



MARAC

Mid-Atlantic Regional Archives Conference

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Mid-Atlantic Archivist

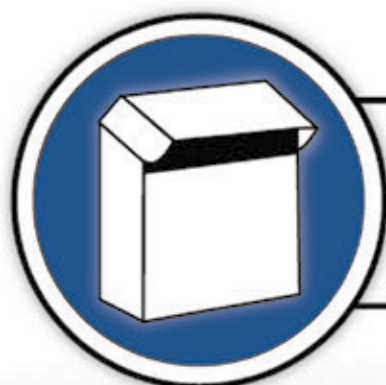
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50th ANNIVERSARY





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MARAC Chair



AS WE ENTER A NEW YEAR, IT IS MY ABSOLUTE PLEASURE TO WISH YOU ALL A HAPPY AND HEALTHY 2022!

The year 2022 is an extra special one for MARAC, as we are celebrating 50 years as a professional organization! The coming year will bring some special events, culminating with a longer Anniversary meeting, October 19–22, 2022, where it all began in College Park, Md. Make plans today to join us at this very special meeting!

I would like to again congratulate the PC and LAC Committees for a fantastic Gettysburg meeting! After two years of virtual meetings, it was wonderful to see so many colleagues—over 240 attendees—in person. I hope all those who attended enjoyed the workshops, tours, sessions, networking opportunities, and location. For those of you who were unable to attend, please check out the plenary and lunch speakers, as well as poster sessions, on MARAC's new YouTube channel. I am looking forward to seeing everyone again at Harrisonburg, Va., on March 24–26, 2022.

In conjunction with MARAC's 50th Anniversary this year, the Steering Committee has begun to work on our next strategic plan, as our current plan closes in 2023. In the four years since its 2018 approval, MARAC has accomplished many of the goals outlined in the current strategic plan. These include the implementation of the Mentoring Program and the graduation of its first cohort in June 2021; the establishment of a Diversity and Inclusion Committee and the inaugural Diversity and Inclusion Session Scholarship Award at the Gettysburg Meeting; the introduction of a MARAC Code of Conduct; a successful Spring 2021 virtual conference and realization of the Occasional Webinar program. The work of MARAC is centered around the needs and requests of our membership as we begin work on our new strategic plan we will continue to keep the voices of our members at the forefront. Should you have any ideas or concerns about the new strategic plan—or anything else MARAC related for that matter—feel free to contact me via the Chair's email: chair@marac.info.

Speaking of membership, this November we passed the one-year anniversary of the MARAC Member Minute! Since the first Member Minute post featuring Geoff Huth on November 18, 2020, we have “met” over 20 MARAC members virtually on our blog. These MARAC’lebrities—both new and old—have shared a bit about their work and interests in an effort to provide faces to MARAC’s diverse community. As I read through the posts, I identified a common theme of advice for those interested in getting more involved with the organization: “Just do it!” As a volunteer-run organization, MARAC relies heavily on the service of our members. Perhaps 2022 will be your year to become a leader in MARAC! There are a variety of opportunities—from elected positions to meeting or project specific roles—with a range of time commitments, so stay tuned on our social media streams or Blogpost and make this your year of MARAC service! At the very least, share your story by completing the MARAC [Member Minute Survey](#)!

Until next time, be well!

Tara R. Wink
MARAC Chair



Main St. looking north from Water St., July 1979, SULL0311, Robert James Sullivan Jr. Papers, Courtesy of James Madison University Special Collections.

SEE YOU IN HARRISONBURG!

The Local Arrangements and Program Committees are excited to welcome you to Harrisonburg, Virginia's Hotel Madison & Shenandoah Valley Conference Center for (Take 2) MARAC's Spring 2022 Conference: Communities Big and Small, March 24-26, 2022. Drawing on the conference theme, sessions will highlight small and community archives, underrepresented collections, and the aspect of archiving that makes a group of people a community.

Attendees are encouraged to take part in one or more tours comprising outdoor excursions to include the Edith J. Carrier Arboretum, as well as the Commonwealth of Virginia's official quilt museum, a nearby presidential library, and a local brewery tour. As a service project in support of the local community, conference attendees will be encouraged to bring items for area animal shelters.

Friday morning will commence with plenary speaker Zakiya Collier of the Schomburg Center, followed by luncheon speaker Tim Binkley, Head of Special Collections and Archives at Berea College. The Friday reception will be held at the Hall of Presidents in JMU's popular "D-Hall." Enjoy spectacular rooftop views overlooking Bridgeforth Stadium with the Blue Ridge Mountains in the distance. This glass, stone, and steel structure is a premier event space anchoring the historic Bluestone Campus to the East. After the reception, keep the conversation going at Pale Fire Brewing Company, located in the historic Ice House in downtown Harrisonburg, where you can enjoy locally brewed beer and kombucha in a relaxed atmosphere.

Outside of the scheduled tours, attendees will also have ample opportunity to explore The Friendly City on their own—vineyards and breweries abound and the historic downtown district is ripe with restaurants, galleries, studios, and shopping options.

Find more information regarding local arrangements and program specifics for the MARAC Spring 2022: Harrisonburg Conference [online](#), with added updates to be posted soon. Conference registration will be available beginning in mid-January 2022. We're excited to see you in Harrisonburg!



THE MARAC DISTINGUISHED SERVICE AWARD CALL FOR NOMINATIONS

Do you know a MARAC member who has made a difference in the lives and successes of others? If so, please consider nominating that person for MARAC's Distinguished Service Award (DSA). This award recognizes significant contributions to MARAC and to the archival profession.

Significant contributions to MARAC include the following:

- Service as an officer, caucus representative, committee member or chair, and as a frequent session or workshop instructor

Significant contributions to the archival profession include the following:

- Service as a member of the board or committee or section of a national or international archival organization
- Publishing books or journal articles in the field

- Serving as a professor or a workshop presenter
- Contributing to a State Historical Records Advisory Board
- Reviewing applications for granting agencies
- Please note that service to MARAC is weighted more heavily than service to the profession as a whole

To nominate a member, you must submit the following:

- A nomination form
- The nominee's resume or curriculum vitae (note: if the nominee has a detailed online profile on a site such as LinkedIn, that may suffice)
- A letter detailing why the nominee should receive the award
- A second letter of support
- The Committee **strongly** recommends providing multiple additional letters of support.

Nominations may be sent at any time via email (jennie.knies@psu.edu) or regular post. The official deadline is February 15, 2022.

Additional information on the DSA award is [available online](#) along with the [nomination form](#).

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THE MID-ATLANTIC ARCHIVIST: A LOOK AT THE FORMATIVE YEARS

BY LAUREN BROWN, MARAC HISTORIAN, UNIVERSITY OF MARYLAND

“UNTIL WE ARE PROVED TO BE WRONG, WE’LL PUT OUT THIS NEWSLETTER”

A statement from the first issue of the Mid-Atlantic Archivist, October 1972

The Mid-Atlantic Regional Archives Conference (MARAC) was launched on its professional journey in June 1972 at a meeting in McKeldin Library at the University of Maryland. Approximately thirty archivists attended the meeting to consider forming an archival organization within the mid-Atlantic region. This was part of a larger national phenomenon, as elsewhere in the country state and regional associations began to proliferate in the early 1970s.

By all accounts, this development was at least partly due to a widespread belief that the Society of American Archivists (SAA) was not adequately meeting the needs of archivists in all ranks of the profession; the SAA tended to attract only senior staff that could afford to attend its annual meetings across the United States. In contrast, regional associations offered the prospect of low travel costs and registration fees, more of a focus on basic archival instruction, better opportunities for those archivists attending to network with other archivists in the same region where they lived and worked, and the ability to create sessions that focused on local issues.

In many ways it is astonishing how quickly MARAC, along with the other regionals, developed into a viable professional organization. Initially MARAC had no bylaws, no finances or annual fee structure, no staff to develop and maintain a membership list, and no access to means of communication that we now take for granted. Any general message to the fledgling membership needed to be accomplished via a mass mailing, entailing significant postage expense.

Despite these challenges, a successful one-day meeting of 150 participants was held in October 1972 at a church in Wilmington, Delaware. Archivists who participated could register for the

meeting and could pay to become full-fledged members in MARAC for a combined cost of less than ten dollars! Individuals from each state and the District of Columbia volunteered to create lists which formed MARAC’s first membership directory.

This was all occurring with the context of some uncertainty as to the future relationship between the SAA and the newly-created regional organizations. Some leaders in the SAA recommended that the regionals become subordinate “chapters” within the SAA itself, but the founding leaders of MARAC, along with leaders in other regions, advocated for full independence and only a loose affiliation professionally with the SAA.



