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### The William Suhr Papers at the Getty Research Institute

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## Feature Articles



*Rembrandt Harmensz van Rijn,  
Dutch, 1606-1669.*

*Portrait of a Young Man, 1666.*

*Oil on canvas. Purchase: Nelson Trust, 31-75.  
Courtesy of The Nelson-Atkins Museum of Art.*

### The William Suhr Papers at the Getty Research Institute\*

Alison G. Stewart, University of Nebraska-Lincoln

I first came across the "William Suhr Papers" about two decades ago when I worked at the Getty Center for the History of Art and the Humanities, then located in an office building at 401 Wilshire Boulevard in Santa Monica. That research branch of the larger Getty Trust, an entity that has since been renamed the Getty Research Institute (GRI) and moved to Los Angeles, housed an impressive study collection of photographs of European paintings, and it was my task between 1985 and 1989 to work with the photographs of

Northern European paintings and prints. It was then that I was introduced to Suhr's before- and after-treatment photographs documenting the paintings he cleaned in the United States. Interfiled within the boxes of the Photo Archive at the Getty Center, the Suhr photographs offered interesting images that began my interest in the Suhr archive and piqued my curiosity for more information. The Suhr photographs provided impetus for a project centered around Pieter Bruegel's *Wedding Dance* in the Detroit Institute of Arts as restored by Suhr and revealed in his photographic documentation.

In those early days at the Getty Center, Photo Archive work in the Painting area included a variety of tasks, from organizing boxes to integrating separate collections into the Painting boxes. We replaced old boxes with new archival ones, organized contents and updated attributions, and ensured that photographs were filed in the proper location. We also

placed fragile items and acidic paper mounts into mylar sleeves and input cataloging information.<sup>1</sup> We integrated the Suhr photographs into the Painting boxes along with other visual materials, including numerous clippings from sales and auction catalogues and at least two additional collections of note, the Duits and Douwes dealer collections from London and Amsterdam. These dealer materials included sale prices on the mounts, information that I have since found most helpful for my research.<sup>2</sup> The Suhr photographs were recently removed from the Photo Archive boxes and are now shelved along with Suhr's papers as a discreet collection within the GRI's Special Collections.

This article will describe the collection known as the William Suhr Papers in the GRI and its contents, explain who Suhr was and when and where he was active, what his papers have to offer, and why consulting them should be considered by both researchers interested in twentieth-century paintings and painting restoration and by art historians and historians engaged with Germany and the vicissitudes of immigration between the two World Wars. I will also address my involvement with the Suhr Papers within the context of Pieter Bruegel's *Wedding Dance* painting in the Detroit Institute of Arts and how the richness of the Suhr papers, in addition to its photo documentation, has led my own investigations and research on the Bruegel painting in most unexpected directions. The Detroit painting will offer focus while exploring the Suhr Papers and what they offer. Little has been published on Mr. Suhr and his work and papers, although a recent article by Joyce Hill Stoner (2005), who interviewed Suhr in 1977, and Edgar Munhall's remembrance from 1996, offer a helpful, informative beginning.

### William Suhr (1896-1984) and his Papers at the Getty

The William Suhr Papers at the GRI document the family, business, and conservation work of the prominent American paintings conservator who was active in the United States for over half a century, beginning in 1928 after he arrived from Berlin at the invitation of William Valentiner, director of the Detroit Institute of Arts. Suhr worked for private individuals, numerous museums including those at Chicago and Cleveland, New York, and San Francisco, and most notably for the museum at Detroit and The Frick Collection in New York a few years later.

Suhr was also employed by clients involved in the New York art market. Perhaps his most famous restoration included Jan van Eyck's *St. Jerome* (Detroit Institute of Arts; see Box 87, Folders 8-9),<sup>3</sup> Mantegna's *St. George* (Accademia, Florence), Rembrandt's *Polish Rider* (Frick Collection), and Robert Campin's *Merode Triptych* (Cloisters, New York).<sup>4</sup> This restoration work alone is noteworthy, as is the vast number of paintings he restored. But it is also his firm connection with Germans in both Germany and the United States that adds another rich layer to his story.

The William Suhr Papers are organized into four series: I, conservation photographs and negatives, treatment

notes and clippings, 1927-1977; II, business and professional papers, 1915-2003; III, personal papers, 1846-1997; and IV, art work, 1929-1964. This article includes documentary material from each series, drawing on business correspondence, official documents, and conservation records (both written and photographic), along with Suhr's own paintings. The Suhr Papers include one hundred linear feet of boxes containing eleven thousand photographs, four thousand negatives, and business papers and personal correspondence. Users may order items by accession number 870697 and the specific box number, information listed in the Special Collections online finding aids for William Suhr or at [http://www.getty.edu/research/conducting\\_research/special\\_collections](http://www.getty.edu/research/conducting_research/special_collections), then Special Collections Finding Aids, and Suhr's name.

"Billy," as he was known, had American parents from Milwaukee, but he was born 1896 at Kreuzburg (with a "u," not an "e") in Silesia, then a Prussian province and part of the German Empire (it is now part of Poland and Czechoslovakia).<sup>5</sup> By 1927 Suhr was living in the district of Charlottenburg, which had been incorporated into Berlin in 1920.<sup>6</sup> Suhr trained in Berlin at the Royal Academy of Art, which appears to have had rotating art exhibitions judging from Mary Cassatt's *Girl Arranging her Hair* (dated 1886), which was exhibited at the Berlin Academy in 1910.<sup>7</sup>

By the time Suhr left Berlin to work at the Detroit Institute of Arts in January 1928, a half year after the invitation was extended to him in 1927, he had worked for months to get the appropriate visa for himself, a process complicated by his long-time resident status in Berlin.<sup>8</sup> His American citizenship had to be proven through documents because his German nationality was suspected, undoubtedly because he spoke German very well, if not like a native, and he appears to have been bi-lingual. Decades later, in 1942, Suhr experienced problems with his passport and requested its return because it was confiscated the previous summer when he returned from Mexico. Suhr wrote to the head of the United States passport division, a Mr. R. B. Shipley, that, "As I went to school in Germany and speak with a foreign accent, it is often rather awkward not to have some form of identification" (June 5, 1942; Box 125, Folder 14).

Suhr's replacement passport was issued by the Berlin President of Police on January 31, 1927, and it expired one year later. Announcing oneself to the police was still customary in the early decades of the twentieth century in Germany when arriving or leaving a German city for residency. Although Suhr's nationality was listed on that passport as having been previously "Amerika," less than a year later his nationality was given as stateless, or "Staatslos" on a new passport issued on December 19, 1927, soon before his departure for Detroit. Suhr's arrival in New York on January 15, 1928 is confirmed by the log of the ship "Berlin" at Bremen and arrived in New York when Suhr was 31. He is listed as American. The ship's log also includes Emma Suhr, his wife, age 42, housewife, from Bremen, German born, Hanover, and Gertrud Schulmann, age 33, from Bremen, Suhr's sister-in-law.<sup>9</sup>



But Suhr's passport troubles followed him to the United States. In a letter dated Feb. 21, 1929 Suhr again needed a passport to travel abroad and he received a two-year extension on his passport from December 1927. By the time Suhr left Berlin for the United States, in January 1928, he had experienced, over the course of a decade, several contacts with the German authorities concerning his passport, ones that must have left a sour taste. For example, Suhr received a letter during summer 1917 from the Royal Spanish Embassy in Berlin, written in German, stating that Suhr had attempted to receive an American passport and contacted the American government through the Spanish Embassy (July 7, 1917; Box 25, Folder 13). By 1917 relations between Germany and the United States had been severed, which explains Suhr's less-than-direct line of communication via the Spanish Embassy. Three months later, Suhr asked for protection through the same embassy because his American passport, issued Oct. 1, 1917, was confiscated on October 13 by the Royal Commander's Office when Suhr applied for a travel permit with the German authorities. The justification for the confiscation was that the authorities considered him to be stateless and a German soldier. Suhr writes of the pressure he experienced from the German authorities to sign a statement confirming his statelessness ("Staatenlosigkeit") but because he refused, house arrest was recommended from 8 p.m. to 7 a.m. as was reporting to the authorities twice each day. The order to report for military examination was issued mid September, an order he felt he would have to obey, and Suhr was ordered into the German army on October 3. Suhr feared he would be forced to serve in the German army and asked to have that which is necessary to protect his rights, namely the return of his passport that had been taken from him.

