



Metropolitan *Archivist*

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Winter 2010



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Welcome New Student Members!

The following students have joined the Archivists Round Table of Metropolitan New York since July 2009.

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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.

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

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Volume 16, No. 1

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Front Cover Image:

Avatars Archivist Llewellyn (Library and Archives at NASA CoLab in Second Life) and OhMy Kidd (National Film and Sound Archive, Australia) discuss the identification of recovered NASA telemetry tapes in Second Life. Library and Archives at NASA CoLab in Second Life.

Welcome New Members!

The following individuals have joined the Archivists Round Table of Metropolitan New York since July 2009.

Evelyn Kim Adams
*Rutgers University/New
Brunswick Free Public
Library*

Kristine Boniello

Benjamin Brown
Winthrop Group

Lucas Buresch
*Museum of the City
of New York*

Joey Cabrera

Jennifer Cher
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I-Witness Video

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Deborah Galambos

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Matthew Gorham
*Rutgers University Libraries,
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University Archives*

Chris Gushman
*National Archives
at New York*

Tara Hart
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Martha Horan
Guggenheim Museum

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Convent of the Sacred Heart

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*Department of
Environmental Protection*

Flordalisa Lopez
*New York Public Library for
the Performing Arts*

Dianne S. Macpherson
*Greater Hudson Heritage
Network*

Lidia McCarthy
Columbia Investments

Cara McCormick
WNYC Radio

Frank Mecklenburg
Leo Baeck Institute

Nicole Milano
*New York University,
University Archives &
Preservation Department*

Carolle Morini
The Boston Athenaeum

Sheena Morrison
National Library of Medicine

Yelena Novitskaya

Ted O'Reilly
New-York Historical Society

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*National Archives
at New York*

Anne Petrimoulx
Trinity Wall Street

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Stephan Weatherly

Sanford Wexler

Gail Whittemore
*Pace University School of
Law*

Elen Woods
Keith Haring Foundation

Haruko Yamauchi
Arts Connection

John Zarrillo
*Cold Spring Harbor
Laboratories*

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President's Message



I am happy to report that despite the economic setbacks that have beset the archival world over the last year, the Archivists Round Table of Metropolitan New York has continued to meet the challenges of the financial environment and to offer quality programming, workshops, and networking events.

As we enter a new year, we can look back and see a transformation within the organization: We have successfully conducted an expansive outreach to students in archival study programs, created informal organizational discussion groups, and forged relationships with other archival associations to plan and run events. In a time of extreme budget cuts, including to our own funding, we have managed to deliver free monthly programs and an awards ceremony for the archivists of the New York metropolitan area. In addition, ART now offers a mentoring program, through which experienced members of the profession share their knowledge of archives and archival work with those just entering the field.

I would like to thank each of our members who has made this last year possible. This includes members of the board; those who have served on various committees; and even those who have simply attended our programs and events: your membership and/or presence at ART functions represent an important form of support to the organization. I urge everyone, in the new year, to consider attending more ART functions, using the organization to further enhance your own professional knowledge, and to visit the website and see what opportunities for individual growth and networking can be found there. The Archivists Round Table is here to serve you.

Michael Simonson
President
Archivists Round Table of Metropolitan New York, Inc.



Editor's Note

Welcome to another issue of the *Metropolitan Archivist*. We are delighted with the great number of ART members who have approached newsletter

section editors with ideas for articles or for author contributions. On behalf of all the section editors, I would like to thank you for your participation.

I would like to mention a few changes to the newsletter staff. First, as Holly Deakyne moves westward for a new job, this is her last issue as student-section editor. I would like to thank her for her help in creating a student-focused section for the newsletter, and I wish her well in her new position.

Second, I would like to welcome five ART members to the newsletter staff. Casey Babcock has joined us as the ART news editor. He will be responsible for short announcements of recently opened collections, acquired grants, surveys of collections for special projects, professional achievements, and other news of interest

to the metropolitan archives community. Shirin Khaki has created a new section for the newsletter, "Reaching Out," which will highlight the outreach activities currently performed by New York City repositories. I would also like to welcome Madeline Rogers and Mary Ann Quinn, who have agreed to act as the newsletter's managing editors. Additionally, beginning with our next issue, Pratt student Amanda Brown will assume responsibility for the newsletter's student section.

Many thanks to all who make the *Metropolitan Archivist* possible, including our staff, our contributors, our readers, and our sponsors! As we begin 2010, I hope to further the newsletter's growing role as an essential vehicle for sharing the work, achievements, and emerging directions of members of the profession.

Best wishes for the New Year,

Rachel Chatalbash
Coordinator, Communications and Outreach Committee
Archivists Round Table of Metropolitan New York, Inc.

The Library and Archives at NASA CoLab in Second Life: A Virtual Co(-)laboratory

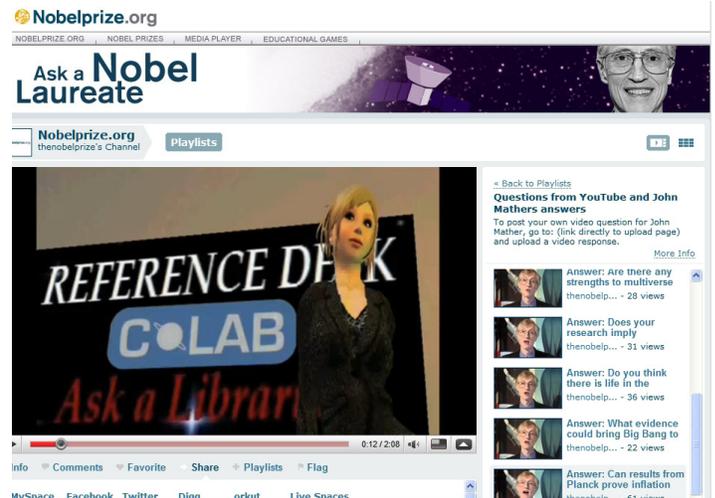
Shannon Bohle
Director and Volunteer
Library and Archives at NASA CoLab in Second Life

Second Life (SL) is a Multi-User Virtual Environment (MUVE), also referred to as a synthetic immersive environment created by Linden Lab. What does this mean? SL is real-time communication, a shared virtual space with individuals represented as avatars, operating in a landscape where the content is designed by its users. One of the most successful applications of SL has been its ability to create a collaborative environment that fosters new business ventures and ideas.

Compared to librarians, archivists are well behind the trend. There are eleven library islands and not a single archives island. There are numerous librarian groups and only two archives groups, the Archivists of Second Life and Aero-Astro Archives. The question is, "Why have so few archivists taken advantage of this collaborative virtual environment?"

Several technical problems have deterred users. A non-standard computer graphics card and additional computer RAM are required for participation. Regular hang-ups, crashes, and bugs necessitate frequent software updates. Computer processing "lag" can slow, if not stop, an avatar in its tracks. There is also a limit on the number of visitors to events.

The possible benefits gained from future collaborative projects far outweigh the technical difficulties. Government, in particular, is looking at virtual worlds as a technologically savvy way to function more efficiently and economically. The cost savings in holding online meetings and conferences are only one such reason. According to their Web site (<http://www.ndu.edu/jirmc/fcvw/>



Nobel Laureate John Mather responds to a question from Archivist Llewellyn. Library and Archives at NASA CoLab in Second Life.

fedconsortium.html), the Federal Consortium for Virtual Worlds 2009 meeting focused on an existing need to assist "individuals and organizations to improve government collaboration." They chose to do this "through the use of virtual worlds to enrich collaborative online experiences."

Along with other federal agencies, NASA has become involved. NASA CoLab holds weekly meetings bringing together NASA employees, volunteers from around the world, and the public to discuss current NASA events relating to SL and First Life activities. There have been many interesting guest lecturers streamed into SL, such as Apollo 11 astronaut Buzz Aldrin and others who have taken the plunge using an avatar. The library also has links for visitors to follow astronauts on Twitter and to connect with NASA employees via the X-500 directory.

The repository is the first virtual world library or archives to be recognized by the Library of Congress.

The archives is a digital repository which provides real reference service to patrons and describes the history of spaceflight via tours and item-level descriptions of over 200 archival items.

As the Director of the Library and Archives at NASA CoLab in Second Life, I have collected and housed transcripts of meetings, organizational documents, and other NASA history materials. The archives, a repository consisting solely of digitized and born-digital organizational documents, presents a challenge to implementing best practices. I have been diligent in applying provenance and

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original order in the arrangement of the collection into series. I am currently writing an EAD-encoded finding aid for inclusion in the Online Archive of California to be submitted on behalf of NASA JPL/Caltech in Pasadena. This archival repository is an interesting case study because it must confront cutting-edge issues relating to the management of digital and "born digital" documents; these are its only holdings.

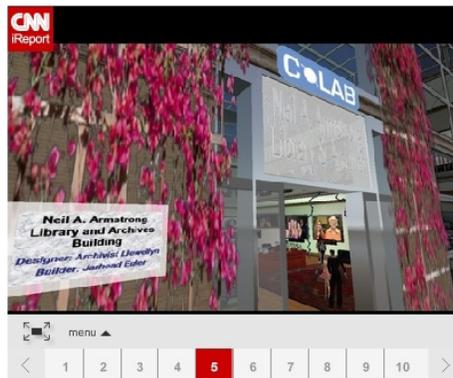
Among the many items held at the repository are records on "Rosie, the Riveter," the early women pilots like Amelia Earhart, NASA's "female computers" and scientists, the Mercury 13, Bessie Coleman, the Tuskegee airmen, African American astronauts, and the working classes who helped build the aviation and spaceflight industries. Other materials include a mission statement, minutes of meetings as well as archival photographs, documents, and sound recordings. Three dimensional objects such as full-text NASA books, replicas of period air/space craft and space/flight suits add a museum-like feel to the collection and encourage visitor interaction. Touching a sign dispenses a note card with descriptions and unique location identifiers. The virtual archives has the advantage of displaying many more items than a traditional archives, allowing visitors to be surrounded by and visually immersed in archival materials.

To date, the project has allowed exciting opportunities for collaboration. Collaborative efforts have been interdisciplinary in nature, involving stakeholders in academia, business, and government. An example of government-to-government interaction occurred when Matthew Davies (OhMy Kidd in SL), senior curator of Sound,



Above: *Archivist Llewellyn, avatar Shannon Bohle. Library and Archives at NASA CoLab in Second Life.*

Below: *Article about the Library and Archives at NASA CoLab in Second Life, featured on CNN's Web site (<http://www.ireport.com/docs/DOC-301402>).*



Broadcast and New Media at the National Film & Sound Archive (NFSA) in Australia, asked for information about identifying what he believes to be high-quality telemetry transmissions of John Glenn's historic Friendship 7 spaceflight recorded at the Mueha ground tracking station in Australia. Academic collaboration includes class visits, mainly from university students.

SL is a valuable networking tool (or site) that allows users to connect. Avatars often combine SL with their personal or organizational profiles on various social networks, such

as Twitter, Facebook, LinkedIn, wikis, YouTube, and Slideshare. For example, as part of the Apollo 11 Anniversary Celebration, I started a Flickr group, where I posted the SL virtual tour with a link to the SL Archives, enabling users to interact with the SL exhibit and share their own photos and memories of the moon landing (http://www.flickr.com/groups/apollo11_40th_anniversary/).

The NASA CoLab Archives has received significant "new media" attention in its first year. During Apollo 11's Fortieth Anniversary Celebration, the archives was featured on CNN's Web site (<http://www.ireport.com/docs/DOC-301402>). Recently, a video (or "machinima") filmed at the Archives in SL and that aired on the Nobel Prize Channel showed John Mather, winner of the Nobel Prize in Physics, respond to a patron's question (<http://www.youtube.com/watch?v=aNguaAEXnbY>).

SL offers myriad possibilities to the user, including marketing and displays, recruiting, networking and connecting with people, professional development, and creating communities by establishing islands and specialized groups. SL offers educational opportunities for e-learning that include formal and informal education, utilizing teaching tools and course-management tools like SLoodle (Moodle for SL). There are also possibilities for business-related ventures. With a co-partner, I created slurlicious, a way to bookmark slurls (Second Life URLs) to existing delicious accounts in SL. Delicious, a popular "social bookmarking" Web site, allows individuals to share their favorite Web sites with others.

Government and corporations

Archives Come to the Collegiate School

Marian Bach
Archivist
Collegiate School

The Collegiate School is an independent day school for boys in grades K–12 located on the Upper West Side in New York. The school's mission is to develop the intellectual, aesthetic, physical, and spiritual faculties of each student.

Collegiate was originally affiliated with the Dutch Reformed Church. Its beginnings date back to 1628 when the Dutch West Indies Company sent Reverend Jonas Michaelius to New York (then known as Nieuw Amsterdam) to minister to the congregants of the Dutch Reformed Church and to educate the Indians who had settled in lower Manhattan.

Over the years, the Collegiate School has moved to various locations throughout the city. In 1892, the school settled at its present address on West 77th Street. It is not surprising with all these moves that much documentation has been lost.

In 1983, the school's archives was established by Phyllis Klein, a professional archivist and a Collegiate parent. With the assistance of a parent-volunteer committee, Klein collected documentation and photographs in anticipation of Collegiate's 360th Anniversary during the school year 1987–1988. Ms. Klein and the parent volunteers organized the collection into appropriate record groups and then housed the materials in the library. Ms. Klein resigned as archivist when her son graduated from Collegiate in 1988. With the school's anniversary celebrations over, there was less urgency to maintain the archives. Also, the school's administrators were occupied at the time with the construction of new classrooms.



Memorial display and commencement photographs.

All images courtesy of the Collegiate School Archives.

In 2001, with the renovations completed, a second committee of parent volunteers formed to reestablish the archives. As is often the case, the school's 375th-Anniversary celebration in 2003–2004 was a major stimulus in helping us gain support for the archives. This effort is where my story as the school's archivist begins.

The first task the volunteer committee and I faced was to survey the collection. We found that documentation and photographs were scattered throughout the school — in the library, basement, and various offices. There were shopping bags filled with photographs in the publications office and back issues of school newspapers in the guidance director's office. Collecting the materials (paper documentation, audiovisual materials, artifacts, and photographs) helped us to determine what we had and, equally important, to consider what historically significant items we were missing. We decided to retain the record-group arrangement and photo-identification system. The 1992 Finding Aid to Collegiate's Records was on a 5 ¼" floppy disk. With no computer available to read the disk, we were at a loss until, most fortunately, we found a hard copy of the finding aid.

It was crucial to designate a space for the holdings. In 2002, Collegiate's archives found a home in one of the apartments that Collegiate had reserved for faculty housing. We ordered metal shelving, fireproof cabinets, flat files, a computer, and an air conditioner, in addition to archival boxes and preservation materials. At the same time we wrote our mission statement and usage policy. We inventoried the holdings in the archives, along with

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Collegiate School
continued from previous page

the records and other documents that were kept in various offices and departments. With a policy in place, we were in a position to educate faculty, staff, and alumni about the archives' role as the permanent repository for the school's inactive records. We also prepared finding aids for the most frequently used collections, such as student newspapers and school publications.

As a result of our continuing outreach efforts to faculty, alumni, and parents, we have received a number of donations. In one case, for example, we received records documenting a special lecture series spanning twenty-five years. In the fall and spring, we send a memo to the faculty and staff, reminding them to retain items that document the history of the school. I keep an archives wish list, and periodically I ask the alumni director to make requests for archival materials in the alumni newsletter.

The Collegiate School's archives now holds approximately 115 linear feet of records, dating from 1692 to the present. With designated space to store and process the materials, the collection is readily accessible (and used) by the Collegiate community. The school magazine runs a column, "From the Archives," featuring fun archival photographs, and we have received numerous responses from alumni who recall the photographs. Recently, an alumnus donated a student film made in 1976 that was depicted in one of the photos.

Both faculty and students use the archives. Faculty assign projects that focus on using primary sources. The third-grade immigration studies class begins with the school's early history. The Lower School newsletter team toured the archives for an article on



Above: *Collegiate's 360th Anniversary banner with commencement photographs.*

Below: *Multiple box sizes to accommodate media and artifacts.*



Below: *Collection arranged in record groups.*



"Collegiate behind the Scenes." After touring the Collegiate School's former premises in Lower Manhattan, the fifth-grade archaeology class visited the archives to view the artifacts from an earlier site. An Upper School student studying women's history examined the archives' records for female students and faculty in Collegiate's history. A film student accessed records from 1894 to explore the history of an all-boys school.

We cannot rest on our accomplishments. Among the challenges are files that are digitally born, such as online newsletters, publications, and photographs. These born-digital items are stored on the school's server and saved as PDF documents. With large volumes of files being created, we realize material may be lost. I cannot tag every digital photograph, nor do I think it is necessary to do so. Collegiate has started to digitize the collection on a selective basis. With limited resources and no immediate plan to make the collection accessible to the outside community, we scan only the documents and photographs that are frequently used. Fragile materials are also digitized. We have begun systematic scanning of the student newspaper. Though there are many digital projects I would like to undertake, writing descriptive tools, such as finding aids and container lists, remains a top priority.

The school's archives holds 381 years of history. Gaps may never be filled. Nevertheless, education efforts about the archives will continue. I hope all my efforts come in handy for the 400th Anniversary of the Collegiate School in 2028!

Marian Bach can be reached by e-mail at mbach@collegiateschool.org

The Archives of the New York Academy of Art

Kristine Paulus
Archivist
New York Academy of Art



The first class ever taught at the Academy, in 1982. Students are drawing from the collection of 19th-century plaster casts of classical sculptures.

History of New York Academy of Art

In 1982 while the art world, and the downtown New York scene in particular, continued to embrace Conceptual, Minimalist, and Pop Art trends, as well as the newer graffiti movement, a group of artists, scholars, and patrons of the arts formed a new school to train artists: the New York Academy of Art (NYAA) — incorporated as a merger between the New Brooklyn School of Life Drawing, Painting, and Sculpture and the New York Drawing Association. The school's founders and early supporters, including Andy Warhol, were dedicated to improving fine-arts education in the United States, and sought to compensate for the disappearance of traditional training in studio art programs and the lack of emphasis on quality craftsmanship. As at the European academies, on which NYAA was modeled, the study of the human body was considered fundamental to fostering the resurgence of figurative and representational art. NYAA and its Graduate School of Figurative Art continue to advance this tradition as the basis for vital contemporary art.

Initially a non-degree program, the academy's Graduate School of Figurative Art awarded its first MFAs in 1990 and today is the nation's only independent fine-arts graduate school not associated with a college or university. The academy does not award undergraduate degrees, but does offer adult continuing education classes, free lectures, and public exhibitions.

The early emphasis on craftsmanship in art-making is evident in the academy's 1990 inaugural commencement speech, by the novelist Tom Wolfe. Quoting Tom Stoppard's play "Artist Descending a Staircase," Wolfe said: "Contemporary art is imagination without skill."

