

Museum Archivist

WINTER 2014

Volume 24 Issue 2

From the Co-Chairs

Hello, and Happy New Year to everyone! Although we may be in the frozen depths of winter throughout much of the US, rest assured that your Museum Archives Section (MAS) Co-Chairs, Jennie Thomas and Heidi Abbey, have been busy not only reminiscing about the warm weather in New Orleans during the 2013 annual meeting, but also brainstorming ideas to facilitate participation from and communication among our members. When we began drafting our update for the newsletter, we were reminded of numerous concerns raised by section members last August. There was an overwhelming interest in the *value* of talking to each other, *collaborating* more, and strengthening *involvement* to make our section truly reflective of the diverse institutional and cultural heritage that we represent. We could not agree

more. In fact, we have adopted the following words by Benjamin Franklin that capture our inspiration and summarize our goals for the Museum Archives Section this year: “Tell me and I forget. Teach me and I remember. Involve me and I learn.” We are going to try to put these words into practice.

MAS Priorities for 2014

We will focus on three priorities for the rest of the year, and all of them will benefit from your involvement and feedback. We intend to: 1) improve communication tools and information sharing, which will center around results from a spring 2014 survey of MAS members; 2) investigate the feasibility and logistics of live streaming our August 2014 annual meeting in Washing-

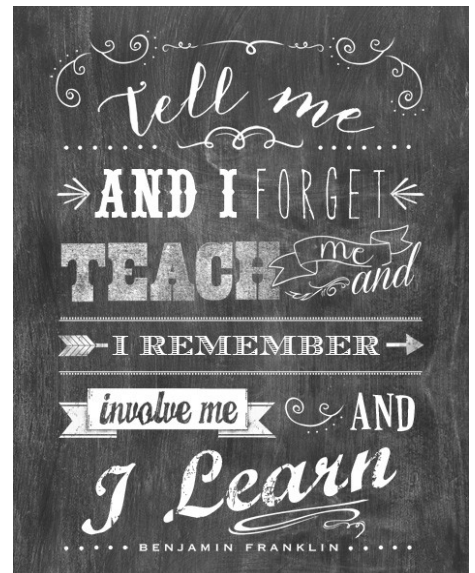


Image by Lisa Longfellow.
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An Introduction to the Museum Archives Section Standards and Best Practices Working Group

By RACHEL CHATALBASH and SUSAN HERNANDEZ,
MAS Standards & Best Practices Working Group Co-Chairs

Did you know that the Museum Archives Section has a Standards and Best Practices Working Group? While giving a presentation at the 2013 SAA Annual Meeting in New Orleans, we discovered that many MAS members are unaware of the Working Group’s activities, which are designed to support the daily work of museum archivists. Therefore, we wanted to take this opportunity to tell you about our recent initiatives as well as our ongoing projects, and to introduce you to the twelve current Working Group members.

MAS has had a number of Working Groups throughout its history. This particular Working Group emerged out of a discussion about how archivists who are not always able to attend the SAA Annual Meeting might be able to get involved with the Section or benefit from services or resources that the Section

could provide. The Section’s current Co-Chairs renamed the Working Group the Standards and Best Practices Working Group to better reflect the kind of work that the group has focused on and to clarify our mission.

Our project for the past two years has been to develop an online resource, which you can find on our MAS website under the Working Group’s Section, [Standards and Best Practices](#). Working Group members collected examples of museum archives’ best practices such as policies, procedures, and forms and uploaded them to the webpage. All of the documents are arranged according the categories outlined in the MAS Guidelines, which you can find online in SAA’s Standards Portal. Categories include: Definitions and Scope; Mission Statement; Professional Archivist; Museum Records and Personal Papers; Acquisition Policy for Collected Materials; Criteria for Retention of

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ton, DC to reach more members; and 3) support the ongoing work of the MAS Standards and Best Practices Working Group (formerly known as “The MAS Working Group”). In short, we want to learn more about you and your institutions, what your needs are, how best we might facilitate your participation in MAS, and, more specifically, what future MAS initiatives you might be most interested in pursuing.

MAS Membership Survey

Considering that it has been nearly four years since a formal membership survey has been conducted, one of our objectives is to work with the MAS Steering Committee to design an online questionnaire to gather input about your preferred communication tools. For example, is the listserv still relevant and effective? What social media platforms are used by members that could be used to disseminate information efficiently? We anticipate that the survey will be distributed in May 2014 with responses due in early June, providing us ample time to review the results and share them with you during our annual meeting in August. We received only 53 responses to the 2010 survey. In order to ensure that we’re meeting your needs, we really need your feedback. So, please keep an eye out for the survey announcement in May and *be sure to participate!*

Streaming MAS Meeting

During our August 2013 meeting, one of the most telling comments shared was how few of our members were able to attend SAA due to financial or other constraints. We want to help combat the budget and staffing issues we’re all facing by live streaming our meeting in 2014. We’re currently investigating the logistics and are hopeful that this will allow more members to participate in the business meeting, brainstorming, net-

working, and great discussions that always occur at these events.

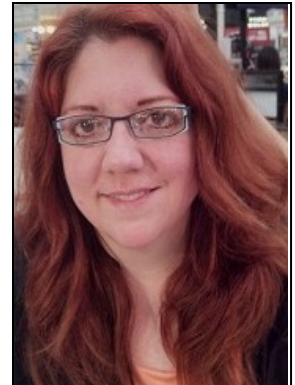
MAS Standards and Best Practices Working Group

Finally, we are delighted to know that the MAS Standards and Best Practices Working Group is currently developing a set of resources for electronic records. As we work on migrating the MAS website to a microsite within SAA this year, we will be sure to build in more focus on the Working Group and the Standards and Best Practices Resource Guide. Even more exciting news from the Working Group is that they will be holding a symposium about electronic records on the Wednesday during SAA’s annual meeting! Check out this newsletter for more information.

Please feel free to contact us with your ideas, questions, or concerns at any time. We want to hear from you, and we welcome your participation and involvement in MAS.

