Collection Development Policies
Mission

The Georgia Institute of Technology Archives & Records Management collects, preserves, exhibits, and makes available for research institutional archives, manuscripts, personal papers, organizational records, visual materials, rare books, theses, dissertations, sponsored research, and memorabilia. These materials primarily document the history of Georgia Tech and the activities of its faculty, staff, students, and alumni. The department also promotes research and scholarship through collections relating to the academic curriculum, provides a research experience for students in the use of primary sources, and preserves the legal and administrative documents of the Institute. In the latter role, the Georgia Tech Archives administers the Records Management program for the Institute. The Archives always seeks to augment its holdings, through transfer or donation.

Collecting Areas

Institutional Archives/Personal Papers/Organizational Records

The Archives houses the official records of Georgia Tech, which document administrative, research, faculty, student, and staff activities on campus from its establishment in 1885 to the present. The holdings of the Archives include institutional archives, manuscript collections, organizational records, correspondence, monographs, serials, and meeting minutes.

Papers of faculty members are a particular collecting strength, and include those of physicist Joseph Ford, historian Melvin Kranzberg, chemical engineering professor Helen Grenga, and sculptor Julian Harris. Papers of staff members, including those of Dean George Griffin and former librarian and novelist Frances Newman, form another important component of the collection. The activities of students are documented in organizational records such as those of the ANAK Society and DramaTech Theatre, as well as in personal papers such as those of Harold A. “Dutch” Faisst and Lowell Terrell. Papers of administrators, especially those of the Institute’s Presidents, feature valuable information on the development of Georgia Tech from its beginnings in 1885 to the present day.

The Archives also maintains subject files and personality files, composed primarily of newspaper clippings, which provide ready reference on a multitude of Georgia Tech subjects.
Visual Materials

The Georgia Tech Photograph Collection, composed of images depicting the campus, faculty, and sports, is the centerpiece of the visual collection. The Visual Materials Collection also includes architectural drawings for some campus buildings, visual collections related to manuscript collections, and materials donated by the Institute, faculty, students and alumni.

Two significant collections of architectural drawings are the Fulton Bag and Cotton Mill Collection and the Aaron French Textile Building Collection.

Notable collections of personal photographs include the Dean George Griffin Photograph Collection, William Anderson Alexander Photograph Collection, and Robert Lee (Bobby) Dodd Photograph Collection, all of which document campus and athletic activities in the twentieth century. Harold Bush-Brown, former Georgia Tech professor, administrator, and architect, also served as district officer for the Historic American Buildings Survey (United States Department of the Interior, National Park Service) in the 1930s; his collection of photographs documents the Historic American Building Survey (HABS).

Digital Collections

In conjunction with the library’s Scholarly Communication and Digital Services department, the Archives’ digital collections provide access to cultural and historical resources of Georgia Tech. The collections support the instruction, research, and mission of the library and the Institute through collaboration with university faculty, students, and staff. Notable digital collections include “A Photographic Atlas of Selected Regions of the Milky Way,” by E.E. Barnard; “Fulton Bag and Cotton Mills”; and “A Thousand Wheels are Set in Motion.”

Also, in support of the Library’s instructional mission, the Archives developed the campus E-Publication program. The Archives is responsible for identifying and collecting archival materials including campus e-publications, born digital materials, and other archival collections, some of which are selected for digital conversion and web access via the Institutional Repository, SMARTech. Some of the current e-publications are the Blueprint, North Avenue Review, and Technique.

Digital Materials

For inclusion in the Archives’ digital repository, materials must fall within the Archives’ standard collection policy (see page 1).

In addition, due to the availability of storage space, the Archives must give priority to certain types of electronic materials over others. In descending order of priority, the Archives will use the following criteria to make selection decisions:
1. Top priority given to items that only exist in digital form.
2. Items that are in danger of being lost due to degradation of their medium.
3. Items that are in danger of being lost due to the lack of availability of the necessary hardware to access the item.
4. Digital photographs should be transferred or converted into non-proprietary formats.
5. Items that support teaching and learning at Georgia Tech, e.g. items used in classes or research that may be accessed electronically in ways not possible in paper format.
6. Items that have a high value to the history of Georgia Tech that may be accessed electronically in ways not possible in paper format.

Georgia Tech Design Archives

The Georgia Tech Design Archives (GTDA) collects, preserves, and provides access to materials related to architectural design in the Southeast. The Archives’ acquisition of the Hefferman Design Archives Collection serves as the foundation for expanding the architectural collecting area to include locations outside of Georgia Tech proper, specifically focusing on the design and development of the modern South.

For more information, please refer to the GTDA collecting policy.

Science and Technology

Another collecting initiative for the Archives is documenting the impact of Georgia Tech in the fields of science and technology.

As an example, the Joseph F. and Vary T. Coates Papers (MS #175), document science and technology and its potential impact on public policy, especially the activities of the U.S. Congressional Office of Technology Assessment.

Southeastern Textile Industry Records

Graduates of Georgia Tech’s School of Textile and Fiber Engineering operated and supported mills throughout the Southeast. Consequently, the Archives houses strong collections pertaining to the textile industry, including the Fulton Bag & Cotton Mill Records, Chipman-Union Mill Records, and the Louis Magid Papers. Related to these records are collections documenting instruction in textile engineering at Georgia Tech, including the Charles A. Jones Papers, and a set of architectural drawings of the A. French Textile Building at Georgia Tech, featured as one of the digital collections of the archives.

The Archives actively collects materials documenting this important Southeastern industry.
Memorabilia
Rat caps, buttons, belt buckles, tickets, cheerleading uniforms, and Buzz bedroom shoes are examples of the treasures found in the Georgia Tech three-dimensional collection. Other acquisitions include gloves and class rings from early women graduates.

Theses and Dissertations
All theses and dissertations are stored electronically in the electronic theses and dissertation collection (ETDs) maintained by the Library’s Scholarly Communication and Digital Services department. The program increases access to theses and dissertations by making them available over the Internet without regard to geography or time of day. ETDs also provide valuable institutional records in digital format linked through the Library’s catalog. All copies are available on-line via the institutional repository, SMARTech.
http://smartech.gatech.edu/handle/1853/3739

The Library continues to maintain one copy of all student theses and dissertations from the early years of Georgia Tech until 2004.

Rare Books
The rare books collection supports and complements Georgia Tech’s academic curriculum, with subjects including the history of science and technology, cartography, architecture, and science fiction. Rare book collecting began in 1958 with the acquisition of the first edition of Sir Isaac Newton’s Princípia Mathematica (1687). With this as a cornerstone, the collection was enhanced over the years by the acquisition of the second and third editions of the Princípia, published in 1713 and 1726. In addition to the Princípia, the library owns early editions of several other works by Newton, notably Opticks (1704), Universal Arithmetick (editions published in 1720 and 1769), and The Method of Fluxions and Infinite Series, published in 1736. A number of works by contemporaries of Newton such as Pemberton, Keill, and MacLaurin, as well as additional Newtoniana, round out this special collection.

The Library owns the nine-volume Dutch edition of Joan Blaeu’s Grooten Atlas, or Atlas Major, published in Amsterdam in 1664-1665. Seventeenth-century Dutch exploration and commerce culminated in this atlas, one of the most sumptuous cartographic collections ever published. The Library also maintains a supporting collection of works about this atlas and cartography of the era.

Science Fiction
Forming the basis of the Bud Foote Science Fiction Center is a comprehensive collection of books and periodicals in this genre donated to the library by Professor Irving (Bud) Foote. This 9,000+ volume collection has been augmented by an additional 5,000 works of science fiction donated by friends of the library. In addition, noted science fiction writers David Brin and Patrick Malone have donated many of their works to this collection.
Faculty Publications

The Archives collects faculty publications. For electronic publications, please see SMARTech http://smartech.gatech.edu.

Records Management

The Records Management Division stores inactive departmental records, the retention of which is required to meet legal and/or fiscal directives. All records created by Georgia Tech are assigned a retention schedule in accordance with the University System of Georgia's Records Retention Guidelines.

Sponsored Research

The Archives collects sponsored research reports. For electronic reports, please see SMARTech http://smartech.gatech.edu.

Languages Collected and Excluded

English by far predominates, but materials in foreign languages are not excluded.

Donations to the Archives

The Georgia Tech Archives & Special Collections accepts donations from academic departments, faculty, staff, students, and alumni, as well as outside organizations and individuals. The department’s archivists review items offered for donation for their relevance to the collection, preservation and maintenance concerns, and uniqueness. The size, organization, and physical condition of materials are a major consideration in acquisition, because each involves resource commitments. Due to space restrictions, the Archives cannot accept everything it is offered, nor can the Department make guarantees about exhibition or digitization of materials.

The Archives always seeks additional materials related to its current holdings. As the Archives has a very limited budget for purchasing materials, almost all such acquisitions are by gift.
I. Scope

This statement includes graphic arts materials in non-book formats, e.g., drawings and prints, including posters and non-reproductive digital works, as detailed in the Collecting Policy guidelines below. For books and periodicals, see the Fine and Decorative Arts - Books and Periodicals Collections Policy Statement.

The graphic art collections represent the diversity of the American people and their disparate interests.

The Library of Congress makes every effort not to duplicate the collecting efforts of other local institutions, including the Smithsonian Institution and all of its museums, the Corcoran Gallery of Art, The Phillips Collection, the National Gallery of Art, and the Historical Society of Washington DC.

Paintings, sculptures, and other three-dimensional works of art are not acquired except under the special conditions described in the Non-library Materials Supplementary Guideline or on a case-by-case basis. The Library of Congress does not acquire commercial art reproductions, including slides and posters relating directly to the materials and artists represented in the Prints and Photographs Division, except when comparable high-quality material is not available in book or other collected format. When a work of art is originally produced in a non-digital format, the Library of Congress generally will not accept digital reproductions.

II. Research Strengths

The Library of Congress supports scholars engaging in research on the graphic arts; the history of visual communication and expression from the 15th century to the current day; using graphic arts to document American creative, cultural, and intellectual achievement; and seeking visual content related to almost every Library of Congress collecting policy. Ranging from
documentary to fine art works, the areas of topical strength in the graphic arts collections are:
the history of American architecture; fine and popular arts; the history of graphic design and
communication; prominent artists; documentary aspects of American politics and government,
cultural events and social movements; and the history of propaganda and political art.

In its capacity as an international research library, the Library collects prints and drawings that
support the Library’s area studies collections and document subjects of global and international
interests; foreign events, individuals and trends impacting or affecting American history,
achievements and concerns; and provide insight on matters of American interests, influence
and concern abroad.

III. Collecting Policy

A. Fine prints

1. The Library of Congress selectively acquires artists’ original woodcuts, engravings, etchings,
lithographs, and other types of original prints of the highest caliber that build upon and
complement strengths or fill important gaps in the Library’s existing Fine Prints Collection.
Single works as well as prints in collections, groups, and series (including artists’ portfolios) are
collected. Every effort is made not to duplicate the acquisition efforts of other local
institutions.

2. International in scope, the Library’s Fine Prints Collection includes works created from the
15th century to the present day with particular emphasis on prints produced in the United
States since 1870. In special instances efforts may be made to acquire the complete oeuvre of
printmakers for whom the Library’s holdings are particularly outstanding, e.g., American
printmaker and illustrator Joseph Pennell (1857-1926), American architect turned printmaker
John Taylor Arms (1887-1953), and African-American printmaker and founder of the

3. Comparable to its efforts to collect non-visual works of creative prose, poetry, and music, the
Library seeks to include in its collections artists’ prints that compellingly blend artistry,
technique, and subject matter. Visual content can include representational, figurative, and/or
abstract imagery. Primacy is given to artists, subjects, and art movements that have had or
potentially will have an impact on printmaking in the United States.

4. Acquisitions of foreign fine art prints seek to support research collections and interests of
the Library’s Area Studies divisions and build on such extant strengths as prints by Japanese,
European, and Central and South American creators.

5. Current or growing strengths include works by a diversity of American creators including
African American, Latino (including Chicano), and women artists, particularly working in or
after the 20th century. Contemporary prints have been actively collected from the 1930s
forward. Among notable artists for whom the Library has substantial holdings are Albrecht
Dürer (German, 1471-1528), Rembrandt Harmenszoon van Rijn (Dutch, 1606-1669), James
McNeill Whistler (American but based in England, 1834-1903), Mary Cassatt (American born, but
based in France, 1844-1926), Joseph Pennell (American, 1857-1926), George Bellows (American,
1882-1925), John Taylor Arms (American, 1887-1953), Reginald Marsh (American, 1898-1954),
and Robert Blackburn (American, 1920-2003). Notable subject strengths include Italian
Renaissance and Baroque chiaroscuro woodcuts; French and British prints; American prints,
especially 19th century works, including: Etching Revival, WPA/FAP, African American Harmon
Foundation (1930s and 1940s), Social Realist and American Scene/ Regionalist, Abstract
Expressionist; and narrative and issue-driven prints related to such topics as history, politics, health, civil rights, and the environment.

B. Posters

1. The Library acquires selected posters illustrative of political, military, social, economic, industrial and cultural history, including advertising and propaganda, with priority given to documentation of the United States life and history.

2. Posters that are examples of the work of major artists, with priority given to work of United States origin, are sought.

3. The Library acquires comprehensively the motion picture posters submitted for copyright, augmented by select movie posters, lobby cards, and related materials representing blockbusters, cultural trends, and independent films, motion pictures representing the diversity of the American people, movies with trendsetting special effects, and outstanding examples of genre films. New acquisitions complement the already significant and comprehensive holdings that begin with depictions of the earliest presentations of the motion picture, to serial versions and feature-length silent films and talkies through the emergence of the movie star and the rise of the great Hollywood studios.

4. The Library seeks works illustrative of the history of the poster as an art form and as a medium of communication.

5. The Library collects foreign posters that support the research collections and interests of the Library's area studies divisions.

6. The Library will acquire digitally distributed posters that fit into the above categories when no hard-copy poster is published.

C. Artists’ drawings

1. The Library selectively collects fine, representative examples of preparatory studies, sketches, and finished drawings prepared for illustrations in American books and magazines that enrich the Library’s existing graphic arts collections.

2. Selected drawings that support and are related to the Library’s existing collections of fine and historical prints and posters are sought. These include drawings by major printmakers represented in the Library’s collections and drawings executed in preparation for or closely relating to prints and posters in the collections.

3. The Library selectively collects drawings for American political and social cartoons and caricatures as documents of public opinion and of the history of visual satire and propaganda. Drawings for foreign political cartoons and caricature drawings of personalities of international prominence will be acquired selectively as documents of the comparative history of visual satire and propaganda. This includes, but is not limited to, political illustration, comic strips, sports cartoons, gag cartoons, comic book illustrations, and caricatures.

4. The Library seeks to document American political, economic and social history through topographical drawings of a scenographic character and other drawings of documentary value.
as records of American historical events and American urban and rural buildings, structures, and scenery.

5. The Library will not acquire drawings for portraits of American public figures that duplicate the efforts of the National Portrait Gallery. The Library collects drawings of American public figures associated with major court trials.

D. Architectural and engineering drawings and documentation

1. The Library acquires selected original drawings by significant or potentially significant American architects, designers and planners that serve as primary research materials for the study of architecture in the United States, its territories and possessions. The Library will not normally collect detailed engineering drawings, or the entire output of an architect's office. It does attempt to build a documentary collection of drawings and related materials showing the history, monuments, and achievements of architecture and civil engineering in the United States. The emphasis will be on buildings other than those erected by the Federal government, since the National Archives and Records Administration is responsible for the building records of the majority of these structures.

2. In attempting to document the history of architecture, design and engineering, the Library seeks selected measured drawings, photographs, and other documentation of existing, lost and, in some cases, unexecuted buildings; characteristic building types and technologies; historic structures; and the work of notable architects, craftsmen, engineers, landscape architects, urban planners and interior designers active in the United States. These materials include, but are not limited to, the Historic American Buildings Survey (HABS) / Historic American Engineering Record (HAER) / Historic American Landscapes Survey (HALS). The Library does not attempt, in general, to build large collections of original engineering or technical drawings, blueprints and specifications. The Library, rather, attempts to coordinate its acquisitions in the field of historic engineering with those of the National Museum of American History in order to avoid duplication.

3. In building a collection of materials associated with the built environment, the Library considers for acquisition selected drawings, photographs, and other documentation of buildings or sites outside the United States representing particular designers, techniques, building types and styles, technical or design innovations, etc., that have had notable impact on work in the United States or were influenced by work in this country.

4. Materials relating to foreign buildings and sites that substantially strengthen or supplement the existing holdings of the Library, or fill notable gaps in the Library's record of the history of architecture in all countries are acquired.

5. For Western architecture before 1800, the Library attempts to coordinate its acquisitions with those of the National Gallery of Art in order to avoid duplication. Similarly, the Library works with the Dumbarton Oaks Library to avoid duplication in the field of garden and landscape architecture.

6. In general, the Library does not endeavor to build large collections of original architectural drawings, blueprints and specifications relating to the construction and building trades, as these fall within the scope of the collections of the National Building Museum.

7. The Library, as part of its work towards the Cooperative Preservation of Architectural Records (COPAR), encourages the placement of archives of limited subject or geographical
interest in appropriate regional collections. The Library collects information about such holdings and, where possible, microform copies of the same.

E. Popular and applied graphic art

1. Particular emphasis is placed on the acquisition of prints that are important pictorial records of the people, history, and culture of the United States and of its present and former territories and possessions. These include views of American buildings, cities, urban and rural sites, people, and events or personalities whose work is of significance or of special importance to the history of the United States, and are acquired on a selective basis.

2. The Library acquires on a selective basis important examples of the ornamental and functional uses of the graphic arts in the United States. The types of materials include, but are not limited to, illustrated sheet music, baseball cards, advertising labels, postcards, trading cards and bank-note engravings. Outstanding examples of foreign works in these categories will be acquired if they can be shown to have influenced developments in or were significantly influenced by American illustration and graphic design.

3. The Library collects foreign prints of historical significance that support the research interests and collections of the Library’s various area studies divisions.

4. Works which are of strictly local significance are considered the province of regional repositories. The Library attempts to direct such works to the appropriate institutions.

5. Collections, in most cases, are confined to individually issued prints or series of prints, as distinct from those originally included in books or periodicals. Every effort is made to collect across the spectrum of popular printmaking: woodcuts and wood-engravings, etchings and engravings, lithographs and chromolithographs, and silkscreens, as well as photomechanically and digitally produced prints.

