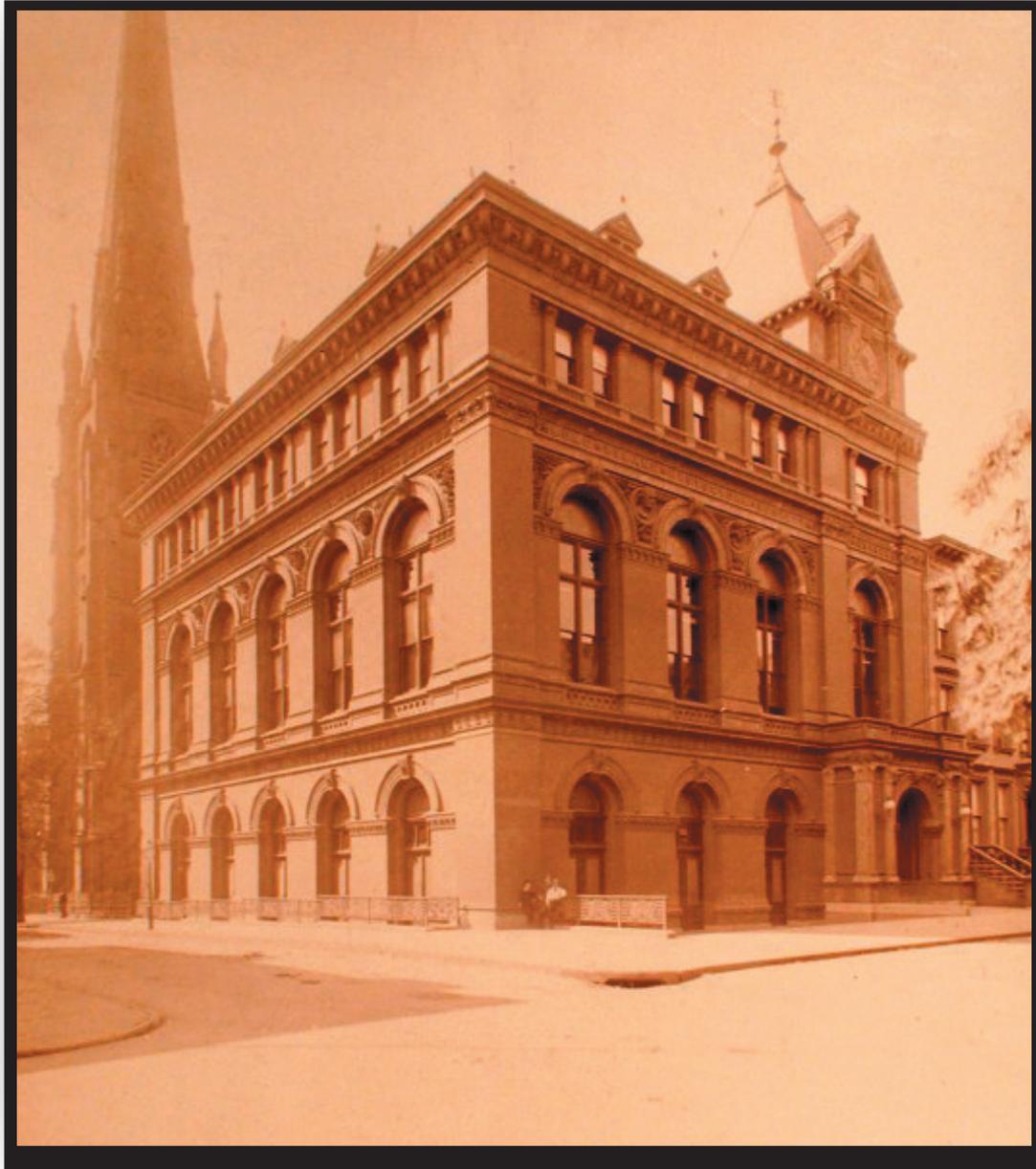




Metropolitan *Archivist*

Volume 12, No. 2

Summer 2007



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Welcome New Members!

The following individuals have joined the Archivists Round Table of Metropolitan New York since December 2006.

Gustavo Braga
American Museum of Natural
History

Leslie DiRusso

Tessa Fallon
Graduate Student - C.W. Post

Chris Lacinak
AudioVisual Preservation
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Liz Larson
Student - Pratt Institute School
of Library & Information Science

Angie Park
Brooklyn Museum

Gregory Tavormina
Student - Graduate School of
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Queens College

John-Paul Richiuso
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New York Transit Museum

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Typophiles Inc.

Jo-Ann Raia
Town of Huntington

Alix Ross
New York University,
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Susan Tobin
Alan Lomax Archive

Susannah McDonald
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Margo Note

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Selection for Annual Awards.

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education@nycarchivists.org
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Communications and Outreach

outreach@nycarchivists.org
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** The Archivists Round Table is a 501(c) 3 organization and all contributions to it are tax-deductible for the donors. Donors have not received any goods or services from ART in exchange for their donations.*

Editor's Note

You may notice a couple changes in this issue. The Interview with the Archivist has taken on a new look, modeled after the Proust Questionnaire from *Vanity Fair* magazine. We hope it will give a more personal and dynamic peek at our fellow archivists. Reader feedback is welcome.

We are working to put the newsletter online for greater access and as a way of saving costs for the Roundtable. I think everyone will agree once they see the newsletter online that it looks even better in color! As you may know, the Society of American Archivists posts their newsletter, *Archival Outlook*, online as do some of the regional archival organizations, such as New England Archivists and MARAC (which posts back-issues online). We have created a form for contributors for permissions to publish their images online (or not) and are also expanding the newsletter's

presence on the ART website by including a link to the *Metropolitan Archivist*. We will also post back-issues online in the near future. If anyone prefers to continue receiving the newsletter in print, please email artnewsletter.print@gmail.com with your name and mailing address. Please respond by August 15, 2007.

The newsletter is always looking for interested volunteers to help by writing articles or book reviews, or reviewing area exhibits. Or, if you have an interest in writing, news to share about your archives or institution or a project you'd like to report on, please contact the Editor at outreach@nyarchivists.org

Rebecca Altermatt
Communications and Outreach Coordinator



CORRECTION

In our last issue, the wrong image ran with the article "Archivists Roundtable Wins State Archives Award" featured on page 20. The image in that issue depicted ART President Mindy S. Gordon accepting the Archives Week Proclamation from NY Department of Records Commissioner Brian Anderson. The correct image for the article and caption that ran is at left: Chancellor, Board of Regents NYS, Robert M. Bennett presents the 2006 William Hoyt Award for Excellence in Advocacy to ART President Mindy S. Gordon.

Metropolitan Archivist apologizes for this error.

The mission of the *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.

The *Metropolitan Archivist* (ISSN 1546-3125) is issued semi-annually to the members of ART. Comments, questions, or submissions for features should be directed to editor, Rebecca Altermatt, at outreach@nycarchivists.org.

Deadlines for submissions are April 30th and November 15th. 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.

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

The *Metropolitan Archivist* accepts advertisements from businesses which provide services that would be of professional interest to ART membership. Rates and other related information can be obtained by contacting the editor or visiting the ART website at www.nycarchivists.org. Job advertisements can be posted directly to the ART web site by contacting the ART web master at jobs@nycarchivists.org.)

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Brooklyn Historical Society's Othmer Library Reopens



*The interior of the renovated Library, 2006.
(Image courtesy of the Brooklyn Historical Society.)*

By Marilyn H. Petit, Ph.D.
Vice-President for Collections

The Othmer Library of the Brooklyn Historical Society re-opened to the public on January 10, 2007, following a lengthy period of quiescence, during which portions only of the collections had been available to researchers. Renovation of the 1881 Brooklyn Heights building mandated storage of the collections, following which the collections are being returned in stages to useful research lives, protected by modern HVAC and an alarm system, and administered by a professional staff. The landmarked building itself re-opened in 2003 and hosts an impressive array of educational programs and exhibitions.

