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Mid-Atlantic Archivist

DELAWARE • DISTRICT OF COLUMBIA • MARYLAND • NEW JERSEY • NEW YORK • PENNSYLVANIA • VIRGINIA • WEST VIRGINIA



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Editor

Melissa Nerino

nerino@industrialarchives.org

Associate Editor

Lara Szypszak

lszy@loc.gov

Advertising Editor

Carolyn Friedrich

carolyn.friedrich@pitt.edu

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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

Online: www.marac.info/membership

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On the Cover

[*American Red Cross Building, Washington, D.C.; John Pershing and group*], between 1929 and 1933. Glass negative. American National Red Cross photograph collection. Prints and Photographs Division, Library of Congress, LC-DIG-anrc-15279. <https://www.loc.gov/pictures/item/2017680286>

To the Right

Charles Ruggles (Peter Braley) at center with cast of Spring is Here. Photographs, 1929. Billy Rose Theatre Division, The New York Public Library, New York Public Library Digital Collections. Accessed February 28, 2023. <https://digitalcollections.nypl.org/items/7da06d7f-8528-426b-e040-e00a18066988>

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From the Chair

SARA A. BORDEN

Dear Colleagues,

I simply cannot believe that this is my last letter to you as Chair of MARAC. As I write this in February, I have a few months left in office. But looking back now, I find myself in deep gratitude for the time I spent as Chair-Elect and Chair. I found MARAC as a graduate student in 2010 and joining was an excellent choice that changed my life's trajectory.

I want to thank each of you reading this letter for your kindness, acceptance, and collegiality. MARAC is an incredibly welcoming and convivial organization, and I believe it is unique in this regard. Looking back, when I was asked to run for Chair-Elect, I had no idea what I was getting myself into. I had no sense that I would win. If I stopped to really think about what I was taking on (50th anniversary celebrations and a new round of strategic planning on top of the usual Chair duties), I might not have run. I am so glad I did.

If I'm being honest, my two years as Chair-Elect and then Chair have been two of the most challenging years in my life in terms of mental and physical health. I have faced difficulties in both areas that I couldn't have imagined I would need to tackle when I agreed to run. These challenges mean that I haven't been able to show up in all of the ways I wanted to when I was first appointed. I have missed deadlines. I haven't delivered things that I promised I would.

That is not to say nothing has been accomplished during my tenure. I am so proud of the way the MARAC community came together in College Park, Md., to celebrate our 50th anniversary. That was a meeting for the memory books and one that I will look back on fondly. We now have a full organizational chart outlining the structure of MARAC. We currently have the framework of what will be a truly impactful strategic plan; I think I am proudest of that. I am very excited to spend my last few months as Chair leading the working group undertaking this strategic planning. I am humbled and awed by the willingness of that group of wonderful humans to come together and do the work to make MARAC a better, stronger organization. Working on this strategic plan will go down as one of my life's great honors.

I have not confessed, before this letter, the struggles I've faced these last two years. I've had surgeries. I've experienced debilitating anxiety and depression. I have found that I have a wicked case of impostor syndrome. Even though I've kept all of this close to my vest, not a month has gone by without a fellow MARAC member sending me their compliments. I have received so many messages of kindness and encouragement that I will cherish forever. That I have found refuge in MARAC

means more to me than I can express. Thank you all for doing that for me; I know you're just as kind and caring to the rest of the membership, and that gives me so much hope.

As I finish up, I want our readers to keep a couple things in mind. I have found that perseverance is one of the most important qualities to strive for, while also being the hardest. MARAC has persevered through so much over the last 50 years; I cannot wait to see how we face our challenges and grow in the future. MARAC members, more so than any other professional organization in which I hold membership, are kind and collaborative people; I cannot wait to see how that shapes the organization as we take on more challenges in the areas of diversity, inclusion, accessibility, and acceptance. Please keep being kind to one another. As you'll read in the rest of this issue, MARAC is doing incredible things with future meeting planning and educational opportunities. Please keep attending events so that MARAC's programming remains as useful, relevant, and collaborative as it has been for 50 years.

Thank you for the honor of being your Chair. Thank you for lifting me up. Thank you for making MARAC a refuge in which to find community and friendship. Here's to another incredible 50 years!



Sincerely,

A handwritten signature in black ink, appearing to read 'SAB', with a long, sweeping horizontal line extending to the right.

Sara A. Borden, CA
MARAC Chair

A Tribute

TO DR. SUE HAMBURGER

BY VALERIE METZLER

Susan “Sue” Murphy Hamburger, PhD, recipient of MARAC’s 2015 Distinguished Service Award, died on December 29, 2022, at her home in Fort Pierce, Florida. Her loving partner, Neil Stover, and her beloved cats, Virginia, Clarence “CC” Clemons, and Gracie, were by her side.

Sue had a very sudden decline in her health—I last saw her in August 2022 during a trip she and Neil made back to the North. She looked well, but had already been diagnosed with cancer and was anticipating hair loss from chemotherapy when back in Florida. Ever the well-organized and practical Sue, she made a stop at her former hairdresser in State College so that she could get her long locks cut off and donated to become someone else’s wig.

Sue was born on February 22, 1949, in Newark, New Jersey. You could hear it in her voice. She studied English and earned a master’s degree in Legal Studies at Rutgers University. In 1981, Sue moved to Tallahassee, Florida. There, she worked at Florida State University as a librarian and received a master’s in Historical Administration in 1985. From 1988 to 1994, Sue worked in Virginia at the State Library and Archives as an archivist. She was a manuscript cataloger at University of Virginia and Virginia Historical Society. She received her doctorate in American History from Florida State University in 1995 while working at Pennsylvania State University as a manuscript cataloging librarian.

Sue was a published author and a champion for emerging standards for archival description. Her 2015 MARAC

Distinguished Service Award was given, in part, for the many workshops, lectures, and panels she participated in; her committee and program work; and for obtaining five Archival Continuing Education grants from the Pennsylvania Historical and Museum Commission. I wrote the nomination for her in 2015, but will quote from another’s letter of support, L. Rebecca Johnson Melvin, who said, “These [accomplishments] encapsulate all that is distinguished about Sue: her subject expertise, ability to organize and implement programming, resourcefulness, and leadership in bringing national training to staff in local archives...”

Many of us remember her husband, Joe Hamburger, who accompanied her to many MARAC meetings while shopping for their vintage clothing business. After Joe’s death, Sue reconnected with her high school classmate, Neil, and then he, too, got to experience the joys of MARAC. When Sue retired from Penn State and moved with Neil to Florida, she continued her generous ways and love of learning by becoming a Florida Master Naturalist. In addition, she went on to hold offices in county

and state park commissions. When she wasn’t out working in her new field, she could be found at rock and roll concerts—especially Bruce Springsteen’s.

She never lost her sense of humor and made me laugh over the phone just days before her end. We miss you, Sue.



Sue Hamburger accepting MARAC’s Distinguished Service Award in 2015.



✧ SAVE THE DATE FOR *Saratoga Springs!* ✧

JOIN MARAC THIS OCTOBER IN BEAUTIFUL SARATOGA SPRINGS, NEW YORK! This conference will be in person between October 19-21, 2023. The conference theme is “Navigating the Turn: Re-Appraising the Archival Career.” Our profession seems to be in a season of change, buffeted by the stresses of the pandemic, a new enthusiasm for unions and labor advocacy, and increasing expansion into preservation and management of born-digital collections. The theme is inspired by the Battle of Saratoga, which was a turning point in the Revolutionary War, and horses battling for position on the famed local racetrack. The curative waters of Saratoga Spa can also represent an opportunity for reflection and renewal.

Features of this conference include workshops, both half day and full day, on topics such as installing exhibits, navigating the job application process, and teaching with archival materials. Tours will also be available at many local historical sites such as the National Racing Museum and Hall of Fame and the Saratoga Springs History Museum.

Gather with MARAC colleagues at Friday’s reception at the Canfield Casino, one of Saratoga Springs’ most treasured landmarks. The building opened in 1870 and stopped operating as a casino in the early twentieth century and now hosts some of the Saratoga’s biggest events. Panels throughout the day Friday and Saturday are sure to not be missed. Poster presentations provide an opportunity to talk one-on-one, and everyone can catch up with local colleagues at state caucus meetings.

The Saratoga Hilton will be our host at \$189/night. The hotel has an on-site restaurant with food available all day, and it’s within easy walking distance to many sites of interest in downtown Saratoga Springs. Visit MARAC Conference Scholarships to learn more about meeting scholarships and travel awards. Applications must be submitted by the beginning of September. For more information on the hotel visit the [fall conference page](#). More information will be sent as we get closer to October. We hope to see you this fall as we reflect on the archival career while immersed in the autumn beauty of Saratoga Springs!