6. In acquiring examples of popular and applied graphic arts, the holdings of other institutions in the Washington area are to be taken into account so that duplication is generally, though not necessarily, avoided. For example, the Library takes care when acquiring portraits of American statesmen and public figures to not duplicate the efforts of the National Portrait Gallery.

7. The Library acquires on a comprehensive basis American and foreign political satires, allegories, and caricatures and other types of political prints from the Reformation period to the present.

IV. Acquisitions Sources

Graphic arts materials will be collected to support the Mission of the Library of Congress across the broad spectrum of its collecting areas. The Library will accept gifts and make purchases of those items which qualify as the best edition of works of art on paper available, both published and unpublished, regardless of fragility or wear and tear due to use and age, if they qualify based on the Specific Collecting Policy Guidelines above. The Copyright Office states its Best Edition of Published Copyrighted Works for the Collections of the Library of Congress, Circular 7b. While this establishes the ideal practice, in reality most copyrighted Visual Arts works are submitted in a reproductive format as permitted in circular 40a Deposit Requirements for Registration of Claims to Copyright in Visual Arts Material which is outside the scope of the...
library of congress

Collections Policy Statement. Fine and Applied Arts—Non Book Materials (Graphic Arts)
http://www.loc.gov/acq/devpol/fartnonb.pdf

graphic arts collections of the Library of Congress. The Library of Congress does not limit to copyright deposit the means by which it acquires graphic arts in order to fulfill its mission.

Increasingly, graphic arts are produced digitally both by file and web site. Artists are beginning to make their works available online. The Library makes every attempt to collect visual materials in the most widely accepted format, e.g. tif, jpeg, and pdf, in order to decrease issues in accessibility for future generations. The Prints and Photographs Division has already been participating in web archiving activities in anticipation of the day when more of our acquisitions work is done online. Nevertheless, the Library excludes those materials that are reproductions in digital format of those works published originally as drawings or prints.

V. Collecting Levels

The Library of Congress acquires graphic arts selectively within each category as described in the Specific Collecting Policy Guidelines above. Acquisition is determined by the visual content of the work offered to the Library for gift or purchase, desire not to duplicate the collecting efforts of other local institutions, attempt to fill in gaps in existing holdings, efforts not to replicate existing Library of Congress collections, and the financial cost to the Library in accepting works of art, whether it be financial, spatial, or other. Level 3

Revised November 2008
Purpose or Scope of Collection

A. Definition

Definitions for artists' books are as varied as the objects themselves. In simple terms, artists' books are books created by artists, where the artist has total control over every aspect of the creative process. Artists' books differ from livre d'artiste in that the livre d'artiste are books illustrated with original artwork. Artists' books can take any format, from a traditional codex to a tunnel book. The history of artists' books can be traced to the Sixties, when artists began making multiple copies of cheaply produced work in order to disseminate and democratize their art. Generally speaking, artists' books continue to be made in limited editions. Artists' books offer a non-traditional yet innovative approach to the relationship between book and reader.

B. Curricular/Research/Collection Needs

The artists' books collection serves several purposes by

1. supporting the curricular needs of the Department of Art and the research needs of undergraduate and graduate students and faculty in that department, in particular, those active in the book arts,
2. supporting the research needs of the community at a land-grant institution,
3. enhancing the collection of both the Fine Arts Library and the Special Collections unit of the Michigan State University Libraries, and
4. supporting the programmatic needs of the Kresge Art Museum. Curriculum, research and programs in the Art Department go beyond the traditional media in art, an important factor to consider in collecting artists' books. MSU currently offers Bachelors and Masters degrees in Studio Art and Art History.

History of the Collection/Existing Strengths and Emphases

The artists' books collection is small but current holdings are strong. The collection includes both nationally known and local artists' works. Women artists and Cuban artists are particularly well represented. As these are items that require special housing and preservation, they are kept in Special Collections. Materials about artists' books are kept in the Fine Arts Library.

Factors Influencing Collection Policy

A. Anticipated future trends

Current trends include course work in the book arts taught by Studio Faculty in alternating Spring semesters. Artists' book exhibits are becoming increasingly popular and prevalent on local, regional and national level.

B. Scope

A variety of formats will be collected, in order to provide representative examples of all types of artists' books. Students and faculty would benefit from a wide variety, and the collection will be more typical of other artists' books collections if a number of formats are acquired. At this time, virtual artists' books will not be included in the collection, but requests for this type of book will be taken into consideration. Because of availability, an emphasis will be placed on regional and national artists rather than international. Foreign language books will not be actively collected but may be included. There is no restriction on dates of publication for artists' books, although retrospective collecting may be constrained by budget limitations.

C. Acquisition

Both the Art Librarian and the Special Collections Librarian will select items in the collection. Artists' books will be purchased 1) directly from the artist, 2) from artists' books dealers or distributors, such as Printed Matter, Art Metropole, Women's Studio Workshop, or Califia Books, and/or 3) through galleries or dealers at exhibitions. Donations of books will be accepted and sought out, if feasible.

Collection Management Issues

A. Anticipated future trends

Current trends include course work in the book arts taught by Studio Faculty in alternating Spring semesters. Artists' book exhibits are becoming increasingly popular and prevalent on local, regional and national level.

B. Scope
A variety of formats will be collected, in order to provide representative examples of all types of artists' books. Students and faculty would benefit from a wide variety, and the collection will be more typical of other artists' books collections if a number of formats are acquired. At this time, virtual artists' books will not be included in the collection, but requests for this type of book will be taken into consideration. Because of availability, an emphasis will be placed on regional and national artists rather than international. Foreign language books will not be actively collected but may be included. There is no restriction on dates of publication for artists' books, although retrospective collecting may be constrained by budget limitations.

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Collection Development Policy
Images and Archives Collections
History of Medicine Division
Paul Theerman

Introduction

The collecting mandate for the National Library of Medicine is extremely broad. The Library is the library of record for U.S. literature in biomedicine and public health, and has a comprehensive collection of other countries’ literature on this topic.

A similar comprehensiveness is not possible for image and archives collections. No rational collection development policy could direct NLM to take in all significant collections of manuscript, graphic, or audiovisual materials. First of all, because these are unique materials, some will inevitably go to other repositories, making our holdings incomplete. We’ll never get every collection we’d like! Additionally, very real resource constraints, in terms of staff and space, make a comprehensive policy not possible now, or ever. Both space and staff would have to gear up significantly, say by a factor of three or four, to make a comprehensive collection development policy begin to make sense.

Some more specific collecting criteria are necessary, therefore. This document proposes such criteria for a collection development policy for the next five years. It will lay out areas that will form the focus of collection development over this time, as well as specify areas that will be of less importance. It will not seek, for the most part, to identify particular collections for possible acquisition. However, it will present criteria for identifying these collections.

First of all, this document proposes areas for collecting that cross programmatic lines, that is, they apply equally to Archives and Modern Manuscripts, Prints and Photographs, and Historical Audiovisuals. Next, specific areas of emphasis for each of these three areas will be laid out, to take account of some of the strengths of each program and the limitations that each medium presents.

General Considerations

1. Images and Archives should focus on collecting where other institutions are not available to take on that role. Thus, while not being the NIH Archives we might well focus on records of NIH researchers, which are usually not collected by the National Archives, and where such researchers lack a university connection. Similarly, we might well focus on records of smaller advocacy organizations over those of government, or of larger institutions that could manage their own records.

2. The collecting focus should be on the twentieth century. The twentieth-century collections have been lighter than warranted, opportunities are greater for these materials, and focussing on the twentieth century gives us the chance to preserve a documentary record that is in danger of being lost.
3. The collections should primarily illustrate and document the social and cultural development of health and medicine. The collections should not provide a record of the medical or public health information, which is better done through other library functions, nor should biomedical research materials dominate other types of documentation.

4. The collections should be predominantly primary documentation, rather than secondary. That is, the collection should document activities in the development of health and medicine from which historians may work, rather than be collections of other researchers’ work, such as notes, photocopies, book drafts, etc.

Programmatic Concerns:

Collections considered for acquisition by the Images and Archives Collections of the History of Medicine Division of the National Library of Medicine should:

1. Fit within the mission statement of the History of Medicine Division.
2. Fit within the subject matter focuses of the Images and Archives Collections (for which see further below).
3. Be in good physical condition, or in such condition as may be brought to an acceptable standard through the preservation and conservation activities of the Library.
4. Ideally, have a known provenance.
5. Have clear title transferred to the National Library of Medicine.
6. Have well-understood intellectual property rights, and, in cases where active royalties are not involved, ideally have these rights transferred to the National Library of Medicine, or to the public.
7. Be free of unreasonable or excessive restrictions of access for research, quotation, citation, reproduction, exhibition, or deaccessioning.
8. Be free of unreasonable or excessive requirements for Library resources or exhibition.
9. Be largely free of materials that have privacy concerns.
10. Ideally, not be a separate part of a larger collection, the remainder of which resides elsewhere.

In accordance with these programmatic concerns, only under exceptional circumstances will the Images and Archives Collections accept the following:

a. Collections loaned and not deeded to the National Library of Medicine.
b. Collections given with a requirement for cataloging or exhibition.
c. Collections where access to the whole or to a significant part is barred for a period of time in excess of 25 years from the date of acquisition, or of the materials, whichever is earlier.
d. Collections with a preponderance of medical records or similar materials with privacy concerns.
The Images and Archives Collections will not accept the following:

e. Collections where Library activities (e.g., of preservation) will assist in underwriting the donor’s earning royalties or otherwise enable the donor to profit. (However, if the simple fact of NLM’s acquisition or exhibition of collection materials happens to profits the donor, that in itself becomes no bar to acquisition, as long as exhibition is not a requirement of donation.)

f. Collections that in whole or in part may not be deaccessioned at the Library’s discretion.

**Subject Matter Focuses for the Images and Archives Collections**

I anticipate actively developing the collections in five broad areas that help tell the story of twentieth- and twenty-first-century health and medicine.

1. **Biomedical Research:** papers of leading researchers/research administrators/professional societies.

   Focus on those who researchers who have won the Nobel prize or the Lasker award, or who have risen to prominence within the National Institutes of Health.

   Focus areas, building to the strengths of the collections:

   a. Molecular medicine and cellular regulation: neural and hormonal action/signal transduction (Axelrod, Rodbell); genetics and genetic engineering (Fredrickson, Lederberg, Cohen).

   b. Human psychosocial development (child development papers, Bowen).

   c. International health, especially tropical health (Soper, Work).

   d. Medical informatics (Collen, American Association for Medical Systems and Informatics, NLM Archives). Represents a library focus.

   e. Health Services Research (Eisenberg). Represents a library focus.

2. **Biotechnology/Drugs.**

   Relying on traditional strengths of the collection and active connections to possible future areas, as well as the possibility for exhibition

   a. Artificial Internal Organs/transplantation (ASAIO Project).

   b. Alternative and Non-Traditional Devices/Fraud/Quackery/ (FDA Case files, advertising materials)

   Acquiring the papers of biotechnology firms is important, as these corporate archives are likely not to survive if the firm goes out of business. Though it’s not been a traditional focus, I’d like also to consider:
c. Genetic engineering.

3. Health Policy.

There are enough “official” voices for health policy. I’d like to see us focus on the “unofficial” voices, that is, those of advocacy groups and outliers, especially when these records are unlikely to survive otherwise.

b. HMOs (Lear report).


Our focus to a great extent in the Prints and Photographs collections and significantly in the Historical Audiovisuals collections is on public health education materials. This focus should continue, supplemented by the papers of those in public health leadership, especially when these records are not otherwise likely to survive.

a. Public health and the media. Posters and cards, public service announcements, public health films, Surgeon-General activities.
b. Public health leadership (Cornely).

5. Health Workers and Patients

This area is relatively light in our collections, although some documentation exists, especially in the records of the National League of Nursing. Yet in the twentieth century the changes have been dramatic in the lives of health care workers and in the relationship between those workers and their patients. This area represents a relatively new but potentially very rich focus for collecting.

a. The experience of primary care givers (Lear report).
b. Women and minorities in the health professions. National League of Nursing, ACNM.
c. Alternative and complementary medicine.

6. Traditionally Marginalized Groups in Health and Medicine.

Our collection development policy should focus on documenting the experiences of women and minorities, not just as health care workers, but also as biomedical researchers, as inventors, and as figures in the development of medical and public health policy.

In other areas of traditional strengths, we will remain passive collectors, that is, collecting when the opportunity presents itself.

1. Military Medicine
2. Leaders in medicine outside the disciplines above.
3. Professional medical societies.

Special Considerations for Individual Programs

Archives and Modern Manuscripts

The following types of collections are preferred, in rank order:

1. Personal papers.
4. Closed institutional records, where the collection is no longer growing.
5. Open, active, and growing institutional records.

Justification:

The social and cultural history of health and medicine is most effectively told through the personal papers, oral histories, and video histories of significant figures.

Our bound and folio collection is slowly growing, mostly through purchase. These are often individually significant items, and usually build to the strength in the collection, especially recipe books, herbal, etc.

Institutional records can be a good source for history, but need to be carefully evaluated, as often the “density” of materials is not high, with a great proportion of records devoted to routine society business or society publications. Open, active, and growing institutional records usually represent a significant investment of time and resources to ensure continued deposit of materials with the Library, and need to be carefully assessed before this relationship is agreed to.

Prints and Photographs

The following types of collections are preferred, in rank order:

1. Post-1950 “genre” shots, that is, pictures of health and medicine activities, rather than stock portrait or institutional shots.
3. Public health and quackery materials, especially including posters, ephemera, advertising materials, as discussed above.
4. Special emphasis on international efforts and on efforts involving women and minorities.
5. Fine arts prints or photographs with medical themes, especially from contemporary photographers or printmakers, to continue the excellent fine-print collection.

Historical Audiovisuals

1. We should consider acquiring any film or video produced prior to 1950 that is related to medicine and health, unless widely available in copies elsewhere. These are rare materials, and build to our considerable collection strength.

2. Genre considerations—from most important to least important.
   a. Documentation (of clinical practice, field research, or laboratory research), including home movies and “orphan films.”
   b. Documentaries.
   c. Instructional materials.
   d. Public service announcements/media features.
   e. Promotional or celebratory materials.
   f. Video conference proceedings (but tend to acquire if this is the only form in which these proceedings exist or if the speakers are very prominent).

3. Access— not in rank order.
   a. Materials where a copy does not exist in another publicly accessible research collection.
   b. Materials that are in the public domain, or where the donor will agree to put them in the public domain or to substantially lower the copyright term.
   c. Materials that are in good physical condition, and in a usable format, or where library resources exist to transfer to a suitable medium.
The mission of The Ohio State University Billy Ireland Cartoon Library & Museum (CGA) is to build a comprehensive research collection of materials documenting printed cartoon art in the United States and to provide access to the collections. Animation materials are collected very selectively. The purpose of this document is to define broadly what the acquisition strategy is for CGA. Decisions about any individual item or collection will consider the research value as well as the costs of preserving, storing, and making it available. Gifts-in-kind that have extraordinary costs associated with accepting them will be reviewed by the Collection Donation Review Committee which must approve their acquisition.

In general, CGA’s acquisition funds are used for published materials. Original cartoon art is purchased very selectively. The vast majority of CGA’s holdings of original cartoon art has been acquired as gifts-in-kind, and this is expected to continue.

**Early American Printed Cartoon Art**

Original cartoon art and works published prior to the Civil War will be collected as feasible, primarily as gifts-in-kind. Full runs of 18th and 19th century serials containing cartoons will be collected as feasible.

**Original Artwork and Manuscript Collections**

CGA seeks to collect representative samples of all cartoonists’ original artwork. In addition, the original artwork and manuscript collections, including digital files, of major cartoonists [1] are collected as comprehensively as possible. Special consideration will be given to the work of Ohio cartoonists as part of our land grant mission. These guidelines apply to the following genres:

- Caricature
- Editorial Cartoons
- Comic Strips
- Comic Books
- Magazine Cartoons [gag cartoons and cartoon illustrations]
- Sports Cartoons
- Underground Cartoons/Comics
- Graphic Novels

**Cartoon Books**

Published collections of editorial cartoons and caricatures will be purchased comprehensively. Reprint volumes of major comic strips will be purchased as feasible. Comic books and comic book reprint trade paperbacks are purchased very selectively. Gifts-in-kind of comic books are not accepted, except in rare instances when they are part of larger collections. Reprint collections of magazine cartoons and sports cartoons will be collected selectively. Published underground comics will be acquired only as gifts-in-kind.

**Graphic Novels**

Published collections of graphic novels are collected comprehensively. Volumes collecting and reprinting comics previously published as serials will be acquired selectively. Woodcut narratives and wordless stories are collected selectively.

**Prints**

Original limited edition prints by major American cartoonists are collected comprehensively.

**Proofs and Other Syndicate Records**

Syndicate proofs of comic strips, panel cartoons, and editorial cartoons will be collected as gifts-in-kind in cooperation with the major syndicates. Related archival material that documents the business of cartooning will also be acquired from the syndicates as gifts-in-kind.

**Animation**

Original animation production art and secondary sources related to animation are acquired only as gifts-in-kind.

**Cartoonists’ Professional Associations**

Archives documenting national professional cartoonists’ associations and related groups will be collected comprehensively.

**Secondary Sources**

History and criticism monographs and serials, cartoonists’ biographies and autobiographies, and how-to-cartoon books related to all of the genres of printed cartoon art collected by CGA will be acquired comprehensively. Clippings and scrapbooks related to all of the genres of printed cartoon art collected by CGA will be acquired very selectively and only as gifts-in-kind.

**International Cartoon Art**
Original artwork by international cartoonists is collected very selectively.

Prints, especially by British artists during the late 18th and early 19th century, will be collected as comprehensively as feasible.

Reprint volumes of international cartoon art will be purchased selectively or acquired as gifts-in-kind.

As part of its membership in the Consortium of Popular Culture Collections in the Midwest, CGA collects broadly representative examples of manga, including works about manga, important cartoon magazines, popular titles and other works by renowned cartoonists; and examples of the use of manga in selected fields such as history, biography, science, religion, and government. Secondary sources related to printed international cartoons are collected when possible.

Licensed Products

Products such as toys, games, clothing and dishes that use cartoon and comic strip characters will be collected only as part of a larger collection where the relationship between the creator/collector and the object is clear. Collections consisting only of these products will not be collected.

