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# On the Map: The Function, Use, and Preservation of Maps in Archives

## Editor's Note

There are a multitude of different types of maps stored in archives all over the world. The most common types of maps include political, physical, topographical, climate, economic, road, and thematic. With so much information included on a single map, patrons utilize them in various ways.

This issue of *Primary Source* focuses on those types of maps. What innovative ways have various archives used to encourage researchers to make use of maps? Is collecting maps become an important part of an institutions collection policy? If so, how and why?

The articles in this volume show how various repositories are handling maps within their collections and providing the utmost access to them for patrons. They also reveal how maps can be analyzed to discover societal implications.

These articles will hopefully help your institution decide how to best handle its map collection and how they can be utilized to further the mission of your repository.

Thank you,

Mona K. Vance
Editor

**Mona K. Vance** is the Archivist for the Local History Department at the Columbus-Lowndes Public Library in Columbus, Mississippi. She received her BS in Communications from Mississippi University for Women before earning her masters in History from the University of North Carolina Wilmington. She recently published her first book Images of America: Columbus through Arcadia Publishing. In 2011 she received the Award for Excellence for Archival Program Development from the Mississippi Historical Records Advisory Board and in 2012 an Award of Merit from the Mississippi Historical Society. She currently serves as Editor of the Society of Mississippi Archivists' journal The Primary Source, a member of the Women Archivists Roundtable Steering Committee through the Society of American Archivists, and as a board member of the Stephen D. Lee Foundation in Columbus.

# Map and Geographical Imagery in Editorial Cartoons

Linda K. Ginn, Associate Professor & Catalog Librarian, Head, General Collections Unit, The University of Southern Mississippi

Editorial cartoons are a form of social commentary combining text and imagery. Small in size, they must be worded succinctly and have recognizable images. By their nature, use, and placement – traditionally on the opinion and editorial page of a newspaper – editorial or political cartoons have a point to make, an agenda to press. Whether that message is subtle or blatant, editorial cartoons are designed to comment on and make people think about events and issues of local, regional, national, or global significance.

This study examined map and geographical imagery in selected editorial cartoons. The purpose was to identify image types, the reader's range of view relative to the cartoon, geographical locations, and whether the locations were concrete or abstract. Cartoons in this study were digitized images of editorial cartoons from the 1960s and 1970s.

**Background**

Editorial and political cartoons have been a staple of newspaper and journalistic content in the United States for at least 150 years, since the end of the Civil War when the New York Evening Telegram began printing a front page cartoon each week. (Bush 1966, 11)

Editorial cartoons use text and images to communicate a message that is as subjective as any other editorial page content. In Drawing Conclusions, cartoonist Mike Peters said, "What I think our weapon is is our sense of humor. That's how we get someone to accept or appreciate or remember our cartoon…and then sticking the message in so they don't even see that it's medicine" (Miller 1998).

In her film, Running Mate, Elaine K. Miller (1993) said, "The condensed visual language of cartoons tends to rely on familiar images that already have meaning to the general public." Because cartoons are so small, the images have to readily convey concepts, issues, and controversies to the reader, and the reader needs some foreknowledge of what the cartoon is about to make sense of it.

**Imagery in Cartoons**

The interpretation of visual elements in editorial cartoons is known as visual semiotics and is based in part on the 19th century work of Charles Sanders Peirce, a logician, mathematician, philosopher and scientist. Peirce organized imagery, or signs, into three types – iconic, indexical, and symbolic. An icon is a sign that resembles its object in reality (a person walking a dog drawn in a cartoon, a person walking a dog in reality). An index is associated with the object it references (short circular lines indicating the spinning motion of a tornado). A symbol has no direct connection to the object it represents except for a generally understood meaning (dove with an olive branch as a symbol of peace, an Uncle Sam character

symbolizing the United States). (Abraham 2009, 129-134)

Interpretation also requires focus on aspects of artistic creativity. One is the social content (the economy, a location, a political embarrassment). Another is the historical context. The shape of a soldier's helmet can identify imagery related to World War I versus World War II. Third are personal traits that can be exaggerated. Fourth are literary and cultural allusions that can frame social issues. A cartoon with a character labeled "Scrooge" likely conveys a message about greed and meanness, or perhaps redemption. (DeSousa & Medhurst 1982, 85-90)

**Maps and Geographical Imagery**

Map and geographical imagery in editorial cartoons is widely varied. The longest view places the reader in space, far from the Earth. In some imagery, part of the globe is seen, sometimes with lines of latitude and longitude. A closer view may show continents with an ocean between them, a region or a state outline. Some cartoons have landform imagery (mountains and rivers) rather than maps or globes.

Analysis of imagery also has to do with whether the image conveys an actual location or an idea. A map of Louisiana may provide the location for a topic relevant to the state. A cartoon showing a butte on the horizon and a man in cowboy clothes riding a horse has a geographical setting in the American West, but the setting and cowboy culture may be metaphors. Geographical imagery can contribute to the overall meaning of the cartoon rather than fixing it in a location.

Manmade structures can also serve to identify location and context. A cartoon with the Eiffel Tower in it identifies Paris, France as the contextual location as easily as the Statue of Liberty would identify New York. A cartoon showing the Capitol dome in Washington, D.C. is likely to be about something that relates to the United States as a whole and not just the city.

**Methodology and Data Collection**

Editorial cartoons in this study are part of the AAEC Editorial Cartoon Digital Collection in the Special Collections at The University of Southern Mississippi Libraries (AAEC: Association of American Editorial Cartoonists). The digital collection consists of 1,924 images digitized from among more than 6,500 original cartoons. The print collection has artwork by more than 300 cartoonists. Cartoons from the 1960s and 1970s make up the bulk of the collection.

