



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF PRESERVATION AND ACCESS

Narrative Section of a Successful Application

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

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

Project Title: The Knoedler Gallery Archive: Processing and Digitization Acceleration

Institution: The Getty Research Institute

Project Director: Andra Darlington

Grant Program: Humanities Collections and Reference Resources

**National Endowment for the Humanities
Humanities Collections and Reference Resources**

The Archive of M. Knoedler & Co.: Processing and Digitization Acceleration

SECTION I: PROJECT NARRATIVE

■ **SIGNIFICANCE**

Overview: The Knoedler Archive Value to the Arts and Humanities

The archive of M. Knoedler & Co. is undoubtedly one of the most important collections in the United States for documenting the evolution of the American art market and the formation of the private art collections that would ultimately establish many of the nation's leading art museums, such as the Frick Collection and the National Gallery of Art. Knoedler operated as one of the most influential and successful American art dealers for more than a century. Its archive, dating from 1848 to 1971, is uniquely positioned to inspire new scholarship and research in the arts and humanities. It documents and traces the development of the once provincial American art market into one of the most important art centers in the world, while providing insight into the nation's social, cultural and economic history. Included in the archive is extensive correspondence with collectors, artists, and other dealers; thousands of photographs and other documentation of the artworks bought and sold by Knoedler; card files on clients and artworks; sales catalogs dating to the eighteenth century; gallery installation plans; and business records, including records from affiliate offices in Paris and London. The acquisition of the Knoedler archive by the Getty Research Institute (October 2012) positions this American treasure, for the first time, to be freely available to the public for education, research, and programming.

Founded before most American art museums, Knoedler was one of the oldest and most influential galleries in the country. It began as an American branch office in 1848, when the French parent company, Goupil, Vibert & Cie, opened a location in New York. In 1857 the managing director of the New York office, Michael Knoedler,



Interior of reference library at one of Knoedler's Manhattan locations

purchased the American branch and transformed it into a gallery that brokered some of the most significant transfers of art between the United States and Europe. Knoedler gallery remained a prominent influence in the art world through most of the twentieth century, and was acquired by Armand Hammer in 1971. In its early years the firm brought art to a wide audience by producing reproductive prints of paintings. Knoedler introduced America to work by French, English and German artists, and sold it alongside prints of more familiar American scenes. Early catalogs, correspondence and ephemera in the archive document the widespread popularity of the prints and the changing taste of Knoedler customers. Among the best-selling images in the 1850s were American landscapes and genre scenes that helped disseminate and perpetuate idealized representations and stereotypes of the country and its people. By the 1870s, the most popular prints were based on paintings by French artists such as Édouard Louis Dubufe, Jean-Léon Gérôme, and particularly Paul Delaroche, who was assiduously promoted by Goupil and Knoedler.

As demonstrated by archival sales books, client files and financial records, the rapid growth of Knoedler's business and the art market in the United States reflects the rapid expansion of the middle class in the nineteenth century and trends in the national economy overall. As American industrialists gained the financial means to begin forming art collections, Knoedler expanded its client base and shifted its focus from prints for the general public to more expensive paintings. In 1869, railroad executive Charles Crocker of Sacramento bought eight paintings from Knoedler, just one month after the Union Pacific



Cartoon of J.P. Morgan from *Puck Magazine*

made its first transcontinental run, indicating that the art business, like the rail system, was now nationwide. Soon Knoedler was the primary conduit for the importation of Old Master paintings from Europe, a trend aptly illustrated by a cartoon in the magazine *Puck* (June 21, 1911) showing the American financier and collector, John Pierpont Morgan, holding an oversize magnet in the form of a dollar sign that attracts Europe's art treasures. The archive also documents the near collapse of the international art market following the financial crash in 1929. For example, in a 1930 letter in the archive, Charles Henschel, Micheal Knoedler's grandson and the third director of the firm, lamented that "business is almost at a standstill, and it is very difficult to get in any money." The records in the Knoedler archive offer crucial documentation of the thousands of artworks that passed through the gallery. Such information not only supports scholarship on individual artists and artworks, but will also provide museums with historical information about their holdings that can be used by curators and education departments to produce didactic material for visitors. Purchase and sales records in the Knoedler archive will also facilitate efforts to track the provenance of objects taken forcibly in Europe during the Nazi era (1933-1945), and will be an invaluable resource to scholars researching the World War II period.

While Knoedler nurtured the market for European masterworks, the gallery also continued to represent living American artists, eventually establishing an educational division devoted to promoting American art through exhibitions, publications and print reproductions. Highlights include Frederic E. Church, a central figure in the Hudson River School, whose epic landscape paintings and reproductive prints Knoedler sold throughout the second half of the nineteenth century. Knoedler became Winslow Homer's primary dealer in 1897 and continued to sell his paintings of American farmlands and coastal villages long after the artist's death in 1910. In the 1950s and 1960s Knoedler represented Andrew Wyeth with great success. Despite Wyeth's request in a letter to Knoedler to keep his paintings within reach of "many people," the gallery's sales records indicate precipitously increasing prices for his watercolors, from \$650 in 1953 to \$2,500 in 1956. In the mid-1960s, after years of eschewing the New York School, Knoedler began actively pursuing abstract expressionist artists to represent. According to an internal memorandum in the archive, the gallery sought "a more ambitious exhibiting schedule which would establish Knoedler leadership and prestige in this field." After a controversial exhibition of Willem de Kooning's work in 1967, the gallery went on to show work by numerous contemporary American artists, including Louise Bourgeois, Arshile Gorky, Eva Hesse, Barnett Newman and Tony Smith, while also representing European artists such as Salvador Dalí and Henry Moore. The Knoedler archive contains hundreds of letters written by these and many other artists, and the gallery's commission books provide additional details regarding the artists with whom Knoedler worked most closely.

Knoedler purchased artwork directly from artists, and also from dealers and artists' agents, such as the important French dealers Ambroise Vollard and Bernheim-Jeune. Vollard organized Cézanne's first one-man exhibit and bought works directly from him and other artists, including Van Gogh, Gauguin, and Picasso. Bernheim-Jeune served as agent for a number of artists, including Pierre Bonnard, Henri Matisse and Paul Signac. The Knoedler archive documents relationships and individual transactions among artists, dealers and collectors within the vast global network of the art market. The Knoedler stock books and sales books record the title, artist and date of each work; from whom the gallery purchased it, when and for what price; and to whom each work was sold, when and for what price. Thousands of artworks passed through Knoedler's doors in New York, as well as its affiliate offices in Pittsburgh, Paris and London. In addition to written documentation, the archive also contains photographs of the artworks. In many cases, the images in the archive provide the only visual record of works that have been subsequently lost, damaged or altered. By documenting the international movement of artworks, the archive provides a rich resource for research on provenance, global economics and the politics of cultural patrimony.

