Welcome! The following individuals have joined the Archivists Round Table of Metropolitan New York, Inc. (A.R.T.) from July 2014 to January 2015.

New Members
Steve Cikos
Danielle Casanova
Kate Cordes
Naki Danielle Cordero
Camille Dar
Anne DiFabio
Meghan Dolan
Tanya Elden
Peter Foley
Matthew Guirkens
Eva Goldin
Rebecca Hernandez-Gurber
Claire Janno
Sylvia Kallie
Jennifer Kiel
Mimi Loosier
Jamie Martin
Kenneth Manning
Anne Marain
Yuuki Ohta
Morge Padilla
Elizabeth Parker
Virginia Pastor
Kevin Reilly
Rivka Schiller
Andrea Specchiulo
Tiana Slepov
Colin Toren
Shinji Ueda
Teresa Vasca
Sally Vermasten
Christine Zarrett

New Student Members
Elizabeth Ann Connell
Megan De Armond
Jessica Gavilan
Maria Garvis
Sana Masood
Ohdlem Moneoris
Amanda Moreno
Katherine Palm
Velerie Ramshur
Mark Schaia
Shelley Schwartz
Cara Shatman
Sarah Ponichtera

We extend a special thank you to the following members for their support as A.R.T. Sustaining Members: Giustina F. Bello, Elizabeth Burns, Corinne Colletti, Anthony Cucchiara, Pamela Cruz, Constance de Rupp, Ryan Anthony Donaldson, Barbara Haws, Chris Lacinak, Sharon Lehter, Liz Kent Leon, Alice Merchant, Sanford Santana, Michael Stocker, Jeannie Torepka.

Thank you to our Sponsorship Members: Ann Butler, Frank Caputo, Linda Edgerly, Chris Gregus, Catia Hartmann, Mary Hedge, David Kay, Christopher Laios, Stephen Perkins, Marilyn B. Pettit, Alix Ross, Craig Savino, Mark E. Swartz, Desiree Yael Vinter, Angela Vigorito

The mission of Metropolitan Archivist is to serve members of the Archivists Round Table of Metropolitan New York, Inc. (A.R.T.) by:
• Informing them of A.R.T. activities through reports of monthly meetings and committee activities
• Relating important announcements about individual members and member repositories
• Reporting important news related to the New York metropolitan area archival profession
• Providing a forum to discuss archival issues

Metropolitan Archivist (ISSN 1546-3125) is issued semi-annually to the members of A.R.T.

Preferred length of submissions is 800–1000 words for feature articles and 400–500 words for reviews.

We assume no responsibility for statements made by contributors.
From the President of A.R.T.

Happy New Year to everyone! With the start of the new year, we have the opportunity to reflect on a great 2014. This past summer the A.R.T. community elected new board members and thanked the outgoing board for its service. I would especially like to express my gratitude to Pamela Cruz, who finished up as president in June. Pamela has given me tremendous guidance as I begin my term, and for that I am most appreciative.

October saw New York Archives Week, and this issue of Metropolitan Archivist will feature some of the highlights. On behalf of the A.R.T. board, I would like to thank everyone who participated in or sponsored these programs, which included tours, lectures, open houses, and other activities. These events all help to raise awareness of our local archives. We are thankful to MetLife, our major sponsor, for increasing their grant funding, and we also thank the Lucius N. Littauer Foundation for their generous support. We are already thinking of what might be possible for next year, and we welcome your comments and support.

Following New York Archives Week, we sponsored the program “Lights! Camera! Archives!” featuring archivists who work as historical consultants on film and television. Over 100 people attended, and the feedback has been positive. For the year ahead, we are looking to schedule similar types of programs which will highlight archives and archivists in other fields and disciplines.

Alice Merchant, director of A.R.T.’s communications committee, has been working on a knowledge-management project with the A.R.T. board. We are looking for ways we can make A.R.T. sustainable and more effectively support our mission and programs. We will be making a series of exciting announcements in the next few months toward these ends, and we look forward to hearing from our membership. This means you!

As always, please let us know of any programming ideas you may have, including how you plan to celebrate New York Archives Week 2015!

With Regards,

Ryan Anthony Donaldson
President
Archivists Round Table of Metropolitan New York

From the Editor

Happy New Year to A.R.T. members and friends! I hope a wonderful holiday season was had by all. Thank you to our contributors, the dedicated and talented Metropolitan Archivist team, and the supportive A.R.T. board. Submissions from all of our membership, from students to seasoned professionals, are welcome and encouraged. If you are interested in contributing content or volunteering your time on the Metropolitan Archivist editorial board, please feel free to contact me.

Many thanks,

Lindsey Rice Wyckoff
Editor-in-Chief
Metropolitan Archivist

Education Committee Report

by Julie Maher,
Director of the Education Committee

The Education Committee had a busy fall planning and organizing another informative and well-attended New York Archives Week 2014 Symposium. This year’s topic was “Financial Institutions and Archives.” We have posted presentations from the symposium to the A.R.T. website, as well as video of the day’s proceedings, including the welcome address and all the sessions. To view these materials, please visit: http://www.nycarchivists.org/2014_NYAW_Symposium. We will alert the A.R.T. membership as more sessions are added.