A two-tiered process was designed to retrieve cartoon metadata records with map and geographical imagery, landforms, and/or manmade structures. Cartoon records containing any of the keywords Earth, map, maps, globe, or globes in the metadata were retrieved, including the work of 14 cartoonists. To retrieve records without keyword metadata, the artist's names were then searched. Cartoons were viewed and data recorded to answer five research questions (Q1-Q5):

- Q1: What map and geographical image(s) are present?
- Q2: Which of Peirce's signs can be assigned to each image?
- Q3: What is the reader's range of view?
- Q4: What geographic locations are indicated or shown?

Q5: Do the images express concrete or abstract locations in relation to the cartoon's meaning?

Data were recorded in this manner:

- Q1: Descriptive types: globes, maps, landforms, and manmade structures (if the structure indicated location).
- Q2: Peirce's trilogy of signs: iconic, indexical, or symbolic.
- Q3: Reader's range of view (arbitrary scale): extraterrestrial, global, continental, national, state, local.
- Q4: Locations indicated.
- Q5: One of three data points was recorded: (1) specific locations the same as locations at the center of the cartoon's overall meaning; (2) locations not the same as locations at the center of the meaning; and (3) cartoons with geographic imagery that did not specify a location. When more than one data point might be interpreted as correct, the point of major importance to the cartoon was selected.

Delimitations of the study included:

- Data were recorded from a maximum of 25 cartoons per cartoonist.
- Cartoons without map and geographical imagery (or with location identified only by text) were excluded.
- Cartoons with manmade structures that required labeling to be identified, or that did not readily convey a geographic location, were excluded.

**Results and Examples**

The purpose of this study was to analyze map and geographical imagery in editorial cartoons in the AAEC Editorial Cartoon Digital Collection in the Special Collections at The University of Southern Mississippi. One hundred sixty digitized editorial cartoons drawn by fourteen cartoonists were analyzed against five research questions (Q1-Q5). Cartoonists whose work was included in this study were Paul Carmack, Eddie Germano, Jack Jurden, John Knudsen, Richard Locher, Reg Manning, Eldon Pletcher, John Riedell, Vic Runtz, William Sandeson, John Stampone, Bob Taylor, Ed Valtman, and Ben Wicks.

Q1 asked what map and geographical imagery was present, and four descriptive terms were used to record data. The research sample showed cartoons with globes (67), maps (21), geographic landforms (21) and manmade structures (59). Landforms were of six types: mountain (10 cartoons), ocean/sea (5), iceberg (3), river (1), stream (1), and desert (1). Manmade structures that indicated location included the U.S. Capitol dome (24), White House (6), Washington Monument (2), Statue of Liberty (1), United Nations building (7), Louisiana Superdome (2), Louisiana State House (3), Gateway Arch (1), Eiffel Tower (6), Houses of Parliament in London (1), Kremlin in Moscow (2), pyramids (2), mosque (1), and igloo (1).

Q2 made use of Peirce's trilogy of signs (iconic, indexical, symbolic) to identify image type. Sixty-seven cartoons had imagery that was iconic. The images had a direct relationship to the place indicated by the image, with respect to the meaning of the cartoon. For example, the presence of a map of Massachusetts in a cartoon meant

the state was the geographic focus of the cartoon's message. Ninety-eight cartoons had symbolic imagery. A cartoon showing two groups of people pushing a huge globe, one group pushing against the other, was portraying the struggle for and against change in the world. No cartoons had indexical geographical imagery.

Q3 focused on the reader's range of view and used an arbitrary set of terms to identify the reader's spatial relationship to the geographical imagery. Results were extraterrestrial (15), global (43), continental (11), national (15), state (4) and local (73). In the local range cartoons, the reader's "distance" was very close to the action of the cartoon, which usually had landform imagery or manmade structures that identified locale.

Geographic location was the subject of Q4, and 162 locations from city scale to extraterrestrial were recorded. Locations were grouped by continent and Earth/Extraterrestrial. North America, including Latin America, accounted for the most (73 cartoons), including Washington, D.C. (30), United States (21), and New York City (8). Other continents were Asia (24) including Vietnam (10), Europe (15), Africa (8), and South America (2). Earth/Extraterrestrial (40) included Earth (25) and Moon (10). Locations or regions that could not be identified with a continent were included with Earth/Extraterrestrial.

Q5 dealt with the geographic location(s) identified in Q4. In 103 cartoons, locations identified were the same as locations at the center of the cartoon's meaning. Thirty-seven cartoons had locations that were not the same as locations at the center of the cartoon's meaning. An example would be the U.S. Capitol dome (indicating Washington D.C.) in a cartoon conveying a meaning about the entire country. Twenty cartoons had geographic imagery that did not specify a location, usually landforms not tied to place (a mountain or stream).

In John Riedell's "Brow wrinkled with care" (Fig. 1), part of Richard Nixon's head and face are shown with a portion of the globe, including latitude and longitude lines, superimposed onto his forehead and scalp – round shape of a globe (Q1), but not expressing a planetary body, rather a head (Q2). The reader sees a continent (Q3), and the location shown (Q4) is Europe. Given the title of the cartoon, Mr. Nixon is apparently worried about relations with or events in Europe (Q5). Data recorded were: (Q1) descriptive type: globe; (Q2) Peirce type: symbolic; (Q3) reader's range of view: continental; (Q4) location: Europe; and (Q5) same location as overall meaning. A secondary geographic location might be inferred as the United States, but the focus was the geographical imagery, not main characters.