C.R.H. Minneapolis Institute of Arts, Minneapolis, Minn.		
1/31/40	A-2174 Ptg. by P. Brill: 34-3/4 x 26-5/8 "Landscape with Golfers" A-2022 Ptg. by Canaletto: 46-3/8 x 31-3/8 "View of Old Somerset House"	1,200. 7,500. 8,700.
7/17/41	A2356-Ptg. by M. Hobbema: "Wooded Landscape & Windmill" CA1884-Ptg. by P. Gauguin: 36x28-3/4 "Tiraro Te Oviriri" CA1822-Ptg. by J. S. Copley: 40-1/2x50-3/4 "Mrs. Nathaniel Allen"	28,000. 22,000. 7,500. 57,800.
1/25/44	CA 2033 Ptg. by Caspar Netscher "Port. of Princess Anne" A 2702 Ptg. by Thomas Sully "Robert Erwin Gray"	5500. 5500.
11/25/44	A 1225 Ptg. by Salomon van Ruysdael, "River Scene with Boats and Cattle"	5,000.
1/3/45	A2773 Ptg by Salomon van Ruysdael "River Scene" CA1548 Ptg by John Wesley Jarvis "Capt Samuel C. Reid" CA2004 Ptg by Sir Henry Raeburn "Mrs. Bell"	22,000. 6,500. 13,000.
	CREDIT A2002 Ptg by Salomon van Ruysdael "River Scene with Boats" 5000. DN 4114	

Knoedler reference card for Minneapolis Institute of Arts

Because many of Knoedler's prominent clients were also patrons, the gallery had a profound influence on major American art museums. Without the benefit of royal, religious, or state-sponsored patronage found in other countries, most American museums were formed by civic-minded private collectors. Through extensive correspondence, sales records and photographs, the Knoedler archive documents the formation of private collections and their transformation into public collections. Collectors and philanthropists such as Henry Clay Frick, who formed The Frick Collection in New York, and Andrew W. Mellon, a founding patron of the National Gallery of Art in Washington, D.C., had lifelong personal and professional relationships with Knoedler.¹ Approximately 80 percent of paintings in The Frick Collection that were acquired during Frick's lifetime were purchased from Knoedler gallery. The dealers were so close to their clients that Roland Knoedler and his colleague, Charles Carstairs, attended Mellon's wedding in England in 1900. The dealers learned the collectors' preferences and guided their purchases, as demonstrated by a 1906 letter to Mellon from Carstairs about a portrait by Sir Thomas Lawrence: "I thought of you the minute I bought it as a picture that would go straight to your heart... [T]he whole picture is full of light." Mellon bought the painting for \$50,000 and eventually made it part of the founding collection of the National Gallery of Art.

The business relationship between Knoedler and Mellon culminated in the firm's purchase on the collector's behalf of twenty-one paintings from the Hermitage Museum in St. Petersburg in 1930-1931. Every step of the complicated deal, which was negotiated in utmost secrecy in the midst of the Great Depression, is documented in a series of telegrams and other archival Knoedler records. The artworks, including paintings originally from the collection of Catherine the Great by Botticelli, Raphael, Rembrandt, Titian and Van Eyck, would form the nucleus of the National Gallery of Art. Among the many other museum collections throughout the United States with artworks that passed through Knoedler

¹ See Appendix B for more examples of collector-patrons represented in the Knoedler archive and the institutions to which they contributed.

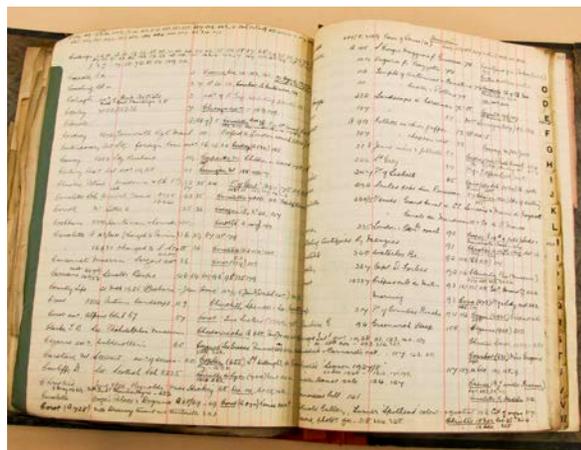
gallery are the Metropolitan Museum, the Whitney Museum of American Art, the Boston Museum of Fine Arts, the Philadelphia Museum of Art, the Cincinnati Art Museum, the Minneapolis Institute of Arts, the Huntington Art Collections, and the J. Paul Getty Museum.

The Knoedler Gallery's Archive is a treasure trove of information on art, artists, collectors, museums, and shifting tastes. It brings to the foreground the business side of dealing as artworks shuttled back and forth among Knoedler, fellow dealers, and collectors whose names represent the historic elite of American society. It also illuminates the gallery's relationship to artists and collectors, and the essential role of private collectors in the assemblage of public American art collections. Because of the range of subject matter, the archive is of exceptional importance to art historians, cultural historians, economic historians, historians of international relations, biographers, and of practitioners of many other humanities disciplines.

Description of the Archive

The vast archive of M. Knoedler & Co. comprises approximately 1,400 linear feet of records spanning more than one hundred years, from 1848 to 1971. One of the largest collections the GRI has ever acquired, the Knoedler archive filled three shipping containers when it was moved from the East Coast to Los Angeles. The collection documents Knoedler's activities as one of the first and most influential galleries in the country; an esteemed international art dealer with offices in New York City, London and Paris; the representative of notable American and European artists; and a major player in the New York art scene. The collection is arranged in the following twelve series. The arrangement plan may be further refined as processing proceeds. See Appendix E for a description of each series.

- Series I. Stock books
- Series II. Sales books
- Series III. Commission books
- Series IV. Inventory cards
- Series V. Receiving and shipping records
- Series VI. Correspondence
- Series VII. Departments
- Series VIII. London and Paris offices
- Series IX. Other financial records
- Series X. Photographs
- Series XI. Research files
- Series XII. Exhibition and auction catalogs



One of Knoedler's stock books

Research, Education, Exhibition and Public Programs

Research:

Public access to the archive will enable scholars, students, curators and the interested public to pursue a wide range of research questions. In addition to topics suggested above, such as research on individual artists, artworks, collectors, institutions, provenance, cultural patrimony, and the development of the American art market as a symptom of broader economic, social and cultural forces, the archive could also shed light on topics as diverse as the urban development of Manhattan and sea transport in the nineteenth and early twentieth centuries. Because the archive has not been publicly accessible up to now, specific research questions have not yet been posed. In place of specific research questions, GRI has identified various research scenarios that the material would support within art history and humanities disciplines, as demonstrated in the following four research profiles:

Research Profile 1: Women as Cultural Leaders in the United States

The archive supports research into the role of women in the American tradition of art patronage. In the nineteenth and twentieth centuries, art collecting provided wealthy women with private pleasure and intellectual engagement, and also brought them into the public sphere where they could make a lasting contribution to American culture. One such woman was Catharine Lorillard Wolfe, an ardent client of M. Knoedler & Co. and the only woman among the original subscribers to the Metropolitan Museum of Art in New York. At her death in 1887, Wolfe left her collection of 120 paintings and twenty-two watercolors to the museum "for the enjoyment and recreation of all who may frequent the room," and she provided an endowment fund of \$200,000 for the acquisition of paintings "of acknowledged merit and superior excellence." She was the first patron of the Metropolitan to bequeath both a large collection and a purchase endowment. The Museum of Modern Art in New York was founded by three women, including Knoedler client Lillie P. Bliss. Bliss died in 1931, when the museum was just two years old, and surprised MoMA staff and trustees by bequeathing the largest and most important part of her private collection to the museum, including a particularly significant group of paintings by Cézanne. The Knoedler archive contains letters, client files, financial records and photographs that document the collecting and patronage of these and other women and provide primary source material for research regarding women and cultural leadership.