A.R.T. is cosponsoring two DAS (Digital Archives Specialist) certificate courses this winter with the Society of American Archivists (SAA). Dr. Jean E. Dryden will teach the first course on January 23, 2015, concerning “Privacy and Confidentiality Issues in Digital Archives.” On February 20, 2015, Fynnette L. Eaton will instruct participants on “Building Advocacy and Support for Digital Archives” (formerly entitled, “Inreach and Outreach for Digital Archives”). Both courses will meet at the National Archives at New York City.

Based on the positive feedback we received concerning the Records Management workshop series that Lauren Barnes presented this past year, the Education Committee is speaking with Ron Hedges about a series of workshops for 2015 on topics to do with the legal sector.

The Education Committee is looking forward to the remaining 2014–2015 membership year. A special thanks goes to the Education Committee volunteers and to our cosponsors for doing such a terrific job in developing and administering our educational events.

The Education Committee is always looking for volunteers! If you are interested in joining the Education Committee or would like to propose a workshop idea, please e-mail education@nycarchivists.org.
The American Jewish Joint Distribution Committee (JDC) has digitized the records of its Warsaw Office, 1945–1949, which are now searchable online via the JDC Archives website. This major collection comprises more than 500,000 pages digitized from 444 reels of microfilm and testifies to the massive relief effort that the JDC initiated in Poland in the immediate aftermath of World War II. The records reveal the resolve to rebuild Jewish community life in postwar Poland: for example, through the first renovation of Warsaw’s Nozyk synagogue, the building of a community mikvah (ritual bath), local fundraising efforts to create a Warsaw ghetto memorial and for settlement of pre-state Israel, and the operation of children’s summer camps.

The JDC Warsaw Office records document the efforts of JDC, local Jewish organizations, and individuals to save and help orphaned Jewish children. The files contain countless letters, lists of names, and other records that document how JDC fed these children, bolstered Jewish orphanages, searched for missing children and family members, and arranged for their emigration. The JDC Warsaw Office served as the principal point of contact in assisting Jews and reuniting families. It received inquiries from Jews in Poland seeking to emigrate and trying to locate distant relatives who might sponsor them and from Jews residing all over the world who hoped for some word of their Polish families’ fate, and, if they had survived, assurance that the JDC would see to their basic needs.

Countless examples of such correspondence indicate the historical richness of the collection. Even the fate of the records itself tells the story of Jewish life in Poland’s postwar era. In 1949, the Communist government of Poland expelled the JDC from the country. Its Warsaw Office files — already prepared for shipment to a more secure location — were confiscated. The government later deposited the files in the basement of the Jewish Historical Institute (JHI) in Warsaw, where they remained, untouched, for some fifty years. The twelve extant crates of documents in a dozen languages, predominantly Polish and English, constituted a time capsule of the efforts of JDC’s Central Office and others to save, care for, and relocate Jews and rebuild Jewish life in Poland after the war. Files from JDC’s satellite office in the Polish port city of Gdynia, which played a role in the emigration of Jews from Europe, are also part of this collection.

The records survived relatively well preserved despite the conditions under which they had been stored. In 2002, recognizing the historical and cultural value of these records, the United States Holocaust Memorial Museum (USHMM) provided funding to microfilm the 2,445 files, which amounted to 37 linear meters of material. The USHMM contracted with a Polish firm to organize the files, which they arranged by JDC’s administrative departments in Warsaw. Reflecting the focus of the office’s activities, the largest record groups pertain to the Secretariat and the Departments of Tracing Services, Assistance to Individuals, and Emigration. Completed in 2006, the project resulted in the creation of 444 reels of 35mm microfilm, a critical first step in the preservation of these documents.

The Polish-language finding aid that was prepared for the collection is available on the JHI website as well as via the USHMM online catalog; it includes an inventory and indexes of persons and places. JDC is preparing an English version of the finding aid, which will eventually be posted online.

Although the microfilming ensured that the content of these vulnerable documents would be preserved, the records remained unsearchable and inaccessible to the general public. In addition, the collection remained detached and isolated from JDC’s Archives in New York and Jerusalem, preventing cross-research between these historically
In considering the content of this vast collection, the project team members were struck by the degree to which the JDC office staff was able to establish and maintain a detailed records management system under the difficult economic and physical circumstances of postwar Warsaw. Assistance and emigration files are organized by a system of case numbers; sets of index cards numbering in the thousands enabled staff to find records by personal name and town of origin. Detailed records of the Departments of Transportation and Warehouses allow the tracking of material aid received from overseas and goods distributed via local organizations. These documentation practices make this collection, now accessible and fully searchable, an especially valuable and useful source for scholars, genealogists, and the broader public.

Here is a link to the Records of the American Joint Distribution Committee: Warsaw Office, 1945-1949. 
The first item immediately pulls at the heart, a striped prisoner’s jacket from the Bergen-Belsen concentration camp. This jacket provides a visitor’s first sight of **Objects as Witness: Testimony from Holocaust Artifacts**, a special exhibition of the Holocaust Memorial and Tolerance Center of Nassau County (HMTC). Across the room, in contrast, stands a German officer’s uniform. From one extreme to the other, **Objects as Witness** displays papers and artifacts from survivors who have lived on Long Island and donated these items to the center’s archives.