Don Harrison, Leonard Rapport, and Ron Becker are honored as Distinguished Members at MARAC’s 20th anniversary meeting in Pittsburgh, Pa. Spring 1992. MARAC Archives. Special Collections and University Archives, University of Maryland Libraries

It didn’t take long for an organizing group to ask their new MARAC colleagues to consider volunteering to work on projects such as creating a newsletter. Somewhat miraculously, MARAC drafted a constitution and bylaws, developed program and local arrangements committees for its Spring 1973 meeting, and launched a newsletter—all within the first few months of its existence. The inaugural issue of the *Mid-Atlantic Archivist*

(subsequently referred to as the *MAA*) appeared in October 1972—shortly after the conclusion of the Fall 1972 Wilmington meeting. There were four founding editors: Edmund Berkeley (University of Virginia), Elsie Freeman Finch (Smithsonian Institution), Donald Harrison (National Archives) and Julie Marsteller (Barnard College). Of these four, it appears that Donald Harrison had the most to do with coordinating and producing the *MAA* during its initial years.

Peter Silverman, MARAC’s first chair, expressed the view of many in MARAC when he wrote in October that there was “no question” that a MARAC newsletter was needed. One of the models at that time to emulate was the *Ohio Archivist*,

a newsletter of the Society of Ohio Archivists that had first appeared in 1970. The early MARAC newsletter issues were crucial to the development of MARAC; no website or email system existed to disseminate crucial information such as news about upcoming meetings. All of MARAC's current and upcoming activities needed to be covered in the MAA; it was practically MARAC's only sure means of communication during the 1970s.

A look at the first issue of MAA is instructive. It was apparently produced using a mimeograph process; its coarse appearance would not pass muster in today's high-tech and more sophisticated publishing environment. And yet it marks the beginnings of a dramatic evolution in design that eventually progressed steadily towards the look and feel of MARAC's contemporary issues (see visuals of early MAA issues on the cover of this issue).

The editors reported on the recent successful Wilmington meeting and very succinctly reported on how MARAC was organizing itself and preparing for a Spring 1973 meeting in Baltimore. Potential MARAC "projects," including the formation of a newsletter, were listed for members' consideration. The editors reported on membership feedback from the Wilmington meeting and asked for contributions to future newsletter issues—for news about projects in particular archival repositories with broader applicability, notices about new acquisitions and finding aids, job openings, suggestions for sources of supplies, commentary on issues in the profession, and also, "pleas for help—questions on which you need practical answers." The issue concluded with commentary about new archival publications.

Many newsletters followed; issues released were initially described as "occasional" publications, but the newsletter almost consistently appeared four times a year. By the early 1980s the issues carried seasonal designations (Winter, Spring, Summer, Fall). The newsletter provided readers with information ranging from the most basic (e.g., definitions of archival words and phrases such as "personal papers") to the complex (e.g., commentary on the relationship of new regional organizations to the work of the SAA). The newsletter featured "institutional spotlight" articles about particular repositories in the region, and proffered informed advice on conservation techniques. It republished David Gracy's "Starting an Archives." There was an "editor's mailbox" in which commentary mailed in from MARAC members or statements published elsewhere were printed in the newsletter. News coming out of the new MARAC Steering Committee and scheduling details for upcoming meetings were covered extensively. Chief editor Don Harrison was not shy about expressing his own opinions on current matters in MARAC; in the September 1973 issue he argued cogently for forming a strategic planning committee in the organization.

In early 1975 Mary Boccaccio (one of MARAC's founders and the first professional archivist at the University of Maryland) took on the role of chief editor of the MAA. *Continued on page 20* ▶

THE MID-ATLANTIC ARCHIVIST: A CHRONOLOGY OF EDITORS

This is a historical list of MARAC members who over the years demonstrated skill, resourcefulness, and dedication in their role as chief editors of the MAA. Many other MARAC members have contributed to the work of the newsletter as well, in a tremendous number of categories—too many individuals to list here but who also deserve thanks and recognition: associate editors, production editors, technical and technical leaflet editors, book review editors, preservation news editors, advertising editors, state & local news editors, contributing and guest editors, workshop editors, oral history editors, grants editors, circulation editors, and members of the MAA editorial board.

FALL 1972 FOUNDING EDITORS:

- Edmund Berkeley (*University of Virginia*)
- Elsie Freeman Finch (*Archives of American Art, Smithsonian*)
- Donald Harrison (*National Archives*)
- Julie Marsteller (*Barnard College*)

WINTER 1975–SPRING 1977:

Mary Boccaccio (*University of Maryland*)

SUMMER 1977–SPRING 1983:

Donald Harrison (*National Archives*)

SUMMER 1983–SPRING 1991:

Ronald Becker (*Rutgers University*)

SUMMER 1991–FALL 1995:

G. David Anderson (*George Washington University*)

WINTER 1996–FALL 1997:

Richard F. Wood (*National Archives*)

WINTER 1998–FALL 1999:

Charles Greifenstein (*Library of the College of Physicians*)

WINTER 2000–FALL 2001:

Susan Aprill (*Edwin Schlossberg Incorporated*)

WINTER 2002–FALL 2007:

Katy Rawdon (*The Barnes Foundation*)

WINTER 2008–FALL 2015:

Michael P. Martin (*New York State Archives*)

WINTER 2015–SPRING 2015:

Kathryn Puerini (*PETA Foundation*)

SUMMER 2015:

Michael Martin (*New York State Archives*)

FALL 2015–SUMMER 2021:

Jodi Boyle (*University at Albany*)

FALL 2021–PRESENT:

Melissa Nerino (*Industrial Archives & Library*)

Caucus News

DELAWARE

HAGLEY AWARDED FILM PRESERVATION GRANT

Hagley Museum and Library in Wilmington, Delaware, has been awarded a grant from the [National Film Preservation Foundation](#) to preserve *The Heart of Cleveland*, a film produced in 1924 for the Cleveland Illuminating Company. The film, believed to be the last surviving copy, was discovered in Hagley's Cinecraft Productions collection, an archive of more than 6,000 industrial films acquired by Hagley in 2019. Widely screened in Cleveland commercial theaters, *The Heart of Cleveland* promoted rural electrification and the wonders of the electrified home. It is historically significant as one of countless "lost" films from the silent movie era.

The funds provided by the National Film Preservation Foundation will support the production of a new 16mm negative and print on modern film stock. The restored copies will go into Hagley's cold storage for long-term preservation. In addition, Hagley will produce a new digital copy from the restored print.

To watch *The Heart of Cleveland*, visit [Hagley's digital archives](#).

► Caucus Representative

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DISTRICT OF COLUMBIA

BIOETHICS RESEARCH LIBRARY RECEIVES IMLS GRANT

The Bioethics Research Library at Georgetown University has been awarded an Institute of Museum and Library Services (IMLS) FY2022 American Rescue Plan Grants Program award to fund the digitization of over 350 hours of bioethical lectures dating from the 1970s to the 2000s. The lectures were delivered at the Kennedy Institute of Ethics (KIE) and address the major bioethical concerns of the past fifty years, including public health policy, reproductive health care, rationing of care, euthanasia, elder care, clinical research ethics, stem cell research, gene therapy, the HIV-AIDS crisis, religious ethics as they relate to health care, the intersection of bioethics and race, and feminist perspectives on bioethics. These lectures were delivered by KIE scholars and a variety of other prominent doctors, philosophers, public health officials, theologians, and scientists.

► Caucus Representative

Anne McDonough

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(WWW.CERTIFIEDARCHIVISTS.ORG/GET-CERTIFIED)



MARYLAND

UNIVERSITY OF MARYLAND, BALTIMORE COUNTY SPECIAL COLLECTIONS UPDATES

Please welcome Laurainne Ojo-Ohikuare to the Special Collections department in the Albin O. Kuhn Library & Gallery at UMBC. Since July 2020, Laurainne has been serving as the Processing Archivist and is managing archival processing, digital archival collections, and the University Archives. Laurainne is not new to the MARAC region and most recently worked at the University of Maryland Libraries.

This summer, Dr. Beth Saunders, head of the Special Collections and Library Gallery, and Susan Graham, Special Collections Librarian, were awarded an NEH Preservation Assistance Grant to rehouse UMBC's collection of Lewis Hine photographs. UMBC's Hine collection includes over 5,000 Hine photographs from 32 states—over 4,500 of which are digitized and available online. All photos have the NCLC captions. The photographs at UMBC are unique in that they are the only complete Hine collection with the backs of the photographs visible.

In spring 2022, the AOK Library Gallery will present *Louie Palu: Distant Early Warning* (January 31–May 20, 2022), an exhibition of contemporary photographs documenting climate change in the Arctic. More information, including Gallery hours, can be found [online](#).

THE UNIVERSITY OF BALTIMORE'S ROBERT L. BOGOMOLNY LIBRARY'S SPECIAL COLLECTIONS & ARCHIVES CLIR RECORDINGS AT RISK AWARD UPDATE

As a part of the Recordings at Risk program, UBalt Archives has begun a 12-month project titled Preserving and Providing Access to Baltimore Television News Station (WMAR), 1980-1985. The project was defined based on a grant awarded by the Andrew W. Mellon Foundation. The UBalt Archives was able to digitize 975 U-matic tapes from the WMAR-TV Collection in less than 6 months, and now all of them are available online through

Internet Archive. The footage from WMAR-TV reflects various historical events, racial issues, and political and social changes in the Baltimore region. Please visit the University of Baltimore's Special Collections and Archives website to view these historical videos.

