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Mid-Atlantic *Archivist*

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



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The Mid-Atlantic Archivist (MAA) ISSN 0738-9396 is the quarterly newsletter of the Mid-Atlantic Regional Archives Conference (MARAC). MARAC membership includes interested individuals who live and work in Delaware, the District of Columbia, New Jersey, New York, Maryland, Pennsylvania, Virginia, and West Virginia. MARAC seeks to promote the professional welfare of its members; to effect cooperation among individuals concerned with the documentation of the human experience; to enhance the exchange of information among colleagues working in the immediate regional area; to improve the professional competence of archivists, curators of textual, audio-visual and related special research collections, and records managers; and to encourage professional involvement of those actively engaged in the acquisition, preservation, bibliographic control and use of all types of historical research materials.

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

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

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On the Cover

Carnegie Mellon University Archives

To the Right

Marketing and Communications Photograph Collection. Carnegie Mellon University Archives.

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From the Chair

JESSICA L. WEBSTER

Dear Colleagues,

As winter comes into full swing and the craziness of the holiday season ends, I encourage you to take the opportunity to rest, relax, and rejuvenate.

Looking back at our fall MARAC Meeting, I was pleased to see so many of you in Saratoga Springs. We had beautiful fall weather, excellent fall foliage, and a number of fantastic panels. I hope those of you who attended got a lot out of the experience. I definitely did!

For me, one of the highlights of our meeting was holding a Strategic Plan listening session with the membership. We also held one virtually a couple of weeks after the conference, for anyone who was unable to attend in person. It was really helpful for me to hear your insights about the areas you want MARAC to focus on in the next few years. As you can imagine, MARAC is in a very different place today than it was when our last Strategic Plan was created in 2018; we've gone through COVID and developed the capacity for virtual meetings, which have become very successful. In our field, budgets have changed a lot, travel is harder to fund, and our field is increasingly faced with issues around unfilled vacancies, attrition, and contingent staffing. Our organization is also increasingly committed to welcoming practitioners of all backgrounds, career stages, racial/ethnic/cultural groups, and physical abilities; we want to be an organization where every practitioner can participate, benefit, and strengthen our community. Our organization is at an inflection point, so this has been a great time to take a close look at our mission and goals as an organization.

The Members-at-Large reviewed your comments and integrated them into our internal documents, which were then circulated to the Steering Committee. I'd like to thank our Steering Committee, especially the Members-at-Large and the Caucus Representatives, for all of their insights and ideas for our Strategic Plan. We are hoping to have a vote by the Steering Committee in early February to adopt the Strategic Plan.

I'd like to turn my attention to talking about our next in-person event, which will be our first diversity and inclusion symposium. This event will be held on April 8, 2024, in Philadelphia at the Sonesta Rittenhouse Square. It promises to be a really valuable and enlightening symposium. There will be lightning panels in the morning from our membership about diversity and inclusion issues in our field, many of which figure in our Strategic Plan

as well: issues around labor, diversity, equity, and interpersonal relationships may all be addressed. Then in the afternoon, we have an excellent program from trainers at Right To Be regarding Bystander Intervention and Conflict De-Escalation in the Workplace. We really hope you can join us in Philadelphia.

After that, the conference in Fall 2024 will be virtual, and following that, in Spring 2025, our next full in-person conference is likely to be in Harrisburg, Pennsylvania. Please also let us know what you think of these different types of conference events: this symposium is a first for MARAC, and its creation came directly out of our Meetings Model Task Force, in which the membership asked us to experiment with different models for our meetings, including shorter meetings, symposia, workshops, and virtual offerings. Please let us know what works for you! I'm happy to receive feedback at chair@marac.info.

Lastly, I'd like to turn your attention to what is on the agenda for MARAC in the next few months. Aside from preparing the Strategic Plan, MARAC members should keep an eye out for information regarding service opportunities for the coming year. Information can be found [here](#) about the different roles that are available. In particular, we will be holding elections in late winter for a number of key roles within MARAC. Also, our Chair-Elect, Ali Zawoyski, will be soliciting names for appointments to various MARAC committees. If you're interested, be sure to keep an eye out for an announcement about the appointment process.

Again, have a wonderful winter season, and I hope to see you in Philadelphia in April!



Sincerely,
Jessica L. Webster

A handwritten signature in black ink that reads "Jessica L. Webster".

Chair, 2023-2024

THE ROBOTICS PROJECT

A BYTE-SIZED REVIEW

BY KATHLEEN DONAHOE



IT STARTED WITH A RECORD SURVEY.

In 2019, during a review of the holdings of the Carnegie Mellon University Archives, archivists discovered that there were only two boxes of material related to the Robotics Institute, the department at Carnegie Mellon University (CMU) that focused on innovative and pioneering robotics research. For a department that has existed since 1979 and was integral to the creation of robots traversing nuclear power plants, the first autonomous robot to leave a laboratory setting, and the development of space robots that directly relate to present-day projects, this was a much smaller amount of material than anyone had expected.

Seeing the need for action, the University Archives moved to increase its collecting on robotics at CMU. In the midst of this, however, came the realization that robotics is a much more complex topic than originally thought, at least in terms of collecting policy. While a historical footprint under 50 years might be welcome news in some situations, part of what makes documenting robotics challenging is *how quickly* robotics as a field has changed in the nearly 45-year history of the Robotics Institute; the rapid development of new and exciting innovations within the field is unlike most others. What was incredibly innovative and almost unheard of a few decades ago is now commonplace, like the idea of self-driving vehicles. Part of our work now is not just documenting the projects and innovations of Carnegie Mellon, but also this rapid transition.

Robotics materials have plenty of other challenges for archivists, including a multitude of materials in varying digital formats. But sometimes, the biggest challenge might be that the robot we're trying to document, or the lab that produced it, no longer exists. And how do we document something that isn't there? For instance, CMU has a long-running program called Navlab, short for Navigation Laboratory. Since its inception in the early 1980s, these vehicles have been used for testing and training autonomous vehicles and various aspects of them. But of the 11 Navlab vehicles produced, only two are known to still exist. For the nine that no longer exist, we're relying on photographs, videos, schematics, and the memories of the people who worked on them to bring these projects back to life.



As a result, the University Libraries developed The Robotics Project, an interdisciplinary partnership between the University Libraries and the School of Computer Science focused on collecting materials to fill the gaps of the last few decades. The initial collections for The Robotics Project included the Chris Atkeson Collection, Manuela Veloso Papers, and The Robotics Institute Records, which included over 4TB of video and photo documentation spanning three decades. The collecting initiative quickly grew the archives' holdings beyond the original two boxes. Then, with generous funding awarded from The Alfred P. Sloan Foundation in 2020, our team began researching the question that perplexed us from the first time we set foot in the Robotics Institute's high bay: How do you archive a robot?

Over a year and a half starting in 2021, our team worked to solve that question. As part of the Sloan Foundation grant, we produced [a white paper/toolkit](#) for other archivists working to preserve robots and similar materials, and a digital prototype for sharing these types of records with larger audiences. We completed an ethnographic survey of robotics labs on campus, focusing on discovering the types of records that might be created over the course of a project, the formats these records were found in, and what the roboticists themselves found useful about preserving materials for future use. The survey of robotics labs, along with a literature review and general robotics history research, helped us develop the basics of the toolkit and eventually influenced our ROBOTs conversation guide, designed to help archivists and librarians work with roboticists and similar STEM-related fields to begin building these collections.

At the same time, we developed the [Digital Robotics Archive](#), which serves as the digital prototype for displaying robotics materials in a digital collections setting. The University Libraries had recently migrated to Islandora 8, so we took advantage of its linked data capabilities to try and demonstrate the interconnected nature of robotics as a field. Projects in robotics don't develop in a vacuum; scientists work across labs on campus, across universities throughout the country, and even on a global scale with universities and organizations around the world. Part of documenting these projects means documenting these relationships somehow, which we've begun

to do via this site. Users can view a selection of objects, videos, and photographs from some of our robotics collections, and through the metadata trace the teamwork by project, person, or topic.

