



MARAC

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MARAC Chair

PUT ME IN COACH, I'M READY TO PLAY



Cheverly, MD –

March 3: Today I sit in my family room finishing up this column, enjoying yet another snow day from the winter that just won't end.

However, over the past weekend, I have found solace in the spring training baseball games that have

been on television. And I am pleased to announce that in Rochester, JAL Tours will be attending a Rochester Red Wings baseball game on Saturday afternoon following the conclusion of the MARAC meeting. If you'd like to be a part of this fun wrap-up to the Spring meeting, contact me at legloaj@gmail.com. Your chair will be coming to MARAC with the entire family—and we will be coming through Cooperstown, New York for a visit to the Baseball Hall of Fame. My 9-year old son is particularly looking forward to that portion of our trip.

Within the pages of this issue, members can read colleagues reminiscences about long-time MARAC member, Leonora Gidlund, our friend and colleague from New York, who passed away after a short illness in February. I have many memories of meeting up with Leonora (and her wonderful husband Len) at MARAC and SAA meetings over the years. I first met Leonora at a MARAC meeting where a colleague had been inadvertently left off the MARAC ballot (yes, MARAC's election problems have a long history) and I was prepared to go into the business meeting and ask for the election to be invalidated. Leonora talked me down and our relationship as mentor and advisor was cemented. I will miss her a great deal and my heart goes out to Len, Leonora's family, and all of us who mourn the loss of our dear friend archival hero.

Speaking of elections, the ballot for the 2014 elections has been circulated to the membership. As you have seen, we are electing a new Treasurer, Secretary, and State Caucus Chairs and, several committee members. I urge all of you to let your voice be heard and vote today! The next group

of MARAC leaders will be announced at the business meeting in Rochester in April.

A month ago, the Steering Committee convened in Baltimore for its Winter Meeting. We had many fruitful discussions on the work of MARAC's "Committee on Committees," and the working group on Membership and the Strategic Plan. There have been a number of great suggestions for efficiency in the way MARAC conducts itself. Some decisions were made and additional discussions will continue at the Steering Committee Meeting in Rochester. At that time a new Ad Hoc Committee will be charged with looking at the MARAC Governing Documents to find ways to allow the work of MARAC to move forward in a more streamlined fashion. I would like to have a few MARAC Members on this committee, if interested, please contact me at legloaj@gmail.com.

Finally, I would like to publicly thank History Associates for their generous contribution to the MARAC Disaster Assistance Fund. History Associates has been a leading benefactor of the Disaster Fund, and while we hope to never need those funds it is nice to know that our repositories can call on those funds in the event of an emergency. You too, can help with a donation to the MARAC Disaster Assistance Fund. Thank You History Associates!

My continued thanks to all of you for contribute to MARAC everyday in doing the great work of our profession. I hope that many of you will join us in Rochester for a great meeting—it looks like a spectacular program and the "extra-curricular" events are going to be awesome as well!

(This quarterly column photo is a "Throwback" picture—depicting warmer times—your Chair at July 4th festivities at the National Archives—Spring is not far off, I promise!)

John Legloahec
MARAC Chair

Film, Freedom, and Feminism

APRIL 24-26, 2014 | ROCHESTER, NEW YORK

The MARAC (Mid-Atlantic Regional Archives Conference) Spring meeting will be held in Rochester, NY, April 24-26, 2014 at the beautiful Hyatt Hotel in the heart of the city. The meeting sessions will focus on **“Film, Freedom and Feminism”** in the hometown of George Eastman, Frederick Douglass and Susan B. Anthony.

Two outstanding speakers will headline the meeting.

Kathleen Roe, President-Elect of the Society of American Archivists, will deliver the plenary address. She will discuss contemporary challenges in the profession and offer insight on what the future holds for archives. **Kathy Connor**, Legacy Curator of the George Eastman House International Museum of Photography and Film, will be our luncheon speaker. The evening of April 25, attendees can get up close with the history of photography during our reception at the world-renown George Eastman House International Museum of Photography and Film.

Building on the meeting's theme, program sessions will address such topics as documenting social uprising and political protest using film and audio, the Underground Railroad, women in archives, and managing audiovisual collections. Don't miss a unique Braille archival materials session, advice for those serving as an institution's first archivist, a Wikipedia Edit-A-Thon, and a facilitated discussion designed to help the National Archives and Records Administration conceptualize the future ideal of electronic recordkeeping. As MARAC is encouraging attendees to tweet about each session, review the program for user names and hashtags.

MARAC also is hosting a Networking Ice Cream Social at the Hyatt after the April 25 evening reception, from 8:30-9:30 pm, for students, new professionals and new MARAC members. Come mingle and meet with MARAC officers and representatives.

Throughout the meeting, attendees will have the opportunity to participate in a variety of tours within Rochester and the surrounding area. The tours will allow attendees to get a close look at the Genesee Brewing Company, Mount Hope Cemetery (the final resting place of Susan B. Anthony and Frederick Douglass), The Strong (a museum devoted to the study and exploration of play), University of Rochester's Rare Books, Special Collections and Preservation Department, Susan B. Anthony Museum & House, and the Erie Canal/Subway Aqueduct as well as a special behind-the-scenes tour at the Genesee Country Village and Museum.

So come visit Rochester, the “Flower City,” as it blooms this April for MARAC.

For more information, please check out the MARAC web site: www.marac.info/upcoming-conferences



Outreach to Archives Students: MARAC NEEDS YOU!

Rachel Grove Rohrbaugh, *Membership Development Committee Chair*



The MARAC Membership Development Committee is looking to do more outreach to archives graduate programs in both schools of public history and library science in our region. This work will include contacting faculty, offering information to student groups, distributing brochures and fliers, as well as visiting classrooms and professional development events to talk about the benefits of joining MARAC as a student. Students can take advantage of lower membership dues and registration rates, participate in conferences

and committees (just like regular members), and apply to scholarships for both our conferences and the Modern Archives Institute. We want to get the word out there about all the great benefits of MARAC membership and make students and new archivists feel welcome at the very start of their professional career.

With the large number of programs in member states, the MDC cannot do this work alone. We need the help of MARAC members like you to contact faculty and their students. Ideally graduate program liaisons will live and/or work in the city where the school is located. Alumni, especially recent grads, are particularly encouraged to volunteer. Our hope is that these personal connections will improve the level of outreach and make it easier for students and faculty to get one-on-one attention.

All liaisons will receive membership materials and brochures as well as ideas to help you get started. The MDC will also always be here to answer any questions you might have and can help you direct students to information on

making the most of their MARAC membership if they do indeed join the organization. The time commitment should be minimal but could make a big difference in how we recruit new members and help them get involved.

We currently have liaisons already in place for the University of Maryland, the University of Pittsburgh, and Temple University. Volunteer liaisons are needed for the following programs:

New Jersey

- Rutgers University

New York

- Long Island University
- New York University
- Pratt Institute
- Queens College, City University of New York
- St. John's University
- University at Albany, State University of New York

Pennsylvania

- Drexel University
- Duquesne University
- Shippensburg University

Washington D.C.

- Catholic University of America

If you have additional suggestions for programs we should include in this new outreach effort, please let us know. Anyone interested in volunteering can contact MDC member, Sara Borden, at sara.a.borden@gmail.com. Sara will maintain a list of all current liaisons and keep in contact with liaisons to ensure that everyone has the information they need. MDC looks forward to hearing from you and meeting all the new student MARAC members you introduce to our organization.

TEN DAYS

“CONGRATULATIONS! Here is a scholarship to attend a ten day instructional course at the National Archives, all we ask is for a short reflection on your experience for our newsletter”...It sounded so simple. But as it came time to submit something, I really struggled. How can I adequately articulate what became the most professionally enriching and personally empowering ten days of my life? I’ve been changed. The Modern Archives Institute (MAI) changed me. And it is all due to MARAC, awarding me the Leonard Rappoport Modern Archives Institute Scholarship—a fact I will never cease to marvel at—that made it possible for me to attend.