Book Review

MANAGING BUSINESS ARCHIVES

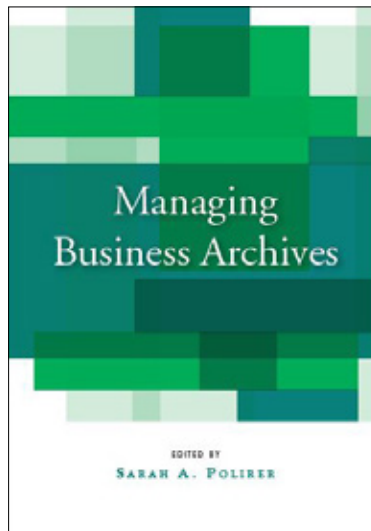
EDITED BY SARAH A. POLIRER

REVIEWED BY:

AMANDA GARFUNKEL, *DIGITAL ARCHIVIST*

The variety of types of archival repositories means there's a multitude of unique challenges depending on if you're at a government, religious, business or another type of archive. Editor Sarah A. Polirer brought together eight other business archivists to write and compile *Managing Business Archives*, a new publication from the Society of American Archivists (SAA), "to improve the understanding of the nature of business archives and to respond to conversations on their perceived lack of open research, their function and operation, and how they survive in a dynamic business climate."¹ This book is presented as an overview of how business archives operate differently than more "traditional" archives and to reconcile differences between established archival theory and the realities of these work environments.

Polirer, an archivist and records manager with years of experience working in a corporate archive, stated that the motivation to put together a book about business archives stemmed from the realization that there was very little available in the professional literature on how to practically manage a business archive.² Indeed, in a profession that is largely dominated by their academic counterparts, business archivists have unique challenges with the content of their collections and the structure of their parent organization. As someone who previously worked with business archives—and still works with a specialized collection now—*Managing Business Archives* would have been a good resource to have as I transitioned out of library school and an academic environment to the realities of how "best practices" aren't always attainable or feasible in a business setting.



The structure of the book is modeled off of the Academy of Certified Archivists' Role Delineation Statement³ which details duties and responsibilities of archivists including: selection, appraisal, and acquisition; arrangement and description; references services and access; preservation and protection; outreach, advocacy, and marketing; professional, ethical, and legal responsibilities; and managing archival programs. Each domain from the Role Delineation Statement has a dedicated chapter written by knowledgeable and practicing archivists with years of experience in their field. Each author discusses the differences that business archivists are likely to encounter

in the course of their work compared to how other archives will typically operate. For example, the chapter that discusses reference services explains how the archivist will typically conduct relevant research and present their findings, as most users in an organization do not have the time to do the research themselves. The chapter narratives are often supplemented with charts, diagrams, and notes that include additional resources as well as citations.

Although each chapter deals with different aspects of an archivist's work, certain skills are mentioned repeatedly as being essential for business archivists. These include: having the ability to work in a fast-paced environment and quickly pivot as priorities change; being comfortable with doing reference and research work; and developing a skill for advocacy of archives. These skills are threaded throughout the duties of a business archivist and mastering them supports success in numerous domains. Advocacy is well known as being especially important to business archivists who often need to prove their worth to people looking at the bottom line or are wondering why an organization would spend valuable resources on "historic" or "heritage materials." Most archives know that their return on investment isn't calculated by income, and this becomes

1 Sarah Polirer, ed., *Managing Business Archives*, (Chicago: Society of American Archivists, 2022), 1.

2 Teresa Brinati, "Creating Unique Paths for Providing Value: A Conversation with Sarah Polirer on Managing Business Archives," *Archival Outlook*, March/April 2022, accessed February 16, 2023, https://mydigitalpublication.com/publication/?i=742427&article_id=4242424&view=articleBrowser.

3 "Role Delineation Statement for Professional Archivists," The Academy of Certified Archivists, accessed February 16, 2023, <https://www.certifiedarchivists.org/role-delineation>.

even more challenging for archivists who work in corporate environments.

These common themes are reinforced by a multitude of real world examples. Multiple chapters reference surveys and interviews conducted in 2019 in preparation for publication. The findings are shared in the chapters, presented in tables, displayed as case studies, quoted, and listed as excerpts to inform on topics such as collection content, outreach services, and advocacy work in business archives. The book culminates in a chapter written by Jamie Martin, the corporate archivist for IBM, that conversationally discusses her transition into a new role at a corporate archive. Her chapter focuses on managing an archival program, and she discusses, with candor, her anxieties, challenges, setbacks, and successes with concrete examples and scenarios. Both Martin's chapter and the examples throughout the rest of the text deliver on the promise of practical advice for those new to business archives.

Although the wealth of examples is undoubtedly a highlight of the book and one of its primary strengths, *Managing Business Archives* is still an introduction. The complicated nature of business archives, which can include non-profits, not-for-profit, and corporations, means unique challenges will always be present and variable based on collection content and the parent organization. However, a better understanding of business archives and more interaction with the wider archival community will hopefully deliver resources to fill the gap in the literature that spurred Polirer in the first place.

Managing Business Archives, Editor Sarah Polirer. Chicago: Society of American Archivists. 2022. 182 pages. \$69.00. Available in paperback, ePUB, PDF, and Kindle. ISBN: 978-1-945246-61-6.



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► DELAWARE

OUTREACH EVENTS AT THE DELAWARE PUBLIC ARCHIVES

Delaware Public Archives staffers Dana Niemeyer and Joe Sullivan presented “Researching Your Family Genealogy at the Delaware Public Archives” to the Longacre Village Clubhouse on January 20. Twenty-two attendees learned tips and tricks for beginning genealogy research at the Archives—what collections to consider and why—and asked questions about their genealogical research.



Courtesy of Delaware Public Archives, 2023.

On January 24, the Archives hosted a group of eighth-graders from Campus Community School. Staff, along with Friends of the Delaware Public Archives volunteers, were stationed at tables with a variety of primary source

documents from World War II. Students were able to safely handle the material, ask questions, and think about ways they could apply it to their National History Day projects.

The Archives is excited to offer more opportunities like these; for questions about available presentations, contact archives@delaware.gov.

SPACE SUIT RECORDS AT HAGLEY

The Eagle has landed! Or, more aptly, the ILC Dover, Apollo program records. This newly processed collection at Hagley Museum and Library documents an important moment in American space exploration. ILC Dover (formerly ILC Industries) outfitted every astronaut in the Apollo program and continued to design and manufacture space suit components for space shuttle missions and on the International Space Station. The records are a treasure trove of information not available anywhere else. Files focus on three different areas: development for specific programs (A-7L and A-7LB space suit, Skylab, and Apollo/Soyuz test program); specific parts of the space suit (helmets, purge valve, pressure relief valve, boots, fecal management system, gloves, rubber problems, hardware, and zipper closures); and Apollo missions (covering Apollo 7 to 17).

• CAUCUS REPRESENTATIVE

Diane E. Bockrath

(302) 658-2400 ext. 328

dbockrath@hagley.org

► DISTRICT OF COLUMBIA

• CAUCUS REPRESENTATIVE

Christopher Anglim

(202) 274-5843

canglim@udc.edu

► MARYLAND

• CAUCUS REPRESENTATIVE

Allison Fischbach

(410) 299-1892

afischbach@jhmi.edu

► NEW JERSEY

SAVE THE DATE

Join the NJ Caucus for an IN-PERSON post-conference debrief at Flounders Brewing in Hillsborough, N.J., on Sunday, April 30, at 1 p.m. You buy your beer, Tara will provide some snacks and non-alcoholic beverages, and we will all talk archives. The debrief will be short, and this is more of an opportunity to get together.

LEADERSHIP CHANGE AT RUTGERS SC/UA

Fernanda Perrone and Christie Lutz have become interim co-heads of Rutgers Special Collections and University Archives. They will hold these positions until a search is completed for a new head.

CALL FOR NOMINATIONS: INNOVATIVE ARCHIVES AWARD

The Mid-Atlantic Regional Archives Conference's (MARAC) New Jersey Caucus presents its Innovative Archives Award to a New Jersey organization that has furthered the cause of archives and history in the state. The organization need not be affiliated with MARAC to be eligible for nomination. To nominate an organization, complete and send the nomination form and supporting documentation by April 15 to the Caucus chair at tkmaharjan@gmail.com with the subject line Caucus Award. Nominations can also be sent via regular post. Contact the chair at the above email for mailing instructions.

- **2022 Recipient:** Ukrainian History and Education Center
- [2020 and 2021: Award not offered due to COVID-19 pandemic]
- **2019 Recipient:** Puerto Rican Community Archives
- **2018 Recipient:** New Brunswick Music Scene Archive
- **2017 Recipient:** Morristown National Historical Park, Library & Archives
- **2016 Recipient:** League of Historical Societies of New Jersey

Criteria and Eligibility:

The Award is given to an organization that has provided exemplary leadership or service to the archival community and residents of New Jersey. The Award may also honor a local, county, or regional organization, and can be given either for long-term leadership or service, or for outstanding effort demonstrated in a given year.

