



Metropolitan *Archivist*

Volume 14, No. 1

Winter 2009



Keeping Members Connected

ART TO LAUNCH LISTSERV



The Communications and Outreach Committee is pleased to announce the upcoming launch of a new ART listserv. All ART members will be automatically subscribed. If you do not wish to receive communication through the listserv, please email the ART listserv administrator at: listserv@nycarchivists.org.

The ART listserv facilitates communication among ART members regarding topics related to the professional archives field. This communication may include announcements of archives-related events and educational opportunities not sponsored by ART, questions

concerning archival practices and procedures, discussion of issues affecting the archives community, notification of relevant exhibits, and postings of open archives positions in the New York metropolitan area. This is an unmoderated list open to current ART members only.

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 the editor 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.

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Front Cover Image: Award Recipients Charles Henry, President, Council on Library and Information Resources (center) and Charles Denson, President, Coney Island History Project (on right) with presenter Carol Mandel, Director, New York University Libraries (at left).

President's Message

I am very pleased to announce to the members of the Archivists Round Table of Metropolitan New York my role as president for the 2008 – 2009 season. ART has been an organization serving archivists in the New York area since 1979, and I am certain it will continue to fulfill its goals of forming an educated and socially-linked community of professionals.

I have been a proud member of the organization since I first learned about it while attending Pratt Institute for Library Science in 2001. I have attended conferences, social organizations, and workshops for archivists sponsored by a variety of organizations that exist for our community, but have never found the spirit and camaraderie in these other organizations that has existed for me in ART. This includes all aspects of its mission, including professional development, making contacts, and taking time to enjoy and celebrate archival work.

Today, the archivist is beset by the issues of the digital age. I greatly appreciated a talk given at the Awards

Ceremony this year by Mr. Kenneth Schlesinger, in which he pointed out that on a recent visit to archival repositories in China, there is a great rush to digitize everything, but very little if any archival work going into the preserving and organizing of these digital images. I am hopeful that ART will continue to work making institutions aware of the need to think about digitization in the context of the future. I was once told by an individual when I was speaking to them about a large-scale digitization project at my own archives, "What is so hard about digitizing? I mean, you just scan the items. Why would you even need a staff?" If only non-archivists could really understand what we are up against! And that fulfills another mission of ART as well: not to educate just professionals in the field, but to further that education into an understanding for individuals working in all aspects of society.

I am hopeful that all members of ART are as pleased with the organization as I am, and continue to work towards its goals.

Michael Simonson
President

Editor's Note

This issue looks toward the future, through attention to issues of long-term preservation and digitization, while also simultaneously looking at the past, by way of provenance research and maintenance of historic collections. These seemingly opposing directions are reflective of the times we face – the intersection of continued past practices and determination of how to best forge ahead in an uncertain economic climate. As many organizations cut professional development and

travel funds, local professional organizations such as ART become all the more important.

The ART Board and *Metropolitan Archivist* staff encourage you to use this organization to benefit you through social networking, attendance at educational workshops and meetings, and utilization of forums like the Metropolitan Archivist. Furthermore, we welcome you to email any ideas or suggestions regarding how we may better serve you in the midst of these challenging times.

Rachel Chatalbash
Editor, *Metropolitan Archivist*
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Provenance Research in the Archives: The Thannhauser Collection

Megan M. Fontanella
Curatorial Assistant, Solomon R. Guggenheim Museum

I am often told, when I describe how one conducts provenance research, that the process sounds very much like detective work. In some ways, it is very similar to detective work. The “provenance” of an object is its ownership and location history, from creation to the present.¹ Ideally, one seeks to secure documentary evidence—such as receipts or bills of sale—for every instance that an object changed hands, whether it was by gift, sale, inheritance, exchange, or another form of transaction. However, provenances can have gaps or stretches of time where the possessor and location of the object are completely unknown. While some objects are often exhibited and published, others may fall into private hands for decades. Archival records are at times fragmentary, difficult to interpret, or worse—lost. Because of the complexities involved in reconstructing provenance, an object’s history can evolve over time as additional resources become available. The Thannhauser Collection of the Solomon R. Guggenheim Museum, New York, is a prime example of the ways in which the history of collecting has been enriched in recent years as new scholarship has emerged and archival resources, especially dealer archives, have been made publicly available.

Case Study: Moderne Galerie/Galleries Thannhauser

Justin K. Thannhauser (1892–1976) was the son of art dealer Heinrich Thannhauser (1859–1935), who founded the Moderne Galerie in Munich in 1909. Recognized for its impressive and versatile exhibition program, which included the French Impressionists and Post-



Fig. 1 Justin K. Thannhauser (fourth from left) at the opening of the Paul Gauguin exhibition at the Galerie Thannhauser, Berlin, 1928. © Zentralarchiv des internationalen Kunsthandels ZADIK, Cologne.

Impressionists, the Italian Futurists, and regularly featured contemporary German artists, the Moderne Galerie proclaimed itself as “ruled by artistic progress, the recognition of artistic individuality, and the promotion of aspiring individual artists”.² Justin Thannhauser and his cousin Siegfried Rosengart (1894–1985) opened a second gallery in Lucerne in 1919, and such spectacular works of art as Pablo Picasso’s *Family of Saltimbanques* (1905) and Edouard Manet’s *A Bar at the Folies-Bergère* (1882) passed through the galleries.³

In 1927, Justin Thannhauser relocated the gallery’s Munich branch to the thriving art center of Berlin (Fig. 1). Business activities were nonetheless hindered by the mid-1930s due to increasing anti-Semitism and a Nazi government bent on purging the so-called “degenerate art” of the avant-garde. The Jewish-owned gallery officially closed in December 1937, shortly after Thannhauser had immigrated to France.⁴ Moreover, during the Nazi Occupation of Paris, the *Möbel-Aktion*, the furniture division of the Nazi-looting agency *Einstazstab Reichsleiter Rosenberg* (ERR), plundered Thannhauser’s Parisian residence.⁵ In a letter to fellow art dealer Walther Halvorsen in 1953, Thannhauser wrote:

...the Nazis have sequestered and evidently destroyed our papers and books which had been in Germany, and they did the same to

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these things--and all our belongings--after they hade (sic) invaded Paris and found our papers, and everything which had been in the house we have occupied in Paris before the war...⁶

Fortunately, Thannhauser's significant art collection was largely saved due to his foresight in slowly moving objects out of Germany, and then France, in advance of Nazi looting. From 1937-39 especially, large quantities of art were sent for safekeeping to Amsterdam, Luxembourg, and Paris, and later preceded Thannhauser to the United States or were sent on exhibition tours in the Americas.⁷ Thannhauser and his family immigrated to New York in December 1940 and he established himself as a private art dealer.

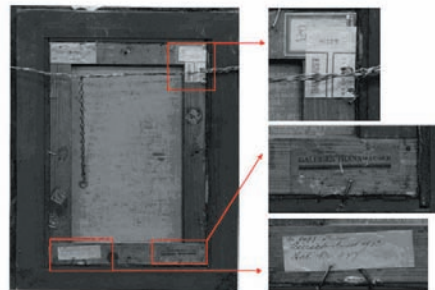
A Picture is Worth a Thousand Words

In 1963, Thannhauser announced his intention to bequeath a significant portion of his collection of late 19th and early 20th century art to the Guggenheim Museum.⁸ As the museum began to delve into the history of the collection, a vital source of information was the donor himself. Thannhauser, who retired to Switzerland with his second wife Hilde in 1971, participated in an ongoing dialogue with Guggenheim trustee Daniel Catton Rich.⁹ The dealer's testimonies regarding provenance, exhibitions, and publications, were then cross-



Fig 2: *Inscription, upper right: "Justin Thannhauser vor Ankunft / des Christkindls 1911 / Café du Dome Pascin" [To Justin Thannhauser as a Christmas gift 1911]. Jules Pascin, Justin K. Thannhauser and Rudolf Levy Playing Cards (Justin K. Thannhauser et Rudolf Levy jouant aux cartes), December 24, 1911. Brown ink and colored pencil on paper, 9 9/16 x 12 5/16 inches (24.3 x 31.3 cm). Solomon R. Guggenheim Museum, Thannhauser Collection, Bequest, Hilde Thannhauser, 1991. 91.3911. Courtesy Solomon R. Guggenheim Museum, New York.*

Fig. 3: *Labels affixed to verso of Pablo Picasso's Bird on a Tree (L'Oiseau) (August 1928). Oil on canvas, 13 3/4 x 9 1/2 inches (34.9 x 24.1 cm). Solomon R. Guggenheim Museum, Thannhauser Collection, Gift, Justin K. Thannhauser, 1978. 78.2514-57. Courtesy Solomon R. Guggenheim Museum, New York.*



checked and expanded upon vis-à-vis other gallery and museum records, artist catalogue raisonnés, exhibition catalogues, and additional archival sources.¹⁰ This documentation was ultimately deposited in the Guggenheim's institutional files for the Thannhauser Collection.

Besides ascertaining donor knowledge, a close examination of the physical object often provides clues to ownership and location

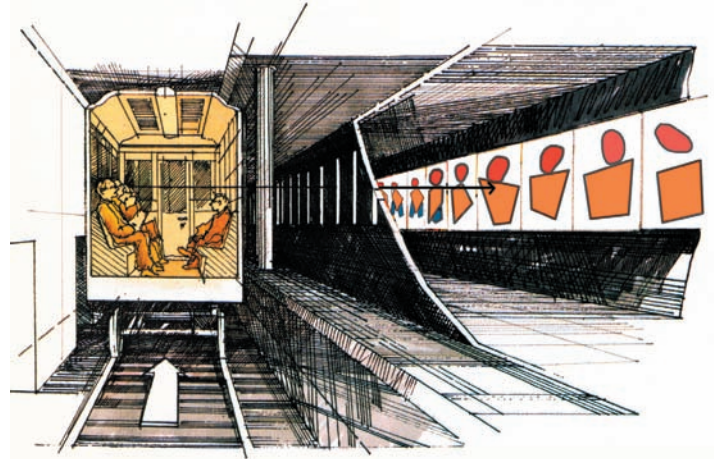
history. One asks such questions as: *Are there any exhibition or dealer labels affixed to the reverse side? Are there foundry stamps or edition numbers inscribed in a sculpture? Does a work contain dedications from the artist that allude to provenance?* (Fig. 2). With particular regard to the Thannhauser Collection, dealer labels affixed to original frames or backing boards can help to establish at what point Thannhauser was in possession of an object. Certain labels signify the Lucerne/Berlin galleries ("Galerien Thannhauser"), 1919-37; the dealer's short time Paris ("Thannhauser Propriete"), 1937-40; and, finally, Thannhauser's two residences in New York, 1941-46 (165 East 62nd Street), and 1946-71 (12 East 67th Street).

For instance, on the reverse of Pablo Picasso's *Bird on a Tree* (1928), which Thannhauser acquired directly from the artist, one finds several dealer labels. One lists "1493" and the painting's catalogue number--"144"--for the 1932 Picasso exhibition at the Kunsthaus Zurich (Fig. 3). Both the catalogue and correspondence in the Kunsthaus Zurich archives confirm the loan of the Picasso from Galerie Thannhauser and that the picture was for sale during the 1932 exhibition, but went unsold. Exhibition files in museum archives can shed further light on the movement of objects and the intricate relationships among dealers and institutions.

The Discovery of the Thannhauser Archives

Subway “Movie Machine” Restored in Myrtle Avenue Station

Interview Conducted by Celia Hartmann
Project Archivist, New-York Historical Society



Mtdiagram altered color: Diagram for Masstransiscope installed on the unused Myrtle Avenue station platform, Brooklyn, NY.

Masstransiscope was conceived of and created by New York filmmaker and film archivist Bill Brand in 1980. Installed in the abandoned Myrtle Avenue subway station in Brooklyn that September, it has been seen, in greater and lesser states of repair, by millions of commuters for more than 25 years.

The work's 228 hand-painted images on 54 panels are mounted in a self-contained unit that runs the full 300-foot length of the station. It can be viewed by passengers on the Manhattan-bound Q and B trains passing through the station. The movement of the train in front of the exhibition creates the illusion of a 30 second animated movie. Masstransiscope works on the principle of the zoetrope: a pre-cinematic device that makes images appear to move when they are viewed through a rotating drum pierced with narrow slits.

In what we usually think of as a movie, the film passes through a projector in front of a light source to create an illusion of motion, while the audience sits still. With Masstransiscope, the physicality of the “moving image” is transformed: the audience moves while the “film” remains stationary.