As we continue to develop our collections and the Digital Archive, we're also working directly with current and former students, staff, and faculty in the Robotics Institute to better understand these records and further build our collections. For example, in fall 2023, we created an interactive archives display at the 40th anniversary celebrations of the Field Robotics Center, one of the many centers and labs within the Robotics Institute. The event drew alumni from around the world, and with their help, we gained insight into specific projects, the

people involved in those projects, and how impactful these projects were to the field of robotics. We also took volunteers for brief 5-10 minute oral histories, focused on illuminating what brought them to CMU and what their memories of different projects entailed. The recordings will become part of the University Archives, and the information gathered during the archival display will be used in cataloging and

description work for the collection. Some attendees of the event have also chosen to donate materials from their time with CMU, giving us additional resources on projects we were missing before.

The Robotics Project has come a long way since its earliest days with only two boxes of material. As of the end of 2023, our robotics collections include more than 100 artifacts and approximately 190 linear feet of boxed material, along with about 2.6 TB of digital material from different donors. We aim to continue to collect materials that help tell the story of CMU's impact on the field of robotics, and make sure we're covering all aspects of that story—from faculty, staff, students, and alumni.



Attendees at the Field Robotics Center 40th anniversary reminisce with a group photo, 2023. Photograph courtesy of the Carnegie Mellon University Archives.

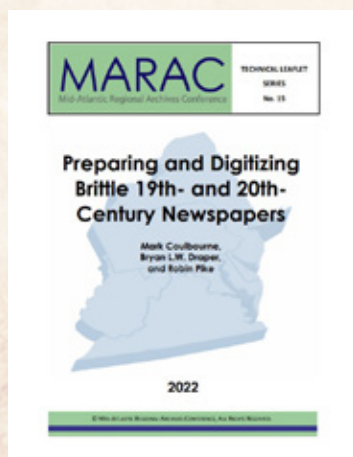
PHOTO INFORMATION, OPPOSITE PAGE—TOP: Jay West working on Dante I, 1992. Robotics Institute Records, Carnegie Mellon University Archives.

BOTTOM: Members of the Navlab 1 team, including Kevin Dowling, Chuck Whittaker, Nina Cavalier (née Koros), Mike Blackwell, and Jim Martin, pose with the Navlab 1 truck, ca. 1987. Robotics Institute Records, Carnegie Mellon University Archives.

Who Has Maps?

Specifically, maps that show the entire MARAC region and are in the public domain. Oh, and that are accessible digitally. If you have items that check all these boxes, then the Editorial Board for *The Practical Archivist: A Technical Leaflet Series* would love to hear from you!

Why? We are redesigning *The Practical Archivist* and would like to feature a public domain map of the entire MARAC region. We've done some digging ourselves, but we invite MARAC members to send us material from their collections.



How? Please reach us for questions or submissions at marac.communications@gmail.com. We'll be aiming for as high resolution as possible, JPG format, and by January 31, 2024.

What is *The Practical Archivist*? You may know us by our former name, the Technical Leaflets Series. MARAC's 50th

Anniversary year included a re-branding of the publication with a new name and a continued commitment to providing practical guidance for specific archival tasks not commonly addressed in the professional literature. It is a double-blind, peer reviewed publication with recent titles including: *Preparing and Digitizing Brittle 19th and 20th Century Newspapers* and *Preserving Scrapbooks*.

More information about the series is [available here](#).

MARAC

Mid-Atlantic Regional Archives Conference

Save the Date

SPRING 2024

April 8 | Philadelphia, PA

SONESTA RITTENHOUSE SQUARE

IT'S MARAC'S FIRST SYMPOSIUM!

**FEATURING TRAINING FROM RIGHT TO BE ON BYSTANDER INTERVENTION
AND CONFLICT DE-ESCALATION IN THE WORKPLACE.**

Join your colleagues for lightning talks related to diversity, equity, and inclusion in archives and special collections.

PROGRAM TO BE ANNOUNCED SOON!

Registration rates (lunch is included): Regular \$125, Student \$70

Questions? Contact Diversity & Inclusion Committee Chair: rayna.andrews@gmail.com



► DELAWARE

NEW ANDREW & BETSY WYETH STUDY CENTER CONSTRUCTION COMPLETE

The Walter & Leonore Annenberg Research Center at the Brandywine Museum of Art has a new neighbor on its second floor! From Dr. William L. Coleman, Wyeth Foundation curator and director of the Andrew and Betsy Wyeth Study Center: "Construction and collection move-in to the new Andrew & Betsy Wyeth Study Center were completed in October 2023, fulfilling the goal of the Wyeth Foundation for American Art and the Brandywine Museum of Art of a professional research and storage facility for Wyeth studies that will be a resource to students, artists, and scholars for many years to come."

This 1,200-square-foot space designed by AOS Architects, built by Whiting-Turner Contracting, and project managed by Aegis Property Group, provides a controlled storage environment and multiple study spaces for circa 3,500 works of art by Andrew Wyeth from the holdings of the Wyeth Foundation for American Art, nearly 1,000 rare books from the private library of Andrew & Betsy Wyeth, a comprehensive reference library for Wyeth studies, and extensive archival document collections that supplement those of the Annenberg Research Center next door.

In combination with the other Study Center on the campus of the Farnsworth Art Museum in Rockland, Maine, staff are able to provide research assistance and collection access for any inquiry that relates to the partnered creative legacy of Andrew & Betsy Wyeth. The painting specialists who operate this facility have learned a great deal from our partnership with Lillian and expect to follow her lead into new softwares for published and manuscript holdings in order to make the materials in our care less of a well-kept secret, and they are already at an advanced stage in migrating the art collection to TMS Collections.

The center welcomes researchers by appointment for project-focused visits as well as undergraduate and graduate seminars up to about fifteen people. Virtual visits are also possible. Reach out at WyethStudyCenter@brandywine.org. For any additional information, feel free to contact MARAC member and Annenberg Research Center manager, Lillian Kinney, lkinney@brandywine.org.

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Images courtesy of Brandywine Museum of Art & the Wyeth Foundation for American Art.

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► MARYLAND

NEW GALLERY EXHIBITION AT UMD'S MICHELLE SMITH PERFORMING ARTS LIBRARY: INDELIBLE

EPHEMERA: POSTERS AND FLIERS FROM SPECIAL COLLECTIONS IN PERFORMING ARTS

An audience's initial interaction with a concert, a new play, or a choreographer's new dance piece does not always occur when performers first take the stage. Promotional posters and fliers—affixed to bare walls, stapled to telephone poles, or handed out on the street—are often the first point of contact between an artistic work and audience members. In an 8 ½ x 11 inch leaflet or a 27 x 40 inch poster, graphic designers distill the core of a new work in letterform and illustration.

Indelible Ephemera celebrates these promotional materials, which were intended for short-term use but live on as artifacts of a performance, rich with enduring informational value. The exhibit highlights notable posters and fliers from the worlds of dance, theatre, popular music, and punk rock. All materials are drawn from the University of Maryland's Special Collections in

Performing Arts (SCPA) at the Michelle Smith Performing Arts Library in College Park.

Rarely seen works are displayed from notable, D.C.-rooted artists like Lou Stovall, Lloyd McNeill, Jeff Nelson, and Paul Reed. These works are examples of how, for many artists, designing performing arts posters was an important part of their careers, despite the work's functional purpose. *Indelible Ephemera* reconsiders poster design not as separate from the creative event it promoted, but as an integral point of contact between audience and performer.

On view: August 2023–August 2024

GETTING IN THE HABIT: EXHIBIT NOW OPEN TO THE PUBLIC

The Daughters of Charity Provincial Archives exhibit *Getting in the Habit: Iconic Apparel of the Daughters of Charity* is now open to the public. This is a dedicated exhibit space for the Provincial Archives at the National Shrine of Saint Elizabeth Ann Seton in Emmitsburg, Maryland, open every day 10 a.m.–5 p.m. except Wednesday, when it is open 10 a.m.–7:30 p.m. The exhibit features the historic sacred habits of the Daughters of Charity on display, alongside equipment used to create the habit and the iconic cornette head covering. It also features chaplets, rosaries, other devotional materials, letters from Superiors, and audio-visual interviews of Sisters discussing the meaning of the habit. Admission is free. The exhibit will run through the end of 2024.



Getting in the Habit exhibit now open in Emmitsburg, Maryland. Image courtesy of Scott Keefer.



