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Metropolitan archivist



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The following individuals have joined the Archivists Round Table of Metropolitan New York since January 2012

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We extend a special thank you to the following members for their support as Friends of ART Members:

Charles Hollander
Miriam Tierney

The mission of *Metropolitan Archivist* is to serve members of the Archivists Round Table of Metropolitan New York (ART) by:

- Informing them of ART activities through reports of monthly meetings and committee activities
- Relating important announcements about individual members and member repositories
- Reporting important news related to the New York metropolitan area archival profession
- Providing a forum to discuss archival issues

Metropolitan Archivist (ISSN 1546-3125) is issued semi-annually to the members of ART. Comments, questions, or submissions for features should be directed to the editor at outreach@nycarchivists.org. Deadlines for submissions are April 30 and November 15. Similar inquiries and submissions for reviews should be directed to outreach@nycarchivists.org.

Preferred length of submissions is 800–1000 words for feature articles and 400–500 words for reviews.

Metropolitan Archivist and ART assume no responsibility for statements made by contributors.

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Cover: A detail of architect A.G. Lorimer's 1937 oil painting of the WNYC transmitter in Greenpoint, Brooklyn. The illuminated letters were used to orient airplane pilots. WNYC Archive Collections. Photograph courtesy Miriam Tierney. For more information visit: <http://www.wnyc.org/blogs/archives/2011/apr/15/artist-and-architect-a-g-lorimer/> and <http://www.wnyc.org/blogs/wnyc-news-blog/2010/aug/03/wnyc-moves-back-greenpoint/>

LETTER FROM THE PRESIDENT

Dear Members,

As you read this issue of *Metropolitan Archivist*, the Archivists Round Table's 2011–2012 membership year is coming to a close. I would like to thank those board members who are finishing their terms: Catherine Carson Ricciardi (Secretary), Ryan Anthony Donaldson (Communications and Outreach Coordinator), and Heather Ball (Membership and Nominating Coordinator). With the help of their committees, each of them has demonstrated tremendous dedication to improving our organization and its programs.

As ART has grown, both in terms of membership and programming, the ART board and committee members have risen to the challenge to meet the needs of this larger organization. This past year, we developed programs — including panels, tours, lectures, workshops, discussion groups, and symposia — that were attended by hundreds of people. Administratively, we developed new and streamlined policies, such as ART's first records retention schedule, and we revised our bylaws, which now include two new board positions. Significantly, through our advocacy work, we have developed new relationships and

strengthened partnerships with peer professional organizations in New York City and New York State, including those who represent the archives, records management, library, and genealogy communities.

By volunteering for our committees, attending our events, contributing to our communications outlets, and supporting our advocacy efforts, our members make the Archivists Round Table a model professional organization. I am grateful for the chance to work with so many interesting and committed archivists. All of you have helped ART evolve and grow.

Best wishes,

Rachel Chatalbash

President

Archivists Round Table of Metropolitan New York, Inc.
president@nycarchivists.org



EDITOR'S NOTE

As the Weather Warms: Trends and Transitions

For this issue, the *Metropolitan Archivist* staff announced the theme of trends and transitions. Our contributors more than delivered, as the bounty of articles in this issue demonstrates. Our goal in assigning this theme was to better understand the current status of our membership individually and within their institutions. Also, as of this writing, our thoughts are with our international colleagues, especially at Library and Archives Canada, who face the tough transition of potentially being eliminated due to budget woes.

Trends

In terms of recent local trends, there are more efforts being made to make archives more accessible. In April, The New York City Municipal Archives unveiled 870,000 digital images online. Offering such a generous helping of their holdings provided NYC Municipal Archives a vastly larger audience. In fact, for a time, the flood of requests overwhelmed their servers' capacity as users around the world flocked to the site. The Joint Jewish Distribution Committee is finishing a five-year digitization project that will culminate in 1,800,000 pages of historic textual material available on their website, along with a sharp increase in visitors. We also see similar efforts within smaller institutions, such as the Oyster Bay Historical Society which is currently digitizing its atlases.

Along with the trend to making more material available to a larger audience, there is also a trend to embrace new approaches

and perspectives. One example is applying MPLP to manage the immense UJA–Federation of New York collection at the American Jewish Historical Society. We are also encouraged to see how certain collections, such as the New York City Department of Environmental Protection archives, can appeal to researchers on subjects across a wide spectrum.

Transitions

A number of our members' institutions are relocating. National Archives at New York City (NARA–NYC) will move this fall to the historic Alexander Hamilton U.S. Custom House at 1 Bowling Green. The new facility will help promote a fully grounded presence for NARA–NYC in a magnificent building whose history is crucial to New York City. I recently did a walk-through of NARA–NYC's new digs, and I believe the move will be institutionally transformative.

Another large-scale transition is taking place at the New York City Department of Records and Information Services (DORIS). Under the leadership of Deputy Commissioner Eileen Flannelly and in partnership with the Department of Citywide Administrative Services, DORIS has transformed some of the gloomy underused space at 31 Chambers Street into a gleaming new Visitor Center, adjacent to a newly renovated City



EDITOR'S NOTE

Hall Library. At the ribbon-cutting ceremony this spring, ART members in attendance felt the welcoming presence of the new space and understood the potential for expanded educational outreach and visibility.

In terms of ART's own future, there are structural transitions to come. The bylaws have been amended, and the Board and Committee positions have been expanded in an effort to encourage more volunteer participation. These achievements are only possible with member input and support. Please consider joining us next year to volunteer in some capacity!

As spring turns to summer, there are also transitions right here at the *Metropolitan Archivist*. We would like to thank Celia Hartmann, our features editor, for her years of diligence and dedication. Celia has a gift of working with our authors to nur-

ture their writing, and we all wish her the best as she moves on to other ART projects and beyond. In saying goodbye to Celia, we say hello to Celia's replacement, Rachel Greer, and we welcome Rachel Conrad, one of our new managing editors, who is joining Mary Ann Quinn and Madeline Rogers in that role. I happily remain the editor. To all former and current *Metropolitan Archivist* staff: know that I have enjoyed working with you all tremendously and look forward to continuing next year.

And to everyone else, as always, thank you for your readership.

Ryan Anthony Donaldson
May 29, 2012

DISCUSSION GROUP

ART DISCUSSION GROUP #10: *Archival Anxiety and the Vocational Calling*

by Ryan A. Donaldson
ART Communications and Outreach Coordinator

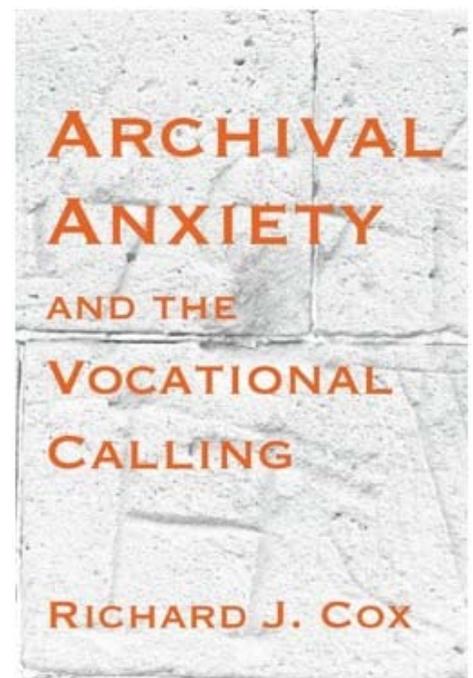
On April 19, 2012, eleven ART members gathered at the Kellen Design Archives for a spirited and insightful discussion of Richard Cox's *Archival Anxiety and the Vocational Calling* (2011, Litwin Press). The group pondered the author's call for enforceable, rather than aspirational, ethics. At a certain point, we hungered for Cox to consider ethical implications for archives from alternative perspectives. Some of us, wistfully recalling our earliest encounters with archives, could relate to Cox's insistence on vocation as a habit of mind that ideally permeates an archivist's life. Viewing our work in this way can make us feel that what we do amounts to something more than just a paycheck.

Although discussion-group leader Maria LaCalle solicited questions from participants beforehand, the rich conversation at the meeting gave rise to many other themes and further questions. Mine had to do with Cox's comparison of AAA and SAA, and his assertion that "the wheels of archival principles and practices blow out in obvious ways" (p. 203). It is a case he makes most strongly with not only SAA, but also NARA. In light of this system-wide incapacity, I wondered what emerging framework would be required for archivists to fix the tires and get back on track?

After attending the discussion group, I would say that part of the answer is to encourage broader communication among archivists. Along with everyone participating in the discussion group, I realized that we are all on this shared professional

journey in Cox's age of archival anxiety. From MLIS students to university archivists, curators, and corporate archivists, we all learned from one another that night and have continued sharing resources and thoughts online.

The discussion leaders all agree that reading the book as a group was a successful way to stimulate discussion. We will repeat this approach with Francis X. Blouin Jr. and William G. Rosenberg's *Processing the Past* (2011, Oxford). More information about the next discussion group will appear on the ART website this summer. Special thanks to Maria as well as to Wendy Scheir and Jenny Swadosh of the Kellen Design Archives for hosting us!





Shedding New Light on World War II in the Archives of the New York City Department of Environmental Protection

by Jonathan Lawler
New York University



BWS Police in the New York At War Parade, June 15, 1942. Images courtesy of the New York City Department of Environmental Protection Archives.

Many people have a narrow perception of the research value of archival collections. The usefulness of archives of New York City Department of Environmental Protection (DEP), for example, extends far beyond its value for environmental studies. To cite just one example: its holdings provide fascinating insights into New York City during World War II. By sharing our understanding of a collection's fullest potential, we can encourage scholars to utilize this and other repositories more fully.

Protecting the Water Supply

On December 7, 1941, the United States was thrust into a world war. Life in every part of the country changed overnight; New York City was no exception. Mayor Fiorello LaGuardia began preparation for war, and actively encouraged engagement in the war effort by many city agencies, including the Board of Water Supply (BWS). As a report in February 1942 stated, "Of all public utilities, water supply is the most affected by warfare." This awareness led to a detailed examination of how best to protect New York City's water against enemy attack. This would become one facet of BWS's contribution to the war effort; in addition, BWS employees served in the armed forces, sometimes employing their special expertise.

To guard New York City's extensive water supply system, administrators took emergency measures, with their primary concern being the protection of the water supply from both sabotage and air attack. Enemy agents infiltrating New York via submarine would have been able to use explosives, poisons, and bacteria to disable the water supply. Such a strike could have killed many people and crippled morale. This was not a far fetched fear: a German submarine did penetrate Long Island waters in June 1942.

Board of Water Safety Police

The BWS Police was one arm of the DEP's protections. The mayor and commissioner entrusted this service, which had a long and distinguished record before the war, with new wartime responsibilities, including expanded areas of patrol and new precincts that required additional funds. The \$695,667.46 that BWS Police received from the city's Civil Defense Fund, was used to purchase semi-automatic weapons, vehicles, and additional lighting and fencing. Hiring and training of temporary patrolmen and guards bolstered the ranks of the force. During the war, BWS hired 250 guards and 184 patrolmen to patrol the upstate watershed. To ensure the quality of their work, they received training at the New York State Police School and with the New York Police Department's bomb squad. These increased resources on the ground provided a reliable, potent force to oppose any enemy attempts to sabotage New York City's water supply. A report from February 1942 suggested using anti-torpedo nets, balloon barrages, anti-aircraft batteries, and camouflage to protect large dams from aerial attack by bombs and torpedoes.

In addition, the BWS was responsible for ascertaining future demand for an expanded water supply (e.g., for fire fighting in case of the kinds of air raids that had occurred in London) and providing auxiliary sources if necessary. The only major suggestion actually implemented was the 1942 emergency use of the Delaware Aqueduct.

BWS employees not only helped protect New York City on the home front, they also volunteered for overseas service from Alaska to Africa in a variety of capacities. The Navy actively sought out BWS engineers, particularly for construction battalions, or Seabees. Women from BWS also joined, serving in the U. S. Naval Reserve (Women's Reserve) and the Marine Corps Reserve. A former secretary, Loretta McDonough, joined the Marine Corps and attained the rank of sergeant.

By the end of the war, 227 BWS employees had done military service, including eight who gave their lives. As Colonel Machen (Borough Engineer, Manhattan, Department of Water Supply, Gas and Electricity) stated early in the war: "Are we licked? All this talk of camouflage and preparedness ... is meaning the enemy is coming to

us and how about our going to him and getting rid of this war at home?" The men and women of the BWS who served in the armed forces during the Second World War helped bring the fight to the enemy and ensured that New York's water supply remained safe.

Diversifying Use of Our Collections

Research in archives not generally associated with certain topics enhances the historical record. The New York City Department of Environmental Protection's archives is a prime example of a repository relating to many, often unexpected, facets of New York City history. It's the archivist's job to ensure that users, with broad research interests, become aware of the holdings within their repositories. Such advocacy broadens the use and support of archival institutions. Archivists at the DEP use social media and the DEP's Weekly Pipeline newsletter to promote its collections to diverse users.

Jonathan Lawler, a former archives intern at the DEP and current student in NYU's Archives and Public History program, can be reached by e-mail at jhl587@nyu.edu.

The DEP archives, at 420 E. 38th Street, New York, NY, can be visited physically and online through the "Out of the Archives" feature at: <https://www.facebook.com/nycwater>.

The digitization of the atlases in the Oyster Bay Historical Society archives collection, specifically the atlases concerning Oyster Bay and its surrounding villages, has been on my wish list for some time. Almost all of the atlases in our archives show a tremendous amount of wear due to their age and use. This preservation tactic will allow our staff and patrons to continue to access the information while keeping the atlases physically intact. For the past two months, the Society has been scanning the maps (or plates) of our atlases with the eventual goal of having a digital copy available for research use. With the help of volunteer archivist Mike Kim, the process has been running smoothly, and much has been accomplished in a few hours each month.

Outside of the pure fascination that most people have with all things cartographic, some have questioned what practical purpose there is in keeping these outdated materials. I have always defended their value in fields of study such as urban development, or for tracking environmental or geographic changes, but anyone involved with a property dispute can best argue their importance. It surprises me how often these atlases are requested, and due to their repeated use they become more and more at risk. With every lift from the shelf or turn of the page, another tiny piece of the map falls away. I am thinking specifically of Hagstrom's 1932 *Street, Road and Property Ownership Map of Nassau County, Long Island, New York* (Hagstrom Company Inc., New York), whose paper maps, 21.5" x 15.5" in size, are glued to muslin for stability and sewn into the spine of a now-worn, painted-canvas cardboard binding.

Given the large format of these maps, each plate has to be scanned in four sections. It is my feeling that it is better to have overlap than to miss any critical information. The point of this project is to protect these atlases from further wear, while still providing users with full and complete access to the information they contain.

