

Museum Archivist

Winter 2019

Volume 29, Issue 1

Letter From the Chair, Hillary Bober

Dear Museum Archivists:

Crickets... in the metaphorical sense of silence. This has been what the MAS listserv has been lately. As long as I have been on the listserv, over 15 years in its two iterations, I have never been overwhelmed by messages. More recently though, aside from announcements, there have been only a handful of questions posed, at most, with little on-list discussion following. I can think of a number of potential reasons:

1.) We're all busy, both professionally and personally, and professional communication falls off the radar – something I myself am guilty of;

2.) People hate listservs and are using social media for questions – I'm just a dinosaur not in the know;

3.) You've posed a question, gotten little to no re-

sponse, and given up on the whole practice, or seen it happen to other posters and decided not to bother – also very understandable;

4.) We all know exactly what we are doing and have no questions – the best possibility, but perhaps least likely?

So, I am going to try to create some discussion. Each month I will pose a question on the listserv, a broad topic about which we can share general thoughts, what we do, have done, would like to do, and why. These won't be about official policies or guidelines, such as the documents shared by the group and are available in the Standards and Best Practices Resource Guide, but more anecdotal in nature. I will promise, of course, to answer my own question by sharing what I do at the Dallas Museum of Art Archives.

Maybe it will work, maybe not. Maybe it will generate further

(Continued on page 2)

World War II Art Looting and Museum Provenance Research: Perspectives on a German/American Collaboration

BY JAMES MOSKE

Managing Archivist, Metropolitan Museum of Art

During the era of Nazi rule, thousands of artworks were looted from their Jewish owners across German-occupied Europe. Some objects taken by the Nazis and their collaborators were brought to storage repositories in Germany, intended for a "Führermuseum" that Hitler planned to build in Linz. Others were transferred to the personal collection of Reichsmarschall Hermann Göring. In the last months of World War II and after the German surrender, Allied forces located and secured stolen artworks and restituted many of them to their rightful owners. More than 300 men and women from thirteen nations were charged with this task; most were volunteers in the Monuments, Fine Art, and Archives program, or MFAA, established in late 1943 under the Civil Affairs and Military Government Sections of the Allied armies. Popularly known as "Monuments Men," their ranks included museum curators, art historians, and others trained to identify and care for artworks subject to harsh conditions. Despite their heroic efforts, many looted objects



"Monuments Man" First Lieutenant James J. Rorimer, at left, and Sergeant Antonio T. Valin examine recovered objects. Neuschwanstein, Germany, May 1945. Photograph by U.S. Signal Corps, James Rorimer papers, National Gallery of Art. *(Continued on page 4)*

From the Co-Chair (Continued from page 1)

discussion on the topic, maybe it won't. Maybe it will lead to more questions posed to the group, maybe not. I'm not sure what will come of it all besides trying to foster communication and professional discussion, so I guess I will just see how it goes.

I plan to send out a question February through July. I have

only come up with the first question, so please let me know if you have suggestions for a topic you would like to see posed. Also, if museum archivists are all discussing elsewhere, such as a social media platform, please share.

I look forward to seeing if and how this works, and hopefully having some interesting and fruitful discussions.

Hillary Bober, CA

Archivist, Dallas Museum of Art
MAS Chair, 2018-19



SAA Museum Archives Section Chair, Hillary Bober

Stay Connected

The Museum Archives Section has an official SAA email list as well as a Museum Archives listserv. The listserv relays news items related to the profession and serves as a forum for members to assist one another with issues encountered in archives.

Official SAA Museum Archives Email List

All new and renewing section members are automatically subscribed—albeit in NOMAIL mode—to an official [SAA Museum Archives Email List](#). Information on official email lists can be found on the [SAA website](#). The [archives of this list](#) are available for members.

Museum Archives Listserv (SAAMUS-L)

While emails do circulate on SAA Museum Archives email list, section discussion also takes place on the SAAMUS-L listserv. To join the Museum Archives listserv send an email to LISTSERV@SI-LISTSERV.SI.EDU with the following commands in the body of the email: subscribe SAAMUS-L firstname lastname. Replace "firstname lastname" with your own name; for example: subscribe SAAMUS-L John Smith. To post to the list, send email to SAAMUS-L@SI-LISTSERV.SI.EDU.

The Museum Archives listserv, SAAMUS-L, is hosted by the Smithsonian Institution. If you have any questions about the Museum Archives listserv, please contact [Marisa Bourgojn](#).

Museum Archives Section Officers

Hillary Bober, Chair
hbober@dma.com

Tara Laver, Recording Secretary
tlaver@nelson-atkins.org

Melissa Gonzales, Council Liaison
Melissa_gonzales@icloud.com

Katrina O'Brien, Vice Chair/ Chair Elect
katrina@worldofspeed.org

Shannon Morelli, Web Liaison
s-morelli@nga.gov

Felicia Owens, Staff Liaison
fowens@archivists.org

Cate Peebles, Newsletter Editor
catherine.peebles@yale.edu

Museum Archivist is issued two times each year by the Museum Archives Section of the Society of American Archivists. Articles, news and comments from the museum archives community are welcome. Submission deadlines for the winter and summer issues are the second Fridays in December and June or as announced on the listserv. All submissions should be sent to the Newsletter Editor, Cate Peebles: catherine.peebles@yale.edu.

Report from the Standards and Best Practices Working Group

BY RACHEL CHATALBASH AND MEGAN SCHWENKE

S&BP Working Group Co-Chairs

During 2017-2018 year, the Museum Archives Section's Standards and Best Practices Working Group explored the museum archivist's role in the care and stewardship of records held outside of the archives, working towards a consensus on best practices. To investigate current trends in the management, preservation, storage, and access rules for analog and digital archival records kept in museums but not in the care of the museum archives, Working Group members interviewed both museum archivists and other museum records holders regarding these records. Transcripts of the interviews have been posted to the [Working Group's project page](#) on the SAA website. In case you weren't able to attend the Working Group's symposium in Washington D.C., slides from speakers investigating the same topic are also available [online](#).

This year, the Working Group is embarking on a project to review and update the [Museum Archives Guidelines](#). The Guidelines were developed in 1998, and approved and endorsed by SAA Council in 2003. As the museum archives profession has grown and developed significantly over the past two decades, the Working Group will evaluate the purpose, audience, and format of the existing guidelines, research and consider similar guidelines belonging to other SAA Sections and allied groups, and poll the Section for their thoughts on the existing Guidelines. Please keep your eyes open for emails about this in the coming months! The results of our work will be compiled and next steps for the Guidelines will be recommended in time for the SAA Annual Meeting in Austin.

About the Museum Archives Section Standards and Best Practices Working Group:

Over the past seven years the Working Group compiled a Standards and Best Practices Resource Guide and completed several projects pertaining to museum archives and archivists. For more information, please view our page on the [Museum Archives Section website](#).