11/2009

[1] In this context, a major cartoonist is one who has had popular and/or commercial success, won important awards, expanded the understanding of his/her art, or otherwise made notable contributions to his/her profession. Other cartoonists are those whose public recognition is less, but whose work merits documentation with representative examples in CGA’s permanent collection. Juvenilia is not collected except as part of a major cartoonist’s collection.
Byrd Polar Research Center
Archival Program

Collection Management and Development Policy
Revised December 2009

A. Statement of Purpose

The Byrd Polar Research Center Archival Program (BPRCAP) is a collaborative effort of the Byrd Polar Research Center and The Ohio State University Libraries/Archives. Its mission is to collect, preserve, and provide access to historical documents concerned with exploration and scientific investigation of the Polar Regions. The goal of the BPRCAP is to make rare or unique historical material about polar exploration and scientific investigation available for research and educational use in the context of an active polar research environment. Historical collections contain papers, records, photographs and other forms of documentation concerning explorers, scientists and other figures and organizations prominent in the advancement of knowledge about polar environments.

The purpose of the Collection Management and Development Policy is to identify areas of collection and to manage resources by establishing priorities. Gifts that require extraordinary costs for preservation, storage, processing and cataloging are reviewed in accordance with the OSU Libraries’ Gifts in Kind Review Policy for Special Collections.

B. Nature of the Collection

The BPRCAP collects the papers (letters, diaries, photographs, reports, expeditionary records) and artifacts (medals, furs, etc.) of explorers and scientists who have contributed to knowledge of Polar Regions. The core of the collection includes: Papers of Admiral Richard E. Byrd, the Papers of Sir George Hubert Wilkins, the Frederick A. Cook Society Records, and the American Polar Society Records (APS).

More details about the collection are available at: http://library.osu.edu/find/collections/byrd-polar-archives/

C. Collecting Activities

Priorities

- Documentation of Byrd, Wilkins, Cook or the APS.
- Documentation and/or artifacts that complement existing collections, i.e., papers of expedition members who accompanied Byrd, Cook or Wilkins.
- Oral histories of polar explorers or scientists produced by the BPRCAP Oral History Project or other programs.
- Documentation of prominent contemporary polar researchers/scientists of the Byrd Polar Research Center.

**Secondary Priorities** (Collections acceptable only if resources exist without jeopardizing priorities identified above.)

- Artifacts
- Documentation concerning oral history interviewees created during the course of their careers.
- Prominent scientists who were not members of the Byrd Polar Research Center.
- Collections available for purchase only.

[Note: If collections of the above are not accepted, prospective donors should be directed to other colleges and universities and historical agencies and members of the International Polar Libraries Colloquy.]

**Not collected by the BPRCAP**

- Raw scientific data (accepted on a case by case basis).
- Books and other published materials may be retained by the BPRCAP as reference materials. Otherwise, these are referred to the Goldthwait Library of the Byrd Polar Research Center.
- Collections that have indefinite restrictions on use.
Plastics Collection Development Policy

Purpose
The Plastics Center at Syracuse University, founded in 2008, is the world's largest university-based resource on the history of plastics. The purpose of the Plastics Center is to serve as a research and programming center to advance the study and understanding of plastics in modern society, including its role in chemistry, technology, industry, marketing, health, art, design, and other fields. Syracuse University Library is home to the Plastics Center’s collection of books, periodicals, manuscripts, and plastic objects produced from the mid-nineteenth century to the present day. Syracuse University is developing the collection as a research resource and to serve as a platform for new and innovative programming to serve the needs of academic scholarship, public history, and broad community education.

Scope
The nucleus of the library’s history of plastics collection is its longstanding industrial design resources paired with forty-three archival collections, three thousand books, and two thousand artifacts transferred from the National Plastics Center and Museum in Leominster, Massachusetts, in 2007. The Leominster materials are largely focused on the New England region. We aim to broaden the collection by including materials that document the rise of plastics across America.

To date, the story of plastics has been told largely through the eyes of large producers of “raw” plastic—multinational chemical companies. Many of these companies maintain their own corporate archives. Syracuse University's collection therefore emphasizes the use of plastic in design and its adaptation by entrepreneurs in creating important consumer, medical, and industrial products.

Formats
Syracuse University Library seeks archives and manuscripts relating to the individuals and companies who defined the American plastics industry either as inventors, designers, or entrepreneurs. In particular, we seek to add materials relating to recognized members of the Plastics Hall of Fame and/or companies whose plastic products could be described as especially innovative. Papers of individuals and groups advocating for and against plastic also will be accepted.

Some of the types of archival materials we aim to add include design specifications, professional correspondence, laboratory notebooks, patent applications, and promotional/marketing files. We are not seeking to add corporate personnel records, nonprofessional personal files, and confidential financial and tax records.

The library also seeks trade manuals, technical manuals, journals, trade publications, textbooks, and other printed materials from the early years of the plastics industry—the mid-1800s to 1945. Later materials are already well-represented in the Syracuse University Library’s general collections. In particular, we would like to add materials relating to celluloid, Bakelite, polystyrene, and nylon. We also seek limited-distribution corporate publications such as annual reports and company histories.

Because our collection focuses on the history of plastics, we typically do not add modern trade publications or mass-market books, unless they relate to the individuals and companies reflected in our archival collections. (For a list of current collections, please see library.syr.edu/plastics.)
We also collect plastic artifacts where the artifact documents a key moment in the history of plastic; represents an important scientific, technical, or cultural innovation; or is deemed an iconic object due to its development, design, or purpose. We also accept plastic artifacts that complement and illustrate our existing collections. All donated artifacts must have basic descriptive information. This should include the date, type of plastic, and manufacturer, as well as some narrative explaining the item’s significance.

**Geographic range**

Our collection focuses primarily on the United States.

**Chronological range**

The objects and documentation date from the mid-1800s to the present. The earliest material relates to John Wesley Hyatt, who pioneered the use of celluloid in 1869. Our collection is most heavily concentrated in the period from 1945 to 1970; archival materials dating before and after that period are especially desired.

**Contact**

Sam Gruber, Curator of the Plastics Collection: plastics@syr.edu (e-mail), 315-443-2697 (telephone), 315-443-2671 (facsimile)
COLLECTION DEVELOPMENT POLICY

The Albert and Shirley Small Special Collections Library
The University of Virginia
September, 2002

The Albert and Shirley Small Special Collections Library acquires printed books, manuscripts, maps, broadsides, photographs, prints and drawings, sheet music, sound recordings, digital images, artifacts, and other formats in support of the Library's mission to serve the undergraduate and graduate teaching and research programs of the University.

This is the Special Collections Library's general policy that documents major collections and guides collecting in targeted areas. The current list of priorities covers areas in which we have fund support for purchases. Gifts in all areas are sought and considered.

COLLECTING RATIONALE

The Special Collections Library acquires materials that support teaching and research at the University and builds on existing strengths. In addition we actively seek new initiatives and acquire new collections in anticipation of or response to changing academic needs and interests. We are also committed to developing unique and distinctive collections in areas which have little coverage elsewhere.

LIBRARY CONSTITUENTS

The Library's primary responsibility is to the University of Virginia's faculty and students. In addition, we provide service to scholars from other institutions, national and international, as well as to the general public, particularly the citizens of the state of Virginia.

CURRENT COLLECTING PRIORITIES

The Library's current collecting activities focus on collecting to strength, purchasing according to fund parameters, responding to gift and purchase opportunities, supporting current academic needs, and developing new collecting initiatives to serve research needs, both current and future. All formats are collected as appropriate. Areas of active acquisition are:

American literature, antiquarian and contemporary

American history (Southeastern United States)

Virginiana
- Political history and records
- Family papers (emphasis on Central Virginia)
- African American materials
- Church records
Architecture papers
Maps
Sheet Music

British literature
18th and 19th century

Sporting books and manuscripts
Horse racing
Fox hunting
Regional antiquarian stud broadsides
Carriage-making
Veterinary medicine
English illustrated sporting books
Equestrian fiction

World War I
Sheet music
Fiction
Posters

Bibliography, the book arts, history of the book and typography
Fine press and artist's books
Pop-up books
Victorian publishers bindings
Typography

DESCRIPTION OF MAJOR COLLECTIONS

American Literature

The American literature collections include over 80,000 printed works and approximately 275,000 manuscripts, representing fiction, poetry, drama, and essays. The collections include virtually all printed works and large manuscript holdings of major and minor American authors from 1775 through 1950, as well as selected authors up to the present. Included are modern authors, writers of the Harlem Renaissance, the Beats, popular fiction, and over one hundred contemporary American and Virginia authors.

Current collecting focus: Selected antiquarian and contemporary American and Virginia authors.

American History

The major emphasis of the American history collections is on primary materials relating to the history of the southeastern United States, including the states of Alabama, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia. Works on or relating to all aspects of the history of Virginia and books owned by Thomas Jefferson comprise the areas of greatest interest. Subjects include all areas of the historical record, and cover the period prior to European contact with America in the 15th century, continuing through the Reconstruction following the Civil War, in the latter part of the 19th century.

Current collecting focus: Primary materials relating to the Southeastern United States.

Virginiana

Collecting interests for Virginiana overlap somewhat with those for American history and American literature, and are supported by designated funds. Virginiana collections include both antiquarian and contemporary printed and manuscript materials such as literature, maps and atlases, publishers' imprints, cookbooks, and general and local histories. Also collected are books from the 1828 Catalogue of the University of Virginia Library, historic newspapers relating to Jefferson and other regional historical figures or subjects, postcards, authors' papers, photographs of local
interest, business records, architectural drawings and papers, church records, political histories and records, and family papers.

Current collecting focus: Political papers, architectural drawings and papers, central Virginia families, church records, literary papers, maps, general and local histories, African American non-literary authors, Civil War in Virginia, fiction by non-Virginia authors set in Virginia, natural history.

British Literature

The British literature collections include both printed and manuscript works by authors and illustrators of all periods. Among the most significant are collections of gothic novels, British periodicals, and Vanity Fair illustrations. Eighteenth-century holdings are well represented by Alexander Pope and Henry Fielding, and the nineteenth century has significant collections of Alfred Tennyson, Charles Dickens and Rudyard Kipling. Major women authors include Jane Austen and the Brontes. The twentieth century is most significantly represented by a collection of the works of Edith, Osbert, and Sacheverell Sitwell.

Current collecting focus: Pope, Fielding, Victorian literature (especially women authors)

Sporting Collection

The sporting collection contains books, manuscripts, periodicals, broadsides, and ephemera relating to the history and practice of equestrian and related estate sports, including racing, coaching, fox hunting, and horse breeding. Also included are a variety of materials in allied fields of horseshoeing, veterinary medicine, hunting dogs, falconry, game fowls, cockfighting, animal art, equestrian fiction, and life on the old coach roads of England. Modern and antiquarian items are included and are of interest to historian and sportsman alike.

Current collecting focus: Carriage-making, fox hunting, regional antiquarian stud broadsides, veterinary medicine, English illustrated sporting books, equestrian fiction, horse racing.

World War I

The World War I collection is a broad one containing printed works, manuscripts, literature, memoirs, military manuals, movies, posters, broadsides, sheet music, art and cartoons, camp newspapers, pamphlets, propaganda, photographs, and ephemera relating to the war years as fought abroad or endured at home.

Current collecting focus: Sheet music, fiction, posters

Bibliography, the book arts, history of the book, and typography

These collections contain materials in any format that support the study of bibliography and the history of the book and printing. Included are works on typography, binding, papermaking, preservation, book illustration, bibliography, biography, history of the book, fine printing, fine bindings, exemplars of the book arts, printing history, and various bookmaking techniques, book artist's papers and artifacts, and medieval manuscripts.

Current collecting focus: artist's books, pop-up books, Victorian publishers bindings, typography

French Books, 16th - 19th century

An important group of French books on philosophy, history, and literature, from the sixteenth through the nineteenth century, this collection contains many elaborate bindings by the finest French craftsmen of the eighteenth and nineteenth centuries, as well as many seventeenth century
books in original bindings of the period. The collection’s particular strength is the Renaissance, where such authors as Montaigne, Ronsard, Estienne, and Rabelais are well-represented. The thirty-six volume Encyclopaedie, ou Dictionnaire raisoné des Sciences, des Arts et des Métiers... (1753–1780), known as the Diderot Encyclopedia, is unquestionably the most important title in the collection.

Current collecting focus: Funds are currently unavailable for purchase in this area; however, appropriate gifts are accepted.

Archives of the University of Virginia

Holdings of the University Archives extend from the early 19th century to the present, with strongest holdings from the twentieth century forward. Materials include the non-current records of lasting value that are generated by or that document the activities of the students, faculty, and administrators of the University. Records consist of information in any of a variety of formats such as: correspondence on paper or in electronic form (email); office administrative files of information organized by subject; financial information on computer tape or microfiche; invoices; tape recordings of meetings; videotape or movie film of graduation; etc., which are arranged in thirty-one record groups.

Current collecting focus: The Rector and Visitors; Office of the President; Office of the Provost; Office of the Vice President for Administration; faculty; administrative staff and officers (personal papers); students and alumni papers; and facilities management.

PROGRAMS SUPPORTED BY THE COLLECTIONS

Academic programs and institutes:
American studies
Rare Book School
Foreign language studies
British and American literature and history
Education
Media studies
Art and architecture
Music
Government
Religion
History of Science
Women’s studies
African American studies
Sociology and anthropology
Geography
UVA history and life

Other Programs:
Library exhibition programs
Digital and electronic publications and resources
Public relations, development, and outreach of the Library and the University
Arrangement Guidelines
# Artifact Cataloging Worksheet

<table>
<thead>
<tr>
<th>Object number:</th>
<th>Subjects:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collection number:</td>
<td></td>
</tr>
<tr>
<td>Category:</td>
<td></td>
</tr>
<tr>
<td>Object term:</td>
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<td>Object name:</td>
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</tr>
<tr>
<td>Common name:</td>
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<td>Location notes:</td>
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<td>Donor/Source:</td>
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<td>Former owner(s):</td>
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<tr>
<td>Provenance notes:</td>
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<td>Historic location:</td>
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</tr>
<tr>
<td>Measurements:</td>
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<td>Material and process:</td>
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<td>Description:</td>
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<td>Inscription:</td>
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<td>Mark:</td>
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</tr>
<tr>
<td>Maker/Artist:</td>
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<td>Place of Origin:</td>
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<td>Date:</td>
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</tr>
<tr>
<td>Condition: Excellent Good Fair Poor Very Poor</td>
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<td>Condition notes:</td>
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<td>Sources used in identification:</td>
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<td>Notes:</td>
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</table>

<table>
<thead>
<tr>
<th>Cataloger:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Date Cataloged:</td>
<td></td>
</tr>
</tbody>
</table>
The following ideas come from both formal cataloging standards and from practical experience with large collections as well as single images in digital imaging projects. Published guidelines, such as Graphic Materials (GM) and Describing Archives: A Content Standard (DACS), should be consulted for more detailed advice. The “Tips for Useful Description of Pictures” (on the last page) explains why some information elements are especially important for visual materials.

Common Elements for Description & Cataloging

The information elements are equally applicable to catalog records and finding aids. The elements appear in most encoding schemes (although the data name differs), including MARC21, Dublin Core, and EAD. The collection-level example is for a fictional group of photographs. The item-level example uses a real photograph (shown at right) associated for teaching purposes with the fictional collection.

<table>
<thead>
<tr>
<th>Area</th>
<th>Element(s)</th>
<th>Collection-Level Example</th>
<th>Item-Level Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREATOR &amp; CONTEXT</td>
<td>Creator names &amp; roles (access points and notes)</td>
<td>South, Cole, collector. Askew, Thomas, 1850?–1914, photographer. Van Vechten, Carl, 1880–1964, photographer. Includes works by many different photographers, with numerous images by Thomas Askew and Carl Van Vechten.</td>
<td>Unidentified photographic studio in Detroit, Michigan. (not used for this example)</td>
</tr>
<tr>
<td>Administrative / biographical history</td>
<td>Cole South began assembling this collection in the 1970s to visually document African American history, life, and culture for the bicentennial celebrations in 1976.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IDENTITY</td>
<td>Title</td>
<td>Cole South collection of African American history photographs.</td>
<td>Portrait photo of Sojourner Truth.</td>
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<tr>
<td>Extent &amp; physical description</td>
<td>circa 600 photographs.</td>
<td>1 photographic print on carte de visite mount; 4 x 2.5 in.</td>
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<tr>
<td>Reference code</td>
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<td>US-AkAX-PH100.22.3</td>
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<tr>
<td>Repository name &amp; location</td>
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<td>ABC Archives, Anchorage, Alaska, US</td>
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</tr>
<tr>
<td>Level of description</td>
<td>Collection</td>
<td>Item</td>
<td></td>
</tr>
<tr>
<td>Area</td>
<td>Element(s)</td>
<td>Collection-Level Example</td>
<td>Item-Level Example</td>
</tr>
<tr>
<td>------------------------------</td>
<td>--------------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>CONTENT &amp; STRUCTURE</td>
<td>Scope &amp; content</td>
<td>Photographs showing African Americans in different situations including military life, schools, and civil rights activities. Also many portraits.</td>
<td>Portrait shows Sojourner Truth, an African American abolitionist and women’s rights advocate, holding her knitting while seated by a table. She sold this portrait to raise money to support herself.</td>
</tr>
<tr>
<td></td>
<td>Arrangement</td>
<td>Arranged in 2 series: 1. Portraits (alphabetical by sitter); 2. Subjects (alphabetical by topic).</td>
<td>(not used)</td>
</tr>
<tr>
<td></td>
<td>subjects</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>work types</td>
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<tr>
<td>ACCESS &amp; USE</td>
<td>Access conditions</td>
<td>Access to the original photographs is limited to special appointments because the images are fragile.</td>
<td>(not used for this example)</td>
</tr>
<tr>
<td></td>
<td>(general, physical, and</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>technical)</td>
<td>Rights status of individual images varies. For general information see reference aid: “Copyright …”</td>
<td>No known restrictions on publication.</td>
</tr>
<tr>
<td></td>
<td>Rights &amp; reproduction</td>
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<td>(not used for this example)</td>
</tr>
<tr>
<td></td>
<td>status</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Language</td>
<td>Captions are in English; the collector wrote most.</td>
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</tr>
<tr>
<td></td>
<td>Finding aids</td>
<td>List of portraits, subjects, and photographers is available in a finding aid.</td>
<td>(not used for this example)</td>
</tr>
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<td>ACQUISITION &amp; APPRAISAL</td>
<td>Immediate source &amp;</td>
<td>Gift, Cole South, 1996.</td>
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<tr>
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<td>custodial history</td>
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</tr>
<tr>
<td></td>
<td>Appraisal &amp; accruals</td>
<td>Additions are expected.</td>
<td>(not used for this example)</td>
</tr>
<tr>
<td>RELATED MATERIALS</td>
<td>Copies &amp; originals</td>
<td>Photocopies provided for general reference use. Selected items have been digitized for viewing at …</td>
<td>Digital reproduction available at <a href="http://hdl.loc.gov/loc.pnp/cph.3g06165">http://hdl.loc.gov/loc.pnp/cph.3g06165</a>.</td>
</tr>
<tr>
<td></td>
<td>Related archival</td>
<td>Forms part of the Cole South collection of African American history photographs.</td>
<td>(not used for this example)</td>
</tr>
<tr>
<td></td>
<td>materials</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GENERAL NOTES</td>
<td>Notes on source of</td>
<td>(not used for this example)</td>
<td>Printed below photo: I Sell the Shadow to Support the Substance—Sojourner Truth.</td>
</tr>
<tr>
<td></td>
<td>title, condition,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>exhibition, etc.</td>
<td>(not used for this example)</td>
<td></td>
</tr>
</tbody>
</table>
“USEFUL” Description of Pictorial Materials

- Use a word that identifies the broad type of material, such as “pictures”
  The general word for the type of visual material should appear in the description even when specific media or format terms are also used. Most users ask for pictures using general vocabulary. Stating the broad “object type” or “work type” early in a description helps distinguish visual materials from the many other ways that information is expressed, such as in text, music, maps, or sound recordings.