Ten days. What an odd period of time. It can be perceived as way too long or too short depending on the circumstances.

I am in my ninth year of working for LancasterHistory.org; Lancaster County’s Historical Society and President James Buchanan’s Wheatland (affectionately known as LHO). The last five years I have been employed full-time in our archives. I get to work with a wide variety of materials from our collections: manuscript items, government records, Presidential papers, newspapers, microfilm, bound volumes, and archival group records. I was hired by LHO straight out of college with a BA in History. All of my archival knowledge comes from experience working with our collections; one-on-one training with our Archivist; and the few MARAC conferences I have been able to attend. I have an abundance of experience but lack the book knowledge. When I heard of the MARAC scholarship to attend the MAI, I threw myself at it. It would be the perfect opportunity to bridge the gap between knowledge and practice. And upon receiving it, yes, there was celebratory running through the halls exclaiming my shock and excitement. Ten days at that point seemed too short.

Just ten days to learn as much as possible.

The other attendees and I received our MAI schedule a few days in advance of the institute. Honestly, my enthusiasm for the ten days wavered. Upon receiving the scholarship I was thrilled by all that I would learn, but then reality sunk in; could I mentally and physically handle ten full days of lecture? Is it possible to endure an afternoon on copyright laws after a morning on grants? Here was our agenda to be covered in just ten days: Introduction to Archives; Records Management; Appraisal and Acquisition; Arrangement and Description; Archival Management; Grants; Archives and Law; Preservation; Cartographic and Architectural Records; A/V Media Preservation and Reformatting; Photographic Records; Electronic Records; Education and Volunteer Programs; Access; Exhibits; Reference; Ethics and Professionalism. The agenda sugared those lectures with a scattering of tours but trepidation had firmly planted itself in my mind. With so much to cover would I be able to internalize any of it, or would it become one long glossy, foggy, hazy memory of too much, too quickly for too long?

Ten days suddenly seemed too long. I feared my brain could explode!

But the time to attend MAI quickly came upon me, and before I was really ready, I was sitting in the Jefferson Room at the National Archives being greeted by David Ferriero, Archivist of the United States. My classmates and I made our introductions and I was so surprised at the diversity in the room. We represented all levels of education; worked in a wide range of archives; and were employed by a variety of institutions, businesses, and museums. And then we were graced with presence of David Gracy. This man is a national treasure. His “Introduction to Archives” was quite possibly the greatest

lecture (if I can even call it that) I have ever listened to. Did you know you can laugh out loud discussing provenance? At that moment I knew that these ten days were going to be amazing. And they were. Each presenter had such enthusiasm for their base of expertise. All were engaging and down to earth. Each one respected us as colleagues and encouraged questions and comments. I was just overwhelmed and begged time to slow down so I could soak in as much as possible.

And then my ten days came to an end.

I did not return to work with my 500+ pages of notes and revolutionize the way our organization is operated. My supervisor has the training and the experience and had already established for us a premier archive. But I did return with a deeper understanding of why the archives functions as it does. And why the “best practices” are actually the best practices. The MAI instilled in me a stronger sense of pride and purpose in my work so that I will do the best I can, knowing others are and will benefit from my job done correctly.

Just ten days.

I am aware that I am just unable to adequately summarize all the details, large and small, that bridged my experience and understanding. I am left with just a grateful thank you to the members of MARAC for my scholarship, your articles, the conferences, and all that this organization does to truly impact people like me. So thank you.

My deepest thanks and gratitude,

Katie Fichtner
Archives Assistant
LancasterHistory.org



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State and Local News

DELAWARE

Winterthur Archives

The Winterthur Archives has contributed several objects and many images to the upcoming “Costumes of Downton Abbey” exhibit, which opened in March in the Galleries at the Winterthur Museum. These include a large steamer trunk with a built in turntable, a ladies alligator-clad dressing case with many glass bottles with silver plated tops engraved with the du Pont crest and Mrs. du Pont’s initials, Mr. du Pont’s tuxedo jacket, and several silver brushes. The images include instructions for and photos of servants, menus, photos of Mr. and Mrs. du Pont, and much more. The exhibit runs through the beginning of January 2015.

Delaware Public Archives

School Desegregation Program and Proclamation Ceremony Highlight African American History Month at Delaware Public Archives

On February 5, Lt. Governor Matt Denn joined with Secretary of State Jeff Bullock at a public ceremony to read the Governor’s Proclamation declaring February 2014 as African American History Month. Held at the Delaware Public Archives, this year’s announcement was special because 2014 marks the 60th anniversary of the monumental Brown v. Board of Education ruling that paved the way to integrate public schools in Delaware and throughout the nation. Lt. Governor Denn announced in the proclamation that “much of Delaware’s honor, strength, and stature can be attributed to the diversity of cultures and traditions that are celebrated by the residents of this great state... We take this opportunity to celebrate African American History Month, in honor of the many contributions African Americans have made to the State of Delaware and our Nation.” Toriano Giddens, principal at William Henry Middle School, spoke about the effect the ruling has on today’s generation of students and how it has positively impacted the students at his school. The featured speaker for the day was Dr. Homer W. Minus. Dr. Minus discussed his status as one of the pioneers of the desegregation movement in Delaware when he served as one of the plaintiffs in the Parker v. The University of Delaware case. As part of a group of Delaware State College students who went to court to gain entry into the University of Delaware, Dr. Minus was one of the first seven African American students who were admitted to the University in the fall of 1950.

In addition to the ceremony honoring African American History Month, the Delaware Public Archives hosted a special program on February 1 about the Milford School Crisis of 1954. Following the Supreme Court’s landmark decision in the Brown v. Board of Education in May 1954, Milford High School (located in the south-central portion of the state) attempted to integrate in the fall with the admittance of eleven African American students. Within a short time, the nation’s media focused on this Delaware town as it suffered through school boycotts and the arrival of a white racist organizer named Bryant Bowles. This program was presented by Orlando Camp, one of eleven students who attempted to integrate the school and the co-author of “*The Milford Eleven*,” a book about the journey of these eleven African American students.

University of Delaware

The University of Delaware Library announces the exhibition “*Nothing Is True, Everything Is Permitted*”: William S. Burroughs at 100. The exhibition will be on view in the Special Collections Gallery of the Morris Library through June 13, 2014.

2014 marks the centenary of the birth of the godfather of the Beats, *el hombre invisible*, the gentleman junkie: American writer William S. Burroughs (1914-1997). Burroughs was a founding member of the Beat Generation, which paved the way for counterculture movements in the 1960s. He addressed early themes of gay liberation, deconstructed the linearity of narrative fiction, and influenced cyberpunk and punk rock.

William S. Burroughs was born February 5, 1914, in St. Louis, Missouri, the grandson of William Seward Burroughs, the inventor of the adding machine. He attended private schools in St. Louis and New Mexico, and received a bachelor’s degree from Harvard in 1936. After graduating from Harvard, Burroughs spent time traveling, took graduate courses in psychology and anthropology at Columbia and Harvard, and eventually moved to New York City in 1943. In New York, Burroughs met Allen Ginsberg and Jack Kerouac, friends and writers with whom he was associated for his entire literary career. For much of the 1950s and 1960s, Burroughs traveled incessantly and lived for various periods in New York, Texas, Mexico City, New Orleans, Paris, Tangier, and London. Although Burroughs’s first book *Junky* was published in 1953, it was not until his best known work, the highly experimental novel *The*

Naked Lunch, was published in 1959 that he began to gain recognition as a writer.

William S. Burroughs did not achieve the instant celebrity that came to Ginsberg and Kerouac, but his achievements and his legacy eclipsed both of them. Burroughs's career as a writer was characterized by ongoing experimentation, and he produced a series of writings that expanded upon the techniques he discovered during the composition of *The Naked Lunch*. His innovative and experimental writing style, his insistence on confronting systems of authority and control, and his explorations with drugs, sex, magic and dreams, perception and reception, utopias and dystopias, technology, art, and the written word radically shifted the landscape of American literature and culture in the twentieth century. During the course of his career, Burroughs wrote eighteen novels, six collections of short stories, and four collections of essays; he published countless poems, stories, and articles in magazines and journals; and he was also an accomplished artist and performer. His work tested boundaries and transcended genres with the fundamental knowledge that if "nothing is true, everything is permitted."