The Library itself, one of only two landmarked Brooklyn interiors, was utterly bare upon my arrival in the summer of 2004: no books, no tables, no desks, no computers, no staff, minimal electronic files. The task of bringing the collections back into the building and rendering them accessible in automated format compares with no other event of my professional experience by orders of magnitude. It has involved *re-creating* a library that had been warehoused while an entire digital revolution took place and the Internet emerged as a communications matrix. But my affections were engaged; I am a long-time Brooklyn resident and member of what was the Long Island Historical Society through 1986. I had been an eyewitness to, and participant in, the staggering lapses and important jump-starts of a nonprofit institution with aging but important collections.

In the ensuing 30 months, we have cataloged about 42,000 titles into NYU's BobCat, constituting most of the core collection of book, atlas, and microfilm/fiche titles. Additional items of the core collection require conservation before they can be cataloged and made available, and many individual maps and some rare books remain uncataloged. Our agreement with Dean Carol Mandel of NYU's Division of the Libraries offers an unparalleled means of accessibility in the 144-year history of this organization, founded in wartime 1863 by Brooklyn Heights families as a member-based library. We will this year complete the cataloging of selected serials, the choice of which requires Solomonic wisdom as we contemplate the reality of reduced library storage space within the building. Most of the furniture and furnishings – "art and artifacts" - are still warehoused. They were formerly housed on the fourth floor of the building, now given over to administrative offices.

We moved the paintings into public spaces and labeled them; portraits of Lord Stirling, Alden Spooner and Mary Ann Wetmore Spooner, and Henry Cruse Murphy; James Ryder Van Brunt watercolors of Dutch colonial landscapes; 1679 Danckaerts sketches of Manhattan; Bard ferry-boat paintings; and the 1819 Francis Guy "summer" painting of Brooklyn Village as viewed from his house on Front Street. We brought back about 4,500 works of art on paper that are being sorted, photographed, and cataloged, funded by a grant

from the Luce Foundation.

The image database affords our Pratt library school interns a unique educational experience in the form of a case study. The Library, re-named for benefactors Donald and Mildred Othmer in 1997, possessed a fabled photo collection. Embracing the

nascent digital revolution, the library digitized in the mid-1990s about 36,000 photos at 72 dpi, lodging them in a DOS-based program that utilized intensely local and often idiosyncratic subject tracings. The images include a tintype of Walt Whitman in old age; another of Sally Maria Diggs, the “Pinky” of Beecher’s staged 1860 “slave auction” at Plymouth Church; photos of six-foot mounds and drifts of snow from the Blizzard of 1888; Ebbets Field; and images of houses and churches now displaced by Cadman Plaza and the Brooklyn-Queens Expressway. The image database remained accessible to researchers during the building renovation but was not upgraded, and required coaxing and constant attention to yield results. The digital process had voided all former subject

groupings, and was the *only* method by which one could view, for example, Coney Island photos, or Brooklyn Dodger photos, and even then some inventive search techniques were required.

We migrated the images into a new graphics program, Past Perfect, developed and supported by the AASLH as a collection management tool. The program is inexpensive and well-supported, powerful and colorful, searchable and indexable, but we now are taxed with imposing the missing Library of Congress Authority terms. We also must unite important collections by inserting “collection” status in the catalog records for the important Morrell, Huntington, and Armbruster collections of Brooklyn homes, churches, and businesses that no longer exist, and Miss Maud Dilliard’s snapshots of vanishing colonial relics; a photo of the New

Utrecht milestone as it stood in front of the Van Pelt house; images of the Old Stone House in Park Slope following its reconstruction in the 1930s by the WPA; among others.

A more difficult decision involved the cataloging of new collections: should we catalog each and every one of the 1929 Williamsburgh Bank construction photos, or catalog some as a “series?” Past Perfect supports multiple thumbnails within a single catalog record, and we accordingly cataloged a dozen images of construction of the bank’s dome as a “series,” with a single catalog record.

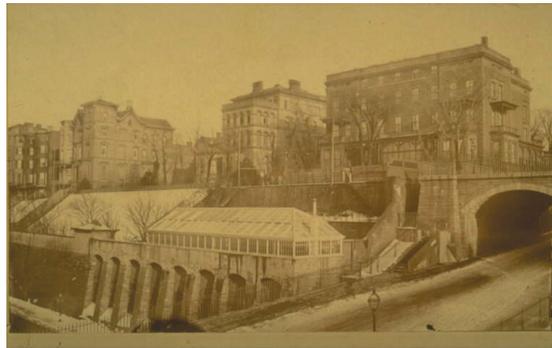
And what about the archives and manuscripts: the priceless Brooklyn and Long Island manuscripts, the twentieth century archival collections? These include a 1775 resolution of the Committee and Freeholders of Kings County nominating seven deputies to serve at the Provincial Congress; an 1809 letter from Robert Fulton to New York ship builder Charles Brownne exhorting him to “use every exertion;” eighteenth and nineteenth century slave bills of sale; records of the Civil

War Relief Associations, including the Women’s Sanitary Fair of 1863, precursor of the American Red Cross; invitations to the opening ceremonies of the Brooklyn Bridge in 1883; oral histories of the Hispanic Communities Documentation Project of the 1970’s; and many others.

Manuscripts, of course, had long been cataloged as individual items in our card catalog. But the principal tools for access consisted of Bob Sink’s 1977 Brooklyn Rediscovery survey of manuscript collections, and the 1987 New York State Historical Documents Inventory, which were incomplete, and also housed errors and inaccuracies introduced by changes in custody and arrangement over 20 years. There were a number of brief finding aids, including a few with historical



Above: Construction of the Brooklyn Heights Promenade and the Brooklyn-Queens Expressway, early 1950's. Viewed from the south; Brooklyn Bridge in the distance. Below: The “Penny Bridge” connected Montague Street and Brooklyn Heights to the Wall Street Ferry and the Brooklyn waterfront. Below: The Pierrepont houses and greenhouses, 1940. (Images courtesy of the Brooklyn Historical Society.)



The Artist and the Archives: In Two Recent Exhibitions, Archives Help to Tell the Story

By Celia Hartmann

Two recent exhibitions in New York City, both centering on the works of the same artist's studio, highlighted the role of archives in bringing new life to, and providing fascinating additional perspectives on artists and their contributions to cultural life. Both "A New Light on Tiffany: Clara Driscoll and the Tiffany Girls" (New-York Historical Society, February 23 to May 28, 2007) and "Louis Comfort Tiffany and Laurelton Hall - An Artist's Country Estate" (Metropolitan Museum of Art, November 21, 2006 to May 20, 2007) centered on the work of Louis Comfort Tiffany's enormously successful studio. Each separately represents new addition to scholarly knowledge, based on findings in archival collections.

The discovery of decades of Tiffany family correspondence in the special collections library of Kent State University and the archives of the Queens Historical Society has provided historians with a trove of new information. The letters illuminate the workings of Tiffany Studios and the crucial role of Clara Driscoll as a hitherto unrecognized designer of many iconic items previously assumed to have been Tiffany's own designs. This has led to the re-evaluation and reattribution of many objects in the Tiffany oeuvre, represented in the Historical Society's Neustadt collection of Tiffany lamps, considered among the premier collections of these objects.

According to the introduction to the New-York Historical Society exhibition's accompanying book, "Despite all the brochures and books that Tiffany's firms issued over a period of more than three decades, never once was Clara Driscoll's work acknowledged publicly." The introduction further explains in words that every archivist can warm to: "What saved Clara Driscoll from undeserved

obscurity was her passion for writing letters." Discovered at the repositories was a previously unknown series, albeit incomplete, of the "Round Robin" letters that circulated among Driscoll, her mother, and her four sisters from 1896-1906.

The letters document far more than Driscoll's professional life: they provide the history of one middle-class American family a century ago. They also, for the first time, provide evidence that "not only did she directly oversee the execution of some of Tiffany's most important windows and mosaics, but also she invented most of the leaded-glass shades and mosaic-clad bases. She also designed many of the bronze and mosaic candlesticks, inkstands, and other objets de luxe that brought Tiffany fame at the turn of the century. Clara Driscoll was, in effect, the hidden genius behind many of Louis C. Tiffany's designs."