- State the physical media/format and quantity
  Photographs, prints, drawings, etc., come in so many shapes and sizes that researchers rely on designations such as “2,000 photographs: slides” or “1 drawing: 50 x 30 cm” to gauge the nature of the information. Will the images be hard to view? Will there be clear visual detail? How many items need to be looked at?

- Express the subject and specific work type, media, or genre
  Expand on broad work types (e.g., photographs) to provide direct information about subject content, genres, and specific media (e.g., trees, landscapes, cyanotypes).

- Favor names of creators
  Mentioning the names of the lithographers, photographers, and other visual creators, even when they are only partially identified, helps researchers gauge the nature of the visual information, such as amateur, commercial, corporate, or personal viewpoints.

- Undertake rights statements
  A rights statement in or linked to the descriptive record, even if the statement says “unknown,” can simplify a researcher’s choice of which materials to request or reproduce. Getting copies is often the goal for picture researchers.

- Link to digital reproductions
  At least selectively, try to show users what the pictures look like. Viewing an image conveys lots of information beyond what reading a verbal description can accomplish.
Arrangement Schemes for Photographs
Compiled by Brett Carnell, 2004

Prints & Photographs Division, Library of Congress, Washington, DC 20540-4730

This “how to” tip sheet outlines typical categories (also called series) for arranging photographs within collections. A sample container list for a fictional collection illustrates the presentation of the physical arrangement.

Typical series for photographs

Physical format is a frequent primary criterion for establishing photographic series. Original order is often based on format distinctions, because material such as prints and slides have different storage needs and uses even before they reach an archives. The archives might further separate material by format, especially negatives, to ensure preservation of fragile material. When only a few items are in a special format, references to separate storage locations can suffice rather than establishing an entire series.

Photographic series listed in finding aids often appear to be subject based, because topical words begin the series name. The primary criterion for such series, the physical format “prints,” is implicit. Series for other formats such as negatives, albums, or cased photographs tend to have the format term stated explicitly in the series name.

Within each format-based series, the subseries can rely on such “unifying elements” as function or genre, subject, or chronology. Series may also be divided into file units or items based on format such as a single album.

Examples:

<table>
<thead>
<tr>
<th>Format-based series</th>
<th>Prints</th>
<th>Negatives</th>
<th>Slides</th>
<th>Oversize</th>
</tr>
</thead>
<tbody>
<tr>
<td>Function or Genre series</td>
<td>Advertising photos</td>
<td>Book illustrations</td>
<td>Campaign photos</td>
<td>Exhibit prints</td>
</tr>
<tr>
<td>Subject-based series</td>
<td>People</td>
<td>Culture groups</td>
<td>Employee photos</td>
<td>Family members</td>
</tr>
</tbody>
</table>

p. 1 of 3
Things

Buildings and structures
Architect
Client
Construction site location
Type of structure

Products
Type or date

Events
Anniversaries
Conferences
Manufacturing activities
Parades
Training programs

Places

Chronology
Year

Creator-based series
Names of photographers or sponsors of images

Sample Container List (Fictional Collection)

The following container contents list for a finding aid illustrates a typical arrangement scheme using a fictional photograph collection. The broadest categories are based on type of material, such as prints, albums, and negatives. The subcategories rely on genre and subject matter. Most material fits into document boxes, but special storage locations are noted for daguerreotypes, panoramas, and supplement archives.

Milagro Family Photographs, 1855-1981, bulk 1890-1966

Container

Box 1   Portraits

Family
Milagro, Concepcion, 1863-1888, n.d.
Milagro, Hermione, 1887-1972
Milagro, Marco Polo, 1909-1966
Milagro, Maria Guadalupe, 1862-1942, n.d.
Milagro, Minnie Corazon, 1916-1980
Milagro, Simon Bolivar, 1876-1936
Milagro, Yabasta, 1895-1966
O’Neal, Carmen Milagro, 1937-1966

Friends and associates
Bayard, Thomas Francis, 1894-1942
Farragut, David G., 1862
Harte, Bret, 1876
Paul, Alice, 1914-1953
Scott, Randolph, 1936-1942
Unidentified, n.d.
DAG CABINET 1  Daguerreotypes
  Concepcion Milagro, 1855
  Maria Guadalupe Milagro, 1857

Box 2  Yabasta Milagro lantern slide lecture on women’s suffrage, 1922

Box 3  Hermione Milagro as actress and playwright, 1924-1936
  Rush to Madness, 1924
  Guadalajara Rebel, 1924
  Four on the Run, 1925
  Tender Embrace, 1926
  On the Rocks, 1936

Container

Box 4  Simon Bolivar Milagro ambassadorship to Xanadu, 1932
  Official activities and travel
    Presenting papers, Feb. 2, 1932
    Ribbon Cutting, Styx Bridge, March 15, 1932
    State dinner, March 21, 1932
    Conference on Xanadu oxygen production, April 1-4
    Good will tour, May 2-22
    Audience with Grand Vizier, May 24
    Departure ceremonies, May 28

Box 5  Presentation album from the Grand Vizier

PANORAMA 176  Panorama of Xanadu Royal Palace

  Albums
  Box 6  1875 – 1921
  Box 7  1922 - 1948
  Box 8  1948 - 1953
  Box 9  1954 – 1962
  Box 10  1959 Disneyland vacation
  Box 11  1963 - 1966
  Box 12  Milagro family art collection
    Painting
    Photography
    Sculpture

SUPP ARCH 33  Campaign button of Senator Marco Polo Milagro, 1956

Drawer 14  Negatives
PastPerfect IV: Instructions & Guidelines

Add New Object

• Open PastPerfect – click on desktop icon

• Log into PastPerfect:
  Double-click your name from the list
  Enter password: cgaperfect

• On the main menu, click the OBJECTS button to bring up the Objects Catalog item record screen

• Click the ADD button (top of the record, third from left) to bring up the Add New Object screen

• To clear the fields on the Add New Object screen, select Fill with Blank Data button

• Enter ACCESSION # - click Search File for accession number and double-click selection

[PRESS TAB]

• SOURCE will fill in automatically with the donor’s name

[PRESS TAB]

• Enter OBJECT ID
  CGA.Artcase.drawer#.Item# [CGA.AC.A17.007]
  CGA.Coll Code.Box#.Item# [CGA.JS.1.155a-155t]

[PRESS TAB]

• Enter OBJECT NAME – click Search Authority File button and double-click the format from the authority list

• Select ADD – this will bring up the Objects Catalog Item Record screen

* Accession Number for each donation is created by authorized library staff.

* Object ID is a unique identifier, sometimes referred to as the Finding Number, assigned to each object which identifies its location
* Object ID is written lightly in pencil at the lower right corner on the verso of the object
* Item# must have 3 digits (001, 024, 999)
* Last record # entered will appear beneath

* Object Name is the format or physical type of the work. Please ask if you are unsure.
* Default is “original art”
Add Metadata to the Objects Catalog Item Record

- Select COLLECTION from the authority list – right click in the field, double-click collection name to add

[PRESS TAB]

- Notice the Object ID shows up automatically

- Enter OTHER #

[PRESS TAB to Home Location]

- Notice that the Accession # shows up automatically

- Enter HOME LOCATION by right-clicking and selecting from the authority list: “Billy Ireland Cartoon Library & Museum”

[PRESS TAB to Date]

- Enter DATE as YYYY-MM-DD
  - If no month, YYYY-??-DD
  - If no day, YYYY-MM-??
  - If year only, YYYY

[PRESS TAB]

- Enter the YEAR RANGE for the object
  - If date is known, enter the year in both fields
  - If date is YYYY?, enter YYYY0 thru YYYY9

[PRESS TAB]

- Enter CATALOG DATE which is the date the record is entered – MM/DD/YYYY

[PRESS TAB]

- Enter CATALOGED BY – right-click and select your name from the authority list

*Collection name is derived from the donor or artist and will be assigned by authorized staff

*Other # is the Collection Code, a permanent letter code assigned by authorized staff to an incoming or existing collection.

*PUR is used for purchases by the library

*This may also be entered in the Location information

*Date is the composition date or publication date of the object

*For probable dates, enter circa YYYY, YYYY? or a range of dates

*For unknown dates, try to supply at least the decade – note that the art is undated in the Description field

*Year Range is entered even if the year is known, so that it is searchable to the user entering a date limit search in the online database

*If date is unknown, enter the smallest range that can be determined

*Note that the date format for Catalog Date changes from the Date field
[PRESS TAB to Description]

- Enter notes regarding the object in DESCRIPTION
  - If there are multiple objects for one item record, please provide a short description next to the Object ID for each item, if applicable

[PRESS TAB]

- Enter DIMENSIONS of the object in centimeters
  - Be sure that the CM. radio button is selected; if not, save the record, select Edit button, select cm. button and continue

[PRESS TAB to Count]

- Enter COUNT if more than 1 item is represented by the record

[PRESS TAB to Dimension Details]

- Enter DIMENSION DETAILS, if any, for the object or other objects represented by the record

[*Before advancing to the Title field, be sure that the ART button and ART radio button are both selected]*

[PRESS TAB to Title]

- Type in the artist’s TITLE or caption of the object exactly as it is written
  - If no title is provided, enter the text from the first word balloon in the upper left; then other wording from the art; and finally, a supplied title entered in [brackets]

[PRESS TAB]
- Enter the **ARTIST** – right-click in the field and double-click name from the authority list

[PRESS TAB]

- If more than one person participated in creating the object, enter **ARTIST2** from the authority list, then **Artist3** if applicable
  - To enter a fourth creator, click the **Custom** button and enter **Artist4** as above

[PRESS TAB to Signed Name]

- Enter the **SIGNED NAME** used by the artist – it may be last name only, pseudonym, or abbreviation

[PRESS TAB]

- Enter **SIGNATURE LOCATION** on the object

[PRESS TAB]

- Select the **MEDIUM** used for the object – right-click in the field and choose from the authority list. Multiple entries, in order of prominence, can be selected
  - Medium support should be the last entry

[*You will now be working with the screens accessible by the buttons in the last section of the record in the lower right quadrant]*

*Artist* is the creator and or names associated with the creation of the work
*Do not edit Artist names on the authority list
*If Artist names or life dates need to be added, notify authorized staff
*When adding multiple creators, click in the field to the right of Artist field, and select their role in creating the object from the authority list (artist, illustrator, writer, etc.)

*Medium* refers to the substance or materials the artist used to create the artwork.
*Medium support* refers to the substance on which the medium is applied (paper, board, canvas, fabric, wood, glass, etc)
*Print medium* is identified by technique (chromolithograph, etching, engraving, silkscreen, etc.)
**Add Metadata to Location**

- Click on **LOCATION** to add location information for the object.
- Enter the **HOME LOCATION /BUILDING** – right-click in field to select from the list: Billy Ireland Cartoon Library & Museum

[PRESS TAB to Container]

- Enter the **Object ID** without the prefix of CGA into **CONTAINER** (AC.M17.006a-t)

[PRESS TAB]

- Type the date into the **INVENTORY DATE**

[PRESS TAB]

- Enter **BY** – right-click and select your name from the authority list
- Select **DATASET** at the lower and choose CGA from the drop-down list
- Click **CLOSE** at the upper right of screen

[Notice that the **Location** button is highlighted after information has been entered]

**Add Metadata to Condition**

- Click the **CONDITION** button to add general and/or detailed information about the condition of the object.
- Enter **CONDITION** by choosing from the drop-down list

[PRESS TAB]

- Type the **DATE**

[PRESS TAB]
• Enter **BY** – right-click and select your name from the authority list

[PRESS TAB]

• Enter **GENERAL CONDITION NOTES** if applicable

• Click **CLOSE** at the upper right of screen

---

**Add Metadata to Classification, Subjects, Search Terms**

• Click **PEOPLE, CLASSIFICATION, SUBJECTS, SEARCH TERMS** button to enter additional details for the object

• Enter **CLASSIFICATION** – right-click in the field to select from authority list.

[*If the object is an NOT an editorial cartoon, click on **CLOSE** and proceed to **CUSTOM** instructions]

[PRESS TAB if object is an editorial cartoon]

• Enter **SEARCH TERMS** for an editorial cartoon – type in pertinent objects or people shown in the cartoon. Press “enter” after each entry

[PRESS TAB]

• Enter **SUBJECTS** for an editorial cartoon – type in words or phrases that describe topics or issues addressed by the cartoon. Press “enter” after each entry

• Click **CLOSE** at the upper right of screen

---

*Enter obvious condition problems such as: tears, staining, foxing, mold, losses, folding, creasing, etc.
*Enter if the object is encapsulated, matted or framed, mounted to board, etc.
*More detailed condition reports are entered via another screen

**Classification** is the genre, the category of artistic endeavor having a particular form, content, or technique

*Do not edit **Classification** authority list

*Multiple entries are possible (magazine cartoon + editorial cartoon.)

*Press “enter” after each entry

*Use full proper names for all notable persons (George W. Bush, NOT Bush or George W.)

*No periods in abbreviations (USSR, FBI, NAACP)

*Spell out words such as World War II, NOT WWII, United State NOT US, American flag NOT US flag

*Do not repeat **Search Terms** in **Subjects**

*If you don’t know, consult other resources including the Internet or ask authorized staff

*For dated cartoons, search news stories by date at Vanderbilt Television News Archive at http://tvnews.vanderbilt.edu

---

*If the object is an NOT an editorial cartoon, click on **CLOSE** and proceed to **CUSTOM** instructions

*PRESS TAB if object is an editorial cartoon
**Add Metadata to Custom**

- Click on **CUSTOM** button to enter Publication, Publication Vol., Publication No., Syndicated By and/or Artist4

- Enter the name of the **PUBLICATION** – right-click in the field to select from the authority list

[PRESS TAB or CLOSE]

- Type in **PUBLICATION VOL.** number if applicable

[PRESS TAB or CLOSE]

- Type in **PUBLICATION NO.** (issue number) if applicable

[PRESS TAB or CLOSE]

- Enter **SYNDICATED BY** – right-click in the field to select from the authority list

[PRESS TAB to Artist4 or click CLOSE]

- Enter **ARTIST4** if applicable – right-click to select from the authority list

[PRESS TAB to Alternate Title or CLOSE]

- Type in **ALTERNATE TITLE** if applicable

- Click **CLOSE** at the upper right of screen

- Click **SAVE** button in the upper left of the Item Record to save all information

- Check the record for accuracy

---

*Publication* is the title of the journal, magazine, newspaper or book in which the art was published

*Do not edit Publication authority list

* If a Publication needs to be added, notify authorized staff

*A Syndicate* serves as an agent for a cartoonist or comic strip creator and markets, promotes and distributes their work to various media on behalf of the artist. An Artist can be self-syndicated

*Do not confuse Syndicate with publisher

*Do not edit Syndicated By authority list

* If a Syndicate needs to be added, notify authorized staff

*Do not edit Artist4 authority list

* If an Artist needs to be added, notify authorized staff

*Alternate Title* is most often used for comic strips. The indexed title is entered as **Title** with the additional title for that particular strip entered as **Alternate Title**
Making Corrections

- Click on the EDIT button at the top to correct or add additional information.
- Enter all corrections or additions on any screen in the record.
- To correct the Object ID, click on EDIT, then click Change Access#, Object ID or Loan# button located next to the Edit button and make the change, then click the SAVE button.
- Finally, click SAVE at the upper left of the Item Record to save the updated record.
- Select ADD to add another object record to the database.

Creating Default Data

*Click Edit on the Location, Condition, Classification/Subjects/Search Terms and Custom screens to make changes. Then click Save and Close buttons in the upper right to save these changes.

*Change Default Data allows you to enter data into the fields that is common to all or a group of records.
*For the following records, click Fill with Default Data and these entries will fill in automatically until you change them.
*Examples of default data include: Collection, Collection Code, Catalogued by, Artist, Classification, Publication, Syndicate

TIPS

First and foremost, if you have any questions about anything, please ask. Accuracy in spelling and inputting the correct information into the proper fields is of utmost importance. Errors will affect the results of any search.
**Because of the variety of materials found in the Modern Graphic History Library, the following steps are guidelines and should be applied flexibly and sensibly, keeping in mind that they will address many basic questions and concerns that you will have when processing the collections. Please see the MGHL Curator with questions.**
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INTRODUCTION

The Modern Graphic History Library is dedicated to acquiring and preserving distinguished works of modern illustration and pictorial graphic culture while also promoting sustained academic consideration of those materials. Focusing on artists' working materials and sketches as well as finished artworks, the range of the collection extends from book, magazine, and advertising illustration to graphic novels, comics, poster design, pictorial information design, and animation, with the Al Parker Collection standing as a highlight.

The purpose of processing the MGHL collection is to organize and preserve archival documents and artwork relevant to the history of modern illustration and to ensure its access to Washington University faculty and students, and the public.

This manual is based on the Washington University Archives manual and manuals created by other repositories and adapted for specific use at the MGHL:


Background Research

It is important to obtain information regarding dates, works, contributors, and publications. Further research into the artworks and persons involved may also be required. Research is fundamental to enabling informed decisions regarding the context, arrangement, and value of the materials.

When secondary sources are unavailable, information can be gleaned from the collection itself. Information from secondary sources should also be verified by the collection.

Guiding Principles

Respect des fonds/provenance. Papers or records created or accumulated by one person or office should not be intermingled with those of another.