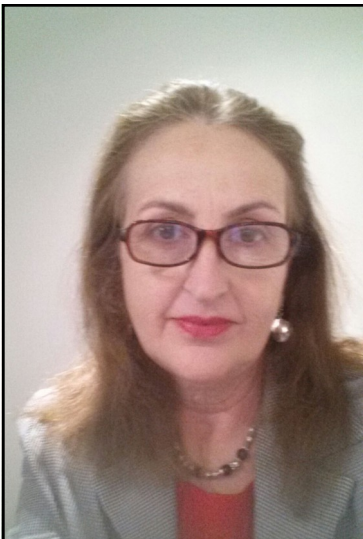


JENNIE THOMAS,
*Rock and Roll Hall of
Fame and Museum*



HEIDI N. ABBEY,
Penn State Harrisburg

Meet the Chair-Elect, Lorraine A. Stuart



Lorraine A. Stuart, CA, is the Archives Director at the Museum of Fine Arts, Houston, where she has headed the archives and records management programs since 1995. Under her directorship, the Archives has grown in collections, space and staffing levels, and has developed an extensive web site that includes a searchable database of the museum’s exhibition history, EAD finding aids, numerous on-line exhibitions, and commentary on the electronic records archives project. Her particular interests are electronic records preservation and internal/external advocacy in museum archives.

Lorraine earned her MLIS with an archival specialization from Louisiana State University of Baton Rouge and a BA in art history from the University of Texas at Austin. She has served as the SAA award committee chair and Regional Archival Associations Consortium member. She was a reader for the 2004 edition of *Museum Archives: An Introduction*. Additionally she has served on the SAA executive board and local arrangements committee, and as president of the Archivists of the Houston Area. She is a long-standing member of the Academy of Certified Archivists and the ARMA’s Houston Chapter. She has been a grant reviewer for the National Historical Publications and Records Committee and a consultant for Project Row Houses, the Cherokee Heritage Center, the Nasher Sculpture Center, and the River Oaks Baptist School.

Meet the Newsletter Editor, Madeleine Thompson



Madeleine Thompson holds the position of Archivist at the Wildlife Conservation Society, headquartered at the Bronx Zoo. Previously, she worked at the Lilly Library at Indiana University. In addition to her MLS, she holds a PhD in English from Indiana University, and her dissertation concerns the history of collecting modern first editions. Prior to her life in libraries and archives, she served as the book review editor for a scholarly journal. She looks forward to applying that experience as MAS Newsletter Editor, and she is pleased for the opportunity to continue the newsletter's development as an excellent resource for sharing news, information, and lessons learned within the Section and also for promoting the work of MAS members to those outside of the Section.

Museum Archives Section Officers

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Rachel Chatalbash, Recording Secretary
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Madeleine Thompson, Newsletter Editor
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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, Madeleine Thompson, at: mthompson@wcs.org

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 Records; Current Records; Location and Conditions; Arrangement, Description, and Preservation of the Records; and Access. Examples from museums of all sizes, types, and geographic location are represented in the resource, and all documents are watermarked so it's clear that they are part of our Section's project.

It is our hope that if you need help, whether it be writing a mission statement, developing a records retention schedule, or crafting a job description, you will be able to turn to the examples on our website for guidance. We plan to continue to update these resources, expanding and deepening the existing offerings, by selecting particular subjects or issues for a year or multi-year focus.

In an attempt to address current issues, the Working Group has shifted its focus to a significant challenge confronting all museum archivists: electronic records. We have begun work to create an online resource guide that will share information and best practices regarding electronic records. The Working Group is currently compiling references and links to existing electronic records guidelines and best practices in the following categories: acquisition or transfer of electronic records; migration from old media; storage; digital preservation systems, arrangement and description; and access.

Since our last project made clear that we receive some of the most helpful information from our peers, the group is developing a series of mini case studies collected through interviews with museum archivists. The finished online resource guide will demonstrate trends and common strategies employed by museum archivists as well as potential tools and procedures that Section members can explore. We are also planning a half-day symposium on electronic records at SAA this year to accompany our work and highlight some of the case studies present in the resource guide. At the symposium, we will be able to discuss the progress of the Working Group to date and further explore what we can do to help our community face this pressing issue.

The following bios will allow the Working Group members to introduce themselves in their own words:



Barbara Austen is the Archivist at the Connecticut Historical Society in Hartford, CT. She previously held archives positions at the Connecticut State Library, the Fairfield (CT) Historical Society, the Congregational Library in Boston, and at the New Bedford (MA) Whaling Museum.

She earned her Master's in Library and Information Science with a concentration in archives from Simmons College and has a Master of Arts degree in history from the College of William and Mary. She has been active in New England

Archivists, serving on the Education Committee, presenting at several meetings, and serving as the instructor for Introduction to Archives traveling workshops for many years. She was a member of a task force with the Manuscripts Repository Section, revising informational pieces for donors, both personal and organizational. She is facing the reorganization of the entire institutional archives and looks to MAS for support and guidance.



Melissa Bowling currently works as an Associate Archivist in The Metropolitan Museum of Art Archives. In 2008, Melissa received her MLIS and certificates in Archives and Museum Libraries from Pratt Institute. She has previously worked for the American Civil Liberties Union Archives as Archives Assistant, interned in the Mount Sinai School of Medicine Archives, and volunteered in the

Western Connecticut State University Archives. For the past year, Melissa has served on the MAS Working Group, helping to build an online collection of best practices, guidelines, and policies for Section members. She has also served as Secretary for The Archivists Round Table of Metropolitan New York, Inc. (ART) since 2012 and served on the ART Bylaws Revision Committee, 2011-2012. Melissa looks forward to continuing her work with the Section, improving and expanding the Standards and Best Practices Resource Guide.



Rachel Chatalbash is Senior Archivist at the Yale Center for British Art, where she is establishing a museum archives and records management program. She received her MS in archives management from Simmons College and is currently a PhD candidate in Art History at the CUNY Graduate Center. Rachel has been an active volunteer for MAS since 2011, serving as its Recording Secretary for the past two years and currently as its Working Group's Co-

Chair. She previously served as Content Coordinator (2011-2012) and Project Lead (2012-2013). In relation to the Working Group, Rachel has been responsible for planning the Group's projects including: establishing appropriate timelines and goals, coordinating with the Working Group members, liaising with the MAS Steering Committee, and producing a usable work product at the end of each year. Rachel is particularly excited about the Working Group's current project, which documents the work of museum archivists working with electronic records, and will culminate in a symposium on the same topic.