This year, the piece has been restored by Brand himself, in cooperation with the Metropolitan Transportation Authority's Arts for Transit program, with assistance from graffiti-removal experts ShelterExpress/MetroClean and Miwa Yokoyama and Alice Moscoso of NYU's Moving Image Archiving and Preservation Program. The work, which has made the piece now fully visible and functional, is partially funded by a grant from the Josef and Anni Albers Foundation.

At Masstransiscope's inception, the Arts for Transit program did not yet exist, and the work was sponsored by Creative Time, which is responsible for Ruckus Manhattan, Art on the Beach, and other outdoor, site-specific art installations.

We caught up with Brand in a spare moment between his work as Professor of Film and Photography at Hampshire College, Adjunct Professor in NYU's Moving Image Archiving and Preservation Program, and principal of film archiving firm BB Optics in downtown Manhattan, to ask him about the project's restoration from the archivist's point of view.

Metropolitan Archivist: What were your specific goals in restoring this art piece?

Bill Brand: First, of course, was to have the piece viewable again by a new generation of the commuting public. That involved replacing or fixing the lights, repairing the physical enclosure, and cleaning the images of a significant accumulation of dust, grime, and – mostly – graffiti, layers and layers of graffiti!

I was also interested in exploring the ways in which the public and private sectors intersect today in taking responsibility for the continuing enjoyment of and access to public art.

MA: What particular challenges did this restoration pose, compared to other moving image projects of yours?

BB: In every project I work on, there are three parties involved: the creator of the work, the party responsible

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Movie Machine Restoration

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Bill Brandt restoring: Bill Brand and Jose Castro cleaning Masstransiscope paintings at ShelterExpress/MetroClean Express, Long Island City, NY July 22, 2008. Photo by Alice Moscoso.



for the restoration (which could be that same creator, an artist's estate, a funding agency, or owning institution), and me as archivist/conservator. Because the ownership of a piece like this, which was created and installed in a time of less structured approaches to public art, straddles many boundaries, those distinctions were less clear in this case than in other projects I've worked on.

In terms of the physical work involved, I'm known for dealing with films by artists and especially for handling difficult materials. This mostly means small gauge (8 mm, Super 8, and 16 mm) films made by unconventional means. But the challenges of this project are unique. Masstransiscope is a moving image artwork, but it doesn't consist of any of the usual elements of film, nor in the usual context of a film.

We were looking at materials subject to the long-term effect of combined dirt and spray paint, which is very different from the usual decay or damage to film I ordinarily see. Let's just say that this restoration required a lot more elbow grease—and a very different variety of solvents!

MA: In your 30 years as a film archivist and conservator, you must have worked with an enormous range of artists and creators. How is it being your own client?

BB: This isn't the first time I've had that role. In fact, in 2000 the New York Public Library commissioned me to restore some of my own films including *Moment* (1972), *Acts of Light* (1972-74) and *Demolition of a Wall* (1973). A conservator wants to preserve an artwork in its original form while an artist may be inclined to want to improve it. When I am in both roles I try to resist the artist's urge

to update the work. At the same time, any preservation faces limits of budget and technology and conservators always reaches a point where we have to say. "this is enough" and "this is what we can afford." Judging when I've reached that point restoring my own artwork is more difficult when I'm both artist and conservator. I sometimes wonder if I stop too soon in my effort to compensate for being so close to the original artwork or if I take the restoration too far knowing so much about its origins.

Ordinarily there are three parties in this negotiation but here there were only two.

MA: Was your concept of the piece different as its conservator today than it was as its creator in 1980?

BB: My concept of the piece is the same, but what has changed is the context in which it exists as a moving image for the viewer. In 1980 there was no web TV, no YouTube, no saturation of moving images as advertising and promotion in every part of our lives in the city. I've seen the zoetrope concept used more widely than when I made the piece, but most often today it's for commercial purposes.

My wife and I rode the Q train to see Masstransiscope last weekend – and I still find it intrinsically simple, authentic, and generous in the experience it gives the unexpected viewer.

MA: You've said elsewhere that you 'wanted to provide subway riders with the kind of delight experienced by the viewers of the first motion pictures and at the same

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Movie Machine Restoration

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time give them an opportunity to engage in a work of art as part of their daily life." Is the experience of Masstransiscope possible for anyone else besides riders on those two trains?

BB: I have a Flash animation of the piece on my website, as well as videos of the local, national and international television coverage from when it opened in 1980. That's the closest you can get to it, but these don't replicate the experience or ambience of seeing it while riding on the subway.

MA: Is there an archive of the creation and restoration of Masstransiscope?

Thannhauser Collection

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After the death of Hilde Thannhauser in 1991, parts of the Galleries Thannhauser archives were discovered in her home in Berne, Switzerland, in addition to extensive records that document Thannhauser's New York activities.¹¹ The papers, which begin ca. 1919, are truly remarkable in terms of scope and content. With the aid of literally hundreds of client cards and photographs of artworks, exhibition catalogues, stock books, and business correspondence, one can build upon previous object research, as well as better understand the gallery's operations in the 1920s and 1930s, when Thannhauser acquired the majority of the artworks in his collection. Such as in the case of Picasso's *Bird on a Branch* (1928), we now know the number "1493" corresponds with the painting's line number in the Berlin/Lucerne *Lagerbuch*, a stock book in which the gallery noted previous owners, sale dates, transfers of stock between the various branches, and important remarks as to provenance and exhibition history (Fig. 4). Likewise, "40157" identifies *Bird on a Branch* as belonging to Thannhauser's personal collection in New York, and is thus additionally documented in detailed notebooks from Thannhauser's later period. Many of the artworks in the Guggenheim's Thannhauser Collection have been similarly traced through his archives and new documentation uncovered.

In 2005, the Justin K. Thannhauser papers were

BB: Ah, the old "shoemaker's children go barefoot" paradox that is true for so many archivists! I didn't create the preservation history and report on this project that I normally do for a client, but there are photographs of the restoration work underway, my notes about its original design and construction as well as a working model, and documentation of the materials we used to create it and restore it. I guess putting those all together will be a task for my eventual archivist.

For more information on Masstransiscope and Brand's film making and restoration work, visit <http://www.bboptics.com/masstransiscope.html>

deposited at the *Zentralarchiv des international Kunsthandels* [Central Archive of International Art Dealers; ZADIK], where they have been organized for the benefit of all.¹² Like the archives of the Pierre Matisse Gallery (Pierpont Morgan Library), the Curt Valentin / Buchholz Gallery (The Museum of Modern Art Archives), and J.B. Neumann (Archives of American Art), to name a few, the accessibility of Thannhauser's extant gallery records have proven crucial to furthering provenance research.

(Endnotes)

¹ For a comprehensive guide to provenance research, including the locations of numerous dealer and gallery papers, see Nancy Yeide, Konstantin Akinsha and Amy Walsh, *The AAM Guide to Provenance Research* (Washington, D.C.: American Association of Museums, 2001).

² *Moderne Galerie Heinrich Thannhauser München* (Munich 1909), pp. 4-5. Quoted and translated from the German in: Emily Bilski, *Die "Moderne Galerie" von Heinrich Thannhauser / The "Moderne Galerie" of Heinrich Thannhauser* (Jewish Museum Munich, 2008), exhibition catalogue, pp. 19-20.

³ These paintings are now in the collections of the National Gallery of Art, Washington, D.C., and the Courtauld Institute Art, London, respectively.

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Fig. 4: *Lagerbuch II [Stock book II] of the Moderne Galerie / Galleries Thannhauser, pages 34-35, showing entries from 1929.* © Zentralarchiv des internationalen Kunsthandels ZADIK, Cologne.





Interview with the Archivist: Kristen Mable

By Ellen Mehling

Kristen Mable works in the Division of Anthropology at NYC's American Museum of Natural History. The mission statement of the AMNH is "to discover, interpret, and disseminate—through scientific research and education—knowledge about human cultures, the natural world, and the universe."

Ellen Mehling – Where were you born? Where did you grow up?

Kristen Mable – I was born in Gloversville, New York and as a child moved several times but most of my time was spent in a small town called Delhi, in the Catskill Mountains.

EM – You lived there until what age?

KM – Pretty much until I graduated from high school and then after I graduated I went to a small college in Pennsylvania, in LaPlume, Pennsylvania, Keystone Junior College; that was for two years and after that I moved back home for a little while, back to Delhi and then went to Framingham State College, right outside of Boston. After graduating from Framingham I once again returned back to Delhi and was kind of stuck in my small home town and then...decided with a friend that we needed a change so we came to New York City.

EM – Was there anything in your childhood to indicate an interest in history or archives?

KM – I guess I was always interested...my grandparents owned a farm in Delhi and when our family moved to Delhi we moved into their house and there were old journals filled with information about the farm and family. I used to sit and page through all the stuff so... I kind of had an interest but then when I actually had to make a decision what to go into, I actually started off with business, because that's what my father told me that I should do because it's practical and a good way to make a living. And then I became interested with eating really healthy so I thought being a dietician would be a good field but chemistry really killed me and then I took an American history course and ended up really liking that

and from that point I started taking a few museum studies courses so it was a kind of real progression...

EM – So did you want to work specifically in a museum? Was that your plan?

KM – Yeah, when I was in college I was really intrigued by what people did in museums, although I didn't really know exactly what people did behind the scenes, but I definitely had an interest in museums.

EM – What degrees do you have?

KM – At Keystone Junior College I got an Associates degree in Liberal Arts and then at Framingham State College I got a Bachelor's in American History and Museum Studies and then after working for several years I went back to school and got my MLS at Pratt Institute.

EM – OK, local?

KM – Yes, local.

EM – And what is your title here at the American Museum of Natural History?

KM – I'm the Registrar for Archives and Loans, in the Division of Anthropology, so basically, in addition to being the archivist for the department I'm also the registrar for outgoing loans. So if a museum from anywhere, either in this country or internationally, wants to borrow a specific object or objects for an exhibition, they'll contact the Anthropology Department and I help facilitate the loan.

EM – How long have you worked here?

KM – I've been here about seventeen years... interrupted by a one-year stint in Vermont. Years and years ago my

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boyfriend Brian, who is now my husband, and I, we had been in New York for many years and were both tired of New York and decided to do something different for a while so we left our very secure, great jobs at AMNH and moved to Vermont for a year and just didn't have a lot of luck - we both found jobs but nothing very fulfilling. So we decided, that even though we're living in this gorgeous place, it's still important to have a job that you like, so we both moved back to NY, Brian got his job back at AMNH first and then a year or so later I got my job back.

EM – A lot of people in NYC dream of doing that; as much as they might love the city, they dream of it, and you did it...

KM – Yeah, and it was a great adventure, and even though we pretty much went through every last penny that we had, we were both very glad we did it because if we had stayed, we would have always wondered.

EM – Do you actually pack up the things that are being borrowed?

KM – Actually I don't do that part of it... every aspect of the loan process has been very professionalized, so basically I handle all the departmental aspects of the loan process. When we receive a loan request I work with the curator who is in charge of the collection and our conservators who assess the objects to determine if they are stable for loan or not. It is a fairly long process that culminates with Anthropology's Loan Committee either approving or not approving the loan.

EM – How often do they not approve it? Is it rare?

KM – It's pretty rare; it's usually not approved because either people contacted us and expected us to process an entire loan request in too short of a period, or it's not approved because it's a facility that does not meet current AAM standards.

EM – They couldn't guarantee the safety of the objects?

KM – Yes...whether it's the security, or their environmental conditions in the museum or just the building in general – there's lots of different things that we look at to ensure the safety of the objects.

EM – So you have to have all that information?

KM – I do. In addition to a formal loan request that the borrower submits, they also submit what's called an "AAM Standard Facilities Report". It's a standard report that the registrar's committee developed – it basically tells you everything about that facility – everything from the environmental conditions, to how their staff is trained,

to the companies that they use for shipping, to security. It's very thorough. Once our Loan Committee approves a loan I pass it over to our central registrar's office, and they handle the crating, packing and shipping details, the loan agreement, permits, courier arrangements, and all other necessary documentation.

EM – At any given time, how many things are out on loan?

KM – It varies from year to year. Last year was a really busy year; at any given time there were about 125 objects that were out. And some of those were for in-house exhibitions that were traveling, for instance, the Gold exhibition, there's approximately 100 anthropology objects in that exhibition. In addition to exhibition loans I'm also responsible for tracking study loans of anywhere from one object to hundreds of pot sherds.

EM – So a graduate student could, potentially, borrow something?

KM – Potentially a graduate student – we require an institutional affiliation and support of a professor and they have to really present their case, especially if they're doing any kind of destructive sampling.

