

Volume 19, No. 1

Winter 2013

# Metropolitan Archivist



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## WELCOME

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

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We extend a special thank you to the following members for their support as

**Friends of ART:**  
Timothy Conley  
Stephanie Gellis

**Sustaining Members:**  
J. E. Molly Seegers

**Sponsors of ART:**  
Gina Pollara

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

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

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

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

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

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Front and Back Cover: Images depicting the demolition of the Third Avenue "El" train tracks at the intersection of East 42nd Street and Third Avenue. Photographs taken in summer 1955, photographer unidentified. The photographs vividly convey the changing nature of transportation in New York, a theme of this year's New York Archives Week K-12 Archives Education Institute. Courtesy The Durst Organization Archives.

# LETTER FROM THE PRESIDENT

Dear Members,

## Welcome to 2013!

Over the course of the past year, ART grew to number over 550 members. With this expansion, our programming has significantly increased to meet member needs and new community partnerships. We revised the ART by-laws by member vote to ensure that they reflect ART's actual structure and operations. This revised structure allows the organization to continue to provide strong member services such as educational workshops and symposia, networking tools and events, and our mentorship program. ART can now prioritize outreach activities, such as archives-focused programming for local educators, and strengthen our advocacy work on both the local and national level.

The arrival of Hurricane Sandy in our region devastated homes, caused serious damage to archival collections and buildings, and disrupted the lives of many New Yorkers. The storm affected many ART members. ART coordinated with numerous local organizations and the New York State Archives to provide disaster support. The willingness of ART members to volunteer time and services to help others in need was heartening.

## EDITOR'S NOTE

### 2013 And Beyond

As Rachel Chatalbash notes, the Archivists Round Table has experienced a great expansion in our membership. We are proud to report an all-time high of more than 550 current members. We welcome all our new members, from students to those in a career transition, and we thank our longtime members for their ongoing support.

In addition to ramping up our programming, we are also considering the future of our organization and our profession. As part of this process, we have begun a brand identity redesign to better reflect ART's growth and direction. We will be sharing details with you in the new year, and we welcome your thoughts and comments as we look ahead.

The theme of this issue of *Metro Archivist* is contemplating permanence, with articles that explore digital archives and projects at the New Museum, Carnegie Hall, New-York Historical Society, and elsewhere. We celebrate the enduring success of the

The ART Board plans to develop a series of tools — on our website and through programming — to help members improve disaster plans and emergency preparations for the future.

We are lucky to have such a vibrant, concerned, and committed professional community of archivists in New York City. I'm reminded of this every time we run a program, launch a new initiative, and, sometimes, are forced to meet significant challenges. I look forward to working with you all in the year ahead.

Best wishes,

Rachel Chatalbash

President

Archivists Round Table of Metropolitan New York, Inc.  
[president@nycarchivists.org](mailto:president@nycarchivists.org)



Winthrop Group, and welcome the National Archives at New York City to their new home at One Bowling Green.

As Hurricane Sandy so forcefully reminded us, our profession calls on us to develop flexible strategies, against all odds, for the long-term preservation of, and access to, our repositories' collections. ART looks to assist our members affected by Hurricane Sandy, and share the lessons learned as we all pursue this noble goal.

Thank you, as always, for your readership!

Ryan Anthony Donaldson

10 December 2012





FALL AND WINTER 1984



## On Semi-permanence & History: New Museum Digital Archive

by Tara Hart  
Digital Archivist, New Museum

"The New Museum of Contemporary Art was founded on the premise that works of art are not only objects for visual delectation and assessment, but are repositories for ideas that reverberate in the larger context of our culture." — Brian Wallis, New Museum Curator, 1984

New Museum of Contemporary Art. *New Museum News / Calendar (Fall and Winter 1984)*. New Museum, NY: 1984. Printed material. Cover image: Silvia Kolbowski, *Model Pleasure V*, 1983. Artwork © Silvia Kolbowski. Courtesy the artist and New Museum, New York.

When New Museum was founded in 1977, there was a limited commercial market for emerging and avant-garde works, and the New York contemporary art scene revolved around alternative spaces such as Artists Space, White Columns, and P.S. 1. Founding Director Marcia Tucker envisioned an institution positioned between a traditional museum and an alternative space focusing



New Museum staff members: Marcia Tucker, A.C. Bryson, Allan Schwartzman, Susan Logan, and Michiko Miyamoto, ca. 1977. Courtesy of the New Museum, New York.

on the work of living artists. Against the standards of tradition, permanence, and connoisseurship generally associated with museum collections, the New Museum's stated mission was "to provide a forum for contemporary art, especially work that has received little or no public exposure or critical attention, or that might otherwise be inaccessible to a broad-based audience; to share new issues that are constantly raised in current artistic inquiry; and to challenge the context of historical precedent and museum practice." This early mission aimed to support recent art made by less established artists through exhibitions, events, interpretation, and documentation. One of the most radical innovations was the museum's approach

to collecting: in 1978, the New Museum initiated a "Semi-Permanent" collection policy that allowed the Museum to critically examine and deaccession works from its collection after ten years to make room for new additions, though the idea was never fully implemented.

Over the years, the Museum's approach to history has progressed to consider how the New Museum's own institutional past might inform its current program. Seventeen years after the Semi-Permanent Collection was introduced, the exhibition's organizers re-evaluated the Museum's initial collection policy in the exhibition "Temporarily Possessed: The Semi-Permanent Collection" (1995). In the exhibition catalogue, former New Museum curator Alice Yang asked, "How does one maintain the forward trajectory towards innovation without rendering an absolute rupture between the old and the new and losing sight of the histories that contextualize recent developments?" We might ask today: How do we represent and activate the Museum's history in light of its present for particular histories to be remobilized, or brought to critical scrutiny? In 1999, Director Lisa Phillips implemented an expanded vision for the Museum, which included collaborative partnerships and new digital initiatives. As part of this vision, plans for a digital archive began in 2002 with the announcement that the Museum would construct a new building. Preparation

for the move required a close examination of the Museum's offsite and inaccessible holdings. As the Museum began to evaluate its relationship with its past, the Digital Archive was conceived as an experiment with public access to historical materials that were previously unavailable.

The common characterization of digital archives as "immaterial" frames them in opposition to the analog. Rather than polarizing the digital and analog, the New Museum conceives of the Digital Archive as an expansion of the reach of traditional cultural objects by increasing their accessibility, reproduction, and use. The Digital Archive is innovative in that it expands upon the interest in new forms of distribution posed by conceptual and process art during the 1960s and 1970s. While the structure of the Digital Archive frames meaning and provides context by creating new forms, it is nonetheless anchored within the material realities of documents, boxes, and folders. Significant documentation of the organization remains unprocessed and inaccessible to outside researchers — the collection is comprised of more than 300 linear feet of primary and secondary source materials, including papers from Marcia Tucker, curator and AIDS activist William Olander, and a wealth of exhibition files, press clippings, and research materials. Analog materials are ordered and described using traditional series, box, and folder structure in the form of finding aids. Moving forward, the aim will be to create a Digital Archive experience that truly combines

"old-school" archival methodologies of traditional archival description with the "new-school" digital culture.

The current incarnation of the Digital Archive acts as an important milestone with the potential to develop into a progressive archival program. We are particularly concerned with providing evidence of ephemeral events and time-based practices that resist traditional modes of documentation. The archive includes a wealth of traces from performance-based or mediated art events, such as "The Decade Show: Performance Series." As we process and make available additional materials, we work to present the original content and context of the activities of the New Museum through finding aids, metadata, relationships, and links. We have also invited others to interpret and contribute ideas related to the archive. This interpretation is found in essay form on the Digital Archives "Features" page. By bringing in new ideas, we hope to create a narrative of the museum that is heterogeneous and relevant to the art and politics of today. As the New Museum continues to foster and develop programs focusing on contemporary art, we hope the archives will continue to inform current practices as well as future initiatives and that we will continue to think critically about the value of technological innovation in archives, while expanding upon our understanding of archival history and structures.

The New Museum gratefully acknowledges the generous support of Andrew W. Mellon Foundation, Bloomberg Philanthropies, Booth Ferris Foundation, Henry Luce Foundation, and the Institute of Museum and Library Services for making its re-imagined online initiatives possible.



Ethyl Eichelberger, "The Decade Show: Performance Series," 1990. Performance view. Photograph by Dona Ann McAdams. Courtesy the artist and New Museum, New York.



# Picture Perfect: Surveying Photographs of the Manuscripts and Archives Division, Special Collections, New York Public Library

by Valerie Wingfield

Manuscripts Specialist, Manuscripts and Archives Division, New York Public Library

The Manuscripts and Archives Division of the New York Public Library (NYPL), located at the Stephen A. Schwarzman Building on Fifth Avenue and 42nd Street, holds over 29,000 linear feet of archival material in over 3,000 collections. These paper collections at NYPL include many photographic images. Prior to 2010, the division lacked comprehensive information about its photographic holdings. The library needed updated information about the exact types and current conditions of these images. Thus, I was assigned to undertake a complete a survey of these materials in 2010.

I conducted the survey in two stages over a period of seven months. In Stage I, I examined nineteenth-century hard images such as the daguerreotype and tintype. In Stage II, I examined modern prints, defined as those developed from current photo-mechanical processes that produce multiple prints. Melanie Yolles, Manager of Manuscripts and Archives, created the database used for the project. The database for Stage I recorded the title of the collection in which the image was found, along with the image's location, a description, notes on the image's condition, and notes on the condition of the case or the glass, if any, that held and protected it. The database also included general notes and recommendations for further preservation actions. The database for Stage II, the modern prints, recorded the same basic information but on the collection level.

Our survey defined "hard images" as positive images on non-paper support. In



Albumen print of W.Z. Van Brunt. M.C. Murray Hyde papers. Courtesy of the New York Public Library.





Modern photographic print of unidentified girl. Joseph P. Smyth family papers. Courtesy of the New York Public Library.

the survey, a number of materials fit into this category, including the daguerrotype, tintype or ferrotype, and the ambrotype. Created by different mechanical methods, these images are distinctive in both the type of image they produce and the way they are enclosed.

The Stage I hard-image survey documented all of the single images made using these photographic processes — a number that grew in 2008, when the New York Genealogy and Biographical Society (NYG&B) donated their archives and books to the New York Public Library. Tintypes comprised the majority of the images donated by NYG&B. However, these early nineteenth-century photographic processes account for less than 2 percent of the total photographs in the division.

Results for this part of the survey showed that the division holds more than 200 of these early images: mostly tintypes, followed in number by daguerreotypes and then ambrotypes. The final count for the hard images included 23 ambrotypes, 64 daguerreotypes, and 134 tintypes. One of the collections with largest number of hard images is the Joseph H. Brewer Genealogical papers, with 68, mostly tintypes. In addition, we found several notable images, including an ambrotype of President Grover Cleveland (1837–1908). Often photographed as a robust middle-aged man shot in profile, this image shows Cleveland as a young man.

Stage II — the examination of the modern photographic holdings of the Manuscripts and Archives Division — began immediately after Stage I. The division holds thousands of modern paper-backed photographs, developed using a photo-mechanical process. I undertook a broad overview, looking for quantity of images and unique photographic processes. I also checked to see whether the images had already been described in our finding aids. I found that albumen prints (identifiable by a yellowish appearance from aging due to their egg base) and gelatin silver prints (the first of what we would consider a modern photo printing process) are the most frequently



Rare ambrotype of Grover Cleveland as a young man. Grover Cleveland papers. Courtesy of the New York Public Library.

occurring photographic processes in the collections. I also identified a scattering of other processes, including cyanotypes (blueprints), salt prints, and platinum prints. I also recorded several other physical formats, including the panoramic print, glass plates, and lantern slides. In this stage of the survey, I discovered that the division holds two notable collections with hundreds of these modern images from New York's two twentieth-century World's Fairs held in 1939–1940 and 1964–1965.

With the information we gleaned from the survey, I was able to make final recommendations. I recommended, first, that all the nineteenth-century images be scanned and placed in the Digital Gallery to provide the public with access. I also recommended that fragile images be treated by the Conservation Lab. In addition, I recommended that archivists keep the survey database up to date by adding information about photos in new collections during the processing stage. With the results of the survey now in our comprehensive photographic database, we are able to retain better intellectual and physical control over the photographic holdings in our paper collections.