The term skill, I think, was very carefully chosen. He could have used the word talent, but talent has been confused in our day with an all-too-fuzzy notion of genius. Anything can be and is likely to be passed off as genius. Skill is the perfect word." Other commencement speakers have included the journalist Pete Hamill, and art critics Donald Kuspit and Hilton Kramer. Some of their speeches can be found in the academy's archives, and provide interesting insights into changing trends in the art world, and the growth of the academy itself.

Establishment of NYAA's Archives and Records Management Programs

NYAA's reference library was created soon after the organization was born, but it was only recently, in the wake of a near-tragedy, that the academy devised a formal plan for managing its institutional records. Inspired by an archivist's worst nightmare — a fire followed by a flood — the administration hired me, a librarian who was also an archivist. Since September 2007, I have been processing the academy's records, and creating finding aids for use mainly by in-house users, but also by outside researchers seeking information on past exhibitions, academy publications, and more. I was previously the assistant archivist at the University of Pennsylvania Museum of Archaeology and Anthropology and, before that, reference librarian for the New-York Historical Society's Department of Prints, Photographs, and Architectural Collections.

The Archives' Holdings

The NYAA archives houses records typical of a college: student academic records, admissions applications, course

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New York Academy of Art
continued from previous page
catalogs, and syllabi. Many items in the archives cross over into library collections: faculty and alumni exhibition catalogs and artists' files of ephemeral material, such as gallery-opening invitations and reviews, including those by noted NYAA-affiliated artists and critics Eric Fischl, Jenny Saville, Will Cotton, and Vincent Desiderio. Establishing an archival policy while the organization is still relatively young has had the advantage of allowing us to cultivate good relationships with living artists associated with the school. This has enabled us to actively collect documents that record the evolution of developing artists early in their careers.

The archives also holds extensive materials related to the academy's many special events including its two major annual fundraisers: the TriBeCa Ball, and the annual art auction entitled Take Home a Nude. Both generate artfully designed invitations, auction catalogs, as well as hundreds of photographs of the city's cultural and social elite.

Challenges

As anyone who runs an archives located in a re-purposed building knows, among my greatest challenges is finding the best ways to store archival materials in a 1915 structure located in an historic district. This is particularly tricky for a collection of video recordings of the academy's remarkable lecture series. Since its inception, the NYAA has hosted numerous prominent visiting artists, art historians, critics, and others. The recordings exist in a multitude of formats no longer



Above: *Students still draw from the casts today.*

Below: *One of the many casts in the Academy's collection.*



NASA CoLab in Second Life
continued from page 8

explore SL for group work, building and engineering design, project management, and employee orientation. Educators and nonprofit organizations use live events, tours, and debates to spark interest in and solicit donations for their organizations' First Life activities or causes. One of the most successful was the American Cancer Society in

supported by current audiovisual equipment. Other challenging media include a collection of nineteenth-century plaster casts of Classical and Renaissance sculptures, and a fragile theater set by the multimedia artist Red Grooms — all heavily used by students, who draw inspiration from them. As with most archives, we are gradually making a transition to digital formats, and are exploring funding opportunities for reformatting for preservation

and access.

Founded at a time when figurative and representational art was rarely featured in galleries and publications, the academy has not only preserved traditional skills, but has also ensured that future generations of artists have access to those who still teach those skills. Figurative art is once again gaining popularity, as demonstrated by recent gallery exhibitions and art magazines, in which academy alumni and faculty have appeared. The New York Academy of Art serves a vital function in continuing to collect and document this evolving movement.

The New York Academy of Art is located at 111 Franklin Street, in downtown Manhattan. Kristine Paulus can be reached by e-mail at kristine@nyaa.edu

SL which raised over \$215,000 USD in 2008 and nearly a quarter of a million dollars in 2009 (http://www.cancer.org/docroot/COM/content/div_TX/COM_5_1x_The_Society_in_Second_Life.asp).

SL offers tremendous opportunities for archivists to explore.

Shannon Bohle can be reached by e-mail at Shannon_Bohle@yahoo.com.

Preserving *Tiesa*: Historical Lithuanian Newspaper Microfilmed by New York University Libraries

Edward L. Bell
Former Member
Association of Lithuanian Workers

Preservation microfilming has been completed for the historical Lithuanian American newspaper *Tiesa* (The Truth). *Tiesa* was published from 1930 to 2006 by the Lietuvių Darbininkų Susivienijimas (LDS, Association of Lithuanian Workers), a fraternal benefit society. As an ethnic, fraternal newspaper, *Tiesa* is particularly interesting for the window it offers onto the history of the Lithuanian immigrant experience and of fraternal benefit societies in the United States, and for its perspective on the post–World War II Red Scare, as the LDS was an association that successfully challenged its placement on the U.S. attorney general’s blacklist of subversive organizations.

The LDS was founded in 1930 by progressive, labor-reform-minded, non-sectarian Lithuanian Americans, as a breakaway group from the conservative Susivienijimo Lietuvių Amerikoje (Lithuanian Alliance of America). The national office of the LDS was first located in Brooklyn, then Ozone Park (Queens) for most of its history, and then in Middletown, New York, until it merged with one of this country’s oldest fraternal benefit societies, the Royal Arcanum, headquartered in Boston.

For most of its run, *Tiesa* was published on acidic wood-pulp newsprint. Early issues had become brittle and extremely fragile. The last volumes of *Tiesa* were printed in a newsletter format on sturdier, but still acidic, paper stock. Typical reference use of back issues could cause permanent damage if the pages were not handled with the utmost delicacy, making access impractical for students and scholars. In effect, *Tiesa* was self-destructing in little bits and shreds with every turn of the page, and was being further undermined by storage in acidic cardboard binders, file folders, and manila envelopes.



The full run of Tiesa reformatted on six rolls of microfilm.

Photo by Edward L. Bell.

The deterioration of the principal LDS publication was alarming.

The project to preserve *Tiesa* began with a records survey to evaluate the size, condition, and completeness of the serial before the LDS records were moved to the Royal Arcanum. A diligent search located only a few issues scattered among libraries in the United States and in the Lithuanian National Library in Vilnius. Only the LDS preserved a complete run of *Tiesa*. Outreach to several libraries generated great interest in the preservation of *Tiesa*, but since funding for the national newspaper preservation program had been reduced, subsidizing the microfilming posed a huge challenge. The Tamiment Library and Robert F. Wagner Labor Archives at NYU accepted the task. Tamiment is internationally known for its collections that preserve the documentary history of the labor movement “and the broader struggle for economic, social, and political change.” The historical roots of the LDS as a socially progressive, labor-oriented fraternal organization headquartered in New York fit Tamiment’s collecting and preservation interests.

Conservators in NYU Libraries Preservation Department removed the bindings from the large volumes of fragile newsprint and prepared the brittle pages for microfilming.

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THE TRUTH, Official Organ
Issued Monthly by
THE ASSOCIATION OF
LITHUANIAN WORKERS
104-07 102nd Street
OZONE PARK, N. Y. 11417

T I E S A

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Anne Yakstis, Editor

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VOL.50

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NYU's microfilming contractor, the Northeast Document Conservation Center in Andover, Massachusetts, created the microfilm master negative, print-master negative, and service copies. Tamiment has included *Tiesa* in its online catalog. The six rolls of the complete microfilmed serial are available for interlibrary loan or purchase. The original newspaper was returned to storage at the Royal Arcanum.

LDS served to foster Lithuanian heritage and ethnic identity through social, educational, and cultural activities. LDS-affiliated groups included choruses, dance troupes, literary and drama clubs, language classes, youth groups and sports leagues. Annual conventions, lodge meetings, sports tournaments, picnics, folk music and dance performances, literary and lecture programs and publications were highlights of LDS membership. The main business of the organization was affordable life insurance.

Tiesa covered the business and social news of the LDS. There were photographs; scores and standings of LDS athletic teams; Lithuanian poetry, folklore, music, recipes, and language lessons; advice on health care and finances; travel accounts; and editorials and lively debates. The writers, contributors, and editors of the "official organ" of the association — the old-fashioned phrase that appeared on the masthead — dutifully mounted a monthly effort to report the main business of the LDS and its lodges — finances, elections,

Above: *The Tiesa* masthead. Courtesy of the Association of Lithuanian Workers.

Below: *Later issues of the newspaper were stored in acidic file folders and manila envelopes.*

Photo by Edward L. Bell.



reports of boards and officers, and news about members — in the affable gossip column entitled "Have You Heard?" Earlier issues often contained reports of news of the world and the nation. Twenty LDS members were killed in action in World War II; more than 600 members served in the armed forces, some also volunteered in the Spanish Civil War, and the organization sponsored many World War II home-front activities, including the purchase of \$400,000 in war bonds to fund two B-25 Mitchell bombers, The Association of Lithuanian Workers and *Lituanica's* Dashing Star.

While the LDS was officially non-political and non-sectarian and offered membership to anyone regardless of political belief, religious creed, or ethnicity, in the organization's early years vocal, politically engaged labor reformers who were also LDS members were especially active in rallying, speechifying, and publishing

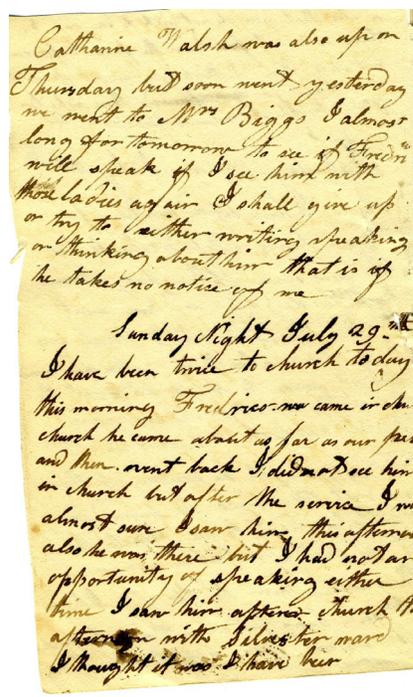
to improve labor conditions for Lithuanian Americans. Prominent members of the LDS were also notable progressive political activists, some of whom espoused socialist and communist philosophies. Among them was Anthony Bimba, author of many works including *The History of the American Working Class* (1927), and *The Molly Maguires* (1932), who in 1926 was charged in Massachusetts with sedition and blasphemy.

The activists brought the fraternal association to the attention of the FBI in 1943. Review of a sample of the FBI reports indicates that the political activities, statements, and writings of a few LDS members led the agency to suspect that the LDS itself was a subversive organization. Tamiment Library holds the LDS records relating to the FBI investigation and LDS's successful legal challenge. In 1953, the LDS learned it had been placed on Attorney General Herbert Brownell's blacklist of subversive organizations. The LDS and a related Lithuanian literary society challenged that designation in cases that were pending at the U.S. Supreme Court in 1957, when the Department of Justice (DOJ) abruptly delisted the groups. In 1974, the FBI closed its 31-year investigation, concluding that the LDS was not a subversive organization and had not been involved in foreign espionage. The historian Robert Justin Goldstein (*American Blacklist*, University Press of Kansas, 2008) learned

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The New York Genealogical & Biographical Society Collections in the Manuscripts and Archives Division, New York Public Library

Valerie Wingfield
Manuscript Specialist
New York Public Library



Diary of Mary
Spingler Fonerden.

All images courtesy
of the New York
Public Library.

NYG&B Comes to NYPL

In July, 2008, the records of the New York Genealogical and Biographical Society were donated to New York Public Library, including 75,000 volumes, 30,000 manuscripts, and 22,000 reels of microfilm. Where did those collections end up in the Library's Stephen A. Schwarzman Building at Fifth Avenue and 42nd Street? And how were they handled and processed once they arrived there?

The Library made decisions to ensure that the collections would receive the maximum care appropriate to the various genres represented. The Manuscripts and Archives Division received approximately sixty individual collections; transcripts and books are to be incorporated into The Irma and Paul Milstein Division of United States History, Local History and Genealogy; and published books dating from before 1830 are slated for inclusion in the Rare Books Division.

About a dozen archivists are evaluating and arranging the collections. The Manuscripts and Archives Division intends to have these collections ready in a timely manner so that the public may have access to them. A survey indicates that the collections are predominantly 19th and 20th century. The Division already has significant holdings of genealogy collections. Two of the most popular and widely used are the Emigrant Savings Bank records, which primarily document 19th-century Irish immigrants to New York City; and the Methodist Episcopal Church records, which document the Methodist churches located in New York City from the 18th to the 20th century. Finding aids

for these collections are available online through the Library's website at <http://www.nypl.org/research/chss/spe/rbk/mss.html>

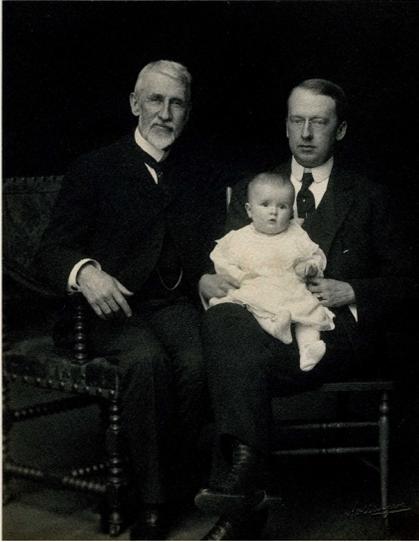
What We Found

When the genealogy collections arrived, the archivists were not quite certain what to expect from the approximately 392 linear feet of boxes, cartons, and volumes of various shapes and sizes of new material in our holding area. Determining their provenance usually involves surveying the collections and the card catalogues inherited from NYG&B.

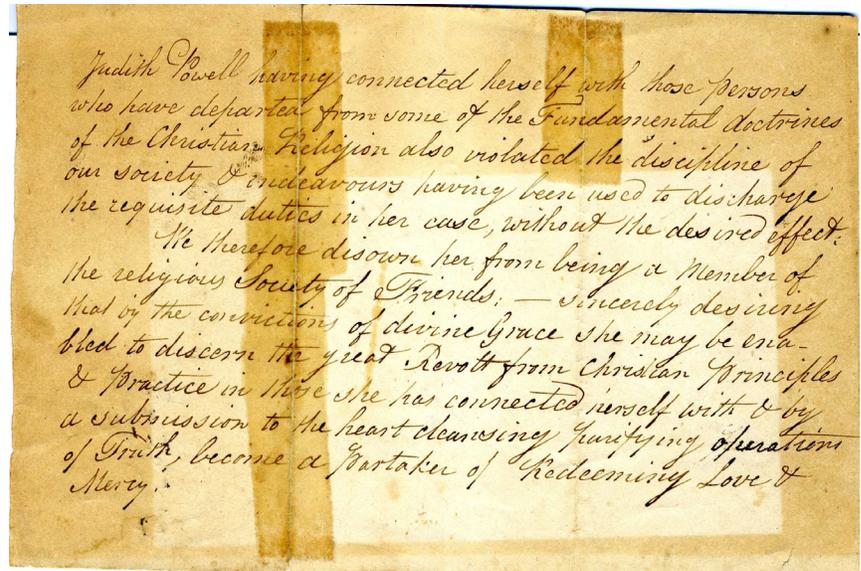
From the collections that I have arranged, the Canfield collection stands out for its richness of genealogical information. The Amos Canfield Genealogy Papers were created around the time of the Great Depression when Canfield, a non-practicing physician, decided to write the definitive history of the family in the United States. His inspiration came from F. A. Canfield's book *A History of Thomas Canfield and of Matthew Camfield [sic], with a Genealogy of their Descendants in New Jersey*. The collection documents that Dr. Canfield wrote tirelessly to many Canfields for relevant information, but his book never materialized. He died before the work was completed.

One remarkable letter in the collection says a good deal about Dr. Canfield and the times he lived in. Arthur E. Canfield of Birmingham, Alabama, wrote: "I haven't

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Left: Photo of three generations named William M. Powell (elder parents expelled).



Right: Judith Powell. Disowned from Society of Friends (1830).

NYG&B at NYPL

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anything new yet. Things down here are still in a bad shape. The C.W.A. [Civil Works Administration, the first public employment program of the New Deal] is putting about 11,000 to work...but you can't miss that many out of about 35,000 unemployed. You spoke of playing golf. I have never played the game, but I guess I would dig up some dirt myself." Other interesting aspects of the collection include the many autobiographical notes and family trees.

After having arranged several of the genealogy collections, I was curious about what my fellow archivists found in other collections being worked on. Diana J. Bertolini showed me the original diary, 1827-1828, kept by Mary Spingler Fonerden (who later married Michael Van Beuren). Located in the multigenerational Mitchell Family Papers, 1706-1957, the diary provides an intimate portrait of the daily life of a wealthy 17-year old girl in 19th century New York. We found it so interesting that we both had to read the entire volume.

diary have turned brown with age; nevertheless, the deliberate script of this young socialite is evident. Mary wrote constantly about one of her suitors: "I almost long for tomorrow to see if Frederico would speak. If I see him with those ladies again I will give up or try to either writing, speaking or thinking about him that is if he takes no notice of me."

More to Discover

There was so much more to discover about the NYG&B collections. Another multigenerational collection, the Elsie Powell Ingraham Family Papers (in the final stages of

processing by Lea Jordan and Leslie Reyman) document in particular Elsie Powell Ingraham (great-granddaughter of abolitionist Isaac Tatem Hopper), her husband Edward Ingraham, and Rachel Hopper Powell. The Ingrahams were a prominent New York Quaker family; two members, Henry Powell and his wife Judith Powell were disowned by the Society of Friends in 1830. A mystery remains about the expulsions: the collection does not provide any clues to the reason for this.

In searching for genealogical information many commercial vendors offer invaluable information. Census records provide a good start, but researchers and genealogists should never discount the value of unpublished and published family or biographical collections. Searching for a surname similar to the one you are researching may turn up a hitherto unknown family connection. Researchers should also remember that people in earlier eras took the time to construct family trees and often recorded this information in

Henry J. [?] Powell. Seceded document.



Extremely fragile, the pages of the

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The Records of Our Lady of Pompei at the Center for Migration Studies

Mary Elizabeth Brown
Marymount Manhattan College and Center for Migration Studies



The Records of Our Lady of Pompei (yes, it's really spelled with one i) document the history of a Roman Catholic parish for Italian immigrants in Greenwich Village. Parish, personal, and institutional histories have shaped this collection into a valuable resource for the parish and for students of Italian Americans, Catholicism, New York City, and Greenwich Village.