► Caucus Representative

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NEW JERSEY

MARY ANN KIERNAN PASSES AWAY

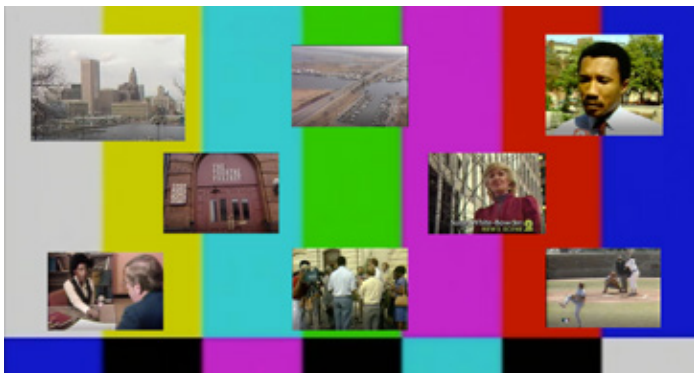
Mary Ann (Corballis) Kiernan passed away Wednesday, November 10, 2021. She worked for about twenty-three years as an enthusiastic and dedicated reference and processing archivist at the Monmouth County Archives. Mary Ann was a member of the MARAC-NJ Caucus and was a charter member of the Archives and History Day Steering Committee that planned the first annual statewide event held at the Monmouth County Library HQ in 1997. She retired some years ago to spend time with her grandchildren.

HURRICANE IDA AFFECTS RUTGERS UNIVERSITY ARCHIVES

In September 2021, Hurricane Ida severely impacted the Rutgers University Libraries [Special Collections and University Archives](#) (SC/UA), home to the Sinclair New Jersey Collection, Manuscript Collection, Rare Book and Book Arts Collection, and Rutgers University Archives. As a result, SC/UA closed the New Jersey Reading Room on October 1, to allow library faculty and staff to work on flood recovery activities.

As of October 15, SC/UA have temporarily suspended all reference services while we prepare to safely move our collections out of the affected spaces. We hope to resume limited services including remote reference and scanning as well as a small onsite reading room for Rutgers students, faculty, and staff in January 2022. We must take these measures to ensure the long-term preservation of collections and to improve the storage and research environments. At this time, we anticipate that our full reference services will be unavailable for approximately two years.

In the interim, you can access portions of SC/UA's materials online through the [SC/UA Digital Resources Guide](#), at [SC/UA Primary Source Highlights](#), and at the [Rutgers University Libraries Digital Collections](#) site.



Caucus News

Please refer to the [SC/UA website](#) for the most up-to-date information on our services and resources. You can also follow us on [Instagram](#), [Twitter](#), or [Facebook](#), or subscribe to our [blog](#).

Rutgers University Libraries SC/UA apologizes for this inconvenience and appreciate your patience and understanding. If you have questions, please [contact SC/UA](#).

BETH ZAK-COHEN SERVES AS PRESIDENT OF NEW JERSEY LIBRARY ASSOCIATION'S HISTORY AND PRESERVATION SECTION

Beth Zak-Cohen of the Charles F. Cummings New Jersey Information Center is serving as the new President of the New Jersey Library Association's History and Preservation Section with Richetta Wilson Lobban as Vice President.

► **Caucus Representative**
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NEW YORK

QUEENS COLLEGE LIBRARY ACQUIRES BARBARA ROSENTHAL ARCHIVES

The archival collection of influential cross-media artist [Barbara Rosenthal](#) '75, "Old Master of New Media," has been acquired by Queens College CUNY in a combined sale and donation facilitated by a generous patron. Born in the Bronx, Barbara Rosenthal studied at numerous local institutions, including the Arts Students League of New York and New York University, before completing a BFA from Carnegie Mellon University in Pittsburgh. At Queens College, she earned an MFA in painting. In the decades since she graduated, she built up an international career, holding solo exhibitions and residencies across North America and Europe and winning acclaim for her distinctive photography, installations, and performance art. "Barbara Rosenthal's lifetime of record-keeping, notes, drafts, versions, and materials for every project in many media, plus household and moment-to-moment life-recording and professional correspondences, holds enormous value for current and future generations of artists and researchers," says Annie Tummino, Head of Special Collections and Archives at the Queens College Library.

► **Caucus Representative**
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PENNSYLVANIA

PENNSYLVANIA SENATE LIBRARY PLANS NEW CAPITOL EXHIBIT

Making a Masterpiece: Artistic Visions for the Senate focuses on the artistic vision, planning and labor of our Pennsylvania State Capitol Building. The current, 1906 version of the PA State Capitol replaced the "Cobb's Capitol" of 1901. After commissioning Henry Ives Cobb to design the Capitol, his 1901 reveal disappointed the Legislature and they held a design competition to complete the existing Cobb Capitol, but with supplemental funds. This competition was won by a Philadelphian architect, Joseph Huston, who would begin construction in 1902 and dedicate the building in 1906.

In this design competition and selection, Huston appealed to many artists to include their internationally known work into the building. Among them, Henry Chapman Mercer and Violet Oakley of the Philadelphia area would play huge roles in the Senate Wing and Senate Chamber artistic renderings. With a focus on these three key players, Huston, Mercer and Oakley, *Making a Masterpiece* aims to micro focus on the planning, sketching, contracts and correspondence that occurred to make it all possible. While art, both fine and folk, appears flawless and simple, we know real work went into it. We hope this exhibit shows itself to be a celebration of labor and love for the Commonwealth.

PENN STATE UNIVERSITY BEHREND OPENS WORLD WAR II EXHIBIT

On Veteran's Day the Lilley Library at Penn State Behrend opened a new exhibit called *Bazookas, Boats, and Bravery: Behrend and Hammermill in World War II*. Mary Brownell Behrend, widow of Hammermill Paper Company founder, Ernst Behrend, donated their estate to Penn State in 1948 to establish an Erie campus, just in time for an influx of students taking advantage of the GI Bill. Many of the faculty and administrators at that time were also veterans. Featured are four servicemen who still live in Erie: alumnus Anthony D'Angelo and Professor Bill Patterson, who taught math from 1954–1990, as well as two Hammermill retirees, Dick Koeck and Dick Donnelly. Another case highlights women in the war, remembering those who served and discussing the changing roles of women at Hammermill, which included policies that were changed to allow for the employ of married women and for females to work in departments such as the laboratory, which had previously been considered unsuitable for them. Though Hammermill emphasized the importance of their traditional products ("Paper Wins the War"), the company also made plasticized cardboard tubes used with rocket launchers or "bazookas" and supplied some of the assault boats used at Normandy.

UNIVERSITY OF PITTSBURGH LIBRARY SYSTEM, ARCHIVES & SPECIAL COLLECTION ACQUIRES RUSSIAN ENTOMOLOGIST'S PAPERS

A recent acquisition at Pitt are the papers and artworks of Dr. Andrey Avinoff (1884–1949), a Russian born entomologist, who emigrated to the United States following the Russian Revolution. As a member of a wealthy titled family with diplomatic ties to the Czar Nicholas II's court, Avinoff and his family found their way out of Russia and to the United States, where they established new lives that were filled with many professional and artistic achievements. In 1924, Avinoff (also known as Andrei Avinoff) became the assistant curator of entomology at the Carnegie Museum of Natural History in Pittsburgh. While there, his research on butterflies enabled him to travel the world and write extensively on the subject. By 1926 he was named the Director of the Carnegie Museums and would be influential in the research and exhibition programs for the next two decades. During this time, he also taught at the University of Pittsburgh. His drawings and painting of butterflies, wildflowers, wildlife, and Pitt's Nationality Rooms in the Cathedral of Learning received extensive praise and recognition. The collection includes extensive files on his research, writing, and lectures. Sketches and caricatures of individuals and various forms of other artworks are also included. The artistic talents of the Avinoff family were not limited to himself; his sister, Elizabeth Avinoff Shoumatoff (1888–1980) was a talented and sought-after portrait painter. Perhaps Shoumatoff is most recognized for her "unfinished" portrait of President Franklin D. Roosevelt, which he was sitting for on the day of his death in 1945. The collection also includes a Shoumatoff portrait of her brother. Avinoff was known to have been a homosexual and close friend with Dr. Alfred Kinsey. Unfortunately, the collection doesn't include documents that reflect that professional and personal relationship. However, the Kinsey Institute at the Indiana University at Bloomington holds a significant collection of Avinoff's artwork. The materials at Pitt are currently being processed and will be made available for research access in the coming months.

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VIRGINIA

RUTH AND LOWELL TOLIVER COLLECTION OF NEWMAN FAMILY PAPERS OPEN FOR RESEARCH

James Madison University Special Collections is pleased to announce that the Ruth and Lowell Toliver Collection of Newman Family Papers is now fully processed and available

for research. The Newman Family Papers document George Ambrose Newman (1855-1944), Black educator and trailblazing member of Harrisonburg's early African American community, as well as his immediate and extended family. More generally, the collection documents the larger significance of Harrisonburg's historic African American neighborhood (Newtown and the Northeast Neighborhood), its community members, schools, and churches.

The collection comprises writings by George A. Newman including a 480-page unpublished manuscript titled "A Miserable Revenge: A story of life in Virginia," John Wesley United Methodist Church records, Lucy F. Simms School records, personal papers, correspondence, and dozens of facsimile photographs.