# Archive Notebook: "Writing to the Scrap" as Qualitative Crowdsourcing

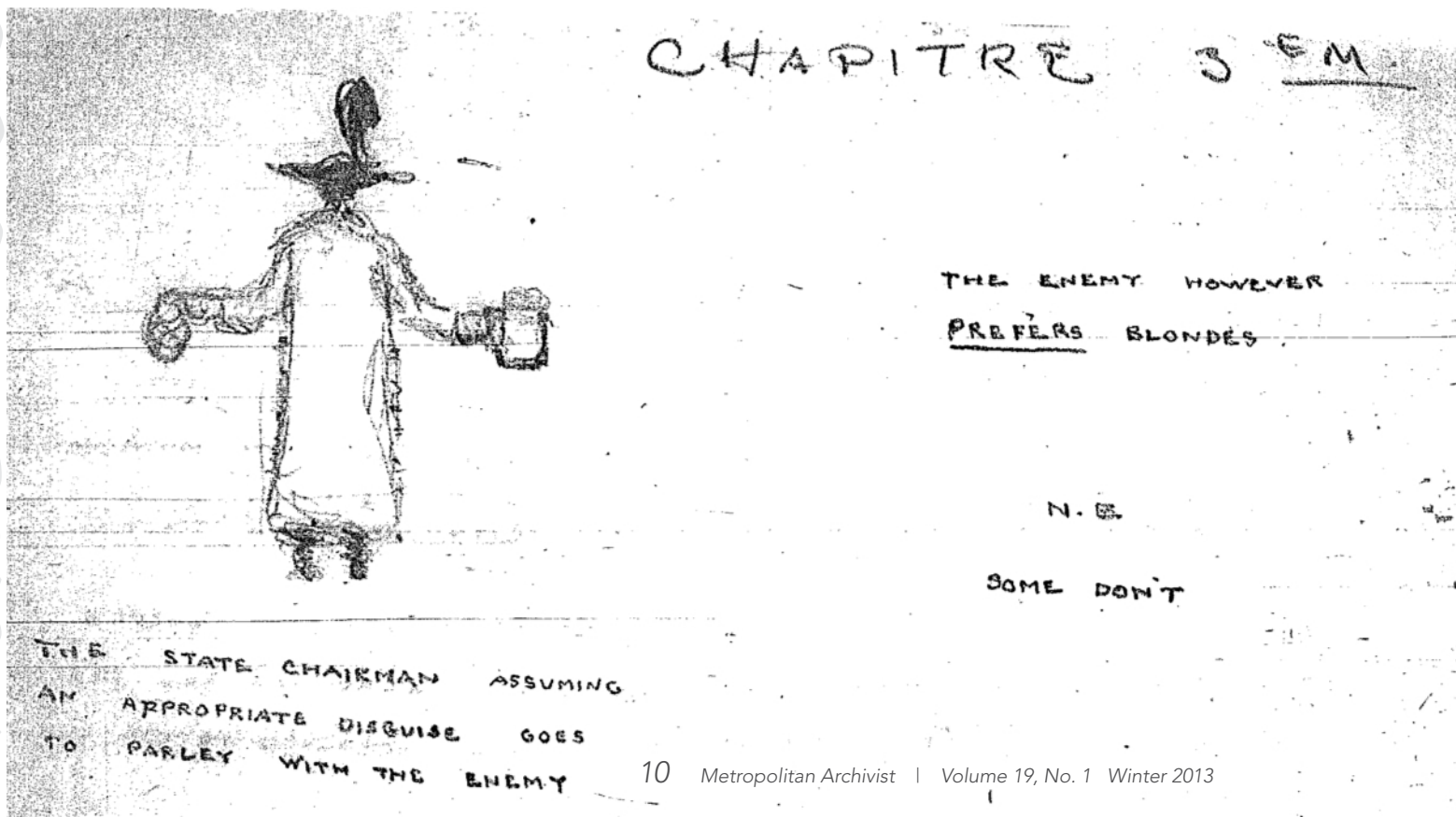
by Jane Greenway Carr and Cecily Swanson

Speaking to a group of NYU students and faculty in Spring 2011 about her most recent book, *Black Gotham: A Family History of African Americans in the Nineteenth Century*, Carla Peterson described her process as "writing to the scrap." Out of an obituary found among old clippings collected in the 1960s and deposited at the Schomburg Center, Peterson spun her story of free blacks in antebellum New York. For her, "writing to the scrap" meant creating a narrative out of items discovered unexpectedly and

gleaning insight from research that has fallen out of fashion. Peterson advised students doing archival scholarship to "talk to strangers" and "remember the grandparents" — in other words, to share their interests broadly and to seek motivation from overlooked sources. This injunction to attend to discards and engage with a range of interlocutors serves as a founding principle for *Archive Notebook*, a new project run by two advanced graduate students in English with sponsorship from the New York University English Department's Digital Commons Initiative.

*Archive Notebook* is an online space for both short-form writing about archival detritus and for speculation about the in-between materials that our research tends to neglect. Too often we abandon the pleasure of the scrap for the certainty of the bigger picture, sacrificing the potential of our half-formed ideas, which may help illuminate our cast of mind or provide an opportunity for dialogue. Drawing inspiration from archive columns in peer-reviewed publications like *PMLA* and *Common-place* and

Reference: Women's studies manuscript collections from the Schlesinger Library, Radcliffe College. Series 1, Woman's suffrage [microform] / consulting editor, Anne Firor Scott. Bethesda, MD: University Publications of America, <c1990-Reel B15>. Read *Archive Notebook Post*: <http://archivenotebook.tumblr.com/post/32667271081/election-returns-the-enemy-prefers-blondes>.





individually curated

blogs like *Ephemeral New York*,

we hope to continue these discussions of the overlap between archive studies and digital humanities through a forum that sheds light on abandoned research — both within library repositories and born-digital collections. Our project, currently operating as a blog with a more robust web design in process, seeks to show how libraries and online collections may sustain and support each other. We are particularly interested in exploring alternative uses for the research scraps that animate archival encounters but rarely find voice in finished scholarly products like the article or monograph.

Thus far, we have written imaginatively about our own leftover research on topics ranging from Jean Toomer's first experience of sushi to amateur suffrage cartoons. We are inviting other scholars, archivists, and students to join us as guest contributors, thus demonstrating the scholarly, pedagogical, and community applications of *Archive Notebook's* aggregation of hybrid genres. Scholars can share the unused "trash" of their research, the notebook scribbles that may be promisingly refocused through online discussion or recycled by fellow readers, for whom others' scholarly errata may spark new pathways for intellectual experimentation. For students, the item-level focus and short format of the blog post helps to stimulate research vitality while sharpening skills in description and document analysis. A recent NYU graduate seminar on African American collecting and archival history used a pilot version of *Archive Notebook* successfully for these purposes and we will be adapting the pilot for an upcoming undergraduate course on the role of archives in mapping the digital commons. In our experience, students exposed early and often to archival research display more intellectual ownership of their projects and carry out higher levels of textual analysis. By shifting their attention to what gets discarded, we also heighten their awareness of the process of selection and the role of the curator in building a collection. Because blog posts allow for both informal explorations of source materials and the analysis of communicative networks, we believe that *Archive Notebook* can enable more dynamic undergraduate engagement with material and digital archives. We also hope that by featuring shorter pieces organized around particular artifacts, *Archive Notebook* will provide an outreach platform for archivists to productively highlight a collection or item, either by linking to our posts or contributing themselves. In short, our site seeks to perform qualitative crowdsourcing of archival research for the benefit of the community generated around it, a community we hope to expand.

By publically presenting the objects that have not seemed worthy of our appraisal or that have resisted our interpretive frameworks, *Archive Notebook* makes private acts of critical selection available for wider scrutiny. We hope to foster debate about the

strategies that inform archival excisions, the hierarchies that order collections, and the systems of value that favor certain ephemera over others. As we move forward, we also hope *Archive Notebook* will facilitate more general interrogation of the status of the archive in the twenty-first century. Why do archival remainders captivate

us? Scholars have argued that as archives have grown to include the dross of daily life, the site of exceptionality has shifted location from the papers themselves to the researcher, whose critical imagination transforms neglected drafts, letters, clippings, and lists into objects of value. The duller the archived item, the greater the reward for the critic able to convert it into an exemplum of the quotidian, the truth of social experience contained within a scrap of paper. *Archive Notebook* concedes this point: our effort to create a place online for discussing archival detritus abets the apotheosis of our own specialized critical acumen, able to turn discards into building blocks, the marginal into the central, trash into bounty. But *Archive Notebook* also embraces this critique as a foundational controversy that raises a crucial question: can we use digital spaces to theorize more effectively our roles as custodians and consumers of rejected information?

Digitizing has been held partly responsible for the plight of the library; however, our project underscores the mutually constitutive relationship between the physical and digital. By highlighting this interdependence, we also seek to show how "hiddenness" — usually considered a concern of the library archives — also exists online, in the wealth of uploaded but untagged material, which needs substantial uncovering through forums like our own. Using the notebook as an organizing metaphor prompts us to consider how collaboration between, across, and beyond institutions may enable new dimensions for research in public. At the same time, digital access to previously less available texts and images has made "archives" itself a diffuse term, applied to a range of sources that may be "archival" only insofar as they are old, forgotten, or errant. We hope to retain this conceptual openness through the digital presentation of unused pages from our notebooks, fostering a discussion about the limits — and frontiers — of archives. For us, "writing to the scrap" presents an opportunity to keep exploring these contested sites of materials and meanings.

LITTER AND LITERATURE seem to have more than an alliterative relation to each other. Looking at the working habits of writers, one is almost tempted to say, The more litter, the more literature,—although there are conspicuous exceptions. Walt Whitman's room in Camden was notoriously untidy. De Quincey's writing was done in various more or less obscure resorts, with no observance of method and order. The elder Dumas cannot be imagined as sitting at an immaculately tidy desk, with pens, paper, inkstand, paper-cutter, reference manuals, and so forth, all in their appointed places. On the other hand, Thackeray's exquisitely neat and legible script suggests nothing so much as well-trimmed pens (goose-quills, of course) and a writing-desk in proper order. Lowell's study at Elmwood, too, was no wilderness of disorder. Walter Pater's rooms at Oxford were almost painfully self-conscious in their immaculateness. Fitzgerald revelled in the chaotic and the haphazard. Scott and Shakespeare, we can imagine, wrote with piles of manuscript and other papers on either hand. In general, can we, even the most orderly of us, conceive of the frenzy of inspired composition as for a moment vexing itself with considerations of symmetry and balance and geometrical regularity in the disposal of books and papers and other appurtenances of the study?

From "Litter and Literature,"  
The Dial XLVI no.544 (February 16, 1909): 107. Read *Archive Notebook Post*: <http://archivenotebook.tumblr.com/post/27983482163/litter-and-literature>.

# "Human Skin Color" and the Challenges of Using LCSH to Describe Oral Histories

by Margaret Fraser  
Adjunct Assistant Curator,  
Tamiment Library &  
Robert F. Wagner Labor Archives

I began working as the archivist for *Crossing Borders, Bridging Generations* (CBBG), an oral history project and public programming series at Brooklyn Historical Society (BHS), in the fall of 2011. The goal of the project is to examine the history and experiences of mixed-heritage people and families, cultural hybridity, race, ethnicity, and identity in the diverse borough of Brooklyn. The project builds on a legacy of oral history collecting at the Brooklyn Historical Society — which began with the Puerto Rican Oral History Collection in 1973. Since then most oral history projects at BHS have focused on a specific neighborhood, workplace, or ethnic group. Part of my task for this project was to describe these records in Archivists' Toolkit, which led to unique challenges of using controlled vocabularies and showed how oral histories can augment our archival holdings.

## The Project

CBBG is the first BHS oral history project to have open parameters for narrators: narrators self-nominate to be interviewed, self-identifying as being of mixed heritage and/or a member of a mixed-heritage family — however they choose to define the word "mixed." In the thirty-eight interviews that have been collected to date, this includes couples from different religious, cultural, ethnic, and racial backgrounds, and individuals who have parents or ancestors who came from dif-

ferent backgrounds. The only parameter for CBBG narrators is a significant connection to Brooklyn — meaning individuals must have lived or worked in Brooklyn.

To find narrators, we relied on a team of twenty-five interviewers as well as the connections that were made at thematic public programs that took place each month in different locations around New York City. The collection now includes narrators who range in age from nineteen to eighty with interviews of individuals and couples, and spans the numerous and distinct neighborhoods that comprise Brooklyn. The first year of CBBG was the planning year, in which we collected thirty-eight interviews. It was decided at our first meeting with advising scholars to avoid advertising a call for narrators, since the funds or means to interview everyone who showed interest might not be available and we did not want to turn people away. As the project progresses through 2015, CBBG might focus or broaden its outreach to potential interviewees in order to collect stories that reflect the evolving diversity of cultures, languages, and ethnicities within the most populated borough of New York City.

## Crossing the Borders of LCSH

I struggled with how to use standardized language to describe interviews whose very purpose was to give individuals the space to describe themselves in their own words. Most librarians and archivists are well aware of the limitations of Library of Congress Subject Headings (LCSH) in describing resources about race, ethnicity, gender, and sexuality.<sup>1</sup> However, oral histories hold their own specific challenges with regards to standardized language due to their intimate nature. It has always been more challenging to categorize and describe a narrator's voice, stories, emotions, and expressions, than to categorize textual records. In the case of CBBG, this challenge was amplified by the goals of the project: to create a space within the community and within the archives for Brooklynites to describe their own heritage. Many narrators used this space to redefine ideas and stereotypes of ethnicity, race, and religion through their lived experiences, illustrating the creation and understanding of their own unique and hybrid cultures, colors, bodies, and families.

The most jarring example of a problematic subject heading is "human skin color." Many narrators in this collection discuss the color of their skin, the texture of their hair, and the shape of their bodies as an embodiment of a particular side of their ethnic ancestry, a mix of their heritage, or something entirely unclassifiable. Headings like "Body image," "Human skin color," and "Racially mixed people" are inadequate to represent these narratives. In one example, a woman of white-American and Peruvian descent and light skin explains, "I had a lot of racial confusion for a while. When I was younger I actually thought of myself — and this is interesting — in self-portraits that I would do for school, I would color my skin in black, or very dark brown, and I often would think of myself that way ... I think I had a lot of confusion about that, and just about who I looked like."<sup>2</sup> Another woman, of Scottish and

<sup>1</sup> For further reading on this topic, I would suggest starting with Sanford Berman's *Prejudices and Antipathies: A Tract on the LC Subject Heads Concerning People* (1993), H.A. Olson's *The Power to Name: Locating the Limits of Subject Representation in Libraries* (2002), and Margaret Rogers' article *Are We on Equal Terms Yet? Subject Headings Concerning Women in 'LCSH,' 1975–1991* (*Library Resources and Technical Services*), 37(2).

<sup>2</sup> Katherine Ambia, Oral History interview, 2012, *Crossing Borders Bridging Generations Oral History Collection*, 2011.019.009; Brooklyn Historical Society.



Chinese heritage, explains that, “you know, that’s what you have in the world — your face, your eyes, your nose, your hair, your skin tone. So, people observe that, and sometimes they wonder, they want to place you. And I guess we all kind of want to place ourselves too.”<sup>3</sup> Many narrators spent time talking about what traits they had inherited from the different sides of their families, recognizing their heritage within their own bodies and through the color of their skin.