The Parish's Early History

Pompei's history began in 1891, when Father Pietro Bandini joined the Scalabrinians, an order founded in Italy in 1887 to assist migrants in transit and in their new homes. Bandini organized the New York branch of the Saint Raphael Society for the Protection of Italian Immigrants. He rented a building, still standing, at 113 Waverly Place in Greenwich Village and opened a chapel named Our Lady of the Rosary of Pompei, after a shrine near the volcano site. The chapel proved so popular that Bandini rented a former African American Methodist Church on 214 Sullivan Street as the first step in creating a parish. In 1896, Father Francesco Zaboglio succeeded Bandini at Pompei. On July 14, 1897, Zaboglio and two lay co-workers descended to the basement to investigate a gas leak: the subsequent explosion destroyed the church, killed both laymen, and injured Zaboglio.

Father Demo

The third pastor, Father Antonio Demo, was at Pompei, although not always as pastor, from 1897 to 1936. He transferred the parish from the burnt-out church on Sullivan Street to 210 Bleecker Street, across from Minetta Lane, and started a parish day care center in 1911. During the 1920s (as the Provincetown Players were putting on Eugene O'Neill's first plays), he sponsored annual Passion

Pompei's archives' usefulness for other aspects of Greenwich Village history is evident in this 1920s image of Pompei's male leaders. Father Demo sits behind the American flag. Behind him, third from the right, is John A. Perazzo, who worked at the Varick Street post office, owned real estate on Carmine and Leroy streets, and served as a lay trustee of the parish. The mustachioed man is John Baptist Perazzo (no relation to John A.), a local undertaker whose funeral parlor's sign is still on Bleecker Street.

All images courtesy of the Center for Migration Studies.

Plays at the church. When the city demolished this church to extend Sixth Avenue, he purchased a plot at Carmine and Bleecker streets, and in 1928 erected a church, convent, parochial school, and rectory on the site.

Father Demo seems to have saved every scrap of paper that crossed his desk. Want to know about Italian American religious life? He preserved books of handwritten, Italian-language announcements read at all masses, detailing the parish schedule. Wonder what it cost to run a parish? He saved the receipts. Curious about what priests did besides say Mass? In the absence of telephones, Father Demo's parishioners communicated on paper, and he saved their mail and his responses. His records suggest an alternative to standard histories of immigrants or of Catholicism, with clear separations between immigrants and natives, Catholics and non-Catholics. Much research has focused on the institutions immigrants built for themselves, or on institutions that reached out from the American-born to the immigrants. Catholic history, especially, emphasizes the degree to which the church built a parallel world of service for its members. Father Demo was a citizen of Greenwich Village, actively involved in local welfare, and American-

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Our Lady of Pompei *continued*
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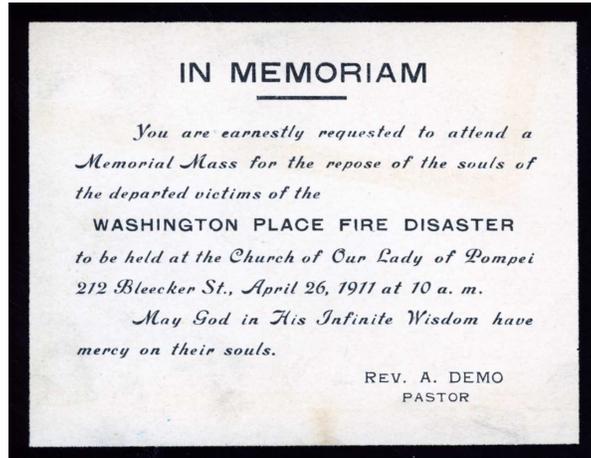
born workers in local agencies often worked with him to help immigrants, rather than serving them directly.

Saving the Parish's Records

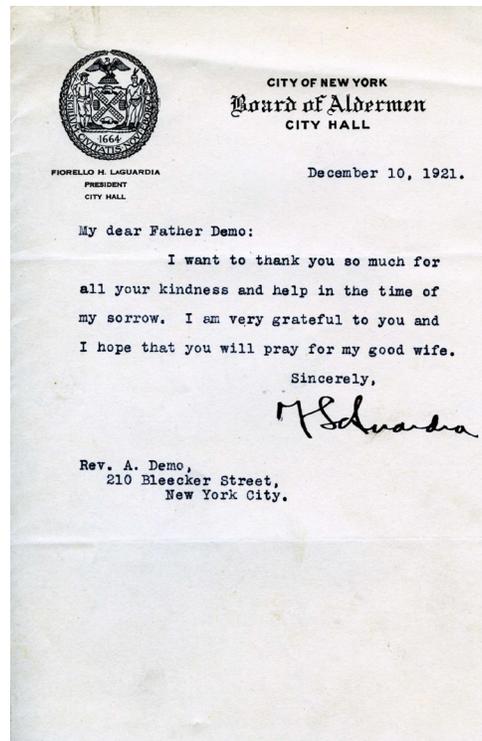
From 1907 to 1919 Father Demo was the Scalabrinians' provincial superior, a role that may have helped save Pompei's papers, since his successors as pastor saved few records themselves. However, unsure what of Demo's massive legacy pertained to Pompei and what to the province, they left the papers untouched until 1964. That year, under the leadership of Scalabrinian priests and blood brothers Silvano M. Tomasi and Lydio F. Tomasi, the province created the Center for Migration Studies (CMS), headquartered on Carmine Street, to expand the Scalabrinians' migrant ministry into scholarship. CMS organized an archives to document the migration experience, and the province transferred its records there. Archivist Richard Del Giudice processed Pompei's papers in 1986.

The Archives Today

The papers comprise sixty-seven boxes organized into series according to genre. Most are chronological, but there is also a correspondence file organized by correspondent, and subject files, the largest of which documents the erection of the Carmine Street church. The papers are about equally divided between English and Italian and between typed and handwritten documents, with examples from multiple schools of Italian penmanship. The material is accessible through a folder-level



Above: Father Anthony Demo organized a month's memorial Mass for the victims of the Triangle Shirtwaist Factory Fire. Many histories of the fire divide the workers into Jewish labor activists and Italians who put present need over labor justice. Father Demo's description of his plan for the event (in parish bulletins in the archives), plus his welcoming the Women's Trade Union League to distribute literature on the church steps after Mass, indicate a more active social conscience.



Above: Fiorello La Guardia lost his baby daughter Fioretta and his first wife, the former Thea Almaghetti, to tuberculosis. Father Demo attended Mrs. La Guardia in her last illness. This letter documents a subtle point of immigrant language etiquette. Each man knew the other read Italian, but once La Guardia used English, Father Demo followed suit.

finding guide available on-site or via e-mail to the archivist at archives@cmsny.org.

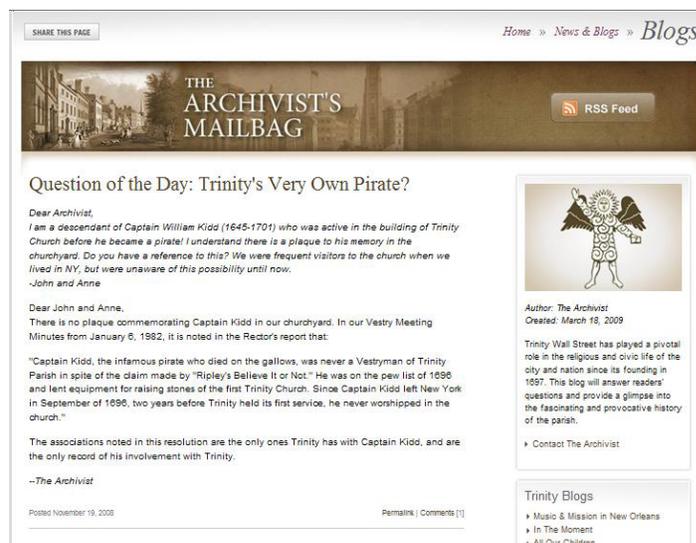
Researchers have already mined Pompei's records in varied ways. Italian scholar Patrizia Salvetti used the sacramental registers for a demographic study, published in *Studi Emigrazione* (21 [1984]: 43-64). The records are basic to Edward C. Stibili's monograph, *What Can Be Done To Help Them?* The Italian Saint Raphael Society, 1887-1923 (New York: CMS, 2003). Stibili's current project is a biography of Bandini. The plaza opposite Pompei is named for Father Demo, and the New York City Parks Department drew on the archives to draft the plaque placed there in 2008. The Greenwich Village Society for Historic Preservation has used the archives to support its efforts to landmark the South Village as a historic Italian neighborhood.

Since 1986, CMS has accumulated more Pompei materials to process. These materials will extend Pompei's story from the Italian Village into the 1950s beatnik Village, the 1970s Stonewall Village, and the 1990s gentrified Village.

For more information, contact Mary Elizabeth Brown by phone at (718) 987-8994 or by e-mail at mbrown@panix.com.

Trinity Church's Archives Blog: Twenty-First-Century Technology Increases Awareness of 300 Years of Records

Anne Petrimoulx
Assistant Archivist
Trinity Church



Our first blog entry

In 2003, when Trinity Church's archives were fully arranged and described for the first time in the church's 300-plus-year history, the archives finally became what a corporate archives should be: a valuable internal resource. However, given Trinity's unique position in history, the archives has far more to offer. Situated at the head of Wall Street in lower Manhattan since 1697, Trinity has witnessed the birth and growth of the city, the nation, and the Episcopal Church, and its records tell those stories.

Once Trinity's staff was using the archives, our staff turned its focus to outreach. First we created online resources: a finding aid (<http://www.trinitywallstreet.org/history/guide/>); a searchable database of our registers of baptisms, marriages, and burials; and an interactive virtual churchyard, allowing users to browse or search a map of burials in the churchyards of Trinity Church and St. Paul's Chapel (<http://www.trinitywallstreet.org/history/register/>). These resources were a great success and pointed to future online outreach endeavors.

Working with the Web-Content Team

The Web-Content Team, with whom we have worked before, approached the archives in 2008 with the idea of publicizing the archives by adding a blog to the others that have been maintained on Trinity's Web site (<http://www.trinitywallstreet.org/news/blogs>) since 2007. We collaborated with them on focus and presentation, and the blog was launched and highlighted on Trinity's home page in late 2008, with posts adapted from past reference questions (<http://www.trinitywallstreet.org/news/blogs/the-archivists-mailbag>). The blog is linked both on the

main "Blogs" page and the main "History" page (and occasionally on the home page) of Trinity's Web site.

Evolution of the Blog's Format

The blog soon evolved toward more of a story-based format as we strove to become more engaging, incorporate visual materials, and illuminate compelling but little-known topics. For example, the name of Charlotte Temple, the tragic heroine of a wildly popular 1791 novel, is inscribed on a vault stone in Trinity Churchyard. There is, however, no record of a Charlotte Temple being buried in the churchyard, or of who was interred in that vault. How did a fictional character come to be "buried" at Trinity? The archives and Web staff collaborated to create a blog post that is now a reusable resource on the subject. When inquiries about the grave come up from those who have stumbled across the legend, we can direct them to the post. We hope to spur interest thereby among the scholarly community: perhaps someone, curiosity piqued, will finally solve the mystery!

An Aspect of Trinity's Online Presence

The blog is an outreach tool for Trinity Church as well as for the archives. The archives blog works together, for example, with the gardener's blog (<http://www.trinitywallstreet.org/news/blogs/the-gardeners-blog>), which discusses the upkeep and landscaping of the Trinity Churchyard, the parish's first burial ground (the records of which are in the archival collection), to show different sides of the parish's resources. Trinity has a vibrant online presence that includes a Twitter feed with almost 600

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Trinity *continued from previous page*

followers; a Facebook page with 863 friends, 1,191 fans, and 123 group members; and weekly webcasts of its Sunday services. The blogs are yet another way to connect with the community.

The Blog as One Research Tool among Others

Archives information now available online includes the blog, our registers and churchyard information, our finding aid, as well as contact information and archives policies. All are accessible from the Trinity Web site's main history page (<http://www.trinitywallstreet.org/history/>).

The blog is a great addition to these mostly static resources, ideally suited for telling more stories and reaching a wider audience. Unlike brochures, newsletters, or even our Web page, the blog's informal character allows our users interaction and personal involvement. Content can be updated frequently and easily; new content adds to, rather than replaces, existing content; we reach scholars who increasingly perform Web-based research; and the RSS feed makes possible much wider distribution than just to Web site visitors.

The reaction to the blog, both

internal and external, has been wholly positive. We have received e-mails and comments through it both about blog articles and about other topics. It has sent researchers old and new through our doors — in one case, a previous researcher came up with a new thread to investigate after reading the blog. We are very pleased with the result and will continue to use it to tell stories to publicize our fabulous collection.

Anne Petrimoulx can be reached by e-mail at apetrimoulx@trinitywallstreet.org, or by phone at 212-602-9652, or 347-328-4259.

Tiesa continued from page 14

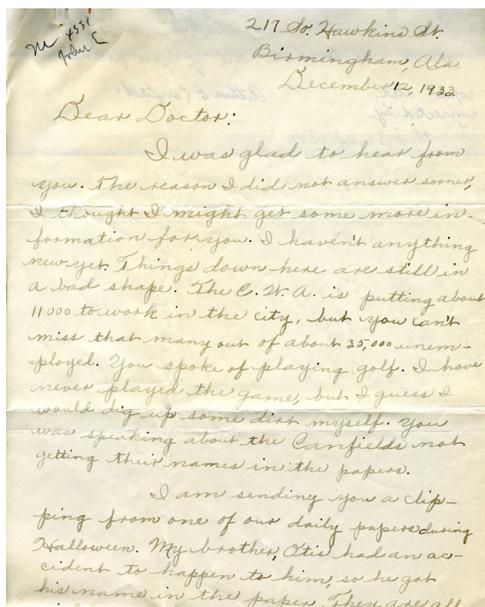
through FBI records that DOJ feared that the Lithuanian cases would result in a decisive precedent against the government's blacklisting process. Until Goldstein's research, it was not publicly known that the LDS's legal challenge to its blacklisting had a significant effect on the DOJ's presumptive tactics.

In retrospect, the founding and

persistence of the LDS embodied American values of equality, freedom, and the pursuit of happiness by members of an ethnic group who were finding their place and improving their lives as involved, educated citizens of a nation of immigrants. The microfilming of *Tiesa* preserves an important part of LDS history — the official published history of interests,

activities, and accomplishments of its officers, lodges, and members — and it ensures broader access to a significant source for the history of the American labor and fraternal movements and the cultural history of immigrant and ethnic groups in American society.

Edward L. Bell can be reached by e-mail at edwardbell@yahoo.com



Arthur E. Canfield. Dec. 12, 1933.

NYG&B at NYPL

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family bibles.

There are certainly other surprises to uncover as my colleagues continue to work through the collections. The project is slated to be completed in October 2010.

Understanding what these collections hold and making them available is a collaborative effort of archivists, cataloguers, librarians, managers, and technical assistants of the following divisions

at NYPL: Collections and Circulation Operations; the Irma and Paul Milstein Division of United States History, Local History and Genealogy; Manuscripts and Archives Division; Rare Books Division; and Special Formats Processing Division of Collections Strategy.

Valerie Wingfield can be reached by e-mail at vwingfield@nypl.org



Interview with the Archivist: Rich Wandel

By Ellen Mehling

Rich Wandel is the Archivist for the New York Philharmonic Archives and the Lesbian, Gay, Bisexual and Transgender Community Center Archive.

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

Rich Wandel: I was born in Milwaukee, but moved to New York City, Queens, about the age of one or something; earlier than I remember, in other words. So I am a New Yorker.

EM: What part of Queens?

RW: My grammar school years were in Ozone Park, and my high school years were on Long Island: Suffolk County, Deer Park.

EM: Where did you go to school and what degrees do you have?

RW: I began by running away to a monastery, so my undergraduate degree, which was a dual major of philosophy and history, was in that context. Then I did a number of other things before returning to school for my master's degree,

which was in history and archival management, at NYU. I graduated from there in 1992.

EM: So, relatively recently...

RW: Yes, I came back to it.

EM: And your current title — well — titles?

RW: I'm the associate archivist at the New York Philharmonic and I am also — which is a volunteer situation — the archivist/historian at the Lesbian, Gay, Bisexual and Transgender Community Center.

EM: How long have you been at the New York Philharmonic?

RW: Since about 1995.

EM: Was that your first position after graduation?

RW: I was working in a semi-archival capacity

while I was going to school; I was working for what was then the Bettmann Archive: it's an image bank specializing in older images, and is now Corbis, but at that time was the Bettmann Archive.

EM: Then you got your degree and they hired you as a full-time archivist?

RW: I had a temporary job before I got this one with Chemical Bank immediately after it took over Manufacturers Hanover, so I was working on the Manufacturers Hanover records for, I don't know, three months or something like that, before getting this [Philharmonic] job.

EM: Would you describe the collection?

RW: The New York Philharmonic was founded as a cooperative of musicians, in 1842. It was

restructured in 1909, under Gustav Mahler, a more modern structure. But partially because it was a cooperative, they really had to keep good records; they kept pretty much everything from the very beginning. There's one or two later periods where it was a little light, when they weren't saving as well as that, but in general, pretty much everything has been saved, in terms of business records, also of scores, and later on — once you have sound when it began on the radio in the 1930s — they have most of those sound recordings. It's an amazing collection.

EM: For all those decades, was the collection cared for and organized, or was it just saved?

RW: They had made several attempts, in maybe the late 1970s or so, to hire somebody to get it in order.

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The great problem with not having an archives is not that the stuff isn't saved, but that somebody comes in and uses it, and doesn't get it back to where it belongs. The big problem is finding it the second time, as opposed to the first time. They realized this and made several attempts by hiring, essentially musicians; it's wrong but it's the natural way to think, because they would know music. Then in the mid-'80s, they made another attempt, only this time they found Barbara Haws, my boss, who successfully convinced them that they really had enough musicians and what they needed was an archivist. So Barbara, who's still the archivist/historian at the New York Philharmonic, founded the formal archives, in 1984. It was originally in the basement of Avery Fisher Hall, and then moved over into what was a new building, the Rose Building, in 1991.

EM: Are you a musician?

RW: No.

EM: Do you read music? Play no instruments?

RW: I've always been a fan, always a classical music fan, but no, I'm not a musician.

EM: Do you need extensive knowledge of classical music?

RW: No, I really think

any archivist will tell you, you go into a business or organization or whatever, that's unfamiliar to you and you learn about it; I mean that's what we do. We bring the archival expertise, and if we're smart we do a little reading about the specific subject matter ... and, of course, working within the collection itself, I mean the amount I know about music and, more importantly, about how an orchestra runs, is tremendous now, certainly compared to what it was when I first came. On my first interview they told me about a book on the history of the Philharmonic, and by the second interview I had read it.

EM: Who are the typical users of this collection?