Research Profile 2: Mapping the American Art Market

The purchase, sales and shipping information recorded in the Knoedler archive supports research on the art market and intertwined networks of transportation, communication and finance. Treating purchase and sales information as "big data" would allow researchers to consider the archive as a massive aggregation of quotidian details that reveals larger patterns and trends. Data sets can be derived from the names and addresses of sellers and buyers and the dates and prices in Knoedler stock books and sales books. Visualizations of the data sets could result in dynamic maps of the international movement of artwork and money over time. In 1848 the network would be small, with the primary link between Paris and New York. Gradually branches would increase in number and extend to other areas of Europe and the United States, reflecting economic growth in different regions, expansion of the art market, and technological developments in communication and transportation. The first step in such a project is digitization of the stock books and sales books that contain the raw data. Similar work has been done with data from the stock books of the French firm, Goupil & Cie and its successor, Boussod, Valadon & Cie, as discussed in an article by Getty staff scholar-researcher, Anne Helmreich, "The Global: Goupil & Cie/Boussod, Valadon & Cie and International Networks, *Digital Humanities and Art History* 11 (2012).²



Knoedler was famous for publishing American-themed prints, such as this "Winter Scene in Broadway" by Paul Girardet after Hippolyte Victor Valentin Sebron, 1857.

Research Profile 3: Education in the United States

The archive provides evidence about activities that educated the upwardly mobile middle class in the mid-nineteenth century and facilitated the transmission of American art to the middle classes in both the U.S. and Europe. When Michael Knoedler took over the New York branch of the Goupil firm in 1857, he was only too happy to continue the practice of commissioning American artists to create paintings from which reproductions printed in France would be sold to upwardly mobile middle class Americans and Europeans. Historian DeCourcy E. McIntosh has written, "When in February 1848, Goupil, Vibert and Company of Paris opened a

² Available online: <http://www.19thc-artworldwide.org/index.php/autumn12/fletcher-helmreich-mapping-the-london-art-market#global>

branch in New York City, American artists suddenly found themselves before the Pearly Gates, for this modest storefront on Lower Broadway represented the first permanent American portal to the busy European trade in reproductive prints.” While the images were not intended to be educational, they indeed transmitted knowledge, illustrated cultural identities, and, in some cases, reinforced social stereotypes. For example, the archive shows that romanticized images of African-American children and musicians were popular in American rural areas; images of American natural wonders such as the Niagara Falls never failed to capture the imagination of Americans and Europeans alike; and bird’s-eye views of Manhattan signified the growth of U.S. business. Based on our current research and knowledge, the impact of these images on learning and how they might have shaped attitudes and transmitted cultural values has never been studied.

Research Profile 4: Popularizing American Art and Modern Art

Much research interest in the archive has been focused on the influx of Old Master Paintings into the U.S., the collecting habits of wealthy American industrialists, and the development of foundational collections at some of America’s largest and most prestigious museums. To date, the archive has not been used extensively to chart the rise in popularity of American art in the early part of the twentieth century or to study influences and activities that led to the surprising popularization of modern art in America starting in the 1950s that continues today. Early in the century the Knoedler Gallery promoted the work of Frederic Remington, who depicted the American West, as well as the work of Charles M. Russell, Karl Bodmer, and Frederic Edwin Church, to name just a few. Many of these works found their way into important museum collections in Tulsa, Fort Worth, Omaha, and Cody. Beginning in the late 1960s, Knoedler consciously sought to represent living artists such as Salvador Dalí, Eugene Berman, Maria Elena Vieira da Silva, Serge Poliakoff, Nicolas de Staël, Willem de Kooning, Barnett Newman, Arshile Gorky, Tony Smith, Eva Hesse and Louise Bourgeois, and sold their works to a new generation of collectors that included Billy Rose, Donald Stralem, Stavros Niarchos, Mrs. John Barry Ryan, Mrs. Albert Lasker, Mrs. Henry Ford II, G. David Thompson, David Rockefeller, and the list continues.

Education:

The Knoedler Archive will serve as an important teaching resource in Los Angeles. The Getty Research Institute (GRI) has active collaborative programs with the art history departments at the University of California, Los Angeles (UCLA) and the University of Southern California (USC) to hold graduate seminars in the Getty Research Library where the main focus is to provide students with the experience of working with archival collections. The Knoedler Archive will particularly facilitate the education programs of the USC-Huntington Early Modern Studies Institute and the USC-GRI Program in the History of Collecting and Display. Once available, the Knoedler Gallery Archive will certainly be the focus of seminars and academic conferences in future years.

In order to reach a broader audience, our intention is to collaborate with the Department of Education at the Getty Museum to create instruction material and online exhibitions. For example, Knoedler records could be featured in a web-based exhibition about the museum’s most iconic painting, Vincent van Gogh’s *Irises*. The painting was acquired from Knoedler and the archival records provide fascinating contextual information about its history and acquisition. The exhibition would be available on the Getty website and would also be contributed to Calisphere, an website created by the California Digital Library to provide K-12 educators, students and the public with access to more than 200,000 digitized primary sources (<http://www.calisphere.universityofcalifornia.edu/>). The *Irises* exhibition could then be used as a model for other museums with artworks acquired from Knoedler.

Public Programs:

The Knoedler Archive will support a multitude of publication projects and related programming. The Getty Research Institute has been at the forefront of research on art markets, collecting practices, and the

history of display. The Project for the Study of Collecting and Provenance (PSCP) has already initiated a several-years project on provenance documentation found in the Knoedler Archive, following the model of the Goupil project (http://www.getty.edu/research/tools/digital_collections/goupil_cie/). As well, a related project recently initiated by the Research Institute on the History of Taste and Display will be accompanied by workshops, public lectures, conferences and publications. Other important centers devoted to provenance research will use the archive to support publications and programming, such as those located at the Frick Art Reference Library, the National Gallery of Art, and the many institutional and personal members of the Provenance Documentation Collaborative.³

Museums are now including much more contextual documentation with their exhibitions, and items from the Knoedler Archive will be in great demand for display and didactic information. We also anticipate many more exhibitions focused on the art market. For example, the GRI's 2004 exhibition "The Business of Art: Evidence from the Art Market" proved to be one of our biggest critical and popular successes.⁴ The GRI has robust programs in place to loan original archival materials and to provide high-quality facsimiles for display or publication.

Digitization will allow us to more easily market the collection to producers of television and film documentaries. The age of the documents and the vast number of photographs in the collection make it rich in visual appeal. Some obvious topics for PBS-type treatment are programs devoted to American identity, the Gilded Age, biographies of famous industrialists, and all types of cultural and institutional histories, both national and local.