In the struggle to categorize narrators into ethnic groups and topical terms, I found that through these interviews, BHS’s list of subject headings for all collections in Archivists’ Toolkit expanded to include terms such as “Friendship,” “Bilingualism,” “Motherhood,” and “Interfaith families.” I cannot think of a better way to show how important oral history collections are to the historical record and our archival holdings. These interviews amplified BHS’s archive, providing more intimate connections between researchers and history. Oral history is much more than filling the gaps of the confined collecting of the past. It now takes on a central role in recording that which is easily lost in the ephemeral nature of modern communication and documentation, bringing with it the depth and freedom provided by emotions, storytelling, and expression.



Top: Second Annual “What Are You?” Event at BHS, October 4, 2012. Bottom: Bridging the Gap: Poetry Showcase at BHS, April 4, 2012. Photographs by Willie Davis.

<sup>3</sup> Lenge Hong, Oral history interview, 2012, Crossing Borders Bridging Generations Oral History Collection, 2011.019.014; Brooklyn Historical Society.

# iPads in the Reading Room: Broadening the Reference Horizon

by **Melanie Meyers**

Senior Reference Services Librarian,  
The Center for Jewish History

The Center for Jewish History recently used iPads for the first time as an accompaniment to an exhibit. Having digital images of the items on exhibit allowed us to introduce an interactive component to the standard display format. Once we no longer needed the devices in the exhibit hall, senior administration approached the reference staff for ideas on how to re-purpose these items in the reference setting. We first considered lending them out to patrons for use, a fine idea in theory, but one that had substantial practical drawbacks. Four iPads were simply too few to serve an average of twenty to thirty visitors a day in our two reading rooms (during busy times we easily see twice that number). We were anxious that this limited availability would only cause waiting lists and consternation among patrons. Moreover, reference staff would have to monitor the use of a high-value portable item that could easily vanish, and because we are open to the public, we would have limited recourse in the case of damage or theft. So, we decided to use the devices for patron reference and bibliographic instruction in the two reading rooms. The staff in the genealogy reading room received two of the iPads, and the staff in the inner reading room, where collection materials are paged from the stacks, received the other two. The iPads are encased in Lucite frames that have a stand on the back, so they are easily displayed on the service desk or at a study carrel.

The addition of this device to the reference toolkit has been a great asset for the librarians. It allows the staff to provide a very high quality ambulatory reference service that is far more collaborative and interactive than traditional reference. At most institutions, including CJH, the

conventional reference interaction takes place with the librarian or archivist on one side of the counter and the patron on the other. The patron asks a question, the library professional searches on the computer for the answer and then informs the patron of the result. When a patron sees neither the screen nor the searching process, it greatly diminishes the educational aspect of reference. At its core, reference should be patron education performed in a one-on-one setting.

The introduction of the iPad into the reference setting allows us to search together with patrons, working on the same screen and looking at results together. Put simply, the iPad allows us to “show our work” to the patrons, so they may understand the process and then implement these strategies into their own research experience. While this same instruction could take place on a patron’s own computer, it is not always feasible; not every patron brings a laptop or device, and some patrons do not want a stranger working on their computer or possibly seeing their work or personal information. Because the iPad is on a stand, several people can view the screen at once, making it especially successful for students researching a group project, or for family members coming in together to work on family history and genealogy. It is also very effective with older patrons who are not as technologically savvy, as the iPad is very user-friendly. And since it allows us to be ambulatory, the iPad encourages us to step out from behind the desk and interact with patrons in a more personal and engaging manner.

The CJH is a high-volume reference environment that includes library, archives, manuscript, and artifact collections, and the use of archival materials accounts for a large percentage of our circulation and patron activity. We are also aggressively digitizing finding aids and a large quantity of archival materials, and we have very robust digital collections. The iPad has been invaluable for archival reference, because it allows us to review the finding aids with the patron and provide more of a running commentary. The inexperienced user often needs some one-on-one explaining of the finding aids, particularly in these days of “more product, less process,” where the finding aids are not always very detailed and items can be difficult to find.

We have only been using the iPads for about a month, but so far it has been a welcome innovation for both staff and patrons. We are looking for new ways to use the devices with patrons, for example, by creating interactive forms available through the iPad in place of paper forms for patron registration or photocopy requests. This kind of electronic delivery would reduce the amount of paper we use and discard. The iPad is also a lovely tool for assessing the use of our digital collections, as we can see precisely how patrons interact with the digital surrogates versus the artifact. These obser-

ventions could prove invaluable to shaping our digital collections in the future. The iPad has already been a great addition for reference work, and we are looking forward to exploring what other avenues this technology can open for both staff and readers.



Two of the iPads currently used by CJH reference staff.  
Courtesy of the Center for Jewish History.

# Saving a Memory: Verrazano Narrows Bridge Construction

By Laura DeMuro, Alexandra Janvey & Ann Christiansen

Last year, the MTA Bridges and Tunnels Special Archive received a grant from the New York State Archives under the Local Government Records Management Improvement Fund. The grant was used to hire three project archivists who processed, re-housed, and created an item-level inventory of the original Verrazano-Narrows Bridge photograph collection. They also wrote a finding aid.

The Verrazano-Narrows Bridge, which opened on November 21, 1964, connects the boroughs of Brooklyn and Staten Island and is currently the longest suspension bridge in the United States. It was named after Giovanni da Verrazzano, the Italian explorer who first entered New York Harbor in 1524.

The bridge's designer, Othmar H. Ammann (1879–1965), faced unique challenges with this project. The bridge's towers were so far apart that he had to account for the curvature of the earth during construction. He also had to plan for the possibility that the span might become a target during war, and to consider whether its massive size would block ship access to the New York Harbor. Othmar had previously designed other great New York City bridges — most notably, the George Washington and Throgs Neck Bridges; this would be his final project.

The Verrazano-Narrows Bridge proved to be the largest undertaking in the history of the Triborough Bridge and Tunnel Authority. It not only binds the boroughs together, but also links the entire northeast — allowing traffic to flow between New England, New Jersey, and Long Island while bypassing Manhattan with its already choked traffic.

The collection consists of approximately 5,800 original photographs of the Verrazano-Narrows Bridge construction and the surrounding areas. The construction photos include: cofferdam and caisson construction, tower construction, erection of cables and suspenders, and anchorage construction. Photos of the surrounding areas show the demolition of buildings that once stood where the bridge would rise, including Fort Lafayette — built in 1812 and used as a military prison during the Civil War — which is where the Brooklyn tower now stands. There are also photos depicting the construction of the Verrazano-Narrows Bridge Monument and Fort Hamilton Park.

The collection's photographs were in decent condition at the start of the project, but were dusty from disuse and had been crammed into expandable file folders. This caused bending and some minor cracking. The archivists also found correspondence, separated into a series, in the expandable file folders along with the photographs. Gaining intellectual access to this collection whose contents were unknown, was critical. The photographs were cleaned, placed into Mylar sleeves, put in acid-free folders in groupings of fifteen, and then re-housed in acid-free boxes. The collection was arranged in order of contract number, which was the original numbering system created by the Triborough Bridge and Tunnel Authority. All available information pertaining to each photograph (description, condition, date, and photographer) was recorded in a spreadsheet to create a detailed inventory.

The project was somewhat delayed because of problems in ordering and receiving the Mylar sleeves, so the project had to move forward without putting the photo-

graphs in Mylar sleeves — a task that was completed later, once supplies arrived. Available information for each photograph was entered in an Excel spreadsheet as work proceeded, except for the final folder and box numbers. This information had to wait, as final resleeving would affect the overall thickness of each folder, and therefore the photograph's final location. There was still a back-order of Mylar sleeves at the project's end date, and a summer intern was trained to complete the remaining tasks.

After finishing the main project of re-housing the photograph collection, there was time left to work on additional projects, including processing small photographic collections, creating a master inventory of the entire archives, performing inventories of the audio-visual and art collections, and reorganizing the archives to make more efficient use of available space.

The New York Archives grant made this project possible. These grants are vital to the growth of the archival community. They open up employment positions that otherwise would not be available and provide the necessary tools to make archival collections accessible. MTA Bridges and Tunnels could not have completed these projects without the grant: the preservation and inventory of the Verrazano-Narrows Bridge photograph collection, several inventories of smaller collections, and the organization of the archives. The MTA Bridges and Tunnels Special Archive can now provide easy access to the Verrazano-Narrows Bridge photograph collection, which is critical to maintaining a bridge that is still used today.



## INTERVIEW WITH THE ARCHIVIST

# An Interview with Rebecca Goldman

by Nick Pavlik  
Archivist, 92nd Street Y

This interview was first published on the New York History: Historical News and Views from the Empire State website, <http://www.newyorkhistoryblog.com/2012/06/q-rebecca-goldman-of-saas-snap.html>.

In January 2012, the Society of American Archivists (SAA), the national professional association for archivists and other information professionals responsible for historical records, approved the formation of the Students and New Archives Professionals Roundtable (SNAP). A much-needed and welcome resource for those considering, actively pursuing, or transitioning into the archives profession, SNAP was founded by its current chair, Rebecca Goldman, who is also Media and Digital Services Librarian at La Salle University in Philadelphia and the author of the popular archives webcomic Derangement and Description.

The Archivists Round Table of Metropolitan New York recently chatted with Goldman about her decision to form SNAP, SNAP's goals and future direction(s), archival education and professional involvement, opportunities for students and new professionals in the tight job market, and other SNAP-ish themes.

*ART: What was the main impetus for your establishing the SNAP Roundtable?*

RG: Ever since my first Annual Meeting in 2010, I've been thinking about the representation of new archivists within SAA and within the profession. I put up a comic that summarized all the things I was thinking about, and it generated some good discussion, but nothing really came of it. Then, about a year ago, I read that ALA had started a Young Professionals Working Group and thought, hey, why doesn't SAA have a group like that? I posted my question to Twitter, Council member Kate Theimer saw it and suggested I try to start a roundtable, and the rest, I suppose, is history. Any SAA member can propose a new roundtable, but until Kate suggested it, it hadn't really occurred to me as something that I could do.

*ART: The SNAP website features an impressive listing of its many goals as an organization. Looking just at SNAP's first year, is there any goal in particular that has been or will be the main priority? What projects or initiatives reflecting this goal would you like to see happen during SNAP's first year?*

RG: When I first raised the idea of forming a roundtable for new archivists, I had

the following goals in mind:

- Advocate for new archivists within SAA and within the archival profession
- Provide a space for discussion of issues affecting new archivists
- Allow new archivists to gain leadership experience through roundtable service

I think we've met that second goal already — the SNAP list is both a very active discussion area and a welcoming community for new archivists. We've also made some progress in reaching out to other SAA groups (our Liaison Coordinator, Sasha Griffin, has been really instrumental here). And SAA is definitely taking note of us. If you take a look at the agenda items for SAA's next Council meeting, an awful lot of them mention SNAP. What's proving more difficult is taking all the great ideas generated on our list and turning these into projects for SNAP to work on. So my goal for our first year would be to come up with a process for starting new projects: appointing leaders, documentation, tracking progress, etc. I also feel that much of the discussion has been focused on students and un(der)-employed new archivists, and that our goal of supporting well-employed new archivists, as they move from entry-level



## INTERVIEW WITH THE ARCHIVIST

to mid-career or managerial positions, has been overlooked. I'd like to keep a broader definition of new archivist in mind as SNAP moves forward.

*ART: As SAA's representative student agency, it would seem that SNAP is uniquely suited to advocate for changes and/or improvements to graduate archival education programs. Has there been any discussion along these lines thus far among the SNAP leadership? If so, in what ways does SNAP envision that archival education programs could better serve their students?*

RG: Judging from recent conversations on the SNAP list, one of the biggest areas of concern is archival internships — both publicizing the need for internship or other work experience during grad school, and making sure that internships are conducted in a way that's ethical and educational. I would love to see SNAP produce guidelines for graduate student internships. As far as changes to the educational programs themselves, we could certainly advocate for changes, but SAA doesn't accredit archives programs, and its Guidelines for a Graduate Program in Archival Studies were just revised in 2011. Right now, I don't see a whole lot of room for SNAP contributions in this area.

*ART: Although SNAP primarily serves students and early professionals who are already pursuing careers as archivists, do you also intend for SNAP to play a leading role in SAA's outreach efforts to recruit new profes-*

*sionals to the archives field? What potential strategies do you think might be effective in better promoting the archives profession as a career option?*

RG: I don't know too many new archivists who would recommend entering the archives field right now. There aren't even enough jobs for all the recent grads. I'd rather see SAA do one or both of the following things:

- Recruit related professionals — people working in jobs with archives-related responsibilities who may not identify as archivists or see the need for SAA membership. These related professionals are one of the target audiences for SNAP, because their work-related needs are similar to those of archives students and new archives professionals.
- Promote the importance of archives to organizations and communities that don't already have them. If you're an organization and you want to start an archives or hire an archival consultant, SAA has you covered. But that assumes you know enough about archivists to know why you'd need one. What about outreach to the people with the power to create job opportunities for new archivists?

*ART: As SNAP's Chair, what would your advice be to students and early-career archivists looking to become more involved in the professional archives community, either at the local, regional, or national level? Aside from joining SNAP, of course.*

RG: SAA (and, to a lesser extent, the local and regional archives organizations) can absolutely seem intimidating as a newcomer. If you want to get involved with a group or project, just ask! Every SAA section and roundtable lists its leaders, and if you're an SAA member you can log in to get their contact information. All the SAA leaders I've met would love to get more new archivists involved in their groups. I can't speak for every regional group, but I've found MARAC to be pretty friendly, and they had a great session at their spring meeting explaining all the ways new members and new archivists could get involved. Local groups: I've tried and failed multiple times to get involved with mine. Some are awesome (like ART!), but I've found that small local orgs can be clique-y and very difficult to break into. As a general piece of advice, if you're ever in a situation where you're networking with other archivists — like a conference or a local meeting — assume that people are shy rather than unfriendly.

I'd also recommend starting a Twitter account and following some archivists on Twitter (Kate Theimer has a good list to start off on Twitter). The relative merits of Twitter versus the Archives and Archivists List has been much debated, but I will say that as a new archivist I find asking questions via Twitter to be quick, easy, and not too intimidating.

