



MARAC

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From the Chair

RACHEL GROVE ROHRBAUGH

MARAC Chair



Colleagues,

The first half of 2019 has been a busy time for MARAC. Thank you everyone for your contributions to our organization. Your involvement keeps MARAC strong and vibrant. I have been delighted to work with so many talented members, and several people deserve special recognition.

Thank you to Becky Collier, our outgoing chair, for her tireless leadership over the past year. Becky counts many accomplishments as chair, but perhaps the most notable is the recent Bylaws revision. Becky spearheaded the revision effort, working closely with Lauren Brown, Jessica Lydon, Liz Novara, Jennie Knies, and the rest of the Steering Committee. The revisions update nomenclature, clarify duties, and strengthen language, bringing the Bylaws up-to-date and in line with the current operational responsibilities of various officers and committees. The new Bylaws were discussed at the Spring business meeting and approved by the membership in early May. They go into effect on July 1 and are available on the MARAC website.

Another important initiative completed during Becky's term as chair was the new and improved operations manual. Secretary Jennie Knies and Member-at-large Margaret Kidd took the lead on this important project, collecting detailed descriptions of the duties of every MARAC committee and leadership position. This manual will help all of us keep the organization running smoothly. Thank you again Jennie and Margaret!

I hope many of you have signed up for MARAC's new mentoring program, which launches on July 1. A big thank you to Vin Novara, mentoring coordinator, and the rest of the Mentoring Subcommittee (Jennifer King, Sheridan Sayles, and Tyler Stump) for getting the program off the ground. I am excited to participate myself and make some new connections to great people and ideas in our profession.

Speaking of great people and ideas, both were in abundance at our Spring meeting in Morgantown, W. Va. Program Committee Co-chairs Marie Elia and Liz Scott along with the rest of their committee put together another thoughtful and engaging MARAC program. The plenary speaker, Samip Mallick of the South Asian American Digital Archive was phenomenal. The Local Arrangements Committee chaired by Danielle Emerling, Lori Hostuttler, and Jane LaBarbara made us all feel at home in the Mountaineer City, and the Friday evening reception at WVU's Downtown Campus Library was superb. I still cannot believe that we got to see Jay Chattaway's original score for Picard's flute solo in "The Inner Light!" Thank you to everyone who presented or contributed in some way to make the Morgantown meeting a true "Labor of Love."

One of my favorite moments of the Morgantown meeting was seeing our Meetings Coordinator Mary Mannix accept the Distinguished Service Award at the Saturday Business Meeting. Few people have given more of themselves to MARAC than her. Mary, you finally got your own "little piece of paper of love!"

I am ready to get to work as your incoming chair. Thank you to all of our outgoing committee members and welcome to all the newly elected individuals. In the coming year, the Steering Committee will continue to focus on the objectives laid out in the 2018-2023 strategic plan, but if you have any ideas for new MARAC initiatives or just have questions or feedback, please contact me at chair@marac.info. Looking forward to seeing many of you in Cambridge! It should be a fantastic meeting in an absolutely beautiful location. In the meantime, take care. I hope you have a lovely Summer.

A handwritten signature in black ink, appearing to be 'R' followed by a long horizontal line.

Rachel Grove Rohrbaugh
MARAC Chair



Reflections

MARAC TURNS 50!

Karl J. Niederer, MARAC chair from 1991-1993, continues our Reflections series as we count down to MARAC's Golden Anniversary.

NO BOOZE—MORE DUES

BY KARL J. NIEDERER

Now having grabbed your attention, let me hasten to explain that this coupling in some ways came to define my occasionally tumultuous two-year term as MARAC chair, 1991-93. Thankfully, emphatically, it *did not* describe the wonderful experience of my many years' membership, friendship, and service in MARAC.

Frankly, I didn't *get* archives; archives *got* me. Although I enjoyed a 40-year career as an archivist with the State of New Jersey (1978-2018), it was hardly my intended profession. My goal was to become a history museum curator. I completed undergraduate history and graphic arts studies in 1975 at Otterbein College in Ohio, capped by a senior-year internship with the Ohio Historical Society museum education department. The work fascinated me.

Later that year I secured a one-year internship at the Hagley Museum, researching and writing for its bicentennial exhibition, *Wilmington 1876*, while starting part-time graduate history and museum studies at the University of Delaware. Because my internship and subsequent master's fellowship at Hagley spanned three years, I had extra time to enroll casually in two elective courses in archives administration, principles and practice taught by then-Delaware State Archivist Elizabeth Moyne Homsey. She talked about T. R. Schellenberg, *respect des fonds*, provenance, the centrality of appraisal, records management, and so on.

Oh well. None of this mattered much to this history museum-career-bound M.A.—until I spotted a job posting for the New Jersey State Archives, a two-year NHPRC-funded county historical records survey. Why not apply? Those two archives courses qualified me, and it offered a chance to return to my home state, do *some kind* of history work, earn a whopping annual salary of \$15K, and the clincher—the state archives was *next door to the New Jersey State Museum*, a sibling agency in the same state department.

I got the archives job, and traveled to all 21 of New Jersey's county seats doing basic inventories and needs assessments of their archives—the first such attempt since the WPA in the 1930s. It was interesting work, but mainly I kept an eye out for job openings at the state museum.

I didn't join SAA or MARAC. Why should I? Instead I joined the American Association of Museums and other museum professional societies and maintained my membership in them for years, waiting for the chance to land that museum job.

While the waiting continued, I was promoted in the state archives, again and again, becoming the staff supervisor within three years, becoming more and more immersed and engaged in the work, forming lasting professional friendships—even gaining some recognition from colleagues. I was even asked to present a session at MARAC's 1982 10th anniversary meeting in

Ocean City, Md., but declined to join for another three years.

When the Local Arrangements chair for the Spring 1985 meeting in Princeton unexpectedly bailed out, MARAC Chair Bob Morris asked if I could take on the job. I was panic-stricken, having no prior experience with organizing MARAC meetings, but I agreed.

Bob expressed much relief, but he said I'd have to join up. Membership was only \$5—a bargain—he said. So I finally joined.

Thus began more than a decade of rapid, ever-closer involvement with MARAC. After the successful Princeton meeting, I participated in virtually every conference either as a session presenter, or as a member of the Program or Local Arrangements Committees. In all this I discovered that I had so long denied myself the opportunity to work with some of the friendliest, kindest, most helpful, people I could ever hope to know.

MARAC was still a relatively young organization when I joined, led entirely by volunteers (no paid administrator yet) whose threefold motivations were to share their knowledge, experience, strength (and yes, hope!) with others newer to the profession than they; to learn from the knowledge and experience of their fellows; and to keep the whole business as inexpensive and as local as possible! It mattered not if they had worked decades for the largest archival institutions in the country, struggled as new lone arrangers, or labored somewhere in between—all demonstrated a strong commitment to sharing experience, confident that in helping other professionals, they were helping themselves.

I had the honor being elected an at-large member of the Steering Committee in the late-1980s, and a few years later, MARAC chair. What privilege to serve in those capacities with the finest in our profession, from every corner of the region!

An early quest of mine on Steering Committee was to replace MARAC's tired-old-man-sleeping-in-a-file-cabinet logo, which had begun to offend many archivists who were neither tired, old, nor men. As a frustrated graphic artist, I produced a dozen or so logo designs for the Steering Committee, which ultimately settled on the version prior to the one used now.



