

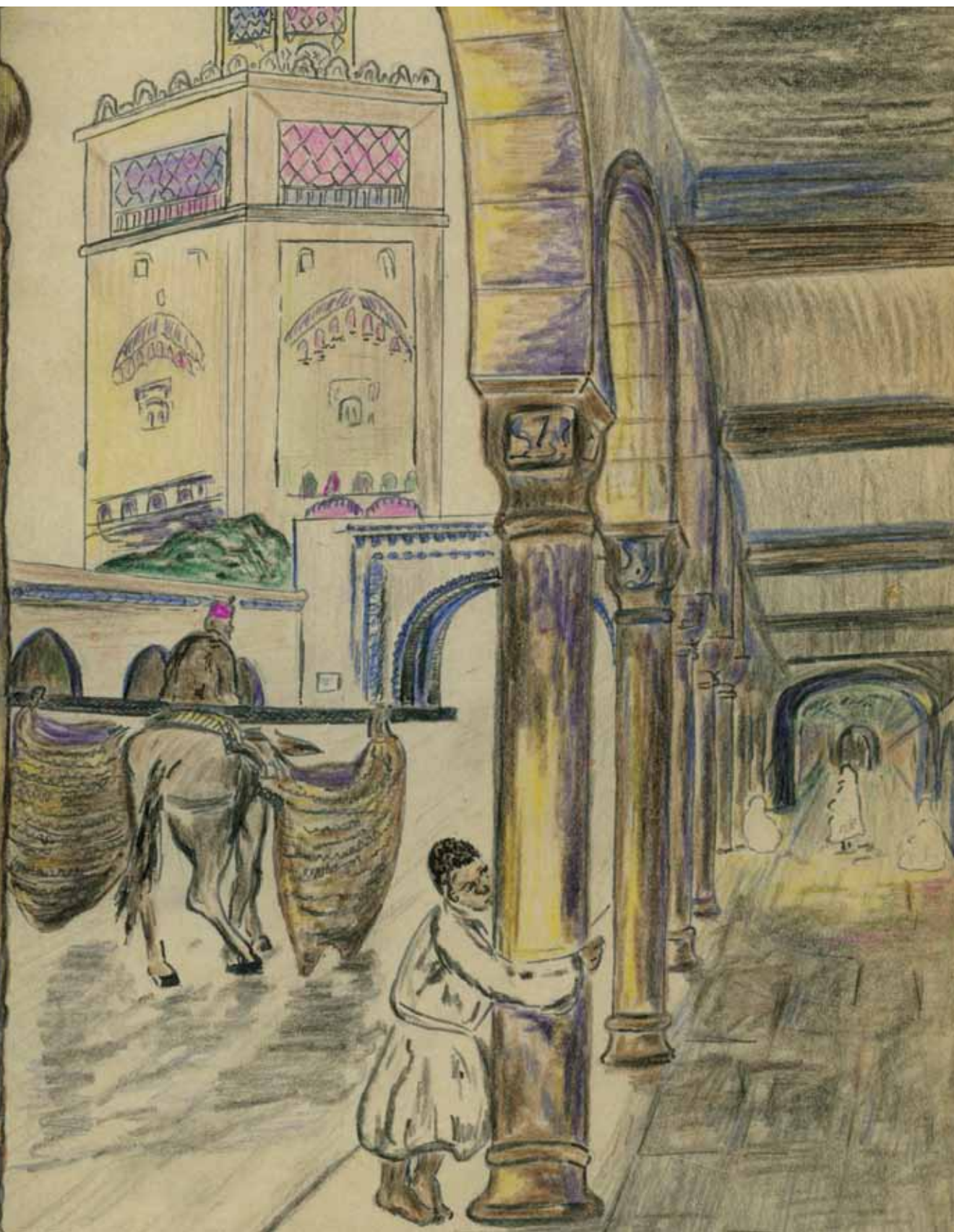
# Metropolitan Archivist

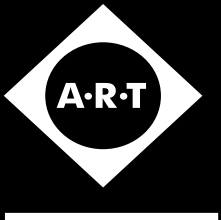


The  
**Archivists  
Round Table**  
of Metropolitan  
New York,  
Inc.

Volume 21,  
No. 1  
Winter 2015

[nycarchivists.org](http://nycarchivists.org)





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*Welcome! The following individuals have joined the Archivists Round Table of Metropolitan New York, Inc. (A.R.T.) from July 2014 to January 2015.*

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*We extend a special thank you to the following members for their support as A.R.T. Sustaining Members:* Gaetano F. Bello, Elizabeth Burns, Corrinne Collett, Anthony Cucchiara, Pamela Cruz, Constance de Ropp, Ryan Anthony Donaldson, Barbara Haws, Chris Lacinak, Sharon Lehner, Liz Kent León, Alice Merchant, Sanford Santacroce, Michael Stocker, Jeannie Terepka

*Thank you to our Sponsorship Members:* Ann Butler, Frank Caputo, Linda Edgerly, Chris Genao, Celia Hartmann, Mary Hedge, David Kay, Christopher Laico, Stephen Perkins, Marilyn H. Pettit, Alix Ross, Craig Savino, Mark E. Swartz, Desiree Yael Vester, Angelo Vigorito

The mission of *Metropolitan Archivist* is to serve members of the Archivists Round Table of Metropolitan New York, Inc. (A.R.T.) by:

- Informing them of A.R.T. 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 A.R.T. Comments, questions, or submissions should be directed to the editor at [editor@nycarchivists.org](mailto:editor@nycarchivists.org).

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

*Metropolitan Archivist* and A.R.T. assume no responsibility for statements made by contributors.

# Metropolitan Archivist Volume 21 No. 1 Winter 2015

**Front Cover:**  
“Casablanca.” Sketch from unit-history manuscript, 3rd General Hospital, 1945. *Courtesy Mount Sinai Medical Center Archives.*

**Back cover:**  
Trinity Archives at 74 Trinity Place, 1939. *Courtesy Trinity Wall Street Archives.*

**4**  
Letter from the President and Editor’s Note

**5**  
Education Committee Report by Julie Maher

**6**  
Restoring Public Access to Postwar Jewish Life and History in Poland: Digitization of JDC’s 1945–1949 Warsaw Office Records by Jeffrey Edelstein

**9**  
Book Reviews

Digital Preservation for Libraries, Archives, and Museums review by Julia Kim

Through the Archival Looking Glass: A Reader on Diversity and Inclusion review by Caitlin Christian-Lamb

**11**  
Objects as Witness: Testimony from Holocaust Artifacts by Christopher Boire

**12**  
Exhibition Review: Polio: Confronting an Epidemic by David Rose

**14**  
Interview With The Archivist: Anna Ciepiela-Ioannides by Ellen Mehling

**16**  
Mapping Brooklyn’s Legal Records by John Zarrillo

**19**  
Exploring Hidden Collections through Academic Service-Learning by Michelle Levy and Christina Orozco

**20**  
New York Archives Week Awards Ceremony by Ryan Anthony Donaldson

**22**  
Repository Profile: Trinity’s History: Relocated by Joseph Lapinski

**24**  
K-12 Archives Education Institute by Tiffany Nixon

**26**  
Programming Committee Report by Nick Pavlik

**28**  
A.R.T. News

**30**  
Treasurer’s Report





## From the President of A.R.T.

Happy New Year to everyone! With the start of the new year, we have the opportunity to reflect on a great 2014. This past summer the A.R.T. community elected new board members and thanked the outgoing board for its service. I would especially like to express my gratitude to Pamela Cruz, who finished up as president in June. Pamela has given me tremendous guidance as I begin my term, and for that I am most appreciative.

October saw New York Archives Week, and this issue of *Metropolitan Archivist* will feature some of the highlights. On behalf of the A.R.T. board, I would like to thank everyone who participated in or sponsored these programs, which included tours, lectures, open houses, and other activities. These events all help to raise awareness of our local archives. We are thankful to MetLife, our major sponsor, for increasing their grant funding, and we also thank the Lucius N. Littauer Foundation for their generous support. We are already thinking of what might be possible for next year, and we welcome your comments and support.

Following New York Archives Week, we sponsored the program “Lights! Camera! Archives!” featuring archivists who work as historical consultants on film and television. Over 100 people attended, and the feedback has been positive. For the year ahead, we are looking to schedule similar types of programs which will highlight archives and archivists in other fields and disciplines.

Alice Merchant, director of A.R.T.’s communications committee, has been working on a knowledge-management project with the A.R.T. board. We are looking for ways we can make A.R.T. sustainable and more effectively support our mission and programs. We will be making a series of exciting announcements in the next few months toward these ends, and we look forward to hearing from our membership. This means you!

As always, please let us know of any programming ideas you may have, including how you plan to celebrate New York Archives Week 2015!

With Regards,

**Ryan Anthony Donaldson**  
President  
Archivists Round Table of Metropolitan New York



## From the Editor

Happy New Year to A.R.T. members and friends! I hope a wonderful holiday season was had by all. Thank you to our contributors, the dedicated and talented *Metropolitan Archivist* team, and the supportive A.R.T. board. Submissions from all of our membership, from students to seasoned professionals, are welcome and encouraged. If you are interested in contributing content or volunteering your time on the *Metropolitan Archivist* editorial board, please feel free to contact me.

Many thanks,

**Lindsey Rice Wyckoff**  
Editor-in-Chief  
*Metropolitan Archivist*

# Education Committee Report

by Julie Maher,  
Director of the  
Education Committee

The Education Committee had a busy fall planning and organizing another informative and well-attended New York Archives Week 2014 Symposium. This year’s topic was “Financial Institutions and Archives.” We have posted presentations from the symposium to the A.R.T. website, as well as video of the day’s proceedings, including the welcome address and all the sessions. To view these materials, please visit: [http://www.nycarchivists.org/2014\\_NYAW\\_Symposium](http://www.nycarchivists.org/2014_NYAW_Symposium). We will alert the A.R.T. membership as more sessions are added.

A.R.T. is cosponsoring two DAS (Digital Archives Specialist) certificate courses this winter with the Society of American Archivists (SAA). Dr. Jean E. Dryden will teach the first course on January 23, 2015, concerning “Privacy and Confidentiality Issues in Digital Archives.” On February 20, 2015, Fynnette L. Eaton will instruct participants on “Building Advocacy and Support for Digital Archives” (formerly entitled, “Inreach and Outreach for Digital Archives”). Both courses will meet at the National Archives at New York City.

Based on the positive feedback we received concerning the Records Management workshop series that Lauren Barnes presented this past year, the Education Committee is speaking with Ron Hedges about a series of workshops for 2015 on topics to do with the legal sector.

The Education Committee is looking forward to the remaining 2014–2015 membership year. A special thanks goes to the Education Committee volunteers and to our cosponsors for doing such a terrific job in developing and administering our educational events.