Two years later, correspondence from the Spanish Embassy acknowledged a recent letter from Suhr (August 21, 1919; Box 25, Folder 13). The Embassy stated, this time in English, that his case would be decided after special instructions are received from the American government. Suhr responded that the previous letter missed him because he had been hiking in Bavaria, and he could wait until the American Legation is again established in Berlin as long as his rights would not be endangered. This extension would give him time to continue his studies.

That Suhr did not receive his passport within the next two years is suggested by a surviving mimeographed petition dated April 1921 (Fig. 6; Box 25, Folder 13) among the William Suhr Papers at the GRI that indicates the compelling need of William Seward [sic] to get his American papers in order so that he could "obtain the renewal of his rights as an American Citizen," that Suhr was trained both in painting and sculpture, that the "hostilities" interrupted his study, and that he continued them after the war was over; he would complete his education in 1922 or 1923, and he would then be ready and able to go the States to live. He gave factual information, undoubtedly required, about himself and his parents: birth place and dates, reason he was in Germany, and when he

intended to go to the United States. The petition stated that Suhr "always intended to return or rather: go home. But Father's circumstances [becoming entirely deaf] made such a course impossible while I was dependent upon him for support." He continued stating that "When the war came I had just taken up study to complete my training as Painter and Sculptor, intending to come to the States with a finished education." Suhr ended his petition by writing, "To enable me to do so with my right as a born American unquestioned and to safeguard these rights while I must stay here, I beg for the necessary papers."

Despite Suhr's brushes with the German authorities, he unquestionably benefited from the contacts he made in Berlin, which was then one of the most important and exciting places to live for those engaged in the art world. Suhr's reputation became established in his Berlin studio (see

Figure 1. William Suhr, around 4 years old, ca. 1900 (Box 127)





Fig. 4), and the very important contacts he made in the circle of the Kaiser Friedrich Museum (KFM) in Berlin secured him a lifetime of advantage and work in the United States. Suhr treated paintings for the KFM during the 1920s (Stoner 2001, 109) and the location was his studio, the place he was visited by dealers such as Colin Agnew from England who brought the Detroit collector, Ralph Booth, to Suhr's studio where Suhr had been attending to Booth's paintings acquired from Agnew. Suhr believed that he had acquired during these years a reputation among European museums and collectors (Stoner 1981, 31).

When Valentiner left Berlin in 1924 to become the director of the Detroit Institute of Arts (DIA), where he worked until 1945,<sup>10</sup> he was an experienced museum man who would have undoubtedly known of Suhr's reputation and talents as a painting restorer. Valentiner had learned about exhibition practices from Wilhelm von Bode, the first curator of the KFM, which opened in 1904 and was re-named the Bode Museum in 1956. Under Bode, Valentiner learned a new, more integrated approach to exhibiting paintings in period rooms called "style rooms," which mixed various media of one time period within one space. Traditionally, paintings had been hung row over row, packing the walls "like herrings one above the other," as Bode stated, segregating contemporary

sculpture, decorative arts, and other media into separate areas.<sup>11</sup> What Valentiner learned from Bode he brought with him to Detroit where the museum still features such period rooms.

Suhr worked for the Detroit museum during the difficult years after the Stock Market crash of 1929. Correspondence between Suhr and the DIA preserved at the Getty indicate the tight finances of the museum and the difficult position Suhr faced in getting settled and established in his new home, the United States. During the seven years he lived in Detroit, the museum's finances were so strained that the conditions of Suhr's employment were both questioned and renegotiated more than once. Suhr must have been greatly relieved to settle in New York and work full time for The Frick Collection beginning 1935. Suhr retired from the Frick in 1977 to his home in Mt. Kisco, New York where he and his wife Henriette continued to care for and cultivate their large, lush garden, which has since been left to the Garden

Figure 2. William Suhr, *Self-Portrait*, 1911 (Box 132)



Figure 3. Suhr in his Berlin studio, 1915 (Box 127)





Conservatory for future generations to enjoy. Suhr died in 1984 at age 87.<sup>12</sup>

### Suhr's Early Years

Suhr's parents were American actors who came to Berlin because the hearing of Suhr's father, Henry Washington Suhr, was failing, and the medical profession in Vienna promised help for him, but such help did not, unfortunately, come to pass. Suhr's parents played a central role in Suhr's life, and they took him to museums on weekends in Berlin where he spent most of the first thirty-one years of his life and where he was educated and trained. The Suhr papers at the GRI visually document Suhr's early years in Berlin and Detroit before he began working at the Frick. The GRI's albums with photographs of Suhr at various ages include a young boy of approximately four years, from ca. 1900 (Fig. 1). The young Suhr strikes an informal, jaunty, and self-confident pose belying his youth, and he sports medium-length hair

and short pants. A decade later Suhr attended the Reform-Realgymnasium zu Charlottenburg in Berlin where his report cards (GRI) show a good, but not excellent, student in French whose skills may have improved decades later after meeting his future wife, Henriette Granville Suhr.<sup>13</sup> She was born in Austria, but spent much of her youth in Paris, and moved to the United States in 1941 where she worked as a designer at Bloomingdales in Manhattan in the home furnishings department.<sup>14</sup>

Suhr began painting early, apparently even before his apprenticeship to a stone mason that lasted some three years. According to Stoner who interviewed Suhr in 1977, during Suhr's apprenticeship he made "tombstone monuments, 'specializing' in beautiful madonnas with folded hands holding palms" (Stoner 1981, 31). By 1911 at age 15 he painted his self-portrait (Fig. 2) in a manner suggesting Rembrandt's direct engagement of the painter's face and eyes with his audience. Suhr made use of an oval format and possibly a mirror. Suhr is

Figure 4. Suhr and associates in his Berlin studio, ca. 1915 (Box 127)





next shown smoking a pipe and leaning against an easel in a photograph dated March 31, 1915, in what appears to be his studio (Fig. 3). He is nicely attired in knee-length pants, jacket, bow tie, and small cap,<sup>15</sup> and his studio is shown comfortably furnished. Suhr is more posed, or visibly more at ease here than in later photographs in his Berlin studio (Fig. 4) that show Suhr looking out in the direction of the viewer as two men in white coats sit and paint and two seated women work on paintings or read. Suhr's formal training as a painter at the Royal Art Academy in Berlin dates closer in time to 1920, and it is possible that this photograph dates to around 1920. A similar scene and characters are shown in a photograph from around the same time with Suhr seated before an easel, although it has been identified as dating from the 1920s (see Stoner 2005, Fig. 1). In Fig. 4 Suhr sits beside a painting that appears to show a mythological scene set before a landscape featuring a nearly naked man whose modesty is covered by several grape leaves.

Berlin in the 1920s was the center of the art world. It was in Berlin that Suhr met Valentiner, there that Suhr met Max Deri, the art historian who introduced him to painting restoration as a career and who has been called one of the most important art critics—if not art historians—of the Weimar Republic.<sup>16</sup> And it was in Berlin that Suhr became

part of the art historical circle surrounding the KFM,<sup>18</sup> and where he met Max J. Friedländer, one of the seminal figures in the study of Netherlandish painting and the director of the print collection and the KFM. Friedländer was nearly thirty years Suhr's senior. Suhr also met Julius Held, Suhr's junior by nine years, who like Suhr left Germany for the United States. Held emigrated, specialized in Dutch and Flemish art of the Renaissance and Baroque periods, and—like Suhr—settled in New York, at Barnard College where he taught art history. Friedländer left Berlin in 1939, but stayed in Europe. He emigrated to Amsterdam after the Nazi rise to power in 1933 when he was forced from his position because of Nazi proscriptions of Jews in federal employment. The Berlin print cabinet recently celebrated the one hundredth anniversary of Friedländer's becoming director of Berlin's print collection, the Kupferstichkabinett, with an exhibition and catalogue entitled *The Connoisseur in the Museum: Max J. Friedländer (1867–1958)*.<sup>18</sup>

The Suhr Papers at the GRI support the fact that while in Berlin, "Suhr already had an international reputation and was a part of the notable art-historical milieu surrounding the Kaiser Friedrich Museum (KFM)," as Joyce Stoner has written (2005, 1). The Getty Suhr Papers allow Stoner's statement to be developed with concrete examples.