The MET's exhibition "Louis Comfort Tiffany and Laurelton Hall - An Artist's Country Estate" brings together for the first time comprehensive documentation of Tiffany's personal estate in Oyster Bay, New York. Designed by Tiffany, and built between 1902 and 1905 by him for his personal use, it served as an educational facility and showcase for his designs in architecture, glass, mosaic, metalwork, ceramics, and enamelware, as well as an exotic and extravagant backdrop for his collections of Asian, Near Eastern, and Native American art. Curator Alice Cooney Frelinghuysen, in the exhibition's accompanying book, terms it "the culminating vision of a complete aesthetic environment." The estate's contents were sold in 1946, 13 years after Tiffany's death, when his designs and aesthetic had

continued on page 14



Interview with the Archivist: Kenneth Cobb

By Ellen Mehling

Interviewer's Note: You'll notice that this "Interview with the Archivist" is dramatically different from previous ones, giving a different kind of portrait of the interviewee. I have always enjoyed the celebrity interview page of Vanity Fair (the "Proust" questionnaire) and thought it might be interesting to pose some of those questions, as well as others not from the questionnaire, to an archivist. For more information (and Proust's answers to those questions) please go to <http://www.chick.net/proust/question.html>.

Kenneth Cobb holds a Masters Degree in History from Columbia University, and is Assistant Commissioner of the NYC Department of Records and Information Services, where he has worked since 1978.

What is/are your most marked characteristic(s)?
My boisterous personality.

John Lennon, Bob Dylan, Paul Simon.

What is the quality you most like in a man?
Sense of humor.

Who is/are your hero(es) in real life?
Professor Kenneth T. Jackson.

What is the quality you most like in a woman?
Sense of humor.

What is it you most dislike?
Train delays.

What do you most value in your friends?
Their ability to withhold judgment.

What natural gift would you most like to possess?
To be a good dancer.

What is your principle defect?
Procrastination.

To what faults do you feel most indulgent?
I put off dealing with my procrastination issues.

What is your favorite thing to do?
To be outdoors.

What is your motto?
All things considered.

What to your mind would be the greatest of misfortunes?
To lose the sense of myself.

Which do you prefer, being with other people or being alone?
I actually prefer being with other people.

What is your favorite color?
Plaid.

If you could have one job other than the one you have now, what would it be?
Salesman at a Rolls-Royce dealership.

Who are your favorite prose writers?
Shakespeare, Willa Cather, Ruth Praver Jhabvala.

If you could spend one day with anyone in history, whom would you choose?
George Washington.

Who are your favorite composers?

Interview with the Archivist: Kenneth Cobb *continued from previous page*

What is something you like that most people dislike?

I like going to the dentist.

What is something you dislike that most people like?

Candy.

How long could you go without watching TV?

Except HBO, any length of time.

Do you have a nickname?

I hope not.

When you were a kid, what did you want to be when you grew up?

Architect.

If you could go back in time and say something to your younger self, what would you say?

You might want to re-think that Pinto.

Do you squeeze the toothpaste tube or roll it?

Squeeze.

In what room of your home do you spend the most time?

Bedroom.

What is your favorite restaurant?

City Hall.

Are you superstitious? Do you have any superstitions?

No, not especially.

Do you have any talents that most of the people who know you don't know about?

Yes.

What is/are your favorite movie(s)?

Chinatown, Bonnie & Clyde, North by Northwest, Annie Hall.

If you could speak any language other than the ones you already speak, which one would you choose and why?

Latin – it's the key to so many other languages.

What would you do if you found the wallet of your neighbor whom you hate?

Return it to him or her, although I wouldn't be above rifling through it first.

If you could live perfectly well without sleeping, if you had no need for sleep at all, how would you spend all your nights?

Wandering the city.

What are some things your 'perfect day' would include?

A nice walk in the sunshine, a good movie, a dip in the ocean.

Brooklyn Historical Society's Othmer Library Reopens



Construction of the Brooklyn Heights Promenade and the Brooklyn-Queens Expressway, early 1950's. Viewed from the south; Brooklyn Bridge in the distance. (Images courtesy Brooklyn Historical Society.)

continued from page 10

context, only five of which existed in electronic form.

A three-year partnered grant with Pratt Institute's School of Library and Information Science, funded by the IMLS, has provided a salaried archivist and advanced archives interns who began to address the myriad problems and inconsistencies of pre-modern collections that were heavily used while warehoused. We now have 149 collection –level finding

aids, about one-third of which are EAD-ready and will be posted in BobCat. We haven't finished, but we are collecting again, we are purchasing new titles; and we offer monthly workshops on topics related to research and preservation.

BHS Staff members: Library manager Jeff Barton, Archivist/ Archival Education Coordinator Leilani Dawson, Reference Librarian Elizabeth Call, Photo Archivist Julie May.

Tiffany continued from page 11

fallen out of favor; the house and land were sold in 1949; and the buildings were destroyed in a fire in 1957.

Unlike Clara Driscoll's, the details of Tiffany's life and work are heavily documented and a source of constant interest and scholarship. No new revelations about him were unearthed from previously unknown sources in the preparation of the Laurelton Hall exhibition, which draws heavily on a variety of archival materials. However, in bringing together the resources

the house as a home and a place of lavish entertainment. They personalize the family's and guests' experience of Laurelton Hall by documenting the plays, tableaux vivantes, and exuberant costume parties held there, as well as the intimacies of family life. They breathe family and personal life into a lost masterpiece that was at one time both the center of Tiffany's family life and a creative demonstration of his vast talent and varied interests.

The evidence unearthed and brought together in these

What more might we be able to learn about subjects we think we know well?

required for its first-ever complete documentation, Ms. Frelinghuysen found various kinds of new information from archival sources that illuminated her project further. In examining the archives of the Lenox Company, for example, she found detailed drawings of the delicate and intricately detailed floral capitals that top the columns of an exterior loggia. Their presence in that collection suggests that, unlike the glass stems of the flowers, they may have been fabricated by Lenox rather than the Tiffany Glass Company, as previously thought.

The interiors of Laurelton Hall were well-documented photographically before their destruction. They show architectural details, the use of Tiffany's artifacts as decoration, and the complex relationships between his collections and his own artistic designs and creations. The images in the Tiffany family archives, in contrast, provided evidence of

two exhibitions indeed shines new light on a subject that has been meticulously detailed, and will no doubt continue to be. What more might we be able to learn about subjects we think we know well? What's hiding in your archives or repository that will provide scholars with new angles on familiar materials, or reveal completely new areas of study? How might your archives rewrite history, or redefine what we know of now-iconic creative masterpieces?

Author's note: Thanks to Alice Cooney Frelinghuysen, Anthony W. and Lulu C. Wang Curator of American Decorative Arts, The Metropolitan Museum of Art; and Margaret K. Hofer, Curator of Decorative Arts, New-York Historical Society, for their assistance.

Celia Hartmann received her MLIS and Certificate in Archives and Records Management from the Palmer School of Long Island University and is a project archivist with The Winthrop Group.

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From this introductory page, you can join or read the list. Once you have subscribed, you can post to the list either from the above web page or directly by email at **nycart@topica.com**

Questions, comments or suggestions about the bulletin board should be directed to Daniel Sokolow at: **webmaster@nycarchivists.org**.

REPOSITORY PROFILES

Treasures of The Bronx: The Bronx County Historical Society's Archives

The New-York Historical Society

Treasures of the Bronx: The Bronx County Historical Society's Archives

By Megan A. Hibbitts

Founded in 1955, The Bronx County Historical Society was established to promote knowledge, interest, and research regarding the history of the Bronx. The Historical Society operates the Museum of Bronx History, the Edgar Allan Poe Cottage, and a Research Library. The Society also conducts school programs, historical tours, and lectures, and publishes books and a semi-annual journal regarding the Bronx.