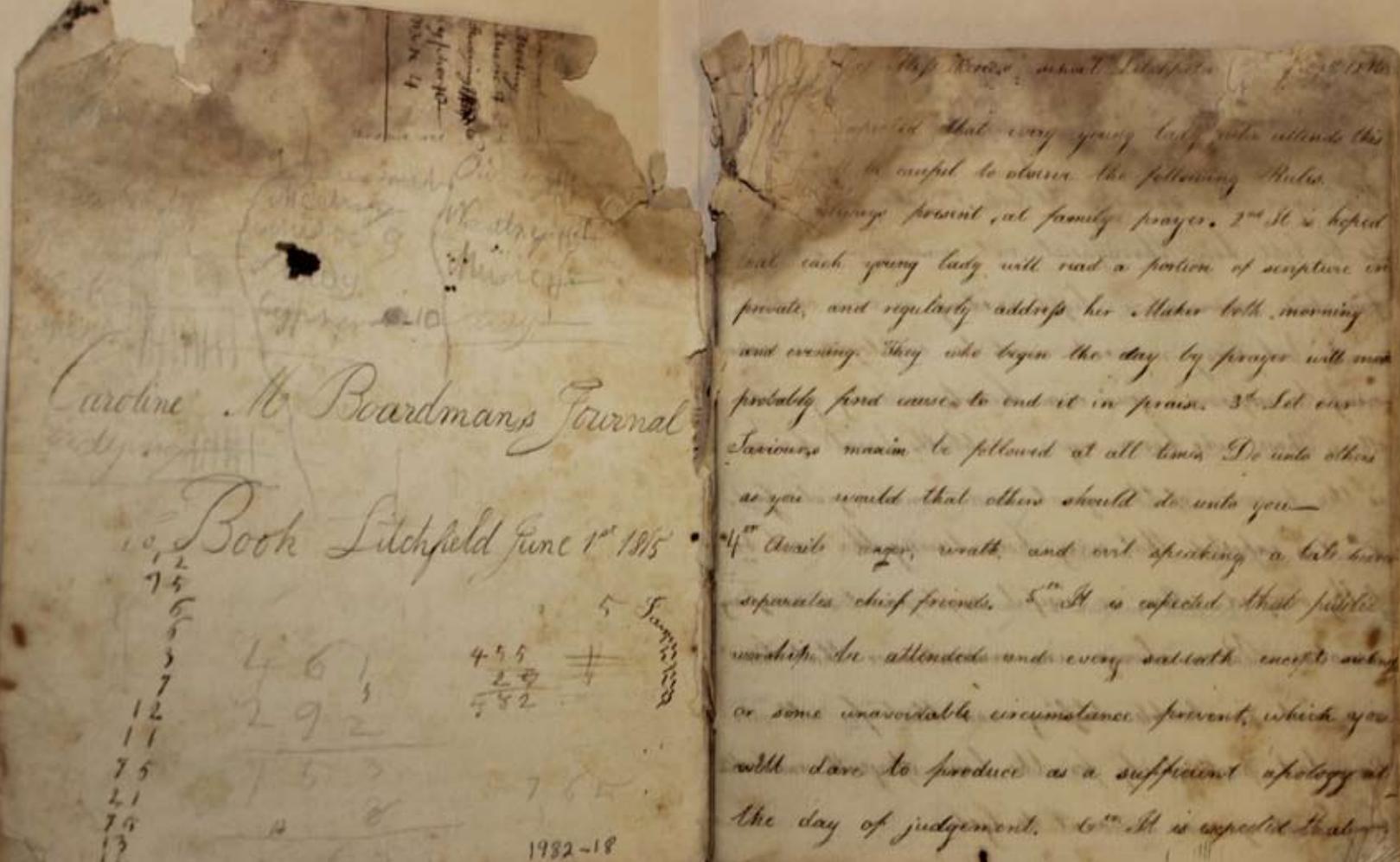
We use an EPSON Perfection V300 Photo flatbed scanner with a 12" x 9" scanning surface. This scanner is small, but for the moment it is what we have and what our finances will permit. There are much larger scanners at our disposal at other nearby organizations, but they do not open sufficiently to allow an object to lie flat on the surface, a paramount consideration when we are dealing with an awkwardly large and occasionally heavy object like an atlas. For our purposes, I decided to scan with 48 bit color and to a 600 dpi resolution: higher than a typical document requires, but small enough to keep the file size manageable.

Avoiding further damage to the material while scanning has been another concern. Naturally, I do not want to rip, tear, or crack the atlas's plates or spine any fur-

ther than they have already been. Using some leftover pieces of shelving (coated pressboard) from our library, I was able to create an "island" around the scanner surface to add support to the whole atlas. This setup worked especially well for scanning the 1906 *Atlas of Nassau County, N.Y.* (E. Belcher-Hyde, Brooklyn, New York), which is such a heavy volume that it was nearly impossible for one person to manage it safely. Manipulating the atlases shook loose dirt and bits of string, which would appear on the images during preview. Using a new, small, synthetic bristle paintbrush, we cleaned each plate of debris, and then we swept the scanner surface for any dust or flakes left from the brittle edges of the plates — reminders of damage done by unstable temperatures and humidity. After previewing each scan for maximum flawlessness (we want to do this only once), we saved the scanned images with a notation of the specific areas covered in the scan. When these smaller scans are complete, we will combine each piece in Adobe Photoshop to create a replica of the entire plate as it appears in the atlas. Once finished, this project will provide a digital replica of the plates most requested by researchers and interested parties, with no further damage to the original atlases. Information without all the heavy lifting.



Above: Archivist Nicole Menchise with the 1906 atlas weighing in at approximately 80 lbs. Right: Volunteer Archivist Mike Kim keeps a close eye on the 1932 atlas. Photographs courtesy of the Oyster Bay Historical Society.



Litchfield Historical Society's Archives Acquires Business Records of Local Entrepreneur, Elijah Boardman



by Linda Hocking
Curator of Library and Archives
Litchfield Historical Society

Top: Caroline Boardman Schroeder's schoolgirl journal, 1815. Bottom right: Portrait miniature of Moses Seymour Jr., artist unknown, 1825. Images courtesy of Litchfield Historical Society.



Elijah Boardman ledger D, entries for Ralph Earl's portrait of Mrs. Boardman and his landscape depicting the Boardman house, 1796. Image courtesy of Litchfield Historical Society.

The Acquisition

The Litchfield Historical Society's Helga J. Ingraham Memorial Library has recently acquired a significant collection of business records created by local entrepreneur and business owner Elijah Boardman (1760–1823). Boardman's newspaper advertisements reveal that he went to great lengths to bring a variety of foreign goods to the rural Litchfield market. His ledgers document an intricate pattern of trade, in which he shipped local agricultural goods, received in trade or purchased, to New York and sold them at a premium. He brought back rum, molasses, and a large variety of textiles to sell in the local market.

The family retained the records — which include ledgers, blotters, and daybooks — for generations, in the Boardman house in New Milford, CT and then for a number of years on loan to Yale University. Descendants Joan Boardman Wright McDaniel and her daughter Caroline Boardman McDaniel Lamphier decided to donate the records to a historical society. Consultant Derin Bray evaluated the materials. His familiarity with Litchfield County (he consulted on the Litchfield Historical Society's *To Please Any Taste: Litchfield County Furniture and Furniture Makers, 1780–1830*, published in 2008) and early republic history enabled him to recognize the significance of the collection and suggest the donation.

The Records' Context at the Litchfield Historical Society

These volumes, ninety-seven in all, document a business with close ties to Litchfield and to the Society's existing collections. Before embarking on a mercantile venture with his brother Daniel in New Milford in 1781, Boardman served in the American

Revolution and trained as a clerk in New Haven. The brothers' newspaper advertisements reveal a network of trade, offering goods from Europe and India in exchange for agricultural products. The Society's Boardman & Seymour records, 1794–1811 (a collection of orders, invoices, receipts, and correspondence documenting a partnership between Boardman and Moses Seymour Jr. of Litchfield) document the extent of Boardman's trade.

In 1795, Boardman became a member of the Connecticut Land Co., one of the purchasers of the Connecticut Western Reserve. The Notes and Proceedings of the Connecticut Land Company, the Judson Canfield papers, 1760–1856, and the Samuel Flewelling Papers, 1799–1868, are among the Society's collections documenting the settlement of Ohio by Connecticut natives, many of whom migrated from Litchfield County. Many towns in

this part of Ohio, including Boardman, Canfield, and Tallmadge, were named for Litchfield County natives.

Two of the Boardmans' sons, William Whiting Boardman and George Sherman Boardman, attended the Litchfield Law School, the first law school in America. The school's notable alumni include vice presidents Aaron Burr and John C. Calhoun, two U.S. Supreme Court justices, and more than 100 members of the U.S. Congress. Artist George Catlin and educator Horace Mann also attended, as did Elijah Boardman's younger brother, David Sherman Boardman.

During the same time period, Litchfield boasted a premier institution for women's education: The Litchfield Female Academy, founded by Sarah Pierce, taught young women (and some men) both academic and ornamental subjects. Two of the Boardman daughters, Caroline Boardman Schroeder and Mary Anna Boardman, attended the school. Caroline Boardman Schroeder's schoolgirl diary is in the Society's Litchfield Female Academy collection.

Boardman became prominent in politics after 1800. He served several terms in the Connecticut General Assembly and was elected to the U.S. Senate in 1821. For this election, Boardman, a democrat, joined Oliver Wolcott (1760–1833) on the Toleration Party ticket. Boardman died on a visit to Ohio in 1823, in the middle of his Senate term.

The Collection's Connections

This recently acquired collection also provides exciting new documentation of significant works of American art in other institutions.

The American Wing of the Metropolitan Museum of Art is home to a Ralph Earl painting of Boardman. Upon acquiring the Elijah Boardman papers, the Litchfield Historical Society notified Elizabeth Mankin Kornhauser, curator of the American Wing. Coincidentally, she was scheduled to give a lecture on that painting a few weeks later, so she requested that staff examine the ledgers from 1789, the year Earl painted Elijah Boardman. Earl included these same ledgers in his painting, and the entries reveal

his taste for raisins, rum, and snuff, and his purchase of a variety of paint pigments, thread, and fabric. The ledgers also record the sale of a frame and canvas covering to Earl for his portrait of Governor Oliver Wolcott (1726–1797). Kornhauser was able to enrich her lecture with this new information and images of the entries.

The Wadsworth Athenaeum collections include Earl's landscape of the Boardman house in New Milford, while the Earl painting of Boardman's wife, Mary Anna Whiting Boardman, and their son William Whiting Boardman, is found in the collections of The Huntington Library, Art Collections, and Botanical Gardens in San Marino, CA.

The collection also has connections to a number of significant collections of personal papers, including the Boardman Family Papers at Yale University Library Manuscripts and Archives; the Daniel Boardman Papers at Columbia University Libraries Rare Book and Manuscript Library; the Boardman Family Papers at the New Haven Museum; and the Boardman Papers at the William L. Clements Library, University of Michigan.

Significance to Litchfield Area

The collections of the Litchfield Historical Society richly document the area's social and political history in the early Federal period. The Elijah Boardman papers enrich our existing holdings and expand current knowledge about early American commerce, early Connecticut, and the Western Reserve, among other topics. The Society will begin processing the collection immediately and make it available to scholars as soon as possible. We will also begin to explore possible collaborations with other institutions holding related materials, in order to improve the materials' accessibility and enhance their research potential.

Contact Linda Hocking at LHocking@litchfieldhistoricalsociety.org. To search the collections, see www.litchfieldhistoricalsociety.org.

COMPARATIVE STATEMENT OF SALARIES PAID DURING THE MONTHS OFJANUARY AND FEBRUARY 1916 AND 1917

	J A N U A R Y			F E B R U A R Y		
	1 9 1 6	1 9 1 7	INCREASE DECREASE	1 9 1 6	1 9 1 7	INCREASE DECREASE
SUPERVISORS AND INSTRUCTORS.....	435.65	550.00	114.35	450.63	540.65	90.02
NURSES AND ORDERLIES.....	634.90	545.40	89.50	574.99	530.06	44.93
DRUGGIST AND ASSISTANT.....	96.00	97.00	1.00	95.00	97.00	2.00
DISPENSARY DEPARTMENT.....	18.00	48.32	30.32	20.00	50.00	30.00
TRAINING SCHOOL FOR NURSES.....	168.45	208.65	40.20	157.90	212.67	54.77
AMBULANCE DEPARTMENT.....	100.00	40.00	60.00	105.00	40.00	65.00
PATHOLOGICAL LABORATORY.....	95.00	100.00	5.00	97.00	100.00	3.00
HOUSEKEEPING DEPARTMENT.....	223.00	248.78	25.78	238.50	271.84	33.34
KITCHEN AND STEWARDS DEPARTMENTS.....	213.15	267.44	54.29	241.35	268.08	26.73
LAUNDRY DEPARTMENT.....	210.30	289.25	78.95	258.20	283.40	25.20
GENERAL HOUSE DEPARTMENT.....	307.00	316.45	9.45	360.85	340.99	19.86
SUPERINTENDENT AND CLERKS.....	555.00	505.25	49.75	585.00	538.56	46.44
X-RAY DEPARTMENT.....	58.33	78.00	19.67	58.33	83.00	24.67
PAID TO EMPLOYMENT OFFICES.....	28.25	28.25
TOTAL SALARIES PAID.....	3114.78	3294.54	179.76	3242.75	3384.50	141.75

More Product, Less Process: The Evolving Process of Connecting Theory with Practice

by Susan Woodland
Senior Archivist

UJA-Federation of NY collection at the American Jewish Historical Society

The streamlined approach to archival processing characterized as “more product, less process” (MPLP) has become a way of life for many archivists since Dennis Meissner and Mark A. Greene first introduced it in their 2005 article in *American Archivist*, “More Product, Less Process: Revamping Traditional Archival Processing.” At a recent meeting at my workplace to discuss various aspects of minimal processing, it became clear that many archivists now working in the field studied this article in library school, have never processed a collection in any other way, and have no intention of ever doing so. Because a range of approaches makes MPLP adaptable to most

institutional collections, they may never have the opportunity or need to process a collection in depth or employ any other method of processing.

Making the Transition to MPLP

When I first read the Meissner/Greene article in 2005, I had been an institu-

Top: Salaries paid at Lebanon Hospital, a Federation-supported agency, in 1916 and 1917. Photograph by Susan Woodland for the American Jewish Historical Society.

tional archivist for nine years. Although eliminating our backlog sounded great, I was not sure I could adjust to this new way of working. Over the next few years, however, it became clear that the way I was trained as an archivist is now unsustainable. I watched how our interns wanted to work: interested in the material, they wanted to process every document. I saw how long it took them to get through a document box and how their natural inclination was to process at too deep a level. They would become obsessive about getting every detail right. It was hard to finish anything. With MPLP, a new collection's accession record was its MARC record — but could we actually get ourselves to do it this way?

In the last six or seven years we have read MPLP case studies and attended conference sessions on the topic. If I knew in 2005 what I know now, I would have immediately started processing very differently as an institutional archivist. Who knows what might have resulted from the earlier availability of that collection?

I have always loved spending time during processing getting to know the material and writing about it in depth (who hasn't!). That love of the process kept me from thinking seriously about changing it, no matter how insistently the backlog grew and how slowly finding aids were made available.

Benefits of the Approach

A year ago I became an archivist at a collecting institution, and the project I have been working on has made the benefits and strengths of the MPLP approach very clear. Our objective is to process and make accessible approximately 3,300 boxes of materials from the UJA-Feder-

ation of New York. It is, in effect, an institutional archives by default: files that did not have obvious retention dates were deemed of permanent value and sent to offsite storage, where they sat for decades unprocessed. Our challenge is to maintain a pace that balances the strict minimal processing guidelines of some projects, with the specific needs of this collection. Perhaps our greatest challenge is that we have space on the shelves for just 250 to 300 boxes at a time. We process them, and then send them offsite for long-term permanent storage; only then can we bring more in to process. Because of the costs of retrieving processed boxes from storage, we need to know enough about their contents so that we can add related files intellectually, rather than physically within the same box. We must create complete folder lists and determine series and subseries earlier rather than later in the process.

The collection has enormous reference value. Most of the records pertain to the title's "Federation of New York," an organization formed at the close of World War I to raise funds for the many small charities that supported poor Jewish communities in Manhattan and the Bronx and later Brooklyn. Records document the evolution of the Federation through the 1950s and 1960s, and its merger with UJA (United Jewish Appeal) in New York in 1986, and portray the survival and growth of a powerhouse fundraising organization, as the original clientele's needs changed and the organization branched out into new areas of service and populations. The individual agency files alone contain remarkable details about allocations for purposes as diverse as salaries, bed linens, and crackers. Federation and UJA reflect the face both of the changing Jewish community in New York City and of the city itself.

A few months before his death, I spoke with Steve Siegel, archivist at the 92nd Street Y, who knew more, perhaps, than anyone about the records of New York-based Jewish summer camps, "Jewish Y's," and Jewish non-profits in general. He asked me about the earliest records of the Brooklyn Federation of Jewish Charities, which merged with the Federation to become UJA-Federation. No one knew where those records were, and he wondered if they were part of the collection. Seven such boxes of records have turned up, and we will be featuring these earliest records in our collections for digitization and in our project blog, thiscangobacktothearchives.wordpress.com.

MPLP for Large Collections

I wonder now how many other 100-year-old non-profit institutions have thousands of boxes sitting in offsite storage or scattered throughout their offices. How could this volume of documents be processed, if not minimally? We now have the opportunity to rescue such collections and make them accessible simply because we can process them efficiently.

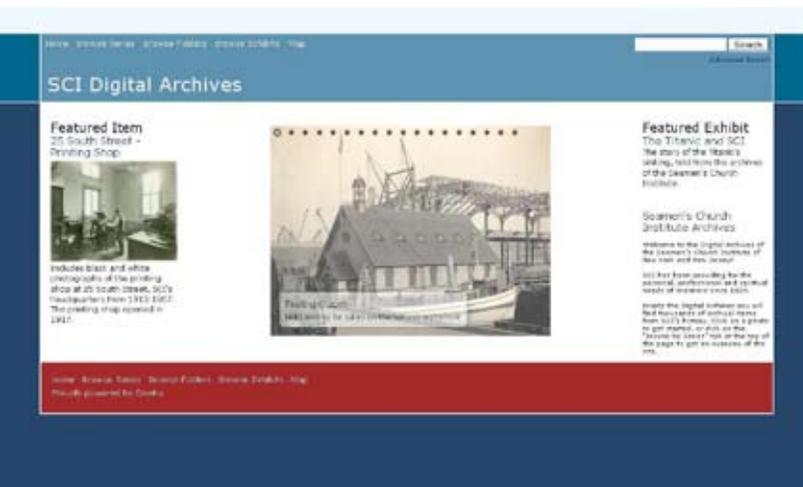
Always an excellent option for backlogs of "normal-sized" collections, MPLP appeals as a way to deal with vast organizational collections still gathering dust in offsite storage. MPLP can free us from the weight of endless "process." Even as we are still trying to figure out what constitutes the new process, we can now seek out these collections and consider making them accessible.