Original order. Identify and preserve if possible; this will save processing time and may reveal something about the creator (especially important in dealing with personal papers).
Order out of chaos. The initial survey of a collection may not show any order, but check closely as some creators have a scheme that is not easily discernable.

Accessibility. The arrangement and description of a collection so that researchers can find information with a minimum amount of searching. Accessibility may conflict with original order, so the decision about arrangement must be decided on a case-by-case basis.

Lack of universality. There is no one way to arrange and describe all collections.

Service. One of the major goals of the Modern Graphic History Library is to make the material that has been donated available and accessible to researchers. This is accomplished through the processing of collections, as described in this manual; by staffing a reading room with regular hours of operation; by responding to telephone, e-mail and written requests for information; and by advising patrons on research strategies.

Preservation. To preserve historical documentation is considered by many archivists to be the major goal of the archival profession.

Informed judgment and common sense.

Types of Collections

Organic.

• Personal papers of an individual or family.
• Records of an organization.

Collective.

• Combination of organizational records and personal papers (as in the case of company records that include the personal papers of the founder or executives).

Artificial.

• Discrete items assembled by a collector or by the Archives to document a particular person or subject (e.g. Craver Collection).

** Each type could be a new collection or an accrual (addition to an existing collection). For accruals, make sure to look at the original collection and discuss with the supervisor whether to integrate the material or set up a similar separate arrangement.
**Accessioning**

The accessioning process allows us to get basic intellectual control over the materials. Once the collection is physically transferred to the MGHL, library staff will document the contents of the collection, their condition, order, and its temporary location until processing occurs.

**Arrangement**

Arrangement is the way items, groupings, and collections are ordered to reveal their contents and significance. It involves the physical organization of materials in accordance with the accepted archival principles of provenance and original order. There are several steps involved in the arrangement process: research, survey of records, physical arrangement, processing, re-housing, and labeling.

**Objectives of Arrangement**

- To provide a rational order in which individual documents or facts can be found with a modest amount of search and analysis.
- To maintain (or restore) and present to researchers the original order of the papers or records as evidence of how they were used by the creator and why they were created. The “sum of the whole is greater than the parts” in that there is value in knowing what a person saved, what they did not save, and how they organized the material.
- To identify potential preservation problems.
- To provide a basis for description.

**Levels of Arrangement**

- Repository: How collections are arranged on shelves (the MGHL uses a shelf list to locate collections because alphabetical or chronological arrangement would require constant shifting as new collections are added).
- Collection (also known as Record Group): Usually by provenance, or several related accessions may be combined.
- Series and subseries: Logical breaks by content, arrangement, medium, or format.
- Folder: Sequential, alphabetical, chronological or some combination of these.
- Document: Usually sequential.

**Types of Arrangement**

- Original order (used whenever possible).
- Chronological
- Topical
- Alphabetical
- Combination
Description

The process of establishing intellectual and administrative control over holdings through the preparation of finding aids.

Objectives of Description

• To provide administrative control for the repository staff
  o Location of collections physically, so it can be located
  o General contents of collections
  o Provenance of collections (Why is it here? How long has it been here?)
• To establish intellectual control for the researcher
  o General nature of repository’s holdings
  o General contents of individual collections
  o Information available on a specific topic
  o Specific information available within an individual collection

Levels of Description (from general to more specific)

• Repository (Online list of finding aids in University Archives for staff and patrons; shelf list for staff).
• Collection (Finding Aid, Inventory, Box List, etc.).
• Series and subseries (located within a finding aid).
• Folder (located within a finding aid).
• Document (inventory of individual items located in folders).
  o Normally used only for very small or very important collections.

Qualities of Good Finding Aids

• Clarity and conciseness
• Anticipation of researchers’ needs
• Objectivity
• Avoid archival jargon (provenance, ephemera, etc.)
• Avoid terminology that may be confusing or archaic.
• Avoid abbreviations or acronyms when possible (except for very well known, YMCA, US)
• SERIES A body of file units or documents arranged in accordance with a unified filing system or maintained by the records creator as a unit because of some relationship arising out of their creation, receipt, or use.
• SUBGROUP A body of related records within a record group, usually consisting of the records of a primary subordinate administrative unit or of records series related chronologically, functionally, or by subject.
• SUBSERIES A subgrouping of materials in a series maintained by the file’s creator for reasons of function creation, receipt, or use.
• TRANSCRIPT Whether it is in the author’s or a copyist’s hand, or typewritten, a transcript implies the copying of something already completed: often, indeed, of something already published. When, for example, a poet writes out a favorite poem for a friend or an admirer, the result (although it is in his AUTOGRAPH) is a transcript, and not an original manuscript in the strict sense. [From ABC]
• VERSO The back or reverse, side of the LEAF; i.e. the left-hand page of an open book or manuscript. Verso is the complement to RECTO. ABC

GLOSSARY OF ARTWORK-RELATED TERMS

This glossary is based in part on and draws several definitions from Wikipedia.com.

• ACRYLIC PAINT A fast-drying paint containing pigment suspended in an acrylic polymer emulsion. Acrylic paints can be diluted with water, but become water-resistant when dry.
• ARTIST’S BOOK A book conceived and/or produced by an artist; may include imagery conceived for the publication and/or text.
• ARTWORK All illustrated material, ornamentation, photos and charts, etc. that is prepared for reproduction.
• CANVAS A firm, loosely woven cloth. Or, a painting.
• CARICATURE An exaggerated, distorted representation of a subject in art or literature.
• COMIC (Comic book, Comic paper, Strip cartoon) A sequence of illustrations containing a story, or stories.
• COLLAGE (From the French: coller, to glue) A work of formal art, primarily in the visual arts, made from an assemblage of different forms, thus creating a new whole.
• COMMERCIAL ART (see also GRAPHIC DESIGN) Artwork, such as illustration, photography, graphic design, prepared for predetermined commercial purposes, such as advertising and general promotion.
• GOACHE Pronounced "Gwash" (rhymes with “squash”) (from the Italian guazzo, "water paint, splash") A type of paint consisting of pigment suspended in water. Gouache differs from watercolor in that the particles are larger, the ratio of pigment to water is much higher, and an additional, inert, white pigment such as chalk is also present. This makes gouache heavier and more opaque, with greater reflective qualities.
• GRAPHIC ARTS Usually refers to arts derived from or dependent on drawing; sometimes used to denote all processes by which prints are made; may refer to the entire field of commercial printing and illustration.
• **GRAPHIC DESIGN** (See also COMMERCIAL ART, VISUAL COMMUNICATION) The design of visual communications, usually to be printed or reproduced photographically, advertisements, books, magazines, newspapers, leaflets, posters, diagrams, trademarks, corporate identities, sign systems, packaging, film and television graphics, etc., and employing words and/or images.

• **GRAPHICS** Any presentation of data in visual form; illustrations, graphic designs, etc.

• **ILLUSTRATED BOOK** A book that includes visual images to explain, augment, or embellish the text.

• **ILLUSTRATION** A drawing, photograph, or other image representation designed to decorate or to clarify a text.

• **MIXED MEDIA** In drawing and painting this refers to the use of different media in the same picture.

• **OIL PAINTING** A painting with pigments that are bound with a medium of drying oil.

• **OIL PASTEL** (also called wax oil crayon) A painting and drawing medium with characteristics similar to pastels and wax crayons.

• **PEN AND INK** A technique of drawing or writing, in which colored (this includes black) ink is applied to paper using a pen or other stylus.

• **PROOF** A trial impression of a printed image.

• **SKETCH** A preliminary drawing of a composition.

• **SKETCH BOOK** A book of, or for, sketches or rough drawings.

• **STUDY** A detailed drawing or painting made of one or more parts of a final composition, but not the whole work.

• **TEAR SHEET** A term used by Advertising agencies to denote a page cut or torn from a publication as proof that an article/photo/illustration was published.

• **TYPOGRAPHY** The art or practice of printing; the style and appearance of printed matter.

• **VISUAL COMMUNICATION** Conveying a message through sight, a recognition of symbols, rather than through textual or auditory means.

• **WATERCOLOR** The medium or the resulting artwork, in which the paints are made of pigments suspended in a water soluble vehicle. The traditional and most common support for watercolor paintings is paper.
This collection contains materials relating to the activities of Project Ngoc (1987-1997), a non-profit humanitarian group consisting mainly of college students. Materials from Project Ngoc include correspondence, records of meetings and activities, and photographs and slides documenting travel to refugee camps and statewide activities. Materials from various organizations involved with refugee issues include correspondence, bills, and other printed ephemera. The collection also contains artwork done by refugee artists in the Hong Kong camps.

Project Ngoc (PN), a non-profit humanitarian organization comprised mainly of college students, strove to publicize and gather support for Southeast Asian refugees. Originally initiated as a class at UCI by graduate student Tom Wilson, PN was an attempt to increase the awareness of the students concerning the Vietnamese refugee crisis. Students in the class then decided to help alleviate the tragedies of the refugees by taking the Project beyond the limitations of the classroom and forming an organization in the hopes of realizing more concrete projects to assist the refugees.

8.0 Linear feet (11 boxes and 9 oversize folders) and 148 digitized images

Property rights reside with the University of California. Literary rights are retained by the creators of the records and their heirs. For permissions to reproduce or to publish, please contact the Head of Special Collections and University Archives.
Title: Contemplation
Creator/Contributor: Duy, Khoa, Artist
Subject: Refugee camps
Refugees and Immigrants
Social Aspects
Vietnamese
Hong Kong
Note: Title supplied by artist
Type: Paintings
Physical Description: 1 painting : 114 x 55 cm
Identifier: cui-ucid-sea016-027
Copyright Note: Material in public domain. No restrictions on use
Related Item: Metacollection: California Cultures
Metacollection: SEAAdoc
Collection: Project Ngoc records
Contributing Institution: UC Irvine, Southeast Asian Archive
Graham collection of psychedelic posters (Library of Congress)

Title: Graham collection of psychedelic posters (Library of Congress)
Other Title: Bill Graham collection of psychedelic posters (Library of Congress)
Related Names: Graham, Bill, 1931-1991 , donor
Date Created/Published: 1966-1970.
Medium: ca. 400 prints (posters) : most color; various sizes.
Summary: Includes posters created to advertise rock concerts and other musical performances held primarily at the Fillmore West Auditorium in San Francisco, California. Among the performers featured in these "Bill Graham Presents" productions are the Grateful Dead, Jefferson Airplane, the Rolling Stone, Donovan, and Aretha Franklin. Leading artists of the California Psychedelic movement are well represented, including Rick Griffin, Bonnie MacLean, McHugh, Victor Moscoso, Stanley Mouse, and Wes Wilson.
Reproduction Number: ---
Rights Advisory: Rights status of individual images not evaluated. For general information see "Copyright and Other Restrictions ...," (http://lcweb.loc.gov/rr/print/195_copr.html)
Call Number: Guide Record [P&P]
Repository: Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA
Notes:
- Arrangement: Organized into two series according to size. The large posters are interfaced with the U.S. artist posters. The small posters are in a series called POS - Graham (B size).
- Arrangement: The arrangement is alphabetical by artist name, then by sequential number. Call number example: POS - GRAHAM U.S.M244, no. 21 (B size).
- Collection title devised by Library staff.
- The poster media are predominately photomechanical processes; other techniques are also represented.
- Digitized images for many items in the collection and their associated identifying information are available through the Prints & Photographs Online Catalog.
- Posters are viewable in black-and-white on a microfilm made in 1975 (MICROFILM LOT 112253-7).
- Library of Congress staff assembled the movie posters, chiefly through copyright deposit acquisitions.
- Finding aid is a microfilm and a card catalog. Copies of the cards are also interfaced in the U.S. Poster artist card catalog.
Subjects:
Format:
Collections:
- Guide Records

Bookmark This Record: http://www.loc.gov/pictures/item/2005682805/
Artwork in the Richard E. Byrd Papers

Collection Link: https://byrdpolarmedia.osu.edu/Artwork_in_the_Richard_E_Byrd_Papers

Collection Expiration Date: 05/17/2020

Title: Artwork in the Richard E. Byrd Papers

Date: February 17, 2010

Donor: Kissel, Laura

Description: This collection consists of the artwork found in the Richard E. Byrd Papers. Some of the art is three dimensional, but most are paintings, illustrations, and prints relating to Admiral Richard E. Byrd and polar expeditions.

Contents: The materials on this Website have been made available for use in research, teaching and private study. For these purposes, you may reproduce (print, make photocopies, or download) materials from this site without further permission on the condition that you provide the following attribution of the source on all copies: https://byrdpolarmedia.osu.edu/Artwork_in_the_Richard_E_Byrd_Papers. For any other use, please contact the polar curator at 614-688-8173 or kissel.4@osu.edu.

Items 1 - 20 of 88

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Collection Options

- view
- export

Collection Info

- Created: 02/17/10
- Modified: 04/26/12
- Viewed by 553 person(s)
- 88 items in collection
- Collection size: 397 MB
- Sub-collection of Artifacts in the Richard E. Byrd Papers
Artwork in the Richard E. Byrd Papers: Man in Snow Tunnel by David Paige

Short Link: https://byrdpolarmedia.osu.edu/5SNnDeLcP

Filename: byrdartifact 468_2_3.jpg

Title: Man In Snow Tunnel by David Paige

Location of original media: Richard E. Byrd Papers, Box 468, Folder 2, Item 3, 054-362.21:3-4

Dimensions: 9" x 12" (entire)

Donor: Anonymous

Entry by: Sasha Westgate

Media Type: Pastel on paper

Description: This pastel depicts a man with an instrument on a tripod inside of a snow tunnel. This may have been a working draft or companion to the "Magnetometer in an ice cave - illuminated by candle light" pastel found in The Magic of Antarctic Colours.

Notes: For more of David Paige's work, please visit the extensive Digital Exhibit, which features more art, a chronology, and
The William Ready Division of
Archives and Research Collections

Back to W Index

To Finding Aid

Williams, James


James Williams, the son of Francis (née Porter) and Alexander Raymond Williams, was born on 26 December 1955 in Hamilton, Ontario. He completed a degree (AOCA) in new media art at OCAD in 1989 and BFA and MFA degrees in photography from the State University of New York at Buffalo in 1990 and 1992, respectively. His photographs, which juxtapose workers in factories and other settings, have been exhibited in many galleries and other venues throughout the world. He currently lives in Salford (Great Britain), where he teaches photography at the University of Bolton.

The fonds consists of inkjet prints and silver gelatin prints of different dimensions, depicting workers in factories and other buildings and settings in Dubai, western New York, Slovakia, southern Ontario, and Sydney, Nova Scotia.

Title based on the content of fonds.
The fonds (01-2011) was donated by Janice Haluszka, Edward Williams, and Dennis Gerencser. on 3 January 2011.
Finding aid available electronically.
There are no access restrictions.
Further accruals are not expected.

Contact: archives@mcmaster.ca
Last Reviewed: March 14, 2011
URL: http://library.mcmaster.ca/archives/findaids/fonds/w/williamsj.htm
Williams, James

James Williams fonds

Two catalogues of exhibitions.


**35.6 x 53.3 cm inkjet prints, framed 45.7 x 61 cm**

- Fashion #1, Dubai, 2000. Colour photograph of a women’s fashion show inset with 3 b&w photographs of men at sewing machines.
- Fish market #3, Dubai, 1999. Colour photograph of seafood for sale inset with 3 b&w photographs of men showing fish and seafood.
- Fish market #4, Dubai, 2000. Colour photograph of vegetables and other food and drink for sale inset with 3 b&w photographs of men (one carrying a bowl of fish).
- Fish market #5, Dubai, 2000. Colour photograph of a restaurant with blue tables, chairs, and carpet inset with 3 b&w photographs of men (two with baskets of fish).
- Construction crew #5, Dubai, 1999. Colour photograph of a building featuring a spiked fence and a sculpture of a camel inset with a b&w photograph of men wearing caps.

**50.8 x 76.2 cm, b&w inkjet prints, framed 81.3 x 101.6 cm**

- Steeltown, southern Ontario #1, 1994. Factory inset with 3 photographs of workers.
- Steeltown, Mexican chapter, 1996. Slag heap and factory inset with 3 photographs of workers.
- Steeltown, Slovakian chapter #1, 2004. Parked cars inset with 3 photographs of workers.

**27.9 x 35.6 cm silver gelatin prints, framed 81.3 x 101.6 cm**

- Steeltown, Slovakian chapter #4, 2004. 2 photographs. Hotel Metal; back of building with clothes line.

**53.3 x 68.6 cm, colour inkjet prints, framed 81.3 x 101.6 cm**

Mr. Steven Enich (04/21/1923 – 10/10/2004) was a prominent Serbian-American lawyer, practicing primarily in Wisconsin. An amateur photographer as well as philanthropist, especially to the Serbian Orthodox cultural heritage, from approximately 1979 to 1994, he was given often unprecedented access to Serbian Orthodox cultural monuments in the former Yugoslavia. In the course of several trips there, he amassed a collection of almost 5,000 slides, the majority of which he took himself. Often, he would share these slides with interested groups, particularly among the Serbian Orthodox communities in the United States.

In 2006, his widow, Mrs. Irene Enich (nee Miller), hoping to ensure “continuing access to and the preservation of” this valuable collection, donated the entire collection and related valuable personal notes of Steven Enich to the Hilandar Research Library, where these visual materials can embellish the largely Eastern (and Serbian) Cyrillic Orthodox manuscripts on microfilm, which this special collection preserves and to which it creates access as the largest such collection in the world.

Notes: 1. There are occasional differences between the original Enich notes and the images. In all such cases, we have attempted to identify, occasionally enhance, and describe the actual content of the slide. Also, the notes refer to a time before the break-up of the former Yugoslavia, and thus geographic and other terms may not always reflect current usage. 2. The place names used to describe the items in this collection came from the photographer’s notes, but we have also included a controlled name for each place from the Getty Thesaurus of Geographic Names.

The Hilandar Research Library gratefully acknowledges the generosity of Mrs. Irene Enich, as well as the work of a number of individuals at The Ohio State University Libraries, and especially: Amy L. McCrory, Digital Imaging Technician, OSU Libraries Preservation Department, and Jennifer Bretlignan, student assistant to A. McCrory; Melanie B. Schlosser, Metadata Librarian, Scholarly Resources Integration Department; Morag E. Boyd, Metadata Librarian, Special Collections Cataloging Department. In addition, it should be noted that the difficult and time-consuming task of identifying the slides and their contents was divided between Dr. Lyubomira Parpulova Gribble, Assistant Curator of the Hilandar Research Library, and Andrew J. Kier, Graduate Research Associate of the Resource Center for Medieval Slavic Studies.