Fourth grade students view exhibits in lobby of the new Wilson|Young Archives & Special Collections at McDonogh School. Image courtesy of Christine Ameduri.

MCDONOGH SCHOOL OPENS NEW WILSON | YOUNG ARCHIVES & SPECIAL COLLECTIONS

In conjunction with its 150th Anniversary, McDonogh School has moved its extensive archives to a dedicated space, centrally located on the 800-acre campus. The official opening of the Wilson | Young Archives & Special Collections took place at a ribbon-cutting ceremony on October 3, 2023. It is the official repository for McDonogh's institutional records that document the history, mission, and organization of the School from 1873 to the present.

The 4,500 sq. ft. facility is home to an extensive collection of the School's manuscript, photograph, book, map, art, and artifact collections, as well as other unique primary source materials of national and international scope. Collections range from personal papers and scrapbooks of early students and faculty to School military uniforms and insignia, works of art on paper and canvas, and related realia and ephemera.

The Wilson | Young Archives & Special Collections is named for Eddie Wilson, a buildings and grounds caretaker from 1957 to 1984, and Josepha Young, the School's matron from 1873 to 1910. It commemorates their service in tending to the heart and soul of the McDonogh Family.

McDonogh School is a private, coeducational, PK-12, college-preparatory school. The Wilson | Young Archives & Special Collections fully supports McDonogh's curriculum and is open to students, the campus community, as well as the public for the purpose of research. For more information about the facility and its services, contact Christine Ameduri, Director, at cameduri@mcdonogh.org.

LEON FLEISHER PAPERS PROCESSED

The Arthur Friedheim Library Archives at the Peabody Institute of the Johns Hopkins University is pleased to announce that a recent large accrual to the Leon Fleisher papers is now processed and open for research use. The collection reflects Fleisher's career as a concert pianist and a Peabody Institute faculty member for 60 years. It also documents his struggles with focal dystonia that limited the use of his right hand, his reinvention as a conductor and specialist in performing piano music for left hand alone, and his support of causes such as civil rights and animal welfare.

The collection contains thousands of programs, letters, and photos, many of which feature musical collaborators of Fleisher's such as Leonard Bernstein, Pierre Monteux, George Szell, and Yo-Yo Ma. More than half of the 250 scores in the collection are of music for piano left hand, including works composed specifically for Fleisher. Hundreds of unpublished sound and video recordings of Fleisher, including his performances at Carnegie Hall in the 1940s, have been digitized and will soon be available through the Friedheim Library's streaming collections. For more information on access to the collection visit musiclibrary.peabody.jhu.edu/fleisher.



Leon Fleisher and Leonard Bernstein in 1945. Photograph. Leon Fleisher papers, Arthur Friedheim Library Archives.

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► NEW JERSEY



View into the Digital Preservation Lab. Image courtesy of Teresa Bayles, Technical Services Manager, Somerset County Library System of New Jersey.

SOMERSET COUNTY LIBRARY SYSTEM OF NJ CELEBRATES THE OPENING OF THEIR NEW DIGITAL LAB

On August 31, 2023, the Somerset County Library System of New Jersey had an open house to celebrate the opening of a new Digital Lab for their patrons, located at the SCLSNJ's Montgomery Branch in Skillman, N.J. The Digital Lab is a multifunctional space designed to help the community learn, create, collaborate, and explore with technology. The lab provides equipment for digitizing home movies, scanning photographs, slides, and more. The lab is available as a self-guided model, meaning the library provides step-by-step instructions, but the users control the process from start to finish.

The Digital Lab is available to patrons by booking the room using their library card. [The lab's webpage](#) provides patrons with links to a variety of quick start user guides for various forms of digital conversion with specified equipment. Patrons can convert a number of media into digital form including 8mm and Super 8 film, non-copyrighted CD / DVD, VHS, audio cassettes, film (35mm strips, mounted slides, and medium-format strips), and printed materials such as photographs, scrapbook pages, up to 8.5 x 11.7 inches. Audio, video, and photo editing can be done as well. Additionally, there is a Zeuchel OSC2 large format scanner for use that can scan up to 16.53 x 23.39 inches. This scanner is available by appointment only and use of the device will be with guidance of a specially trained staff member.

In addition to the lab's use by the patrons of the library, SCLSNJ staff will use the lab to make accessible in digital format, items of local historical significance to the system and the county as a whole. Digital images will eventually be shared in [SCLSNJ's Historical and Community Memories archive](#). Technical Services catalogers and metadata specialists will be cataloging physical materials and adding digitized images to the public catalog.

Digitized items will be accessible via catalog records and links to our digital archive.

[Take a virtual tour of the Lab.](#)

SPRINGSTEEN ARCHIVES ANNOUNCES NEW BUILDING AT MONMOUTH UNIVERSITY

The Bruce Springsteen Archives and Center for American Music at Monmouth University has announced a new 30,000 square foot building to house the Archives, the Center for American Music, related exhibition galleries, and a 230 seat, state-of-the-art theater. A campaign to raise the \$45 million to construct the new building is underway. The anticipated opening date is spring 2026. The Bruce Springsteen Archives serves as the official repository for Bruce Springsteen's songs and other written works, plus photographs, periodicals, oral histories, recordings, films, and artifacts related to Springsteen and the E Street Band. The Center for American Music produces museum exhibitions, seminars and educational workshops, concerts, and various other public programs to promote and celebrate the many forms of American music and its impact on our culture and national identity.

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► PENNSYLVANIA

MANY A MISDEMEANOR: GETTYSBURG COLLEGE PRANKS AND HIJINKS

Despite historic rules that encouraged quiet study, prayer, and honorable behavior, Gettysburg students have always enjoyed the pranks and hijinks for which college students are known. Visit the Special Collections Reading Room to discover the true story of the Old Tin Cup trophy. Find out how 19th-century students trolled their professors. Maybe even see some skin from when the 1970s streaking fad hit campus. Many a Misdemeanor, an exhibit, is on view in the Special Collections Reading Room on the 4th floor of Musselman Library. It is free and open to the public through December 2024. Please check our website for hours.

ACHS RESEARCH TRAVEL GRANT

The American Catholic Historical Society (Philadelphia, Pa.) is pleased to announce a new research travel grant. The grant of up to \$2,500 is offered to support scholars and researchers working on any project related to American Catholic history who need to conduct research in any archive, library, or repository in the five-county Philadelphia area. The deadline to apply is February 15, 2024. For more information and application instructions, please visit amchs.org/research/research-travel-grant.

UNIVERSITY OF PITTSBURGH ACQUIRES THE PAPERS OF DR. FREDDIE FU

University of Pittsburgh Library System, Archives and Special Collections recently acquired the papers of Dr. Freddie Fu (1950-2021) a pioneer orthopedic surgeon who implemented innovative techniques for ACL (Anterior Cruciate Ligament) repair surgery. Fu, a native of Hong Kong, served as the David Silver Professor and chairman of the Department of Orthopaedic Surgery at the University of Pittsburgh School of Medicine and was the founder of the sports medicine program (1986) at the University of Pittsburgh Medical Center. He was dedicated to diversity and trained hundreds of physicians from various backgrounds in sports medicine. Some of his famous patients include professional sports figures, such as Dan Marino, Jerome Bettis, Joe Namath, Larry Fitzgerald, Andrew McCutchen, and classical dancer and actor Mikhail Baryshnikov. His papers include documentation on ACL surgical techniques and his PowerPoint slides from the many professional presentations that he gave during his career. Dr. Fu was a key player in Pittsburgh's transition from the "Steel City" to a center of education and medicine.

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► VIRGINIA

VIRGINIA ARCHIVES MONTH

The Virginia Archives Community celebrated the 21st annual Virginia Archives Month Celebration in October. This year archives from around the state focused on the theme "Community Made: Zines and Self-Published Materials." The statewide commemoration included professional lunch and learns, an effort to highlight unique zine related collections, an outreach table at the Richmond Zine Fest, creation of a Zine Resource Guide, an Archives 101 zine, and more.

SHENANDOAH COUNTY POP UP EXHIBITS

To celebrate archives month and to highlight the role of local archives in the community, the Shenandoah County Library's Truban Archives conducted a series of six archival pop-up exhibits at county library locations. These exhibits welcomed over 150 attendees with locally themed displays.