2018-2019 MAS Standards and Best Practices Working Group members:

Virginia Angles, Rose Chiango, Caroline Clavell, Ryan Evans, Jessica Gambling, Riley E. Griffin, Marge Huang, Rose Marie Kimball, Cate Peebles, Colleen McFarland Rademaker, Katherine Meyers Satriano, Sara Seltzer, and Peggy Tran-Le.

To join the Working Group, please email the Group's co-chairs: Rachel Chatalbash (rachel.chatalbash@yale.edu) and Megan Schwenke (megan_schwenke@harvard.edu). Students and new professionals are welcome!

News from MoMA

Congratulations to our colleague, Michelle Elligott, Chief of Archives, Library, and Research Collections at the Museum of Modern Art, whose book 'RENÉ D'HARNONCOURT AND THE ART OF INSTALLATION' was selected by *The New York Times* as one of its [Best Art Books of 2018!](#)

From The New York Times:

'RENÉ D'HARNONCOURT AND THE ART OF INSTALLATION' *By Michelle Elligott (The Museum of Modern Art).* MoMA's second director, who served from 1949 to 1967, was also one of its boldest exhibition designers — and his interests stretched well beyond modern art. This enlightening archival volume revives more than a dozen of d'Harnoncourt's exhibitions, including "Timeless Aspects of Modern Art" (1948-49), in which a Romanesque crucifix and an Egyptian fertility goddess appeared under spotlights in darkened galleries; "The Art of the Asmat" (1962), which showcased New Guinean sculpture in a temporary pavilion in MoMA's sculpture garden; and a renowned 1967 Picasso sculpture show, where the artist's busts sat on piles of bricks. Installation shots appear here with d'Harnoncourt's hand-drawn floor plans and directorial doodles, not to mention some tough reviews from *The Times*.

(Continued from page 1)

remained unaccounted for when the Monuments Men were demobilized.

In later years, provenance research by descendants of Holocaust victims and their legal advocates, museum staff, art collectors, and others identified many such works that had eluded the Monuments Men and moved back onto the art market. In December 1998, forty-four governments around the world signed the *Washington Principles on Nazi-Confiscated Art* (<https://www.state.gov/p/eur/rt/hlcst/270431.htm>), a set of eleven recommendations intended to advance the resolution of issues related to Nazi art looting and objects that had yet to be restituted to their rightful owners or descendants. Of particular significance for museum archivists is the second of the Washington Principles, which states that “relevant records and archives should be open and accessible to researchers...” A subsequent agreement among member institutions of the American Alliance of Museums, known as the *Recommended Procedures for Providing Information to the Public about Objects Transferred in Europe during the Nazi Era* (<https://www.aam-us.org/wp-content/uploads/2018/01/nepip-recommended-procedures.pdf>), committed US museums to research their collections for objects that may have been unlawfully appropriated during the Nazi era, and to publicize findings online.

In accordance with these policies, museums in the United States, including the Met, have researched the ownership histories of objects in their collections and have shared the results of provenance research on their websites. The Metropolitan’s Collections Management Policy now incorporates these guidelines for research and information-sharing about artworks that could have been looted by the Nazi regime, and findings are shared with the public as Museum staff uncover new information.

For example, the Met website presents in great detail the ownership history of a work by Vincent van Gogh – *Roses* (1993.400.5, <https://www.metmuseum.org/art/collection/search/436534>) – that was seized by Nazi officials in 1939 from its rightful owner, George Hirschland. The picture was later moved to the Reich Chancellery in Berlin and other Nazi storage depots, but at the end of the war was recovered by and transferred by to Allied Central Collecting Points overseen by the US military Monuments Men. In July 1950 *Roses* was restituted to Hirschland heirs in New York. It changed hands several times on the art market, and in 1978 was purchased by Walter H. and Leonore Annenberg, who later gave it to the Metropolitan where it is today prominently displayed in Gallery 822 at the Met. Archival research, and the accessibility of historical records upon which it is based, makes it possible for the Museum to share the remarkable ownership history of this painting.

At the Met, my team of archivists supports curators and legal staff engaged in provenance research using object files, art gallery records, auction catalogues, collector papers and military documents. These may be among our own holdings, or in collections of such peer institutions as the United States

National Archives and Records Administration, the Archives of American Art, the Getty Research Institute, the Federal Archives (Bundesarchiv) of Germany, and the Archives of the Ministry of Foreign and European Affairs (MAEE) of France. Documents in some of these archives are discoverable online through search portals like the Database of Art Objects Plundered by the Einsatzstab Reichsleiter Rosenberg (ERR) (<https://www.errproject.org/jeudepaume/>) and the Deutsches Historisches Museum Database on the Munich Central Collecting Point (http://www.dhm.de/datenbank/ccp/dhm_ccp.php)

Beginning in 2017 the Metropolitan deepened its engagement with the international network of provenance research by serving as a partner institution in the



Vincent van Gogh, *Roses* (1890)
The Metropolitan Museum of Art, The Walter H. and Leonore Annenberg Collection, Gift of Walter H. and Leonore Annenberg, 1993, Bequest of Walter H. Annen-

German/American Provenance Research Exchange Program (PREP). The goal of PREP is to create a network of German and American art museum professionals and experts in related fields, including curators, archivists, lawyers, information technologists and graduate students actively involved in World War II-era provenance research. Participants – who have included archivists, curators and researchers from the Met – gather for a full week in American and German cities where they tour local institutions important to WWII-era provenance research, share expertise about museum collections, consider the potential for digital technology to advance provenance

(Continued on page 5)

research, participate in workshops and colloquia, and discuss future directions for the field. Another goal of PREP is to publish an online guide to World War II-era German/American provenance research resources to expedite research on Nazi-era art losses.

To date, four PREP Exchanges have taken place: in New York, hosted by the Metropolitan (February 2017); in Berlin (October 2017), hosted by the Berlin State Museums; in Los Angeles (February 2018), hosted by the Getty Research Institute; and in Munich (October 2018), hosted by Zentralinstitut für Kunstgeschichte. During 2019, meetings are scheduled for Dresden and Washington D.C. PREP is co-organized by the Smithsonian Institution, the Zentralarchiv der Staatlichen Museen zu Berlin, and Stiftung Preußischer Kulturbesitz. In addition, four partner institutions provide additional support: The Metropolitan Museum of Art, New York; The Getty Research Institute, Los Angeles; the Staatlichen Kunstsammlungen Dresden; and the Zentralinstitut für Kunstgeschichte, Munich. The new Deutsches Zentrum Kulturgutverluste, Magdeburg, is a consultative participant in the program.