While the center has a wide range of holdings, many visitors are only familiar with the handful in the permanent exhibit, which details the events of the Holocaust and the public prejudice. The individuals who struggled through these events are not names in a book — they’re neighbors, locals, who have donated these items in hope that what they experienced will not be forgotten. At the exhibit’s opening on November 2, 2014, over 100 of the attendees were visiting the center for the first time. The community and the center will not let the stories to which these objects bear witness fade into the past.

**Objects as Witness** succeeds in bringing the local community together to tell a larger narrative on the nature of bigotry and prejudice. The individuals who struggled through these events are not names in a book — they’re neighbors, locals, who have donated these items in hope that what they experienced will not be forgotten. At the exhibit’s opening on November 2, 2014, over 100 of the attendees were visiting the center for the first time. The community and the center will not let the stories to which these objects bear witness fade into the past.

The Holocaust Memorial and Tolerance Center of Nassau County is located at Welwyn Preserve, 100 Beach Road, in Glen Cove, NY. The exhibit will remain open through April 2015. Hours, directions, and additional information can be found at [http://www.hmtc.org](http://www.hmtc.org).

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**Objects as Witness: Testimony from Holocaust Artifacts**

*by Christopher Boire, Alumni Liaison, LIU Post Library/Information Science Program*

The editors explain why archival diversity is important in their own lives and careers, as they detail powerful moments of personal experiences, diversity issues within higher education, and the objectives of the Archival Education and Professionalization project, while explaining both why active curation is needed and how to go about doing it.

Anne J. Gilliland’s closing chapter, “Pluralizing Archival Education: A Non-Zero-Sum Proposition,” details Gilliland’s personal experiences, diversity issues within higher education, and the objectives of the Archival Education and Professionalization Project (PACO). Gilliland sums up the goals of the PACO framework, and explains why diversity is crucial to archives: “It is both an ethical imperative and pragmatically to everyone’s mutual benefit to promote that pluralism to ensure the best and most appropriate stewardship of all communities’ records and memory texts as well as the continued relevance of the archival field in a plural world.”

Through the Archival Looking Glass: A Reader on Diversity and Inclusion is an excellent introduction to the topic, and one from which archival practitioners and instructors of any level can learn. ◆
Exhibition Review

Polio: Confronting an Epidemic
by David Rose, Archivist, March of Dimes

I n October 2014, the New York University Langone Medical Center hosted an historical exhibit about America’s polio epidemics, just as New Yorkers were confronting the tragic appearance of the dreaded Ebola virus at the Bellevue Hospital Center a mere few blocks away. The uncanny juxtaposition of history and breaking news was not lost on anyone who attended this informative display. Presented in conjunction with the fifth annual Innovations in Healthcare Symposium of the NYU Langone Medical Center, the exhibit, Polio: Confronting an Epidemic, celebrated the achievements of doctors Jonas Salk and Albert Sabin, NYU Medical School alumni who developed, respectively, the first killed-virus and the first live-virus polio vaccines. These vaccines ended America’s mid-century polio epidemics, and, as the exhibit emphasized, they continue to provide enduring protection against a highly contagious disease. The exhibit marked World Polio Day on October 24 and also kicked off a centennial celebration of the life of Jonas Salk, who was born on October 28, 1914. The NYU symposium and exhibit were the first among many commemorations spearheaded by the Jonas Salk Legacy Foundation and that will continue into 2015, honoring Dr. Salk’s lifetime achievements in ending polio in America and in creating the Salk Institute for Biological Studies, a leading science research organization in La Jolla, California.

An iron-lung respirator used to treat bulbar polio was a focal point of the exhibit. The March of Dimes Archives supplied the lung, along with thirty photographs from its collection documenting the fight against polio. Historical photos of Albert Sabin, from the Henry R. Winkler Center of the University of Cincinnati, and contemporary photos by Dr. Peter L. Salk, the son of Jonas Salk, complemented the reproductions of rarely seen polio posters from a March of Dimes/MoMA contest in 1949. A charcoal portrait of Jonas Salk, created by his wife, the artist Françoise Gilot, was a splendid addition to the array of artifacts, photos, and artwork on display. David Oshinsky, author of the Pulitzer Prize–winning Polio: An American Story, offered this assessment of the NYU commemoration: “By honoring the extraordinary achievements of Drs. Albert Sabin and Jonas Salk, we also honor the medical school that educated them, mentored them, and prepared them for the world they chose — a world of path-breaking laboratory research and devotion to the needs of humanity.”

C ontributors to the exhibit included Dr. Peter L. Salk, Michael J. Salk, the Family of Jonas Salk, Françoise Gilot, Anastasia Taylor-Lind, Alyce Henson, Anthony B. Ricchiuti, the March of Dimes Archives, Michelle Nelson History Library and Museum of the Cincinnati Children’s Hospital Medical Center, the Mandeville Special Collections and Archives of the University of California (San Diego), the National Museum of American History of the Smithsonian Institution, the Henry R. Winkler Center of the University of Cincinnati, the Museum of Modern Art (New York), the World Health Organization, Rotary International, the Lilian and Clarence de la Chapelle Medical Archives of the NYU Health Sciences Library, the American Association for the Advancement of Science, UNICEF, the Albert and Mary Lasker Foundation, and the NYU School of Medicine.
Interview with the Archivist
Anna Ciepiela-Ioannides, NYC Municipal Archives

by Ellen Mehling, Career Development Consultant at METRO

Anna Ciepiela-Ioannides: I was born in Cracow, Poland. It’s a beautiful city, located in central Europe, where outdoor cafes enjoyed by locals and tourists ring the medieval Old Town’s main square. In this city, rolling nightlife happens amid centuries-old tenement houses. Cracow is not only a historic and visual gem, but Poland’s second largest city with a booming economy and masses of newcomers. It is a place where new and old mix together and the line between history and the present blurs.