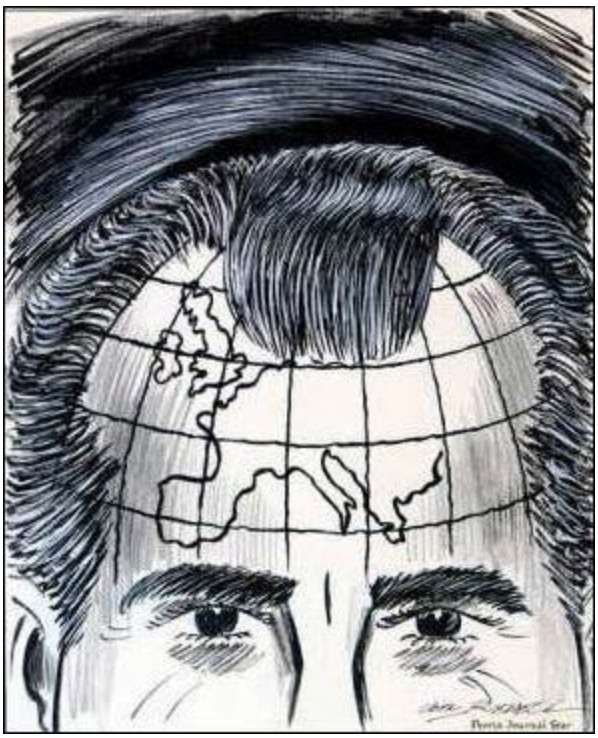

**Fig. 1:** “Brow wrinkled with care,” by John Riedell.
McCain Library and Archives, University of Southern Mississippi

Jack Jurden’s cartoon, “Possible influence of foreign investment on SST design,” (Fig. 2) contains five images of how a supersonic transport plane might be designed if major funding came from Japan, Italy, Australia, Germany, and Spain. Each design contains something representative of its funding country. The Japanese design has a windup key, reminiscent of Japan’s engineering and manufacturing industry. The Italian plane has a map of Italy for a tail. The map’s boot shape is stylized to resemble a woman’s shoe and reminds the reader of the Italian shoe industry. The Australian design reminds the reader of a kangaroo, complete with a pouch and a tiny plane in the pouch. The German design reminds the reader of a Zeppelin or a sausage. The Spanish design has a set of horns tipped in red, and the body of the plane has long barbs. This design reminds the reader of the sport of bullfighting for which Spain is known. Data recorded were: (Q1) descriptive type: map; (Q2) Peirce type: symbolic; (Q3) reader’s range of view: national; (Q4) location: Italy; and (Q5) same location as overall meaning.

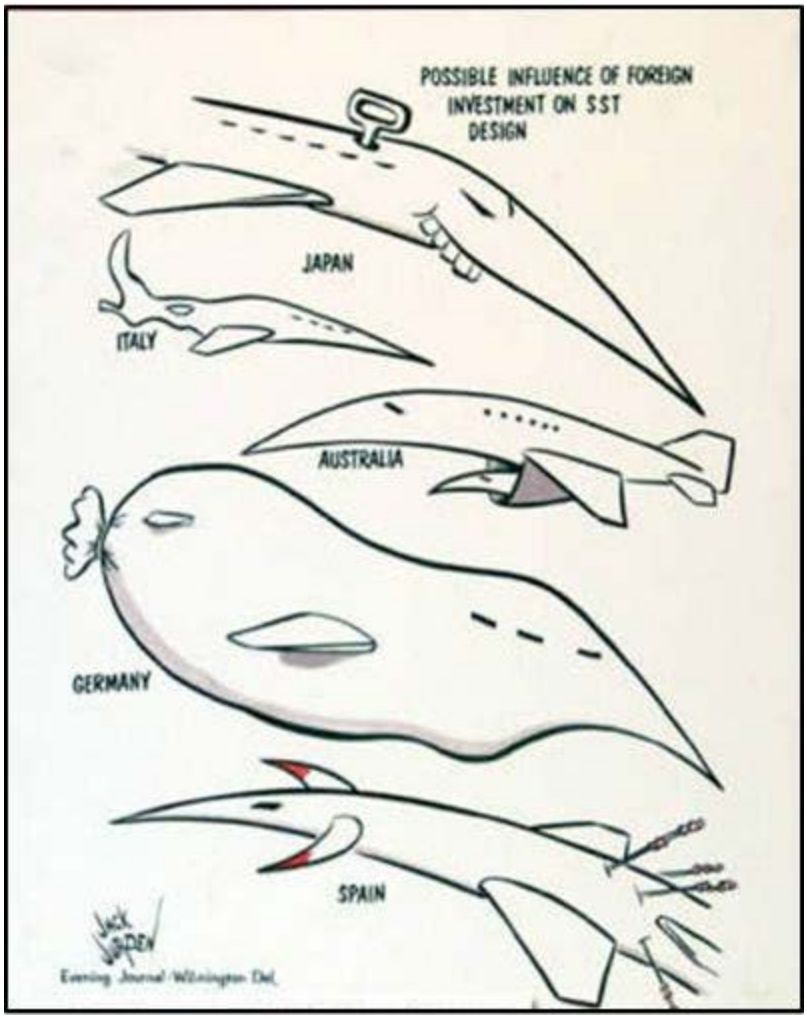


**Fig. 2:** "Possible influence of foreign investment on SST design," by Jack Jurden. McCain Library and Archives, University of Southern Mississippi

Reg Manning's cartoon titled "Jingle, jangle, jingle," (Fig. 3) contains dual images. In the background is the U.S. Capitol dome. In the foreground, the leg of a very tall man is shown stepping into the cartoon. The boot has a map of Texas and "Gov. Connally" (former Texas governor John Connally) on it, and the spur jingles as the man walks. An obviously startled and much smaller second man is saying, "Omigosh! For a moment I thought it was LYNDON back again!"

John Connally was selected by Richard Nixon to be Secretary of Treasury in late 1970. The U.S. Capitol dome image is understood to mean Washington, D.C. and not just the building itself. It also fixes the primary location as Washington, D.C. The map on Connally's boot does not set a location of Texas for the cartoon in terms of overall meaning; rather it is part of the persona of Connally and former president Lyndon Johnson referenced by Manning. Data recorded were: (Q1) descriptive type: map and manmade structure; (Q2) Peirce type: symbolic; (Q3) reader's range of view: local; (Q4) location: Washington, D.C. and Texas; and (Q5) same location as overall meaning. Location Texas could be interpreted as "not the same location as overall meaning" for a second Q5 data point. In this study, only one data point was recorded for Q5.