Figure 5. Suhr and curators Walter Heil and Mehmet Aga-Oglu at the Detroit Institute of Arts, 1931/32? (Box 127)





Figure 6. Subr's petition for citizenship, Berlin, 1921 (Box 25, folder 13)

William Seward wishing to obtain the renewal of his rights as an American Citizen, respectfully submits the following facts concerning himself in support of his petition:

I was born at Kreuzburg O/Schl. on March 31st 1896.

Father, an American Citizen was born on July 4th 1858 at Milwaukee, Wis., U.S.A., of American parents.

Mother on April 24th 1856 at Cincinnati, Ohio.

Father came to Germany for treatment of an ear trouble. Failing to find relief and becoming entirely deaf and thereby losing his means of support in America, he was compelled to remain here, where opportunities were offered him.

I have always intended to return or rather: go home.

But Father's circumstances made such a course impossible while I was dependent upon him for support.

When the war came I had just taken up study to complete my training as Painter and Sculptor, intending to come to the States with a finished education.

The hostilities interrupted my studies. I took them up again when the war was over and shall be through with them in the course of a year or so. I shall then be ready and be able to go to the States to live. To enable me to do so with my right as a born American unquestioned and to safeguard these rights while I must stay here, I beg for the necessary papers.

Berlin, Germany. April

1921.

For example, it is clear that Suhr became acquainted with Deri and Friedländer in Berlin on more than an occasional, professional level, as their later contacts demonstrate. In 1933 Deri turned to Suhr for assistance when he wished to leave Europe and emigrate to the United States. Like Friedländer Deri had been forced to give up his employment (teaching positions) and he wished to begin a new existence in Prague.<sup>19</sup> On July 20, 1933 (Box 118) Suhr wrote to Walter Heil, Suhr's former colleague at the DIA and the first curator of European art who was hired in 1927, a letter with information about Max Deri. Heil is shown in Fig. 5 alongside Suhr and Mehmet Aga-Oglu, Curator of Near Eastern Art.<sup>20</sup> Within a few years Heil had become the director of the M.H. de Young Memorial Museum in San Francisco.

Suhr also wrote that Deri had to give up his teaching positions at both schools and that his writing and publishing had been forbidden, but Suhr was not surprised by these apparently Nazi demands. Deri wanted to find a new life in Prague, and a good acquaintance of Suhr had written him a desperate letter stating that he must absolutely at all events attempt to get Deri into the United States within the month. If not, Deri and his wife would have to put an end to it all. Suhr states that, "wherever one looks, whether at art (in all forms), whether at social order, domestic or foreign politics—no, no, no." Despite the informality of Suhr's letter, he addressed Heil, a German from Darmstadt, with the formal "Sie," probably as a professional courtesy.<sup>21</sup> Suhr also wrote that he and his father would be leaving New York on the 28<sup>th</sup>, arriving in England on the 6<sup>th</sup>, where he would meet Hendy [Sir Philip Hendy, curator at the Museum of Fine Arts in Boston and later the Director of the National Gallery in London] and he could be reached via American Express in London. Suhr planned on staying in England about one month, then going on to the Netherlands which he did not know, at all, and then on to the Dolomites, time permitting. Suhr liked to hike in the mountains, the Dolomites referring to the mountains now located in northern Italy. Suhr wrote, "It is highly doubtful that I will go to Germany. I will ask my sister to meet me in Strasbourg so that I can receive more precise information about the circumstances."

Two years later (June 1, 1935; Box 118, Folder 19) Suhr wrote to Heil once again, but now in English, about Deri and his wife Frances, a psychoanalyst who worked with "sub-normal children," still living in Prague. "In spite of the many affidavits (by Kahn, Valentiner, and my own), the restrictions for entering this country seem to be much more stringent than we had anticipated. At any rate, they haven't their visa as yet, and the only way left is to have as many people as possible write letters to him, showing the importance of his coming to this country . . ." [so please write a letter and a sample follows]. Deri was important for Suhr's early years, befriending him when Suhr attended the Berlin academy and, when his resources were extremely tight and when "nearly starving to death while studying there," Deri came to the rescue and pointed Suhr in the direction of painting restoration (Stoner

1981, 31). Deri and his wife fled to Los Angeles where they died soon thereafter.

Suhr continued to broaden his circle of business associates even further during the 1930s. Using a Berlin address while in purported exile, Max Friedländer wrote in a letter dated July 27, 1938 that "Suhr was here with me the day before yesterday with both pictures [by] Bruegel" ("Vorgestern war Sur bei mir—mit den beiden Bildern . . . Bruegel . . .") (GRI, Schaeffer Galleries, NY, records, 1925-1980, accession 910148, folder 1). Suhr closed his letter, "With devoted greetings in greatest veneration" ("Mit ergebenen Grüßen in grösster Hochschätzung"). Although the identity of the two Bruegel paintings is not evident from this context, it is clear from the exaggerated closing that Friedländer and Bruegel were old acquaintances. Friedländer published a monograph on Bruegel in 1921 and his Bruegel volume in the *Early Netherlandish Painting* series in 1927, thus Friedländer was a good pick for attributions to Bruegel or information on the artist.

Friedländer had additional written contact with Dr. Schaeffer the preceding year when he wrote, "Please greet Dr. Rosenberg when you have a chance." ("Bitte grüssen Sie bei Gelegenheit Dr. Rosenberg"; Schaeffer records, as above). Rosenberg is Jakob Rosenberg (1893-1980), who co-authored with Friedländer an important book on Lucas Cranach in 1932. Rosenberg was mentored by Friedländer and succeeded him as the director of the Berlin print collection. Rosenberg left Berlin in 1935 and later became the director of the print collection at the Fogg Museum of Harvard University and then a professor of art history at Harvard.<sup>22</sup>

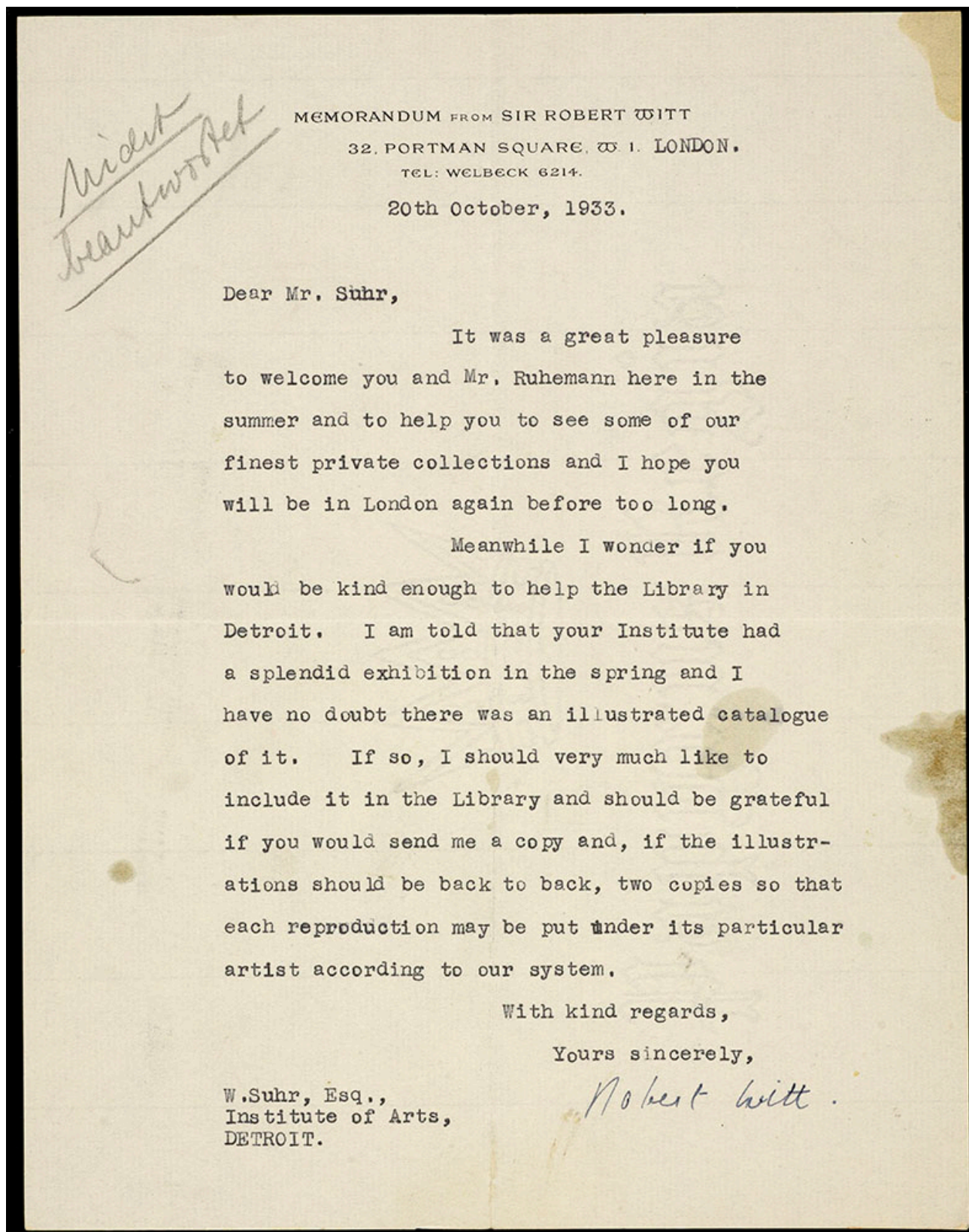
One additional example from Suhr's extensive correspondence at the GRI shows how widespread Suhr's contacts were across Europe. In 1933 Sir Robert Witt in London wrote to Suhr at the DIA, shown in Fig. 7 (October 20; Box 118, Folder 25), that "It was a great pleasure to welcome you and Mr. Ruhemann here in the summer and to help you to see some of our finest private collections and I hope you will be in London again before too long." Sir Witt wrote from 32 Portman Square and requested a copy of the catalogue from the DIA's spring exhibition for his library: "I should very much like to include it in the library and should be grateful if you would send me a copy and, if the illustrations should be back to back, two copies so that each reproduction may be put under its particular artist according to our system." Suhr appears never to have answered this letter for he underlined "not answered" ("nicht beantwortet") at upper left, in pencil.