Susan Woodland is reachable by e-mail at swoodland@ajhs.org.

Collaboration and Digitization:

Transitions in Collections Access at the Seamen's Church Institute Archives

by Johnathan Thayer
Archivist, Seamen's Church Institute
and Christine Parker
Digitization Assistant, Seamen's Church Institute



Left: Homepage of the new SCI Digital Archives. Right: Screenshot from the digital exhibit: "SCI and the Titanic." Images courtesy of Seamen's Church Institute.

The Seamen's Church Institute of New York and New Jersey (SCI) has been in operation in New York City since 1834, providing pastoral care for mariners who, when not at sea, once called Lower Manhattan's "Sailortown" home. SCI established missionary outposts — including three "floating chapels" docked at the East and North (Hudson) River piers — amidst the brothels and saloons that dominated the neighborhood. Archival records document the institute's long record of service to mariners, as well as the history of nineteenth- and early-twentieth-century New York.

In March 2010, SCI began the process of digitizing selected materials from its 176-year-old institutional records. The SCI Digital Archives' mission was to make accessible an historical perspective on the institute that communicates its continuing mission. The goal of SCI's archives program is to strengthen the institute's core identity through the promotion of its historical narrative. Digitization was, and continues to be, the main tool to accomplish this goal.

Before June 2011, SCI's archives program and Digital Archives existed in isolation: the physical collection was housed at the institute's headquarters at 241 Water Street

in Manhattan, while the 12,000 digitized photographs and manuscript pages were stored on the servers of Eloquent Systems, a proprietary collection-management software company. While effective in managing a mid-sized digital collection, the Eloquent Archives software encourages hierarchical, catalog-style management of content, rather than the curated, item-level interaction that users expect from websites today.

In June of 2011, SCI transferred its archives to the Department of Special Collections and Archives at Queens College in Flushing, New York. The move

changed the makeup of SCI's archives program in three ways. First, the archives were integrated into the larger research materials and access methods of Queens College, making them accessible to students and researchers. Second, SCI became an active participant in the Archives Fellowship program of the Queens College Graduate School of Library and Information Studies. Through this program, sponsored by the Department of Special Collections and Archives, graduate students earn course credit by processing archival collections. Third, SCI's Digital Archives moved from the Eloquent Archives platform to Omeka, an open-source archives software already in use within the department and taught in the graduate school.

Omeka offers many advantages for the development of online archival collections. It is free, open-source collection-management software designed to be usable "out of the box." Initial set-up is quick and creates separate public and administrative interfaces using default styles. Customization is facilitated by a library of theme choices and plugins to achieve a unique look and feel for each site or exhibit. Because Omeka is open source, you can modify the available default options or create your own.

Moving the SCI collection to Omeka has two major phases: installation and customization of the system, and import of the digital collection into the Omeka database. Installation requires a Linux/Apache/MySQL/PHP server for which SCI is currently using the web host provider Bluehost; from Bluehost the collection will soon be migrated to the college's OCT servers. Selecting themes and site customization has focused on creating a clean, user-friendly public interface that mimics a traditional finding aid. Omeka's default file structure allows for multiple collections and item-level records. We decided to call Omeka "collections" *series*, and to designate Omeka "items" as *folders*. Each folder then contains multiple digital items that can be viewed from a single page. The outside plugin Lightbox2 was then installed to allow image files to be browsed in a visually appealing slideshow format.

Several Omeka plugins were also used to customize the new site, including CollectionTree (for creating sub-series), Geolocation (for adding georeferenced metadata to items), and Exhibit Builder. Exhibit Builder has proven to be one of the most useful additions because it provides a space for curated content. Multiple exhibits can be created from the administrative interface, by selecting items from the collection and pairing them with text or other items. Several new exhibit templates were designed to create slideshows, embed outside videos, and display non-image items such as audio files. Exhibit Builder did present some challenges: for one thing, in order to select specific files from a folder we had to create separate item-level records for insertion into exhibits. Also, due to the modular file structure of the plugin, home pages for each exhibit can have custom content, but retain the same general look throughout the site.

The second phase, importing the digital files with their associated metadata, has involved the use of two additional plugins: CSV Import and Dropbox. The metadata for the entire digital collection was exported from the Eloquent system and is being imported into Omeka as a series of CSV files. The plugin allows columns from each CSV to be mapped to Dublin Core fields. Item records are then generated once the mapping is complete. Finally, the Dropbox plugin is being used to upload and attach each folder's files to their item record to complete the process. Tags and other custom metadata such as geolocation are added, as appropriate, once the files are in the database.

The development of the Omeka-powered SCI Digital Archives and the move of the physical SCI collection to Queens College means that the collection has transformed from being an isolated repository to being the basis of a collaborative and more accessible archives portal. Continued collaboration and development of digital initiatives will further increase the visibility and usefulness of the collection.

Johnathan Thayer can be reached by e-mail at jthayer@seamenschurch.org. Visit the new SCI Digital Archives at www.seamenschurch.org/archives.

Helping to Preserve and Share a Mighty Broadcast Tradition: An Interview with Marcos Sueiro Bal

by Miriam K. Tierney
Archival Consultant

The circumstances that lead a person to become an archivist have always fascinated me. Could it be a personality trait, a set of events, or a bit of both? Whatever the reason, it appears that one consistent characteristic of archivists is an abiding interest in the materials entrusted to them, and a desire to preserve the past in order to make it accessible to future generations.

I recently visited the archives at New York Public Radio in Manhattan and met with Senior Archivist Marcos Sueiro Bal to discuss his background, work, current projects, and feelings about the future of this collection.

When Marcos brought me into the archival space I was immediately hit with the scent of old discs and tapes which, to some who remember going through bins of records to buy the latest release of their favorite band, is as evocative as the smell of an antiquarian bookshop.

Marcos introduced me to Andy Lanset, director of the New York Public Radio Archives. It was Andy who established the archives in July 2000. He explained that the idea of establishing a city-owned-and-operated radio station dated to 1922, but it took a few years to get on the air. According to their website (<http://www.wnyc.org/history/>), "...on July 8th, 1924 WNYC began broadcasting at 570 Kilocycles."

It took quite some time to establish an official archives for the radio station.

Originally, materials were located and stored within several rooms of a tower of the Municipal Building on Chambers Street in Manhattan. The materials were used to support the station's functions and programs. Decades later, Andy realized the the need for a central repository, and he campaigned for its development. Since its establishment, Andy has been able to hire additional staff, and the archives — along with the entire station — has relocated to 160 Varick Street. The new location is much bigger, can accommodate the collections in one place, as opposed to being scattered, and has environmentally controlled storage.

MT: Where are you from?

MSB: A small town in the wine country outside of Barcelona, Spain, called Vilafranca del Penedès. I grew up in a household where the past was appreciated. My father was into collecting antiques and helped me to understand that the latest may not always be the greatest.

MT: Where did you study?

MSB: I came to Michigan from Spain to join my brother, who was already living there. I attended Lansing Community College and studied commercial music composition. This led to me eventually receiving a Bachelor's in Sound Engineering at Columbia College in Chicago.

MT: What led you to work in archives?

MSB: I am a musician (keyboards), and



Above: Part of the WNYC Archives vintage microphone collection, including a 1930s Western Electric 633A "Salt shaker" in the foreground. Bottom left: A damaged 16" lacquer disc from the WNYC Archives. Unlike vinyl records, these discs hold unique, irreplaceable recordings. Bottom right: A microscope and a multi-speed transcription turntable at one of the disc transfer stations. Photographs courtesy Miriam Tierney.



INTERVIEW(S) WITH THE ARCHIVIST(S)

while studying music I got into the technical aspects of sound engineering. I started working as a freelance sound engineer. I worked with live sound in concerts and went on tours with musicians and bands as well as with a dance troupe, the Trinity Irish Dancers. I also did mixing for various artists and worked at Joe's Pub as a sound engineer for about three years.

Before moving to New York City, I worked with the sound recordings of the William Dawson Collection at Emory University in Atlanta. Dawson was an African American composer and choir director. Before that I worked for thirteen years under Archivist Suzanne Flandreau at Columbia College Chicago's Center for Black Music Research, where she set up the center's library and archive.

MT: What was your first official archival job in New York City?

MSB: I worked at the Alan Lomax Archives (papers and worldwide recordings of the legendary folklorist), on the sound recordings there also. This was a project

prompted by the Library of Congress, which was acquiring the entire Lomax collection. Before the recordings were moved to Washington, they had to be digitized. Part of my job was to listen to all that had been transferred and get the audio ready for listening on the web. The eventual goal was to make all the Lomax recordings available online, something which is about to happen.

After the Lomax project ended, I worked on a Mellon-funded project for two and a half years at Columbia University. This was an audio/moving image survey for the university archives with an eye towards preservation. A tool (informally known as AVDb, or Audio Visual Database) was developed to assist in prioritizing what needed preservation attention. It was part of my job to pore over finding aids in order to find all forms of multimedia (film, reel to reel, lacquer discs, digital tape).

I got more into the mastering world after the Columbia University project ended. I did some work for Tompkins Square Records and Drag City (a label out of Chicago), and started working at Masterdisk in Midtown, as well as translating into Spanish the "bible" of audio

preservation, IASA TC-04. Afterwards, in August 2010, I got the senior archivist position at New York Public Radio.

MT: What are you currently working on?

MSB: I divide my work between analog and digital transfers and a couple of projects dealing with data migration. It is an interesting time to be here, for the New York Public Radio Archives is going through a transition — from a department that traditionally has served producers at the station, to an archive with a more public presence. To this end we have recently cataloged more than 20,000 items as part of a Corporation for Public Broadcasting project, led by Archives Manager John Passmore, and are concluding a two-year National Endowment for the Humanities program, led by archivists Haley Richardson and Emily Vinson, to preserve and make accessible 660 hours of historic audio culled from the Municipal Archives collection. We also try to do more outreach by, for example, blogging on our web page about certain parts of the collection we want to highlight. This is all very exciting. The collection is deep, vast, and invaluable and should be shared with the world at large. We hope the archives becomes a model for integrating an institution's rich past with its dynamic present.

The Little Archive That Could: An Interview with Regina Feeney

by **Vanessa Nastro**
Project Archivist, University
Archives & Special Collections
Adelphi University

In 2004, the Freeport Memorial Library embarked on its first digital project, Long Island Memories, which highlights Long Island history through photographs and newspapers. Reference librarian and archivist Regina Feeney began slowly with her pet project of creating an online repository for hundreds of postcards and photographs. The later inclusion of digitized newspapers makes the Freeport Memorial Library one of the major contributors

in this consortium of thirty Long Island institutions. In this interview Ms. Feeney discusses her involvement with the Long Island Memories digital project.

VN: What first drew you to archives and wanting to work with archival collections?

RF: Well, I started working in a library when I was sixteen years old and the library — The Freeport Memorial Library — had a local history collection. The collection probably started around 1945, but nobody really did anything with it, so over the decades it became a sort of dumping ground. I remember as a page going into that room and pulling out a

box in which there was a flag that supposedly was used at Lincoln's Inauguration and later at his funeral. So, that's sort of when the history bug bit. When I became a librarian, I really wanted to do something with that collection, to organize it and make it accessible to the public.

VN: What kinds of collections are you most interested in?

RF: Specifically, I'm interested in anything dealing with the village of Freeport, New York, and the history of the Freeport Memorial Library. That's where our concentration is. To a lesser extent we

INTERVIEW(S) WITH THE ARCHIVIST(S)

have some Long Island history and New York City and State history, but our real mission is Freeport. We also have some unique items, such as our lantern-slide collection, which are fascinating and fun to work with and to organize and protect.

VN: What emerging trends are you seeing within archives and archival collections?

RF: I'm seeing a lot more emphasis on digitization. For a small institution like ours, this idea of being able to put your stuff online and be on a par with other institutions is really appealing. Small institutions cannot staff their archives or do research, but by putting their collection online, anyone can access it and use and appreciate it. Public libraries are now looking to digitize their newspapers. We get a lot of requests for obituaries, and genealogy is very popular. Since most local newspapers were never indexed, finding an obituary had meant scrolling through microfilm, which was incredibly time-consuming. So, I do see digitization as a big trend right now, and we are getting a lot of calls from other libraries with collections similar to ours really wanting to digitize.

VN: It seems technology has played an important role in increasing accessibility for your archival collections?

RF: We make a lot of use of social media — not just our institution's website, but also blogs and Facebook. The Library works very closely with the Freeport Historical Society, where a volunteer has used Second Life to link the Historical Society's collections, making it a virtual online museum. People are visiting Freeport online and accessing its archives virtually, which is pretty amazing. But I think technology has also made the world a lot smaller. We are getting more requests from around the world, from Finland, the Isle of Wight, and Prince Edward Island, and also from across the United States. I think technology has really helped bring our collection to people who would never have known about it. It's a great equalizer.

VN: Your collection seems to have gained a lot of notoriety among other local institutions due to its involvement with the Long Island Memories digital project. How did your institution become involved with the project?

RF: Right now we are probably on level with bigger institutions like the New York Public Library and some big universities. We're probably one of the largest digitizers on Long Island and probably one of the biggest in the state as a library and historical society partnership. For me, this means people get to know more about our community, and it's nice to have something out there that really shows Freeport in a very positive way. I love this community and I want everyone else to love it, and for me this is a way to bring our collection to everyone.

VN: And do you feel that being part of a digital collection such as the Long Island Memories project has brought you closer to achieving that goal?

RF: Definitely. Not all our items concern Freeport. Some images show Freeporters traveling in Europe or upstate New York, for example. When we collaborate in posting our materials online, we create a larger collection that tells a bigger story about people travelling or what the resources were during that time.

VN: Can you talk about your involvement with the Long Island Memories project?

RF: The project started around 2003. The goal was to mine local institutions to find out what materials they had in their collections. Each of the projects started on this local level, and then each project was put together. By going to newyorkheritage.org, you could search Long Island Memories or the local Long Island collection or you could search across all the Library Resources Council projects statewide. So it created this amazing repository for New York history.

We joined the project in 2004. When we started we used CONTENTdm, but there was a bit of a learning curve, so the archivist at LILRC had suggested we start with a manageable collection. Since

our collection at that point had nothing manageable about it, we reached out to the Freeport Historical Society, which was gracious enough to lend us its postcard collection. Now, the Historical Society is run by volunteers and it is open only one day a week, so the public rarely saw the items in its collection. By digitizing their material, I was able to promote the Historical Society collection and give my patrons access to it. Once we started posting materials online, we got a lot of positive feedback. So it became very important to us to start organizing our own collection. It was at that point that I decided to go back to school and become an archivist, in order to learn how to manage our collection properly.

In 2005 The Freeport Memorial Library was asked to be the beta tester for LILRC's second phase of digitization, which was our newspaper collection. We started with what we thought were four titles of orphan newspapers. We then found out that the boxes had been mislabeled and there were actually six titles. Once we got those up online, we had tremendous success. Since 2005, we have been working with our local newspaper, *The Freeport Leader*, to digitize all of its previous issues. We have also received grants to digitize the Village of Freeport's newsletters, which it produced monthly from 1952 to about 2010. These newsletters contain great information about the community and things you wouldn't find anywhere else, and they are now available online. Since then our collection has garnered the highest numbers of any other institution in the consortium.

There are so many libraries and local historical societies that are sitting on material but with no one to help them organize it. It's important to look at these smaller institutions, because there is a lot to be said for these collections.

For more information on the Freeport Memorial Library or the Long Island Memories project, please visit <http://freeportlibrary.info/freeport-history> and <http://www.longislandmemories.org/cdm/>

"MADE FOR YOU AND ME:"

Archival Outreach and the Woody Guthrie Centennial

by Tiffany Colannino
Archivist, Woody Guthrie Archives

This year marks the 100th anniversary of folk-singer Woody Guthrie's birth in 1912, and the Woody Guthrie Archives (WGA) are taking part in a yearlong celebration highlighting Guthrie's extraordinary body of work and impact on American music. Partnering with the GRAMMY Museum® and Woody Guthrie Publications, Inc., the WGA will contribute historic material to musical concerts, academic conferences, museum exhibits, and educational programming, celebrating Guthrie's centennial across the United States.