Nominees may have developed innovative educational or outreach models utilizing archival sources, provided leadership during a time of emergency or crisis, demonstrated new thinking in finding a solution to an issue or problem, exhibited creativity in increasing awareness of local history resources among New Jersey residents and visitors, or otherwise provided exemplary service to the archives and history communities.

Review Process and Acknowledgement:

The Award will consist of a plaque and special acknowledgment presented in October during Monmouth County's Archives & History Day. The winning organization will also be given a complimentary table for the event.

The winner of the Award will be determined by an Award Committee that will make its recommendation to the Caucus chair. The Committee is comprised of recent past Caucus chairs, currently Laura M. Poll, Donald Cornelius, and current Caucus chair, Tara Maharjan, in an ex-officio capacity.

• CAUCUS REPRESENTATIVE

Tara Maharjan

(908) 458-7734

tkmaharjan@gmail.com

► NEW YORK

ADIRONDACK RESEARCH LIBRARY OF UNION COLLEGE ACQUIRES DALTON-LOINES FAMILY PAPERS

The Dalton-Loines family papers (ARL-082) have been acquired by the Adirondack Research Library of Union College and are now open to research. As principal landowners of the



A page from a 1920s guestbook. This was the same year FDR was diagnosed with Polio. Courtesy of the Adirondack Research Library of Union College.



Sylvia Loines Dalton paddles her canoe in Huddle Bay circa 1920. Courtesy of the Adirondack Research Library of Union College.

Northwest Bay of Lake George, N.Y., the Loines family became ardent conservationists in the area. William Dalton, who married into the family, had owned nearby property where he entertained important guests of the time, including FDR.

The photographs, negatives, and papers document construction of the Quarterdeck, time spent with friends and family, and trips abroad. Documentary evidence of the harmful impact of the

International Paper Company on water levels in the lake prior to riprapping and other conservation efforts are apparent in the photographs. Many of the nearby landscape images also show the area before the construction of route 9N and other highways.

Members of the immediate and extended family lived full and interesting lives. Their personal photographs, and ephemera are also included in the collection and include suffragettes, outdoor adventurers, authors, artists, and philanthropists.

The collection is an impressive glimpse into the halcyon days of Lake George in the early twentieth century. It is a famous location for summer vacations and the gateway to the Adirondacks, with an extensive history including battles during the French and Indian War and American Revolution.

• CAUCUS REPRESENTATIVE

Danielle Glynn

(585) 519-3641

Danielle.Glynn@RoswellPark.org

► PENNSYLVANIA

REDEMPTORIST ARCHIVES LIBRARY CATALOG AVAILABLE ONLINE

The Redemptorists of the Baltimore and Denver Provinces are pleased to announce that their archive library catalog is now available live in an online format.

Eventually, any book or pamphlet contained in the Redemptorist Archive Library collections in Philadelphia can be made known



Spines of the publication, *Annales of the American Redemptorists*. Courtesy of Patrick Hayes, 2023.

documents. It is strong in Redemptorist and American Church history, moral theology, and local history in places where Redemptorists have had a presence. It also houses special collections that include one of the largest sets of books anywhere on the Shroud of Turin.



Denver Province archivist Jennifer Vess examines the Shroud of Turin collection in the Redemptorist Archives Library. Courtesy of Patrick Hayes, 2023.

Ms. Lorena Boylan to help catalog the library.

Specific Inquiries may be directed to the archivists: Dr. Patrick Hayes, Baltimore Province Archivist, at (phayes@redemptorists.net) and Jennifer Vess, Denver Province Archivist, at (jvess@redemptorists.net); telephone: 215-922-2871. [Visit the Redemptorists' library catalog online.](#)

NEW PA STATE ARCHIVES BUILDING NEARS COMPLETION

Work on the new PA State Archives building in Harrisburg is continuing on pace to reach "substantial completion" by mid-April. The last large construction development was the arrival of twelve Munter units, the machines that mix the air to correct temperature/humidity before releasing it to the archival storage areas (see photo). Large areas of the building wall had to remain open until all units were lifted into their final

with an internet connection and a few keystrokes. The catalog currently holds records for more than 6,000 books in the 25,000 volumes collection. Records are being added daily.

The library augments other outstanding collections, including over a million paper

The new catalog is being built with the intention of sharing records through other key research portals in the United States and abroad. Its platform is being hosted by Lucidea, an information technology leader, using its GeniePlus software for the library's searchable database.

In October 2022, thanks to the generous support of the Botstiber Institute for Austrian-American Studies, the Redemptorist Archives retained



A construction worker helps lift one of the Munter Unit machines into the new PA State Archives building. Courtesy of PHMC, 2022.

locations. Staff are preparing to begin moving all archival collections (in about 88,000 containers) shortly, a move that is estimated to take about three months.

PA STATE ARCHIVES DIGITIZATION PROJECTS REACH MAJOR MILESTONES

The PA State Archives recently digitized the final 16,000 photographic nitrate negatives as part of an ongoing project to digitize and reformat all nitrate materials in the archives. In addition, the archives' postcard collection is now nearly fully digitized (postcards from 64 of 67 PA counties are now complete) and available to [view online](#). The archives also recently sent 337 motion picture films to a vendor for digitization and expects they will be digitized and available for research in late 2023.

PENN STATE PURCHASES HEMINGWAY COLLECTION

Penn State's Eberly Family Special Collections Library recently purchased the "Toby and Betty Bruce collection of Ernest Hemingway," which represents the most significant cache of Hemingway materials uncovered in 60 years. The collection includes Hemingway's first known fiction writing, drafts, photographs, correspondence, and artifacts. The collection is currently undergoing processing and will be formally reopened for research in June 2023. The Eberly Family Special Collections Library would also like to announce the publication of its new "[Black History and Visual Culture](#)" and "[Women's Suffrage Collection](#)" digital collections.

• CAUCUS REPRESENTATIVE

Taylor Mason
(717) 380-3209
t.mason2270@gmail.com

► VIRGINIA

• CAUCUS REPRESENTATIVE

Zachary Hottel
(540) 984-8200
zhottel@countylib.org

► WEST VIRGINIA



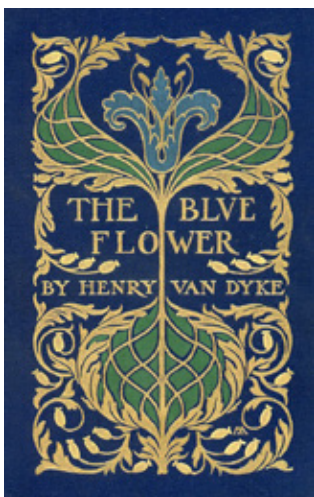
Susan and Lowell Thing in the WVU Libraries Rare Book Room. Photograph courtesy WVU Libraries, 2023.

WVU LIBRARIES ACQUIRES MARGARET ARMSTRONG BOOK BINDING COLLECTION

West Virginia University
Libraries and the West
Virginia and Regional
History Center's
Rare Book Room

have acquired what is
considered to be the

largest and most complete collection of works by Margaret Armstrong, noted book cover designer and illustrator of the late 19th and early 20th centuries. The Lowell and Suzanne Thing Collection of Margaret Armstrong Decorated Trade Bindings contains more than 550 books collected by Thing over 30 years, including books, sheet music, and ephemera designed by the artist.



The Blue Flower is an example of how Margaret Armstrong incorporated her initials into her book cover design. Image courtesy WVU Libraries, 2023.

“Margaret Armstrong entered the emerging field of book cover art and design in the late 1880’s,” Rare Books Curator Stewart Plein said. “It wouldn’t be long before her beautiful book cover designs would take her to the top of the male dominated profession and firmly place her as an important figure in the world of the book arts.”

Armstrong was a pioneer in the field of decorated cloth binding designs. As one of the first women to enter this new field, she would soon make a name for herself that would

be recognized by publishers and the book buying public alike for her beautiful and intricate designs. From 1887 to 1915, Armstrong was a leading force in shaping the art of book cover designs.

Lowell Thing was the keynote speaker at an exhibition held in the Libraries’ Rockefeller Gallery in May 2022 that featured the book cover designs of Armstrong from WVU’s rare books collection. Thing is also the author of the recently published book, *Cover Treasure – The Life and Art of Margaret Armstrong*, available from Black Dome Press.

Highlights of the collection include:

- 306 of the 314 designs listed by Charles Gullans and John

Espey in their landmark 1991 checklist from UCLA (all designs are shown in *Cover Treasure*).

