The Metropolitan Museum of Art Archives

Processing and Cataloging Manual

February 2011

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Introduction

The objective of the Metropolitan Museum of Art Archives is to collect, organize and preserve the official corporate records of the Museum, to make this material accessible and provide research support, and to further an informed and enduring understanding of the Museum's history. Archives holdings include records of the Museum's Board of Trustees, legal documents, Museum publications, office files and personal papers of Museum staff, architectural drawings, press clippings, and ephemera.

This Processing and Cataloging Manual is a training guide for staff, interns and volunteers who arrange and describe collections of records held by the Archives. It outlines standards for processing records in accordance with generally accepted archival principles and specific local practice. It is intended to codify and promote procedures that will make archival processing more efficient, more consistent, and of greater benefit to researchers who use the Archives' collections.

All Archives staff, interns and volunteers assigned to process records are required to read the Processing and Cataloging Manual before beginning work on a project. They should also be familiar with professional standards as described in the following publications: *Describing Archives: A Content Standard (DACS)* (Chicago: Society of American Archivists, 2004); Kathleen Roe, *Arranging and Describing Archives And Manuscripts* (Chicago: Society of American Archivists, 2005); Deborah Wythe, ed., *Museum Archives: An Introduction* (Chicago: Society of American Archivists, 2004).

The Processing and Cataloging Manual is a work-in-progress that will be revised to adapt to the needs of new collections and to reflect evolving professional standards. In its current form, it will not answer every question or solve every problem that Archives staff may encounter when working on a collection. Processors are encouraged to consult their colleagues when faced with issues that the manual does not address, and to call to the attention of the Managing Archivist areas that should be developed, clarified or refined in future versions.

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I. Provenance and Background Research

Provenance, defined as the information regarding the origins, custody, and history of ownership of an item or collection, is a fundamental principle of modern archival theory and practice. This principle suggests that the study and interpretation of historical records is enhanced by an understanding of the context of their creation, and that their arrangement and description by archivists should be directly informed by knowledge of their original purpose and state of organization. Thus the first step in processing an archival collection at The Metropolitan Museum of Art is to establish its provenance.

Prior to 2008, The Metropolitan Museum of Art Archives did not create accession records to document the transfer of archival materials to its custody. Fortunately, provenance information for some collections can be determined from the records themselves, or from documents filed among the Records of the Office of the Secretary and General Counsel. With the help of the Managing Archivist, the processor should identify and review all available sources of information regarding the administrative history and context of the collection.

Next, background research should be undertaken to ensure familiarity with the Museum department or staff member that created the records, the time period in which they were active, and their significance to the Museum's history. Such knowledge will help the processor to ascertain what kinds of documents and information he or she should expect to find in the collection, what might be missing, and how the records may relate to other collections held by the Archives. The Archives and the Museum's Thomas J. Watson Library have extensive collections of resources to aid in biographical and historical research. Consulting pertinent biographies, histories, newspaper or journal articles, catalogues raisonne, annual reports, Museum Bulletins, and other relevant resources will aid the processor in making decisions about the organization and description of the collection at hand. Visit the Watson Library portal at http://libmma.org/portal/ for a link to its online public access catalog, "Watsonline" and its extensive collection of e-resources.

Two authorized histories of the Museum, Winifred E. Howe's, *A History of the Metropolitan Museum of Art: With a Chapter on the Early Institutions of Art in New York* (New York: Metropolitan Museum of Art, 1913-46) and Calvin Tomkins', *Merchants and Masterpieces: The Story of the Metropolitan Museum of Art* (New York: Henry Holt and Company, 1989) are excellent resources of information on the institution, its programs, and personnel through the late 1980s.

II. Survey and Processing Plan

Once the necessary background research is complete, the processor must identify and bring together all components of an archival collection. Some collections may be stored in more than one location. Consult with the Managing Archivist to ensure that all relevant material is accounted for and collocated.

II.A. Collection survey

Once the material is gathered, the processor should survey the collection. The purpose of the survey is to discover enough information about the organization, extent, and condition of the collection to be able to draw up a comprehensive, logical processing proposal. The processor should open every box, examine the contents, take notes and put temporary labels (sticky notes) on the boxes, listing the general contents of each box with their rough dates. Examine the materials in enough detail to understand their organization without actually rearranging the papers. Once each box has been examined and labeled, draw up a preliminary container list. (This last step may not be necessary for legacy collections with existing container lists, but the processor must verify their accuracy). Make note of the following:

- State of current arrangement
- Possible preservation problems
- Presence of special format material
- Privacy issues
- Material for transfer/deaccessioning

During the survey, the processor must consider the way the records are structured, or not; determine ways to improve the arrangement if necessary; note the physical condition of the records; note necessary restrictions for both intellectual and physical reasons; and record problems and concerns in general. At this stage, the processor should only assess the collection, and refrain from rearranging material as much as is practicable.

The processor should take notes or keep a journal to organize her or his thoughts and to reference when writing the proposal, scope and content note, etc. Details to make note of might include: background research, ongoing processing decisions, discovery of obvious/natural groupings within a collection, or pertinent discussions with archives staff regarding the collection.

The processor should conduct the collection survey with the following principles in mind:

II.A.1. Original order. When surveying the collection, it is necessary to determine whether the collection is in its original order or if an artificial order has been imposed. The original order of an archival collection is the arrangement established during the process of creating or accumulating the documents. In general, the original order of a collection should be maintained if it lends itself to research accessibility. Leaving records in their original order:

- preserves evidential information about how the collection was used and how one document relates to another;
- allows documents to fit into a natural system more readily than by imposing an artificial system; and
- saves staff time and effort.

If the collection is in original order and if that filing structure appears logical and workable, the processor should note any improvements that should be considered. Even with a clearly established original order, some refinements may be necessary and appropriate. For example, a collection with a clear series structure may still require the addition of subseries and/or the rearrangement of folders to reunite series components. The processor should also consider whether items within folders are ordered coherently. Do items need to be rearranged alphabetically or chronologically? Should the contents of some folders be split to prevent overstuffing? Are there clearly misfiled and/or missing items?

If the collection is in original order but that filing structure is idiosyncratic and arbitrary, the processor should consider ways to create a series structure and file order that is based on provenance but which better facilitates research and access.

II.A.2. Artificial order. If the collection is not in its original order, the processor should determine:

- when, by whom, and why the collection was reordered;
- what the current order is and to what extent it facilitates research;
- if the original order can be recreated; and if so, is this desirable and how much work will it take?
- if the current artificial order should be maintained; and if so, can it be improved?

II.A.3. Subgroups or splitting collections. Some collections may contain material from mixed provenance. Depending on the extent and significance of such material, it may be necessary to create separate collections or to create subgroups within a collection. Subgroups designate a subset of papers within a larger collection with a different or distinct provenance from the main group of records. The need for splitting collections and/or creating subgroups should be taken into consideration by the processor, as well as the pros and cons of each approach.

II.A.4. Level of processing. Most collections will be processed down to the folder-level. In other words, all items within a folder must be ordered and all folders must have a description. In exceptional cases, some items with high intrinsic value may be described at the item-level.

II.A.5. Series structure. Series can be broken down into subseries, sub-subseries, and so on, to the level of granularity most appropriate for the description of the series. Unless there is a clear original order, determining when subseries are needed can be subjective. By creating subseries and sub-subseries, the processor can avoid repeating information at the folder level.

II.A.6. Common series headings. The following is a list of series (subseries/sub-subseries) titles that are commonly used. The list is not comprehensive but is meant to be a general guide; for more information on common series, see Fredric Miller *Arranging and Describing Archives and Manuscripts*, p. 66.

- Clippings
- Correspondence
- Diaries
- Ephemera
- Family papers

- Financial Records
- General correspondence
- Lectures
- Legal records
- Personal miscellany
- Subject files
- Third-party correspondence
- Writings

II.B. Processing plan

The processing plan outlines recommendations for processing the collection based upon observations and analysis made by the processor during the collection survey. The proposal must be submitted to the Managing Archivist for approval. After approval, it serves as a rough outline for the processing of the collection. The Managing Archivist must be notified of all major changes to an approved proposal.

A processing plan should contain the following information:

II.B.1. Name, size, dates and significance of collection.

- Name of the creator(s).
- Number of boxes currently housing collection. For boxes that are not standard document case size or record cartons, note dimensions.
- Estimated date range of collection.
- Brief note regarding the significance and history of the collection and its creator.

II.B.2. Subgroups/subsidiary collections. For those collections containing material of mixed provenance, the processor should outline what subgroups and/or subsidiary collections might need to be created and why. For each such grouping, include:

- Name of the creator(s).
- Number of boxes in grouping. For boxes that are not standard document case size or record cartons, note dimensions.
- Estimated date range of grouping.
- Brief description of the material and its relationship to the primary collection.

II.B.3. Series. Outline tentative series and subseries in a likely order. If more than one option is possible, outline different scenarios with pros and cons of each. If the proposed arrangement includes changes to the original order, provide a justification and explain why this will better reflect the various activities and interests of the creator and merit the amount of time necessary to complete the work. If there is no original or obvious order to the proposed series, list them in descending order of importance (this may or may not be related to size). In general, intellectually interconnected series should be placed together. Restricted and oversized series should be last.
For all series, list the following elements:

- Name.
- Date span.
- Number of boxes, or linear feet in series.
- Brief description of the material.

- Current arrangement (alphabetical, chronological, by subject, by genre, etc.) and any proposed modifications.
- Proposed transfers. Note any material that may need to be transferred to the Watson Library such as gallery and museum catalogs. Note any material that may need to be transferred to a curatorial department (i.e., accessioned as an art object), such as a drawing, painting, art photograph, or other object with intrinsic artistic value. Such items may or may not already have a loan and/or accession number.

II.B.4. Restrictions.

- Record donor/source, administrative, or physical condition restrictions.
- Note any material of a potentially sensitive nature, such as personal information about living individuals or copies of archival material received from other repositories.
- Restricted material will be identified and reviewed more closely during the later stages of processing.

II.B.5. Preservation/conservation issues.

- Note large amounts of material on unstable and/or extremely acidic/brittle paper that may require a substantial investment of time to produce preservation photocopies.
- Note rolled and folded documents that are too fragile to be flattened without humidification.
- Note any nitrate or diacetate negatives that will need special storage and/or duplicate negatives produced.
- Note any negatives that lack positive prints, and thus might require the production of access prints.
- Note any audio/video tapes that might need to be transferred to another medium.
- Note any evidence of mold or insect infestation (existing or previous). These items will need to be quarantined and treated.

II.B.6 . Other concerns.

- Note amount and dimensions of oversize, three-dimensional, or unusual size material that might require special housing.
- Note large quantities of foreign-language material.
- Note any other relevant concerns/issues.

II.B.7. Work plan. Provide a clear statement outlining the following:

- Processing space needs.
- Any unusual or excessive supplies needed that are not readily available, such as custom-size boxes.
- A reasonably detailed description of each task required to process the collection, including its level of difficulty, proposed timeframe, and the names of those assigned to it.
- Note tasks that could be accomplished by interns and volunteers.

III. Arrangement

The arrangement of a collection should be accomplished in two phases; preliminary arrangement and final arrangement. The phased approach ensures that larger issues are contended with before the details. This method speeds processing overall, reduces errors, and adds decision-making flexibility to the work-flow.

III.A. Preliminary arrangement

Preliminary arrangement or rough sorting often can be undertaken concurrently with the survey. This stage involves the most basic sorting and preservation, and should be completed rapidly.

III.A.1. Transfer material to record cartons for sorting. If material is stored in file drawers or a similar manner, transfer it to record carton boxes, or if preferable, document cases. In general, record cartons work well for sorting large quantities of material quickly.