Karl Niederer, center, attends the Fall 1997 MARAC meeting in Wilmington, which celebrated MARAC's 25th anniversary. He shares a row with, from left, Elsaly Palmisano, Janet Linde, and Ben Primer. Seated in the row in front are, from left, John Celardo and Leslie Kopp. Seated directly behind him are, from left, Tim Corlis and Danna Bell.

One of the hottest controversies early in my term as chair involved the long (and by some, *cherished*) tradition of serving alcohol in the hospitality suite of semi-annual meetings. Our treasurer at the time—a most conscientious and diligent one—in seeking affordable insurance coverage for the meetings, found that we were courting financial disaster for MARAC and exposing our officers to personal liability by continuing the tradition, and an immediate ban was recommended. The startled Steering Committee groused long and painfully over it, but finally voted as recommended: *no booze*. The angry howl at the next meeting culminated in something just short of a physical altercation! While that ban was subsequently lifted for a time, alcohol and hospitality suites have long since gone the way of many a fun thing in MARAC's early days. Where could we go now to reminisce with the likes of Leonard Rapport until the wee hours on a Friday night?

In my final year as chair, the treasurer found in crunching MARAC's numbers that rising administrative costs (although still having no paid administrator) warranted a staggering dues increase from \$10 to \$15. Such a rumpus over this in the Steering Committee you cannot imagine (unless, of course, you have ever served on the Steering Committee)! How could those new to the profession on entry-level salaries, or the lone-arrangers, or the students, or the retired afford such a steep fee? Some worried we'd soon be as expensive as SAA! As difficult as it was to preside over the fracas, I still recall with fondness the determined underlying spirit and commitment to preserve MARAC's affordability for any—and everyone in the profession. Nevertheless, on my watch: *more dues*.

Then and in the years since, the spirit of so many colleagues united in the common effort to provide an affordable, welcoming entryway into the profession has remained steady and strong. Our continued tradition of support and educational opportunities for everyone, regardless of their years of service, rank, or size of institution served—is the glory of MARAC.

THE THEORY AND CRAFT OF DIGITAL PRESERVATION

BY TREVOR OWENS, BALTIMORE: JOHNS HOPKINS UNIVERSITY PRESS, 2018.

Reviewed by Sharmila Bhatia

Trevor Owens was the plenary speaker at MARAC's Hershey meeting (Spring 2018). His talk, a practical discussion on digital preservation, was based on drafts of this book. Owens had made his working draft available for download and review throughout his writing process. Owens does not seek to provide us with a how-to book, as he says, such a book will become quickly obsolete, but to have us think about preservation and access of digital information.

I am all too familiar with the challenges for archives to maintain and provide access to digital records. We often look for a monolithic solution, despite having a myriad of file formats, systems, standards, rendering capabilities, and various types of information. Yet we expect that there is an end state to preservation. Owens begins his book with 16 guiding axioms as the basis for digital preservation. He states that digital preservation is not exact science; it is a craft. He explains this craft, and by using a variety of examples, shows us that preservation is a continuous task. Computers are designed to make copies. Most of us know that we cannot maintain old hardware and systems, but we can and should copy records to move them forward.

Recognizing that there are multiple traditions for preservation, Owens clusters them into three distinct frameworks: artifactual, informational, and folkloric. I am most familiar with the tradition of the informational framework since my archival career has been in government archives. Owens illustrates the three frameworks using Mount Vernon, *Frankenstein*, and the story of Rama and Sita. We have preserved the structure, Mount Vernon, as the home of George Washington. The preservation of this structure is ongoing and is

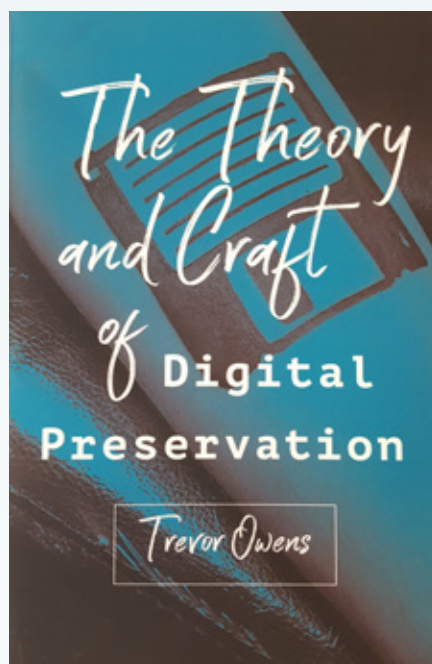
continuously being repaired and changed. Despite all these changes, it is still Mount Vernon. It is an artifact. *Frankenstein*, written by Mary Shelley, is a text that has been replicated many times. It is available as a physical or digital book. The medium is irrelevant; all the words have to be in the text. This is an example of information being independent of medium. The third framework is illustrated by the story of Rama and Sita from the *Ramayana* which is thousands of years old and has multiple variations. The key story is the same with the variations dependent upon the life and culture of the people.

Owens expands his thesis of preservation being a craft by considering four very different collections. He explores the methods used to preserve and provide access in these cases. The Salman Rushdie collection is at Emory University. Rushdie had donated three laptops and instead of just copying the files to other media for retention, the library maintains the laptops. The laptops show how Rushdie worked and interacted with the software applications. The library has emulated the laptops allowing researchers to explore and use the environments as the author would have. Researchers have access to Rushdie's personal documents,

correspondence, drafts, and notes, but also the software environment as an artifact.

Carl Sagan's collection at the Library of Congress includes 379 floppy disks. Unlike the Rushdie laptops, Sagan's floppy disks do not provide much context, except to show that he was not much of a computer user. He dictated his works which were transcribed and stored on the floppies. Sagan annotated and edited printouts. These printouts are what give context to Sagan's collection.

While Sagan didn't interact with the floppies, Jonathan



Photograph by Sharmila Bhatia

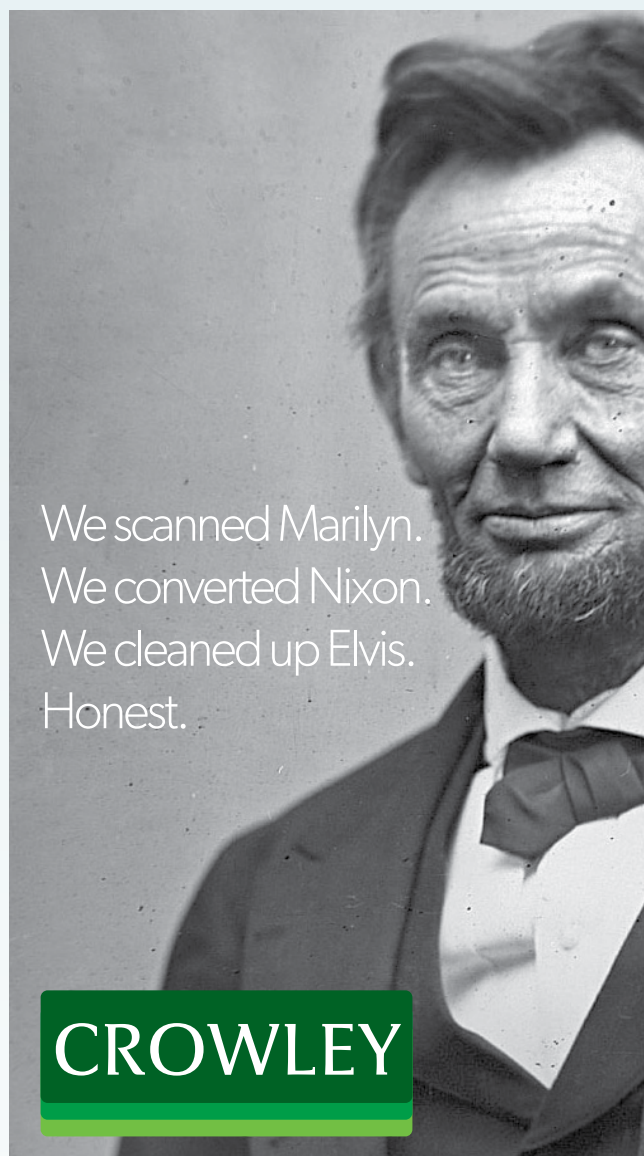
Larson used Microsoft Word 5.1 on a Mac and his 180 floppy disks are also at the Library of Congress. Using text editors, it is possible to see drafts and edits Larson made while writing *Rent*. That we can see these drafts is unintentional because the save feature in the software appended text rather than overwriting.