Relationship of Archive to Similar Holdings in the U.S. and the Getty Research Institute

At approximately 1,400 linear feet, the Knoedler Gallery archive is one of the largest collections acquired by the Getty Research Institute and one of the most important holdings that document the history of taste, American art market, collecting, patronage, and artists and works of art represented by particular galleries. Among complementary resources held at the Getty Research Institute are the archives of the Goupil, the parent organization of the Knoedler Gallery, and its successor, Boussod, Valadon & Cie, , an important client after Knoedler became independent. The Getty Research Institute's extensive records on the Duveen Brothers' activity from offices in London, Paris, and New York provide another important parallel resource, since the firms were in business at the same time, and often working with the same clients. A portion of the Duveen Brothers' records, now on long-term deposit at the Getty Research Institute, is owned by the Clark Art Institute, Massachusetts.⁵

Other archives of galleries and dealers, which chronicle the history of European and American taste in the nineteenth and twentieth centuries at the Getty Research Institute include all or considerable portions of the records of Georges Petit (Paris); Duits Ltd. (London); Tooth & Sons (London); French and Co. (New York); Durlacher Brothers (New York); the Schaeffer Gallery (New York); and the Heim Gallery (London). These earlier archives are augmented by records of twentieth-century galleries such as the Paul Maenz Gallery (Cologne); Galleria dell'Ariete (Milan); the Svensk-Franska Gallery; the Galerie Schmela (Düsseldorf); and Kasmin Ltd. (London), which also documents the period when Kasmin merged with Knoedler. Additionally, the Archives of American Art in Washington D.C. contains holdings of significant art dealers, including the records of Seligmann & Co., a prominent dealer in the field of decorative arts. The archives of another distinguished art dealer, Paul Durand-Ruel, a prominent advocate

³ For a list of institutions and individuals involved in provenance research, see:

<https://www.getty.edu/research/tools/provenance/collaborators/index.html>

⁴ This webpage provides examples of the stories that can be told with these kinds of documents:

<http://www.getty.edu/art/exhibitions/business/>

⁵ To see finding aids for these related collections, go to <http://hdl.handle.net/10020/cifa900239>, <http://hdl.handle.net/10020/cifa960015>, and <http://hdl.handle.net/10020/cifa2007d1>

for French Impressionist painters, is held in private hands. The Agnews Gallery in London retains its archives.

■ HISTORY, SCOPE AND DURATION

Getty Research Library, Special Collections

For nearly thirty years, the Getty Research Library Special Collections has selectively acquired major archival collections of galleries and dealers that chronicle the history of European and America taste, the art market, collecting, and patronage in the nineteenth and twentieth-centuries. These collections are used extensively by international scholars as well as by professionals working in museums and other art-related commercial and non-commercial concerns. They also provide important primary source documentation to support the GRI's Project for the Study of Collecting and Provenance.

The relationship of this archive to other GRI holdings is detailed in the previous section. However, it is important to highlight the fact that the Knoedler Gallery Archive has a particularly intimate synergy with the Duveen Brothers Records. Both collections represent extensive and complete archives of two long-lived, international companies that conducted business during the same period time and often worked with the same clients. Taken together, they present a particularly complete picture of the development of important art collections in the United States from the late 1800s to World War II. It is fair to say that having these two collections together is analogous to a repository having the current records of both Sotheby's and Christie's auction houses. The Duveen collection is fully processed and was recently digitized with partial support from the Samuel H. Kress Foundation and will be available online by the end of the year.

Getty Acquisition of the Knoedler Gallery Archive

The Knoedler Gallery Archive has been a twenty-year desideratum for the GRI. The collection was initially offered to the Getty in the mid-1990s, whereupon curator Dr. Joanne Paradise examined it in detail and entered into initial negotiations. The Getty's counter-offer to the initial asking price was refused, and communications between the two institutions became sporadic until 2011, when Chief Curator, Marcia Reed, was approached again. Reed visited the gallery and storage facility several times to inspect the collection before entering into negotiations again, this time successfully. The collection was purchased in the summer of 2012. While several other institutions were very interested in acquiring the collection, in the end they withdrew their interest due to lack of space and the human resources required to process and store such a large collection.

Project Scope

The entire collection comprises circa 1,400 linear feet of material. Initial processing plans project a five-year time period for re-housing and processing the collection using MPLP (More Product, Less Process) methodologies. A grant from the NEH will permit us to reduce the processing time to two and a half years as well as add a digitization component. The grant would cover Phase II of the project, as outlined below:

Phase I (18 months): Acquisition and initial processing and digitization (accomplished before the funding period)

Two Getty curators and the Head of Special Collections Management traveled to New York in September 2012 to inspect the collection and make plans for organizing its efficient move to California. Registrar Irene Lotspeich-Phillips traveled to New York in December 2012 to complete initial documentation and supervise the packing and shipping from two storage locations. The collection traveled non-stop cross-country in three tractor trailer trucks and arrived at the Getty in mid-December. The pallets of unprocessed boxes are currently staged in the GRI's off-site storage facility until they can be processed by the Special Collections Cataloging staff, at which time they will be moved to the Getty Center.

After accessioning the collection in January 2013, we immediately assigned one FTE staff to process the stock books, sales books and commission books in Series I, II and III (149 linear feet), which were made available for research in July 2013. These materials were prioritized due to high research interest and because as bound volumes they could be processed and made accessible more quickly than other material.

Following completion of the first two series, staff will process the inventory cards in Series IV (circa 31 linear feet) and begin processing correspondence in Series VI. With the assistance of a Getty Graduate Intern from September 2013 to May 2014, we expect to process approximately 170 linear feet of the correspondence series, which comprises more than 400 linear feet. By the end of Phase I (June 20, 2014), we anticipate that approximately 25% of the entire collection's 1,400 linear feet will be processed.

In June 2013 a Library Assistant began digitizing the earliest stock books. By the end of June 2014, we expect to have 25 stock books available in our digital repository. The stock books were assigned highest priority for digitization in order to meet current research demand, minimize handling of the fragile material, and enable the transcription and integration of the first eight volumes into the Getty's public Provenance Index databases.

Phase II (30 months): Processing and Digitization (the period covered by this proposal)

Phase II is planned to extend from July 2014 through December 2016. If this proposal is funded, the GRI will be able to accelerate processing of the collection and complete it in thirty months. To accomplish this, the GRI will hire one and a half FTE grant-funded staff to add to one FTE and one sixteen-month graduate intern funded by the Getty. With these resources in place, the GRI will process the bulk of the archive (Series V-XI), comprised of extensive correspondence, the records of the Department of Prints, the Department of Framing and Restoration, and the London and Paris offices; thousands of photographs and other documentation of artworks; shipping and receiving books; ledgers and other financial records; gallery ephemera and exhibition and auction catalogs. We will also compare the published exhibition and auction catalogs to 898 catalogs digitized by the Metropolitan Museum of Art (in collaboration with other New York art museums) to determine if the annotations are unique and valuable.

<http://libmma.contentdm.oclc.org/cdm/landingpage/collection/p15324coll8>

We are also requesting funding for one FTE digital capture assistant working for twenty-four months to digitize the parts of the collection that are most significant for research, including forty-two stock books, sales books and commission books, and twenty-two linear feet of correspondence. Although there are 111 stock, sales and commission books in the archive, some are duplicates and others are incomplete. We have selected for digitization those with the most complete, original information. We will select correspondence for digitization that is in the public domain or to which the Getty owns the rights, beginning with client correspondence because it appeals to the broadest research interests.

For large collections of this type, the GRI strives to open individual series for research as soon as they are processed (although some materials may be taken out of circulation during the period they are being digitized). By the end of December 2016, the finding aid will be available on our website and several external portals, and the entire collection will be available for consultation in the reading room. We will also modify the metadata as required and complete the ingestion of the digitized portions and their corresponding metadata into the GRI's digital repository for free, on-line access. Specific programming and publication plans will also be well developed by this date.

■ METHODOLOGY AND STANDARDS

Project Statement

The goal of the proposed project is to process, make available for research, and partially digitize the Knoedler & Co. records. Included in the archive are hundreds of linear feet of correspondence with clients, artists and other galleries, an extensive photograph archive, stock books and sales books, inventory cards, shipping and receiving books, financial records, records of restoration and framing, and research files. To ensure optimal discoverability, intellectual access, and long-term survival of the materials, the GRI is committed to applying national and international standards and current best practices for archival processing, description and digitization. The project will concentrate staff efforts on arrangement, re-housing and description of the entire archive, and digitization of the stock, sales and commission books and correspondence in the public domain. At the end of the project, the archive will be available for research, teaching, exhibition, and other public programming and significant portions will be digitized and available online. With existing staff alone, the collection would not be fully processed and available for research until the end of 2018, and digitization would take even longer. With NEH grant funding, the completion date will be December 2016.