III.A.2. Collocate series/groups. Based on the processing plan, pull together like materials starting from the most easily identified (e.g., correspondence, writings, and clippings) to the less obvious and more complicated material. Place material that is particularly difficult to identify into an "unidentified" series for follow-up. Sticky notes can be used as temporary labels for cartons, document cases or folders. It is generally good practice to sort all materials to a comparable level rather than to arrange one series to a folder level before moving on to another series.

The processor should not assume that initial organization/arrangement decisions will be perfect. As more is discovered about each series and subseries, the proposed arrangement may need to be altered. The processor may also find that caches of material were originally misidentified. It is essential that the processor take detailed notes about these discoveries to have on hand when discussing proposed changes to the arrangement with the Managing Archivist.

III.A.3. Refolder and order material. Replace all folders with either acid-free, buffered, reinforced tab folders (all non-photographic material) or acid-free, unbuffered folders (photographic material). Acidic folders with significant information written on them can be photocopied and discarded. The photocopy should be inserted as the first page in the new folders. Using a graphite, No.2 pencil, lightly transcribe pertinent information from old folder onto the top, right-hand corner tab of the new folder.

III.A.4. Do not overstuff folders. If more than 5-10 documents are in a folder, make sure to square the folder along a score line. Use the outside score line as the maximum width for loading records into a folder. If necessary use multiple folders, and label them (1 of n), (2 of n), etc.

III.A.5. Begin routine preservation tasks. Remove metal fasteners and rubber bands and replace with folded sheets of acid-free paper or plastic paper clips. If material is particularly fragile or bulky, folded paper is preferred. Remove letters from envelopes. Open and flatten folded or crumpled documents. Interleave fragile/brittle/acid documents such as telegrams, yellow carbons, and documents on colored paper with buffered, acid-free paper. If the items are quite fragile, place them in mylar sleeves.

Discard "housing": remove material from any acidic enclosures, envelopes, or loose-leaf notebooks and other binders unless glued or sewn in. If a binder cover or enclosure contains information, photocopy it on acid-free paper and place the copy in the folder.

Interleave photographs/photographic material with unbuffered acid-free paper or place in mylar sleeves. Place negatives and small prints in photo envelopes, and label with pertinent information. Photographs enclosed with letters or which clearly belong in a specific series should remain in place.

Individually folder all volumes that are to remain in the collection. Score folders to an appropriate width and place the volume in it, spine down. Small fragile volumes may be placed in acid-free envelopes first. If the spine width is too big for a folder, place the volume in the box spine down. Insert an acid-free flag in the volume so that it can be numbered. If the boards (covers) are loose or separated, tie up the volume with archival cotton ribbon.

For a more detailed description of preservation tasks, see Mary Lynn Ritzenthaler *Preserving Archives and Manuscripts* (Chicago: Society of American Archivists, 1994). For more information on what supplies to use, consult the Managing Archivist.

III.A.6. Identify records for possible restriction. Certain Museum records may need to be restricted from public access to protect individual privacy rights and proprietary rights of the Museum. Final determinations regarding restrictions will be made by permanent Archives staff with reference to legal guidelines and established museum practices. Processors should identify documents or files to be reviewed for possible restriction by flagging them with thin strips of acid-free paper. The material should be left in place until a final decision is made about the nature and duration of the restriction, which may require documents to be moved to restricted folders or series. In some cases redacted versions of documents may be created for public access.

- Flag and note: Board of Trustee and Board Committee minutes; personnel files or individual documents; financial records; donor records; acquisition, deaccession, or loan related records; insurance and appraisal records and conservation reports; and anything that would compromise the Museum's security or operations.
- Flag and note: Legal actions, memos or correspondence from internal or outside counsel, including memos and correspondence from Museum Secretaries Dudley T. Easby, Jr. (1945-1969), Ashton Hawkins (1969-1987), Linden Havemeyer Wise (1987-1992), Sharon Cott (1992-present), Assistant Secretaries Peter Ames (1971-1973) and Penelope (Penny) K. Bardel (1974-1982), and outside firms like DeForest Brothers, DeForest, Cullom & Elder, and DeForest & Elder (actively engaged by the Museum from early history through the 1940s), and Lord, Day, and Lord (actively engaged by the Museum 1950s-1980s).
- For additional guidance, refer to "Appendix B: Frequently Restricted Document Types."

- Flag and note material of a potentially sensitive nature, such as personal information about living individuals or copies of archival material received from other repositories.
- In consultation with an archivist, provide expiration dates for as many restrictions as possible. These may be stipulated by donors or dictated by copyright law. For more information about copyright in archival material, see Peter Hirtle's chart available at: http://www.copyright.cornell.edu/training/Hirtle_Public_Domain.htm. Privacy restrictions typically expire upon a person's death. If death date is unknown, add 72 years from the date of creation of the material to calculate the restriction's end date.

III.A.7. Identify physical condition issues. Use thin strips of acid-free paper to label and identify:

- Material to restrict because of physical condition.
- Material on unstable (e.g., Thermofax) or extremely acidic/brittle paper to be replaced with preservation photocopies.
- Nitrate or diacetate negatives to be transferred to cold storage.
- Any negatives that might need to be duplicated or have access prints made.
- Any audio/video tapes to be transferred to another medium.
- Any oversize or unusual size material.
- Any three-dimensional objects.

III.A.8. Identify material to transfer or deaccession. Use thin strips of acid-free paper to label and identify:

- Accessioned items, items with loan numbers, or other items with artistic/artifactual value.
- Duplicate material or material with little or no research value. Take the context of the collection into consideration when considering items for deaccessioning.
- Material to be transferred to another department such as publications with no meaningful annotations.

III.A.9. Identify boxes and series. Mark series with dividers for easy identification. Mark boxes on the outside either in pencil or with post-it notes to show the type of material it contains.

III.B. Final arrangement

Following preliminary sorting, the processor should have a more intimate knowledge of the records. Using this familiarity, the processing plan should be reviewed and any necessary modifications made. If these modifications are significant, the revised plan must be submitted for approval to the Managing Archivist. If only minor changes are needed, the processor should proceed directly to the final arrangement, a finer sorting down to the item-level.

III.B.1. Finalize subgroup/series structure and establish all necessary subseries. Based on the processing proposal, complete the creation/reconstitution/rearrangement of series and subgroups, if applicable. Keep in mind that genre or other grouping terms can be used at the beginning of folder titles in lieu of creating excessive subseries.

In general, if at least 20% of the material in a series pertains to one specific aspect/topic, consider creating an appropriate subseries if this does not conflict with how the records were created/used. However, if one subseries is created in a series, then all material in the series must be divided into subseries, that is, brought under some form of subseries control. The same holds true for sub-subseries within subseries: if within a subseries, one sub-subseries is needed, then at least two must be created so that all items are subordinated to sub-subseries control. Note, this rule only holds true *within* a specific series or subseries. It is possible, for example, to have a collection with six series, only one of which is divided into subseries.

The prefix “General” can be added to the series name to group items without a more specific relationship to one another. The term “General” is usually applied to a sizable group of records that, while diverse in content, have an over arching similarity holding them together, e.g. “general correspondence”. Do not confuse the term “General” with “Miscellaneous” or “Miscellany,” which should only be used as a catch-all to describe a random assortment of records, usually of various genres, that are not bound together by a discernable theme.

III.B.2. Arrangement within common series—specific cases. The following are typical strategies for processing common series.

III.B.2.a. Correspondence. The arrangement of all correspondence should be finalized based on the following rules.

III.B.2.a.i. When to give a correspondent his/her own folder. For most manuscript collections, the general rule is that each correspondent should receive his/her own folder, regardless of the number of items. This will allow maximum access to personal and corporate names of interest. In the case of institutional records and very large manuscript collections, only well-known correspondents or those with at least 10 items warrant individual folders. Others can be filed in an alphabetical run. File alphabetical run folders before their corresponding single author folders. For example:

f.1 Aca-And.
f. 2 Acton, Sarah.
f. 3 Adams, John.

f. 4 Agvar, George.
f. 5 Amadov, Nicholas.
f. 6 App-Atw.
f. 7 Arensberg, Chris.
f. 8 Ashbury, Wilson.

III.B.2.a.ii. Entering under personal or corporate name. There are several factors to consider when deciding whether to file correspondence from an individual associated with an institution (e.g. Jane Smith from the Museum of Fine Arts, Boston) by the person's or the institution's name. First, if the correspondence was clearly filed one way by the creator(s), maintain this system. If not, then determine whether the bulk of the correspondence in the folder(s) relates to the individual person, or solely to the business of their institution. If one is clearly dominant, then file as such. If neither is dominant, and the correspondence can easily be split without losing the integrity of a conversation, then file under both names.

If splitting correspondence cannot easily be accomplished or if the collection is extremely voluminous, use the first method and file under the name that is most important/predominant in the context of the collection. Regardless of the method chosen, be sure to create all necessary cross-references to show that correspondence from the institution is also found under the individual's names and vice versa.

For people writing from institutions, such as curators writing from museums, correspondence will usually be filed under the museum's name, with a cross-reference under the individual, particularly when there is correspondence from many individuals from the same institution.

III.B.2.a.iii. Third-party correspondence. Third-party correspondence may be filed as a separate subseries, unless the correspondence is clearly an enclosure, in which case it should be left in its original folder and cross-referenced. The amount and importance of third-party correspondence should dictate whether to create a separate subseries. For all third-party correspondence, the folder should be labeled by the author's name and then "to [name of recipient]" If there are letters between two people, the folder should be labeled with the most prominent or predominant author and then "with [other author(s)]."

III.B.2.a.iv. Enclosures. If an item is clearly an enclosure (i.e., letter says "I've enclosed a ticket" and you find a ticket), then leave it. If it is not clear that the item is an enclosure, but it seems reasonable to assume that it is based on contextual evidence or if the item directly relates to the correspondence (e.g., a registered mail receipt showing letter was sent) or if it would disrupt the documentary integrity of the records to remove the item or if the item is not particularly important, then leave it. If not, file the item in the most appropriate series. If an item was an enclosure but its accompanying correspondence is now lost, then file such an item as if it were not an enclosure. In all cases, make all necessary cross-references and an appropriate note in the finding aid. If there are many enclosures with a correspondence series call it "Correspondence and related material."

III.B.2.b Printed material/Ephemera. The arrangement of all printed material should be finalized based on the following rules.

III.B.2.b.i Gallery and museum announcements, invitations, and brochures. Organize first by the name of the institution sponsoring/hosting the exhibition/event (i.e., by who is doing the inviting); then by the name of event or exhibition. For example:

Philadelphia Museum of Art
"Thomas Eakins" exhibition.
Invitation. Mar. 4, 1999

Occidential College
Lecture by Dr. Bradley. Invitation.
Apr. 2, 1945

III.B.2.b.ii Clippings. If there is no coherent or logical original order, then file clippings by subject or author, whichever is more appropriate and/or important. A mixed system of author and subject may also be used if necessary.

III.B.2.c. Photographic material. The arrangement of photographic material should be finalized based on the following rules.

III.B.2.c.i. Photographs of artworks. In general, these should be arranged by the name of the artist who created the work of art, not by the photographer

III.B.2.c.ii. Photographs/snapshots of individuals. Arranged by the name of the subject of the snapshot or by the name of the photographer. Prefer arrangement by the photographer if the series includes works by important photographers or if the subject is repetitious. If arranging by subject, and if more than one person is depicted, use the name of the most important, prominent or relevant person. If no one is most prominent, use the name of the person at left first. Record all other individuals from left to right. List the first person's name in inverted order; list all other names in natural order.

III.B.2.d Writings. The arrangement of writings should be finalized based on the following rules:

III.B.2.d.i. Writings of an individual. Generally, writings of one author should be arranged by date to give a quick overview of the scholarly life. For published works, arrange by date of publication. For unpublished works, arrange by date of the material within folders. For a mixture of published and unpublished writings, file published material first, then unpublished. In some situations, such as when the vast majority of the material is unpublished and undated, it may be preferable to arrange the series alphabetically by title.

III.B.2.d.ii. Writings of multiple authors. Generally, arrange by author, and then either by title or date, whichever is most appropriate (see above).