William S. Burroughs died in Lawrence, Kansas, on August 2, 1997. Along with Kerouac and Ginsberg, he is considered a primary figure of the Beat Generation and a major influence in popular culture as well as literature. "*Nothing Is True, Everything Is Permitted*": William S. Burroughs at 100 pays tribute to the most famous junkie writer, the iconoclast, and the reluctant icon. The exhibition features a wide variety of material covering the prolific Burroughs' oeuvre, including books, manuscripts, correspondence, photographs, artwork, and ephemera, all drawn from the extensive William S. Burroughs holdings in Special Collections.

The exhibition was curated by Maureen Cech, Senior Assistant Librarian, Manuscripts and Archives Department, and Timothy Murray, Librarian and Head, Special Collections Department. An online version of "*Nothing Is True, Everything Is Permitted*" may be viewed at www.lib.udel.edu/ud/spec/exhibits.html.

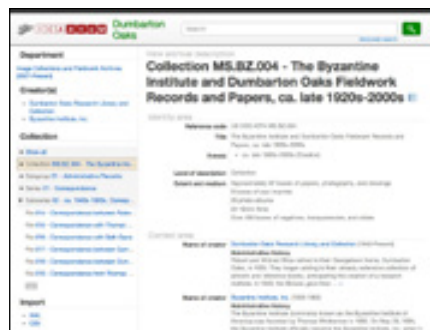
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WASHINGTON, DC

New Search Tool for Archival Collections at Dumbarton Oaks

This February, Dumbarton Oaks' Image Collections and Fieldwork Archives (ICFA) announced the public launch of its online inventory, **AtoM@DO** (atom.doaks.org). A searchable database of Dumbarton Oaks' archival collections, AtoM@DO brings together the holdings of ICFA and a selection of the Dumbarton Oaks Archives (DOA) into a single virtual space, enabling discovery of related materials across the institution.

• New Ways to Search



Instead of searching collections one-by-one by means of individual PDF finding aids or collection guides, AtoM@DO enables users to search across all holdings—either by

keyword or through browsing the various menu options: Names, Places, Subjects. Search results are presented within the context of their collection, making it easier for users to learn more about the materials they have found and discover other relevant resources.

• Collections

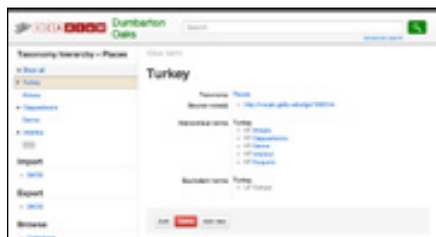


ICFA launched the system with over three dozen Collections, including archaeological fieldwork archives, scholars' research

papers, and photograph study collections, representing each of Dumbarton Oaks' three studies programs: Byzantine, Pre-Columbian, and Garden and Landscape. In addition, ICFA has created over 400 authority records for the Names of corporate bodies, persons, and families within the system.

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- **The System**



Atom@DO is a local implementation of the *open-source* archival collection management system, ICA-AtoM, which is developed by Artefactual Systems

and based on standards promulgated by the International Council on Archives (ICA) with funding from UNESCO. ICFA selected ICA-AtoM in 2012 following a survey of nearly two dozen collection management systems using an evaluation template developed by the Canadian Heritage Information Network (CHIN) and a defined list of critical requirements. Central amongst these were the ability to catalog both archival and photograph collections using the corresponding metadata standards—DACS/ISAD-G and VRA Core—as well as a robust hierarchical taxonomy module that would afford a highly granular level of geographic description necessary for ICFA's image collections.

- **Development**

As open-source software, the code for ICA-AtoM is available for customization. Leveraging existing functionality, which allows users to select their cataloging template from plugins such as MODS, Dublin Core, and Canada's RAD, ICFA has been working with an in-house developer on a VRA Core template over the last year. As freely available software, ICA-AtoM has also enabled ICFA to use its project budget for sponsored development instead of ongoing licensing fees. Enhancements to the taxonomy module around cataloging, indexing, and discovery will be included in the upcoming release 2.1 (expected April 2014).

- **Next Steps**

In the coming year, ICFA plans to enhance description of its collections within AtoM@DO, including expanding on collection-level records and adding digital objects for portions of ICFA's photograph collections, which comprise more than half a million images. In doing so, ICFA will virtually reunite the fieldwork photography used to seed the reference collection with the archival collections from which they originated. The database is a work-in-progress and new functionality and content will be added based on a prioritized list developed by the department.

Keep up with ICFA on their blog, <http://icfadumbartonoaks.wordpress.com>.

Note: Traditional long-form finding aids for collections continue to be maintained on their respective pages: ICFA's Archival Collections (www.doaks.org/library-archives/icfa/byzantine-collections/archival-collections) and DOA's Historical Papers (www.doaks.org/library-archives/dumbarton-oaks-archives).

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NEW JERSEY

Monmouth County Archives

The Monmouth County Archives is planning Archives Week in October, an annual event held since 1996 in the Monmouth County Library Headquarters in Manalapan. The featured speaker on Archives and History Day on October 11 will be historian and musician Joe Becton, who will present a program on Civil War music. Sixty-two exhibit tables for history organizations will be available in the meeting room. The Civil War in New Jersey will be the theme of the Archives' annual October exhibit in the Monmouth County Library. During Archives Week, on October 8, there will be two programs, one a workshop for public history intern supervisors and the other a lecture on New Jersey's Civil War Photographers. Contact: gary.saretzky@co.monmouth.nj.us

Princeton University

Keen New Addition: Photo Album Purchase Contains Rare Images of Woodrow Wilson

From the Mudd Manuscript Library Blog

With more than 600 books on Woodrow Wilson, including Scott Berg's recent autobiography, is there anything new about Woodrow Wilson? With the acquisition of the photo

album of Paul Edward Keen Class of 1915, the answer is yes.

His photo album contains a dozen images of Wilson's 1913 inauguration and his 1915 return to campus to vote, as well as many more campus and local scenes that he took while studying at the Princeton Theological Seminary (1912-16) and Princeton University (MA 1915).

About half the album contains photographs that Keen took elsewhere such as Philadelphia and Antietam, but the latter half is filled with images of the town of Princeton and the campuses of the University and Seminary. In one 1915 photograph Wilson's black mourning armband is visible on his upper left arm; Edith, his wife of 29 years, died in August 1914.

Born in Yorkana, Pennsylvania in 1888, after graduation from the Seminary, Keen was ordained in the United Evangelical Church and led the congregation in Wrightsville, PA, before becoming a Bible professor at Allbright College (his undergraduate alma mater) in 1924. Starting in 1928, he taught at the Evangelical Theological Seminary in Napersville, Illinois, until his death in 1958.

The album was purchased, in part, with funds provided by the Goreff/Neuwirth Charitable Trust in honor of Danielle van Jaarsveld, Class of 1995.

To see images from the album, please visit <http://blogs.princeton.edu/mudd/2014/02/keen-new-addition-photo-album-purchase-contains-rare-images-of-woodrow-wilson>

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PENNSYLVANIA

Out of the Stacks: Outreach at Pitt's Archives Service Center

*Zachary Brodt, University Records Manager, and
Ashley Taylor, Archivist*

One of the most challenging, yet exciting, aspects of any archivist's job is outreach. There's the planning, the hard work behind the scenes, and determining the message and platform to use. At the Archives Service Center (ASC) at the University of Pittsburgh, a significant amount of time this past year was dedicated to looking for new ways to engage their existing users and reach out to potential new ones! They've experienced a good deal of success and have learned a lot about ways in which they could promote themselves. Here, they discuss a few of the outreach efforts that drew the most positive feedback over the course of 2013.