- Three previously unidentified books with bindings signed by the artist with her monogram and two unsigned bindings recently revealed to be her work.
- Examples of 59 dust jackets that came with her books including the only jacket known to have been designed by Armstrong, signed with her monogram. Included are four extremely rare dust jackets from 1894.
- Two examples in pristine condition of publishers’ Christmas gift offerings with Armstrong’s bindings. Paul Leicester Ford’s *Wanted – A Matchmaker* in white cloth wrapped with a yellow ribbon and bow and Elizabeth Barrett Browning’s *Sonnets from the Portuguese* in white satin brocade, both books in their original boxes.
- Books with bindings designed by Margaret Armstrong from Margaret and her sister Helen’s private libraries and containing their own individual bookplates that each designed.
- A number of scarce limited-edition versions of her bindings.
- A rare copy of an early book from *Vogue Magazine* that includes illustrations by both Margaret and Helen Armstrong, one of a number of books in which they collaborated.
- A salesman’s dummy of *Henry Van Dyke’s Out-of-Doors in the Holy Land* (1908).

Armstrong worked for 21 different publishers on a range of adult and juvenile fiction and nonfiction categories. The broad range of commissions over a number of years makes this collection a prime candidate for the examination of publishers’ offerings to the public during the 1890-1915 period. Titles also include works valued as literary first editions including Thomas Hardy’s *Tess of the d’Urbervilles* (1892) and Gaston Leroux’s *The Phantom of the Opera* (1911).

The Rare Books Collection, located within the West Virginia and Regional History Center on the sixth level of the Wise Library, contains rare books from 1330 to the 21st century. The collection is noted for its Shakespeare, Mark Twain, Early Modern, Botanical and Isaac Asimov collections.

• CAUCUS REPRESENTATIVE

Lori Hostuttler
(304) 293-1116
lohostuttler@mail.wvu.edu

Preservation Post

FLATTENING PHOTOS ON A BUDGET

Bryan L. Draper, Special Collections Conservator
Mark Coulbourne, Preservation Librarian
University of Maryland, College Park



ACQUIRED FROM AMAZON (PURCHASED IN JAN. 2023):

- 3-tier Stainless steel stackable cooling rack - **\$22.99**
- Plastic 53-quart stackable tote box with buckleable latches - **\$24.99**
- A4 size reusable blotter paper made for flower pressing - **\$7.99**
- Optional - 6 Pack of Mini Digital Thermometer/Hygrometer - **\$14.99**

MATERIALS ON HAND:

- A 9" x 12" piece of particleboard (*plywood works equally well*)
- A brick wrapped in Kraft paper (*or large, heavy books can serve as weights*)

TOTAL: \$55.97

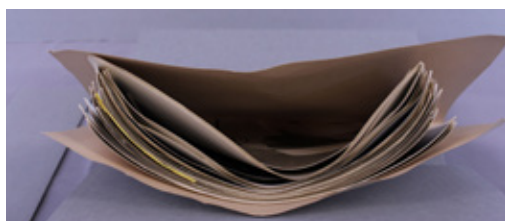


FIGURE 1



FIGURE 2

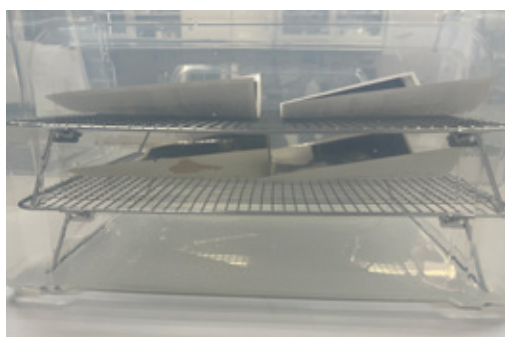


FIGURE 3



FIGURE 4

Using easily obtained materials, a simple, or passive, humidity chamber can be assembled for flattening rolled or curled photographic prints that are fiber-based or uncoated. Fiber-based photographs consist of an emulsion layer applied to photographic paper, are hygroscopic, and have a tendency to curl.

Beginning in the early 1970s, resin-coated (RC) paper became popular in amateur and professional photography. Resin-coated prints consist of a paper layer coated with polyethylene resin on both sides and an emulsion layer applied to the plastic on one side. This plastic coating renders RC prints resistant to moisture and less likely to curl.^{1,2} (Fig. 1). If you have questions about the type of photograph you have, a good resource is the Image Permanence Institute's Graphic Atlas.³

All too often modern paper-backed photographs in archival collections become curled or completely rolled up (Fig. 1). A simple humidity chamber allows controlled introduction of moisture into the document; as the cellulose fibers absorb moisture, they swell and relax and return to a flat (planar) state. Once humidified, the documents can be placed between absorbent material such as blotter paper and placed under weight to dry. When dry, the document will be flat or perhaps less curled.

The solution suggested here uses materials that are easily obtained from local stores, or from online sources, at reasonable prices.

- 1 Ritzenthaler, Mary Lynn, and Diane Vogt-O'Connor. *Photographs: Archival Care and Management*. Chicago: Society of American Archivists, 2006 (48, 55-56, 246).
- 2 "SAA Dictionary: Resin-Coated Paper." Accessed February 21, 2023. <https://dictionary.archivists.org/entry/resin-coated-paper.html>.
- 3 "Graphics Atlas". Image Permanence Institute. Last modified 2023. <http://www.graphicsatlas.org>

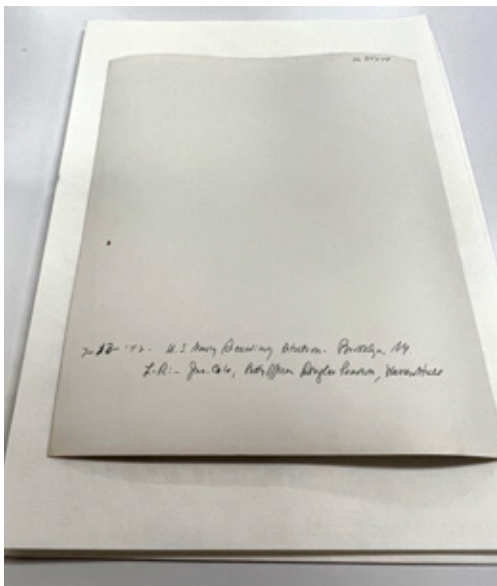


FIGURE 5



FIGURE 6



FIGURE 7



FIGURE 8



FIGURE 9



FIGURE 10

The photographs treated in this example were a maximum size of 8" x 12" and became curled due to inadequate support in flip-top storage boxes.

The 3-tier cooling rack is set up as only 2 pieces in the plastic tote. This enables the photographs to sit at a comfortable height above the water that is going to be added (Fig. 2).

Once the bottom shelf of the cooling rack is set up in the tote, add enough cool or lukewarm water to fully cover the bottom of the tote (approximately $\frac{1}{4}$ "- $\frac{1}{2}$ " deep). Add as many photographs, image side up, that will comfortably fit on the shelf and place the second tier of the cooling rack on top (Fig. 3). Photographs should not be placed directly on top of one another. Repeat with adding photographs to the second tier and close the tote lid. In this example a temperature/humidity sensor was placed in the tote for monitoring (Fig. 4).

The photographs were left in the tote for thirty minutes and they were monitored during this time to ensure the paper backings did not become moist, but that the photographs relaxed and returned to a flatter state. The photographs were removed from the tote and placed verso side up on a sheet of blotter paper (Fig. 5). Since there were multiple photographs in the humidity chamber at the same time, each photograph has a layer of blotter paper between it and the other photographs. On top of the stack of photographs/blotter paper a piece of particleboard and a weight, such as a brick, was placed to ensure uniform pressure (Fig. 6 and 7). The photographs were left under weight for forty-eight hours. In some cases, more than one round of humidification and pressing may be required to achieve the desired degree of flatness.

Fiber/paper-based photographs have an innate tendency to curl. Therefore, proper storage is paramount for the long-term preservation and storage of the collection. One possible solution for long-term storage is to place the photos into archival quality photo sleeves; the tension from the sleeves will help keep the photos from curling especially when placed into a storage box that is filled or has a sturdy support/spacer (Fig. 8, 9 and 10).



Their Stories

UNIVERSITY OF MARY WASHINGTON'S ALUMNI ORAL HISTORY COLLECTION
BY SARAH APPLEBY

As a University Archive, we've always worked hard to preserve our institution's history. We hold founding documents, presidential papers, publications, commencement records, historical course and curriculum records, and so much more. We're proud of the collections we steward and we strive to make connections every day between our school's past and our place in the future. However, as we assess our materials, we acknowledge that there are gaps. When researchers look through our collections, what is the narrative we present? Whose story is it really?

The University of Mary Washington started in 1908 when it was chartered as the Fredericksburg State Normal and Industrial School for Women with a curriculum focused on the training of young white women as teachers. The school underwent several other name changes over the years, officially integrated in 1964, went coed in 1970, and became UMW in 2004. But despite its history as a women's college and its growth in diversity over the years, the institutional narrative remains one largely constructed by the series of white men who ran the school. They were the ones who generated many of the official records,

and as we look at these materials collectively to understand where we've come from, we can't help but notice a voice that is conspicuously quieter: the students.