Another collection at the Library of Congress, the Veterans History Project, is on CDs and DVDs. While the collection contains a variety of record types, the majority is of oral histories. The media has no artifactual value and migrating and normalizing the audio and visual files will result in consistent and useful formats.

Different sized institutions will have varying resources available such as funds, staff size, and skills. Owens addresses options scaled for the resources these repositories might consider, including those that may be simpler or low cost. He cautions against using open-source software which is free. As he says, it is free as in free puppies, not free beer. You'll need to take care of that free software; you'll need skills to maintain it or have access to someone who does.

We spend a lot of time thinking about formats and whether they will be accessible in the future. Will they become obsolete? Will we have software to render the data? Will we have drives to read the media? Owens argues that adoption and ubiquity will ensure that the information will be accessible and migrated. There will be new solutions to preserving and providing access. Digital curation, emulation, and virtual machines are some of the tools we can use to provide meaningful access.

The Theory and Craft of Digital Preservation is a thoughtful, well-written, and extremely readable book. Owens draws from many cultures and disciplines to illustrate and define how we have preserved and will continue to preserve digital information.



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a Conversation

WITH THE NEW CHAIR,
RACHEL GROVE ROHRBAUGH



The editors of the *Mid-Atlantic Archivist* began asking the incoming MARAC chair a series of questions two years ago to help introduce this individual to the membership. New Chair Rachel Grove Rohrbaugh continues this tradition, and shares insights about her personal and professional life as well as advice for graduate students and early career archivists.

Rachel Grove Rohrbaugh. May 2019. Photograph by Tanner Simon.

What is your favorite book?

I have trouble picking just one. The best book I have read in the past year is *Homegoing* by Yaa Gyasi. Over the years, I have also loved *The Grapes of Wrath* by John Steinbeck, *Beloved* by Toni Morrison, *Idaho* by Emily Ruskovich, and *Assassination Vacation* by Sarah Vowell.

What is your favorite place to travel?

I will never turn down a chance to travel, but my most relaxing vacations have always been to Rehoboth Beach, Del. during the week of Labor Day with my family. We read piles of books, play tennis, drink Dogfish Head beer, and eat lots of oysters. It's amazing.

If you could have dinner with any people from history, who would they be?

When I was younger, I would have said Benjamin Franklin. The older I get, the more I would just rather see relatives who have passed away one more time.

What is the most unusual/memorable item you encountered in an archival collection?

In the Hess Archives at Elizabethtown College, we have a sword that was owned by a Chinese Boxer leader named Li. After he converted to Christianity, Li gave it to Isaiah Oberholtzer, a Church of the Brethren missionary. Oberholtzer donated it to the College, his alma mater, in 1931.

What might we be surprised to know about you?

I have been to more tractor pulls than I can count. My dad had a pulling tractor for years, and I tagged along all summer when I was a child.

What activities do you enjoy in your spare time?

Reading, yoga, hiking, spending time with my husband and young daughter, dinner with friends.

What was your first job?

I was cashier at a grocery store in high school. I still have a few of the produce codes memorized.

What did you want to be when you were a child?

When I was very small I wanted to be a waitress at a pizza shop because I figured [waitresses] could eat all the pizza that they wanted for free. When I got a little older, I wanted to write and illustrate children's books.

Do you have any advice to share with graduate students and newcomers to the profession?

Do not be afraid to ask questions. We are all learning ways to be better archivists. Mentors have made a huge difference in my career. I wish I had asked for help more often when I was fresh out of graduate school. Also, get involved and volunteer for MARAC committees! Volunteering for Program Committee was especially meaningful to me when I was a newer MARAC member, and we are always looking for Program and Local Arrangements Committee members for each meeting.

MARY MANNIX, 2019 Distinguished Service Award Recipient

Award presented at the Business Meeting at MARAC Morgantown on April 13, 2019



On April 13 at the Business Meeting at MARAC Morgantown, MARAC Immediate Past Chair and Distinguished Service Award Committee Chair Vin Novara presented the 2019 Distinguished Service Award to Mary Mannix. Novara's remarks follow.

2019 Distinguished Service Award recipient Mary Mannix (right) with MARAC Immediate Past Chair Vin Novara who earlier presented the award to Mannix at the Morgantown meeting. 13 April 2019. Photograph by Ilhan Citak.

It is my honor to present the 2019 Distinguished Service Award. This year's committee consisted of Lauren Brown, *ex officio* as MARAC Historian, Michael Knies, and Jodi Boyle. We are grateful to Hollinger Metal Edge for its continued financial support of this award.

The award recognizes individuals who have made *significant* contributions to MARAC. They will also have *contributed to the success of the organization*, as well as to the broader archival profession.

Our winner this year has done a lot of *everything* for MARAC in volunteer, appointed, and elected positions. Engaged in nearly *every* manner of leadership that MARAC has to offer, their record of service is without any intermission **over more** than 20 years—to say nothing of their activity in other state and national organizations.

In addition to being a model archivist, this member is a dedicated archival educator, and a natural mentor in the organization and profession. This individual has also helped to establish—or taken part in the renovation of—numerous cultural heritage institutions within their state.

Described by one of *seven* letters of support as “passionate about MARAC and the profession as a

whole,” this letter goes on to describe our winner’s “relentless enthusiasm,” and as someone who “positively affects all of the people” they interact with.

Another letter speaks to how this member possesses “boundless energy” and “laser vision” when it comes to serving MARAC.

The original nominating letter states this member “is encouraging, empowering, and always open to new ideas.” Their service to MARAC is described as “revolutionary” with results that impact every member. Their efforts have been “crucial to MARAC’s evolution and growth,” and bridge the gap between archivists and others in the information profession.

Perhaps most telling is that this member is “principled, caring, kind, honest,” and is truly devoted to “the preservation and dissemination of history.”

The committee also offered these thoughts:

- “The face of MARAC that people know,” and
- “the glue holding MARAC together for a decade, at least.”

And I’ll add: she put the “vice” in Vice Chair—Mary Mannix!

REVISED PRINCIPLES FOR DACS APPROVED

TS-DACS is pleased to announce that the Society of American Archivists (SAA) Council approved the revised principles for *Describing Archives: A Content Standard (DACS)* as submitted by the Technical Subcommittee on DACS and recommended by the SAA Standards Committee.

The new principles will enable archivists to place users at the center of archival description, provide more transparency to users about the interventions archivists take on records, and empower archivists, whether they are managers and resource allocators or collection processors, to use their professional skills and judgment to make a greater volume of records more accessible for research. These new principles also make education around archival description clearer and easier to teach.

By emphasizing the importance of describing all collections and transparency, the new principles facilitate resource advocacy, whether for professional archivists to create collection level description for all holdings or for changes within repositories towards more accessible forms of description.