**Fig. 3:** "Jingle, jangle, jingle," by Reg Manning.
McCain Library and Archives, University of Southern Mississippi

The last cartoon to be described (Fig. 4) was drawn by John Stampone and, lacking a title, was named "Laos and Hanoi" by collection managers at The University of Southern Mississippi. Though undated, analysis of topical content lends support to a date of 1968. A map of six Southeast Asian countries is shown, with Laos in the center. Laos resembles a small dog which is barking in alarm because it is being strangled by a strong fist. On the arm attached to the fist is "Hanoi" and the hammer and sickle symbol. Data recorded were: (Q1) descriptive type: map; (Q2) Peirce type: symbolic; (Q3) reader's range of view: national; (Q4) location: Laos; and (Q5) same location as overall meaning.

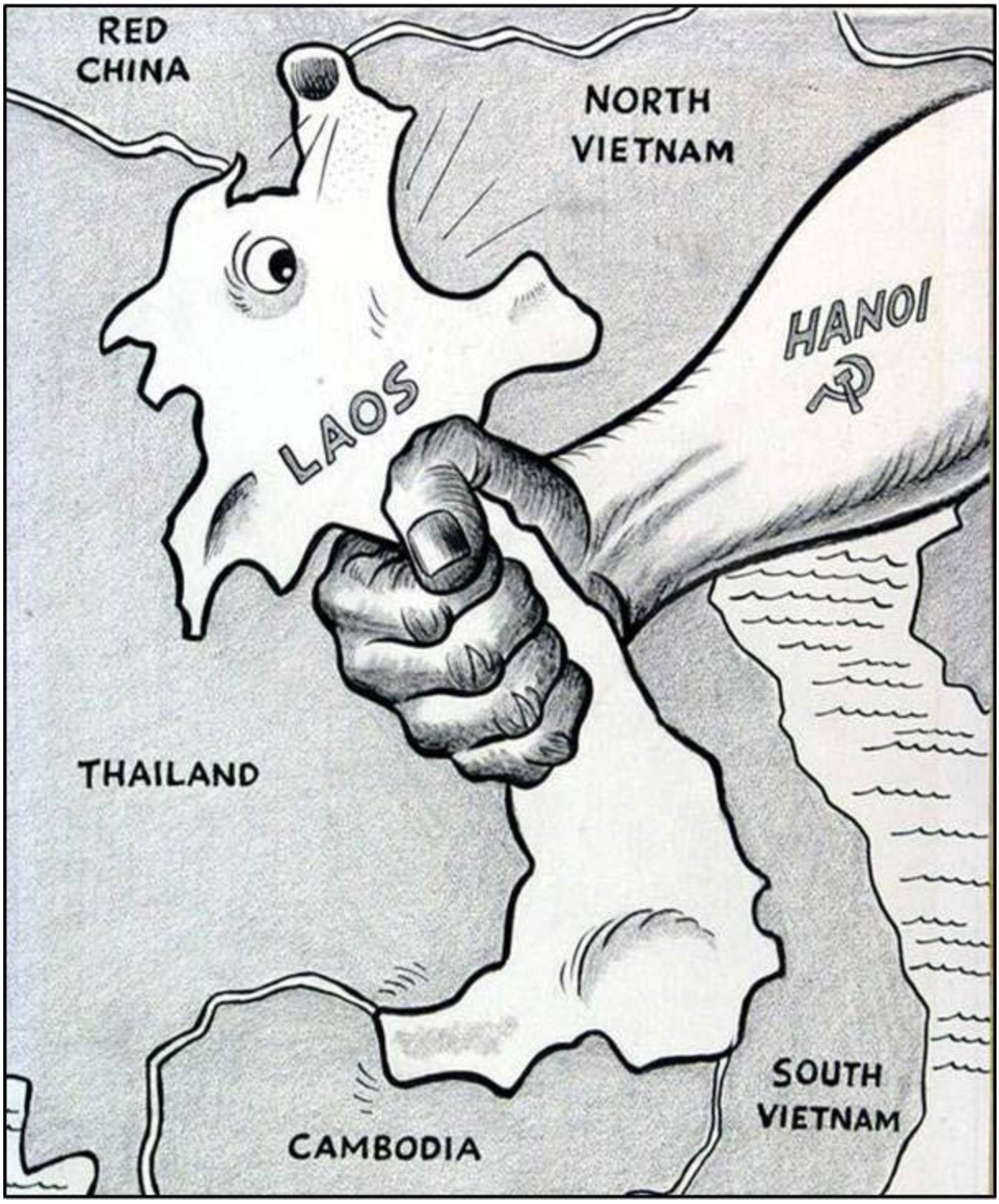


**Fig. 4:** “Laos and Hanoi,” by John Stampone.
McCain Library and Archives, University of Southern Mississippi

## Conclusion

This study analyzed map and geographical imagery in editorial cartoons in the AAEC Editorial Cartoon Digital Collection in the Special Collections at The University of Southern Mississippi. One hundred sixty cartoons drawn by fourteen cartoonists were evaluated. Two methods of identifying image type were used. In addition, the reader’s “distance” from the action of the cartoon was judged. Locations indicated in the cartoons by map and geographical imagery were recorded, as well as geographic

landforms and manmade structures that indicated location. Last, geographic locations in cartoons were compared with the overall meaning of the cartoons to see if the location of the overall meaning was the same or different from that indicated in the cartoon.

Map and geographical imagery is one of the tools an editorial cartoonist uses to deliver a message to the reader. Combined with text and other imagery such as caricatures, cultural and literary allusions, lines that indicate action or motion, and drawings of people, map and geographical imagery is a vital and relevant aspect of editorial cartooning.