Ellen Mehling: Where were you born? Where did you grow up?

Anna Ciepiela-Ioannides: I was born in Cracow, Poland. It’s a beautiful city, located in central Europe, where outdoor cafes enjoyed by locals and tourists ring the medieval Old Town’s main square. In this city, rolling nightlife happens amid centuries-old tenement houses. Cracow is not only a historic and visual gem, but Poland’s second largest city with a booming economy and masses of newcomers. It is a place where new and old mix together and the line between history and the present blurs.

Where did you go to school? What degrees do you have?

I graduated from Cracow University of Economics in 2002 with a master’s in marketing and management. I arrived in New York shortly after my graduation in 2002, because I wanted to experience the cosmopolitan life of the world’s unofficial capital before I settled down. I fell in love, not only with the city but the cosmopolitan life of the world’s second largest city with a booming economy. I arrived in New York shortly after my graduation in 2002, because I wanted to experience the cosmopolitan life of the world’s unofficial capital before I settled down. I fell in love, not only with the city but the cosmopolitan life of the world’s second largest city with a booming economy.

I applied to a library program because I was looking for a peaceful environment where I could grow and help others. I guess I was overwhelmed with the pace and self-absorption of the city. Also, from the very beginning living in the United States, I was a regular user of all three public libraries in New York City, and I was amazed by the wide range of public services. I planned to serve immigrant constituents and become an archivist by chance. I guess I was always more of a crafts-person than a creator. I just love to organize, to take a mess and put it in order. At Queens College, I did an internship at the Municipal Archives and saw abundant records that needed attention. You could say it was love at first sight. Institutional archives differ from other archives in many aspects, but I think that’s what appealed to me the most.

What made you decide to become an archivist?

I applied to a library program because I was looking for a peaceful environment where I could grow and help others. I guess I was overwhelmed with the pace and self-absorption of the city. Also, from the very beginning living in the United States, I was a regular user of all three public libraries in New York City, and I was amazed by the wide range of public services. I planned to serve immigrant constituents and become an archivist by chance. I guess I was always more of a craftsperson than a creator. I just love to organize, to take a mess and put it in order. At Queens College, I did an internship at the Municipal Archives and saw abundant records that needed attention. You could say it was love at first sight. Institutional archives differ from other archives in many aspects, but I think that’s what appealed to me the most.

How long have you been working at the NYC Department of Records and Information Services?

I’ve been working at the NYC Department of Records and Information Services since May 2011. I actually interned at the Municipal Archives in the fall of 2010, and then I applied there for a job as an archivist, which I got. Then I moved up the ranks, working on grant-sponsored projects, to my current position as an archivist at the Municipal Archives.

What are some recent or current projects?

At the Municipal Archives, we work on many projects simultaneously. Some of the highlights include: New York Police Department crime scene photographs, Department of Finance property cards, and digitization of Central Park drawings. After accessioning historical photographs from the NYPD crime scene unit at One Police Plaza, the Municipal Archives started a project of cataloging, rehousing, and digitizing the collection. The collection includes images from 1914 to the 1970s. Another project that was recently completed is the digitization of over 3,000 historical architectural records of Central Park and other New York City parks, dating from 1850–1934. From 2011 to 2014, the Municipal Archives processed about 1,000 cubic feet of property cards from all of the city boroughs. Property Cards were originally created by the Department of Finance; they date to the 1930s and contain valuable historical building classification, construction, ownership, and assessment information. Most are updated through the 1970s.

Are there any things about the job or the collection that surprised you?

It’s the nature of the job that I constantly find something that surprises me. I remember when I started working at the Municipal Archives I was working with [the] Board of Education collection and one day we had a researcher asking for door knobs from old school buildings, not drawings of it, but the actual objects, and I thought, “Ya, right. We don’t get things like that.”

Some time later I came across a cast-iron eagle that was original to the nineteenth-century City Hall Park lighting fixture (lamp post). When City Hall Park was restored in the 1990s, the eagle was used as a model. So, yes we get things like that. In the archives world, it’s amazing what people value and believe to be worth saving for years. There are treasures everywhere. Also, I didn’t realize how physical our job is. I never thought I would have to move so many boxes. Last year alone, the Municipal Archives accessioned about 15,000 cubic feet of material, and even though I didn’t move them all by myself, I contributed plenty.

Where would you like to live?

In a general sense, I would like to live in a world in which we have resources for all the projects we have in our head. But if I allowed myself to fantasize on my ideal state, I would live and work in New York, but stop for lunch every day at my mom’s in Cracow for a nice homemade meal. On weekends, I would step onto my magic carpet and visit my in-laws in Cyprus, a ten-minute walk from a stunning Mediterranean beach.

by Ellen Mehling, Career Development Consultant at METRO

Anna Ciepiela-Ioannides, NYC Municipal Archives.
Mapping Brooklyn’s Legal Records

by John Zarrillo, Processing Archivist, Brooklyn Historical Society

A herd of cattle marches through Williamsburg. The sewers overflow, flooding several city blocks. The National Guard is called into Brooklyn to end a transit strike. A man slips on a banana peel.