John P. Rees, the archivist and digital resources manager for the History of Medicine Division at the National Library of Medicine, reported that they began making changes as soon as they read the draft version. He said they, “added a Processing Information element as a regular part of our EAD production workflow, whereas we had only done this sporadically in the past as inspired by Light and Hyry. It is simple and formulaic, meant to lightly (no pun intended) and transparently describe our accessioning SOP and processing subtractions and additions (this occurs more often than not these days).” He also shared the template:

```
<processinfo><head>Processing Information</head>
```

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<p>The [name of collection] were rehoused from original containers into archival folders and boxes upon receipt from the donor. In the course of final processing several categories of material were weeded from the original accession and discarded by the processing archivist: [simple list of categories]. Archivists augmented the original collection by [insert any augmentations like a web crawl – delete if not applicable].</p>
```

```
</processinfo>
```

We hope to hear what strategies your repository takes (or had already taken) to implement the revised principles and how they are impacting your work.

An updated version is available in the GitHub repository at github.com/saa-ts-dacs/dacs. An updated Web version will be available in the near future.

Find more information about TS-DACS at our microsite www2.archivists.org/groups/technical-subcommittee-on-describing-archives-a-content-standard-dacs and follow us on Twitter @TS_DACS.

More about how TS-DACS is using GitHub

DACS is available as the printed blue book (from SAA Press), as a PDF (http://files.archivists.org/pubs/DACS2E-2013_v0315.pdf), on SAA's website, and on GitHub. The most current version of DACS is the version on GitHub; all other versions are derivatives of this version.

Information about how TS-DACS is using GitHub to manage the standard over time is available in the readme (<https://github.com/saa-ts-dacs/dacs/blob/master/README.md>).

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WHAT IS IT?

DISCOVERING THE WEIRD AND WONDERFUL IN THE MARAC REGION

I was appointed to the position of librarian for Archives and Special Collections at Union College in Schenectady, N.Y., in July 2018. Within a few months, I reached out to the Office of Multicultural Affairs, first asking if there was an interest at the college to rename Columbus Day to Indigenous Peoples' Day. At the time, the dean of Diversity and Inclusion and I came up with an idea that we would share information about a Union College graduate of the Class of 1852 named Allen Wright, who was the principle chief of the Choctaw Nation. This information was sent out to the college community in a very simple email that included a scanned image of the contents of Allen Wright's "alumni folder," which have traditionally been files compiled by the department of College Relations that were transferred to Archives and Special Collections and contain records of the earliest students from when the college was founded in 1795 through 1929. The dean of Diversity and Inclusion later sent me an email that she had received an overwhelmingly positive response from the Union College community, and asked if we could start a monthly series she coined "Did U Know?" that would focus upon cultural heritage months and significant dates. I recommended we focus on primary source materials to spotlight traditionally underrepresented communities here at Union College.

Now each "Did U Know?" email is distributed near the beginning of the month, and they are cobbled together with limited resources and take different forms. They do not always have completely positive responses, but they seem to have been a relatively effective method of outreach to date. Each email includes the following language: "DID U KNOW? is a monthly series related to Union College's history of diversity and inclusion and is sponsored by Andrea Belair, Archives and Special Collections Librarian, Gretchel Hathaway, Dean of Diversity and Inclusion and Jason Benitez, Associate Dean of Diversity and Inclusion."

The following article contains three images for this series which focused on Black History Month. The first African American that has been documented for admission to enter Union College was David Rosell. His time at Union

was relatively brief, since he transferred in from another institution, then left to further his studies elsewhere. This article shares what we have of evidence from his time here.

David Rosell was involved with the Department of Chemistry while at Union College. Images One and Two come from our Picture File, SCA-2016, in the Chemical Society and Chemistry Department folders. Image Two was taken in 1859 and purchased on eBay within the past five years. I verified Rosell's identity with Image Two and readers will see that Rosell appears in the center of Image One. (Thank you to Becky Fried at Schaffer Library for the assistance in digitizing the negatives.)

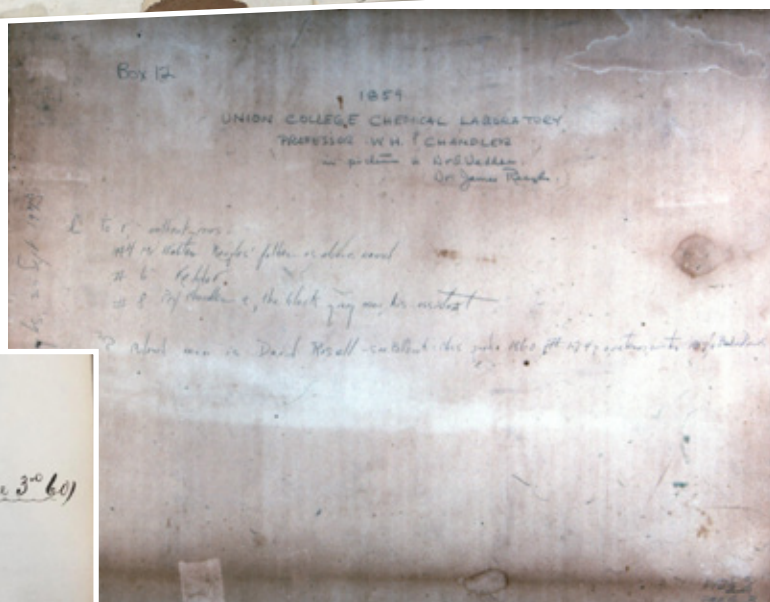
In general, it was difficult to find substantial information about Rosell within any of our collections. The digitized newspapers from this period rarely mentioned him by name, and his stay at Union College was brief. Complicating matters, Rosell appears in several photographs in our collections dated from around 1863 (such as Image One), but with Image Two I was able to verify his presence in the Chemical Laboratory at Union College in 1859, which is the date he left the college. The accompanying photograph to Image Two is similar to Image One, and on its back it mentions Rosell and the date 1859. It's not easy to see, but a line in the center of the image reads "...? colored man is David Rosell..."

Image Three is of a page from the records of the Office of the Registrar, RG04-031, and it has the name David Rosell amongst a long column of students, which is not included in this image, but was in the left column. It shows that he transferred to Germany, and has him coming in from McGrawville, where he had been attending New York Central College. Indeed, there was controversy surrounding Rosell's admission into Union College, and primary sources from that time period suggest that there was confusion over his race when he was accepted, and several newspapers seem to accuse him of having intentionally misidentified himself.

Rosell transferred to Union College, but he soon

transferred out to study in Germany. He completed his studies and became a physician with a practice in Philadelphia, where he seems to have been successful among the German-speaking immigrant population because he was fluent in the language. Through a database called *Accessible Archives*, I was able to follow Dr. David Rosell's journey through digitized newsprint articles that reported his progress where Union College did not, primarily in African American newspapers such as *Frederick Douglass Monthly* and *The Christian Recorder*.

by Andrea Belair



Top: David Rosell appears in the center of Image One. Photograph. Picture File (SCA-1026), "Chemical Society," in Department of Special Collections at Schaffer Library, Union College, Schenectady, NY.