Wikipedia

As part of their goal to increase the discoverability of digital collections, the ASC took a closer look at how users were referred to their websites through other online sources. They found that one major source of digital traffic came through Wikipedia referrals, which led them to investigate ways in which they could improve their presence on the site. They began by having a student intern research the most appropriate ways to get involved in the Wikipedia community. Based on his research and recommendations, they brought on an undergraduate history intern for the 2013 fall semester, who dedicated her time to editing Wikipedia articles that contained (or would have benefitted from containing) information or links to Pitt's collections. Over the course of four months, the student edited over 70 Wikipedia articles. This has led to an increase of visitors to both the Historic Pittsburgh (<http://digital.library.pitt.edu/pittsburgh>) website and to their finding aids. One of the most exciting aspects of the Wikipedia project is that it has allowed the ASC to reach out to a global audience outside of what they would consider the more "traditional" user base.

Exhibits

One of ASC's most popular resources has always been their extensive image collections. In Spring 2013, they finished processing a recently acquired collection from local photographer Charles Martin, who captured 189 images from a peace march held in Pittsburgh in the

State and Local News

aftermath of Dr. Martin Luther King Jr.'s assassination in 1968. To promote the collection, they selected 14 images to be enlarged and put on display along a heavily-trafficked hallway in Pitt's Hillman Library. The exhibit was accompanied by a program marking the 45th anniversary of the march, in which Martin and a Pitt professor who studies the African-American community in Pittsburgh spoke about the event. The event was even attended by several local civil rights leaders who were happy to share their experiences with the group. The program and the exhibit were very well-received, which prompted the library to continue showcasing the images. The images from the Martin collection were followed by an exhibit dedicated to the history of Pitt's football program, which was put up just in time for Homecoming and Pitt's entrance into the Atlantic Coast Conference. At the beginning of February they installed their newest exhibit on the Pittsburgh neighborhood of Oakland, where Pitt is located. The exhibit focuses on images that show how the neighborhood has changed over time, and is accompanied by a website (<http://digital.library.pitt.edu/pittsburgh/exhibits/oakland-a-look-back>) that allows viewers to see where each image was taken, overlaid on a street map from 1910.

LibGuides

Pitt's library system recently implemented LibGuides as a means of providing information on particular library services, collection strengths, and resources for specific classes. The ASC decided to compile guides for popular research topics, including the Allegheny County Coroner Inquest Files (<http://pitt.libguides.com/coronercasefile>), the Homestead Steel Strike (<http://pitt.libguides.com/homestead>), and genealogy (<http://pitt.libguides.com/Genealogy>), as well as collecting strengths in audio-visual materials (<http://pitt.libguides.com/asc-audiovisual>) and University Archives (<http://pitt.libguides.com/PittUniversityArchives>). These guides, which are searchable through the library and archives' websites and external search engines, allow their archivists to provide a more detailed description of the collections and place them within the context of the larger research community to help identify useful material. There are also links to finding aids and digitized resources throughout the guides to help users locate records pertinent to their research and information on how to request reproductions or contact the archivists with questions.

Social Media

In January 2013 ASC staff were invited to regularly contribute content to the library system's Facebook page. Knowing that they had a practically unlimited cache of potential ideas found in their stacks, they created their own Facebook page (www.facebook.com/pittarchives) in July. Now they have the opportunity to engage their audience through images and short historical posts, and to show the relevance of their collections to current events. Posts have also served as a gateway for users to ask more in-depth questions or reflect on their experience with the topic of the day. News about ASC staff's professional lives and behind the scenes information (including their experiences at MARAC!) has also proved to be popular with their audience, and serves as a way to make their experience at the archives more personal.

BiblioBoard

BiblioBoard is a web-based app that allows users to access anthologies of material created by libraries that are tailored to specific subject interests. The university library signed on to partner with BiblioBoard in late 2012. Throughout 2013, they began to explore the app, producing an anthology on general University of Pittsburgh history. They highlighted a variety of formats, including books, photographs, manuscripts, and even the university charters. A positive factor for BiblioBoard is that it can be a way to reach out to those who aren't yet aware of their services, such as Pitt alumni. In the future, it may also allow them to create anthologies that highlight the libraries' specific subject strengths.

Continuing Efforts

In the coming year the ASC hopes to expand on the abovementioned outreach efforts. Several new interns will contribute to Wikipedia articles based on their work with collections. The ASC will also continue to display images in Hillman Library in their dedicated, highly visible exhibit space. The popular Labor Legacy website is being reevaluated and converted into a new LibGuide that links visitors to collection information and provides data sets, such as employee lists, in a more manageable manner. The ASC is also venturing into Tumblr as their primary blogging platform, which will enable them to expand upon the shorter posts already being presented on Facebook and reach an entirely new and potentially unrealized audience. Keep an eye out for more from them in 2014!

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WEST VIRGINIA

Opera Star's Publicity Photos Recently Acquired



Yeend studying the score of *Peter Grimes*. Courtesy of the West Virginia and Regional History Center.

The West Virginia and Regional History Center has acquired a major archive of photographs of the operatic singer Frances Yeend, who substantially contributed to the cultural life of America in the mid-twentieth century. In a collection of 300 photographs, not only is Yeend seen, costumed in the many operatic roles she rendered,

but also her illustrious collaborators, including conductor Eugene Ormandy, tenor Richard Tucker, and composer Gian Carlo Menotti, among others.

Born in Vancouver, Washington in 1913, Yeend studied music at Washington State University before debuting as a soprano. Between the 1940s and 1960s she performed in many noted opera roles at both the New York City Opera and the Metropolitan.

Early in her career she performed the role of Ellen Orford in the historic 1946 American premiere of Benjamin

Britten's *Peter Grimes*, under the baton of Leonard Bernstein at the Tanglewood Music Festival. This opera is now considered a part of the standard repertoire.

Yeend then went on to become a member of the Bel Canto Trio with Mario Lanza and George London, a group sponsored by Columbia Artists Management. They toured North America in 1947–1948.

Yeend retired from her opera career in 1966, joining the West Virginia University faculty as a Professor of Voice and Artist in Residence. While residing in Morgantown, she and her husband James Benner became frequent visitors to the annual Pittsburgh District Metropolitan Opera Auditions. Yeend retired from teaching in 1978, and passed away in Morgantown on April 27, 2008.

Adapted from the blog on the West Virginia and Regional History Center website, January 2014.

Parkersburg in the Civil War Discussed at January 23 Lecture

On January 23, 2014, Dr. Michael Workman presented “Parkersburg: Guardian of the Union” at the Thursday evening lecture in the Archives and History Library in the Culture Center in Charleston.

Workman discussed the Civil War history of the Parkersburg and Little Kanawha region, including the key role the town and its political leadership played in the statehood movement. He then focused on guerrilla warfare in the Little Kanawha Valley. The B&O Railroad’s Parkersburg Branch formed the approximate border line between North and South in northwestern Virginia, so sentiment was divided in the Little Kanawha Valley. Rather than being a colorful sideshow, as it is often portrayed, this border war between Union forces and Confederate guerrillas was the war itself for most western Virginians.

Adapted from the newsletter West Virginia Archives and History News, January 2014.

New PAWV Traveling Exhibit Available

Preservation Alliance of West Virginia (PAWV) is seeking sites to display its new traveling exhibit, Preserving West Virginia: Saving Communities. The traveling exhibit focuses on how historic preservation is beneficial to West Virginia and on strategies for re-using historic sites, while highlighting the West Virginia Endangered Properties List.

State and Local News

Concrete examples demonstrate how historic preservation has been a successful revitalization and economic development tool in West Virginia.

The exhibit consists of four durable, free-standing banners measuring approximately 31.5 inches wide by 78.5 inches tall. It is available on a monthly basis, free of charge, to heritage organizations (or other groups) wanting to showcase it. This exhibit is being presented with financial assistance from the West Virginia Humanities Council, a state affiliate of the National Endowment for the Humanities.