RW: A great many different types. The orchestra itself, the institution itself, constantly uses its history. Every program note not only talks about the particular piece of music but when we first played it, if we premiered it, was it one of our important anniversaries of composers or artists. It will talk about, "well, this is his or her fiftieth year" or whatever is appropriate. So internally, the orchestra uses it constantly. In addition to this type of use, we answer questions like, "Where did we find that special bell, last time we played this piece, fifteen years ago?"—those kinds of very practical questions. In addition to the internal

users, we are open to the public by appointment. So we have musicologists, we have young conductors looking at our marked scores, for example, the Bernstein Score Collection or the Kostelanetz Score Collection.

We also answer questions by phone or e-mail. Everybody's got genealogists [laughing], including us: "It was said my grandfather, So-and-So, was a member of the orchestra, probably around 1800- or 1900-such-and-such, is it true?" Usually, it's not, at least not as an official member. We also get, "I met my wife at a concert and I don't remember exactly what was played, and it would be nice to have a program from that" from forty years ago or whatever. So, a wide variety of kinds of users. And now with putting up the Bernstein years, 1943 to 1970, on the web, which is a three-year project, use should increase greatly. What has already happened only to a slight extent should happen more. Cultural historians in the United States have largely ignored classical music and they should not. Let's say I'm a labor historian: well, the history of musicians' unions is very much real in our records. Any area of American history, not only classical music, impacts on what was happening at the Philharmonic. For example the politics of the State-Department-sponsored

tours to the Soviet Union and to Latin America; or the politics of Bernstein, for example, and the left-wing, Black Panther controversy of the 1970s. That's all here. Questions of racial discrimination are involved in how we do our auditions and the impact of that, in the 1970s. Whatever the subject is, it is also here.

EM: What is the part of your job at the New York Philharmonic that you enjoy the most?

RW: My job is largely involved with supervising volunteers and interns, and is also involved with answering research questions. I enjoy both of those things a great deal. With younger interns, for example, we work sometimes with City-as-School which is a high school program, and we work every summer with the University of Chicago, with college-age interns. I really like passing on knowledge, whether it's knowledge of the orchestra, or knowledge of how to make order out of chaos, which is what an archivist does. In addition to that, the depth of the collection is so amazing that you can always learn something new. A researcher comes in, and makes you think in a way you didn't think before because the question is different than you've heard before, so you learn something new, and that's

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always fun.

EM: And your volunteer position?

RW: I'm the archivist/historian for the Lesbian, Gay, Bisexual and Transgender (LGBT) Community Center.

EM: How long have you been doing that?

RW: This coming spring will be our twentieth anniversary.

EM: You've been a volunteer all this time?

RW: I'm the founder of that archives and still going strong.

EM: How did that come into being?

RW: The executive director of the Community Center, and the board of directors at that time, asked around as to who they might get, to do this. My name came up because I had participated a couple of years earlier in an LGBT exhibit at City Hall, during the Koch administration, and for that reason they thought of me. And they asked me to do it. At that time I was not contemplating being an archivist in a formal sense. I had my interest in history — in gay history in particular — and a background in the LGBT movement going back to about 1970, but I was not

thinking of this as a career. But I said to myself, "Well, if I'm going to do this, it would certainly be helpful to have the formal, official, on-paper credentials to do so. There are many ways of learning what to do properly, which you can learn with or without the piece of paper; there is learning involved but there are various ways of doing it. It would be wise for the good of this program that I was setting up, if I had the on-paper credential too." So that made me go to school.

EM: So that led you to...

RW: To NYU, and to the history master's. And when the time came at the end of the master's, when everybody else was discussing their next step, their academic career, going for a doctorate, and perhaps what their thesis would be on, I thought about it and distinctly, definitely, decided that rather than spend ten years writing a book, which is what a doctorate is, I would prefer to spend that ten years building the archives at the Community Center and helping other researchers. It was a very conscious decision on my part. Of course in the process I opened up another career, which I then pursued.

EM: Are there others that work with you on that collection?

RW: Yeah, oh yeah.

EM: How many hours a week do you work on that?

RW: I put in about four to six hours a week.

EM: What does that collection consist of?

RW: It is a collection of pretty much anything that is LGBT, directly LGBT-related. As well as, of course, the business records of the Center itself. It is divided into the business records of the Center and the manuscript collections.

EM: Is it mostly documents? Photographs?

RW: All that, including things like periodicals. Our collection policy is: it has to be specifically LGBT, for example, in periodicals it's got to be specifically an LGBT periodical, as opposed to the "gay" issue of Time magazine, which you can get anywhere. We don't take in any books or any commercial CDs or DVDs, because there's a separate but cooperating library program at the Center. So they do that; we don't do that ... but pretty much everything else.

EM: Who are the users of that collection?

RW: It is very wide. We most assuredly get historians doing their thesis or their second book, but we also get undergrads

doing a paper. We get a lot of people doing film documentaries or video documentaries, and we do occasionally get a high school student walking in. Now, there are exceptions to this, but usually the high school student is in the wrong place; they should be in the library upstairs. But we don't look at them and say, "Get out of here. You should be in the library upstairs." We sit down, we talk, we encourage and help them. And then we send them to the library upstairs. Also there are cases where the high school student is in the right place; they are at that level.

EM: Are most of the users people who physically come in?

RW: Yes

EM: They'll come in as opposed to calling or e-mailing?

RW: We don't have the staff to really answer research questions, unless it's something I can very quickly answer. Sometimes, without coming in, someone will say, "I saw a photograph credited to your archives; I'd like to use the same one." Well, that one we can do without them coming in, but for the most part, yeah ...

EM: Are there regular hours each week? Do people have to make an appointment?

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RW: Yes, the way we do it is to have one evening that's advertised as drop-in hours. The fact is, we're there — not necessarily me, but somebody's there three evenings a week, although only one is advertised as such. We encourage people to call or e-mail first so we can oftentimes say, "yes we do have a lot of stuff about that," or "no, don't waste your time." And in addition to that, on the other two evenings, if our usual volunteer can't come, we don't have to worry about it. If someone hasn't made an appointment, we aren't absolutely committed the way we are on that one drop-in night. And, for a good number of years now, all of the finding aids for our processed manuscript collections are on the web. Most of the actual material is off-site, so we have to call it in. We encourage them to look at the finding aid on the web first, unless they happen to live around the corner, in which case they might as well stop in. They can then say, "I will be in on this date, and I need this collection number and this box," and we can have it in for them, so they don't waste their time.

EM: How far is the collection held from the Center?

RW: It's in a records-management facility, so it could be there the next day.

EM: Do you collect anything yourself?

RW: Very little. I do have an abnormally large number of Ganesh images. Do you know who Ganesh is?

EM: The Indian god?

RW: Right, little statues, pictures, whatever.

EM: How many?

RW: I don't count them, they're not catalogued; they're just all over the place. Probably twenty or something like that.

EM: Do you seek them out wherever you may be?

RW: I try to control myself.

EM: So it could become a much larger collection if you let it?

RW: Well, there's a financial question there too, of course, so that restricts it.

EM: Are they very pricey?

RW: There's a kind of Ganesh — you can hardly tell it's him — the size of a silver dollar pancake, which is designed to carry in your pocket, which you can buy for, I don't know, five dollars, in a local store. I live in Queens so it is a local store. There are also large Ganesh statues on a swing, for a thousand dollars; I don't have any of those. The range is amazing.

EM: Where in Queens do you get them?

RW: Jackson Heights.

EM: You live in Jackson Heights?

RW: In East Elmhurst, just outside of Jackson Heights.

EM: If you could move anywhere else in the U.S., where would you like to live?

RW: I don't want to move anywhere else. I am a dyed-in-the-wool New Yorker, but if I was going to have a second house I might go to upstate New York, in other words, the opposite of city life.

EM: And not that far from the city.

RW: Right.

EM: What is your favorite meal?

RW: These are hard questions! I love Indian food, so it would be vegetarian in nature, it would be spiced, maybe Thai, but more likely Indian.

EM: If you were not an archivist, what would you be doing?

RW: Maybe theater.

EM: Performing?

RW: Yeah.

EM: What kind of performing?

RW: I love storytelling, and, indeed, I do a bit of that. Instead of giving a lecture on history, I tell

stories, which I get to do from time to time, relative to the LGBT history and specifically to my own time in the movement.

EM: So, stories from your own experiences?

RW: Right. In fact, I was recently the principal speaker at a gay men's neopagan festival in Ohio. And that's exactly what I did for, like, an hour and fifteen minutes, or hour and a half ... just told stories.

EM: Interesting. And at the Community Center, this could be an event, or part of an event, at which you'd be speaking?

RW: Right.

EM: And that's kind of like acting, too ...

RW: Right.

EM: And finally, as an alternative to my usual last question: If you could have dinner with any living person — someone who is real and still living — who would that be?

RW: (pause) Hard question! I think maybe the current president.

EM: Okay...

RW: I would not have said that about the previous president, not even about Bill Clinton, but, yes, I think Mr. Obama would be interesting.

REACHING OUT is a new column created in response to interest the topic of outreach activities within archives has generated among the members of the Archivists Round Table of Metropolitan New York. Outreach is particularly crucial in these difficult times, when many archivists face limited resources and budget cuts. It may have nothing to do with describing and arranging, and be far removed from subject headings and archival folders, yet the outreach efforts an archivist makes help build the reputation of an archives and help keep it in public consciousness. We believe sharing outreach methods that other institutions have employed will serve as a valuable tool for the members of our community. For this inaugural column, we have chosen to profile the outreach efforts of the Anna-Maria and Stephen Kellen Archives for Parsons The New School for Design.

Reaching Out: A Profile of Outreach Activities at the Anna-Maria and Stephen Kellen Archives for Parsons The New School for Design

Shirin Khaki

Intern

Solomon R. Guggenheim Museum

Located in a newly renovated building at 66 Fifth Avenue, behind an unassuming door, are the Anna-Maria and Stephen Kellen Archives for Parsons The New School for Design. It is a windowless, brightly lit room that offers access to the rich history of Parsons, design education, and the work of the many designers the school has produced over the course of its 100-plus-year history.

At one end of the room, a blown-up photograph of William Merritt Chase, the founder of the Chase School, which eventually became Parsons The New School for Design, looks down from atop a wall of chartreuse lockers. The lockers could accommodate "hordes of scholars," although not quite as many could find a spot at the long white table to pore over the unique treasures of the archives (space issues and the nature of the materials mean that the archives can schedule only one researcher at a time). It is here that a staff of two professional archivists has been tirelessly working on numerous ways of reaching out within and outside of their institution. Although the guard in the lobby had a little trouble pointing this visitor in the direction of the archives (the sign on the door helped), their various efforts have nonetheless proven quite successful at allowing the Kellen to maintain a presence in the minds of the public, improving accessibility to the archives' holdings, and generating interest within the institution.

A major priority for the Kellen has been the creation of a



The Anna-Maria and Stephen Kellen Archives for Parsons The New School for Design.

All photos by Shirin Khaki.

Web page: <http://library.newschool.edu/speccoll/kellen/>. It was a project that required a significant amount of time, planning, and collaboration with the director of Digital Services for the New School Libraries, but the resulting online visibility proved to be a crucial outreach component. Many researchers who have visited the Kellen have found their way there as a result of the Web page, which contains collection descriptions, links to online collections, and information on individuals important to the history and development of Parsons. The Web page, which went live in April 2009, seems to appear high in results rankings of Internet searches. It is difficult to estimate the total number of people who have become aware of the Kellen as a result of the Web page, yet the fact that the staff of the Kellen has noticed the Web page credited as a source of information and recognized that others are using their text speaks to the usefulness of creating an online presence. There is also a link to the page from the New School Library Web site, particularly useful in promoting the existence of the archives among students and faculty.

First established in 1994, renamed the Kellen in 1997, and, after a period of dormancy and renovation, re-opened in 2008, the Kellen is a relatively new part of Parsons and the

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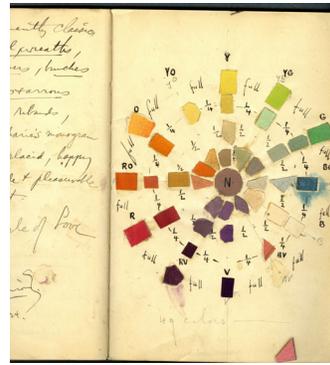
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vast New School University. Contacting the heads of various administrative and academic departments of The New School to inform them of the existence of the archives, its physical location, and the nature of its holdings, and encouraging donation of their non-active records has been another essential component of outreach endeavors. Tours for alumni and orientation sessions for students have helped dispel the air of mystery previously surrounding the archives and have made it more welcoming to first-time archives visitors (Jenny Swadosh, the assistant archivist, emphasizes that the Kellen welcomes students who have never used an archives before) and veteran researchers alike.

Furthermore, forging strong relationships with other departments of the institution has paved the way for collaboration and the exchange of mutually beneficial services. Learning to navigate the various departments of the university takes time, but finding the right person to contact can be a "gateway to getting information out there," says Ms. Swadosh. The advantages of being part of a vast institution cannot be underestimated. Doing the necessary legwork to identify various groups, whether the student council or the Alumni Association, which might simultaneously



Left: Jenny Swadosh, Assistant Archivist, Kellen Archives.



Right: Page from New York School of Art student Roy Fleming's notebook. Roy Fleming student work, circa 1902–1907. Image courtesy of Anna-Maria and Stephen Kellen Archives, Parsons The New School for Design, New York, New York.

benefit from and be beneficial to the archives, is worth the effort. The Alumni Association, for example, has relied on the archives to supply them with information and has helped the Kellen pursue potential donors.

Among the Kellen's potential donors is the Parsons student body. The Kellen decided to pursue collecting student work seriously this past spring. Doing so not only introduces the students to the archives, but also reinforces their role as institutional stakeholders. Ms. Swadosh admitted her surprise at the great popularity of this endeavor among the students and the immense honor students have felt when asked to donate their projects to the Kellen. She sees the collection of student work as a long-term investment: "They can be our advocates in the design industry."

Indeed, student work that

has made its way into the Kellen in the past through various avenues was showcased in an exhibition this past spring entitled, "Spanning the Decades: 100 Years of Student Work from the Kellen Archives." It was held in the Parsons library and contained the work of both famous alumni, such as Marc Jacobs, and not so famous alumni. "I feel that we do have a lot of material here that is crying out to be seen and used," Ms. Swadosh says, and mounting exhibitions affords the opportunity to share these interesting documents. The Kellen hopes to make an exhibition in the library an annual event. Furthermore, the staff hopes to apply the skills acquired from an Omeka workshop to creating online exhibitions.

Ms. Swadosh admits that "it's an ongoing challenge to keep the archives in people's consciousness." Yet, she also recognizes that something as simple as sending out a press

release in an electronic newsletter can accomplish the task, and new media provide numerous effective opportunities for publicity.

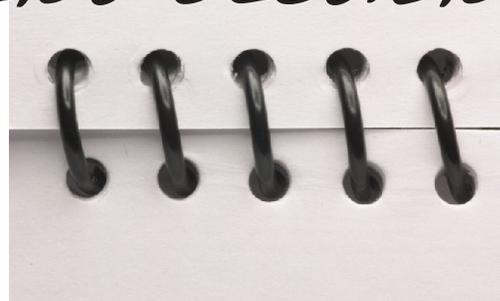
Wendy Scheir, the director of the Kellen, aptly noted that outreach is essentially a method of "self preservation." Ms. Scheir explained that undertaking these various outreach initiatives "was just a matter of deciding that it was a priority immediately. Even though a lot of our collections are still unprocessed and there's a tremendous amount of organizational and administrative and nuts-and-bolts archival work to happen, we have to start showing people what we've done." Outreach communicates an archives' and archivist's value by allowing others to see the archives as a resource.

An important piece of parting advice that Ms. Swadosh provided was that outreach activities often require few resources beyond staff time and dedication. The financial cost is minimal and the return on the investment is unquestionably worth the effort.

Have you overcome the challenges of implementing successful outreach efforts on behalf of your repository? To share your story in the next installment of REACHING OUT contact Shirin Khaki at shirin.khaki@gmail.com. We look forward to hearing (and learning) from you.

Student Section

The Student Section of the Metropolitan Archivist is written by and for 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 students, new archivists and the archives community, including opinion pieces, news or events. Photographs accompanying the articles and showing in action are welcome. Please submit all proposals and questions for the next issue via e-mail to Amanda Brown at ny.archivists.roundtable@gmail.com.



Journey and Discovery in the Metropolitan Opera Archives

Andrea Walton
Intern
Metropolitan Opera

The 126-year performance history of the Metropolitan Opera (Met) can be understood through production designs. As an intern at the Met since January 2008, I had the privilege of inventorying, assessing the condition of, and scanning selections from the costume, scenic, and prop design collections. The materials I inventoried are comprised of drawings and architectural elements associated with individual designs and productions. I re-housed, arranged, and described over 2,300 items residing in sixty-one boxes, framed on the archives' walls, shelves, and drawers, and hanging on the walls of dressing rooms, corridors, and offices of the Met Opera and the Metropolitan Opera Guild.

To begin my project, I established a flat-file database in Excel after consulting with the Met's archivists. Together, we determined the most meaningful and searchable categories to describe the collections' materials, which range in date from the late nineteenth century to the present. An information baseline was constructed incorporating the last inventory (essentially an itemized list), an acquisitions list of purchases and donations, and



"Clover" costume design for *L'Africaine*, 1922–1923.
Watercolor and pencil on illustration board (9 x 11 in.).

All images courtesy of the Metropolitan Opera Archives.

information gleaned from the box labels. I then examined and began to process the contents of each box. Clues to performance history were revealed in a signature, the name of a performer, titles, production notes, or comments, often in multiple languages. Reference to the stylistic conventions of individual designers and to surviving photos can provide additional information, both illuminating and restoring lost bits of history. Checking performance history in the MetOpera Database — hanging files devoted to individual artists and productions (containing photos, clippings and ephemera) — helped with identifications.

Because I can only summarily discuss here the richness of the collections and what I found, I will focus on costume designs and one of the many discoveries I made. Every

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Student Section

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artist has his or her own style and contributes elements of it to productions. As time allowed, I was determined to recover as much information as possible. Even by the standards of the Metropolitan Opera's 1922–1923 season, Giacomo Meyerbeer's last opera, "L'Africaine," was a relic of the French nineteenth-century grand-opera tradition — an extravaganza always incorporating ballet. Gretel Urban, assistant to and daughter of the legendary set designer Joseph Urban, is the credited costume designer, and uncredited designs are by Ethel Fox.