Above: Image Two identifies David Rosell in a photograph of the Union College Chemical Laboratory. 1859. Photograph. Picture File (SCA-1026), "Chemistry Department," in Department of Special Collections at Schaffer Library, Union College, Schenectady, NY.

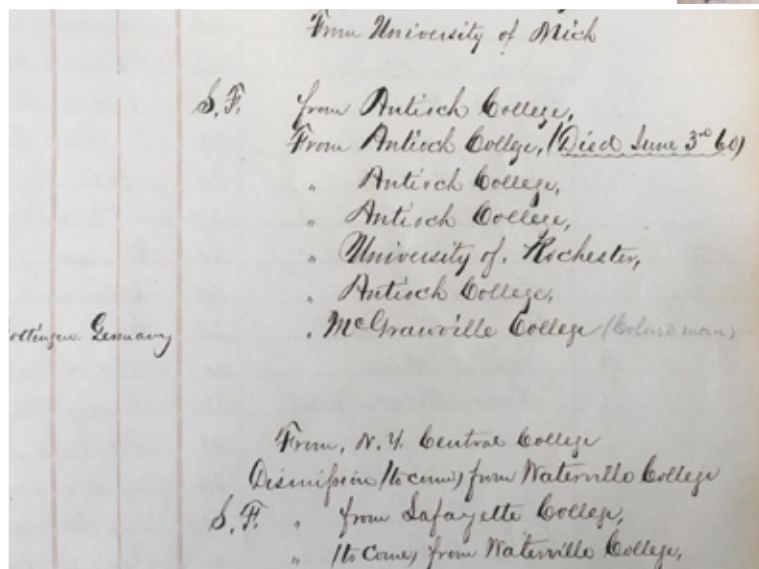


Image Three shows that David Rosell transferred to Union College from [New York Central College in] McGrawville and then left Union for study in Germany. Photograph. Office of the Registrar Records (RG04-031) in Department of Special Collections at Schaffer Library, Union College, Schenectady, NY.

Caucus News

DELAWARE

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DISTRICT OF COLUMBIA

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MARYLAND

UMD Special Collections in Performing Arts News

The University of Maryland (UMD) Libraries will digitize videos documenting the works of a celebrated Maryland dance company thanks to a \$313,753 grant by the National Endowment for the Humanities.

Founded in 1976, the Liz Lerman Dance Exchange in Takoma Park, Md., gained international acclaim by producing more than 100 innovative dance or theater works and touring throughout the United States and abroad. The grant-funded project will digitize and make freely available online 1,329 videotape recordings of rehearsals and performances as well as 211 performance programs of this renowned local institution.

In 2004, the Dance Exchange gave its archive to the Michelle Smith Performing Arts Library at the University of Maryland Libraries. Library curators have a longstanding partnership with Lerman and the company.

The videos document all manner of activity as it pertains to Lerman's vision for dance: rehearsal process, footage of works in development, and performance documentation, as well as Critical Response Process exchanges, which showcase the pioneering four-step process devised by Lerman for giving and receiving feedback on any form of artistic work in progress.

A previous pilot project to digitize 100 of the Lerman videotapes revealed that they were degrading. It is estimated that 15 percent of the tapes had audiotrack loss or severe

audio distortion, which for performing arts content means that a considerable part of the performance is lost.

Special Collections in Performing Arts is also announcing the opening of two new exhibits. First, "Inspired! Jim Henson at Maryland," an exhibition at the Michelle Smith Performing Arts Library exploring Jim Henson's experience as a student, artist, and entrepreneur at UMD from 1954-1960, is open from June 2019 until May 2020. The exhibition provides a window into the profound impact Henson's experiences on campus, both in the classroom and in his extracurricular activities, had on his creative and professional development, laying the foundation for a remarkable career that included the creation of the Muppets and beyond. Featured are 25 pieces of original art Jim Henson (1936-1990) created, theatrical programs and ephemera, photographs, and an interactive digital archive of Henson's sketchbooks, student projects, and press clippings from The Jim Henson Company Archives and Special Collections in Performing Arts. Video clips from the 1950s and 1960s demonstrate the breadth of Henson's genius, already evident in his early work on local Washington television.

Organized in collaboration with The Jim Henson Legacy and The Jim Henson Company, with additional support from The Jane Henson Foundation and the Michelle Smith Performing Arts Library Endowment, "Inspired! Jim Henson at Maryland" will be on view for the 2019-2020 academic year, timed to coincide with the 60th anniversary of Jim Henson's graduation from UMD. For more information, please visit: <https://www.lib.umd.edu/mspal>.

Second, an exhibition of oral histories from the American Bandmasters Association (ABA) 1965 Convention is now online. It centers around 10 interviews conducted by Don Gillis at the 1965 ABA Convention and is housed in the ABA Research Center. Curated by Christina Taylor Gibson, and designed by Natalie Salive, the exhibition features digitized recordings, transcripts of the interviews, photographs, and contextual information. This exhibit was made possible with support from the American Bandmasters Association Foundation. For more information, please visit: www.lib.umd.edu/aba-oral-histories-1965.

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NEW JERSEY

Updates from Seton Hall University's Monsignor William Noé Field Archives & Special Collections Center

A number of different presentations connected to our repository were held throughout March in honor of St. Patrick's Day and Irish Heritage month. The public programming events were entitled "Studying Ireland, Irish Resources in the Archives & Special Collections Center." Various resources from the collection of Irish literary figure and bibliophile M.J. (Meagher Joseph) MacManus (1888-1951) who wrote various nationalist-themed books and worked as editor of the *Irish Press* from 1931 until his death two decades later have been featured. This library includes over 3,000 titles dating from the 17th century to the present day and covers several different aspects of Irish and Irish-American life including culture, geography, literature, politics, biography, history and religion. More information may be found at: <https://bit.ly/2KhZFZ5>.

In honor of Women's History Month and beyond, the repository presented a semester-long (Spring 2019) exhibit entitled "Women of Accomplishment and Authority Honoring the First Female Administrators and School Leaders of Seton Hall (1928-1959)" that recognized various pioneering female professionals who made a difference in the building of a stronger administrative and educational institution through their contributions. From the work of Marie K. Fitzsimmons who began her affiliation with Seton Hall as the college registrar in 1928 to trailblazers such as Rita Murphy, director of the Urban Division Library, and Anne E. Murphy, the first dean of Nursing, among others. When it came to wider recognition, Seton Hall instituted its School of Law in 1951 and Miriam T. Rooney, LL.B. made national history as the founding dean who in the process became the first female to lead a graduate law school. More information may be found at: <https://bit.ly/2wSva35>.

The Center recently acquired a student journal that once belonged to John Erigena Robinson (Seton Hall College, class of 1874). His diary centers upon everyday life at the school, including homework assignments, writing letters to his family or friends, and playing for the campus baseball team. John Erigena Robinson was the son of William Erigena Robinson, a Brooklyn-based Congressman and journalist whose political career is mentioned several times in the diary. More

information about this volume may be found at: <https://bit.ly/2F8DS1G>.

Archives and History Day Scheduled for October 12

