



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF PRESERVATION AND ACCESS

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the Preservation and Access Programs application guidelines at <http://www.neh.gov/grants/guidelines/HCRR.html> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Preservation and Access Programs staff well before a grant deadline.

Note: The attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Documenting Modern Living: Digitizing the Miller House & Garden Collection

Institution: Indianapolis Museum of Art

Project Director: Jennifer Whitlock

Grant Program: Preservation and Access Humanities Collections and Reference Resources

Project Narrative
Documenting Modern Living:
Digitizing the Miller House and Garden Collection

I. SIGNIFICANCE

Overview

Miller House and Garden in Columbus, Indiana, is one of the country's most highly regarded examples of mid-century Modernist residences. Miller House was designed by Eero Saarinen (1910–1961), with interiors by Alexander Girard (1907–1993), and landscape design by Daniel Urban Kiley (1912–2004). In 2009, members of the Miller family donated the house and gardens, along with many of its original furnishings, and the archives collection that is the subject of this proposal to the Indianapolis Museum of Art (IMA). Commissioned by industrialist and philanthropist J. Irwin Miller (1909–2004) and his wife Xenia Simons Miller (1917–2008) in 1953, the Miller House and Garden was designated a National Historic Landmark in 2000, while still occupied by its owners.

The Miller House and Garden Collection in the IMA Archives constitutes rare comprehensive documentation of the design, construction, and maintenance of this mid-century Modern residence inhabited by a single family for over fifty years. While most architectural archives document a single perspective (i.e. that of the architect), the Miller House and Garden Collection presents diverse perspectives including those of the client, architect, interior designer, landscape designer, as well as several photographers and a number of other collaborators. Each of the primary collaborators is individually remarkable and noteworthy but their seamless collaboration on this exceptional property cannot be fully understood without access to this collection. It provides insight into the design, construction, and maintenance of a landmark residence of this era, and offers a view into how a postwar home can adapt to changes in lifestyle and technology.

With the opening of Miller House and Garden to the public in May 2011, there has been a significant increase in interest in the property, which had been largely inaccessible while it was a private residence. This new access has also spurred a greater demand for the archival records and caused an increase in the physical handling of these unique materials. Digitization will help preserve this collection and will increase its availability to a growing research audience.

A variety of researchers, including designers, horticulturists, architects, and other humanities scholars will be interested in conducting research in this collection. The records will be of great interest to historians and students of Modern twentieth-century architecture, interior design, and landscape architecture. Long term documentation of the midcentury materials for the structure, furnishings, technology, and gardens hold research value on a variety of topics, such as preservation, stewardship, material culture, collecting, mass-produced and custom design, the integration of the Modern aesthetic and family life, and documentation practices. Very few archival collections of Modern architecture are available online, and digitizing the Miller House and Garden Collection will provide a new precedent for engaging researchers from multiple disciplines in the study of materials of this kind.

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Significance of Miller House and Garden: *“The stuff that dreams are made of”*

The Miller House and Garden expands upon a design approach developed by Ludwig Mies van der Rohe with an open and flowing single story layout, flat roof, and walls of glass and stone slabs. The interiors, configured beneath a grid pattern of skylights supported by cruciform steel columns, are filled with strong colors and playful patterns. [Please see Appendix A: Select Images of the Miller House and Garden]

This property is one of the finest examples of the Modern aesthetic that emerged in America’s post–World War II building boom—an aesthetic that redefined much of our country’s built environment. The three defining elements of the property, its architecture, interiors, and landscape, were the product of the noteworthy partnership between Saarinen, Girard, and Kiley. Though each typically has been credited for only one of these elements (discussed below), the successful integration of the property as a whole has been attributed to the strength of the almost symbiotic collaboration among these three important designers.

Eero Saarinen was one of the leading architects of the twentieth century whose buildings help define the examination of American Modernism, despite his relatively short career. They range from extensive campuses for some of America’s largest corporations to the soaring monumentality of the St. Louis Gateway Arch. Saarinen’s work subordinated architectural style to achieve the most satisfactory solution to a given architectural problem. His malleable approach to Modernism yielded both variations on conventional Modernism, such as Miller House, and strongly sculptural and expressive structures, such as the TWA Terminal at New York’s JFK Airport and the Ingalls Hockey Rink at Yale University. For all his fame and influence, Saarinen’s independent domestic commissions totaled only four. Of these, Miller House in Columbus, Indiana is undoubtedly the most significant: elegantly and thoughtfully resolving an ambitious program and a complex structure, Saarinen created a magical, light-filled space that opens on multiple sides to Dan Kiley’s landscape. Saarinen’s principal design associate Kevin Roche (b. 1922), Pritzker Prize-winning architect, joined Eero Saarinen and Associates in 1950 and became Saarinen’s principal design associate. Roche played a significant role in the design of Miller House, as well as in periodic renovations and updates over many years following Saarinen’s untimely death in 1961.

Alexander Girard, though perhaps best known today for his work as a textile and interior designer (he became director of design for the textile division of Herman Miller in 1952), was also trained as an architect and was an important contributor to the design of Miller House from the beginning. Girard was co-listed as an architect on all of the architectural plans from Saarinen’s office as well as on the construction contract for the house. He saw Miller House as an opportunity to break new ground in design for modern living. In a letter to the Millers dated May 12, 1953, Girard wrote:

I will certainly be most interested in doing work anywhere in this country...where there would be a chance to contribute to the advancement of living. I would count a house for you and Xenia definitely in this realm.

Within his interiors, Girard’s style combined vivid color, a strong graphic sensibility, and an affinity for decorative objects and textiles gathered from cultures around the globe. All these elements are present in Miller House, from the bold colors used in the conversation pit and in his designs for floor coverings, to the artifacts that enlivened the 50 foot-long storage wall in the main living area. Miller House is a rare example of a Girard-designed interior. Many of his most significant interiors, for restaurants,

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showrooms, or airport lounges, are no longer extant. Indeed, the further illumination of Girard's career and design approach may be one of the most significant outcomes of this project.