INTRODUCTION TO THE WORKING GROUP, continued from page 4



Holly Deakne is an archivist at the Getty Research Institute and head of the team processing the Project files and Artist files series of the Harald Szeemann papers as part of an NEH grant. Previously, Holly worked in the archives and art library of Ohio University and the archives of the Solomon R. Guggenheim Museum. She received her MLIS in December 2008 from Pratt Institute. Holly has been a member of SAA since

2009 and joined the MAS Working Group at the SAA Annual Meeting in 2013. She's already learned a lot about electronic records while interviewing the people who work with them and is excited to be able to share this knowledge with others through the section's resource.

Susan Hernandez is the Electronic Records Archivist at the Cleveland Museum of Art. Her duties include managing the transfer of electronic records, accessioning and processing collections, overseeing departmental databases and the archive's web presence, training museum staff in electronic records management, and serving on the development team for the museum's institutional repository. Susan has been a member of the Working Group since 2011 and became a co-chair in 2013. Outside of MAS she serves on the Steering Committee of the Cleveland Archival Roundtable, the Membership Committee of the Society of Ohio Archivists, and as a regional representative on SAA's Regional Archival Associations Consortium. Susan received her MA in History, Archives, and Museum Studies from Duquesne University and her BA in History and Sociology from Denison University. She earned her Digital Archives Specialist Certificate in 2012.



Ryan Evans currently holds the position of Archivist at the Center for Curatorial Studies and Hessel Museum of Art at Bard College. Previously he held positions in archives and special collections at BAM, The Museum of Modern Art, and the

Samuel H. Kress Foundation. He received his MS in Library and Information Science from Pratt Institute, as well as his MA in Modern Art, Critical and Curatorial Studies from Columbia University. Ryan joined the MAS Working Group in Spring 2012 and continues his work with the current initiative for electronic records.

Eden Orelove earned her MLIS, with a specialization in Archives, Preservation, and Records Management, from the University of Pittsburgh in 2011. She currently works as a Student Library Technician in the National Gallery of Art Image Collections Department and is earning her MA in Art History at The George Washington University. Her research interests include the history of photography and the intersection of visual and performing arts, and she is a recipient of the GWU Archives Diversity Research Fellowship. She is currently a Program Committee member for the 2014 ARLIS/NA Conference and has been a member of the MAS Working Group since July 2013.



Dawn Sueoka is currently assistant archivist at Shangri La, the Doris Duke Foundation for Islamic Art in Honolulu, Hawai'i, where her main responsibilities are to process historical and institutional archives and library materials and to make them accessible for research and reproduction requests by staff, scholars, students, publications and other media. She received her MLISc from the University of Hawai'i at Mānoa and is a member of the Academy of Certified Archivists. Dawn also serves on the board of the Association of Hawai'i Archivists. She has been happily involved with the MAS Working Group since 2012 and is looking forward to learning about electronic records as the group works together to develop the online resource guide.

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Jennifer Whitlock is the first archivist for the Vignelli Center for Design Studies at Rochester Institute of Technology. In the past, she has served as the first archivist for the Indianapolis Museum of Art, a Project Archivist in the Architecture & Design Collection at UC Santa Barbara, and an Assistant Librarian at the Portland Art Museum. She received her MLS with a Certificate in Archives Studies from Emporia State University's Portland, OR location in 2007 and became a Certified Archivist in 2009. Jennifer is one class away from finishing the SAA Digital Archives Specialist Certificate. She has been an SAA member since 2006. She volunteered to join the MAS Working Group in 2011 and is looking forward to sharing resources with her museum colleagues.

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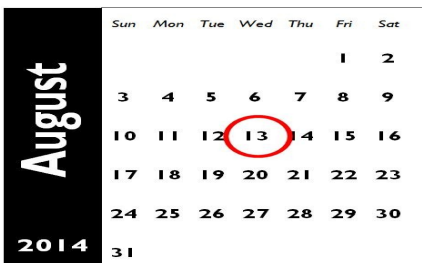
Brian Wilson has been the Digital Processing Archivist at The Henry Ford's Benson Ford Research Center since September 2010. He is responsible for processing and preservation of born-digital and hybrid collections, digitization of material from the Research Center's holdings, and facilitating electronic access to archival materials and description. Brian received his Master of Science in Information from the University of Michigan School of Information in May

2010, where he specialized in Archives and Records Management. He also holds a Bachelor of Science in Mechanical Engineering from the University of Michigan College of Engineering. As a member of the MAS Working Group for the last two years, Brian has worked to collect examples of guidelines, best practices, and policies for collection processing, description, and preservation.

If you are interested in joining the Working Group, have resources to share, or would like to be interviewed for a case study for our current electronic records-focused project, please contact the Working Group Co-Chairs: Rachel Chatalbash (rachel.chatalbash@yale.edu) and Susan Hernandez (shernandez@clevelandart.org). We are always happy to hear from you!

Save the Date

Museum Archives Electronic Records Management Symposium SAA2014 Wednesday, August 13 8AM-noon (and beyond)



After our discussion at last year's Section meeting and the NHPRC-funded ERM symposium in Brooklyn in Spring 2013, plans are now underway to organize another symposium on electronic

records management in museum archives. Museum archivists who have initiated ERM projects will share their experiences and progress; museum archivists who are thinking about stepping into this arena will have a chance to ask questions and participate in open discussion. The symposium will dovetail with the MAS Working Group's new project to produce a guide to born-digital records.

We have reserved a room at the SAA hotel for Wednesday morning; informal discussions may continue into the afternoon (location TBA).

We are currently compiling a list of archivists who are willing to speak about their museum's status—a short presentation of progress made, lessons learned, plans for the future—and urge you to contact us if you have experiences to share. All will be works in progress, so don't be shy; please contact one of the organizers, listed below. And if you have any compelling questions that we should be sure to address, please share those with us as well.

Organizers include Rachel Chatalbash (Yale Center for British Art), Susan Miller Hernandez (Cleveland Museum of Art), Francine Snyder (Guggenheim), Lorraine Stuart (MFA Houston), Susie Anderson (Philadelphia Museum of Art), Michelle Elligott (MoMA), Carey Stumm (NYC Transit Museum) and Deborah Wythe (Brooklyn Museum).

News & Notes

News from The Metropolitan Museum of Art Archives

Metropolitan Museum of Art Archives Hosts “Monuments Men” Exhibition

During the last years of World War II, Allied forces advancing across Europe made a concerted effort to protect from damage artworks, archives, and monuments of historical and cultural significance. They also worked, during the war and after the German surrender, to secure artworks looted by the Nazis and to set them on the path of restitution to their rightful owners. Approximately 345 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—which actually included both men and women—were drawn from museum curators, art historians and others with specialized training or professional expertise that enabled them to identify and care for works of art subject to forced relocation under difficult wartime conditions.