In addition to providing these services to the public, the Historical Society is also the repository of the Bronx County Archives (BCA). Since the Historical Society was founded, this organization has collected important archival collections from individuals and important Bronx institutions. In 1996, the society made a commitment towards making the archives more accessible to researchers by hiring historian Dr. Peter Derrick as the archivist for the Bronx County Historical Society. After extensive renovations, a building located on Bainbridge Avenue was formally opened as the location of the Bronx County Archives. Since that date, various researchers, interested in Bronx history have used the archives 56 individual collections, which total 3015 cubic feet. (A guide to these collections is available from the Historical Society for \$20.) The following paragraphs discuss some of the collections at the BCA as well as projects that are currently being conducted by the Historical Society's archives staff.

The Bronx Board of Trade/Bronx Chamber of Commerce Collection

The Bronx Board of Trade was established



*Cedar Jack's Last Stand Clam Bar in Melrose, circa 1890.
(Image courtesy of The Bronx Historical Society.)*

in 1894 as the North Side Board of Trade. When the Bronx became a borough in 1898, the organization was re-named. As the local affiliate of the United States Chamber of Commerce and the New York Board of Trade and Transportation, the organization helped The Bronx develop from a small town to an urban metropolis. The Bronx Board of Trade played an important role in urban planning decisions that affected the Bronx, which include the creation of highways, subway lines, and housing development. The organization merged with the Bronx Chamber of Commerce in 1966.

The collection, most of which was donated to the Historical Society by the Bronx Chamber of Commerce in 1975, documents the business activities in the Bronx primarily from the 1920s to the 1950s. Materials include correspondence to Bronx businesses, civic and business organizations, government officials, and important individuals. Other documents include surveys of Bronx

continued on page 16

Bronx Historical Society

continued from page 15

business lenders, minutes, agendas, reports, pamphlets, periodicals, newsletters, press releases, financial records, membership lists, newspaper clippings, scrapbooks, maps, and advertisements. A detailed description of this collection is available at the Historical Society.

Wendell Foster Papers

Reverend Wendell Foster was the first African American councilman to represent the Bronx. He was elected as a councilman in 1977 and was forced to resign due to term limits in 2001. His daughter, Helen Foster, is currently serving as a councilwoman in his former seat. His papers, which document his work as a councilman, were donated to the historical society in 2005, as part of the Bronx African American History Project. Materials include photographs, correspondence, daily logs, financial records, constituent files, newspaper clippings, and campaign records. A box list is currently available for this collection.



The Urban League of Greater New York's eighth annual luncheon at the Concourse Plaza Hotel, circa 1956. Awards were presented to individuals for their efforts in ending racial discrimination. From left to right: Bronx businessman Elias Karmon, Bronx State Assemblyman Walter H. Gladwin, former First Lady Eleanor Roosevelt, and Bronx realtor J. Clarence Davies, Jr. (Image courtesy of The Bronx Historical Society.)

The David M. Carp Collection

The David M. Carp collection, which documents the Latino Jazz scene of The Bronx and East Harlem from 1940s to the 1960s, was acquired by the Historical Society in 2005 as part of the Bronx African American History Project. Carp, a prominent music librarian, journalist, author, and producer at WNYC New York, began collecting information regarding Latino Jazz for a radio series he produced on Latino jazz in 1990.¹ The collection includes newspaper articles and advertisements, recording logs, and photographs. Of particular note are the 200 recorded

interviews with Latino jazz musicians mostly from the 1940s to the 1960s. A box list for this collection and summaries of some of the interviews have been created.

The Mario Biaggi Papers

Mario Biaggi, a former decorated police officer and lawyer, was elected to Congress as a Democrat in 1968 to East Bronx. During the nine terms that he served as a congressman, he sponsored legislation leading to a ban of "cop killer" bullets² and was chairman of a Congressional task force to stop the violence in Northern Ireland. Biaggi was also nominated (but did not win) for a Nobel

Pease Prize for his work towards ending the violence in Northern Ireland.³ In 1988, Biaggi was tried on federal rafting changes in connection with the Wedtech Corporation and was convicted on fifteen federal counts. He then resigned from Congress.

Biaggi's papers, which emanate from his Bronx, Yonkers, and Washington DC's congressional offices, include correspondence; case files; subject files; press releases and statements; newspaper clippings; and photographs. Ronnie D. Johnson recently completed his master's thesis for the University of New Orleans, "An Unlikely Champion: Congressman Mario Biaggi and the Beginnings of a Negotiated Settlement in Northern Ireland," based in part on his research using Biaggi's papers. This collection was originally transferred to Lehman College in the late 1980s. In 2005, the college approached the Historical Society to see if they were willing to take this 546 cubic foot collection. The collection was transferred to the Historical Society in 2005 because of its value to Bronx history. At this time, a finding aid has not been published.

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New-York Historical Society

By Maurita Baldock

“For without the aid of historic records and authentic documents, history would be nothing more than a well-combined series of ingenious conjectures and amusing fables.”

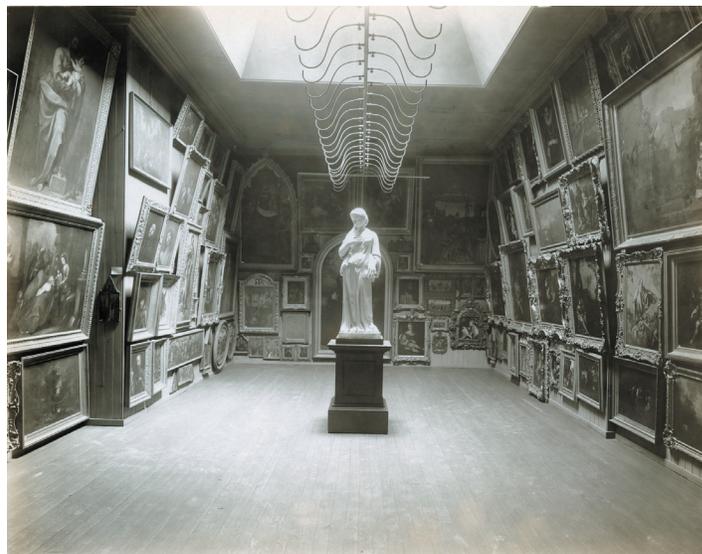
From an 1805 address of the New-York Historical Society

Although it is surprising to some, the New-York Historical Society is New York’s oldest museum. Founded in 1804, the museum and library provide access to collections relating to the political, legal, cultural, mercantile, and social history of the United States and New York in particular.

History

At the time of the Society’s founding, only 75,000 people lived in New York City, Alexander Hamilton had just been killed in a duel with Aaron Burr, and New York still spelled its name with a hyphen (thus the hyphen in the museum’s name). On November 20, 1804, merchant John Pintard met with ten other New Yorkers to create an organization that would, according to its constitution, “collect and preserve whatever may relate to the natural, civil, or ecclesiastical History of the United States in general and of this State in particular.” This was a broad mission statement but since there were very few museums at the time, and only one other historical society in the nation, the founders decided it was imperative to collect an inclusive range of materials before they were lost.

Because New York City’s mayor DeWitt Clinton was a founding member, the first meetings of the Society were held rent free in City Hall. The Society’s library grew significantly in 1809 when Pintard sold his own book and manuscript collection to the New-York Historical Society. As the library and museum continued to grow, its members soon realized that it needed a home. Unable to find a permanent space, the Society



A crowded art gallery in the Society’s old home on Second Avenue and Eleventh Street. 1908. (Image courtesy of the New-York Historical Society.)

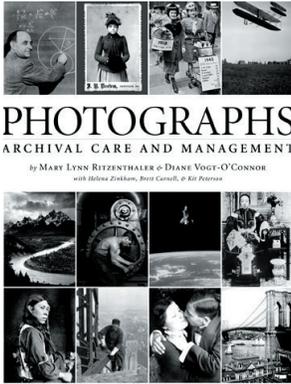
moved five times between 1809 and 1857, until it was able to construct its own building on Second Avenue and Eleventh Street.