Daniel Urban Kiley is noted for his seminal impact on twentieth-century landscape design. In his work on the Millers' 13.5-acre property, Kiley created one of the most important Modern designs in American residential landscape architecture. Its gridded layout expands and elaborates upon the geometric order of the house, relying on plantings to form multiple overlapping planes and volumes. Kiley envisioned this series of green rooms as "pin wheeling spaces" expanding out from the residence. Based on classical design principles while fully embracing a Modern spatial sensibility inspired by Mies van der Rohe's Barcelona Pavilion and the De Stijl movement, Kiley's design for the Miller garden harmoniously integrates the indoor and outdoor environments with a Mondrian-like, asymmetrical plan that features allées, lawns, paths, hedges, and orchards. The Cultural Landscape Foundation hails the Miller Garden as "perhaps the most important postwar garden in the United States." The 1955 design is widely considered one of Kiley's masterworks, and Kiley himself believed the landscape to be his finest work. Miller House and Garden was the first National Historic Landmark designated with a still-living landscape architect.

Miller House and Garden is part of a Modern design legacy that extends throughout the city of Columbus, Indiana, due to the architectural patronage and civic involvement of J. Irwin Miller. As a way to attract outstanding new architectural talent to design public buildings in Columbus, Miller created what became the Architectural Program of the Cummins Engine Foundation, which funded excellent design for public buildings. Columbus boasts more than 70 buildings by noted Modern architects—such as Richard Meier, I. M. Pei, Cesar Pelli, Kevin Roche, Robert Venturi, John Carl Warnecke and Harry Weese—as well as public art works by internationally renowned architects and artists. Miller House and Garden is one of six National Historic Landmarks in the city. In 1994, due to Mr. Miller's architectural patronage, the ceremony for the 17th Laureate of the prestigious Pritzker Architecture Prize was held in Columbus, Indiana. The ceremony's functions also included a tour of Miller House. The opening of Miller House to the public has intensified attention at a national level on Columbus architecture, and on the role of Mr. Miller himself, who has been called the "Medici of the Midwest."

Miller House and Garden reflects the family-oriented lifestyle of an influential and prominent American family during the immediate postwar years. While several other Modern house museums exist, these houses were not designed as year-round family dwellings, as Miller House was. Its larger scale, functionality, and practical accommodations were significant factors in the design. The Millers played a major role in this effort. In a letter dated December 11, 1958, Mr. Miller reflected as follows:

In working with the architects, Mrs. Miller and I made complete detailed studies of all space, storage, and other requirements as contained in our former house, individual additions needed to make them satisfactory and forecasted future requirements. I feel for a successful house it is necessary that the clients do a great deal of work in order to provide the architect with the basic information he must have to do an intelligent job.

In a 1959 article appearing in *House and Garden*, the livability of Miller House is described in the following manner:

Though it has borrowed liberally from the stuff that dreams are made of it is not just a fantasy or a fine facade. Its true aim is to enrich the lives of the family dwelling in it, not merely to provide

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a rich background. ... What lifts the spirits here is the disposition of space and the distribution of light, the easy alliance with nature outdoors and the tranquility of each private part of the house. All these are human concerns.

The Millers balanced their wish that the property's designers gain recognition of their shared achievement against a strongly-held commitment to maintaining the family's privacy. When, in 1957, the Millers received a request from *The New York Times* to photograph and publish the house, Mr. Miller declined the inquiry, writing,

My wife and I have not really made our minds up on the subject of publishing pictures of our house. Our own desire is to publish none, but we desire also not to stand in the way of recognition due Messrs. Saarinen and Girard in respect to the very fine work which they have done on this project.

Eventually they agreed to allow the preeminent architectural photographer Ezra Stoller to come and photograph the house for *Architectural Forum*, insisting that the images be published without mention of the clients' name, the location, or the cost of the house. Although the Millers initiated the application for the property's recognition as a National Historic Landmark, when it was awarded, information typically made publically available, such as the address, was withheld at their request. Thus, the highly acclaimed property has been a long-held curiosity, even among local Columbus residents. While the story of J. Irwin Miller's commitment to Modern architecture has been widely known, this most personal chapter of that legacy is only now available for examination and study.

Significance of the Miller House and Garden Collection: A Comprehensive Collection

The Miller House and Garden Collection comprises unique materials documenting the design, construction, history, and maintenance of the residence for a period of over 50 years. [Please see [Appendix B: Examples from The Miller House and Garden Collection](#)] The materials reflect the design work of Saarinen, Girard, and Kiley, as well as the involvement of the Millers in shaping their home and garden. The total extent of the collection is 333.5 linear feet which contains 51 boxes of files, photographs, samples, and drawings; 2 card file boxes; 12 oversize flat boxes of photographs and materials samples; and 40 flat files of architectural plans. The collection includes four main categories of materials—documents, photographs, drawings, and materials samples which together create an unusually comprehensive record.

Documents: The largest portion of the collection consists of approximately 20,000 paper documents. Beginning with the conception of the project in the early 1950s until its designation as a National Historic Landmark in 2000, these records document the design, construction, and maintenance of Miller House and Garden. The Millers were meticulous in their record keeping as were each of the designers. The collection includes receipts, invoices, notes, lists, memoranda, and inventories relating to every aspect of the property. The early correspondence is a unique record of how the collaboration of the designers and the Millers functioned and how decisions were made. The very first letters sent by the Millers to Saarinen and Girard announced the purchase of the plot of land in 1953. Dan Kiley joined the project in 1955 at which point collaboration with the Millers on the garden became interwoven into the sequence of correspondence. From those first letters, through to the construction and move into the house, a reader can follow the complex and interesting process of clients and designers working together. The correspondence presents a very complete record, including letters the Millers received, carbon copies of the letters sent by the Millers, and copies of those sent between the designers.

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The completeness of the administrative records, which cover the period from 1955 to 2008, documents the level of care and detail involved in creating and maintaining this mid-century Modern masterpiece. For example, Girard created a complex numbering system for each room and area of the house, but also for each and every textile, object, and piece of furniture, assigning each with an item number on his invoices. A 3x5 inch card file in order by item number was created by Mrs. Miller and that reiterates and annotates this information. In addition, the records include Girard's inventories organized by country of origin, by the numbered areas of the house, and by type of item, revealing the complexity of his design process. The Millers always withheld the costs of the residence and its furnishings, but evidence of the financial resources committed to the project and subsequent maintenance of the property is contained throughout the collection.

The documents record the ongoing involvement of the Millers with the various designers long after the house was completed. The Millers periodically consulted with the designers over the years as their needs changed and as the house and garden required updating. These records document the careful process of selecting items for the home, and also illustrate the Millers' attention to detail and deep commitment to retaining the integrity of the design.