Several individuals on the staff of the Metropolitan Museum of Art—or who would join the Museum after war—served as Monuments Men. These include Theodore Heinrich, Theodore Rousseau, Edith Standen and Harry D. Grier. Perhaps the most well-known Met employee to serve as a Monuments Man was curator James J. Rorimer, who later went on to serve as Director of the Museum from 1955 to 1966.

The legacy of these individuals is the subject a major motion picture, *The Monuments Men*, directed by George Clooney and released in February 2014. In conjunction with the film’s appearance, the Metropolitan Museum of Art Archives will celebrate the achievements of the Monuments Men with a special exhibition of historical photographs, documents and publications. It will be installed in the Museum’s Watson Library from January 31 through March 13, 2014, and [a related article appears on the Museum’s website](#).



*James J. Rorimer receives military decoration, 1945.
The MMA Archives.*

Cloisters Archives at The Metropolitan Museum of Art Digitizes Brummer Gallery Records

Among the holdings of The Cloisters Archives are records of the Brummer Gallery of New York. It was founded by Joseph Brummer (1883-1947) in 1914 following the earlier establishment of a Paris gallery with his brother Ernest (1891-1964). Until 1940, Ernest continued to run the Paris office and regularly export objects for sale in the New York branch. With the German invasion of Paris, he joined Joseph in New York where they ran the gallery together until Joseph’s death shortly after the war.

During the forty years that their Paris and New York galleries were operating, the Brummers were important sources of art objects for numerous museums and private collections throughout the US and Europe. They dealt broadly in everything from classical antiquity to Modern Art, with significant focus on works of the Middle Ages, Pre-Columbian America, and Renaissance and Baroque decorative arts.

The [digitized material](#) from the collection primarily contains information on objects which were acquired through the New York and Paris galleries and sold in New York. This includes



*Joseph Brummer, 1925.
The Cloisters Archives.*



Ernest Brummer, undated.
The Cloisters Archives.

more than 13,000 object cards—ordered by accession number—for each item purchased, including over 6,000 pieces exported from the Paris office.

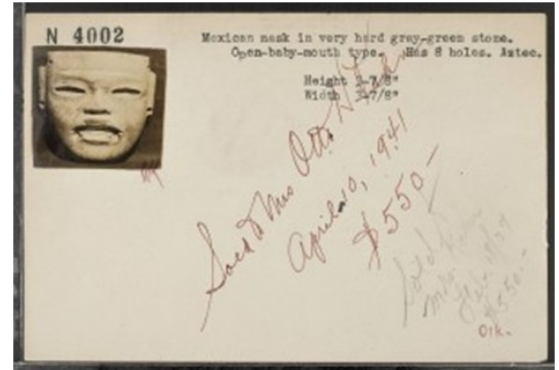
These 4×6” cards feature thumbnail photographs, names of sellers and buyers, purchase and sale prices, and, occasionally, condition information.

Accompanying the cards are four large binders with pages arranged by art era or medium, holding duplicates of the small object photos with accession numbers written below. These albums allow a researcher unequipped with the distinctive Brummer stock number to locate an item by its physical features. As

well, the collection includes nearly 3,500 address cards for clients, contemporary artists, staff, and service providers, which periodically note the purchase of or inquiries on specific objects.

Additional Brummer material is available for onsite consultation at The Cloisters Archives; please see the [Finding Aid](#) for the complete holdings.

Funding for the digitization of the Brummer collection was generously provided by The Kress Foundation.



N4002: Mexican mask in very hard gray-green stone.
The Cloisters Archives.

Newly Available Collections at The Metropolitan Museum of Art Archives

During 2013, the Museum Archives opened for research eight collections of historical records that illuminate topics in museum studies, art history, New York City history, and other fields. Processing of the following six collections was funded by a generous grant from the Leon Levy Foundation:

[The Metropolitan Museum of Art's 75th Anniversary Committee records](#): planning for and events marking the Museum's Diamond Jubilee celebrations in 1946 and 1947, including a membership campaign to raise funds for the Museum's planned postwar expansion, special exhibitions at the Museum and elsewhere, and a luncheon honoring General Dwight David Eisenhower for his efforts in recovering art looted by the Nazis during World War II.

[Irvine McManus records related to "Treasures of Tutankhamun" exhibition](#): records from the Exhibition Coordinator of the first "blockbuster" exhibition at the Museum of spectacular items from the boy king's tomb, on loan from the Cairo Museum in Egypt, which also toured six other American museums from 1977 to 1979.

[The Metropolitan Museum of Art records regarding International Council of Museums \(ICOM\)](#): documenting two international gatherings of museum professionals hosted at The Metropolitan Museum of Art - the International Congress in Art History and Museology (1954) and ICOM's 7th Annual Conference (1965).

[Preston Remington records](#): Curator of Decorative Arts and successor departments at the Metropolitan Museum from 1923 to 1958, and member of the Committee on Architectural Rearrangement (1941-1943) charged with planning for the Museum's postwar expansion.

[Albert Ten Eyck Gardner records](#): research fellow in the Office of the Director, Archivist and Acting Secretary, Curator of American Paintings and Sculpture, and Associate Curator of The Metropolitan Museum of Art's 100th Anniversary Committee (1941-1967). The records include research and background information for Gardner's planned 1970 centennial history of the Metropolitan Museum, which was unpublished at the time of his death in 1967.

[J. Kenneth Loughry records](#): Secretary of the Finance Committee, Assistant Treasurer and Treasurer of The Metropolitan Museum of Art (1944-1968). The records include financial reports, correspondence, memoranda, and information on a proposed, but never realized, merger with the Whitney Museum of American Art.

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Two additional collections processed with the assistance of Archives volunteers and interns are also now open for research:

Joseph Breck records: Joseph Breck (1885–1933) served The Metropolitan Museum of Art as Assistant Curator in the Department of Decorative Arts (1909-1914), Curator of the Department of Decorative Arts (1917-1933), Assistant Director of the Museum (1917-1933) and Director of The Cloisters (1932-1933). The records document his numerous roles at the Met and include correspondence, memoranda and published materials.