I examined designs from "L'Africaine" early on. Box Three contained two signed designs by Ethel Fox for the Amazons Clover Solo and Bayadere dances. Both designs were created for twelve individual dancers whose names and costume measurements are found on the back of the Amazons drawing. At the end of the inventory process, there were two boxes remaining of unidentified material. In one I found an unsigned, double-sided study of a dancer with a distinctive headdress titled "Clover" and a female figure in bare midriff, arms raised, with the notation "Rudolph" on the back ("Rudolph Solo" was written on the back of the Bayadere design). This reference may indicate the dancer Florence Rudolph, whose career and performance history crossed paths with both Urbans during the 1922–1923 season. The distinctive headdress and the notations connected to a featured dancer on the Met's roster allowed me to restore these designs to Ethel Fox. Dressing performers to suit character, place, and or period is a crucial process, and costume designs provide compelling insight into this fascinating craft. It often becomes

Right: "Amazons Clover Solo" costume design for *L'Africaine*, 1922–1923. Signed "EFox'23." Watercolor and pencil on illustration board (10 x 15 in.).



the only record of this fragile art — gone after each performance with no written script or score, unlike music and drama.

With the conclusion of this project, disparate and new information is now gathered into one place, ready to be consulted and updated. Looking to the future, the functionality and flexibility of Excel allows data to be incorporated into a dynamic database if so desired. It was and continues to be thrilling discovering connections between the Met's artistic past and the living present happening around me. Currently, I research, scan in Photoshop, and caption photographs from the collections. I assisted with the preparation and installation of the exhibition "Nights at the Opera," mounted in Founders Hall for the 125th Anniversary season last year and updated prior to opening night



Left: *Bayadere* costume design for *L'Africaine*, 1922–1923. Signed "EFox'23." Watercolor and pencil on illustration board (10 x 15 in.).

of the current season. Below are links reflecting my activities:

Example of a set design examined:
<http://www.metoperafamily.org/metopera/news/photos/gallery.aspx?id=8512>

Images of current productions captioned and scanned for the Archives database:
<http://archives.metoperafamily.org/lmgs/Nozze0910.htm>

"Nights at the Opera" exhibit:
<http://www.metoperafamily.org/metopera/news/features/detail.aspx?id=5632>

Andrea Walton holds an MA in art history and graduated this past June with an MLS and certificate in archives, preservation, and records management from Queens College, CUNY.

Student Section

Archivists Round Table Student Get Together



Sixty students attended ART's first-ever student gathering, which connected students across archives graduate programs with a new network of peers and ART resources. Pizza and soda were had by all, followed by a presentation by ART board members Karen Murphy and Rachel Chatalbash regarding ART programming and mentoring opportunities. We would like to thank the Archives and Public History Program at NYU for co-sponsoring this program.



Above: Students arriving at the event. Left: Rachel Chatalbash, ART communications and outreach coordinator, speaking to students. Right: Students socializing.

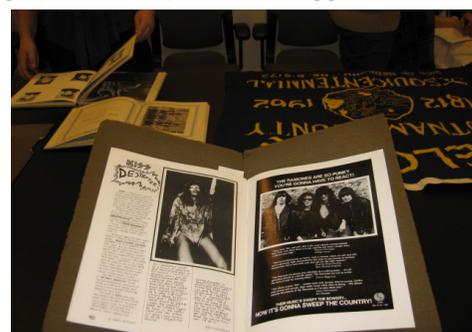
Photographs by Shirin Khaki.

NYU SAA Club Displays Archival Treasures

The New York University Society of American Archivists Club hosted a Display of Archival Treasures in honor of Archives Month on October 15. The event was meant to raise awareness in the NYU community about the wealth of archival materials available at the three university-based repositories. Tamiment–Wagner Labor Archives, Fales Library and Special Collections, and the New York University Archives all provided unique and interesting archival materials from their collections. Staff members from each repository were on hand to answer questions about the display and their broader collections.

The display included a copy of Punk magazine, David Wojnarowicz's journal, sketches from Alice in Wonderland, historic photographs of NYU, yearbooks from the early 1900s, artwork from the Downtown Collection, pamphlets from the International Ladies' Garment Workers' Union, a Talent Guide produced by the New England Local (Boston) AFTRA, and two letters relating to blacklisting and CBS's refusal to allow Senator McCarthy time to respond to Adlai Stevenson's criticisms, from the AFTRA collection's Network Series.

Below: NYU SAA Club hosts Display of Archival Treasures. Photographs courtesy of Keara Duggan.

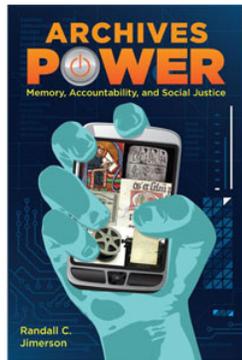


Book Review

Archives Power: Memory, Accountability, and Social Justice

By Randall C. Jimerson
Society of American Archivists,
2009. 466 pp.
ISBN 1-931666-30-X. \$56.00.

Review by Mario H. Ramírez.



With the recent (re-) affirmation of the “right to truth” by the United Nations Human Rights Council (Resolution 9/11) and its recognition that “archives and archivists play a central role in undergirding human rights,” the notion of archives as a mechanism for social justice and of archivists as arbiters of evidentiary truth has gained further validity. Often acting as instruments both of state repression and communal liberation, of erasure and re-inscription, archives have historically served a contradictory function that has led to their dubious (ab)use by governmental bodies and their tragic fate at the hands of the revolutionary masses. Archivists themselves are not above the fray, and they have frequently proven as capable of policing the documentary record and upholding repressive regimes, as they have of providing access to their holdings and serving more democratic and democratizing ends.

Randall C. Jimerson asserts in the preface to his book that “archival sources assist in protecting the rights of all citizens and in holding public leaders accountable for their actions.” Indeed, the entirety of Jimerson’s project is committed to arguing for the liberating potential of the archival impulse and the seminal role of archival practitioners in the struggle for social justice and equality. Divided into six chapters, which employ diverse theoretical viewpoints to explore such issues as archival ethics, justice, memory, and social and political accountability, the book serves both as a primer for persons new to the archival profession and a call to action for those already on the frontlines of the acquisition, appraisal, and preservation of documentary materials. Laying the groundwork in his opening chapters with a discussion of the nuances and responsibilities of the archival profession, Jimerson subsequently proceeds to flesh out the specific ways in which archivists actively

contribute to the shaping of historical discourse through the very functions of their daily practice. Furthermore, he explores the place of archives in determining the parameters of national and local histories and their contributions to the formulation of historical memory. Although Jimerson’s theoretical position is increasingly prevalent in archival discourse, his talent lies in the marrying of multiple perspectives that underscores the insights gained by a consideration of archives outside the hermetic confines of the profession itself. Employing George Orwell, Milan Kundera, and Jacques Derrida, among others, Jimerson ruminates on questions of memory, governmental censorship, history, politics, and the duplicity of documentary evidence, as a means of contextualizing archival institutions and measuring their impact on how societies are formulated.

Jimerson is at his most engaging when he explores the role of archives in the creation of collective memory, their often competing social and historical functions, and ultimately their usefulness for justice and political restitution. For as much as archival repositories have the capacity to buttress governmental narratives of national belonging and to prove exclusionary in their practices, they can also serve as mechanisms

of democratic reform by providing the documentary evidence necessary to hold individuals and governmental/political bodies accountable for their transgressions. Narrating nation, identity, and notions of culture and civil society, documentary evidence is a slippery property that is subject to, and is often the product of, the whims of political power and influence, if not prosecution and state repression. Nevertheless, Jimerson emphasizes the need to look at the “future usefulness” of archival materials and their innate ability later to question and repudiate the very authorities involved in their making. Constructed in nature and function, archives nevertheless contain the tools necessary for disarticulating master narratives and for exposing previously suppressed realities. Although recognizing the often exclusionary nature of the process of documentation, Jimerson never fails to maintain this belief in the potential of the archive to aid in the democratic process and in the unveiling and critique of abuses of power.

At times belabored, Jimerson’s text is nonetheless notable for its ability to push archivists to continue to reflect critically on their practice. Adding his voice to a growing body of literature both in and out of the field, Jimerson

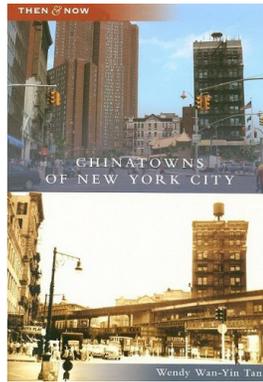
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Book Review

Chinatown of New York City (Then and Now Series)

By Wendy Wan-Yin Tan.
 Charleston, SC: Arcadia
 Publishing, 2008. 128 pp.
 ISBN 073855510X. \$19.99.

Review by Eunice Liu.



At the mention of the name Chinatown, most New York City residents and out-of-town visitors probably envision the bustling streets of fake luxury goods, roasted ducks hanging in restaurant windows, and colorful signs bearing Chinese characters, which characterize this ethnic enclave of Manhattan. Cantonese merchants arrived in New York as early as 1847, and Chinese railroad workers from the West Coast began to settle during the 1870s as anti-Chinese sentiment drove them east to seek a safer haven. While the Chinatown in Manhattan is the oldest of the Chinatowns of New York City, Asian communities in Queens and Brooklyn have been growing from the latter half of the twentieth century to the present. An influx of Taiwanese immigrants to Flushing, Queens, resulted from the desire for more affordable housing, better school districts, and opportunities for Asian-owned businesses to develop. Asian American communities in

Queens are rich in ethnic diversity today. Brooklyn's Chinatown came about as garment factories in Sunset Park employed a large number of low-income Chinese workers in the early 1990s. Only a few of the factories now remain, yet new immigrants continue to settle there for the lower cost of living in the area and the familiarity of being among an East Asian population. Eighth Avenue in Sunset Park is thriving with restaurants, specialty grocery shops, and other establishments.

Wendy Wan-Yin Tan's *Chinatown of New York City* juxtaposes historical images with contemporary photographs of identical locations. Chapters are sectioned into subjects by points of interest, streetscapes, livelihood (such as dining and retail establishments), and community and cultural associations. She also touches upon the Chinatowns' neighboring diversities. There is minimal explanatory text supplementing

the photographs, and consequently the reader must make the connection between the historical and modern-day contexts almost solely from the images. The bulk of the photographs comes from the collections of Eric Ng, president of the Chinese Consolidated Benevolent Association of New York; Mesut Paca, coordinator of the Muslim Association of New York; the New York Public Library; and Queens Library. These archival images date from the late nineteenth century to the present day.

The selection provides some noteworthy comparisons and contrasts between past and present, painting a cohesive memory of the particular location. For example, a circa 1940 photograph of architect Clarence W. Brazer's striking domed building at 51 Bowery, then occupied by Manhattan Savings Bank, is shown with a contemporary photograph of the same building, now occupied by HSBC (formerly called Hong Kong and Shanghai Banking Corporation). Other combinations of images evoke bittersweet sentiment in regard to recent issues of gentrification and real-estate practices in New York City. A picture of tenement buildings lining the intersection of Mott and Hester streets from the early 1900s is placed next to a 2006 photo of a high-end condominium

building called Hester Gardens on the same block. The accompanying text briefly refers to this new wave of high-end housing in Manhattan's Chinatown; however, it fails to explain what the changing housing climate means for long-time Chinese residents and other immigrant populations in the community. By not recognizing this issue, the book ignores a substantial part of the story of Manhattan's Chinatown. The community and cityscape of Chinatown are transforming as buildings are being renovated or torn down to make way for higher-income residents.

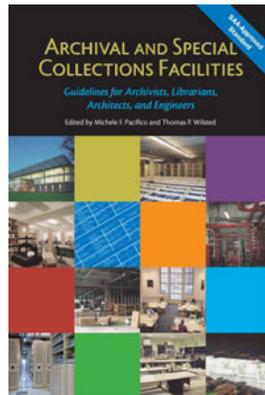
Photographs of the lesser-known Chinatowns in Queens and Brooklyn are sprinkled throughout the chapters. The order of the pictures jumps from Manhattan to Queens, back to Manhattan, to Brooklyn, etc., in what seems to be a random pattern; however, the content of the images makes up for this disruptive flow. A photo of the Andrew Carnegie-funded Elmhurst Branch of Queens Library from the 1930s coupled with a photo of the library (taken from the same angle) after its renovation in 1985 presents a static view upon first impression. Details such as differences in automobiles, architectural ornamentation, and sidewalks clue the viewer in to the time periods. Tan's use and choice of

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Book Review

Archival and Special Collections Facilities: Guidelines for Archivists, Librarians, Architects and Engineers

Michele F. Pacifico and Thomas P. Wilsted, Eds.
Society of American Archivists,
 2009. 191 pp.
 ISBN 1-931666-31-8. \$35.00.



Review by F. Jason Torre.

The mark of good writing, be it a novel, musical score, or business document, is its ability to stand on its own as a conveyor of knowledge or emotion. The wonderful new resource in *Archival and Special Collections Facilities: Guidelines for Archivists, Librarians, Architects, and Engineers*, edited and compiled by Michele F. Pacifico and Thomas P. Wilsted, does just this and more. With this concise, information-packed volume, the editors and the dedicated SAA task force involved in its publication (the Task Force on Archival Facilities Guidelines) may take credit for establishing a succinct, comprehensive foundation for national archival facility standards. The book is truly an excellent addition to the archival world's educational literature.

Archival and Special Collections Facilities begins with an introduction by editor Thomas P. Wilsted. In his opening remarks, Mr. Wilsted describes in

even, detailed language the book's purpose and the historical context in which it was written, compiled, and edited. This attention to detail is mirrored in the guide's comprehensive hierarchy of content as reflected in its nine chapters: Building Site, Building Construction, Archival Environments, Fire Protection, Security, Lighting, Materials and Finishes, Storage Equipment, Functional Spaces, and appendices.

Each of these individual chapters is written by an expert whose breadth of knowledge and understanding of archival needs is evident, even if the recommendations are not always viable or practical. The book falls short in its noticeable lack of the usual planning items such as diagrams, photographs, or sample checklists common in other facility-planning works. Although the chapters stand on their own without them, the book would benefit from

their inclusion. Additionally, the need for some of the facility recommendations is questionable; for example, the necessity for a separate room to consult finding aids, or the recommendation not to have wooden furniture in reading rooms. However, the guidelines are supplemented by an easy-to-use scoring system which provides the reader with the ability to balance each recommendation with the reality of shrinking budgets and individual repository needs.

The thoughtful preparation of the recommendations within *Archival and Special*

Collections Facilities: Guidelines for Archivists, Librarians, Architects, and Engineers will surely serve as the standard for the next archival repositories to be built in the United States and will be the source of positive discussion within the archival field. This book is a worthy resource that belongs in every archival and library facility-planning reference collection.

F. Jason Torre is University Archivist in Special Collections and University Archives at Stony Brook University. He earned his MLS and Archives Administration certificate from Long Island University, CW Post.

Book Review: Archives Power and Memory

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compels his reader to think conceptually and expansively about the meaning and purpose of archival documentation and what it can ultimately contribute to social and political progress. This contemporary relevance of the historical, of democratic innovation arising from the proverbial archival dust, is key to an understanding of the effective and future use of the archive. Grounded as he is in the archival world, Jimerson offers a compelling analysis that, like the work of Verne

Harris, attempts to respond to speculations about the purpose of archives from the archivist's vantage point. Replete with philosophical and political musings, as well as pop-cultural references, the book provides the reader with a rollercoaster ride of discourses and clarion calls to action, which demand an equally multivalent engagement and response.

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

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Archivists Round Table of Metropolitan New York Awards Ceremony 2009

Every year, the Archivists Round Table of Metropolitan New York recognizes excellence in the archival profession and its many associated fields with its annual awards, presented for innovative use of archives, outstanding support of archives, and for archival achievement.

This year, the awards program took place on October 23 in the Sacerdote Lecture Hall at the Metropolitan Museum of Art, where recipients, guests, and members of the archival community gathered for a lively reception and ceremony. Introductory remarks were made by the Metropolitan Museum's archivist James Moske. Leonora Gidlund, director of the Municipal Archives, representing Mayor Michael Bloomberg, presented a Mayoral Proclamation recognizing Archives Week.

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. This year it was awarded to the Columbia Center for New Media Teaching and Learning, for its Mapping



Left to right: Andy Lanset, Frank Moretti, Sara Fishko, A. Maurice Matiz, Dr. Manning Marable, Christine Ward, and Anthony Spano.

Photograph by Michael Lorenzini.

the African American Past project.

Mapping the African American Past (MAAP) is a public Web site created to enhance the appreciation and study of significant sites and moments in the history of African Americans in New York from the early seventeenth century to the present. The website is a geographic learning environment, enabling students, teachers, and visitors to browse a multitude of locations in New York and read encyclopedic profiles of historical people and events associated with these locations. The site is further enhanced by selected film and music clips, digitized photographs, documents, and maps from Columbia University's libraries. The website also contains

commentary from Columbia faculty and other specialists.

The award was presented by Dr. Manning Marable, M. Moran Weston and Black Alumni Council Professor of African American Studies at Columbia University, and received by Frank Moretti and A. Maurice Matiz, executive director and vice-executive director, respectively, and co-founders of the Columbia Center for New Media Teaching and Learning.

Outstanding Support of Archives

This award recognizes an individual or organization for notable contributions to archival records or archival programs through political, financial, or moral support. This year it was awarded to Andrew Spano, Westchester

County executive, and to Westchester County.

A former history teacher, Mr. Spano was responsible for founding the Westchester County Archives in 1985 during his first term as county clerk. Not only has the county government sustained the archives since 1985 for its own public records, covering a twenty-four-year period, but it has also provided space in the same facility for the very valuable library of the Westchester County Historical Society. In effect, Westchester County offers a center for local history to all who use these two collections.

Support for the program in 2009 included a \$1,575,000 budget line for the Westchester County Archives and Records Center and \$180,000

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ART-Discussion-Groups

On October 15, 2009, thirteen intrepid archivists braved a torrential rainstorm to gather at the Kellen Archives for a wide-ranging, productive, and fun conversation about processing challenges. This session was the first gathering of a new ART Communications and Outreach program designed to provide a space for archivists to engage in active conversation around specific archival issues.

Our next discussion group will take place in late January and will address the needs of corporate archivists. Plans are also underway for the following session, in March, which will tackle issues associated with cultivating and managing donor relationships.

Thanks to all of you who have submitted excellent ideas for discussions. Keep them coming: discussions@nycarchivists.org.

Archivists Round Table Summer Social



ART members Farris Wahbeh, Lesley Espenship, and Jennifer Anna chatting over a beer. Photograph by Mark Lamoureux.

A wonderful time was had by all at ART's August summer social. This event, held at Long Island City's newest beer garden and planned as a local alternative to SAA's annual conference, was attended by forty ART members. We hope to see you there again next year!

Awards Ceremony 2009

continued from page

for the Westchester County Historical Society. Staffing the archives unit (not just the records-management program) has ensured regular hours for patrons, timely response to research requests, continued processing of collections, a vibrant volunteer program, expert imaging of irreplaceable and historically valuable records, and online access to indexes and virtual exhibits that demonstrate the county's rich history. Collaboration on programs with the Historical Society and with the Greater Hudson Heritage Network, who also use the facility space, has been a hallmark of the archives. The county will rehabilitate its archival

and records storage facility in Elmsford and expand the archival storage capacity during a 2009–2010 capital improvement program for which bonds have been approved in the amount of \$8,875,000.