The Education Committee is always looking for volunteers! If you are interested in joining the Education Committee or would like to propose a workshop idea, please e-mail [education@nycarchivists.org](mailto:education@nycarchivists.org). ♦



New York Archives Week Symposium Panelists on stage for Session 2 - “Financial Records Tell the Story: Cultural Archives and History.”



Julie Maher and Rachel Harrison volunteer at the registration table.



# Restoring Public Access to Postwar Jewish Life and History in Poland: Digitization of JDC's 1945–1949 Warsaw Office Records

by Jeffrey Edelstein, Digitization Project Manager, American Jewish Joint Distribution Committee Archives



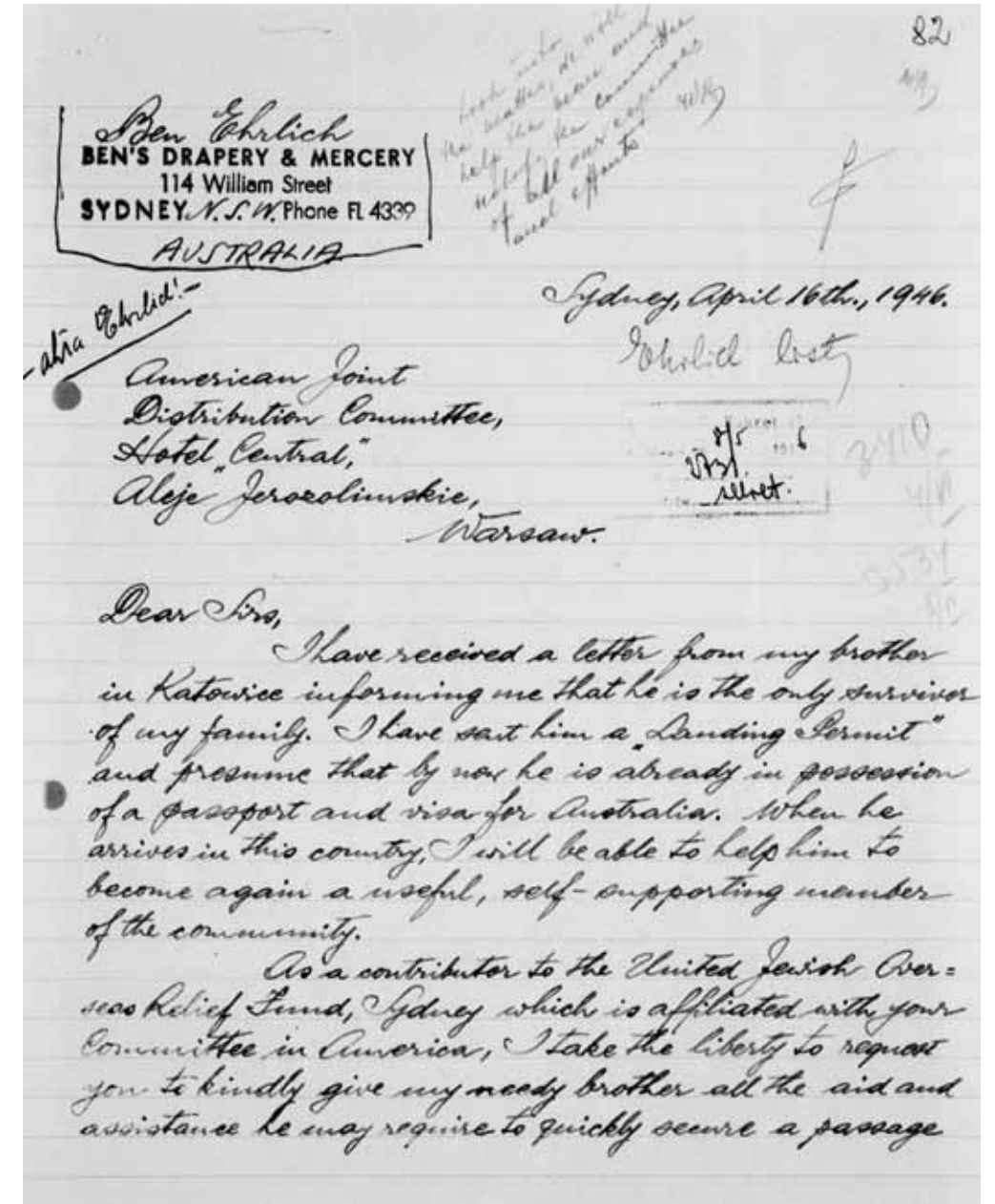
A local fundraising appeal to build the Warsaw Ghetto Uprising Memorial (Records of the AJDC Warsaw Office, 1945–1949, file 294, item ID 2190572).

The American Jewish Joint Distribution Committee (JDC) has digitized the records of its Warsaw Office, 1945–1949, which are now searchable online via the JDC Archives website. This major collection comprises more than 500,000 pages digitized from 444 reels of microfilm and testifies to the massive relief effort that the JDC initiated in Poland in the immediate aftermath of World War II. The records reveal the resolve to rebuild Jewish community life in postwar Poland: for example, through the first renovation of Warsaw's Nozyk synagogue, the building of a community mikvah (ritual bath), local fundraising efforts to create a Warsaw ghetto memorial and for settlement of pre-state Israel, and the operation of children's summer camps.

The JDC Warsaw Office records document the efforts of JDC, local Jewish organizations, and individuals to save and help orphaned Jewish children. The files contain countless letters, lists of names, and other records that document how JDC fed these children, bolstered Jewish orphanages, searched for missing children and family members, and arranged for their emigration. The JDC Warsaw Office served as the principal point of contact in assisting Jews and reuniting families. It received inquiries from Jews in Poland seeking to emigrate and trying to locate distant relatives who might sponsor them and from Jews residing all over the world who hoped for some word of their Polish families' fate, and, if they had survived, assurance that the JDC would see to their basic needs.

Countless examples of such correspondence indicate the historical richness of the collection. Even the fate of the records itself tells the story of Jewish life in Poland's postwar era. In 1949, the Communist government of Poland expelled the JDC from the country. Its Warsaw Office files — already prepared for shipment to a more secure location — were confiscated. The government later deposited the files in the basement of the Jewish Historical Institute (JHI) in Warsaw, where they remained, untouched, for some fifty years. The twelve extant crates of documents in a dozen languages, predominantly Polish and English, constituted a time capsule

First page of a handwritten letter from Ben Ehrlich of Sydney, Australia, requesting assistance from the JDC for his brother Herman, living in Katowice, until his emigration can be arranged (Records of the AJDC Warsaw Office, 1945–1949, file 323, item ID 2313074).



of the efforts of JDC's Central Office and others to save, care for, and relocate Jews and rebuild Jewish life in Poland after the war. Files from JDC's satellite office in the Polish port city of Gdynia, which played a role in the emigration of Jews from Europe, are also part of this collection.

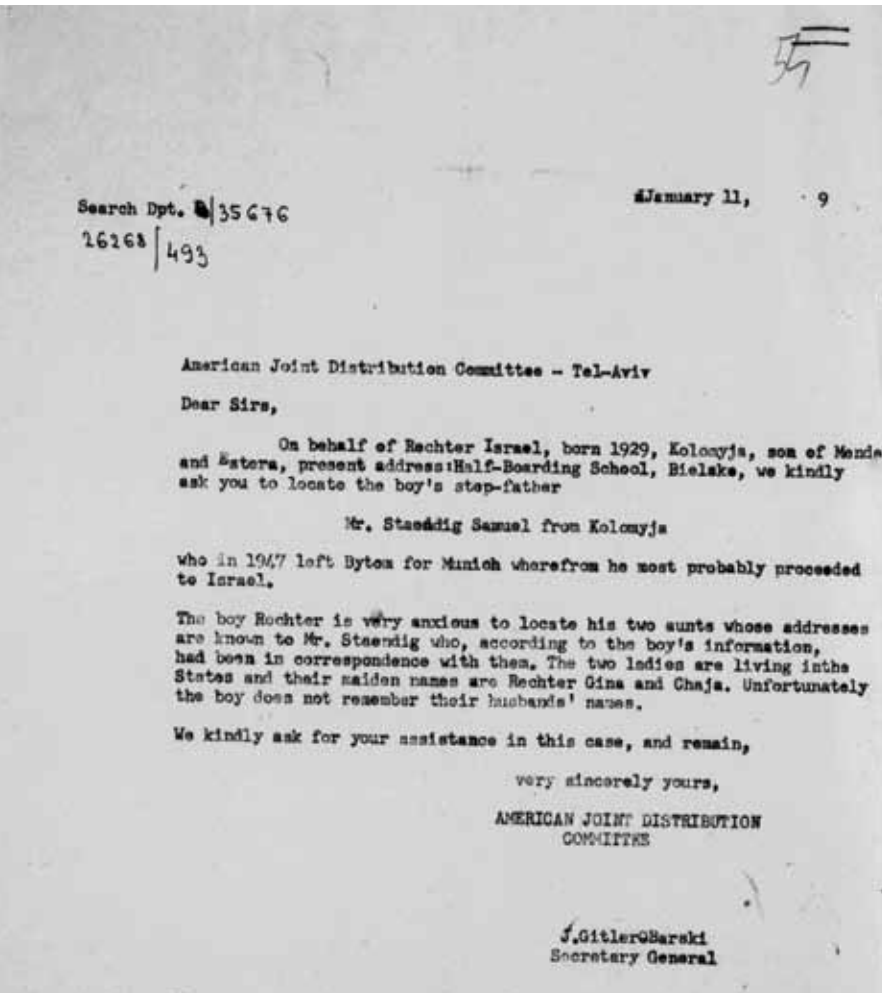
The records survived relatively well preserved despite the conditions under which they had been stored. In 2002, recognizing the historical and cultural value of these records, the United States Holocaust Memorial Museum (USHMM) provided funding to microfilm the 2,445 files, which amounted to 37 linear meters of material. The USHMM contracted with a Polish firm to organize the files, which they arranged by JDC's administrative departments in Warsaw. Reflecting the focus of the office's activities, the largest record groups pertain to the Secretariat and the Departments of Tracing Services, Assistance to Individuals,

and Emigration. Completed in 2006, the project resulted in the creation of 444 reels of 35mm microfilm, a critical first step in the preservation of these documents.

The Polish-language finding aid that was prepared for the collection is available on the [JHI website](#) as well as via the [USHMM online catalog](#); it includes an inventory and indexes of persons and places. JDC is preparing an English version of the finding aid, which will eventually be posted online.