III.B.2.d.iii. Book reviews. Depending on context, such items can be arranged by the author of the book whose work is being reviewed, and then title, or by the author of the review. When reviewed by a single reviewer, prefer the former.

III.B.3. Finalize arrangement of folders and items. Using the processing proposal and knowledge of the records as guides, the processor must order all folders within series and all items within folders. Typically, this means in either alphabetical or chronological order (see below for information on arrangement within specific series).

III.B.3.a. Filing rules for alphabetical arrangement. In alphabetically arranged files, material is filed according to *ALA Filing Rules* (Chicago: American Library Association, 1980).

Following are some basic guidelines for file naming and arrangement:

- Drop initial articles (A, An, The; thus, The Metropolitan Museum of Art files under "M")
- Filing is by word, not by letter. Thus, New York precedes Newman.
- File corporate names beginning with personal names by the first letter of the first name, not by the first letter of the last name. (Alfred A. Knopf, Inc. – NOT Knopf, Alfred A., Inc.)
- File names beginning with "Mc" as if written "Mac"
- File names beginning with "St." as if written "Saint" (St. Ives, San Antonio)
- Names beginning with prefixes such as "de", "la", "du" "von" are filed differently, depending on the nationality of the individual. American and English names are filed by the prefix. French and German names are not filed under the prefix. Spanish compound names are filed by the first part of the name. If you are unsure of the filing order consult Anglo-American Cataloguing Rules, 2nd ed., 1998 revision, Appendix A", section A.13 "Personal Names". If in doubt, file under the prefix.

III.B.3.b. Filing rules for chronological arrangement. Arrange series and files in ascending chronological order. Items within a folder may be arranged in either descending or ascending chronological order, consistent with the predominant order found in the files. If no discernable order is found, file in chronological order. In general, institutional records are filed in reverse (descending) order, and items within manuscript collections are filed in natural (ascending) order. Letters identified only by the year of writing are filed at the end of other correspondence for that year. Letters with year and month but no day are filed at the end of the file(s) for that month.

III.B.4. Complete necessary preservation work. All necessary preservation photocopying should be accomplished. After copying is complete, preservation copies should be placed back in folders from which the fragile/acidic originals were pulled; consult with the Managing Archivist to determine if the fragile/acidic originals must be retained. If so, the originals will be placed in a "Fragile Restricted" series in folders with folder-level identifying information (i.e., the information on the right-hand side of the tab) identical to that on the folder housing the related copies or with box and folder information from the originating folder. This is true even when the copies are filed in the same folder with documents that were not photocopied. If negatives are reformatted and originals are retained, the originals should be placed in the "Fragile Restricted" series and transferred to appropriate storage.

III.B.5. Resolve issues with problematic and/or unusual material. The processor should address issues identified during the survey and rough sort as soon as possible, as some may take several months to resolve. Necessary actions may include: ordering custom built boxes for unusual, oversized, and/or three-dimensional objects; discussing proposed restrictions with the Managing Archivist; ordering copy prints from the Photograph Studio; requesting the duplication/transfer of audio/video tapes; and packaging unstable negatives for appropriate storage.

Note: conservation work should not be undertaken until after the collection is fully described.

III.B.6. Deaccessioning. Keep in mind that the research value of items often depends on the context in which you find them. For instance, maps found with a diary kept during a vacation to cities depicted by the maps ought to be retained, but a box full of random road maps probably should be discarded or transferred.

Annotations often make certain normally disposed material worth retaining. However, be sure to consider whether the annotations add any research, artifactual, or potential exhibition value before including such items in the collection. Common books with the owners name written in them, for instance, should be discarded or transferred.

Though it is very expensive and time-consuming to process and house items of little historical value – especially those which can easily be found elsewhere – do not slow down the arrangement process by scouring the collection for single deaccessionable items.

The two options for material not being retained within a collection are disposal and transfer. Particular procedures for sorting materials for disposal and possible transfer may vary depending on collection size and the amount and nature of material being removed for deaccessioning. All items proposed for transfer or deaccessioning must be approved by the Managing Archivist.

Consider for deaccessioning:

- Duplicates of anything
- Published works: books, periodicals, and government publications without annotation
- Printed matter: clippings, posters, brochures, programs, maps, menus, and other ephemera
- Artifacts: boxes, cases, memorabilia and souvenirs, clothing

- Financial records: bank statements, tax records, receipts, bills, cancelled checks, credit card receipts
- Envelopes (unless they provide the only evidence of the date of a letter or the address of sender or recipient, or have autographic value)
- Indecipherable notes and lists
- Junk mail
- Clean or only copy-edited pre-publication copies of published works, such as typescripts, galleys, page proofs
- Unidentified photographs
- Commercial sound or video recordings

III.B.7. Finalize folder tabs. All folder information must be verified, corrected, and amended as necessary. Personal and corporate names must be verified, folder titles should be finalized, and box and folder numbers added. It will be necessary to complete this labeling in multiple stages. While folder titles can be finalized relatively early, box and folder numbers can only be added after all arrangement is complete; i.e., as the very last task.

All folder labeling is to be done in No. 2 pencil. The following is a template for a typical folder label:

[Collection code]	[Folder creator and/or Folder title].
Box [#], f. [#]	[Additional folder information].
	[Date(s)]

III.B.7.a. Author/creator of folder. All personal and corporate names will be verified in the Library of Congress's Name Authority File (LCNAF), available at at http://authorities.loc.gov. Use that form of the name appearing in field 100 for personal names and field 110 for corporate names. For artist names not available through LCNAF, consult the Getty Union List of Artist Names (ULAN) available at: http://www.getty.edu/research/conducting_research/vocabularies/ulan/. If a name does not appear in either source, use the fullest form of the name available.

III.B.7.b. Folder titles. The folder title should be a succinct title, not a narrative description of the contents. Do not repeat the hierarchy/headings or unnecessary information in the folder titles. When practicable, use the folder headings assigned by the creator unless they are inaccurate or confusing. Do not introduce anachronisms into a collection by changing the language of an original heading (for instance, do not change "Negroes" to "African-Americans").

The processor need not replicate the creator's foldering of the collection. (E.g., if the collection comes in with six folders of correspondence, one for each year 1940-1945 – but each folder only contains a few letters – refolder the correspondence in one folder dated 1940¬1945. This is not a violation of the concept of "original order").

Construct a folder title so that the filing order is clear. Whenever possible, list file and folder titles with the filing word first. Begin with the key word, or, in the case of personal names, the surname. Change the word order of creator-assigned titles to filing order if necessary so that the arrangement of the material in the box is obvious. However, do not sacrifice the clarity of a folder title for the sake of this principle.

Titles will be as varied as the material itself, and should be determined based on the context of the series as well as the information contained within it. In some cases, it will be necessary to include the genre of material within a folder. This will be the case, for instance, when the series is not genre specific (for instance, a series based on subject, rather than format such as correspondence) and it is important for researchers to know the type of material contained within a folder or when two folders have the same title and need to be further distinguished by adding genre information. If, however, most folders within a series contain the same type of material, make a note of it in the scope and content note for the series rather than repeating it at the folder-level. If folders are within a genre-based series, such as correspondence, make a note of any additional types of material found in a folder in the scope and content note for the series and/or the genre field, but do not add the information to the folder's title.

Do not transcribe "titles" of volumes unless they are formal titles of works intended for publication. For example, a volume may have the title "Smith's Business Ledger" or simply "LEDGER" on the front cover. This is a manufacturer's designation regarding the volume's intended use, not a title or, in many cases, a description of the contents. If the ledger has been used by the owner for daily diary notes, then the folder heading should be "Diary" not "Ledger." Examine all volumes to make sure that the contents match any writing on the cover. If a cover designation differs from the contents, describe the contents in the folder heading.

III.B.7.b.i. Capitalization & punctuation. In general, use *Anglo-American Cataloging Rules*, 2nd ed., 1998 rev. and *Archives, Personal Papers and Manuscripts*. For folder titles in general, capitalize only the first word and proper nouns; use a period (".") to separate component parts of a title.

For folder titles involving literary works/works of art/exhibitions, use the following guidelines. If not listed below, then consult *The Chicago Manual of Style*'s (7.129 - 7.154) rules for punctuating titles, remembering to substitute underlines for italics.

Underline titles of:

- Books
- Operas
- Long poems published separately
- Pamphlets
- Movies
- Periodicals
- Newspapers
- Plays

- Sections of newspapers published separately (The New York Times Book Review)
- Works of art

Use quotation marks around titles of:

- Articles and features in periodicals and newspapers
- Chapter titles
- Essays, short poems, and short stories
- Television and radio programs
- Manuscripts of completed, unpublished writings of all kinds (i.e., books, articles, etc.)
- Exhibitions

III.B.7.b.ii. Common abbreviations.

- bet. = between.
- et al. = 1. and elsewhere. 2. and others.
- incl. = including, inclusive.
- misc. = miscellaneous; miscellany.
- re = with reference to; in regards to; in the case of.
- w/ = with.

III.B.7.c. Dates.

III.B.7.c.i Specificity. Record date information as specifically as necessary. Usually, this means just the year. Exceptions include dates for exhibition announcements and multiple drafts of writings, where it is essential to know the month and day to fully distinguish items. If month and day are being recorded, use format: Month day, year.

Example: June 4, 1945

III.B.7.c.ii. Date ranges. For folders with multiple items, record dates for all items. If there is a gap of 5 years or less within a folder, use span dates. Thus, for a folder with material dated 1940, 1941, 1942, and 1945, record "1940-1945".

If there is a gap in date of more than 5 years, use disjunctive dates. Thus, for material dated 1940, 1941, 1942, and 1948, on the folder write "1940-1942, 1948".

III.B.7.c.iii Format. Always use century years (i.e., four-digits) when recording dates. When using span dates, use century years in both the opening and closing date, even if the century is the same.

Examples: 1959-1983
1898-1902

III.B.7.c.iv Abbreviations. Use abbreviations for all months except for May, June and July:

January	Jan.
February	Feb.
March	Mar.
April	Apr.
May	May
June	June
July	July
August	Aug.
September	Sept.
October	Oct.
November	Nov.
December	Dec.

When recording copyright dates, use abbreviation "c." When recording circa dates, use abbreviation "ca."

III.B.7.c.v Supplied dates. If the date is unknown, use "n.d." If month and day are known, but the year is not, use "n.y."

Example: Jan. 5, n.y.

It may be possible to date an item based on internal evidence, such as a letter in response to an undated one; a revised, but undated draft of a dated manuscript; or an undated photograph that includes temporal clues. Supply dates only when you are fairly certain, or when supplying a likely date or range of dates is necessary to provide a reasonable degree of access to the item. When supplying dates, include a question mark if some uncertainty remains, and always enclose supplied information (except for n.d. and n.y.) in [ ]. If any uncertainty remains, list accordingly with a "?".

Examples:

[Jan. 7, 1922?] Pretty certain of date
[Jan. 7?], 1922 Year known; pretty certain of month and day
Jan. [7?], 1922 Month and year known; pretty certain of day
[before 1910] Definite of latest possible date only
[after 1920] Definite of earliest possible date only
[1933] Only certain of year
[Jan. 7, 1922] Certain of date

It may also be possible to approximate a year. Approximate dates can be based on internal or external evidence. For example, use the date of a book's publication to approximate the date of an undated book review. Use a circa date only when you are fairly certain that the material dates from plus or minus five years of the approximate date given. It is not necessary to bracket circa dates. For example, Book review, ca. 1975.

If there is significant doubt regarding a date, it is preferred that the item remain undated. Erroneous dates can be very misleading for researchers.

III.B.7.d Collection code. Each collection will be assigned a shorthand name to serve as collection code. Usually this will be collection creator's last name, or the defining keyword or abbreviation of a corporate name or office of origin. For example, "Havemeyer" will serve as collection code for the Havemeyer Family Papers, "Asian" will serve as collection code for the Records of the Asian Art Department, and "ESDA" will serve and collection code for the Records of European Sculpture and Decorative Arts.