Christine Ward, assistant commissioner of the New York State Archives, presented the award.

Archival Achievement

The award recognizes an individual or archival program that has made an outstanding contribution to the archival profession or a notable achievement of value to the archives community, its patrons, or constituents. The recipient must be a member of the Archivists Round Table or an archival program

operating within the New York metropolitan region. Andy Lanset, archivist of radio station WNYC, was this year's recipient.

Since establishing the WNYC Archives collection in 2000, Andy Lanset has been indefatigable in pursuing and gathering all things WNYC, from discs to microphones to photographs, to thousands of hours of tape. To date, the archives holds more than 50,000 recordings and hundreds of pieces of ephemera, images, and memorabilia from the station's eighty-five-year history. Mr. Lanset and his very small staff are working hard digitizing WNYC's historical holdings, while making preservation transfers for institutions

that may not have the technology or funds to complete the work themselves, and all the while fielding requests from WNYC reporters and producers, as well as from outside filmmakers and historians. Thanks to Andy Lanset's efforts, the bulk of the collection is now stored in one central place. A special climate-controlled room now houses the astounding collection Andy personally recovered.

The award was presented by Sara Fishko, WNYC's executive producer.

Archivists Round Table thanks the Awards Committee members Marcos Suiero, Heather Ball, and Carey Stumm, for their hard work in selecting this year's winners.

Managing Archives During Challenging Times

On July 23, 2009, in the New York Public Library's South Court Auditorium, the Archivists Round Table sponsored a free event for the archival community on the topic of "Managing Archives during Challenging Times." The panel discussion included four archivists who spoke about their work experiences during past and present recessions. The speakers' presentations addressed such timely topics as identifying and demonstrating the essential value of archives to your organization, adapting the role of archives to align with your institution's current priorities, and managing the archives' activities with limited resources.

Panelists

The panel was chaired by Ira Galtman, who joined American Express in 1996 and currently manages their Corporate Archives. He is also responsible for the development of a Digital Asset Management library, maintaining a permanent company-history exhibit, and communicating historical information to internal and external audiences through presentations, exhibit tours, and articles on the company's intranet.

Michelle Elligott is the museum archivist at the Museum of Modern Art. She has been with the museum for thirteen years and has been head of the archives for over ten. In addition to directing the department, she organizes archival exhibitions and has co-edited the museum's first self-published history, *Art in Our Time: A Chronicle of The Museum of Modern Art*. She is also co-curator of the exhibition 1969, which opened at the P.S. 1 Contemporary Art Center in the fall of 2009.

Joseph Komljenovich is currently archivist at the Federal Reserve Bank of New York where, in addition to managing the historical records program, he serves as a member of

the Records Management Administration team. His responsibilities include participating in the revision of enterprise-wide retention schedules, providing reference services, and promoting awareness and understanding of records-related issues. He has worked in the archives field for over ten years and had been affiliated with the LaGuardia and Wagner Archives, Municipal Archives, and Transit Museum Archives.

Stephen Novak has been head, Archives & Special Collections, at the Augustus C. Long Health Sciences Library of the Columbia University Medical Center since 1997. Before that he served as archivist at the Juilliard School for seven years, and he has also worked at the Medical Archives of the New York Hospital-Cornell Medical Center and at the New-York Historical Society. He has held many positions in archival organizations, including being president of the Archivists Round Table in 1997-1999.

Presentations

In introducing the panelists, Ira Galtman noted that the current recession is the worst in

the working memory of all the panel members, but that archives and their parent institutions have repeatedly felt the impact of economic downturns. Such a climate calls on archivists to practice as they also often do in times of economic plenty: with limited resources and with the continuing need to identify and publicize the importance of archives to their various constituencies and stakeholders.

Steve Novak remarked that as a health-sciences facility, supported by medical-school funds rather than general endowment, his institution is faring better in the current downturn than Columbia's associated libraries on the Morningside Heights campus. He compared its current situation to that experienced by many New York City institutions after the attacks of September 11, 2001. It is currently operating with no salary raises, no new purchases beyond supplies, fewer professional development dollars, and an institution-wide hiring freeze. That said, new collections coming into the archives have been asked to contribute funds toward their processing, and those requests have been met.

Novak feels fortunate because, being in a research institution, he is not called on to explain the value of special collections to his peers and superiors, who value institutional records and see their usefulness. He described his as a "relatively favorable" economic and intellectual environment for archives. He questioned, rhetorically, the premise of the day's panel, noting that we need to be realistic about the ability of management skills or approaches to remedy what are often external financial decisions and outcomes, whether at the institutional or cultural level. Many important decisions are out of individual archivists' control, and he reiterated that archivists have almost always functioned in settings of limited resources and time. He was heartened, however, by the number of archives that have survived and of new ones that have been established since he began his career in the early 1980s.

Joseph Komljenovich opened his presentation

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with a look at archival employment statistics from a variety of sources, all of which predict future growth in the field. He noted the varieties of archival work experience today that are available outside traditional institutional definitions: individual consultants, outsourced archives services, as well as temporary and grant-funded positions within institutions. He noted the need for archivists to have entrepreneurial

skills even within the institutional setting, the need to advocate for the value of archives, and the crucial importance of having people skills in relating to peers, superiors, and other stakeholders. He provided six key points (and one extra for good measure) on what to know and how best to apply that knowledge at all times, but especially in a challenging environment:

- Know yourself and your skills
- Know your institution
- Know your peers
- Have a vision for your archives
- Put the vision into place with effective project management: in other words, move from plan to action
- Plan for the worst: for example, what retraining

will you need to manage technological change? And prioritize your needs to meet that worst-case scenario.

- Take time for yourself: recharge, and you'll do a better job.

Michelle Elligott presented the museum of Modern Art (MoMA)'s archives as a case study in facing challenging times. The Museum was founded nine days after the Stock Market Crash of 1929 by three enormously resourceful, creative, and dynamic women. The lesson is that archivists must still be resourceful. The archives was initially founded just for institutional records, but it now functions as a repository for other related collections. Its greatest challenge to date was dealing with the aftermath of the attacks of September 11, 2001, which occurred when the museum was in the middle of an extensive rebuilding plan. The rebuilding could not be curtailed or put on hold, but she was able to ensure that the budget for that initiative included funds for continued growth of the archives.

On the occasion of the museum's seventy-fifth anniversary, in 2004, it published *ART in Our Time*, a history of the museum with visual materials culled from the archives. This publication gained the archives significant visibility, which she continues to

expand through internal partnerships, such as with the museum's robust retail operations. A measure of its vitality is that the archives' usage has expanded 140 percent since its move to the museum's new building.

On the minus side, she has had to trim her operating budget twice recently, but noted that it is so small that any reductions are equally small scale. For external funding sources, she has traditionally looked to foundations and other nonprofits. However, their endowments have also been buffeted by the current downturn. Instead, she is now working with groups already in the "museum family," such as affiliate membership groups to whom she makes presentations with the objective of their becoming champions of the archives. The museum's staffing freeze has been in effect since September 2008. There have not been layoffs, but she will have lost three staff members by August 2009. This reduction means some tasks and services must be put on hold, among which she mentioned the possibility of reduced service provision, a moratorium on records-management destruction schedules, and holds on further transfers of institutional records into the archives. Involving higher-level management in these decisions, she noted, widens the responsibility and keeps

her department visible, giving an institutional context to decision-making that affects the archives' management and operations.

Ira Galtman summarized the panelists' comments by noting that individual archivists cannot control the larger societal or institutional financial environment in which they function. But we should not sell ourselves short, he emphasized: archivists have traditionally been resourceful and resilient. He stressed the importance of forming partnerships, of defining and publicizing the archives' niche within its parent institution, and its value to the culture. Knowing that institutional culture is crucial if the archivist is to succeed in meeting stakeholders' needs.

Hard times can often emphasize the value of the archives and its role as the trusted authority of institutional memory. The archives can document how an institution has reacted to previous challenges and, in so doing, improve employee morale and investment in the parent institution.

Questions and Answers

The discussion ended with a question and answer session, in which the panelists offered their experience and opinions on topics including documenting reference usage, their institutional

Archives Week Events in the New York Metropolitan Area

Every year in October, the archival community celebrates its unique holdings with special events and activities open to the public as part of Archives Week. This year was no exception, as repositories, museums, and public institutions presented the following:

Films from the Hadassah Archives: "A Galaxy of Feature Films"

Hadassah presented a screening of "A Land of Their Own" (1950), documenting orphaned children, who were rescued through the Youth Aliyah program after World War II, acclimating to a new life and a new language in Israel; and "Journey across Centuries" (1952), which showed students at Hadassah's vocational school in Jerusalem with their end-of-semester projects in cooking, nutrition, sewing, and other vocational programs. These two films are the first Hadassah films to be preserved and digitized.

The preservation project began with a survey of all of Hadassah's extant films, conducted in 2005–2006 by Lynley Lys, a student in the Moving Image Archiving and Preservation Program at New York University. The Hadassah Archives at the American Jewish Historical Society and the Department of Cinema Studies at NYU cosponsored the program. Preservation and digitization of the films were made possible by generous grants from the Women's Film Preservation Fund and the National Film Preservation Foundation.

Celebrate Suffolk County Archives

Historic Suffolk County is an annual Archives Month event, during which the many organizations dedicated to preserving the unique history of Suffolk County gather to raise public awareness of their documentary resources. Public libraries, genealogy groups, historical societies, and school classes all take part in this celebration of Suffolk County history. In this year's event at the Setauket Neighborhood House, visitors were treated to a display of historical documents and photographs from the county's past (www.historicsuffolkcounty.org).

Anthology Film Archive Home Movie Day 2009

Home Movie Day returned in its seventh annual edition, for another celebration of films by your parents, your grandparents, your neighbors, genuine strangers, total weirdos, and you. HMD 2008 was an overwhelming success with events held throughout the U.S., Canada, Mexico, Europe, and Japan. This year Anthology invited the public to bring 8mm, Super-8mm, or 16mm films to Anthology where they were inspected and projected for all to

observe. Motion picture archivists were on hand to discuss film preservation and to give tips on how to save precious movies before it is too late (www.homemovieday.com).

Museum of American Finance Exhibit: "Actien Handel: Early Dutch Finance and the Founding of America"

This exhibit showcased the relationship between early Dutch finance and the United States. On display were financial documents from Amsterdam, including the oldest-known share certificate, issued by the Dutch East India Company in 1606 and featured in the film "Ocean's Twelve." The exhibit tied in with the city-wide celebration of the 400th anniversary of Henry Hudson's exploration of the area that became New Amsterdam (and later New York), and focused on the financial aspects of the area's first 200 years. The Museum of American Finance, NYSE Euronext, the Amsterdam City Archives, and the Dutch Exchange Heritage Foundation (Stichting VvdE) collaborated on the exhibit, which featured exceptional documents from these organizations, including materials relating to early Dutch share

trading, the bubbles of 1720, and John Adams's successful bid to secure a loan from Dutch bankers on behalf of the Continental Congress, which was the first American state loan. "Actien Handel" was sponsored by NYSE Euronext and Stichting VvdE within the framework of Capital Amsterdam (www.capitalamsterdam.nl and www.moaf.org).

Staten Island Museum

In September, the Staten Island Museum hosted a number of exhibits and events about Staten Island history, focused around such topics as the early Dutch settlement of the New York area, especially on Staten Island, and the history of the Native Americans who originally inhabited the area. Of particular interest was the official opening of the Museum and Archives, which highlighted the archival collections of the institution and their new repository (www.statenislandmuseum.org).

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National Archives and Records Administration Events

The National Archives and Records Administration (NARA) hosted a document discovery session at Federal Hall, followed by a tour of the building, on the site where Washington was inaugurated and Congress first met. Facsimile copies of the Constitution and Bill of Rights were on view, along with other records that document the

founding of our nation.

At the Alexander Hamilton U.S. Custom House at 1 Bowling Green, NARA hosted a document discovery session about records that tell the story of the U.S. Customs Service. While at the Custom House, visitors could tour the rotunda and its murals and marvel at the beaux-arts architecture that makes the building one of the most majestic in Lower Manhattan.

The National Archives, the nation's record-keeper, was established seventy-five years ago to maintain and preserve the permanent records of the U.S. federal government. At its open house, visitors were privy to a brief history of the archives, an examination of significant originals from NARA's holdings, and a tour of its

archival stacks.

The Ellis Island Family History Game Show is an interactive experience that allows participants to learn about their immigrant ancestors and the type of records that people can use to find information about them. This fall's partner program between the National Archives at New York City and the National Park Service took place in the Ellis Island Learning Center; a similar program will be held again in the spring.

The National Archives at New York City's monthly Finding Family program continued in October. Guest lecturer Dan Lynch, author of the award-winning book on genealogy, *Google Your Family Tree*, discussed key strategies for conducting research across the World Wide Web.

The National Archives at New York City offered programs and suggested topics from its holdings to help students and teachers create National History Day projects related to this year's theme, "Innovation in History: Impact and Change." National History Day is a nationwide competition for students in grades 6-12 to share their knowledge of a historical topic. NARA provides "Getting Ready for National History Day" workshops to educate advisors and participants about researching archival records in person and online, the importance of primary source use, and finding materials from the

ART's Job-Hunting Workshop: A Success!

This workshop, attended by twenty-five ART members, was offered by the Communications and Outreach Committee in response to the challenge of finding work in the

current economy. Instructor Ellen Mehling discussed tips for resume and cover-letter writing, the dos and don'ts of job hunting and interviewing, and resources for job seekers.



Dorothy Dougherty shows some of NARA's treasures at the Open House 2009. Photo courtesy of the National Archives at New York City.

holdings of the National Archives that match the current theme. They also help judge student contests throughout New York and New Jersey and award certificates for "Best Use of Primary Sources" to students in each contest (www.archives.gov).

New Jersey History Day: Doing History Conference

This innovative one-day conference, held this year at William Paterson University in Wayne, NJ, was designed to prepare students and teachers for this year's National History Day competition.

The conference included a discussion of this year's "Innovation in History" theme, a series of workshops for novice and experienced competitors, and a student panel. A representative from the National Archives at New York City was on hand to discuss incorporating primary sources into one's project and provide project feedback to participating students in a think tank with other historical professionals (<http://nj.nhd.org>).

Accessing Oral Histories

Andrew Taylor

Accessing Oral Histories, NYART's November workshop, explored the ways in which oral history narratives can be made interesting, relevant, and available to audiences in today's Web 2.0 world. Instructor Sady Sullivan, coordinator of the Brooklyn Historical Society's Oral History Program, discussed the various approaches and tools used by BHS and other organizations to make collections accessible.

Sullivan began her presentation by showing a Flash-based audio slideshow of Brooklyn mime-dancer Shock-a-lock (available on the BHS website, brooklynhistory.org), which was created for Folk Feet, an ongoing collaboration between BHS and the Brooklyn Arts Council, which documents the work of the borough's traditional dancers. The professional photographs accompanying the audio interview added a great deal to the experience; while an obvious addition for a grant-funded dance project, the photos seemed a natural fit for any web-based audio.

Sullivan then got down to the meat of the workshop: an exploration of the tools used at BHS and elsewhere to provide access to collections. Like most non-profits, BHS looks for the most cost-effective solutions when choosing software to use; WordPress, Omeka, and Vimeo (a YouTube equivalent) are all open-source and free. Internally, the oral-history, photography, and fine-arts materials at BHS are managed in their archival OPAC "Emma" using PastPerfect museum software. Sullivan regularly posts new material (including images and Flash audio) via a blog hosted by

the WordPress CMS. Archival material and sound recordings (much of it transferred from PastPerfect) can also be exhibited using Omeka, an open-source, collections-based, web-based publishing platform.

The BHS Oral History Program's digital material has doubled annually since 2006 and growth is expected to continue, so server space is always a consideration. In addition to generating new projects, BHS is digitizing all of its oral history projects dating back to 1973: the archival material is being transferred from cassette tape to computer via a conventional cassette deck and a mixing board. Damaged materials are sent to the Safe Sound Archive in Philadelphia for processing. Having worked in radio, Sullivan has experience with audio-editing, and BHS does all audio editing in house. She uses Pro Tools audio-editing software and noted that Audacity software program was another popular choice.

Creating metadata is an important outgrowth of all of Sullivan's projects. She works closely with archival catalogers to provide them with the information they need to create records for interviews and other materials. PastPerfect exports easily to Omeka, and this allows BHS to match the information available online with their internal catalog metadata.

BHS is keeping pace with Web 2.0 technology. In addition to her blog, Sullivan also publishes new audio material as podcasts. BHS also has both Twitter and Facebook accounts, and the Emma archival catalog has an RSS feed for new additions.

The workshop also dealt with oral-history copyright issues, with Sullivan taking the position that an oral narrative is a joint work of the interviewer and the narrator (interviewee). At BHS for instance, quotations taken from interviews

must match official transcripts, and narrators are allowed to edit the transcripts of their interviews. This brings up questions both about transcript accuracy and the ability of researchers to use oral narratives in their work. She also discussed U.S. Senate Historian Donald A. Ritchie's view that all oral narratives should be public domain, and explained creative-commons licenses, which allow creators to specify which legal rights they claim or waive for a particular work.

Sullivan moved on to explore the differences between audio interviews, video interviews, and transcripts. She described audio interviews as being more intimate than video and providing a more comfortable environment because they do not require narrators to think about their appearance or hold the same position during interviews. In transcripts of oral narratives, she observed, one may lose voice inflection, tone, emphasis, and audible emotional reactions and details, such as humor and sarcasm.

Outreach is an important part of the BHS Oral History Program, both in terms of developing relationships with contributors as well as connecting with target audiences. In collaborative programs with Brooklyn elementary and high schools, students work with Sullivan to learn about preserving oral history, and get hands-on experience conducting and giving interviews. As primary source documents, oral narratives are of particular interest to social studies teachers.

Building community awareness about Brooklyn history with projects like these is a central mission of BHS, and the access the society provides

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Join the ART Mentoring Program

Overview

The ART Mentoring Program is open to all ART members and is designed to nurture students as they begin their careers in archives. ART's Mentoring Program brings together members with professional expertise and practical experience and student members who want to build their knowledge.

How It Works

The ART Mentoring

Program matches participants on an on-going basis. When a match is made, the Mentoring Program will notify the mentor and mentee, and provide contact information, guidelines, and suggested activities. Together, the participants will determine their expectations and how best to structure their relationship. ART requires participants to stay involved for at least one year and to meet at least twice. Certainly, this relationship can be extended as desired.