Photographs: The collection includes over 900 photographs. Many are images by professional and nationally renowned architectural photographers such as Balthazar Korab, who worked as an architect in Saarinen's office during the time of construction. Additional images taken by the Millers provide a more private and personal view of the home. Many of these images — which document renovations, repairs, and other changes to the house — help to illuminate the other records, and can help establish a chronology of changes made. The photographs document the successes and limitations of post-WWII technology and materials. Related to the garden, images document several renovations as well as new trees proposed for plantings. A complete photographic inventory of the Millers' art and folk art collection is also present. This type of day-to-day, year-after-year documentation is rare in architectural collections.

Drawings: Among more than 1,500 architectural drawings are vintage 1950s blueprints of the original house and gardens, as well as plans related to renovations and repairs through 2009. The architectural drawings include a complete set of the 1953 blueprints from Saarinen's office. There are also 1950s blueline prints of Kiley's plans for the landscape. Many of the Millers' blueprinted plans have handwritten annotations from the designers that document design changes throughout the project, making them unique. The collection contains many original pencil and ink sketches and construction drawings in addition to these numerous prints.

Many of Girard's original designs for custom rugs, textiles, and other interior design elements are included in the collection. The collection also includes multiple 1950s floor plan versions by Girard, including one with many of the original textile samples attached. Girard chose nearly every textile, piece of furniture and decorative object displayed in the house in close consultation with the Millers. Original pencil drawings for jewelry and a set of candle holders are also present in the collection, which are among the many personal items that Girard designed for the Millers.

The plans evolve through many updates and repairs, including a number of renovations to the house by Kevin Roche and a garden restoration by Jack Curtis done in the 1980s. There are many plans from various furniture and fixture manufacturers, as well as from the Millers' long-time general contractors Taylor Brothers Construction Co., a local family-owned business founded in 1932. By looking at the complete record of plans created for Miller House, researchers can follow the path of a Modern

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residence across decades. The Millers' annotated copies of the plans combine with paper records and photos to comprise a rare assemblage of information for interpretation by researchers.

Samples: One of the most engaging portions of the collection is the nearly 700 samples which include the original 1950s upholstery, rugs, pillows, curtains, and other additional materials used to decorate the interior. Alexander Girard selected nearly every item in the house in close consultation with Mrs. Miller. While the house includes many of his own designs, Girard also selected fabrics and furniture from other designers who are highly regarded and widely collected today. There are a number of fabrics from Jack Lenor Larsen, furniture designed by Charles and Ray Eames for Herman Miller, and fabrics and furniture produced by Knoll. Girard brought textiles from around the world to add a unique array of textures and colors. Many of these samples are in pristine condition and serve as an indispensable record of the choices made during the design process. Smaller samples are attached to pages of paper with detailed notes and related correspondence. Also included are three-dimensional objects such as samples of marble for the table tops and the interior walls.

Significance of Digitizing the Miller House and Garden Collection: a Unique Online Resource

The Miller House and Garden collection is a priority for digitization because of its high research interest to scholars in a variety of fields, the comprehensiveness of the documentation, and the varied and visual nature of the materials. Providing remote access to this collection serves several important purposes. [Please see Appendix C: Letters of Support]

Since news of the property's public opening and the acquisition of its related archive, inquiries about access to the collection continue to increase. Although the collection is generally in good condition, repeated handling would quickly degrade these important and unique materials. (Evidence of their use is already apparent from initial research handling.) Increasing requests for research appointments and reproductions of the materials creates high demand on the Archives staff. Online digital surrogates of the collection will make it instantly accessible to researchers which will help meet the high demand for the usage of these materials. Though there is a body of scholarship on Miller House and Garden, none of these past writings were created with access to these significant research materials, which were assembled and retained privately by the Millers until the collection was donated to the IMA in 2009-2010. [Please see Appendix D: Select Publications about the Miller House and Garden]

This digitization of the Miller House and Garden Collection will create a new precedent for architectural archives online. Because of the expense and the complex needs of architectural archives due to varied types of materials, equipment, and special handling, digital surrogates of architectural records have limited representation online. In the case of many Modern homes archives, inventories of their content are not even available on the Web. Collections similar in scope which encapsulate the client/designer relationship are extremely rare and are not available digitally. This project is an opportunity to digitize an exemplary collection to increase its availability to researchers.

Unique Content and Comprehensive Nature of Miller House and Garden Collection

The Miller House and Garden Collection distinguishes itself from other Modern architectural archives because of its unique content and comprehensiveness. Most architectural archives contain only partial records from an architect's office, because architects generally value visual resources they produce, such as drawings and plans, over written records that support a particular design project. [Please see Appendix E: Reference List of Relevant Archival Collections] It is for this reason that the Saarinen Archive at Yale University, contributed largely by Saarinen's successor firm, Kevin Roche John Dinkeloo

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and Associates, contains very little correspondence between Saarinen's office and its clients. These materials were deemed to be of secondary importance to the design process and therefore discarded before the donation to Yale. The Miller House and Garden Collection retains a full record of correspondence between the Millers and members of the firm Eero Saarinen and Associates documenting the construction of the house from 1953 to 1957. The Dan Kiley Archive at Harvard's Francis Loeb Library contains plans and drawings, but little correspondence, as the result of a fire in Kiley's studio. The Vitra Design Museum, in Weil am Rhein, Germany, holds Alexander Girard materials weighted towards textiles, prototypes for designs, and drawings, rather than correspondence.

Because J. Irwin and Xenia Miller retained the entirety of their correspondence with the designers, a valuable record of the construction of the house has been preserved. It sheds invaluable light on the personalities of each of the correspondents and captures the chronological development of the construction of the house. For example, from these sources we can learn how pleased the Millers were with the final plan of the house delivered to them in March 1954:

"We have been studying the plans now for the past week...and we are delighted with the general scheme and congratulate both of you [Saarinen and Girard] on expressing so well what we want in our house."

The Miller House and Garden is often compared to other preeminent examples of mid-century Modern design in America that are open to visitors like Philip Johnson's Glass House, 1949, in New Canaan, Connecticut, and Ludwig Mies Van der Rohe's Farnsworth House, 1951, in Plano, Illinois. While these Modern houses are also National Historic Landmarks, Miller House and Garden is the only one with an integrated landscape design, situated in a residential area, and commissioned as the primary residence for a family. Archival material for both these houses are scattered in multiple institutions. In the case of the Farnsworth House, the Mies Van der Rohe papers at the Museum of Modern Art have not yet been documented in a finding aid. The Farnsworth House Resource Center primarily collects secondary sources or copies of original documentation such as court records detailing the famous lawsuit between the architect and his client. Materials documenting the Glass House can be found at the Getty Research Institute, the Museum of Modern Art, and Columbia University, although here again, the emphasis is on visual materials. Neither of these houses are documented beyond the years of design and construction in the archives, making the maintenance record retained for the Miller House and Garden Collection very unique. None of the archival holdings documenting the houses mentioned above have been made available digitally.