III.B.7.e Box numbers. Once arrangement of the collection has been finalized, the processor may begin to rebox it. Leave room in boxes for the easy retrieval and replacement of folders. Conversely, do not underfill a box or the folders will slump, damaging the papers inside. Do not underfill a box in order to begin a new series in a new box. Use cardboard spacers to hold up files if a box is not completely full, as may occur in the last box of a collection.

Once the folders have been placed within boxes, the boxes may be numbered. Boxes are numbered consecutively throughout a collection.

III.B.7.f Folder numbers. Folders are numbered consecutively within a box. Folder numbers start over at 1 with each box. E.g., Box 1, Folder 1; Box 1, Folder 2…Box 1, Folder 37, Box 2, Folder 1….

III.B.7.g Create cross-references. All necessary "See" and "See-also" references should be identified during final arrangement. Use thins strips of acid-free paper to record these references which will be added to the finding aid. "See" and "See also" cross-references occur only in the finding aid; do not insert dummy folders in the box.

No general rule for cross-referencing applies in every case. The kind and quantity of material and the nature of the activities that generated the documentation always must be considered. Most commonly such references are need for the "Correspondence" series.

As with standard library practice, a "See" reference links an access point not used (i.e., there is nothing in the box at that point) to an access point used (usually names, sometimes titles), and where the relevant material will be found. "See also" references provide a link from listed material to other closely related material located elsewhere in the collection. For cross-references within a series, record only the author/creator or title of the appropriate folder to which the reference points. For cross-references across series, record the author/creator or title of the folder, as well as the collection and series, and if applicable, the subseries and subsubseries.

IV. Creating the Finding Aid

Finding aids are drafted using a Microsoft Word template available on the Archives K: drive. The contents of elements included in a typical Archives finding are described below.

IV.A. Collection Summary

IV.A.1. Title. The title of the collection should be formulated in direct order, starting with the name of the collection's creator and followed by the type of material that the collection comprises. In the title, use *papers* for collections of personal and family papers; *records* for the archives of organizations or groups; and *collection* for groups of material brought together intentionally by a collector or the Archives. When appropriate, use a more specific or descriptive term (e.g., correspondence, diaries, autograph collection).

Examples: John Taylor Johnston Collection
Havemeyer Family Correspondence
Duveen Brothers Records

IV.A.2. Creator. Authorized form of the name of the person or organization that produced (in the course of his/her/its activities or by collecting) the collection being described. Use authorized (LCNAF) or AACR2 form of the creator's name, in inverted order. Include the birth and death dates if they are part of the authorized form of the name. Do not add death dates to names when only a date of birth appears in the authorized form.

Examples: Johnston, John Taylor, 1820-1893
Metropolitan Museum of Art (New York, N.Y.). Office of Associate in Industrial Art

IV.A.3. Dates. Provide the inclusive or span dates of the material using years only in four digit format. When appropriate add bulk dates (in four-digit format) for which materials bulk largest or are most significant if they differ significantly from the inclusive dates.

IV.A.4. Extent. Record collection size in linear feet and containers. Use only the following general container types: boxes, volumes, oversized folders

Examples: 5 linear ft. (3 boxes, 6 volumes)
394 linear ft. (584 boxes, 18 oversized folders)

IV.A.5. Abstract. Provide a very brief summary of the collection, consisting of defining biographical or historical information about the creator and abridged statement about the scope and content of the collection. Its purpose is to help readers to quickly identify materials that may be pertinent to their research. Whenever possible, formulate the abstract by combining the first sentences or two of the biographical/historical note and the scope and content note.

IV.B. Administrative Information

IV.B.1. Provenance. Note the name of the individual, organization or Museum department from which the records were received; the method of acquisition (typically Gift, Bequest, Purchase or Transfer); and the month/year received by the Archives.

IV.B.2. Accruals: Note any anticipated additions that may be made to the collection in the future. If appropriate, note frequency and volume.

IV.B.3. Form of citation. For most collections, the preferred format is:

> [Title of item], [date], Box [number], Folder [number], [Collection title], The Metropolitan Museum of Art Archives.

IV.C. Restrictions

IV.C.1. Access. Note any special rules or provisions that affect the availability of the records, such as parts of collections that are closed or that must be consulted in other formats (i.e. microfilm, photocopies, publications). When there are no such conditions, the standard access note should read "Collection is open for research."

IV.C.2. Use restrictions. Note conditions that affect use of the collection after access has been granted, such as publication rights or reproduction restrictions. Also note any available information found regarding copyright holders.

IV.D. Biographical/Historical note

Write a concise narrative that places the collection in context by providing information about its creator(s). Include significant information about the life of an individual or family or the administrative history of a Museum department, focusing on the period or activities covered by the materials described. The historical note should not be an attempt at a definitive biography or organizational history. In most cases, one or two paragraphs should suffice, and only in exceptional circumstances should this note exceed two pages. For well-known creators, be as brief as possible and refer readers to published biographical sources at the end of the note. Do not hesitate to borrow extensively from short-form biographies or histories from established Museum sources such as departmental histories included on the Museum web site. The first sentence or two should be able to stand alone, identify the creator of the collection, and be used in the collection abstract. More detailed biographical or historical information that provides context for a particular series or subseries should be included in the scope or historical note for that series or subseries. Do not use footnotes; credit your source(s) at the end of the historical note in section titled "Sources." Books and articles should be listed in bibliographic format according to *The Chicago Manual of Style*. When citing websites, include the date you consulted the site.

IV.E. Scope and Content note

The purpose of the scope and content note is to enable users to judge the potential relevance of the collection to his/her research. It should describe the collection's contents with sufficient detail to provide the researcher with a good understanding of the collection's general characteristics and strengths. While you should point out remarkable gaps in the record presented by the collection, you should concentrate on describing what is in the collection rather than what is not. Except in the case of very large collections, the scope note should be no longer than one page. For larger collections split into several series and subseries, series descriptions may be added to supplement the collection's scope and content note. The scope note should begin with an account of the types of material in the collection and a general statement about what the collections documents. As with the Biographical/historical note, the first sentence or two should stand alone as a description of the collection to be used in the abstract.

IV.F. Arrangement

Describe the various aggregations of archival materials, their relationships, or the sequence of documents within them.

IV.G. Related Materials note

Identify other archival collections held by the Museum, or by other institutions, that are related by topic and might be of research interest to scholars. Use also in cases where a collection has been split between two or more repositories. Do not use in cases where only a few letters of a particular creator can be found elsewhere.

IV.H. Subject Headings

The processor should suggest subject headings and added entries for the collection MARC/Watsonline record. Subject and names should be drawn from authority sources (http://authorities.loc.gov/). Document types should be drawn from appropriate form and genre lists. Options for control access terms include:

- Personal names (major figures/correspondents in the collection)
- Organization names (as added entry/alternate creator)
- Subjects (general topics as well as personal and organization names as subjects)
- Places (e.g., Korea—History—20th century)
- Document types (diaries, scrapbooks, photographs)
- Occupations

Include at least one subject term. Whenever possible, use subject headings that have been used to describe similar collections in Watsonline. Individual people, organizations, and subjects important enough to warrant a controlled access point in the catalog record should have been mentioned in either the collection scope note or one of the series scope notes.

IV.I. Series and Subseries descriptions

The series or subseries description may consist of three elements: physical description, biographical/historical note, scope note. Only one (physical description) is required for every series and subseries. In smaller collections, or those with only a few series of an uncomplicated nature, scope notes for series are not necessary, as the entire collection may be described adequately in its scope and content note.

IV.I.1. Physical description. Describe the extent of the (sub)series in generic container types. For example: 13 boxes, volumes. Do not include the linear feet or the range of box or volume numbers that comprise the (sub)series.

IV.I.2 Biographical/historical note. Use this note to describe a group of records within the collection created by a particular person, organization, or corporate body, such as a committee or department. The note should be a concise narrative that places the archival materials in the series or subseries in context by providing information about their creator. It should focus on the period or events documented by the materials described. This note should not, except in exceptional circumstances, exceed a paragraph in length.

IV.I.3. Scope note. The series scope note should describe the types of material and the subjects and activities documented by the series or subseries. It should also relate the (sub)series to the rest of the collection or series. It should not simply repeat information found in higher level descriptions (such as the collection scope note or series description) or in the container list; rather, it should supplement this descriptive information. This note should seldom exceed a paragraph in length.

IV.J. Container List

The container list is a hierarchically constructed listing of the series, subseries, file, and folder titles. It should help the researcher locate the folder, box, or volume in which he or she is most likely to find material germane to a given research project.

IV.J.1 Series and subseries titles. Every series title should be preceded by the word "Series" followed by the series number as a roman numeral.

Example: Series I. Correspondence

Every subseries title should be preceded by the series number followed by period, then a capital letter and period.

Example: I.A. Minutes

Sub-subseries should be preceded by the series and subseries numbers followed by a cardinal numeral.

Example: I.A.1. Incoming

Sub-sub-subseries should be preceded by a small letter; and sub-sub-sub-subseries by a small roman numeral. Do not preface subseries titles with the word "subseries" (or “subsubseries” etc.). Not every hierarchical level merits the name series or subseries, especially in personal papers.

IV.J.2. Folders. Refer to section III.B.7.b of this manual.

IV.J.3. Documents/Items. Except in special circumstances do not list individual documents in the container list. Exceptional cases in which listing documents may be appropriate:

- A small collection that consists of very few items
- Items within a collection that comprise one entire or several folders (E.g., a 500-page typescript)
- Volumes (e.g., diaries and scrapbooks)
- Sound recordings and videos

Even the material listed above should be described collectively whenever possible. When individual items are listed, only the most essential information should be recorded. Item descriptions should not approach the level of detail provided by a catalog record.

IV.J.4. Dates. Every series, subseries, folder or item title should include the date or date span of material contained in the unit described. For proper construction of dates see section III.B.7.c of this manual.

V. Cataloging Archival Collections in Watsonline

All Archives staff, interns and volunteers assigned to create Watsonline catalog records to describe archival collections should read this chapter before starting work. In addition, please reference and be familiar with professional standards and practices as described in the following resources and thesauri:

- Describing Archives: A Content Standard (DACS), Chicago: Society of American Archivists, 2004 (pages 220, 262-269)
- The Libraries' Manual of The Metropolitan Museum of Art: http://intranet/TSM/index.html
- MARC Standards: http://www.loc.gov/marc/
- Library of Congress Authorities: http://authorities.loc.gov/
- Art and Architecture Thesaurus: http://www.getty.edu/research/conducting_research/vocabularies/aat/
- Cataloger's Desktop: http://desktop.loc.gov/

V.A. Creating a catalog record for a collection in Archives

A complete Watsonline entry for an archival collection is composed of a bibliographic record and one or more item records. The bibliographic record, which must be created first, describes the intellectual scope and content of the collection. Item records describe individual physical components of the collection, and track data such as container type, physical location, barcode number, and circulation status. In the Museum Archives, item records are typically associated with individual boxes or volumes, though in some instances they may also be created for oversize folders or other containers.

V.B. Millennium set-up

Watsonline catalog entries are created using Millennium. Bibliographic and Item level default settings ("archibib" and "architem") have been created and are already set for Archives' Millennium users.

V.B.1. Millennium login
Open Millennium
Enter ID
Enter Password
Click on "Cataloging" button
 (The buttons can be identified by rolling the mouse over the icons.)

V.B.2. Changing the record template. It is unlikely Archives will use any other templates than the default Bibliographic and Item record templates mentioned previously. However, should another template other than the Archives' defaults be needed, the following instructions should be followed.
Select "Admin" from the tool bar
Select "Settings"
Go to "Record Templates" tab

In “Record Type” drop down box select the appropriate option
In “Other Templates” box, select the appropriate option
Select  to put in “Preferred Templates” box
Click “Save Settings”
Click “Okay”

V.C. Bibliographic record creation

Creating the bibliographic record is the first step in the creation of a Watsonline catalog entry.