Adapted from the e-newsletter of the Preservation Alliance of West Virginia, Winter 2014.

Rare Books Curator Receives I Love My Librarian Award



Rare Book Librarian Harold Forbes.

Harold Forbes was named one of 10 winners of I Love My Librarian Award by the Carnegie Corp. of New York and The New York Times, through the American Library Association. The award has been presented to just 60 librarians nationwide since 2008.

Forbes' colleagues say he clearly deserves the award, which recognizes select librarians for service to their communities, schools, and campuses.

Forbes, who is also Associate Curator of the West Virginia and Regional History Center, has served at WVU since 1973 when he was hired as Assistant Curator. He retired at the end of December 2013. In that time, his work has ranged from assisting thousands of students and faculty with research in the collection, preserving history by collecting and converting to microfilm newspapers from throughout the state, making the University's rare book room more accessible to the public and students, and contributing to the WVU Press' West Virginia Classics series.

While his professional contributions are substantial, it is his personal attention that those around the University, state, and academia point to first.

Interim Dean of Libraries Myra Lowe said Forbes' name is synonymous with rare books at WVU. He took over the "outstanding" collection in the 1990s, and reviewed, preserved and opened up this cultural resource to many more than were using it at the time.

It is also his ability to build relationships with the researchers he assists that makes him an excellent librarian, Lowe said. "That's especially what research librarians aspire to—to be that kind of helpful professional," she said. "And that's certainly characteristic of Harold."

John Cuthbert, Curator of the West Virginia and Regional History Center, and Forbes' supervisor, agreed. "Harold is not only a remarkable librarian but also a remarkably fine person," he said. "He has a mild, disarming demeanor and genuineness of character that make him almost instantly endearing to all who make his acquaintance."

Adapted from the news blog on the West Virginia University Libraries website, December 2013.

Photographic Preservation Workshop to be conducted at the West Virginia Library Association's 'Spring Fling' in Flatwoods, WV, April 2, 2014

The Marshall University Archives and Special Collections Department will be conducting a half-day workshop on identifying and preserving photographic images at the WVLA Spring Fling. The workshop will concentrate on helping smaller institutions and public libraries with historical collections with the identification of different types of photographic processes as well as providing guidance on the best care and preservation methods for the images and negatives. For additional information contact Nat DeBruin, Marshall University Archives and Special Collections at debruin@marshall.edu or 304-696-3524.

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MARAC COMMITTEE MEMBER PROFILES: What Does MARAC Do for You? How Can You Get Involved?

By Sara A. Borden, Membership Development Committee Member

MARAC's Membership Development Committee (MDC) has been tasked with helping members better understand the benefits of membership. MDC also desires to help members appreciate what MARAC's numerous committees do, the differences they make for member archivists, and how members can get more involved. To that end, we recently solicited MARAC committee leaders willing to be profiled in the *Mid-Atlantic Archivist*. Molly Tighe and Mary Mannix enthusiastically responded to the call for profile subjects.

Molly Tighe is the Senior Co-Chair of the Arline Custer Memorial Award Committee. Molly says Custer Committee members "annually review books, articles, catalogues, and other publications in an effort to honor and encourage use of archival material in print publications for a broad audience." Molly states that the Custer Committee serves a vital function in MARAC because "the Custer Award raises awareness of the public value of historical records, the archival profession, and the importance of increased support for archival repositories by promoting the best examples of publications utilizing archival resources." Asked to describe her role as Senior Co-Chair, Molly answers, "I send out the call for nominations, establish a review schedule for all the committee members, tabulate reviews, correspond with nominators, and present the award. I also submit regular reports to the Steering Committee and serve as a liaison between the Steering Committee and the Custer Committee members."

Molly has been a MARAC member since 2007, shortly after she graduated from the University of Pittsburgh MLIS program. Molly became entranced with the archives field after volunteering at a small museum of nineteenth-century photography. She loves history and the arts and is interested in political causes. Molly felt that a job in archives would provide the perfect setting for her to find an outlet for her interests. MARAC was a natural extension of her professional pursuits.

Molly spoke in a session at the very first MARAC meeting she ever attended, in Chautauqua, NY, in 2008. The session was comprised of students discussing internship experiences and Molly remembers the occasion with a bit of embarrassment as she mixed up the papers on which

she'd printed out her presentation. When asked how members can get more involved in the organization, Molly acknowledged that speaking at a MARAC meeting session can be daunting at first. She recommends "contributing content to the *Mid-Atlantic Archivist* or the MARAC Blog. Both forums are always looking for content." Alternatively, Molly says, "The Program Committee is a great opportunity to be involved in the behind-the-scenes activities that make our meetings so successful and to network with colleagues whose work you admire. I served on the Fall 2011 Program Committee and know that ideas for sessions are always welcome. If you are interested in speaking at MARAC, let the Program Committee chairs know; they may be looking for a speaker on your topic or may build a session around a related concept." Still, being Senior Co-Chair of the Custer Award Committee remains close to Molly's heart as she says, "Custer Committee work is a unique educational and skill building opportunity for the committee members themselves."

Mary Mannix is MARAC's Vice-Chair. She has been a member of MARAC since the early 1990s at the recommendation of some of her mentors. Like many of us, Mary came to archives in a roundabout way. Her initial goal, upon graduation from the University of Delaware's graduate school, was to become a historic house curator, but fate had other ideas. Mary obtained a series of jobs in libraries, which led to her involvement in MARAC.

Mary attended her first MARAC meeting at Long Branch, NJ, in 1993. She notes that she frequently attends conferences without employer support, which has given her sympathy for the difficulties members are sometimes faced with when traveling to meetings. Mary's first involvement in MARAC was on the Spring 1996 Program Committee; she has served in several other roles in the course of her membership. She has since moved up to be the Vice-Chair. In this capacity, Mary is the head of the Meetings Coordinating Committee (MCC), which she describes as "the primary focus of my work with MARAC." Once again, Mary took a circuitous route to her current MARAC responsibilities. She says, "I first got involved with MCC when I was the Maryland Caucus Rep; I very much wanted to be involved with bringing MARAC back to Baltimore. If MARAC was coming to 'my state' I wanted to be part of it. It took nearly ten years to make that happen;

we finally returned to Baltimore (Spring 2006) by way of Towson (Fall 2002). We couldn't afford Baltimore in 2002. I have been extremely fortunate to be able to serve as Local Arrangements Co-Chair for three MARAC Maryland conferences: Towson, Baltimore, and Silver Spring (Fall 2008). I love working on meetings and am always sad when they are over. I am now in my third term as Vice-Chair, overseeing the Meetings Coordinating Committee and, therefore, overseeing the development of conferences. It is the best job in MARAC, maybe one of the best jobs in the world."

"The best job in the world" serves as a conduit, Mary asserts, to help "lots of very talented, hardworking, and creative people to create conferences. Through the simple act of signing a contract the flood gate is opened for the work of others." As such, Mary recommends those members who want to get more involved with MARAC start by assisting with meeting planning, either on a Local Arrangements Committee or a Program Committee.

By doing so, Mary says, members will immediately have work to do and get to know a group of people they might not otherwise meet. She emphasizes the benefits of such work: "Even the shyest person has an immediate presence. Also, by working on a conference you can see the fruits of your labors. There is a great deal of gratification and while it may not be immediate gratification, it may take a year or two to come to fruition, in the end you will have accomplished something tangible."

MARAC offers many ways for members to participate, as Molly and Mary point out. Initially getting involved can seem daunting, but Molly and Mary are passionate that once that threshold is crossed, the rewards are worth the effort. The Membership Development Committee hopes that Molly and Mary's examples will serve as inspiration and encouragement to get more involved!