The bulk of the papers were donated by the Tolivers in February 2021 with two smaller accruals added recently. Ruth Toliver is a retired English teacher, local and family historian, published author, and granddaughter of George A. Newman.

A more complete description of the collection and its contents is available [online](#).

UNIVERSITY OF MARY WASHINGTON GROWS ORAL HISTORY COLLECTION

The UMW Alumni Oral History Collection is a compilation of interviews and transcripts of the experiences of former Mary Washington students. The project began in 2019 with Dr. Erin Devlin's Oral History class partnering with Alumni Relations and UMW Libraries to preserve the perspectives of LGBTQ+ alumni. In 2021, in time for Veterans Day, UMW Libraries added new oral histories from WWII veterans and their spouses. These mostly-male veterans were part of a group of 48 veterans enrolled during the 1940s and 50s on the GI Bill, bringing a particularly unique perspective to what was a women's college at the time. The collection will continue to grow as future classes and interns build on the student experience through sharing our alumni's unique stories.

In addition to the Alumni Oral History project, UMW Libraries also completed a migration of digitized University publications into Preservica, our digital preservation platform. We've also completed digitization of more publications, providing online public access to material like our commencement programs for the first time. Now all of our yearbooks, student newspapers, literary magazines, course catalogs, and other unique publications are available online.

NEWS FROM THE TRUBAN ARCHIVES AT THE SHENANDOAH COUNTY LIBRARY

Earlier this year Zach Hottel was appointed by the Governor to

Caucus News

the Virginia State Historical Records Advisory Board. Several other Virginia caucus members, including Heather Bollinger from Fairfax Circuit Court Historic Records Center, were also appointed. The full list is available [online](#).

In August, the Trubian Archives were awarded a Shenandoah Preservation Award for their database *Bondage Biographies: Enslaved People of Shenandoah County Collection*, a searchable database of enslaved people in Shenandoah County during the years 1772 to 1865. This award recognized the work of their former intern Eryn Kawecki and volunteers dedicated to building it as having a significant impact on Shenandoah Valley local history. The database can be accessed [online](#).

GEORGE MASON UNIVERSITY USES CLIR GRANT FOR WPA INTERVIEWS

George Mason University Libraries Special Collections Research Center (SCRC) received a Council on Library & Information Resources (CLIR) Recordings at Risk grant in Fall 2019 to digitize the nearly 200 interviews with people involved in WPA arts units: the Federal Theatre Project (including the notable Black Theatre projects), Federal Arts Project, Federal Music Project, and Federal Writers' Project. Recordings at Risk is a national program administered by CLIR to support the preservation of rare and unique audiovisual materials through digital reformatting to mitigate the effects of physical degradation and obsolescence. The interviews were conducted in the 1970s and were recorded on 435 cassette tapes.

In December 2019, the tapes were inventoried, packed, and shipped to media conservation vendor, The Media Preserve. There, the following digital files for each tape were produced via playback: a 24/96 Broadcast Wav File (BWF) archival master, a 16/44 BWF mezzanine copy, and a streaming copy (MP3 at 192

kbps). MD5 checksums were run for all digital files created, and the tapes and tape cases were all photographed. To complicate matters, nearly all of the interviews had more than one audio file associated with them. These multiple files were stitched together to create a single file using the audio editing tool, Audacity. SCRC staff digitized the 165 originally typewritten transcripts and created over 30 transcripts directly from the audio files by on-line vendor Temi Transcription Services. The SCRC Technology and Exhibitions Archivist managed all digitization processes, stitched

the audio files together, and conducted the majority of cleanup of the transcripts. University Libraries staff from SCRC and the Access and Resource Management Division, assisted in the clean-up of the remaining transcripts.

The Voices of the WPA site was created by the Digital Developer in University Libraries' Digital Strategies and Systems (DSS) and is maintained by DSS. This site uses the Hyperaudio tool to provide real-time audio-transcript synchronization and Elasticsearch to enable text searching within the oral history transcripts. Members of the Access and Resource Management Division, Metadata Services created metadata for the recordings to be used in the site. Due to the COVID-19 Pandemic, an extension of six months was requested and granted, and the site completed in Spring 2021.

The site can be accessed [online](#).



Associate Archivist, Donna Cooke, and Media Collections Manager, Tracey Gulden, cut the ribbon to officially open the exhibit, *Hollywood Comes to Williamsburg: A Century of Movie and Media Productions*, at the John D. Rockefeller Jr. Library on July 27, 2021. D2021-WR-0727-1525. Photo by Wayne Reynolds. Media Collections.

JOHN D. ROCKEFELLER JR. LIBRARY OPENS EXHIBIT ON HOLLYWOOD AT COLONIAL WILLIAMSBURG

The John D. Rockefeller Jr. Library at Colonial Williamsburg is pleased to announce the opening of a new exhibit, *Hollywood Comes to Williamsburg: A Century of Movie and Media Productions*. Since the birth of the motion picture industry, Colonial Williamsburg has served as the setting for numerous television programs and movies while also producing many of its own educational films that bring aspects of the eighteenth-

century to life on the screen. Curated by Jenna Simpson, Tracey Gulden, Donna Cooke, and Marianne Martin, the exhibit traces the history of both movies and television programs filmed in Williamsburg by outside production companies and the in-house films, filmstrips, sound recordings, and Electronic Field Trips created by Colonial Williamsburg's audiovisual staff. Objects on display range from scripts and flyers, still photographs, and scrapbooks to an Arriflex IIa film camera, a jawbone used as an instrument in the Colonial Williamsburg production *Music of Williamsburg*, and *Williamsburg: The Story of a Patriot* paper dolls. A monitor in the exhibit space allows guests to view segments from Colonial Williamsburg's Archival Film series, such as *A Glorious System of Things*, *Search for a Century*, and *Williamsburg Restored*.

The exhibit officially launched on July 27, 2021, via a presentation given virtually by Jenna Simpson and Marianne Martin as a special event through the Williamsburg Regional Library. At the conclusion of the presentation, Donna Cooke and Tracey Gulden performed a virtual ribbon cutting ceremony to open the exhibit to the public. *Hollywood Comes to Williamsburg: A Century of Movie and Media Productions* is free and open to the public during library hours from Monday–Friday, 9 a.m.–5 p.m., through December 2022. An abbreviated [online version](#) of the exhibit offers highlights for those who cannot visit our library in-person.

The virtual presentation is archived on the Williamsburg Regional Library's YouTube channel and is available for viewing [online](#).

WOMEN IN MILITARY SERVICE FOR AMERICA MEMORIAL FOUNDATION RECEIVES GRANT

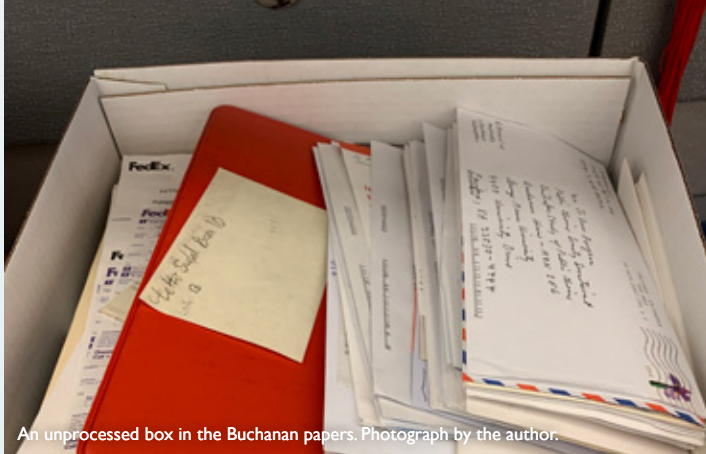
The Women In Military Service For America Memorial Foundation is a recent recipient of a grant from Virginia Humanities to bring a traveling version of our exhibit, *The Color of Freedom: Honoring the Diversity of America's Servicewomen* to locations across the Commonwealth in 2022. Featuring content from the installed exhibit at the Military Women's Memorial located at the gateway to Arlington National Cemetery, the exhibit highlights the stories and contributions of women of diverse backgrounds who have served and continue to serve in and with the U.S. Armed Forces. Despite the military's history of systemic discrimination and barriers to service on multiple fronts, including gender and race, women of color have served the nation with distinction from the American Revolution to the present. The traveling exhibit includes QR codes enabling visitors to access oral history recordings of women represented in the exhibit, in addition to a sampling of the stories of other women of color represented in the Foundation's 1,400+ oral history collection.

► **Caucus Representative**
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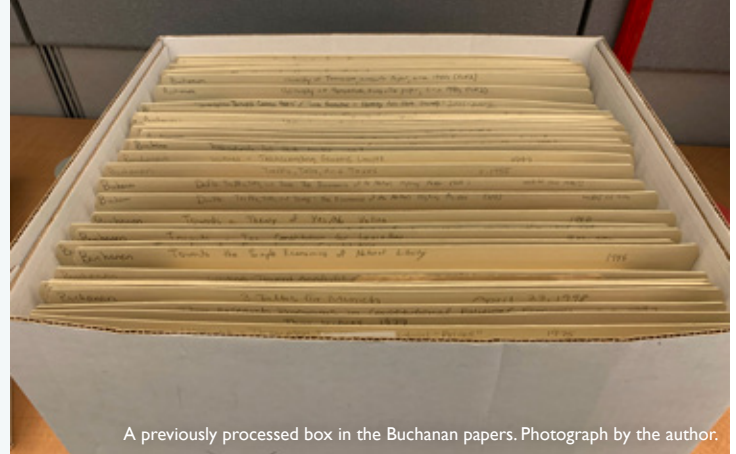
WEST VIRGINIA

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An unprocessed box in the Buchanan papers. Photograph by the author.