The Monmouth County Clerk and the Monmouth County Library are cosponsoring this year's Archives and History Day, an annual event since 1996. Organized by the Monmouth County Archives, a division of the Clerk's office, it will be held at the Monmouth County Library Headquarters in Manalapan on October 12, 2019. The annual exhibit and keynote theme is "Women in Monmouth" and, in general, women's history, including the suffrage movement. 62 tables for exhibiting archives and other history-related organizations are available. A preliminary program is available on the Monmouth County Archives website at <https://bit.ly/2FbbV9P>. The preliminary program also includes three Archives Week free presentations to be held on October 16. Contact Shelagh.Reilly@co.monmouth.nj.us for a registration packet for organizations; registration is not required for individuals.



Angela Lawrence

Angela Lawrence Appointed Inaugural Archivist for Dana Archives

Angela Lawrence has been appointed the inaugural archivist for the Dana Archives at John Cotton Dana Library, Rutgers University-Newark.

In this position, Lawrence will expand upon the Archives' core collection of Rutgers-Newark archival

materials, including copies of the *Observer*, the student-run newspaper; *The Torch*, the university yearbook; and historical photographs, among other archival items significant to the university. She will collect materials that accurately document, preserve, and communicate the university's historical record, spotlighting Rutgers-Newark's role and impact in the Newark community as an anchor institution. She will also be responsible for planning public programming, solidifying existing relationships within the Rutgers community, and establishing new partnerships with greater Newark historical and cultural institutions.

Lawrence previously served as a processing archivist for the

Caucus News

Institute of Jazz Studies, a position she held since 2012. Prior to that role, she worked as a processing archivist at the Center for Jewish History in New York. She earned her master's degree in library and information science from Queens College at the City University of New York and her master's degree in music from Morgan State University.

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NEW YORK

Ronald Shiffman Collection on the Pratt Center for Community Development for Research Open at Brooklyn Historical Society

Brooklyn Historical Society (BHS) is pleased to announce that the Ronald Shiffman collection on the Pratt Center for Community Development (http://dlib.nyu.edu/findingaids/html/bhs/2013_023/bioghists.html) is now officially open for research. This collection provides new and unprecedented material related to community planning, housing programs and policies, community development corporations, and land use across New York City and internationally.

Its 140 boxes of materials document a number of major redevelopment projects across New York City between 1960 and 2018, including the country's first community development corporation, known today as Bedford-Stuyvesant Restoration Corporation. Resources consist of planning papers, correspondence, reports and publications, audio recordings, and transcripts, with the bulk of material spanning 1980 to 2010.

Ronald Shiffman is a city planner, architect, and expert in community economic development and sustainable development assistance for community-based groups in low and moderate-income neighborhoods. A graduate of Pratt Institute's School of Architecture and later its graduate program in City and Regional Planning, Shiffman has over 50 years of experience in the field. In 1964, he co-founded Pratt Institute Center for Community and Environmental Development, now known as the Pratt Center for Community Development. One year after founding the Pratt Center for Community Development, Shiffman, partnered with the Central Brooklyn Coordinating Council and Senator Robert

F. Kennedy to conceive and launch the Bedford-Stuyvesant Restoration Corporation, the country's first community development corporation.

The collection features rich materials related to community planning projects including the rebuilding of Coney Island after Hurricane Sandy and redevelopment projects in Red Hook, the Gowanus Canal, the Atlantic Yards and Columbia University. Many of the community development materials relate to Brooklyn neighborhoods such as Bedford-Stuyvesant, Crown Heights, and Williamsburg-Greenpoint as well as the rebuilding of New Orleans after Hurricane Katrina. Researchers will also find materials on New York City housing programs and policies, particularly mutual housing and land trust projects such as Strycker's Bay, Cooper Square, Midwood Friends, the Mutual Housing Association of New York, and the United Tenants Association. Finally, the collection includes materials on environmental programs Shiffman and the Pratt Center aided in the development of relating to brownfields and energy conservation.



Jeanne Robert Foster. Courtesy of the Adirondack Research Library, Union College. Jeanne Robert Foster papers (ARL-037).

News from the Adirondack Research Library of Union College

The Adirondack Research Library of Union College is pleased to announce that the Jeanne Robert Foster papers are fully processed and available to the public for research.

Jeanne Robert Foster (1879-1970) was born Julia Elizabeth Oliver in Johnsburg, N.Y., a small town in the Adirondack Mountains. She had numerous vocations during her lifetime: fashion model, literary

editor, poet, and social worker. During the 1920s, she became immersed in European literary and artistic circles, including a friendship with Irish poet William Butler Yeats. The 1920s also saw her involvement in the Czech Nationalist Movement. The second half of her life focused on social work in

Schenectady, N.Y., culminating in an award from the mayor of the city. In 1970, she received an honorary degree from Union College and died shortly after.

The collection includes biographical information, correspondence, unpublished manuscripts, poetry, photographs, scrapbooks, and ephemera. The materials are particularly rich in correspondence and reflect Foster's unpublished writings, including hundreds of 'hidden' poems. While Jeanne Robert Foster's early experiences are documented in the papers, the collection also illuminates her community service to Schenectady in her later life. Her papers highlight an extraordinary life and the contributions she made to the arts of humanity of her time.

For more information and a full description of contents, please visit: <https://archives.union.edu/repositories/2/resources/317>.

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PENNSYLVANIA

Oral History Initiatives at Chatham University

As part of Chatham University's 150th anniversary celebration, the University Archives & Special Collections is continuing its efforts to provide broad access to materials in its collections. Recent efforts include the publication of two oral history collections, both of which are available to the public through Artstor. The first, titled the Oral History, Neighborhoods, and Race Recordings Collection, includes dozens of recorded interviews created by students between 2012 and 2017. The collection focuses on racial dynamics of American cities, especially Pittsburgh, since World War II.