## BOOK REVIEWS

### Rare Book Librarianship: An Introduction and Guide

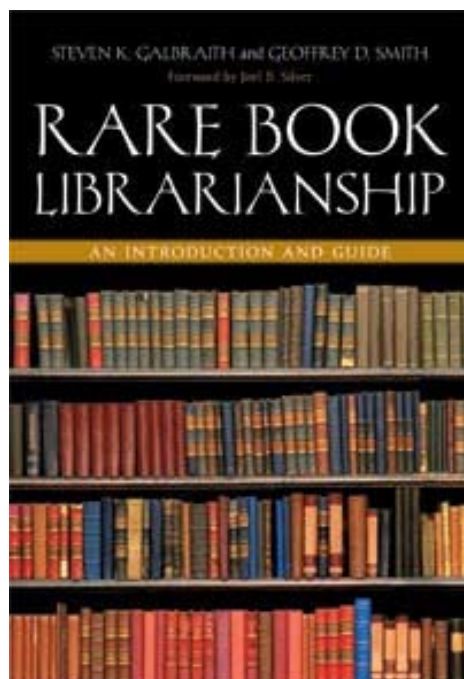
by Steven K. Galbraith  
and Geoffrey D. Smith  
and Foreword by Joel B. Silver

Libraries Unlimited,  
2012. 185 pp.  
ISBN: 1591588812.

Review by Matthew Flaherty

*Rare Book Librarianship: An Introduction and Guide*, by Steven K. Galbraith and Geoffrey D. Smith, is the first manual for rare book librarians published since 1982. Galbraith and Smith successfully undertake the challenge of closing this lengthy gap. The authors address not only issues and trends such as digitization that have emerged in recent years; they also reframe traditional aspects of rare book librarianship in terms of the twenty-first century. Like any useful guidebook, it addresses a breadth of practical, administrative, legal, and professional issues related to the profession. From a practical point of view, this volume will benefit students, rare book and special collection librarians, and archivists alike. It is of particular value to librarians and archivists in smaller institutions, who might not have training in rare book librarianship, yet find themselves caring for such materials. The authors take no concept or process for granted and explain even the most rudimentary details. For the novice, there are valuable chapters on the importance of knowing a collection's history, how to handle and preserve rare books, and professional development opportunities. Chapters on collection development, cataloging, digitization, and copyright will serve as a handy reference for even the most seasoned professionals. The straightforward delivery of instructive content ensures that students and practitioners at any level can quickly find the information they need.

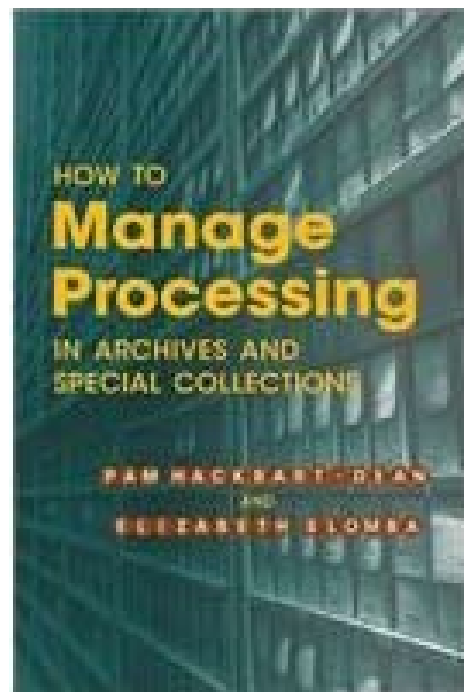
While the archival community has devoted significant attention to technological advancements, outreach, and advocacy, these discussions have been



less prevalent in the world of rare-book librarianship. This volume moves well beyond a practical how-to by attempting to situate rare book librarians in the changing landscape that all information professionals have been forced to confront. Although the authors believe that the “future of rare books ... appears bright,” the foreword and the introduction read like a call to action urging rare book librarians to “stay relevant” by being proactive and dispelling the notion that “the rare book library is an exclusive unit operating autonomously from the larger world of librarianship.” In this context, the authors highlight the cultural and historical value rare book libraries and their stewards must emphasize to help overcome the many challenges facing the profession as a whole.

This is an important reference work for any special collections student or professional. For the rare book librarian, it is a much-needed volume that codifies twenty-first-century best practices into a single guidebook. For the archivist, it belongs on the reference shelf next to professional literature on processing and caring for archival collections. Beyond its practical value, the book serves as a reminder that although some aspects of archives, rare books, and other special collections are

unique one from the other, all who care for them face similar challenges which we must take on together.



### How to Manage Processing in Archives and Special Collections

by Pam S. Hackbart-Dean  
and Elizabeth A. Slomba

Society of American Archivists,  
2012. 156 pp.  
ISBN: 1-931666-43-1.  
\$69.95/\$49.95 (SAA Members)

Review by Michael D. Montalbano  
Institutional Archivist /  
Processing Archivist  
Center for Jewish History

In order to have a successful processing program, one must have clear focus concerning planning and management. Without a plan, and the wherewithal to follow through, our processing and other actions drift aimlessly. The seven volumes of the Society of American Archivists' Archival Fundamentals Series II provide a thorough knowledge of modern archival theory and practice, and there are numerous other books and articles that describe various approaches to planning and managing processing. Because these

## BOOK REVIEWS

works reveal “the big picture of arrangement and description but not the specific details on practices or policies,” Pam S. Hackbart-Dean and Elizabeth A. Slomba have sought to fill the gap with their new book, *How to Manage Processing in Archives and Special Collections*.

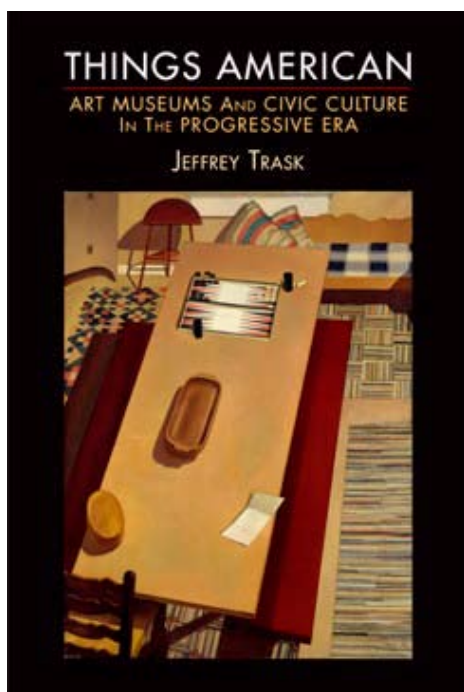
In seven chapters they cover the ingredients of a successful processing program: setting processing priorities, managing the processing, addressing preservation issues, utilizing descriptive standards and improving access, training archival personnel, and proper metrics for assessment and evaluation. They do an excellent job of synthesizing the key points of numerous other works and combining

the theoretical and the practical. Each chapter includes charts, bibliographies, and useful links, and the two appendices provide examples of how to implement the processing events being discussed. In addition to the practical information, they have included a bibliographic essay for anyone looking to explore the current literature regarding archives and their management. The result for the reader is a simple, easy to use guide and, at 156 pages, a good desk reference, at the ready for the questions that arise in processing.

While it is a useful guide, I could not help but feel that I have read many of these suggestions and seen similar examples elsewhere. But to think that this vol-

ume is simply a rehash of other sources misses the point: it is a great reference tool that brings those sources together in a clear, well-written fashion that is a delight to read, even if one’s heard some of this guidance before. At a list price of \$69.95 (\$49.95 SAA Member) the volume is not exactly inexpensive; but compared to the SAA series and considering the additional material covered, it’s a steal. I would recommend *How to Manage Processing in Archives and Special Collections* to anyone looking for a handy desk reference on archival processing and management.

## CITING COLLECTIONS



*Things American: Art Museums and Civic Culture in the Progressive Era* by Jeffrey Trask (University of Pennsylvania Press, 2012, ISBN 978-0-8122-4362-8, <http://www.upenn.edu/pennpress/book/14940.html>) focuses on the institutional history of The Metropolitan Museum of Art from 1890–1930, highlighting museum administration, educational and outreach programs, and decorative arts exhibitions and collecting. It chronicles the work of Met Trustee Robert W. De Forest, Secretary Henry Watson Kent, educator Richard F. Bach, and many others. The book draws extensively on materials held by The Metropolitan Museum of Art Archives.

Submitted by Jim Moske, Managing Archivist, Office of the Senior Vice President, Secretary and General Counsel, The Metropolitan Museum of Art



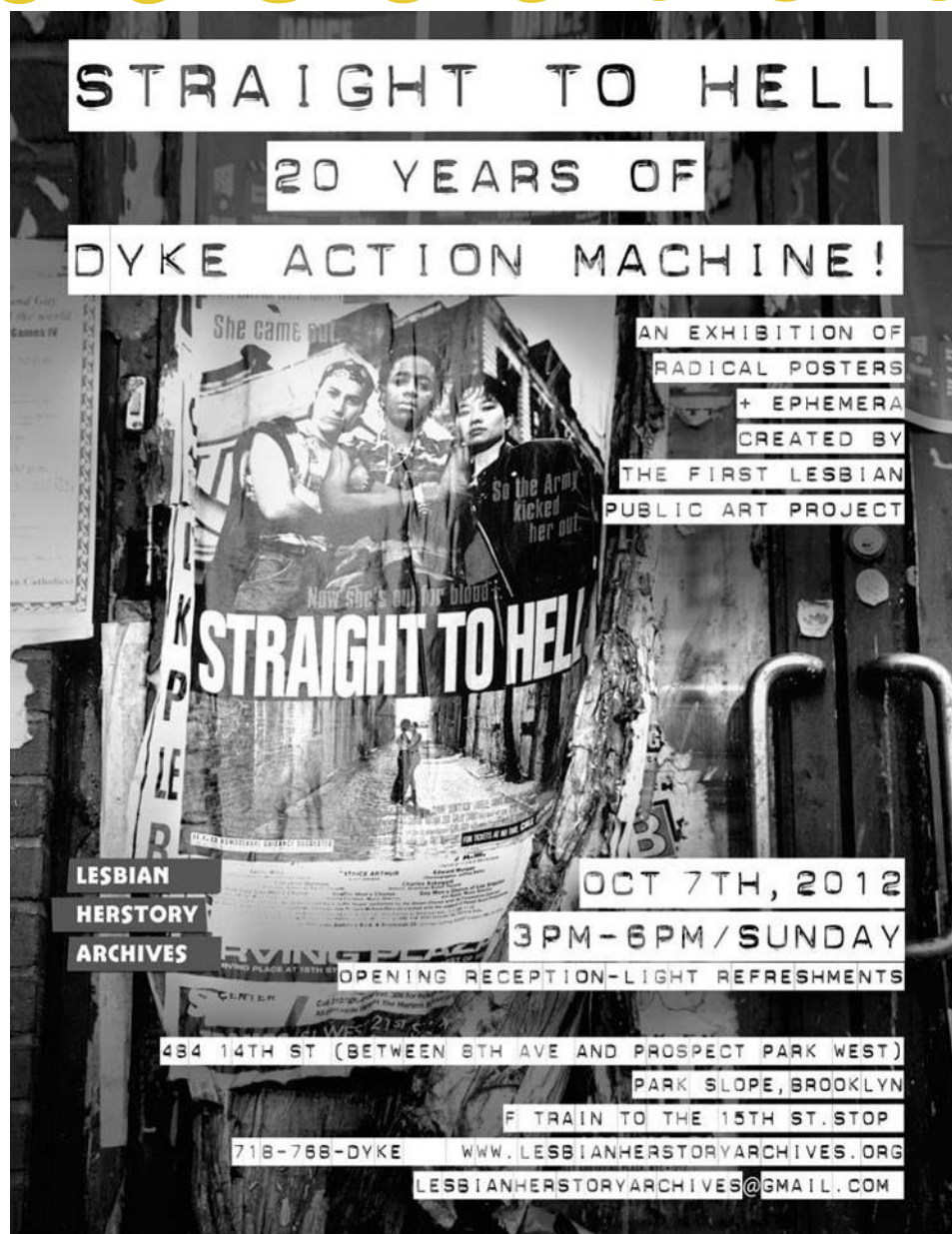
## EXHIBITIONS REVIEW

On October 7, 2012, the community-based and volunteer-run Lesbian Herstory Archives held an opening reception for its new exhibit *Straight to Hell: 20 Years of Dyke Action Machine!* The exhibit, which will remain on view until at least the end of January, brings together posters, buttons, stickers, and other ephemera documenting the creative process and artistic output of the lesbian public-art duo Dyke Action Machine.

Founded in 1991 by graphic artist Carrie Moyer and photographer Sue Schaffner, Dyke Action Machine! (or DAM!, for short) is best known for wheat-pasting lower Manhattan with poster campaigns throughout the 1990s. Strategically placed in well-trafficked areas, and timed to coincide with June's pride festivities, DAM!'s posters utilized sleek commercial aesthetics reminiscent of mainstream advertising to challenge lesbian cultural invisibility. Memorable posters include 1998's *Lesbian Americans: Don't Sell Out* and the controversial *Gay Marriage: Is it Worth Being Boring for a Blender?*, both of which are available to view and "steal" on DAM!'s website: <http://www.dykeactionmachine.com/>

As early as 1995, DAM! began experimenting with alternative means of disseminating their "dyke propaganda," first, with a now-defunct website that advertised an imagined all-lesbian television network known as the Girlie Network. Although DAM! was disappointed by the limited audience that this project was able to attract in the still early years of Internet access, the Girlie Network project was an early signal of DAM!'s movement away from poster art and toward a diversity of media, from an interactive phone-line allowing callers to hear Valerie Solanas's inflammatory *SCUM Manifesto* (1967) to a pamphlet re-imagining DAM! as DAM Inc., a corporation dedicated to the commodification of lesbian identity.

