objects that are considered “intellectually divorced” from the Archives collection. Objects are often separated to the WHS Museum.

The artifacts from the *Krzyzanowski Family Papers, 1886–2003* were transferred to the Museum. The Museum Collections Committee reviewed the items in relation to their collecting policy, which favors artifacts with strong Wisconsin provenance. This collecting policy differs from the collecting policy of the Archives, which not only includes Wisconsin-related collections, but also national collections related to the topics of social action, labor, and mass communications.

As mentioned previously, the Museum chose to accession the beauty shop cape and powder puff set; the World War I Red Cross badge, personal hygiene kit, sewing kit, and beautician’s case were declined and returned to the Archives. According to the March 16, 2004 Museum Collections Committee meeting minutes, the Committee “finally agreed that since the history of Estelle Schulze is so well documented in the archival collection it was important to keep at least some three-dimensional representation of her shop and decided to accept one or more of the powder puffs with her shop’s name on them . . .”48 The Museum Collection Committee meeting minutes also document the Committee’s comparison of the Estelle Krzyzanowski Schulze beauty shop materials with the Museum’s collection of items from Crisella’s Beauty Shop, a salon operated in Blanchardville, Wisconsin during the 1930s. According to the Museum’s internal
database, the beauty shop cape with the “Moulin Rouge” design was accepted because it was “Used at Estelle Schulze Beaute Studio and/or Schuster’s Beauty Salon in Milwaukee, WI.”

Evidence that the beauty shop cape and powder puff set were once part of the Krzyzanowski Family Papers is available in the Record of Transfer kept in the collection case files held by the processing archivist in the Archives staff area. The Record of Transfer includes the museum objects’ accession numbers. With these numbers, a patron is able to contact the Museum for access to the objects.

The World War I Red Cross badge, personal hygiene kit, sewing kit, and beautician’s case are now housed together in Box 6 of the Krzyzanowski Family Papers. Mr. Krause explained that when the Museum rejects museum separations, the Archives oftentimes incorporate these artifacts into the archival collection if they feel it adds substantively to the historical record. Viewing the items firsthand, it was observed that they did not contain any markings which clearly distinguished them as having a Wisconsin focus, unlike the powder puff set. While viewing the artifacts at the Archives, it seemed apparent that keeping artifacts with the original collection was not an everyday occurrence. Other patrons and even archives staff seemed curious and surprised that a beautician’s case was part of the Archives’ collection.

Discussion

The WHS Archives separate objects from archives collections and generally prefer to transfer them to the WHS Museum. Format dictates this appraisal decision, as objects are viewed as being within the preservation purview of the Museum. In the case of the Krzyzanowski Family Papers, two of the six objects were accessioned to the Museum while the remaining objects were accessioned to the Archives. It is pertinent to ask what implications these separations have for the documentary record of Estelle Krzyzanowski Schulze’s career.

To consider what ramifications separations have on the documentary record, it is important to examine what objects mean to archival records and other objects. With Estelle’s papers, one learns about her career through financial records, sales contracts, loan information, and personal injury claims. These records document how Estelle operated her business. The beautician’s case, beauty shop cape, and powder puff set were tools that Estelle used during her career. They illustrate how she worked, but also how she managed operations at her shop. The objects tell about the services Estelle provided and how they were performed. Looking through the beauty case, one learns about the way in which Estelle curled, permed, cut, and styled hair. The “Moulin Rouge” cape reveals the glamorous aesthetic of Estelle’s working-class beauty shop. The powder puff set, with “Estelle Schulze Beaute Shop” printed on the puff’s handle, reveals the different ways in which Estelle advertised and branded her business.

Duranti theorizes that the archival bond recognizes the influences documents make on other documents and illustrates the cause and effect relationship between them. This theory can be applied beyond traditional records to objects. In the Krzyzanowski collection, Estelle’s records (insurance forms, sales contracts, loan paperwork) and her
tools were integral parts of her business. It would have been difficult to run her business without both records and objects (tools). In a sense, documents and objects shaped each other. An example of the interaction can be found in the personal injury claim mentioned earlier. Because Estelle performed a permanent wave using chemicals that burned a woman’s scalp, personal injury claim records were generated. The archival bond between Estelle’s records and her tools is present, and there is historical value in preserving the records, the artifacts, and their connections.

But did the museum separations from the Krzyzanowski Family Papers destroy the archival bond? One could say yes because item-level selection was performed and now Estelle’s career artifacts reside in two places. One could also argue, however, that it did not because the archival bond is upheld by the Record of Transfer, residing in the collection’s case files, that indicates what items were separated and where they are currently housed.

Is a Record of Transfer able to uphold the archival bond? The Record of Transfer accurately describes and documents that a powder puff set and beauty shop cape were separated from the Krzyzanowski Family Papers at the WHS Archives and transferred to the WHS Museum. The Record of Transfer, however, does not explain why two objects were chosen while four were not, and perhaps it should not have to disclose that information. As a patron viewing the Krzyzanowski Family Papers register, one is left to wonder why two objects are at the Museum while the four other objects remain part of the archives collection as “artifacts.” The separation causes a division between Estelle’s career artifacts, making a patron speculate why some of Estelle’s beauty shop tools are at the Museum and some are at the Archives. Is the beautician’s case more central to the archives collection? Or are the beauty salon cape and powder puff more important to the collection and, thus, receive special preservation and exhibition at the Museum? These speculations cause one to look at value at the item level. This is in opposition to the archival bond, which sees that the value of records comes from their aggregation with other records.