I was privileged to represent the Metropolitan Museum as a PREP participant during 2018, attending the Los Angeles and Munich sessions. High points of PREP for me included a hands-on workshop consulting World War II-era archival documents in the Bayerisches Hauptstaatsarchiv, show-and-tell presentations of the Knoedler Gallery records by staff of the Getty Research Institute, and gallery tours at the Los Angeles County Museum of Art, the Getty Villa and Neue Pinakothek

highlighting the provenance of important works in each collection. Public presentations sponsored by PREP focused on independent research efforts by descendants of looting victims, and the historical legacy of the Monuments Men as it has been depicted in popular culture. In small group sessions our group considered different ways to incorporate provenance information about Nazi-looted art into special exhibitions, gallery labels, and website content. The recent German and Swiss exhibitions *Gurlitt: Status Report*, were a constant reference point for intense conversations. At the Gropius Bau in Berlin I viewed the most recent installation of this show, which tells the story of curator, art dealer and Nazi collaborator Hildebrand Gurlitt with archival documents and artworks from the so-called “Gurlitt trove,” discovered in 2012 in the Munich apartment of Gurlitt’s son Cornelius.

Since our last meeting in Munich, my PREP colleagues and I have continued to share with one another information, documents and referrals that are relevant to ongoing provenance research efforts at our various institutions. This opportunity to collaborate across international borders with a community of peers working to research and resolve World War II-era provenance issues has been among the high points of my professional life. With the goal of further extending the network that PREP has established, I am now eager to share with other museum archivists what I have learned about German sources for provenance research, related projects in the US and Europe, and individuals or organizations who may be supportive of this work – please reach out to me with any comments and questions.



PREP participants consult provenance documents at the Bayerisches Hauptstaatsarchiv, Munich.
Photo: Florian Schröter / Zentralinstitut für Kunstgeschichte

The Metropolitan Museum of Art Costume Institute Irene Lewisohn Costume Reference Library Opens Three Special Collections for Research

The Irene Lewisohn Costume Reference Library announces the opening for research of three collections of records that complement Metropolitan Museum of Art Museum holdings of the Costume Institute.

Tom Brigrance collection, 1930s-1960s (bulk, 1940s-1950s) The collection includes predominantly sketches by Tom Brigrance for women's casual clothing designed for Lord and Taylor in the 1930s-1950s, as well as fabric swatches and print designs, promotional photographs, clippings, and written documentation.

Finding aid: <https://libmma.contentdm.oclc.org/digital/collection/p16028coll1/id/36198>

Fashion photographs collection, 1895-1980s An artificial collection of photographic prints and a few transparencies, predominantly in black and white, collected by the Costume Institute to document 19th and 20th century vernacular and high fashion. These include 1930s-1940s press prints from *Harper's Bazaar*; representative images of regional clothing from the early 20th century; vernacular American and French clothing; and press images of celebrities, royalty, and performers.

Finding aid: <https://libmma.contentdm.oclc.org/digital/collection/p16028coll1/id/36200>

Washer Textile collection, 1930s-1960s, 1994

The collection includes mounted samples of corduroy, velvet, velveteen, and silks from a variety of mostly European mills, as well as samples, hang tags, and labels from corduroy, velvet, and velveteen produced by Vanetta Mills and other commercial manufacturers, as well as printed research materials, publicity photographs, clippings, and publications. It was amassed by Vanetta Mills' president Ross Washer, who was sent by the United States government after World War II to survey conditions in the European textile industry.

A Surreal Archive: The Young-Mallin Collection at the Philadelphia Museum of Art

By Rose Chiango,

*Associate Archivist and Records Manager,
Philadelphia Museum of Art*

Judith Young-Mallin (American, born 1937) is an accomplished art collector, cultural historian, archivist, interviewer, author, and cook. In the late 1990s and early 2000s, as an expert on Surrealism in New York, she developed friendships with many of the movement's artists. She documented their innumerable conversations, exhibition openings, art acquisitions, parties, and memorable meals at her West Village apartment—*itself a work of art.*



Judith Mallin with dollhouse

The Young-Mallin Archive, which we received in 2015 and processed in 2016, represents her life of collecting and contains a wealth of materials related to the Surrealist milieu in New York from the 1930s to the 1950s. We also received more than 300 beautiful, rare books and periodicals from her collection for our Library. About 30 linear feet, Young-Mallin's research files, interviews, correspondence, photographs, and ephemera offer a fascinating window into this bohemian community, including the lives of artists fleeing Europe during wartime. We were also able to digitize the cassette tape recordings Young-Mallin had made of her conversations and interviews and make them available for research. You can access the finding aid [here](#).

The collection features key figures in the Surrealist movement and other twentieth-century cultural luminaries, including Leonora Carrington, Noma Copley, William Copley, Carol Janeway, M. F. K. Fisher, Man Ray, Yves Tanguy, and Ossip Zadkine. Her extensive documentation makes this a treasure trove for scholars researching these artists' creative work and relationships. The material also comple-

ments our existing holdings, such as the Alexina and Marcel Duchamp Papers and the Julien Levy Gallery Records.

The Museum Archives, along with the Publishing department and book artist Tammy Nguyen, created a limited-edition artist book -- *A Surreal Archive: The Young-Mallin Collection* -- which celebrates Judith Young-Mallin's unique archival collection of photographs, correspondence, ephemera, audiovisual material, rare books, and artwork.

Nguyen commented, "When I imagined the original home of this archive— Judith's place— I also imagined the many parties that happened amidst their presence. Champagne, laughter, and then probably some whiskey. As someone trips on a snake or gets a red kiss on their face, worlds are inverted. This book tries to distill .



Friends Gathered at Max Ernst's House, Sedona, Arizona. Early 1950s. Man Ray (American, 1890–1976). Gelatin silver print. Inspired by the desert landscape, Max Ernst (American, born Germany, 1891–1976) and Dorothea Tanning (American, 1910–2012) lived in Sedona, Arizona, from 1946 to 1953. Their presence helped start an American artists' colony there. Ernst built a small cottage, where he and Tanning hosted intellectuals and European artists, including Henri Cartier-Bresson and Yves Tanguy. Pictured, from left to right, are Bill Copley, Julie Man Ray, Max Ernst, unknown, Dorothea Tanning, Man Ray, and Noma Copley.



*Secret compartments abound in *The Surreal Archive*, published November 2018*

that by merging the friends at Judith's with the many characters— from cartoons to animals— that live vicariously in this archive."

A Surreal Archive is a creative reinterpretation of Young-Mallin's collection. With materials drawn from the archives, this delightfully quirky book celebrates the spirit of the Surrealist circle in New York and Young-Mallin's role as friend, host, and collector. At the center of the book is a pop-up version of the infamous dollhouse that Young-Mallin commissioned and populated with original works of art and dolls modeled after Man Ray, Gertrude Stein, Alice B. Toklas, and others.

The fold-out book is housed in a decorative box, with elements to discover and explore in hidden panels and envelopes, and dramatic touches such as lace, feathers, and fake hair. An accompanying sixteen-page booklet features an artist statement by Nguyen, a brief history of Young-Mallin's role as a collector and the archive's significance to the museum, and personal reflections by two of Judith Young-Mallin's longtime friends: Mark Polizzotti, publisher and editor-in-chief at the Metropolitan Museum of Art, and playwright Glen Berger.

The complementary installation *A Surreal Archive: Celebrating the Young-Mallin Collection*, will be on view at the Philadelphia Museum of Art until April 2019.