In honoring Mrs. Enich’s wishes, the Hilandar Research Library, through the OSU Libraries and Knowledge Bank, makes images of the vast majority of these slides broadly available through the Knowledge Bank. In addition, the original notes of S. Enich are also available as scanned images. These images may be downloaded for private or academic use; for other use, please contact the Hilandar Research Library (hilandar@osu.edu).

Collections in this community

- Church Items (Enich Slide Collection)
- Frescoes from Monasteries of Serbia (Enich Slide Collection)
- Good Friday and Easter, 1981 (Enich Slide Collection)
- Kalemegdan Fortress, Ruzica, and St. Petka (Enich Slide Collection)
- Life and Cathedral of St. Sava (Enich Slide Collection)
- Miscellaneous (Enich Slide Collection)
- Montenegro (Enich Slide Collection)
- Patriarchal Activities (Enich Slide Collection)
- Patriarchal Museum (Enich Slide Collection)
Serbian Monasteries (Enich Slide Collection)
St. Cyril and Methodius, St. John Kanty Church, Irene’s House (Enich Slide Collection)
Stara Serbia (Enich Slide Collection)
Tesla, Military, and Public Museums (Enich Slide Collection)
Theological Educational Facilities (Enich Slide Collection)
Vidovdan (Enich Slide Collection)

Recent Submissions

- Church on Nikolje monastery mill grounds... (1998-02-01)
- Žiča Monastery view... (1987-05-01)
- Stara Pavlica -- panoramic view of the a... (1995-06-01)
- Pantokrator at Ravanica (1987-05-01)
- Presentation of Christ in the Temple (Sr... (1998-02-01)

View all submissions >

If you have problems with the site, difficulty accessing portions of it due to incompatibility with adaptive technology, or need information in an alternative format, please contact the system administrators.

Office of the CIO | University Libraries | Knowledge Bank Center | DSpace
St. Sava Cathedral -- Main entrance

Please use this identifier to cite or link to this item: http://hdl.handle.net/1811/43831

Title: St. Sava Cathedral -- Main entrance
Creators: Enich, Steven
Issue Date: 1989-10-01
Publisher: Ohio State University. Libraries
Description: Beograd
Place: Beograd
Related Item: http://hdl.handle.net/1811/37160
URI: http://hdl.handle.net/1811/43831
Rights: hilandar@osu.edu. Fair use and other exemptions to copyright apply.
Doel Reed Aquatints Records

Guide to the Doel Reed Aquatints Records

Collection Number 1999-296

Special Collections and University Archives

Oklahoma State University
Stillwater, Oklahoma

Contact Information

Special Collections & University Archives
Edmon Low Library, Room 204
Oklahoma State University
Stillwater, Oklahoma
74078-1071 USA
Phone: 405-744-6311
Fax: 405-744-7579
Email: lib-scua@okstate.edu
URL: http://www.library.okstate.edu/scua/index.htm

Processed by
Evan Rogers, June, 2002.

Updated by
Tawny Taylor, October 2010.

© 2005 Board of Regents for the Oklahoma Agricultural and Mechanical Colleges.
All rights reserved.
Brief Description of Collection

Title
Doel Reed Aquatints Records.

Creator
Doel Reed

Dates
1932.

Language
No linguistic content

Extent
1 oversize box.

Related Archival Materials

Repository
Oklahoma State University Library, Department of Special Collections and University Archives

Location
For current information on the location of these materials, please consult the Library's online catalog or contact the Special Collections and University Archives Reference staff.

Administrative Information

Access Restrictions
Access to this collection is unrestricted.

Usage Restrictions
Access to this collection is unrestricted.

Preferred Citation
[Identification of item], Doel Reed Aquatints Records, Special Collections and University Archives, Oklahoma State University Libraries.

Provenance
Gift of Martha Reed

Reference Code
Local Identifier: 1999-296
Repository Identifier: OkS
Country Identifier: US

Biographical Note

Doel Reed formalized and chaired the Art Department at Oklahoma A & M College starting in 1924 until his retirement from the position in 1959. He became nationally recognized as a modern master of aquatint, a unique form of engraving that uses an acid biting process to create fields of shading instead of using hatching or stippling.

Doel Reed, N. A. was born May 21, 1894 in Logansport, Indiana. Shortly after he moved to Indianapolis where he would spend the years of his youth. As a young man, Reed attended Saturday drawing classes at the John Herron Art Museum in Indianapolis; here he developed his tastes for and in art as well as his interest in its pursuit. One of the figures from the museum that strongly influenced his work was the famous painter and engraver Francisco Goya. Goya inspired the strong contrasts that exist in Reed’s own work. Reed also found inspiration from more contemporary artists such as Laura Knight’s “beautifully designed plates” (from the preface of Doel Reed Makes An Aquatint), Arthur Davis, Earl Horter, and Emil Ganso all of whom he mentions in the preface of Doel Reed Makes An Aquatint.

After high school Reed took an apprenticeship to an architect for four years before enrolling at the Art Academy of Cincinnati. Here Reed discovered graphic design, the area in which he would make his name in aquatinting. After being enrolled at the Art Academy of Cincinnati for 1916 and 1917, Reed volunteered for service in World War I. Gas blinded Reed while he fought with the 47th Infantry in the U.S. Army, and his injuries hospitalized him for year. On his recovery he returned to the Art Academy where he discovered his interest in graphics. Since very few schools specialized in or taught graphics, Reed taught himself. His work in oils and caseins helped establish him; his aquatints, though, made him famous.

Reed married in 1920 and made his first etching for the birth announcement of his daughter. An associate, Joseph Henry Sharp, had told him about the “boundless beauty of the Southwest,” and reed moved to Stillwater, Oklahoma where he chaired the art department at Oklahoma State University from 1924 until retiring to Talpa, New Mexico in 1959. While at Oklahoma State, the National Academy of Design elected him to an Associate membership position, and in 1952 he achieved full Academician status. Talpa, the surrounding pueblos, and countryside of the Taos area had served as the subjects of many of the sketches he turned into prints during his time in Stillwater. He visited New Mexico and Arizona often on the advice of his associates and friends. It was his practice to sketch in the field, to set down the mood as quickly as possible, and then finish the
painting or print back in his studio. His early base in architecture made buildings a focal point of much of his work.

A prominent member of the art community in Taos and New Mexico after 1960, Reed’s work has been exhibited in somewhere close to 350 juried shows, and he has won over 100 national and international awards for art. His subject matter consists mainly of southwest geography and the female form. He expressed that he felt that landscape is “most sympathetic to creative work” (from preface). The Gardiner Art Gallery on the Oklahoma State University campus started its permanent collection with prints by Reed, the department’s founder. Doel Reed passed away in 1985, but his work continues to be shown and sold especially in the southwest where he made his home. Reed has work in the Bibliotheque Nationale, Paris, France; the Victoria and Albert, London, England; the Metropolitan Museum of Art, New York; the Philadelphia Museum of Art, Philadelphia; the Library of Congress, Washington, D.C.; the Dallas Museum of Fine Arts; the Fine Arts Museum, Santa Fe, New Mexico; the Philbrook Museum, Tulsa, Oklahoma; the Gilcrease Museum, Tulsa and more.

Scope and Content Note

Three black and white aquatints signed and authenticated by Doel Reed and dated 1932. Subjects of the pictures include pueblos, mountains, and kitchen.

List of Series

Series I: Aquatints

Container List

Arranged alphabetically.

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<td>Aquatint. “Mexican Kitchen” edition 9 of 50. Doel Reed. Black and white aquatint on paper. Signature in pencil. Stamp of DOEL REED to left of signature. 10 7/8” x 13”</td>
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Modern Graphic History Library, Department of Special Collections

Finding aid for the Charles Craver Personal Papers

Finding aid prepared by
Mary Oberlies.

Summary Information
Title: Charles Craver Personal Papers
Creator: Charles Craver
c. 1940 - 1948
Extent: 2.0 linear feet
Call number: mghl00008
Language: English
Repository: Washington University in St. Louis
University Libraries, Department of Special Collections, Modern Graphic History Library
One Brookings Drive
Campus Box 1061
St. Louis, Missouri 63130

Access and Use:
Source of Collection:
This material was donated to the University Archives by Charles Craver in the 1990s. The material was transferred to the Modern Graphic History Library in 2008.

Access Restrictions:
There are no restrictions to access.

Use Restrictions:
Users of the collection must read and abide by the Rules for the Use of Modern Graphic History Library Materials.

Users of the collection who wish to use items from this collection, in whole or in part, in any form of publication (as defined in the form) must sign and submit to the Modern Graphic History Library a hard copy of the Request for Reproduction of Modern Graphic History Library Materials form.

All publication not covered by fair use is restricted to those who have permission of the copyright holder.

Processing Information:

Biography
Charles Henry Craver was born in Eldon, Missouri and attended the School of Fine Arts at Washington University in St. Louis, where he graduated with a Bachelor of Arts in 1933. After an early career as a freelance illustrator, he was employed for over 50 years as a staff artist for the Missouri Department of Health in Jefferson City.

Collection Scope and Content Note
Scope and Content Notes
This collection is divided into 2 series as follows:
Series 01: Magazine Illustrations (arranged by size)
Series 02: Original Artwork (arranged by size)
Subject Terms

- Carver, Charles

Contents List

Title

Series 01: Magazine Illustrations [series]:
Scope: arranged by size

box 01 Missouri Ruralist, May 25, 1940, black and white
box 01 Southern Agriculturist, March 1948, black and white
box 01 Southern Agriculturist, May 1942, black and white
box 01 Kansas Farmer, April 5, 1941, black and white
box 01 The Front Rank, September 15, 1940, black and white
box 01 The Military Miniature Collector, undated, black and white

Series 02: Original Artwork [series]:
Scope: arranged by size

box 01 Black and white, ink and mixed media
box 01 Black and white, ink
box 01 Black and white, ink and mixed media
box 01 Black and white, ink and mixed media
box 01 Black and white, ink and mixed media
box 01 Black and white, ink and mixed media
Overview

REPOSITORY: Irving S. Gilmore Music Library, Yale University
P.O. Box 208240
120 High Street
New Haven, CT
(203) 432-3041
Email: musiclibrary@yale.edu
Phone: (203) 432-0492
Fax: (203) 432-7339

CALL NUMBER: MSS 49
CREATOR: Harold Rome
TITLE: The Harold Rome Papers
DATE: 1873-1988 (inclusive)

PHYSICAL DESCRIPTION: 97 boxes (46 linear feet)

LANGUAGE(S): Materials chiefly in English.

SUMMARY: Music, correspondence and other papers, photographs, art works, and additional materials by and about the American musical theater composer Harold Rome (1908-1993)

VIEW/SEARCH: To view and/or search the entire finding aid, see the Full HTML or the Printable PDF.

FINDING AID LINK: To cite or bookmark this finding aid, use the following address:
http://hdl.handle.net/10079/fa/music.mss.0049

CATALOG RECORD: A record for this collection, including location information, may be available in Orbis, the Yale University Library catalog.

Administrative Information

Provenance

The Harold Rome Papers were established in the Music Library of Yale University by Harold Rome in 1984.

Information about Access

The Papers are open to researchers by appointment. There are no restricted materials in the collection. Please contact the Special Collections staff to schedule an appointment.

Ownership & Copyright

The Harold Rome Papers are the physical property of the Irving S. Gilmore Music Library of Yale University. Copyrights belong to the composers and authors, or their legal heirs and assigns.

Cite As


Biographical Sketch

Harold Jacob ("Hecky") Rome was born in Hartford, Connecticut, on May 27, 1908. His education included a B.A. from Yale College (1929), studies at the Yale Law School (1929-1930), a B.F.A. from the Yale School of Architecture (1934), and courses at the Yale Schools of Art and Music. He played piano in the Yale orchestra, making four trips to Europe with the group, and supported himself by playing with dance bands and for dance classes. This period also saw the birth of Rome's interest in African art, a fascination sparked when Rome visited Paris in 1930 and attended an exhibition of African sculpture there.

In 1934 Rome headed to New York to begin a career in architecture. What began as supplemental music jobs, however, blossomed into a more fulfilling and lucrative profession than architecture. During his three seasons (1935-1937) at Green Mansions (a summer resort in the Adirondacks), he produced musicals, wrote songs, and played the piano. His genius for songwriting was evident, and it was not long before his songs were sung by Gypsy Rose Lee and the Ritz Brothers.

In 1937, Louis Schaeffler hired Rome to write songs and be the rehearsal pianist for the revue Pins and Needles, which was produced and performed by I.G.L.W. union members. When, in 1937, the show opened in New York, it met with such wide acclaim that it moved on to Broadway and ran there and on the road for four years, establishing Rome as a composer and
lyricist. He won an ASCAP award for the song "Sunday in the Park" from *Pins and Needles*, followed by another for the song "Franklin D. Roosevelt Jones" from the 1938 revue *Sing Out the News* (produced by Max Gordon, with sketches by George S. Kaufman and Moss Hart, and songs by Harold Rome).

There followed revues, mostly sociopolitical, including *Sing for Your Supper* (1939); *Streets of Paris* (1939); and *The Little Day长三角* (1940), a musical based on the book by Joseph Schrank. *Lachrimes Follies* (1942), to which Rome contributed several songs, was a series of forty-five minute morale-boosting revues presented to workers at war-materiel factories. It included sketches by George S. Kaufman, Moss Hart, and Maxwell Anderson, and was produced and supervised by Kurt Weill. This was followed by *Star and Garter* (1942) and *Let Freedom Sing* (1942).

As a serviceman during World War II, Rome wrote songs for the army shows *Stars and Gipsies* (1943) and *Skirts* (1944), the latter done in collaboration with fellow PFC Frank Loesser. Rome's return to civilian life was the theme for his next revue, *Call Me Mister* (1946), performed by former servicemen and servicewomen, among others.

*That's the Ticket* (1948), a musical based on a book by Julius and Philip G. Epstein, was directed by Jerome Robbins. This was followed by four more revues: *Pretty Penny* (1949), with sketches by Jerome Chodorov and directed by George S. Kaufman; *Alice and Kicking* (1950); *Michael Todd's Peep Show* (1950); and *Blow You All* (1950), with sketches by Arnold Auerbach.

Apart from *Romanoff and Juliet* (1957); play by Peter Ustinov with incidental music by Rome, directed by George S. Kaufman and produced by David Merrick; and *La Grosse Valse* (1955, for which Rome wrote the lyrics), the final productions were the book-musicals *With You Were Here* (1952), book by Arthur Koerber and Joshua Logan, directed by Logan), *Pajama* (1954, book by S.N. Behrman and Joshua Logan based upon the trilogy by Marcel Pagnol, directed by Logan and produced by Logan and David Merrick), *Destiny RIDES AGAIN* (1959, book by Leonard Gershe, produced by Merrick), *I Can Get It for You Wholesale* (1962, book by Jerome Weidman, produced by Merrick), *The Zulu and the Zygote* (1965), and *Cane With the Wind*, which opened in Tokyo as *Sukett* (1970), went on to London (1973), and finally moved to Los Angeles (1975) to begin a United States tour.

In his book *Show Times* (1986), Steven Suslin describes Harold Rome's revues as having "sparkling comedy lyrics for everyday characters, set to bright and fresh music," and his musicals as having "rich, emotional scores." This account for the tremendous popularity of the shows and individual songs, as well as for their numerous performances and recordings. In fact, many of the shows were vehicles that launched the careers of performers such as Jack Cassidy, Bob Fosse, Betty Garrett, Elliot Gould, Buddy Hackett, Florence Henderson, Carl Reiner, Jerome Robbins, Barbra Streisand, and William Warfield.


**Description of the Papers**

The Harold Rome Papers include holograph, manuscript, and published musical works by Rome. These include vocal music, piano works, and a string quartet as well as the stage works. Among the stage works are some that have never been produced. Also included are scripts and lyrics, many of them in Rome's hand. There are production materials which include contracts, royalty statements, and related correspondence. The correspondence, mostly from others, includes letters from many illustrious friends and collaborators. There are numerous photographs of Rome and his stage and art works, including many slides and negatives. Twelve scrapbooks containing programs, correspondence, clippings and photographs, have been disassembled and the items assigned to the appropriate series. The clippings have been copied onto acid-free paper and the originals discarded.

The Papers also contain original art works by Harold Rome. An inventory of 75 oil paintings and watercolors appears in this register. Approximately 128 cassettes and reel-to-reel tapes and 138 sound discs (40 45s, 83 78s, and 35 LPs) were transferred to Yale's Historical Sound Recordings collection.

A song index was compiled to indicate the shows in which songs appeared. The index also includes cross-references of variant titles for a show. Cross-references also appear within the register and in the series introductions. The song index was compiled for the general convenience of researchers. It is important to note, however, that not all of the songs listed there are present in the Harold Rome Papers.

Boxes and folders are numbered consecutively, except for oversize boxes and folders, which are housed at the end.

The Papers were a gift of Harold Rome. They came to the Library in three installments: seventeen boxes of music in September, 1984; manuscripts, paintings, correspondence, agreements and contracts, programs, and sound recordings, on July 19, 1986; and seventeen boxes of additional manuscripts, scripts, and sound recordings in February, 1988.

**Arrangement**

In 9 series as follows: I. Music by Rome. II. Scripts and Lyrics. III. Production Materials, Contracts, Royalty Statements, and Related Correspondence. IV. Correspondence. V. Programs. VI. Art Works, Exhibit Catalogues, and Inventories. VII. Clippings. VIII. Photographs. IX. Miscellaneous Items. X. Sound Recordings.
**VI. Art Works, Exhibit Catalogues, and Inventories 1942-1977**

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>VI. Art Works, Exhibit Catalogues, and Inventories 1942-1977</td>
</tr>
</tbody>
</table>

This series is divided into two subseries: A. Art Works by Harold Rome; and B. Exhibit Catalogues and Inventories. The art works fall into two categories: watercolors and oil paintings. An inventory of the oil paintings has been made, supplying a catalogue number, title, and date, if available. They are listed alphabetically by title with the untitled works at the end. The approximate dimensions (measured from the outside of the frame) are noted as well as whether they are signed. The exhibit catalogues and inventories are for Rome’s art works as well as for his collection of African art, and are filed chronologically.

**VI.A. Art Works by Harold Rome**

- **Watercolors**
  - ca. 96 items : 15'' x 9''
  - Not signed or dated

- **Oil paintings**
    - 41'' x 51''
    - Signed
    - Title crossed off
  - 260. Audience #2 1967 Apr.-May
    - 32'' x 52''
    - Signed
  - 262. Audience #4 no date
    - 34'' x 50''
    - Signed
    - 35'' x 50''
    - Signed
    - 50'' x 60''
    - Signed
    - 36'' x 50''
    - Signed
    - 35'' x 50''
    - Signed
    - 41'' x 33''
    - Signed
Artifact Collection Descriptions
The Chung Collection contains more than 25,000 rare and unique items (documents, books, maps, posters, paintings, photographs, silver, glass, ceramic ware and other artifacts).

