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July 12 Meeting @ Providence Archives

On July 12, a group of SeaAA members gathered at the Sisters of Providence Archives in West Seattle. Visual resources archivist, Peter Schmid, gave a presentation about Providence’s recent move to ContentDM to manage their digital collections. He shared some insights regarding the conversion process, lessons learned, and the challenges of ContentDM software.

Associate archivist Emily Hughes Dominic presented on Providence’s outreach and social media programs. She took visitors to the archives’ Flickr site, talked about their quarterly newsletter, gave an overview of their physical exhibits, and visited their facebook page. (If you’d like to “like” Providence Archives on facebook, visit their page.)

After archivist Loretta Green gave the group a historical overview of the institution, members split into two smaller groups for guided tours of the stack areas and research rooms.

The interior of the building was renovated relatively recently, so the facilities are updated and comfortable. They include compact movable shelving, two adjoined research rooms, and an automatic glass door into one of the storage areas. Loretta, Emily, and Peter had pulled records and artifacts of particular interest for visitors to enjoy: several historical photographs, early log books, and hand-drawn cadastral maps (see above photo).

Thank you, Loretta, Peter, and Emily, for hosting July’s meeting!

Our next member meeting will occur this fall. Stay tuned to our Web site and Facebook page for more information. ☑️
I have really enjoyed the last two years, serving Seattle Area Archivists as chair of the steering committee. It was a great opportunity to work with some amazing people, and get an inside peek at some of our area’s wonderful collections. Working with the other members of the steering committee to plan meetings and, hopefully, provide our members with interesting speakers at great locations, is probably what I enjoyed the most. While I am unfortunately leaving the archivist profession, I hope it isn’t a permanent departure and I plan to try and stay active through volunteering in the near future. I hope that our next chair has as great a time as I did.

Board Election

We’d like to bid adieu to Jennifer Hawkins and Seth Dalby, and thank them for their two years of service to SeaAA. Highlights of the last two years include putting together a successful Archives Preservation Road Show event with Josh Zimmerman; creating the Special Committee on Profession Development & Education; completing an extensive Webography of Archival Sources, a project Seth Dalby finished this spring (more information follows); and bringing SAA’s Managing Electronic Records in Archives and Special Collections course to Seattle.

Membership report

Membership has risen from 49 to 61 members since 2011. Welcome, new members!

2012-2013 membership dues are due by October 15th; renewal reminders will be sent out toward the end of September.

New Board Members

Our two new Board members (whose specific positions are yet to be determined) are Elizabeth Knight and Jonathan King. Knight and King bring experience and enthusiasm to the Board’s round table. We look forward to working on additional networking and educational events with them. Welcome, Elizabeth and Jonathan!

Webography of Resources for Records Professionals

Seth Dalby, former Vice-Chair of SeaAA, has created a Webography of updated online resources including extensive information on everything from archives basics to digitization and imaging, preservation, copyright and intellectual property, outreach, and records management. To view this resource, see the index on page 13, or click here. If you would like to submit additional resources, please send them to SeaAA.

Newsletter named

The Board decided to name the Seattle Area Archivists’s quarterly newsletter after researching the names of other regional association publications. There were several names proposed, (Evergreen Archivist, Seattle Area Archivist, etc.) but members voted unanimously in favor of “Sound Archivist.” We hope that this title won’t cause confusion regarding the use of the term “sound.” All formats of materials will be covered; the title is short for Puget Sound and does not refer to sound recordings. If interest increases in this publication, the Board will develop
Educational and Events

Managing Electronic Records in Archives and Special Collections

Many SeaAA members were able to attend the SAA workshop on electronic records this past May. According to the evaluations, attendees enjoyed the two-day course. Seth Shaw, electronic records archivist at Duke University, and Tim Pyatt, head of special collections at Pennsylvania State University, gave a practical overview of how best to manage electronic records in archives and special collections.