Other studies of imagery in editorial cartoons could focus on historical time periods, literary and cultural allusions such as symbols of holidays, or on the work of an individual cartoonist.

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# Shipwrecks, Hospital Wards, and Landscape Architecture: On the Unexpected Utility of Maps in Archival Collections

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## Introduction

An obsessive cartographer in Reif Larsen's novel, The Selected Works of T.S. Spivet, describes a 25-year project of attempting to compile and catalogue maps of all kinds to arrive at "a totally comprehensive understanding of the history, geology, archaeology, botany, and zoology of the land." Mr. Benefideo realizes that the task is too much for one person or even one generation and hopes that a new generation of cartographers will pick up where he left off. "A map does not just chart," he suggests, "it unlocks and formulates meaning; it forms bridges between here and there, between disparate ideas that we did not know were previously connected."[1]

Maps are among the best tools available for historical analysis, much as charts and graphs are essential to science. They come in many varieties. Good maps are a graphic, succinct summary of information, fertile with potential applications that may never have been predicted by their creators. This article summarizes how maps, and closely related documents, have been used in innovative ways by visitors and staff at three archival repositories where the author has provided reference services.

## The Edgerton Papers at the MIT Archives and Special Collections

The first example looks at sonar records created by scientist Harold "Doc" Edgerton (1903-1990) and preserved among his personal papers in the Massachusetts Institute of Technology Archives and Special Collections.[2]

Edgerton first became involved in underwater research in 1953 under sponsorship from the National Geographic Society. He designed electronic flashtube camera equipment capable of taking pictures in the deepest ocean trenches, where water pressure was as much as 8.5 tons per square inch. His success with underwater cameras led to a lifelong association with French explorer Jacques-Yves Cousteau. Various experiments while rigging equipment for Cousteau's research vessel, Calypso, and for the Woods Hole Oceanographic Institution spurred the development of special sonar equipment capable of data transmission, distance measurements, and location of underwater objects not visible to the unaided eye or the camera's lens. Even the clearest ocean water reveals little to the eye at a distance of thirty meters, but sound-based technologies can pinpoint objects and activity over much greater distances. Edgerton's "side-scan sonar," an acoustic device that located objects lying on the surface of the seabed, was especially useful in deep or murky water. His "boomer" was a sonar device that allowed continuous seismic profiling or mapping of the ocean floor. The "pinger," an echo sounder, found its most useful application in searching for shipwrecks that had long been submerged by mud or sediment.

In 1968, Edgerton's penetrating sonar devices located Henry VIII's ill-fated warship, the Mary Rose, in the Solent, just north of the Isle of Wight. In 1973 his side-scan sonar located the Civil War battleship, USS Monitor, lost off Cape Hatteras since 1862; and in 1975 similar equipment found the British Army hospital ship, HMHS Britannic (sister ship to the Titanic), sunk off the Greek

coast during World War I. Not every undersea adventure, however, was successful. Scotland's Duke of Argyll, for example, hired Edgerton in the 1960s to find a wrecked Spanish galleon said to have gone down laden with gold bullion off the Isle of Mull as the Spanish Armada fled Sir Francis Drake in 1588. The results were inconclusive, much to everyone's disappointment.

Edgerton's innovative accomplishments were motivated by the principle that if you cannot see something directly, you should find a way to record it indirectly. His sonar systems mapped the data they recorded, displaying the information as outlines and contours of what lay on or beneath the ocean floor. Exact location and relative positions appeared on rolls of paper that served the same function as more conventional maps. These records have been used with surprising frequency in the MIT Archives and Special Collections by historians, divers, and those bitten by the allure of underwater salvage, treasure, or adventure. Research results are not always reported to the archives staff. Treasure seekers are less forthcoming than others about the clues they discover.

**The MGH Archives and Special Collections**

The second example describes how maps have been used to good effect in the Massachusetts General Hospital Archives and Special Collections to caption historical photographs of buildings by examining their position and shape in relation to known buildings, roads, wharves, fences, etc.

The photographic collections at MGH consist of a wide variety of formats, including daguerreotypes, paper-based vintage prints, glass lantern slides, glass plate negatives, 35mm slides, published pictures for which original prints or negatives have been lost, copper printing plates used for reproducing images in books and newsletters, and digital images. Many pictures have an architectural focus, or show buildings incidentally as background to individual or group portraits. Buildings are sometimes identified by handwritten captions or labels on the back of a picture or on a mat, but often they are not, and they have sometimes been misidentified by well-meaning, but poorly-informed volunteers. Such mistakes, once written down, are likely to be perpetuated by researchers who assume that they are correct.

Maps of the hospital campus at various periods in its development show the outlines and relative positions of buildings. For example, the MGH's no-longer-extant "pavilion wards" (1873) were loosely modeled after Civil War army field-hospitals. Many of the wards had a similar footprint and external details that were much the same. Erroneous identifications found their way into printed captions. By scrutinizing vintage photographs in conjunction with site maps it has often been possible to come up with reliable identifications. The angle from which a picture was taken can be inferred. Examining the architecture in the background (or other features) relative to that angle yields additional clues about position. Matching the inferred location with the footprint seen on a map near that spot often leads to a reliable answer.

The origins and functions of hospital architecture and campus planning cannot be adequately understood until considered in the context of the development of medicine and the role of hospitals in medical history. Maps are essential to the study of hospital buildings as they relate to one another and to overall planning. Studying the configuration of hospital buildings and their relative positions, can reveal much about the philosophy of hospital managers, the treatment goals they espoused, the flow of patients and accessibility of services, and the efficiency of hospital administration.

**The Wakefield Archives Project**

The third example discusses how historical maps, site plans, and map-like planting schemes located and catalogued by the Wakefield Archives Project have been used by landscape historians to reconstruct gardens and orchards to approximate their former condition.