Kicking off in his home state of Oklahoma, the celebrations will then travel the same route Guthrie took: leaving Oklahoma for California before heading to New York, where he lived for twenty-seven years. Through these outreach efforts, the WGA will reach a diverse new audience, successfully supporting its mission to promote and preserve the values that Guthrie contributed through his life, music, and work.

The centennial is fast approaching its halfway point. Events in Tulsa have concluded, while celebrations in Los Angeles are still underway. This is a meaningful time to pause and reflect upon the progress so far. Exploring the implementation and outcome of outreach efforts in Tulsa provides an overview of how the WGA successfully brought archival material together with concerts, conferences, exhibits, and programs, enhancing these events while raising awareness about the collection.

Musical Concert

Held at the historic Brady Theater, *This Land Is Your Land - The Woody Guthrie Centennial Celebration Concert* featured Arlo Guthrie, Jackson Browne, John Mellencamp, Rosanne Cash, The Flam-

ing Lips, Old Crow Medicine Show, and many other musicians whose careers were influenced by Guthrie, and attracted a diverse crowd. Archival material was used throughout the performance: special guests read from Guthrie's unpublished writings; artists performed lyrics discovered in the archives; and the program booklet featured historic photographs and prose, a discography and bibliography listing projects based on archival material, and a section about the history of the WGA. Outreach efforts at this concert provided 2,800 audience members a glimpse into the collection, and demonstrated innovative ways archival materials can be brought to the public.

Academic Conference

The University of Tulsa hosted *Different Shades of Red: Woody Guthrie and the Okla-*



homa Experience at 100. Using Guthrie as a stepping-stone, scholars delivered papers related to Oklahoma history and politics. Many conducted extensive research at the WGA, incorporating original textual and visual materials from the collection into their presentations. More than 500 people attended the conference. Scholars in attendance were introduced to the Archives' vast holdings and encouraged to consult the collection for future projects; while members of the public left with an impression of the important role archives play for academic research.

Museum Exhibit

Woody at One Hundred: The Woody Guthrie Centennial Celebration 1912-2012 opened at the Gilcrease Museum February 5 and ran through April 29. Jointly curated by the WGA and the GRAMMY Museum®, nearly 100 archival artifacts — including the original copy of the song "This Land Is Your Land" — were on display alongside 100 facsimile reproductions, including Guthrie's job application, samples of his artwork, and draft pages from his autobiography, *Bound for Glory*. Most items were created while he lived in New York City (very little original material has survived his Oklahoma or California years), and introduced Oklahoman audiences to Guthrie's life beyond his Dust Bowl Balladeer years. An eighty-page, full-color companion book featured additional visual material from the WGA, including essays by Guthrie

scholars and a detailed history of the collection. During the exhibit's ten-week run, 22,177 patrons visited the museum, allowing them to experience essential items from the collection first hand.

Educational Programs

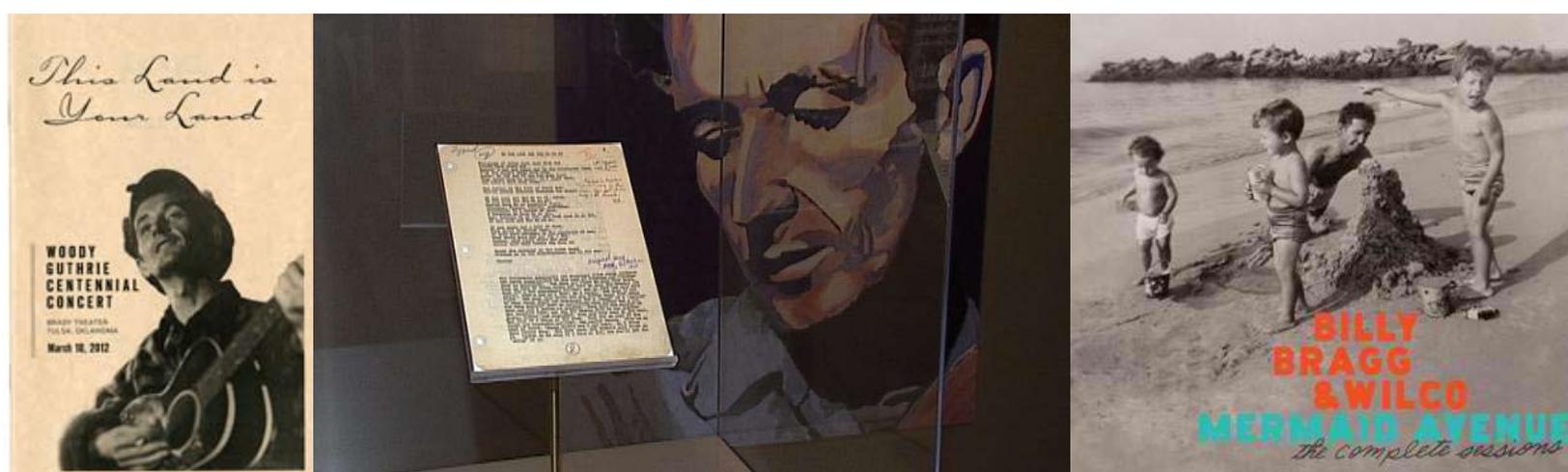
The WGA reached more than 750 middle and high school students through multimedia programs at Tulsa Public Schools. Historic audio recordings, film footage, and documents introduced this young audience to Guthrie in an entertaining and relatable way. Programs also introduced students to the field of library science, including a section describing how archival collections are arranged, housed, and accessed, and the indispensable role they play in society. Schools based state-mandated testing on these programs, encouraging students to actively engage in a dialogue about Guthrie's archival material.

In addition to these events, dozens of grassroots celebrations such as festivals, lectures, and exhibits are taking place in libraries, clubs, and schools across the country. A dedicated website, woody100.com, was launched to provide historic images from the collection, educational curricula based on primary-source archival documents, and a biography of Guthrie's life for free use by grassroots organizers, who can submit their event listings to the centennial calendar. The centennial has also spurred many

cal celebrations, and experience how the Woody Guthrie Archives delivers material from the collection into the hands, hearts, and minds of diverse new audiences in fresh ways.

About the Woody Guthrie Foundation & Archives

The Woody Guthrie Foundation & Archives is a nonprofit organization whose mission is to promote and preserve the values that Woody Guthrie contributed to the world through his life, his music, and his work. Open to the public in 1996, the Archives holds the largest collection of Guthrie material in the world, and has provided source material for many award winning publications, exhibitions, and films.



Left: Program for *This Land Is Your Land*, the centennial concert in Tulsa, OK. Image courtesy of Woody Guthrie Archives. Center: "If You Ain't Got The Do Re Mi," on display at the Gilcrease Museum's *Woody At One Hundred* exhibit, Tulsa, OK. Photograph courtesy of Emily Baucum / News On 6. Right: Guthrie album (visit: woody100.com for a complete listing of all centennial releases). Image courtesy of the Woody Guthrie Archives.

new releases, including books, albums, and films that draw heavily on material from the Archives.

Successful outreach requires careful preparation, thoughtful execution, and thorough review. The Woody Guthrie Archives spent more than one year creating original outreach opportunities and pursuing interesting relationships. The centennial continues to evolve, and new events are added to the calendar every week, expanding the Archives' audience. A European version of the site, woodyguthrie.de, was launched to announce concerts, conferences, exhibits, and educational programs produced by Woody Guthrie Publications in Germany, with events traveling to France, Italy, and Great Britain.

Archival outreach at the Tulsa centennial celebrations reached over 26,225 people, successfully raising awareness about the WGA, and sharing Guthrie's legacy. These events – concert, conference, exhibit, and public programming – will travel from Los Angeles to New York in September. Archivists are encouraged to attend these lo-

Located in Mount Kisco, New York, the collection contains over 10,000 items. Original song lyrics, notebooks and diaries, manuscripts, photographs, correspondence, personal papers, scrapbooks, artwork, films, and audio recordings, document Guthrie's life as musician, writer, illustrator, and political activist.

In addition to supporting researchers, the Archives curates museum exhibits, delivers educational programs, supports an annual research fellowship, and has piloted an international archives exchange.

DHC Fellows Help Dance Company Archives

by Patsy Gay and Kat Bell

Dance Heritage Coalition

The Dance Heritage Coalition (DHC), whose mission is to preserve and create access to dance legacy records, has launched an initiative to directly assist dance companies with archival and preservation challenges. Three New York-based dance organizations received much-needed help from DHC fellowship recipients and staff in 2011–2012: David Gordon's Pick Up Performance Co(s) (PUPCS), Dance Theatre of Harlem (DTH), and Eiko & Koma (E&K). Fellow Patsy Gay's work at PUPCS began in June 2011 alongside expert PUPCS staff members Ed Fitzgerald and Alyce Dissette; Fellow Kat Bell started work at DTH with DTH Archives Curator, Judy Tyrus, also in June 2011. Gay, with scholar Rosemary Candelario, began work on E&K's archive in February 2012. Inventories were created for all collections, and protocols for archival organization and preservation of items were established. Preliminary archival work on these dance collections marks the first steps toward securing a place in dance and cultural studies for these major artists and organizations by making their materials accessible — many for the first time.

David Gordon has been an influential dancer, choreographer, writer, and director in New York City since the 1960s. The Gordon/PUPCS inventory is working toward finding the collection a permanent home at a local repository. Gordon says, "given my recent archival investigations ... I have begun to be interested in what I can do / what I once did." This fall, Gordon is revisiting his 1972 piece *The Matter*, utilizing historical material for both the reconstruction and as elements of the new work.

Dance Theatre of Harlem, founded by Arthur Mitchell and Karel Shook in 1969 as a dance school for the Harlem community, has grown to include allied arts classes, outreach programs, and an internationally-renowned professional ballet company. After two successful exhibits — *40 Years of Firsts and Harlem? Harlem!* — and in preparation for launching the company after a nine-year hiatus, the library prepares to fulfill the needs of artists, researchers, and community through an organized, on-site archive with a searchable inventory.

Living and working in New York since 1977, Eiko & Koma create dances in a radical and unique style. The DHC inventory supplements E&K's three-year Retrospective Project — comprised of performances, exhibits, and a catalog — which "will inform Eiko & Koma's later work and provide other established dance-makers with perspectives on continued relevance and vitality" (<http://eikoandkoma.org/retrospectiveproject>). The inventory lays the groundwork for future preservation of E&K's archives and allows the artists a major role in shaping their own artistic legacy.

Generous support for the inventories was provided by The Andrew W. Mellon Foundation. Funding for the Fellows was provided by The Gladys Krieble Delmas Foundation and the Frederic Woodbridge Wilson Memorial Fund. Preservation work at DTH was supported in part by Save America's Treasures through a partnership between the National Endowment for the Arts and the National Park Service, Department of the Interior. Read the project blogs at <http://preservingdtharchives2011.wordpress.com/> and <http://eikoandkoma.org/archive>. For more information about the DHC, visit <http://www.danceheritage.org/>.

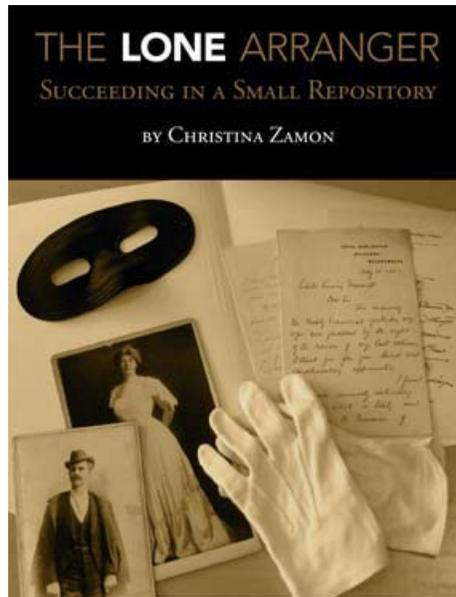
The Lone Arranger: Succeeding in a Small Repository by Christina Zamon

Society of American Archivists,
2012. 157 pp.
ISBN: 1-931666-41-5.
69.95/49.95 (SAA Members)

Review by Nicole Frisone

DHP Project Intern
Bank Street College Archives

The Lone Arranger: Succeeding in a Small Repository by Christina Zamon has a self-explanatory title and goal of helping archivists who work alone succeed in accomplishing the many tasks they take on each day. Zamon draws on her own experience and research as well as case studies by lone arrangers at other institutions to explore the unique issues these archivists face, whether it is finding your Tonto to help you process a backlog of collections or the funding to finance preservation projects. In chapter six, “You Want What?: Reference and Outreach,” Ali-



son Stankrauff from Indiana University South Bend provides a case study outlining her use of existing library services to complement her work as a lone arranger. Stankrauff worked with reference services and the cataloging department to help establish a web presence and improve access to archival collections. Other case studies, such as Nicole L. Thaxton of the Caterpillar Inc. Corporate Archives sup-

plement Zamon’s exploration of disaster preparedness, and Thaxton provides a step-by-step overview of how she moved from a 640-square-foot office to a state-of-the-art 7,000 square-foot archive facility that can withstand an F4 tornado.

Without a doubt, *The Lone Arranger* deals with the daily workings of small repositories and Zamon even writes with the time-pressed lone arranger in mind, including bullet points and keeping the case studies brief and topically relevant. As many a lone arranger’s Tonto, I found Zamon’s work to be enlightening and useful for thinking about different ways to approach and solve some of the problems that plague smaller repositories.

For early career archivists and those just starting out on their own in small repositories, *The Lone Arranger* will give you many valuable tips and tricks on a range of issues, such as the importance of time management. From my conversations with established lone arrangers, though, it is safe to say Zamon’s work may provide some insight, but will not necessarily tell you anything you didn’t already know.

CITING COLLECTIONS

NYPL Collections Cited

Reviews by Thomas Lannon

New York Diaries: 1609 to 2009

(Modern Library)

Edited by Teresa Carpenter

A must-own for any serious New Yorker, Carpenter’s finely edited book (released in January) is stocked with fascinating references to New Yorkers of the past and present, taking name-dropping to a whole new level. With excerpts from 150 diarists ranging from colonial printer Hugh Gaine to more familiar figures such as artists Keith Haring and Andy Warhol, Carpenter’s book leaps backward and forward through historical epochs, revealing startling similarities and competing identities. Twenty-first century bloggers are treated with the same respect as noted luminaries; President George Washington shares the page

with filmmaker Jonas Mekas. The only criticism is that Carpenter used printed versions of diaries when we’d have gladly shared the originals.

Carl Van Vechten and the Harlem Renaissance A Portrait in Black and White

(Yale University Press)

By Emily Bernard

Emily Bernard, professor of English at the University of Vermont, rescues Carl Van Vechten from apparent oblivion by connecting the writer from his Dutch descent and Midwestern origins to the artistic coagulation of 1920s and 1930s New York – more popularly known as the Harlem Renaissance. Van Vechten’s reputation in matters of race hasn’t always fared well. His book *Nigger Heaven* was controversial, and the trend in cultural studies since Bruce Kellner’s seminal biography, *Carl Van Vechten and the*

Irreverent Decades, has been to cast Van Vechten as a manipulative voyeur. Bernard challenges these conventions in a general examination of modern American race relations, and in particular Van Vechten’s activities in Harlem.

Charles R. Knight: The Artist Who Saw Through Time

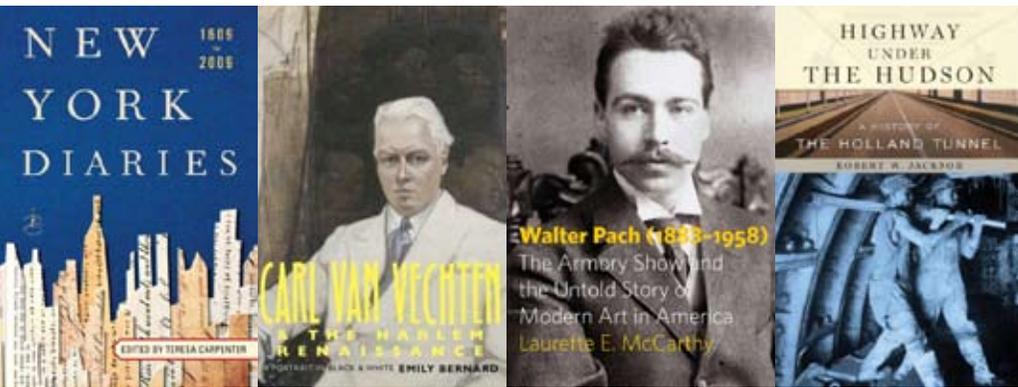
(Abrams)

By Richard Milner

Saber-toothed tigers, tyrannosaurus rex, stegosaurus ... amongst these regal creatures we find a chronicle of the life and work of influential paleoartist Charles R. Knight, the man often credited with inventing the image of prehistoric life in American popular imagination. Complete with glossy images and arranged by animal, Milner’s research uncovers Knight’s expansive oeuvre, including museum murals in the American Museum of Natural History in New York

CITING COLLECTIONS

and the Field Museum in Chicago. Five of the images and much of the contextual history of the book has been culled from the Charles R. Knight papers held at the New York Public Library, which holds Knight's correspondence with museums, libraries, societies, academic institutions, and magazine and newspaper publishers. Milner's book solidifies Knight's legacy in the arts and sciences, but also emphasizes his legitimate influence on popular culture.