The second oral history collection was created by the Center for Regional Agriculture, Foodways, and Transformation (CRAFT). Closely affiliated with Chatham University's Food Studies program, CRAFT works to transform the future of food and agriculture in Western Pennsylvania and beyond. The collection, Chatham University CRAFT: Babka and Beyond, explores in-depth stories about how grains—from agriculture to bread making to baking—can contribute to larger themes of

identity, community, and social capital. Housed in the Chatham University Archives, as part of the Western Pennsylvania Foodways Collection, the Babka and Beyond oral history collection is accessible to the public through Artstor. More information about the collaborations between the University Archives and CRAFT is available on the Artstor Blog (<https://bit.ly/2YdWFjw>) and on the Jstor Forum Youtube channel (<https://bit.ly/2vJaudt>).

News from the Pennsylvania State Archives

In January, the Pennsylvania State Archives doubled the size of its popular Pennsylvania Farm Show booth at the event this year to offer visitors free genealogy searches and time to speak with archivists about their family history. Partnering with Ancestry.com, the archives had six laptop stations where visitors could search for historical records documenting their ancestors that have been scanned to the Ancestry site. Over the course of the week, over 8,000 visitors stopped by and looked at digitized records, emailed copies to their families, and learned about other services available at the State Archives.



Visitors conduct genealogy searches for their ancestors at the State Archives booth.

The Pennsylvania State Archives also celebrated Pennsylvania's 338th birthday by displaying William Penn's original 1681 charter in a special exhibit this March. The four-page document was displayed in the State Museum of Pennsylvania for a week where over 1,000 visitors viewed it. To celebrate the 100th anniversary of the ratification of the 19th Amendment, the State Archives also had a special display featuring the state's copies of ratification documents. Several state legislators came to see the Charter and 19th Amendment documents in person as well.

Caucus News

In September 2018, a long lost original 1779 minute book of Pennsylvania's unicameral Revolutionary General Assembly was transferred to the Pennsylvania State Archives. The book, with pages numbered 1 through 183, immediately predates the oldest assembly book held by the State Archives, which begins on page 184. Minute notes are written in different hands and numerous notations and insertions in the volume indicate that the book was likely a "rough copy" that reveals ideas and decisions that were debated, but ultimately were not included in published versions of the minutes that do exist. It was identified as the missing volume during an inventory at the Belden Noble Memorial Library in Essex, N.Y., and was graciously donated to the State Archives by its owner, Edie Morris.

In addition, the Pennsylvania State Archives approved 16 Historical and Archival Records Care grants totaling nearly \$110,000 to help care for significant historical records in the state. Grants ranged from a \$1,500 award to the Erie County Public Library to digitize two volumes of biographical

sketches of Civil War veterans to a \$15,000 award to Cumberland County to preserve thousands of documents from the county's colonial Civil Court. Grants were awarded after a competitive review by a subcommittee of the Pennsylvania State Historical Records Advisory Board.

Over 2,100 nitrate photographic negatives from the Aero Service Corporation (MG-416) were sent out to a vendor to be digitized as well as duplicated onto a stable polyester medium. The photographs encompass detailed aerial images of many cities and towns from eastern and central Pennsylvania and have been singled out for conservation due to their high research value. Given their inflammability, the Archives recognizes the need to reformat these original negatives and dispose of the hazardous originals before the move into the Archives' yet-to-be-built new building in late 2021. Chicago Albumen Works from Massachusetts was chosen to do the reformatting work, one of only a small handful of vendors, which will work with nitrate film negatives.

Senator John Heinz History Center Receives NEH Grant

In March 2019, the Detre Library & Archives at the Heinz History Center in Pittsburgh received a grant from the National Endowment for the Humanities to support the processing and digitization of the Kennywood Park Records. Maintained by Kennywood staff before their donation to the Heinz History Center in 2016, the records document the inner-workings of one of the nation's longest-running amusement parks. The materials shed light on how park management navigated changing conditions brought upon by two world wars, downturns in the nation's economy, technological upheavals, changing customer taste, and competition from modern theme parks. The records amount to 175 linear feet of managerial correspondence, photographs, moving images, event records, press coverage, conceptual drawings, blueprints, and promotional material. The selection of materials for digitization will be guided by the involvement of a multi-disciplinary review team, who will make recommendations on material that would be of interest to academics, K-12 students and teachers, amateur historians and amusement park enthusiasts. The University of Pittsburgh, a partnering organization on the grant, will undertake the digitization of the images and manuscripts. The dissemination efforts will be multifaceted, with the goal of sharing project results to the widest possible research audience.

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The digitized content will be posted to Historic Pittsburgh, a regional digital library website hosted by the University of Pittsburgh. The digitized content metadata will be harvested by the DPLA via PA Digital, Pennsylvania's DPLA service hub. The grant team will further disseminate project results through the creation of resources for K-12 teachers and students.

George A. Romero Collection Comes to the University of Pittsburgh, Archives & Special Collections

The University of Pittsburgh has acquired the archives of the late filmmaking pioneer George A. Romero.

The collection is composed of three separate archives belonging to his widow Suzanne Desrocher-Romero, daughter Tina Romero, and business partner and friend Peter Grunwald. Beginning in 1968 with *Night of the Living Dead*, Romero revolutionized the horror genre, infusing it with intelligence, humor, social consciousness and, of course, unforgettable scares. His overall contributions will soon be accessible to allow scholars, students, filmmakers and fans worldwide to trace Romero's projects from inception to completion.

The collection of personal and professional materials from George Romero spans the past 50 years or more. It ranges from screenplays (both produced and unproduced) along with script notes, props, promotional materials and video (both test shots and produced footage).

Highlights of the George A. Romero Collection include: the original annotated script for the 1968 classic *Night of the Living Dead*, Romero's unproduced adaptation of Edgar Allan Poe's *Masque of the Red Death*, photographs from the set of *Dawn of the Dead*, and a foam latex zombie head.