In the mid-19th century, the Society’s membership increased along with its library and art collections. Between 1858-1867, the Society acquired the collection of the New York Gallery of Fine Arts, the Abbott collection of Egyptian Artifacts (now at the Brooklyn Museum), and 433 watercolor paintings of John James Audubon. Soon the art and the library were competing for space and it became apparent that the Society had once again outgrown its home. In 1904, NYHS moved into a newly constructed building at its present location at 77th Street and Central Park West. Renovations in the 1930’s added two new wings and a fifteen-story stack area to the building.

In the early 1990’s, the Society faced severe financial troubles that caused it to shut its doors temporarily. New Yorkers, scholars, and politicians quickly responded with statements and petitions in support of the Society and its important collections. With financial help from the trustees as well as the city and the state, both the library and the museum were able to remain open. The Society was soon reinvigorated and was able to reestablish itself as a viable institution for important historical materials.

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Reviews



Photographs: Archival Care and Management. Mary Lynn Ritzenthaler and Diane L. Vogt-O'Connor, with Helena Zinkham, Brett Carnell, and Kit A. Peterson. Society of American Archivists, 2006. 550 pp.

Reviewed by Sharon A. Pullen.

This book is a revised edition of *Administration of Photographic Collections* that was written by Mary Lynn Ritzenthaler, Gerald J. Munoff, and Margery S. Long and published as part of SAA's *Basic Manual Series* in 1984. One of the original authors, Ritzenthaler, returns with a new co-author, Diane Vogt-O'Connor, and several contributors. The introduction clearly delineates which chapters have been "updated with a light touch" from the original work, which incorporate "substantial" new information, which are by new authors, and which are entirely new. Although one might expect that the era of digital photographs necessitates a new chapter; chapters on reading and researching photographs, references, and outreach have also been added. This makes the book effectively reflect not

only the technical changes in photography and the preservation of photographs, but the changes that twenty years have brought to archival practice.

The book contains thirteen chapters; each is divided into numerous sections with headings. This clear and detailed organizational approach makes this a manual with outstanding ease-of-use for both newcomers to photographic collections and more experienced archivists. Definitions used throughout the book are from *A Glossary of Archives and Records Terminology* compiled by Richard Pearce-Moses, another SAA publication.

The first chapter discusses the history of photography and the concepts applying to the place of photographs in society. The development of the view of photography is discussed. The idea that "the camera never lies" is refuted by a discussion of photography as defined by John Szarkowski in his book *The Photographer's Eye* ("a picture-making process based on selection"). Further discussion covers: the idea of photographs as a documentary record; Farm Security Administration photographs; photojournalism; amateur photographs; local professional photographers; and photographs in the art world.

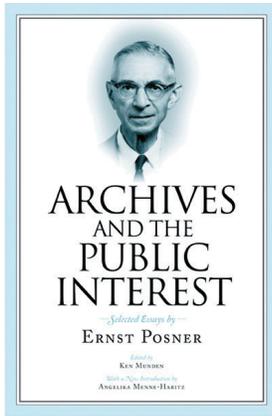
The second chapter is a history of photographic processes. Although many illustrations are used to exemplify the various photographic products of these processes, the authors state unequivocally that, "to gain a full understanding of technical

processes, one must study originals." Basic photographic principles are discussed before individual sections on each photographic process, from daguerreotypes to digital photographs, are described in detail. The chemical processes, physical media and possible visual effects created by the photographer for each type of photograph are explained and examples for most shown.

Chapter 3, "Accessioning and Arrangement," discusses the various techniques involved in "visual literacy." The chapter includes boxed "tips," a photographic analysis worksheet, and a list of photographic research resources. The author recommends that archivists maintain a visual dating and identification guide based on people, places, and events relevant to their particular archives.

The following chapter, "Appraisal and Acquisitions," makes recommendations for techniques that can be used for appraisal when resources are limited. Primary and secondary values, information, authenticity, point of view, and image manipulation are related to the process of appraisal. Evidentiary, informational, and intrinsic value as applied to photographs are outlined with examples given. Artifactual value, a concept peculiar to photographs and a "key predictor" of high future usage, is thoroughly explained here. Associational and monetary values

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Archives and the Public Interest: Selected Essays by Ernst Posner.

Ken Munden, ed. with a new introduction by Angelika Menne-Haritz.

Society of American Archivists, 2006, 1967. 232 pp.

Reviewed by Mario H. Ramírez.

In her introduction to this most recent edition of *Archives and the Public Interest: Selected Essays by Ernst Posner*, Angelika Menne-Haritz notes that Posner performed the vital role of a “builder of bridges between the emerging archival profession in the United States and the European traditions.” Translating European theory and practice for his American colleagues, and promoting American innovation abroad, Posner unwittingly functioned as a conduit between an American profession struggling to establish a practicum that spoke to its specific institutional needs and a European practice and tradition that perhaps yearned for a revitalizing intervention. Although astutely aware of the intrinsically different types of institutions that needed to be addressed in Europe and the United States, Posner nevertheless was perceptive

enough to realize the benefits of having both traditions in conversation with one another. An advocate of the preservation and dissemination of the history of archival practice, Posner, through his lectures and essays, sought to provide a historical context for the profession and to inform its practitioners about traditions and developments in other locales. Indeed, the essays in the first four sections of the book (“Basic Principles,” “The Training of Archivists,” “The European Example,” “The American Experience”), besides giving historical girth to the profession, moreover supply comparative and detailed studies of archival practice in the United States, Germany and Italy, noting the confluences, but also the strikingly different paths being taken.

It is this international perspective which proved greatly informative to Posner’s colleagues in Europe and the United States, and which continues to provide for some of the book’s allure and relevance. Although contemporary readers’ enthusiasm for Posner’s writings could perhaps be dulled by his great attention to the details of everyday practice in the German or Italian ministries, one would further to guess that this information was eagerly absorbed by newly minted American archivists who lacked for perspective on their own practice and were attempting to create nationally specific criteria and standards. Moreover, it gives the modern reader a historical snapshot of the state of the profession abroad in the first half of the 20th century, which is greatly supplemented by Posner’s documentation of the history of

the early development of archival practice in the United States.

The publication includes essays on archival administration, the relationship of the National Archives and the archival theorist, Solon Justus Buck, and on college and university archives. The section, “The American Experience” serves as a map to what at that time was a nascent profession in the throes of identity formation. Indeed, Posner speaks to the struggles of the profession stateside and its reach for an identity outside the traditions of Europe and the pulls of its own roots/history in the last essay of this section, “What, Then Is the American Archivist, This New Man?” Temporarily putting aside Posner’s grammatical chauvinism (he is quick to note that unlike the French, “Man” in this instance is inclusive of 33% of archival practitioners who are women), this essay is fascinating in its exploration of the makeup of the archival profession and its identification of a polyglot group of individuals (historians, librarians, etc.) who are struggling with the professional divisions already germinating between them. Noting the “unfortunate dichotomy” between “manuscript custodians” and archivists, and the emergence of the records manager, Posner is critical of the internal divisions which he perceives as diminishing the unifying mutual respect that all of these individuals have for the record as evidence.

The remaining essays on the sovereignty of archives and the state of public records under military occupation continue to explore Posner’s

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Photographs Review

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are also explored. The last part of the chapter considers costs and risks. This chapter also has extensive appendices that include: a sample records schedule; sample collection development policy; a survey form for photographic materials; cost-benefit rating chart; and a counting conversion table.

Chapter five, "Accessioning and Arrangement" and chapter six, "Description and Cataloging" examine these processes through the lens of photographic archives. The two chapters relate these standards of archival practice to digital photographs as well as traditional forms. The elements of accession records, creating an accession numbering scheme, the difference between physical and intellectual control, and more are all thoroughly discussed with advice and tips related to photographs. Moreover, chapter six, is densely packed with information on descriptive standards and tools such as *DACS*, *EAD*, authority files and online cataloging records specifically related to photographs, both physical media and digital files. Both neophyte archivists and the more experienced will benefit from the detailed discussion and thoughtfully presented tools in these two chapters.