EM – When items are borrowed, what's the borrowing period? How long would that be?

KM – That kind of depends, some smaller institutions, who don't change their exhibitions as often, will ask for a two-year period and sometimes we approve it as long as it's not a paper document or a textile that can't be exposed to light for long periods, but it's usually anywhere from six to nine months – most exhibitions run about that long.

EM – Are there any things out there that are on very long term loan? Or even semi-permanent?

KM – We do have some outstanding loans from the 1920s. When they were initially sent out, there wasn't any real, formal loan procedures, because at that time, in the 1920s, they didn't do anything like that. It was basically a handshake, and maybe just a letter that said, "we'd like this stuff back at some point".

EM – And eighty-something years later...

KM – Yeah, and now, we're trying to address the possible return of these loans and whether we want to bring everything back or enter into a long-term loan agreement. It's fairly complicated due to the fact that the initial transfer of material in the 1920s was not well documented and in one case most of the objects were not cataloged before being sent out so the inventory lists are not even

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complete.

EM – Has there ever been a problem with things, say, from the 1920s that have been on loan for a very long time where an institution didn't want to give it back, didn't think the museum really had a claim to it?

KM – Yeah, there's certain instances like that where they've had these things for so long and the documentation and all the whole transfer of the objects there wasn't completely clear and possibly it was never really even called a loan.

EM – So most of the borrowers are other museums, maybe graduate students...any other kinds of borrowers?

KM – That's pretty much it, yeah. Many years ago they loaned North American objects to a Ralph Lauren store for a photo shoot but we don't even consider anything like that anymore – it has to be a museum.

EM – It'd be interesting to walk into Macy's or Bloomingdale's and see something from the museum! But yeah, that's not the most secure environment.

KM – Yeah, definitely not!

EM – And you have other, archival, duties here?

KM – Yes, the registrarial duties do take up a lot of time but also, as the archivist I work with researchers from all over the world. We have field notes, photographs, correspondence, original hand-written catalogs, and accession records that document all of the 500,000 plus objects in the Anthropology Department. Most of the researchers who study our collections are affiliated with institutions but we sometimes work with independent researchers and authors.

EM – So, someone from the general public could come in and do research?

KM – Not usually. We would have way too many people requesting to come in.

EM – Any other kinds of people that use the collection?

KM – That's basically it other than AMNH staff. We get a lot of inquiries from high school students and the general public... a lot of people call and they have something that they want identified...we get a lot of calls like that.

EM – When you get calls from high school students, are they usually looking for facts...?

KM – Yeah, a lot of times you can simply direct them to a publication or something like that, but some have...they've actually looked on our online website or

online database and they have really specific questions. As long as it's not too involved we try to give them the information.

EM – That would be over the phone, or would you have them come in, or...?

KM – That's over the phone or via email,

EM – For the next few questions we'll move away from work. What are some of your hobbies? What do you like to do when you're not at work?

KM – Between working full time and...I'm also a parent; I have two small children, a seven-year-old daughter and a 3½ year old son so we're busy with school, daycare, soccer, basketball, swimming and various other activities with them. So that keeps me very busy so a lot of my other hobbies I've had to kind of put aside for a little while but I like design, collecting pottery – I have a small collection of art pottery made in Ohio from the 1940s and 50s. I like going to flea markets...I don't have a lot of time for reading anymore...

EM – What is something you like that most people don't like?

KM – I guess, a lot of archivists and librarians like organizing but I know a lot of other people that don't like organizing. I like organizing and containing things, even at home which probably drives my family crazy at times!

EM – What is something you don't like that most people like?

KM – Ferris wheels and roller coasters.

EM – And my final question – if you could work at your dream archives, real or fictional where would that be? What collection?

KM – I would have to say, even though I work at AMNH, I would love to have more time to actually work on processing a collection and not be interrupted and do it from start to finish...there's many archival collections in this department that I would love to devote proper time to and that I've started here and there but I've never been able to sit down and actually finish.

EM – Where you work now is your dream collection?

KM – Yes, it seems like everybody who retires, most of the people end up coming back and actually doing a project that they always wanted to do but never had the time to do it.

REPOSITORY PROFILES & COLLECTION HIGHLIGHTS

In the Realms of the Artist's Archives:

The Henry Darger Papers at the American Museum of Folk Art

The Collector's Hand in the Collection:

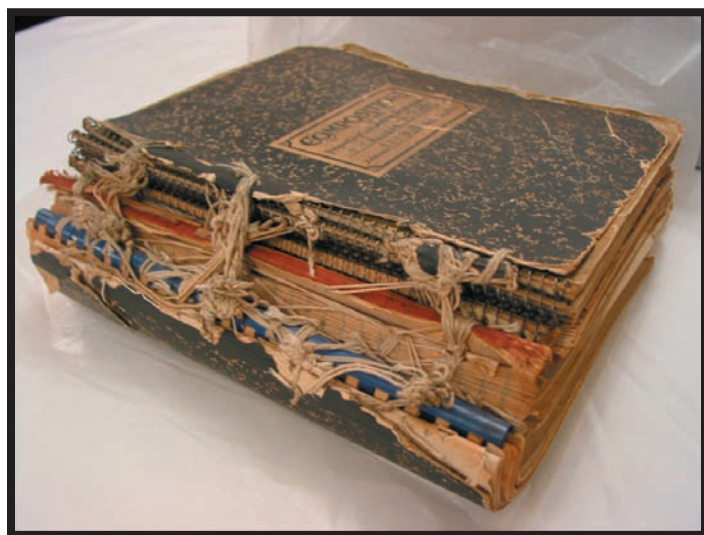
The Naval History Society Collection at New-York Historical Society

Henry's Neighborhood:

Where New York City, Rutgers University, and Philanthropy Meet

In the Realms of the Artist's Archives: The Henry Darger Papers at the American Museum of Folk Art

Janine St. Germain



The History of Life, Volume II

I have always been drawn to the contents of an artist's archives. For ten years I have been processing such material, and it often feels like jumping into the rabbit hole of an artist's creative process. When working with an artist's archives, one often enters a world of obsessively collected resource material that reflects the artist's vision of his or her work. All the artists' collections I have worked with have in effect been "pre-processed" by their creators, serving as a virtual palette of thoughts, desires, and concepts that one sees later expressed in a finished work. The artist's archive is a crucial and intensely revealing part of his or her creative back story, and the Papers of Henry Darger illustrate this narrative standing behind the artist's extraordinary visual output.

In early 2007, the Winthrop Group was invited by the American Folk Art Museum to survey, assess, and eventually process the Henry Darger Archives. The finding aid to the collection was completed in August, 2008, and will eventually be available on-line through the museum's web site.

The Henry Darger Papers (1909-1971) contain approximately 38 cubic feet of documentary material which include personal resource materials, a limited amount of personal records, and his collected manuscripts including the epic illustrated tale, *The Story of the Vivian Girls, in what is Known as the Realms of the Unreal*, of the Glandeco-Angelinnean War Storm, Caused by the Child Slave Rebellion. The archives also includes a six-volume weather journal that Darger kept daily from 1957 to 1967; several personal diaries; *The History of My Life*: an autobiography of more than five thousand pages; and the manuscript of *Further Adventures In Chicago: Crazy House*, a sequel to *The Realms of the Unreal*.

In addition to the manuscripts, Darger's personal resource materials contain the elements Darger used and reused in his paintings, including an impressive amount (six cubic feet) of clippings from contemporary coloring books, comic books, and newspapers. Photographic material in the collection includes enlargements and accompanying negatives that Darger had printed at his local drugstore.

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Darger Collection

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Gleaned from his coloring and comic book collections, these photographic enlargements were Darger's visual building blocks: laboriously traced and retraced as formative images in his large-scale, mural-like paintings.

In addition to these visual resources, the archives also contains Darger's personal library from which he also culled the visual vocabulary of his work: several books from L. Frank Baum's Wizard of Oz series; a wide range of other children's books, including Heidi and volumes from the Bobbsey Twin series, illustrated Civil War-related booklets and pamphlets; and a selection of religious books including bibles, catechism, prayer and hymn books. When reviewing Darger's resource materials, it is intriguing to contemplate the range and volume of the visual material he amassed and trace its transformation into his own visual output. His news clippings include imagery of tornadoes, clouds, palm trees, numerous images of Little Annie Rooney, the Coppertone Girl, and generic images of girls from newspaper and magazine advertisements. This archival material documents a framework from which the artist clearly fashioned his trusted visual techniques. As in so many artists'



Above: Personal records: pay stubs, bank account books, notes, etc.

Below: At left - Manuscripts of Henry Darger; At right: Photo Enlargement with pencil tracings, carbon tracing, and pencil on paper (Courtesy of American Folk Art Museum)



archives, these holdings provide an opportunity to study the artist's thought processes. Not unlike the hidden marks beneath the layers of paint in a reworked painting, these too are pentimenti in the archives, providing a glimpse into the artist's conversation with himself – quite literally, in the case of Darger. (He could be heard speaking through the night as he worked, according to nearby neighbors.) Several clippings in the collection contain inscriptions in Darger's hand, documenting this on-going narrative in his oeuvre.

The holdings in Darger's archives document his craft as an artist: how he planned, organized, and crafted his epic visual and literary landscapes. The collection reveals that Darger functioned very much as his own archivist. His notated envelopes, for example, serve as a highly personalized finding aid: an inscription on the exterior of a well-worn manila envelope reads "Nude / No. 2 / Boy and / girl Blengins / walking / not talking"; and on another: "Vivian Girls, new pictures, no three on ze spree de hee tee hee... Little girl on run

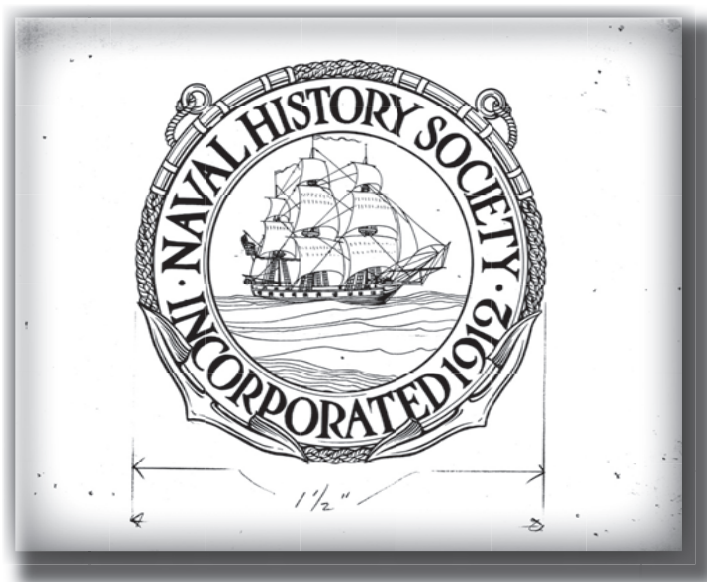
may be drawn in massacre picture."

It is of immeasurable value now to be able to study the documentation accompanying Darger's visual work. His archival material is both inextricably linked to his "finished" work and, in its own right, a meaningful collection of pop culture ephemera of its period. Because of the prominence of all artists' (both self-taught, as was Darger, and conventionally academically trained) visual output, their personal papers are often undervalued or even destroyed, whether during their lives or in the evaluation of their estates. Close study of the Henry Darger Archives shows how illuminating the artist's archives can be in the study an artist's oeuvre as well as the value of making such materials available to future scholars.

Janine St. Germain is Principal of Winthrop+St. Germain (a subsidiary of The Winthrop Group, Inc.), which provides cataloging and archival services to art collectors, established artists, families and estates, and museums. She has processed the archival collections of artists such as performance art and theater director Robert Wilson, painter Robert Kushner, performer Deborah Harry, performance and fine artist Christopher Knowles, and, most recently, Henry Darger.

The Collector's Hand in the Collection: The Naval History Society Collection at New-York Historical Society

Celia Hartmann



Draft artwork for the seal of the Naval History Society, subsequently used on its stationery and bookplates. (Records of the Naval History Society, The Naval History Society Collection, The New-York Historical Society.)

The Naval History Society was chartered in New York City in 1909 "for the purpose of publishing and preserving manuscripts, documents, and writings relating to our naval history, naval art and science, and the surroundings and experiences of seamen in general and of American seamen in particular." Its initial meeting was held at the New York Yacht Club, where Franklin D. Roosevelt was elected as secretary.