Shaw and Pyatt introduced the basic elements of an eRecords management program, offered solutions and strategies regarding how to work with records creators in your institution, and provided information on open source tools that are available for ingest and management of eRecords. SeaAA's Special Committee on Education & Professional Development is currently scheduling another SAA course and looking at ways to offer other programs (some of them free) in the near future.

Special Committee on Education & Professional Development

SeaAA has formed a special committee to further the mission of Seattle Area Archivists by providing or coordinating continued education and professional development opportunities for SeaAA members and archivists throughout the Puget Sound region. The Special Committee on Education & Professional Development sent out a survey to archivists in our region this spring which received 31 responses. Here is a summary of the results:

1. How many educational events would area archivists be willing (and able) to attend per year? Top two:
   - 45%: 2 per year
   - 25%: 1 per year

2. What kinds of topics interest area archivists the most? Top three:
   - 71%: electronic records
   - 51%: copyright and legal issues
   - 41%: outreach and advocacy

3. What amount would area archivists be able to spend on events?
   - 32%: $100-200
   - 25%: $200-500
   - 22%: $50-100
   - 19%: $0-$50

The committee used respondent feedback to choose a course for the spring. The Digital Repositories course (part of the DAS curriculum) will be held in Seattle (location TBA) on March 8, 2012. Course participants will engage in knowledge-building discussions and activities that focus on selecting, defining, and implementing digital repositories. The fee for the 1-day course is $185 for Society of American Archivists members.

Solutions Roundtables

Solutions Roundtables offer a more casual (and less costly; they’re free) educational opportunity to SeaAA members. Roundtables are meet-ups that focus on specific archives-related questions or problems and the solutions to those problems facilitated by area experts. John Vallier and Hannah Palin facilitated the first Roundtable last February. We will are planning another solutions roundtable for the fall. If you have suggestions regarding possible topics for this, please send them to SeaAA.

Board Members

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By Josh Zimmerman

On May 27 the Seattle Archives Preservation Road Show appeared at the Northwest Folklife Festival. This panel presentation at the SIFF Cinema Narrative Stage brought together archivists and curators from the University of Washington (John Vallier, Laurel Surcombe, Nicolette Bromberg, and Hannah Palin) and the Catholic Archdiocese of Seattle (Josh Zimmerman).

The panelists spoke to the capacity crowd about proper preservation techniques for personal and family archives. The panel focused on paper, photographs, film, audio, and video preservation.

Archivists on the Radio
On the Friday of Folklife, Sonja Green from the KBCS 91.3 radio program Music + Ideas interviewed Vallier and Zimmerman who promoted the Road Show and answered questions about archival preservation in general. Clearly, people want to know how to take care of their personal materials.

For more information on the Road Show or to find out how to get involved, please e-mail seattlearchivesroadshow@gmail.com

Josh Zimmerman is the Archivist/Records Manager at the Archdiocese of Seattle. He is also the founder/organizer of the Seattle Archives Preservation Road Show.
By Odette Allen

While most archivists have a general knowledge of film and negatives, it isn’t always an easy thing to identify the film base of a given negative. Thus, I would like to provide a practical guide for identifying Nitrate, Acetate, and Polyester negatives without resorting to the expensive and toxic tests recommended by Kodak and the National Park Service. While the more adventurous tests are highly conclusive, not all archives and collections have the luxury of the time and expense. For the average archivist it is easier and faster to investigate the negatives individually and build a case for one film base or another. Most often there is significant enough evidence to be able to make the required preservation and storage choices. Given how damaging unrecognized nitrate film can be to a collection, it is better to try to identify the film base and err on the side of caution than to just leave it for that mythical date when there is enough funding for testing.

For those unfamiliar with the main types of film base, here is quick and dirty rundown of the main three and their characteristics.