SHENANDOAH VALLEY ARCHIVES FAIR

On Thursday, October 5, a group of archivists and local history leaders from 29 regional organizations gathered at Bowman Library for the 5th annual Shenandoah Valley Archives Fair. Following a panel discussion about archives featuring six archivists from the area, over 100 community members visited the fair to learn about collections and those who manage them. A networking lunch for participants followed.



TOP: Group photo of attendees.
BOTTOM: Images courtesy of Lorna Lorning.

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► WEST VIRGINIA

NEW ARCHIVAL BASICS AND BEST PRACTICES LIBGUIDE

The West Virginia Caucus has created a new Archives Basics and Best Practices LibGuide (libguides.wvu.edu/archivesbasics) to provide helpful resources for anyone who has historic materials in their care. While the list is not comprehensive, it is a good starting point for anyone who is looking for basic resources to start out. The West Virginia Caucus is sharing the guide with collecting institutions across the state.

WEST VIRGINIA AND REGIONAL HISTORY CENTER OPENS KATHERINE GOBLE JOHNSON PAPERS

The West Virginia and Regional History Center (WVRHC) celebrated the life and legacy of the NASA mathematician and space pioneer Katherine Goble Johnson on September 29, 2023. History Center Director Lori Hostuttler announced Johnson as the latest addition to the WVRHC's Distinguished West Virginians Program and officially opened Johnson's archives, which include notebooks, photographs, correspondence, memorabilia, awards, and other materials. A selection of items from Johnson's collection were on display during the event.

Most people learn about Johnson's achievements through her portrayal by Taraji Henson in the movie *Hidden Figures*, which highlighted the struggles of black women mathematicians and others working for the early days of NASA. Wes Deadrick, director of NASA's Katherine Johnson Independent Verification and Validation (IV&V) Facility in Fairmont, West Virginia, said, "Katherine Johnson's story serves as an inspiration for so many people—myself included. Her accomplishments helped pave the way for other women, people of color, and even folks from more rural areas to find a place for themselves at NASA." Deadrick delivered remarks during the event, and Johnson's daughters, Joylette Goble Hylick and Katherine Goble Moore, participated in a question-and-answer session.

WOMEN MAKING HISTORY EXHIBIT NOW ON DISPLAY AT THE WEST VIRGINIA AND REGIONAL HISTORY CENTER

The new exhibition, *Women Making History: Showcasing the West Virginia Feminist Activist Collection*, opened in October 2023 and will be on display through May 2024. The WVRHC has actively collected records and oral histories to document efforts to improve the lives of women in the state and region since 2017. *Women Making History* is a collaborative exhibit that features sections written and curated by students in the WVU History department as well as faculty and staff from WVU Libraries. It features content from several collections that make up the West Virginia Feminist Activist Collection.

Many women seeking employment in traditionally male dominated fields like coal mining and construction trades were most interested in making a living and finding economic security for their families. In the process, they expanded roles for women in the workforce and labor organizations. Other West Virginia women explicitly sought women's rights through the passage of the Equal Rights Amendment, advocacy, and lobbying through the National Organization for Women and other groups. Still others used creative pursuits like music, art, and comedy to call for women's rights and create spaces for women. All of these themes are explored in the exhibit.

Women Making History is supported by funding from Dr. Jessica Wilkerson's 2021-2023 Carnegie fellowship to explore feminism in the South and Appalachia. Part of that work is an oral history project with women miners undertaken by students in the WVU History program that will become part of the West Virginia Feminist Activist Collection.

- **CAUCUS REPRESENTATIVE**

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► IN MEMORIAM

TOM CONNORS (1949–2023)

Recently word has reached many of us about the passing of archivist Tom Connors, who joined MARAC in 1986 and was very much engaged with our Conference for over twenty years. He is survived by his wife, Michelle Dolbec, herself an archivist. They had both moved to Montreal, Canada, in recent years.

Tom had a varied and interesting career, holding positions at the University of Vermont, the AFL-CIO Archives, the Los Angeles Department of Water and Power, an educational position in Pakistan, and as a curator at the University of Maryland and at George Washington University. He published articles and presented papers on labor and government, served on the Council of the Society of American Archivists (and was named a Fellow of the SAA), and was also active in international archival organizations.

Tom served a term on the Steering Committee in MARAC and could often be found in "hospitality suites" at MARAC meetings over the years. He mentored more than a few student archivists who are now productively engaged in our profession across the entire country. During his lifetime he forged many deep friendships within the MARAC community and in the archival profession generally. He was a remarkable person and will be missed.

Lauren Brown, *MARAC Historian*

ELSIE FREEMAN FINCH (1929–2023)

One of MARAC's original founders, Elsie Freeman Finch, passed away recently at a senior living facility in Kensington, Maryland.

Finch, along with Mary Boccaccio of the University of Maryland and Frank Evans of the National Archives, was involved in organizing the historic June, 1972 meeting of what became MARAC—in the Katherine Anne Porter Room within McKeldin Library at the University of Maryland (College Park). By the end of that year our fledgling organization had managed to form a leadership group, distributed a membership directory and began to issue a newsletter, and held our first meeting in Wilmington, Delaware.

Finch was very much involved in an early debate between MARAC and the Society of American Archivists about the role of newly formed regional archival organizations such as MARAC. One of the current SAA leaders, C. Herbert Finch of Cornell University, advocated for regionals becoming subordinate chapters of the SAA. Finch (then known as Elsie Freivogel) argued strongly instead for MARAC's full independence from the SAA. Ironically enough, Elsie and Herbert later became happily married, and MARAC's online publication award is named in honor of C. Herbert Finch.

Finch was named a Fellow of the SAA and is known for her groundbreaking work in writing about archival advocacy. She enjoyed a long, multi-faceted career and served her chosen profession well for many years.

Lauren Brown, *MARAC Historian*

Preservation Post

PHOTODOCUMENTING OR DIGITIZING OVERSIZE PAPER OBJECTS ON A BUDGET

Bryan Draper, *Special Collections Conservator*
Mark Coulbourne, *Head of Preservation, University of Maryland*



This article builds upon a previous Preservation Post column on the importance of photodocumentation in preservation. See pg. 12 of the Summer 2023 (Vol. 52, No. 3) issue of Mid-Atlantic Archivist.

Occasionally there will be paper objects that are too large to be photographed horizontally by a camera or smartphone. Any oversized object could be photographed or digitized using the setup described below, but it is especially relevant for maps, blueprints, and very large music scores. Using this setup allows for photography using a traditional camera or smartphone. All of the images in this article were taken with an iPhone 13 using the Halide Mark II Pro Camera app that was mentioned in the *Mid-Atlantic Archivist*, Vol. 52, No. 3, (Summer 2023) *Economical Photodocumentation* article.

The solution suggested here was mostly created using objects that we had in the UMD Preservation office and lab. The use or mention of any product does not imply an endorsement.

Found objects within our office/lab:

- Large Whiteboard (ours is 45" wide by 60" long) - No cost
- Enough paper to cover the white board (we used a 40" wide by 60" piece of Perma-Life) - No cost

Acquired from Amazon:

- 12 pack small fridge magnets - \$5.99

This setup comes from a need to photograph a set of architectural drawings that are 34" wide by 44" long, and nothing in our lab could accommodate such a large object for a single photograph. As a result, we discovered that the drawings could be attached to a large whiteboard by magnets, and we had a whiteboard that was not being used in our office area.

WHITEBOARD AS A BACKDROP

Whiteboards work very well as flat surfaces that can attract magnets. However, there are a few concerns when using them for photodocumentation. First, the whiteboard needs to be clean; while this may go without saying, you do not want anything on the whiteboard that might transfer to the paper object or that might appear in the photograph. Make sure to

clean the whiteboard using approved cleaning agents to remove whatever stains might be present.

Second, whiteboards have a significant amount of reflectance so any lights that are in the area could potentially show as reflections on the whiteboard surface (See FIGURES 1 and 2). To combat this effect we used the Permalife paper, which presents a dull surface thereby diffusing the light and eliminating the reflection (See FIGURES 3 and 4).