A previously processed box in the Buchanan papers. Photograph by the author.

A TELEPHONE GAME OF ORIGINAL ORDER

By Rebecca Thayer, *Buchanan Papers Project Archivist, George Mason University*

FOLLOW ORIGINAL ORDER, WHEN POSSIBLE. I remember learning that archival principles can sometimes clash with the messy reality of collections. That lesson has been valuable for my experience processing the James M. Buchanan papers. Buchanan was an economics professor at George Mason University and the 1986 winner of the Nobel Memorial Prize in Economics for his work on public choice theory. Processing this collection has been like playing a game of telephone with previous processors and creators to try to understand the original order, or what existed of it.

The majority of the papers in the collection were originally stored at Buchanan House, which housed Buchanan's Center for the Study of Public Choice. Special Collections Research Center (SCRC) staff and a then-economics PhD student performed the initial survey and processing at the house. However, it became clear that Buchanan House was not a feasible long-term storage site. All the papers in Buchanan House were then boxed up and moved to SCRC. This included the papers from Buchanan's office, the office of Betty Tillman, Buchanan's executive assistant for over 40 years, and the office of Jo Ann Burgess, who was brought on as a librarian/archivist for Buchanan's papers, but who was responsible for a number of tasks including office administration and editing Buchanan's writings.

Slow progress was made on the collection, with about half of it partially processed when SCRC decided to apply for a grant with the National Endowment for the Humanities (NEH) to hire a

full-time processor for the collection. The grant was approved in early 2020, but was delayed several months due to the pandemic, and I started as the Buchanan Papers Project Archivist in March 2021. My first task was to complete a survey of the whole collection. With everything in the partially processed section refoldered and relabeled, it was difficult to get a sense of how much of the arrangement was original and how much was imposed, since most context clues were gone.

Moving into the unprocessed materials, I learned not to judge a box by its label. Buchanan's immense library was boxed up at the same time as his archival materials, so the numbers on the unprocessed boxes run into the 400s despite there only being about 145 unprocessed boxes. Some boxes were labeled with their original location in the house (for example, "Elevator Shaft Box 5" or "Porch Box 2"), but very few boxes had locations, and boxes were re-used, so it was basically impossible for me to get a sense of which boxes came from the same room or filing cabinet. Some boxes had only two thin folders, while others were crammed full letter-filed

with more folders sitting on top. I discovered that several boxes contained a mix of Buchanan's papers and Carnegie Mellon University professor Otto Davis' papers, which were donated to Buchanan House after Davis' death. I had no way to know how boxes were connected or even if materials within the same box were related.

I quickly learned to recognize certain patterns in the collection. Buchanan and Tillman preferred tan manila folders, while



James M. Buchanan on his farm in Blacksburg, VA, circa 1970s-1980s. James McGill Buchanan papers, #C0246. Special Collections Research Center, George Mason University Libraries.

Burgess preferred brown accordion folders, and Davis green or red hanging folders with typewritten labels. I learned to recognize the handwriting of Buchanan, Tillman, and Burgess, as well as that of the previous processors. It was quickly obvious to me that I wouldn't be able to reconstruct Buchanan House filing cabinet by filing cabinet through my telephone intermediaries, but I could potentially discern the general workings of the office and try to reflect that in my arrangement.

When the survey was complete, I used my notes to create a processing plan with a series and sub-series level arrangement. I adjusted some of the previously created arrangement to better reflect the unprocessed materials. My next step was to go through every unprocessed box and sort the materials into series. Making firm decisions about arrangement was challenging and often a judgment call.

When approaching these issues of original order, I considered the following: is there a grouping of related material? Who was the creator or maintainer of the materials? I discerned this through a combination of folder type, handwriting, and to whom materials in the folder were addressed. If a grouping exists, does keeping the apparent original order add clarity and context, and will it be findable by researchers? I also considered if the materials had a stronger connection to other materials in the collection different from their apparent original order.

For example, several folders in a row, all titled in Jo Ann Burgess' handwriting, contained multiple drafts of Buchanan's writings. It was clear from these folders that she had a large role in editing his works from the mid-1990s on. However, the previously processed portion of the collection already contained a large series of writings. Considering access, it might be confusing to have most of Buchanan's writings for the last two decades of his life in Burgess' series as opposed to the writings series. However, in a collection with little discernible original order, this arrangement was able to speak to the function of Buchanan's office and the role of Burgess in his academic output. Ultimately, I decided to keep the materials in what appeared to be their original order, with the Burgess papers. I hope to be able to direct researchers to the proper series with robust description.

In another situation I came to a different conclusion. I came across several folders in a box in Betty Tillman's handwriting, all from conferences and speaking engagements that Buchanan attended. The processed section of the collection contains a conferences series, arranged chronologically. In my proposed arrangement, I planned to keep that conference's series, but have a Betty Tillman series to reflect her role in Buchanan's work. The materials in these folders were exactly the same types of materials as in the processed section, and the dates overlapped as well. This said to me that likely most of the folders in the processed conferences series were created and maintained by Tillman, especially considering that Tillman handled Buchanan's affairs for the majority of his career.

Considering the time and effort that would be required to go back into the processed series and try to decide how much of it would belong to Betty Tillman, I decided that all the conference



James M. Buchanan and Betty H. Tillman in Japan, September 4, 1988. James McGill Buchanan papers, #C0246. Special Collections Research Center, George Mason University Libraries.

materials should belong in already created conferences series, instead of the Tillman series. Since it's likely that all these materials were originally together, I decided it would be best to maintain them together even if that does remove some context of the maintainer of the files. I hope that the presence of Tillman will be preserved in the materials, as she is often mentioned in the correspondence arranging visits. I can also reflect this in the description of the conferences series.

Making decisions about original order isn't easy, especially when the processor is several steps removed from the original order. It can feel like playing a game of original order telephone. For both examples I've included, there were convincing arguments for multiple different ways of arrangement, and it often felt like trying to pick the "best" arrangement as opposed to the only "correct" arrangement. But all I can do is my best and to keep detailed notes so that users and maybe future reproducers can understand my decisions.

Far Out! What an Amazing Birth Year

By Jodi Boyle

Quick, what do actors Ben Affleck, Dwayne “the Rock” Johnson, Gwyneth Paltrow, and Tracee Ellis Ross; athletes Jaromír Jágr and Shaquille O’Neal; musicians Busta Rhymes and Eminem; politicians Nikki Haley and Beto O’Rourke; the video game Pong; yellow tennis balls; and the first commercial electronic digital wristwatch have in common with MARAC? That’s correct! They were all born in 1972. A pretty incredible year, right?!

It was an inspired year for the wider archives world as the Midwest Archives Conference, the Society of Indiana Archivists, and the Society of Southwest Archivists were all organized along with MARAC.

In addition to Hollywood’s finest and a groundbreaking, but refreshingly basic, Atari original, some of MARAC’s members also share this special birth year. Several were gracious enough to reflect on the archives and library professions, our organization, and becoming a quintastic in this issue and forthcoming ones beginning with Jennie Levine Knies. If you were born in 1972 and would also like to share your thoughts in a future issue, contact jboyle@albany.edu.



JENNIE LEVINE KNIES, HEAD LIBRARIAN, PENN STATE SCRANTON AND PENN STATE WILKES-BARRE, AND INTERIM CO-DIRECTOR OF COMMONWEALTH CAMPUS LIBRARIES

HOW LONG HAVE YOU BEEN A MEMBER OF MARAC?

My first conference was fall 1994, Richmond, Va., which was my first semester in graduate school. Beth Alvarez, who was one of my mentors, and with whom I worked at the University of Maryland, invited me and Jodi Allison-Bunnell to join her on a road trip to that conference!

WHAT ARE THE MOST SIGNIFICANT CHANGES IN THE ARCHIVES PROFESSION SINCE YOU SECURED YOUR FIRST JOB?

ArchivesSpace/archival collection management systems. One of the big projects I worked on during my time at the University of Maryland was a home-grown collection management system (using Microsoft Access). We had a developer work with us to write a program to extract the data into EAD and then another system for uploading those finding aids to display online. I used to dream of the days when there would be an out-of-the-box solution (I

know it’s not that simple, but at least it is something that is widespread).

The other thing I would say is digitization in general. That said, I thought we would be further along by now. I can remember talking with people in the early 2000s and dreaming of how much easier everything might get and how much faster we might digitize collections, and although things certainly can move more quickly and we have more processing power and storage space, we are still a long way from having something like the Jedi Archives...

WHAT MARAC MEMORY OR MEMORIES RESONATE WITH YOU THE MOST?