In recent years, the GRI has developed new procedures and workflows for more efficient archival processing and digitization. As a result of the new processing procedures inspired by Mark Greene and Dennis Meissner's report "More Product, Less Process" (2005),⁶ the time required for processing modern paper-based archives at the GRI has dropped from more than twenty hours per linear foot to as few as eight hours per linear foot.⁷ These efficiencies will be applied to the Knoedler archive whenever possible. However, much of the Knoedler archive will require labor-intensive re-folding and arrangement because many of the existing folders are brittle or filthy with decades of dust. Although material may already be organized within many of the boxes, the boxes are not organized in relation to each other. Material must be identified and, if possible, restored to its original order.

The level of description in the finding aid will vary depending on the type of material. Greene and Meissner encourage archivists to find the "golden minimum" for each collection or series, that is, "the least we can do to get the job done in a way that is adequate to user needs, now and in the future." (MPLP p. 240) For example, although the GRI rarely describes archival material at the item level, during Phase I of the processing, the stock books and sales books were described individually in order facilitate access and minimize handling of these rich, yet fragile resources. Knoedler correspondence, on the other hand, will be arranged and described at the file level, with only the correspondent's name and the approximate date range of the material identified in the finding aid. This hybrid approach—minimal processing and description when possible, with more detail as necessary to protect the material and meet user needs—is expected to require approximately twelve hours of processing per linear foot.⁸

Because our digitization workflow leverages archival arrangement and description, the GRI only digitizes collections after they have been fully processed. In the digital repository, the collection is presented with the same intellectual arrangement and description as the physical collection, resulting in a "virtual reading

⁶ Mark A. Greene and Dennis Meissner, "More Product, Less Process: Revamping Traditional Archival Processing," *American Archivist* 68, 2 (2005): 208-263.

⁷ The new procedures and workflows were developed and tested with funding from a 2008-2010 grant from the Council on Library and Information Resources. The project resulted in finding aids for seven archival collections at the GRI. The material that was in the best condition and already well organized was processed at a rate of about eight hours per linear foot.

⁸ UC Irvine reported comparable processing times for the F. Sherwood Rowland papers, which also required labor-intensive processing and were described at the folder level. The finding aid is available at the Online Archive of California: <http://www.oac.cdlib.org/view?style=oac4;docId=kt638nf52f>.

room” experience for researchers.⁹ With a dedicated Library Assistant III for image capture, the stock, sales and commission books can be digitized at a rate of about one week per book due to their large size and fragility, and the fact that each two-page spread must be imaged in its entirety, rather than one page at a time, because the rows of information span both pages. Digitizing the correspondence will require two to three weeks per linear foot because the material varies greatly in format and complexity, ranging from one-page telegrams to multipage letters on fragile paper with enclosures and envelopes.

Organization of Materials

The intent of the GRI is to preserve the integrity of Knoedler gallery's original organization of the material to the extent possible. Preserving or restoring original order has long been a central tenet of archival theory, not only because it is the simplest approach, but also because the archival context may be essential to interpreting the materials and understanding the creator's process. During an initial assessment before the GRI acquired the archive, the Head of Special Collections Management identified the original order of the archive in 12 series, as identified in the Project Scope. Particularly large series will be arranged into subseries or divided into smaller series, and additional series may be identified during the course of processing.

The degree of existing arrangement within each series varies. Information in the stock, sales, commission, shipping and receiving books is more-or-less chronological, and the inventory cards are filed in stock-number order. The bulk of the correspondence is filed in alphabetical order by correspondent, but there may be subgroups of correspondence with clients, artists, etc. Several arrangement schemes are evident among the photographs and other stock documentation. Some boxes are arranged alphabetically by artist, others are arranged by negative number, and still others are arranged by categories such as "Old Master paintings sold." Some of the financial records are organized, but a large portion has no apparent order. The remaining records are poorly organized and will be time-intensive to identify and arrange.

Collection Condition, Accessibility, Use Although the archive was consulted by Knoedler's staff until the gallery closed in 2011, most of their research was restricted to the small portion of records shelved in the Manhattan offices. The bulk of the archive was housed off-site in an unstaffed storage facility in Ho-Ho-Kus, New Jersey, where boxes were stacked four or five high and material was difficult, if not impossible to locate. Gallery staff attempted to provide reference services for outside researchers, but they were limited in their ability to do so. This will remain the situation at the Getty's storage facility, thus limiting the access we are able to provide to the unprocessed collection.



A selection of the 49 pallets comprising 1,400 shipping boxes stored at the Getty's Library Annex.

For the most part, the records are in good condition. Although much of the archive was exposed to fluctuations in

⁹ This workflow was informed by the digitization workflow developed by the Archives of American Art with support from the Terra Foundation, presented by Barbara Aikens and Karen Weiss at the 2009 conference of the Society of American Archivists (<http://www2.archivists.org/conference/2010/washington/tours/aaa>).

temperature and humidity in the off-site storage facility, the oldest and most fragile material was kept in the gallery's Manhattan offices. Among the conservation concerns are the boxes that were stored off-site and crushed by the weight of other boxes piled on top of them; broken glass-plate negatives discovered during packing; brittle paper throughout the collection; fragile photo album bindings; and thousands of photographs requiring labor-intensive sleeving.

Each series of the collection will be opened for research as soon as it is processed and integrated into the finding aid. Getty curators will be able to consult unprocessed parts of the collection on a limited basis to begin program planning.

The tentative plan is to process the series in the following order, but the team will be flexible enough to reprioritize as necessary to meet research demands: (1) Stock books, sales books, commission books and inventory cards (to be completed in July 2013); (2) Correspondence (to be partially processed by June 30, 2014); (3) Shipping and receiving books; (4) Department records; (5) Records of the London and Paris offices; (6) Other financial records; (7) Research files; (8) Photographs; (9) Catalogs and ephemera. Reference librarians at the GRI are tracking research requests in a database that will inform our processing priorities. Approximately one month before the expected completion date of each series, the processing team leader will meet with Reference staff and other stakeholders to determine the next priority for processing. Researchers will be able to track the progress of the processing online at: http://www.getty.edu/research/special_collections/notable/knoedler.html.

Once processed, the Knoedler archive will be available for research at the Getty Research Institute Research Library in Los Angeles.¹⁰ Appointments may be reserved in advance or obtained immediately if there is space available in the Special Collections Reading Room. In a typical year the Special Collections Reading Room serves 3,000 researchers, and the library staff answers queries from over sixty countries. A staff of four reference librarians and six library assistants is dedicated to assisting researchers in using special collections. The GRI permits liberal use of digital cameras in the reading room and offers a range of reproductive and digitization services for patrons. Reference librarians also provide guidance for conducting copyright research. Researchers may apply for grants to help defray the cost of a research trip to Los Angeles.¹¹

We expect very high use of the collection as soon as each series is opened for research. Reports of the acquisition have appeared in the *New York Times* and in many publications and blogs devoted to the study and display of art (see Appendix J for a list of press coverage). Additionally, as word of the Knoedler acquisition spreads, more inquiries are being received, tracked, and responded to as they arrive. Immediately following the announcement of the acquisition, the GRI received more than a dozen requests for access, mostly from art historians and museum professionals. Because the archive has never before been made widely available for research, scholars are not aware of the full scope of the collection and most inquiries relate to the attribution, provenance and conservation of specific artworks. Once the archive has been made available for research and promoted through the Getty's numerous publications and social media outlets, demand will increase as scholars discover its significance not only for art history, but also for American history, economic history, visual and cultural studies, and related fields.