Using the George A. Romero Collection as a foundation, Pitt plans to establish an international scholarly resource for the research and study of horror and science fiction, which will build upon the existing strengths within Archives & Special Collections.

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Welcome New Members!

MARCH 2019

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Andrew Conner . . . Iron Mountain Entertainment Services
Patrick Connor
Emily Curley Arlington Public Library-
Center for Local History
Emma Horning. Self-Employed
Lisa Illum. Sheppard Pratt Health System
Joni Liston Marion County Historical Society
Mary Mullett West Virginia University
Bess Pittman Virginia Tech
Kristen Wilkes. West Virginia University

APRIL 2019

Beaudry Allen. Villanova University
Thomas Barrick. Library of Congress Music Division
P-B Bielak Scout History & Archives Committee
Casey Bowser Sisters of Charity of Seton Hill

Karen Chittenden Prints & Photographs Division,
Library of Congress
John Cuthbert West Virginia and Regional
History Center
Brigid Heenan. Wayne State University
Kayla Heslin James Madison University
Jesse Hester West Virginia University Grad
Edward Houghtaling Stevens Institute of Technology
Michael Miller. American Philosophical Society
Grace Musgrave Kent State University
Ryan Norman Rutgers University
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Rebekah Valentine University of Maryland
Christelle Venham West Virginia University
Libraries - West Virginia and Regional History Center

MAY 2019

Alexandra deGraffenreid. . . . Pennsylvania State University
Jeffrey Flanagan Virginia Tech
Elizabeth Pallitto. Rutgers-SCI

IMAGE CREDITS

FRONT COVER IMAGE

Teacher Egbert Cary cooling off at the swimming pond on the campus of Westtown School. 1897. Photographer unknown. Westtown School Archives, West Chester, PA.

FRONT COVER, TOP LEFT

Students playing soccer on the lawn between Heinz Chapel and the Cathedral of Learning on the University of Pittsburgh campus. 1996. Photograph by Joel B. Levinson. University Library System, University of Pittsburgh.

FRONT COVER, BOTTOM RIGHT

Swimmers at Mt. Gretna, c. 1918-1925. Photograph. Hess Archives and Special Collections, Elizabethtown College, Rufus Elam Zug Album.

BACK COVER, LEFT TO RIGHT

Mary Schenley Memorial Fountain at the University of Pittsburgh with the Cathedral of Learning in the background. 1987. Photograph by Joel B. Levinson. University Library System, University of Pittsburgh.

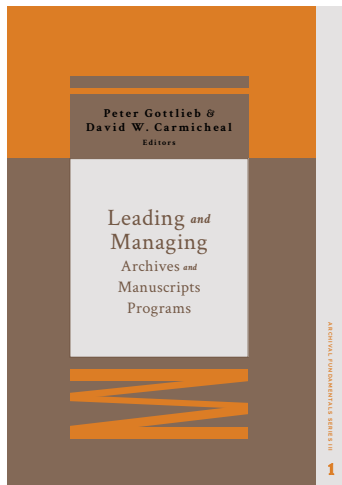
Sisters of Charity of Seton Hill postulants, Sister Mary Ramon Felix and Sister Maria Consuelo Pacheco, and the Mistress of Novices, Sister Jean Agnes (Irene) Fallon, enjoy a summer picnic and toast marshmallows in Tucson, Arizona. 1953. Photograph. Sisters of Charity of Seton Hill Archives, Greensburg, Pennsylvania.

Thistle and butterfly, Cumberland Twp., Adams County, PA. 16 August 1983. Photograph by Prof. Neil Beach. MS-223: Neil W. Beach Slide Collection, Special Collections and College Archives, Musselman Library, Gettysburg, PA.

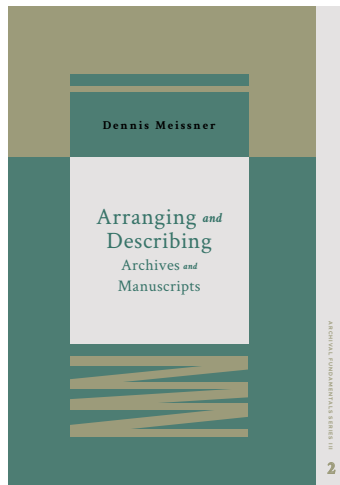
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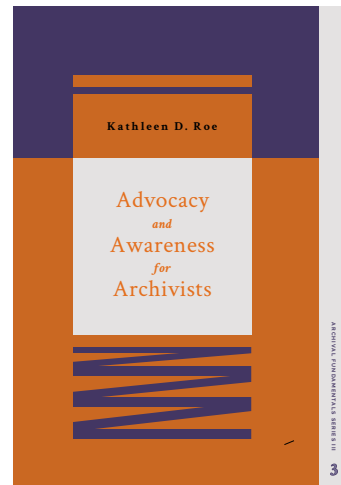
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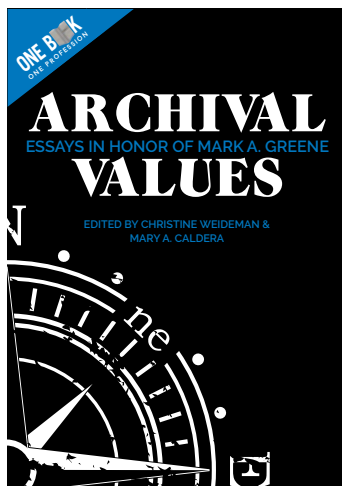
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Treasurer's Report

Fiscal Year 2019, 3rd Quarter

(January 1, 2019 to March 31, 2019)

CATEGORY	Budget	1st Quarter	2nd Quarter	3rd Quarter	4th Quarter	Total	% Budget
INCOME							
Membership Dues	\$43,000.00	\$25,893.00	\$2,242.00	\$1,787.00		\$29,922.00	70%
Conference Registration	\$95,000.00	\$30,726.00	\$3,431.00	\$28,876.50		\$63,033.50	66%
Conference Vendors	\$15,000.00	\$3,100.00	\$6,950.00	\$5,020.00		\$15,070.00	100%
Conference Sponsorship	\$6,000.00	\$1,000.00	\$6,250.00	\$2,750.00		\$10,000.00	167%
Publication Advertising	\$4,000.00	\$1,205.00	\$360.00	\$988.00		\$2,553.00	64%
Publication Sales	\$350.00	\$45.00	\$0.00	\$270.00		\$315.00	90%
Mailing List Sales	\$150.00	\$0.00	\$0.00	\$0.00		\$0.00	0%
Off-Meeting Workshops	\$13,500.00	(\$90.00)	\$797.50	\$0.00		\$707.50	5%
Bank Interest	\$100.00	\$34.33	\$35.48	\$33.23		\$103.04	103%
Investment Interest	\$2,000.00	\$294.50	\$778.26	\$1,429.72		\$2,502.48	125%
Gifts to Operations	\$500.00	\$180.00	\$25.00	\$0.00		\$205.00	41%
Miscellaneous	\$0.00	\$0.00	\$75.00	\$0.00		\$75.00	0%
Total Income	\$179,600.00	\$62,387.83	\$20,944.24	\$41,154.45	\$0.00	\$124,486.52	69%

EXPENSES

Administrator	\$20,000.00	\$6,169.81	\$3,634.58	\$5,009.78		\$14,814.17	74%
Web Services	\$5,125.00	\$5,388.00	\$74.00	\$616.00		\$6,078.00	119%
Archivist	\$1,000.00	\$750.00	\$0.00	\$0.00		\$750.00	75%
Accountant	\$1,500.00	\$0.00	\$0.00	\$1,075.00		\$1,075.00	72%
Advocacy	\$2,095.00	\$0.00	\$1,500.00	\$0.00		\$1,500.00	72%
Insurance Policy	\$1,100.00	\$300.00	\$0.00	\$0.00		\$300.00	27%
Phone	\$650.00	\$164.69	\$165.00	\$165.36		\$495.05	76%
Postage	\$1,085.00	\$440.21	\$352.96	\$1,678.90		\$2,472.07	228%
Office Supplies	\$150.00	\$330.82	\$40.80	\$57.01		\$428.63	286%
Food	\$6,305.00	\$363.48	\$1,403.60	\$433.71		\$2,200.79	35%
Travel	\$5,290.00	\$1,111.94	\$464.72	\$1,283.57		\$2,860.23	54%
Equipment	\$0.00	\$689.74	\$0.00	\$164.76		\$854.50	0%
Printing and Design	\$8,700.00	\$1,486.61	\$4,180.86	\$28.39		\$5,695.86	65%
Conference	\$105,000.00	\$0.00	\$34,250.87	\$3,234.02		\$37,484.89	36%
Lodging	\$3,700.00	\$75.15	\$139.22	\$551.75		\$766.12	21%
Honoraria	\$6,350.00	\$0.00	\$1,950.00	\$0.00		\$1,950.00	31%
Awards and Prizes	\$1,450.00	\$295.00	\$600.00	\$250.00		\$1,145.00	79%
Scholarships	\$2,000.00	\$0.00	\$710.24	\$400.00		\$1,110.24	56%
Banking Fees	\$7,200.00	\$1,540.85	\$1,506.85	\$681.26		\$3,728.96	52%
Investments	\$0.00	\$0.00	\$0.00	\$0.00		\$0.00	0%
Disaster Assistance	\$0.00	\$0.00	\$0.00	\$0.00		\$0.00	0%
Miscellaneous	\$900.00	\$0.00	\$50.00	\$56.00		\$106.00	12%
Total Expenses	\$179,600.00	\$19,106.30	\$51,023.70	\$15,685.51	\$0.00	\$85,815.51	48%
Net Income or (Loss)		\$43,281.53	(\$30,079.46)	\$25,468.94	\$0.00	\$38,671.01	

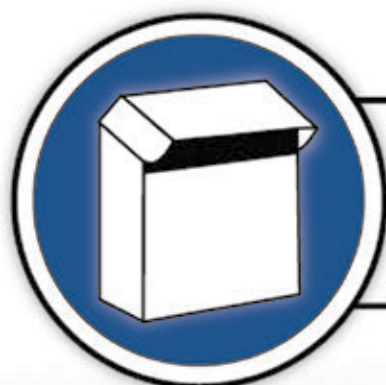
Account Balances

			Opening	Credits	Debits	Closing
PNC Checking	\$116,125.11	Operating	\$12,952.07	\$41,154.45	(\$15,685.51)	\$38,421.01
PNC Savings	\$76,590.37	Restricted	\$142,341.00	\$0.00	\$0.00	\$142,341.00
Vanguard Bonds	\$82,926.33	Reserve	\$62,860.00	\$0.00	\$0.00	\$62,860.00
Total	\$275,641.81	Surplus	\$78,432.33	\$0.00	\$0.00	\$78,432.33
		Totals	\$296,585.40	\$41,154.45	(\$15,685.51)	\$322,054.34

Summary - Third Quarter FY 2019

Opening Balance	\$294,835.40
Total Income	\$41,154.45
Total Expenses	(\$15,685.51)
Closing Balance	\$320,304.34

Restricted Funds			Opening	New Gifts	Spending	Closing
PNC Savings	\$59,414.67	Disaster Assist.	\$12,308.00	\$0.00	\$0.00	\$12,308.00
Vanguard Bonds	\$82,926.33	Education	\$123,588.00	\$0.00	\$0.00	\$123,588.00
Total	\$142,341.00	Graduate Scholarship	\$895.00	\$0.00	\$0.00	\$895.00
		Finch Award	\$5,550.00	\$0.00	\$0.00	\$5,550.00
		Total	\$142,341.00	\$0.00	\$0.00	\$142,341.00



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