Perhaps the best archival documentation in existence of the client/architect relationship for a house is the Darwin D. Martin House, 1904-7, in Buffalo, New York, located at the State University of New York at Buffalo. This archive retains correspondence between client and architect, and a letterbook written by the contractor for the building project. The thorough documentation available might parallel that available in the design and construction phase of the Miller House and Garden Collection. As an early twentieth-century house, however, the Martin House clearly speaks to a different aesthetic era.

Research Requests and Inquiries

There have been diverse and eager requests from researchers to view the Miller House and Garden Collection, including:

- Nationally known designer (New York City, NY) and máXimo (Girard's estate, Albuquerque, NM) who are collaborating on the first monograph devoted to Alexander Girard's design practice, to appear in late 2011

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- Design curator/doctoral candidate (Chicago, IL) writing a dissertation on post-WWII design and the importance of folk art, featuring Girard's work on Miller House as a primary case study
- Professor (Minneapolis, MN) working on a book about the architectural photographer Balthazar Korab, whose photographs document Miller House over several decades
- Students of architecture (Boston, MA) and landscape architecture (Ames, IA) seeking to reference construction plans in order to produce scale models of the house and site
- Building science professor (Muncie, IN) interested in the lighting program of Miller House (skylights, windows etc.) for incorporation into seminars with students
- Graduate student (Bloomington, IN) planning an exhibition for the university's Department of Apparel Merchandising and Interior Design which will include Miller House and its textile designs
- Design consultant (Zeeland/Holland, MI) working for a furniture and fabric design firm, to view examples of their vintage materials represented in the collection
- Anthropology professor (Indianapolis, IN) writing an article on ethnographic and folk art collected by Alexander Girard for the Millers

Potential Research Areas

The unique and comprehensive documentation available in the Miller House and Garden Collection offers a rare opportunity for scholarship in multiple disciplines and on a wide variety of topics, including:

- American Modernist architecture, interiors, and landscape
- Saarinen architecture/domestic projects
- Girard interiors/textile designs/use of ethnographic materials
- Kiley landscape architecture/design/plantings
- Biographical research: Saarinen, Kiley, Girard, Miller family
- Integration of indoor and outdoor space
- Design collaborations/integrated design
- Client/architect relationship and collaboration
- Women and their role as patrons of Modern architecture and design
- Modernism and issues of functionality/built-ins/storage methods
- The working relationship between architects and local contractors
- Columbus regional architecture and philanthropy
- Mid-century building materials/technology/furnishings
- Horticulture practices/lifespan of horticultural materials
- Architectural photography
- Conservation of mid-century furnishings and materials
- Maintenance of mid-century Modern architecture
- Miller family art collection/folk art collection/ethnographic collection
- Configuration of public and private spaces in domestic architecture
- National Historic Landmarks preservation in the United States
- The conversation pit phenomenon

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- American Modern architecture and the automobile
- Design philosophy and practice
- Formality and informality in the built environment
- Documentation practices for architecturally significant private residences
- Japanese influences on domestic architecture in America
- The reception of Scandinavian design in America at mid-century
- Skylight engineering
- Custom design versus mass production

This is not an all-inclusive list of potential research topics. When made available digitally, the Miller House and Garden Collection will almost certainly open itself up to additional as-yet-undetermined avenues for interpretation.

II. HISTORY, SCOPE, and DURATION

History

Making the Miller House and Garden Collection Accessible

The IMA has been collecting historical records pertaining to the institution since its incorporation in 1883 which now comprises over 1000 linear feet of materials. The IMA is committed to creating a leading archival program, underscored by the addition of its first professional archivist in February 2010. The Archives is being arranged, described, and preserved according to professional best practices. [Please see Appendix F: Archives Best Practices Resources]

The Miller House and Garden Collection is one of the highlights of the IMA Archives. The collection arrived in nine parts between September 2009 and July 2010 from Irwin Management, the organization which managed the Millers' properties. As each portion of the collection arrived, a basic inventory list was created describing the extent and type of materials given. [Please see Appendix G for the Deed of Gift with an inventory.] Processing was complete in February 2011, and the finding aid is available on line through Archon (an open source archival management tool) <http://www.imamuseum.org/archon/index.php?p=collections/controlcard&id=4> . [Or please see Appendix H: Miller House and Garden Finding Aid.]

During processing, preventive preservation measures were also completed. Paper clips, staples and other metal fasteners were removed. Folded and rolled items were flattened. Photographs were put in clear polypropylene sleeves. The materials were placed in acid-free/lignin-free folders and boxes with interleaving tissue as appropriate (between textile samples, acidic materials, etc.) The collection is currently housed in an air-conditioned and secured storage area.

In anticipation of digitization, new technology has been acquired, and numerous procedures are being implemented. The Archives office is equipped with a scanner and a computer station with Adobe Photoshop. A new Digital Asset Management [DAM] system is being implemented, and IMA technology staff are collaborating with the archivist to define archival metadata needs. The quality/image requirements for various materials and the scanning requirements and amount of description for various materials have been determined. [Please see Methodology and Standards Section and Appendix I: Metadata Template and Appendix J: Standards for Imaging and Metadata]. In addition, a detailed

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spreadsheet with item level descriptive metadata is being created for all building and textile samples, photographs, and architectural plans. Additional data relating to Miller House and its contents has been collected from the archives. Girard's complex numbering system has been analyzed and deciphered to maximize its utility to researchers. This vast amount of compiled data will inform the metadata descriptions of the digitized materials.

Financial Support Received

Along with donation of Miller House to the IMA in 2008, the Irwin-Sweeney Miller Foundation and the Miller family donated \$5 million to start a permanent endowment to ensure the long-term preservation and care of the property. The IMA has received start-up funds from the Cummins Foundation and operating support from Herman Miller to supplement the endowment. While the IMA has invested in the digitization of the archives through the purchase of a scanner and the commitment of substantial staff time, the Museum has not received grant support to undertake the proposed project.