The Chung Collection is housed in Rare Books and Special Collections on Level 1 of UBC Library's Irving K. Barber Learning Centre. Search for items in the collection from this website, or come to Rare Books and Special Collections to visit the Chung Collection exhibition.

**Hours:**
- Monday - Friday: 10 am - 4 pm | Saturday: 12pm - 5pm (Sept-April)
- Monday - Friday: 10 am - 4 pm (May - Aug)

Please see hours for Rare Books and Special Collections for holidays and other discrepancies.

**Three Themes to Explore**

- **Immigration and Settlement**
  Archival documents, photographs, artifacts and books related to immigration and settlement in Canada, especially Chinese immigration. Read more.

- **Early British Columbia History**
  Documents and books trace B.C.'s history from the earliest European explorers. Read more.

- **Canadian Pacific Railway Company**
  Documents, photographs and artifacts related to the development of the Canadian Pacific Railway Company and its train, ferry, steamship and tourism operations. Read more.

**Quick Search**

Search the Chung Collection now:

**Availability:**

**Location:**

Rare Books and Special Collections
Irving K. Barber Learning Centre
University of British Columbia
1961 East Mall
Vancouver, BC Canada V6T 1Z1

The Wallace B. Chung and Madeline H. Chung Collection contains more than 25,000 rare and unique items (documents, books, maps, posters, paintings, photographs, silver, glass, ceramic ware and other artifacts).

The Chung Collection is housed in Rare Books and Special Collections on Level 1 of UBC Library's Irving K. Barber Learning Centre. Search for items in the collection from this website, or come to Rare Books and Special Collections to visit the Chung Collection exhibition.

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- Monday - Friday: 10 am - 4 pm | Saturday: 12pm - 5pm (Sept-April)
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**Three Themes to Explore**

- **Immigration and Settlement**
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  Documents and books trace B.C.'s history from the earliest European explorers. Read more.

- **Canadian Pacific Railway Company**
  Documents, photographs and artifacts related to the development of the Canadian Pacific Railway Company and its train, ferry, steamship and tourism operations. Read more.
The Chung Collection holds one of the largest research collections on the Canadian Pacific Railway Company. Dovetailing into the collection's documents on Asian immigration and the Chinese experience in North America, the C.P.R. portion of the Chung Collection tells the story of the building of the railway, the C.P.R. steamship services, and the experiences of travelers on C.P.R. ships, trains and planes. The collection is rich not only in archival materials originating from the C.P.R. and publications about the C.P.R., but also in artifacts and graphic material, reflecting travel and tourism in a bygone era.

Dr. Chung was first inspired to collect items on the subject of the Canadian Pacific Railway company when as a young boy he saw a poster of the Empress of Asia in his father's tailor shop. His collection started modestly, with newspaper clippings and scrapbooks, but has now grown to thousands of rare and sometimes unique items. Click on the links to the left to explore this collection further.
C.P.R. ARTIFACTS

First class travelers on C.P.R. steamships and railways ate off of distinctive lines of china and silverware, and had the opportunity to purchase C.P.R. souvenirs, such as dishware, picture frames and diaries to fill in the memories of their journeys. The Chung Collection contains several hundred artifacts of the C.P.R., including glass and ceramic ware, silverware, souvenirs, employee hats and badges, and more.

Many of these artifacts were salvaged from the bottom of the ocean. Dr. Chung purchased them from a scuba diver who gathered dishes which were discarded by C.P.R. steamship kitchen staff too tired to finish washing up at the end of the night. Others were purchased at antique and flea markets. The collection includes a newel post from the Empress of Japan, one of many artifacts salvaged by locals after the ship was scrapped in Burrard Inlet.
The Chung Collection. Ashtray

http://chung.library.ubc.ca/collection/details/8022

**Title:** Ashtray

**UBC Identifier:** CC-AR-00004

**Description:** Silver-plated ashtray engraved with the words "Hotel Vancouver" with a matchbox holder and a striker on a 7.3 cm pedestal set into the center of a round tray with the manufacturer's "International S. Co. of Canada, Limited" engraved on the reverse side.

**Physical Description:** Artifacts

**Creation Date:** [1938]

**Creator:** International Silver Company of Canada

**Subject:** Ashtrays

**Location:** Box 401

**Media Type:** Artifacts

**ITEM INFO**

Items from the Chung Collection can be requested for use in person at Rare Books and Special Collections, UBC Library. Click here for location and hours.

**RELATED ITEMS**

- Souvenir ashtray
- Pedestal ashtray
- Ashtrays
- Ashtray
Title: Orange County Californio families photographs
Date: ca.1865-ca.1900
Subject: Orange County (Calif.)--History
Orange County (Calif.)--Photographs
Sepulveda family
Peralta family
Yorba family
Burruel family
Note: This collection includes 66 studio photographs, carte de visites, and tintypes of early and prominent Californio family members. The families are predominantly from the Orange County area and include the prolific and prominent Yorbas, Peraltas, and Sepulvedas, the first three land grant families that received titles for areas which include the present day UC Irvine campus from King Ferdinand VII of Spain in the early 19th century. Also included are portraits of members from the Avilas, Burruel, Dryden, Gless, Landell, Lugos, Pryor, and Ríos families. Individual and group portraits of adults predominate, although there are a number of child and infant portraits. Also of interest are photographs of a wedding party, Soledad Pryor Landell and Peregrina Yorba bridal portraits, and an unidentified priest. Several of the 17 tintypes are hand-colored
Type: Photographic prints--California
Photographic prints--California--Orange County
Tintypes--California--Orange County
Photograph albums--California
Photograph albums--California--Orange County
Physical Description: 1 album; 66 photographs in album
Language: English
Identifier: cui-ms-r76-01
Copyright Note: Material in public domain. No restrictions on use
Related Item: Metacollection: California Cultures
Collection: Orange County Californio families portrait photograph album
Contributing Institution: UC Irvine, Special Collections
Cabinet Photograph of Male Adult

http://www.oac.cdlib.org/ark:/13030/hb396nb1kz/?order=5&brand=oac4

Orange County Californio families photographs
   ▶ Cabinet photograph of male adult

Click image for larger view

Title:
   Cabinet photograph of male adult

Note:
Unknown male, ca.1885
Photograph by Taber, San Francisco, Calif
Type:
Cabinet photographs
Identifier:
cui-ms-r76-01-003
From:
Orange County Californio families photographs
Collection:
Orange County Californio families portrait photograph album
Contributing Institution:
UC Irvine, Special Collections
Finding Aid for the Lloyd E. Cotsen Cuneiform Tablets Collection

Description
The collection consists of 215 cuneiform tablets, the majority of which were written by students in ancient Mesopotamian schools. Tablet subjects include writing composition and language, mathematics, science, law and religion. The chronological range of the tablets extends from the Uruk Period (c. 3200 BCE) to the Old Babylonian period (c. 1800-1600 BCE). The collection was donated to UCLA by Lloyd Cotsen in January, 2011.

Background
The Lloyd Cotsen Cuneiform Tablet Collection was created from other smaller, private collections, acquired over several decades. The tablets in the Cotsen Collection were chosen specifically for their scholastic content. The tablets were integrated in the existing Cotsen Children's Library Collection housed at Princeton University. In 2011 the Cotsen Institute donated the cuneiform tablet section of the Children's Library to UCLA Special Collections.

Extent
206 boxes house 215 tablets (9 boxes are partitioned to hold 2 tablets)

Restrictions
Property rights to the physical object belong to the UC Regents. Literary rights, including copyright, are retained by the creators and their heirs. It is the responsibility of the researcher to determine who holds the copyright and pursue the copyright owner or his or her heir for permission to publish where The UC Regents do not hold the copyright.

Availability
Open for research. STORED OFF-SITE AT SRLF. Advance notice is required for access to the collection. Please contact UCLA Library Special Collections for paging information.
**Collection Overview**

**Descriptive Summary**

**Administrative Information**

**History**

**Scope and Content**

**Organization and Arrangement**

**Indexing Terms**

**Related Material**

---

**Container List**

<table>
<thead>
<tr>
<th>Box 1</th>
<th>Item: 1 Cotsen ID: 31718.1 School text, lexical exercise of divine epithets Old Babylonian Period (c. 1900-1600 BCE)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Translation:</td>
</tr>
<tr>
<td></td>
<td>1. Ashgi of the animal pen</td>
</tr>
<tr>
<td></td>
<td>2. Ashgi of the long-lasting animal pen</td>
</tr>
<tr>
<td></td>
<td>3. Wise Ashgi</td>
</tr>
<tr>
<td></td>
<td><strong>Physical Description:</strong> 3 1/4&quot; diameter x 5/8&quot; depth, lentil joined from fragments</td>
</tr>
<tr>
<td></td>
<td><strong>Condition:</strong> A lenticular tablet that has been broken into at least six pieces and repaired with adhesive. The repairs are best viewed from the unincised face. This face has multiple losses and has adhesive residue on much of the surface as well as in cracks. The incised face has a strange surface texture, perhaps a light textile or finger print impression? There are two side-by-side gouges on this face that appear to have been made with a modern tool.</td>
</tr>
<tr>
<td></td>
<td><strong>Language of Material:</strong> Sumerian</td>
</tr>
<tr>
<td></td>
<td><strong>Scope and Content Note</strong></td>
</tr>
<tr>
<td></td>
<td>This tablet contains a student exercise listing the epithets for the deity Ashgi.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 1</th>
<th>Item: 2 Cotsen ID: 31718.2 School text, lexical exercise of bird names Old Babylonian Period (c. 1900-1600 BCE)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Translation:</strong></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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UNIVERSITY OF CALIFORNIA, LOS ANGELES

Item: 1 Cotsen ID: 31718.1 School text [cuneiform tablet]

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CDLI-Found Texts

Search results

1 result found

Return to Search Page

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Reduce to catalogue data

NABU 1996/068, 2
Click for archival page

Primary publication NABU 1996/068, 2
Author(s) Foster, Benjamin I.
Publication date 1996
Secondary publication(s)
Collection Cotsen Collection of Cuneiform Tablets, Special Collections, UCLA, Los Angeles, California, USA
Museum no.
Accession no. 31718_1
Provenience unclear
Excavation no.Period Old Babylonian (ca. 1900-1600 BC)
Dates referenced
Object type tablet
Object subtype
Material clay
LanguageGenre School
Sub-genre
CDLI comments
Catalogue source20090701 englund
ATF sourceTranslationUCLA Library ARK21198/zz0022rpmr
Seal no.
CDLI no. P388546
Unclear abbreviations?
Can you improve upon the content of this page?
Please contact us!

---

Tablet

obverse

1. {d}{asz}aszgi tur3
Ashgi of the animal pen;
2. {d}{asz}aszgi tur3-sud
Ashgi of the long-lasting animal pen;
3. {d}{asz}aszgi ku3-zu
wise Ashgi

reverse

(unfinished)

Uploads and Revision(s):
2011-09-07 14:59:54 by brumfield, credit brumfield
James Brander Matthews (1852–1929), America's first professor of dramatic literature, created a Dramatic Museum at Columbia in 1911 to supplement his teaching. He insisted that material objects and images were crucial to understanding drama, and that theater knew no geographical or chronological bounds. The differences in national style visible on the contemporary stage had their origins, he argued, in ancient local rituals and religious practice. So in addition to considerable manuscript collections and a large collection of printed books, the Dramatic Museum included 34,500 theatrical portraits (prints and photographs); 2,350 speech recordings; 35,000 eighteenth-, nineteenth-, and twentieth-century playbills; approximately 600 artworks, including costume and scenic designs and posters; 392 puppets and 128 masks; 12 models of historical theaters; and 29 stage sets.

The Museum was formally dissolved and its collections dispersed in 1971. By the 1990s, the collections had all gravitated to the Rare Book and Manuscript Library (RBML). Manuscripts and printed books have been assimilated into our collections as a number of archival collections and as individual items cataloged into the online catalog, CLIO. Later, the posters, programs, playbills, subject files, lantern slides, scrapbooks, and portraits were made into the Dramatic Museum Ephemera collection.

Now, thanks to a grant from the Gladys Krieble Delmas Foundation, RBML is creating a new collection and finding aid. Dramatic Museum Realia consists of puppets, masks, theater models and stage sets. The puppets and masks have all been photographed, and these images are presented here.

The puppets come from around the world: Africa, Burma, China, England, France, Haiti, India, Indonesia, Italy, Japan, Mexico, Thailand, Turkey, Russia, and the U.S. There are 40 large (over five feet tall) shadow puppets and approximately 350 other puppets, including six oversize marionettes made by the prominent artist Remo Bufano. Most were collected by the 1930s; many date from the nineteenth century. The masks have a similar range: they come from Africa, Ceylon, Europe, Japan, Java, Mexico, North America, Sri Lanka, and Thailand.

A card catalog was created for the puppets and masks in the 1960s during what would prove to be the last years of the Dramatic Museum. We have taken what information we could from the catalog cards, supplemented by the Museum's office files, and past exhibition labels, and edited it.

YOU CAN HELP US!

We now ask those who view the online images to send corrections and additions to these descriptions, via the easy "send feedback" boxes on the pages for the individual items. We will use the information you send to correct and augment the data presented. The email we receive will automatically tell us the item number you are discussing.

Thank you for your help!

Exhibit Curator
Jane Siegel, RBML; Libraries Digital Program Division

Puppets: Burma »

Puppets: China »

Puppets: England »

Puppets: France »

Puppets: Ghana »
Title
Burmese marionette of male with white face and red robe

Description
Male with white face hands & feet, pointed headdress, red robe with silver trim, full-length weighted apron

Source
Dramatic Museum Realia
Rare Book & Manuscript Library, Columbia University

Identifier
DM number: P20.01
Box: 1

Coverage
Burma

Provenance
Purchased by John Mulholland in Singapore, 1926

Citation

Original Format
Marionettes (stringed puppets)
Wood, cloth

Physical Dimensions
13" (21.5")

Citation
Bain News Service photograph collection

About This Item

- Title: Bain News Service photograph collection
- Other Title: George Grantham Bain News Service photograph collection
- Bain collection
- Bain, George Grantham, 1865-1944, photographer
- Bain News Service.
- Date Created/Published: 1860-1937, bulk 1910-1920.
- Medium: ca. 40,000 negatives: glass; 4 x 5 in. and 5 x 7 in. ca. 710 negatives: glass; 8 x 10 in. 64 negatives: nitrate film; 2 1/2 x 3 1/2 in. and 4 x 6 in.
- Summary: The photographs document local, national, and international news events with a special emphasis on people and events in New York City. The range of subjects includes: celebrities, parades, sports events, immigration, political events, aviation, World War I, and the Mexican Revolution. Most images date from the 1900s to the mid-1920s, but scattered images can be found as early as the 1860s and as late as the 1930s. The collection also includes extensive card indexes with the categories: American personalities, Foreign personalities, Artists, New York City, Sports, and General.
- Rights Advisory: No known restrictions on publication.
- Access Advisory: For unprocessed portion of the collection: Please allow fourteen days advance notice to view materials. To make a request, see "Access to Unprocessed Materials." http://www.loc.gov/rr/print/info/022_unpr.html
- Call Number: Guide Record [P&P]
- Notes:
  - Arrangement: Negatives are organized into three filing series: LC-B2 (for 4x5 and 5x7 glass negatives) LC-B21 (for nitrate negatives) and series LC-B22 (for 8x10 glass negatives). Within each filing series negatives are arranged in original negative number order which, for the most part, is chronological. Prints associated with the collection have been processed under the call number prefixes BDG FILE (sumames A-G), SFF, and LOT. Each LOT and negative is separately cataloged. The unprocessed material includes numerous prints in PR 06 CN 126 (Portraits for surnames H-Z), PR 06 CN 131, and PR 06 CN 133.
  - Most negatives are captioned.
  - Collection title devised by Library staff.
  - Digitized images of selected items from the collection, along with corresponding identifying information, are available through the Prints & Photographs Online Catalog.
  - Purchase: J. D. Culver; 1948.
  - George Grantham Bain founded the first news photography service in 1898 in New York City. The Bain News Service accumulated photographs of world-wide coverage which were distributed to various newspapers. The Bain News Service was enhanced by receiving local pictures from its newspaper subscribers as part of their reimbursement.
  - A set of catalog records describing each item is available through the Open Archives Initiative Protocol for Metadata Harvesting. See http://hdl.loc.gov/loc.pnp/pb01.

Subjects:

- City & town life--New York (State)--New York--1860-1940.
Rose Sanderson [i.e., Sanderman]

http://www.loc.gov/pictures/item/ggb2005012519/

Title: Rose Sanderson [i.e., Sanderman]
Creator(s): Bain News Service, publisher
Date Created/Published: 1913 Feb. 10 (date created or published later by Bain)
Medium: 1 negative : glass ; 5 x 7 in. or smaller.
Summary: Photograph shows suffragists Rose Sanderman (holding horn) and Elizabeth Freeman (right). (Source: Flickr Commons project, 2008 and 2010. Correct last name from similar Bain negative: LC-B2-2972-10)
Reproduction Number: LC-DIG-ggbain-12483 (digital file from original negative)
Rights Advisory: No known restrictions on publication.
Call Number: LC-B2-2631-11 [P&P]
Notes: Title and date from data provided by the Bain News Service on the negative.
Forms part of: George Grantham Bain Collection (Library of Congress).
General information about the Bain Collection is available at http://hdl.loc.gov/loc.pnp/pp.ggbain
Additional information about this photograph might be available through the Flickr Commons project at http://www.flickr.com/photos/library_of_congress/3102052125
Format: Glass negatives.
Collections:
- Bain Collection
Bookmark This Record:
http://www.loc.gov/pictures/item/ggb2005012519/
View the MARC Record for this item.
Rights assessment is your responsibility.

This collection consists of a variety of artifacts (a coin token, brass and wooden boxes), a barometer, illustrations and art, books, cards, and ephemera about ballooning from the late eighteenth century to the first decades of the twentieth century.

Title based on the contents of the collection.
The collection (74-2010) was acquired from Jessica Shields on 28 October 2010.
Finding aid available electronically.
There are no access restrictions.
No further accruals are expected.