While the Permalife paper did not exactly fit the whiteboard, we decided it came close enough that we could position our architectural drawings on the paper and there would be sufficient overlap. As you will note in the later images, the reflection from the overhead lights has been dramatically reduced.

USING A COLOR CHECKER

As discussed in our previous article, using a color checker is an important aspect of photodocumentation. We placed our color checker on a small piece of gray corrugated board and attached several magnets to the back of the board.

LESSONS LEARNED

We had the whiteboard moved from an area in our office suite that was cramped and had terrible lighting to an area that we had been using for photodocumentation. Because of the size of the board and the objects we were photographing, we had to be much further away from the board than we had been in the past. This new setup required significantly more floor space than we anticipated and required us to move very large and heavy pieces of lab furniture. Additionally, we discovered that the lighting in the new area was much worse than where it had been and required us to use more external lighting than we had been when we were photographing objects that were in a horizontal orientation. While the new vertical orientation works much better than our previous setup, be aware this configuration may require more floor space and improved lighting sources.



FIGURE 1

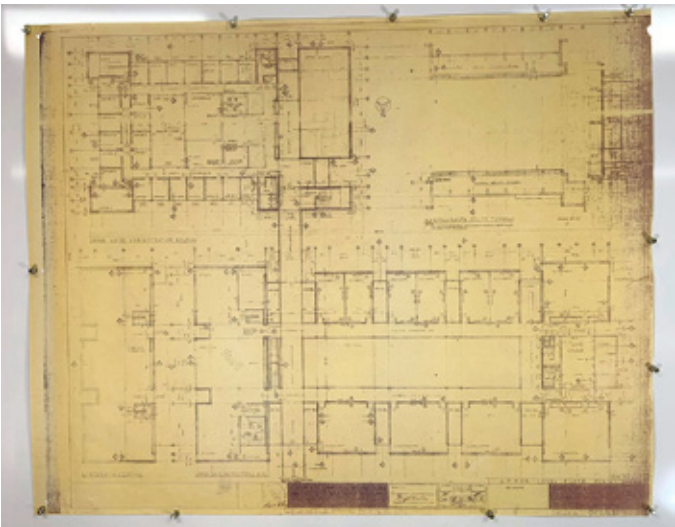


FIGURE 2

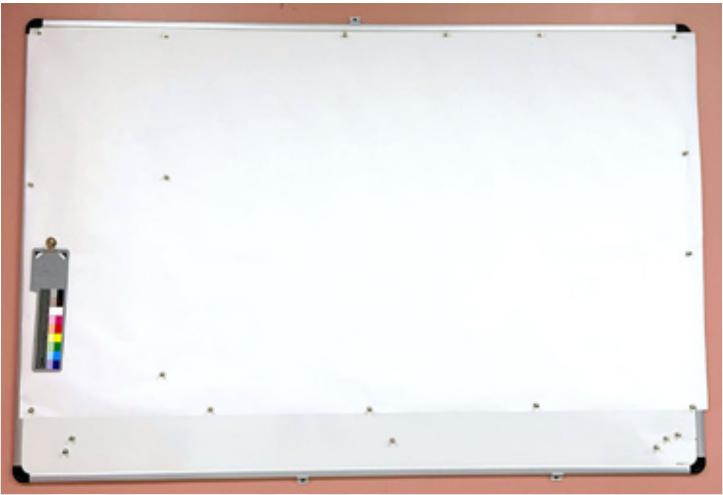


FIGURE 3

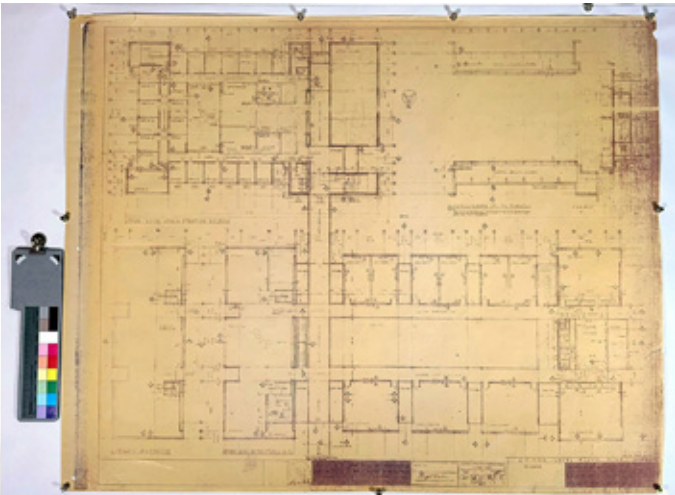


FIGURE 4



DISTINGUISHED SERVICE AWARD

CALL FOR NOMINATIONS

Since 2006, MARAC has given deserving members of the organization the Distinguished Service Award (DSA). The DSA Committee is now seeking nominations for our next deserving MARAC member!

The Distinguished Service Award is given to a MARAC member who has made significant contributions to the furtherance of MARAC and the archival profession.

SIGNIFICANT CONTRIBUTIONS TO MARAC CAN INCLUDE THE FOLLOWING:

- Service as an officer, caucus representative, committee member, or chair
- Frequent session or workshop instruction

SIGNIFICANT CONTRIBUTIONS TO THE ARCHIVAL PROFESSION CAN INCLUDE THE FOLLOWING:

- Service as an officer, board member, or committee member of national or international archival organization(s)
- Book or journal publications in the field of archives
- Professor or workshop presenter
- Service on a State or Local Historical Society Advisory Board
- Application review for granting agencies

Note: Service to MARAC is more heavily weighted by the DSA Committee than service to the profession as a whole.

NOMINATIONS MUST INCLUDE THE FOLLOWING:

- DSA Nomination form, [available online](#)
- Nominee's current resume or curriculum vitae, or an acceptable alternative like a LinkedIn page or webpage
- A detailed letter from the nominator of the nominee's qualifications for the award
- A second letter of support for the nominee's qualifications
- The DSA Committee strongly recommends providing multiple letters of support for the nominee

Please submit nominations or questions to the DSA Committee chair, Sara A. Borden, CA, (sara.a.borden@gmail.com) by **JANUARY 31, 2024**.

For additional information please see the [DSA website](#).



MARAC'S FIRST SYMPOSIUM

ON MONDAY, APRIL 8, 2024, AT PHILADELPHIA'S SONESTA RITTENHOUSE SQUARE HOTEL, MARAC WILL BE HOLDING ITS FIRST SYMPOSIUM. The addition of a symposium to MARAC's educational offerings comes out of the recommendations of the Meetings Model Task Force. As an organization, we continue to investigate a variety of opportunities to meet our members' changing educational needs and differing budgets. It will be taking place in Philadelphia in the hopes that this central location in the MARAC region, on the I-95 corridor and along the Amtrak route, will allow ease of access to a large number of attendees. The hotel's sleeping room rate is \$189 per night; unfortunately, overnight parking is \$54.

The focus of the symposium will be diversity, equity, and inclusion. While MARAC regularly utilizes the talents of our own members for programming, in large part to give MARAC members a friendly forum for honing their presentation skills and sharing their experiences, we are hiring trainers from Right To Be. Right To Be was originally Hollaback! when the organization formed as a nonprofit thirteen years ago. They focus on ending harassment in all forms. Sadly, society has recently seen an increase in harassment and hate violence. As stated on their website, they "hold space for you and anyone who wants to join in building a world free of harassment and filled with humanity. We offer you tools to take action and respond to harassment. We provide you with resources to heal, build resilience, and step into your power." During this in-person training, Right To Be will be presenting, "Bystander Intervention and Conflict De-Escalation in the Workplace."

The day will be in two parts, plus lunch, which is included in the symposium's cost. The first portion will consist of lightning talks, each approximately seven minutes in length, presented by symposium attendees. Lightning talk topics will focus on diversity, equity, and inclusion in archives and special collections. MARAC's Diversity and Inclusion Committee, which is serving as the Symposium Program Committee, along with members of the Meetings Coordinating Committee, which is serving as the Local Arrangements Committee, are reviewing proposals at this time. Suggested topic ideas were advertised in the call for proposals that went out at the end of the summer. They include, but certainly are not limited to, labor (contingent, unpaid, union, management, disability/accessibility), interpersonal interactions in the workplace, reparative justice and addressing legacy practices, community archives, funding disparities, and mitigating trauma for staff and patrons.