Go to File
Select New Record
Select Bibliographic

The record will be created and the “Location” field will read “Museum Archives” – this confirms that you are using the correct bibliographic template. (If the “Location” field reads differently, stop, return to the Millennium set-up instructions in sections V.B.1 and V.B.2., and re-set the default setting.)

V.C.1. Prompted data entry (box prompts):
CAT DATE - -
Catalog entry date. This is completed last, after the record has been created in its entirety. Once CAT DATE is entered, the record is goes to OCLC, and should be considered permanent. This field should be completed by Archives staff only. If the record is created by an intern, the record should be reviewed for errors by the staff mentor and then the mentor may enter CAT DATE. Click “Next” to move on.

SKIP
Enter the number of spaces which will need to be skipped for definite articles (“the”) and indefinite articles (“a”, “an”) at the beginning of the title (collection name) in the 245 field. “The” would have 4 spaces (three letters plus one space), “a” 2 spaces, “an” 3 spaces. If there is no definite or indefinite article, enter “0” and click “Next”.

COUNTRY
This field is based on the location of the repository. Double click in the field, select New York (code “nyu” and click “Okay”.

MAT TYPE
Refers to type of material. Most of our archival collections are mixed materials, however, there may be exceptions in which only one type of material is present. For mixed materials enter “p” and click “Next”. For collections made up solely of one type of material, enter “1” and a drop down box will appear in which the appropriate category may be chosen.

This is the end of the box prompts.

V.C.2. Unprompted data entry:
Note: Fields in *italics* are optional and may not be used in every case.

LANG
Language(s) of materials being cataloged. For a single language, enter the language code or double click in the field, select the appropriate language and click “Okay”.
For multiple languages, enter “mul”. The specific language codes will be entered in field 041 and field 546.

BIB LVL
Bibliographic level. This is a fixed field and for Archives’ purposes should always read “c COLLECTION”.

LOCATION
Location of records within the museum. This is a fixed field and should always read “ma Museum Archives - Restricted Access”

ENCODING
This field should usually have “- -“ which just stands for “blank”, but don’t literally leave it blank. Double click on the field and select “- -“. If any fields, such as 1xxs, 6xxs, or 7xxs require authority work the Encoding code should be changed to “z” (double-click on the field and select “z”). Doing this will ensure that the authority record will be created in the next LTI upload. If you do not, you may lose any of the changes that you make in those fields. No other fields require this change.

V.C.2.a. MARC fields.
MARC fields: The initial three character numeric MARC tag: 0xx-9xx

Indicator positions: The first two character positions following the MARC tag which interpret or supplement the data found in the field. Indicator values are interpreted independently, that is, meaning is not ascribed to the two indicators taken together. Indicator values may be a lowercase alphabetic or numeric character. Indicator fields vary for each MARC tag, see MARC standards for explanation. Additionally, “CTRL-G” within the Millenium data field will also reveal indicator options. Blank indicator fields are represented within this document as a pound symbol (#) and are used in an undefined indicator position. In a defined indicator position, a blank may be assigned a meaning, or may mean no information provided.

008 081020s 000 0 eng d (this is a fixed field)
Though this is a fixed field, it will still need to have a few items updated.
Right click on the field and select “Expand field”
Complete the following fields (double click on the field to see options):
- Dat Type (i.e. inclusive “i”, bulk “k”, etc)
- Date 1 (start date)
- Date 2 (end date)
- Language
- Country (select New York, code “nyu”)

Right click on field and select “Collapse field”

040 NNMM|edacs|cNNMM (this is a fixed field)

041 Languages of materials
Use only if more than one language present in materials

Examples:
041 0# eng|afre
041 0# eng|afre|aspa|ager|aita

Use in conjunction with 546
546 ## Chiefly in English and French
546 ## Chiefly in English, French, Spanish, German, and Italian

100 Creator
100 (Personal name main entry):
First indicator: 1 surname

Examples:
100 1# Johnston, John Taylor,|d1820-1893

100 1# Smith, Bob, |ecollector.
245 10 Collection of materials on photorealism, |f1969-2005

110 Corporate name main entry
110 (Corporate name main entry)
First indicator: 2 name in direct order

Example:
110 2# Metropolitan Museum of Art

245 Title
245 (Title and statement of responsibility)
Title, |fcollection dates |g(bulk dates)

The chief source of information for archival materials is the finding aid prepared for those materials. In the absence of this source, treat provenance and accession records, then the materials themselves, supplemented by appropriate reference sources, as the chief source of information. Follow DACS 2.3 for supplied title.

Collection dates:Use |f for inclusive dates, and |g for bulk dates. Do not condense century (i.e. use 1940-1945, not 1940-45). If dates all fall within a given year, use year + months (e.g. |f 1856 Jan.-Mar.)

1st indicator 0 If no 1XX present
1st indicator 1 If 1XX present

2nd indicator Enter the number of spaces to skip in the title for articles like A, An, and The.

Examples:
245 10 John Taylor Johnston Collection,|f1784-1981
245 10 John Taylor Johnston Collection,|f1784-1981|g(bulk 1836-1869)

For legal documents (wills, deeds, mortgages, leases, warrants, etc.) Supply a title consisting of a word or brief phrase characterizing the document, the name(s) of the other person(s) concerned besides the individual cited in the main entry, and the occasion for the document if it can be expressed concisely, ending with the date of signing, e.g.

246 Alternate title

It is unlikely this field will be used. Refer to MARC Standards for instruction.

300 Extent

This is usually given in linear feet, number of items, and number of boxes. This field is repeatable. If the collection includes materials in multiple formats, use a separate 300 field for each format.

|f Terms such as page, volumes, boxes, cu. ft., linear ft., etc. that identify the configuration of the material and how it is stored.
For collections: Round off number of linear feet to nearest 1/10th.

Examples:

300 ## 31 |flinear ft. |a(27 |f boxes)
300 ## 1.5 |flinear feet |a(4 |f ms boxes)
300 ## 87 |fitems |a(0.5 |flinear ft.)
300 ## 40 |fcu. ft.

For something specific i.e. a collection of architectural drawings:
300 ## |3Architectural drawings: |a6 |fitems.

351 Arrangement

"The collection is arranged into [number] series: "…

Example:

351 ## The collection is arranged into five series: I. Travel Journals; I.A. Originals; I.B. Transcripts; II. Visitor Books; III. Correspondence; IV. J. Herbert Johnston's File Vol. I; V. Miscellaneous

506 Access restrictions

Copy and paste directly from finding aid.

Example:

506 ## The collection is open for research. Researchers are required to use transcripts when available for their initial access to travel journals. Requests for access to originals will be reviewed by Archives staff on a case by case basis

520 Scope and content

Copy and past the first two sentences from Scope and Content section of the finding aid.

Example:
520 ## The collection consists of: travel journals, visitor books, correspondence, family histories, and other unpublished and published documents relating to the life, travels and family history of John Taylor Johnston. The bulk of this material relates to Johnston's personal affairs and is not concerned with The Metropolitan Museum of Art

524 Preferred citation
Copy and paste directly from the finding aid.

Example:
524 ## [Title of item], [date], Box [number], Folder/Volume [number], John Taylor Johnston Collection, The Metropolitan Museum of Art Archives

535 Existence/Location of originals
It is unlikely this field will be used. Refer to MARC Standards for instruction.

540 Use restrictions
Copy and paste directly from the finding aid.

Example:
540 ## Material in series I and II are in the public domain and may be freely quoted. Copyright restrictions may apply to items in Series III, IV and V; consult Archives staff regarding permission to quote or reproduce

541 Provenance
Information on the immediate source of acquisition of the described materials. The field is used primarily for original or historical items or other archival collections.
Source of acquisition |d date of acquisition |e Accession number

Examples:
For something basic:
541## Anonymous gift,|d1982

For something more complicated:
541 ## The bulk of the collection was received in 1978 and the early 1980's through gifts and bequests of Noel Johnston King, John Johnston Appleton, and William W. Appleton. Other donors include Mrs. Richard N. Pierson and various unnamed sources.

544 Related materials
Location of other archival materials within The Metropolitan Museum of Art.
|aCustodian
|dTitle
Format: 544 ## "See also [title], [custodian]"

Example:
544 ## |dSee also John Taylor Johnston files, Office of the Secretary Records, |aMetropolitan Museum of Art Archives

545 Biographical/Historical Note
Copy and past the first two sentences from Biographical/Historical note section of the finding aid.

Example:
545 ## John Taylor Johnston was a founder of the Metropolitan Museum of Art and was elected its first President in 1870. He held this position until he retired in 1889; the institution's Trustees subsequently voted him Honorary President for Life

Note: For corporate bodies include full name, founding and closing dates (with location), plus function(s) and/or purpose(s).

546 Language of materials
Textual information on the language of the described materials. Required even if all materials are in English. A description of the alphabet, script, or other symbol system (e.g., arabic alphabet, ASCII, musical notation system, bar code, logarithmic graphing) may also be included.
Format: 546 ## "Materials in…"
Note: Predominant language must be listed first, additional languages should follow, listed in alphabetical order.
|b The name of the alphabet, script, or information code that is used to record the language.
|3 Used to indicate part of the collection the language note applies to.

Examples:
546 ## Materials in English.
546 ## Materials in English and French.
546 ## Originals in English, translations in French.
546 ## |3Notebooks |ain French.

There should be a corresponding 041 field if there is more than one language. See reference to 041 field in this manual.

555 Cumulative Index/Finding Aids Note
This field provides information about the location of the finding aid.
1st indicator 0 Finding aids

Example:
555 0# Finding aid available in The Metropolitan Museum of Art Archives and on the Internet.

There should be a corresponding 856 field for the finding aid URL.

581 Publications about described materials
It is unlikely this field will be used. Refer to MARC Standards for instruction.

583 Appraisal/Destruction/scheduling information

It is unlikely this field will be used. Refer to MARC Standards for instruction.

584 Accruals

This field is used for any anticipated additions that may be made to the collection in the future. Copy and paste from the finding aid.

Examples:

584 ## Further accruals are expected
584 ## The repository continues to add materials to this collection on a regular basis

6xx Subject headings

While not required, at least one 6xx field is recommended. One should attempt to use authorized headings, however, should an authorized heading not exist for what would be a considered a necessary subject heading, please refer the issue to the Archival staff for resolution.

600 LCSH personal name heading.

610 LCSH corporate name heading.

When appropriate, one should use free-floating subdivisions. Approved subdivisions for corporate headings may be found on the Cataloger's Desktop/Subject cataloging manual/Subject headings manual/Free floating subdivision/H1105.

Examples:

610 20 Metropolitan Museum of Art (New York, N.Y.)
610 20 Metropolitan Museum of Art (New York, N.Y.) |xEmployees
610 20 Metropolitan Museum of Art (New York, N.Y.) |vGenealogy
610 20 Metropolitan Museum of Art (New York, N.Y.) |vCatalogs

630 LCSH family name heading.

Use for subject access to the main entry. Include the name of the creator. Significant personal or professional subjects of either correspondence or other nature significant to the collection should be included. Also, include a person if there is a large volume of letters sent to that person, but none are received from them. Although there is no limit to the number of names one can include using this field, limit your choices to only the most significant names reflected by a collection. Use authorized forms of names.

650 LCSH topical heading.

A subject added entry in which the entry element is a topical term.

651 LCSH geographic heading.

A subject added entry in which the entry element is a geographic name.