These are just a few of the stories we uncovered processing the records of Brooklyn’s Corporation Counsel, which are now open to researchers at the Brooklyn Historical Society (BHS). The records, which date from 1845 to 1920, document legal cases filed against the City of Brooklyn (and later New York) and are housed for many decades in a nearby court house, were slated for destruction, and someone thoughtfully enclosed the records in manila folders. The records were surveyed in 2006 and removed to BHS’s offsite storage facility, but otherwise they remained untouched for another decade or so, until BHS received a Council on Library and Information Resources (CLIR) “Hidden Collections” grant, which would make the records available to the public for the first time. As it turns out, processing late-nineteenth-century legal records can be tricky, and hope an explanation of the methods utilized in this project will prove useful to other archivists working with similar collections.

This was a good start, but simply listing a few names does not give a researcher much information to work with. While every case was different, it soon became clear that the majority of cases fell into a few categories, such as personal injuries, property damage, and civil service disputes. The lawyers who prepared these lawsuits tended to use standardized language for each type of case, so it was fairly easy to categorize cases without needing to read every single document relating to the case. Once it was clear that it would not be too time consuming to determine the topic of each case, we decided to include this information as well.

Next, we consulted with Elizabeth Call, former head of reference and user services at BHS, for more insight on how our typical users might approach the collection. She emphasized that property and building-history questions are one of BHS’s primary research inquiries. Our collection includes numerous maps, thousands of building photographs, and land-conveyance records dating back to the Dutch settlement of Brooklyn. To complement these records, I tried to add as much location information as possible in either the folder title or in a general note attached to the file. This information included street addresses, cross streets, and even ward, block, and lot numbers, all of which would prove useful for the next phase of the project.

The CLIR grant that funded the processing of the Corporation Counsel records also provided for a geographical information systems (GIS) component. This aspect of the grant was not fully defined, allowing BHS to determine how best to incorporate GIS data into the project. Our initial strategy was simply to collect the data. We attached geographical coordinates (latitude and longitude) to any file containing relevant location information in its folder title or notes fields. There are many web-based applications that will plot coordinates using the Google Maps API.
We also plan to make the raw GIS data available to the public online, to allow users to play directly with the data. We will publicize this release on our Emma blog and on other social media platforms.

Releasing the GIS data to the public is just one of the project’s many outreach components. We have heavily promoted the collection on the BHS blog, with posts that highlight the research strengths of the records, while providing insight into late-nineteenth-century Brooklyn. These blog posts also formed the basis for a series of free lectures entitled Tales from the Vault. Topics included the history of the bicycle in Brooklyn, boxing matches in Coney Island, a deadly smallpox outbreak, and the 1895 Brooklyn trolley strike. Our ambitious outreach strategy proved a success; we have already had several researchers ask to use the records.

It was decided early on that the Corporation Counsel records would require a detailed level of processing to allow researchers proper access to the collection. The records, bound in string and riddled with pins, needed to be flattened, examined, and cataloged before they could be made available. Our methods were anything but minimal-level processing. However, given the time and manpower, these methods will allow researchers an extremely high degree of access to a previously inaccessible collection of records.

The project “City, Borough, Neighborhood, Home: Mapping Brooklyn’s Twentieth-Century Urban Identity” was spearheaded by Julie May (head of collection management), Elizabeth Call, and Jacob Nudal (former director of the library and archives), all of whom contributed to the success of the project. Acquisitions and processing intern Deborah Marks greatly assisted in assembling the collection’s finding aid. The grant also funded the cataloging of our twentieth-century map collection. Map cataloger Lisa Miller provided a tremendous amount of assistance in dealing with the many maps found in the Corporation Counsel records. Finally, we would like to thank the Council on Library and Information Resources (CLIR), whose generous funding made this project possible.

The collection’s finding aid is now available online (http://brooklynhistory.org/library/corp/counsel/corp.counsel). The catalog record (featuring the mapped GIS data points) is available at http://brooklynhistory.org/library/corp/corp/cps/arms_2013_015.corp.counsel; and blog posts documenting the project can be viewed at http://brooklynhistory.org/blog/tag/clic.
by Ryan Anthony Donaldson, President

2014 New York Archives Week Awards Ceremony

The twenty-sixth annual Awards Ceremony was held at the New York Junior League, an historic Upper East Side townhouse originally constructed in 1927 for Philip and Helen Astor. A capacity crowd of some 100 members and professional colleagues joined A.R.T. supporters and special guests for hors-d’oeuvres and cocktails to begin the evening.

After everyone assembled, A.R.T. conferred its four awards.

The award for **Innovative Use of Archives** went to *The Roaring ’Twenties: An Interactive Exploration of the Historical Soundscape of New York City*. Kenneth Cobb, assistant commissioner of the New York City Department of Records, presented the award to Dr. Emily Thompson, professor of history at Princeton University.

**Outstanding Support of Archives** went to the **Center for Jewish History**. Susan Malbin, director of Library and Archives at the American Jewish Historical Society, presented the award to Rachel Miller, senior manager for Collection Services, and Laura Leone, director of Archive and Library Services, Center for Jewish History.