Although the microfilming ensured that the content of these vulnerable documents would be preserved, the records remained unsearchable and inaccessible to the general public. In addition, the collection remained detached and isolated from JDC's Archives in New York and Jerusalem, preventing cross-research between these historically





Letter from JDC Warsaw to JDC Tel Aviv in 1949, on behalf of a child survivor seeking information about his two aunts (Records of the AJDC Warsaw Office, 1945-1949, file 1115, item ID 2305332).

Images courtesy American Jewish Joint Distribution Committee, Inc.

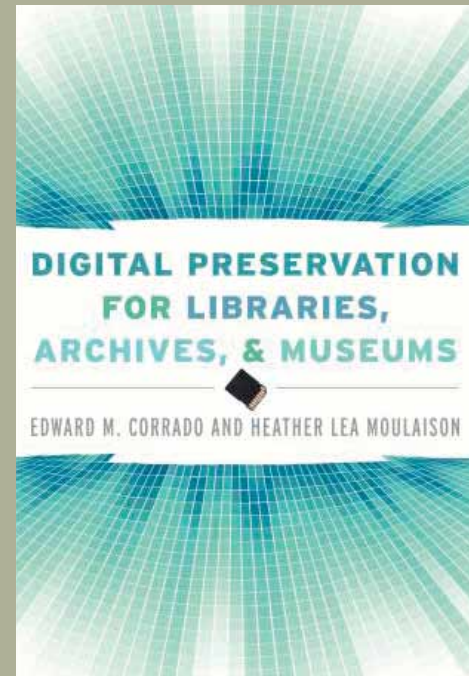
connected collections. In 2013, JDC entered into negotiations with the JHI to digitize the collection. The JHI and the USHMM granted permission for JDC to borrow the microfilm in order to digitize the entire collection. With principal funding from the Rothschild Foundation and the Polonsky Foundation, scanning began in early 2013.

Following the JDC Archives' established procedures, after the microfilm was scanned, the resulting TIFFs were then sent to our digitization vendor, who sized, cropped, and compounded the files; embedded metadata; and produced PDF access copies. Meanwhile, at JDC, the digitization project staff manipulated the data from a machine translation of the Polish inventory to create an Excel spreadsheet. The spreadsheet in turn became the EAD template from which the digitization vendor prepared XML files to be ingested into the database. One of the challenges of this work was to correct the very rough, sometimes nonsensical, automated English translations; this process often required a document-level review and consultation with a Polish-speaking member of the archives staff in order for us to understand the file's contents and to establish a useful English file title. We were particularly pleased to be able to include the personal names from the index in the file-level metadata. We were able to do this because the index included the number of the file in which each name appeared.

In considering the content of this vast collection, the project team members were struck by the degree to which the JDC office staff was able to establish and maintain a detailed records management system under the difficult economic and physical circumstances of postwar Warsaw. Assistance and emigration files are organized by a system of case numbers; sets of index cards numbering in the thousands enabled staff to find records by personal name and town of origin. Detailed records of the Departments of Transportation and Warehouses allow the tracking of material aid received from overseas and goods distributed via local organizations. These documentation practices make this collection, now accessible and fully searchable, an especially valuable and useful source for scholars, genealogists, and the broader public.

Here is a link to the Records of the [American Joint Distribution Committee: Warsaw Office, 1945-1949](#). ♦

# Book Reviews



*Digital Preservation for Libraries, Archives, and Museums*  
by Edward M. Corrado and Heather Lea Moulaison  
Rowman & Littlefield, 2014.  
294 pp.  
ISBN 978-0-8108-8712-1.  
\$60.00

Review by Julia Kim, National Digital Stewardship Resident, NYU Libraries

Edward Corrado and Heather Moulaison's *Digital Preservation for Libraries, Archives, and Museums* is a dense, practical compendium. Building on their previous collaboration, *Cloud Computing: Pros and Cons* (2011), their newest book is a readable, up-to-date guide that goes well beyond the usual OAIS model and file formats in including summaries of major initiatives and significant publications in the emerging field of digital preservation.

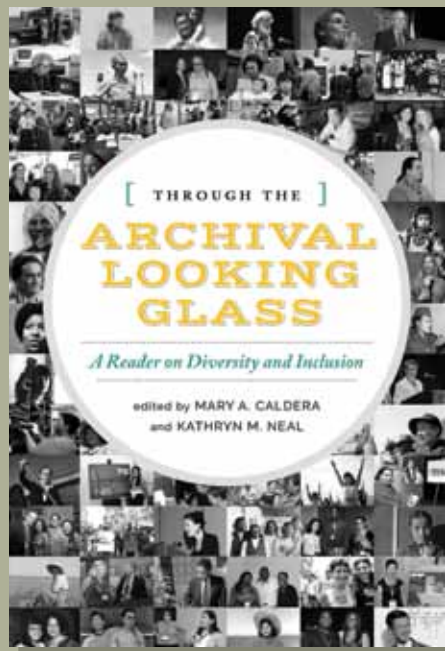
While much of the information and many of the resources cited are available online, Corrado and Moulaison give all that material much needed context and evaluation. Their book is not a theory or a history of the emerging field of digital preservation. Rather, at several hundred pages in paperback form, it is a compact digest of the field as it stands right now. The opening sentence, which quotes the Library of Congress's definition of digital preservation ("the active management of digital content over time to ensure ongoing access"), sets the informative tone, before asking the refreshingly practical question of "what does this really mean" for the day-to-day work of the libraries, archives, and museums (LAM) community? Corrado and Moulaison's pragmatic approach will be useful to students, professionals in the field, "digital archivists," and administrators as well.

Corrado and Moulaison have divided the book into chapters along the lines of the digital preservation triad: management, technology, and content. While the need for mature tools hampers most workflows, Corrado and Moulaison emphasize that digital preservation is "mostly a management issue," rather than a purely technical issue (13). It is also a financial issue. As Corrado and Moulaison point out, there has been scant attention paid to "how we can ensure that digital preservation activities survive beyond the current availability of soft-money funding" (77). They argue that concepts such as "return on investment" are critical for sustainability and must be a part of our discourse. At this stage in the development of this quickly emerging field, institutions clearly can no longer rush to digitize at-risk content without a better understanding of the cost and values over the very long term.

While the book's examples are mostly from the United States, it also covers progressive European initiatives including costing models and spreadsheets for digital archiving from the Netherland's Data Archiving and Networked Service (DANS) Cost of Digital Archiving project. The authors include many resources, and their book helpfully intersperses many tables, diagrams, and charts from other works or institutional developments.

As the field of digital preservation matures and new tools, rubrics, and guidelines evolve, this book is a timely overview. What it lacks in depth, it more than makes up for in comprehensiveness and concision. I personally refer to it in the course of my own work to ensure that I have not overlooked anything. ♦





*Through the Archival Looking Glass: A Reader on Diversity and Inclusion*  
edited by Mary A. Caldera  
and Kathryn M. Neal  
Society of American Archivists, 2014.  
320 pp.  
ISBN 1-931666-70-9.  
\$69.95/\$49.95 (SAA Members)

Review by Caitlin Christian-Lamb,  
Associate Archivist, Davidson College

Editors Mary A. Caldera and Kathryn M. Neal's *Through the Archival Looking Glass: A Reader on Diversity and Inclusion* fills a critical void in current archival literature by addressing the state of diversity in archives, broadly termed, and how archivists can work toward inclusivity. The ten-chapter volume mixes case studies and essays on theory, with the stated purpose of sparking conversations and reflection on creating a diverse record, recruiting and maintaining a diverse workforce, and the complex interplay of authority, neutrality, objectivity, and power in an archival context.

Caldera and Neal's introduction grounds this volume within the larger history of archives, pointing to postmodern influence on archival practice and the rise of social-justice movements and the growth of community archives in the 1960s and 1970s as the tipping points for a focus on minority-group representation within collections and personnel. Both editors explain why archival diversity is important in their own lives and careers, as they detail powerful moments of finding documents relating to their own experiences within an archives. The editors' opening statement on the appeal of archives as part of the "very human need to leave one's mark on the world" also reflects this personal dimension. Caldera points out the archivist's responsibility to preserve and make accessible as full a picture as possible for users, both present and future. The handy literature review highlights broader efforts at diversifying the record and reading against the grain; it also makes clear that the bulk of discussion of pluralism within archives dates mainly from the mid-2000s.

Nearly every chapter underscores the importance of collaboration with communities, acknowledging institutional and personal bias, and a willingness to question established archival practice (particularly in terms of "ownership" of archives and archiving). Challenges to the focus on textual

documentation and the privileging of western knowledge over other ways of knowing also echo through the volume, particularly in T-Kay Sangwand's "Revolutionizing the Archival Record through Rap: Cuban Hip Hop and Its Implications for Reorienting the Archival Paradigm" and Jeffrey Mifflin's "Regarding Indigenous Knowledge in Archives."

Several essays focus on initiatives that work with under-represented communities to collect or contextualize materials. I found Sonia Yaco and Beatriz Betancourt Hardy's "A Documentation Case Study: The Desegregation of Virginia Education (DOVE) Project" particularly helpful, as it provides a how-to on setting up and running a documentation project, while explaining both why active curation is needed and how to go about doing it.

Anne J. Gilliland's closing chapter, "Pluralizing Archival Education: A Non-Zero-Sum Proposition," details Gilliland's personal experiences, diversity issues within higher education, and the objectives of the Archival Education and Research Institute's Pluralizing Archival Curriculum Group (PACG). Gilliland sums up the goals of the PACG framework, and explains why diversity is crucial to archives: "It is both an ethical imperative and pragmatically to everyone's mutual benefit to promote that pluralism to ensure the best and most appropriate stewardship of all communities' records and memory texts as well as the continued relevance of the archival field in a plural world."

*Through the Archival Looking Glass: A Reader on Diversity and Inclusion* is an excellent introduction to the topic, and one from which archival practitioners and instructors of any level can learn. ♦

# Objects as Witness: Testimony from Holocaust Artifacts

by Christopher Boire,  
Alumnus LIU Post  
Library/Information  
Science program



A child's accordion. The donor played for concentration camp soldiers, allowing him to survive.  
Photo courtesy HMTc.

The first item immediately pulls at the heart, a striped prisoner's jacket from the Bergen-Belsen concentration camp. This jacket provides a visitor's first sight of *Objects as Witness: Testimony from Holocaust Artifacts*, a special exhibition of the Holocaust Memorial and Tolerance Center of Nassau County (HMTc). Across the room, in contrast, stands a German officer's uniform. From one extreme to the other, *Objects as Witness* displays papers and artifacts from survivors who have lived on Long Island and donated these items to the center's archives.

While the center has a wide range of holdings, many visitors are only familiar with the handful in the permanent exhibit, which details the events of the Holocaust and the public sentiments that perpetuated them. Now, for the first time, the HMTc is spotlighting its archival program.