Sir Witt's library is now at the Courtauld Institute in London and includes reproductions of western paintings, drawings, and prints since the Middle Ages. With 1.6 million images and 75,000 artists included, the Witt Library has become an important resource for art historian researchers of medieval through modern art.<sup>23</sup>

Sir Witt mentioned Helmut Ruhemann in his letter of 1933. Ruhemann was a conservator in Berlin who Suhr



Figure 7. Letter to Suhr from Sir Robert Witt, 1933 (Box 118, Folder 25)





claimed as his first pupil; even earlier Ruhemann had studied under painters Max Beckmann and Maurice Denis, and had copied paintings by El Greco in the Prado. More importantly Ruhemann was the KFM's Head Conservator from 1928-33, replacing Alois Hauser. In 1933, the year Sir Witt wrote his letter to Suhr, Ruhemann emigrated to London with the assistance of Philip Hendy who had become the director of the National Gallery in London (Stoner 2001, 109). Ruhemann became a consultant restorer at that museum and is well known for his book entitled *The Cleaning of Paintings: Problems and Potentialities*, published in 1968 (Stoner 1981, 32). Suhr's early correspondence at the GRI cement Suhr's wide network of business associates, including collectors and conservators, throughout Germany, Europe, and the United States.

### The William Suhr Papers

Much of the Suhr collection at the GRI includes photographs of paintings that were treated by Suhr along with his treatment notes and reports from a large number of museums and collections.<sup>24</sup> Correspondence and business papers are also included as are articles he wrote and writings about him, documentation of Suhr's own artwork, and personal papers, including extensive family records going back to at least the nineteenth century. These papers give the following impression of Suhr: although an American national, he spoke and wrote German to a wide group of museum curators and directors, including the Detroit museum's director, Wilhelm Valentiner, and to Walter Heil, curator of European art/paintings at the DIA, and later director of the M. H. de Young Memorial Art Museum in San Francisco.

Culturally these men viewed themselves as European, not German *per se*, an important distinction given that Suhr was a firm supporter of freedom and spent considerable time and effort writing affidavits for family members and colleagues wishing to leave Germany and Austria during the 1930s where they lost their jobs and feared persecution under National Socialism. The affidavits were required for a visa and entry into the United States. Suhr had his own trouble with the German authorities with the not-so-small matter of his own passport in 1917 and again in 1927. As we have seen, as an American by birth in Germany because his parents were American, Suhr spoke German and English with a German accent, facts that spoke in favor of his being German, at least from the perspective of the German government. In fact, Suhr had been threatened with being drafted into the German army in 1917 when he attempted to renew his passport. In times of war, nations clamp down, and Suhr's experience either prepared him for things to come, and—perhaps—allowed him to see history repeating itself before his own eyes. This situation may have helped him seriously consider leaving Germany and his parents in 1927, even if he was—legally—going home to the country which held his passport.

### Pieter Bruegel's Wedding Dance

In 1942 Suhr cleaned and restored Pieter Bruegel's *Wedding Dance*, a painting dated 1566, in the DIA, which was acquired in 1930. The GRI houses Suhr's photographic documentation and the technical report for this painting. The report is dated January 5, 1942 (Fig. 8) and, as with the Suhr reports in general, a copy is kept by the museum that owns the painting. The report fills one page, includes the medium and support (oil on oak panel), and the size (ca. 47 x 62 inches), panel thickness (1/4 inch), and the fact that the painting is cradled. This technical report addresses the construction of the painting; it is not, unfortunately, a more thorough treatment report. It is clear from the photographs that have come down to us that the surviving written materials do not include all the treatment information pertaining to Suhr's work on Bruegel's painting. Although Suhr kept notebooks for his treatments on each of his paintings in The Frick Collection,<sup>25</sup> for paintings located elsewhere the occasional absence of a treatment report leaves a gap concerning any knowledge of Suhr's intervention.

In the first paragraph of the technical report (Fig. 8) Suhr states that a half margin of free space, or unpainted wood, exists at the left and right sides, and that the gesso, the plaster-like ground covering the panel and paint film continue to the extreme edges of the top and bottom. Suhr notes that the top part of the panel, approximately 2-5/8 inches extending from left to right, is an addition, one that is old and dates "probably [to] the early 19<sup>th</sup> century." The brown tonality of the trees and foliage, as well as of the crackle pattern in the addition, differ from those of the rest of the panel.

In the second paragraph Suhr notes the average thickness of the gesso (1/16 inch) and that its color has yellowed. He posits the materials and implement used for that gesso and underdrawing as ink and quill, the ink grainy like chalk in spots, and identifies the underdrawing's color as black.

In the third paragraph, Suhr discusses the oil paint application and colors and the modeling that sometimes follows the contours, although not always, and is considerably freer when compared to fifteenth-century Flemish paintings and "shows corrections" and many pentimenti, corrections made by the painter that have become visible over time. Suhr also describes the grass's "vertical, short, expressive brush strokes in a cold thick green alternating with thin glazes of ochre," and describes it as a Renoir-like technique.

In the final paragraph Suhr addresses Bruegel's local colors, which, he states, show the influence of the old Flemish masters. He singles out the "remarkable" use of "iridescent" colors in the vest of the man to the right of center: a blue that is opaque and glazed and to which rose madder and white have been added as accents. Rose madder, which he calls a Renaissance color, is also used for the sleeves of the two women at lower right and at center (with the striped puffed sleeves), a use of color he describes as an "almost Venetian touch" for an otherwise Flemish and cool color scheme.

Figure 8. Subr's technical report dated 1942 for Bruegel's *Wedding Dance* in the Detroit Institute of Arts (Box 84, Folder 24)

Detroit Institute of Arts

January 5, 1942

Brueghel the Elder

THE WEDDING DANCE

Oil on oak panel 46 7/8 x 62 1/8  
Thickness now 1/4" - cradled

There is a one-half inch margin on both sides. At top and bottom the gesso extends the full length; at top an old addition two and five-eighths inches wide--probably early 19th Century. It does not carry out the original color scheme but trees and foliage are kept in a brown tonality. The crackle pattern differs noticeably from the rest of the painting.

The gesso is about one-sixteenth of an inch thick. Originally white--probably chalk with parchment glue and a slight addition of plaster of Paris--it has now yellowed by the absorption of ink. The design follows a rough tracing in black. It might be ink applied with a quill, but I am not all too sure of this because some of the lines have not the flowing texture of ink, being rather grainy in texture very much like chalk strokes.