**Archival Achievement** to Linda Edgerly. Bob Sink, retired archivist and independent researcher, presented the award to Linda Edgerly, founding partner and director of Information and Archival Services at the Winthrop Group.

**Educational Use of Archives** to **Queens Memory Project**. Jason Kuczma, executive director of the Metropolitan New York Library Council, presented the award to Natalie Milbrodt, associate coordinator of Metadata Services, Queens Library, and Queens Memory director.

A.R.T. also received two proclamations: Borough of Manhattan President Gale Brewer proclaimed “Archivists Round Table of Metropolitan New York Appreciation Day” and presented the proclamation on behalf of her office; while Kenneth Cobb, assistant commissioner, New York City Department of Records and Information Services, presented the “New York Archives Week” proclamation on behalf of the Office of the Mayor, City of New York.

The A.R.T. Board and the Awards Committee would like to thank MetLife, the Lucius N. Littauer Foundation, Borough President Brewer, and all who made this event possible, and congratulate all of our 2014 award recipients!

Whom would you like to see recognized next year? Nominations for 2015 are now open, and all members are encouraged to cast their votes. Please visit: https://nycarchivists.wufoo.com/forms/art-awards-nomination-form/.
Early-eighteenth-century sermons, diaries of a long-standing rector, original architectural drawings of a National Historic Landmark church, and burial records of some of New York’s most influential men and women: these are just some of the pieces of Trinity Wall Street’s 317-year history that were recently packed up and moved as Trinity Wall Street’s archives relocated to a new space.

In September 2014, Trinity Wall Street and its staff moved offices from 74 Trinity Place, its home for eighty years, to 120 Broadway. Prior to 1934, Trinity Wall Street kept its records in a variety of storage repositories — some more sophisticated than others. In 1709, only a chest was provided “to keep the Cash & writings belonging to the Church”; while in 1827, Trinity’s records show an authorization for a purchase of “trunks and boxes suitable for containing the papers and documents of the Corporation of Trinity Church.” These rudimentary repositories housed the whole of Trinity’s archives for more than a century and up until the mid-nineteenth century, when some of Trinity’s clergy took interest in preserving the history of Trinity Church and the Episcopal Church as a whole.

Records once stored in chests and trunks were from then on stored more carefully in fireproof safes. By the end of the nineteenth century, Trinity’s records were in better arrangement, and staff began to receive external genealogical research requests. Trinity’s rector for more than forty years, the Reverend Morgan Dix, became an active user of the archives, as he researched and wrote what became a seven-volume history of Trinity Parish.

It was after their move to 74 Trinity Place, however, that the historical records began to resemble a modern archives. A trained staff, a restoration and preservation program, and indexing and arrangement of the records according to archival standards were all introduced during the archives’ time at that address.

Writings and records, previously kept in chests and trunks, were relocated several times before finding a home at 74 Trinity Place. The current archives staff now faced the careful task of moving these same records yet again to 120 Broadway. Despite the short distance of just 413 feet between the new building and the old, the materials were securely packed as if facing a much greater journey. Boxes containing some of New York’s earliest records were loaded onto moving carts and shrink-wrapped, with extra padding added where necessary. Moving carts were escorted out of the building and onto moving trucks with as much care and attention as if the records were in fact the historical figures that created them. With careful planning and coordination among staff and hired movers, nearly 2,000 linear feet of historical records safely made the trip to their new home at 120 Broadway.

The new space at 120 Broadway is a standard office space redesigned into a functional archives with new climate control units, security measures, and ample vault spaces, including a dedicated flat storage vault. The facility also boasts a new reading room eager to host researchers interested in connecting with Trinity’s past. The archives will be located at 120 Broadway for the next several years, while 74 Trinity Place is redeveloped into new office and community space for Trinity Wall Street, including a new archives component with expanded space and updated facilities.

Want to know more? The archives are available for research to qualified researchers by appointment. See our guide and research policies for more details! Contact us at archives@trinitywallstreet.org if you have further questions or to schedule an appointment.◆
A.R.T. held its fifth annual Archives Education Institute (AEI) on October 11, 2014, at the offices of the National Archives at New York City (NARA-NYC) in downtown Manhattan. In partnership with NARA-NYC and the Association of Teachers/United Federation of Teachers, A.R.T. hosted a group of twenty-seven archivists and educators who met to discuss how best to engage K-12 students using primary source documents related to the performing arts. Several of metropolitan New York’s most revered performing arts organizations were on hand to discuss and flesh out current practices for support and enhancement of classroom learning using the material products of performance.

Hosted and moderated by NARA’s Chris Zarr, the event started with a panel discussion with panelists Barbara Haws, archivist and historian, New York Philharmonic; Kathleen Sabogal, archivist, Carnegie Hall; Sharon Lehner, director of archives, Brooklyn Academy of Music; and Mitch Mattson, associate director of education, Roundabout Theatre Company. The discussion focused on ways that performing arts organizations are moving outside traditional access and research protocol by digitizing large collections of material with an eye toward expanding teachers’ and students’ access to these rich primary resources. Discussion touched on ways that performing arts organizations and repositories need to expand their offerings and not only include high-level scholarship but also engage younger students through age-appropriate curation of collections.