The DAM! retrospective pairs reprints of their famous posters and other artifacts of their agitprop projects with material providing insight into their production



— including Polaroids of potential models, reference images for their poster designs, and much more. Lesbian Herstory Archives is far from a benign backdrop to this fascinating exhibit, housing, as it does the oldest and largest collection of materials relating to lesbians and their communities. It is actually difficult to distinguish between the DAM! exhibit and other materials permanently displayed in the archives' charmingly cluttered Park Slope brownstone. Visitors are greeted with wall-to-wall posters — massed together to reference their original street display — alongside vitrines parked in front of the archives' overflowing poetry and pulp-fiction book collections.

*Straight to Hell: 20 Years of Dyke Action Machine!* demands the type of active audience engagement that exhibits rarely achieve, yet this is just the sort of participatory encounter that we have come to expect from DAM!'s always thoughtful and always provocative work. It is worth a look!

Lesbian Herstory Archives is located at 484 14th Street in Brooklyn. Hours, which vary, are available at <http://www.lesbianherstoryarchives.org/calendar.html>

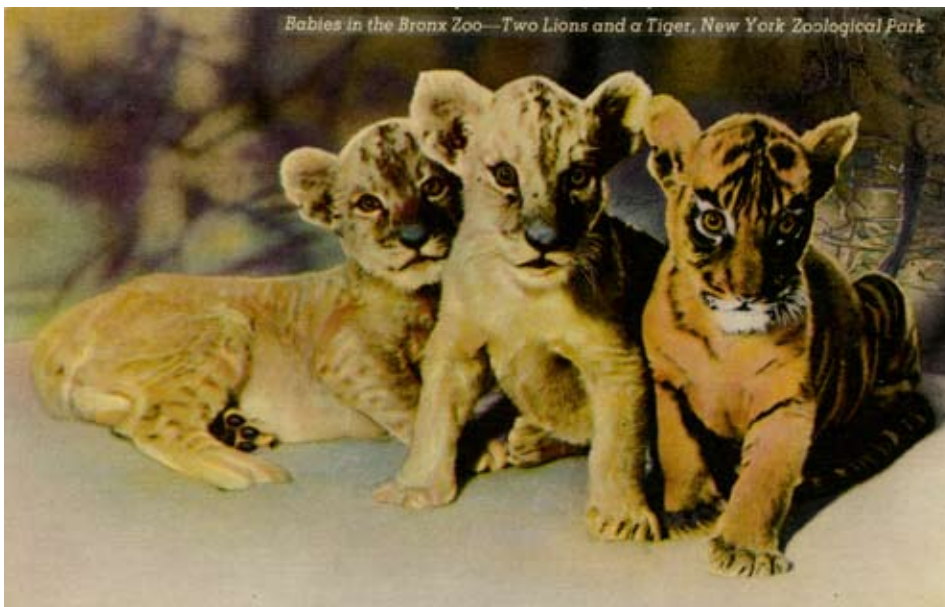
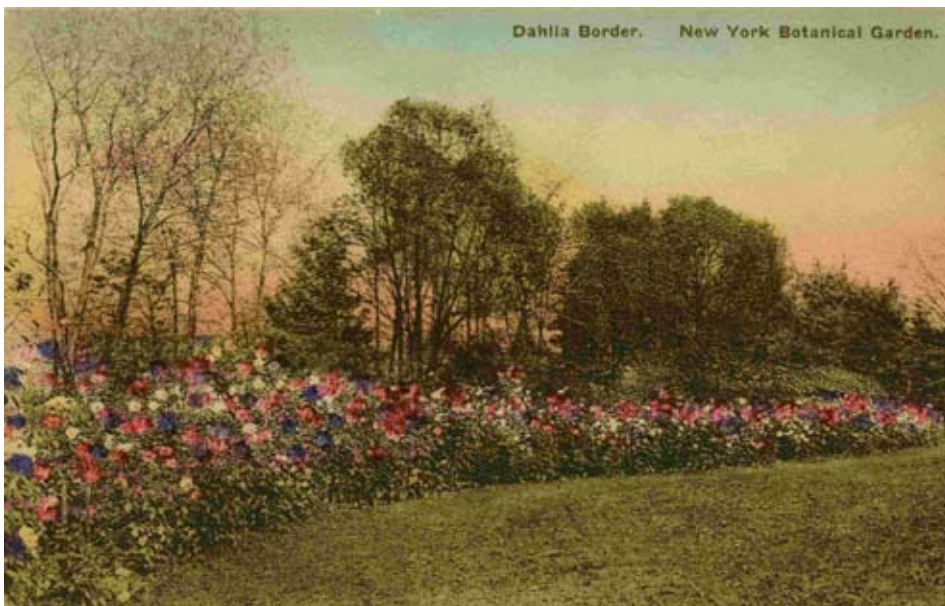
More information about Dyke Action Machine! can be found at <http://www.dykeactionmachine.com/>



# Bronx Park Postcards Now on Display

Submitted by Madeleine Thompson  
Librarian and Archivist,  
Wildlife Conservation Society

The Wildlife Conservation Society and New York Botanical Garden have recently completed an online display of hundreds of historical postcards that tell the story of Bronx Park, which the City of New York formally created in the 1880s and which includes the Bronx Zoo and the Botanical Garden. Entitled *Bronx Park Postcards*, this digital collection brings together postcards held by the Wildlife Conservation Society



Top: "Dahlia Border, New York Botanical Garden," undated. Courtesy LuEsther T. Mertz Library at the New York Botanical Gardens. Bottom: "Babies in the Bronx Zoo," circa 1940s. Courtesy Wildlife Conservation Society Archives.

Library (which houses the archives of the Bronx Zoo) and the Botanical Garden's LuEsther T. Mertz Library. The 450 postcards, from 1903 to the 1980s, depict the park's natural beauty and highlight the buildings, landscapes, and inhabitants of the two iconic institutions located on this land.

The project was funded by a 2011 digitization grant from the Metropolitan New York Library Council. The collection may be accessed at <http://ielc.libguides.com/bronxparkpostcards>.

## Community Medicine Collection Opens at Mount Sinai Archives

Submitted by Barbara Niss  
Archivist  
Mount Sinai Medical Center

The Mount Sinai Medical Center Archives would like to announce the opening of the Records of Kurt W. Deuschle, M.D. Dr. Deuschle was chairman of the Department of Community Medicine (now the Department of Preventive Medicine) at Mount Sinai from 1968 to 1990. The collection —almost 33 feet of records housed in over 43 boxes — reflects a pioneering career in community medicine that spanned the years from 1948 until Dr. Deuschle's death in 2003. His professional life had three main periods: his early years working on the Navajo reservation in the American Southwest, his time as chairman of the first department of Community Medicine in this country at the University of Kentucky, and his years at Mount Sinai.

The Deuschle collection centers on its subject's Mount Sinai years and consists of eleven series: Correspondence, 1960–1996; General Alphabetical I, 1956–2000; Reprints, 1953–1995; Subcommittee on Ethical Research Practices, 1979–1988; Personal, 1966–1995; International, 1951–1989; General



## ART NEWS

Alphabetical II, 1954–1995; Foundations, 1968–1995; Faculty, 1948–1993; References, 1968–1994; and Slides, 1952–1981.

This collection would be of interest to anyone studying the fields of community and preventive medicine or health-care in New York, particularly in East Harlem. Dr. Deuschle also took study trips abroad, and there are files on visits to Turkey (1962–1965, 1984), China (1978, 1986), Lagos, Nigeria (1977), and other places. The Slides Series includes images from some of his trips, as well as many slides taken around East Harlem in the 1970s. The finding aid is available at [http://library.mssm.edu/services/archives/archives\\_collections/community-med.shtml](http://library.mssm.edu/services/archives/archives_collections/community-med.shtml).

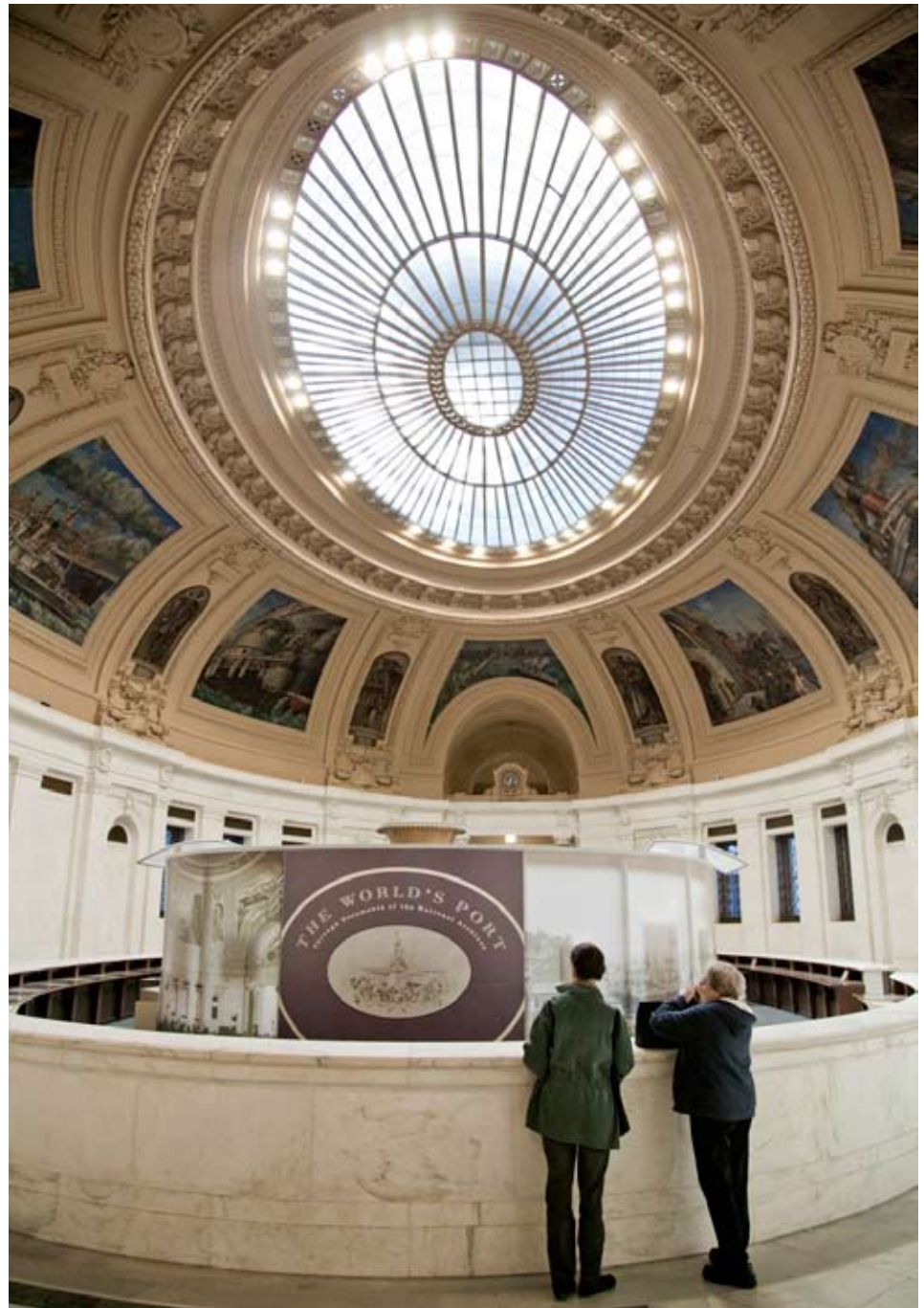
Questions may be addressed to Barbara Niss at [barbara.niss@mssm.edu](mailto:barbara.niss@mssm.edu).

## The National Archives at New York City Reopens at the Historic Alexander Hamilton U.S. Custom House in Lower Manhattan

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

This December, the National Archives at New York City reopens to the public in the Alexander Hamilton U.S. Custom House building at One Bowling Green in Lower Manhattan. It is an exciting and historic move that was years in the making after innovative planning. With most of 2012 dedicated to construction, the new location has more than tripled the space available for public engagement. Now, the National Archives at New York City is ready to serve researchers and the public as never before.

The newly developed Welcome Center begins the National Archives visitor ex-



View of the World's Port: Documents from the National Archives exhibition. Photograph courtesy Johanna O'Toole.

perience. Here visitors are met by staff at the information desk and learn about the archives, upcoming programs, and special events through brochures and calendars. Visitors can also explore holdings throughout NARA with the interactive “NARA across America” kiosk. From the Welcome Center visitors can view featured documents and artifacts in the adjacent Exhibit Gallery or pass through to enter the main Research Center.

The Exhibit Gallery, at roughly 300 square feet, showcases a yearly rotation of original documents. The gallery features a “New York on the Record” exhibit, which presents records related to New York while featuring originals from all of NARA’s holdings, including Washington D.C., other regional facilities, and the Presidential Libraries. A “Connecting Records” theme demonstrates how records are connected

nationwide and through history. One example is the photographic record of Assistant Secretary of the Navy Franklin Delano Roosevelt visiting the Brooklyn Navy Yard for inspection and the keel laying of the USS Arizona in 1913. The written document next to it is then President Roosevelt's Declaration of War against Japan for the bombing of Pearl Harbor and the destruction of the USS Arizona on December 7, 1941. These records, like many others, demonstrate the ways the records are connected across the National Archives nationwide system.

The Research Center has expanded to include twenty-four public access computers and three microfilm reader/printers. In addition to online databases, visitors are given free access to subscription services such as Ancestry, Fold3, HeritageQuest, and ProQuest. The Textual Research room accommodates up to twelve patrons for researching the archival collections covering federal agencies from New York, New Jersey, Puerto Rico, and the U.S. Virgin Islands. While patrons seeking records useful for documenting their entitlements — such as citizenship papers — can be accommodated, there are many other records available for research, including immigrant arrival records, major federal district court cases (including civil, criminal, and equity cases), records from World War I and II and the home front, the Civil War era (including prize cases and draft records), and the U.S. Customs Service.