The paint film, undoubtedly oil applied partly in glazes and partly in hatching strokes, sometimes follows the shape of the design. It is interesting to observe the change in color application according to the desired result. Sometimes it is pastel, creamy and opaque where the light dominates, modeling the form, fading into glazes in the shadowed parts. The finer contours do not always follow the design which, in contrast to the methods of the 15th Century Flemish painters, is much freer, does not follow the tracing, and shows corrections. Many pentimenti are visible. The ground is a grassy meadowlike plain in a Renoir-like technique, vertical, short, expressive brush strokes in a cold thick green alternating with thin glazes of ochre. Nowhere does he apply an even, "closed" paint film except in the sky. There is an accumulation of innumerable small, single brush strokes--rather "nervous"--yet from a distance it melts into one harmonious whole. The contrast would be a painting by Perugino with its even, smooth paint area where the single brush strokes are hardly noticeable. The flesh tones are thin glazes (mixture of English red, ochre, and white) with a touch of red at the cheek bones.

Noticeable is the strong emphasis on local colors (still the heritage of old Flemish conception)--red jackets, blue trousers, gray shirts which do not blend completely together--not yet "malerisch" although individual parts do have this quality. Remarkable is his use of iridescent colors in the vest of the man right of center--coelin blue, opaque and glazed to which are added rose madder and white accents--and the Renaissance colors of rose madder in the sleeves of the two women's garments--an almost Venetian touch in this otherwise cool and earthy Flemish color scheme.



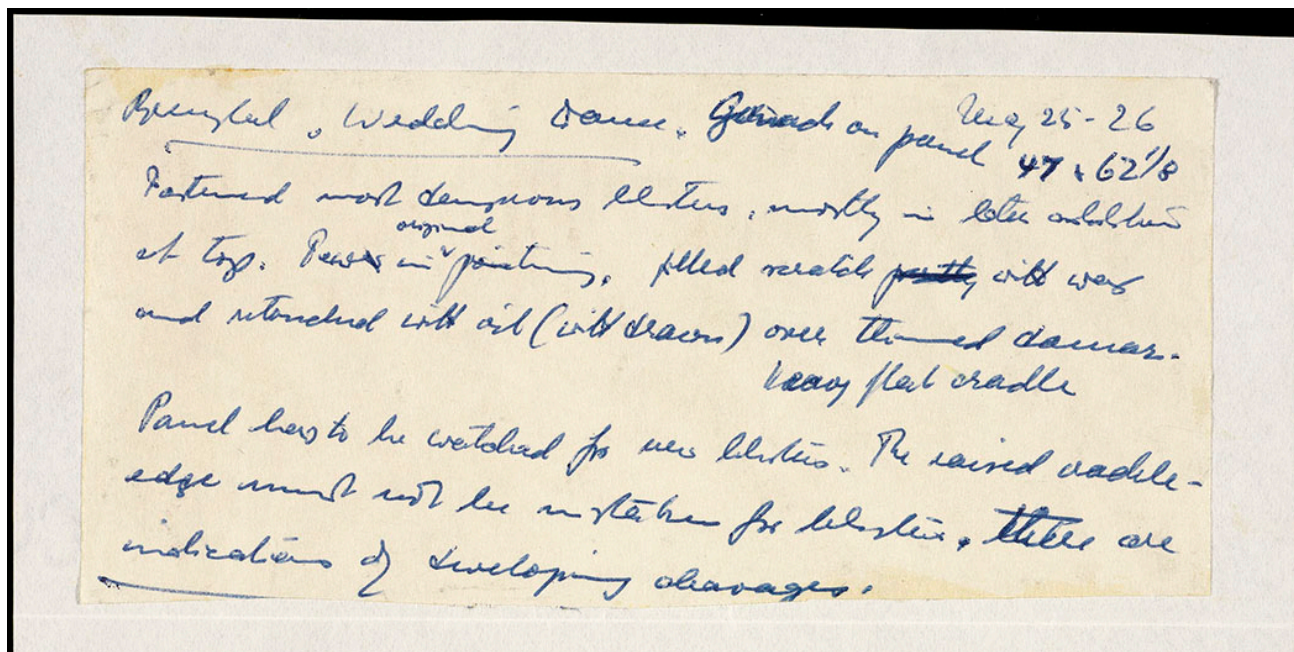
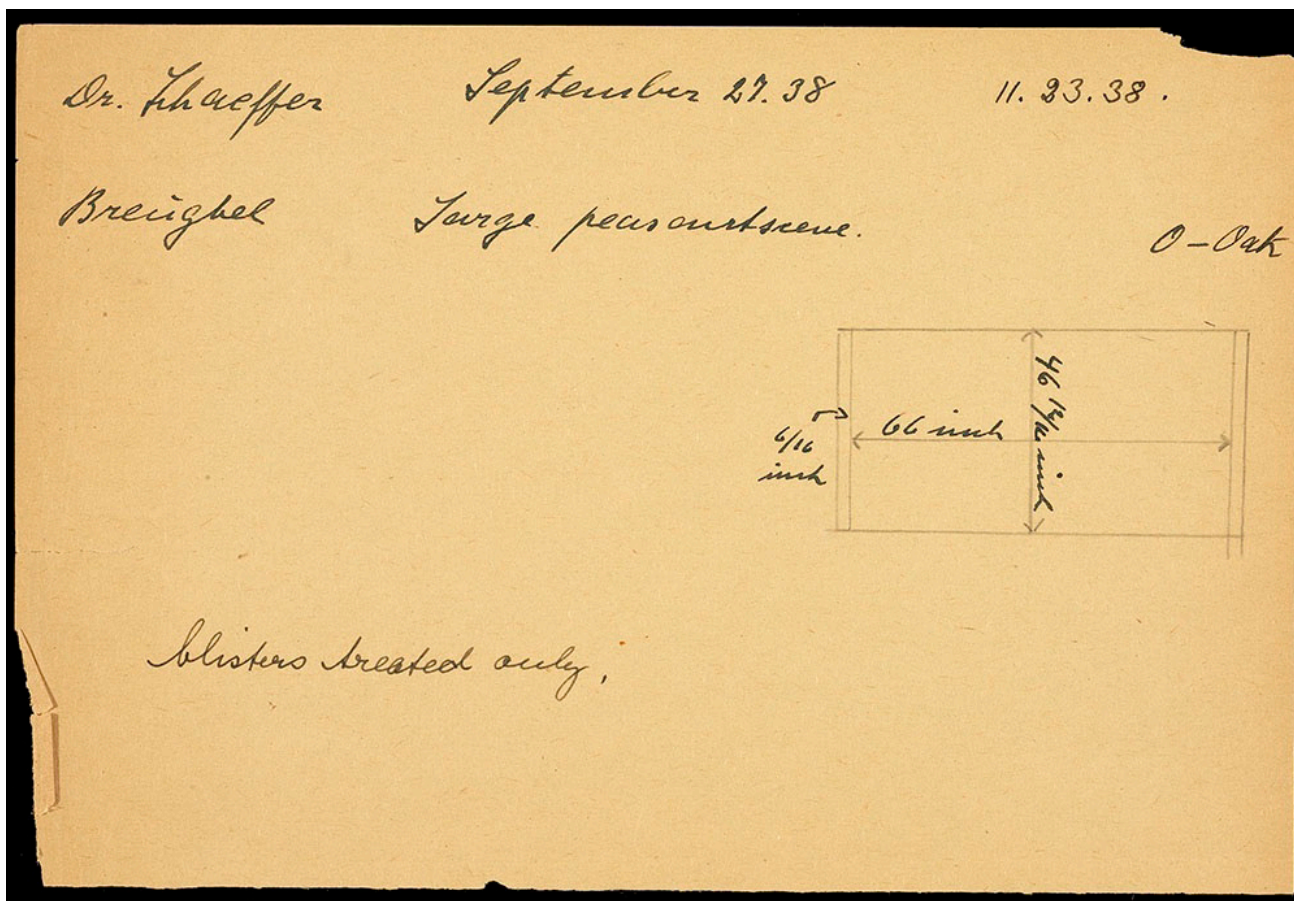


Figure 9. Subr's treatment notes for Bruegel's Detroit painting (Box 84, Folder 24)

Figure 10. Subr's treatment notes for a Bruegel Large peasant scene painting (Box 84, Folder 24)





Additional written documentation by Suhr for Bruegel's Detroit painting includes hand-written notes (Fig. 9) on a small piece of paper dated May 25-26 (no year, but perhaps before the restoration of 1942 that was originally placed on the back of one of the Suhr photographs documenting his restoration). Although the paint technique is given as gouache on panel, an opaque watercolor very different from the oil paint Bruegel used, the dimensions given match those of Bruegel's *Wedding Dance* painting, thus it is clear that the information given belongs to that painting. Suhr writes, "Fastened most dangerous blisters, mostly in later addition at top. Fewer in original painting, filled scratch with wax and retouched with oil (withdrawn) over thinned damar. Heavy flat cradle. Panel has to be watched for new blisters."