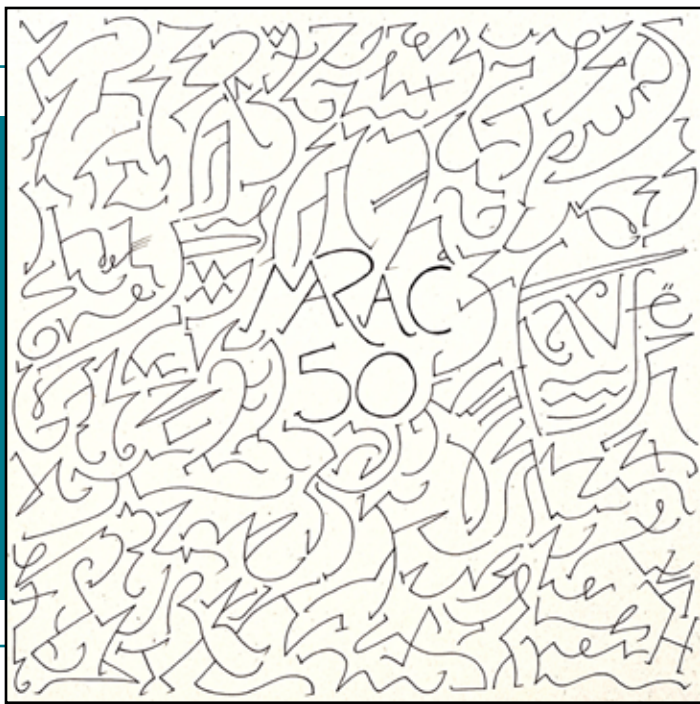
I feel compelled to say that I met my husband at MARAC, so I suppose I have to say that I have fond memories of the 2007 Williamsburg meeting, where we were apprehended by police for taking a walk through the parking lot of Busch Gardens in between workshops. We now consider it our first “date.” But I have so many friends and memories from MARAC over the years that it is truly difficult to pick one favorite. Mary Mannix invited me to participate in my first MARAC panel in 1996 and that was a thrilling experience for me. I loved working on the 2006 Baltimore meeting with Mary. I have vivid memories of the 2007 Scranton meeting—who knew that I’d end up living there three years later? I’ve had so many wonderful MARAC roommates over the years. I brought my (now-deceased) dachshund (Dave) to the 2011 meeting in Bethlehem (something I don’t advise, but it seemed like a good idea at the time).

WHAT’S THE BEST PART ABOUT LIVING APPROXIMATELY HALF OF YOUR LIFE IN THE 20TH CENTURY AND THE OTHER HALF IN THE 21ST?

For me, I suppose that I get to experience science fiction become a reality. Having a smartphone is like owning the *Hitchhiker’s Guide to the Galaxy* and I am still sometimes amazed by what information is available at my fingertips. Despite my enthusiastic support for technology, I am also grateful that I spent my younger years in a more analog era. I feel like I’ve been lucky to live through all this technological change.

WHAT ARE YOU LOOKING FORWARD TO IN THE YEAR AHEAD IN YOUR PROFESSIONAL OR PERSONAL LIFE?

I am looking forward to less COVID. I have family in England and I really hope that we will be able to visit them in the summer of 2022. On a professional level, at the time of writing this, I have applied for a research sabbatical in 2023, but do not know if it has been accepted. I hope it will be! My topic has to do with library history, because I have a yearning to use archival materials again.



THE FIDGET, THE GLYPH, AND THE SEARCH FOR ORDER IN MY UNIVERSE

BY GEOFF HUTH

THIS IS THE STORY OF THE LOGO I DESIGNED FOR MARAC'S 50TH ANNIVERSARY AND AN EXPLANATION OF ITS ORIGINS IN MY ARTISTIC PAST.

My mind is racing. As I write this, my mind is racing. It always is. To slow myself down, I write or I draw or paint or even sing, because in the act of making, I focus. Making is my way of controlling the manic inclinations in my head. I am always thinking a hundred things and might think one hundred more if I didn't force myself to focus. I focus by creating. At work, I created plans, appraisal reports, workshops, all to further my institution's goals, but also a good way to slow my brain down enough to reach a state of calm concentration.

To me this focus is a beautiful state of being, my only form of meditation. I focus, I think, I pause to consider, I look, I write, I consider other possibilities, and I move forward. I add one piece to a blank screen or sheet of paper and that engenders the next thought, my next move, directs me toward the small piece necessary to bring together enough words or lines or sounds to make something complete and beautiful. Little pieces of art or writing can be beautiful and inspiring, in essentially the same way a well-argued appraisal report can. For creation is a human urge—a human need.

For over a decade, I have created visual poems (often without words) that are hybrids somewhere between writing and drawing. I call these visual poems "fidgetglyphs," because I first created them while in meetings that required too little intervention from me. I would draw or write to control my urge to interject too often, possibly to propound. I would move my pen across scraps of paper and create images or words, or words in the shape of images—but I would also and always listen, pause, and add words to the conversation when my voice made sense to

be involved. In some way, my fidgetglyphing was a way to keep myself from talking too much, talking being just another way of making.

Some of my favorite fidgetglyphs I've made at MARAC Steering Committee meetings, especially when we used to meet in Baltimore, so these fidgetglyphs are part of my history with MARAC. They help define my connection to our association. The fidgetglyph that is the 50th MARAC anniversary logo is the smallest of my contributions to MARAC, which to me is less a professional association and more a group of friends who helped me better understand archives.

This fidgetglyph demonstrates my most recent style of glyphing. I employ almost no characters from any written language. Instead, I create a new alphabet and place the letters of it not in rigid lines but across the faces of multiple letters, suggesting that one letter might help create seven separate words, even as the other six letters must do so as well. In some ways, this fidgetglyph (along with many others of mine) is about information overload, our inability to manage the data before us, even as we continue to add to that store. In the end, of course, the fidgetglyph represents the interior state I am trying to quell by creating the fidgetglyph itself.

Note that this fidgetglyph is filled with easter eggs (some likely difficult to find). These are either words or abbreviations written in the Latin alphabet but somehow disguised to make finding them more difficult. Only twice has anyone identified one of these easter eggs, and until now I've never written about them. So enjoy the hunt. ♦



BEYOND THOUGHTS & PRAYERS: CARING FOR THE FLIGHT 93 TRIBUTE COLLECTION

BY BETSY KEENE, NATIONAL PARKS OF WESTERN PENNSYLVANIA

Flight 93 National Memorial, like most sites of memory, attracts tributes. In his 2006 oral history, the Reverend James Simons, who responded on September 11th to the crash site, said “I think people need that sense of place... We have a sense of the numinous, of the spiritual, and... that is not something that’s ethereal, out there in the air, but is very much tied to space.”¹

Our Scope of Collection Statement uses the dictionary definition of tributes as “gifts, declarations, or acknowledgements of gratitude, respect, or admiration.” Speaking of the first tributes at the crash site, Simons went on to say, “[W]hen you didn’t have it, people created it anyway. They went out and did it on their own... [T]hat’s the way we’re designed by God. You need that sense of place.”² For many years, the temporary memorial was made of tributes and the numinousness of the space and the emotional power of tributes became intertwined.

Two questions anchor the tribute collection: why did people leave tributes and who are the tributes for? Both questions focus on the intention behind the tribute. Typically, the motivation is extrinsic or intrinsic: the tribute is left with the intention of it being seen by others, or the offering is left for personal reasons. Tributes embody the emotions and intentions of visitors.

On September 11, 2001, the forty passengers and crew on United Airlines Flight 93 stopped a high-jacking in progress and prevented the plane from hitting a high profile target in Washington, D.C. Instead, the plane crashed in a field outside Shanksville, Pennsylvania. First responders arrived at the crash site within minutes; federal authorities within the hour. The first tributes appeared at the perimeter of the investigation that day. Within 24 hours, PennDOT workers put up two 20-foot flagpoles with the American and Pennsylvania flags. A 4’ by 8’ board with the message “Our Prayers are With You” was left leaning against

the flagpoles. Without a designated space for their offerings, others left tributes as close as they were allowed or followed the lead of others, placing tributes in growing clusters.

A private location away from the media and public was chosen for the families of the 40, who visited on September 17 and 20. Their tributes were later collected and stored separately; many of them contained personal items belonging to the 40. These were first collected by the Red Cross, who recognized their importance and sought to protect them. Years later, in consultation with the families, these items were accessioned into the collection. The visiting public continued to leave tributes at the perimeter of the investigation. On October 10, 2001, a meeting addressed “the Curation and Collection Needs at the Flight 93 Site.” Stakeholders included local, state, and federal officials, United Airlines representatives, and NPS and local curators. They agreed that it was too early to know the significance of the event or the objects left but that they should be saved until their importance became clear. All tributes would be saved except for organic materials (flowers and plants); the Somerset Historical Center would care for the tributes. The first mass collection of tributes took place two days later.