Mary May Binney (1914-2004) descended from a Boston Brahmin family that inherited a substantial estate in the semi-rural suburb of Milton, Massachusetts. The title to the land can be traced back to 1707; the principal dwelling (among several) is the Davenport Mansion, dating from 1795. Mary, known as Polly, was a studious child who attended private schools and spent much of her leisure time raising goats and imagining gardens. She graduated from a school that specialized in landscape design and put her knowledge to work on the estate. Her late marriage in the 1950s to Kennard Wakefield, a Harvard-educated businessman, resulted in no heirs. Consequently, Mrs. Wakefield's will stipulated that her estate and liquid assets were to be converted to an educational purpose.

The trustees decided that historical and horticultural programs for public enjoyment would be the best way to honor Mrs. Wakefield's intentions. The Mary M.B. Wakefield Charitable Trust hired an Executive Director, a Landscape Architect, and a handyman to carry out programs in the spirit of Mrs. Wakefield's wishes. They studied the buildings and grounds insofar as that was possible without adequate access to documentation. The grounds had fallen into neglect during a prolonged period of illness and confusion toward the end of Mrs. Wakefield's life. But scattered plans for orchards, formal gardens, dogwood groves, and various ornamental details popped up among the disorganized masses of paper she left behind.

The Wakefield Archives Project grew out of a perceived need for better intellectual and physical access to documents. As the Consulting Archivist, aided by a rotating crew of library school assistants, I located hand-drawn maps that showed Mrs. Wakefield's actual and proposed planting schemes, including her never completely realized plans for a sequence of connected outdoor "rooms" framed by trees and shrubbery (nicely accented by sculpture), an elegantly conceived outdoor extension of the house. Other hand-drawn maps show the property's fields, orchards, and woodlands as they were before falling into neglect and becoming overgrown. The maps are useful in a variety of contexts for restoration work. Staff members often compare the old schemes to old aerial photographs of the property, apparently commissioned by the family at various periods.

The educational programs hosted by the Wakefield Charitable Trust, which use the buildings and grounds as a laboratory, include the following: An arrangement with Boston University's Historic Preservation Program to study the buildings and how they have been modified to accommodate the needs of succeeding generations; an arrangement with BU's Department of Archaeology for excavating evidence of prehistoric Native American activities; an archival internship program in conjunction with Simmons Library School; cooperative agreements with various museums for cataloguing and studying historical furniture, paintings, and other objects; nature appreciation programs that bring in groups of school children from surrounding communities; and garden tours and horticultural workshops for the general public. The hand-drawn maps found among family papers during several phases of archival processing have been an indispensable aid to these programs.

**Conclusion**

Over the centuries, maps have ignited war and secured peace. Uncharted areas (labeled "terra incognita" on early maps) inspired some men to explore and left others daunted by uncertainty. Territorial boundaries and maps indicating wagon trails, waterways, and/or the proximity of railroads were critical instruments of expansion in the American West. Some maps, defining claims,

facilitated the orderly settlement of the continent by homesteaders; while others, marking the boundaries of treaties and the limits of reservations, served as tools for Native American repression and containment. Frederick Jackson Turner's 1893 Frontier Hypothesis was predicated on maps, as were the many refutations of his theory that followed.[3] Maps were a key factor in historical developments, and remain an essential tool for research related to those events.

The geo-political aspects of maps, however, are not their only utility. Maps are replete with often untapped potential for unconventional and surprising applications. They are among the most versatile documents available in archives for those with sufficient imagination to see beyond the conventional coordinates and explore new problems in inventive ways.

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[1] Reif Larsen, The Selected Works of T.S. Spivet (London: Penguin Books, 2009), 136, 138.

[2] See MC 25, Harold E. Edgerton Papers, MIT Archives and Special Collections.

[3] See, for example, Ray Allen Billington, Frederick Jackson Turner: Historian, Scholar, Teacher (New York: Oxford University Press, 1973).

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# Guarding the Map Room: Understanding Theft & Increasing Security in Archives

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**Introduction**

In 1963, after decades of increased thefts and security failures in libraries and archives nationwide, the American Library Association published a report on the protection of libraries and their resources.[1] Though a long time coming, the highly anticipated report "failed to give much attention to the actual concerns regarding theft."[2] Librarians, archivists, and others in the field were left to fend for themselves.

Finally, in 1987, the Security Committee of the ACRL RBMS (Association of College and Research Libraries—Rare Book and Manuscripts Section) began collecting information on all reported thefts within libraries, archives, museums, and special collections. The report, which began as a single page, quickly grew over the next decade. The results of the Committee's work helped bring much-needed attention to the issue of library and archival security.

This attention has resulted in the development of detailed security guidelines that have been openly supported by the Society of American Archivists. The ACRL/RBMS Guidelines Regarding Security and Theft in Special Collections, formally approved by SAA in 1993, and Gregor Trinkaus-Randall's Protecting Your Collections: A Manual of Archival Security, published by SAA in 1995, provide recommendations and establish security standards for institutions to follow. [3, 4] They both call for detailed security plans, a greater awareness of vulnerabilities, and active engagement in stolen item recovery

**Knowing the Biblioklept**

In order to best understand the vulnerabilities of archives to theft, we must first look at the thieves themselves. Two significant works on the subject, Notes on Bibliokleptomania by Lawrence S. Thompson and Rare Books and Manuscripts Thefts by John Jenkins, provide insight into the behavior of these biblioklepts.[5, 6] Thompson discusses two types of book thieves: criminals and bibliomaniacs. While the former steals from need or greed, the latter may be "private individuals acquiring the books…for their own collections."[7]

Thompson's warnings about the different types of biblio-criminal are echoed in Jenkins' work.[8] Jenkins, then President of the Antiquarian Booksellers Association of America, outlined the "nature of the book thief" and divided them into five categories:

> (1) the kleptomaniac, who cannot keep himself from stealing; (2) the thief who steals for his own personal use; (3) the thief who steals in anger; (4) the casual thief; and (5) the thief who steals for profit.[9]

He explains the different scenarios in which a thief may arise. From a "janitor [who] discovers rare documents left on shelves" (casual thief) to someone who "harbors a real or imagined grievance against the institution" (thief who steals in anger), Jenkins provides insight on each type of

thief.[10] Insight, he hopes, that will make them easier to catch or stop.