The raised cradle-edge must not be mistaken for blisters. There are indications of developing cleavages."

Suhr draws attention here to one of the biggest conservation issues he faced for paintings in the United States during his early decades of work there, blisters resulting both from the low humidity created by heating sources and by the extreme American heat and humidity, conditions that differed markedly from the more temperate European climate from which these paintings came. Decades later Suhr remarked that air conditioning had considerably reduced blistering.

In 1932 Suhr wrote and published an article on the topic of blisters that he described as caused when "The paint, in most cases together with the priming, lifts itself in the form of a blister from the panel and in due time falls

Figure 11. Suhr's conservation ledger, 1941-42. Courtesy of The Frick Collection/Frick Art Reference Library Archives

October 1941.					81
11. 13. 41.	6.	Goldschmidt, Jacob	Murillo (see October 1940)	general restoration	120. 1/2 41
11. 22. 41.	13.	McCook Knox	McCormay	slight cleaning, relining, board cracks	95. 3/4 42
12. 1. 42.	9.	Schneider - Gabriel (Witzner)	Rambour	general restoration	3000. 3/4 42
12/8. 41	15.	Gatz	17-18. Jentzsch master (France) Still life	relining + general restoration	800. 3/4 42
11. 24. 41.	15.	Gatz	Zircault General Relativity	general restoration	90. 3/4 42
12. 8. 41	15.	Mondschein	Guardi 1/2 landscape 1/2 seascape	general restoration	1200. 12/20 41
12. 8. 41	15.	Mondschein	Guardi Villages & houses on seashore	general restoration	180. 12/20 41
2. 25. 42	18.	Heinemann - Dondosheim	Peters Blue and a landscape	also a general rest., photos	300. 9/10 42
2. 20. 42	19.	Heinemann - Knudsen	C. Roselli Park of a man	general rest. + transference 420.	1000. 4/1 42
7. 19. 41.	20.	Thamman	Segas Hunting party on horses	agreement with cleaning	80. 11/28 41
4. 28. 42	19.	St. Louis Museum	Brascagni Portraits of a musician	transf.	300. 5/20 42
11. 5. 41.	19	Dr. Otto Brendel NO RECORD St. Louis	18th century architectural painting	cleaning + rest. very thick dark brown varnish. The lower part just cleaned.	11/2 42
11. 1. 41.	24.	Zinzer	15 cent. Flemish Park of a man with child against red background	general rest.	12/1 42
10. 26. 41	25	Mr. Harry Rochester Memorial Art Mus.	Peters Monk. Legend	blisters	200. 3/23 42
10. 26. 41	"	" Eastman House	Peters a lady	blow	10/1 42
11. 15. 41.	23.	Heinemann	Peters Park of the Jansen's	correct varnishes rest.	200. 3/23 42
11. 6. 41	24	Heinemann - Lacey See: 1.5.39 page 21.	Titian's Port of an Architect	Correct right hand	50. 3/10 42
3. 5. 44	27	Zinzer	Francis Bonomo Paris Dordone	examination	no charge 4/25 42
10. 22. 41	12	Detroit	Amphel Parent dance	cleaning	600. 4/25 42



completely off (see Suhr 1932, cover illustration). The cause is the 'working' of the wood. Wood, even the oldest, is subject to the influence of humidity in the air." Suhr meant here that even very old wood from the Renaissance reacts to moisture in the air and moves in response to it. He continues stating that too dry air causes the panel, on which the paint sits, to shrink and the "priming and paint lose their adhesion to it and form a blister on the surface" (Suhr 1932, 29).

In the decades before air conditioning, Suhr spent a great deal of his time in the United States treating blisters similar to those on the Detroit panel. In the most extreme cases, his solution was to transfer the panel, a measure that appears drastic with hindsight. This transfer process replaced the wooden panel support with a new wooden one that was more rigid and less susceptible to movement from the effects of heat and humidity, thereby reducing the problem of

blistering (Suhr 1932).

Records also survive at the GRI for other Suhr treatment of blisters during the late 1930s on other Bruegel peasant scenes. Filed with Suhr's Bruegel Detroit materials is a single sheet (Fig. 10) with the following information: Dr. Schaeffer, September 27.38-11.23.38, Brueghel, Large peasant scene, o-oak (meaning oil on oak panel), 46-12/16 inches x 66 inches, and 6/16 inch deep, and "blisters treated only." Although initially this information appeared to apply to the Detroit *Wedding Dance*, the titles do not match, the painting is some four inches wider than the Detroit painting, and Suhr's ledger gives the painting to "Breughel (follower), Large peasant scene" (Box 110, p. 13, last line). Dr. Schaeffer refers to Hanns and Kate Schaeffer who were Berlin art dealers beginning 1925 and who moved to New York in 1935 where they became what has been called a "rallying point for emigré

Figure 12. Pieter Bruegel the Elder's *Wedding Dance*, 1566, varnish partially removed. City of Detroit Purchase. Photograph © 1941 The Detroit Institute of Arts





scholars and musicians including Wolfgang Stechow, Julius Held, Rudolf Wittkower, and others."<sup>26</sup> Here the importance of Suhr's earlier Berlin contacts is evident once more.

Suhr's conservation ledger confirms the dates Suhr cleaned the Detroit Bruegel painting. The page from the original ledger, housed at The Frick Art Reference Library, with a photocopy at the GRI (Box 110, vol. 1, p. 81), shows the entry for the Bruegel painting on the last line of the page (Fig. 11). The date at left, October 22, 1941, may be the date Suhr completed work, and the "12" in the next column may indicate the day/date work was begun, thus October 12, 1941; the columns have no headings, so context within the ledger has allowed their identification.<sup>27</sup> The last column, at far right, shows amount and date of payment, here January 15, 1942 and \$600. If this reading of the ledger dates is correct, Suhr's treatment of Bruegel's *Wedding Dance* took ten days. In

the three largest columns, between the dates, Suhr identifies the owner as "Detroit," artist and title as "Breughel Peasant dance," and the work performed as "cleaned."

The visual documentation from William Suhr's studio complements the written report and notes, just discussed. Suhr's before and after photographs of Bruegel's *Wedding Dance* in Detroit, along with a mid-cleaning photograph in the DIA, show that Suhr removed a considerable amount of discolored varnish and some overpainting as well. Fig. 12 shows the painting after Suhr had cleaned it by removing half of the darkened varnish so that the left half is noticeably brighter than the un-cleaned right side. Fig. 13 shows the painting after cleaning and before Suhr removed the overpainting. Fig. 14 shows the painting after Suhr's restoration was completed. Although Suhr's surviving written records do not mention removing any overpainting, the

Figure 13. Suhr photograph of Bruegel's *Wedding Dance*, after removal of varnish, before removal of overpainting (Box 84, Folder 24)





detailed photographs at the GRI show that Suhr removed what has been called "modesty overpainting" (Fig. 15), areas that now appear black over the codpieces in the foreground, as if an earlier owner had used overpaint to conceal areas deemed inappropriate at the time. These areas were originally repainted to match the surrounding color tonalities, but had darkened over time. Once the repainting was removed (Fig. 16), Bruegel's painting was returned to its original bright colors and Renaissance fashion.