Rose Chiango, Associate Archivist and Records Manager, and Margaret Huang, Digital Archivist, processed the Young-Mallin Archive. Rose Chiango curated the accompanying installation. We are grateful to The Young Friends of the Philadelphia Museum of Art for grants that made this collection accessible to the public and supported the accompanying publication.

Presenting the P.T. Barnum Digital Collection

By Meg Rinn, cataloger and archivist at the Barnum Museum and assistant archivist at the Bridgeport History Center



[Letter to Friend Moody from P.T. Barnum, January 6, 1850](#) on letterhead featuring Barnum's Bridgeport mansion Iranistan

What else would “The Greatest Digitization Project on Earth” result in but a dynamic and intriguing, content-rich collection pertaining to the famous showman, Phineas Taylor Barnum? The [P.T. Barnum Digital Collection](#), hosted by the Connecticut Digital Archives (CTDA), brings together the holdings of a museum and a special collections repository located not only one block from each other in Bridgeport, Connecticut, to preserve, document, and make accessible more than a thousand artifacts, photographs and documents illuminating the life and times of P.T. Barnum and his famous associates, Charles S. Stratton (Gen. Tom Thumb), Jenny Lind, Jumbo, and others. The Barnum Museum, in collaboration with the Bridgeport History Center, spent the past five years preparing for and creating the collection.

The project’s planning and implementation activities were funded by two grants from the National Endowment for the Humanities through the Humanities Collections and Reference Resources (HCRR) program. The [P.T. Barnum Digital Collection](#) consists of archival materials and museum objects, all with extensive context-heavy descriptions for the 1,282 records. With 6823 master images of manuscripts, photographs, posters, handbills, furniture, clothing, decorative arts, paintings, souvenirs, and other objects, there is something for *everyone*, just as P. T. himself would have wished. In addition to

iconic items like Barnum’s top hat, a favorite winter coat, and a previously unexplored digital surrogate of a letter copy-book written in 1845-1846, there are many things pertaining to his family life, and documenting his four mansions in Bridgeport. There are also numerous items that belonged to Barnum’s lifelong friend, Charles S. Stratton (General Tom Thumb) and Charles’ wife, Mercy Lavinia Warren Bump, who was a little person, as was Charles. Their bespoke clothing, furniture, and carriages speak to their fame, as does the souvenir piece of their wedding cake, preserved since 1863! Other material pertains to the famous pachyderm, Jumbo, and to Swedish opera singer Jenny Lind, as well as performers who worked for Barnum at his American Museum in New York City (1842-1868) and in his circuses (1871-1890s).

Preparing material for photography both in-house and at a vendor, writing catalog records, creating a hierarchy of search terms, and producing supplemental material were all a part of the project’s activities. Creating finding aids for archival material was also done, and while this was nothing unusual for the Bridgeport History Center, it was an advancement for the Barnum Museum, whose archival holdings had never been managed as such. The artificial collections needed appropriate arrangement, and it was the duty of the Project Cataloger/Archivist to determine the best way forward for both the existing material and anticipating future acquisitions. Since the conclusion of the project, the museum has added 15 more archival collections to

its holdings, all processed and with finding aids.



Page from [P.T. Barnum's Circus, Museum, and Menagerie](#)



[Settee made for P. T. Barnum by Julius Dessoir](#)

The [P.T. Barnum Digital Collection](#) is a featured collection in the University of Connecticut Libraries’ access and preservation site, the Connecticut Digital Archive (CTDA). Through CTDA, the Barnum Museum and the Bridgeport History Center can both store and provide access to all of the records that have been created for the project with the full knowledge that UCONN will handle the technical needs, including server space, presentation infrastructure, re-formatting if necessary, and other aspects of a public platform that smaller organizations do not have staff or resources to manage. The continually-growing collection is available online with user-friendly tools that aid in viewing and study.

From Race Cars to Radios: A Look at Streamlining, 1920s-1940

By Sara Paulson,

Associate Archivist, World of Speed Motorsports Museum, Wilsonville, OR

As you look at this scene at Daytona Beach in 1929, can you spot which vehicle is not like the others? The low profile, pointed tail, and rounded front of Henry Segrave’s Golden Arrow stand out when compared to the boxier, more upright cars that brought throngs of spectators to witness the latest shattering of the world’s land speed record.



Henry Segrave 1929 Golden Arrow Model Car, WOS#967

In a word, it is the “streamlined” form of Segrave’s

car that is so obvious in the photo. But what might this race car share with architectural style in the 1930s and early 1940s? That may be less obvious—but worth taking a second look.



A popular fascination with speed and the streamlined form, fueled by technological advancements of the Machine Age, contributed to a fresh aesthetic in 1930s and 1940s—seen in architecture, household appliances, cars, sculpture, and even motor oil advertisements. Art Historian and Industrial Designer Donald J. Bush dubbed the 1930s the “Streamlined Decade.” With a dive into selected materials in the World of Speed archive, it is easy to see why.

The Machine Age

The period between 1918 and 1941 is often referred to as the Machine Age. Among the technological advancements of the time were innovations in efficient travel. Americans followed with great interest the race cars responsible for the near-constant breaking of land speed records, often multiple times a year. High speed trains, Zeppelin airships, ocean liners, and metal fuselage-airplanes were other vehicles that captured the



public's attention.

These innovations resulted from research into aerodynamics and hydrodynamics that were decades in the making. Studies suggested that the teardrop shape, with its rounded front and pointed end, provided the least amount of air or water resistance to maximize flow. The application of these principals to the design of man-made objects is one definition of streamlining.

Indy 500 programs from the 1930s and early 1940s are full of advertisements like this one, which celebrates the progress of the Machine Age and calls special attention to motorsports.

Streamlined Race Cars

Photos of record-breaking streamliners abound in the World of Speed Archive. Here, an engineer experiments with the body shape of Malcom Campbell's 1929 *Bluebird* to achieve a speed advantage.

SPEEDING UP THE WORLD!

• Swift and ever swifter grows the pace of modern transportation — and this great Indianapolis Race each year plays its part in transportation progress.

Borg-Warner salutes the men in this great race, not only as sportsmen of fine courage, but as contributors to the general betterment of travel . . . the goal to which Borg-Warner, with its many divisions, has dedicated its large and ever expanding facilities of research, engineering and production.