"Preservation," the next chapter, moves from general standards and considerations for photographic materials such as safe handling procedures, risk assessment, environmental standards, and preservation record-keeping to the specific. Boxed items with recommended environmental standards for the specific physical medium of various visual materials are included in a discussion of the specifics of preserving the disparate physical mediums of photographs. Page 232 provides a brief list of "Procedures to Avoid" that the author considers mandatory. Chapter seven could in fact, stand on its own as a very useful preservation manual for

those archivists new to photographic archives.

"Integrating Preservation and Archival Procedures" is a brief chapter that examines the many aspects of repository procedures with regard to preservation considerations. The author relates the impact on preservation to each step a collection might undergo in a repository from the field survey of a proposed donation to photographic exhibitions. This quite naturally leads to chapter nine, "References Services and the Research Room." The recommended physical characteristics of a research or reading room are outlined, along with researcher orientation, security considerations, copy policies and ADA compliance. There is a detailed discussion of what is most commonly referred to as "the reference interview" that includes a step by step outline of progressive stages. In addition to the boxed tips, the ALA-SAA joint statement guidelines on access to original research materials and sample of a policy for the use of an archive are appended here.

The extremely complicated issue of copyright in all its various aspects makes up the majority of chapter ten and covers Fair Use, divisible rights, the TEACH act and the liability of archival staff who provide copies in good faith. Basic forms for donated and purchased collections such as deeds of gift, records schedules, and transfer agreements are defined and discussed. There are several appendices including assignment of copyright, two sample model release forms and a list of sources for information on copyright and other restrictions on the distribution of images. On page 311, there is a table that outlines when photographs pass into the public domain. One of the most important points this chapter makes is recommending that the archivist discuss issues of ownership and use with the legal staff or the organization *before* problems arise.

Chapter eleven, "Copying and Duplication," expands on the nuts and bolts aspects of providing copies to users, making use copies, microfilm,

digitization, and equipment needed to accomplish these. Self-service copying, copy stands, outsourcing to commercial providers, cost-recovery, and licensing agreements are only a few of the specifics covered here. The chapter includes recommended rules when researchers do their own scanning or copying, as well as the ever-present "tip" boxes.

Discussion of copying leads quite sensibly to chapter twelve, "Digitizing Photographs," which is fast becoming the preferred method of access in many institutions. Kit A. Peterson, Digital Conversion Specialist at the Library of Congress Prints and Photographs Division, is the author of this chapter and provides a manual for starting a digital scanning project. A table of pros and cons of various types of scanners, metadata elements, workflow, and ten representative projects are included here. Additionally, interwoven with the technical are the institutional concerns, recommendations for internal marketing of a project, and the benefits to staff members of a digitization project. In short, the human and organizational costs and benefits are integrated with the technical in this chapter and is a refreshing change from manuals that are mere specification checklists.

The final chapter, "Outreach: Public Programs, Public Relations, and Fund-Raising" lists fifteen "key outreach possibilities" and is presented in a bulleted list format that makes planning each type of activity much easier for the "newbie." Fund-raising advice follows the outreach section and includes the creation of a marketing plan. Partnerships, publicity, publications, support groups and web-based outreach are discussed along with project evaluation and

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ART News

La Guardia and Wagner Archives The Council of the City of New York Collection Web Database Finding Aid

The La Guardia and Wagner Archives announces the introduction of its completely redesigned The Council of the City of New York Collection database finding aid on its website: <http://www.laguadiawagnerarchive.lagcc/cuny/edu/defaultb.htm>. This collection represents an unparalleled documentation of the legislative history of New York City from the 1930's to the early 21st century. It includes not only copies of the thousands of enacted laws and official publications, but

also the records of public hearings and committee files on legislation under consideration and ad hoc investigations, more than 100,000 photographs, maps, artifacts, scrapbooks, audio and videotapes, as well as the papers of dozens of individual council members. Approximately 4,100 folders of documents have been microfilmed and converted to digital form, for a total of approximately 240,000 individual images. All of these documents are available on our website. An additional 2,500

folders, or about 150,000 images will become available on the website by July 2007. More than 5,000 photo-negatives have been put on the Archives' website. The photographs are searchable by subject, name, year and place. The City Council Proceedings' Index from 1955 to 1989 serves as an electronically searchable means of access to legislative documents within the City Council Collection by subject; the years 1938 through 1954 will be added soon. We have

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World Trade Center Documentation Symposium March 29, 2007

By Sylvia Kollar, The Winthrop Group, Inc.

On March 29, 2007, the New York State Archives Documentary Heritage Program hosted a symposium to present documentation efforts of the World Trade Center disaster. James E. Young presented the keynote address reflecting on his work as a juror for the World Trade Center Memorial competition. Mary Fetchet, co-founder of Voices of September 11th, described that organization's efforts to provide support and advocacy to all people

affected by terrorism including the 9/11 Living Memorial, an internet archive consisting of tributes, memorials, reflections, and commemorations.

Other presenters included Mark Shaming, New York State Museum, James Kaser, College of Staten Island, Geri Solomon, Hofstra University, and Nancy Shader, National Archives, New York Region. They discussed regional efforts in documenting and exhibiting community

reactions, artifacts, and memorials.

Attendees consisted of historians, archivists, curators, and individuals of family/survivor communities. Brainstorming sessions were included as part of the program to allow participants to discuss current projects, the challenges of preserving various mediums of evidence, and plans for future documentations efforts. A report of the Symposium's speakers and sessions will be posted on the New York State Archives website in June.

Bronx Historical Society

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Bronx African American History Project

The Bronx African American History Project (BAAHP) was established in 2002 by Dr. Peter Derrick and Dr. Mark Naison, Professor of African American Studies and History at Fordham University. The primary aim of the BAAHP has been to document the black community through oral histories and the identification and preservation of archival records regarding African Americans in the Bronx. Since the spring of 2003, almost 200 oral histories have been conducted and many are available

to researchers at the Bronx County Historical Society. Most of these oral histories document African American life in the Morrisania neighborhood of the Bronx between the 1940s to the 1960s. Several articles based on the oral histories have appeared in *The Bronx County Historical Society Journal*.

In July 2006, The Bronx County Historical Society was awarded a Documentary Heritage Program grant (funded by the NYS Archives) from the Metropolitan New York Library Council (METRO) to document records of African Americans in the Bronx. The Bronx African American Archival Survey is identifying all types of records of organizations

and individuals that help to tell the story of blacks in the Bronx. Detailed information about many of the records will be made available on the internet for use by researchers interested in African American history in the Bronx.

For further information regarding the Bronx County Historical Society's Archives, please contact Peter Derrick at (718) 881-8900 or pderrick@bronxhistoricalsociety.org.

Megan A. Hibbitts is the Project Archivist for the Bronx African American Archival Survey, which is being conducted by The Bronx County Historical Society in conjunction with Fordham University. Prior to her work on the

survey, she served as a Project Archivist at the University Archives of Columbia University and the Brooklyn Museum.

(Footnotes)

¹ "On the Record: New Collection Highlights Borough's Rich Musical History," *Bronx Times*, 5 May 2005.

² "Cop Killer" bullets are Teflon coated bullets that were created to penetrate hard objects such as windshield glass and car doors. However, they were commonly used criminals against police officers who wore bullet proof vests.

³ Dorthea Sartain and Peter Derrick, *Guide to the Collections of The Bronx County Archives* (Bronx: The Bronx County Historical Society, 2006), p. 39

New-York Historical Society

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The Collections

The archival materials in the Society's library are housed in two separate divisions: the Manuscript Department and the Department of Prints, Photographs, and Architectural Collections. Although the collections are primarily from the 18th and 19th century, the Society has a growing collection of 20th and even 21st century material.