An eclectic selection of objects fills the special exhibition room, leading visitors through the years of the Holocaust. From early anti-Semitic propaganda to immigration paperwork for displaced survivors, the displays present "witnesses" to the historic periods in question. Beyond the passports and photographs one might expect, copper pots, a typewriter, and even an accordion bring to life some lesser-known moments. The captions explain how objects like these fit into the larger story. Emphasizing intimate and personal connections, captions relate the donors' stories, what they went through, and how items came into their care. In a few cases, they even detail how an item helped to save a donor's life. Modern photographs offer hope and comfort against the horrific events, revealing the lives the donors went on to build for themselves.

HMTc deserves praise for its care in handling the exhibition's physical and intellectual content. The building, a historic estate, has large windows in the exhibit space, but staff have covered them to prevent light from damaging the materials. Also, overly graphic and disturbing material has not been included in the exhibit; the center delivers its message through a personal connection, not shock value.

When the exhibition closes, several featured artifacts will be rotated into the permanent exhibition. Donations received during the exhibition will be used to improve the archives. These improvements include conservation services, buying proper storage materials, and having foreign-language materials professionally translated. With the community's support, the archives will continue to be one of the center's important services.

*Objects as Witness* succeeds in bringing the local community together to tell a larger narrative on the nature of bigotry and prejudice. The individuals who struggled through these events are not names in a book — they're neighbors, locals, who have donated these items in hope that what they experienced will not be forgotten. At the exhibit's opening on November 2, 2014, over 100 of the attendees were visiting the center for the first time. The community and the center will not let the stories to which these objects bear witness fade into the past.

The Holocaust Memorial and Tolerance Center of Nassau County is located at Welwyn Preserve, 100 Beach Road, in Glen Cove, NY. The exhibit will remain open through April 2015. Hours, directions, and additional information can be found at <http://www.hmtcli.org/>. ♦



# Polio: Confronting an Epidemic

by David Rose,  
Archivist,  
March of Dimes

In October 2014, the New York University Langone Medical Center hosted an historical exhibit about America's polio epidemics, just as New Yorkers were confronting the tragic appearance of the dreaded Ebola virus at the Bellevue Hospital Center a mere few blocks away. The uncanny juxtaposition of history and breaking news was not lost on anyone who attended this informative display. Presented in conjunction with the fifth annual Innovations in Healthcare Symposium of the NYU Langone Medical Center, the exhibit, *Polio: Confronting an Epidemic*, celebrated the achievements of doctors Jonas Salk and Albert Sabin, NYU Medical School alumni who developed, respectively, the first killed-virus and the first live-virus polio vaccines. These vaccines ended America's mid-century polio epidemics, and, as the exhibit emphasized, they continue to provide enduring protection against a highly contagious disease. The exhibit marked World Polio Day on October 24 and also kicked off a centennial celebration of the life of Jonas Salk, who was born on October 28, 1914. The NYU symposium and exhibit were the first among many commemorations spearheaded by the Jonas Salk Legacy Foundation and that will continue into 2015, honoring Dr. Salk's lifetime achievements in ending polio in America and in creating the Salk Institute for Biological Studies, a leading science research organization in La Jolla, California.

An iron-lung respirator used to treat bulbar polio was a focal point of the exhibit. The March of Dimes Archives supplied the lung, along with thirty photographs from its collection documenting the fight against polio. Historical photos of Albert Sabin, from the Henry R. Winkler Center of the University of Cincinnati, and contemporary photos by Dr. Peter L. Salk, the son of Jonas Salk, complemented the reproductions of rarely seen polio posters from a March of Dimes/MoMA contest in 1949. A charcoal portrait of Jonas Salk, created by his wife, the artist Françoise Gilot, was a splendid addition to the array of artifacts, photos, and artwork on display. David Oshinsky, author of the Pulitzer Prize-winning *Polio: An American Story*, offered this assessment of the NYU commemoration: "By

March of Dimes posters, circa 1950s. Images courtesy NYU Langone Medical Center.

The exhibit marked World Polio Day on October 24 and also kicked off a centennial celebration of the life of Jonas Salk...

honoring the extraordinary achievements of Drs. Albert Sabin and Jonas Salk, we also honor the medical school that educated them, mentored them, and prepared them for the world they chose — a world of path-breaking laboratory research and devotion to the needs of humanity."

Contributors to the exhibit included Dr. Peter L. Salk, Michael J. Salk, the Family of Jonas Salk, Françoise Gilot, Anastasia Taylor-Lind, Alyce Henson, Anthony B. Ricchiuti, the March of Dimes Archives, Mitchel Nelson History Library and Museum of the Cincinnati Children's Hospital Medical Center, the Mandeville Special Collections and Archives of the University of California (San Diego), the National Museum of American History of the Smithsonian Institution, the Henry R. Winkler Center of the University of Cincinnati, the Museum of Modern Art (New York), the World Health Organization, Rotary International, the Lillian and Clarence de la Chapelle Medical Archives of the NYU Health Sciences Library, the American Association for the Advancement of Science, UNICEF, the Albert and Mary Lasker Foundation, and the NYU School of Medicine. ♦

Iron Lung on display.

Salk and Sabin feature walls.

"By honoring the extraordinary achievements of Drs. Albert Sabin and Jonas Salk, we also honor the medical school that educated them, mentored them, and prepared them for the world they chose..."



# Interview with the Archivist

## Anna Ciepiela-Ioannides, NYC Municipal Archives

by Ellen Mehling, Career Development Consultant at METRO



Anna Ciepiela-Ioannides, NYC Municipal Archives.

**Ellen Mehling: Where were you born? Where did you grow up?**

Anna Ciepiela-Ioannides: I was born in Cracow, Poland. It's a beautiful city, located in central Europe, where outdoor cafes enjoyed by locals and tourists ring the medieval Old Town's main square. In this city, rollicking nightlife happens amid centuries-old tenement houses. Cracow is not only a historic and visual gem, but Poland's second largest city with [a booming] economy and masses of newcomers. It is a place where new and old mix together and the line between history and the present blurs.

**Where did you go to school? What degrees do you have?**

I graduated from Cracow University of Economics in 2002 with a master's in marketing and management. I arrived in New York shortly after my graduation in 2002, because I wanted to experience the cosmopolitan life of the world's unofficial capital before I settled down. I fell in love, not only with the city but with my future husband, and I stayed for good. It took me some time to adjust to a new life. I had a change of heart in 2009, when I chose to follow a completely different career and applied to Queens College Graduate School of Library and Information Science. I received my MLS in the spring of 2011.

**What made you decide to become an archivist?**

I applied to a library program because I was looking for a peaceful environment where I could grow and help others. I guess I was overwhelmed with the pace and self-absorption of the city. Also, from the very beginning living in the United States, I was a regular user of all three public libraries in New York City, and I was amazed by their wide range of public services. I planned to serve immigrant constituents and became an archivist by chance. I guess I was always more of a craftsperson than a creator. I just love to organize, to take a mess and put it in order. At Queens College, I did an internship at the Municipal Archives and saw abundant records that needed attention. You could say it was love at first sight. Institutional archives differ from other archives in many aspects, but I think that's what appealed to me the most.

**How long have you been working at the NYC Department of Records and Information Services? How did you come to be working there?**

I've been working at the NYC Department of Records and Information Services since May 2011. I actually interned at the Municipal Archives in the fall of 2010, and then I applied there for a job as an assistant archivist, which I got. Then I moved up the ranks, working on grant-sponsored projects, to my current position as an archivist at the Municipal Archives.

**Please tell us about the Department of Records' collection and its users.**

The New York City Department of Records and Information Services was created in 1977. The department is responsible for the organization and retrieval (including public access) of documents created by past, present, and future City governments. The Department of Records and Information Services is composed of the Municipal Archives, the City Hall Library, and the Municipal Records Management Division. The mission of the Municipal Archives is to preserve and make available the historically valuable records created by the government of the City of New York. It has more than 200,000 cubic feet of manuscript materials, office records, ledger volumes, vital records, photographs, moving images, sound recordings, architectural drawings and maps; and the records have been transferred from more than 100 city agencies. The archives has significant records relevant to the city's infrastructure, such as parks, bridges, streets, and buildings. Collection highlights include vital records, census [records], and city directories that are an essential resource for patrons conducting family history research. There are over one million photographic images in the archives' various collections. Records of the Mayors' Office date back to 1849, and the records pertaining to the administration of criminal justice, dating from 1684 to 1966, constitute the largest and most comprehensive collection of such material in the English-speaking world. Legislative branch records date back to the first Dutch colonial government in New Amsterdam. All of the records are crucial for the study of the city's past as well as [the] national heritage because of the city's influence on American cultural and financial history.

**Are there any things about the job or the collection that surprised you?**

It's the nature of the job that I constantly find something that surprises me. I remember when I started working at the Municipal Archives I was working with [the] Board of Education collection and one day we had a researcher asking for door knobs from old school buildings, not drawings of it, but the actual objects, and I thought, "Ya, right. We don't get things like that." Some time later I came across a cast-iron eagle that was original to the nineteenth-century City Hall Park lighting fixture (lamp post). When City Hall Park was restored in the 1990s, the eagle was used as a model. So, yes we get things like that. In the archives world, it's amazing what people value and believe to be worth saving for years. There are treasures everywhere. Also, I didn't realize how physical our job is. I never thought I would have to move so many boxes. Last year alone, the Municipal Archives accessioned about 15,000 cubic feet of material, and even though I didn't move them all by myself, I contributed plenty.

**What are some recent or current projects?**

At the Municipal Archives, we work on many projects simultaneously. Some of the highlights include: New York Police Department crime scene photographs, Department of Finance property cards, and digitization of Central Park drawings. After accessioning historical photographs from the NYPD crime scene unit at One Police Plaza, the Municipal Archives started a project of cataloging, rehousing, and digitizing the collection. The collection includes images from 1914 to the 1970s. Another project that was recently completed is a digitization of over 3,000 historical architectural records of Central Park and other New York City parks, dating from 1850–1934. From 2011 to 2014, the Municipal Archives processed about 1,000 cubic feet of property cards from all of the city boroughs. Property Cards were originally created

by the Department of Finance; they date to the 1930s and contain valuable historical building classification, construction, ownership, and assessment information. Most are updated through [the] 1970s.

The recent important project that I worked on was cataloging of our World Trade Center 9/11 collection. The Municipal Archives has more than 600 cubic feet of material pertaining to the 9/11 tragedy. This includes memorabilia left at the city parks and at memorial sites every year, as well as gifts and correspondence sent to the mayor. My colleague Chris Genao and I catalogued over 5,000 items.