Bachstitz, Inc. records: Art dealer Kurt Walter Bachstitz (1882-1949) was active in Berlin, Munich, Amsterdam, The Hague, and New York City through the 1920s and 1930s. His inventory featured Old Master and modern paintings, miniatures, Renaissance bronzes, Medieval objects, classical Greek and Byzantine jewelry, and Islamic glass, and his clientele included many notable private art collectors, museums, and galleries throughout Europe and the United States. The Bachstitz, Inc. records consist primarily of correspondence and administrative and financial records relating to Bachstitz's activities as an art dealer in New York City.

For additional information about The Metropolitan Museum of Art Archives and to learn how to schedule a research appointment please email us at archives@metmuseum.org, or visit [our website](#).

Monuments Man at the Walters Art Museum

I joined the staff of the Walters Art Museum Library and Archives in August 2013 as part of a grant project funded by the National Endowment for the Humanities to inventory and assess the museum's curatorial files, with the ultimate goal of digitization. Part of this project includes processing the papers of the museum's first curators in order to find connections within those curatorial files.

The collection I am currently processing, the Marvin Chauncey Ross Papers, has proved fascinating to no end. Ross (1904–1977) was the first Curator of Medieval Art and Subsequent Decorative Arts at the Walters Art Gallery. He was regarded as one of the foremost experts on Byzantine art, published more than one hundred articles and papers, and worked on catalogs of the works of Paul Gavarni, Antoine-Louis Barye, and William Henry Rinehart. Ross was also known for his two-volume *Catalogue of the Byzantine and Early Medieval Antiquities at Dumbarton Oaks*, *The Art of Karl Fabergé and his Contemporaries*, *The West of Alfred Jacob Miller*, and *Russian Porcelains*. Prior to his time at the Walters, Ross taught at the University of Pittsburgh and worked at the Brooklyn Museum. Ross left the Walters in 1952 to be the Chief Curator at the Los Angeles County Museum of Art, followed by a Chief Curator position in 1957 at the Hillwood Museum and Gardens in Washington, DC.

The bulk of the records in Ross's papers date from 1948 to 1951 and document his time at the Walters. However, another important time illuminated by the Marvin Chauncey Ross Papers is Ross's service in northern France during World War II as a Monuments Man in the Monuments, Fine Arts, and Archives Section of Supreme Headquarters Allied Expeditionary Force, the Allied army group that was established in 1943 to search for, protect, and safeguard cultural property stolen or hidden by the Nazis. The processing of Ross's papers could not be more serendipitous; the film *The Monuments Men* released in theaters on February 7, 2014.



Monuments, Fine Arts, and Archives Officer James Rorimer supervises U.S. soldiers recovering looted paintings from Neuschwanstein Castle in Germany during World War II. US National Archives and Records Administration via Wikimedia Commons.

A list of “characters” in Edsel’s book led me on my own treasure hunt to find gems in Ross’s papers, namely correspondence with fellow Monuments Men. Ross’s papers contain pre-war and post-war correspondence with art conservator George Stout from Harvard’s Fogg Museum, who played an important role in the development of the Conservation labs at the Walters. There is an impressive amount of post-war correspondence with Englishman Geoffrey Webb, as well as Americans Thomas Carr Howe Jr., James Rorimer, Everett Parker Lesley, Walker Hancock, Lincoln Kirstein, and Robert Posey. Post-war correspondence with Huntington Cairns, David E. Finley, and Paul Sachs of the Roberts Commission and the Harvard Group (which worked to identify Nazi-stolen property) are also in this collection. Where were these pieces of correspondence? Ironically, they were not in Ross’s meticulously arranged correspondence files, but in “miscellaneous” files or files for institutions. Archival processing is truly the art of discovery.

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Ross's papers also contain numerous typed and handwritten article drafts of published articles, 15 of which are Ross's personal accounts of his service in northern France during the war. These fascinating war-related articles span the themes of monument conditions, military policy, art restitution, and memoirs. Ross was quite open with his opinions regarding art restitution after the war; the files of articles also contain a typed speech that Ross gave to the American Federation of Arts on May 8, 1948, about the infamous 202 German works held by the US Government in the National Gallery after the war.

The correspondence and articles were undoubtedly exciting. The objects in Ross's collection that shocked me, though, were six photographs of Strasbourg, France, in 1944 after a bomb raid. While the content of the photographs was heartbreaking, the true shock resided on the back: Nazi stamps of the Direktor des Landesdenkmalamtes, Strasbourg (Strasbourg Monument Authority). Holding a Nazi stamp in my hands chilled me to the core. Of course, my mind raced with questions. How did Ross obtain these photos? Did he interact with a spy to get them? Did Ross befriend a Nazi? Were the photographs sent to him after the war? Another lesson I continue to learn with processing collections is that archival objects often raise more questions than answers.

Processing this collection has been a delight. It could not have been possible without the preliminary work of Elissa O'Loughlin, the Walters Art Museum's Senior Book and Paper Conservator. I would also like to thank my boss, Diane Bockrath, the Walters Art Museum's Librarian and Archivist, for her encouragement and patience as I chased archival morsels in order to reveal Ross's story.

— Submitted by MELISSA E. WERTHEIMER

News from the Archives Department of The Frick Collection

New Online Exhibition: The Frick During WWII

With the goal of February 7, 2014, the release date for the film *Monuments Men*, the Archives Department of The Frick Collection and Frick Art Reference Library prepared an online exhibition, [The Frick During World War II: Selections from the Archives](#), that documents the library's role in preparing maps of artistic and cultural sites in Europe that were provided to the Allied armed forces (including Monuments Men), the measures taken by The Frick Collection to safeguard the collections while remaining open to the public, and the personal stories as communicated to the staff of the library of two purchasing agents and a photographer in Europe. The Chief Archivist, Sally Brazil, and the Library's director, Dr. Stephen Bury, participated in a Google Hangout sponsored by the Google Cultural Institute on February 7th with other art museums and the Archives of American Art on the topic of the Monuments Men. The Hangout can be viewed [here](#).



Bill Burke and Jane Mull, Members of the Committee of the American Council of Learned Societies on the Protection of Cultural Treasures in War Areas, working with Gladys Hamlin, draftsman, at the Frick Art Reference Library, on a map of Paris, c. 1943-1944. Courtesy of the US National Archives.

Frick Collection & Frick Art Reference Library GLAM/WikiProject Underway

The Archives Department spearheaded the creation of The Frick Collection and Frick Art Reference Library GLAM/WikiProject in order to facilitate the writing and editing of Wikipedia entries on subjects and individuals related to our holdings. With the help of the Metropolitan New York Library Council's Wikipedian-in-Residence, Dorothy Howard, the Archives Department organized a Wikipedia how-to session at the Library and created the [Frick GLAM/WikiProject page](#). We now have several staff members creating and editing Wikipedia articles and contributing images to Wikimedia Commons.