The Manuscript Department contains over 2 million manuscripts of diaries, letters, and organizational and business records that document

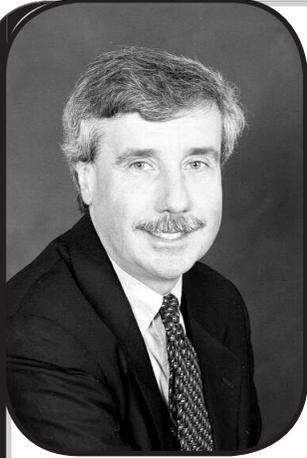
the lives of important New Yorkers and Americans as well as average citizens. Manuscript treasures include the papers of many prominent New York families such as the Beekmans, Livingstons, and Schuylers., as well as many items relating to the founding fathers. Particular items include letters by Thomas Jefferson, George Washington, and John Adams, as well as a list of arrangements for the duel between Alexander Hamilton and Aaron Burr. Another treasure is Napoleon's Authorization for the Sale of Louisiana. The Authorization is signed "Bonaparte," and a stain on the right of the document is thought

to be Madeira wine, used to toast the prospective sale.

Although not as well known, the Manuscripts department also has numerous collections relating to underserved groups in the city. The welfare of African Americans is represented in the records of the New York Manumission Society, the African Free School, and the Colored Orphan Asylum. The Emergency Shelter records document efforts to help homeless male adults. The department also has records from agencies to help widows and orphans, such as Society for the Relief of Poor Widows. An

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NEWS FROM AROUND THE REGION



Peter Wosh Named New Editor of Print and Electronic Publications

Peter Wosh, director of the archives program at New York University, has been named the new Editor of Print and Electronic Publications for SAA, effective March 1, 2007. As editor, he will head a publishing program that has produced 25 books since 2001. Wosh will be responsible for establishing editorial policy, acquiring manuscripts, maintaining the review process, and serving as chair of the Publications Board.

Wosh began his archival career in 1978 as university archivist at Seton Hall in South Orange, New Jersey. In 1984, he went to the American Bible Society in New York City as archivist and then became its library director in 1989. He joined the faculty of the history department at New York University in 1994. Wosh is the author of two books: *Covenant House: Journey of Faith-Based Charity*; and *Spreading the Word: The Bible in Business in Nineteenth Century America*.

He has served SAA in a variety of capacities, including on the Council and as reviews editor of *American Archivist*. In addition, he co-edited *Privacy and Confidentiality Perspectives: Archivists and Archival Records* (SAA, 2004) and is currently at work on the published writings of Waldo Gifford Leland for the Archival Classics Series. Wosh may be reached at pw1@nyu.edu.

Flooding Affects Local Archives

From Ray LaFever, New York Caucus Representative to MARAC:

Most of you probably have heard about the April floods at the David Sarnoff Archives in Princeton, NJ. The damage to the collection was extensive. Here's a bit from their website about the disaster:

"The nor'easter that many of us have experienced this week resulted in an unprecedented 20 inches of water in our basement storage areas. Since we have never had more than 5 inches before and I had never anticipated more than 12, there are a large number of waterlogged and unique documents from the Princeton Labs, the RCA Lancaster and Broadcast Divisions, Camden and other NJ locations, and Communications in Japan. Some 600 cubic feet of lab notebooks, technical reports, manuals, and some manuscript collections are soaking."

The reason I bring up this issue is that the MARAC steering committee has voted to donate \$1000 to the archives to help towards disaster relief. If you wish to make your own donation to help in the recovery of this very important collection, visit the Sarnoff Library's website at <http://www.davidsarnoff.org/flood.html>.

At the July steering committee meeting of MARAC, there will be further discussion concerning the recent spate of disasters in the MARAC region and what MARAC's reaction should be. The committee will be discussing the creation of a tactical force that can be sent to repositories in need of immediate assistance in the wake of a disaster. I've been asked to request of New York caucus members their willingness and ability to serve on such a team. So please contact me if you are interested. The committee also will discuss establishing a long-term disaster relief fund.

Photographs Review

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the risks inherent in outreach. Appendices include publications and editing checklists, and methods for integrating primary sources into classroom instruction.

Photographs: Archival Care and Management reflects the increasingly complicated issues involved with maintaining photographic archives. It integrates basic archival principles with developing technology smoothly. The book is an important resource for all archivists, whether or not photographs are a large part of their collections. It is well-written, well-organized and will serve as a foundation for any future manual necessitated by increased technological changes.

Sharon A. Pullen is first Archivist in the Office of the Suffolk County Clerk. She holds an MSLIS and Certificate in Archives from the Palmer School at Long Island University's C.W. Post campus, and an M.A. in History from SUNY Stony Brook.

Archives and the Public Interest Review

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preoccupation with lending an international perspective to his American colleagues and his desire to explicate and codify the history of archival practice. Poignantly, and in keeping with this internationalist tendency, Posner exhorts archivists in his postscript to maintain and promote international collaborations and initiatives like the International Council on Archives and to strengthen the exchange of information

across borders. Noting the enormity of the task, Posner nonetheless demonstrates a commitment to avoiding the profession's hermetic tendencies and to a diverse practicum and theoretical palette. Thus, serving as more than a window into the archival debates of yesteryear, this compilation of essays serves as a reminder, a siren call, to its readers to think beyond the walls of their repositories to find ways of critically informing and challenging their thought and practice, a professional tenet that, given the increased globalization in evidence in the 21st century, is ever more relevant for contemporary archivists.

Mario H. Ramírez is Project Archivist for the Centro de Estudios Puertorriqueños at Hunter College of the City University of New York.

LaGuardia and Wagner Archives

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also transferred born-digital records of the City Council from 1990-97. This database consists of about 16,500 legislative records, including Local Laws, Introductions, Resolutions, and State Legislation Resolutions, as well as approximately 43,000 files associated with these records, which include the legislative bill and the committee report. These records, and their cross-referenced counterparts within the City Council Print Collection, are searchable at the word-

level, within legislation title. The records are available on our website at the document level. For more information contact: Douglas Di Carlo, Archivist, La Guardia and Wagner Archives, La Guardia Community College/CUNY, Long Island City, New York 11101 ddicarlo@lagcc.cuny.edu Tel: (718) 482-6068.

New-York Historical Society

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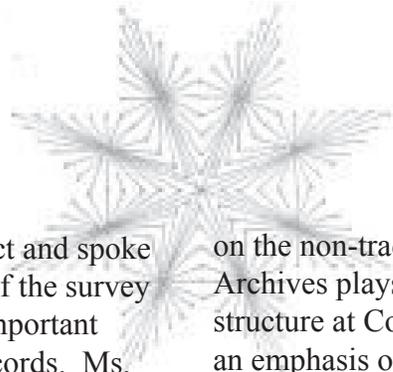
important recent accession is the approximately 100 linear feet of records of the Children's Aid Society, which detail the history of the organization and its efforts to send children to live out west from 1850's-1930 on "orphan trains."

The Department of Prints, Photographs, and Architectural Collections has approximately 3 million items including 500,000 prints and negatives (both glass and film), over 1,600 daguerreotypes, 17,000 stereographs, and 150,000 architectural drawings. The collections include the works of important photographers such as Mathew Brady, Jessie Tarbox Beals, Robert L. Bracklow, Irving Browning, Andreas Feininger, Arnold Genthe, Charles Gilbert Hine, and Doris Ulmann. The architectural collections consist of drawings and office files of prominent architects including Cass Gilbert and McKim, Mead & White. A frequently used collection is the Bella C. Landauer Collection of Business and Advertising Art which includes over 800,000 pieces of ephemera from the 19th and 20th centuries.