Institutional support

Incorporated in 1883, the IMA is among the ten largest encyclopedic museums in the nation. Settled on 152 acres, the IMA includes the Indianapolis Museum of Art, the Miller House and Garden, the Oldfields-Lilly House & Gardens, The Randall L. and Marianne W. Tobias Theater (The Toby), 100 Acres: The Virginia B. Fairbanks Art & Nature Park, and an on-site conservation science laboratory. The IMA was one of ten museums to receive the National Medal for Museum and Library Service in 2009 for its demonstrated commitment to public service through innovative programs and community partnerships. [Please see Appendix K: Letter of Commitment from the IMA Melvin & Bren Simon Director & CEO, Maxwell L. Anderson]

Today, the IMA is recognized as a leader in the field of museum technology. The IMA has a team of diverse and creative minds—programmers, developers, designers, producers, videographers and communicators— with extensive experience developing significant and cutting-edge technology projects. In 2009, the IMA created and launched ArtBabble, a collaborative online video platform with 31 international museum and educational partners creating among the best online video content in the world (www.ArtBabble.org). ArtBabble has received multiple awards such as the W3 Award, Silver in Art and Association of Art Museums Media & Technology Gold Muse Award – Best Online Presence. The IMA has proven success in its innovative use of social media to support artistic interpretation and to engage new audiences. The Association of Midwest Museums awarded its 2009 Best Practices Award for social media and transparency efforts to the IMA.

Beginning in 2006, the IMA has served as Project Director and Technical Lead of the Steve.museum research project (<http://www.steve.museum> and <http://tagger.steve.museum>), a two year National Leadership Grant funded by the Institute for Museum and Library Services (IMLS) and involving eight of the nation's leading art museums. The project's research examined the use of social tagging for art museums and its benefits for increasing access and engagement to online collections of art.

Over the last 10 years, creating digital access to art collections has been a priority, demonstrated in the making of a searchable online resource which includes digital images of more than half of the IMA's art collection. As the IMA Web presence and digital access to IMA assets have grown, the IMA has looked to the library and archives collections as priorities for digitization. In January 2011, the IMA launched a new five-year strategic plan that provides a long-term vision and comprehensive plan for the future. With Research Leadership as one of three pillars of the plan, this project would directly fulfill the goal to

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“Expand the online presence of and access to IMA collections, images, archives, libraries, and publications and; promote use of IMA assets by the community of scholars.”

The funding received by this grant project would not only allow the IMA to digitize and make accessible the Miller House and Garden Collection, but would also expand upon the institutional knowledge and skills gained during that process to create and support a larger effort of digitization for other archival collections housed at the IMA.

Scope and Duration

Because of the anticipated high interest in the Miller House and Garden Collection for scholars and researchers, the IMA proposes to do comprehensive digitization of the entire collection of approximately 23,000 items. The proposed digitization and metadata creation process will take two years to complete. After the materials have been captured digitally, they will be made available via the IMA website. Future plans for the collection (outside the scope of this proposal) include creating an innovative online visual finding aid interface for access to the Miller House and Garden Collection. While a traditional finding aid will also remain available, this visual version will eventually open a new avenue of access that will make the collections available to an even wider audience.

III. METHODOLOGY AND STANDARDS

Copyright

Through this digitization project, the IMA intends to improve access to a collection of unpublished materials to advance research and learning for non-commercial purposes only. When possible, high resolution images will be made available to the public. When copyright restrictions prevent this, low resolution thumbnail images will be published instead. In addition, the IMA will make every effort to incorporate proprietary notices and attribution information for each object in the collection.

Each record will contain the following statement

“This collection is accessible under an assertion of fair use for purposes of research, education, and scholarship. Some items in this collection may be protected by copyright law (Title 17, U.S.C.). Transmission or reproduction of materials protected by copyright beyond that allowed by fair use requires the written permission of copyright owners. Responsibility of their use rests entirely on the individual. The Indianapolis Museum of Art does not own copyright to these materials, however, the IMA has made every effort to provide accurate information about the copyright holder whenever possible.

The IMA is eager to hear from any copyright owners so the IMA can provide the appropriate information to interested researchers. If you have information please contact the Indianapolis Museum of Art Archives, 4000 Michigan Rd., Indianapolis, IN 46208 or archives@imamuseum.org.”

Types of Materials and Condition

The collection contains a wide variety of materials related to the design, construction, and maintenance of the House and Garden. The materials include correspondence; architectural plans; photographs;

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textile, rug and other building material samples; invoices and inventory lists of artworks and other objects in the house. The finding aid is available online <http://www.imamuseum.org/archon/index.php?p=collections/controlcard&id=4>. [Or please see Appendix H: Miller House and Garden Collection Finding Aid]

The materials were formerly stored either in the Irwin Management office or on the Miller property. Although the materials are generally in good condition and require minimal conservation treatment, the demand for access to them is high in the wake of the property's recent public opening. It is important to digitize these materials soon in order to avoid damage caused by frequent handling and exposure. In addition, because the materials relate to a group of world-renowned designers, the visual nature of many of the materials lends itself to digital reproduction with a broad audience in mind.

Documents: The largest part of the collection consists of the paper documents which includes approximately 20,000 pages. Because the materials have been stored away from damaging light, the correspondence, invoices and other documents are in need of little conservation attention. Most of the 1950s correspondence is on light weight tissue paper, often carbon copies to or from one of the many designers or contractors. The delicate nature of this paper makes it susceptible to damage from further physical handling. The later correspondence, receipts, invoices, notes, and other paper documents are on heavier weight paper and are less delicate in nature. Some correspondence is on Photostat paper, an early form of photocopying, which fades and browns rapidly over time. Many of these items are almost unreadable now, and are in urgent need of reproduction before all information is lost.

Photographs: Many of the approximately 900 photographs in the collection are smaller than 4x6" and relate to the documentation. A few are larger photographs [8x10" up to 16x20"] which have been taken both in color and in black and white by professional photographers. There are a small number of 35mm slides, largely of the garden. The photographs show no signs of color shift or fading.

Drawings: The collection includes approximately 1,500 architectural plans consisting mostly of blueprints, brown line prints, full-size photocopies, or other reproduction media related to the house and the landscaping. The materials are in excellent physical condition overall; only a few architectural drawings and documents exhibit minor tears or creases. Some architectural plans which had been stored in tubes or folded were flattened as the collection was processed. They are stored flat in acid-free enclosures in flat file drawers for their preservation. Some of the plans are faded where they have had prolonged exposure to light. Some small design drawings for the den rug show some signs of water damage and need some flattening before digitization can occur. Minor water stains have caused some bleeding of the ink, but are still legible.