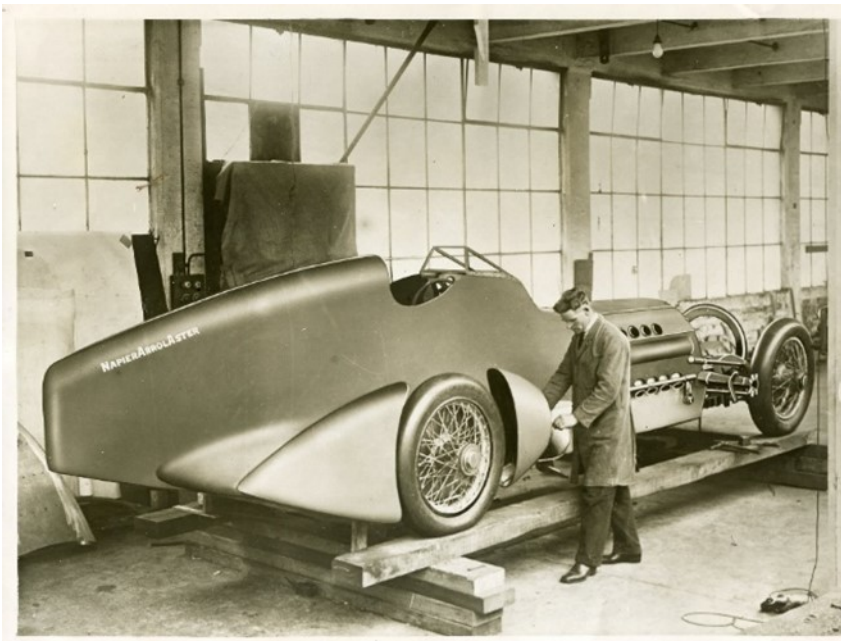
DIVISIONS OF BORG-WARNER CORPORATION

*The Borg and Beck Company
Borg-Warner International Corporation
Borg-Warner Service Parts Company
Detroit Gear and Machine Company
Ingersoll Steel and Die Company
Long Manufacturing Company
Marvel Carburetor Company
Long Manufacturing Company, Ltd.
Mechanics Universal Joint Company
Morse Chain Company
Morse Chain Company, Ltd.
Rockford Drilling Machine Company
Warner Gear Company
Wheeler-Schubler Carburetor Company
Norge Corporation
Detroit Vapor Stove Company*

BORG-WARNER CORPORATION
310 South Michigan Avenue, Chicago, Illinois

[Twenty-one]

Borg-Warner Corporation Advertisement, Indianapolis 500 Program, 1935, WOS#2723.



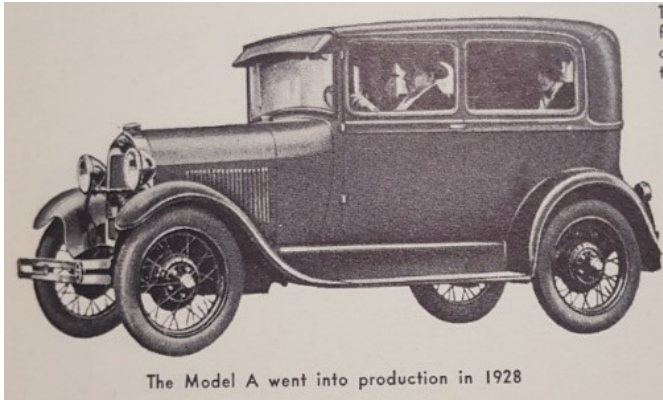
Malcolm Campbell's *Bluebird*, 1929, Land Speed Record Holders Collection, Malcom Campbell Folder, WOS#2616.

This experimentation process led to race cars that looked very different from those on the roads.

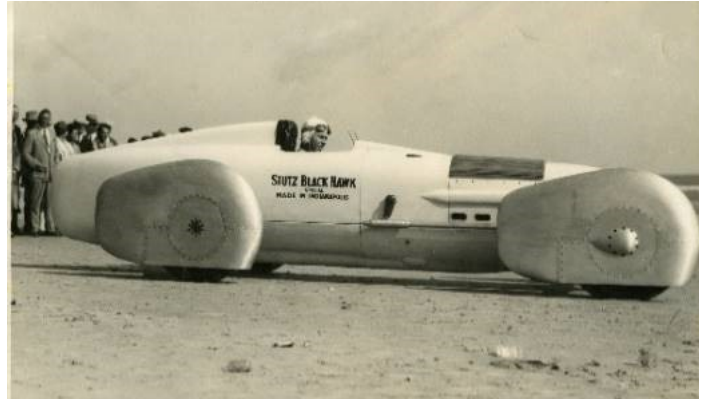
Take, for example, two cars from 1928—the ubiquitous Ford Model A, upright and boxy, and Frank Lockhart's highly streamlined Stutz Black Hawk Special [pg. 11].

The Stutz Black Hawk Special had a relatively small engine compared to other race cars, but after repeated wind tunnel tests, Lockhart banked on the car's super streamlined body—opting for fender skirts, a long and low profile, sleek and rounded contours, and teardrop shapes. Lockhart suffered a fatal crash in a

1928 Daytona Beach contest, but many believe the Stutz Black Hawk Special would have set a world land speed rec-



1928 Ford Model A Illustration from *A Pictorial History of the Automobile As Seen in Motor Magazine 1903-1953* by Philip Van Doren Stern, WOS#2178.



Frank Lockhart in the Stutz Black Hawk Special, 1928, Land Speed Record Holders Collection, Frank Lockhart Folder, WOS#2616.

Streamline Fever!



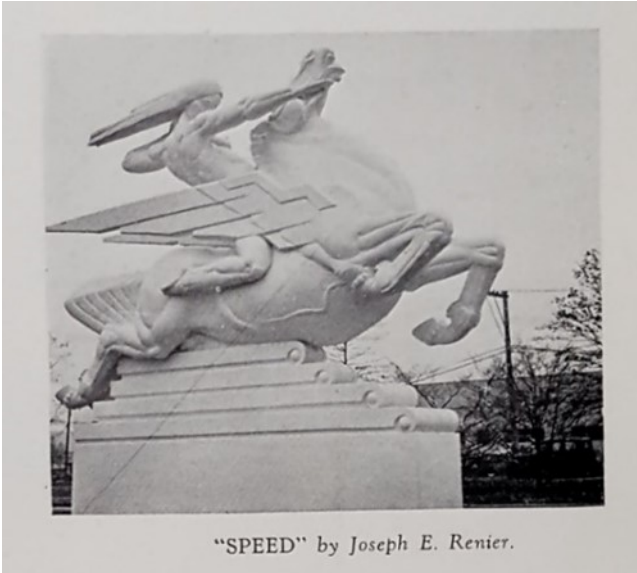
Lincoln-Zephyr Advertisement, Indianapolis 500 Program, 1937, p. 53, WOS#2725.

The decade following the 1929 stock market crash was one of confusion and uncertainty for many. During the Great Depression, the streamlined form became a symbol of progress and efficiency.

Graphic designers, architects, and industrial designers borrowed from the rounded shape of airplane fuselages, high-speed trains, and land speed streamliners of the Machine Age because they understood their power as symbols for optimism and modernity. They also incorporated elements that suggested speed—flat, clean, horizontal lines and zippy, zigzag shapes.