Along with the April 8 training, Right To Be will also be holding a virtual training session for MARAC on April 26 at 10:00 a.m. titled, "Resilience: This Moment and Beyond." These two educational offerings, led by an external team of trainers, are independent of each other in both participation and cost. We hope members will consider attending one or both of these events. As always, MARAC is attempting to keep the cost as low as possible for both educational experiences, while paying the fees inherent in holding any type of offering, including virtual, and respecting the pricing of our teaching partner.

Further information about the Symposium and the virtual training session can be found on [MARAC's website](#). You can also easily access the website for Right To Be through the link found there. We look forward to hosting these two offerings and playing some role, no matter how small, in helping to build "a world that's free of harassment and filled with humanity."

Mary Mannix, *Chair, Meeting Coordinating Committee*



MARAC'S MEETINGS POLICY MANUAL: AN INTRODUCTION

SINCE 1983, MARAC HAS HAD A HANDBOOK, LOVINGLY CALLED “THE MANUAL,” WHICH DESCRIBES HOW A MARAC CONFERENCE IS CREATED.

The Meetings Coordinating Committee (MCC) was created two years after the manual, as a special committee. Two years later, following a 1987 bylaw revision, it was transformed into a standing committee. The MCC is responsible for updating this handbook as needed. And it is frequently needed, now more than ever, with the introduction of Virtual Meetings and a Symposium. Elements of planning in-person meetings are also always growing and changing. Meeting planning is an organic process adapting new, and, we hope, better, processes and procedures.

In many ways, each Local Arrangements Committee (LAC) and Program Committee (PC) is starting from scratch. The Meetings Policy Manual walks them through how to “make a conference” following standard MARAC culture. In theory, someone who has never attended a MARAC meeting could create an event that would be recognizable as a MARAC event to past attendees—of course with the “personal touches” that each PC and LAC bring.

The last complete revised manual was 116 pages. Due to the hard work of the MARAC Administrator, elements of the Meetings Policy Manual are presently posted in several sections of the Meetings Coordinating Committee’s webpage. A larger narrative handbook is now being edited and updated. Planning

details specific to a Virtual Conference will be integrated. The Manual has been easily accessible on the MARAC website for many years. The full narrative will soon be accessible online once again.

Each new set of LAC and PC Co-Chairs are encouraged to read the entire manual at least once. They should then assign relevant sections to their committee members. Some Chairs read it from start to finish regularly during their tenure. It should regularly be consulted throughout a meeting’s planning. Non-MARAC members, such as hotels considered as venues for conferences, have consulted it on their own to develop a better understanding of MARAC as a potential client.

If you are interested in serving on a Program or Local Arrangements Committee you are encouraged to consult the Meetings Policy Manual, especially if you are considering becoming a Co-Chair. Co-Chairing a meeting is one of the best jobs in MARAC! Or, if you simply wonder why certain things are done a certain way, the Manual should be able to shed light on the topic. The Meetings Coordinating Committee would love to have all MARAC members read the Meetings Policy Manual at least once. It may not be everyone’s idea of a good bathtub read, though it is mine, but you may be surprised just how interesting it can be.

Mary K. Mannix
Chair, Meetings Coordinating Committee




REMEMBER TO **VOTE**
IN THE 2024 MARAC ELECTIONS!



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Software Review

TROPY (TROPY.ORG)

REVIEWED BY STEVEN BOOKMAN,
UNIVERSITY ARCHIVIST, OLD DOMINION UNIVERSITY

NEW THIS ISSUE: *In addition to book reviews, the Mid-Atlantic Archivist is adding reviews of software and tools that may be of interest to archivists, researchers, or others connected to the archival field.*

Released in 2017 and developed by the Roy Rosenzweig Center for History and New Media, the Luxembourg Centre for Contemporary and Digital History, and Digital Scholar, Tropy allows users to organize and describe their archival research photos all in one place. Tropy is free, open-source software that sits on the desktop, so there is no need for an internet browser or server space. Available across Linux, Windows, and macOS platforms, Tropy supports a variety of file types including JPG, PNG, TIFF, GIF, and PDF, among others.

After creating your project, the first step is to upload your research photos into Tropy. A key point to remember with Tropy is that it only links to your original photos, so if you make any changes to them or accidentally delete photos from Tropy, the original is still safe. The main view of Tropy is the Project View, and it consists of three sections. The first section is made up of your lists and tags, which can be themes, publication structure, etc., and the tags can be color-coded for additional organization. The second section consists of the photos for a given list along with their associated metadata. The last section contains the metadata, thumbnail, and any notes associated with the item (FIGURE 1).

Tropy's biggest advantage for archival researchers is its ability to organize photos across several repositories with relative ease. Tropy comes out of the box with five metadata templates to use to describe your photos, including Dublin Core. It also allows for the creation of custom metadata templates to best suit the needs of your project. For example, you can make a template for all the items from a particular collection in a repository and have it auto-fill particular fields such as repository, collection name, and document type. Another advantage to Tropy is its ability to allow users to add metadata and tags to several images at once. While metadata in Tropy can be exported to JSON-LD and PDF out of the box, users can download and install plugins to export metadata to CSV as well as Omeka-S.

The other major view in Tropy consists of the Item View (FIGURE 2), where archival researchers can perform basic photo editing on images as well as add any notes they want to include. Some of the photo editing tools in Tropy include adjusting for brightness and contrast, as well as image rotation. Just remember edits to images in Tropy do not change the original photos. While Tropy does allow users to upload PDFs, it does not read OCR text, so researchers will need to put that information in the notes field. If there are any issues to troubleshoot, Tropy provides documentation and an active user forum on their website.

Overall, Tropy's simple and easy-to-use interface, along with its use of lists and tags, allows archival researchers the flexibility to organize their photos the way they want to. While it is a great tool for those long research projects, such as a dissertation or book, it may not be as useful for those that are researching just one collection or visiting one archival repository.