New Features on the Archives Webpage

Please check out the [Archives webpage](#) for links to our online finding aids and our Highlights page, which includes a recent online exhibition, [All Things Dutch: Frick Family Travels to the Netherlands and Acquisitions of Works of Art by Rembrandt and Vermeer](#). Additionally, the Frick's [digital image portal](#) allows people to view and download our online image collections, including photographs of the Frick family; nineteenth-century portraits of artists in their Paris studios; and construction photos of the 1914 Frick mansion, the 1935 museum addition, and the 1935 Frick Art Reference Library.

News from the Getty Research Institute

New “History of the Getty” Website

The Getty Institutional Archives has mounted [a web-based history of the founding of the institution](#), beginning with founding of J. Paul Getty Museum in 1953, through Mr. Getty’s death in 1976, and ending in the early 1980s with the founding of a newly expanded institution focused on the museum, conservation, research, and philanthropy. The site uses images, documents, audio interviews, and video interviews to illustrate the story.

Born-Digital Audio and Video Interviews with Los Angeles Artists and Collectors Now Available Online

In 2012 the Getty launched a collaborative city-wide initiative, *Pacific Standard Time: Art in L.A.* The project culminated in 2013 in a series of events and exhibitions that documented the postwar art scene in Los Angeles. Oral history interviews with artists, filmmakers, curators, and collectors were central to the project. As sponsor of the project, the Getty Foundation collected over 200 interviews from 19 institutions. The material was a hybrid of printed and digital material, primarily consisting of a variety of born-digital audio, video, and textual files that were transferred to the Getty Institutional Records and Archives department via optical discs, hard drives, and over a secure network.

Institutional Archives desired to make the interviews available quickly while the project was still in the spotlight. In the interest of time, we applied the principles of MPLP to this hybrid collection: we managed the digital files at the accession level rather than the item level, describing and delivering the content in aggregate. In collaboration with Information Systems and Digital Services, we implemented tools to automate or semi-automate tasks that further streamlined the workflow.

The online deliverable is a digital collection, with MARC and EAD records pointing to it from WorldCat, ArchiveGrid, the Online Archive of California, and our local website, [getty.edu](#).

For in-depth information about decisions and workflows see the following case study: Shein, Cyndi. (2014) "[From Accession to Access: A Born-Digital Materials Case Study](#)," *Journal of Western Archives*. 5.1. For a concise explanation of the project, see [the 2013 SAA presentation on SlideShare](#).

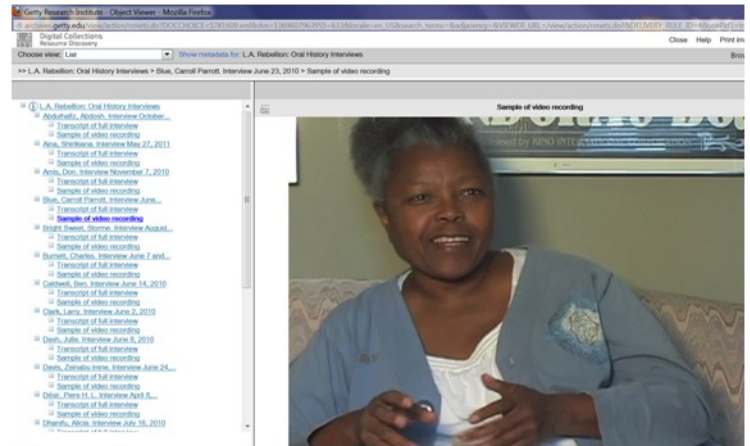
Exhibitions

Connecting Seas: A Visual History of Discoveries and Encounters, December 7, 2013-April 13, 2014, Getty Research Institute

Connecting Seas draws on the Getty Research Institute’s extensive special collections to reveal how adventures on other continents and discoveries of different cultures were perceived, represented, and transmitted in the past, when ocean travel was the primary means by which people and knowledge circulated.

Featuring rare books and maps, photographs and panoramic *vues d’otique*, prints, and even Napoleon’s monumental folios on Egypt, the exhibition traces the fascinating course of scholarly investigation and comprehension of cultures in Africa, Asia, and the Americas. Intriguing works from around the world, dating from the sixteenth to the twenty-first century, chart diverse narratives of discovery, exploration, commerce, and colonization, and illuminate the multiple levels of encounter at the roots of today’s globalization.

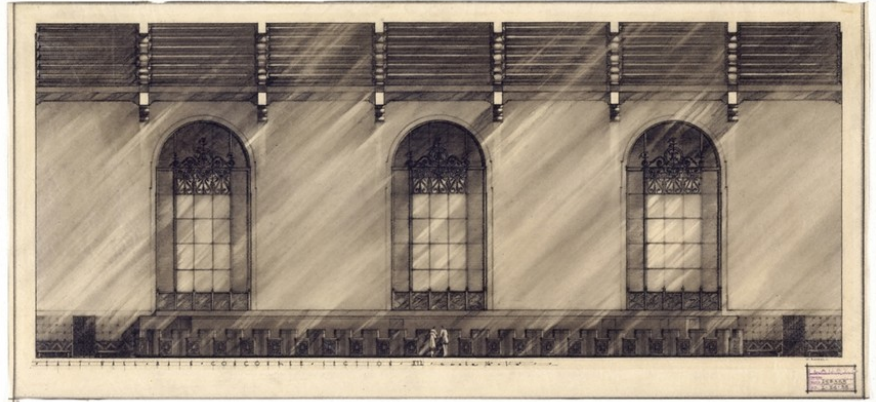
Connecting Seas is the first exhibition in the Research Institute’s newly expanded galleries. [The exhibition website](#) includes images from the exhibition, links to fully digitized books, and explanatory videos.



Interview with Carol Parrott Blue, June 23, 2010. Digital object view. Getty Institutional Archives.