In 1915, the manuscript collections of its founding president, John Sanford Barnes, were donated to the Society, along with his extensive library and collection of naval artifacts. In 1925 the entire collection was donated to the New-York Historical Society, where the Naval History Society was then located. Until its dissolution in 1936, the Naval History Society continued to acquire original records of individuals and vessels, many of which document the major naval engagements of the 18th and 19th centuries: the American Revolution, the War of 1812, the Quasi War with France, the Mexican American War, the Civil War, and the Spanish American War. The Collection also includes original records of routine life aboard commercial and naval vessels, ship design and building, navigation, and officer training in the form of correspondence, letter books, journals and diaries, lectures, essays, account books, biographical writings, genealogical information, scrapbooks, orders, notes, articles and clippings, photographs, manuscripts, and ships' logs.

The Collection, now organized into 53 series – one for each of the component named collections – also includes the organizational records and correspondence of the Naval History Society itself. These document the founding, management, and activities of a collecting and publishing organization in the first third of the 20th

century.

As well as providing primary documents on individual events and personalities, the Collection as a whole is a richly detailed example of late 19th and early 20th century subject-specific collecting. Many of the collections are artificial collections, with items specifically accumulated and grouped together to document a particular subject or person, and showing the personality and interests of the collector through the materials' organization and editing. The Collection reflects most strongly the personal interest of John Sanford Barnes as an avid amateur collector of books, manuscripts, and memorabilia connected to naval history and personalities. The autograph and highpoint collecting typical of Barnes's time, which were particular interests of his, are excellently represented in the collections that focus on "naval heroes," particularly John Barry and John Paul Jones. The 1100 item Miscellaneous Manuscripts series shows a disregard for context and artifactual value that, although disturbing to a contemporary archivist, illuminates the collecting tastes of Barnes's time.

His extra-illustrated copy of Cooper's "History of the US Navy" also functions at these two levels: as contemporary documentation and as a window into the collector's sensibilities. Barnes expanded the published two-volume work to eight volumes that he had privately bound, with the addition of 427 portraits, 343 prints, 154 autographed letters, 32 maps, 23 broadsides, 10 signed documents, and 11 original water color sketches and portraits he had

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Henry's Neighborhood: Where New York City, Rutgers University, and Philanthropy Meet

Erika Gorder

In October 2003, faculty and staff of Rutgers University in New Jersey and members of the Rutgers Club of New York took a walking tour of the Lower East Side of New York in what was once the neighborhood of American Revolutionary War patriot and philanthropist, Colonel Henry Rutgers. In the late seventeenth century, Henry's great-grandfather left Albany, New York to settle in Manhattan. With the passing generations, the Rutgers family acquired parcels of land including an one hundred acre farm. The farm and adjoining property, eventually inherited by Henry Rutgers, encompassed an area in lower Manhattan bordered by the East River, Delancey Street to the north, Catherine Street to the south, and East Broadway to the west.

The tour was the culmination of a search to find the resting place of Colonel Henry Rutgers. The University's renewed interest in Rutgers's life began in 1999 when John Pearson at the Rutgers University Foundation reading an article in *The Star-Ledger* about the plight of a needy Dutch Reformed Church in Belleville, New Jersey noted that the church's cemetery was the burial place of Colonel Henry Rutgers. Why would a prominent New Yorker be buried in New Jersey? Members of the Rutgers University community spent several years raising funds for the church with the expectation that in the process more substantive information on Rutgers's burial place would come to light. Thanks to their efforts, they found that his remains, after being transferred from cemeteries in Manhattan were re-interred in a grave, which is part of the Dutch Reformed Church plot in Green-Wood Cemetery in Brooklyn, New York.

Henry Rutgers (1745-1830) was the son of Hendrick Rutgers and Catharine DePeyster. He graduated Kings College (Columbia University) in 1766. An advocate for independence of the American colonies from Great



Aerial shot of St. Theresa of Avila Roman Catholic Church, corner of Henry and Rutgers Streets, New Brunswick, New Jersey, 2007.

Photo Credit: Heather Morrison.

Britain, he served as captain in the Continental Army and was wounded at the Battle of White Plains (1776). He later became the Muster Master for the Hudson Valley. Rutgers participated in the religious, civic, and social affairs of New York. He was a founding Trustee of the American Bible Society. In 1784, Colonel Rutgers was elected to the New York Legislature, where he served several terms. He was also a Regent to the University of New York State from 1802-1826. Rutgers played host to many dignitaries at his mansion, including George Washington, Gilbert Stuart (well-known portraitist of the country's first president), and the Marquis de Lafayette, among many others.

A well-to-do bachelor, Rutgers had considerable land holdings in New York, especially in the vicinity of Chatham Square. While Rutgers's military and public service for his country have earned him a place in history, perhaps, his most lasting legacy is his numerous philanthropic contributions to schools, churches, and

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Student Section

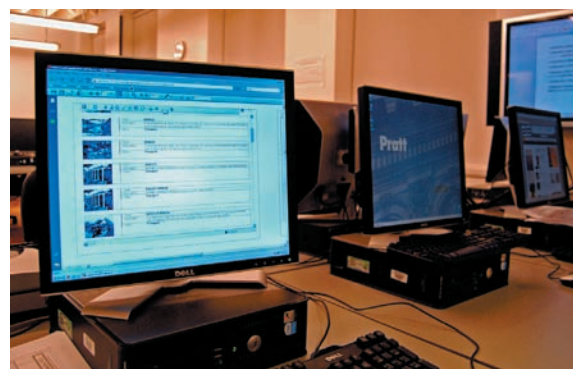
Metropolitan Archivist introduces a new Student Section written for and by students in archives programs in the New York metropolitan area. We invite all up and coming archivists to write about the profession and/or any issues important to archives students, new archivists and the archiving community. This includes opinion pieces, news or events. Photographs accompanying the articles of students in action are welcome. Please submit all proposals and questions for the next issue via email to Holly Deakne at archivists.roundtable@gmail.com.

Enhancing Archives Curricula to Incorporate Digital Technologies

Heather Ball
Graduate Student, Queens College

Digitization has brought unprecedented advances to archives practices and programs since its debut in the field, but it has also introduced a range of issues that require the attention of both archivists and scholars. For example, though digitization offers a wonderful means of preservation, when first introduced, a concern was how to devise a way to safely scan materials without corrupting them. The Center for History and New Media at George Mason University has been pioneering the way for digital humanities over the past 14 years, teaching scholars, researchers, and teachers: how to handle the new methods and technology, how to promote access to online and digital archives, and how to develop new tools and methodologies for digital scholarship¹. The Northeast Document Conservation Center in Andover, Massachusetts has also provided instruction on how to digitize and sustain institutions' collections by offering their annual "School for Scanning" for the past 11 years. Workshops such as these offer means for scholars and professionals to continue their archival education without returning to school. But how are these digital changes affecting current archives students?

Though institutions do not yet require their employees to take additional coursework in digitization (though it may be supported), archival programs have implemented changes to their curricula to accommodate digital scholarship and practices. Peter Wosh, Ph.D., Director of the Archives and Public History Program at NYU, offered some insight into the shifting field. Dr. Wosh corroborated that archival studies programs have changed, and that there is presently a heavier load of digital coursework than four or five years ago². A new class offered through NYU's program is "History and New Media," which will cover digital humanities issues and help to expand the curriculum. In addition, NYU recently received a grant from the National Historical Publications and Records



Computer lab. Photography by Holly Deakne.

Commission (NHPRC) for their "Digital History Across the Curriculum" initiative, which will offer courses and other resources to fully integrate the new media into the archival program. It will also enable NYU to employ a Digital Curriculum specialist to help incorporate digital technology into its coursework. Notably, this is the only award given in 2008 by the NHPRC for professional development initiatives.

Other archives programs are restructuring their coursework as well. Deirdre C. Stam, DLS, Associate Professor at the Palmer School of Library and Information Science at Long Island University, discussed in an interview how Palmer's archival program is in the process of re-conceptualizing their current curriculum to incorporate digital coursework, not isolate it as a separate concentration³. The Pratt School of Information and Library Science has added such electives as "Projects in Digital Archives" and "Management of Electronic Records" into their archival certificate requirements. Some universities and programs, like the IMLS-funded Digital Curation Curriculum (DigCCurr) sponsored by UNC Chapel Hill and partnered with NARA, are collectively developing new programs to prepare students for work in digital curation.

No matter what program an archives student attends, it is abundantly clear that a basic background in digital standards and practices is needed, and that programs with a heavier digital focus and requirements are becoming a standard for the future.

(Endnotes)

¹ Center for History and New Media, George Mason University, <http://chnm.gmu.edu/>.

² Peter Wosh, Ph.D., telephone interview, October 29, 2008.

³ Diedre C. Stam, DLS, telephone interview, November 4, 2008.

Naval Historical Society Collection

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amassed.

The practice of adding printed, manuscript, and visual materials as well as associated ephemera to previously published volumes probably began with James Granger's 1769 publication of "Biographical History of England", in which leaves were left blank specifically for the insertion of portraits by the purchaser. Extra-illustration reached its peak in the late 19th century as an organizational and collecting paradigm.

An extra-illustrated volume is very much about the collector and his or her interests, serving as a repository in the form of a cabinet of curiosities in which to display a wide range of associated, however remote, materials. Contemporary descriptions of extra-illustrated works often stress the volume of materials added as well as their quality, a significant expansion of the original being a virtue. Cooper's "History" provides a perfect backdrop for the physical manifestation of Barnes's lifelong interest in naval history and memorabilia, citing as it does every major naval engagement and personality.

Rutgers University

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charities. He helped many churches, irrespective of religious denomination by donating land and money. Today, two churches still remain on land given by Henry Rutgers: St. Theresa of Avila Roman Catholic Church (formerly the Rutgers Street Presbyterian Church) at Henry and Rutgers Streets and the First Chinese Presbyterian Church (formerly the Market Street Reformed Church) at Henry and Market Streets. He gifted a parcel of land that was the first cemetery of Temple Shearith Israel. Henry Rutgers provided land to build the Free School No. 2 and supplied emergency funds for the teachers' salaries. Further, he donated money for the construction of Tammany Hall.

A leader in the Dutch Reformed Church and a Trustee of Queens College in New Brunswick, New Jersey, Rutgers also chaired a committee from 1815-1816 to save the small college from insolvency. His gift to the college was interest on a five thousand dollar bond and a bell for the Old Queens building. To honor him, the trustees renamed the institution Rutgers College in 1825.

Although "Colonel Henry" remains part of our identity at Rutgers, he has always been something of a mystery. John Pearson turned to University Archivist, Thomas J. Frusciano for his assistance in this search. The University Archives has also been supportive in providing reference assistance and on-going guidance in

Although focused on naval history, the Collection is by no means exhaustive or complete. Barnes's personal interest; collections put on the market by individuals, dealers, and auction houses; and changing levels of interest in collections of both notable individuals and those lesser known all contributed to the availability of materials and their eventual inclusion in (or absence from) the Collection.

Access to the Collection is now available through its online finding aid (<http://dlib.nyu.edu/findingaids/html/nyhs/NHSColl.html>) and through individual records for the Collection and each of the component series in the New-York Historical Society's library catalog: www.bobcat.nyu.edu.

Processing of the Naval History Society Collection was made possible by a generous grant from the Gladys Kriebel Delmas Foundation.

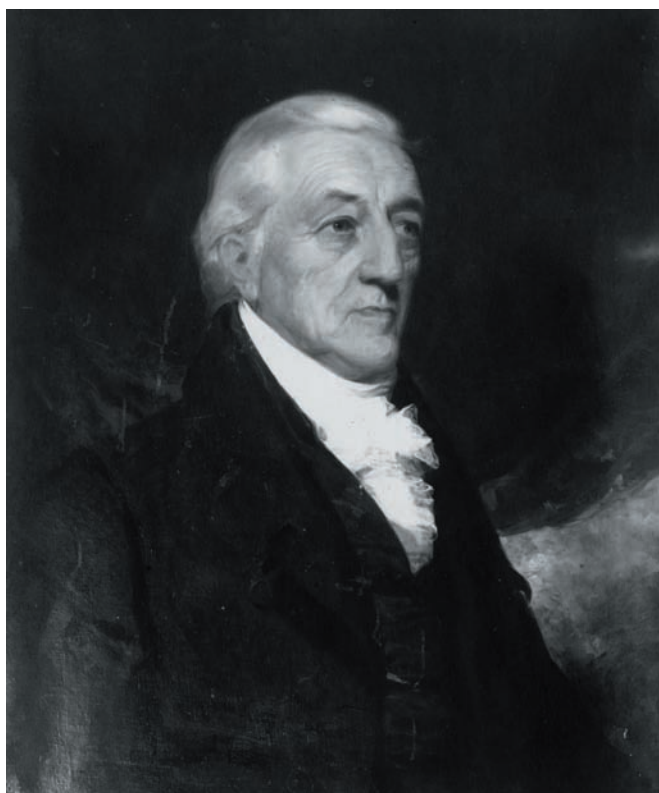
Celia Hartmann, MLS, is the Project Archivist, Naval History Society Collection, New-York Historical Society.

the quest to learn more about the University's namesake. In 2007, Pearson and Heather Morrison, a professional photographer and a Rutgers University alumna embarked on an informal project to photograph his neighborhood.