To be clear, the student experience is certainly represented in the UMW Archives. We have nearly every issue of the student newspaper since it began publication in 1921. We have every yearbook, thousands of images, a multitude of independent student publications, collected ephemera and memorabilia, and a fascinating collection of scrapbooks. Minutes from hundreds of student club meetings and flyers from hundreds more student events also feature in our collections. These materials offer fantastic documentation of student life at Mary Washington over the years, but there is a broader, deeper, and more complex story to be told beyond that of campus-sponsored activities and publications.

Oral histories offer a specifically unique insight into the lived experiences of their narrators, and UMW Special Collections and University Archives happily partnered with other groups and faculty members across campus to collect and preserve our

first oral history collection focused exclusively on the student experience. Specifically, the team sought to hear the stories of historically marginalized student populations.

The first oral history interviews collected were stories from the UMW LGBTQ+ Alumni Affinity Group. These interviews were initially conducted by Dr. Erin Devlin's Oral History class in Spring 2019. Professor Devlin worked with Alumni Relations Executive Director Mark Thaden to identify oral history narrators through the affinity group. From there, students carried out, recorded, and transcribed phone interviews with the alumni, and obtained permission from those participants who volunteered to have their interviews archived and shared. Current UMW students asked insightful questions to their narrators to uncover over fifteen hours of interview content as varied and interesting as the alumni who told them. The twenty-four oral histories this class obtained covers the recollections of LGBTQ+ students at Mary Washington from the late 1960s to just a few years ago.

Once the interviews and paperwork were complete, the materials were transferred to Special Collections and University Archives. Because these oral histories were so valuable in terms of describing the student experience, it felt meaningful to us in the Archives to continue to keep the project student focused. Our student assistants did tremendous work proofreading transcripts for clarity and style and creating rich descriptive metadata to help users discover the oral histories once they were uploaded to Preservica, our digital preservation and access platform.

In the spring of 2021, Professor Devlin had her students conduct oral history interviews once again, and this time against the backdrop of a global pandemic. Working again with the Office of Alumni Relations, students interviewed members of the Black Alumni Affinity Group. Zoom had since emerged as the most prominent communication platform, so students conducted their interviews in video calls. This provided an interesting visual element to the conversation, depicting real-time reactions and body language, but it also created a different challenge once the recordings and transcripts were transferred to the Archives. We prioritize accessibility in our special collections content, so captioning the videos was necessary.

We chose to complete this task in-house, once again taking the opportunity to have our students explore and master new techniques and technologies to help bring these stories to light. Students and staff in the Archives worked together to develop a comprehensive workflow for proofreading and creating accessible, full-text searchable transcripts, and then adding captions using Adobe Premiere Pro. We are tremendously proud of the outcome so far, and this collection of UMW Black alumni oral histories is now in its final stages before being released to the public.



UMW's Spirit Rock displays a message of support for members of the LGBTQ+ community, ca. 2000s. Photograph. UMW Special Collections and University Archives.

In all these alumni oral histories, narrators provide wonderful glimpses of student life, friendships, and fun. There's more than one awed perspective on seeing the campus for the first time, and a very Mary Washington meet-cute told from both sides. There are great stories of step shows, drag shows, road trips, parties, concerts, sports, activism, and inspiring individuals they remember from their days as students. Many alumni also share fantastic insights into their personal and professional growth and describe how their experience at UMW shaped those processes.

The stories also feature some raw moments of struggle, grief, fear, anger, and uncertainty. Some alumni recount devastating national events, like 9/11 and the horrific 1998 murder of Matthew Shepard, and describe the impacts felt on campus. Some discuss traumatic encounters with discrimination in the community. Others tell of complex family relationships, the loss of friends, or a painful search for identity. The narrators look back on their multitude of experiences with honesty, and it's a privilege to listen.

UMW Special Collections and University Archives recognizes that archives are not neutral, and that we have a responsibility to ethically steward an inclusive, diverse, accessible narrative of our institution, and one that amplifies those voices that traditionally may go unheard. We actively work to make sure that when we help tell the story of Mary Washington, everyone gets to speak.

[The UMW Alumni Oral History Collection](#) is publicly available through UMW Special Collections and University Archives Digital Collections portal and currently features the oral histories from members of the LGBTQ+ Alumni Affinity Group, as well as a small group of World War II veteran alumni.

Sarah Appleby is the 2022-2023 recipient of MARAC's Graduate School Archival Education Scholarship.

OUR SERVICE TO THE LIVING

AN INTERVIEW WITH HISTORIAN ALLISON FINKELSTEIN

BY TYLER STUMP, 2023 ARLINE CUSTER MEMORIAL AWARD CO-CHAIR

THE 2022 ARLINE CUSTER MEMORIAL AWARD FOR BEST BOOK WAS AWARDED TO DR. ALLISON FINKELSTEIN FOR HER BOOK *FORGOTTEN VETERANS, INVISIBLE MEMORIALS: HOW AMERICAN WOMEN COMMEMORATED THE GREAT WAR, 1917-1945*.



Forgotten Veterans, Invisible Memorials is Dr. Finkelstein's first book, and is based largely off a dissertation she wrote as a graduate student at the University of Maryland, College Park. The book was originally published by the University of Alabama Press in 2021 and will also be available in paperback later this year.

Currently, Dr. Finkelstein serves as a public historian for the U.S. Army. Her projects have included the creation of museum exhibits, publications, interpretive programs, education programs, documentary films, webinars, tours, and narration for military processions. A specialist on World War I, she frequently writes and lectures on the subject and has been featured in *The Washington Post*, *New York Times*, and C-SPAN3.

Dr. Finkelstein was kind enough to sit down with Tyler Stump, 2023 Arline Custer Memorial Award Co-Chair, and talk about the book, her extensive archival research (mostly at MARAC-region repositories), and her friendships with archivists that made the book possible.

WRITER'S NOTE: This interview has been edited for length and clarity.

WHAT IS YOUR BOOK ABOUT?

My book is about a community of women who somehow served or sacrificed during World War I. After the war, instead of focusing their efforts on building statues or monuments, they decided the best way to commemorate the war was by pursuing community service projects and veterans' advocacy. So, what they were trying to do was create memorialization projects that actually helped the living while honoring the dead. This was really important to these women because a lot of them did not have veteran status. Even though they served somehow, they did that service outside of the confines of the official military, and they didn't get veterans' benefits after the

war. By choosing community service and advocacy as their memorial projects, they were actually able to help advocate on their own behalf for veterans' benefits. These women demonstrated to the nation that not only did they serve during the war, but they also kept serving and they were dedicating their lives to service, despite being forgotten by the government.

WHAT INSPIRED YOU TO WRITE ABOUT THIS TOPIC?

After college, I spent a year as a teaching assistant at a boarding school in rural England. In the history department, where I spent most of my time, we had a lot of coursework for these secondary school students on World War I. We commemorated Remembrance Day, which is the Sunday closest to November 11 in England. I basically got steeped in British commemorative practices like wearing the poppy and the two minutes of silence. That spring we took our students on a field trip to France and Belgium, and I got to go to all these incredible sites like the Somme and the Menin Gate. I witnessed all these school kids in England being taught the importance of the First World War in a way that I had not encountered in the U.S. Even as an army brat, I did not see a strong memory of World War I here; I didn't see Americans thinking about it, commemorating it, or even noticing war memorials. This made me start thinking about this question—why isn't the memory of World War I as strong in the U.S. as it is in places like France and Belgium and England? And you'd think the answer is obvious—oh, it's further away and we didn't lose as many war dead—but when I got deeper into it, I learned that the U.S. really was

focused on commemorating the war. It's just that some of it was done in these intangible formats like I found in the book.

The second part of my answer is that I did some internships during graduate school at the American Battle Monuments Commission, which is the federal agency that cares for America's overseas cemeteries and memorials. After I started researching that history it led me to the Gold Star Pilgrimages, which were government-sponsored trips to those overseas cemeteries for mothers and widows in the 1930s. That topic then took me to the National Archives, College Park, Record Group 92: Records of the Quartermaster General (since this is for archivists I can be specific!). As I was looking at all of the records of the pilgrimages, I noticed photo albums with images of these little craftsman bungalow houses at the cemeteries for the visiting women. I was intrigued by them. I was studying historic preservation at the same time, and I decided to research them for a paper for a vernacular architecture course. That research paper ended up becoming a dissertation chapter, leading me to other record groups and thinking about how American women specifically commemorated the war.

I went from the big question: "why isn't the U.S. as focused on war commemoration" to the smaller question: "how did America commemorate the war?" to an even smaller question: "how did women commemorate it?" And then, even smaller than that: "how did women who served or sacrificed commemorate it?"

WHAT ARCHIVAL COLLECTIONS DID YOU USE TO RESEARCH AND WRITE *FORGOTTEN VETERANS, INVISIBLE MEMORIALS*?

I'll start with the National Archives. At Archives II I used RG 92 [Records of the Quartermaster General]. I also looked at RG 117 [Records of the American Battle Monuments Commission] and RG 200 [Records of the American Red Cross]. Then at Archives I, I did a lot of research in RG 66 [Records of the Commission of Fine Arts]—that's where I was able to dive into a lot of specific sites.