Walter Pach (1883-1958): The Armory Show and the Untold Story of Modern Art in America

(Penn State University Press)

By Laurette E. McCarthy

NYPL's John Quinn papers feature prominently in this new study of the 1913 Armory Show. Those more forward-thinking readers will want to act fast and digest this book in advance of the Armory Show's centennial, which the New-York Historical Society will celebrate in October 2013. McCarthy's book explores Pach's entire life, including his early years promoting the "modern." An independent scholar and curator specializing in early 20th century American art, McCarthy untangles a web of primary sources to reveal Pach's pattern of influence. Artist, historian, and graduate of City College of New York, Pach helped organize contemporary art exhibitions in several New York City galleries and, most famously, "The International Exhibition of Modern Art," or 1913 Armory Show. Later in life Pach directed the massive *Masterpieces of Art* show at the 1939-40 New York World's Fair. Despite the title, the Armory Show is only one chapter in

this robust biography of an influential figure of art in America.

Highway under the Hudson: A History of the Holland Tunnel

(New York University Press)

By Robert W. Jackson

Commuters know the Holland Tunnel links New York and New Jersey. Trivia buffs may know that at more than 1.5 miles long the tunnel, named after chief engineer Clifford Milburn Holland,

was the world's longest underwater tunnel when it opened in 1927. In his new study, *Highway Under the Hudson*, urban planner and historian Robert W. Jackson collects a number of less commonly known stories behind the design and construction of the Holland Tunnel. Tracing the origins of transportation between New York and New Jersey to competing steamboat lines in the early nineteenth century, Jackson describes the political gamesmanship that led to creation of the New York State Bridge and Tunnel Commission, and its later consolidation into the Port Authority under New York Governor Al Smith. Taking readers into the construction of the tunnel itself, Jackson introduces "the Sandhogs," who worked tirelessly in the compressed-air environment to construct the tunnel. While the C. M. Holland Collection is held at Case Western University, Jackson also made use of scrapbooks in the William Wilgus papers held at NYPL.

Grand Central's Engineer: William J. Wilgus and the Planning of Modern Manhattan

(The Johns Hopkins University Studies

in Historical and Political Science)

By Kurt C. Schlichting

Dr. Kurt C. Schlichting is known to most as author of *Grand Central Terminal: Railroads, Engineering, and Architecture in New York City*, a significant piece of scholarship that looked beyond Warren and Wetmore's architectural triumph to reveal the technological and engineering marvel required for the creation of Grand Central Terminal. Schlichting, a professor of sociology and anthropology at Fairfield University, returns here with an additional text published as part of The Johns Hopkins University Studies in Historical and Political Science. Readers may find the volume verging toward the scientific, but as a much needed profile of William J. Wilgus, Schlichting's book should be lauded for filling a gap in New York City history. Of particular interest is the chapter on New York freight's problem that reveals Wilgus's plan for a small-car freight subway under the city aimed to relieve street congestion. The book points to a need for more studies on New York City infrastructure written with a serious approach to the archival record.

Additional Titles

Black Patriots and Loyalists Fighting for Emancipation in the War for Independence

(University of Chicago Press)

By Alan Gilbert

Cites the Theodorus Bailey Myers collection; Thomas Addis Emmet collection

Irish Nationalists and the Making of the Irish Race

(Princeton University Press)

By Bruce Nelson

Cites the Frank P. Walsh papers

Rule and Ruin: The Downfall of Moderation and the Destruction of the Republican Party, From Eisenhower to the Tea Party

(Oxford University Press)

By Geoffrey Kabaservice

Cites the Charles E. Goodell papers

Edith and Noel

by Andy McCarthy

Special Collections Fellow

CUNY-Queens College Civil Rights Archive

At the New York Society Library (NYSL), *Edith Wharton's New York City: A Backward Glance* presents a genealogy of the author through the visual language of books, letters, journals, and portraits. Curated by Head of Exhibitions Harriet Shapiro, *A Backward Glance* takes its title from Edith Wharton's memoir, and, like Edith's writings, it interweaves themes regarding the consequence of the past.

Star Quality: The World of Noel Coward, at the New York Public Library for the Performing Arts (LPA), is a multimedia spectacle, gathered from a variety of public and private collections, which highlights Coward's career in show business. Like *A Backward Glance*, *Star Quality* emphasizes a relationship to New York City. A third of the items on display at the LPA are new to the exhibit, which originated in 2007 at Ten Chimneys, the historic Wisconsin home of Coward's friends and fellow Broadway footlighters Alfred Lunt and Lynn Fontanne. "Noel fell in love with New York from his first visit in 1921 ... it became his second home."

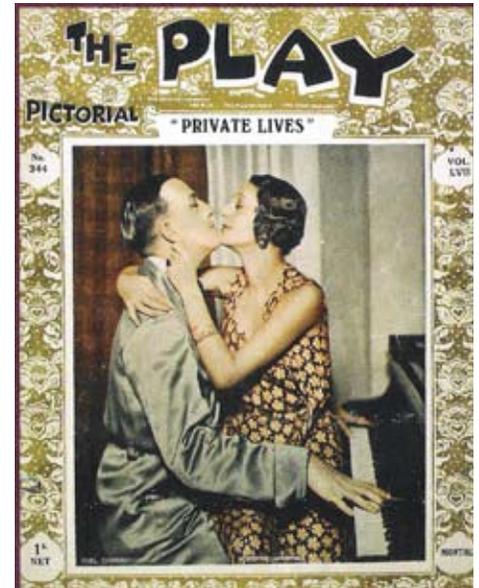
A Backward Glance draws items from intimate sources, such as the collections of the NYSL, family descendants, and the Mount, Edith's historic home in New England. One finds the 1850s record of books Edith's father, George Frederic Jones, borrowed from the NYSL, as well as the World War I journal of Edith's cousin, Frederic Rhineland King, who was chairman of the board of the NYSL from 1957–1966. Marginalia and Edith's personal bookplate mark the author's ownership of an 1851 edition of Racine's *Théâtre complet*. In Edith's time, bookplates were often an emblem of professional standing and were perceived to signify the taste and intellectual habits of the owner. The Racine volume is less an example of Edith's reading than of her library. Topical quotes from Edith's writings caption several items, as, for example, her personal copy of *The Book of Common Prayer*: "I was never free from the oppressive sense that I had two absolutely inscrutable beings to please ... God and my mother."

The NYSL Peluso Family Exhibition Gallery has limited space. Stacks of chairs and tables blocked a side portion of the exhibit, which could be accessed up close only at the risk of knocking things over. Such a ruckus would have disturbed library members, who were speaking in hushed tones as they passed from the reading room, where patrons in collared shirts sat quietly with newspapers.

Star Quality is divided into several chapters of Coward's life ("The Renaissance Man," "The Blithe Celebrity"). One finds photos of eleven-year-old Noel as Prince Mussel in *The Goldfish*, vintage heyday production stills, and a re-creation from the 1960s of an easel and brush studio at his Jamaica retreat. The exhibit abounds with inscribed cigarette boxes, scrapbooks, and the deco silk robes Noel wore while pounding out famous ballads and infamous one-acts on his portable typewriter, all of which are accompanied by a continual playback of cabaret acts and film sequences. Lord Mountbatten, the last Viceroy of the British Indian Empire and a close friend, referred to Noel as "the Master."

Star Quality allocates space to an Oscar statue won by the Hollywood director of *Cavalcade* in 1933. Though Noel's involvement in the adaptation was slight, the LPA submits to the pop mind's reverence for the glimmering archival presence of Oscar statues. Much more impressive is the blown-up photo of Noel and Frank Sinatra.

Edith Wharton and Noel Coward made art that captured a certain era, of which they were later considered relics. Each exhibit seeks to give new life to what modern audiences other than buffs and academics might consider an antiquated trifle.



Noel Coward and Gertrude Lawrence in *Private Lives*, 1930. Image courtesy of the Noel Coward Collection, University of Birmingham.

The NYSL is the oldest private library in the city, within walking distance of the Fifth Avenue nexus of Edith's novels. But the *New York Post* promoted *A Backward Glance* as if it were a "Sightings" item on Page Six:

... President Theodore Roosevelt hobnobbing with the Joneses in Newport. Edith Wharton is afraid that her best friend Sally Norton's husband, Ashfield, won't approve of her associating with such a rabid reformer (1902).

The LPA's domicile is the space-age architecture of Lincoln Center, which vies to be a theater district companion of Times Square, where Noel Coward once made the bright lights. Curator and archivist Brad Rosenstein offers limited guided tours. Lively and insightful, Rosenstein casts Coward's work in twenty-first-century terms: prurient female characters in the 1925 play *The Vortex* are analogous to "cougars"; the free-spirited scene of the 1920s which Noel navigated finds kinship with '60s counterculture; and Noel's dramatization of English class systems reveals the roots of *Downton Abbey*.

Star Quality uses a myriad of materials to showcase a single, abundant personality, while *A Backward Glance* demonstrates

EXHIBITIONS REVIEW

an individual society by small, personal items. There is a compact order to the quiet, resonant objects of literature and high society in *A Backward Glance*, while *Star Quality* is an extravagant billboard reenactment of Noel's career, which, the

artist once quipped, began in "genteel poverty."

In their respective eras, Edith was living in luxury and winning the Pulitzer Prize, while Noel was performing sold-out, one-man shows in Las Vegas. In contemporary relevance, Edith may have trumped Noel. Though revivals of Coward's plays continue to sell tickets on Broadway, this past fall one would have found a copy of *The Age of Innocence* at the top of the pile at the Occupy Wall Street library.

REPOSITORY REVIEWS

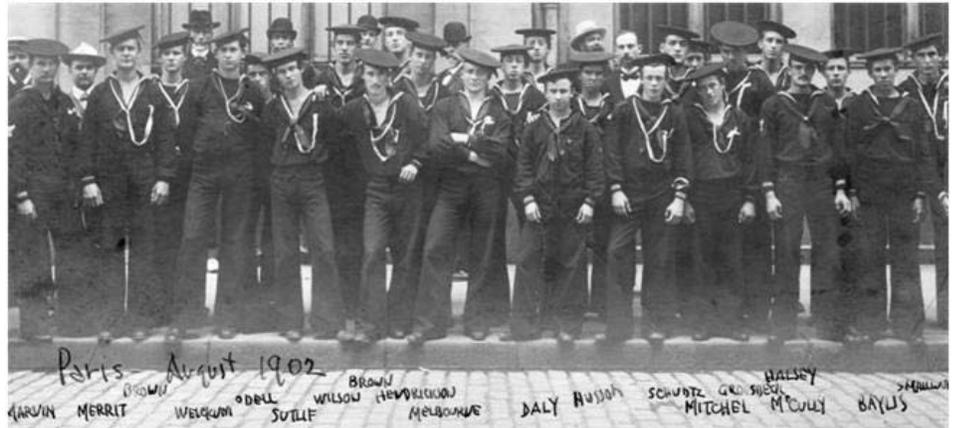
Stephen B. Luce Library, Archives, and Special Collections

by Elizabeth Berilla and
Jennifer O'Keefe

Like a figurehead jutting from the bow of a ship, the Civil War-era Fort Schuyler rises from Long Island Sound's Throggs Neck peninsula. This is the home of the State University of New York Maritime College and its Stephen B. Luce Library, Archives, and Special Collections.

Located in the north wing of Fort Schuyler, the Luce Library occupies 19,000 square feet of open and closed stacks. The Library maintains more than 80,000 volumes and periodicals, in both print and digital formats, to meet the specialized needs of a community whose main academic focus is maritime studies. The mission of Archives and Special Collections is to acquire, process, preserve, interpret, provide access to, and promote the use of the rarest of Maritime College's historical collections in support of the Luce Library's mission: to meet the research needs of the academic community comprising 1,800 students plus faculty, staff, and researchers, on and off campus.

The uniqueness of the archives' manuscripts and photographs is matched by the environment that houses them. The 19th-century architecture of the Luce Library — which has been recognized by awards from the American Institute of Architects, American Library Association, and City of New York for its structural beauty and historical significance — presents many challenges for collection preservation and environmental control. To counteract the effects of six-foot-thick granite walls and labyrinthine tunnels, which let in moisture from the Long Is-



Boys of the New York State Nautical make port in Paris during their training cruise aboard the SS ST. MARY'S. Image courtesy of the Stephen B. Luce Library, Archives, and Special Collections.

land Sound, librarians must employ dehumidifiers twenty-four hours a day on the first floor. The rarest materials are housed in a climate-controlled space equipped with alarms to detect any fluctuations in temperature and humidity.

Reflecting the needs of an oceangoing community, the collections focus on the seafaring industry and traditions. They include:

Institutional Archives. As the repository for Maritime College and its evolution since 1874, these collections include historical materials on Fort Schuyler, WPA reconstruction, photographic collections, academic and departmental documents, administrative records, alumni papers and letters home, and faculty publications.

Marine Society of New York. The Marine Society was founded in 1769 to support the widows and orphans of seafarers. The Archives holds the society's Journals of Proceedings, Minutes of Standing Committees, Treasurer's Account, and Minutes of the Annual Meetings from 1769 to 1969. Of particular note is the original 1769 charter signed by King George III granting the society permission to form in the colony of New York.

Sailors' Snug Harbor was founded to house and assist "aged, decrepit, and worn-out" sailors at their facility in Staten Island. The Luce Archives maintains the organization's archives, including journals, reports, daybooks, letters, and inmate records for the period 1797 to 2005. Many documents are useful for genealogical research; a database is accessible online at <http://www.sunymaritime.edu/stephenblucelibrary/sailorssnugharbor>.

Graduate Records Registry. The Archives is in the process of digitizing the Maritime College's graduation records to provide both electronic access to graduate records and an online searchable database through the Library's website. As of May 2012, records for the graduating classes of 1876 to 1916 have been completed.

Both the digitized graduation records and the Sailors' Snug Harbor collections are in great demand, and the Luce Library receives regular requests for access by researchers in the fields of maritime and New York City history, and genealogy. Researchers in these fields would benefit greatly from increased digitization of the rich social history of the maritime world. The comprehensiveness of our digitized collections — which provide researchers with a wealth of information rarely found in one place — throws into sharp relief how few such collections exist.

With recent additions to the library staff, archivists have been assigned specifically to the care, processing, and maintenance of these special collections. The ever-growing backlog of materials to process — so typical of modern archives — has

The Ernest A. Liner Collection

by Marilyn Chin-Gosset
Queens College (CUNY)

When an archivist processes a collection, he or she is bound to discover some interesting items that can provide insight into the creator's character and personality. The Ernest A. Liner collection is a good example. What makes it unique is the subject matter: Liner was an amateur herpetologist who studied and collected specimens of reptiles and amphibians. His collection provides a fascinating glimpse into his lifelong dedication to an unusual avocation.

Ernest A. Liner was born in Houma, Louisiana, in 1925. After graduating from high school, he joined the Marine Corps during World War II and fought in the Marshall Islands, Saipan, Marianas Islands, and Iwo Jima. He was recognized for his service and received two Purple Hearts and two Presidential Unit Citations. When he returned home, he attended a local university and received a degree in biology. In 1998, the University of Colorado bestowed an honorary doctorate to Liner for his tremendous and significant contributions to herpetology.

His interest in bayou-country snakes was piqued at the age of eight when he heard adults say that all snakes were dangerous. Curious to learn more, he read about them and discovered that most snakes were harmless and extremely interesting creatures. From that point on, Liner's passion for snakes and amphibians (frogs, salamanders, and lizards) continued throughout his life, teaching himself all there was to know — and then some. Because he had a full-time job as a pharmaceutical salesman at E. R. Squibb & Sons (where he remained for thirty-two years until his retirement), he could only devote his spare time to his hobby. He funded his own herpetological projects and also founded a library specializing in this area.