The archive also includes original design drawings that relate to the design of interior elements, furnishings, and the house and garden. Other original sketches on tissue paper have had a minimal amount of handling or light exposure and are in excellent condition. However their delicate nature makes them very susceptible to damage.

Samples: One of the most unusual portions of the collection is the nearly 700 samples. As a precautionary measure, some of the textile samples which had been stored in the Millers' barn were isolated and frozen for a week by the IMA Conservation department in order to eradicate any pests. The textile samples show no signs of fading and show the original nature of these materials, which is useful for comparison to the textiles in the house, which bear inevitable signs of wear and light exposure. In addition there are other wood, stone, metal and glass samples, all in good condition.

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Collection Handling during Project

During digitization the materials will require a minimum of handling. Adjacent to the Archives storage is an air-conditioned secured Archives office space where all digitization activities will be carried out. This space will become a dedicated digitization space beyond the grant period. One scanning station with work station and monitor has been assembled and an additional grant-funded station would be installed. There will also be a photography area for digitally photographing oversized and three-dimensional materials. Two full-time project archives assistants will be hired to complete the digital capture and will be trained in the careful handling of rare and fragile materials.

Methodology

The bulk of the proposed project is the complex and multi-tiered process of creating digital representations of the originals which can be preserved over time and will provide access to a wide audience. The workflow section details the steps that are required to realize this project.

Software

Nuxeo – digital repository for images

<http://www.interwoven.com/components/page.jsp?topic=PRODUCT::MEDIABIN>

Archon - archival management software

<http://www.archon.org/>

Adobe Photoshop CS5 – photo editing

<http://tryit.adobe.com/us/cs5/photoshop/?sdid=FPWLY&>

SilverFast – Scanner software [packaged with scanner]

<http://www.silverfast.us>

OCROPUS – Open source Optical Character Recognition [OCR]

<http://code.google.com/p/ocropus/>

Archon is used to manage all aspects of the IMA Archives including the digital archives. The Miller House and Garden Collection finding aid has been created in Archon and the bulk of the description of the digitized images will be entered there as well. Archon will supply the metadata so researchers can search the collection online. The Museum's IT and Web team have created a custom interface for Archon to access the collection until it completes phase II of the project (outside the scope of this proposal) with an innovative visual finding aid.

Additional metadata will be added into the image during capture using both Photoshop and the Museum's current image repository software Nuxeo. Much of the administrative, preservation, structural, technical metadata will be stored here with minimal descriptive metadata for identification.

In addition to creating a faithful representative image of the items in the collection, the IMA will also use Optical Character Recognition [OCR] software to create full-text searching capabilities with textual documents. By adding a full-text version of the document, researchers will be able to conduct keyword searches which will greatly enhance retrieval of archival materials. The resulting PDF file will feed into the search function.

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Controlled Vocabulary and Metadata

National standards for formatting the descriptive metadata and conforming to controlled vocabularies used by libraries, museums, and archives will be employed. The Library of Congress Subject Headings (LCSH) and their Authorities are widely recognized as a standard for controlled vocabulary. This will be the primary vocabulary the IMA will use for describing the collection and the individual digital objects. In some cases, more specialized terms may be needed that are not available in the LCSH. Other vocabularies will be consulted, such as the Getty Vocabularies which are widely recognized for filling in the specialized gaps in art and architecture descriptions. [Please see Appendix J: Standards for Imaging and Metadata]

Digital Capture Methods and Equipment

Based on the national standards from the National Archives and Records Administration [NARA] and the Library of Congress, the IMA will capture digital images with the following requirements. [Please see Appendix J: Standards for Imaging and Metadata and the step-by-step procedures in the following Work Plan section]

Archival materials smaller than 11"x17" will be selected for in-house direct digital capture with a flatbed scanner, entering the technical, administrative, and descriptive metadata, and linking the digital images to the electronic finding aid.

Archival materials larger than 11"x17" and three-dimensional objects will be digitally photographed in-house with derivative images and metadata being created with the same criteria as scanned images. Any materials that have a high sensitivity to light or handling will also be photographed. In some cases very large architectural plans may be created at less than 600ppi, if the resulting image file is too large to be of practical use.

A Digital Master File for materials will be captured at 600 ppi resolution, TIFF lossless compression, 8-bit grayscale or 24-bit color. Access files and thumbnails will be created in Jpeg format. Color balance, brightness, and contrast of the scans will be adjusted to the values specified by national standards at the Library of Congress and the National Archives and Records Administration.

Hardware

The IMA plans to use an Epson 10000XL flatbed scanner connected to a Dell OptiPlex 745 workstation, with 4GB RAM, 1TB hard drive, and USB/Firewire (IEEE 1394) connection. A Canon EOS Mark II camera with a 24-105 lens and a 50 mm lens with a Travelite two strobe head lighting kit with umbrellas to create even and diffuse lighting will likely be used to document three-dimensional and oversized materials. Oversized paper materials will be held flat for imaging by a vacuum easel which the IMA staff will construct unless an affordable solution for purchase or rent is discovered.

Digitization Preservation Considerations

As the largest visual arts institution in Indiana, the IMA is committed to maintaining, preserving, and providing long term access to its assets, whether digital or analog. All choices made throughout the digitization process, such as selecting file formats, metadata, and storage, will consider the long-term sustainability of the digital objects.

By following national standards for file type, the IMA is helping to ensure that these images can be maintained over the long term. The finding aid for the collection is encoded in EAD which uses xml, an accepted and widely-used open code format. This format allows for the sharing of this data and follows

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accepted standards for interoperability and sharing. The IMA will add as much preservation, technical, and other metadata to guarantee objects will be useful in the long-term, whether by emulation or migration. Also, the descriptive metadata and a thoughtful file naming schema will be utilized to ensure the importance of these digital assets and their long-term preservation. The IMA will ensure that these assets will follow accepted standards and stay abreast of digital preservation advances to enable long-term sustainability.

Data Backup Procedures

The IMA plans to place the archives on IMA's current file server, Dell PowerEdge 2950. The IMA stores all data for this server on Equallogic SAN and has multiple backups already established.

All of the digitized files and metadata created will be subject to the IMA's existing Data Retention, Backup and Disaster Recovery procedures. Data will be stored on enterprise class Storage Area Network (SAN) hardware and will be mirrored to an offsite facility. Additionally, continual weekly snapshots and nightly differential backups are made to magnetic tape libraries, which are also stored offsite for a period of 2.5 months. Disaster Recovery procedures are comprehensively documented by the IMA's IT staff and are tested and updated annually to ensure proper documentation.