Beyond NARA there was the Library of Congress's Manuscript Division, for example, the Papers of John J. Pershing and the records of the American Gold Star Mothers, Inc. There are several other Library of Congress collections I used; you can see them all cited in the book!

I did a really, really big chunk of research at the Military



Women's Memorial, a non-profit organization that owns and operates a memorial and museum at the entrance to Arlington National Cemetery. Their archival collection is one of those treasure troves that doesn't have a finding aid and you can't do any research online. I really had to rely on archivist and curator Britta Granrud—so many of the sources that I used hadn't been looked at before, and I only was able to get to them because of Britta; so I'm very grateful to her! I particularly used the Women's Overseas Service League and American War Mothers' records there; they were instrumental in my book.

Likewise, the National World War I Museum and Memorial out in Kansas City has an amazing archival collection. I worked with Jonathan Casey and Stacie Peterson, the archivists out there (who I consider friends now), and they really helped drive me towards records that helped shape the book.

I also can't forget the National Museum of Health and Medicine in Silver Spring, Maryland. They have records related to the reconstruction aides (pioneering women who worked to rehabilitate wounded veterans with occupational and physical therapy) that completely changed the book and enabled me to write a chapter on those women. Archivists Laura Cutter and Trenton Streck-Havill really helped me get that chapter created. I had to work in partnership with archivists to create this book!

There were several other archives I worked at, but those are the big ones.

WHAT'S YOUR FAVORITE ARCHIVAL DOCUMENT YOU USED IN YOUR RESEARCH, AND WHY?

That is a hard question. Can I pick two? ►

The first one I'm going to pick is the document that really helped me figure out my argument. As historians we're trained to listen to the voices of people from the past, and this was a moment when I honestly felt like these women were talking to me. The letter [at Archives II] was written by Louise Wells, president of the Women's Overseas Service League. She wrote "our best memorial to the dead would be our service to the living." And when I read that the lightbulbs went off and I said, "Oh my gosh that's what this book is about—that's what these women were doing!" Memorials that are based on service and not on stone. It was like they were talking to me and gave me my book's argument right there. That was a game changer.

The other document is something that didn't quite make it into the book, but I am going to count it anyways. It is a *Saturday Evening Post* article I found at the Library of Congress called "The Women of Two Wars," and it includes drawings of women's World War I uniforms (that were drawn from uniforms housed at the Smithsonian) next to drawings of women's World War II uniforms, which really demonstrated the importance of preserving those uniforms in that museum. I liked this source because as I was working on my chapter on reconstruction aides, I ran across an article in the organizational magazine *The Re-Aides Post*, which mentioned that *Saturday Evening Post* article and complained that it didn't include the aides or their service. It was an example of how these women were realizing during their own lifetimes their service was being forgotten. So, what made this article special was seeing all of these different threads of research I had no idea were connected actually were all linked and being discussed about by the women I was studying. That was a revelation!

DID YOU HAVE ANY BIG CHALLENGES AS YOU RESEARCHED AND WROTE THE BOOK? HOW DID YOU OVERCOME THEM?

Oh, there were many challenges. One was just figuring out what the book was about, and I overcame that by listening to the archival records and talking to my advisor [in graduate school]. I also want to give credit to my friend and historian/archivist Elizabeth Hyman. She would talk about the book with me all the time. I remember we went to Target one day, and she spent an hour sitting in my car helping me conceptualize the book. I think because of her training in the History and Library Science program at the University of Maryland she was able to look at it from a different perspective. I think that really helped me figure out my argument. Originally I thought the book was about the memorials, but really it was about these abstract memorial projects.

Another challenge I would say is how after I left grad school, I was trying to publish this on my own without working at a university. It's really hard to do writing and research when you can't do it during the workday. I had to use vacation days and spend all my weekends doing it. It's slow and it's challenging. I

didn't have the opportunity to expand my book and do a trans-national argument because I couldn't just pick up and pay and go to Europe.

DO YOU HAVE ANY ADVICE TO HISTORIANS AND OTHERS WHO ARE DOING RESEARCH IN THE ARCHIVES FOR THE FIRST TIME?

Number one—do your prep work ahead of time. Try to figure out as much as you can about the archive, their rules, and the collections. If they have finding aids online look at those beforehand. Come into the archives with a plan. And use the archivists! You really have to rely on the archivists, especially at smaller archives. Ask them your questions and talk it through with them. You have to be open to looking through records that may not seem relevant or seem helpful—you won't get to the helpful records unless you dig through the others.

I would also say you need to understand every archive is different. If you're used to researching at the National Archives, that's one world, but that isn't the norm everywhere else.

WHAT'S NEXT FOR YOU?

Presently I'm taking a chapter that was cut from the book (but was in my original dissertation) and presenting it at a conference to see what I can do with it. Maybe I could make it an article or a book chapter somewhere. And I'd like to do something with the other chapter that got cut from the book as well because it's about a film that I really like, *Gold Diggers of 1933*.

I also have another book manuscript [as part of my work with the U.S. Army] that is about 70% done about the Tomb of the Unknown Soldier. When I finish that we'll see what happens next!

The Arline Custer Memorial Award is presented annually to honor the memory of Arline Custer (1909-1975), MARAC member and editor of the National Union Catalog of Manuscript Collections. The award recognizes the best books and articles written or compiled by individuals and institutions in the MARAC region, with preference given to works by archivists. MARAC members are encouraged to submit any articles or books they've written in the past year when the call for submissions is issued later this year.

MARAC Committee Volunteers Needed

If you've been looking for a sign to get more volunteer work under your belt and get more involved with MARAC, this is it!

As a volunteer-run organization, MARAC is regularly in need of enthusiastic members to serve in a variety of capacities. In the coming months, many members will be rotating off non-elected committees, leaving open roles. We are especially interested in members who have never served the organization!

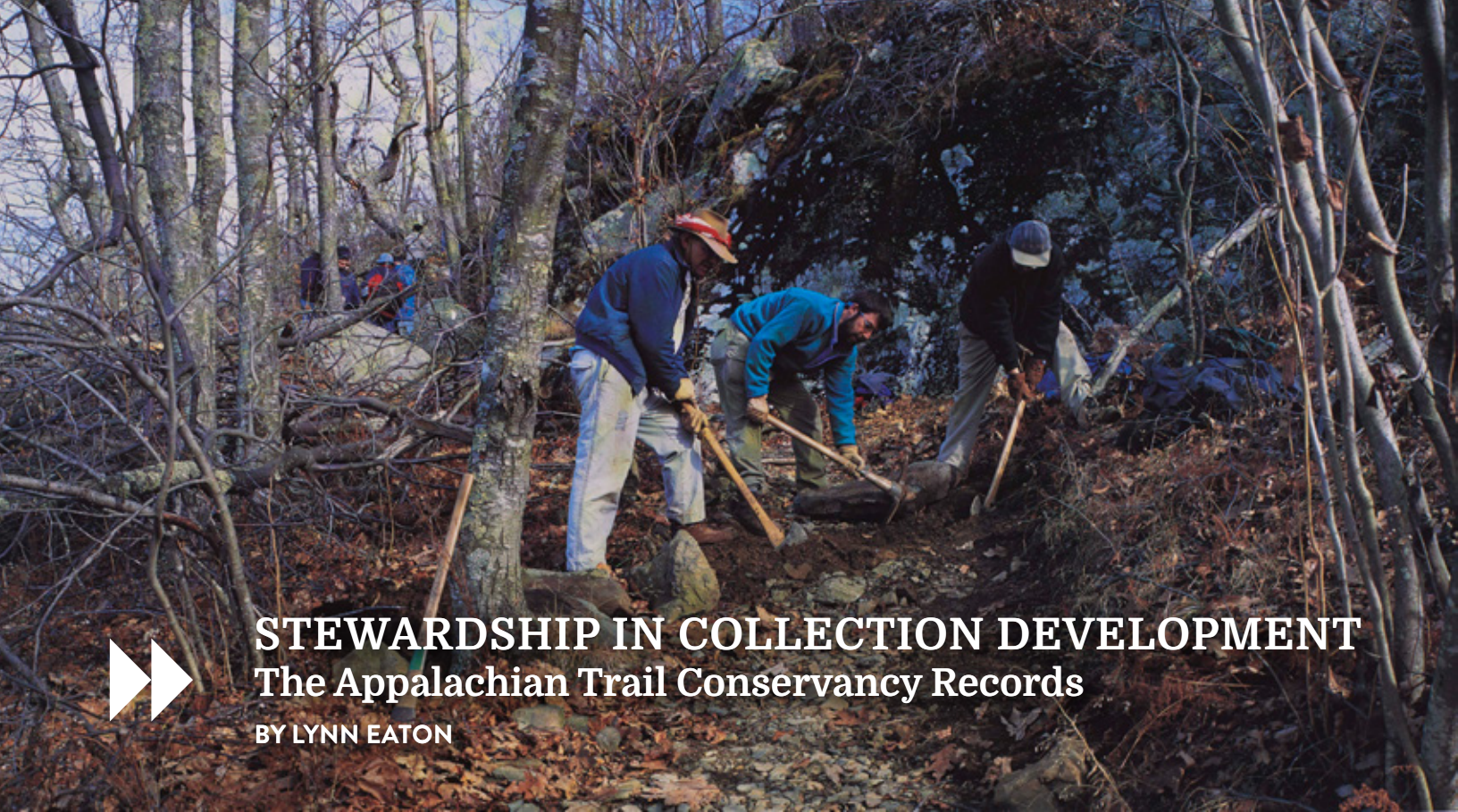
If you are interested in serving MARAC in a greater capacity please contact Chair-elect Jessica Webster at jessica.wagnerwebster@baruch.cuny.edu. Please include a brief statement about your interests and skills in the email. Or, you may fill out our [interest form online](#).