Liner's herpetological research focus was in Mexico and the Southwestern United States. He was credited with discovering 150 species that were native to Mexico, and published more than 100 articles in various scientific journals. After his retirement, he initiated several projects and conducted groundbreaking research that resulted in four species being named after him. In addition, his research work supported modern conservation efforts since one of the first steps in developing a solid management plan was by taking inventory of a species in a given geographic area. Liner explained in an interview why he pursued herpetology, "I did it because I think it's important to understand the ecological needs and behavior of reptiles and especially amphibians because they tell you so much about changes in the environment, such as acid rain." In fact, Liner had his own personal collection of 10,000 specimens that he kept in his home, which he generously offered to graduate students for further study. Liner also had a beloved Mexican beaded lizard named Buster. Amongst his papers, Liner wrote about his sadness when Buster died. They had been together for more than forty years and he thought that the lizard would outlive him. There are several newspaper clippings with the both of them.

become a priority of the Luce Library, Archives, and Special Collections and presents opportunities for local graduate school interns pursuing Archival Studies along with their MLS degrees. Several interns have returned to work part time with the Luce Library, to process and digitize collections — a testament to the strong mentorship connections made by our internship supervisors over the years.

Letters from his colleagues and other professionals depict their respect and admiration for Liner's insatiable knowledge and lifelong contributions. He even wrote a cookbook filled with historical to modern herpetological recipes called *The Culinary Herpetologist*. Prior to his death in September 2010, Liner compiled the last volume of a series, *Biology of the Reptilia*, an extensive and comprehensive index of authors, researches, and herpetologists from the 1500s to the present.

Liner's collection includes personal and professional correspondence, his biography, research bibliographies that he compiled, cassette tape recordings, newspaper clippings, detailed notes on index cards, hundreds of colored slides and photos of various reptiles (primarily snakes) and amphibians (lizards), maps of his travels where he found specimens, and hundreds of field notebooks with meticulous descriptions of new specimens found.

Liner's memorabilia are among thousands of amazing and diverse specimens and artifacts collections at the American Museum of Natural History (AMNH). Discovering this collection was possible because of a grant from the Institute of Museum and Libraries (IMLS). In February 2011, the museum began the gargantuan task of cataloging and collecting risk assessment information on all of its library and archival holdings in the Science divisions after receiving two grants from the Council on Library and Information Resources (CLIR) and IMLS. The objective of this ambitious project is to enable all manuscripts and photograph collections to be searchable in AMNH's Library Catalog, the OCLC bibliographic network (Worldcat), or via the web.

ART NEWS

National Archives at New York City Moving to U.S. Custom House

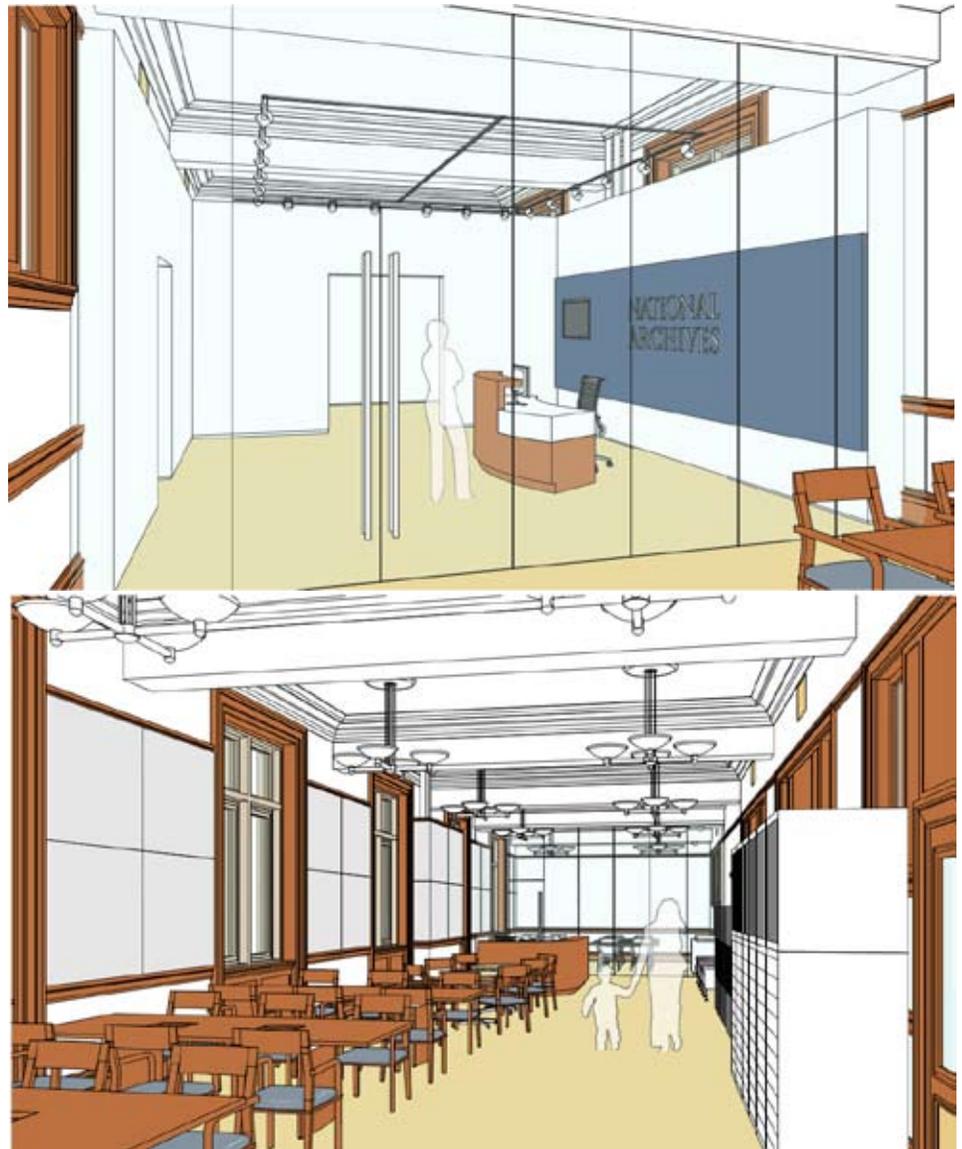
Submitted by Dorothy Dougherty
Public Programs Director
National Archives at New York City

This fall the National Archives at New York City will relocate from its current offices at 201 Varick Street to a state-of-the-art facility at 1 Bowling Green in Lower Manhattan. The new location in the historic Alexander Hamilton U.S. Custom House, which also houses the New York branch of the National Museum of the American Indian, will feature a Learning Center, Welcome Center, and Reference and Research Rooms. This space will allow the archives to increase research and educational opportunities, host interactive exhibitions, and serve hundreds of thousands of new visitors each year.

The move to the Custom House building has been a multiyear project involving staff in many logistical aspects, including reviewing architectural designs, re-housing records and preparing them for shipment, and updating inventories. Volunteers, students, and interns have also played a major role in scanning and indexing records as part of the move project.

The National Archives maintains over 100,000 cubic feet of records related to federal agencies from New York, New Jersey, Puerto Rico, and the U.S. Virgin Islands, from 1685 to the mid-1990s, and documenting a myriad of topics including court proceedings, immigrant arrivals, commerce, industry, and the arts.

All updates related to the move, along with any changes to reference services, will be posted on our website at <http://www.archives.gov/northeast/nyc/move-notice.html>. For more details on the new facility, please visit us at <http://www>.



Architectural Drawings for the National Archives at New York City Welcome Center (top) and Reference Room (bottom). Images courtesy of the National Archives at New York City.

archives.gov/northeast/nyc/architectural-drawings-layout.html. Contact us at new.york.archives@nara.gov to join our e-newsletter, or visit us on Facebook at <https://www.facebook.com/nationalarchivesnewyork>.

Personnel and Outreach News from Seton Hall University

Submitted by Alan Delozier
Director and University Archivist
Field Archives and Special Collections Center, Seton Hall University

Seton Hall University's Archives and Special Collections Center is pleased to welcome Tracy Jackson as our new Processing/Digital Archivist. Previously, Tracy was the William R. Ferris Collection Processing Librarian for the Southern Folklife Collection at

the University of North Carolina at Chapel Hill, where she also received her MSLS in 2011. Her role will primarily involve improving access to the Center's collections by moving more of our finding aids online, processing some of our hidden collections, adding substantially to our digital collections, and focusing on usability.

Since October 2011, archives have also featured on the radio. *History Zet Backward* — the name is a play on the Seton Hall motto, “Hazard Zet Forward” — is a half-hour program airing Saturday mornings at 7:00 a.m. on WSOU 89.5 FM, the campus radio station. History graduate student Dana Kappel and Alan Delozier, University Archivist, host the show, on which they may discuss various areas of history with a guest (usually professors) or panel (usually students), and play archival recordings from Seton Hall collections. Inevitably the subject of archives arises in discussions of research techniques, places visited, or sources used.

A recent interview on the show with Msgr. Francis Seymour, archivist for the Archdiocese of Newark (whose archives are maintained at the university), covered his work along with his own personal interest in collecting autographs, memorial cards, and other documentation regarding the Catholic Church. A two-part show last year on the history of WSOU drew on interviews with station veterans and a recording that was made to commemorate its twenty-fifth anniversary in 1973. Plans to focus more on Archives and Special Collections materials are in the works for future broadcasts.

New Volume of John Jay Documentary Edition Published

Submitted by Jennifer E. Steenshorne

Associate Editor

John Jay Papers Project

Rare Book and Manuscript Library

Columbia University

The Rare Book and Manuscript Library at Columbia University is pleased to announce the publication of *The Selected Papers of John Jay: Volume 2, 1780–1782*. This volume is the second of a projected seven-volume edition that includes a wide-ranging selection of the most significant public and private documents and letters written or received by Jay, diplomat and first Chief Justice of the United States. The edition draws on the John Jay Papers and Jay Family Papers collections at Columbia and the Papers of John Jay digital archive of documents secured from archives throughout the world.

Volume 2 opens with Jay's arrival in Spain on his first diplomatic mission abroad. It ends in June 1782 with his departure for France to join Benjamin Franklin in negotiating a peace treaty with Great Britain. Jay's mission in Spain was to seek recognition of American independence, a treaty of alliance, and financial aid, despite Spanish refusal to receive any American diplomat as representative of an independent nation. Jay's frustrating Spanish experience set the stage for his independent stance during the peace negotiations and magnified his determination to create a stronger, more unified nation that would be treated with respect abroad.

This volume was published by the University of Virginia Press under the general editorship of Elizabeth M. Nuxoll, with Mary A. Y. Gallagher and Jennifer E. Steenshorne, associate editors. The Rare Books and Manuscript Library of Columbia University sponsors and administers the John Jay Papers Project with generous support from the National Historical Publications and Records Commission.

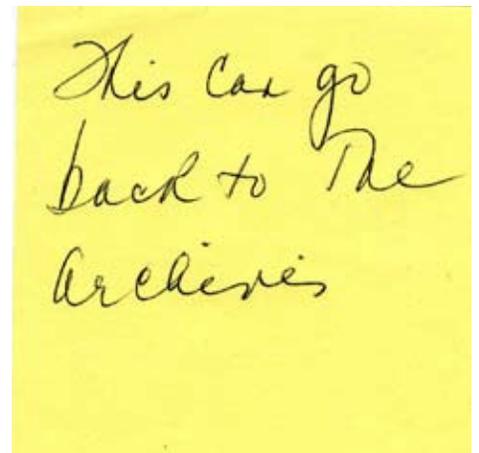
Center for Jewish History “Tumbles” into Social Media

Submitted by Kevin Schlottmann

Levy Processing Archivist

Center for Jewish History

The Center for Jewish History and its partner institutions have jumped into the blogging world! The Center recently started 16th Street, a Tumblr blog that includes events, exhibitions, and materials from the collections. It also runs posts about processing and collection highlights by the Center's archivists and in-depth topical articles by the reference librarians. Among the partner institutions, the Yeshiva University Museum also “Tumbles,” at <http://yumuseum.tumblr.com>, and YIVO Institute for Jewish Research recently started a photo-a-day blog, <http://yivo.wordpress.com>, which shares images from its rich collection of photographs depicting Jewish life in Europe and the United States. At the American Jewish Historical Society, the archival project team that is processing the records of the United Jewish Appeal–Federation of Jewish Philanthropies of New York recently began writing about their experiences at <http://thiscangobacktothearchives.wordpress.com>. Come check out our blogs and see what we're up to!



Ink on yellow sticky note, circa 1986 UJA-Federation project, American Jewish Historical Society.

ART NEWS

New York City Municipal Archives Receives NEH Grant

Submitted by Ken Cobb
Assistant Commissioner
New York City Department of Records

The New York City Municipal Archives is pleased to announce that the National Endowment for the Humanities has awarded it funding to preserve and index approximately 51,500 New York District Attorney case files, for the period 1916 to 1925. The records constitute a key series within the Municipal Archives' collection of materials pertaining to the administration of criminal justice, one of the most extensive resources on the subject in the English-speaking world. Totaling 572 cubic feet, the records consist of the "files" or papers produced over the course of the felony indictment process, with each file pertaining to a particular felony defendant.

The types of cases found in this series include indictments for offenses ranging from abandoning a child to voting illegally and every other possible felony: bigamy, fraud, libel, homicide, rape, forgery, arson, manslaughter, poisoning, rioting, embezzlement, kidnapping, and perjury, to name a few. Scholars have already drawn on the case files from this time period in researching, for example, *Playing the Numbers: Gambling in Harlem Between the Wars*, by Shane White, Stephen Garton, Stephen Robertson, and Graham White, and for their award-winning interactive website, Digital Harlem. The series also includes documents from prosecutions against Mae West, Harry Weinberger, and other defendants accused of staging an "immoral" play on Broadway in the 1920s.

This grant project expects to complete its activities by December 2013. A series of NEH grants over the last twenty years has enabled the archives to preserve, rehouse, and index felony indictment records dating from 1790 through 1893,

as well as other, related series pertaining to the administration of criminal justice, including the Police Court and Magistrate's Court docket books, 1799–1930, and the New York District Attorney's newspaper clipping scrapbooks, 1880–1937.

Processing Grant for Eugenics Record Office Collection at Cold Spring Harbor Laboratory

Submitted by Elizabeth Pessala
Project Archivist
Cold Spring Harbor Laboratory Library and Archives



Second Eugenics Fieldworker's Conference, 1913. Eugenics Record Office Collection, Cold Spring Harbor Laboratory Library and Archives.

Processing of the Eugenics Record Office Collection is one of several projects being undertaken at the Cold Spring Harbor Laboratory Library and Archives, as part of a New York State Archives Documentary Heritage Program grant for 2011–2012. The work will make previously hidden historic materials available for scholarly use by global audiences.

The Eugenics Record Office (ERO) was founded in 1910 at Cold Spring Harbor, NY, by Charles Davenport and Harry H. Laughlin, leading eugenicists of the day, for the study of problems relating to human heredity. In 1921, it merged with the Station for Experimental Evolution of the Carnegie Institution of Washington to become the Department of Genetics at the Carnegie Institution. The ERO closed in 1939.

Consistent with the social concerns of the period, the ERO studied the heredity of traits such as "feble-mindedness" and alcoholism, and assumed that social constructions like "pauperism" were also passed on by genetic transmission. Fieldworkers, primarily women, took summer training courses in Mendelian heredity, Darwinian theories, statistical methods, and eugenics legislation. They worked extensively from 1910 to 1917 taking family histories, which were stored for future studies on diseases

and insanity. The Eugenics Records Office Collection includes correspondence, photographs, and other materials for the period 1910 to 1939.

Cold Spring Harbor Laboratory is a private, not-for-profit research and education institution, founded in 1890 as the Biological Laboratory of the Brooklyn Institute of Arts and Sciences. Today it is internationally preeminent, achieving breakthroughs in molecular biology and genetics and enhancing scientific knowledge worldwide.

Brooklyn Historical Society Unveils New Digital Exhibit

Submitted by Julie Golia
Public Historian
Brooklyn Historical Society



Back of Lefferts homestead in snow, 20th century. It is unclear whether this picture was taken before or after the house was moved to Prospect Park in 1918. Lefferts Family Papers, Brooklyn Historical Society.

In December 2011, Brooklyn Historical Society launched *An American Family Grows in Brooklyn: The Lefferts Family Papers* at Brooklyn Historical Society. This new digital exhibit examines Brooklyn's complex history through the eyes of one of Kings County's oldest families. The site includes an image gallery showcasing high-quality reproductions of seventy-seven items from the Lefferts family papers.