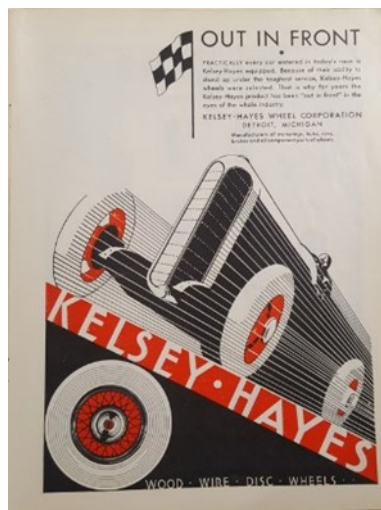
The result was an evolution within the Art Deco style to Streamline Moderne. The ornate and angular design elements common during the prosperous 1920s gave way to a more austere look involving sleeker forms in the 1930s. Take, for instance, “Speed,” a sculpture that greeted visitors to the Court of Communications Building at the 1939 New York World’s Fair. The Official Guide Book describes the artist’s intent to suggest “the rapidity with which Man’s thoughts may be carried around the world by modern means of communication.” The horse’s rounded chest, the pointed and zig-

zagged wings, and the long horizontal lines of the rounded waves are all elements sculptor Joseph E. Renier chose to carry out this theme.



"SPEED" by Joseph E. Renier.

Accompanying image to "Sculpture" section of New York



Indianapolis 500 Program Cover, 1931, WOS#3212.



Lincoln-Zephyr Ad, Indy 500 Program, 1937, p. 53, WOS#2725.

Similar elements—rounded shapes, exaggerated horizontal lines, and zigzags—are found all over Indy 500 programs of the 1930s, in cover and advertising artwork.

In the 1930s and 1940s, Streamline Moderne architecture also borrowed influences from the aerodynamic and hydrodynamic engineering feats of the Machine Age to produce buildings with sleek, rounded forms and flat roofs. When there was ornamentation, it was often accomplished with horizontal lines, zigzag details, or other features that suggested motion and speed.



Sunshine Dairy, 1948, architect Claussen & Claussen. (Photo: Sara Paulson, 2018)

Likewise, industrial designers of everyday products like refrigerators, radios, and furniture included elements that drew from



Philco 48-460 Radio, 1940s, WOS#610.

streamlined forms and the suggestion of speed. The rounded edges and horizontal lines of the

1940s Philco 48-460 radio are characteristic of the Streamline Moderne style. By the early 1940s, streamlining was evident in cars of all price ranges, in styling as well as function. Cars looked different by the end of the 1930s, and they were more fuel efficient and handled better, too. The word "streamline" itself found its way into the vernacular of car advertisers. The 1934 full-page advertisement for

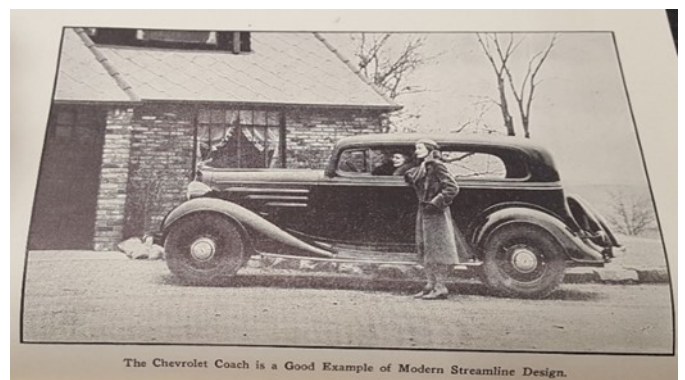
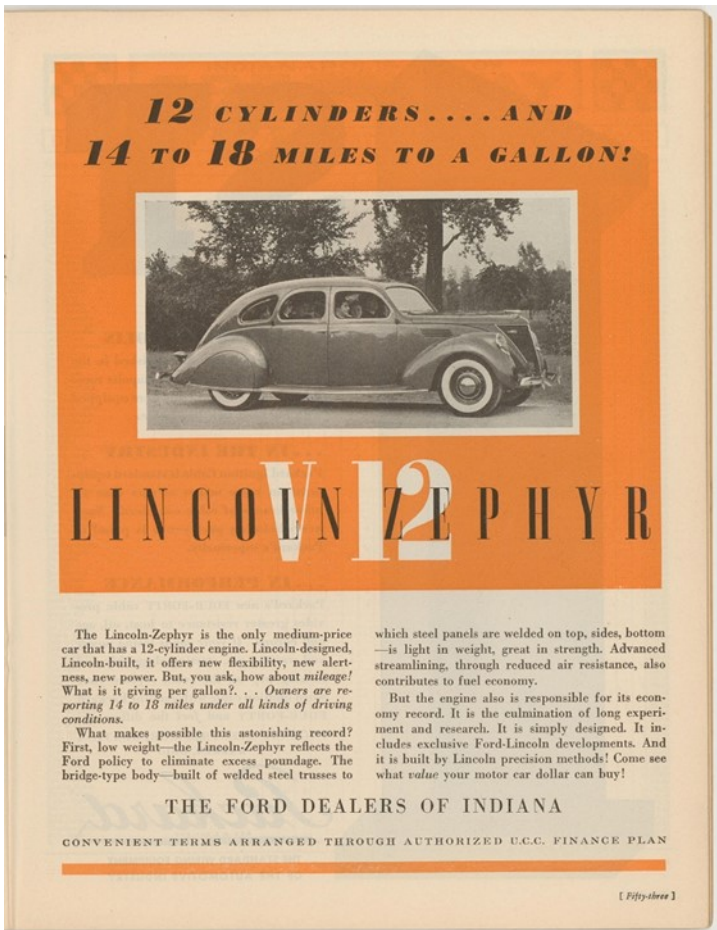


Photo illustration from *The Chevrolet Six Car and Truck* by Victor W. Page, 1940, p. 475, WOS#2940.



La Salle Advertisement from Indianapolis 500 Program, 1934, p. 30, WOS#2722.

This advertisement highlights the “exquisite artistry of its coachcraft” and the “lithe grace of its streamlined design.”



Lincoln Zephyr Advertisement, Indianapolis 500 Program, 1936, p. 53, WOS#2724.

For more about the World of Speed Archive, visit worldofspeed.org/archive and for more about Streamline Moderne and other collection highlights, visit worldofspeed.org/archive-blog.

Even compared to other cutting-edge streamlined production cars of the 1930s, the Airflow included significant engineering innovations achieved through repeated wind-tunnel tests. Some are visible here, such as headlamps that are partially absorbed into the body, fender skirts over the rear wheels, and angled windshields that slope to meet at a point in the center.

General Motor’s Cadillac division introduced a streamlined La Salle in 1934. Different from the Chrysler Airflow, which prioritized engineering, the La Salle made its mark with styling, which included teardrop shapes in its fenders, headlights and taillights.



Chrysler Motors Advertisement from Indianapolis 500 Program, Introduced two years later than the Chrysler Airflow or the La Salle, the Lincoln Zephyr hit the scene in 1936.

This advertisement highlights the fuel economy that was achieved through the car’s reduced air resistance. Ford stylists benefitted from the few extra years as they learned how to incorporate aerodynamic engineering principals into graceful designs palatable to a public that was already growing increasingly accustomed to the streamlined aesthetic found around them.