Each position requires a different level of time commitment and not all require regular meeting attendance. The abilities and availability of those interested will be considered when being appointed to a committee. The following committees will likely have open positions:

- Communications
- Diversity and Inclusion
- Education
- Finance
- Meetings Coordinating
- Membership
- Nominations and Elections
- Web Team

For more information on the work of these specific committees and their roles in MARAC, see the [Committees page](#). Do not hesitate to reach out with any questions about the positions, committees, or appointments. Please consider volunteering to serve MARAC; we cannot do the work we do without the help of our members. We are grateful for all you do and even more grateful for your service to the organization.





STEWARDSHIP IN COLLECTION DEVELOPMENT The Appalachian Trail Conservancy Records

BY LYNN EATON

Most MARAC members likely have a passing knowledge of the Appalachian Trail (AT), if only from *A Walk in the Woods* documenting Bill Bryson's attempt to walk the trail from one end to another. I know two people who walked the entire length of the trail, but until my nephew hiked portions of it in the early 2010s, I didn't realize there was a hiking culture specific to the AT. One example is using a trail name (rather than your real name) to sign into the log books that are located throughout the trail.

I also didn't realize there is an organization responsible for "overseeing the management and conservation of the Appalachian National Scenic Trail:"¹ the Appalachian Trail Conservancy (ATC), originally the Appalachian Trail Conference. Interestingly, the ATC operates within a public-private partnership with the National Park Service across fourteen states and over 2,100 miles. What that means on the ground is that the ATC brings together several organizations and AT clubs that work in support of the trail. It also means that there are some AT-related organizations that work outside of the ATC's oversight, with ramifications in how the AT is documented at those state and regional levels.

In January 2022, the George Mason University Libraries Special Collections Research Center gratefully received the donation from the ATC of its archives documenting the history of the ATC since its inception in 1925. (Yes, dear reader, their centennial is in two years.) As is often the case, this donation went through a variety of starts and stops over many years, and had an external champion acting as a referral and continually advocating for the donation with both parties.² Dr. Mills Kelly, the current Director of the Roy Rosenzweig Center for History and New Media (RRCHNM), GMU history professor, and Appalachian Trail scholar, podcast host³, and author of the newly published *Virginia's Lost Appalachian Trail* (February 2023) worked in the ATC archives for years at their original Ranson, W.V., location. During that time, he and the ATC historian, Brian King (now retired) built a collegial relationship, and Mr. King kept Dr. Kelly up to date on discussions for the future of the archives.

On the university libraries' side, the Associate University Librarian in charge of collections, John Walsh (also now retired), consciously developed collegial relationships with faculty in multiple disciplines over his decades of service. Through casual and committee interactions, Mr. Walsh continually worked

1 "Introduction," Homepage, The Appalachian Trail Conservancy, last modified 2023. <https://appalachiantrail.org/>.

2 Aaron D. Purcell, *Donors and Archives: A guidebook for successful programs* (Maryland: Rowman & Littlefield), p. 64-65.

3 "The Green Tunnel Podcast," R2Studios, George Mason University, last modified February 21, 2023, <https://www.r2studios.org/show/the-green-tunnel/>.

to identify ties between faculty subjects and what the library collections had or needed to support those areas. Mr. Walsh's ability to listen, understand, and sustain interest in a collecting opportunity over years, and his vision for how a particular collection could add to the institution, are both essential components in the journey of the ATC records coming to Mason.

It is not unusual that stewardship of collections begins long before any materials cross a threshold. Archivists face the dual task of clearly communicating repository challenges (e.g., space, staff, funding, time) to the library administration while also preparing that same administration for those rare collections that will strain the repository but are transformative in positive ways, becoming a welcomed research-rich resource. In fact, the George Mason University Libraries Special Collections Research Center (SCRC) began with a single, transforming collection, the Federal Theatre Project collection. Loaned from the Library of Congress in the 1970s, and recalled in 1994, the original SCRC staff developed accompanying collections (e.g., [Works Progress Administration Oral Histories](#)) and brought in related collections. From that one collection, SCRC staff actively developed and continue to collect performing arts resources that support researchers the world over. (More information on the Federal Theatre Project collection is on the [SCRC blog](#).)

Dr. Kelly continued discussions about the ATC's collection with the university libraries administration through the 2010s and the need for a new home for the ATC archives at some point soon. The libraries were unclear about the size of the collection, the goals the ATC would have for a repository in taking their collection, and, therefore, the resources that would be needed if they accepted the collection. In my first year as Director of the SCRC in 2017, I became acquainted with this collection among a myriad of other possible—but lingering—collecting opportunities in discussions with Mr. Walsh and Dr. Kelly.

It wasn't until 2020 when Dr. Kelly notified me that the ATC had made the decision to donate their archives to a repository. The race was on to assess the size and state of the collection and ascertain if we would be able to handle the intake and management of the collection.

Despite a pandemic, I made it to West Virginia in September 2020 to meet Brian King and review the collection as it was being packed up to go into storage. In a few separate rooms of a climate-controlled warehouse, I saw lots of very full filing cabinets, boxes, and stacked, oversized items. I walked around the space trying to get a visual measurement and content assessment of all the materials.

There was some good news: not all the collection there would come to Mason. The Conservancy's ongoing work requires



access to land management records and other active files of the organization. The historic materials available for donation filled a 400 sq. ft. storage room.

We judge collections against our development policy and active interest of the Mason community. The SCRC collects Virginia history, of course, but also collects in support of academic areas of interest and growth at the university. The ATC collection touches on many subjects, such as Appalachian studies, land management, parks and outdoor recreation, environmental science and policy, as well as public policy. The faculty member was actively interested in using the collection in their classes and has offered support in writing applications for processing and other grants. These were strong arguments for the collection coming here, and the library administration, SCRC staff, and the Development Officer began—and continue—to discuss how to manage this collection ethically and responsibly. It will take coordinated and sustained teamwork to move this collection from accession to fully accessible. We know we will need temporary project and future permanent archivist positions to meet the anticipated demands for this material, and I build that into my reports and advocacy. SCRC staff created an accession-level box list to share with patrons. A handful of researchers have already used the collection.

Most importantly, for SCRC staff and space planning, the University Libraries also view the ATC collection as the first of many related collections and are scaffolding the support necessary for SCRC to be successful in stewarding this collection. Our responsibility doesn't stop at the over 700 boxes, and over 100 linear feet of publications and maps currently on our shelves. We are at the beginning of expanding our development focus and building this research area through expanding relationships and collections. The Development Officer is crafting fundraising opportunities within and outside of the university. SCRC staff are promoting the collection within the archival and library communities, such as this article. We look forward to sharing the collection, and continuing to document the ATC for the next 100 years!