The newly dedicated Learning Center offers year-round activities that illuminate our nation's history and New York's role in shaping the nation by focusing on historical records. Mornings in the Learning Center are dedicated to workshops and lectures for pre-registered groups such as educators, student field trips, genealogists, and community groups. In the afternoon, the space is open to the public for free family activities and interactive engagement with records. The Learning Center at Custom House was modeled on the Washington, D.C., ReSource Room so that the public can discover holdings by pulling boxes off the shelf, opening map drawers and engaging directly with select facsimile records. Access to computers allows for additional research and learning. Thanks to a partnership with the Foundation for the National Archives, visitors can also make free copies of documents to take with them and share with others.

In addition, the National Archives at New York will provide an annual exhibit in the public rotunda of the Custom House to further showcase its holdings, attract visitors, and promote an awareness of the National Archives' tremendous value and importance to people everywhere. The first installation, "The World's Port: Documents from the National Archives," which ran through November 25, featured records from the New York holdings.

## Carnegie Hall Archives Launches Digital Archives Project

Submitted by Miwa Yokoyama  
Digital Project Manager  
Carnegie Hall

The Carnegie Hall Archives has begun a multiyear project to digitize archival collections documenting the hall's 120-year history, ensuring that they are preserved for future generations and made increasingly accessible to the public, both on-site and online. The project includes the selection and implementation of a new digital asset management system, as well as the creation of a new digital repository. The Carnegie Corporation of New York, the Andrew W. Mellon Foundation, the Susan and Elihu Rose Foundation, and the Grammy Foundation have generously provided funding

for the project.

The Northeast Document Conservation Center is currently at work conserving and digitizing the first twenty years' worth of programs for performances and other events on all three stages at Carnegie Hall. Highlights from the early years include programs from the hall's first opening night with Tchaikovsky conducting in 1891, the world premiere of Dvořák's *New World Symphony* in 1893, and Richard Strauss's American debut in 1904.

The Digital Archives Project will enable Carnegie Hall to preserve its legacy and make its collection materials—many of which are now available only on paper or in media formats likely to become obsolete — accessible to the widest possible audience. For more information on the project visit <http://www.carnegiehall.org/digitalarchivesproject/>.



Program from Richard Strauss's American debut at Carnegie Hall in 1904. Courtesy Carnegie Hall Archives.



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# JDC Cyprus Collection

Now Available Online

Submitted by Tamar Zeffren

Processing Archivist

American Jewish Joint Distribution Committee Archives

The historic Cyprus Collection of the American Jewish Joint Distribution Committee (JDC) Archives is now available digitally for the first time. Consisting of 16,667 pages of textual files digitized from nineteen microfilm reels, the collection contains a wide array of materials that shed light on the lives of Jewish deportees to Cyprus in the aftermath of World War II, including personal letters, group petitions, and newspapers published by the deportees themselves. This collection will be a welcome resource for researchers interested in the postwar era, early Israeli history, and refugee resettlement. Highlights are viewable at [http://search.archives.jdc.org/query\\_ext.asp?query=101204\\_27&site=ideaalm&lang=ENG](http://search.archives.jdc.org/query_ext.asp?query=101204_27&site=ideaalm&lang=ENG).

From 1946 until after the establishment of the State of Israel in 1948, the British confined some 53,000 Jews — nearly all of them Holocaust survivors — on the island of Cyprus. From August 1946 to February 1949, the deportees lived behind barbed wire in twelve camps on the island. During this period, 2,200 children were born there, and 150 Jews died. These Jewish refugees benefited from JDC's extensive relief program, which provided supplementary food and clothing, medical services, educational resources, cultural activities, vocational training, emigration assistance, and legal representation.

The Cyprus Collection offers a unique window into this pivotal period of twentieth-century history by documenting the dramatic events in Cyprus against the backdrop of the birth of the State of Israel. In addition, the JDC Archives photograph collection contains over 180 images from the Cyprus detention camps, likewise



The last remaining Jewish refugees leaving the Cyprus detention camps for emigration to Israel, 1949. Bottom: JDC oversaw the delivery and distribution of religious supplies in the detention camps. Cyprus, 1947. Photos by Al Taylor, Courtesy American Jewish Joint Distribution Committee Archives.

available online, at [http://search.archives.jdc.org/notebook\\_ext.asp?item=26214&site=ideaalm&lang=ENG&menu=1](http://search.archives.jdc.org/notebook_ext.asp?item=26214&site=ideaalm&lang=ENG&menu=1). Seventy-two of these images are also featured in a photo gallery on the website *Our Shared Legacy: World War II and "The Joint"* (<http://archives.jdc.org/sharedlegacy/photo-galleries/gallery-cyprus-detention-camps.html>).

JDC's records, beginning with the organization's founding in 1914, are accessible on its recently launched website (<http://archives.jdc.org/>). Materials up through the post-World War II period are currently available, and newly digitized resources are regularly added.

# Victor D'Amico Papers Open at The Museum of Modern Art Archives

Submitted by Celia Hartmann  
Project Assistant Archivist  
Museum of Modern Art Archives

The Victor D'Amico Papers are now processed and open for researchers to use on-site at The Museum of Modern Art (MoMA)'s Archives reading room in Long Island City, Queens (by appointment only, [http://www.moma.org/learn/resources/archives/archives\\_visiting](http://www.moma.org/learn/resources/archives/archives_visiting)). The collection's finding aid is searchable online (<http://www.moma.org/learn/resources/archives/EAD/damicof>), along with MoMA's other archival collections (<http://www.moma.org/learn/resources/archives>). As founding director of MoMA's Department of Education (<http://www.moma.org/learn/index>) from 1937 to 1969, Victor D'Amico championed art education in the museum setting through innovations that are now standard offerings in museums around the world. At MoMA these offerings included classes for servicepersons at the War Veterans Art Center and for children and families at the People's Art Center; participatory experiences at the Children's Art Carnival in its many versions at MoMA, and in Milan, Brussels, Barcelona, Delhi, and its eventual home in Harlem; and summer art instruction programs at the Art Barge, on eastern Long Island. Under his auspices, MoMA published instructional books for home use, introducing the layperson to artistic expression through woodworking, ceramics, jewelrymaking, and metalworking.

The collection includes correspondence, audio- and videotapes, clippings, draft and completed publications, as well as personal documents, awards, and honors. It is especially rich in photographic documentation of D'Amico's best-known programs at MoMA: classes and exhibitions of artwork created at the War Veterans Art Center, People's Art Center, Art Barge, and Children's Art Carnival (both at MoMA and overseas) in the 1950s and 1960s, and the extensive program of circulating exhibitions distributed through MoMA's New York City High Schools Program from the 1940s into the early 1970s. The range and variety of photographs are evidence of the extensive publicity that introduced and promoted these programs worldwide, helping to promulgate D'Amico's progressive ideal of art education for a range of populations: children, adults, families, veterans, and seniors. During D'Amico's tenure at MoMA, the Department of Education organized a wide range of exhibitions, both at the museum and in other locations. Some were curated by students involved in MoMA's High Schools Program; others showcased works created by students in the department's various programs. Unique installation views found in the D'Amico Papers will be digitized and added to MAID, the Museum Archives Image Database, for use by researchers in MoMA's Manhattan and Queens Reading Rooms.

The Museum Archives received the bulk of the Victor D'Amico Papers in 2011 from Teachers' College, to which Mabel D'Amico had donated the papers after her husband's death in 1987. Some additional materials were received from former MoMA art teacher Arlette Buchman in January 2012. Also that year, we determined that various materials the Education Department and Photographic Archive had stored at MoMA had been previously separated from the D'Amico records, and we were able to include them for processing with the Victor D'Amico Papers.



Photograph Courtesy The Museum of Modern Art Archives.

The D'Amico Papers were organized primarily by material type when we received them from Teachers' College in 2011. Correspondence, photographs, audiovisual items, and published materials were grouped in storage cartons, without regard for their original creation, use, or access. Many of the photographs had been removed from their original housing and numbered for other purposes, again disrupting their original context. The collection is now arranged in eleven series that are chronological within two organizational groupings: Series I–VII document Education Department projects and programs initiated while D'Amico served as director; Series VIII–XI document his professional and personal activities during and after his tenure at MoMA. These materials, which include many unpublished manuscripts, underscore D'Amico's influence and prestige as an educator and writer on art education and document his long involvement in organizations such as the National Committee on Art Education.

Processing of the Victor D'Amico Papers was made possible by generous funding from Ann L. Freedman; the Contemporary Arts Council of The Museum of Modern Art; the Lily Auchincloss Foundation, Inc.; the Gladys Krieble Delmas Foundation; Trustee Committee on Ar-

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chives, Library, and Research; the Cowles Charitable Trust; Ngaere Macray; Beverly M. Galban; Lori and Eric Friedman; Jean Long Ostrow; and Anne and John McAlinden. For more information on the Victor D'Amico Papers and the Archives at The Museum of Modern Art, go to [http://www.moma.org/learn/resources/archives/archives\\_about](http://www.moma.org/learn/resources/archives/archives_about) or e-mail: [archives@moma.org](mailto:archives@moma.org).

Celia Hartmann is a project archivist with experience appraising, arranging, describing, preserving, and providing reference for collections of personal papers, business records, and cultural heritage materials. She can be reached by e-mail at <mailto:chartmann@nyedit.com>.

## Revolution at the General Theological Seminary Library

Submitted by Mary Robison  
Reference Librarian  
Christoph Keller, Jr. Library,  
General Theological Seminary

*Revolution!* is the current exhibit at the Christoph Keller, Jr. Library of the General Theological Seminary. Drawn from the library's rich collections of eighteenth-century materials, the items displayed document the American Revolution from its causes in the 1760s to its aftermath in the Confederation and Early Republic eras, and reflect the political, social, and religious context of the period in Britain and America. Both Patriots and Loyalists are represented: documents from the life of Samuel Seabury, who after the war became the first bishop of the American Episcopal Church, illustrate his actions during the war and shed light on the difficult position of Anglican clergymen during the Revolution. Works owned by James Wilson, signer of the Declaration of Independence and one of the original justices of the Supreme Court of the United States, are evidence

of the political thought of the Founding Fathers.

The exhibit is curated by head cataloger and rare book specialist Patrick Cates with assistance from reference librarian and archivist Mary Robison. Patrick notes, "As a theological library, it's easy to get pigeonholed as a collection of 'Bibles and stuff.' Putting together this exhibit, we sought to highlight some lesser-known, non-theological items of interest to a broad community. At the same time, we wanted to demonstrate these items' relevance to our theological patrons, which we did by using items from the Seabury Papers, for example."

The Keller Library began collecting in 1820, with patristic texts purchased by civic leader John Pintard and other prominent New Yorkers for the fledgling seminary, established only three years earlier. General Theological Seminary has been in its current location in the Chelsea neighborhood of Manhattan since the 1820s. Included in the library's Special Collections are important collections of the Bible and the Anglican Book of Common Prayer, more than 150 incunabula, and significant collections of continental, English, and American early printing, along with several medieval manuscripts. The Seminary Archives includes a major collection of papers of Samuel Seabury, along with papers of many Episcopal bishops from the eighteenth to the twenty-first centuries. Also included are faculty, student papers, and institutional records and materials from throughout the seminary's nearly 200-year history.

## Luce Foundation Grant Processing Exposes Collections at Burke Theological Library

Submitted by Brigette Kamsler  
Luce Project Archivist  
Burke Theological Library, Union Theological Seminary

The Burke Theological Library at Union Theological Seminary, one of twenty-two libraries in the Columbia University Libraries system, was awarded a three-year project grant by the Henry Luce Foundation. This grant will be used to preserve, catalogue, and make accessible the collections of the Mission Research Library (MRL) Archives and the William Adams Brown (WAB) Ecumenical Library Archives.

MRL contains over 160 unique collections from missionaries and missionary organizations from six continents in the late nineteenth and early twentieth centuries, with special strength in early twentieth-century China, Japan, and Korea. The collection contains a broad range of field reports, demographic surveys, and other analytical data. As a result, the MRL Archives documents the cultural and social realities of indigenous populations in substantive detail, and will amply serve scholars of religion, historians, anthropologists, economists, and medical researchers, among others.

WAB contains more than thirty collections, including records of local (New York City), national, and international ecumenical organizations and communities, as well as records from ecumenical conferences (Protestant and Catholic dialogue) that have shaped global Christianity.

Since the grant began in August 2011, the project archivist, Brigette C. Kamsler, has processed and made available over sixty collections totaling close to 300 linear feet. The completed collections can be found at <http://library.columbia.edu/indiv/burke/archives.html>. Detailed information and progress is also posted on the Burke Archives blog, *The Hidden Archival Collections of the Burke Library* (<https://blogs.cul.columbia.edu/burkearchives/>), which is dedicated solely to the work on the Luce project. Questions or comments on the project may be directed to the project archivist at [bck2115@columbia.edu](mailto:bck2115@columbia.edu).



## Digitized Henry G. Marquand Papers Now Available Online

Submitted by James Moske  
Managing Archivist  
Metropolitan Museum of Art

The Metropolitan Museum of Art Archives is pleased to announce the appearance online of the digital Henry Gurdon Marquand Papers. New York financier Marquand (1819–1902) was a member of the Provisional Committee to establish a museum of art in New York City (1869), an early trustee of the Metropolitan (1871–1902), treasurer (1883–1889), and its second president (1889–1902). For more than three decades Marquand spent his fortune carefully acquiring artwork to decorate his Madison Avenue mansion and to enlarge the Met's then modest holdings. The papers, dating from 1852 to 1903, contain correspondence with artists and dealers, receipts, inventories, and notes, and document his activity as an art collector and patron of the museum. The bulk of the correspondence is with the British artists George Henry Boughton and Frederic Leighton, and dealers Martin Colnaghi, Charles W. Deschamps, Wolfgang Helbig, Robert Jenkins Nevin, John Charles Robinson, H. Herbert Smith, and Thomas Humphry Ward. Most of this correspondence dates from 1868 to 1898, Marquand's most active period of commissioning and collecting for his home and for eventual donation to the Metropolitan. In addition to the original handwritten letters, the collection also includes a complete set of typed transcripts that is fully digitized and searchable. The digital files are accessible via live links in the container list of the collection finding aid, available at <http://libmma.contentdm.oclc.org/cdm/singleitem/collection/p15324coll3/id/628>.