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VRA Statement on Fair Use of Interest to Archivists

*Molly Tighe, VRA-IPR Co-chair, Archivist at Mattress Factory Museum
and Archives Consultant to Pittsburgh Symphony Orchestra*

Archivists all over the MARAC region regularly wrangle with issues relating to copyright and intellectual property. Regardless of whether we work in an academic setting, museum, historical society, or corporation, we face the task of untangling the web of thirteen sections and fourteen exclusions that comprise of US Code: Title 17, U.S. copyright law. Our efforts may be for ourselves, colleagues, faculty, students, researchers, artists, and/or the general public. One recently produced resource, Statement on the Fair Use of Images for Teaching, Resource, and Study, published by the Visual Resource Association (VRA), provides clear, concise guidance on the application of Fair use of copyrighted materials in scholarly endeavors and builds context around the effectiveness of best practice guidelines in broadening the use of copyrighted materials.

The VRA is a multi-disciplinary, international professional organization dedicated to furthering research and education in the field of media management that provides leadership to the visual resource field, develops and advocates for standards, and offers educational opportunities to the community at large. The VRA's Statement on Fair Use is a continuation of the VRA Intellectual Property Rights Committee's efforts to monitor and provide guidance on matters of copyright and intellectual property impacting the use of visual resources. The VRA-IPR Committee's earlier efforts include participation in the CONFU conference, the Copy Photography Computator (<http://vraweb.org/resources/ipr/computator/index.html>), and the Digital Image Rights Computator (www.vraweb.org/resources/ipr/dirc).

Despite the educational community's long history of relying on Fair use in connection to images in research, teaching, and study, uncertainties developed with the advance of digital technologies and the Internet.¹ These uncertainties can be attributed to:

- Copyright litigation applying to non-academic uses and other media,

- The absence of court decisions or definitive guidance pertaining to educational and scholarly use of images,
- The misconception that Fair use does not apply or has limited applicability to new technology and/or new media,
- Overly conservative and restrictive access and use policies maintained by collections stewards unfamiliar with longstanding community practices and the Fair use doctrine.²

The goal in developing the VRA Statement on Fair Use was to provide the community with "a good faith, documented basis for robustly relying on Fair use" in several use case scenarios.³

The statement covers six distinct types of uses of copyrighted materials. Five of the use case scenarios have been described in other best practice guidelines and in the Copy Photography Computator and the Digital Image Rights Computator. The first five use case scenarios are:

Preservation: Storing Images for Repeated Use in a Teaching Context; Transferring Images to New Formats,

- Use of Images for Teaching Purposes,
- Use of Images (both Large, High-Resolution Images and Thumbnails) on Course Websites and in Other Online Study Materials,
- Adaptations of Images for Teaching and Classroom Work by Students,
- Sharing Images Among Educational and Cultural Institutions to Facilitate Teaching and Study

The sixth use case scenario addresses reproduction of images in theses and dissertations. Not previously discussed

1 Hirsch, Cara; Kohl, Allan T.; Wagner, Gretchen; and Tighe, Molly, "Transcript of Fair Use Guidelines Q & A Forum at 2012 VRA Conference," *VRA Bulletin*: Vol. 39 (2012), accessed February 13, 2014 <http://online.vraweb.org/vrab/vol39/iss2/4>.

2 Wagner, Gretchen and Kohl, Allan T., "Visual Resources Association: Statement on the Fair Use of Images for Teaching, Research and Study," *VRA Bulletin*: Vol. 38: (2011), accessed February 13, 2014 <http://online.vraweb.org/vrab/vol38/iss1/5>.

3 Hirsch, et al.

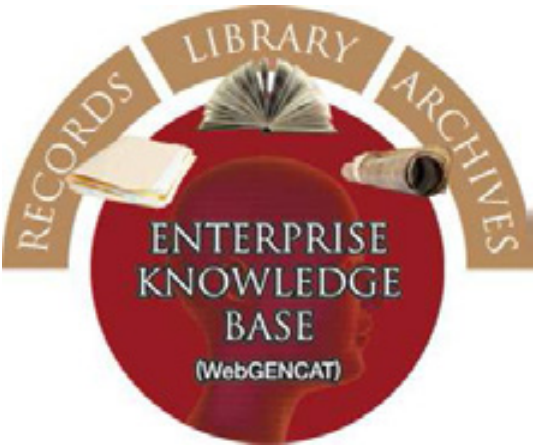
in best practice guidelines, this scenario was included because it addresses the impact of current copyright clearance requirements on scholarship. As academic library use of online databases superseded on-site managing of student papers, some academic institutions have come to require, as a condition of graduation, that students submit their theses and dissertations to these online databases. Online database publishers, however, require students to clear copyright for all images in their works. Gretchen Wagner, co-author of the VRA Statement on Fair Use, states that “(t)he result is that the student is caught between having an academic requirement of having to post his or her dissertation or thesis in an online database in order to graduate, and the publishers’ contractual requirements that students clear all third party copyrights in their papers, meaning that one cannot rely on fair use if one wants to graduate.”⁴ By asserting that reproduction in theses and dissertations constitutes a Fair use of copyrighted material, the VRA guidelines aim to encourage and facilitate scholarship relating to contemporary and/or copyright protected visual materials.

Courts are increasingly looking at “customs and practice within communities” as codified in best practice guidelines when considering whether or not a given use is fair.⁵ The Center for Media & Social Impact (www.cmsimpact.org) has provided a common point of dissemination for fair use guidelines, including the VRA’s Statement on Fair Use, the Documentary Filmmakers’ Fair use statement, the Dance Heritage Coalition’s Fair use statement, the Association for Research Libraries Fair use guidelines, and many others. The *VRA Statement on the Fair Use of Images for Teaching, Research, and Study* is available also for download from the VRA website (<http://vraweb.org>) in both a standard and a new booklet format suitable for distribution to students, faculty, and patrons of archival repositories.

4 Hirsch, et al.

5 Hirsch, et al.

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Treasurer's Report Fiscal Year 2014, 2nd Quarter

(October 1, 2013 to December 31, 2013)