Treasurer's Report

FISCAL YEAR 2023 • 2ND QUARTER • OCT. 1-DEC, 31, 2022

| <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 | \$40,000.00 | \$25,107.00 | \$2,516.00 | | | \$27,623.00 | 69% |
| Conference Registration | \$85,000.00 | \$54,805.00 | \$21,732.00 | | | \$76,537.00 | 90% |
| Conference Vendors | \$13,000.00 | \$3,800.00 | \$500.00 | | | \$4,300.00 | 33% |
| Conference Sponsorship | \$6,000.00 | \$5,250.00 | \$700.00 | | | \$5,950.00 | 99% |
| Publication Advertising | \$1,500.00 | \$988.00 | \$988.00 | | | \$1,976.00 | 132% |
| Publication Sales | \$400.00 | \$90.00 | \$135.00 | | | \$225.00 | 56% |
| Mailing List Sales | \$70.00 | \$0.00 | \$0.00 | | | \$0.00 | 0% |
| Off-Meeting Workshops | \$1,500.00 | \$0.00 | \$0.00 | | | \$0.00 | 0% |
| Bank Interest | \$150.00 | \$1.94 | \$1.91 | | | \$3.85 | 3% |
| Investment Interest | \$2,000.00 | (\$1,648.32) | \$897.75 | | | (\$750.57) | -38% |
| Gifts to Operations | \$800.00 | \$2,231.50 | \$52.50 | | | \$2,284.00 | 286% |
| Miscellaneous | \$0.00 | \$10.00 | \$210.35 | | | \$220.35 | 0% |
| Total Income | \$150,420.00 | \$90,635.12 | \$27,733.51 | \$0.00 | \$0.00 | \$118,368.63 | 79% |
| EXPENSES | | | | | | | |
| Administrator | \$22,000.00 | \$6,879.20 | \$4,850.34 | | | \$11,729.54 | 53% |
| Web Services | \$7,200.00 | \$6,588.89 | \$79.50 | | | \$6,668.39 | 93% |
| Archivist | \$1,000.00 | \$0.00 | \$0.00 | | | \$0.00 | 0% |
| Accountant | \$1,145.00 | \$0.00 | \$0.00 | | | \$0.00 | 0% |
| Advocacy | \$1,500.00 | \$0.00 | \$1,800.00 | | | \$1,800.00 | 120% |
| Insurance Policy | \$1,000.00 | \$0.00 | \$0.00 | | | \$0.00 | 0% |
| Phone | \$600.00 | \$149.94 | \$149.67 | | | \$299.61 | 50% |
| Postage | \$750.00 | \$71.91 | \$40.38 | | | \$112.29 | 15% |
| Office Supplies | \$125.00 | \$0.00 | \$46.90 | | | \$46.90 | 38% |
| Food | \$3,760.00 | \$157.03 | \$2,071.04 | | | \$2,228.07 | 59% |
| Travel | \$1,080.00 | \$0.00 | \$137.50 | | | \$137.50 | 13% |
| Equipment | \$300.00 | \$0.00 | \$0.00 | | | \$0.00 | 0% |
| Printing and Design | \$2,100.00 | \$0.00 | \$781.14 | | | \$781.14 | 37% |
| Conference | \$92,000.00 | \$34.63 | \$96,858.08 | | | \$96,892.71 | 105% |
| Lodging | \$1,300.00 | \$0.00 | \$718.68 | | | \$718.68 | 55% |
| Honoraria | \$1,250.00 | \$0.00 | \$0.00 | | | \$0.00 | 0% |
| Awards and Prizes | \$1,450.00 | \$45.00 | \$300.00 | | | \$345.00 | 24% |
| Scholarships | \$0.00 | \$0.00 | \$0.00 | | | \$0.00 | 0% |
| Banking Fees | \$6,000.00 | \$2,095.57 | \$3,340.20 | | | \$5,435.77 | 91% |
| Investments | \$0.00 | \$0.00 | \$0.00 | | | \$0.00 | 0% |
| 50th Anniversary | \$5,560.00 | \$40.82 | \$2,747.17 | | | \$2,787.99 | 50% |
| Miscellaneous | \$300.00 | \$0.00 | \$75.00 | | | \$75.00 | 25% |
| Total Expenses | \$150,420.00 | \$16,062.99 | \$113,995.60 | \$0.00 | \$0.00 | \$130,058.59 | 86% |
| Net Income or (Loss) | | \$74,572.13 | (\$86,262.09) | \$0.00 | \$0.00 | (\$11,689.96) | |

| <u>Account Balances</u> | | | <u>Opening</u> | <u>Credits</u> | <u>Debits</u> | <u>Closing</u> |
|-------------------------|---------------------|----------------|---------------------|--------------------|-----------------------|---------------------|
| PNC Checking | \$60,920.72 | Operating | \$74,572.13 | \$27,733.51 | (\$113,995.60) | (\$11,689.96) |
| PNC Savings | \$76,787.20 | Restricted | \$147,225.51 | \$6,692.12 | (\$18,060.00) | \$135,857.63 |
| Vanguard Bonds | \$84,161.79 | Reserve | \$52,647.00 | \$0.00 | \$0.00 | \$52,647.00 |
| Total | \$221,869.71 | Surplus | \$44,939.55 | \$0.00 | \$0.00 | \$44,939.55 |
| | | Totals | \$319,384.19 | \$34,425.63 | (\$132,055.60) | \$221,754.22 |

Summary - Second Quarter FY 2023

| | |
|------------------------|---------------------|
| Opening Balance | \$319,384.19 |
| Total Income | \$34,425.63 |
| Total Expenses | (\$132,055.60) |
| Closing Balance | \$221,754.22 |

| <u>Restricted Funds</u> | | <u>Opening</u> | <u>New Gifts</u> | <u>Spending</u> | <u>Closing</u> | |
|-------------------------|--------------|------------------|------------------|-----------------|----------------|--------------|
| PNC Savings | \$51,695.84 | Disaster Assist. | \$18,681.00 | \$905.00 | \$0.00 | \$19,586.00 |
| Vanguard Bonds | \$84,161.79 | Education | \$119,699.51 | \$67.50 | (\$18,060.00) | \$101,707.01 |
| <hr/> | | | | | | |
| Total | \$135,857.63 | Graduate Schol | \$3,560.00 | \$5,719.62 | \$0.00 | \$9,279.62 |
| | | Finch Award | \$5,285.00 | \$0.00 | \$0.00 | \$5,285.00 |
| <hr/> | | | | | | |
| | | Total | \$147,225.51 | \$6,692.12 | (\$18,060.00) | \$135,857.63 |

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Holly Deakyne.....N/A
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Margaret Oldham.....Penn State University

February 2023

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Saratoga Springs, Broadway. Illustrated Postal Card Co. New York, ca. 1908. Postcard. Wayne Tucker Postcard Collection, SCHS Library.

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Opening ceremony of Black Culture Week, 1976. Photograph. UMW Special Collections and University Archives. https://umw.access.preservica.com/IO_57849415-4db3-4703-bdcf-84cd28582dc5

PAGE 15

American war mothers pay tribute to unknown soldier on Mother's Day. Mother's Day in Washington was fittingly observed when the American War Mothers, many of them Gold Star Mothers, journeyed to Arlington National Cemetery where they paid tribute to America's Unknown Soldier. This scene shows Sergeant

Frank Witche, who sounded taps when the Unknown Soldier was buried on November 11, 1921, again sounding taps today after the Mothers had placed wreaths on the tomb. Harris & Ewing, 1929 May 12. Glass negative. Harris & Ewing photograph collection, Prints and Photographs Division, Library of Congress, LC_DIG-hec-35386. <https://www.loc.gov/pictures/item/2016889300/>

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Volunteers help maintain the Appalachian Trail across the 2,000+ miles. Members of the Old Dominion Trail Club work to move a boulder into place to help stop erosion.

PAGE 19

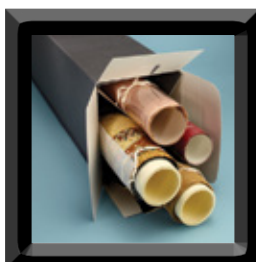
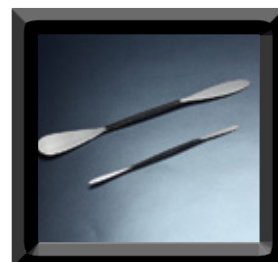
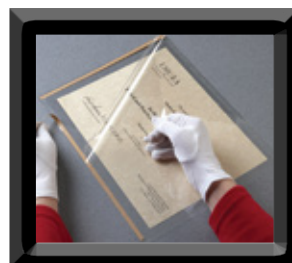
Boxes containing Appalachian Trail Conservancy records at the George Mason University Library Special Collections Research Center. Courtesy of Lynn Eaton.



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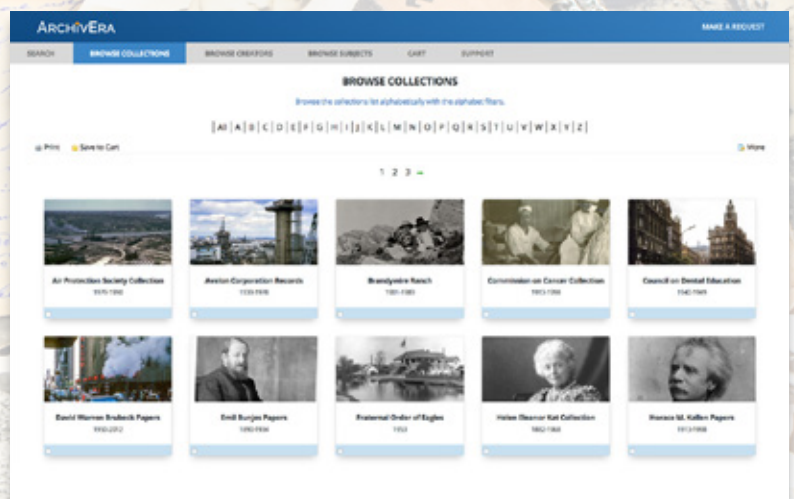
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