Processing and Cataloging Methodology

Some parts of the collection will require conservation assessment and treatment. A Conservation Assistant will be assigned to the project and when serious conservation issues are encountered, he will

¹⁰ Information about using the Research Library may be found at: <http://www.getty.edu/research/library/using>

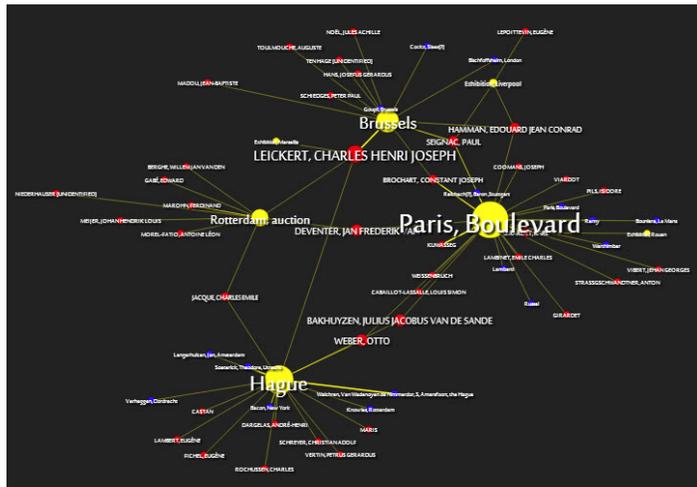
¹¹ See http://www.getty.edu/foundation/funding/residential/library_research_grants.html for information about the Library Research Grants. 25-30 grants are awarded annually.

(<http://search.getty.edu/gateway>). The finding aid will also be contributed to the Online Archive of California (OAC), an aggregation of finding aids from institutions throughout California (<http://www.oac.cdlib.org>), and the metadata will be harvested by ArchiveGrid (<http://archivegrid.org>), which provides access to archival collections throughout the country. The online finding aid will be retrievable through Google and other search engines, and a link will be added to the Wikipedia entries for Knoedler and the people and institutions most heavily represented in the archive.

In addition to the EAD finding aid, the processing team will also create a MARC record for the archive in OCLC using DACS and the new standard RDA (Resource Description and Access). The MARC record will also have controlled access points from the authority files LC/NAF, LCSH and AAT. It will be available through OCLC WorldCat, a union catalog that aggregates records from tens of thousands of institutions, and will be downloaded into the local GRI cataloging system, ExLibris Alma, where it will have holdings and item records allowing each container to be requested for use in the Special Collections Reading Room. Both the MARC record and the finding aid will be available through Primo, the GRI's integrated online discovery system (<http://primo.getty.edu>). The GRI's holdings are also searchable via the *Virtual Catalog for Art History* (<http://artlibraries.net>), an online gateway that provides access to 39 of the world's largest art libraries and aggregators including Hathi Trust and Google Books¹⁵ (see Appendix K for links to sample GRI finding aids and MARC records). Several libraries have already expressed an interest in linking directly to the GRI's Knoedler resources.

Digitization Technology and Methods

During Phase I, prior to the grant period, twenty-five Knoedler stock books will be digitized. During the grant period (Phase II), nine stock books, twenty-five sales books, seven commission books, and twenty-two linear feet of selected correspondence will be digitized. Examples of correspondence include letters and telegrams between Knoedler and clients such as collectors Mellon, Frick, Wolfe and Bliss, and artists such as Homer and Delaroché; and correspondence regarding some of the most significant transactions in American art collections, including telegrams sent during the Hermitage transaction that established the core collection of the National Gallery of Art. Correspondence with Knoedler clients will be prioritized because of its research interest not only to art historians, but also to social, economic and cultural historians.



Data from stock books can be used to chart the movement of art and money over time.

The GRI follows digitization workflows and standards defined by the *Technical Guidelines for Digitizing Cultural Heritage Materials: Creation of Raster Image Master Files* and published by the Federal Agencies Digitization Guidelines Initiative (FADGI), Still Image Working Group.¹⁶ FADGI recommends that collection materials be imaged to reproduce at their original size (1:1) with a minimum ppi as defined

¹⁵ <http://artlibraries.net>

¹⁶ <http://www.digitizationguidelines.gov/>

by the specific format, and with color reference targets included in each capture.^{17 18} The GRI's imaging studios employ Phase One digital capture systems with digital backs ranging in size from thirty-five to eighty megapixels. Image files are evaluated, adjusted, and processed in Capture One software (version 6). From the RAW file, technicians produce a preservation master (full-size, uncompressed TIFF); a cropped modified master (TIFF); and any required access files (JPEG, PDF).

Using XSL stylesheets in Oxygen XML Editor (version 14), an XML version of the EAD finding aid is extracted from Archivists' Toolkit, parsed, and mapped to Dublin Core to produce metadata for each ingest package. Additionally, from this XSL file, Perl code converts the hierarchy and metadata into a tab-delimited file to which corresponding filenames for digital capture are added for technicians to use as a guide. Physical box and folder numbers are embedded in the filenames, ensuring that reproductions can be traced back to the original objects.

The hierarchical structure of EAD components provides the framework for the METS structure map. The packages with digital files and corresponding metadata will be deposited for long-term preservation in the GRI's digital repository, ExLibris' Rosetta.¹⁹ A handle, or persistent identifier, will be created for each digital package to ensure that the internet address does not change over time.

The digital collection will be accessible through ExLibris' Primo, the GRI's integrated discovery system. Because Primo allows users to search all GRI resources at once—including books, journals, special collections, digital content, subscription e-journals and databases—or to limit their searches to digital content only, the Knoedler digital collection will be discoverable to users conducting general research as well as specialized scholars. Links will also be added from the finding aid and the MARC record to the digital collection, ensuring access to the digital content from the Online Archive of California, ArchiveGrid, OCLC WorldCat, and artlibraries.net.

All of the work will be done in-house, and we have the facilities and equipment in place to execute large-scale digitization projects. Staff expertise, training, and workflows are already well-established.

Storage and Environmental Conditions

The bulk of the collection is being temporarily stored on pallets in the GRI's secure, off-site, climate-controlled Library Annex. In advance of processing, each series will be moved to the GRI and housed in one of eight temperature-and-humidity-controlled storage vaults. The material will be available for research in the Special Collections Reading Room, which has air conditioning and filtered air.

Archive Provenance and Intellectual Property Rights

The archive was assembled by M. Knoedler & Co. from its founding in 1848 until it was sold to Armand Hammer in 1971. A small portion of the early records may have been brought by the Goupil firm from Paris or London in the late nineteenth century or early twentieth century. All items in the archive were owned by Knoedler and housed in the gallery offices in New York City, or in storage in nearby Ho-Ho-Kus, New Jersey. Acquisition of the Knoedler archive included the transfer of all rights that Knoedler

¹⁷The full-size TIFF is the GRI's preservation master from which all working and access files are derived. See FADGI's resolution requirements for raster image files (e.g. for textual documents the parameters are 24-bit RGB mode at 300 ppi for documents with smallest significant character of 1.5 mm or larger).