IV. Work Plan and Timeline

PHASE 0 [Pre-grant period]

Planning: July 2011-March 2012

In the planning stage, the IMA will begin the preparation for starting a digitization project.

- Create templates for metadata in digital repository software [Nuxeo] and archives management software [Archon] [In progress as of July 2011. Metadata fields have been determined but set up in software still to be completed]
- Determine controlled vocabulary (Library of Congress Subject Headings, Getty Vocabularies, etc.) [In progress as of July 2011]
- Design workflow for scanning and description [in progress as of July 2011]
- Determine what documentation of project will be completed and how that information will be compiled [In progress as of July 2011]
- Implement and document workflow and equipment

By March 2012, in time for the start of the grant funded period, the IMA will be prepared to begin digitization of the Miller House and Garden Collection.

PHASE I

The implementation stage would be the two-year NEH grant-funded portion of the project.

Implementation: April 2012-March 2014

- Equipment purchase and set up [scanner, camera, workstation, software, etc.]
- Hiring and training project staff [two f/t project Archives Assistants]
 - Handling of rare and fragile materials
 - Creating digital images
 - Scanners
 - Cameras
 - Image verification, validation, and file naming schema

Work Plan and Timeline

- Software workflow:
 - Digital repository [Nuxeo]
 - Photo editing [Photoshop]
 - Scanner [Silverfast]
 - Archives management and description [Archon]
- Digitization: **24 months**; est. 23,000 documents

Once the equipment is set up and the staff is trained, the bulk of the two years will be the creation and description of the digital surrogates. The work plan reflects the basic steps in this process and includes the timeline for how many images will be created during each period.

- Prepare fragile and rare archival materials for scanning.
- Save digital object into Nuxeo repository using file naming schema. Use basic metadata template for technical, preservation, and minimal descriptive metadata. [Please see Appendix I: Metadata Template]
- Enter descriptive metadata into Archon [An archival collections management system]
- Monitor quality management, quality assurance, and quality control of digital copies
 - Validation and verification - curatorial verification of the digital copies; technical verification of digital objects to technical approach

Digitization Process

- Digitization
 - Capture images according to in-house specifications using flatbed scanner or digital camera (TIFF, 600ppi, 4000-8000 pixels along long side, 24 bit color)
 - Test and calibrate device conformance [scanner and camera]
 - Perform any correction/editing/processing to digital files [i.e. cropping or orientation]
 - Evaluate images – objective and subjective
 - Create and track production metadata [i.e. how many images per day]
 - Mark-up and rekey [i.e. verifying and correcting errors] OCR and text conversion
 - Create necessary relationships for complex digital objects [i.e. connecting multiple page items into a group such as a book]
- Metadata creation and collection [descriptive, structural, administrative including preservation and technical]
 - Define requirements for and record metadata for different groupings of resources at different levels [i.e. connect descriptive metadata from finding aid to digital items]
 - Create and record/embed metadata into appropriate systems/headers
 - Collect technical and other metadata- manual and automated
 - Import technical, structural, descriptive, production, administrative, rights, QC/QA metadata into appropriate systems on local level [Nuxeo, Photoshop, Archon, etc.]
 - Link images to finding aid within appropriate folder and complete descriptive metadata
 - Collect and manage new data in central and local systems
- Quality management — quality assurance and quality control of digital objects and metadata to ensure conformance to guidelines
 - Identify defects and inspect and verify files
 - Ensure compliance with templates/profiles
 - Correct and replace as required
 - Document quality assurance/quality control process
 - Create and record QC/QA metadata

Work Plan and Timeline

- Copy status and records management
 - Define and record relationship between types of files and versions (such as master, access copy, thumbnail, etc.)
 - Automate production of derivative files and versions
 - Automate metadata into and out of header tags and files (such as XMP, IPTC, etc.)
 - Perform inspection and verification of derivative files and versions
 - Save to repository (Nuxeo)
 - Manage and document process appropriately to ensure authenticity of digital copies
 - Document procedures and processes; track, manage, and document activities and inventory projects

Timeline:

Year One: April 2012- March 2013

April 2012-June 2012

- 1,800 documents scanned = 1,700 project total
 - Hire and train grant-funded Archives Assistants
 - Set up and test equipment. Fine tune workflow
 - Initiate digitization
 - Start digitization of paper and photograph records [under 11"x17"] captured with flatbed scanner

July 2012-December 2012

- 4,000 documents scanned + 500 architectural plans photographed = 6,300 project total
 - Continue scanning of paper and photograph records [under 11"x17"]
 - Begin capture of architectural plans and oversize [larger than 11"x17"] photographs

January 2013-March 2013

- 2,000 documents scanned +250 architectural plans photographed = 8,550 project total
 - Continue scanning of paper and photograph records [under 11x17"]
 - Continue capture of architectural plans and oversize [larger than 11"x17"] photographs

Year Two: April 2013-March 2014

April 2013- June 2013

- 2,200 documents scanned + 500 architectural plans photographed = 11,300 project total
 - Continue scanning of paper and photograph records [under 11x17"]
 - Begin design and programming of web interface for searching finding aid and images
 - Conduct Midpoint evaluation of project
 - Complete capture of architectural drawings and oversize [larger than 11x17"] photographs

July 2013- December 2013

- 4,350 documents scanned + 700 material samples photographed = 16,250 project total
 - Continue scanning of paper and photograph records [under 11"x17"]
 - Start and complete photography of material samples

Work Plan and Timeline

January 2014- March 2014

- Remaining 6,900 documents scanned = 23,000 project total.
 - Complete digitization of all items and make complete collection available for research use on the web
 - Conduct end of project evaluation

PHASE II [outside the scope of this grant]

Post-digitization: Create Web-interface with visual finding aid access [not funded by this grant]

V. Staff

Existing Staff

Jennifer Whitlock, Archivist, will act as Project Manager. She will train and supervise Archives Assistants and oversee workflow and outcomes. Whitlock holds a Masters degree of Library Science with an Archives Certificate from Emporia State University and a B.A in Media Communications from Webster University. She is also a Certified Archivist. Prior to her appointment at the IMA, Ms. Whitlock served as Project Archivist and Interim Acting Curator of the Architecture & Design Collection of the University Art Museum, University of California Santa Barbara. She will spend approximately 1365 hours/year of her time on this project. [Please see resume in Appendix L: Resumes of Staff Involved]