## Digital Projects at the New-York Historical Society

Submitted by Maurita Baldock  
Curator of Manuscripts  
New-York Historical Society

The New-York Historical Society is pleased to announce that many of its special collections are now available online. A private foundation awarded the library a five-year grant to digitize four major areas of the library's collections, including selected records of child welfare organizations, personal papers relating to women's history, endangered photographic negatives and prints, and personal papers from the Revolutionary War and Early Republic eras. The project is now in its second year, and the library has scanned over 6,000 photographs of New York City and several major manuscript collections. To access these collections, see the Digital Collections section of the society's library website (<http://www.nyhistory.org/library/collections>) and view the projects "Historical Manuscripts" and "Photographs of New York City and Beyond."

The New-York Historical Society has also recently partnered with EBSCO on two major digital products based on its collections: *Gateway to North America: The People, Places, and Organizations of 19th-Century New York*, containing over 800,000 pages from directories, membership lists, and other name-rich sources; and *Revolutionary War Era Orderly Books from the New-York Historical Society*, containing over 30,000 pages from the library's collection of manuscripts documenting soldiers' lives from 1748 to 1817. Access to the EBSCO online collections is available on-site in the library or at any other subscribing institution.

## New Home for AAA New York Research Center

Submitted by Joy Weiner  
Archives Specialist  
Archives of American Art

The Archives of American Art's (AAA) New York Research Center is pleased to announce its new location at 300 Park Avenue South between 22nd and 23rd Streets.

Now on one floor, the Research Center includes staff from Reference Services, the collector for the New York Region, and the Office of Advancement. Liza Kirwin, interim director of the Archives of American Art, spearheaded the project with input from staff members. The Research Center was designed to create an inviting space for patrons as well as provide functional working areas for accessioning and processing incoming collections.

With approximately 9,000 square feet, the Research Center includes a reception area, staff offices, and climate-controlled rooms for collections. A spacious conference room, with surrounding views of Park Avenue South and Lower Broadway, is equipped with state-of-the-art audiovisual equipment and will serve as a center for meetings, presentations, and seminars. The office is complete with Knoll furniture, which has special significance as AAA houses the papers of Florence Knoll Bassett, Eero Saarinen, and other Knoll designers.

At the New York Research Center, patrons can consult AAA's microfilmed collections and oral history interviews. Access is also available to AAA's online catalog. Users will be pleased to learn that the older cumbersome microfilm readers have been replaced with easy-to-use ScanPro 2000 readers.

Visit AAA's website ([www.aaa.si.edu](http://www.aaa.si.edu)) for the official reopening date and visitor information. The archives staff looks forward to welcoming new and returning patrons.

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### New IMLS–Funded Grant Project Brings Pratt Interns to Art Libraries

Submitted by Emily Atwater

Project/Intern Coordinator  
Brooklyn Museum

Pratt Institute's School of Information and Library Science (SILS) has received an Institute of Museum and Library Services (IMLS) grant through the Laura Bush 21st Century Librarians Program to prepare cultural heritage professionals for careers in museum libraries and archives in the digital age. Called M-LEAD-TWO (for Museum Library Education and Digitization — Technology, Web, Online), the grant program extends the original M-LEAD project of 2008–2011, another IMLS–funded program which supported internships by SILS students in librarianship, archival processing, and digitization at the Brooklyn Museum.

The three-year project involves the New York Art Resources Consortium (NYARC), comprised of the libraries of the Brooklyn Museum, the Frick Collection, and the Museum of Modern Art. Fifteen M-LEAD-TWO interns (five per year) will support the initiatives of two of these libraries while furthering NYARC's mission of enhancing collaboration among the member institutions and providing increased access to their research materials.

Each year two interns apiece will be based at the Brooklyn Museum and the Frick, working with projects involving auction catalogues, while one will work consortium-wide. At the Frick, interns will employ Archive-It for potential web archiving of born-digital auction catalogues. This task presents a myriad of challenges in the context of the digital environment, and the students will help to discover solutions that allow access to these important scholarly materials. Meanwhile, Brooklyn Museum interns will carry out more traditional collection

assessment, evaluating and ultimately cataloguing auction catalogues not currently found in Arcade, the NYARC common online catalogue (<http://arcade.nyarc.org/>). Auction catalogues that are duplicated elsewhere within the consortium and do not otherwise support the Brooklyn Museum collection will be donated to other institutions, making room for new acquisitions. Finally, the NYARC intern will focus on facilitating the use of shared resources within the consortium, giving special attention to the Latin American collections of each institution, ultimately surveying these materials for future digitization efforts.

The partner institutions are thrilled to welcome these talented interns to the project!

### Met Museum Archives Receives Leon Levy Foundation Grant

Submitted by James Moske

Managing Archivist  
Metropolitan Museum of Art

The Metropolitan Museum of Art has received a generous grant from the Leon Levy Foundation to support a twenty-seven-month project to arrange, describe, and catalogue fifteen collections of records of past museum directors, senior administrative staff, and curatorial offices. The collections document 130 years of the museum's history and operations and provide an incomparable glimpse into the Metropolitan's operations.

Records include those of Luigi Palma di Cesnola, the first salaried director of the museum (1879-1904). In addition to papers documenting the Met's early days, Cesnola's records include letters written during his service as a Union officer in the United States Civil War. The project will also allow us to process the files of Francis Henry Taylor, director from 1940 to 1955. Taylor was highly regarded for strengthening the Metropolitan's educational programming and public outreach, expanding audiences through the use of media, and initiating off-site exhibitions. He also oversaw an ambitious program of wartime loan exhibitions that enabled thousands of Met visitors to view masterworks from European collections.

More recent files include those of James Rorimer (director, 1955-1966), who was head of the U.S. Army's Monuments, Fine Arts, and Archives Section during World War II. His records contain important material related to many of his accomplishments, including his discovery of portions of collections looted by Nazi officials, and his negotiations for the landmark loan of the Mona Lisa to the Met in 1963. The grant will also allow us to prepare for access records from the office of Thomas Hoving (director, 1966-1977). Hoving arguably masterminded the creation of the contemporary museum as a tourist and entertainment center, and expanded many of the Metropolitan's activities including exhibitions, acquisitions, buildings, publicity, fundraising, and merchandising.

Another significant component of the project is 165 linear feet of curatorial files from the Costume Institute. Providing an unmatched view of the workings of the department from 1946, when the Museum of Costume Art merged with the Metropolitan as the Costume Institute, through the 1990s, the records offer abundant information to engage scholars in new dialogues and studies on costume history, fashion design, and associated fields. These files chronicle groundbreaking exhibitions coordinated by the legendary Diana Vreeland, including *The World of Balenciaga* (1973), *Hollywood Design* (1974), *The Glory of Russian Costume* (1976), and *Vanity Fair* (1977).

## Leo Baeck Institute Launches DigiBaeck

Submitted by Hermann Teifer

Archivist

Leo Baeck Institute

The Leo Baeck Institute (LBI), the premier research library and archives devoted to documenting the history of German-speaking Jewry, has launched DigiBaeck ([www.lbi.org/digibaeck](http://www.lbi.org/digibaeck)), an online gateway to its collections. LBI now provides free online access to primary source materials documenting five centuries of Jewish life, thus facilitating the work of academics, genealogists, and the wider public, who are interested in life in Central Europe.

DigiBaeck already includes 3.5 million pages of materials ranging from the personal papers and photographs of numerous luminaries such as Albert Einstein, to letters, diaries, recipes, and ephemera chronicling the lives of everyday people. The collection, which will continue to grow, encompasses documents in German and over a dozen other languages; many pieces in the collection include English translations.

LBI partnered on the project with Internet Archive, the non-profit digital library, which allowed the digitization of most documents. Says Brewster Kahle, founder of the Internet Archive: "I found like-minded partners among the leadership of the Leo Baeck Institute who keenly understood that digital access is essential in fostering not simply the ease of scholarship, but a general heightened awareness of the culture that they have so painstakingly preserved for more than half a century."

In addition, some 3,000 memoirs, biographies, and manuscripts, as well as photographs, works of art, oral histories, and other archival materials, were digitized at the Center for Jewish History and in cooperation with other vendors.

## Mellon Foundation Grant for Born-Digital Materials in Art Collections

Submitted by Deborah Kempe

Chief, Collections Management and Access, Frick Art Reference Library

The adjective "born-digital" now dominates discussions at libraries and publishers worldwide. The usage example for "born digital" in the [oxforddictionaries.com](http://oxforddictionaries.com) entry certainly nails the issues: "as research libraries are discovering, born-digital materials are more complicated and costly to preserve than anticipated."

The New York Art Resources Consortium (NYARC), comprising the libraries of the Brooklyn Museum, the Frick Collection, and the Museum of Modern Art, felt the shifting sands two years ago, and realized that for art and image libraries, born-digital materials bring special challenges for larger academic libraries, given their historical patterns of collecting.

All three partners have traditionally collected museum, exhibition, auction, and dealer catalogues, along with related pricelists. We also acquire catalogues raisonnés, photographs, and related ephemera such as invitations and gallery checklists, all of which are rapidly going digital, with no printed equivalents. This "long tail" of the wider publishing landscape presents unique challenges for capturing, collecting, cataloguing, preserving, and providing access to digital formats, largely due to the complicated arena of image rights.

The Andrew W. Mellon Foundation recognized the distinct nature of our collections and awarded NYARC a grant for a twelve-month study called Reframing Collections for a Digital Age. Three consultants and a lawyer have been engaged to investigate key topics: where the "tipping point" lies for the transition from ana-

log to digital formats for specialized art resources; a review of existing web archiving projects; what can and should be collected; the best methods of web archiving; potential partners; and ways to address intellectual property, ethical, and access issues. The final stage will be a technical review with recommendations for future solutions. The grant concludes in January 2013 and NYARC will share results of the study with the wider library and archives community.

## Historic Preservation Archival Workshop Series Inaugurated

Submitted by Matthew Coody

Administrator

New York Preservation Archive Project

This fall, the New York Preservation Archive Project hosted the first of a series of interactive workshops for historic preservation organizations. The goal of these workshops, part of the Archive Project's Archival Outreach, Education, and Technical Assistance Initiative, is to educate local preservation not-for-profits on the importance of their organizational records and provide assistance in the identification and management of their archival resources. Martha Foley, who has over twenty-five years of archival experience throughout New York City, from the Trinity Church archives to the New York Public Library's, led the first workshop. Participants had the opportunity to speak with Ms. Foley about their organization's specific needs, network with similarly sized groups from across the five boroughs, understand how other groups have begun to implement the archival process, and learn the basics of proper records management. The organizations that took part are now potentially qualified to receive financial or technical assistance to help implement archival initiatives.

The New York Preservation Archive Project is a not-for-profit organization dedicated to documenting, preserving,



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and celebrating the history of historic preservation in New York City. Recognizing the instructive and inspirational importance of this history to the continued health, success, and growth of preservation, the Archive Project hopes to bring these stories to light through public programs, oral histories, and the creation of public access to information. The Archive Project is devoted to celebrating neglected preservation narratives by drawing on the archives that hold these stories.

With the targeted Archival Outreach, Education, and Technical Assistance Initiative workshop series, the Archive Project hopes to instill a lasting archival mindset in the New York City preservation civic sector. A generous grant from the Robert A. and Elizabeth R. Jeffe Foundation has made this series possible. Contact Matthew Coody at [mcoody@nypap.org](mailto:mcoody@nypap.org) for information on future workshops.

## New DHP Project at METRO

Submitted by Jefferson Bailey

Strategic Initiatives Manager  
Metropolitan New York Library Council

Starting in 2013, the Metropolitan New York Library Council (METRO) is initiating the Keeping Collections project in order to ensure the sustainability and accessibility of historical records as part of the New York State Archives Documentary Heritage Program. Keeping Collections will provide a variety of free and affordable services to any not-for-profit organization in the metropolitan area that collects, maintains, and provides access to historical records.

As part of the project, METRO will hold a number of half- and full-day workshops throughout 2013 focusing specifically on the tools, technologies, and topics essential to the management, description, and preservation of archival collections in both physical and digital

formats. In addition, Keeping Collections will feature recurring online sessions during which expert archivists, technologists, and information professionals will be available to answer questions, explain standards and best practices, and provide assistance on a variety of archival topics. Keeping Collections will also offer site visits with area archives and collecting institutions to provide individual collection assessments and advice on specific matters of acquisition, management, outreach, and preservation. On-demand, personalized e-mail, and telephone consultations will also be available.

Working in conjunction with AudioVisual Preservation Solutions and the Archivists Round Table of Metropolitan New York, Keeping Collections aims to improve the collection, preservation, and availability of records of historical importance, including those of the region's under-documented communities. More information can be found at the project's webpage ([www.keepingcollections.nycdigital.org](http://www.keepingcollections.nycdigital.org)). Questions about the program can be directed to Jefferson Bailey at [jbailey@metro.org](mailto:jbailey@metro.org).

## Winthrop Group Marks Three Decades of Success

Submitted by Sylvia Kollar

Archivist  
Winthrop Group

The year 2012 marks the Winthrop Group's thirtieth anniversary. Founded in 1982, historians at Winthrop began attracting an impressive list of clients, preparing analyses of corporate organization and processes, developing tools for drawing on corporate experience, supporting litigation, and writing books and articles. Meanwhile, Linda Edgerly, an independent consultant, established archives for businesses, organizations, and families and focused on identifying, organizing, managing, and using historically significant information and documentation. The two businesses merged in 1989 and Winthrop opened an office in Manhattan. Here are just some of our most recent projects and initiatives:

The Winthrop Group blog, *Intersections*, reflects on current events and trends while considering the historical record (<http://www.winthropgroup.com/blogs/intersections>).

At Trinity School, Winthrop archivists installed 120 Years of Print Culture at Trinity School, an exhibit drawn from the school's archives, featuring students' literary and artistic magazines and chapbooks, newspapers, journals, and newsletters regarding the community and wider world.