<http://www.digitizationguidelines.gov/guidelines/digitize-technical.html>

¹⁸ GRI employs Image Science Associates' Golden Thread targets and software: <http://www.imagescienceassociates.com>

¹⁹ According to Rosetta's webpage: "Based on the Open Archival Information System (OAIS) model and conforming to trusted digital repository (TDR) requirements, the system provides institutions with the infrastructure and technology needed to preserve and facilitate access to the digital collections under their guardianship." For more information, see: <http://www.exlibrisgroup.com/category/RosettaOverview>

held in the materials, primarily copyright to work by Knoedler's own staff, as well as any copyrights held by Knoedler for hired work.

Rights to the collection materials that will be digitized as part of this project, which include the stock, sales and commission books and select correspondence, have been transferred to the Getty or are within the criteria for public domain. Specifically, the GRI owns the rights to stock, sales and commission books, as well as letter books containing copies of correspondence from the Knoedler Gallery. Letters received by the gallery from individuals who died before 1943 are in the public domain, including correspondence from Frick, Mellon, Wolfe and Bliss. If the writer's date of death is unknown, then letters written before 1893 are in the public domain.

■ SUSTAINABILITY OF PROJECT OUTCOMES AND DIGITAL CONTENT

Project Maintenance and Sustainability

The GRI has its own Information Systems Department that is very current with the special concerns of academic computing environments and the need for robust digital preservation strategies. The GRI has investigated options for cooperative and distributed digital archive services but to date has remained with our own trusted systems and procedures. We are familiar with the national and international efforts to develop standards for Trusted Digital Repository certification and strive to achieve as many as we can internally. We are currently depositing our digitized books with both the Internet Archive and Hathi Trust, neither of which to date is suitable for preserving finding aids or digitized archival content with a complex hierarchical structure. The GRI's digital preservation plan is constantly being improved as standards evolve and additional tools and services become available.

The digitization project will result in four manifestations of each image: a thumbnail JPEG, a medium-resolution JPEG, a high-resolution JPEG, and an archival TIFF. All versions will be ingested into ExLibris Rosetta, our digital preservation system. Files are stored in the permanent repository under a write-once, read-only policy with full disk replication to ensure that data and objects are completely secure. Virus and fixity checks are run directly on the items to ensure their long-term integrity. Rosetta includes a preservation planning module that comprises a format library, risk analysis, evaluation, and preservation actions. Rosetta's access module has a publishing component that enables external systems such as Primo, the GRI's discovery system, to access data stored in the permanent repository for search and retrieval. Digital content is then displayed with the Rosetta viewer.

Three digital copies of the finding aid produced by this project will be saved and maintained. Two copies will reside at the Getty: one in the ArchivesSpace data repository and the other in the XTF repository. Both are backed up daily. A third copy is maintained by the Online Archive of California, which is part of the California Digital Library. These files are in an open XML format, so migration and emulation are not major concerns.

■ DISSEMINATION

Dissemination Plan and Process

As described in the Methodology section, direct access to the finding aid for the Knoedler archive will be available through several access points, including the Getty website and various metadata aggregators. As each series becomes available for research, announcements will appear on the GRI's homepage, a special research guide webpage, the GRI's e-newsletter, the Getty blog, and the GRI Facebook page. The same outlets will be used to announce the digital collection. The acquisition of the Knoedler archive was announced in October 2012 and the web page about the collection (http://www.getty.edu/research/special_collections/notable/knoedler.html) has already been viewed by

more than 2,000 online visitors from throughout the United States, Europe and Latin America. The Getty Iris blog (<http://blogs.getty.edu/iris/>) has had more than 200,000 visitors from almost 200 countries. The GRI e-Newsletter (http://www.getty.edu/research/institute/e_news/index.html) has more than 5,000 subscribers and the Facebook page (<https://www.facebook.com/GettyResearchInstitute>) has received more than 3,000 "likes."

The digitized portions of the collection will be widely available under the Getty's new open content policy, which provides for free download without any use restrictions or required attribution, and includes high-resolution images (when available). The GRI has been accepted as a "Content Hub" for the Digital Public Library of America (DPLA), and materials from the Knoedler Archive will be considered for inclusion according to the DPLA's evolving content policies for archival collections. Another important product of the digitization will be the database of stockbook and sales data, which will be used for further "big data" analysis and presentations using data visualization.

We will also send announcements to the Getty's extensive press list as well as to professional associations, such as the College Art Association, the Museum Section of the Society for American Archivists, the Art Library Society, various organizations devoted to the study and display of modern and contemporary art, and to a special mailing list that we are developing for interested institutions and individuals. Articles about the collection will appear in the *Getty Research Journal*, which is dedicated to highlighting GRI collections and associated research. The GRI also has a formal publication program, which is prepared to publish symposium proceedings, exhibition catalogs, and other publications generated by Knoedler research. (<http://www.getty.edu/research/publications/>)

Curators, archivists, and research group participants will give papers at conferences about the archive and the digital collection from various points of view. The GRI will also be sponsoring a wide range of research projects and outreach projects that will serve to call attention to the archive. The Getty Research Library also has a fairly comprehensive communication plan in place for publicizing new collections and digital projects that takes advantage of electronic media such as electronic mailing lists, electronic publications, blogs, and social media. It is expected that museums will use the archive immediately to enhance the published information about their collections, including more detailed provenance information, reception history, conservation treatments, and interesting back-stories about previous owners and the works of art themselves. Importantly, the archive will also fill gaps in the institutional histories of many of our most distinguished American art museums.

■ WORK PLAN

Work Plan Narrative

The work plan represents a planned project timeline of July 1, 2014 to December 31, 2016 (see Appendix G for the work plan in chart format).

Processing

For each series, the team will re-house material, label containers, interfile unfiled materials into the existing organization, create a container list in the finding aid, add series-level notes to the finding aid and MARC record, update collection-level notes, and add access points for names and subjects. The revised finding aid will be published on the Getty website and the Online Archive of California. During processing the team will select and informally photograph representative images for publicity purposes. Upon completion, each series will be made available for research and the team will announce availability in the Getty Iris blog, GRI e-Newsletter and GRI Facebook page. Should the processing team complete the planned work before the end of the project, another level of detail will be added to the archival description within the project timeline.

July 2014 – September 2014: Hire and train new staff. The hiring process for the Assoc. Cataloger and the Library Assistant I positions will begin prior to the start of the project, with start dates as early as possible in July. Graduate Interns always start in September. New staff will be trained in local procedures, systems, and resources. Training will include a library orientation; introductions to key staff members; a workshop on proper handling and storage of special collections materials; a workshop on ArchivesSpace; an introduction to archival standards and best practices; and an orientation to the content, organization, and significance of the Knoedler archive. The Project Supervisor will test workflows that she developed in advance of the project and begin implementing the processing plan.

July 2014- March 2015: Finish processing the correspondence (Series VI; 412 unprocessed boxes). Prior to the start of the project approximately 25% of the series (104 boxes) will be processed by the Library Assistant II with assistance from a Graduate Intern. From July 2014 to March 2015, the project team will process the remaining 308 boxes. During processing the team will flag public domain correspondence for possible imaging.

April 2015 - October 2015: Process Series V, VII, VIII, IX and XI (293 unprocessed boxes). The team will begin with the shipping and receiving books (Series V), followed by the records of the departments of prints, framing and restoration (Series VII); the London and Paris offices (Series VIII); other financial records (Series IX); and research files (Series XI).

November 2015 – July 2016: Process Series X (345 unprocessed boxes), containing photographs and other documentation of artworks that passed through Knoedler gallery.