For sure, Henry Segrave’s *Golden Arrow* would have caused heads to turn if it were spotted on an American roadway in the early 1940s. But during the decades following his final record set at Daytona Beach in 1929, a new aesthetic emerged—influenced in part by streamliners like his. The World of Speed Archive is proud to collect and share materials that document the change.

News & Notes

Internship Profile: Hailey C. Galper, Museum of Flight, Seattle, WA

The Museum of Flight in Seattle, Washington is one of the largest air and space museums in the world. The Museum's collection includes aircraft, small objects, books and periodicals, and almost 5,000 cubic feet of archival materials. The large variety of materials in the Archives cover many topics ranging from the birth of aviation to space travel. These collections include paper records, an estimated four million images, and airline ephemera.

This past summer, I was hired as a processing intern to work on the William Hough "Bill" Cook Jr. Papers at the Museum. Cook was an aerodynamicist for Boeing from 1938 until 1974. Boeing hired him straight out of the Master's program at the Massachusetts Institute of Technology. While at Boeing he worked on their high speed wind tunnel, the B-29 and XB-47 bombers, the supersonic transport program, and the 707 family of jet commercial transport planes. Processing his papers was a two month project start to finish. I created a processing plan, physically processed the collection, created a collection finding aid, digitized selected items, and created metadata for those items.

Although I have a strong theoretical education in archives, my hands-on experience is limited. Luckily, this project was perfect for a beginning archivist. The papers included a wide array of record formats, allowing me to practice processing documents, photographs, certificates, diplomas, newspaper clippings, and even a scrapbook. In other words, a little bit of everything! I love processing collections; so working on such a large collection was quite a treat. Since I was hired to process this specific collection and the Museum received the records in good condition with a lot of contextual information provided by the donor, I was able to devote time and resources not usually possible and process the collection almost at the item level.

The last part of this project was to digitize select items from the collection and create metadata for those records. While familiar with scanning, cursory image editing, and minimal metadata creation, this project allowed me to develop further skills in these areas. I learned to use new editing techniques and new metadata software. I also learned how to create metadata according to DACS and other similar professional standards. I chose to digitize certain correspondence, reports, photographs, diplomas, and awards. Included are both professional and personal records. My goal was to provide some insight into the collection as a whole and into Cook himself. The Museum currently uses Adobe Bridge and Microsoft Access for metadata and houses their digital collections on Omeka at <https://mof.omeka.net/>. We expect the William Hough "Bill" Cook Jr. Papers to be added in the next few months. We plan to make the finding aid available online as soon as we launch our ArchivesSpace public portal.

I finished the Cook Papers ahead of schedule and completed a few smaller collections as well, which included processing and preparing the finding aid for the John B. Fornasero papers and writing the finding aid for the E. Scott Osler collection. John B. Fornasero and E. Scott Osler were both test pilots for Boeing during the 1940s. After my internship concluded, I transitioned to volunteering for the Museum Archives part time. My current project is the large trade literature collection, which consists of promotional materials for both aircraft manufacturers and airlines.



Residency Profile: Jean Moylan, Solomon R. Guggenheim Museum



This January marked the halfway point of my National Digital Stewardship Residency for Art Information (NDSR Art) at the Solomon R. Guggenheim Museum, an occasion that's prompted me to reflect on what I've accomplished so far and recalibrate my goals for the remaining half of my residency.

The aim of my NDSR Art project is to help the Guggenheim improve its institution-wide preservation and access infrastructures for all digital audiovisual materials, including time-based media art works, digitized archival assets, and newly-generated video content. To this end, I spent the first two phases of my resi-

duency learning about the museum's existing workflows, systems, and practices, information that will ultimately determine the recommendations I make at the end of my residency.

As part of this information gathering process, I conducted a series of staff interviews across museum departments, mostly focusing on media producers and "power users". Whereas my interviews with power users were focused on understanding access needs, my goal in interviewing media producers was to identify any bottlenecks obstructing their asset management and production workflows.

I was able to pinpoint the workflow-related problems affecting media-producing departments fairly quickly, but it took longer for me to grasp how those problems fit within the larger goal of streamlining the Museum's storage infrastructure. It wasn't until the second phase of my project, when I began surveying the storage hardware, systems, and assets of each production department that I started to realize their connection.

Like many art museums, the Guggenheim generates a considerable amount of internally-produced video content, the majority of which lives online via the museum's YouTube and social media channels. But the raw footage, project files, and master versions of those videos also need a dedicated storage location. My job as an NDSR Art resident is to figure out a way to make that happen. Of course, my project timeline is limited. But as I advocate for implementing my research-based suggestions over the next six months, my greatest task will be to educate those power-users that they share the problem areas most directly affecting media-producing departments.

While working on my project at the Guggenheim, I've also had a lot of fun taking advantage of all the NDSR experience has to offer. At the start of my residency, ARLIS connected me with Lori Salmon, soon-to-be Head of the Institute of Fine Arts Library at NYU, as my mentor for the year. Through our monthly meetings and the emails we've exchanged, I've really enjoyed getting to know Lori. I'm always astounded by the number of close relationships she has with others in the New York library and archives world, particularly those working with art resources. Before starting my residency, when I was pursuing my MLS at the University of Illinois at Urbana-Champaign, I never would have imagined that I would be going on tours of the New York Public Library and talking about digital preservation with people at the MoMA, New Museum, and Frick as part of my work. It was Lori who facilitated many of these connections, and in addition to being grateful, I know I'll try to carry on her spirit of generosity further into my career.

The next big project I'm working on is a three-day site visit to New York at the end of January by the other members of the 2018-19 NDSR Art cohort. My co-organizer for this visit is Rachel Ward, a fellow NDSR Art resident working on time-based media conservation at Small Data Industries in Brooklyn, NY. Rachel and I have been busy planning this visit for the past couple of months. We've organized an exciting roster of events, from a tour of the Programmed exhibit at the Whitney Museum of American Art and presentation by Rachel's mentor, Benjamin and Irma Weiss Director of Research Resources at the Whitney, Farris Wahbeh, to a hands-on workshop led by various Guggenheim staff, including my host supervisor Tali Han, Archivist and Manager of Library and Archives, who has been incredibly supportive throughout the process of planning this visit. The organization that's gone into coordinating these three days of events has been a valuable, and totally new, professional experience for me, and I'm grateful for the amount of support Rachel and I have received from NDSR Art, the ARLIS/NY chapter, and both of our host mentors and supervisors.

GUGGENHEIM

Finally, I'd like to promote one public-facing component of our NDSR site visit: a panel discussion that will take place on January 31st at the Metropolitan New York Library Council (METRO), which is also a co-organizer of the event. The discussion will focus on "Safeguarding and Activating Digital Video Information in Cultural Institutions" and feature a great group of panelists from the New Museum, CUNY TV, Whitney Museum, and Small Data Industries. I encourage readers to seek out more information on the METRO and NDSR Art websites, and I hope to see some of you there!