The second half of the day was dedicated to educators and archivists presenting the group with materials and resources from their own collections, with Roundabout Theatre’s Mitch Mattson facilitating smaller break-out group sessions tasked with finding applicable lesson plans to share with the larger group. Morgen Stevens-Garmon, theatre archivist from the Museum of the City of New York, shared the work the museum has undertaken to make a larger percentage of its performing arts collections available online; Brooklyn teacher Joy Ravona shared a document she created containing lyrics written by Paul Robeson to engage younger students through music; Schomburg Center for Research in Black Culture’s librarian Miranda Mims discussed specific aspects of the collection that highlight Harlem’s significant contribution to the arts in New York; Roundabout Theatre’s archivist Tiffany Nixon brought costumes and other unique artifacts from theatre production that are used in the company’s educational outreach; and Diane Russo and Pamela Cruz from the Girl Scouts of America shared materials from their collection that support scholarship and interest in the performing arts. Historic reenactor and museum educator Michael Grillo, from the Van Cortlandt House Museum in the Bronx, was also on hand to discuss how historic costume can be used educationally to engage students. All participants received certificates eligible for Archival Recertification Credits (ARCs) and professional development hours for teachers and educators.

The event was a success, opening up further discussion on how we as archivists can better work with our repositories and with educators to expand collections to include younger students. Digital projects, tours and other recommendations were suggested and will be used to inform next year’s AEI.

Librarian Miranda Mims explains that some of the Schomburg Center’s resources relating to the Harlem Experimental Theatre are available online.

Brooklyn school teacher Joy Ravona talks about the Paul Robeson lyrics and interview she uses.

Photo courtesy Pamela Cruz.

Educator resources available online from the Museum of the City of New York.

Educator resources available online from the USA National Historic Preservation Center discusses the Girl Scouts archives with a teacher and museum educator.

Panel discussion moderated by Christopher Zarr of NARA-NYC at the 2014 K-12 Archives Education Institute.
Happy New Year from the A.R.T. Programming Committee! Leading up to 2015, the Programming Committee sponsored two lively events during the Fall 2014 season. On November 19, nearly ninety A.R.T. members and friends gathered for a panel on television and film producers’ integration of archival items and research into popular historical dramas, graciously hosted by Barnard College and held in the magnificent James Room at Barnard Hall.

Among the distinguished panelists were Dr. Stanley Burns and Elizabeth Burns of the renowned Burns Archive, who have been essential historical consultants on the Cinemax series *The Knick*; Shannon O’Neill, archivist and librarian at Barnard College, who provided invaluable research services to the team behind the series *Boardwalk Empire* during her previous tenure as an archivist at the Atlantic City Free Public Library; and Robert Singleton, executive director of the Greater Astoria Historical Society, who served as a consultant on the recent Baz Luhrmann remake of *The Great Gatsby*.

The panelists’ excellent presentations treated event attendees to unique insight on the importance of archives and archivists in television and film, along with some great behind-the-scenes stories.

On December 8, eighty A.R.T. members and friends came out to celebrate the holidays at the annual A.R.T. Holiday Party, generously hosted by the Brooklyn Historical Society. Attendees enjoyed some good holiday cheer over wine and hors-d’oeuvres and also donated to A.R.T.’s annual holiday gift drive. The gifts collected this year again went to the Long Island–based charity Toys of Hope, which provides toys, clothing, and other items to families in need. Thanks to everyone who donated to this year’s gift drive!

The A.R.T. Programming Committee would like to send a huge thanks to all of our event speakers and cosponsors and to all the attendees who make A.R.T. events such a success.
MOUNT SINAI ARCHIVES DIGITIZES SECOND WORLD WAR RECORDS

The Archives of the Mount Sinai Medical Center in New York has digitized the records of the U.S. Army’s 3rd General Hospital, Mount Sinai’s overseas unit during the Second World War. The doctors and nurses assigned to the 3rd General treated thousands of wounded soldiers in Tunisia, Italy, and France between May 1943 and September 1945. Items in the collection include numerous official documents, an illustrated manuscript history of the unit, two scrapbooks assembled by nursing staff, and a periodical which include numerous official documents, an illustrated manuscript history of the unit, two scrapbooks assembled by nursing staff, and a periodical which was distributed news of the unit to readers on the home front.

In Brons Faces and Voices, two scrapbooks assembled by nursing staff, and a periodical which was distributed news of the unit to readers on the home front.

For an interview about the book, see: http://library.mssm.edu/services/archives/archives_feature/bronx-faces-and-voices.

NEW BOOK: BRONX FACES AND VOICES: SIXTEEN STORIES OF COURAGE AND COMMITMENT


In Brons Faces and Voices, sixteen men and women—religious leaders and activists, elected officials, and ordinary citizens—tell their personal, uncensored stories of the New York City borough before, during, and after the troubled years of arson, crime, abandonment, and flight in the 1970s and 1980s. The interviews are drawn from the Brons Institute Archives’ Oral History Project, held in the Special Collections division of the Leonard Lief Library of Lehman College, CUNY. This book includes photographs by Georgeen Comerford and Walter Rosenblum. It was published during the centennial year of Bronx County, the last county created in New York State.

For an interview about the book, see: http://library.mssm.edu/services/archives/archives_feature/bronx-faces-and-voices.