Alba Fernández-Keys, Head of Libraries & Archives, will oversee the budget, hire project staff and be responsible for reporting outcomes. Fernández-Keys has served in various professional capacities at the Stout Reference Library of the IMA, and currently manages the Library and the Archives. She holds a Masters degree in Library Science and a B.A in Art History, both from the University of Arizona and is an active member of the Art Libraries Association of North America (ARLIS/NA). She will spend approximately 195 hours/year of her time on this project. [Please see resume in Appendix L: Resumes of Staff Involved]

Bradley C. Brooks, Director of Historic Resources and Assistant Curator of American Decorative Arts, will participate as content and metadata advisor. Previously, he served as director of the McFaddin-Ward House in Beaumont, Texas, and as curator, then museum director at the Moody Mansion and Museum in Galveston, Texas. He received a B. A. in communication arts from Elizabethtown College in Elizabethtown, Pennsylvania, and an M. A. in early American culture from the Winterthur Program of the University of Delaware. He will spend approximately 97.5 hours/year of his time on this project.

Annette Schlagenhauff, Associate Curator for Research, will act as content and metadata advisor. Schlagenhauff coordinates the museum's World War II-Era Provenance Research Project. With a background in 19th and 20th-century art and architectural history, she also assists with archival research on the Miller House and Garden and the Miller family. Before joining the staff of the IMA in 2003, she worked at a number of other institutions including the Dallas Museum of Art, The Harvard Art Museum (Busch-Reisinger Museum) and the National Gallery of Art in Washington, D.C. She earned her Ph.D. at the Courtauld Institute of Art, London, in 2001. She will spend approximately 97.5 hours/year of her time on this project.

Staff

Mark Zelonis, Ruth Lilly Deputy Director of Environmental & Historic Preservation, will participate as content and metadata advisor. Zelonis oversees the maintenance, improvement, and development of the gardens and grounds of the Museum, with special responsibility for Miller House and Garden in Columbus, IN, and for Oldfields, the former Country Place Era estate of the J.K. Lilly, Jr. family on the IMA's grounds. He previously served as Executive Director of Heritage Trust of Rhode Island, where he oversaw four historic sites, including Blithewold Mansion & Gardens in Bristol. He holds a Masters degree from the Longwood Program in Public Horticulture Administration at the University of Delaware, and attended the seminar on the Protection and Conservation of Historic Landscapes, Parks and Gardens at West Dean College, Chichester, England. He currently serves on the Historic Landscapes Committee for the American Public Gardens Association, as well as on the Board of the Library of American Landscape History. He will spend approximately 97.5 hours/year of his time on this project.

Charles Moad, Director IMA Lab, will advise on technical infrastructure set up and maintenance of the image database. Moad leads the application development team towards providing open-source and reusable solutions for the IMA and the cultural community as a whole. Moad has been deeply involved in the integration of the Museum's collection and digital asset management systems with other frameworks, including the IMA's main Web site. He holds a M.S in Computer Science from Indiana University. He will spend approximately 58.5 hours/year of his time on this project.

Tad Fruits, Chief Photographer, will act as advisor on matters related to the photography of three-dimensional and large-scale objects. He will spend approximately 58.5 hours/year of his time on this project

IMA Application Developer. Technology support will be provided by one of the IMA's Application Developers who will facilitate software support and access to information. One Application Developer will spend approximately 97.5 hours/year on this project.

Grant Contract Staff

Archive Assistants. The IMA intends to hire two Archive Assistants as part of this grant. Under the immediate supervision of Jennifer Whitlock, the Archive Assistants will be responsible for the digitization and description of the Miller House and Garden Collection. [Please see Appendix M: Job Description for Archives Assistants] Archive Assistant will spend a 1950 hours/year each [Total of 3900 hours/yr]

Tricia Gilson, Research Consultant, has been doing research in the Miller House and Garden Collection for over a year now to assist the IMA staff. For more than a year, she has done extensive research in the archives for multiple IMA departments including Conservation, Curatorial, Registration and the Docent Program. Gilson worked for four years at the Getty Research Institute as a research assistant (and later associate). She earned her Ph.D. at the University of Southern California in Los Angeles, in 2009. She will spend approximately 120 hours/year on this project.

Dissemination

VII. Dissemination

At the completion of the project researchers will be able to access the digitized Miller House and Garden Collection (approximately 23,000 documents) via a searchable interface through the IMA's Web site. The IMA is a global leader in the use of social media for museums. Throughout this project, the IMA will utilize existing blog and social media channels to inform readers of the progress by discussing different aspects of the work necessary to digitize the Miller House and Garden Collection. IMA staff will present the results in professional literature and/or at conferences. Additionally, the IMA will make every effort to promote *Documenting Modern Living* in professional association e-mail lists and bulletins including:

- American Association of Landscape Architects (ASLA) www.asla.org ;
- American Association of Museums (AAM) www.aam-us.org ;
- American Library Association (ALA) www.ala.org ;
- American Public Gardens Association (APGA) www.publicgardens.org
- ARLIS/United Kingdom and Ireland (ARLIS/UK) www.arlis.org/uk ;
- Art Libraries Association of North America (ARLIS/NA) www.arlisna.org ;
- Association of Architecture School Librarians (AASL) www.architecturelibrarians.org ;
- Association of Art Historians (AAH) www.aah.org.uk
- College Art Association (CAA) www.collegeart.org ;
- European Architecture History Network (EAHN) www.eahn.org ;
- Indiana Library Federation (ILF) www.ilfonline.org ;
- International Working Party for the Documentation and Conservation of Buildings Sites and Neighborhoods of the Modern Movement (do.co.mo.mo) www.docomomo-us.org ;
- Midwest Archives Conference (MARAC) www.marac.info ;
- Museum Computer Network (MCN) www.mcn.org ;
- The Professional Association for Design (AIGA) www.aiga.org
- Society of American Archivists (ASA) www.archivists.org ;
- Society of Architectural Historians (SAH) www.sah.org ;
- Visual Resources Association (VRA) www.vra.org ;

Upon completion, the IMA will write an article for *IMA Magazine*, the Museum's quarterly member magazine with a distribution of approximately 10,000 households, describing the project and its outcomes. All the materials in the Miller House and Garden Collection will remain available for on-site consultation to researchers. The project's Web site and all other methods of dissemination will acknowledge NEH's support.