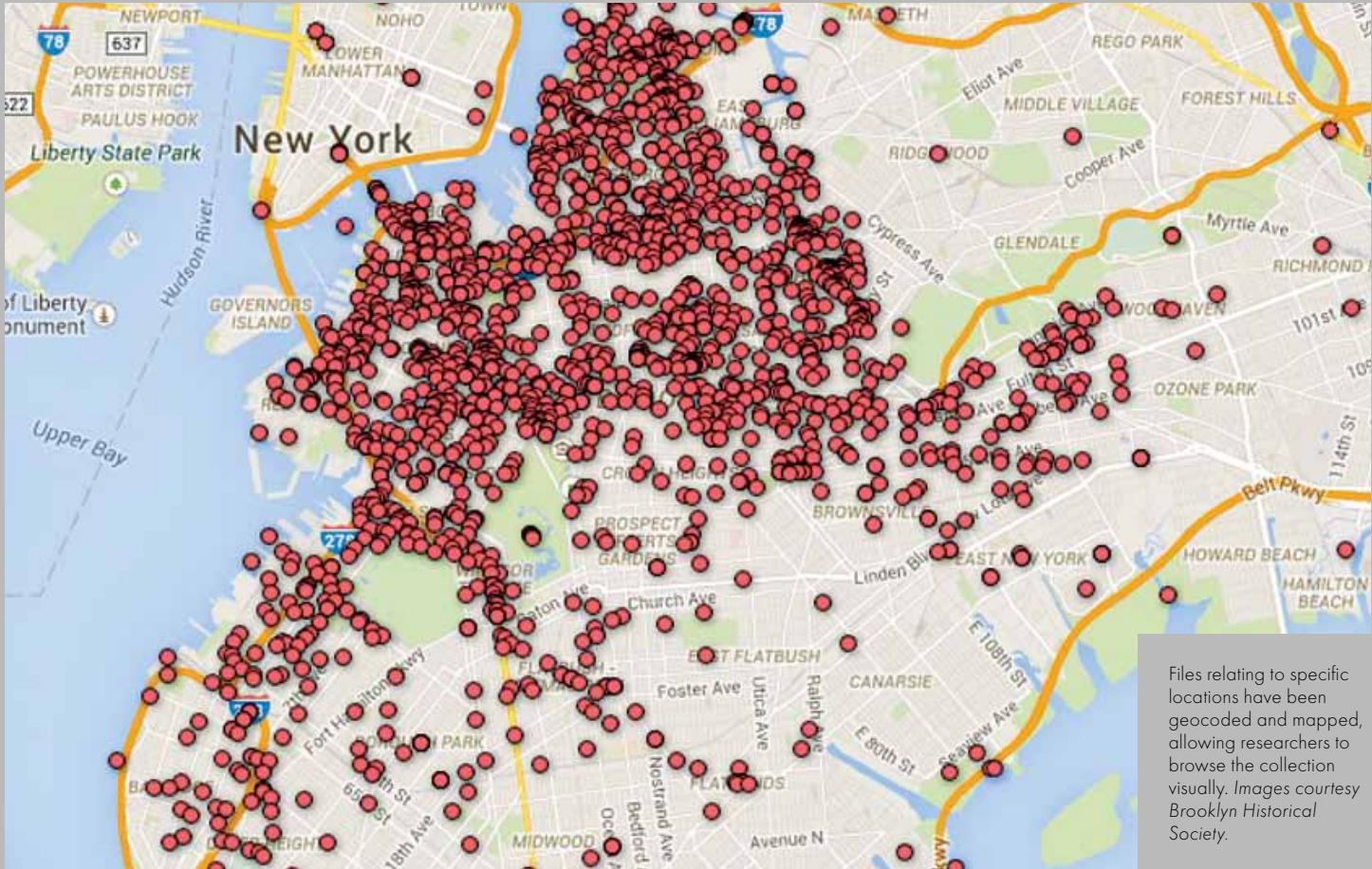
**My last question is from the Proust questionnaire: Where would you like to live?**

In a general sense, I would like to live in a world in which we have resources for all the projects we have in our head. But if I allowed myself to fantasize on my ideal state, I would live and work in New York, but stop for lunch every day at my mom's in Cracow for a nice homemade meal. On weekends, I would step onto my magic carpet and visit my in-laws in Cyprus, a ten-minute walk from a stunning Mediterranean beach. ♦



# Mapping Brooklyn's Legal Records

by John Zarrillo,  
Processing Archivist,  
Brooklyn Historical  
Society



A herd of cattle marches through Williamsburg. The sewers overflow, flooding several city blocks. The National Guard is called into Brooklyn to end a transit strike. A man slips on a banana peel.

These are just a few of the stories we uncovered processing the records of Brooklyn's Corporation Counsel, which are now open to researchers at the Brooklyn Historical Society (BHS). The records, which date from 1843 to 1920, document legal cases filed against the City of Brooklyn (and, after 1897, the City of New York). The Corporation Counsel served as the city's chief legal advisor and headed the Department of Law, so it was his responsibility to deal with the numerous civil suits filed against the city by citizens, corporations, and even other municipalities.

The story of the Corporation Counsel records is fairly typical. The records, housed for many decades in a nearby courthouse, were slated for destruction, and someone thoughtfully contacted BHS, which agreed to take in the orphaned records. The records were surveyed in 2006 and removed to

BHS's offsite storage facility, but otherwise they remained untouched for another decade or so, until BHS received a Council on Library and Information Resources (CLIR) "Hidden Collections" grant, which would make the records available to the public for the first time. As it turns out, processing late-nineteenth-century legal records can be tricky, and we hope an explanation of the methods utilized in this project will prove useful to other archivists working with similar collections.

The age, quantity, and general neglect of the records combined to make the initial stages of processing a challenge. Each record carton was tightly packed with tri-folded legal documents, which had to be opened and flattened. While some of the records relating to individual case files were grouped together (bound with string), material related to a single case was frequently scattered across multiple boxes. Luckily, the 2006 survey indicated that each box typically contained files dating from a single year (e.g., 1898) or with a consecutive range of dates (e.g., 1906–1910). We were thus able to apply a chronological arrangement to all case files.

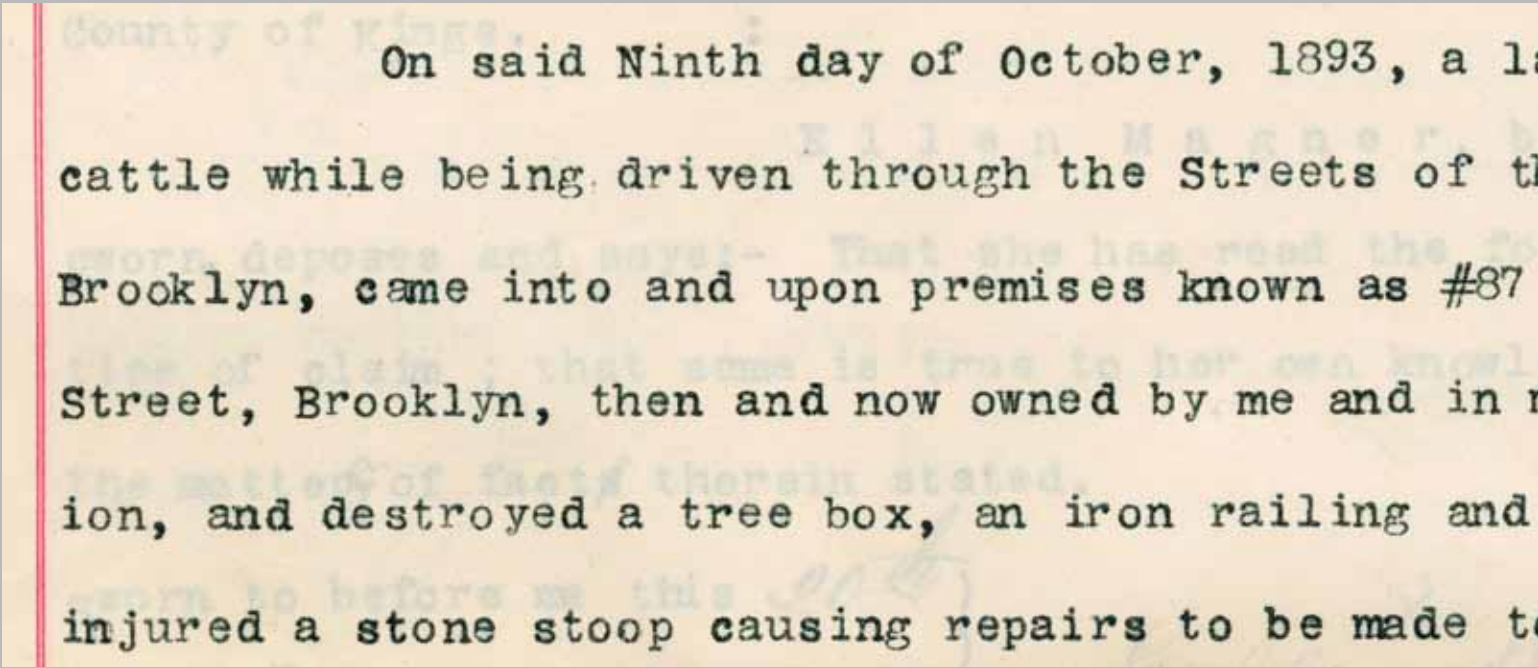
The next step was to determine an appropriate file-naming schema. While there were no folder labels to speak of, almost all of the legal documents identified both the plaintiff and a defendant. Researchers would surely want to know what parties were involved in these cases, so the plaintiff's name was always included in the folder title. Since the City of Brooklyn (and later New York) was named as a defendant in virtually every case, we decided not to include that information at the folder level.

This was a good start, but simply listing a few names does not give a researcher much information to work with. While every case was different, it soon became clear that the majority of cases fell into a few categories, such as personal injuries, property damage, and civil service disputes. The lawyers who prepared these lawsuits tended to use standardized language for each type of case, so it was fairly easy to categorize cases without needing to read every single document relating to the case. Once it was clear that it would not be too time consuming to determine the topic of each case, we decided to include this information as well.

Next, we consulted with Elizabeth Call, former head of reference and user services at BHS, for more insight on how our typical users might approach the collection. She emphasized that property and building-history questions are one of BHS's primary research inquiries. Our collection includes numerous maps, thousands of building photographs, and land-conveyance records dating back to the Dutch settlement of Brooklyn. To complement these records, I tried to add as much location information as possible in either the folder title or in a general note attached to the file. This information included street addresses, cross streets, and even ward, block, and lot numbers, all of which would prove useful for the next phase of the project.