Cellulose Nitrate was first introduced by Eastman Kodak in 1889 and developed as an alternative to glass plates or paper negatives. Lightweight and affordable, nitrate film was wildly popular in the early 20th-century and remained in production until the 1950s. Nitrate film was used in everything from amateur photography to x-rays and appears in a surprising variety of places. Due to the popularity of the film, it is generally safe to assume that any collection containing film from the 1890s through the 1950s has cellulose nitrate somewhere in the holdings. Cellulose nitrate motion picture film was made available shortly after the photographic film and widely used from 1895 until the early 1950s.

Concerns include flammability and highly destructive toxic off-gassing.

Following this is the Cellulose Ester family, a range of films sharing the same characteristics and usually referred to as Cellulose Acetate. Any film collection that smells of vinegar contains acetate. Concerns include toxic off-gassing and one element triggering deterioration in an entire collection.

Finally, there is polyester film which thus far has proved to be pretty harmless. It does not appear to deteriorate, is neither flammable nor toxic and does not trigger deterioration in surrounding materials. It is also really easy to identify. As you may have deduced by now, the primary focus here will be on identifying and differentiating nitrate and acetate negatives.

Cellulose nitrate was first introduced by Eastman Kodak in 1889 and developed as an alternative to glass plates or paper negatives. Lightweight and affordable, nitrate film was wildly popular in the early 20th-century and remained in production until the 1950s. Nitrate film was used in everything from amateur photography to x-rays and appears in a surprising variety of places. Due to the popularity of the film, it is generally safe to assume that any collection containing film from the 1890s through the 1950s has cellulose nitrate somewhere in the holdings. Cellulose nitrate motion picture film was made available shortly after the photographic film and widely used from 1895 until the early 1950s.

Of all the problems that accompany cellulose nitrate film, the most significant is the film’s inherent tendency for flammability. While the film is not explosive, it produces gasses as it ages that will ignite the film if combined with sufficient heat (100F) or insufficient air circulation for a prolonged period of time. Storage with high temperatures, high relative humidity, or low air circulation speed deterioration. Deterioration in turn triggers and speeds further deterioration in surrounding materials. The reason for this domino effect is that nitrate gives off highly acidic nitrogen oxide gases, particularly nitric oxide, and nitrogen dioxide which deteriorate most other materials exposed to them; including paper, leather, fabric, wood, stone, metals, and unwary archivists. The damage to the film itself is caused by the nitric acid created as the result of the nitrate deterioration, and causes the...
gelatin binders (part of the film image-bearing emulsion) to become sticky, and fades silver images.

**Cellulose acetate** film is somewhat easier to identify and not as destructive as nitrate, but still has its problems. Acetate film was developed around the 1920s, with widespread use by the 1930s. The goal was to create a film that was more stable, less combustible and stronger. While developers did succeed on the combustibility front (cellulose acetate ignites at a robust 800F), chemical stability and longevity are still an issue. Autocatalytic reactions from enclosed storage speed acceleration in both cellulose nitrate and cellulose acetate films. Though it does not require the super low temperature recommended for nitrate storage, acetate film is equally sensitive to the surrounding environment.

**Polyester film** began being produced in 1951, and offered a much more stable and durable film base. Inert, less vulnerable to heat, and equally affordable, polyester film is the third type of film found in archival collections. Polyester and acetate films are still in production, but use is declining with the popularity of digital media.

Given the importance of the storage environment in preserving nitrate and acetate film, it is worth the time to identify the film bases in a collection. While it is ideal to have acetate films properly stored and isolated; the destructive nature of nitrate gasses makes nitrate isolation essential for the health of both collections and archivists.

Differentiating films can be done in a variety of ways, but the fastest and easiest is by comparing deterioration characteristics. As most nitrate or acetate film is now at least 60 years old, it is likely that the film will present some degree of deterioration. As designated by the Image Permanence Institute and the National Parks Service, both films have 6 distinctive stages of deterioration. Below are the deterioration stages for both nitrate and acetate film.