The William Suhr Papers at the GRI offer both written and visual documentation that should be studied together if as complete a picture as possible is to be given of the conservation work Suhr completed for a particular painting. Together with Suhr's conservation ledger at The Frick, the Suhr Papers allow the reconstruction of Suhr's work as a whole and for particular paintings. And Suhr's papers and photographs document hundreds if not thousands of paintings, works both

at the Frick Collection, such as Hans Holbein the Younger's *Thomas More* (Box 55, Folder 36), and in other collections including the Cloisters—Robert Campin's *Merode Triptych* (Box 85, Folders 1-2)—and Detroit—Jan van Eyck's *St. Jerome* (Box 87, Folders 8-9). Other notable paintings from the Northern Renaissance included in Suhr's files include Jean de Beaumetz's *Crucifixion with a Carthusian Monk* in the Cleveland Museum of Art (Box 40, Folder 2) and Albrecht Dürer's *Christ Among the Doctors* in the Thyssen Collection (Box 54, Folders 28-29). These paintings represent just the beginning of the long list of works that passed through Suhr's studio over the course of fifty years at Detroit and New York. The William Suhr Papers offer much food for thought for historians and for students and scholars interested in conservation and its history. ♪

Figure 14. Suhr photograph of Bruegel's *Wedding Dance*, restored (Box 84, Folder 24)



Photo: Detroit Inst. of Arts  
5781  
Detroit, Institute of Arts  
Acc. 30.374  
Bisconti, Bruegel, 1979

Bruegel, Pieter (the Elder)  
The Wedding Dance  
Oil on panel  
47 h. x 62 w. in.

28794  
G x

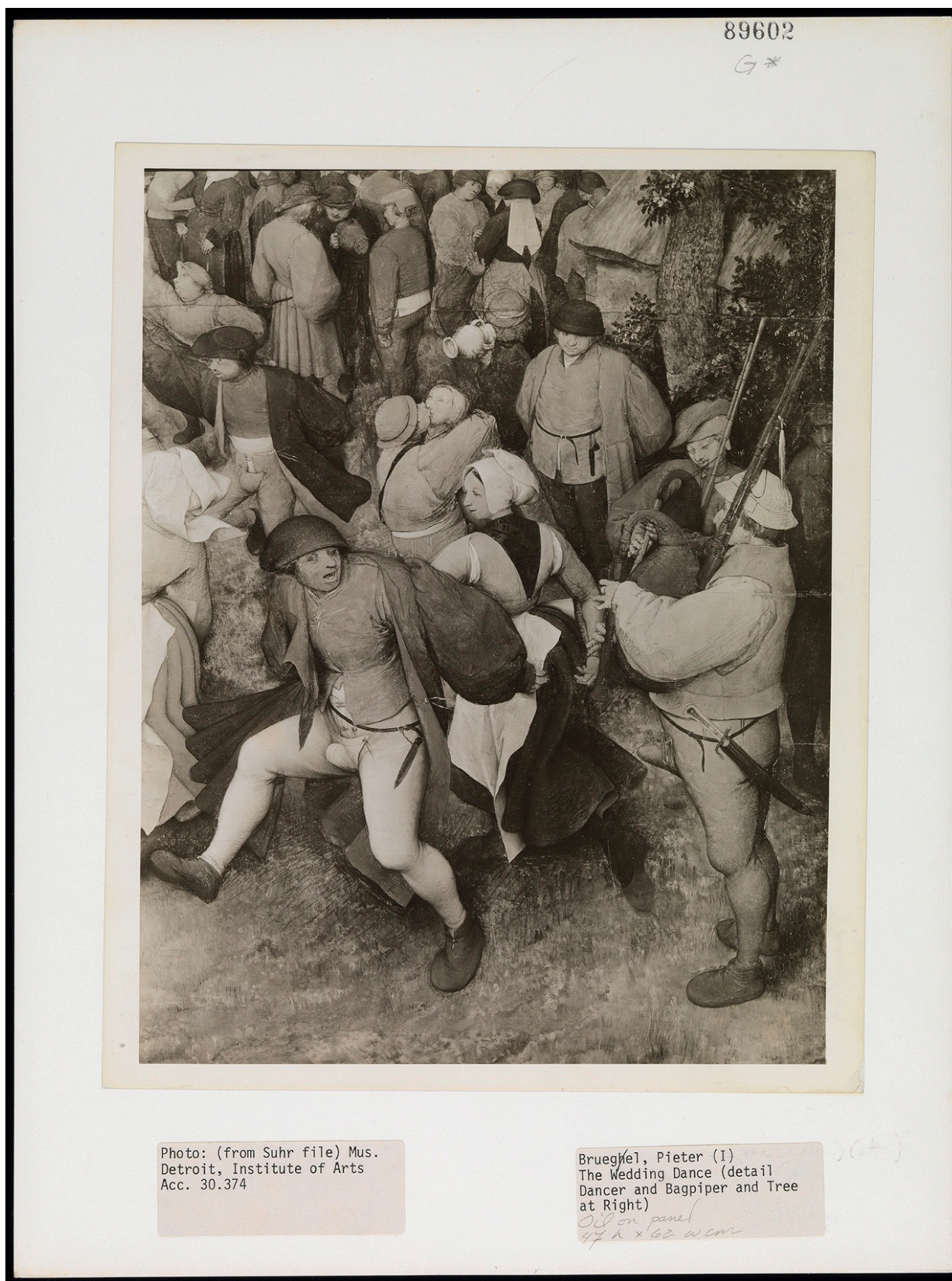


Figure 15. Bruegel's Wedding Dance, detail, varnish removed, before removal of overpainting (Box 84, Folder 24)





Figure 16. Bruegel's *Wedding Dance*, detail, after Suhr's restoration (Box 84, Folder 24)



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## Illustrations

All illustrations published with permission from the Research Library, The Getty Research Institute, Los Angeles, California (870697), except figs. 11 and 12.

## Notes

\* Note: Box numbers throughout indicate the specific location within the Getty Research Institute's William Suhr Papers and other collections.

I am grateful to the following individuals for their assistance in writing this article: Tracey Schuster at the GRI for her kindness and sage advice and for reading and commenting on a draft of this article. Joyce Hill Stoner introduced me to conservation references and databases. And at the Detroit Institute of Arts conservator Alfred Ackerman kindly commented on the section of this article. Susan Chore at The Frick Art Reference Library generously offered her assistance in many ways. This article would not be possible without the permission to publish the Suhr papers given by Henriette Suhr and the timely research support of Julia Armstrong-Totten at the GRI. And to the students in my art history seminar on Bruegel's Wedding Dance painting at the University of Nebraska-Lincoln (Spring 2008) I am most appreciative for their willingness both to listen to, comment on, and correct my research ideas on William Suhr and Bruegel's painting, and to dive into the decades surrounding the acquisition of Bruegel's painting by the Detroit museum in 1930. That class was an ideal combination of teaching and research.

<sup>1</sup>The Paintings staff specialists included Myra Orth and myself in Northern European Paintings and Gail Aronow in Italian Renaissance Painting. Assistants included Tracey Schuster and Rose Lachman in the former area and Laura Cogburn in the latter. Additional assistants included Bill Fox in Italian painting.

<sup>2</sup>The Duits brothers Charles and Henry opened a gallery in London in 1920 that emphasized the old masters, in particular the Dutch and Flemish. That gallery was an extension of the original Dordrecht then Amsterdam locations with the latter continuing until 1938. The London gallery closed 1985. See the GRI's Library catalogue, Special Collections, Finding Aid under "Duits."



On the Douwes gallery, which has a long and rich history up to today, see *Douwes Fine Art: since 1805*, published by the Kunsthandel Gebr. Douwes, Amsterdam: Douwes Fine Art, 2005, and the Douwes website at <[www.douwesfineart.com](http://www.douwesfineart.com)>.

<sup>3</sup>The photographic documentation for the *St. Jerome* by van Eyck shows areas of paint loss and flaking, especially in the reds of hat and robe. Painting cleaned 1956. File includes typed treatment report.

<sup>4</sup>On the *Merode Triptych's* cleaning and restoration, see Box 85, Folders 1 and 2, where at least thirty treatment notes on small and medium-sized paper are included, as is a report (3 typed pages), and a writing (8 pp.) called "The Restoration of the Mérode Altar, "which may be Suhr's article of 1957.

<sup>5</sup>Suhr's birth date can be found, for example, on an official, stamped document of 1927 (Feb. 1; Box 125, folder 8, Family history, documents 1907-1938) stating that Suhr, who lived in Charlottenburg in Berlin, and was born in Kreuzburg 1896, officially left the evangelical or Lutheran church ("hat... seinen Austritt aus der evangelischen Kirche erklärt"). Tradition in Germany required membership in a church that, in turn, obliged one to pay regular fees to that church. The preceding month, Suhr's replacement passport was issued. His birth place is given as Kreuzburg/Schles (passport dated Jan. 31, 1927; Box 25, Folder 13).