No Further West: The Story of Los Angeles Union Station, May 2-August 10, 2014, LA Public Library

Los Angeles Union Station is a celebrated architectural icon and a symbol of the city's early twentieth-century aspirations. When it was completed in 1939, Union Station centralized rail travel in Los Angeles and became the primary gateway into the city—before the rise of air and automobile travel. More than a historic artifact, it is now the vibrant centerpiece of the region's growing transportation network. Organized by the Getty Research Institute, the exhibition features beautifully rendered architectural drawings, photographs, and other historic material that illuminate the contentious 30-year process of creating the station's eclectic, distinctly Southern Californian architecture. Presented in another iconic downtown landmark, the Los Angeles Public Library's Central Library, the exhibition thoughtfully unpacks the architectural design, city-planning, and cultural politics of the historic station.



Wallace C. Bonsall, *East Elevation, Main Concourse, Union Station, Feb. 24, 1938.* Los Angeles, Getty Research Institute (990035) ©J. Paul Getty Trust

“Open Content” Program Provides Free High-Resolution Images



Kangxi dengtu (Kangxi-era lantern patterns), China, 1790. Ink and watercolor, 11 11/16 x 9 7/16 in. Getty Research Institute, 2003.M.25

The J. Paul Getty Trust recently announced a new Open Content Program for the purpose of sharing free images, without restriction, so that scholars, artists, art lovers, and entrepreneurs will have greater access to high-quality digital images for their studies and projects. Recognizing that imagination and creativity lead to artistic expressions that expand knowledge and understanding, the Getty encourages people to use the open content images for a wide range of activities and with the hope that they will share the fruits of their labors with others.

Currently, there are more than 10,000 images from the J. Paul Getty Museum and the Getty Research Institute available through the Open Content Program, and more are being added weekly. These include paintings, drawings, manuscripts, photographs, antiquities, sculpture, decorative arts, artists' sketchbooks, watercolors, rare prints from the sixteenth through the eighteenth century, and nineteenth-century architectural drawings of cultural landmarks. Images from the Getty Institutional Archives will be added this year.

The project has been remarkably successful, with over 100,000 downloads of high-resolution images in the first two months. All images can be found on the [Getty Search Gateway](#).

New Finding Aids from the Getty Research Institute's Special Collections

[Duveen Brothers Stock Photographs and Records](#)

[International Design Conference in Aspen Records](#)

[Israel \(Franklin D.\) papers](#)

[Otto Mühl papers](#)

[Ruscha \(Edward\) photographs of Los Angeles streets](#)

[Ruscha \(Edward\) photographs of Sunset Boulevard and Hollywood Boulevard](#)

[Shulman \(Julius\) Photography](#)

[Szeemann \(Harald\) Papers, Series I & IV](#)

Archives Intensive Exhibit at Glencairn Museum



*Mildred Pitcairn's Auto Graphlex camera prior to being mounted for exhibit.
Photograph by Gregory Jackson.*

Glencairn Museum, part of the Bryn Athyn Historic Landmark District, was designed and built in 1939 by Raymond Pitcairn, heir to the Pittsburgh Plate Glass (now PPG Industries) fortune. Pitcairn was a world-class art collector, musician, lawyer, “amateur” architect, and political heavyweight. His most visible contributions are the Bryn Athyn Cathedral (which he oversaw as patron) and Glencairn, a castle-like structure in the Romanesque style that he built as a family home and that would house his growing collection of art. Glencairn, just a few miles north of Philadelphia, was given as a gift by the Pitcairn family and is now a museum of religious art and history.

Although a very busy man, Pitcairn pursued photography as a hobby through much of his adult life. In fact, one of his first architectural projects was to build a photography studio near his (then) home, Cairnwood, which incorporated a darkroom and a large room

with skylights for a studio. In 2012, Alan Pitcairn, grandson of Raymond Pitcairn and a photographer himself, donated Raymond's camera, a Home Portrait Graphlex camera manufactured by Eastman Kodak, to Glencairn Archives' special collections along with a few related pieces of photographic paraphernalia. This donation was followed early in the next year by a camera used by Raymond's wife Mildred Glenn Pitcairn, this one an Auto Graphlex camera, also manufactured by Eastman Kodak. It was decided that these cameras should support an exhibition of Raymond Pitcairn's photographic works. Glencairn Museum Archives maintains a large collection of photographic prints, slides, and negatives as well as over 4,000 glass plate negatives. These images document the construction of Bryn Athyn Cathedral and Glencairn as well as many other subjects. The exhibition, entitled *Behind the Lens: Raymond Pitcairn and Photography*, highlights Pitcairn's work as a photographer. The curator of the exhibit, Ed Gyllenhaal, notes that all of the photographs, as well as the two cameras, are drawn from Glencairn's archival collections. The exhibition opens Saturday, February 8, 2014 and can be seen on Saturdays during free open hours or during the week while on tour or by appointment.

NHPRC Grant Completed at the Phillips Library

The Phillips Library at the Peabody Essex Museum in Salem, MA is pleased to announce that we have recently completed a project funded by the [National Historical Publications and Records Commission](#) (NHPRC), a federal agency that Congress established to promote the preservation and use of America's documentary heritage. This project resulted in the processing of over three hundred linear feet of archival materials of national significance. Collections chosen for the grant fell into three categories: military records; the papers of prominent eighteenth- and nineteenth-century Essex County, MA residents; and maritime manuscripts, which include the papers of ship owners, ship captains, and those who contributed to maritime trade, navigation, and sea travel throughout the world.

We created 82 new finding aids, updated 82 catalog records, and made 82 EAD finding aids available on the web via CONTENTdm. Finding aids from the project can be viewed [online](#). Researchers can also search for these collections in [our catalog](#).

Collections that were processed with NHPRC funds include the papers of William Bentley, noted Unitarian minister, scholar, and diarist; Captain Alexander Robinson, a Brooklyn, NY merchant seaman who was a captain during the War of 1812; the Sons of Temperance, a group of men promoting the temperance movement; Henry Cabot Lodge, a United States Senator and historian; and Nathaniel Bowditch, early American mathematician and founder of modern maritime navigation. We processed over 9,400 Civil War patriotic envelopes and over 1,200 sailing ship advertising cards.



Sketch made during the Civil War by Herbert E. Valentine of Company F, 23rd Massachusetts Volunteer Infantry, MM7. Phillips Library, Peabody Essex Museum.