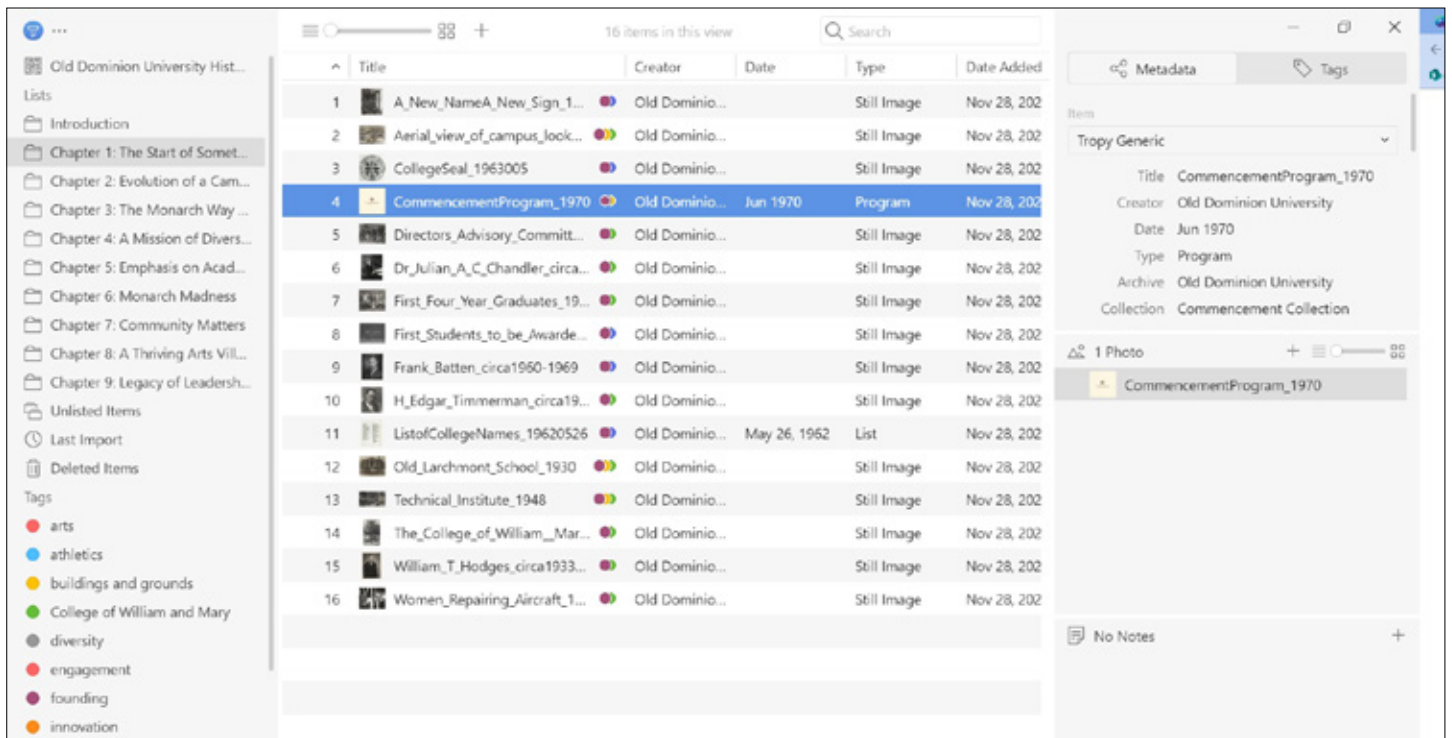


FIGURE 1

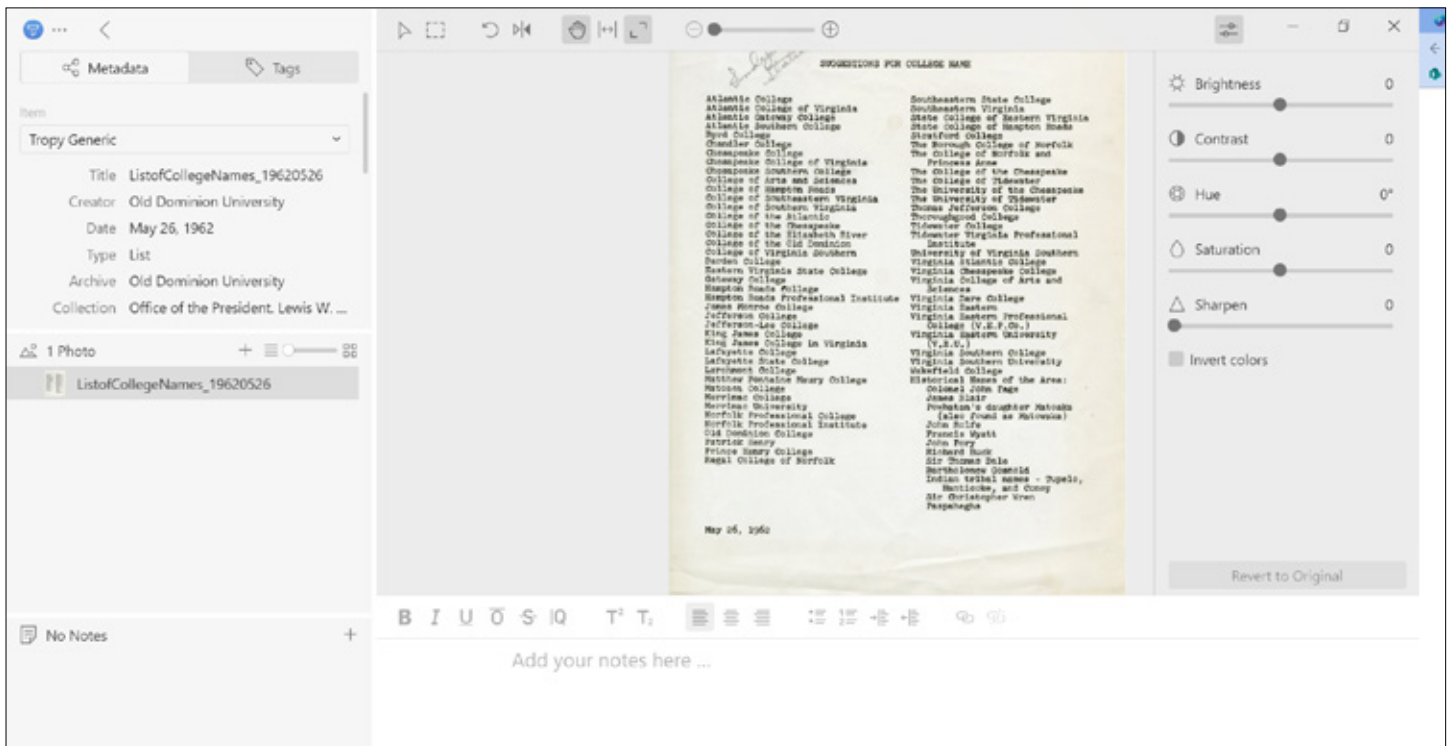
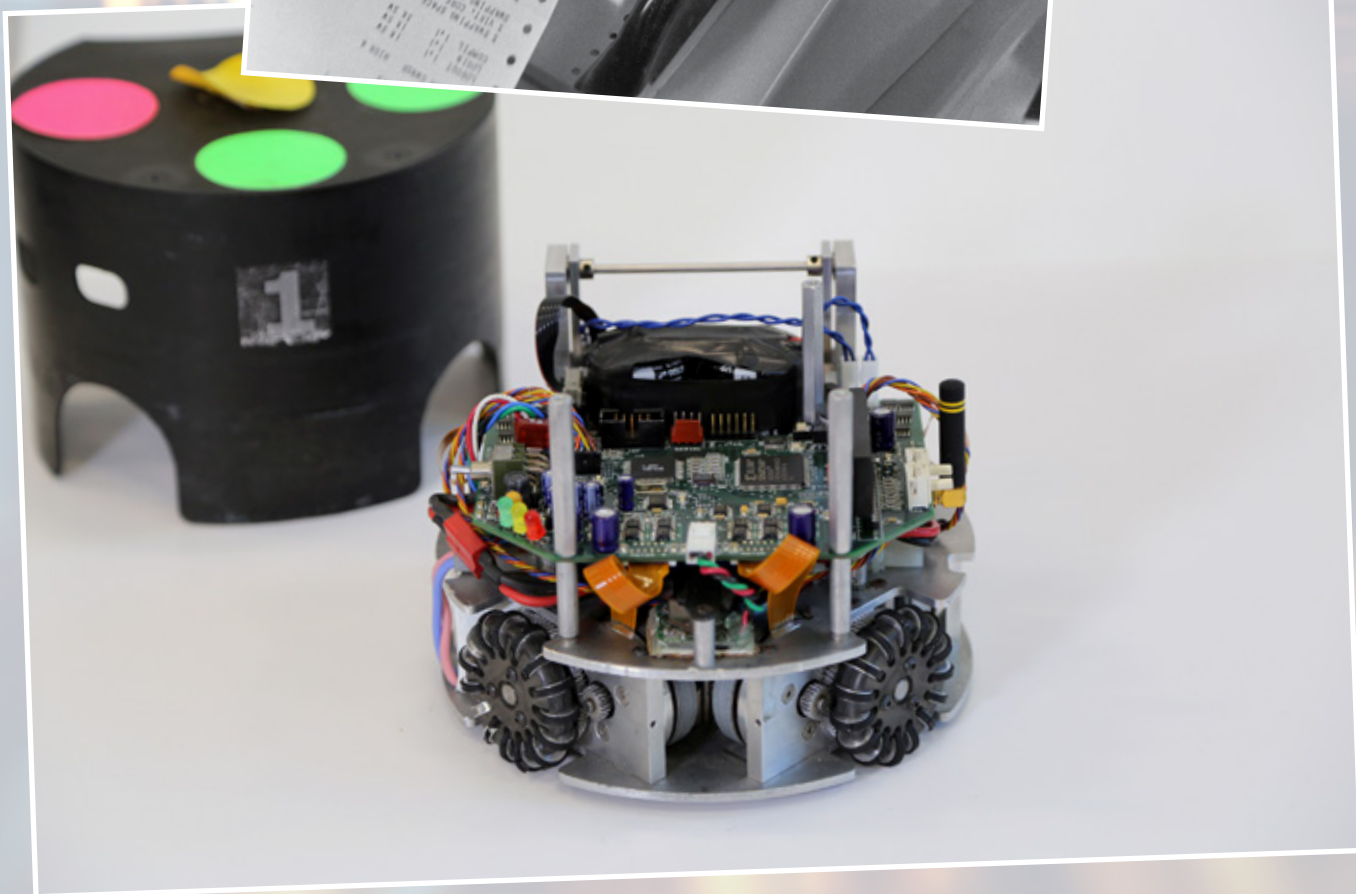