655 Form/genre heading.
Terms indicating the genre, form, and/or physical characteristics of the materials being described.
1st indicator #
2nd indicator 0 LCSH
7 Source specified in |2
|2 Thesauri used:
aat (Art and Architecture Thesaurus)

Examples:
655 #0 Condolence notes
655 #7 Diaries |2aat

656 Occupation
Contains terms giving occupations and avocations reflected in the contents of the described materials. It is not used to list the occupations of the creator, unless they are significantly reflected in the materials themselves.
1st indicator #
2nd indicator 0 LCSH
7 Source specified in |2
|2 Thesauri used:
aat (Art and Architecture Thesaurus)

Examples:
656 #0 Art museum directors
656 #7 Trustees |2aat

657 Function
Index term that describes the activity or function that generated the described materials.

852 Location
Physical location of the collection – in this case, the repository and its physical location.

Enter as:
852 ## The Metropolitan Museum of Art Archives, Office of the Senior Vice President, Secretary and General Counsel, 1000 Fifth Avenue, New York, NY 10028-0198

856 Electronic location and access
This field is used to attach the electronic finding aid. *See Note
1st Indicator 4 (http)
2nd Indicator 2 (related resource)
|3 materials specified
|u URL

Format: 856 42 |3 Finding aid |u[URL]

Example:
856 42 |3Finding aid
|uhttp://libmma.org/digital_files/archives/John_Taylor_Johnston_Collection_b1694874.pdf

***Note -** The finding aid pdf must first be placed on the MMA libraries server following these instructions:
1. Open Windows Explorer (not Internet Explorer!)
2. Paste into address bar: ftp://ftp.libmma.org/ and hit return
3. You will get an "FTP Folder Error" message; hit "OK" and ignore
4. From the File menu choose "Log On As"
5. Enter user name: archives@libmma.org and password "archives"
6. Files can now be dragged/dropped into this directory
7. Name files in the following format, with the persistent URL bibliographic # inserted just before .pdf

Example: John_Taylor_Johnston_Collection_b1694874.pdf

8. Public URL for the document will be the file name preceded by: http://libmma.org/digital_files/archives/

Example:
http://libmma.org/digital_files/archives/John_Taylor_Johnston_Collection_b1694874.pdf

905 Processed by
This field is used to note the archivist who completed the finding aid. This field is for internal tracking purposes and is not visible to the public. It should be completed in the following format.
905 ## Processed by [archivist initials][date m/d/y]

Example:
905 ## Processed by MB1/1/2009

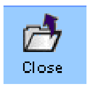
998 Catalog entry by
This field is used to note the person who created the bibliographic entry. This field is for internal tracking purposes and is not visible to the public. It should be completed in the following format.
998 ## [first, middle, and last initials of cataloger]

Example:
998 ## MRB

Click the “Save” button
A prompt box will ask if you want to check for duplicate records, select “No”.

V.C.3. Post-creation clean-up and review

A bibliographic record number will be created and appear on the upper left portion of the screen (above "LANG"). The bibliographic record number should be noted for future reference as it may be needed to locate the Millenium record at a later date. Now the MARC leader field must be updated.
Right click on "MARC leader"
Select "Expand field"
Double click in the BIB LEVEL field
Select "Collection"
Click "Okay"
Double click in the REC TYPE field
Select "Mixed materials"
Right click on "MARC leader"
Select "Collapse field"
Select the "Close" file icon on the tool bar



V.D. Item record creation

After the bibliographic record has been created, the item record(s) may then be created, this is done through the bibliographic record. If you are not in a bibliographic record, you must first find the record by typing the collection name in the search box, select the collection by double-clicking in its name. In most cases, one item record should be created for each archival box.
In the "Summary" tab, go to the "View" drop-down box, and select "Item", then select "Attach new item".

V.D.1. Prompted data entry

A box prompt will appear titled "New Item Options", "Single item" is the default, select "Okay"
Select "Attach New Item"
At this point place barcode on item in hand. Proper placement for archival boxes is the upper left hand corner of outside front of the enclosure.

> **Note:** For barcode placement on other types of items see the Barcode and Target Placement chapter in the Watson Libraries Manual
> http://intranet/TSM/docs/Barcode%20and%20target%20placement.htm

Type the barcode number or use the wand to scan the barcode.
Click on "Next"
Add the call number (bookcase and shelf location), i.e. "Bookcase 8, Shelf 5"
Click on "Next"
Add volume no. (box number), i.e. "Box 1"
Click on "Next"
Change "I type" to "9" for MMA archival materials and "10" for non-MMA archival materials.
Click on "Save" when done

V.D.2. Post-creation clean-up and review

The public display of the record should be reviewed in Watsonline.
To do this from Millenium:
Click on "View", then "Public Display"
Click on "Close" when done

Once the record has been reviewed and corrections/updates made the "CAT DATE" may be entered. Typing a "t" in the field will populate the field with the current date.

V.E. Cheat sheet

LANG: mul	CAT DATE:	ENCODING:
SKIP:	BIB LVL: c	COUNTRY: xx
LOCATION: ma	MAT TYPE: p	

040	NNMM|edacs|cNNMM
041	Languages of materials
100	Creator
110	*Corporate name main entry*
245	Title, |f collection dates |g bulk dates
246	*Alternate title*
300	Extent
351	Arrangement
506	Access restrictions
520	Scope and content
524	Preferred citation
535	*Existence/Location of originals*
540	Use restrictions
541	Provenance |d date of acquisition |e Accession number
544	*Related materials*
545	Biographical/Historical Note
546	Language of materials
555	Finding aid note
581	*Publications about described materials*
583	*Appraisal/Destruction/scheduling information*
584	*Accruals*
600	*LCSH personal name heading.*
610	*LCSH corporate name heading.*
630	*LCSH family name heading.*
650	*LCSH topical heading.*
651	*LCSH geographic heading.*
655	Form/genre heading. |2 aat
656	*Occupation. |2 lcsh*
657	*Function |2 aat*
852	Location
856	Finding aid| u URL
905	Processed by
998	Catalog entry by

Note: fields in *italics* are not required.

Appendix A: Finding aid template

The Metropolitan Museum of Art Archives

[Collection Title]

Processed by [name]
[month, year]

The Metropolitan Museum of Art Archives
Office of the Senior Vice President, Secretary and General Counsel
1000 Fifth Avenue
New York, NY 10028-0198
212-650-2573
archives@metmuseum.org

Table of Contents

Collection Summary

Title: [text]

Creator: [text]

Dates: [text]

Extent: [text]

Abstract: [text]

Administrative Information

Provenance: [text]

Accruals: [text]

Form of citation: [text]

Restrictions

Access: [text]

Use restrictions: [text]

Biographical/Historical Note

[text]

Scope and Content

[text]

Arrangement

[text]

Related Materials

[text]

Subject Headings

[text]

Series Descriptions and Container List

Series I. [title]

[#] boxes. [Optional text: biographical/historical note, scope note, arrangement note. Use as appropriate for information that supplements that already stated in collection-level notes.]

Box	Folder	Title
1	1	[folder title]
	2	
	3	
	4	
2	1	
	2	
	3	
	4	
	5	
	6	
3	1	
	2	
	3	

Series II. [title]

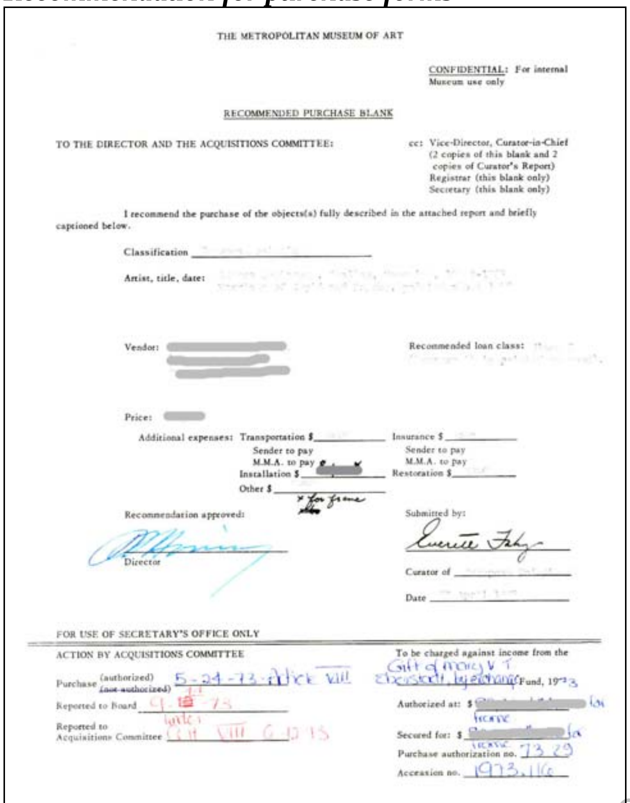
[#] boxes. [Text]

Box	Volume	Title
1	1	[volume title]
	2	
	3	
	4	
2	1	
	2	
	3	
	4	
	5	
	6	
3	1	
	2	
	3	

Appendix B: Frequently Restricted Document Types

Following are examples of common Museum forms and other documents that require review to determine restrictions and should be flagged during processing.

Recommendation for purchase forms


THE METROPOLITAN MUSEUM OF ART

CONFIDENTIAL: For internal Museum use only

RECOMMENDED PURCHASE BLANK

TO THE DIRECTOR AND THE ACQUISITIONS COMMITTEE:

cc: Vice-Director, Curator-in-Chief (2 copies of this blank and 2 copies of Curator's Report) Registrar (this blank only) Secretary (this blank only)

I recommend the purchase of the object(s) fully described in the attached report and briefly captioned below.

Classification

Artist, title, date:

Vendor: [redacted]

Recommended loan class:

Price: [redacted]

Additional expenses: Transportation $ Sender to pay M.M.A. to pay Installation $ [redacted] Other $

Insurance $ Sender to pay M.M.A. to pay Restoration $

Recommendation approved:

Director

Submitted by:

Curator of

Date

FOR USE OF SECRETARY'S OFFICE ONLY

ACTION BY ACQUISITIONS COMMITTEE

Purchase (authorized) (not authorized) 5-24-73

Reported to Board

Reported to Acquisitions Committee

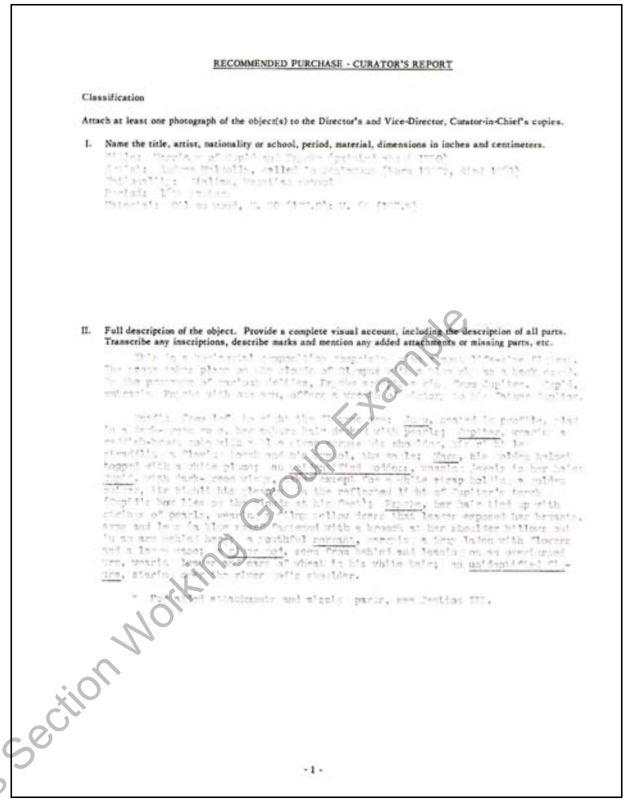
To be charged against income from the Fund, 1973

Authorized at: $[redacted]

Secured for: $[redacted]

Purchase authorization no. 7329

Accession no. 1973.116


RECOMMENDED PURCHASE - CURATOR'S REPORT

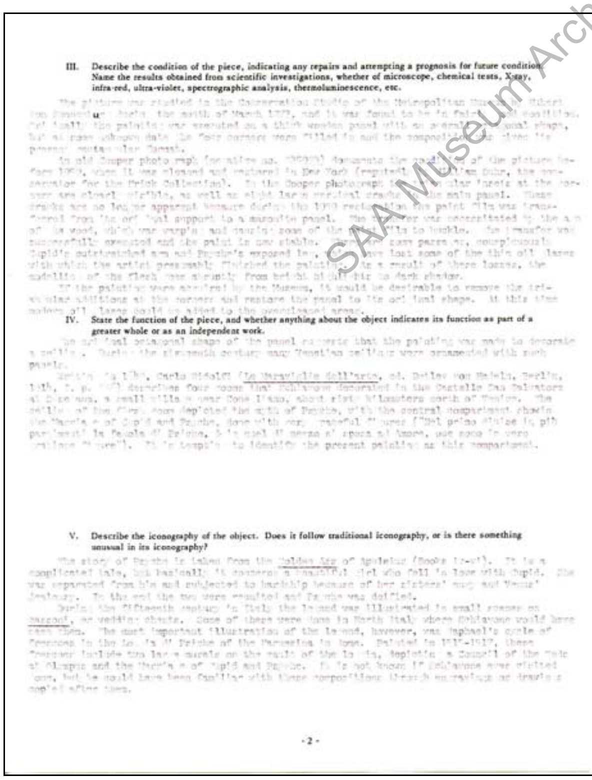
Classification

Attach at least one photograph of the object(s) to the Director's and Vice-Director, Curator-in-Chief's copies.