The CLIR grant that funded the processing of the Corporation Counsel records also provided for a geographical information systems (GIS) component. This aspect of the grant was not fully defined, allowing BHS to determine how best to incorporate GIS data into the project. Our initial strategy was simply to collect the data. We attached geographical coordinates (latitude and longitude) to any file containing relevant location information in its folder title or notes fields. There are many web-based applications that will plot coordinates using the Google Maps

As it turns out, processing late-nineteenth-century legal records can be tricky, and we hope an explanation of the methods utilized in this project will prove useful to other archivists working with similar collections.



Example of a claim for property damage. Magner, Ellen - 87 Berry St. property damage, 1893-1894. Brooklyn, N.Y., Department of Law, Corporation Counsel records, 2013.015; Brooklyn Historical Society.





Box of unprocessed legal records.

API. For our project, we used a free application hosted by the French software company Mondeca (<http://universimmedia.pagesperso-orange.fr/geo/loc.htm>).

After consulting with Matt Knutzen (of the New York Public Library's Map Division), we decided to disseminate the GIS data in two different ways. The first was to display the data points on a map, allowing users to browse cases visually by location. This approach is useful for researchers who are interested in a specific location or a general area. Someone conducting property-history research, for example, can simply zoom in to the street address to see if there are any claims for damage to a specific building. Other research applications might include searching for intersections or streets that were particularly hazardous to pedestrians, or for areas of Brooklyn that were especially prone to sewer flooding.

We intended to make the map available to the public via our Wordpress catablog (nicknamed "Emma," <http://brooklyn-history.org/library/wp/>). We explored a number of GIS mapping plug-ins available for that platform and ended up using the beta version of Google Fusion, which is available for free (<http://www.google.com/fusiontables>). The process proved to be extremely simple. First, we uploaded a spreadsheet or CSV file containing the GIS data. The application plots the data points over a Google Map, which can then be displayed on a number of platforms. For reference purposes, our data includes folder title, dates, notes, subjects, and box and folder locations, so that researchers can easily match the data point with its corresponding file in the collection. We expect that we could apply the same methods to our other collections of property records and building photographs.

We also plan to make the raw GIS data available to the public online, to allow users to play directly with the data. We will publicize this release on our Emma blog and on other social media platforms.

Releasing the GIS data to the public is just one of the project's many outreach components. We have heavily promoted the collection on the BHS blog, with posts that highlight the research strengths of the records, while providing insight into late-nineteenth-century Brooklyn. These blog posts also formed the basis for a series of free lectures entitled *Tales from the Vault*. Topics included the history of the bicycle in Brooklyn, boxing matches in Coney Island, a deadly smallpox outbreak, and the 1895 Brooklyn trolley strike. Our ambitious outreach strategy proved a success; we have already had several researchers ask to use the records.

It was decided early on that the Corporation Counsel records would require a detailed level

of processing to allow researchers proper access to the collection. The records, bound in string and riddled with pins, needed to be flattened, examined, and cataloged before they could be made available. Our methods were anything but minimal-level processing. However, given the time and manpower, these methods will allow researchers an extremely high degree of access to a previously inaccessible collection of records.

The project "City, Borough, Neighborhood, Home: Mapping Brooklyn's Twentieth-Century Urban Identity" was spearheaded by Julie May (head of collection management), Elizabeth Call, and Jacob Nadal (former director of the library and archives), all of whom contributed to the success of the project. Acquisitions and processing intern Deborah Marks greatly assisted in assembling the collection's finding aid. The grant also funded the cataloging of our twentieth-century map collection. Map cataloger Lisa Miller provided a tremendous amount of assistance in dealing with the many maps found in the Corporation Counsel records. Finally, we would like to thank the Council on Library and Information Resources (CLIR), whose generous funding made this project possible.

The collection's finding aid is now available online ([http://dlib.nyu.edu/findingaids/html/bhs/arms\\_2013\\_015\\_corp\\_counsel/](http://dlib.nyu.edu/findingaids/html/bhs/arms_2013_015_corp_counsel/)); the catablog record (featuring the mapped GIS data points) is available at <http://brooklynhistory.org/library/wp/brooklyn-corporation-counsel-records-1843-1920/>; and blog posts documenting the project can be viewed at <http://brooklynhistory.org/blog/tag/clir/>. ♦

## Exploring Hidden Collections through Academic Service-Learning



by Michelle Levy and Christina Orozco, Digital Project Archivists, Hidden Heritage Collections Project, St. John's University

Dr. Christine Angel, assistant professor of Library and Information Science at St. John's University, began the Hidden Heritage Collections Project in the spring of 2013. The project draws on the university's Academic Service-Learning (AS-L) program to create a partnership between local archives and St. John's. Focusing specifically on archives that have hidden collections or that are little known to the general public, the program allows qualified graduate students from the Division of Library and Information Science (DLIS) to work in the archives and at the same time apply their hours and work experience toward course requirements.

The first archives to express interest were the Center for Migration Studies and the Paulist Fathers. Both of these archives sought help in gaining intellectual control of their collections and in preserving them digitally. Dr. Angel proposed that the archives partner with St. John's through the AS-L program. The first set of AS-L students began at the Center for Migration Studies archives in spring 2013, and each student completed twelve hours' work during the term. In writing assignments both before and after their projects students reflected on their expectations and experiences of working in the archives.

Students now write posts concerning the objects and projects that they have worked on at their AS-L sites in the Hidden Heritage Collections blog ([hiddenheritagecollections.org](http://hiddenheritagecollections.org)).

The blog serves a dual purpose. While promoting the archival artifacts of various community-partner collections, it also provides students with needed social media experience. The archives and students formed reciprocal partnerships through the course of this project. Students were able to demonstrate archival theories to community partners, providing them both with rewarding experiences. Father John Foley, C.S.P., at that time vice president of the Paulist Fathers and currently their assistant archivist, stated to students in an AS-L interview: "[AS-L] is opening [the Paulist Fathers] up to the wealth of information that we actually have in our possession but previously just did not understand would be useful and valuable to others." Dr. Mary Brown, archivist of the Center of Migration Studies and of Marymount College, has said about AS-L projects: "[The students] are going to go on to take care of the documents that all historians rely on, and, increasingly, you'll be the ones 'publishing,' via digitization and virtual exhibits, these documents."

The Hidden Heritage Collections Project has greatly expanded since its inception. Community partners now include archives in the academic, public, and private sectors. For more information on the project or to see student work please visit [hiddenheritagecollections.org](http://hiddenheritagecollections.org). ♦



# 2014 New York Archives Week Awards Ceremony

by Ryan Anthony Donaldson,  
President



Group photo with Archival Achievement honoree Linda Edgerly (center) and colleagues.

Photos by James Giovan.

5-11 OCTOBER

NEW YORK  
ARCHIVES  
WEEK

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The twenty-sixth annual Awards Ceremony was held at the New York Junior League, an historic Upper East Side townhouse originally constructed in 1927 for Philip and Helen Astor. A capacity crowd of some 100 members and professional colleagues joined A.R.T. supporters and special guests for hors-d'oeuvres and cocktails to begin the evening.

After everyone assembled, A.R.T. conferred its four awards.

The award for **Innovative Use of Archives** went to [The Roaring 'Twenties: An Interactive Exploration of the Historical Soundscape of New York City](#).

Kenneth Cobb, assistant commissioner of the New York City Department of Records, presented the award to Dr. Emily Thompson, professor of history at Princeton University.

**Outstanding Support of Archives** went to the [Center for Jewish History](#). Susan Malbin, director of Library and Archives at the American Jewish Historical Society, presented the award to Rachel Miller, senior manager for Collection Services, and Laura Leone, director of Archive and Library Services, Center for Jewish History.

**Archival Achievement** to [Linda Edgerly](#). Bob Sink, retired archivist and independent researcher, presented the award to Linda Edgerly, founding partner and director of Information and Archival Services at the Winthrop Group.

**Educational Use of Archives** to [Queens Memory Project](#). Jason Kucsma, executive director of the Metropolitan New York Library Council, presented the award to Natalie Milbrodt, associate coordinator of Metadata Services, Queens Library, and Queens Memory director.

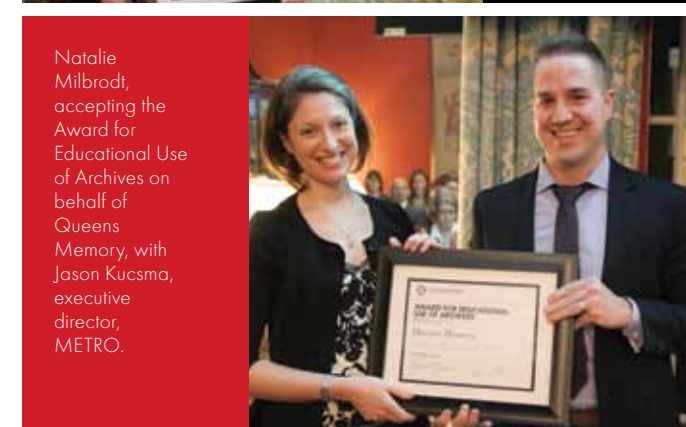
**A.R.T. also received two proclamations:** Borough of Manhattan President Gale Brewer proclaimed "Archivists Round Table of Metropolitan New York Appreciation Day" and presented the proclamation on behalf of her office; while Kenneth Cobb, assistant commissioner, New York City Department of Records and Information Services, presented the "New York Archives Week" proclamation on behalf of the Office of the Mayor, City of New York.

The A.R.T. Board and the Awards Committee would like to thank MetLife, the Lucius N. Littauer Foundation, Borough President Brewer, and all who made this event possible, and congratulate all of our 2014 award recipients!

Whom would you like to see recognized next year? Nominations for 2015 are now open, and all members are encouraged to cast their votes. Please visit: <https://nycarchivists.wufoo.com/forms/art-awards-nomination-form/>. ♦



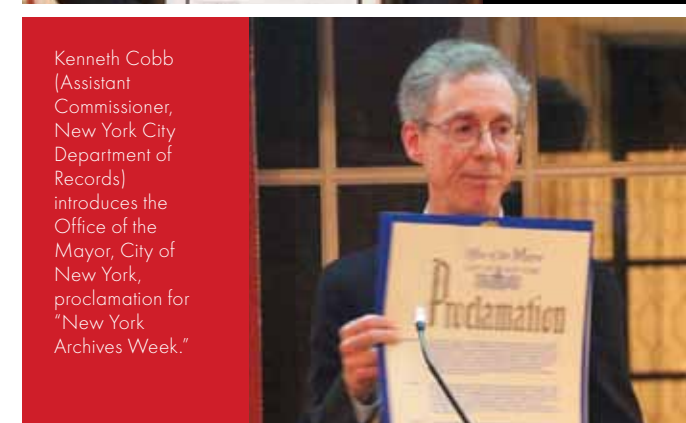
Kenneth Cobb (Assistant Commissioner, New York City Department of Records) presents the Award for Innovative Use of Archives to Dr. Emily Thompson, recognizing The Roaring 'Twenties project.