FIGURE 2: Example of Tropy Item View





New Members

September 2023

Isaac Alexander MLIS Student at University of Missouri
 Emily Borowski New Jersey State Archives
 Andrea Cadornigara Rockefeller Archive Center
 John Dewees University of Rochester
 Stacey DiFazio Sisters of St. Joseph of Springfield
 Calli Force The Mariners Museum and Park
 Kaitlyn Greenberg Rutgers University
 Terry Hatfield Alan Mason Chesney Medical Archives
 for Johns Hopkins Medicine, Nursing, and Public Health
 Stephanie Jacobe Archdiocese of Washington
 Kate Jacus Documentary Heritage and Preservation
 Services for New York (DHPSNY)
 Megan Pikaard Queens College
 Josh Redd Pennsylvania Western University- Clarion
 Jacqueline Rees CUNY, Queens College
 Jennifer Rust University of Southern Mississippi
 Reuben Slater Rockefeller Archive Center
 Amy Smid Iron Mountain
 Emeline Swanson Rockefeller Archive Center
 Mark Wolfe University at Albany

October 2023

Alexis Bhagat RPI Libraries
 Hilde Creager Rutgers University
 Elizabeth Flanigan Rowan University
 Patricia Greene University of Mary Washington
 Amy Nelson Syracuse University
 Harry O'Mara University of Arkansas
 John Owens Laurel Ridge Community College
 Eva Philips University of Pittsburgh
 Kerin Shellenbarger The College of New Jersey


November 2023

George Bienenstock St Joseph Church, Hillsborough, NJ
 Kate Gulick-Tuers New Jersey State Archives
 Kylie McKenna Rakow Research Library,
 The Corning Museum of Glass
 Heather Lember New York Public Library
 Joshua Waits Bishop Payne Library,
 Virginia Theological Seminary

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Treasurer's Report

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<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	\$18,287.00				\$18,287.00	46%
Conference Registration	\$68,000.00	\$33,012.00				\$33,012.00	49%
Conference Vendors	\$13,000.00	\$7,500.00				\$7,500.00	58%
Conference Sponsorship	\$5,000.00	\$4,300.00				\$4,300.00	86%
Publication Advertising	\$2,000.00	\$0.00				\$0.00	0%
Publication Sales	\$400.00	\$45.00				\$45.00	11%
Mailing List Sales	\$0.00	\$0.00				\$0.00	0%
Off-Meeting Workshops	\$3,500.00	\$1,315.00				\$1,315.00	38%
Bank Interest	\$300.00	\$113.77				\$113.77	38%
Investment Interest	\$2,000.00	\$184.55				\$184.55	9%
Gifts to Operations	\$800.00	\$285.00				\$285.00	36%
Miscellaneous	\$0.00	\$15.00				\$15.00	0%
Total Income	\$135,000.00	\$65,057.32	\$0.00	\$0.00	\$0.00	\$65,057.32	48%
EXPENSES							
Administrator	\$22,000.00	\$2,999.89				\$2,999.89	14%
Web Services	\$8,775.00	\$7,954.37				\$7,954.37	91%
Archivist	\$1,000.00	\$0.00				\$0.00	0%
Accountant	\$1,500.00	\$0.00				\$0.00	0%
Advocacy	\$1,800.00	\$0.00				\$0.00	0%
Insurance Policy	\$1,000.00	\$0.00				\$0.00	0%
Phone	\$600.00	\$149.27				\$149.27	25%
Postage	\$400.00	\$60.42				\$60.42	15%
Office Supplies	\$125.00	\$0.00				\$0.00	0%
Food	\$3,600.00	\$0.00				\$0.00	0%
Travel	\$1,350.00	\$0.00				\$0.00	0%
Equipment	\$800.00	\$0.00				\$0.00	0%
Printing and Design	\$2,500.00	\$752.77				\$752.77	30%
Conference	\$78,000.00	\$6,663.48				\$6,663.48	9%
Lodging	\$1,000.00	\$0.00				\$0.00	0%
Honoraria	\$1,600.00	\$800.00				\$800.00	50%
Awards and Prizes	\$1,450.00	\$62.75				\$62.75	4%
Scholarships	\$0.00	\$0.00				\$0.00	0%
Banking Fees	\$7,200.00	\$2,183.07				\$2,183.07	30%
Investments	\$0.00	\$0.00				\$0.00	0%
Miscellaneous	\$300.00	\$45.00				\$45.00	15%
Total Expenses	\$135,000.00	\$21,671.02	\$0.00	\$0.00	\$0.00	\$21,671.02	16%
Net Income or (Loss)		\$43,386.30	\$0.00	\$0.00	\$0.00	\$43,386.30	

<u>Account Balances</u>			<u>Opening</u>	<u>Credits</u>	<u>Debits</u>	<u>Closing</u>
PNC Checking	\$129,963.72	Operating	\$0.00	\$65,057.32	(\$21,671.02)	\$43,386.30
PNC Savings	\$76,904.80	Restricted	\$141,939.13	\$1,856.00	(\$1,200.00)	\$142,595.13
Vanguard Bonds	\$85,369.44	Reserve	\$47,250.00	\$0.00	\$0.00	\$47,250.00
<u>Total</u>	<u>\$292,237.96</u>	<u>Surplus</u>	<u>\$58,981.53</u>	<u>\$0.00</u>	<u>\$0.00</u>	<u>\$58,981.53</u>
		Totals	\$248,170.66	\$66,913.32	(\$22,871.02)	\$292,212.96

Summary - First Quarter FY 2024

Opening Balance	\$248,170.66
Total Income	\$66,913.32
Total Expenses	(\$22,871.02)
Closing Balance	\$292,212.96

<u>Restricted Funds</u>		<u>Opening</u>	<u>New Gifts</u>	<u>Spending</u>	<u>Closing</u>	
PNC Savings	\$57,225.69	Disaster Assist.	\$20,035.00	\$270.00	\$0.00	\$20,305.00
Vanguard Bonds	\$85,369.44	Education	\$108,284.51	\$359.00	(\$1,200.00)	\$107,443.51
<hr/>		<hr/>				
Total	\$142,595.13	Graduate Schol	\$8,584.62	\$1,171.00	\$0.00	\$9,755.62
		Finch Award	\$5,035.00	\$56.00	\$0.00	\$5,091.00
<hr/>		<hr/>				
		Total	\$141,939.13	\$1,856.00	(\$1,200.00)	\$142,595.13

Image Credits

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PAGE 5

Aerial view of Philadelphia, Pennsylvania. Carol Highsmith, between 1980 and 2006. Photograph. Carol M. Highsmith Archive, Prints and Photographs Division, Library of Congress, LC-DIG-highsm-15361.

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PAGE 21

TOP: Marketing and Communications Photograph Collection. Carnegie Mellon University Archives.
BOTTOM: Robotics Institute Records. Carnegie Mellon University Archives.

PAGE 22

TOP: Marketing and Communications Photograph Collection. Carnegie Mellon University Archives.
BOTTOM: Carnegie Mellon University Archives

Digitizing Belmont University's Special Collections



Throughout their 133-year existence, Belmont University has maintained a legacy of educational and technological innovation. Now, through digitization, Belmont is continuing to evolve for the future.

The Crowley Company had a conversation with Molly Randolph, Belmont's special collections manager, about converting fragile and rare collections to digital images using the Zeutschel OS C book scanner.

Click this ad to read Crowley's latest case study (and watch the recorded conversation) and learn how Belmont is managing this incredible effort.



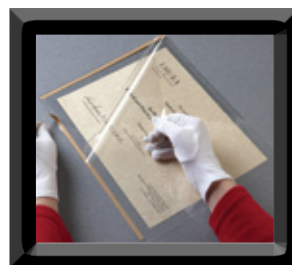
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