I. Name the title, artist, nationality or school, period, material, dimensions in inches and centimeters.

II. Full description of the object. Provide a complete visual account, including the description of all parts. Transcribe any inscriptions, describe marks and mention any added attachments or missing parts, etc.

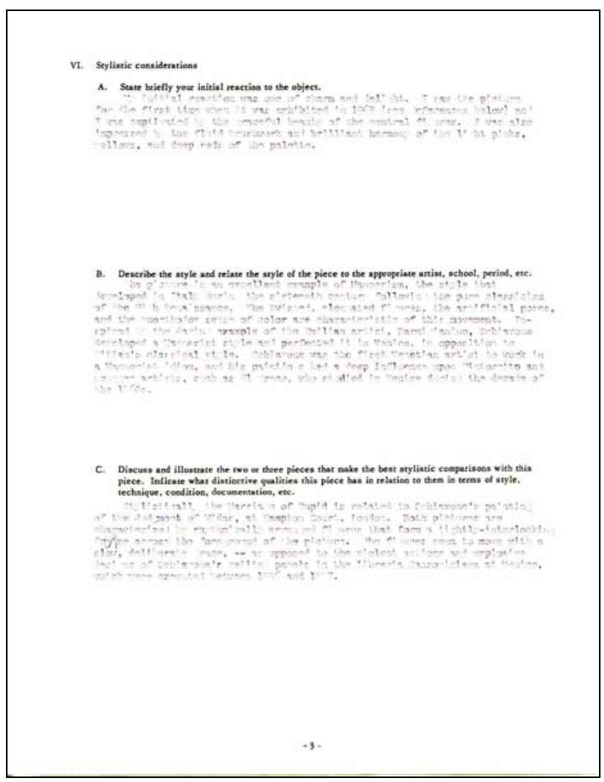
-1-


III. Describe the condition of the piece, indicating any repairs and attempting a prognosis for future condition. Name the results obtained from scientific investigations, whether of microscope, chemical tests, X-ray, infra-red, ultra-violet, spectrographic analysis, thermoluminescence, etc.

IV. State the function of the piece, and whether anything about the object indicates its function as part of a greater whole or as an independent work.

V. Describe the iconography of the object. Does it follow traditional iconography, or is there something unusual in its iconography?

-2-


VI. Stylistic considerations

A. State briefly your initial reaction to the object.

B. Describe the style and relate the style of the piece to the appropriate artist, school, period, etc.

C. Discuss and illustrate the two or three pieces that make the best stylistic comparisons with this piece. Indicate what distinctive qualities this piece has in relation to them in terms of style, technique, condition, documentation, etc.

-3-

D. **Provide a list of all relevant works of art, whether copies, variants or other closely similar compositions, pointing out the relationship to each work named.**

The Metropolitan Museum of Art possesses a spectacular drawing by Schiavone showing Psyche Presented to the Gods of Olympus (illustrated by Jacob Bean and Felice Stampfle, Drawings from New York Collections: The Italian Renaissance, New York, 1965, p. [illegible], no. 11[illegible]). It is a large horizontal oval composition, containing many of the same figures that appear in the present painting. It may well be a preparatory study for one of the other ceiling compartments in the castle at [illegible] (mentioned above under Section [illegible]).

There is a partial copy of the present painting in the [illegible] [illegible], Florence (illustrated by Rodolfo Pallucchini, La pittura veneziana del cinquecento, Novara, 1944, pl. 11). [illegible] Schulz (Venetian Painted Ceilings of the Renaissance, Berkeley-Los Angeles, 19[illegible], p. 1[illegible], catalogue no. [illegible]) has suggested that this picture "may well be a relic of the [illegible]." Schulz evidently was unaware that it was a copy of the present painting. He then suggests that "the quality of the picture, however, is not that of an autograph Schiavone but only of a studio piece."

VII. **State how the work of art complements the existing Museum collections or how it fills a gap.**

The Schiavone would be a [illegible] addition to the Museum's collection because it would supplement the [illegible] of sixteenth-century Venetian painting [illegible] [illegible] [illegible] example of Italian Mannerist painting.

VIII. **Explain your plans for exhibiting and publishing the piece.**

[illegible]

IX. **Give the history of the piece, all known provenance with traditional documentation, when available. Include any hearsay evidence or traditional provenance, with source.**

[illegible]

X. **Give any significant archaeological information.**

None.

XI. **List all published references, pointing out those of greatest importance. Also include any expert advice sought or volunteered from outside the Museum.**

Robert Dodsley, London and Its Environments, London, 1761, vol.II, p.123 (describes the painting as being at Chiswick House)

Thomas Martyn, The English Connoisseur: Containing An Account of Whatever is Curious in Painting, &c. in the Palaces and Seats of the Nobility, London, 1766, vol.I, p.40 (lists the picture as hanging in the New Dining at Chiswick)

Bernard Berenson, The Venetian Painters of the Renaissance: With an Index to Their Works, 3rd ed., New York-London, 1897, p.125 (lists the picture as a Schiavone, in the collection of the Duke of Devonshire at Chatsworth)

Adolfo Venturi, Storia dell'Arte Italiana, vol.IX La Pittura del Cinquecento, part IV, Milan, 1929, p.741 (included in a list of Schiavone's work)

Lili Fröhlich-Bum, "Andrea Meldolla, gen. Schiavone," in Allgemeines Lexikon der Bildenden Künstler, ed. Ulrich Thieme and Felix Becker, Leipzig, 1930, vol.XXIV, p.359 (lists it as belonging to the Duke of Devonshire, but erroneously entitles it Venus und Cupido)

Bernard Berenson, Italian Pictures of the Renaissance: A List of the Principal Artists and Their Works with an Index of Places: Venetian School, London, 1957, vol.I, p.159, vol.II, illustrated pl.1162 (listed as no.621 in the Devonshire Collection)

Creighton Gilbert, Major Masters of the Renaissance: A Loan Exhibition of the Pomona Institute of Fine Arts, The Rose Art Museum, Brandeis University, Waltham, Massachusetts (exhibition catalogue), 1963, p.2[illegible], catalogue no.1[illegible], illustrated pl.1[illegible] (describes it as a major work by Schiavone)

Anonymous, Sixteenth-Century Paintings from American Collections (exhibition catalogue), Vassar College Art Gallery, [illegible], catalogue no.16

On March 6, 1973, I called Francis Richardson, who is writing a book on Schiavone, and he replied: "Ex-Chatsworth Marriage is autograph Schiavone of highest quality."

XII. **Give a resume of your reasons for deciding to recommend the piece, being candid as to its strengths and weaknesses, its rarity of quality, technique, type, etc. Mention any problem outstanding that could affect the decision to buy.**

I recommend acquiring this picture because it is an exceedingly beautiful work of art. It portrays a beguiling subject which could have wide popular appeal. It also would be a significant addition to the Museum's holdings in Italian painting, because it is a lovely example of the Mannerist style.

The only problem that could affect the decision to buy it is the modern additions to the four corners (but, as outlined under Section III, these could easily be removed in the Museum's Conservation Studio).

XIII. **Tell how long you have known of the piece and give a history of negotiations.**

I have known the painting for years through photographs. I first saw it in the original in 1963, when it was exhibited at Brandeis University (see References). I next saw it on Thursday, March 1, 1973, when it was offered for sale by Frederick Mont, Inc. I asked Mr Mont to reserve it for the Museum. I then discussed it with Mr Rousseau, who recalled that it had been considered for purchase in 1959-1960 (see the attached memorandum from Mr Rousseau). I pointed out to Mr Rousseau that the price coincided with the remaining proceeds of the sale of the Eberstadt Impressionist pictures sold at Parke Bernet on October 2[illegible], 1972. Mr Rousseau and I then agreed to invite Mrs Eberstadt's son and daughter to examine the picture at Mont's. When they saw it on Wednesday, March 7th, they expressed their enthusiasm about having their mother's name attached to the picture.

XIV. **If possible, give recent market prices for comparable works of art.**

The only Mannerist Venetian picture of comparable size and importance sold recently is the Flight into Egypt by Jacopo Bassano. This was sold at Christie's, London, on December [illegible], 1969, lot 112 -- for $ 6[illegible],200.00 to Norton Simon.

I believe the Schiavone is far more beautiful and appealing.

XV. **Financial considerations**

A. If the object is to be purchased, state the price [redacted]

B. State the name of the fund if you recommend that a specific fund be used.

Proceeds of the sale of Eberstadt Impressionist paintings

C. If the object is to be acquired by exchange, specify M.M.A. object(s) involved, including accession number(s), valuation and status of de-accessioning.

Not applicable.

D. Specify any anticipated additional expenses:

Transportation $ None
Sender to pay ______
M.M.A. to pay ______

Insurance $ None
Sender to pay ______
M.M.A. to pay ______

Installation $ [redacted]

Restoration $ ______

Other $ ______

E. State any conditions attached to the purchase. State chances for bargaining.

None -- the chances of bargaining in this instance are nil. Both Mr Simon and the Louvre have expressed a keen interest in buying it, if the Metropolitan decides not to take it.

Curatorial purchase forms

CURATORIAL PURCHASES

January 9, 19 73

TO THE DIRECTOR:

(72.53)

I wish to report the purchase of the object(s) described below bought out of the Curator's Fund granted by the Acquisitions Committee on 12 June 1972.

(Elisha Whittelsey Fund)

Classification	Description of object(s)	Price	Loan Class
PRINTS	Early 19th century Russian design for cutlery	[redacted]'s or [redacted]	

Estimated cost of installation for this purchase NONE $

Other expenses NONE

Vendor: Bennison
Address: 91 Pimlico Road
London, S. W. 1 ENGLAND

To be charged against income from the Elisha Whittelsey Fund, 19 73

Submitted by J McKendry

Curator of Prints

Reported to the Acquisitions Committee NOV 12 1973

NOV 13 1973 B. A. T.

Loan receipts

(To be signed on the back and returned to the Registrar) RECEIPT NO. L.1971.30.23-25

THE METROPOLITAN MUSEUM OF ART

NEW YORK 28, N. Y.

RECEIVED FROM [redacted] (ANONYMOUS)

The following objects deposited on loan, subject to the conditions printed on the back of this receipt.