An American Family Grows in Brooklyn chronicles the Lefferts family's arrival in frontier Flatbush in 1661; its role in building Kings County's booming agricultural economy; its use of enslaved laborers up until New York's Emancipation Day in 1827; and its relationships with other local Dutch families. Items such as a nineteenth-century cookbook or a list of expenses from a 1791 funeral reveal the material conditions that shaped the everyday lives of members of the Lefferts clan. Other documents, like the dozens of slave indentures held in the collection, offer glimpses into the experi-

ences of a less-chronicled but equally important group of Brooklynites: enslaved African Americans.

The inspiration for this digital exhibit came in 2010, when the Lefferts Historic House donated a rich collection of Lefferts papers to Brooklyn Historical Society. Thanks to a generous grant from the Leon Levy Foundation, BHS was able to conserve, organize, and process these materials.

An American Family Grows in Brooklyn represents a new direction in BHS's commitment to making our archival collections accessible to researchers, history buffs, students, and other Brooklyn enthusiasts worldwide.

Papers of ACT UP Activist Robert Rygor Are Open to Research at Queens College

Submitted by Annie Tummino
Project Manager, Civil Rights Archive
and Corinne Klee
Graduate Fellow, Department of
Special Collections and Archives
Queens College Libraries

The papers of New York City gay rights activist Robert Rygor (1953–1994) have been processed and are now open for research at the Queens College Libraries Department of Special Collections and Archives, where they join the growing collections of the Civil Rights Archive. The finding aid for the Rygor Papers is available at <http://www.qc.cuny.edu/Academics/Degrees/DAH/library/SpecialCollections/Documents/Robert%20Rygor%20Finding%20Aid.pdf>.

A native of Astoria, Queens, Rygor worked tirelessly to improve the world around him until his untimely death from AIDS in 1994. In the early 1990s, he served as workspace manager for the pivotal organization ACT UP, whose

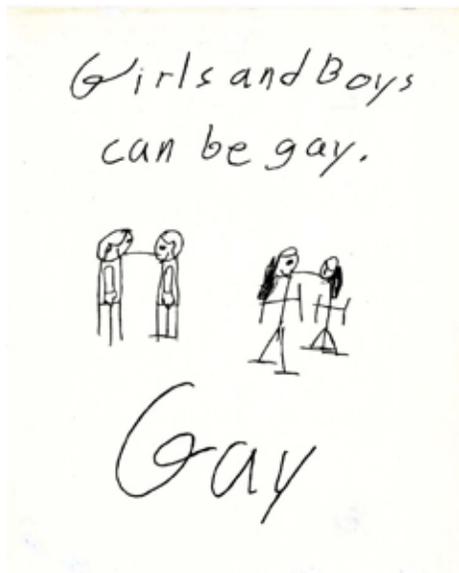


Image created by Robert Rygor and used for his 1993 campaign for the board of New York City Community School District 2. Robert Rygor Papers, Queens College Special Collections and Archives.

militant direct-action tactics succeeded in focusing the nation's attention on the AIDS crisis. He also organized on behalf of sex education in New York City schools, diversification of the city school curriculum, and passage of New York University's gay rights policy statement, among other issues. An Irish American, Rygor protested the exclusion of GLBT groups from the Saint Patrick's Day parade as early as 1978. That same year he became the first openly gay man to run for the New York State Assembly.

Rygor's activism went beyond AIDS and GLBT issues. He became involved in many urban planning and community issues in the West Village, serving as a public member of the Parks Committee of Community Board 2 and winning election to the New York County Democratic Committee.

The collection is comprised of twenty boxes (ten linear feet) of correspondence, photographs, flyers, pamphlets, newsletters, posters, and personal ephemera, as well as a copy of the film *Remembering Robert*, in which Robert's parents discuss their son's sexual orientation, AIDS diagnosis, and tragic death.

The Ford Foundation Archives Move to the Rockefeller Archive Center

Submitted by Lucas Buresch

Assistant Archivist

Rockefeller Archive Center

and Rachel Moskowitz

Winthrop Group Project Archivist

The Rockefeller Archive Center (RAC) is pleased to announce that it now houses the records of the Ford Foundation. The first set of records was made available to researchers in April, and the remainder of the material will be transferred to the RAC over the next several months. The Ford Foundation Archives constitutes a major addition to the RAC, which has become the premier center in the United States for documentary research on foundations and philanthropy.

Edsel Ford, the son of Ford Motor Company founder Henry Ford, established the Ford Foundation in 1936. According to its initial charter, the benevolent organization was designed to support "scientific, educational and charitable purposes, all for the public welfare." Recently celebrating its seventy-fifth anniversary, the Ford Foundation continues its core mission and, through its New York headquarters and ten regional offices, works to promote peace, justice, democratic principles, and human welfare around the globe.

The Ford Foundation Archives documents its internal administration, its own program initiatives, and its external grant-funding. The collection highlights the Foundation's efforts to improve agriculture, education, economic development, international cooperation, and health, and its attempts to eliminate racial and gender discrimination, poverty, and social injustice. The Ford Foundation Archives contains approximately 70,000 grant and project files documenting its grant-making activities from 1936 to the early 2000s; over 100 individual collections of office files from program officers, committees, and field offices, including the papers of five Ford Foundation presidents; and approximately 20,000 policy and research reports created for internal circulation and which document the evolving policies of Ford's major program areas. Oral history interviews with past Foundation officers and board members, photographs, audio-visual materials, and publications round out the collection.

The Ford Foundation Archives form an excellent complement to the RAC collections, and particularly the Rockefeller Foundation Archives, as the two foundations collaborated in many program directions and projects in the second half of the twentieth century.

The RAC was created in 1974 in Sleepy Hollow, NY, to preserve and provide access to the records of the Rockefeller family and major Rockefeller philanthropies, including the Rockefeller Foundation, Rockefeller Brothers Fund, and Rockefeller University. Since 1985 the RAC has collected the records of many non-Rockefeller philanthropies and non-profits, including the Commonwealth Fund, Russell Sage Foundation, Social Science Research Council, William T. Grant Foundation, and the Foundation Center.

Tribute to Steve Siegel

Submitted by Rachel Chatalbash

President

Archivists Round Table of Metropolitan New York, Inc.

This article was originally published in the Spring 2012 issue of Dorot, the Jewish Genealogical Society quarterly journal.

Steve's years of service as president and board member of the Archivists Round Table of Metropolitan New York, and his achievements in the archives field, including his thirty years of work at the 92nd Street Y, were distinguished. Steve was an archivist who led by example. For decades, Steve dedicated his work to bringing archivists and archives users together by developing events such as the Family History Fair and communicating the needs and interests of researchers to archivists. By including the voices and perspectives of others, Steve expanded and improved the archives profession.

On a personal level, Steve was both a friend and a mentor to me as current president of the Archivists Round Table. He offered professional guidance, attending meetings, reading documents, and providing feedback on new initiatives and plans. His emphasis on reaching across communities and collaborating with other professions has become the model for my own work. I know that his influence will remain present in so much of what we do and will continue to guide future Archivists Round Table activities. His legacy will remain through our outreach programs, our advocacy work, and our connection to the genealogy communities. I will greatly miss Steve, and I know he will likewise be missed by the members of the Archivists Round Table.

JDC Archives Announces Launch of Website and Digitization Project

Submitted by Alexis Cavaretta

Digitization Project Assistant

American Jewish Joint Distribution Committee Archives

Established in 1914, the American Jewish Joint Distribution Committee (JDC) is one of the world's leading Jewish humanitarian assistance organizations. The JDC Archives documents the organization since its founding. The collections include 3 miles of text documents, 100,000 photographs, a research library of more than 6,000 books, 1,100 audio recordings including oral histories, and a video collection.

In March, the JDC Archives launched a public website to make accessible this rich historical record, which covers the organization's work in the overseas rescue, relief, and rehabilitation of Jews in crisis. The website includes online exhibits, photograph galleries, and much more. A database contains selected organizational records, as well as a names index of over 500,000 persons helped by the JDC. For now, over 250,000 pages of digitized text are available for the period 1914–1932, along with more than 45,000 photographs dating from 1914 to the present, and digitization efforts continue.

Please also visit and like us at <http://facebook.com/jdcarchives>.

Former Co-Archivist of Diocese of Brooklyn Named Auxiliary Bishop

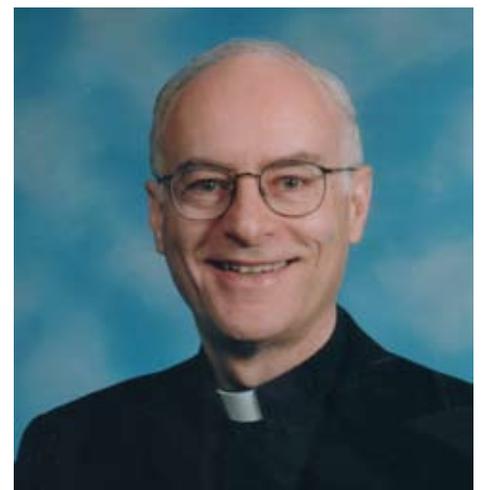
Submitted by Joseph Coen

Archivist

Diocese of Brooklyn

Pope Benedict XVI has appointed Msgr. Raymond F. Chappetto of the Diocese of Brooklyn as auxiliary bishop of the episcopate. A native of Astoria, Queens, and a priest for forty-one years, Rev. Chappetto served as co-archivist of the diocese from 1989 to 1993. He is currently pastor of Our Lady of the Snows Church in Floral Park, NY, and diocesan vicar for clergy and consecrated life.

Established in 1853, the ethnically diverse Diocese of Brooklyn consists of all of Kings and Queens Counties, and up until 1957, it encompassed Nassau and Suffolk Counties as well. The Diocese of Brooklyn Archives and Records Center contains nearly 8,000 cubic feet of records, the bulk of which date from 1957 to the 1990s. They contain a wealth of materials on parish and local history and are a rich source of genealogical information. The archives also has custody of the records of closed Catholic schools, including 25 high schools and 122 elementary schools.



ART NEWS

Ukrainian Historical and Educational Center of New Jersey Hosts Family History Workshop

Submitted by Michael Andrec
Archivist

Ukrainian Historical and Educational
Center of New Jersey

As part of its ongoing educational outreach, the Archival Division of the Ukrainian Historical and Educational Center of New Jersey (UkrHEC) hosted a workshop by Ukrainian American family-history researcher Michael Buryk in April. The historian focused on the Sannok area of southeastern Poland, where Poles, Ukrainians, and Rusyns had lived for centuries, but which was “ethnically cleansed” in 1947. He presented some historical background on the ever-shifting political boundaries in the region, discussed software and Internet resources, and shared his personal experiences accessing archival repositories in Poland and Ukraine. The workshop attracted attendees from New Jersey, Manhattan, Long Island, Connecticut, and even two people from Huntsville, Alabama, who happened to be in the area.

The UkrHEC is dedicated to telling the stories of Ukraine and Ukrainian Americans through its museum, archival, and library collections. Its archival holdings include personal papers of individuals (both well known and “ordinary”), ephemera, collections of genealogical interest, and records of Ukrainian Orthodox churches. Particularly well represented are materials related to the Ukrainian refugee experience after World War II. A short documentary on the 1947 ethnic cleansing is available on the UkrHEC YouTube channel, <http://www.youtube.com/UkrHEC>.

Finding Aid for the Edward Steichen Archive Recognized

Submitted by Celia Hartmann
Project Assistant Archivist
Museum of Modern Art

The Mid-Atlantic Regional Archives Conference has awarded second place in its 2011 Finding Aids Awards to Celia Hartmann, project archivist at the Museum of Modern Art Archives, for her work describing the Edward Steichen Archive. The collection was assembled from 1968 to the mid-1980s by the museum’s Department of Photography, which Steichen (1879–1973) had directed from 1947 to 1962. Designed to be a study resource on Steichen’s life and creative output as renowned photographer, painter, designer, museum professional, and filmmaker, the collection includes original correspondence, photographs and sketches, still and moving images, sound recordings, tear-sheets, and other materials. The Edward Steichen Archive is housed at the museum’s Queens location, MoMA QNS. The finding aid is available at <http://www.moma.org/learn/resources/archives/EAD/steichenf>.

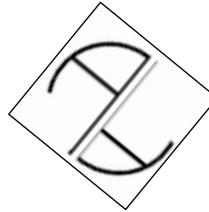
Rachel L. Conrad joins Metropolitan Archivist as Managing Editor

Submitted by Madeline Rogers
ART Managing Editor

We are pleased to announce that ART member Rachel L. Conrad has joined the staff of *Metropolitan Archivist*, as a managing editor. Rachel brings a unique set of skills and experiences to her role: she currently serves as publications editor at the New York Philharmonic, where she was originally employed as an editorial assistant from 2003 to 2006 while she pursued a master’s degree in library science at Pratt’s School of Library and Information Science. She added that degree to an already impressive academic portfolio, which includes a bachelor’s degree in flute performance and music history from Temple University and an M.A. in musicology from NYU. After earning her library degree in 2006, Rachel spent three years in Washington, DC, as an online publishing specialist at the National Center for Biotechnology Information at the National Institutes of Health in Bethesda, Maryland. She returned to New York in 2010, when the Philharmonic offered her her current position as publications editor. As a managing editor, Rachel joins a team that already includes Mary Ann Quinn and Madeline Rogers, both of whom are delighted to welcome her. Rachel’s extracurricular passion, apart from her cat Mimi, is hiking and long-distance walking. Between hiking trips abroad (most recently to Tenerife) she stays in shape by walking at least one way to work each day, weather permitting, from her home in Brooklyn (about eight miles).



The Association of Moving Image Archivists Student Chapter at New York University and Independent Media Arts Preservation invite submissions for...



Archiving the Arts: Addressing Preservation in the Creative Process

This symposium will explore the relationship between media artists and audiovisual archivists with the aim of enhancing mutual understanding between the two constituencies. By exposing these communities to best practices, working methods, and the technological and industry-specific realities faced by members of each group, we hope to foster a discussion, improve current conditions, and widen awareness of preventative preservation for the long term.

The problems associated with preserving born-digital works combined with the threat of media obsolescence intensify the urgency of preemptive preservation practices. Film and video archivists know all too well the risks media artworks face. At the same time, artists face the same concerns – not only with completed works, but also with the raw materials of film, video, audio, and digital objects, which are essential to artists' ongoing creative process. But often these two groups lack a common language and a way for their communities to interact and develop tools to serve all parties. Archivists do not necessarily understand the creative process. Artists do not always think about their work in terms of its preservation.



Archiving the Arts will promote dialogue between working professionals, artists, students, and other interested parties whose goal is to prevent avoidable loss of creative works by integrating preservation strategies into moving image creation and production.

This day-long symposium of panels, screenings, and workshops will tackle the practical, theoretical, and technical issues that affect the artist and the archivist. Working across disciplines will spark a dynamic conversation and create a deeper understanding of the importance of preventative preservation.

Please see the **Call for Papers** submission information and join us on October 13, 2012, during Archives Week in New York City. Follow @AMIAatNYU or #ata12 on Twitter for updates.

FINAL CALL FOR PAPERS ARCHIVING THE ARTS

The AMIA Student Chapter at New York University invites presentation proposals for **Archiving the Arts**, to be held jointly with IMA in New York City on Saturday, October 13, 2012, as part of New York Archives Week organized by the Archivists Round Table of Metropolitan New York.

Please submit a 250-word proposal to Kathryn Gronsbell at NYU.AMIA@gmail.com
FINAL DEADLINE for submissions is Friday, July 13, 2012.

We welcome papers, presentations, workshops, and posters on all issues concerning artists and audiovisual archivists. Possible topics include:

- **Preventative Preservation**
 - How do we integrate preservation strategies into creation? What are the benefits? What are the disadvantages?
- **Technically Speaking – Creating and Ingesting Born-Digital Objects**
 - What are the technical issues/specs regarding metadata crawling, signal problems, and the application of preventative preservation to production?
- **Temporal Art**
 - How does ephemeral art act as a counterargument to preservation? How do conservators work with artists who wish to intentionally destroy or abandon their own work? How do artworks restricted to a single format survive for posterity?
- **From the Studio to the Archives**
 - How do artists' intentions affect collection development? Archives policies and practices?
- **Growing an "Organic" Archives**
 - "Organic" archives are repositories that develop from the intentions and desires of the contributing artist(s). How are artists and archivists working (or not working) together to create this type of archival system? What is known about existing "organic" archives, and what methods can be used to expand their potential?
- **Put Your Best Fail Forward**
 - Share your unique collection/archival challenges that were not resolved, and why. Artists – what attempts have you made to ensure the welfare of your work? Is there a disconnect between theory and practice?
- **Rewriting History and the Changing Role of Artists in Archives**
 - What are the effects of artists revisiting their work post-acquisition? What ethical or archival issues arise when artists wish to "improve" or alter existing elements of the work? What are the possible benefits?