Finally, I'd like to promote one public-facing component of our NDSR site visit: a panel discussion that will take place on January 31st at the Metropolitan New York Library Council (METRO), which is also a co-organizer of the event. The discussion will focus on "Safeguarding and Activating Digital Video Information in Cultural Institutions" and feature a great group of panelists from the New Museum, CUNY TV, Whitney Museum, and Small Data Industries. I encourage readers to seek out more information on the METRO and NDSR Art websites, and I hope to see some of you there!

News from The Honolulu Museum of Art

CALENDAR NEWS *Honolulu Academy of Arts*

HAWAIIAN QUILT, late 19th century
LEI MAMO (Mamo Lei), cotton, red on white, 80" x 80"
Gift of Mr. Damon Giffard, 1969



The Honolulu Museum of Art's member publication (1928-2017) has been digitized and is now available online through the University of Hawai'i's eVols digital repository: <https://evols.library.manoa.hawaii.edu/handle/10524/57641>

With the exception of five years during the 1950s during which it was strictly a calendar, this publication presents research on collections, interviews with artists, and articles about exhibitions and programs. Its consistent documentation of these activities reveals how Hawai'i's artists and arts communities—as well as the institution itself—have responded to changing social, cultural, economic, ecological, and political contexts over the span of nearly 90 years.

Founded in 1927, the Honolulu Museum of Art (formerly the Honolulu Academy of Arts) is Hawai'i's largest private presenter of visual arts programs, with an internationally recognized collection of more than 50,000 works spanning 5,000 years.

This project was supported in part by a grant from the Hawai'i Council for the Humanities. Mahalo to HCH and our partners at UH for helping us to make this collection more widely accessible!

News from the Museum of Ventura County

The Museum of Ventura County Research Library and Archives is about to embark on a major collections project. In June of 2017, the museum almost closed its doors due to unsustainable funding. Staff was reduced from 15 members to just 7. The Museum appealed to the City and County of Ventura for 5 years of funding. In July 2017, both government entities agreed to support the Museum with onetime funding for 6 months, with an option to extend if the Museum substantially addressed its sustainability issues. This funding helped to secure additional private donations to carry the museum through the 6 month period, in the hopes that it could prove that it was becoming a relevant and vibrant cultural and historical center for the community.



Library staff inspecting glass plate negatives

In December of 2017, the Thomas Fire struck followed by the mudslides in Montecito. The Museum opened its Pavilion's doors to the community, offering free art programming, refreshments, and films so that individuals and families could take a break from the smoke and ash. It also began Rapid Response collecting to document the disaster and the community's response. After such a disaster, the Museum postponed returning to the City and County for additional funding.

In March 2018, a request for funding was again sent to the local government agencies. In May, the city granted the Museum's request and the County followed suit in June. In addition to the regular program funding, the County granted one-time seed funding to be used specifically for making the library, archives, and historical collections accessible and ensuring their proper maintenance and care. The funds are also meant to assist the Museum in securing grant funds for furthering the overall project. The funding comes with very specific and ambitious benchmark goals in the areas of relevant programs, sustainable funding, transparent governance, robust partnerships, compelling vision, and accessible collections.

The Museum's Research Library and Archives Director will be working with a contract archivist or firm to perform an initial assessment and create a work plan. The Museum will then work with volunteers, a project archivist, and local colleges as well as SLIS programs from other states to start the long process of conserving, cataloging, and digitizing the collection. Library and Archives staff are currently reaching out to comparably sized organizations that have completed similar projects in the hopes of sharing knowledge and lessons learned.

The Museum's collection includes over 30,000 historical artifacts, 5,000 artworks, 8,000 maps, innumerable photographic negatives, over 42,000 photographic prints, historical ledgers, over 100 years of Articles of Incorporation for businesses throughout the county, books, journals, over 3,300 postcards, glass plate negative collections, personal collections dating from the county's founding, 450 oral histories, bound newspapers, clipping, ephemeral, and biographical files, a Master Biographical Index with over 19,000 entries, and much, much more.

Deya Terrafranca, MLIS
 Research Library and Archives Director
 Museum of Ventura County
 Research Library and Archives
 100 E Main Street, Ventura CA 93001
 805-653-0323



News from the Saint Louis Museum of Art

The Saint Louis Art Museum announced that [researchers can now access archival material related to the Thelma and Bert Ollie Memorial Collection](#), a transformative 2017 gift of paintings, drawings, prints, photographs and sculpture by contemporary, African-American artists.

The gift by New Jersey-based collector Ronald Maurice Ollie and his wife Monique McRipley Ollie adds significant depth and breadth to the museum's holdings. In addition to 81 works of art, the gift included an extensive collection of related resources—including a library of relevant books and an archive of ephemera and other research materials—that will support the study of the collection and provide a basis for future scholarship and instructional programming.

The collection is named in honor of Ronald Ollie's parents, Thelma and Bert Ollie, who were frequent visitors to the Saint Louis Art Museum and instilled in him and his siblings a deep appreciation of art.

Spanning more than 50 years, the materials have an international scope, with an emphasis on themes such as abstraction, innovation, diaspora, collaboration and education. Group exhibitions feature prominently, as do materials generated by important galleries in Detroit and New York. The collection includes articles, gallery ephemera, documentaries, resumes, bibliographies, press kits and exhibition brochures.

The Thelma and Bert Ollie Memorial Collection is an important resource for researchers interested in American abstraction, art education and mentoring, artists' self-stated aims, exhibitions and gallery representation. The files also provide context for collection, including information about Ronald Ollie's collecting practices and his relationships with artists, gallerists and curators.

A full inventory of archival material associated with the Thelma and Bert Ollie Memorial Collection is [available online](#), and the public can view the material at the museum's [Richardson Memorial Library](#). Use of materials is subject to restrictions, and researchers should make appointments in advance of their visit.

About the Saint Louis Art Museum Archives

The Saint Louis Art Museum Archives was established in 1976. Located in the museum's Richardson Memorial Library, it is the primary center for housing the museum's historical records. Materials date from the 1880s to the present, and cover such topics as the 1904 World's Fair, construction of the museum campus, exhibitions, educational programming, administrative and financial oversight and collections care. The Archives houses a small number of collections that were created outside of the museum. These include records associated with gallerists, art collectors, artists and scholars whose work intersected with museum collections, personnel or administration.

About the Saint Louis Art Museum

The Saint Louis Art Museum is one of the nation's leading comprehensive art museums with collections that include works of art of exceptional quality from virtually every culture and time period. Areas of notable depth include Oceanic art, pre-Columbian art, ancient Chinese bronzes and European and American art of the late 19th and 20th centuries, with particular strength in 20th-century German art. Admission to the Saint Louis Art Museum is free to all every day. For more information, call 314.721.0072 or visit [slam.org](#).



Monique McRipley Ollie and Ronald Maurice Ollie