The Role of Mentors

- * Suggest coursework, conferences, or workshops to help your mentee achieve his or her career goals.

- * Host your mentee at your institution. Guide him or her on a tour and make introductions to your professional colleagues.

- * Provide resources such as publications, sample finding aids, policies, and resumes for your mentee to reference.

The Role of Mentees

- * Ask questions about your mentor's education

and career path.

- * Request that your mentor review your resume, cover letters, or other relevant documents.

- * Explore and exchange thoughts on current trends in the archives profession.

How to Apply

You can join the Mentoring Program by emailing mentoring@nycarchivists.org. Please make sure to indicate your name, institutional affiliation, professional interests, and if you are registering as a mentor or mentee.

Book Review: Chinatowns of New York

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archival photographs capture an alluring portrait of Chinatowns in New York City. Though the descriptions accompanying some images could have dug further below the surface to offer analysis connecting past to present, the book serves as an engrossing introduction to the neighborhoods of Chinese America in New York City for those unfamiliar with the communities and their histories.

Eunice Liu is an archivist for The Winthrop Group Inc. in New York City. She received her MSLIS from Pratt Institute and is a Certified Archivist.

Managing Archives

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structures, on- and offsite storage, strategies for successful job hunts, decision-making regarding cutbacks in service, and predictions about the possible succession scenarios for lone-arranger archives in the environment of layoffs and hiring freezes.

Acknowledgments

The Archivists Round Table thanks the panelists for their participation in this valuable event and Ira Galtman for serving as chair; Phil Yockey, New York Public Library's manager of Public Programs, for making the event possible; and William Stingone, New York Public Library's assistant director for Archives and Manuscripts.

Accessing Oral Histories

continued from previous page

is as important as any technological tools.

Sullivan rounded out her workshop with an online tour of offerings from other institutions that provide digital access to their oral history collections, among them cityofmemory.org, produced by City Lore. A thorny issue for historical websites is how to record and publish time and location information about a digital object. When and where did the events described in the oral narrative occur? When was the narrative itself recorded? How is that information presented in the context of the other stories available through the website? City Lore has addressed the location question by

placing all their stories on an interactive map of New York City. Adding a timeline feature to the map might have provided an even clearer context. The most intriguing aspect of the site is that it allows visitors to post their own stories with visitor-published stories represented on the map with orange dots and City-Lore-produced stories marked with blue dots.

Thanks to Sady Sullivan for sharing her professional experience and ideas with the ART community: she left her workshop audience with much to think about and use in their own work.

Andrew Taylor is the Database Manager for FIT's Digital Image Library and a member of the ART Education Committee.

Meeting Roundup: Fall 2009

September

The first autumn meeting for 2009 was hosted by the Green-Wood Cemetery and its historian, Jeff Richman. Anthony Cucchiara, Director of Archives and Special Collections at Brooklyn College, was also in attendance. Professor Cucchiara is collaborating with Mr. Richman in the capacity of archival consultant. The event began in the cemetery's Historic Chapel built in the 19th century based on the plans of the architecture firm Warren and Wetmore. Incorporated in 1838, the cemetery, Mr. Richman explained, the cemetery was a popular 19th-century tourist attraction and the final resting place for New York's rich, famous, and notorious. As the cemetery approaches its maximum number of internments and consequential loss of revenue, Mr. Richman described his efforts to revitalize the grounds and archival collections as a tourist destination and resource for historians and researchers. His efforts include the ongoing Civil War Project and the fundraising initiative, "Saved in Time: The Gottschalk Project," to replace the lost sculpture that once graced the grave of the famous 19th-century composer, Louis Gottschalk.



Green-Wood historian, Jeff Richman, displays one of the cemetery's earliest ledgers dating back to incorporation in 1838.
Photograph by Shirin Khaki.

Attending members viewed the cemetery's archival collections, which are housed in two separate locations on the cemetery's grounds. The archival holdings consist of the cemetery's institutional archives, dating from its incorporation, and some outside collections, as the archives has become a collecting repository under Mr. Richman's guidance. Guests were given the opportunity to view the ledgers that document plot sales, the display of mausoleum keys, and a soda-fountain machine invented by "The Soda Fountain King," John Matthews, one of Green-Wood's illustrious deceased.

October

In conjunction with Archives Week, NYART organized a tour of the iconic photography cooperative and licensing house, Magnum Photos. Founded in 1947 by the photographers Robert Capa, George Rodger,

David Seymour, and Henri Cartier-Bresson, Magnum Photos was conceived as a cooperative owned by its member photographers. The archive was created to provide photographs for publication and is comprised of prints, negatives, contact sheets, and digital files. Magnum's archivist, Matthew Murphy, led the tour at its New York location in a modest space on 25th Street in Manhattan. Mr. Murphy led the group through the various departments: the contact sheet and negative archives, the digitization lab, and traditional darkroom as well as the licensing department. During the tour, Mr. Murphy explained how the archives and digital lab collaborate to fulfill licensing requests and build the archives.

November

In conjunction with the oral history workshop on November 19th, the monthly meeting focused on two different types

of oral histories. Desiree Leary, the senior archivist coordinator for Story Corps and Ben Alexander, Head of Special Collections and Archives and Assistant Professor at Queens College, were the guest panelists. Ms. Leary discussed the growth and evolution of the Story Corps archive. Professor Alexander based his discussion on his paper, "From Capture to History: The Personal Audio Recordings of Louis Armstrong." His presentation focused on his study of how these tapes survived years of neglect following Armstrong's death and consider their transition into the Archive and specifically how their preservation, various migrations and description have shaped both access to this collection. We would like to say a special thank you to the Museum of the City of New York for hosting this event.

December

The Center for Jewish History was the generous host for the 2009 annual holiday party. We would like to say a special thank you to the Center's Michael Glickman and Melissa Minaya for helping us organize this event.

September Workshop: Implementing “More Product, Less Process”

Eunice Liu

According to research by Mark A. Greene and Dennis Meissner (“More Product, Less Process: Revamping Traditional Archival Processing,” *The American Archivist*, Fall/Winter 2005), traditional processing is not sufficient to deal with the size and scope of modern collections. How can archivists use their “more product, less process” (MPLP) method to gain control over large unprocessed backlogs and provide collections access to researchers?

On October 13, the Archivists Round

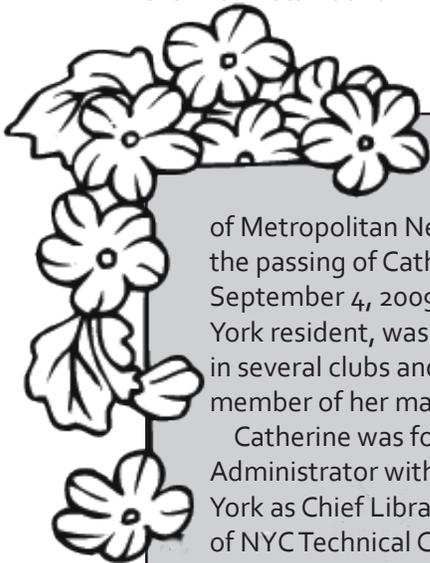
Table of Metropolitan New York co-sponsored its second workshop with the Society of American Archivists on the subject of implementing MPLP. The workshop, held at the American Numismatic Society, was led by Daniel Santamaria, Assistant University Archivist for Technical Services at the Seeley G. Mudd Manuscript Library of Princeton University. It was an enlightening daylong session for all the archivists in attendance, whether they were new to this practice or already familiar with it. Santamaria began the workshop with an examination of the Greene-Meissner study, giving an overview of the problem, the research findings, and their recommendations

for arrangement, description, preservation, and benchmarks. Recommendations follow the principle of “the golden minimum”: the least archivists can do to get the job done in a way that is adequate to user needs, present and future, with the goal of providing an acceptable level of access. It is important to note, said Santamaria, that their recommendations should be tailored to each archives’ individual staffing model, reference and collecting policies, and collections types. Santamaria also covered MPLP’s application to descriptive standards, digitization, project supervision, and management.

The second half of the workshop was spent on three case studies of MPLP implementation from the Princeton University Archives.

Participants broke into small groups to review the cases, which had been submitted in advance. Each case-study group assessed stages of planning, level of processing using Greene-Meissner recommendations, staffing models, timeframe to complete processing, products (finding aids, MARC and EAD records), and future steps. This portion of the workshop provided participants with a tangible grasp of how this emerging and evolving method can achieve physical and intellectual control over large backlogs in modern collections.

MPLP asks archivists to embrace change and to look at the big picture. Among the workshop’s takeaways: MPLP requires that archivists let go of fear and anxiety; make difficult decisions (and stick to them); and rethink traditional archiving practices.



Catherine Tyler Brody, 1927-2009

The Archivists Round Table of Metropolitan New York is saddened to note the passing of Catherine Tyler Brody, 81, on September 4, 2009. Ms. Brody, a long-time New York resident, was an archivist and author, active in several clubs and associations, and a beloved member of her many professional networks.

Catherine was for thirty years Professor and Administrator with the City University of New York as Chief Librarian and College Archivist of NYC Technical College, and was chair and later co-chair of the METRO Historical Records & Archives Advisory, which guided the State Archives’ Documentary Heritage Program in the

METRO region.

In addition to her archives career, Catherine was deeply interested in the history of printing and was a President and Founding Member of the American Printing History Association; member of the Grolier Club; author of several books on the subject; and for several years Treasurer of the Typophiles.

Well-loved and esteemed by her colleagues, Catherine is described as a supportive and caring workmate. Janet Linde, a former METRO colleague, says of Catherine: “She was a wonderful person and professional, and I feel honored to have known her.” She will be missed.

Sesame Street: A Celebration of 40 Years of Life on the Street

June Reich

Publishing Archivist, Sesame Workshop

In collaboration with the Brooklyn Public Library, The Jim Henson Legacy, and The Jim Henson Company, Sesame Workshop is celebrating the fortieth season of Sesame Street with a major exhibition at the Brooklyn Public Library.

The Grand Lobby exhibit features original Sesame Street book art from the Sesame Workshop Publishing Archive. Illustrations by more than 25 artists working in a range of styles from watercolor and Luma dyes to digital illustration are included. The Publishing Archive was created three years ago when a cache of original book art was found in the Western Publishing Company warehouse. Western, the publishers of Little Golden Books, was one of the first publishers of Sesame Street books.

The contents of the foyer cases tell the story of Sesame Street from its inception to the present, looking ahead to the future. Inside are many newly discovered and never before

seen photographs as well as scripts, original sheet music, cel animation, and show props. Extensive photo research for a special fortieth-anniversary book on Sesame Street has led to the creation of a photo archives at Sesame Workshop. The foyer cases also showcase a special collection of Sesame Street Muppets, built by The Jim Henson Company over the show's forty years.

The Youth Wing exhibit offers children and adults a close-up look at a variety of Sesame Street stories

and themes, constructed with more Sesame Street Muppets, show props, and photographs. Additionally, the international reach of Sesame Street is highlighted through photographs and books from around the world.

For more information about the Sesame Street exhibit at the Brooklyn Public Library, please visit www.brooklynpubliclibrary.org.



1970s Sesame Street cast. Copyright 2009 Sesame Workshop.

Share Some Space with ART



ART's programs all require space. If you have a room or auditorium that you could offer for a monthly meeting, workshop, or discussion group, please e-mail outreach@nycarchivists.org. We need your help!

Special Collections and University Archives at Stony Brook University

Kristen J. Nyitray, Head, Special Collections and University Archives

Stony Brook University's Special Collections and University Archives has been selected to receive the 2009 Archives Award for Program Excellence in a Historical Records Repository. The Board of Regents and the New

York State Archives present this award annually to an organization in the state. The department was also a recipient of the Connecting to Collections Bookshelf grant from the Institute of Museum and Library Services.

Social Security Records Lecture

Irwin Gordon-YaShad, M.L.S.
Records Management & Archives, Putnam Lake, New York

Although most genealogists are familiar with SSA-5 Application Forms and accompanying online Social Security Death Index (SSDI), few know about the existence of an arguably more valuable source inextricably connected to them, namely Itemized Earnings Statements. They serve as both a necessary companion and extension of SSA-5s, and often remain the only surviving files left available in order to accurately construct a unified record of an individual's complete work history

report. Irwin Gordon-YaShad (B.A., Judaic Studies, Brooklyn College, June 1989; M.S., Information & Library Science, Pratt Institute, May 1993) recently presented a lecture on this topic entitled "I Want My Daddy's (and Mommy's) Work Records!: Social Security Detailed (Itemized) Employment Earnings Statements," at the International Association of Jewish Genealogical Societies' twenty-ninth annual conference, held in Philadelphia on August 6, 2009.

YaShad first presented this same lecture topic at the IAJGS Silver Anniversary Conference, held in Las Vegas on July 14, 2005, as well as part of an independent scholar history

panel at the 9th annual Researching New York Conference: Perspectives on Empire State History, held at the University of Albany-SUNY on November 15, 2007.

He is also a lifetime member of the library science honor society, Beta Phi Mu, and served a three-year term on its Theta Chapter's Executive Board of Directors (2005-2008). Among YaShad's avocations are Hebrew calligraphy, local history, poetry readings and voice-overs. Beginning on August 1, 1997, he has frequently performed as an amateur stand-up comedian at the New York Comedy Club, including other venues throughout New York City.

The Metropolitan Museum of Art Archives Opens Recently Processed Collection

Melissa Bowling
Assistant Archivist, The Metropolitan Museum of Art Archives

The Metropolitan Museum of Art Archives is pleased to announce that the recently processed Richard F. Bach Records are open for scholarly research. During his tenure at the Metropolitan Museum of Art, Richard F. Bach served as Associate in Industrial Arts, Director of Industrial Relations, Dean of Education and Extension, and Consultant in Industrial Arts. Bach championed the collaboration of museums and the industrial arts, working extensively with manufacturers, industrial designers, and educational

institutions. He was also a member and leader of a number of arts and education organizations as well as a prolific writer and lecturer. The collection includes correspondence, meeting minutes, and pamphlets related to Bach's activities at the Museum. The majority of the correspondence is professional in nature and concerns Bach's role as liaison between the Museum and industrial designers, manufacturers, educators, and arts organizations. Finding aid: http://libmma.org/digital_

[files/archives/Richard_F._Bach_records_b1704956.pdf](http://libmma.org/digital_files/archives/Richard_F._Bach_records_b1704956.pdf)

The objective of the Metropolitan Museum of Art Archives is to collect, organize, and preserve in perpetuity the corporate records and official correspondence of the Museum, to make the collection accessible, provide research support, and to further an informed and enduring understanding of the Museum's history. Holdings include Board of Trustees records, legal documents, Museum

publications, office files of select staff, architectural drawings, press clippings, and ephemera. Museum staff and qualified scholarly researchers at the graduate level and above may request access via e-mail, including a brief summary of the research project, an outline of sources already consulted, and a curriculum vitae or resume. Access is granted at the discretion of Archives staff, and certain materials may be restricted. Website: <http://libmma.org/portal/museum-archives/>

Assessing the Legacy of the Feminist Art Movement

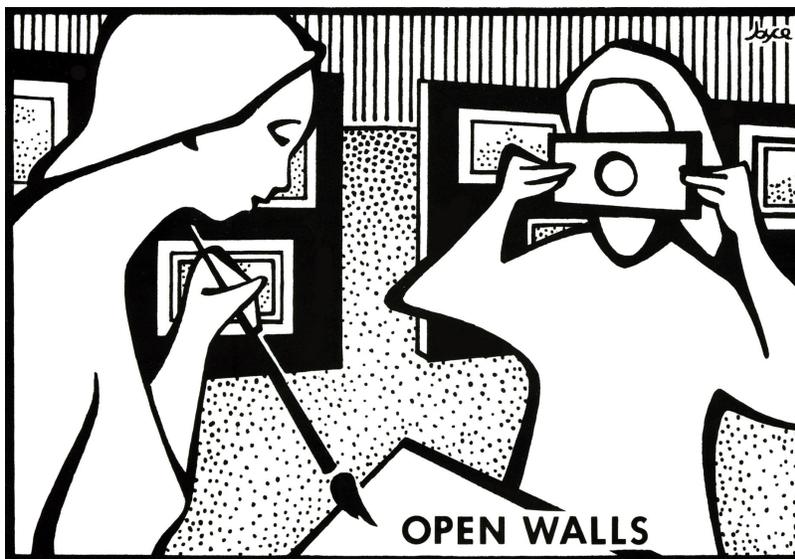
Fernanda Perrone

Exhibitions Coordinator, Special Collections and University Archives, Rutgers University Libraries

This Fall Special Collections and University Archives at Rutgers—New Brunswick is hosting a major exhibition, “Bridging Generations: Women Artists and Organizations from the Rutgers Collections.”

“Bridging Generations” focuses on the critical and much-debated women’s art of the 1970s. It draws on Rutgers’ rich archival collections documenting women artists, including the papers of Faith Ringgold, Ora Lerman, and Judith Brodsky, as well as the organizational records of the Women’s Art Registry, the Heresies Collective, the Women’s Caucus for Art (WCA), and the New York Feminist Art Institute (NYFAI). “Bridging Generations” features the first ever exhibition of approximately thirty-five visual diaries, artists’ books created in consciousness-raising workshops taught by sculptor and NYFAI board member Nancy Azara. These diaries will travel to the Maurice N. Flecker Gallery at Suffolk County Community College in May.

The exhibition opened with a



Invitation, 4th Annual Open Walls Art Exhibit, Artemisia Gallery, June 20, 1980. Image courtesy of the Women’s Art Registry Collection, Special Collections and University Archives, Rutgers University Libraries.

keynote lecture by Hilary Robinson, Dean of the College of Fine Arts at Carnegie Mellon University and the editor of *Feminism-Art-Theory: An Anthology, 1968-2000*. The next event was an intergenerational panel discussion assessing the impact of NYFAI. In the final event, Judith K. Brodsky, celebrated printmaker, professor emerita of visual arts at Rutgers, and one of the founders and early presidents of the WCA,

gave a lecture on the history of this important organization for women artists and art professionals.

Rutgers received a grant of \$3,000 from the New Jersey Council for the Humanities to support exhibition programming. The exhibition will be on display in the first floor and lower level galleries of the Alexander Library in New Brunswick until January 30, 2010.

ART’s Discussion Listserv Has Its One-Year Anniversary!

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. Unsolicited advertising by vendors or subscribers to promote goods or services, directly or indirectly, is prohibited.

While subscription to this list is available to members only, you are not automatically subscribed. If you would like to be added to the discussion list, please email our list administrator, Lesley Espenship, at listserv@nycarchivists.org.