Jenkins then sets his sights on the institutions themselves, outlining common weaknesses in security. One of the primary areas of concern for Jenkins is the risk to unbound materials. This is especially of concern when it comes to maps, etchings, and drawings. The smaller and more compact an item, the easier it is to secret away. A practiced thief can enter an institution with a concealed knife or razor blade and slice numerous pages out of books or manuscripts, put the pages in their pocket, and leave unnoticed. These smaller items are not only much easier to sneak out, but prove much harder to track down once they've been taken. While books and other large items might be marked or branded in some way (allowing them to be tracked back to their home institution) leaves of maps or loose maps are not often marked in a clear manner.

For those thieves who steal for profit, it is often less conspicuous and more economically viable to take portions of a book rather than the whole. Since individual maps are harder to trace, they can be passed along to buyers without detailed provenance or valid authentication. For a casual buyer who is looking for a beautiful or old image to decorate an office or home library, the question of where a map comes from is not of great concern. Online sales through sites such as eBay allow thieves to unload stolen items anonymously and without buyers knowing (or caring) about the history of the items.

Two recent cases of theft by employees at the National Archives branches in New York and Philadelphia demonstrate just how easy and lucrative it is to sell online.[11] In both cases, the employees stole letters and other loose materials from their archives and posted them for sale online. Theses sales netted tens of thousands of dollars for the thieves. Though archives are not first and foremost concerned with the monetary value of their items, it is important for institutions to think financially when it comes to security—to think like thieves.

**Those Who Steal**

While the impetus for book thieves may change from person to person, map thieves tend to share a common obsession, even mania, for the material they are pilfering. Miles Harvey describes the subculture surrounding maps as "an obsession both surreal and sublime."[12]This nearly compulsive behavior, coupled with the goal of finding items that are "the most valuable…and the easiest to steal,"[13] makes map thieves among the most determined and destructive of criminals:

> When no one was looking [Bland] would proceed to take out a single-edged razor blade…He could put the razor under his fingers so that you never really saw it. You just saw him take his hand and go down from the top of the page to the bottom. It would appear to be nothing unusual—maybe like he was just scanning text. But he would actually be cutting out the page. The whole operation would take just a matter of seconds.[14]

Thus was the modus operandi of Gilbert Bland, the "most prolific cartographic criminal in American history."[15] Once the maps were cut out, Bland would slip them into his coat or hide them among his notes, return the books to the unsuspecting staff, and walk out the front door. During a three-year period, Bland stole more than 250 rare and antique maps worth an estimated half-million dollars.[16] Once he had the maps in his possession, Bland would turn around and sell them out of his Florida-based store:

> As Antique Maps & Collectibles sent out catalogs and advertised in international trade magazines, word began to spread that a little store in south Florida had an incredible supply

> of low- to mid-end maps. Some dealers grew a little suspicious of Bland's ability to find multiple copies of relatively scarce pieces. Others were beginning to raise eyebrows over what one dealer called Bland's "ridiculously low prices."[17]

The reason for the low prices and impressive catalog soon became clear: Bland was stealing his merchandise. As his store became more successful, the demands from his clients increased. If a rare map were wanted, Bland would find a way to get it. When he was finally caught, Bland had a notebook on him that contained a list of maps that he planned on stealing as well as a list of institutions from which to take them. This “hit list” proved to be Bland’s undoing, turning him from profitable map dealer to convicted felon.

A similar tale of dealer-turned-thief comes to us from Martha’s Vineyard. It was there that E. Forbes Smiley III developed into a top-tier map dealer with a solid reputation for helping to build some of the largest private map collections in the world.[18] Two of the collections that he helped construct were eventually donated, becoming the foundations for the Lawrence H. Slaughter collection at the New York Public Library and the Norman B. Leventhal collection at the Boston Public Library.[19]

Smiley took advantage of his long-standing reputation in the map business, and used his experience and charms to access materials in libraries and archives. During an eight-year spree, Smiley stole nearly 100 maps valued at more than $3 million from six highly regarded institutions (including the Boston Public Library, Harvard, Yale, and the British Library).[20]Smiley was caught red-handed at the Beinecke Rare Book and Manuscript Library at Yale University when he accidentally dropped an X-Acto knife—his weapon of choice for cutting maps out of books.[21] At the time he was caught, Smiley was in possession of seven stolen maps valued at nearly $900,000.[22]

While the economic impact of Smiley’s crimes is certainly evident, the greater damage came from the loss of cultural heritage and historical value. David Ferriero, then CEO of NYPL's Research Libraries, appeared at Smiley’s sentencing to convince the judge of just this fact:

> I am here today to talk about the actions of a thief—a thief who assaulted history, betrayed personal trust, and caused irreparable loss of treasures whose value to future scholarship now will never be known.[23]

Unfortunately for the future Archivist of the United States, and for Smiley’s other victims, the judge handed down a sentence of just 42 months for the crimes. He was released from prison in January, 2010.[24]

**Recommendations for Improving Security**

If people like Bland and Smiley are out there, what is your archives to do? As recommended by the ACRL/RBMS Guidelines, the first steps should be to conduct a security assessment of your institution and create of a formal security policy.[25] These measures will not prevent theft, but will put your institution in a better position to curtail it in the future. Being aware of the security weaknesses (and strengths) of your archives is essential to protecting your collections. As part of the security assessment, a Security Officer should be appointed and charged with planning and overseeing all security programs.