In late October the tributes placed around the periphery of the crash site were relocated to a designated site. For years, this would serve as the temporary memorial. These early actions—both collecting the tributes and providing them a spacious, dedicated platform—profoundly impacted the shape of the tribute collection. Consider the motivations behind these offerings: why were they left and for whom were they intended? Naturally, the intention is not always clear to us now nor is it a simple answer. It is apparent, though, that the intentions behind the earliest tributes are distinct from ones left years later.



In an oral history interview from 2006, Shanksville resident Michelle Glessner talked about her large sign that read “OUR PRAYERS ARE WITH YOU”: “You don’t think: was this terrorism? You immediately thought: what are those families going to do? ... You’re thinking that you want them [the families] to know... I don’t feel that it was my message at all. It was just a message, what everybody was thinking at the time, because everybody you talked to was thinking the same way.”³ Glessner and others recount how these first objects were made on the 11th by the community, with materials from one person, construction by another, on another’s property. They stand as testament from the people of Somerset County meant specifically for the families of the 40.

While some tributes were meant for families, other early messages were intended for the first responders, investigators, and support staff working on the investigation and protecting the crash site. These tributes were placed with the intention of supporting those involved in the response to the tragedy. Not every tribute, however, was left for a particular individual or group. Many people felt compelled to leave a small memento, a name written on a board or a token at hand—something that would contribute to the material record and note “I was here.”

Of course, the tribute collection grew rapidly: from 10,000 in Fall 2003 to 17,863 in February 2005 (when the collection was accessioned by the NPS). By June 2009, 12,750 more items had been accessioned, and a further 13,951 items by June 2014. Cataloging did not keep pace with accessioning and today our backlog stands at over 43,700 items. Other sites of memory have similar backlogs.

In response, the park restricted what was accessioned into the permanent collection. Our collecting policies are influenced by sites like the Vietnam Veterans Memorial. In March 2004, the curator, in consultation with Park leadership, decided that items such as American flags devoid of markings, artificial flowers,

wreaths, and ribbons with no names or messages would not be accessioned. This was retroactively applied to the tributes already collected. Culled items were extensively documented and those records were added to the collection in their stead.

The collection continued to grow, and the decision was made to cull items collected after the first two years known to have inherent vice (e.g. plastics, objects in poor condition, those made of dough or foam, and messages with illegible writing). We have not yet had the chance to apply this policy retroactively, and our backlog remains large. We continue to narrow the scope of what we accession, though, and now accession only the most unique or personal tributes.

Since the tribute collection is a record of twenty years of sentiment, it can be used to study visitors to the site and how their responses have changed over time. The pieces in the tribute collection and the messages written on visitor comment cards can map religious sentiment, patriotism, and gratitude. Many tributes are also tied to professions: patches from first responders, business cards, and uniform hats and shirts are plentiful. Since many of the visitors often sign notes with some combination of name, age, or hometown, it is possible to chart these variables as well. In fact, Margaret Mary Kerr of the University of Pittsburgh has published multiple papers on this topic. Using tributes and messages left by children at the Memorial, she explored how they understand death and their responses to tragedy. This work has helped to shape our Junior Ranger program and parts of our Visitor Center exhibits.

While many tributes are clearly planned in advance—posters signed by a community, student essays, constructed homages, combat boots, even a Christmas tree—others were more spontaneous. These include notes written on receipts, items grabbed from cars, clothing or jewelry, business cards, and hair ties. *Continued on page 20* ▶

1. *Oral History 159*. James Simons, August 21, 2006. Collection of Flight 93 National Memorial. National Park Service.

2. *Ibid.*

3. *Oral History 430*. Michelle Glessner, January 30, 2009. Collection of Flight 93 National Memorial. National Park Service.

Welcome New Members!

SEPTEMBER 2021

Allison Buser
University of Maryland, College Park

Kelley Keimig
Frederick County Public Libraries

Dominique Luster
The Luster Company

Frances Marshall
Shepherd University

Allan Martell
Louisiana State University

Margaret Marzolf
Baltimore Museum of Industry

Sebastian Modrow
*School of Information Studies,
Syracuse University*

Tali Raphael
Copyright Office

Ashley Sherman
Millersville University

Tara Tappert
*Tappert and Associates - Archives and
American Art Consultants*

Elizabeth Wittrig
*University of Pennsylvania Carey
Law School*

OCTOBER 2021

Kathryn Aspden
*University of Maryland, College Park,
iSchool MLIS program*

Jenn Foltz Cruickshank
Maryland State Archives

Nicole Font
New York University

Loren Moulds
University of Virginia Law Library

Clifford Parker
*Chester County Archives & Records
Services*

Elizabeth Shulman
Industrial Archive and Library

Gabryel Smith
New York Philharmonic

Stephanie Sussmeier
*Westminster Choir College of Rider
University*

NOVEMBER 2021

Juli Folk
The Phillips Collection

Nathaniel Godfrey
Snow Hill Library

Elizabeth Nosari
University of Virginia

Ashley Rolon-Marlowe
University at Buffalo



ARCHIVERA

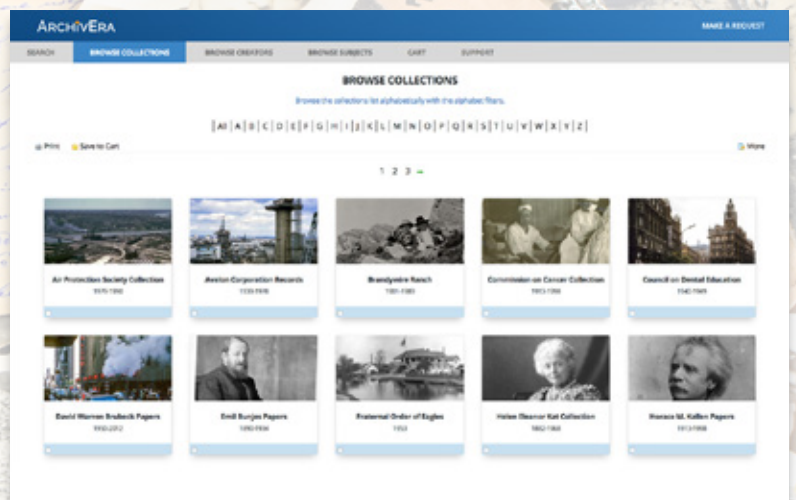
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Treasurer's Report Fiscal Year 2022, 1st Quarter

(July 1, 2021 to September 30, 2021)

<u>CATEGORY</u>	<u>Budget</u>	<u>1st Quarter</u>	<u>2nd Quarter</u>	<u>3rd Quarter</u>	<u>4th Quarter</u>	<u>Total</u>	<u>% Budget</u>
INCOME							
Membership Dues	\$38,000.00	\$21,906.00				\$21,906.00	58%
Conference Registration	\$85,000.00	\$35,260.00				\$35,260.00	41%
Conference Vendors	\$15,000.00	\$2,985.00				\$2,985.00	20%
Conference Sponsorship	\$7,000.00	\$1,000.00				\$1,000.00	14%
Publication Advertising	\$4,000.00	\$1,256.00				\$1,256.00	31%
Publication Sales	\$900.00	\$45.00				\$45.00	5%
Mailing List Sales	\$70.00	\$0.00				\$0.00	0%
Off-Meeting Workshops	\$1,500.00	\$0.00				\$0.00	0%
Bank Interest	\$150.00	\$1.93				\$1.93	1%
Investment Interest	\$2,000.00	\$0.00				\$0.00	0%
Gifts to Operations	\$800.00	\$473.00				\$473.00	59%
Miscellaneous	\$0.00	\$0.00				\$0.00	0%
Total Income	\$154,420.00	\$62,926.93	\$0.00	\$0.00	\$0.00	\$62,926.93	41%
EXPENSES							
Administrator	\$20,000.00	\$6,423.61				\$6,423.61	32%
Web Services	\$6,200.00	\$6,237.28				\$6,237.28	101%
Archivist	\$1,000.00	\$0.00				\$0.00	0%
Accountant	\$1,145.00	\$0.00				\$0.00	0%
Advocacy	\$1,500.00	\$0.00				\$0.00	0%
Insurance Policy	\$1,000.00	\$0.00				\$0.00	0%
Phone	\$660.00	\$150.25				\$150.25	23%
Postage	\$750.00	\$4.04				\$4.04	1%
Office Supplies	\$125.00	\$0.00				\$0.00	0%
Food	\$4,760.00	\$0.00				\$0.00	0%
Travel	\$1,080.00	\$0.00				\$0.00	0%
Equipment	\$300.00	\$43.43				\$43.43	14%
Printing and Design	\$4,600.00	\$352.36				\$352.36	8%
Conference	\$100,000.00	\$1,194.95				\$1,194.95	1%
Lodging	\$1,700.00	\$0.00				\$0.00	0%
Honoraria	\$1,250.00	\$0.00				\$0.00	0%
Awards and Prizes	\$1,550.00	\$100.00				\$100.00	6%
Scholarships	\$0.00	\$0.00				\$0.00	0%
Banking Fees	\$5,500.00	\$2,130.33				\$2,130.33	39%
Investments	\$0.00	\$0.00				\$0.00	0%
50th Anniversary	\$750.00	\$0.00				\$0.00	0%
Miscellaneous	\$550.00	\$0.00				\$0.00	0%
Total Expenses	\$154,420.00	\$16,636.25	\$0.00	\$0.00	\$0.00	\$16,636.25	11%
Net Income or (Loss)		\$46,290.68	\$0.00	\$0.00	\$0.00	\$46,290.68	