Contact: archives@mcmaster.ca
Last Reviewed: January 19, 2011
URL: http://library.mcmaster.ca/archives/findaids/fonds/b/balloon.htm
Ballooning collection


2 - Hand drawn sketch of pencil with watercolour highlights. "Volo su Roma della aeronauta Sig. Antonio Comaschi il 3 ottobre del 1842". Antonio Comaschi in his ascent over Rome on October 3, 1842. This illustrates the flight over Rome by Sr. Comaschi. By drawing a Ruins of Rome scene complete with cartouche, the artist is trying to give it a 'classical' flavor. Italy. Provenance, ex Christies London. Exterior frame dimensions 29.5 cm x 23 cm.


4 - PRINT - THE ARIEL published by Ackerman in London on March 26th, 1843. By Permission of the Patentees, this Engraving of THE FIRST CARRIAGE, THE "ARIEL". Early depiction of motorized winged aircraft. ORIGINAL PRINT of the period. Frame dimensions 45" x 40 cm. ENGLAND. Reproduction.

5 - "Sunset", lithograph. Image over the CHICAGO WORLD’S FAIR in 1894. By André Castaigne. Printed by George Barrie. Done for ART AND ARCHITECTURE. Size is 29.5 x 43 cm.

6 - "L’artillerie de siege est destine à faire évacuer les forteresses et à opépere sur les derniètes de l’ennemi". A. Desperet. Lithograph de Delaporte. Franco-Prussian War. La Caricature, no. 83. [11 August 1831]. General on a hypothermic needle suspended in the air.

7 - ENGRAVED Print. Note balloon in window to left. A CONSULTATION PREVIOUS TO AN AERIAL VOYAGE FROM LONDON TO WEILBURG IN NASSAU ON THE 7th DAY OF NOVEMBER 1836. Engraved by J. H. ROBINSON, Painted by J. HOLLINS, A.R.A. Published by Graves on Nov. 7, 1843. Size is 36.5 x 31.5 cm.

8 - Coloured ENGRAVING by Aubert & Co. and drawn by Ch. Jacque. LA MACHINE AERIENNE. Flapping Winged Carriage. Humorous picture. Size is 30 x 23.5 cm. From La Mode, May 5th, 1843. Number 10.


11 - COPPER ETCHING – [circa 1909]. “DER EROBERUNG DER LUFT”. Early Bi Plane. Reverse reads in German OR French (as imaged) Fr. SIMON (?). Plate is 19 x 16.5 cm and printed on a 28 x 36 cm paper

12 - Poem, broadside. *Up in a Balloon*. P. Brereton, 1 Lr. Exchange St., Dublin. Circa 1850. Others by this printer in National Museum of Scotland and Bodleian (Oxford). "One night I went up in a Balloon | On a voyage of discovery to visit the moon | ….. Up went the balloon quickly higher & higher | Over house top & chimney pot tower & spire....” 11 x 28 cm.


14 - *The Magazine Antiques* from November 1941. 25.5 x 32 cm. Cover and article on BALLOONING COLLECTIBLES. Prints, Picture Puzzles, art etc.


17 - Brass box with hinge lock, circular handles and lions paw feet. Identified owner: C. BILLINGHAM. Engraved with man on top of a winged balloon over the countryside. Lions Paw feet. Reference is to Francois Letour who was killed on a parachute glider in 1854. Of the period. Size is 16.5 x 7 x 8.5 cm. Uniform wear.

18 - Brass box with engraved words "MODERN PROPHECY". Images winged Air Ship. Hinged. Size is 7.7 x 9.5 x 2.3 cm. Circa 1850. Nicely made.


20 - Compensated barometer. 4.5 cm. Probably English circa 1860. Original case is 9 cm tall. Case has top missing. Barometer is in excellent condition.

21 - Stereo card. Ballooning ascent. Hand coloured circa 1860. Unmarked. 17.3 cm x 8.6 cm.

22 - Stereo card. Tissue with hand colour when held with light to background. FRANCE. Illustrates the preparation for a Balloon ascent. Circa 1860. 23 and 24.

23 - Stereo cards. 2 cards of the Boer War. Lord Roberts’ Infantry crossing the Zand River 1900 and Lord Roberts’ and the Balloon Corps (1901). Both Underwood and Underwood.
24 - See above.

25 - Chromolithograph trade card for Liebig Extract. 10.4 x 6.5 cm. Circa 1900

26 - Post card. At WORTHING “Captivated with the Scenery” is similar to a WW 1 (the Great War) Observation Balloon. Circa 1918. Not postally used.

27 - Coin token – For Isaac Earlysman, dated 1825. Reverse reads Ironmonger Bishopsgate. England. This for the flight of the balloon Sparrow. Example in the Smithsonian Institution is inventory number: A19720152000. Size is 2.3 cm. With original patina.

28 - James Gillray, engraving featuring a cardinal in a balloon above a crowd with prelates and churches in background (MILES from OXFORD to ROME on a signpost), c. 1810 but plate from the Bohn edition, 1851.
Amtrak would take one step forward and then inevitably two steps back in their dining car menus. As of 2011, twelve
in May 1971 (the Rio Grande, Rock Island and Southern initially held out) the day of regional variety was largely dead.
Rocky mountain trout could be found on the Denver and Rio Grande and fried apples on the Norfolk and Western. The
fare. The Gulf, Mobile and Ohio offered the GM&O special sandwich, a gargantuan club sandwich complete with caviar.
standard with less adventuresome appetizers and desserts. Interestingly an omelet often showed up on the evening bill of
discretionary travelers who represented the bulk of the passengers. Inevitably a steak, fish and chicken entrée were
Most menus could be found reflecting the traditional values but also slimmed down to a more basic menu to serve the
remove mail from the railroad in 1967 was the kiss of death for many trains.
Depending upon their financial condition and type of passenger service levels ran the gamut in between. Some carriers like
the Lehigh Valley had already abandoned all service with more to follow. Unfortunately the decision of the Post Office to
the New Haven’s trains to New England such as the Merchant’s Limited. Hidden across the Hudson in Hoboken were the
Western, Chesapeake and Ohio and New Haven could all be found on the tracks in the bowels of the station. Across town
office building and sports arena. But trains of the Pennsylvania, Atlantic Coast Line, Seaboard Airline, Southern, Norfolk and
Mississippi had a terminus in New York City. Historic Penn Station was on a death watch to be replaced by an anonymous
in the last decade of the privately operated passenger train (1960-1971) over half of the passenger trains east of the
Silverman received his B.S. in Economics at New York University (1964-1968) and completed course work for a M.S. at the
Transportation Center at Northwestern University (1968-1970). His professional career began at the Illinois Central Railroad
(1970-1976), where he worked as a Financial Analyst and Assistant to the Senior Vice President, Operations. He continued
as Manager, Operations Planning and Equipment, Route Manager Eastern Routes and Director, Route Marketing at Amtrak
(1975-1985). In 1985 Mr. Silverman became the Chief Transportation Officer and Manager Transit Strategy at Commuter
Rail, MARC, the Maryland Area Regional Commuter, a regional rail system administered by the Maryland Transit
Administration.
Mr. Silverman began frequent train travel in his native New York City as a high school student. His interest in and collection
of railroad menus began while he was a student at Northwestern University in 1968. He, along with other students, would
travel outside Chicago to have dinner on the returning evening train, on railroads as diverse as the Burlington, Milwaukee,
Rock Island, GM&O, Santa Fe and Illinois Central. His collection of dining car menus began with these trips. Mr. Silverman
went on to ride trains in the United States, Canada, New Zealand, Japan, South Korea, and all of Western Europe. Mr.
Silverman is a resident of Rockville, Maryland.

Scope and Content
Scope note adapted from the Mr. Silverman’s description of the collection:

In the last decade of the privately operated passenger train (1960-1971) over half of the passenger trains east of the
Mississippi had a terminus in New York City. Historic Penn Station was on a death watch to be replaced by an anonymous
office building and sports arena. But trains of the Pennsylvania, Atlantic Coast Line, Seaboard Airline, Southern, Norfolk and
Western, Chesapeake and Ohio and New Haven could all be found on the tracks in the bowels of the station. Across town
Grand Central Terminal hosted the remains of the New York Central’s fleet including the 20th Century Limited as well as the
New Haven’s trains to New England such as the Merchant’s Limited. Hidden across the Hudson in Hoboken were the
Erie and Lackawanna.

Dining car service in the 20th Century was one of the primary methods of competition among the railroads for passenger
business. Railroads often had special dishes that they were known for, like the Northern Pacific’s Great Baked Potato and the
Baltimore and Ohio’s “help yourself” salad bowl. Dining car service always lost prodigious amounts of money which was
considered a cost of the business. By the 1960’s the Pennsylvania, New York Central and New Haven were staggering
under large passenger deficits and declines in freight traffic. But even those two railroads maintained a measure of luxury
on their two famous streamliners to Chicago, the Central’s 20th Century and the Pennsy’s Broadway Limited (one of the last
all sleeping car trains in the US). The two railroads serving Florida (the Coast Line and the Seaboard) and the Santa
Fe still believed that their major streamliners could make money and were considered the champions of the passenger train.
Depending upon their financial condition and type of passenger service levels ran the gamut in between. Some carriers like
the Lehigh Valley had already abandoned all service with more to follow. Unfortunately the decision of the Post Office to
remove mail from the railroad in 1967 was the kiss of death for many trains.

Most menus could be found reflecting the traditional values but also slimmed down to a more basic menu to serve the
discretionary travelers who represented the bulk of the passengers. Inevitably a steak, fish and chicken entrée were
standard with less adventurous appetizers and desserts. Interestingly an omelet often showed up on the evening bill of fans. The Gulf, Mobile and Ohio offered the GM&O special sandwich, a gargantuan club sandwich complete with caviar. Rocky mountain trout could be found on the Denver and Rio Grande and fried apples on the Norfolk and Western. The Illinois Central offered a five course Kings Dinner. With Amtrak taking over all of the long distance passenger trains starting in May 1971 (the Rio Grande, Rock Island and Southern initially held out) the day of regional variety was largely dead. Amtrak would take one step forward and then inevitably two steps back in their dining car menus. As of 2011, twelve
Amtrak long-distance trains still offer dining car service.

Arrangement of Materials
Items are arranged by associated corporate body.

Subjects
Menus—Canada
Menus—United States
Railroads—United States—Dining-car service

Container List / Contents

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Container List / Contents

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    - Dining room menu, 1993
    - Amtrak dining car menu, 1976
    - Luncheon menu, 1977
    - Amtrak dining car menu, 1976
Artifacts in the Richard E. Byrd Papers

Description: The Richard E. Byrd Papers contain not only documents and images, but a large quantity of 3-dimensional artifacts that document Byrd's explorations in the polar regions. These objects include artwork, expeditionary equipment, philatelic materials, and even personal items from Richard Byrd's life.

URL: http://library.osu.edu/find/collections/byrd-polar-archives/byrd/
Expeditionary Artifacts in the Richard E. Byrd Papers: Parka and Mukluk Boots

Short Link: https://byrdpolarmedia.osu.edu/9bixUXSri
Filename: byrdartifact 20088.jpg
Title: Parka and Mukluk Boots
Location of original media: Richard E. Byrd Papers, Polar Accession 20088
Dimensions: Parka: approx. 48” chest, 23” sleeve, 39” bottom to collar, 17” diameter hood; Mukluks: 17” tall, 12” long (heel to toe), 6” diameter at top
Donor: Byrd, Eleanor “Lee”
Entry by: Sasha Westgate
Media Type: Reindeer fur; leather
Description: The large parka and boots were donated by Admiral Byrd’s granddaughter and were worn by Byrd himself during the expeditions. The tag inside of the fur hood states that it was manufactured in Nome, Alaska, by the Lohman Reindeer Corporation.
Toni Mendez Collection

Description Summary
Biography of Toni Mendez, 1907-2005
Scope and Content
Statement of Arrangement
Restrictions
Subject Terms
Related/Separated Materials
Administrative Information
Detailed Description of the Collection/Box and Folder List
Series 1: Correspondence
   Subseries 1.1: General Correspondence
   Subseries 1.2: B. Kilian Correspondence
   Subseries 1.3: B. Kilian Artwork Reference Files
Series 2: Merchandise
   Subseries 2.1: General Merchandise
   Subseries 2.2: Ray Bailey - Tom Codent Space Cadet
   Subseries 2.3: B. Kilian
   Subseries 2.4: Milton Caniff
Series 3: Syndicate Promotional Materials
Series 4: Memorabilia

Toni Mendez Collection Guide

Title: Toni Mendez Collection
Repository: The Ohio State University Billy Ireland Cartoon Library & Museum
Creator: Toni Mendez
Dates: 1909-2003
Bulk dates: 1946-2003
Quantity: 440 cubic feet (416 boxes + 735 art originals + 93 oversized art case items)
Abstract: The business papers of Toni Mendez, a cartoonists’ and writers’ agent; includes correspondence, license agreements, publishing agreements, licensed character merchandise, and original art.
Identification: SPEC.CG1.TM
Language: The records are in English.
Toni Mendez Collection Guide. Scope and Content
http://ead.ohiolink.edu/xtf-ead/view?docId=ead/xOhCoUCR0002.xml;chunk.id=scopecontent_1;brand=default

OhioLINK Finding Aid Repository

Scope and Content

The primary holdings of the collection are business correspondence and licensed character merchandise. Toni Mendez's business files include correspondence with writers, cartoonists, illustrators, publishers, manufacturers, foreign licensors, and film and television executives, dating from the 1940s to 2003. The merchandise spans the years 1949 to 1994, and includes samples of licensed products based on the work of cartoonists represented by Mendez; there are 347 digitized images of selected products, representing approximately one-third of the complete merchandise holdings. The collection has significant holdings of products based on Cat by B. Kilban, Steve Canyon by Milton Caniff, and Tom Corbett Space Cadet by Ray Bailey. The collection also includes syndicate proofs of comic strips, editorial features, and newspaper graphics; syndicate sales kits; memobilia including greeting cards and photographs; and sound recordings describing Mendez's cultural exchange visit to the Soviet Union in 1964.

The Correspondence series contains letters and legal documents concerning publication of books, production of merchandise based on licensed cartoon characters, and syndication of newspaper features including cartoons and written columns. Manuscript submissions, negotiations, copies of agreements, promotional materials, and brief biographical information on writers and artists are typically included in most files.

There are two correspondence subseries related to B. Kilban, as there are substantial holdings of correspondence and reference files related to Mendez's work as his licensing agent. One contains correspondence; the other contains numbered images of artwork created for products. These numbers are often referred to in correspondence about product development, so researchers using the correspondence may request to see the related image file if desired.

The Merchandise series contains 105 boxes of samples of licensed products. General descriptions of the contents of each box are provided; more detailed inventories in separate files are accessible via clickable links. Images are provided for selected, representative items. There are also proofs of various comic strips, identified by title and artist. Subseries are devoted to B Kilban, Ray Bailey, and Milton Caniff. The former two are given detailed description. The Caniff subseries is treated with a general descriptive note, and a link to a more detailed inventory, as many of the products may be duplicated in The Ohio State University Billy Ireland Cartoon Library & Museum's Milton Caniff collection.

The Syndicate Promotional Materials series contains various types of syndicate products, primarily proofs and promotional materials. The proofs include both editorial and graphic features. The promotional materials include sales kits, posters, brochures, and product package designed to sell syndicate features to newspapers. Most of the sales materials in this series, although examples may also be found in the correspondence and merchandise series.

The Memobilia series consists primarily of greeting cards and photographs. The greeting cards include both commercial greeting cards and hand-drawn cards inscribed to Mendez by various cartoonists. There is one box of photographs, which includes a few images of cartoonists doing Chalk Talks for the American Theater Wing in World War II. This series also contains the audiotapes of Mendez's trip to the Soviet Union.

Original artwork is found in the correspondence, merchandise, and memorabilia subseries. For additional information, see the Separated Material note, below.
OHIO STATE UNIVERSITY
Subseries 2.2: Ray Bailey - Tom Corbett Space Cadet, 1951-1954
http://ead.ohiolink.edu/xtf-ead/view?docId=ead/xOhCoUCR0002.xml;chunk.id=c02_1JJ;brand=default

Subseries 2.2: Ray Bailey - Tom Corbett Space Cadet, 1951-1954

Scope and Content
The Ray Bailey subseries contains products including toy guns, helmets, lunchboxes, puzzles, coloring books, children's clothing, and costumes; promotional materials including fan club packets, advertisements, and sketches for store displays; drawings of the Space Academy; comic strip proofs and tear sheets (1951-1953), one original Sunday panel, and a scrapbook containing hundreds of clippings, advertisements, and photographs. The Tom Corbett Space Cadet television program was broadcast on the ABC television network beginning in early 1955. Sponsored by Kellogg's Corn Flakes and Prp cereals, the program followed the crew of popularity of other television programs based on outer space themes, including Gidget's Video and Our There. With the introduction of the outer space theme to television, Tami Mendes, the licensing agent for the program, launched a campaign to sell and promote secondary rights for the show, resulting in a boom of outer space toys and clothing for children. On September 8, 1951, the Chicago Sun-Times Syndicate introduced the Tom Corbett Space Cadet comic strip, drawn by Ray Bailey. The new comic strip was promoted as "scientific and authentic" due to Bailey's technical advice, Willy Ley, an outer space scientist. The outer space craze eventually died out along with the television show and the comic strip in the mid-1950's.

Box TM.RB.M6
Children's clothing and costume pieces, 1950s
Scope and Content: Shirts, pants, jackets, pajamas, and wrist cuffs.
View selected items from this box

Box TM.RB.M5
Children's clothing and costume pieces, 1950s
Scope and Content: Gloves, suspenders, shirts, neckerchiefs, handkerchiefs, and neckties.
View selected items from this box

Box TM.RB.M3
Miscellaneous products, 1950s
Scope and Content: Space helmet; chenille rug.
View selected items from this box

Box TM.RB.M4
Children's lunchboxes, 1952
Scope and Content: Lunchboxes in two styles: thermoses.
View selected items from this box

Box TM.RB.M5
Children's toys, 1950s
Scope and Content: Toy pistol, compass, balloon rockets, decorative pins, wallet, wristwatch, flashlight, and coloring and "punch-out" books.
View selected items from this box
Guide to the Toni Mendez Collection
Series II: Merchandise

Box TM.RB.M1

Tom Corbett Space Cadet wrist cuffs
Tom Corbett Space Cadet sweater
Tom Corbett Space Cadet slipper socks
Tom Corbett Space Cadet pajamas

Tom Corbett Space Cadet Inter Planet Command Jacket
Tom Corbett Space Cadet shirt
Tom Corbett Space Cadet pants

Return to the Toni Mendez Collection Finding Aid