CATEGORY	Budget	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Total	% Budget
INCOME							
Membership Dues	\$30,000.00	\$26,126.00	\$5,230.00			\$31,356.00	104.52%
Conference Registration	\$76,000.00	\$24,897.00	\$26,727.00			\$51,624.00	67.93%
Conference Vendors	\$16,000.00	\$6,950.00	\$2,900.00			\$9,850.00	61.56%
Conference Sponsorship	\$8,000.00	\$500.00	\$0.00			\$500.00	6.25%
Publication Advertising	\$2,400.00	\$0.00	\$0.00			\$0.00	0.00%
Publication Sales	\$350.00	\$35.00	\$210.00			\$245.00	70.00%
Mailing List Sales	\$250.00	\$50.00	\$0.00			\$50.00	20.00%
Off-Meeting Workshops	\$7,000.00	\$5,660.00	\$425.00			\$6,085.00	86.93%
Bank Interest	\$150.00	\$30.46	\$29.83			\$60.29	40.19%
Investment Interest	\$2,000.00	\$543.71	\$212.07			\$755.78	37.79%
Gifts to Operations	\$500.00	\$260.00	\$60.00			\$320.00	64.00%
Miscellaneous	\$0.00	\$0.00	\$0.00			\$0.00	0.00%
Total Income	\$142,650.00	\$65,052.17	\$35,793.90	\$0.00	\$0.00	\$100,846.07	70.69%
EXPENSES							
Administrator	\$15,000.00	\$3,827.22	\$4,427.33			\$8,254.55	55.03%
Web Services	\$3,200.00	\$940.75	\$700.75			\$1,641.50	51.30%
Archivist	\$750.00	\$750.00	\$0.00			\$750.00	100.00%
Accountant	\$1,200.00	\$0.00	\$1,025.00			\$1,025.00	85.42%
Advocacy	\$2,000.00	\$0.00	\$1,500.00			\$1,500.00	0.00%
Insurance Policy	\$1,000.00	\$0.00	\$0.00			\$0.00	0.00%
Phone	\$600.00	\$145.85	\$146.47			\$292.32	48.72%
Postage	\$1,050.00	\$294.30	\$298.66			\$592.96	56.47%
Office Supplies	\$150.00	\$0.00	\$635.19			\$635.19	423.46%
Food	\$4,150.00	\$358.30	\$1,643.56			\$2,001.86	48.24%
Travel	\$5,150.00	\$1,070.84	\$522.84			\$1,593.68	30.95%
Equipment	\$0.00	\$0.00	\$434.62			\$434.62	0.00%
Printing and Design	\$7,250.00	\$1,993.50	\$2,564.90			\$4,558.40	62.87%
Conference	\$85,000.00	\$240.00	\$47,938.83			\$48,178.83	56.68%
Lodging	\$1,300.00	\$179.67	\$711.96			\$891.63	68.59%
Honoraria	\$2,500.00	\$0.00	\$1,200.00			\$1,200.00	48.00%
Awards and Prizes	\$1,300.00	\$0.00	\$550.00			\$550.00	42.31%
Scholarships	\$5,550.00	\$0.00	\$1,925.00			\$1,925.00	34.68%
Banking Fees	\$5,500.00	\$1,887.46	\$3,171.97			\$5,059.43	91.99%
Investments	\$0.00	\$0.00	\$0.00			\$0.00	0.00%
Disaster Assistance	\$0.00	\$0.00	\$0.00			\$0.00	0.00%
Miscellaneous	\$0.00	\$0.00	\$16.95			\$16.95	0.00%
Total Expenses	\$142,650.00	\$11,687.89	\$69,414.03	\$0.00	\$0.00	\$81,101.92	56.85%
Net Income or (Loss)		\$53,364.28	(\$33,620.13)	\$0.00	\$0.00	\$19,744.15	
Account Balances							
PNC Checking	\$35,888.39		Operating	Opening	Credits	Debits	Closing
PNC Savings	\$91,041.95		Restricted	\$53,364.28	\$35,793.90	(\$69,414.03)	\$19,744.15
Vanguard Bonds	\$76,219.37		Reserve	\$117,777.00	\$140.00	\$0.00	\$117,917.00
Total	\$203,149.71		Surplus	\$50,000.00	\$0.00	\$0.00	\$50,000.00
			Totals	\$236,629.84	\$35,933.90	(\$69,414.03)	\$203,149.71
Summary - First Quarter FY 2014							
Opening Balance	\$236,629.84						
Total Income	\$35,933.90						
Total Expenses	(\$69,414.03)						
Closing Balance	\$203,149.71						
Restricted Funds							
PNC Savings	\$41,697.63		Disaster Assist.	Opening	New Gifts	Spending	Closing
Vanguard Bonds	\$76,219.37		Education	\$2,195.00	\$106.00	\$0.00	\$2,301.00
Total	\$117,917.00		Finch Award	\$110,351.00	\$34.00	\$0.00	\$110,385.00
			Totals	\$117,777.00	\$140.00	\$0.00	\$117,917.00

REMEMBERING LEONORA

Edited by Susan Woodland

For archivists throughout the MARAC region, the death of Leonora Gidlund in February was unexpected, and a huge loss to the profession. What follows are edited remembrances from New York City and New York State archivists who knew her best from working and learning from her and from enjoying many conferences together.

From Ken Cobb, Assistant Commissioner, NYC Department of Records: Leonora joined the Municipal Archives in 1985... and quickly rose to serve as Assistant Director. In 1992 she became Deputy Director, and took over the Director position in 2005.

Leonora brought great passion to all her endeavors. The Fund for the City of New York cited Leonora as “a well-known accessible symbol of public service excellence,” when presenting her with its prestigious Sloan Public Service Award in 2006. Not only did Leonora devote herself to the Municipal Archives, she contributed her time and considerable energy to her chosen profession throughout her decades-long career. She rarely missed a meeting of the Society of American Archivists, and the Mid-Atlantic Archivists Regional Conference, and became stalwart and dedicated member of the local professional organization, the Archivists Roundtable of Metropolitan New York.

Leonora especially enjoyed working with new archivists. There are more than a few archivists in the area who received their first taste of archival work under her tutelage at the Municipal Archives. In one of her more recent achievements, Leonora guided a special project to catalog

the Archives’ collections of records pertaining to the attack on the World Trade Center on 9/11.



“Leonora, Kristen and Lennart Gidlund, 2006”, courtesy of Michael Lorenzini, NYC Municipal Archives

Except for a brief foray to Atlanta (when husband Lennart Gidlund accepted a job transfer, and she took the opportunity to train at the Georgia State Archives), Leonora lived her entire life in her beloved Brooklyn. She is

survived by her husband of 58 years, Lennart, her son Lennart Jr., and granddaughter Kristen Gidlund. Leonora retired in July 2013.

Tom Mullusky, Special Collections Librarian at the Gilder Lehrman Institute of American History, provided the link to the 2006 New York Times article (www.nytimes.com/2006/03/15/nyregion/15sloan.html?_r=1&about Leonora, soon after receiving the Sloan Public Service Award.

Many colleagues sent in brief words of condolence: **Sarah Polirer, at the Cigna Archives in Connecticut** wrote, “I worked with Leonora for many years, prior to my current position (almost 12 years)... she will be missed.”

Valerie Wingfield, at the New York Public Library: “I have always found her to be a kind and generous person ... she will be missed.”

Ira Galtman, American Express archives: “I first met Leonora in 1994 during a site visit to the Municipal Archives while I was a graduate student in NYU’s Archival Management Program. She display[ed] a passion for both the materials and the important work she performed preserving NYC history... In the summer of 1994, I volunteered as an archival intern at the Municipal Archives, working directly for Leonora. I consider those 3 months one of the happiest and most fulfilling periods in my career. Leonora continued as one of my mentors and a friend for many years... I will miss our conversations and appreciate my great memories of this wonderful person.

Brenda Parnes: It’s going to take some time for me to really believe that she has left us—but she has. I knew Leonora well before I became the Records Advisory Officer (RAO), New York City in 1992 representing the New York State Archives in the City. She welcomed me enthusiastically when I began my work as RAO. Leonora was always a partner with me, the archivists in our community, and the Archives Round Table... She enthusiastically welcomed all users to the NYC Archives, and devoted much time to teaching new users and helping all of us use the collections. She did not only confined herself to “archives” but enthusiastically embraced “new” uses of archives materials—in my case, the use of archival collections in the schools... Her accomplishments reflect her deep, knowledgeable, professional approach to her work—and she never disappointed. She was gracious, welcoming, enthusiastic—she will be greatly missed.

Deb Wythe, Brooklyn Museum: Leonora was a constant in my archival life from the time I started going to ART meetings in the 1980s, when we were both “newbies”

in professional archival circles. Like so many archivists, she was always willing to field a question or provide the name of someone who might have an answer. She knew everyone, and everyone knew her. My fondest memories of Leonora are several long rides we took together to MARAC meetings—we were Brooklyn (Windsor Terrace) neighbors. The conversation never stopped, and covered every archival topic and personality imaginable. Somehow laughter infused it all as well, and that's what I will remember most about this warm and wonderful woman.

Stephen Novak, *Columbia University Medical Center*

Archives: Leonora was absolutely dedicated to the Municipal Archives and to the archival profession.

Peter Wosh, *Archives and Public History program, New York University*

A warm and welcoming person who had great enthusiasm for her profession. She was hooked on archives when processing the Johnny Mercer Papers when doing her MLS at Georgia State.

Ellen Sowchek, *Pace University Archivist*: For those of us in New York, participation in MARAC and the Archivists Round Table of Metropolitan New York made it possible for some of us—who were still what the late Brother Denis Sennett called “Lone Arrangers”—to network (and often commiserate!) with



On the veranda of a farmhouse restaurant in rural Virginia during MARAC. From left to right: Leonora Gidlund, Ellen Sowchek and Barbara Niss”, courtesy of Ellen Sowchek

our colleagues in the pre-social media age. It was through MARAC and ART that I first met Leonora. She had recently moved back to New York from Georgia where she had been pursuing a graduate degree in history, and she was ready to roll!