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Meeting RoundUp

Winter 2007



January

The first meeting of 2007 focused on two New York State Archives Documentary Heritage Program (DHP) grant funded projects that were sub-contracted by the Metropolitan New York Library Council (METRO). Taína B. Caragol, Bibliographer and Latin American Specialist at MoMA Library spoke about a three-year survey conducted by the Museum to identify and inventory the archival holdings of galleries, museums, and grass roots organizations in New York who have had a history of showcasing Latino and Latin American artists. She presented the findings of the survey, showcasing the web site that was developed with the information gathered, discussed the survey's impact among the New York Latino/Latin American art community, and how the survey has served as a model for the emergence of projects to document cultural heritage in other parts of the United States. Peter Derrick, Archivist of the Bronx Historical Society (BHS), Professor Brian Purnell, and Project Archivist Megan Hibbitts discussed the work of the Bronx African American Archival Survey which is part of the larger Bronx African American History Project (BAAHP). The survey is intended to document the records of blacks in the Bronx at churches, community organizations, schools, businesses and similar organizations, as well as the records of individuals. Dr. Derrick and Professor Purnell are

supervising the project and spoke about the intentions of the survey as well as why it is important to document these records. Ms. Hibbitts then discussed the progress of the survey to date. The Museum of Modern Art (MoMA) served as host, with the meeting taking place in the beautiful Celeste Bartos Theatre located in the museum complex.

February

Four corporate archivists, two from the finance world and two from the world of magazines, came together at this meeting to discuss the unique responsibilities and challenges they face as archivists in organizations whose main focus is generally not their archives. Shelley Diamond, consulting archivist at the JPMorgan Chase Archives, spoke about the mission of an archival program in a corporate setting. Ira Galtman, Corporate Archivist at American Express Company discussed the ways in which the Archives support the company's communications and brand-building initiatives. He also included a preview of an upcoming permanent history exhibit and discussed the impact of technology on access to and delivery of visual materials. Maria LaCalle, Archivist for *Rolling Stone* magazine, offered a brief history of the publication and addressed the distinct needs and features of archival collections housed in this corporate setting. Shawn Waldron, Manager of the Condé Nast Archives focused

on the non-traditional role the Archives plays within the corporate structure at Condé Nast, with an emphasis on the Archives' extensive photographic holdings and the various ways the Archives is attempting to repurpose this material. Condé Nast served as host.

March

Archival journals and publishing were the topics at hand this month. Philip Eppard, former editor of SAA's *American Archivist* from 1996-2005, presented a talk entitled "The Professional Journal in the Professional Association: Building a Culture of Publishing." He examined the role this journal plays within SAA in particular and the archival profession in general. He also discussed how *American Archivist* evolved during his tenure as editor and the challenges of meeting the needs and interests of the various elements in the archival profession. Thomas J. Frusciano, Editor-in-Chief of the *Journal of Archival Organization*, presented a talk entitled "Expanding Literature of the Field: JAO and the Archival Discourse." He focused on the development of the JAO from its inception and early years of development to its current status. He also commented on the strengths and weaknesses of working for a commercial press. A lively Q&A session followed the presentations. New York University's Archival Management Program served as host.

Meeting RoundUp

Spring 2007



April

Professor Hilary Ballon, curator of the three-part exhibition "Robert Moses and the Modern City," which examines the legacy of the master builder who reshaped New York, spoke about some of the archival and curatorial challenges she encountered as she researched and curated the three Moses exhibitions on display at three different venues in New York City. Dr. Richard Rabinowitz, President of the American History Workshop, discussed how he and his company approach the creation of exhibitions, using two recent exhibits at the New-York Historical Society, *Slavery in New York* and *New York Divided: Slavery and The Civil War*, as his examples. He also presented his views on how to make a more fruitful collaboration between the historian/curator and the archivist/collections manager

in shaping exhibition experiences for visitors. Columbia University's Art History Department served as host.

May

The interaction of private collectors and repositories and the issues that inevitable come up between these two parties was addressed this month by Chuck Howell, curator of the Library of American Broadcasting at the University of Maryland and husband and wife collectors David and Susan Siegel, who collect in the area of the Golden Age of Radio. The presenters discussed how these two groups interact and how they can work together to achieve their mutual goals. The various issues associated with the disposition of private collections into public repositories - from both

perspectives - was one of the primary points of discussion. Rockefeller University served as host.

June

Steve Urgola, a Yonkers native and University Archivist at the American University in Cairo since 2001, comes home to New York for a visit and to discuss what it is like to work as an archivist in the largest city in the Middle East. He will speak about his work to revive the archival program for a unique educational institution, how he is building collections documenting modern Egyptian culture and society for AUC's Rare Books and Special Collections Library, and the rewards, challenges, and surprises of preserving institutional and cultural heritage in Egypt. This last meeting of the 2006-07 year will take place in the Fales Library & Special Collections located in the Bobst Library at New York University on Monday, June 18.

New York Historical Society

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A recent addition to the Department of Prints, Photographs, and Architectural Collections is the collection of Here is New York, a non-profit organization that solicited September 11th related photographs from amateurs and professionals in the weeks and months following the terrorist attacks. The collection includes over 6,000 digital images, as well as oral histories, home movies, prints, artifacts, ephemera, and institutional records.

Today

In the last decade, the library of the New-York Historical Society has seen many positive changes as it continues to collect new materials and complete many projects. Like other institutions, its vigorous collecting had left the library with little intellectual control over its large number of historical materials. A grant from 1997 to 2003 by the Andrew W. Mellon Foundation, and co-administered by New York University, funded the cataloging and processing of library collections. The project cataloged 108,000 monographs

and serials, 2500 manuscripts collections, 200 visual materials collections, and produced 125 electronic finding aids. A subsequent grant from the Mellon Foundation produced catalog records for over 18,000 broadsides dating from 17th to the late 20th century. The library materials are currently cataloged into Bobcat, NYU's catalog system, at www.bobcat.nyu.edu and the searchable finding aids can be found at <http://dlib.nyu.edu/eaddocs/nyhs>.

More cataloging projects

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A SINCERE THANK YOU!

The officers of ART convey our sincerest thanks to all who hosted or participated in programs during the past year.

PRESENTERS

Nancy Adgent, *Rockefeller Archive Center*; Hilary Ballon, *Columbia University*; Taína B. Caragol, *Museum of Modern Art*; Peter Derrick, *Bronx Historical Society*; Shelley Diamond, *JPMorgan Chase Archives*; Phillip Eppard, *College of Computing and Information at SUNY Albany*, Riccardo Ferrante, *Smithsonian Institution Archives*; Thomas J. Frusciano, *Rutgers University Archives*; Ira Galtman, *American Express Company Corporate Archives*; Janet Greene, *The General Society of Mechanics and Tradesmen*; Megan Hibbitts, *Bronx Historical Society*; Chuck Howell, *Library of American Broadcasting*; Maria LaCalle, *Rolling Stone Magazine*; Brian Purnell, *Fordham University*; Richard Rabinowitz, *American History Workshop*; Lynda Schmitz Fuhrig, *Smithsonian Institution Archives*; David S. Siegel, Susan Siegel, Darwin Stapleton, *Rockefeller Archive Center*; Michael Stoller, *New York University*; Steve Urgola, *The American University in Cairo*; and Shawn Waldron, *Condé Nast Archive*.

MEETING HOSTS

American Numismatic Society (awards ceremony), Columbia University, Condé Nast, The General Society of Mechanics and Tradesmen of the City of New York, Museum of Modern Art, The Smithsonian's National Museum of the American Indian, New York University, and Rockefeller University.

New York Historical Society

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are scheduled to begin this year. With help from the Peck Stacpoole Foundation and the generosity of a trustee, the library will begin a two-year project to catalog the remainder of its collection of rare books, pamphlets, periodicals, and almanacs. The library has also just received a major grant from the National Endowment for the Humanities for the first two years of a four-year project to catalog its collection of approximately 36,000 pamphlets.

The Society has also seen the completion of many digital projects. In 2000, the



*Library Reading Room. ca. 1940's.
(Image courtesy of the New-York Historical Society.)*

Society scanned prints, posters, photographs, manuscripts, and ephemera relating to the Civil War and added them to the Library of Congress's American Memory website. Other projects include the "American Revolution Digital Learning Project" which highlights

Revolutionary War treasures and "Examination Days: the New York African Free School Collection" which features children's work from an early New York City school for young black children, many of whom were children of former slaves. A collaborative digital project with NYU entitled "Witness to the American Experience" is close to completion.

For further information on our projects or our collections, check out our website at www.nyhistory.org.

Maurita Baldock is the Curator of Manuscripts at the New-York Historical Society.

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