TRINITY WALL STREET ARCHIVES FEATURED IN NEW PUBLICATION

A HISTORY OF NEW YORK 101 OBJECTS


What collections are referenced? Our 1768 fire pail, included as item number 13 of 101 selected, is used as a representation of the great fire of 1768.

RICHARD MEIER MODEL MUSEUM NOW OPEN

The Richard Meier Model Museum is located on the Mana Contemporary campus in Jersey City. The museum, designed and curated by Pritzker Prize–winner Meier, includes model and sculpture exhibition space, an archives, and a library that is open to scholars and students.

The space occupies 15,000 square feet and features Meier’s architectural projects from the 1960s to the present, sculptures and collages by Meier, and more than 1,000 books and magazines from his personal library.

More than 400 handcrafted models are currently on display, including projects such as the Getty Center, the High Museum of Art, the Smith House, and the Ara Pacis Museum. In addition, the museum contains un-constructed competition proposals for the World Trade Center Memorial, New York’s Avery Fisher Hall, and the Bibliothèque Nationale de France.

The museum serves the architectural community and other interested parties and is open by appointment. For questions or to schedule a visit, please contact Marie Penny, archivist and exhibitions manager, at M.Museum@RichardMeier.com.

For an interview about the book, see: http://library.mssm.edu/services/archives/archives_feature/bronx-faces-and-voices.


METRO LAUNCHES NATIONAL DIGITAL STEWARDSHIP RESIDENCY PROGRAM IN NEW YORK

In September 2014, the Metropolitan New York Library Council (METRO) welcomed the inaugural cohort of the National Digital Stewardship Residency program in New York (NDSR-NY). Five recent graduates were chosen from a highly competitive pool of applicants and placed in selected host institutions to complete nine-month paid residencies working on digital stewardship initiatives.

The residency kicked off with a preliminary immersion course in digital stewardship, giving the cohort an opportunity to collaborate on projects and learning objectives. The residents have since settled into their positions at the host institutions: the American Museum of Natural History, Carnegie Hall, the Museum of Modern Art, the New York Art Resources Consortium, and New York University Libraries. They are blogging about their projects at http://ndsrmaydigital.org and through guest posts on The Signal.

The NDSR program, supported by generous funding from the Institute of Museum and Library Services, is working to develop the next generation of digital stewardship professionals, who will be responsible for acquiring, managing, preserving, and making accessible our nation’s digital assets. Harvard University Library and the MIT Libraries in Boston and the Library of Congress in Washington, DC, are running concurrent NDSR initiatives.

Applications to become an NDSR-NY host institution or resident for the 2015–2016 program will open in spring 2015. METRO invites potential host institutions and residents to direct any questions to Margo Padilla, NDSR-NY Project Director, at mpadilla@metro.org.

Financial Report to Membership
Balance Sheet and Cash Summary
as of December 31, 2014

INCOME

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<tr>
<td>Bank Interest</td>
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<td>Grants</td>
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<td>Membership</td>
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<tr>
<td>Program Revenue &amp; Sponsors</td>
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<td>Total Income</td>
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LESS OPERATING EXPENSES (see below for description)

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<td>Administrative</td>
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<td>Programming</td>
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<tr>
<td>Total Operating Expenses</td>
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Net Income $10,164.16 $4,293.69

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Outreach: Archives Education Institute, Metropolitan Archivist, student orientation, event cosponsorship

Programming: New York Archives Week programs, holiday party, monthly programs, workshops

Financial Report to Membership
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The Archivists Round Table of Metropolitan New York, Inc.
nycarchivists.org
P.O. Box 151
New York, NY
10274–0154

2015-16 Membership Form

Membership year runs from July 1, 2015 to June 30, 2016

PLEASE TYPE OR PRINT CLEARLY

Name:

Position or Title:

Institution:

Address:

City: State: Zip Code:

Preferred E-mail Address:

Telephone:

☐ New Membership ☐ Renewal

Please designate your membership level:
(Membership level descriptions can be found on the A.R.T. website)

☐ Student Member Level: $10 with proof of enrollment
☐ Regular Member Level: $35
☐ Sponsoring Member Level: $50
☐ Sustaining Member Level: $100
☐ Friends of A.R.T. Member Level: $35

I am interested in the following volunteer opportunities:

☐ Advocacy ☐ Annual Holiday Party ☐ Membership ☐ Outreach
☐ Mentoring ☐ Program ☐ Website
☐ Communications ☐ Metropolitan Archivist Newsletter ☐ Event Programming
☐ Education/Workshops ☐ Space Donation

To complete membership: Send the completed form with your membership check to A.R.T. Membership at the address listed at the top. Make checks payable to the Archivists Round Table of Metropolitan New York, Inc. (A.R.T.). Any additional tax-deductible donations are also welcome. You can also complete this form online through our website (www.nycarchivists.org) and make the requisite payment through PayPal. To renew your membership online, simply log in to your profile and follow prompts to renew.

Your donation is tax-deductible to the extent allowed by law. Donors receive no goods or services in return for their donation. A copy of A.R.T.'s latest annual report may be obtained, upon request, from the organization or from the New York State Attorney General’s Charities Bureau, Attn: FOIL Officer, 120 Broadway, New York, New York 10271.