The Municipal Archives

was wise enough to bring her on board, and as we all know, her career there was stellar. The wonderful thing about Leonora, though, was her ability to combine consummate professionalism with honest-to-goodness niceness, a rare quality these days. I don't know how the tradition began, but Leonora, Barbara Niss and I would make it a point to have dinner together at least once every year, our way of keeping up a friendship that had been forged at those early ART meetings and MARAC conferences. Leonora won't be with us this year, but Barbara and I will continue the tradition and will drink a toast to the memory of our wonderful friend and colleague: Here's to you, Leonora, you will be greatly missed! [photo caption: on the veranda of a farmhouse restaurant in rural Virginia during MARAC. From left to right: Leonora Gidlund, Ellen Sowchek and Barbara Niss.

Kathleen Roe, *President-Elect, SAA*: Among the many wonderful archival colleagues I've known in New York, Leonora Gidlund certainly had the biggest smile and the greatest heart of us all. She loved New York City, she loved archives, and she shared her joy in life with all of us. One of her great fans was my daughter, who as a young girl of 6 or 7, found herself being hauled along with mom and dad to various archival meetings, where Leonora in short time established a strong, chatty, and wonderful relationship with Kate. She was to our daughter the embodiment of New York City and archives. When the dreadful day of September 11, 2001 left us all in turmoil, Kate came home from school worried sick about whether Mrs. Gidlund was okay. Of course, with limited communication, we were unable to reach many colleagues and friends, so Kate worried for days until we got confirmation that Leonora was not injured in the attack. Leonora took the worries of a little girl seriously, and provided her address and phone number to our daughter so that if anything ever happened again, she could get in touch. For Leonora, everyone mattered, no issue was inconsequential. She made everyone special, and her loss leaves an especially big hole in our personal lives and professional community.

Leonora and I were both into wearing scarves, and over time she gave me several really lovely ones that she was literally wearing (I learned to stop telling her I liked her scarves because she would take them off and insist on giving them to me); at MARAC in Rochester I will have my Leonora scarves on each day!

Geof Huth, *NY State archives*: Memories are what keep people alive after death, and one of my earliest memories of Leonora is one of the sweetest. I was the co-chair of the local arrangements committee for the MARAC meeting in Saratoga Springs in 1997, and I had my six-year-old son with me that Friday. But I had to stay up at the front of the banquet room at lunch and give a few words of direction to the audience, without anyone to take care of my son... Leonora offered to take care of my son, saving me from taking Tim up to the dais with me.

As I stood up at the podium, spreading a few jokes and giving a paltry bit of information, I could see Tim paying some attention to me and Leonora beaming at him. She was a good keeper of him that day. After my talk, Janet Linde said a few words about a MARAC



“Joseph Cohen worked with Leonora at the Municipal Archives from 1986 to 1990. She is pictured here with Municipal Archives staff members Richard Joe, James Bohan and Joseph Coen, ca. 1989”, courtesy of Joseph Cohen

Continued on page 21

Welcome New Members!

JANUARY 2014

Caroline Curtin. *ACLU*
Paula Fish *New York State Archives*
Liz Fite *Mt. Cuba Center*
Hillary Kativa *Chemical Heritage Foundation*
Lawrence Lane *Rutgers*
Alfie Paul *National Archives*
Carole Prietto *Daughters of Charity*
Kenneth Roussey *University of Maryland
University Archives*

Allyson Smally *Colgate University*
Jason Thomas *SUNY Albany*
Christopher Walker *George Washington University*
Robert Walters *William Paterson University*
Marci Zebrowski. *SUNY Albany*

FEBRUARY 2014

Rebecca Altermatt *HSBC*
Gabrielle Carlo *University at Buffalo - SUNY*
Marian Currens *University of Maryland College Park*
Andrew Engel *Hagley Museum and Library*
Kate Fair. *Delaware Public Archives*
Rachel Finn *Pratt Institute*
Jillian Hayes. *University at Buffalo - SUNY*
Nicole Horstman *University of Maryland*
Babette Huber *Town of Victor Archives*
Debra Kimok. *Special Collections, Feinberg Library,
SUNY Plattsburgh*

Chris Lacinak *Audio Visual Preservations Solutions*
Cathleen Lu. *Historical Society of Pennsylvania*
Jenifer Monger *Rensselaer Polytechnic Institute*
Kyle Powlina *NARA - Student Trainee (Archives)*
Leigh Rupinski *Wilson College*
Elizabeth Stengel. *University at Buffalo Special Collections*
Elizabeth Surles. *Institute of Jazz Studies, Dana Library*
Kathleen Urbanic *Sisters of St Joseph of Rochester*
Rose Marie Walter

MARCH 2014

Amie Alden. *Livingston County Historian*
Molly Alexander. *Association of American
Medical Colleges*
Christine Ameduri. *North Bennet Street School
(Boston, MA)*

Shira Bistricher *Jewish Theological Seminary Library*
Ashley Blewer *University of South Carolina*
Alinda Borell. *The Gilder Lehrman Institute of
American History*
Sally Brazil. *The Frick Collection*
Robert Cunningham *Appellate Division
Fourth Department*
Jennifer Devine. *SiriusXM*
James Fody *Kutztown University*
Richard Hershberger *Health Research Roswell
Park Division*

Nancy Johnston *SUNY Oswego*
Maarja Krusten. *Federal Historian*
Katelyn Lamontagne *Hobart and William Smith Colleges*
Patrick Osborn *National Archives*
Sarah Pinard *University at Buffalo, SUNY*
Fred Pond *University of Vermont*
Mary Rano. *LIU POST*
Ellen Shannon
Becky Simmons *Rochester Institute of Technology*
Matthew Snyder *The New York Public Library*
Stephanie Tuszynski. *University of Maryland*
Travis Wagner *University of South Carolina*

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member who had just passed away, and we stopped talking to give a moment of silence, because we intentionally remember people as they leave us. After a bit over a minute, a giant sigh echoed across the room. The work of my son. And a few people giggled, people began to talk quietly, and the silence stopped. I personally was embarrassed by this, but after talking to Leonora I looked at this event in a slightly different way. A gloom had fallen over us as we had focused on the loss, and the sigh of a small child relieved us of that, brought us back so that we could move on. Leonora then told me how wonderful it also was to watch over my otherwise well behaved and always talkative son.

And for a second memory, I'll go to a darker one, one that disturbs my spirit even as I think of it.

Leonora was blocks from Ground Zero on September 1st, 2001. She heard the crashing from her building. She evacuated the building into the blossoming of a million pounds of dust and unnatural darkness. This was an awful experience for her, one that changed her a little. She talked of trudging across the Brooklyn Bridge with thousands of others, about the filth of the dust, about the mute feeling of the day... Leonora was the person I knew best who was the most deeply affected by that day, the person who more than anyone else made those horrors real to me.

I remember Leonora at work in her archives, laughing and smiling at MARAC meetings, talking in that classic City accent of hers. I remember the Leonora beaming at my boy. The Leonora who told me we needed to go on with our lives.

Cover Image Captions

Front Cover (From Left to Right Clockwise)

Children's Pavilion, Highland Park. From the collection of the University of Rochester, Rare Books, Special Collections and Preservation Department.

The Eastman Kodak Building, ca. 1962. From the University of Rochester's Rare Books, Special Collections and Preservation Department.

Back Cover (From Left to Right)

A view of downtown Rochester from Corn Hill Landing on the Genesee River. From the collection of the Rochester City Hall Photo Lab.

Children's Pavilion, Highland Park. From the collection of the University of Rochester, Rare Books, Special Collections and Preservation Department.

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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 \$35. The dues year runs from July 1 through June 30. Membership is not open to institutions, but institutions may purchase subscriptions to *MAA* at \$35 per year.

Membership applications should be addressed to:

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