There are a variety of things that archives can do to address more immediate security needs. The

first, and probably most daunting, of these tasks is a careful assessment of collection materials. Whether this means a shelf read or collection inventory, the institution must know what it has in order to know when something is missing. A careful assessment of what material is in the archives can make thefts more apparent and easier to handle if they should occur. As part of this assessment, careful attention should be paid to the most vulnerable items within collections. This includes the loose/unbound items that Jenkins' warns about, and that thieves find so attractive. A list of maps, drawings, etchings, and significant letters should be created and the items periodically spot-checked to ensure that they are safe.

When pulling research materials for patrons, archives staff should be aware of maps and other items that might be targets of theft. Inspecting items as they go out to patrons and verifying when they come back can offer an immediate "check" of the materials. A simple count of the materials will provide an extra level of security within the research room. A box or folder going out to a researcher with three rare maps should come back with three rare maps. Everett C. Wilkie recommends an even faster and more hi-tech version of this step be taken:

> A method of detection that is effective, accurate, and relatively inexpensive is offered by weighing materials when they are issued to a reader and then reweighing them when they are returned…Appropriate scales are easy to use, give clear indications if something has been removed from or added to a volume or folder, are extremely sensitive, and present few practical problems.[26]

Wilkie used Gilbert Bland's thefts as examples of how significant weighing materials can be. While a staff member may not have the time to flip through an entire atlas, he/she could weigh the book and notice a difference in the weight if something is missing. Three single maps that Bland removed from atlases weighed between 0.64 oz. and 1.6 oz., an amount significant enough to be noticed had scales been in place at the time of theft.[27] While Wilkie's suggestion may not be feasible in all archives, the reasoning behind it is sound. No matter the method, an examination of materials both before and after they are given to researchers should be done. Though this may slow down the retrieval process, the few extra minutes of inconvenience will be worthwhile for your institution.

Another step that archives can take (and most already do) is to establish regulations that disallow patrons to bring any bags, jackets, loose clothing, or even notebooks into secure areas of the archives. This would cut down on the number of places a thief can hide stolen goods. In addition, a thorough inspection of the patron and their property after they leave research areas and reading rooms would allow archives to ensure (as much as possible) that nothing is being removed. Looking through a researcher's pockets, notes, and other personal items is not out of line, especially if such rules are made known to patrons upon their arrival. These policies should not be limited to just visitors, but employees as well. As is evident from the recent NARA thefts, there should be no assumptions about or special privileges for staff members. The same security restrictions that your archive applies to patrons should be applied to employees.

**Conclusion**

Making simple and straightforward adjustments to security at your archives may seem obvious, but they are effective. However, no matter how many new policies and procedures are put in place, there is nothing to guarantee that your institution will not be susceptible to theft. Despite the lessons learned from the cases of Gilbert Bland, E. Forbes Smiley, and others, archives still face the threat of theft. Updated security policies, tighter security checks, and patron screenings can certainly go a long way to helping diminish that threat. As John Jenkins stated: "Good security is no

more or less than courtesy combined with common sense."[28]

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[1]Edward M. Johnson, Ed., Protecting the Library and Its Resources (Chicago: American Library Association, 1963).

[2] Kristin M. Janus, "Securing Our History," Library & Archival Security 17, no. 1 (2011): 5.

[3] "ACRL/RBMS Guidelines Regarding Security and Theft in Special Collections," Society of American Archivists, last modified May 2012, http://www2.archivists.org/standards/acrlrbms-guidelinesregarding- security-and-theft-in-special-collections

[4] Gregor Trinkaus-Randall, Protecting Your Collections: A Manual of Archival Security (Chicago: Society of American Archivists, 1995).

[5] Lawrence Thompson, Bibliokleptomania (New York: Peacock Press, 1968).

[6] John Jenkins, Rare Books and Manuscript Thefts (New York: Antiquarian Booksellers Association of America, 1982).

[7] Thompson, Bibliokleptomania, 5.

[8] Jenkins, Rare Books and Manuscripts Thefts, 11.

[9] Ibid.

[10] Ibid.

[11] Ross Griffiths and Andrew Krol, "Insider Theft: Reviews and Recommendations from the Archive and Library Professional Literature," Library & Archival Security 22, no. 1 (2009): 8-9.

[12] Miles Harvey, The Island of Lost Maps: A True Story of Cartographic Crime (New York: Broadway Books, 2000), xxi.

[13] Jenkins, Rare Books and Manuscripts Thefts, 12.

[14] Harvey, Island of Lost Maps, 101.

[15] Harvey, Island of Lost Maps, 172.

[16] Miles Harvey, "Mr. Bland's Evil Plot to Control the World," Outside 22, no. 6 (June 1997). http://www.outsideonline.com/outdoor-adventure/Mr--Bland-s-Evil-Plot-to-Control-the-World.html

[17] Ibid.

[18] William Finnegan, "A Theft in the Library," New Yorker, October 17, 2005.

[19] Ibid.

[20] Andrew Albanese, "Map Dealer Admits Thefts," Library Journal (August 2006): 17.

[21] “The Case of the Missing Maps,” Federal Bureau of Investigations, last modified September 28, 2006, http://www.fbi.gov/news/stories/2006/september/maps092806

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[23] Norman Oder, “Map Thief Gets 42 Months,” Library Journal (November 2006): 14.

[24] JBD, “Smiley Release Date Set,” PhiloBiblos, September 12, 2009, http://philobiblos.blogspot.com/2009/09/smiley-release-date-set.html

[25] “ACRL/RBMS Guidelines Regarding Security and Theft in Special Collections.”

[26] Wilkie, Everett C., “Weighing Materials in Rare Book and Manuscript Libraries as a Security Measure Against Theft and Vandalism,” RBM 7, no. 2 (Fall 2006): 147.

[27] Ibid., 164.

[28] Jenkins, Rare Books and Manuscripts Thefts, 20.