New Book on the History of Jersey City

Cynthia T. Harris
Manager, New Jersey Room, Jersey City Free Public Library

Lusciously illustrated with 350 images and accompanying text, *Changing Jersey City: A History in Photographs*, by Cynthia Harris and Leon Yost (Schiffer Publishing, 2009), presents New Jersey's oldest and second largest city in all its magical quirks and secrets. It starts with sequential photographs that document the changing skyline and the transformation of decaying, abandoned railroad terminals and old tenements to development along the waterfront, fit with skyscrapers looming and New

Jersey's Liberty State Park framing the Hudson River. It explores the beauty and history of some of the city's most incredible architecture in a chapter devoted to several iconic buildings. Previously unpublished archival photographs printed from the original 4" x 5" negatives are juxtaposed with contemporary photographs in order to document the evolution of this vibrant city.

Changing Jersey City also looks into the heart of Jersey City—its people. Meet not only mayors and movers and shakers but also everyday people who have left their imprint on the city. See what charmed and excited its people over the last century. Walk

through a city exhibit; walk through the rooms of a home; walk across a college campus. See how people worked and played when life was very different from the way it is today. Learn about the historians who have kept meticulous accounts of city life since the mid-nineteenth century—without them our knowledge would be severely limited. Join the journey through *Changing Jersey City*.

Interview with authors:

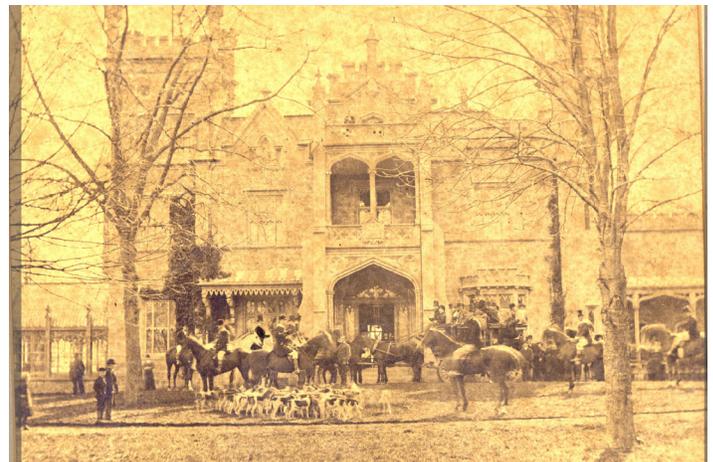
http://www.nj.com/hudson/index.ssf/2009/08/authors_yost_and_harris_answer.html

The College of New Rochelle Receives Gift of Leland Castle Related Materials

Martha Counihan
Archivist/Special Collections Librarian
The College of New Rochelle

In 2008, the Coordinator of General Services at The College of New Rochelle and local history buff Amy Hagerty found an interesting lot of papers for sale on eBay. The items were contracts and papers related to the construction of Leland Castle (<http://puka.cs.waikato.ac.nz/cgi-bin/cic/library?a=d&d=p396>) dating from the mid-1850s. After purchasing the lot, she generously donated these rare papers to The College of New Rochelle Archives. The forty-five-

plus items include bills by the carpenter, Peter J. Shearwood, of New Rochelle (and first fire chief of New Rochelle), and Andrew J. Garvey, who was known as the "Prince of Plasterers." These archival materials are a fine addition to the history of Leland Castle. Leland Castle was placed on the National Register of Historic Buildings in 1976 and is presently the Administrative center of the College as well as the location of the Castle Gallery and faculty offices.



Queens County Hounds and The New Rochelle Coach, "Talley-Ho" at Castle Inn, New Rochelle. October 1881. Courtesy of the Archives, Gill Library, The College of New Rochelle.

Gill Memorial Library Systems Librarian, Susan Acampora, has recently completed an online exhibit highlighting interesting

pieces from the collection. The exhibit can be found at: http://www2.cnr.edu/home/library/Exhibits_Archive.htm.

La Guardia and Wagner Archives

Douglas Di Carlo, Archivist, La Guardia and Wagner Archives

The La Guardia and Wagner Archives is collaborating with the NYC Department of Records/Municipal Archives in selecting images from the Mayor Edward I. Koch Photograph Collection (1978-1989) housed at the Municipal Archives for La Guardia's own Koch Collection and for use in its various outreach publications at La Guardia Community College/CUNY.

As of September 2009, more than 450 photographs have been selected and scanned out of a pool of about 35,000 images. Eventually, a projected selection of about 4,000 images will be posted on the La Guardia and Wagner Archives' website. This selection is made from photographs that were processed by the Municipal Archives. La Guardia is utilizing a descriptive database provided by the Municipal Archives and placing all the negative strips

and photograph prints into archival sleeves. While La Guardia is absorbing the labor cost to select and preserve the images, the Municipal Archives is covering the expense of the archival sleeves. The Municipal Archives has and will continue to invest managerial and staff time to oversee

and coordinate this project and its associated materials. La Guardia plans to enhance public exposure and use of these images through joint press releases with the Municipal Archives. Future La Guardia research requests for reproductions of one of the selected images will be referred to Municipal to obtain publication quality images and permission for



Mayor Ed Koch crossing the Williamsburg Bridge during the 1980 transit strike. Papers of Mayor Koch. Courtesy of the NYC Municipal Archives.

use, requiring a demonstrable level of long-term cooperation between the two institutions.

This project illustrates ways to share resources and collections in this tough economic climate. It is hoped that other archives institutions will be inspired to engage in similar collection-sharing activities.

Columbia Medical Center Opens New Collection

Jennifer McGillan

Archivist, Archives & Special Collections, Augustus C. Long Health Sciences Library, Columbia University Medical Center

The Archives and Special Collections at Columbia University Medical Center is pleased to announce that the papers of Maya Rivière Ward have been processed and are open to the public.

Mary Richey (Maya) Rivière Ward (1908-1989) was an important mid-20th-century American expert in the rehabilitation of the disabled. Her path to that career was an unusual one; she received a BA from Agnes Scott College in 1928, and later studied at Julliard. Her

theatrical career was halted by tuberculosis. In 1949, following several years of recovery, she was awarded one of the first Fulbright Scholarships, which enabled her to study at Oxford University under G.D.H. Cole, a notable economic historian, detective novelist, and member of the Fabian Society. She earned a D.Phil. in 1954 for her dissertation, "Rehabilitation of the Disabled, with Special Reference to

the Administration of the Disabled Persons (Employment) Act."

As Director of Rehab Codes Inc., Rivière coordinated the groups that produced the Rehabilitation Codes, conducted extensive research that shaped the final text of the code itself, and also served as the administrator of Rehab Codes Inc. The Rehabilitation Codes standardized and codified the language

used to describe a broad spectrum of disabilities and redefined the national and international medical community's concept of the purpose and impact of rehabilitation.

Some highlights of the collection are disability and rehabilitation-related ephemera from both Britain and the United States dating from 1949-1970 and personal diaries documenting Ward's trials and tribulations as a New York City landlord in the 1960s and '70s.

Archives of the Amex Moves to NYSE Euronext

Janet Linde, NYSE Archivist

Deborah Shea, Senior Consultant, The Winthrop Group

As NYSE Euronext completed its acquisition of the American Stock Exchange (the Amex) in October 2008, NYSE Archivists were already working on plans to identify and review the important archival documentation of the Amex. Their plans, carried out with the assistance of the Winthrop Group, Inc., helped to ensure that the lively history and the archival records of the American Stock Exchange are preserved for ongoing business and scholarly purposes.

The Amex was known during the nineteenth century as the “curbstone brokers.” Its reputation was built on the fact that its members took on the challenges of trading securities of unseasoned,

smaller, and/or innovative companies and weathered the elements while trading outdoors year round. A vigorous effort by its leaders brought regulation, a 1921 move indoors, and improved credibility for what had become the New York Curb Market. Through bull and bear markets, the Curb Market’s influence grew and in 1953 its members adopted the American Stock Exchange name.

The NYSE Archivists are proceeding with integration of the Amex documentation into their Archives, and the work of arranging and describing an estimated 140 cubic feet of historical records, photographs, printed materials, and publications commenced in the summer. From early twentieth-century photographs of the curbstone brokers, ticker notices, and published constitutions and rules, to



Curb broker signaling to office clerk.
Photo Courtesy of NYSE Archives, NYSE Euronext.

Securities and Exchange Commission testimony, the introduction of options and derivatives, and late twentieth-century images of the trading floor—the papers reveal the evolution and progress of the marketplace.

Dauids Island to Live On in Virtual Exhibit

Patty Dohrenwend

Director, Westchester County Archives & Records Center

Dauids Island may no longer have any physical structures, but memories of the historic Army post and the role it played in New York’s military history will live on in a new online exhibit, which was launched on Veterans Day. Now part of Westchester County’s Virtual Archives section, <http://dauidisland.westchesterarchives.com> commemorates the history of Dauids Island. Documents presented in

the online exhibit include selected historic and contemporary records, photographs, maps, and other materials. This section focuses on the story of Fort Slocum’s military mission not only through images and plans of now-demolished buildings and other historical traces on the island, but also through the shared testimony of men and women who served, lived, and worked at the post. The materials

included in the web site are a sample of the digital records collected and created by the U.S. Army Corps of Engineers, New York District, as well as an extensive collection of archival materials gathered by the Fort Slocum Alumni Association and the New Rochelle Public Library. Additional materials will be accessible through the Dauids Island Digital Repository of the New Rochelle Public Library’s

local history collection.

This project was a collaborative effort of the U.S. Army Corps of Engineers, its contractor, Tetra Tech EC, Inc., the Westchester County Archives and Records Center, the Westchester County Historical Society, New Rochelle’s city historian, the New Rochelle Public Library and the Fort Slocum Alumni & Friends organization.

AudioVisual Preservation Solutions Seeks Your Archives Success Story

Kevin O'Neill
AudioVisual Preservation Solutions

In conjunction with activities celebrating UNESCO World Day for Audiovisual Heritage, AudioVisual Preservation Solutions (AVPS) launched an archives advocacy campaign entitled "Your Archive Deserves Advocacy! (YADA!)" and requests your participation in an effort designed to garner support for audiovisual archive preservation planning and project implementation from influencers, policy makers, and funding organizations.

As consultants and advocates working with audiovisual archives, AVPS contributes to and witnesses

preservation success stories on a daily basis. Those successes are built on sustained long-term efforts and collaboration with other internal and external stakeholders. Celebration of these successes can lead to the kind of funding support all archives need in reaching their goals. AVPS is asking archivists for their favorite audiovisual preservation experience. These stories will provide encouragement to other archivists by showing what can be achieved in similar circumstances.

These stories will be published on the AVPS website. Some will be used in a further effort to inform private and public funding decision makers, both of what is being achieved, and

what can be achieved with their support.

The first entry is a profile of "The Jazz Loft Project" (www.avpreserve.com/yada/the-jazz-loft-project/), a story which is an excellent example of how a person or organization convinced of the cultural value of previously inaccessible audiovisual content is making unique materials accessible and preserving them for posterity.

Because all archives deserve advocacy, your story deserves to be told. Contact AudioVisual Preservation Solutions at www.avpreserve.com/you or info@avpreserve.com to leave contact information.

BHS and Partners Receive Major Federal Grants for Brooklyn Abolitionism Project

Allison Auldridge
Development & Communications Associate, Brooklyn Historical Society

Brooklyn Historical Society (BHS) has been selected, along with its partner institutions, the Weeksville Heritage Center and Irondale Ensemble Project, to receive two major federal grants to fund In Pursuit of Freedom, a multi-faceted program that memorializes the history of abolitionism and the Underground Railroad in Brooklyn. The U.S. Department of Education Office of Postsecondary Education, Underground Railroad Educational and Cultural (URR) Program

awarded BHS \$936,000 and the National Endowment for the Humanities (NEH) has awarded \$400,000 toward the program.

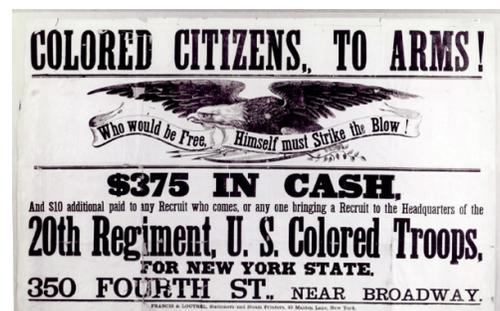
Designed and implemented by the three organizations, In Pursuit of Freedom will provide new resources for understanding Brooklyn's leading role in the abolitionist movement through exhibitions, a website, historic markers, walking tours, a commissioned outdoor public art work, an original theater piece,

an educational curriculum that will be distributed nationally, and a scholarly symposium.

"The history of abolition is complex and powerful," said Deborah Schwartz, President, Brooklyn Historical Society. "The struggle for freedom was not only fought on battle fields, but also in churches, schools, newspapers, and communities all over

America. Brooklyn leaders and activists, black and white, were vital to the national movement. Their untold stories need to be understood. With this project we hope to invigorate civic discourse about the relationship of this pivotal history to our present lives."

For more information on this project please visit www.brooklynhistory.org



Colored Citizens, to Arms! A Civil War-era recruitment poster, circa 1863. Printed by Francis & Lourel, Stationers & Steam Printers. (M1975.387.1) Image courtesy of the Brooklyn Historical Society.

**Archivists Round Table of Metropolitan New York, Inc.
Management Financial Reports (990-EZ Basis) for FY July 1, 2009 - June 30, 2010
6 months through December 31, 2009**

PROFIT/LOSS STATEMENT

	Current Year	Prior Year
	<u>2009-10</u>	<u>2008-09</u>
REVENUE		
Contributions, gifts, grants, & similar amounts:		
General donations	81.00	70.00
Calendar donations	0.00	0.00
Family History Fair revenue	0.00	0.00
Grants	1,000.00	6,000.00
Total contributions, gifts, grants, & similar amounts	<u>1,081.00</u>	<u>6,070.00</u>
Program service revenue:		
Program meetings	12.00	320.00
Holiday party	975.00	630.00
Workshops	1,752.50	1,475.00
Newsletter ads	150.00	200.00
Total program service revenue	<u>2,889.50</u>	<u>2,625.00</u>
Membership dues	6,000.00	5,925.00
Interest on Bank Accounts	25.96	102.77
Other revenue	56.41	0.00
TOTAL REVENUE	<u>10,052.87</u>	<u>14,722.77</u>
EXPENSES		
Grants paid by ART	0.00	0.00
Benefits paid to or for members	0.00	0.00
Employee compensation & benefits	0.00	0.00
Professional fees & other payments to independent contractors	850.00	50.00
Occupancy, rent, utilities, maintenance	0.00	0.00
Printing, publications, postage, shipping	15.51	231.92
Other expenses: Program expenses, insurance, website, bank fees	8,723.22	11,810.38
TOTAL EXPENSES	<u>9,588.73</u>	<u>12,092.30</u>
Excess or (deficit) year to date	464.14	2,630.47
Beginning of period net assets (at 6/30 of prior year)	21,563.27	22,016.09
Other changes in net assets	0.00	0.00
Net Assets at December 31, 2009 (must equal below*)	<u>22,027.41</u>	<u>24,646.56</u>

STATEMENT OF FINANCIAL POSITION (BALANCE SHEET)

	<u>Dec. 2009</u>	<u>Dec. 2008</u>
ASSETS		
Money Market Account	11,507.72	20,912.17
Savings Account	9,588.80	2,106.74
Checking Account	730.89	1,427.65
Cash on Hand	200.00	200.00
Other Assets	0.00	0.00
TOTAL ASSETS	<u>22,027.41</u>	<u>24,646.56</u>
TOTAL LIABILITIES	<u>0.00</u>	<u>0.00</u>
TOTAL NET ASSETS at 12/31/09 (must equal above *)	<u>22,027.41</u>	<u>24,646.56</u>
Unrestricted net assets	22,027.41	24,646.56
Temporarily restricted net assets	0.00	0.00
Permanently restricted net assets	0.00	0.00

SUMMARY OF PROGRAM SERVICES & EXPENSES

Archives Week public events, including awards event recognizing key contributions in archival practice	5,653.11	4,311.81
Communication of archival issues, collections, and other related matters via newsletters, website, calendar, and directory	0.00	92.44
Program meetings (4 events attracting approximately 183 total attendees) open to public, concerning practical & professional archival issues, archival collections, or the relation of current events to the profession. (Includes Holiday Party)	1,590.47	6,295.40
Workshops (1 events attracting 24 total attendees) concerning practical archival topics	1,765.00	1,296.25
Outreach Programs (4 events attracting 191 total attendees)	251.52	0.00
Total program service expenses	<u>9,260.10</u>	<u>11,995.90</u>
Total general administration expenses	328.63	96.40
Total expenses	<u>9,588.73</u>	<u>12,092.30</u>

Secretary's Report

Secretarial duties for the past year have included taking minutes at board meetings, tracking and responding to RSVPs for the monthly meetings, and collecting board-member materials for deposit to the NYART archives. Thanks to former secretary Mary Manning, I have received ART board materials from 2002–2007, which fill a gap in the NYART archives.—Leilani Dawson

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: _____

Fax: _____

E-Mail: _____

Home Address: _____

City: _____ State: _____ Zipcode: _____

Home telephone: _____

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 Community Outreach

Membership

Professional Member - \$25

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

\$ Additional Donation

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

Make check or money order payable to the Archivists Round Table of Metropolitan New York, Inc. (ART) and mail to the address below:

Membership

Archivists Round Table of Metropolitan New York

P.O. Box 151

New York, NY 10274-0151

Archivists Round Table of New York

PO Box 151

New York, NY 10274-0151

The ART Board would like to take this opportunity to thank all of our members who volunteer their time working on our committees. ART activities would not be possible without you!

Awards Committee

Heather Ball
Carey Stumm
Marcos Suiero Ball

Education Committee

Eunice Liu
Andrew Taylor

New York Archives Conference Planning Group

Peter Asch
Martha Horan
Anne Petrimoulx
Tamar Zeffren

Community Outreach Group

Janet Bunde (Chair)
Laura Baldwin
Kerri Anne Burke
Winnie Feng
Megan Hibbitts

Ellen Mehling
Lea Osborne
Nick Pavlik
Scott Sharon
Jeanne Swadosh
Valerie Wingfield
Susan Woodland

Discussion Groups

Wendy Scheir (Co-Chair)
Maria Lacalle (Co-Chair)

Listserv

Lesley Espenship
(Administrator)

Newsletter

Casey Babcock
Amanda Brown
Holly Deakyne
Celia Hartmann
Shirin Khaki
Ellen Mehling
Kristen Nyitray

Mary Ann Quinn
Madeline Rogers
Joy Weiner

Web Committee

Brian Stevens (Webmaster)
Gretchen Opie
Shannon Yule

Mentoring Program

Keara Duggan
Dan Michelson
Flora Rodriguez

Membership Committee

Maurita Baldock
Mitch Brodsky
Ryan Donaldson
Leonora Gidlund

Programming Committee

Jeanne Swadosh
Susan Woodland