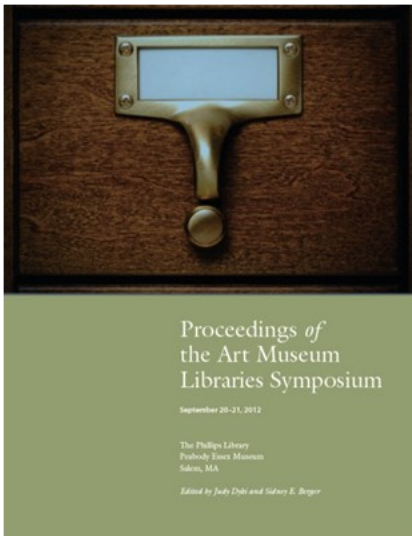


Witch of the Wave Clipper Ship card, undated, MSS 470. Phillips Library, Peabody Essex Museum.

These collections document personal relationships, professional lives, each of the national and international wars in modern history, and various cultural phenomena. Topics covered include banking, navigation, shipping, seafaring life, genealogy, military history, manufacturing, and the abolition of slavery. These 82 collections contain photographs, maps, drawings, and blueprints, as well as letters, diaries, account books, receipts, deeds, wills, and other legal papers.

We are pleased that these collections are now fully accessible for research, and we are grateful to NHPRC for their support. If you have any questions about these collections or the project, please feel free to contact Tamara Gaydos, NHPRC Grant Project Manager and Manuscripts Processor, Phillips Library, Peabody Essex Museum at 978-542-1510 or tamara_gaydos@pem.org.

Proceedings of the Art Museum Libraries Symposium Now Available

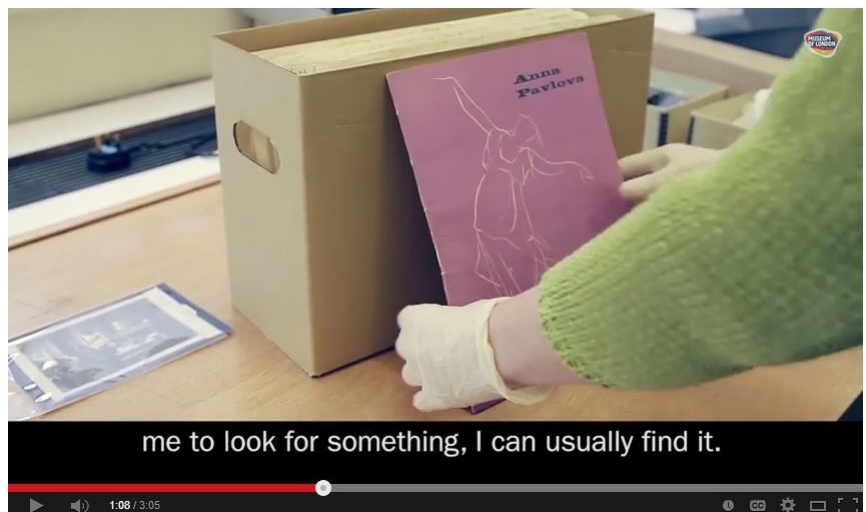


A [PDF publication](#) of the Proceedings of the Art Museum Libraries Symposium from September 20-21, 2012 is now available on the website of the Phillips Library, Peabody Essex Museum. The publication is edited by Judy Dyki and Sidney E. Berger and includes many articles of interest to museum archivists, including “Are Museum Archives Misunderstood?” by David Farneth (Getty Research Institute) and “Institutional Archives” by James Moske (Metropolitan Museum of Art). The proceedings from the inaugural 2010 symposium of the same name are also available on the website.

News from the Museum of London Archives

A glimpse of our archives is in the YouTube lime-light! A short video to introduce the archives to potential researchers [is now online](#).

An exhibitions history list of related materials held in the archives is also [now available online](#). The list currently contains information on exhibitions held at the Museum of London, the Museum of London Docklands, and one of its predecessor organizations, the London Museum, between 1928 and 2009. It is a working document that will be updated periodically. Information on exhibitions held post-2009 can also [be found online](#). The list does not yet include information on the exhibitions held by the museum’s other predecessor organization, the Guildhall Museum. For complete accuracy, information should be verified against the records held in the Museum Archives or Museum publications in our library. Contact Sarah R Demb, Museum Archivist & Records Manager, sdemb@museumoflondon.org.uk for further details or to book an appointment to research archival materials.



“Occupied Territory” at the New Museum, New York

“Occupied Territory,” a presentation of material culled from the archives of the New Museum in New York, charts the development of three Museum exhibitions that were organized in response to the unsettling climate of globalization in the early 1990s.

“Occupied Territory” was originally the working title for a trilogy of New Museum exhibitions in 1993 that interrogated legacies of “colonial expansion and conquest.” Reacting to radical changes taking place internationally in the late eighties and early nineties, these shows—“In Transit,” “The Final Frontier,” and “Trade Routes”—posed questions about globalization’s social, economic, cultural, and intellectual exchanges, and grappled with issues as wide-reaching as neoliberal capitalism and as specific as the situations facing individual cities.

Engaging this moment in the New Museum’s history, this iteration of “Occupied Territory” produces a nuanced—rather than comprehensive or celebratory—self-reflexive account of the trilogy, one that reflects on the Museum’s desire to critically engage with an increasingly global art world. The documents and records on view make public much of the institution’s conceptual exhibition infrastructure, including the development and reception of each exhibition, and looks closely, and even somewhat critically, at several of the artworks that were included. It also shows how curators and their cross-disciplinary advisors were speculating on the capacities for artworks, exhibitions, and institutions to distill meaning from profound social and cultural shifts, and in some cases, their potential to enact change.



“Occupied Territory: A New Museum Trilogy,” 2014. Exhibition view at the New Museum, New York. Photo: Jesse Untracht Oakner



Aziz + Cucher, *Faith, Honor and Beauty (man with computer)*, 1992. Installation view in “The Final Frontier,” 1993. Photo: Fred Scrutin

In its strategic probing of the Museum’s past, “Occupied Territory” relates to practices that purposefully create and mobilize history for specific ends. This particular archival selection privileges concepts and modalities from the original trilogy that are explored in other Museum programming, if from different vantage points—most notably in the exhibition “Report on the Construction of a Spaceship Module” curated by transit. Future political imaginaries, the interplay of global and local, and the implications of technological innovation are all considered here in the context of what was, in 1993, a young American museum focused on producing an alternative, yet still institutional perspective on globalized art production in the wake of postcolonialism and postmodernity.

“Occupied Territory: A New Museum Trilogy,” on view at the New Museum from January 22nd through April 14th, 2014, is organized by Taraneh Fazeli, Education Associate, Tara Hart, Digital Archivist, and Alicia Ritson, Senior Research Fellow.