Natalie Milbrodt, accepting the Award for Educational Use of Archives on behalf of Queens Memory, with Jason Kucsma, executive director, METRO.



Laura Leone and Rachel Miller, accepting the Award for Outstanding Support of Archives on behalf of the Center for Jewish History.



Kenneth Cobb (Assistant Commissioner, New York City Department of Records) introduces the Office of the Mayor, City of New York, proclamation for "New York Archives Week."



Manhattan Borough President Gale Brewer presents the proclamation for "Archivists Round Table of Metropolitan New York Appreciation Day" to Ryan Anthony Donaldson, A.R.T. president.



# Trinity's History: Relocated

by Joseph Lapinski,  
Assistant Archivist,  
Trinity Wall Street



Packed materials leaving 74 Trinity Place for  
120 Broadway, September 2014.

**E**arly-eighteenth-century sermons, diaries of a long-standing rector, original architectural drawings of a National Historic Landmark church, and burial records of some of New York's most influential men and women: these are just some of the pieces of Trinity Wall Street's 317-year history that were recently packed up and moved as Trinity Wall Street's archives relocated to a new space.

In September 2014, Trinity Wall Street and its staff moved offices from 74 Trinity Place, its home for eighty years, to 120 Broadway.

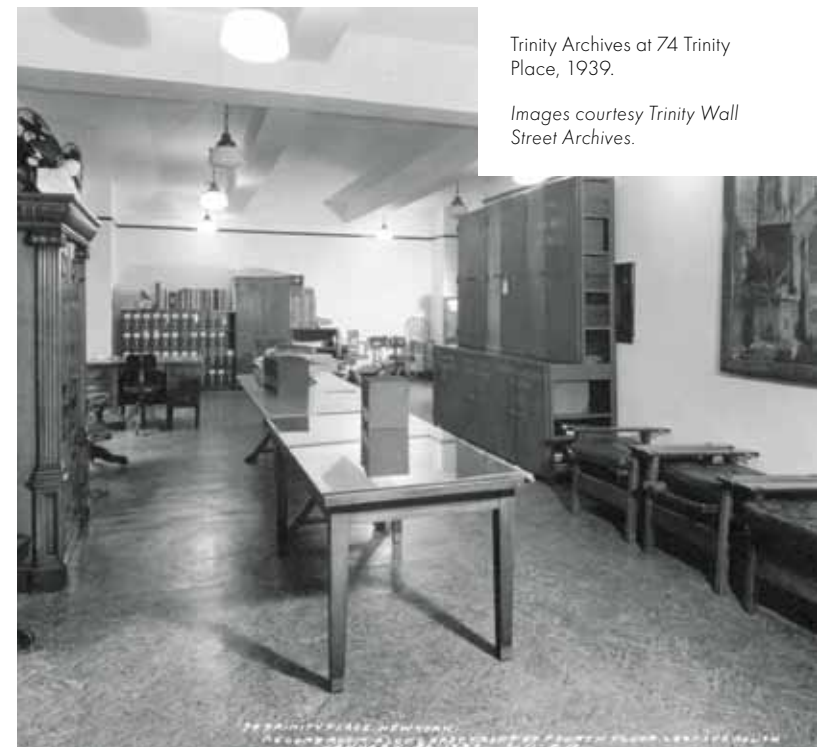
Prior to 1934, Trinity Wall Street kept its records in a variety of storage repositories — some more sophisticated than others. In 1709, only a chest was provided “to keep the Cash & writings belonging to the Church”; while in 1827, Trinity's records show an authorization for a purchase of “trunks and boxes suitable for containing the papers and documents of the Corporation of Trinity Church.” These rudimentary repositories housed the whole of Trinity's archives for more than a century and up until the mid-nineteenth century, when some of Trinity's clergy took interest in preserving the history of Trinity Church and the Episcopal Church as a whole.

Records once stored in chests and trunks were from then on stored more carefully in fireproof safes. By the end of the nineteenth century, Trinity's records were in better arrangement, and staff began to receive external genealogical research requests. Trinity's rector for more than forty years, the Reverend Morgan Dix, became an active user of the archives, as he researched and wrote what became a seven-volume history of Trinity Parish.

**Prior to  
1934, Trinity  
Wall Street  
kept its  
records in  
a variety  
of storage  
repositories.**



The new archival stacks at  
120 Broadway.



Trinity Archives at 74 Trinity  
Place, 1939.

Images courtesy Trinity Wall  
Street Archives.

It was after their move to 74 Trinity Place, however, that the historical records began to resemble a modern archives. A trained staff, a restoration and preservation program, and indexing and arrangement of the records according to archival standards were all introduced during the archives' time at that address.

**W**ritings and records, previously kept in chests and trunks, were relocated several times before finding a home at 74 Trinity Place. The current archives staff now faced the careful task of moving these same records yet again to 120 Broadway. Despite the short distance of just 413 feet between the new building and the old, the materials were securely packed as if facing a much greater journey. Boxes containing some of New York's earliest records were loaded onto moving carts and shrink-wrapped, with extra padding added where necessary. Moving carts were escorted out of the building and onto moving trucks with as much care and attention as if the records were in fact the historical figures that created them. With careful planning and coordination among staff and hired movers, nearly 2,000 linear feet of historical records safely made the trip to their new home at 120 Broadway.

The new space at 120 Broadway is a standard office space redesigned into a functional archives with new climate control units, security measures, and ample vault spaces, including a dedicated flat storage vault. The facility also boasts a new reading room eager to host researchers interested in connecting with Trinity's past. The archives will be located at 120 Broadway for the next several years, while 74 Trinity Place is redeveloped into new office and community space for Trinity Wall Street, including a new archives component with expanded space and updated facilities.

Want to know more? The archives are available for research to qualified researchers by appointment. See our guide and research policies for more details! Contact us at [archives@trinitywallstreet.org](mailto:archives@trinitywallstreet.org) if you have further questions or to schedule an appointment. ♦



# K-12 Archives Education Institute

by Tiffany Nixon,  
Director of the Outreach  
and Advocacy  
Committee

Photos courtesy  
Pamela Cruz.

5-11 OCTOBER  
**NEW YORK  
ARCHIVES  
WEEK**  
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Educator resources  
available online from  
the Museum of the  
City of New York.



A.R.T. held its fifth annual Archives Education Institute (AEI) on October 11, 2014, at the offices of the National Archives at New York City (NARA-NYC) in downtown Manhattan. In partnership with NARA-NYC and the Association of Teachers/United Federation of Teachers, A.R.T. hosted a group of twenty-seven archivists and educators who met to discuss how best to engage K-12 students using primary source documents related to the performing arts. Several of metropolitan New York's most revered performing arts organizations were on hand to discuss and flesh out current practices for support and enhancement of classroom learning using the material products of performance.

Hosted and moderated by NARA's Chris Zarr, the event started with a panel discussion with panelists Barbara Haws, archivist and historian, New York Philharmonic; Kathleen Sabogal, archivist, Carnegie Hall; Sharon Lehner, director of archives, Brooklyn Academy of Music; and Mitch Mattson, associate director of education, Roundabout Theatre Company. The discussion focused on ways that performing arts organizations are moving outside traditional access and research protocol by digitizing large collections of material with an eye toward expanding teachers' and students' access to these rich primary resources. Discussion touched on ways that performing arts organizations and repositories need to expand their offerings and not only include high-level scholarship but also engage younger students through age-appropriate curation of collections.

Panel discussion moderated by  
Christopher Zarr of NARA-  
NYC at the 2014 K-12 Archives  
Education Institute.

Metropolitan Archivist / Volume 21, No. 1 / Winter 2015

The second half of the day was dedicated to educators and archivists presenting the group with materials and resources from their own collections, with Roundabout Theatre's Mitch Mattson facilitating smaller break-out group sessions tasked with finding applicable lesson plans to share with the larger group. Morgen Stevens-Garmon, theatre archivist from the Museum of the City of New York, shared the work the museum has undertaken to make a larger percentage of its performing arts collections available online; Brooklyn teacher Joy Ravona shared a document she created containing lyrics written by Paul Robeson to engage younger students through music; Schomburg Center for Research in Black Culture's librarian Miranda Mims discussed specific aspects of the collection that highlight Harlem's significant contribution to the arts in New York; Roundabout Theatre's archivist Tiffany Nixon brought costumes and other unique artifacts from theatre production that are used in the company's educational outreach; and Diane Russo and Pamela Cruz from the Girl Scouts of America shared materials from their collection that support scholarship and

Diane Russo from Girl Scouts of the USA National Historic Preservation Center discusses the Girl Scouts archives with a teacher and museum educator.



interest in the performing arts. Historic reenactor and museum educator Michael Grillo, from the Van Cortlandt House Museum in the Bronx, was also on hand to discuss how historic costume can be used educationally to engage students. All participants received certificates eligible for Archival Recertification Credits (ARCs) and professional development hours for teachers and educators.

The event was a success, opening up further discussion on how we as archivists can better work with our repositories and with educators to expand collections to include younger students. Digital projects, tours and other recommendations were suggested and will be used to inform next year's AEI. ♦



Librarian Miranda Mims explains that some of the Schomburg Center's resources relating to the Harlem Experimental Theatre are available online.



Brooklyn school teacher Joy Ravona talks about the Paul Robeson lyrics and interview she uses.



# Programming Committee Report

by Nick Pavlik,  
Director of the  
Programming  
Committee



Holiday party attendees enjoy the evening. Photos courtesy Alice Merchant..

Happy New Year from the A.R.T. Programming Committee! Leading up to 2015, the Programming Committee sponsored two lively events during the Fall 2014 season. On November 19, nearly ninety A.R.T. members and friends gathered for a panel on television and film producers' integration of archival items and research into popular historical dramas, graciously hosted by Barnard College and held in the magnificent James Room at Barnard Hall.

Among the distinguished panelists were Dr. Stanley Burns and Elizabeth Burns of the renowned Burns Archive, who have been essential historical consultants on the Cinemax series *The Knick*; Shannon O'Neill, archivist and librarian at Barnard College, who provided invaluable research services to the team behind the series *Boardwalk Empire* during her previous tenure as an archivist at the Atlantic City Free Public Library; and Robert Singleton, executive director of the Greater Astoria Historical Society, who served as a consultant on the recent Baz Luhrmann remake of *The Great Gatsby*.

The panelists' excellent presentations treated event attendees to unique insight on the importance of archives and archivists in television and film, along with some great behind-the-scenes stories.