Initially, the University Archives conceived a Then and Now installation, featuring Morrison's images, juxtaposed with historic maps and other supporting documents. However, preliminary map research at the New-York Historical Society raised serious concerns for us: Why would a public university in New Jersey create an exhibition primarily focused on the history of New York's Lower East Side? Was past research and information reliable? We also came to the conclusion that Rutgers deserved more recognition than he has received – what was once a well-recognized name in New York is all but forgotten today.

While Rutgers University is a New Jersey institution, many early founders and stewards of Queens College were New Yorkers. In colonial America, geographical boundaries did not necessarily instill personal or institutional identity. For example, the Dutch Reformed Church had also extended its reach into central New Jersey. In the early decades of the Republic, religious affiliation and ethnicity often determined the political affiliations, economic status, and cultural milieu for citizens. Since Rutgers University is the beneficiary of his philanthropy and bears his surname, it is only appropriate

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Above: Portrait of Henry Rutgers, undated. Photo Credit: Special Collections and University Archives, Rutgers University.

Right, Top: Engraving of the East River, looking out from Colonel Henry Rutgers's mansion, undated. Credit: Special Collections and University Archives, Rutgers University.

Right, Bottom: Engraving of the Rutgers property and farmhouse from Pearl Street, New York, 1861. Credit: Special Collections and University Archives, Rutgers University.

research on Rutgers has uncovered surprising facts as well as several inaccuracies found in what had been considered authoritative secondary sources.

Money has been raised from private donors to hire Dr. David Fowler, the former director of the David Library of the American Revolution to conduct research for the exhibition. Fowler will consult primary and secondary sources housed in the University's collections and in other repositories, including the Museum of the City of New York, the New-York Historical Society, the New York State Library in Albany, and the New York Public Library. This newly-discovered research will form the basis for the exhibition catalog, and we hope be incorporated in a future biography on Henry Rutgers. The forthcoming exhibition will provide a comprehensive, systematic, and historically sound account of a gentleman, who was a patriot, devout citizen, and philanthropist.

Erika Gorder is the Associate University Archivist, Rutgers University Libraries, Special Collections and University Archives



that the University Archives organize a show that would tie the two strands together.

The exhibition, as yet untitled, is scheduled to open in May 2009 in the Rutgers University Special Collections and University Archives Gallery '50, with the possibility of traveling to a yet to be determined venue in New York City. The Rutgers farm with its rich history will form the conceptual boundaries of the show. Documents relating to major aspects of Rutgers's life, along with Heather Morrison's photographs, maps of lower Manhattan, portraits, and engravings will be on view in the exhibit – items that will convey, we believe, a broader significance to the life and times of Henry Rutgers.

Over the years, a handful of articles have been written on Henry Rutgers including a piece in the Rutgers magazine (fall 2002) by Lori Chambers and Bill Glovin. The University Archives has also collated notes and references, anecdotal and factual from published and unpublished sources on an ad hoc basis. Many writings about Henry remain unverified or lack source citations. It is exciting for us, as archivists to finally locate well-documented sources that answer our questions definitively. So far, our

Review

Archival Internships: A Guide for Faculty, Supervisors, and Students.

By Jeannette A. Bastian and
Donna Webber.

Society of American Archivists,
2008. 129 pp.
ISBN 1931666261. \$29.95.

Review by Sharon A. Pullen.



Archival Internships: A Guide for Faculty, Supervisors, and Students is a basic handbook for the archival intern process. A parallel is drawn between archival internships and those in other professions, specifically medicine. The authors define the major difference between the history of medical internships and archival internships as one of development. Specifically, they maintain that the development of archival education has “gone hand in hand with the emergence of archives as a distinct profession.”

The authors’ introduction to this guide covers terminology, target audience, organization of the book, and an explanation of their research methods. In chapter one, they characterize internships as the “primary form of archival education

in the United States” through the mid twentieth century and follow the history of archival internships in the United States from the first Conference of Archivists in 1909 through the 2002 SAA *Guidelines for a Graduate Program in Archival Studies*. This overview emphasizes their varied structure and includes a table of sample structures from nine graduate programs.

Chapter two is a discussion of internships as learning environments. Exploring how an internship should fit into academic programs, Bastian and Webber use the cognitive domain of learning defined by educator Benjamin Bloom. The authors emphasize the complexity of learning environments and how that characteristic is reflected in an internship program.

Chapters three, four,

and five are devoted to analyzing internships from faculty advisor, site supervisor, and student perspectives, respectively. Each of the chapters begin with a boxed case study/internship problem and ends with a boxed solution. The chapters are organized into sections that breakdown the salient points in bulleted or numbered lists. The internship is described in five stages: anticipation; adjustment; confrontation; competence; and completion and is followed by a section entitled, “What Can go Wrong.” An analysis of both external and internal factors that impact student success based on a 2001 survey of 99 alumni of a graduate archival education program is also included. “Internship Etiquette” is covered primarily by bulleted list of a “do’s & don’ts.”

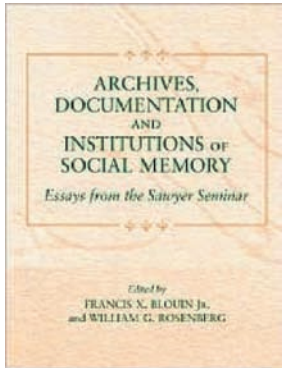
The authors devote chapter six to what they describe as “Independent Internships”; those not affiliated with an academic program. The authors make the valid point that such an independent internship may supplement the academic one,

and even lead to future employment opportunities. They characterize the independent internship as an integral part of the archival education process.

Chapter seven, “Putting It All Together: Elements of Successful Internships,” defines success as “finding common ground among participants and building consensus around a process, a set of desired goals, and a series of achievable outcomes.” It includes the SAA recommended standards for internships and appended are best practice recommendations by the authors. The collaborative nature of student internships and their place in the development of the archival profession is discussed. The authors acknowledge that their own ideas about internships have been altered in the process of writing the book. They strongly advise of the continuing necessity of providing internships that relate archival theory to field practice.

Seven appendices follow the conclusion, including: a sample

Review



Archives, Documentation and Institutions of Social Memory: Essays from the Sawyer Seminar.

Edited by Francis X. Blouin, Jr. and William G. Rosenberg. University of Michigan Press, 2007. 512 pp. ISBN 0472032704. \$35.

Review by Mario H. Ramírez.

A product of the year-long Sawyer Seminar held at the Advanced Studies Center of the International Institute of the University of Michigan in 2000-2001, this comprehensive compilation of essays on the "complicated relationship between archives, forms of documentation and the ways societies remember their pasts," draws together interdisciplinary and international perspectives to reflect on the role of the archives in the construction of the social corpus and polity. Taking as their starting point the contestable notion that the meaning of an archive can achieve a level of fixity and that archival variety is an international norm, the editors and authors push for a consideration of archives as a mimetic reflection of the politics and power plays of the world outside the repository walls. Their grafting onto empirical events elucidates

the differences and commonalities found in the manipulation of archives for political purposes and how the presupposed positivist objectivity of archivists and historians of yore could not help but be tinged with the stain of ideological prejudice.

Divided into five thematic parts, the book contains over forty essays dedicated to exploring themes as varied as: German Jewish archives; oral history archives in Italy; the role of archives in Africa and the French Caribbean in figuring colonial and revolutionary pasts; the mnemonic and artifactual significance of the car President John F. Kennedy was assassinated in; archives and archival practice in post-Communist Bosnia-Herzegovina and Russia; and archives in occupied Japan. Beginning with a series of six essays that ruminate on the fundamental role and definitional boundaries of archives, what follows is a consideration of the

nature of the contribution of archives to the process of nation building and the formation of a national consciousness. Moreover, the collection is a rumination on what is lost in this process of consolidating memory, on that which is converted into the marginalia of historical happenstance, and what valiancy these now have when finally given their rightful place alongside and within dominant narratives. Already subject to the pruning of archival procedures, such as appraisal, classification and selective preservation, archival collections are noteworthy for their often duplicitous claims to narrate the truth of a given time period, event, group of people or national body, while being the product of imposed occlusions and sometimes shadowy dealings. Not that the authors intend to imply that archivists are indiscriminately performing acts of censorship, but more so that the editorial reach of the archivist, and the limits placed on what can be known at any given historical juncture, by design circumscribe the kinds of histories that can be reflected upon in retrospect. There is a need to "read" the archive and the process of archiving with as great a scrutiny as one would the documents within the confines of any

repository. This simple premise, that of the subjectivity of archival collecting, revolutionary still for some, unifies the disparate themes explored throughout this book and allows for the examination of what ultimately is determined as archival and, subsequently, worthy of historical memory. Focusing as it does on institutional repositories, this volume lacks references to repositories that are more attentive to collecting historically marginalized groups, but this is precisely what makes it engaging to the reader. Interrogating as they do the very sites of the production of master narratives, these essays bring to the fore the constructed nature of historical evidence and of the foundational stories used to buttress governmental maneuverings, to justify colonial racism and to synthesize cultural and national identities. The authors tease out the historical details that have been generally glossed over and/or forgotten and explore alternative sources for the retelling of the past. This, in tandem with the sheer thematic, disciplinary and theoretical variety of the essays included, make this volume necessary reading for those in the archival community

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Hostos Moments: The History of Hostos Through Archival Photos

William Casari

The Hostos Community College Library Archives recently created a photo book for the 40th anniversary of the college and received additional funding

from the New York State Archives Documentary Heritage Program to provide access to the late Professor Magda Vasillov's 1970s-era photographs of student life at Hostos.

Hostos Moments Project
In honor of the 40th anniversary of Hostos Community College, the Hostos Archives created a 50-page Hostos Moments 1968-2008 commemorative photo album. Guests received a copy during the gala celebration held at Marina del Rey on April 17, 2008.

Chief Librarian Lucinda Zoe conceived the project and the Hostos Moments History Project Gala Subcommittee selected images using the resources of the Hostos Archives. College Archivist William Casari coordinated the production and Prof. Isabel Li, the creative force behind Hostos Moments, was responsible for the overall layout and design.

Dr. Zoe and Amanda Timolat, gala subcommittee member, developed guidelines for selecting images. Dr. Zoe created a "data check off" sheet

listing priorities such as photos of college presidents, faculty and staff and the Hostos Arts & Culture Center, among others. Cesar Barreto also donated a number of unique b/w images that had not been seen in years. They were digitally restored and some were included in the commemorative album.

Timolat said, "Hostos Moments allowed the archives to augment its digital collection of historical photos, a crucial step in the development of a comprehensive digital archives collection." The history of Hostos is now preserved through a database of digitized images accessible to researchers and the college community.

Long-time Hostos faculty and staff Gerald Meyer, Wallace Edgecombe, Cynthia Jones and others helped choose and identify photos. Documentary Heritage Program grant-funded assistant archivist Matthew Flaherty and college assistant Yahaira Rodriguez then helped scan these photos into digital files. Prof. Isabel Li cropped,



Bronx Borough President Fernando Ferrer (center) and Hostos Community College President Isaura Santiago Santiago (right of Ferrer) celebrate the partial completion of the East Academic Complex and construction of the pedestrian bridge over the Grand Concourse in 1993. Students, faculty and staff as well as the Hostos Student Government Organization stand on the Grand Concourse at 149th in the South Bronx neighborhood of Mott Haven. Photograph by Eduardo Hoepelman. Hostos Community College Archives, The City University of New York.

processed images and did the layout.

Without support from the New York State Archives Documentary Heritage Program (DHP), this project wouldn't have been possible. The DHP helped fund the assistant archivist position and enabled the archives to process the Gerald J. Meyer and Magda Vasillov Photo Collections. These two collections are crucial to the history of the college and many signature images from them are included in Hostos Moments 1968-2008.