August 2016 – November 2016: Process Series XII (273 unprocessed boxes), containing exhibition and auction catalogs and gallery ephemera such as invitations and exhibition checklists.

November 2016 - December 2016: Add links to Wikipedia articles and write new articles as appropriate; present collection highlights to staff and incoming residential scholars; write a *Getty Research Journal* article; other publicity and outreach.

Digitization

Should the processing team complete the planned digitization before the end of the project, additional correspondence will be digitized.

July 2014 - September 2014: Hire and train the Library Assistant III (LAIII) for image capture and create shotlists. The hiring process for the LAIII will begin before the start of the project, with a start date as early as possible in July. The LAIII will be trained on the imaging equipment and familiarized with best practices and local procedures. Training will include a library orientation; introductions to key staff members; and a workshop on proper handling and storage of special collections materials. Some shotlists will be created by the System Programmer in advance of the project, and the remainder will be created during the first three months.

July 2014 – May 2015: Digitize 42 stock books, sales books and commission books. The LAIII will start with the eight stock books (25 will be imaged by Getty staff before the start of the project), then the 25 sales books and nine commission books.

June 2015 – June 2016: Digitize 22 linear feet of correspondence. The LAIII will image correspondence identified by the processing team as being in the public domain.

October 2014 – December 2016: Ingest into digital repository. The Digital Library Specialist will transform the EAD created by the processing team into metadata for the digital collection, ingest digital packages into the Rosetta preservation system, and make them available through the Primo discovery system. Digitization will end in June 2016, allowing six months at the end of the project to complete ingestion.

Administration, Management and Dissemination

The Assistant Director, Head of Special Collections Management and Head of Digital Services are responsible for these activities with other Getty staff, scholars and outside collaborators.

July 2014 – December 2016: Oversee the project, including hiring, training and budgeting, and monitor deliverables. The Head of Special Collections Management will oversee the processing portion of the project while the Head of Digital Services oversees the digitization portion. The Assistant Director will provide upper-level administration.

July 2016 – December 2016: Promote project outcomes and initiate programming, publication and outreach activities.

■ STAFFING

NEH Grant-Funded Positions (see the appendix for full position descriptions)

Associate Cataloger (full-time for 30 months)

Under the supervision of the Senior Cataloger/Project Supervisor, the Associate Cataloger will implement the processing plan, rehouse materials, flag at-risk materials for conservation, arrange the collection, draft series and sub-series descriptions, create box and folder lists, insert links to various kinds of records, write blog postings.

Library Assistant I (20 hours/week for 30 months)

The Library Assistant will help implement the processing plan. Specific duties will include: re-housing and arranging materials according to archival standards and best practices; contributing to the finding aid in accordance with national standards for archival description; photocopying for preservation; writing blog posts about the process and the materials.

Library Assistant III for Digital Image Capture (full-time for 24 months)

The Image Technician will create digital copies of selected materials for access according to standards and practices determined by the Head of Digital Services. Duties include collection preparation, imaging, post-capture file editing, and electronic file management.

Getty Research Institute Funded Positions

The Assistant Director of the Getty Research Institute (10% for 30 months)

The Assistant Director of the Getty Research Institute, David Farneth, will provide upper-level project administration, act as project liaison with GRI leadership, and provide general project oversight in the following areas: project reporting, work-plan implementation and progress, fiscal monitoring, internal and external archive related collaboration, archive accessibility, and development of outreach communication strategies. Farneth is co-director of the GRI Research Library, with thirty years of experience in all aspects of library and special collections management. He is responsible for providing strategic direction for the Research Library. Farneth is also a seasoned principal investigator for GRI grants.

Head of Special Collections Management (20% for 30 months)

The Head of Special Collections Management, Andra Darlington, will hire the processing team; provide

overall guidance; coordinate discussions with curatorial, reference, systems and publications staff; set priorities in consultation with curatorial and reference staff; finalize deliverables; manage the execution of the dissemination plan; manage the upper-level administration of the project; and execute personnel and reporting responsibilities. Darlington has ten years of cataloging experience and manages the Special Collections Cataloging Section (a regular staff of nine, and numerous project staff and interns) and the Registrar's Office staff of four. She also has indirect managerial responsibility for the Conservation Section. She participates in strategic planning for metadata, cataloging systems, and digital library services. Darlington has successfully managed two CLIR hidden collection processing grants and is currently managing an NEH grant to process the Harald Szeemann Archive.

Senior Cataloger/Project Supervisor (50% for 30 months)

As the processing team leader, the Project Supervisor, Karen Meyer-Roux, will develop a detailed processing plan according to archival standards and best practices; supervise the project staff; monitor supplies; manage storage space; work of Library Assistants and Graduate Interns assigned to help implement the processing plan; provide ongoing guidance and advice to the Library Assistants and Graduate Interns; and review and edit their work. The Project Supervisor will also process and describe the more complex materials in the archive. Meyer-Roux has more than ten years' experience in cataloging and archival processing. She has supervised several large, team-based archival processing projects.

Head of Digital Services (10% for 30 months)

Anne Blecksmith, Head of Digital Services will coordinate work with the Head of Special Collections Management and the Head Conservator and directly supervise 24 months of imaging by the Library Assistant III for Digital Image Capture. She will also supervise the Digital Library Specialist and all system ingest activities for both discovery and preservation. She will report on her group's contributions to the project and participate in executing the dissemination plan. Blecksmith has seven years of experience as a reference librarian and four years of experience managing digital services. She manages a team of three professional photographers, three imaging technicians, the Digital Library Specialist, one Library Assistant for system ingest, and numerous project staff and interns. She also participates in strategic planning for metadata, cataloging systems, and digital library services. Blecksmith has successfully managed a large NHPRC grant to digitize two extensive photograph collections related to built environment of Los Angeles.

Library Assistant II (50% for 30 months)

The Library Assistant II, Emmabeth Nanol, will be a key member of the processing team. Specific duties will include: re-housing and arranging materials according to archival standards and best practices; contributing to the finding aid in accordance with national standards for archival description; writing blog posts about the process and the materials. She will also assist the processing team by tracking and ordering processing supplies and creating links in the finding aid to digitized materials. Nanol has worked as a Library Assistant in Special Collections Cataloging for more than five years, is familiar with local policies and procedures, and has participated in numerous team-based archival processing projects.

2 Graduate Interns (1 per year for each of the first two years)

As members of the processing team, the Graduate Interns will help implement the processing plan developed by the Supervising Cataloger. Specific duties will include: re-housing and arranging materials according to archival standards and best practices; contributing to the finding aid in accordance with national standards for archival description; writing blog posts about the process and the materials. The Getty Graduate Internship Program is a competitive program that offers full-time paid positions to recent

graduates and current graduate students pursuing careers related to the visual arts, including Information Studies and Collections Management. Prior experience in archival processing or extensive research with archival collections and other primary source materials is required:

http://www.getty.edu/foundation/funding/leaders/current/grad_internships.html .

Digital Library Specialist for ingest (152 hours)

The Digital Library Specialist, *Teresa Soleau*, will transform the EAD finding aid into metadata for the digital collection and ingest the digital images into the preservation and access systems.

System Programmer (38 hours) The System Programmer, *Laney McGlohen*, will prepare shot lists for digital imaging using the finding aid as the source metadata.

Conservation Assistant (152 hours)

The Conservation Assistant, *Mark Benson*, will consult with the processing and digitization teams as they encounter fragile and unstable material in the course of their work. He will advise them regarding the handling and housing of such material and will stabilize and treat items that require conservation.