Jazz at Lincoln Center recently opened the R. Theodore Ammon Archives and Music Library with a private ribbon cutting ceremony at its new 3 Columbus Circle offices. Now in its twenty-fifth year, Jazz at Lincoln Center selected Winthrop Group to consult with its own staff and help establish the organization's archival collections.

More than 180 collections (with EAD finding aids and MARC records) will soon be available to researchers through Winthrop's efforts, allowing access to 800 cubic feet of historical documents and photographs. The Ford Foundation Archives began to be transferred to the Rockefeller Archive Center in Sleepy Hollow, New York, and processing of the records of the American Stock Exchange, which engaged Winthrop in 2008, will be complete.

## Museum at Eldridge Street: A Landmark Year for a Landmark Site

Submitted by Nancy Johnson

Archivist

Museum at Eldridge Street

For the past year, the Museum at Eldridge Street has been celebrating the 125th anniversary of its home, the 1887 Eldridge Street Synagogue, the first great house of worship built by Eastern European Jews in America. It's an anniversary that almost didn't happen. By the 1950s, a dwindling congregation had sealed off the synagogue's main sanctuary and left it to the mercy of the elements. When the building was "rediscovered" by preservationists in the 1970s, it was on the verge of collapse. A twenty-year, \$20-million restoration, completed in 2007, revitalized the landmark and preserved it for generations to come.

For our archives and other collections, it's been a landmark year. We were thrilled to receive a grant from the New York State Archives Documentary Heritage Program, which enabled us to process the Eldridge Street Synagogue Restoration Collection. This unique collection documents the synagogue's restoration in rich detail, including architectural plans; correspondence with contractors and artisans; and photographs and video taken before, during, and after the restoration. It's an unparalleled resource for students of historic preservation and architecture, as well as for other organizations planning major restoration projects.

Also in recognition of our anniversary, we launched a new collections section on our website ([www.eldridgestreet.org/collections](http://www.eldridgestreet.org/collections)), a virtual exhibition showcasing a selection of our favorite archival items and artifacts. It has proven to be a nice way for a museum with limited exhibition space to share more of its materials.

In December 2012, we launched Storywalks, a cutting-edge smartphone app featuring voices from our oral history archive. It's been quite a year!

For more information, contact Nancy Johnson at [njohnson@eldridgestreet.org](mailto:njohnson@eldridgestreet.org).

## Catholic Responses to 9/11 Documented

Submitted by Joseph Coen

Archivist

Roman Catholic Diocese of Brooklyn

The Roman Catholic Diocese of Brooklyn Archives recently completed a two-year effort, the Brooklyn and Queens County Catholic Responses to World Trade Center Attacks Documentation Project. The work was done under separate New York State Archives Documentary Heritage Program grants. In the initial project, completed in 2011, the diocesan archives identified several categories of official and unoffi-

cial responders and responses. Official responders included the chaplains the Bishop of Brooklyn had assigned to the New York City Police and Fire Departments and other agencies, and Catholic Charities Brooklyn and Queens, which was an emergency responder on the day of the attacks and which afterward provided counseling and financial and other assistance. Unofficial responders and responses included priests and parish and school staff members, as well as various individuals who ministered to persons in need on the day of the disaster, who stepped forward in many different ways to offer support during the recovery, and who also helped perpetuate the memory of those who were lost in the attacks.

The follow-up grant project saw the completion of a survey that project director Joseph Coen and consultant Diane Strock-Lynskey sent to a pilot group of twenty-six parishes and other organizations, which had been previously identified under the first grant. MARC repository description records (for inclusion in the state Historical Documents Inventory) were created for the five organizations that responded to the survey and the seven collections identified. A review of the literature and available collections concerning 9/11 revealed very little information about religious and spiritual responses to the event in general, much less about Catholic responses in particular. Nevertheless, the results are a significant increase in information about the historical records available on this under-documented topic.

For further information, contact Joseph Coen at [archives@diobrook.org](mailto:archives@diobrook.org) or 718-965-7301.

## PROGRAMMING COMMITTEE REPORT

# June 2012: ART Annual Business Meeting

by Pamela Cruz  
ART Vice President



Glass blower Herman O. Mueller and photographer Charles H. Coles, photographing radiolarian at the American Museum of Natural History, October 1942. Credit: Photo by Thane L. Bierwert, Collection of American Museum of Natural History.

The ART annual business meeting and June programming event, co-sponsored and hosted by the American Museum of Natural History (AMNH) Research Library took place on June 19, 2012, at the AMNH Library Reading Room. The featured program, “The American Museum of Natural History Archive Project,” attended by a capacity crowd, was preceded by a social. The business portion of the meeting included the election of the ART board of directors, with members voting by ballot and by proxy, via e-mail. ART President Rachel Chatalbash reviewed the past year’s business initiatives and accomplishments, including changes associated with revisions to the by-laws, approved by member vote in May 2012. Election results were announced, including those for new board positions created by the by-laws revisions: Director of the Programming Committee, Director of the Communications Committee, and Director of the Outreach and Advocacy Committees.

AMNH Museum Archivist Barbara Mathé and Project Archivists Iris Lee and Rebecca Morgan made a presentation about two grant-funded projects awarded to the American Museum of Natural History. They discussed their methodology, which included the use of student teams to gather, batch, and repurpose data to allow online discovery of collection resources. ART thanks AMNH for generously co-sponsoring the annual business meeting and for providing a wonderful program. Learn more about the AMNH project at <http://images.library.amnh.org/hiddencollections/>

## September 2012: New York City Department of Records and Information Services

ART’s September 2012 programming event was co-sponsored by the NYC Department of Records and Information Services (DORIS). The opening social took place in the beautiful marble lobby of the Surrogate’s Court Building at 31 Chambers Street, DORIS’s home. An audience of over 100 listened to presen-

tations by DORIS Deputy Commissioner Eileen Flannelly; Assistant Commissioner Ken Cobb; and Curator of Photography Michael Lorenzini. Following the presentations, attendees toured the new DORIS Visitor Center and renovated City Hall Library. DORIS staff also offered exclusive tours of the Conservation Lab and discussed ongoing projects. Many of those in attendance were impressed by the transformation that had taken place. For a glimpse of what’s on view at the new Visitor Center, visit the DORIS YouTube Channel <http://www.youtube.com/nycdeptofrecords>.

## October 2012: New York Archives Week

The Archivists Round Table, along with hundreds of other archival organizations from across New York State, celebrated New York Archives Week, October 7–13, 2012, with activities throughout New York City. New York Archives Week is an annual celebration designed to raise public awareness of archival materials available in the Metropolitan New York City region. Many of the events were free and open to the public, including symposia, lectures, workshops, and behind-

the-scenes tours of archives throughout the city. More than twenty-five archives, museums, and libraries participated this year.

New York Archives Week’s premier event is the ART Awards Ceremony, the only awards program in the metropolitan New York City region dedicated to honoring the work of archivists and those who support archival programs. This year’s ceremony took place at the New York Junior League on October 11, 2012. Honorees included: NYPL Labs for Innovative Use of Archives, accepted by Ben Vershbow, manager; Outstanding Support of Archives to Art Spaces Archives Project, accepted by Project Director Ann Butler; Achievement in the Archival Profession awarded to Stephen E. Novak; and Educational Use of Archives awarded to the Museum of the Moving Image for the Living Room Candidate Project, accepted by Director Carl Goodman.

New York Archives Week also featured the third annual K-12 Archives Education



## PROGRAMMING COMMITTEE REPORT



Award winners (left to right): Ann Butler, Carl Goodman, Stephen Novak, and Ben Vershbow. Photograph courtesy Michael Lorenzini.

Institute (AEI). The AEI was held at the new home of the National Archives at New York City (NARA-NYC) at the Alexander Hamilton U.S. Custom House, located at One Bowling Green, on October 13, 2012. Sponsored by ART in partnership with the Association of Teachers of Social Studies/United Federation of Teachers (ATSS/UFT) and NARA-NYC, the AEI is designed to bring together local K-12 educators and archivists to discuss strategies for teaching with primary source materials, drawing from the rich collections of ART member repositories and other metropolitan

area archives, museums, and libraries. Christopher Zarr, Education Specialist at NARA-NYC, led a panel discussion addressing teachable documents.

Following lunch and a tour of the building, archivists presented selected items from their collections. The AEI culminated in a collaborative exercise with participants forming groups to develop questions and activities for the teachers to bring back to the classroom. At the conclusion of the event, participants received certificates, with eligibility for Archival Recertification Credits (ARCs), as well as professional development hours for teachers and educators. ART thanks MetLife for their generous support of the AEI.

More information about New York Archives 2012, including an event calendar, is available at <http://nycarchivists.org/archivesweek>.

## November 2012: SAA's Students and New Archives Professionals Roundtable

ART's November 2012 programming event was co-sponsored by the Students and New Archives Professionals Roundtable (SNAP) of the Society of American Archivists (SAA). The event was held at the Metropolitan New York Library Council (METRO). Established in January 2012, SAA's SNAP Roundtable advocates for and addresses the needs of new archivists within SAA and the archives profession.

The program provided an opportunity for New York City-area archivists to learn more about SNAP and its New York chapter, NY SNAP. The event was also streamed live. The discussion centered on the current climate and future directions of the archives profession. SNAP Chair Rebecca Goldman discussed her efforts to establish SNAP, and issues facing new archivists today. She was joined by Rebecca Weintraub from Queens College's Graduate School of Library and Information Studies, who is focusing her capstone research project on SNAP, and Alexander Duryee of NY SNAP.

Following the presentations, a lively discussion ensued, among students, professors, and seasoned archivists. Those following the live stream contributed questions and thoughts to Twitter, and the Twitter feed was projected to allow for responses from the speakers and the audience.

More information about SNAP can be found in this issue's Interview with the Archivist featuring Rebecca Goldman, on page 16.

## EDUCATION COMMITTEE REPORT

by Karen Murphy

ART Education Committee Director

The ART Education Committee is looking forward to offering a wide variety of workshops and educational opportunities for 2013. ART will be hosting two workshops at the New York Archives Conference on June 5, namely, "How to Implement a Social Media Strategy" and a "Career Preparation Workshop." In addition, by popular demand, ART will hold a follow-up "Project Management for Archivists" workshop this spring in response to the success of last year's sold-out program. ART

will also partner with our sister institutions METRO, NARA, and SAA, to bring additional high-quality educational programming to our members. Included among these programs will be a follow-up Archivists' Toolkit Workshop and SAA DAS certificate workshops.

**Archivists Round Table of Metropolitan New York, Inc.**  
**Management Financial Reports (990-EZ Basis) for FY July 1, 2012 - June 30, 2013**  
**6 months through December 31, 2012**

**PROFIT/LOSS STATEMENT**

	Current Year	Past Year
	<b><u>December 2012</u></b>	<b><u>December 2011</u></b>
<b>REVENUE</b>		
Contributions, gifts, grants, & similar amounts:		
General donations	0.00	0.00
Grants	6,000.00	6,000.00
Total contributions, gifts, grants, & similar amounts	6,000.00	6,000.00
Program service revenue:		
Program meetings	2,475.00	1,990.00
Membership dues	8,705.00	7,404.19
Interest on Bank Accounts	24.16	29.96
Other revenue	0.00	0.00
<b>TOTAL REVENUE</b>	<b>17,204.16</b>	<b>15,424.15</b>
<b>EXPENSES</b>		
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	450.00	1,288.50
Occupancy, rent, utilities, maintenance	0.00	0.00
Printing, publications, postage, shipping	400.00	400.00
Other expenses: Program expenses, insurance, website, bank fees	10,550.92	10,675.94
<b>TOTAL EXPENSES</b>	<b>11,400.92</b>	<b>12,364.44</b>
<b>Excess or (deficit) year to date</b>	<b>5,803.24</b>	<b>3,059.71</b>
Beginning of period net assets (at 6/30 of prior year)	32,568.73	28,325.70
Other changes in net assets	0.00	0.00
<b>Net Assets at December 31, 2012</b>	<b>38,371.97</b>	<b>31,385.41</b>

**STATEMENT OF FINANCIAL POSITION (BALANCE SHEET)**

	<b><u>December 2012</u></b>	<b><u>December 2011</u></b>
<b>ASSETS</b>		
Money Market Account	22,877.88	21,831.07
Savings Account	0.00	1,001.17
Checking Account	9,366.09	12,874.84
Paypal Account	5,782.53	0.00
Cash on Hand	345.47	155.00
Other Assets	0.00	0.00
<b>TOTAL ASSETS</b>	<b>38,371.97</b>	<b>35,862.08</b>
<b>TOTAL LIABILITIES</b>	<b>0.00</b>	<b>0.00</b>
<b>TOTAL NET ASSETS at 12/31/12 (must equal above *)</b>	<b>38,371.97</b>	<b>35,862.08</b>
Unrestricted net assets	38,371.97	35,862.08
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	5,706.00	5,773.46
Communication of archival issues, collections, and other related matters via newsletters, website, calendar, and directory	1,280.02	1,145.86
Program meetings open to public, concerning practical & professional archival issues, archival collections, or the relation of current events to the profession. (Includes Holiday Party)	3,115.02	2,746.99
Workshops concerning practical archival topics	162.25	0.00
Outreach Programs	0.00	109.20
Membership	200.00	200.00
<b>Total program service expenses</b>	<b>10,463.29</b>	<b>9,975.51</b>
Total general administration expenses	937.63	2,388.93
Total expenses	11,400.92	12,364.44



## Archivists Round Table of Metropolitan New York

P.O. Box 151

New York, NY 10274-0154

### Membership Form 2012-2013

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

PLEASE TYPE OR PRINT CLEARLY

Name:

Position or Title:

Institution:

Institution Address:

City:

State:

Zip Code:

Home Address:

City:

State:

Zip Code:

Business Telephone:

Home Telephone:

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

Preferred E-mail Address:

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

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

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

**ART Membership**

**P.O. Box 151**

**New York, NY 10274-0154**

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