On December 8, eighty A.R.T. members and friends came out to celebrate the holidays at the annual A.R.T. Holiday Party, generously hosted by the Brooklyn Historical Society. Attendees enjoyed some good holiday cheer over wine and hors-d'oeuvres and also donated to A.R.T.'s annual holiday gift drive. The gifts collected this year again went to the Long Island-based charity Toys of Hope, which provides toys, clothing, and other items to families in need. Thanks to everyone who donated to this year's gift drive!

The A.R.T. Programming Committee would like to send a huge thanks to all of our event speakers and cosponsors and to all the attendees who make A.R.T. events such a success.



From top:

Bob Singleton (Executive Director, Greater Astoria Historical Society) discusses his work on *The Great Gatsby*.

Liz Burns, Jeremy Bobb (Herman Barrow, *The Knick*), Cara Seymour (Sister Harriet, *The Knick*), and Dr. Stanley Burns.

"Lights, Camera, Archives!" photos courtesy The Burns Archive and Alexandra Lederman.



Liz Burns, Nick Pavlik (A.R.T. Director of the Programming Committee), and J Burns (The Burns Archive).



# A.R.T. News

The **Archivists Round Table** of Metropolitan New York, Inc. | Volume 21, No. 1 | Winter 2015 | [nycarchivists.org](http://nycarchivists.org)



"Casablanca." Sketch from unit-history manuscript, 3rd General Hospital, 1945.

## MOUNT SINAI ARCHIVES DIGITIZES SECOND WORLD WAR RECORDS

The Archives of the Mount Sinai Medical Center in New York has digitized the records of the U.S. Army's 3rd General Hospital, Mount Sinai's overseas unit during the Second World War. The doctors and nurses assigned to the 3rd General treated thousands of wounded soldiers in Tunisia, Italy, and France between May 1943 and September 1945. Items in the collection include numerous official documents, an illustrated manuscript history of the unit, two scrapbooks assembled by nursing staff, and a periodical which distributed news of the unit to readers on the home front.

A finding aid is available online at [http://library.mssm.edu/services/archives/archives\\_collections/index.shtml](http://library.mssm.edu/services/archives/archives_collections/index.shtml), and the digitized records are available in the Mount Sinai Digital Repository at <http://dspace.mssm.edu/handle/123456789/17087>.

## NEW BOOK: BRONX FACES AND VOICES: SIXTEEN STORIES OF COURAGE AND COMMITMENT



*Edited by Emta Brady Hill and Janet Butler Munch. Lubbock, TX: Texas Tech University Press, 2014.*

In *Bronx Faces and Voices*, sixteen men and women—religious leaders and activists, elected officials, and ordinary citizens—tell their personal, uncensored stories of the New York City borough before, during, and after the troubled years of arson, crime, abandonment, and flight in the 1970s and 1980s. The interviews are drawn from the Bronx Institute Archives' Oral History Project, held in the Special Collections division of the Leonard Lief Library of Lehman College, CUNY. This book includes photographs by Georgeen Comerford and Walter Rosenblum. It was published during the centennial year of Bronx County, the last county created in New York State.

For an interview about the book, see: <http://www1.cuny.edu/mu/podcasts/2014/12/11/bronx-faces-and-voices/>.

For the publisher's link about the book, see: <http://ttupress.org/books/bronx-faces-and-voices>.

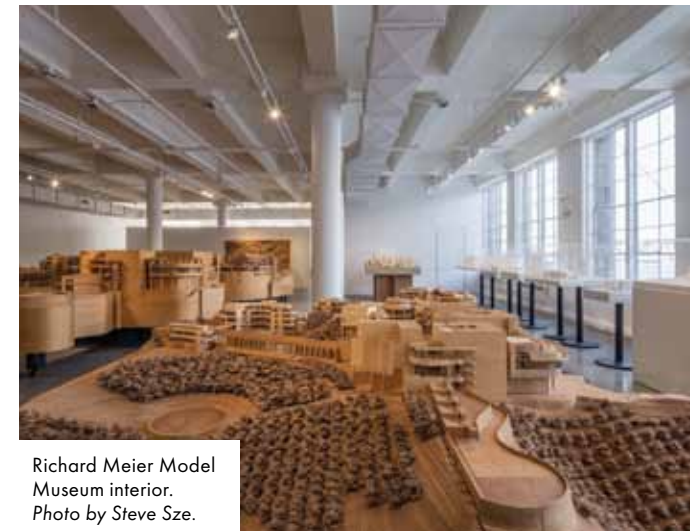
## TRINITY WALL STREET ARCHIVES FEATURED IN NEW PUBLICATION



New York, NY: Simon & Schuster, 2014.

What collections are referenced? Our 1768 fire pail, included as item number 13 of 101 selected, is used as a representation of the great fire of 1776.

# A.R.T. News



Richard Meier Model Museum interior. Photo by Steve Sze.

## RICHARD MEIER MODEL MUSEUM NOW OPEN

The Richard Meier Model Museum is located on the Mana Contemporary campus in Jersey City. The museum, designed and curated by Pritzker Prize-winner Meier, includes model and sculpture exhibition space, an archives, and a library that is open to scholars and students.

The space occupies 15,000 square feet and features Meier's architectural projects from the 1960s to the present, sculptures and collages by Meier, and more than 1,000 books and magazines from his personal library.

More than 400 handcrafted models are currently on display, including projects such as the Getty Center, the High Museum of Art, the Smith House, and the Ara Pacis Museum. In addition, the museum contains un-constructed competition proposals for the World Trade Center Memorial, New York's Avery Fisher Hall, and the Bibliothèque Nationale de France.

The museum serves the architectural community and other interested parties and is open by appointment. For questions or to schedule a visit, please contact Marie Penny, archivist and exhibitions manager, at [M.Museum@RichardMeier.com](mailto:M.Museum@RichardMeier.com).

**A.R.T. News contributors:** Marie Penny, The Richard Meier Model Museum; Janet Munch, Lehman College; Nicholas Webb, Mount Sinai Medical Center; Anne Petrimoulx, Trinity Wall Street; Annie Tummino, Metropolitan New York Library Council.

## METRO LAUNCHES NATIONAL DIGITAL STEWARDSHIP RESIDENCY PROGRAM IN NEW YORK

In September 2014, the Metropolitan New York Library Council (METRO) welcomed the inaugural cohort of the National Digital Stewardship Residency program in New York (NDSR-NY). Five recent graduates were chosen from a highly competitive pool of applicants and placed in selected host institutions to complete nine-month paid residencies working on digital stewardship initiatives.

The residency kicked off with a preliminary immersion course in digital stewardship, giving the cohort an opportunity to collaborate on projects and learning objectives. The residents have since settled into their positions at the host institutions: the American Museum of Natural History, Carnegie Hall, the Museum of Modern Art, the New York Art Resources Consortium, and New York University Libraries. They are blogging about their projects at <http://ndsr.nycdigital.org/> and through guest posts on [The Signal](http://TheSignal.org).

The NDSR program, supported by generous funding from the Institute of Museum and Library Services, is working to develop the next generation of digital stewardship professionals, who will be responsible for acquiring, managing, preserving, and making accessible our nation's digital assets. Harvard University Library and the MIT Libraries in Boston and the Library of Congress in Washington, DC, are running concurrent NDSR initiatives.

Applications to become an NDSR-NY host institution or resident for the 2015–2016 program will open in spring 2015. METRO invites potential host institutions and residents to direct any questions to Margo Padilla, NDSR-NY Project Director, at [mpadilla@metro.org](mailto:mpadilla@metro.org).



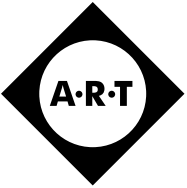
NDSR-NY residents from left to right: Vicky Steeves, Peggy Griesinger, Karl-Rainer Blumenthal, Shira Peltzman, and Julia Kim. Photo by Alan Barnett for METRO.



Financial Report to Membership  
Balance Sheet and Cash Summary  
as of December 31, 2014

	2014 Jan–Dec	2013 Jan–Dec
<b>INCOME</b>		
Bank Interest	\$22.81	\$39.11
Grants	\$7,500.00	\$6,000.00
Membership	\$15,710.00	\$12,670.00
Program Revenue & Sponsorships	\$8,890.00	\$5,565.00
<b>Total Income</b>	<b>\$32,122.81</b>	<b>\$24,274.11</b>
<b>LESS OPERATING EXPENSES</b> (see below for description)		
Administrative	\$4,943.90	\$4,268.44
Outreach	\$742.61	\$5,626.02
Programming	\$16,272.14	\$12,766.29
<b>Total Operating Expenses</b>	<b>\$21,958.65</b>	<b>\$22,660.75</b>
<b>Net Income</b>	<b>\$10,164.16</b>	<b>\$4,293.69</b>
<b>SUMMARY</b>		
Opening Balance	\$39,780.13	\$38,152.17
Plus Net Cash Movement	\$10,144.16	\$1,627.96
Closing Balance	\$49,924.29	\$39,780.13

- Administrative:**  
Bank fees, postage, software, tax filing fee, web domain, e-mail
- Outreach:**  
Archives Education Institute, *Metropolitan Archivist*, student orientation, event cosponsorship
- Programming:**  
New York Archives Week programs, holiday party, monthly programs, workshops



The  
**Archivists  
Round Table**  
of Metropolitan  
New York,  
Inc.

nycarchivists.org

P.O. Box 151  
New York, NY  
10274–0154

2015-16  
Membership Form

Membership year runs from July 1, 2015 to June 30, 2016

PLEASE TYPE OR PRINT CLEARLY

Name:

Position or Title:

Institution:

Address:

City: State: Zip Code:

Preferred E-mail Address:

Telephone:

☐ New Membership ☐ Renewal

**Please designate your membership level:**  
*(Membership level descriptions an be found on the A.R.T. website)*

☐ Student Member Level: \$10 with proof of enrollment

☐ Regular Member Level: \$35

☐ Sponsoring Member Level: \$50

☐ Sustaining Member Level: \$100

☐ Friends of A.R.T. Member Level: \$35

**I am interested in the following volunteer opportunities:**

☐ Advocacy

☐ Annual Holiday Party

☐ Awards Ceremony

☐ Communications

☐ Education/Workshops

☐ Membership

☐ Mentoring

☐ Program

☐ *Metropolitan Archivist* Newsletter

☐ Outreach

☐ Website

☐ Event Programming

☐ Space Donation

**To complete membership:** Send the completed form with your membership check to A.R.T. Membership at the address listed at the top. Make checks payable to the Archivists Round Table of Metropolitan New York, Inc. (A.R.T.). Any additional tax-deductible donations are also welcome. You can also complete this form online through our website ([www.nycarchivists.org](http://www.nycarchivists.org)) and make the requisite payment through PayPal. To renew your membership online, simply log in to your profile and follow prompts to renew.

*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 A.R.T.’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.*