Also at odds with the concept of the archival bond is the level of accessibility to the Record of Transfer. Although this record can be viewed by patrons if requested, there is no indication of its existence in the collection’s finding aid or catalog record. It is, therefore, rather unlikely that a patron will request information about museum transfers unless they possess knowledge of appraisal and accessioning processes in archives and museums.

The archival bond can be retained through archival description that equally weights separated objects with their source archival collection. The first step in this process is getting archives to realize the value that artifacts can have. By using concepts associated with material culture studies, it is possible to see how objects are valuable “records” and do more than provide evidence of design and function,” but rather document the biographies of people and the histories of societies. For example, objects from the Krzyzanowski collection are the tools from which Estelle Krzyzanowski Schulze built a business that supported her and her daughter following a troubling separation and divorce from Reinhardt Schulze. These tools also document the societal beauty craze that began to blossom in the 1920s, which perhaps can be attributed to peacetime
affluence, increased leisure time, the production of consumer goods, cinema culture, and the inclination to feminize the boyish fashion looks of the era.

Concepts associated with the documentation strategy are applicable to the appraisal of archives collections containing artifacts. By using the documentary strategy, an understanding evolves that the documentary record is not limited to textual records and one institution. Cooperation and communication between institutions and even record creators creates a fuller documentary record by ensuring that an adequate amount of information about a person, population, or subject has been collected and dispersed.\textsuperscript{51} Description of archival and museum holdings should clearly link the documentary record.

Already, some institutions are making strides towards producing description that connects museum objects with archival collections. For example, the Ohio Historical Society’s catalog records now illustrate the link between archival records and related museum objects in their “Notes” field,\textsuperscript{52} thanks to a grant-funded project that allowed for paper collection management records to be integrated into machine-readable cataloging (MARC) records. The project, Connecting Ohio’s History, seeks to create linkages between the Ohio Historical Society’s objects, records, and people.

The use of digital technologies in archives records and finding aids will improve the documentary record link between archives and other institutions. The use of Encoded Archival Description (EAD) and the utilization of hypertext links will allow for finding aids to connect a patron instantly to other institutions where another part of the documentary record is found. For instance, in the \textit{Krzyzanowski Family Papers}, an on-line finding aid could alert patrons to the presence of a separated object at the WHS Museum with a note stating, “See the Wisconsin Historical Museum for museum objects related to the \textit{Krzyzanowski Family Papers}.” This note could contain a hypertext link that would connect the patron to the Wisconsin Historical Museum Digital Collection where a digital image of the object and accompanying object metadata could be viewed. This course of action is dependent on the growth of the Museum Digital Collection as it creates records at the item level. Likewise, the Museum Digital Collection would also have an opportunity to link its objects to the archives collections from which they were separated.

Kyle Krause mentioned that the Archives have discussed ways to make patrons aware of transferred museum objects through finding aids, but mentioned that they saw potential for patrons to be confused that the objects were available at the Archives instead of the Museum. That is a valid concern. Perhaps digital finding aids can do a better job not only of connecting the Archives to the Museum collection, but also helping to visually delineate that they are two separate entities with differing collections.

\textit{Conclusion}

Artifact appraisal in archives has not been discussed nor developed sufficiently in archival literature. Institutions are confronted with collections that contain both traditional archival records and artifacts, but lack appraisal concepts to deal with them. As the case study shows, museums often become the custodians of objects separated
from archives collections. An understanding of material culture studies concepts, documentation strategy, and the archival bond seem key to developing future object appraisal practices. This understanding will help archivists realize the value that three-dimensional objects have in documenting not only design and function, but also biography and history.

Additionally, archival description can help to clearly link the documentary record by connecting objects to the archives collections from which they were separated. It is proposed that clearly defined linkages between objects and archival collections uphold archival bond by re-emphasizing the records’ original aggregation. In the future, perhaps digital technology in the form of EAD finding aids utilizing hypertext links will connect patrons with disparate institutions who are supporting essentially the same documentary record.

By further developing archival appraisal practices that recognize the value of artifacts, objects will still be transferred to museums. After all, museums specialize in the preservation and study of three-dimensional objects. It is up to archivists, however, to recognize the connection of objects to traditional archival records and to make this relationship known in archival description. By acknowledging the bond between objects and traditional archival records, patrons will be supplied with a much fuller view of the historical record.

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NOTES

4. Ritzenhaler, 111.
9. Register, *Krzyzanowski Family Papers, 1886-2003*, Wisconsin Historical Society Archives, Madison, WI.
12. Ibid.
13. Ibid., 19.
14. Ibid., 27.
15. Ibid., 28.
17. Ibid.
20. Ibid., 121.
21. Ibid., 112.
24. Ibid.
25. Ibid., 216.
26. Ibid., 217.
28. Ibid.
32. Ibid.
34. Wisconsin Historical Society, “Separations.”
35. Ibid.
38. Ibid.
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