PROGRAMMING COMMITTEE REPORT

Meeting Roundup: Winter 2011/Spring 2012

by Pamela Cruz
ART Vice President

DECEMBER

The ART Holiday Party took place Wednesday, December 7, 2011 at the National Archives at New York City (NARA–NYC). The party is an opportunity for ART members and guests to

Standish Curriculum Library, The College of Saint Rose, Albany, New York; Christopher Zarr, education specialist, NARA–NYC; and Leslie Shope, project coordinator, Brooklyn Connections, Brooklyn Public Library. All three presenters also spoke about their experiences at the second annual K–12 Archives Education Institute (AEI). The AEI brought together thirty-five local educators and archivists to discuss strategies for teaching primary source materials on the topic of immigration and migration. ART works in partnership with NARA–NYC and the United Federation of Teachers/Associated Teachers of Social Studies to organize the AEI in October during New York Archives Week.



ART Holiday Party, including donations collected for Elizabeth Seton Pediatric Center (second from left). Photographs by Shirin Khaki and Stephanie Shanahan.

socialize and learn about what other New York–area professionals are working on. ART once again participated in a holiday gift drive for those in need. This year's recipient was Elizabeth Seton Pediatric Center in New York City, which is dedicated to enriching the lives of medically fragile children (<http://www.setonpediatric.org/who-we-are>). The ART Programming Committee would like to thank NARA–NYC for graciously hosting the party, and for their continued partnership with ART meetings, programming events, education workshops, and the K–12 Archival Education Institute. For more information about NARA–NYC: <http://www.archives.gov/northeast/nyc/>

JANUARY

On January 19, ART sponsored the monthly program entitled Young Historians, Local Educators, and Availing Archivists: Teaching With Primary Source Materials and Common Core State Standards. The program was held at NARA–NYC and featured presentations by Marisa Gitto, director of the Patricia

The January program was a recap of the second annual AEI, as well as the first unveiling of the AEI curriculum guide. The guide features historic documents, maps, atlases, and photographs from NARA–NYC, the Brooklyn Public Library, and the Ukrainian Historical and Educational Center of New Jersey. Marisa Gitto serves as the AEI Curriculum Coordinator and works with a publication committee. Attendees at the event provided helpful feedback and comments on the draft. The final publication, a resource for teachers and archivists, will be available online this summer.

FEBRUARY

On February 28, ART co-sponsored a program with Columbia Archivists Roundtable at Columbia University's Butler Library entitled Archiving the Web: A Brief Introduction to Web Archiving Policies, Practices and Tools. Hosted by Tessa Fallon, a web collection curator with Columbia University Libraries, attendees learned about essential tools for web archiving and about projects currently being handled in the field. Ms. Fallon, who is currently working on the Mellon Project on Web Resources Collection Program Development, a web archiving project funded by the Mellon Foundation, shared her experiences and showed examples of project work. The focal collection of the project is the Human Rights Web Archive: <http://www.archive-it.org/collections/1068>. Attendees got a firsthand look at the trends in web archiving across different types of organizations, and gained insights into how vital web archiving is to collection development in the rapidly changing and growing world of web-based publication.

MARCH

On Tuesday, March 20, ART co-sponsored an event with the Associated Press (AP) Corporate Archives at which the AP team discussed the unveiling, in February 2012, of the company's first new logo in more than thirty years. The program explored the

PROGRAMMING COMMITTEE REPORT

role of the archives in the development, design, and promotion of the logo and a companion visual identity system. AP Processing Archivist Francesca Pitaro shared insights into the scope of organizing the AP Publications Collection, which was mined for historical graphic art for the creative process. David Jalbert-Gagnier, a principal with Objective Subject, the design firm that produced the new logo and visual-identity-system assets, was joined by AP Director of Marketing Matt Komor to talk about the roll-out of the new brand, and the role of the AP creative team in creating brand guidelines. This program demonstrated the importance of AP's rich archival legacy and its uses in the creative process of re-branding. At a wonderful social following the program, hosted by the AP team, attendees viewed a new gallery exhibit entitled *(AP) Means Associated Press: 166 Years of Logotype Design*, organized by AP's Director of Corporate Archives Valerie Komor, and former Assistant Archivist Sam Markham. ART would like to thank the Associated Press Corporate Archives and Corporate Communications staff for co-sponsoring this program and for hosting the event and social. For more about AP's new branding and visual identity system and logo timeline: <http://www.ap.org/company/Brand>. For more about AP History: <http://ap.org/company/history/ap-history>.



Attendees enjoying the AP-hosted social and exhibit *(AP) Means Associated Press: 166 Years of Logotype Design*. Photograph courtesy of AP Photo/Santos Chaparro.

APRIL

On April 20, ART co-sponsored an event with the Fashion Institute of Technology (FIT) Department of Special Collections and FIT Archives. Entitled *A New Frontier in Fashion Information Delivery and Digital Collaboration: André Studios Fashion Drawings & Sketches in the Collections of FIT and the New York Public Library*, the program was held at Gladys Marcus Library Department of Special Collections and FIT Archives. This digitized collection, comprising thousands of fashion drawings and sketches produced by André Fashion Studios from 1930 to 1941, is the result of a partnership between the Picture Collection of the New York Public Library (NYPL) and the Special Collections and FIT Archives of the FIT Library. The aim was to virtually unite a collection that is divided between two institutions and to leverage open-source technologies to create a prototype fashion-information-and-image portal that gives users access to costume- and fashion-related resources held by various New York City institutions: <http://andrestudios.nypl.org/project>.

Jason Kucsma, Executive Director, Metropolitan New York Library Council (METRO) spoke about the METRO

Sketch from the Max Meyer Collection. Image courtesy of the Fashion Institute of Technology Department of Special Collections and FIT Archives.



PROGRAMMING COMMITTEE REPORT

grant program. Assistant Professor and Head of Special Collections and FIT Archives Karen Cannell gave a brief history of couture, and the widespread practice of copying couture by New York City designers and manufacturers. NYPL's Library Manager, Art and Picture Collections, Mid-Manhattan Library, Billy Parrott shared the library's André Studios collection and discussed project preparation. The former director of the NYPL's Digital Library Program, Barbara Taranto, talked about collaboration within and beyond NYPL, and the fostering of new policies and practices within the institution. Kristopher Kelly, application developer, NYPL, spoke about the technology behind the website. FIT Special Collections Associate at the Gladys Marcus Library Juliet Jacobson was one of our hosts for the event. After hearing about this METRO-funded, collaborative digitization project success story, attendees enjoyed the Museum at FIT exhibition, *Fashion A-Z: Highlights from the Collection of the Museum at FIT, Part One*.

MAY

The third annual event co-sponsored by Anthology Film Archives was entitled *Films from New York's Vault III: Archives Go To the Movies!* At the event, held on May 10 at the Anthology Film Archives' Courthouse Theater, attendees got a glimpse into New York's archives vaults' film collections. The program included screenings from the following repositories: Tamiment Library at New York University (*Teenage Cosmonauts* (USSR, 1980: Color, Sound, DVD transfer of 16mm); The New York Police Museum (*Handling the Mentally Ill*, 1969: 16mm, color, silent, 3 minutes, training film; *Footage of Nikita Khrushchev and Fidel Castro Visits to New York City*, circa 1960: 16mm, black and white, silent, 7 minutes; *Placing Safety Cone*, 1960s: 16mm, black and white, silent, 16mm, 10 minutes, *Main Street*, undated: 16mm, color, sound, 16 minutes, described as "...this town, is designed for spies — spies who,

after completion of their training, will one day infiltrate American society and report their findings to the Soviet government"); and Anthology Film Archives (*Anita Needs Me*, 1963: 16mm, color, sound, 16 minutes, preserved by Anthology Film Archives as part of the Avant-Garde Masters Grant program administered by the National Film Preservation Foundation and funded by The Film Foundation.

John Klacsmann and Rachel Moskowitz fielded questions from attendees at an impromptu Q & A after the screening; they ranged from questions about collections surveying and preservation to those about film formats and transfers. ART would like to thank those who made this screening possible: Anthology Film Archives: Jed Rapfogel, film programmer; Tim Keane, print traffic coordinator/print manager; John Klacsmann, archivist. Tamiment Library, New York University: Erika Gottfried, curator of non-print collections. The New York City Police Museum: Joshua Ruff, curator. Rachel Moskowitz, project archivist at The Winthrop Group, who inspired us with her Repository Review, "The New York City Police Museum: 16mm Film Collection Revealed," in *Metropolitan Archivist*, Winter 2011. Anthology Film Archives is an international center for the preservation, study, and exhibition of film and video, with a particular focus on independent, experimental, and avant-garde cinema. For more information: <http://anthologyfilmarchives.org/>.



A capacity crowd enjoying the ART Social at Anthology Film Archives Courthouse Theater Lobby before the screening. Photograph courtesy of Pamela Cruz.

EDUCATION COMMITTEE REPORT

by Elizabeth Pope

ART Education Coordinator

“Archivists are always managing projects,” says Mitch Brodsky, digital projects manager at the New York Philharmonic and the treasurer of the Archivists Round Table of Metropolitan New York. He was addressing the thirty-nine attendees at ART’s two-hour workshop — “The Basics of Project Management for Archivists,” held on January 25 at the National Archives at New York City (NARA–NYC) — which focused on free and open-source tools available for practical project management in the archival setting.



Mitch Brodsky leads the Basics of Project Management for Archivists workshop at the NARA–NYC, January 25, 2012. Photograph courtesy of Christopher Zarr.

After covering the general principles of project management, Mitch took a case study approach, drawing on his experience at the New York Philharmonic and at the American Jewish Joint Distribution Committee, to share his success with the use of software like Google Apps, Notepad++, File Locator Lite, and Renamer to plan and track large-scale digitization projects. He also shared with the group an easy-to-use Work Breakdown Structure Project Plan, which enables archivists managing projects to quickly track their team’s hours and costs. The session proved enormously popular and garnered excellent feedback from participants. Thanks to Mitch for sharing his expertise and to NARA–NYC for graciously hosting.

This spring, the Education Committee has collaborated with the Society of American Archivists to bring two of the organization’s continuing education workshops to the metropolitan area. ART’s co-sponsorship of these sessions gives our members a registration discount. The first of these workshops, Visual Literacy for Photographic Collections, was held on May 21 at NARA–NYC, which also co-sponsored the event. Taught by Nicolette Bromberg, the visual materials curator at the University of Washington, the hands-on session provided a comprehensive overview of the intellectual and physical characteristics of various photographic processes. Nineteen participants attended the day-long session.

The second workshop, Digital Forensics for Archivists, is planned for June 29. The Metropolitan New York Library Council will host and co-sponsor the course; it will be taught by Cal Lee, associate professor at the School of Information and Library Science at the University of North Carolina–Chapel Hill. The workshop, which is part of SAA’s Digital Archives Specialist (DAS) Curriculum and Certificate, aims to give participants the tools they need to decipher and preserve born-digital informa-

tion on removable storage media. The Education Committee is exploring the possibility of bringing other DAS courses to New York in the coming months.

For early fall, the Education Committee is planning a workshop on writing skills for archivists. Members of the Education Committee are also collaborating with the Advocacy Committee and ART’s president to organize a symposium during Archives Week on the theme of Archives and Activism. The event promises to be a provocative exploration of the influence of activist movements on the archival profession.

If you are interested in joining the Education Committee, or would like to propose a future workshop, please e-mail education@nycarchivists.org.

Archivists Round Table of Metropolitan New York, Inc.
Management Financial Reports (990-EZ Basis) for FY July 1, 2011 - June 30, 2012
12 months through June 30, 2012

PROFIT/LOSS STATEMENT

	Current Year	Past Year
REVENUE	<u>2011-2012</u>	<u>2010-2011</u>
Contributions, gifts, grants, & similar amounts:		
General donations	0.00	156.00
Grants	6,000.00	6,000.00
Total contributions, gifts, grants, & similar amounts	6,000.00	6,156.00
Program service revenue:		
Program meetings	3,317.32	1,732.00
Holiday party	892.13	690.00
Workshops	650.04	2,985.00
Outreach	0.00	1,801.06
Total program service revenue	4,859.49	7,208.06
Membership dues	9,730.00	8,075.00
Interest on Bank Accounts	47.19	78.61
Other revenue	0.00	0.00
TOTAL REVENUE	<u>20,636.68</u>	<u>21,517.67</u>
EXPENSES		
Grants paid by ART	0.00	0.00
Benefits paid to or for members	0.00	0.00
Employee compensation & benefits	0.00	0.00
Professional fees & other payments to independent contractors	4,273.00	595.00
Occupancy, rent, utilities, maintenance	0.00	0.00
Printing, publications, postage, shipping	400.00	0.00
Other expenses: Program expenses, insurance, website, bank fees	15,579.06	14,646.91
TOTAL EXPENSES	<u>20,252.06</u>	<u>15,241.91</u>
Excess or (deficit) year to date	384.62	6,275.76
Beginning of period net assets (at 6/30 of prior year)	28,325.70	22,049.94
Other changes in net assets	0.00	0.00
Net Assets at June 30, 2012	<u>28,710.32</u>	<u>28,325.70</u>

STATEMENT OF FINANCIAL POSITION (BALANCE SHEET)

	<u>June 2012</u>	<u>June 2011</u>
ASSETS		
Money Market Account	21,852.92	26,804.05
Savings Account	1,002.17	1,000.23
Checking Account	6,121.29	366.42
Cash on Hand	189.47	155.00
Other Assets	0.00	0.00
TOTAL ASSETS	<u>29,165.85</u>	<u>28,325.70</u>
TOTAL LIABILITIES	0.00	0.00
TOTAL NET ASSETS at 6/30/12	<u>29,165.85</u>	<u>28,325.70</u>
Unrestricted net assets	29,165.85	28,325.70
Temporarily restricted net assets	0.00	0.00
Permanently restricted net assets	0.00	0.00

SUMMARY OF PROGRAM SERVICES & EXPENSES

Archives Week public events, including awards event recognizing key contributions in archival practice (533 Attendees)	5,524.26	5,567.52
Communication of archival issues, collections, and other related matters via newsletters, website, calendar, and directory	0.00	1,189.86
Program meetings (7 events attracting approximately 523 total attendees) open to public, concerning practical & professional archival issues, archival collections, or the relation of current events to the profession.	8,179.11	5,541.91
Workshops (2 events attracting 80 total attendees) concerning practical archival topics	0.00	964.50
Outreach Programs (5 programs attracting 163 total attendees)	1,012.52	743.23
Membership (1 programs attracting 30 attendees)	1,305.00	181.29
Total program service expenses	<u>16,020.89</u>	<u>14,188.31</u>
Total general administration expenses	4,231.17	1,053.60
Total expenses	<u>20,252.06</u>	<u>15,241.91</u>



Archivists Round Table of Metropolitan New York
P.O. Box 151
New York, NY 10274-0154



Membership Form 2012-2013

Membership year runs from July 1, 2012 to June 30, 2013

PLEASE TYPE OR PRINT CLEARLY

Name:

Position or Title:

Institution:

Institution Address:

City:

State:

Zip Code:

Home Address:

City:

State:

Zip Code:

Business Telephone:

Home Telephone:

****To receive meeting announcements and other information you MUST provide a valid email address****

Preferred E-mail Address:

Are you a new member? Yes No Are you a student? Yes No

My directory listing should be:	<input type="checkbox"/> Home <input type="checkbox"/> Institution <input type="checkbox"/> None	My mailing address should be:	<input type="checkbox"/> Home <input type="checkbox"/> Institution
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I am interested in volunteering with:	<input type="checkbox"/> Monthly Meetings and/or Holiday Event	<input type="checkbox"/> Awards Ceremony	<input type="checkbox"/> Board Nominations Committee
	<input type="checkbox"/> Newsletter	<input type="checkbox"/> Education/Workshops	<input type="checkbox"/> Mentoring (being a mentor)
	<input type="checkbox"/> Membership	<input type="checkbox"/> Communications & Outreach	<input type="checkbox"/> Donating space for meetings & programs
	<input type="checkbox"/> Advocacy		

To complete membership: Send the completed form with a check for \$25 plus any additional tax-deductible donation* you would like to make to the address indicated below. Make checks payable to the Archivists Round Table of Metropolitan New York, Inc. (ART). **Note:** Membership is **FREE** for students.

ART Membership
P.O. Box 151
New York, NY 10274-0154

** Your donation is tax-deductible to the extent allowed by law. Donors receive no goods or services in return for their donation. A copy of ART's latest annual report may be obtained, upon request, from the organization or from the New York State Attorney General's Charities Bureau, Attn: FOIL Officer, 120 Broadway, New York, New York 10271.*



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