In October 2008, the Archive will identify and organize Professor Magda Vasillov's 1970s-era photographs of student and neighborhood life. Mr. Flaherty will be at Hostos as assistant archivist for this phase of grant funding.

William Casari is the College Archivist at Hostos Community College.

New York Archives Awards Ceremony November 17, 2008

On November 17th, the Archivists Roundtable of New York presented its annual awards, at a lively and well-attended event hosted by the New York Academy of Art in downtown Manhattan. The awards were presented in two categories: to the Coney Island History Project, for Innovative Use of Archives, and to the Council on Library and Information resources for Outstanding Support of Archives.

ART President Michael Simonson began the proceedings by introducing Kristine Paulus, archivist of the New York Academy of Art, who spoke about the school's role in art education and its archival collections. Kenneth Schlesinger, Chair of ART's Awards Committee, reported on a recent trip to China (see his article in this issue for more about this fascinating subject) undertaken by a group of archivists from various institutions to repositories and museum in China.

Innovative Use of Archives

This award recognizes an individual or organization for use of archival material in a meaningful and creative way, making a significant contribution to a community or body of people, and demonstrating the relevance of archival materials to its subject. It was presented to Charles Denson, Executive Director of the Coney Island History Project (CIHP) by Dick Zigun, of Coney Island USA. In making the award, ART acknowledged the Coney Island History Project (CIHP) for its remarkable success in documenting and communicating the history of Coney Island. Led by Charles Denson, the Project was launched in 2004. Realizing Coney Island's future was threatened by encroaching real estate and commercial development, Denson knew it was critical to collect historical material and interpret it to the public. CIHP now shares Coney Island's unique history and culture via exhibitions, community events, school programs, and an extensive website featuring over 1000 artifacts.

Since childhood, Coney Island native Charles Denson has been intrigued by his neighborhood's character and history. To document its unusual culture and transformation, he has published two books, *Coney Island: Lost and Found* and *Wild Ride! A Coney Island Roller Coaster Family*. Denson's dedication to preserving Coney Island's cultural heritage evolved further into founding CIHP and promoting its commitment to educate both students and the general public.

Emphasizing community involvement, the History Project teaches young people oral history techniques

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Global Archives Management – Visiting Delegation to China

Kenneth Schlesinger

At the Archivists Round Table's 2008 Awards Ceremony, Awards Chair Kenneth Schlesinger gave a brief presentation on his recent archival visit to China.

During October 2008, I visited China for ten days as part of a Visiting Delegation of Archivists. We were sponsored by People to People Citizen Ambassador Programs, which organizes international cultural exchanges in a variety of subject disciplines. Our delegation leader was



Fig. 1:
Beijing City Archives.
Photo by Dianne Brown.

Elizabeth Adkins, past President of Society of American Archivists, who directs Ford Motor Company's corporate archives.

We divided our time between Beijing and Shanghai on a rigorous (to put it mildly) schedule of professional visits and cultural activities. First stop was a meeting with our professional counterparts at the Chinese Archives Society, which has over 7400 members. It was significant to initiate discussion about how our international professional organizations could cooperate more closely. As part of our formal gift giving (important in Asian cultures), we presented them with an institutional membership to SAA.

The Beijing City Archives occupies 15 floors in a building equipped for both onsite storage and public access (Fig 1). Since Beijing serves as an administrative province with over 33 million people in the metropolitan area,

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Awards*continued from page 23*

and develops programs with schools, museums, and other organizations. CIHP also honors community leaders and amusement pioneers through the Coney Island Hall of Fame. In 2007, CIHP acquired a seasonal exhibition space at the base of the famous Cyclone rollercoaster. It houses rotating exhibits – including Woody Guthrie's Coney Island Years and The Astroland Archives: Back to the Future – which honor the amusement park's 46 years at Coney Island. Visitors can listen to oral histories of residents which capture key events such as: the opening of Nathan's Famous in 1916; Luna Park's closing in 1946; demolition of numerous structures; implementation of Robert Moses' rezoning laws; and the demise of Steeplechase Park in 1964. The exhibition space also contains the interactive Video Interview Booth where visitors can continue to record their own memories of Coney Island.

The Awards Committee commends Coney Island History Project's novel and innovative methods in documenting a beloved landmark and cultural institution. Through the Project's efforts, the Coney Island community has been enriched and empowered, with its history and artifacts preserved for all to cherish.

Outstanding Support of Archives

This award recognizes an individual or organization for notable contributions to archival records or archives programs through political, financial or moral support. It was presented to Charles Henry, President of the Council on Library and Information Resources (CLIR), by Carol Mandel, Director of Libraries for New York

University.

In making the award, ART recognized the Council on Library and Information Resources for its outstanding contributions toward information access. By convening librarians, archivists and researchers, CLIR functions as a forum and laboratory where new and improved means of access are developed. In particular, the Round Table commends CLIR for its new grant program, "Cataloging Hidden Special Collections and Archives: Building a New Research Environment." With funding from the Andrew W. Mellon Foundation, this initiative tackles the pressing need to identify and make accessible hidden collections. Libraries and archives hold countless numbers of inadequately described items that are unknown and unused by the scholars and organizations they aim to serve. Via the Hidden Collections grant program, CLIR launches a nationwide effort to identify and catalog this overwhelming backlog of hidden and potentially substantive material. The Hidden Collections initiative responds to the call from the Association of Research Libraries for more systematic access to primary research documents. It encourages innovative solutions. The resulting registry and descriptive records will benefit archivists with new tools and templates applicable to our own collections. New documentation practices – essential for better access to materials – will also serve archivists as a foundation for digitization and Web-accessible projects. CLIR is committed to finding common ground between librarians, archivists and researchers toward the goal of fully described and easily accessible collections. According to CLIR President Charles Henry:

Only a national program can effectively address the problem of hidden collections. The records and

descriptions this program creates will be accessible through the Internet and the Web, exposing collections to a global audience of scholars, students, and teachers. It will facilitate the harvesting, aggregation, and thematic correlations of the records to advance intellectual productivity.

Moreover, CLIR aspires to create dynamic partnerships between faculty, information technologists, archivists and librarians, promoting each to learn and practice the other's expertise. It awards fellowships for dissertations that rely on primary materials, and residencies for young scholars.

The Archivists Round Table commends the Council for Library and Information Resources for enlarging the vision of libraries and archives, and for seeking structured, creative and collaborative strategies for challenges facing our community.

The members of Archivists Roundtable Awards Committee are: Kenneth Schlesinger, Chair; Ellen Belcher; Lois Kauffman; and Carey Stumm. The Committee is grateful for the assistance of the following individuals: Mindy S. Gordon, C.A., Past President, ART; Michael Lorenzini, photographer; Kate Miller, American Academy of Art; and Brian Stevens, Webmaster

The New York Archives Awards have been sponsored by the Archivists Round Table of Metropolitan New York, Inc. since 1989, starting a trend that has since spread to many other parts of the country. We gratefully thank those contributors for their continued generosity in support of Archives Week, the Archivists Round Table of Metropolitan New York, Inc., and the archival endeavor. These awards are made possible in part through the continued generous support of MetLife Foundation, and The Lucius N. Littauer Foundation.

China Delegation *continued from page 23*

the archives functions more on a municipal level. We toured paper and audiovisual preservation labs (Fig. 2), as well as a digital scanning area with a staff of 16. The Chinese are committed to aggressively digitizing their collections, and have a recent mandate to make them publicly accessible in attractive reading rooms (Fig. 3).

One of the high points of our excursion was meeting with faculty and students at the School of Information Resource Management



Fig. 2: Paper preservation lab, Beijing City Archives.
Photo by Dianne Brown.

Fig. 3: Reading Room, Beijing City Archives.



of Renmin University (considered the Harvard of China) (Fig. 4). An estimated 150 students and faculty were there to welcome us, and we had an intriguing facilitated conversation about library training in the U.S. vs. China, current trends in research, and the challenges of digital preservation. We were particularly impressed by the students, who asked thoughtful, sophisticated

questions in English, clearly informed by library and archival literature.

All too quickly we were off to lively, cosmopolitan Shanghai, considered the New York of China. We had fewer professional visits, but spent an interesting morning at the Shanghai Municipal Archives, located on the historic Bund in a beautiful Art Deco building. Our knowledgeable hosts queried us about cataloging archival materials, making finding aids accessible on the World Wide Web, as well as operational procedures of our National Archives (Fig. 5). We toured an excellent multimedia exhibition on the colorful history of Shanghai. The afternoon was spent at the Shanghai Museum, one of the finest in the world, chronicling the aesthetic history of Imperial China through its artifacts: bronze, scrolls, ceramics, porcelain, ethnic costumes. Most professional visits lasted two hours, and the conversation merely scratched the surface. Some Delegates were frustrated by the limited time and inability to go into more depth. From my own experience, however, the fact of our meeting was more significant than the actual content. This was, hopefully, a prelude to more dialogue and exchange in the future.

We made some startling discoveries. For example, it was compelling what a central government could do by marshalling its resources – both financial and human – towards archival processing and digitization. We were impressed by this major thrust towards digitization – but realized that long-term issues of digital preservation and data migration are not necessarily being addressed. The strategy appears to be: Digitize Now – Preserve Later. Rather than using archival storage boxes, we observed that documents are mounted in individual folders. Due to language differences, at times we



Fig. 4: School of Information Resource Management, Renmin University.
Photo by Elizabeth Adkins.

Fig. 5: Professional visit, Shanghai Municipal Archives.
Photos by Dianne Brown.



had difficulty establishing a common vocabulary and grasping concepts: informationization. After a few sessions, we began to understand that in China they do not differentiate between archives, records management, and information issues.

The cultural component was equally important. In this brief span we visited massive Tiananmen Square and the Forbidden City, attended the Peking Opera and marveled at the Shanghai Acrobats. Climbing the Great Wall was one of the most thrilling experiences of my life.

Needless to say, we learned as much from our wonderful hosts as they hopefully learned from us. Further, I benefited from the knowledge and expertise of my fellow Delegates, and established new collegial friendships. Overall, an unforgettable experience – and I had the jetlag to prove it!

Kenneth Schlesinger is Chief Librarian at Lehman College.

Archives Week Events in the Metropolitan Area

Archives Week, celebrated every year in October to highlight the importance of archival and historical records to our lives, is coordinated in New York City by the Archivists Round Table of Metropolitan New York, Inc. Events honoring Archives Week this year included the following:

The National Archives: 18th Open House and Tour

The National Archives Northeast region held its annual Open House on October 14, which featured a session on the recently launched virtual portal to the National Archives: The Digital Vaults. Users can experience The Digital Vaults online and explore the records held in trust for them by the National Archives by searching, creating posters, and making their own movies using archival materials. Public Programs Specialist Dorothy Dougherty noted that "The Digital Vaults is the online feature that complements an actual visit to our DC office and their Public Vaults experience. It is a great resource now available to users who can't travel to our headquarter office in Washington DC." The open house ended with a tour of the archival stacks and a visit to the processing room where attendees could view original documents, including limitation of liability files for ocean liners, Titanic and Lusitania. "While the open house happens every year," Dougherty explained, "We are a public archives and welcome visitors - researchers as well as the curious - to stop in and see what we are saving for them as the nations record keeper."

Continuing exhibits at NARA include 'Mad Magazine' Goes to Court!, documenting the case brought against the creators of Mad Magazine by the Universal Pictures Company for using the likeness of the Frankenstein monster on the cover of its September 1964 issue; and 'New York's People and Places,' featuring photographs from the National Archives holdings that create a portrait of the modern city. *The National Archives – Northeast region: 201 Varick Street, New York, NY; www.nara.gov*

for the National Archives, and the National Park Service.

Federal Hall National Memorial: 26 Wall Street, New York, NY

The American Express Corporate Archives: Communications and Brand-Building Resource

Ira Galtman, American Express Corporate Archivist, discussed on October 15 the mission of a company's archives, the role of the corporate archivist, and examples of the ways in which American Express' archives support the company's



Education Specialist Christopher Zarr presents a session on the Digital Vaults at the National Archives New York City office.