Account Balances

PNC Checking	\$132,409.13	Operating	\$0.00	\$62,926.93	(\$16,636.25)	\$46,290.68
PNC Savings	\$76,777.61	Restricted	\$146,125.36	\$2,064.00	(\$1,480.00)	\$146,709.36
Vanguard Bonds	\$89,689.82	Reserve	\$54,047.00	\$0.00	\$0.00	\$54,047.00
Total	\$298,876.56	Surplus	\$50,349.52	\$0.00	\$0.00	\$50,349.52
		Totals	\$250,521.88	\$64,990.93	(\$18,116.25)	\$297,396.56

Summary - First Quarter FY 2022

Opening Balance	\$250,521.88
Total Income	\$64,990.93
Total Expenses	(\$18,116.25)
Closing Balance	\$297,396.56

Restricted Funds

<u>stricted Funds</u>		<u>Opening</u>	<u>New Gifts</u>	<u>Spending</u>	<u>Closing</u>	
PNC Savings	\$57,019.54	Disaster Assist.	\$15,549.00	\$792.00	\$0.00	\$16,341.00
Vanguard Bonds	\$89,689.82	Education	\$123,711.36	\$777.00	(\$1,230.00)	\$123,258.36
<hr/>		Graduate Schol	\$1,459.00	\$435.00	\$0.00	\$1,894.00
Total	\$146,709.36	Finch Award	\$5,406.00	\$60.00	(\$250.00)	\$5,216.00
<hr/>		Total	\$146,125.36	\$2,064.00	(\$1,480.00)	\$146,709.36

The Mid-Atlantic Archivist: A Look at the Formative Years cont'd from page 5

Individual archivists working on the newsletter in subordinate positions at that time were listed: oral history (Martha Ross), technical notes (Paul Mucci) and book reviews (Richard Cox). Over time numerous supporting roles were carried out by archivists working with chief editors on the newsletter (see sidebar). Regional archival editors began to meet formally at SAA meetings, and MARAC as well as other regionals debated on whether or not to launch their own professional journals, potentially emulating David Gracy's Georgia Archive initiative.

In 1977 Don Harrison took over editing the MAA from Mary Boccaccio, and continued in that role for six years, followed by an even longer term of service by Ron Becker (Rutgers University) who was the MAA editor from 1983 to 1991. By then the newsletter was an integral feature of membership in MARAC and could be relied on to provide information coming out of Steering and Business meetings, in conveying useful information about recent and upcoming MARAC meetings, in featuring technical leaflets (included in issues of the newsletter as handy inserts), and in providing a plethora of useful information for MARAC archivists generally.

Beyond Thoughts & Prayers: Caring for the Flight 93 Tribute Collection cont'd from page 17

These spontaneous tributes echo Reverend Simon's observations about the power of place: another way to say "I was here."

The tribute collection is a powerful message to visitors. Preserving the messages, mementos, and memorabilia left by visitors affirms that each contribution, visitor, and experience is valued and recognized. This is a memorial for everyone, not just the community directly impacted by Flight 93.

As with many such collections, one of the largest challenges is its size. While a collection of 50,000 objects is not large compared to other sites, only about 20% is cataloged. The rest is in process: some have been accessioned but not cataloged, others sorted but not accessioned, and—to my chagrin—recent tributes are still in the bags rangers used to collect them. Processing the backlog will take years. Much of the value of the tribute collection is unrealized—it exists more as potential than actual value. As it stands, the collection is largely inaccessible to researchers. Even partially processed, the collection occupies hundreds of boxes and extensive shelf space.

The ephemeral nature of tributes also presents a challenge. Their intended lifespan is often considerably less than the ambitious "in perpetuity" standard established for NPS collections. Tributes are often made of materials riddled with inherent vice that our best intentions cannot overcome. I do not need to tell archivists about the struggle with tape, Sharpies, construction paper, stickers, newspapers, lamination, paints, and the variety of nails, pins, and hooks used to secure tributes in place.

These tributes sat in the Western Pennsylvania weather for days, weeks, and even months. Although some fragile tributes were collected after a brief stint on display, many others were left up for extended periods of time. The Shanksville Volunteer Fire Company, for example, left a turnout coat with their signatures hanging on the fence: it is visible in pictures from most years. Durable garments, indeed, but as the coats deteriorated, the SVFC would sign a new one and leave it on the fence. Now we have several fragile, faded, and torn turnout coats in the collection; they are clearly a tribute that was intended to be seen. Tributes in the collection are routinely loaned for outside exhibits, including one of the turnout coats, temporarily on exhibit at the US Embassy in London. The tributes also feature in the exhibits in our Visitor Center.

The tribute collection offers a way to engage with the Flight 93 story, an otherwise tragic and traumatic event. Viewed through the lens of the tribute collection, the story becomes one not only of violence and anger, but rather of community, patriotism, and care.

To view Betsy's entire plenary speech from the Fall 2021 conference in Gettysburg, Pa., please visit [this link](#).

The Mid-Atlantic Archivist
wants to know...

What you
didn't learn
in library
school

Participate in our poll online:
<https://bit.ly/3p0r57A>

Results in the Spring 2022 Issue!

IMAGE CREDITS

FRONT COVER IMAGE

"50th" Designed by starline / Freepik

Examples of past MAA covers

FRONT COVER, TOP LEFT

Ice sculpture from the Fall 2001 conference in Richmond, Va. 2001. MARAC Archives. Special Collections and University Archives, University of Maryland Libraries

FRONT COVER, BOTTOM RIGHT

Roland Baumann, Bob Morris, and Lee Stout at the Fall 1985 conference in Harrisburg, Pa. 1985. MARAC Archives. Special Collections and University Archives, University of Maryland Libraries

Heidi Ziemer, Jennie Giulbaud, Jim Cassedy, and Becky Collier at the hospitality suite for the Fall 1991 conference in Roanoke, Va. 1991. MARAC Archives. Special Collections and University Archives, University of Maryland Libraries

BACK COVER, LEFT TO RIGHT

Vendor showcases computer equipment at the Fall 1990 conference in Alexandria, Va. 1990. MARAC Archives. Special Collections and University Archives, University of Maryland Libraries

Beth Davis-Brown and Lauren Brown at the Fall 1997 conference in Wilmington, De. 1997. MARAC Archives. Special Collections and University Archives, University of Maryland Libraries

Group photo at the Spring 1977 conference in Atlantic City, N.J. 1977. MARAC Archives. Special Collections and University Archives, University of Maryland Libraries

PAGE 17

(L-R) Early tributes at the edge of the crash site, September 2001. Image NPS Collection. Flight 93 National Memorial, SA, Meitrott.

Temporary Memorial, September 11, 2005. Image NPS Collection. Flight 93 National Memorial, Wagner.

PAGE 18

(L-R): Family tributes overlooking the crash site, September 18, 2001. Image NPS Collection. Flight 93 National Memorial, PSP, Cochran.

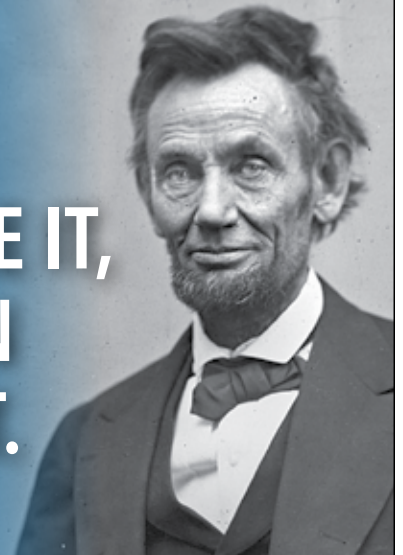
Temporary Memorial, date unknown. Image NPS Collection, Flight 93 National Memorial, Wagner.



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The Mid-Atlantic Archivist (MAA) is the quarterly newsletter of the Mid-Atlantic Regional Archives Conference (MARAC). MARAC membership includes interested individuals who live and work in Delaware, the District of Columbia, New Jersey, New York, Maryland, Pennsylvania, Virginia, and West Virginia. MARAC seeks to promote the professional welfare of its members; to effect cooperation among individuals concerned with the documentation of the human experience; to enhance the exchange of information among colleagues working in the immediate regional area; to improve the professional competence of archivists, curators of textual, audio-visual and related special research collections, and records managers; and to encourage professional involvement of those actively engaged in the acquisition, preservation, bibliographic control and use of all types of historical research materials.

Individual annual membership dues are \$45. The dues year runs from July 1 through June 30. Membership is not open to institutions, but institutions may purchase subscriptions to MAA at \$45 per year.

Membership applications should be addressed to:
MARAC Dickinson College, P.O. Box 1773, Carlisle, PA 17013;
Phone: (717) 713-9973; Email: maa@marac.info
<http://www.marac.info/membership>

Deadlines are March 1, June 1, September 1, and December 1.

Advertising rates and requirements may be obtained from Carolyn Friedrich, cfriedrich@pittsburghsymphony.org.

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