William D. Wilkinson, Registrar per dml

NUMBER	DESCRIPTION OF OBJECT *	OWNERS VALUATION OR OFFERING PRICE	REMARKS
	Western European Arts Dept.		
.23	Table clock, gilt-metal and enamel French (Aix), about 1535-1540	[redacted]	Received at the Metropolitan Museum of Art on loan on May 3, 1971: delivered by the lender.
.24	Square upright table clock, gilt-brass with steel movement, South German, about 1575	[redacted]	
.25	Domed drum clock, gilt-brass, French, late 16th century.	[redacted]	

For insurance purposes we urgently request you to list valuations in the column headed "Owners Valuation or Offering Price". In the absence of a valuation by you, the valuation shall be that set by the Museum as of the time of any loss or damage.

May the Museum give permission to outside photographers to photograph the objects listed above:

a. For commercial use for colorprints, slides, photographs for resale or for advertising. Yes ☐ No ☒

b. For personal use of the photographer Yes ☐ No ☒

*The attributions given are those supplied by the depositor or offeror. They have not been verified by the Museum, and are consequently not to be taken as an expression of opinion by the Museum.

(SEE OVERLEAF)

CONDITIONS

1. The Metropolitan Museum of Art (hereinafter referred to as the "Museum") shall not be responsible for the preservation and safekeeping of any of the objects listed on the face of this receipt beyond the exercise of such precautions as it has adopted or may hereafter adopt for the preservation and safekeeping of its own property.

2. The Museum will insure objects which have been brought into the Museum in response to a written request from the Museum. Insurance in such cases will be effected under the Museum's blanket policy at the depositor's value and such insurance will cover only those risks against which the Museum insures its own property under such policy. The depositor agrees that in the event of loss or damage recovery if any shall be limited to such amount as may be paid by the insurer, hereby releasing the Museum, its officers, agents and employees from liability for any and all claims arising out of such loss or damage.

3. Any object listed on the face of this receipt which is not included as a loan item in a Special Exhibition then on exhibit may be withdrawn by the depositor upon reasonable notice accompanied by the surrender of this receipt or the delivery of the depositor's written order to the Registrar at the Museum during regular Museum hours. In the event that the return of any object listed on the face of this receipt is sought by a person other than the depositor, such person must, in addition to surrendering this receipt, produce proof satisfactory to the Museum of his right to receive the object.

4. Any object to be returned pursuant to the immediately preceding paragraph which has been brought into the Museum in response to a written request from the Museum will be returned to the depositor's address shown on this receipt at the expense of the Museum if the depositor so requests.

5. Unless permission to do so has been specifically denied in writing by the depositor at or prior to the time this receipt is issued, the Museum is authorized to examine by radiographic and other photographic means and to photograph or otherwise reproduce in any media any object listed on the face of this receipt for record, educational purposes, publicity, or for sale by the Museum, under the same rules and regulations as now pertain to, or may hereafter be promulgated with reference to objects in the Museum's collections.

6. In the light of prevailing international conditions, it has become necessary to add the following understanding to loans accepted by the Musem.

   (a) that we will excercise with respect to your property the same precautions as we do in the case of comparable objects forming a part of our own collections, and that we shall not otherwise be liable for its safekeeping or preservation.

   (b) that we shall be free to determine the course to be followed with respect to removing your property and storing it with other Museum objects, or holding it here at the Museum, and that any such determination shall be final and shall not subject the Museum or its Trustees, officers, or employees to any liability whatever, and

   (c) that any expenses of moving and storage shall be paid by the Museum.

I hereby accept and agree to the foregoing conditions

Winthrop Edey

Depositor

Loss and damage reports

(Please Type)

DAMAGE & LOSS REPORT

Date December 17, 1982

To: The Registrar

Dept. The Cloisters

From: Timothy Husband

Accession # [redacted] Owner if not MMA

Object [redacted]

ML or L. # Date of Damage or Loss Between 3:00 PM 12/17 and 10 AM 12/18

Date Damage or Loss Discovered 10:00 AM 12/18/82

Cause of Damage or Loss Use of a sharp pointed object

Nature of Damage or Loss (describe extent & location) Three deep scratches, each up to approximately 1 1/4 in. long, penetrated through the painted surface into the gesso at lower left corner of painting.

Object Valuation [redacted] Depreciation (if any) Negligible

Conservation Action Taken Rudolf Meyer notified. To fill and inpaint.

Remarks The entire surface of the plexiglass protection panel over one of the stained glass borders installed nearby in the Early Gothic Hall was deeply scratched with a series of loops and semicircles, probably by the same person using a hard sharp implement.

cc: President
Director
Secretary's Office
Vice-President, Operations
Vice-President, Finance
Manager, Security
— Archives

W. Wixom
F. Catapano
Collection file
Damage file

(Continue on the reverse side if necessary)

1980

Gift of money or securities forms

THE METROPOLITAN MUSEUM OF ART

GIFT OF MONEY OR SECURITIES

The sum of $ [redacted]

Presented for Unrestricted Contrib.

Donor [redacted]

Address [redacted]

Date contribution received by Treasurer

Acknowledged by Edward M.M. Warburg date March 16, 1972

Receipt No. 4243

Reported to the Trustees June 22, 1972

Offer of loan forms

THE METROPOLITAN MUSEUM
OF ART

Mr. Winthrop Edey,
I have been requested by the Trustees of The Metropolitan Museum of Art to express to you their deep appreciation of your generous loan of three European clocks, lent anonymously.

Michael Schwind
Acting *Secretary*

3 August 1971

THE METROPOLITAN MUSEUM OF ART

OFFER OF LOAN

Classification: Horology - European

Object*: See overleaf for description

Proposed lender: [redacted] [Lent Anonymously]

Address: [redacted]

Offer received by: by Clare Vincent in a letter dated April 2, 1971

Object received on consignment by Registrar: May 3, 1971

Curator's recommendation: Accept

Parker

Curator of: Western European Arts

Curator's recommendation received: 5 5 71

Recommendation approved: AUG 3 1971 ACCEPTED

Notification of action sent: AUG 3 1971

* The description here given is by Clare Vincent

L. 1971. 30. 23-25

TABLE CLOCK
Gilt-metal and enamel
Signed: (on the bottom of the case) Pierre de Fobis
French (Aix), about 1535-1540
H. 5-1/8", W. 3"; D. 2-3/4"

SQUARE UPRIGHT TABLE CLOCK
Gilt-brass, with steel movement
South German, about 1575
H. 9-1/8"; W. 5-1/2"; D. 5-1/2"

DOMED DRUM CLOCK
Gilt-brass
Signed: (inside the bottom of the case) Pierre Avvray
French, late 16th century
H. 4-1/4"; Diam. 5-1/4"

Memos or opinions from Museum or outside counsel

LORD, DAY & LORD
25 BROADWAY
NEW YORK, N.Y. 10004

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CABLE: LORDATTY, NEW YORK
TELEX: 12 8210 (WU)
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HERBERT BROWNELL
COUNSEL

March 5, 1977

Ashton Hawkins, Esq.
Secretary and Counsel
The Metropolitan Museum
of Art
Fifth Avenue at 82nd Street
New York, NY 10028

Recommendation for deaccessioning forms

THE METROPOLITAN MUSEUM OF ART

CONFIDENTIAL: For internal Museum use only

TO THE DIRECTOR AND THE ACQUISITIONS COMMITTEE:

cc: Vice-Director, Curator-in-Chief (2 copies)
Secretary

CURATOR'S RECOMMENDATION FOR DE-ACCESSIONING

Department: American Wing

Date: April 5, 1977

Object(s): Highboy
H. 65, W. 40, D. 21 inches

Accession number(s): 10.125.61

Loan Class: III

FOR USE OF SECRETARY'S OFFICE ONLY

ACTION TAKEN ON CURATOR'S RECOMMENDATION

Acquisitions Committee:
De-accessioned: June 13, 1977 (date)
Referred to Board of Trustees or Executive Committee: ________ (date)
Considered with no action taken: ________ (date)

Executive Committee or Board of Trustees:
De-accessioned: ________ (date)
Considered with no action taken: ________ (date)

DISPOSITION OF OBJECT(S):
Sold at auction – August 2 1977 – (Robert Skinner, Inc.)
Reported to Board at Sept. 20 1977 meeting
and to Acquisitions Committee – Jan 9 1978

Attach additional sheets if necessary

I. Full description of object(s). Please attach photographs to Vice-Director, Curator-in-Chief's copies.

Highboy. Walnut and walnut veneer over pine.

In two parts. The rectangular stand has four attenuated cabriole legs with round pad feet and a tier of three drawers, the shallow central one flanked by deeper ones; the tripartite scalloped front skirt has a double-arch center section flanked by cupid's bow arches.
The rectangular chest part consists of four tiers of graduated drawers, the upper tier divided into two drawers, and a molded cornice. The drawers are veneered with walnut and lightwood stringing.

A. Brief history of attribution.

This is a typical example of a mid-18th century New England highboy.

B. Has the object been published? Give details.

No

II. Give the source line in full.
[redacted]

A. If the object was given or bequeathed, the Secretary must be consulted (attention: Archives) to ascertain whether the donor or testator attached any legal restrictions that would limit the Museum's right to de-accession and dispose of it? Has this been done? The [redacted] gift was without restriction, and many objects from it have been sold or traded.

B. Assuming there are no restrictions attached to the object, is the donor still alive? NO
If not, do other surviving members of his family also collect? No
Is the donor or his family likely to make a further gift or bequest to the Museum? No

C. In the absence of any legal restrictions and provided the Curator's valuation is $10,000 or more, the Secretary (or his designee) must make a reasonable inquiry of the donor or any available known heirs of the donor or testator, or their available representatives, as the case may be, to ascertain that they have expressed no objection to such sale or disposal. Has this been done? Not applicable

D. If given or bequeathed, state the membership evaluation at the time the object came into the Museum.
Not determinable. Part of a very large collection purchased en bloc.

E. If purchased, state the fund used and the price paid for the object. Not applicable

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II., cont'd

F. If the object was purchased, the Secretary must be consulted (attention: Archives) to ascertain whether there were any restrictions attached to the fund with which the object was acquired. State such restrictions, if any.

Not applicable

III. A. Curator's estimate of value: [redacted]

B. Two outside appraisals must be obtained. Names of appraisers and their valuations: (If the value is nominal you need only give your own estimate backing it up with references to prices obtained at recent sales at public auction.)

Benjamin Ginsburg – [redacted]

Anton Rudert – [redacted]

IV. State the specific reasons for requesting the de-accessioning of the object.

This highboy is without esthetic distinction among the many existing New England highboys. It has not been on view in the Museum for the past forty years, at least; and we cannot imagine exhibiting it in the future. Furthermore, it is in poor condition.

A. Describe its weaknesses, if any. See above

B. Give a brief history of its condition and prognosis for future condition.

Its condition is bad: the small center drawer of the bottom section is missing (since before 1935); the veneer of the drawer fronts has large areas that have been inexpertly patched; the beaded edge and the turned finials of the skirt are missing.

C. When was it last exhibited? Give details.

On loan to the New York State Historical Society, Ticonderoga, from 1935 until 1964. There is no record of its ever being exhibited at the Metropolitan prior to that time.

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IV., cont'd

D. Does the object have future value as a loan? Minimal As part of a study collection? No

E. Does this object form part of a large category of similar objects at the Museum? No
How well is this type of object represented in the collections?

We have several great New England Queen Anne highboys, including fine japanned flat-top examples from Massachusetts and Connecticut

Does the object complement collections of another department?
No

F. Are there any opinions tending to substantiate your assessment of the object to be de-accessioned? Contrary opinions? Give details.

V. Outline procedure you propose to be followed after this object has been de-accessioned.

A. Is there a prospect that another museum or public institution might consider purchasing the object?
No

B. If the object is to be exchanged in whole or in part, give details.
No

C. Do you recommend that the object be sold? Yes At auction? Yes
To a dealer? No Otherwise? Give details.

D. Do you recommend that the disposal be done openly or anonymously. anonymously

E. State the case if the object is to be disposed of under other circumstances.

VI. Curator's recommendation for the use of the net income derived from the sale.

Curator Requesting De-accessioning

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