Federal Hall National Memorial Exhibit

This preview exhibit explores some of the stories uniting the rich expanse of Federal records held by the National Archives and Records Administration. It represents the first step in a multiyear joint effort of the National Park Service and the National Archives to bring an engaging, interactive exhibition experience to the Federal Hall site. The exhibit was made possible through the general contributions of the Foundation

communications and brand initiatives. His remarks, presented by Columbia University's Graduate Program in Information and Archives Management, complemented a continuing exhibit highlights more than 158 years of American Express' rich history and brand. These include its founding as an express delivery company in 1850 to the launch of its travel business in 1915 to the introduction of the card in 1958 to current payment products in global

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METRO President's Forum Addresses Digital Preservation Policy, Strategies, and Sustainability

Jason Kucsma

With the tremendous amount of digital information resources being used and created in libraries today, it's understandable that digital preservation has become the elephant in the room. Where can we turn for existing digital preservation models? What kind of obstacles can we anticipate as we think about developing institutional policy on digital preservation? What roles can collaboration play in digital preservation initiatives? These were some of the main issues addressed at The Metropolitan New York Library Council's first President's Forum moderated by James Neal, Vice President for Information Services and University Librarian at Columbia

University. Lars Meyer (Emory University) kicked off the forum discussing preliminary findings of research he has been conducting as Visiting Program Officer at Association of Research Libraries -- which will be released in 2009 by ARL. June Besek (Kernochan Center for Law, Media and the Arts) addressed some of the challenges presented by pending legislation (Section 108, Orphan Works Bill) and the recent Google Books settlement with publishers. Eileen Fenton (Portico) concluded the afternoon with a discussion of collaborative models for digital preservation initiatives; including cross-institutional initiatives (LOCKSS) and third-party projects like Portico.

The forum, spearheaded by

METRO's Board President Heike Kordish, is designed to specifically address policies and decision-making surrounding major issues of institutional policy. The inaugural forum drew over 45 attendees from libraries throughout the region. The Forum also featured a collection of online resources for further reading on digital preservation concerns that can be accessed at: <http://tinyurl.com/presforum2008-resources>.

Jason Kucsma is the Emerging Technologies Manager at Metropolitan New York Library Council. Contact him at jkucsma@metro.org.

Archives Week

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markets today. Some of the exhibit's themes include service, innovation, creative marketing and advertising, international expansion, and the evolution into a global payments and travel company.

American Express Corporate Headquarters: 3 World Financial Center, 200 Vesey Street Lobby, New York, NY

Riverside Church: The Piccirilli Family of Italian Stone Carvers

Jerry and Eleanor Koffler, authors of 'Freeing the Angel from the Stone,' spoke on October 19 about the Piccirilli family, who produced

in the Bronx hundreds of sculptures that now grace both the interior and exterior of Riverside Church. These artisans were also responsible for Patience and Fortitude, the lions on the steps of the New York Public Library at 42nd Street, the Washington Square Arch at the foot of Fifth Avenue, the Lincoln Memorial in Washington, DC. as well as hundreds of other sculptures across America.

Riverside Church: 490 Riverside Drive, at 120th Street, New York, NY

Rockefeller Archive Center Exhibit: Memorabilia from the Nelson A.

Rockefeller Collections, Political Campaigns

One hundred years have passed since the birth of Nelson A. Rockefeller, philanthropist, businessman, art patron, and politician. To honor his life and to highlight the richness of the Nelson A. Rockefeller Papers, the Archive Center has created a photograph exhibit of 100 images in five categories: Art; Politics; Public Service, Latin America and Washington, D.C.; Travel and Leisure, Places He Enjoyed and His Own Photograph and, Youth and Family Life.

Rockefeller Archive: 15 Dayton Avenue, Pocantico Hills, Sleepy Hollow, New York; www.rockarch.org

Maternity Center Association Records Open at Columbia University Health Sciences Library

Archives & Special Collections at Columbia University's Health Sciences Library is pleased to announce the opening to researchers of the records of the Maternity Center Association of New York (MCA).

Known since 2005 as Childbirth Connection, the MCA was founded in 1918 and has been among the nation's leading advocates for better pre-natal and maternity care. It was a pioneer in the establishment of prenatal clinics; founded the nation's first nurse-midwifery school; led innovative publicity campaigns to reduce maternal and infant mortality; and founded the nation's first urban free-standing birth center. Today, it continues to promote safe, effective, and satisfying maternity care for all

women and their families through research, education, and advocacy.

The records date from 1907 to the 1997 and are 97 cubic feet in size. Included are annual reports; board and committee minutes; administrative correspondence; educational materials; newspaper and magazine clippings; scrapbooks; publications; midwifery school and childbearing center records; fundraising materials; and film. The records are a rich resource for research in the history of medicine, nursing, women, childbirth and the family.

The on-line finding aid can be found at: <http://library.cpmc.columbia.edu/hsl/archives/findingaids/maternity.html>

For more information contact Archives & Special Collections at hsl-archives@columbia.edu

Member News

Clare Flemming Appointed Curator

Clare Flemming, Immediate-Past President of ART, recently joined the staff at the Mount Vernon Hotel Museum as curator. This Manhattan museum was constructed in 1799 as a carriage house and is dedicated to the history of hostelry. It interprets its Jacksonian-era heyday as a countryside hotel when East 61st Street was four miles north of the bustling city. Additionally, Clare is a new member of the Society of American Archivist's Committee on Ethics and Professional Behavior. She can be reached at profflemming@gmail.com.

Shannon Bohle Named as Who's Who

Shannon Bohle has been selected to be included in two biographical directories published by Marquis Who's Who® the leading biographical reference publisher of the highest achievers and contributors from across the country and around the world. Bohle is profiled in the 2008-2009 edition of *Who's Who of American Women* and the 2007-2008 edition of *Who's Who in American Education*. Bohle served as the archivist of a living Nobel Prize winning scientist in the NYC area and wrote a paper related to this experience and delivered it at an international conference at the University of Oxford. She is continuing to work on projects related to archives and the history of science with her second project with NASA as well as a new project with the Nature Publishing Group. Bohle is the Owner/President of Archivopedia LLC.

Meeting RoundUp: Fall 2008

Our fall meeting took place at the Associated Press Archives. The meeting began with a brief slideshow presentation on the history of the AP, given by Valerie Komor, Director of AP Archives. Her colleague Tom Jory then gave a brief talk about the history of election reporting. After both presentations, Valerie, Tom and their colleagues Sam Markham and Richard Price gave tours of the newsroom, processing area, and a special exhibit on the assassination of President Kennedy.

Hadassah Archives Receives National Film Preservation Foundation Grant

The Hadassah Archives is pleased to announce it is the recipient of a National Film Preservation Foundation grant. This award will fund the preservation of *JOURNEY INTO THE CENTURIES*, a 16mm color film from Hadassah's collection of over a hundred unique film titles.

The National Film Preservation Foundation grant will permit the Hadassah Archives to work with the Cineric film laboratory to clean and repair a print of the film, produce a new negative and print, and transfer the film from analog to digital for viewing by researchers at the Center for Jewish History, where the Hadassah Archives is located.

The volunteer-led Hadassah Film Department produced *JOURNEY INTO THE CENTURIES* in 1952 to raise awareness of Hadassah's vocational education programs for new immigrants to Israel. Credits include the blacklisted, Emmy Award-winning screenwriter Millard Lampell and documentary filmmaker Stephen [Stefan]

Sharff as editor. The film is narrated by journalist Quentin Reynolds. Self-taught cinematographer and Hadassah National Board member Hazel Greenwald Berkowitz is the film's producer. *JOURNEY INTO THE CENTURIES* was screened by Hadassah chapters throughout the United States in the early 1950s. The Hadassah Archives believes this and other Hadassah films provide a valuable historical record of how the American Jewish community experienced Israel through the medium of film.

Founded in 1912, Hadassah, the Women's Zionist Organization of America, Inc., is an international, volunteer-led organization headquartered in New York. Hadassah supports medical, educational, and youth facilities in Israel.

For more information, contact Jeanne Swadosh, Hadassah Archives, jswadosh@hadassah.org

Abraham Lincoln Brigade Archives Announces Spanish Civil War Volunteers' Biographical Database

Jill D. Annitto

The Abraham Lincoln Brigade Archives is proud to announce the publication of its online Spanish Civil War volunteers' biographical database.

The main goal of this project is simple: to provide a complete list of the more than 2,800 individuals who left from U.S. territory to fight with the Spanish Republic, to include as much accurate information as is available on each, and to point users to related materials in the ALBA archives.

The database can be browsed by last name or searched by keyword and category. Each volunteer has

his or her own page which includes a biographical narrative, a cross-referenced link that automatically searches the ALB archives at NYU's Tamiment Library, cross-references to ALBA's media library, and finally the volunteer's full database record, including, among many other descriptors, party affiliation, ethnicity, education, date and place of birth and death, and battle action details.

This database is a work in progress; currently only about 100 of the profiles are complete. ALBA invites the public to contribute to the database with updated or new information, photos, or other

materials that they may have access to.

The Abraham Lincoln Brigade Archives (ALBA) is a non-profit educational organization dedicated to promoting public awareness, research, and discussion about the Spanish Civil War and the American volunteers who risked their lives to fight fascism in Spain.

Visit us online at www.alba-valb.org.

Jill D. Annitto is the Assistant Director of the Abraham Lincoln Brigade Archives.

ART Workshop: Digital Asset Management and Institutional Repositories: Case Studies Addressing the Development and Implementation of Systems

Cynthia Tobar

What are the skills that archivists need in order to work on digital assets management (DAM) projects? This was the topic of the November 10 workshop on Digital Asset Management and Institutional Repositories: Case Studies Addressing the Development and Implementation of Systems, held at NYU. It proved to be an excellent first step in promoting innovative systems design and web-based services established in emerging best practices.

Leala Abbott, Digital Asset Librarian from Enfatico, provided a general overview: examining issues including what is a digital archive, what goes into digitization projects, what are metadata schemas, and discussing best practices for digitizing special collections. Einar Brendalen, Image Systems Analyst at the Metropolitan Museum of Art, followed up with the specifics of what goes into designing and managing a DAM system, sharing his experience with providing networked access to born-digital photographs.

Sunny Yoon, Digital Resources Coordinator at CUNY's Office of Library Service, delved into what goes into overseeing the creation of an institutional repository designed for collecting, storing, preserving and disseminating an institution's digital assets. (To view Sunny's presentation, visit <http://www.nycarchivists.org/workshop.html>.) David Rice and Jonathan Marmor, both from WNET/Thirteen, gave an informative session on the tools needed to retrieve and evaluate audiovisual digital assets, with a special emphasis on metadata extraction and asset automation tools.

Overall, the workshop successfully provided attendees with the technical basics allowing them to better understand the process and tools necessary to help manage digital information. Familiarity with and mastery of these kinds of skills will become increasingly important as archivists are asked to take on larger roles in digital projects at their institutions.

Additional informative educational workshops are planned for later this spring.

Cynthia Tobar is an archivist/cataloger with the New York Public Library.



STUDENTS... COME TAKE YOUR PLACE AT THE TABLE

Student membership to the Archivists Round Table is now FREE! To find out more about membership, please go to <http://www.nycarchivists.org/membershipAbout.html>. ART welcomes student involvement. We invite you to join our committees and to attend all events, workshops, and meetings. If there are specific student-focused programs or activities that you would like ART to provide, please contact the Communications and Outreach Committee at: outreach@nycarchivists.org.

New York State's New Museum Property Law

Ardra Whitney

New York State has a new Museum Property Law: Section 233-aa of New York State Education Law. The new law is an amendment to Section 233-a of the state education law, which only provided recourse to the New York State Museum. Section 233-aa of New York State Education Law provides the state's museum community with "clear, legal guidelines by which museums may resolve old loans and the ownership of undocumented property." Signed by Governor Paterson, the law went effect on September 4, 2008. The full text of the law can be found at <http://assembly.state.ny.us>. (Search for bill number A.11719 or S.8650).

According to the Museum Association of New York's Legislative & Policy Updates webpage, "Section 233-aa covers a wide variety of collecting institutions, including but not limited to museums, historical societies, zoos,

aquariums, botanical gardens, and arboreta, having collections as a stated purpose in its charter. The law states that the institution must be a governmental entity or a not-for-profit corporation." It also makes provisions for standard collection procedures such as: acquiring title to property; notifying collections donors of institutional collecting policies, including de-accession; use of proceeds from the sale of property the museum acquires under this law and applying conservation measures to loaned property and collection record-keeping.

Further Resources:

- Museum Association of New York: <http://www.manyonline.org/Legislative.htm>
- Society of American Archivists (SAA) Abandoned Property Project: <http://www.archivists.org/saagroups/acq-app/abandoned.asp>

Ardra Whitney is a Graduate Student at Queens College.

Review

Archival Internships

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internship announcement; description; work plan; host application; student application; internship agreement; a letter from faculty advisor to site supervisor regarding guidelines; interim student evaluation; final student evaluation; site/supervisor evaluation by the student; and even a student self-evaluation. The book also includes a selected bibliography on internships, proof that a publication specific to archival internships has been needed for some time. The monographs and articles listed are from the education field or professional library journals.