<sup>6</sup>See <http://www.britannica.com/EBchecked/topic/107544/Charlottenburg>.

<sup>7</sup>See <http://www.nga.gov/collection/gallery/ggcassattptg/ggcassattptg-46572-exhibit.html>.

<sup>8</sup>The 1927 date of Valentiner's invitation to Suhr has sometimes been confused in the literature with Suhr's arrival at the DIA, which undoubtedly took place after his arrival in New York by ship from Germany January 1928; see note 9, below. The GRI's Box 118, Folder 21 offers the following information about Suhr's invitation and preparations to come to Detroit: Valentiner asked Suhr if he was interested in a position at the DIA (letter dated June 21, 1927). Suhr declined (letter dated August 2, 1927). Valentiner offered Suhr a one-year contract with a salary of \$5,000 (telegram dated August 20, 1927). A few weeks later (Sept. 16, 1927) Valentiner sent Suhr a telegram stating he is delighted Suhr is able to come in November. Valentiner sent Suhr a telegram (Dec. 15, 1927) stating that he is sending a check for \$1,000, and asked when Suhr is sailing. "...if you have difficulty with passports for ladies better start first alone have written to washington = valentiner."

<sup>9</sup>Suhr married his wife Emma, according to the 1930 census, when she was 39 (her first marriage). He was around 27 at the time. They must have married around 1924. Gertrud Schulmann appears to have worked as Suhr's assistant, judging from a letter dated January 29, 1941 (Box 118, Folder 27) Suhr wrote to E. P. Richardson, who began at the DIA as the head of the department of education and went on to become the museum's director: "In other words, I have found

that it was not possible for me to have assistants, other than Miss Schulmann, who for so long has worked in complete harmony with me, if I were to maintain the high standard which I set for myself." Information in text and note from: Ancestry.com. New York Passenger Lists, 1820-1957 [database on-line]. Provo, UT, USA: The Generations Network, Inc., 2006. Original data: Passenger and Crew Lists of Vessels Arriving at New York, New York, 1897-1957; (National Archives Microfilm Publication T715, 8892 rolls); Records of the Immigration and Naturalization Service; National Archives, Washington, D.C., microfilm serial T715, roll T715\_4197, p. 185.

<sup>10</sup>Peck 1991, 9.

<sup>11</sup>Baker 1996, 143. For illustrations of the exhibitions in the Kaiser-Friedrich-Museum under the direction of Bode, see Baker, figs. 1-2, and 6. For illustrations of Bode, see Joachimides 2000, fig. 1, and Ridderbos 2005, fig. 122, which show Bode with Max J. Friedländer and Anton Hauser, the head of the KFM's conservation department, in a gallery of the Berlin painting collection; the former before 1904, the latter ca. 1920.

<sup>12</sup>See Hirvela 2001 (Box 125, Folder 19).

<sup>13</sup>For Suhr's report cards, see Box 125, Folder 8.

<sup>14</sup>See Box 125 folder 19.

<sup>15</sup>Stoner, fig. 1, shows Suhr in the same studio, but from a different angle, and with a similar cast of characters: Suhr in his street clothes (no white smock) seated on the side, the same two men painting wearing white smocks with at least one standing, and a young woman busy at work at a table.

<sup>16</sup>See <[http://de.wikipedia.org/wiki/Max\\_Deri](http://de.wikipedia.org/wiki/Max_Deri)>. See Ulrike Wendland, *Biographisches Handbuch deutschsprachiger Kunsthistoriker im Exil*, Munich, 1999, vol. 1, 121-23. See also Max Deri, *Das Rollwerk in der deutschen Ornamentik des sechzehnten und siebzehnten Jahrhunderts*, inaugural dissertation, Halle, 1905; *Führer durch das Kunst-Gewerbe-Museum*, Berlin: Verlag der Neuen Freien Volksbühne, 1910; *Die Malerei im XIX. Jahrhundert; entwicklungsgeschichtliche Darstellung auf psychologischer Grundlage*, 2 vols., 3<sup>rd</sup> ed., Berlin: P. Cassirer, 1920; and *Die neue Malerei: sechs Vorträge*, Leipzig: E.A. Seeman, 1921; and with Georg Kreyer, *Die Stilarten der bildenden Kunst im Wandel von zwei Jahrtausenden*, Berlin: Bong, 1933.

<sup>17</sup>Stoner 2005, 1.

<sup>18</sup>*Der Kenner im Museum: Max J. Friedländer (1867-1958)*, Kupferstichkabinett, Kulturforum Potsdamer Platz, 27 June - 19 October 2008.

<sup>19</sup>Deri appears to have fled to Czechoslovakia, then to the United States where he died shortly thereafter in L.A. A list of his publications follow:

Max Deri, *Das Rollwerk in der deutschen Ornamentik des sechzehnten und siebzehnten Jahrhunderts*, inaugural dissertation, Halle, 1905; *Führer durch das Kunst-Gewerbe-Museum*, Berlin: Verlag der Neuen Freien Volksbühne, 1910.; *Die Malerei im XIX. Jahrhundert; entwicklungsgeschichtliche Darstellung auf psychologischer Grundlage*, 2 vols., 3<sup>rd</sup>

ed., Berlin: P. Cassirer, 1920; and *Die neue Malerei: sechs Vorträge*, Leipzig : E.A. Seeman, 1921. Contents include: Historic Introduction.--1. Plenairismus.--2. Impressionismus.--3. Pointillismus und Kubismus.--4. Futurismus und absolute Malerei.--Zwischenspiel: Parallelen.--5. Cézanne und Van Gogh.--6. Ferdinand Hodler.--Schluss: Tagesfragen; and with Georg Kreyer, *Die Stilarten der bildenden Kunst im Wandel von zwei Jahrtausenden*, Berlin , 1933.

<sup>20</sup>On Aga-Oglu's extensive experience, Turkish origins, studies in Moscow, Berlin, Jena, and curatorship in Istanbul, and his invitation in 1929 to come to the DIA, see the obituary by Dimand 1949.

<sup>21</sup>For Heil, see Peck 1991, 79.

<sup>22</sup>On Rosenberg, see the obituary by Seymour Slive in *The Burlington Magazine*, vol. 124, no. 946 (Jan. 1982), pp. 31-32; stable URL: <http://www.jstor.org/stable/880606>. See also <http://www.dictionarofarthistorians.org/rosenbergj.htm>.

<sup>23</sup>On Sir Robert Witt (1872-1952), see for example his *The art of collecting : a lecture / by Sir Robert Witt*, [London, Shenvall press, 1950], and <http://www.dictionarofarthistorians.org/witr.htm> where he is described as "Creator of the research photographs collection of the University of London ("Witt Library"); art collector... [who] saw the need to make art information available to scholars. His photographic archives were compiled at a time before art books were heavily illustrated or the advent of image databases." The photo collection grew to some 750,000 images. It is available on microfiche as *The Witt Library*, Courtauld Institute of Art, London, *The Witt Library photographic collection*, 14,854 microfiche, Surrey, England : Emmett Pub. Ltd., 1990. See also <http://www.courtauld.ac.uk/research/photographic/witt/index.shtml>.

<sup>24</sup>For the Suhr Papers, see the GRI's library record at <http://archives.getty.edu:8082/cgi/f/findaid/findaididx?cc=utf8a;c=utf8a;view=reslist;subview=standard;didno=US%3A%3ACMaIG%3A%3A870697;focusrgn=bioghist;byte=36418812>. Alternately, see the GRI's Library website, Special Collections, and Finding aids for the William Suhr Papers, Accession No. 870697.

<sup>25</sup>Suhr's conservation notebooks for paintings he treated in The Frick are located in The Frick Art Reference Library, and are uncatalogued. Stoner 2005, 1, mentions these "black notebooks."

<sup>26</sup>On Hanns Schaeffer, see the unpublished "Biographical Note" in Special Collections, GRI.

<sup>27</sup>Susan Chore at The Frick Art Reference Library kindly identified the columns of Suhr's ledger based on viewing the original ledger and pages in it.