Archival Internships: A Guide for Faculty, Supervisors, and Students is well done, clearly written, admirably organized, if sometimes repetitive, and does the job it sets out to do. It also makes apparent the need for wider surveys and more statistical studies on the results of internships in the field. The place of such internships in the process of archival education demands a more significant representation in the body of archival literature.

Sharon A. Pullen is the first Archivist in the Office of the Suffolk County Clerk. She holds a Master of Science degree in Library and Information Science, a graduate Certificate in Archives from the

Palmer School at the C.W. Post campus of Long Island University, and an M.A. in History from SUNY Stony Brook.

Review

Sawyer Seminar

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interested in contextualizing their everyday practice and in retaining a broad overview of the integral and active role of archives in shaping historical phenomenon and the ways in which we remember them.

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

Audiovisual Preservation Solutions Conducting A Training Series In Audiovisual Preservation And Collection Management

AudioVisual Preservation Solutions (AVPS), a Manhattan based consultancy to institutional audiovisual archives will be conducting their inaugural group of training sessions on February 9th through February 11th at 71 West 23rd St. (The Mason Lodge Building). These initial sessions will cover Inspection and Assessment Basics for those who work with collections of Film, Video and Audio Media.

Each day will focus on a separate media type and will provide skills helping archivists with inspection and documentation of materials for preservation planning; preparation of items for long-term storage and reformatting, and budgeting for all aspects of preservation efforts.

The training series will be a collection of practical-minded, hands-on training sessions delving into the intricacies of audiovisual preservation and collection management. AVPS plans future classes to include: Cataloging & Metadata, Basic Care and Maintenance

of Moving Image and Sound Machines, The Archivist's Guide to Video and Audio Digitization, Preservation Planning, Digital Asset Management and more.

The sessions are limited to 8 students per day so that everyone attains hands on experience working with media materials, inspection tools and playback machines. They are conducted by professionally trained preservation specialists who have years of experience working with audiovisual collections. Chris Lacinak, who is the education Coordinator for NYART and an Adjunct Professor at NYU's Moving Image Archiving and Preservation Graduate Program (MIAP) is heading up this effort for AVPS.

For further details on these classes including a list of daily training activities please visit <http://www.avpreserve.com/training>, or call AudioVisual Preservation Solutions at 646.233.1464.

Thannhauser Collection *continued from page 9*

⁴ The dissolution of the gallery, which was carried out by Thannhauser's non-Jewish associate Paul Römer, is recorded in the *Handelregister* (commercial registry) in Berlin. I am indebted to Laurie Stein, provenance researcher, who uncovered these documents. Nazi discriminatory laws forbade Jews from owning or operating businesses, and a national decree in December 1938 further prohibited Jews from acquiring, pawning, or selling artwork. Thannhauser had rented an apartment in Paris since around 1933, and from April 1937 to August 1939 he operated a private gallery there.

⁵ The Occupation lasted from May 1940 to December 1944. After the end of the war, Thannhauser recovered some artworks in a depot abandoned by the Germans in Paris, as well as 17 of the 172 rare books looted from his library. Most, if not all, of his antique furniture was never located. See *Répertoire des biens spoliés en France durant la guerre 1939-1945* (*List of property removed from France during the war 1939-1945*) (Berlin: French Zone, under the Direction generale de l'economie et des finances, 1947); and *Dossier Thannhauser*, Ministère des affaires étrangères, Paris.

⁶ Thannhauser, New York, to Halvorsen, Oslo, 9 April 1953. Business Correspondence, A77 *Galerien Thannhauser*, Zentralarchiv des internationalen Kunsthandels (ZADIK), Cologne.

⁷ Lagerbuch II, A77 *Galerien Thannhauser*, ZADIK, Cologne.

⁸ Subsequent gifts were made by Thannhauser's widow, Hilde, in the 1980s and 1991.

⁹ See "Justin K. Thannhauser Notes" in the *Daniel Catton Rich Papers*, Solomon R. Guggenheim Museum Archives (M0014).

¹⁰ The majority of the early research pertaining to the Thannhauser Collection was conducted by Vivian Endicott Barnett and published in *The Guggenheim Museum: Justin K. Thannhauser Collection* (New York: Guggenheim Museum, 1978). Barnett's superb detective skills and the exemplary quality of her original research, conducted without the benefit of the Justin K. Thannhauser Papers in Cologne, cannot be understated. A subsequent edition of the catalogue has

been published: Matthew Drutt (ed.), *Thannhauser: The Thannhauser Collection of the Guggenheim Museum* (New York: Guggenheim Museum, 2001).

¹¹ It remains unclear at exactly what point Thannhauser recovered these records, though he did rigorously pursue restitution and compensation claims in the post-war period for his losses in both France and Germany. The documents discovered in 1991 may include items that were stored in a safe of the Bank Rothschild in Paris and eventually returned to Thannhauser sometime after the war [see E. W. Kornfeld, "Die Galerie Thannhauser und Justin K. Thannhauser als Sammler" in *Sammlung Justin K. Thannhauser*, exhibition catalogue (Bern: Kunstmuseum Bern, 1978), p. 16]. The irreplaceable archives of the Moderne Galerie Heinrich Thannhauser (1909-ca. 1927) remain lost.

¹² See A77 *Galerien Thannhauser*, ZADIK, Cologne. The archives have been brilliantly organized under the direction of Dr. Günter Herzog, and the following publication was released in 2006: Günter Herzog, "Thannhauser. Händler, Sammler, Stifter" in *Sediment. Mitteilungen zur Geschichte des Kunsthandels* (Cologne: ZADIK, 2006).

Megan Fontanella is a Curatorial Assistant at the Solomon R. Guggenheim Museum where she conducts collections research for the Guggenheim Museum, focusing on institutional history and provenance, with particular regard to artworks that changed hands during the Nazi Era (1933-1945). For the past two years Ms. Fontanella has provided research support for *The Museum of Modern Art and The Solomon R. Guggenheim Foundation v. Julius H. Schoeps et. al.*, a litigation pertaining to the ownership of Pablo Picasso's *Boy Leading a Horse* (1906) and *Le Moulin de la Galette* (1900).

**Archivists Round Table of Metropolitan New York, Inc.
Financial Report for Fiscal Year 2007
12 months through June 30**

	Current Year <u>2007-2008</u>	Prior Year <u>2006-2007</u>
REVENUE		
Membership dues	7,775.00	7,810.00
Contributions, gifts, grants, and similar amounts:		
General donations	355.00	1,245.00
Grants	6,000.00	9,378.00
Total contributions, gifts, grants, and similar amounts	6,355.00	10,623.00
Program service revenue:		
Program meetings and holiday event	3,219.00	4,424.00
Workshops	1,575.00	768.00
Newsletter ads	500.00	1,025.00
Total program service revenue	5,294.00	6,217.00
Interest on Bank Accounts	151.29	82.26
TOTAL REVENUE	<u>19,575.29</u>	<u>24,732.26</u>
EXPENSES		
Program expenses		
Program meetings and holiday event	4,404.48	8,698.79
Archives Week	3,847.37	3,842.24
Workshops	300.00	-
WTC Documentary Heritage Program survey	-	2,868.75
Newsletters, website, directory, (calendar in 2006)	1,772.88	10,862.38
Total program expenses	10,324.73	26,272.16
General expenses (insurance, supplies, bank fees, filing fees, other)	1,490.12	2,218.39
TOTAL EXPENSES	<u>11,814.85</u>	<u>28,490.55</u>
Excess or (deficit) year to date	7,760.44	(3,758.29)
Beginning of period net assets (from June 30 of prior year)	14,255.65	18,013.94
Other changes in net assets	-	-
Net Assets at June 30 (Bank account balances & cash)	<u>22,016.09</u>	<u>14,255.65</u>
Unrestricted net assets	22,210.68	14,335.93
Temporarily restricted net assets	-	-
Permanently restricted net assets	-	-

In FY2007, ART's revenue was down \$5,000 from FY2006. One-time grants were received in FY2006 for the World Trade Center Documentary Heritage (WTC-DH) survey and for other items. Excluding these prior year, one-time items, revenue was roughly flat. FY2007 expenses were down from FY2006 by almost \$17,000. Approximately one-half the decrease was the result of not producing a calendar. The balance of the decrease was attributable to cost savings, notably in moving to an on-line only version of *Metropolitan Archivist*, and the closure of the WTC-DH project (and its costs) in FY2006. These expense reductions have placed ART on a strong financial footing, as reflected in the organization's net assets balance.

Additional financial information about ART can be found at the New York State Charities Bureau registry at http://bartlett.oag.state.ny.us/Char_Forms/search_charities.jsp

Submitted by: Larry Weimer, Treasurer

Welcome New Members!

The following individuals have joined the Archivists Round Table of Metropolitan New York since July 2008.

Anne Alarcon District Attorney Richmond	Elizabeth Du Rocher Mount Sinai School of Medicine	Andrea Meyer New York University	Tiffany Schureman Laboratory Institute of Merchandising
Mark Alpert Queens College	Terence Ducey	Matthew Michaels	Lauren Stein ASCAP
Emily Andresini Leo Baeck Institute	Keara Duggan New York University	Rachel Miller Center for Jewish History	Gioia Stevens Brooklyn Historical Society
Hillel Arnold New York University	Donna Figueroa Queens College	Leonor Miller Pratt Institute	Heather Strelecki Pratt Institute
Heather Ball Queens College	Marta Fodor Queens College	Judith Modeste Queens College	Marcos Sueiro Columbia University
Margaret Bausman	Molly Hazelton Leo Baeck Institute	Ricki Moskowitz Willem de Kooning Foundation	Brandi H. Tambasco The New York Society Library
Tracey Beck Leo Baeck Institute	Sara Henderson Marlborough Gallery	Yung Hua Ng Tam NYU Graduate School of Arts and Sciences	Susan Tango Palmer School
Chris Bentley Leo Baeck Institute	Chad Hunter WITNESS	Dianne Oummia Leo Baeck Institute	Janelle Travers ASCAP
Brian Bleich The Winthrop Group, Inc.	Kathryn Kashmiry	Lauren Paustian Leo Baeck Institute	Andrea Walton Queens College
Valerie Bosse Leo Baeck Institute	Tamara Kemp Pratt Institute	Sarah Pinard Sarah Lawrence College	Terry Wasserman Southern Connecticut University
Christine Bruzzese	Joe Ketner	Claudia Pisano The Graduate Center, CUNY	Jennifer Waxman Consultant
City Hall Library - NYC Department of Records	Fiala Klaus Leo Baeck Institute	Donald Prochera MOMA Museum Archive	Pamela Wilson
Karen Cannell Fashion Institute of Technology	Jason Kucsma Metropolitan New York Library Council	Mary Robison	Dahlia Wisner Queens College
Allan Chin Leo Baeck Institute	Catherine Larkin Long Island University, CW Post Library	Kerry Roeder Student	Lisa Wolfe Reynolds Wolfe LLC
Kasey Ciborowski Pratt Institute	Albina Leibman-Klix Leo Baeck Institute	Philipp Rohrbach Leo Baeck Institute	Shannon Yule The Frick Collection and Frick Art Reference Library
Thea Constantine New York Public Library	Susan Malbin American Jewish Historical Society	Lisa Ryan Fashion Institute of Technology	Tamar Zeffren
Emma Curtis Queens College	Hillary Matlin		Linda Zoppa Queens College
Holly Deakyne Pratt Institute			

Membership Form

Please send this completed form with your payment to the address below.

Membership year runs from July 1 through June 30.

Please Type or Print Clearly

Name: _____

Position or Title: _____

Institution: _____

Institution address: _____

City: _____ State: _____ Zipcode: _____

Business Telephone: _____

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City: _____ State: _____ Zipcode: _____

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New Member? ☐ Yes ☐ No

Send notices to (check one):

☐ Email ☐ Home ☐ Institution

My directory listing should be: ☐ Home ☐ Institution

I would like to assist in: ☐ Monthly Meeting Events ☐ Annual Awards Ceremony ☐ Annual Awards Committee ☐ Holiday Event ☐ Education Outreach ☐ Newsletter Articles ☐ Calendar Committee

Membership

_____ Professional Member – \$25 (plus any additional *tax-deductible donation you would like to make), payable to the Archivists Round Table of Metropolitan New York, Inc. (ART) to the address below.

_____ Student Member – FREE (*please send a photocopy of your Student ID with this form*)

\$_____ Additional Donation *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.*

Membership
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