**Stages of deterioration in cellulose nitrate film**
1. No deterioration.
2. The negatives begin to yellow and/or mirror. A black, rainbow-like iridescence may be visible. The image may fade and a nitric acid odor may be present. Not to be confused with “Vinegar Syndrome”, nitric acid can smell very pungent and is highly toxic.
3. The emulsion will soften and becomes sticky. Film emits a strong nitric acid odor and colors continue to fade or yellow deeply. Film becomes brittle. In many cases stage 3 is the last stage at which nitrate film can be copied or reformatted.
4. Nitric gas bubbles can begin appearing between the film base and the emulsion. Significant mirror-like, reflective black staining is apparent, often with a rainbow-like appearance.
5. The emulsion is soft and can weld to adjacent negatives, enclosures and photographs. A sticky froth can appear on the negatives and the image surface is easily damaged.
6. The film is degenerated into a highly acidic brownish powder. What film remains is very brittle and shatters easily. The film will self combust if stored near high temperatures or sparks. 4

**Stages of deterioration in cellulose acetate film**
1. No deterioration.
2. The film gives off a vinegar odor (due to acetic acid) and begins to become brittle and shrink. “Vinegar Syndrome” is caused by the hydrolysis of the acetate and is common in many microfilm collections
3. The film begins to curl and may have blue or pink staining.
4. The film loses flexibility and warps.
5. The film develops liquid-filled bubbles and crystalline deposits, sometimes obscuring the image.
6. As the film base continues to shrink, the emulsion becomes separated from the base in some areas forming a web and known as channeling. 5 Channeling is unique to acetate film and the quickest way to differentiate severely degraded film.
Smell It
In comparing deterioration, the simplest test (though possibly not the safest) is smell. Nitrate film will smell of nitric acid, while cellulose acetate film will often smell distinctly of vinegar. Additional deterioration differences include:

- Yellowing in nitrate film compared to the blue or pink staining that can occur in acetate film.
- In extreme deterioration nitrate film can become dusty, sticky or brittle with some degree of warping. Acetate films display distinctive shrinkage and seriously bubble and warp the image due to the shrinkage of the film under the emulsion. Channelized film is always cellulose acetate and is impossible to miss.

Date It, Read It, Hold It (with gloves)
If the film is in good condition, identification of film base can be more difficult. Because of the range of dates, film applications and markings, it is best to combine several approaches to film identification and build a case for the composition of the film under investigation.

- First, look at the time periods: It’s reasonable to assume that film produced before 1920 is cellulose nitrate. Film produced between 1920 and 1950 can be either cellulose nitrate or in the cellulose ester family, but not polyester. Film produced after 1955 is either cellulose ester or polyester, but unlikely to be nitrate. Dates are not foolproof however as photographers would stockpile film and photos taken in the ’50s and ’60’s can still be on nitrate film.6 That said, its not too difficult to differentiate a horse and buggy from a 50s Greaser, and usually that’s enough.

- Look for any labeling on the film. Nitrate films are sometimes conveniently marked as “Nitrate” along the edge. More often, acetate films are marked with “Safety” or “Safety Film” along the edge. The marking of “safety film” is pretty trustworthy, but I have heard of Kodak labeling nitrate blends as “safety film”, or film copies also replicating the “safety film” marking onto a nitrate film copy. It is generally wise to assume any unmarked film is nitrate until additional indicators such as date, deterioration or further testing indicate otherwise.

- The heat reaction test. This test is the most entertaining, if not conclusive. Because nitrate is so sensitive to heat, it will react to body heat quickly. If you place a flat negative in the palm of your gloved hand, the corners of the negative will curl up markedly within 15 to 30 seconds. Acetate will also curl due to body heat, but it needs to be emulsion side up and takes about 45 to 60 seconds, if it curls at all.

- The Polarization test will distinguish polyester film if the film is placed between two polarizing filters on a light table. Where there will be no change in a nitrate or acetate image, a polyester image will display a color spectrum.

Burn It
In the event that the previous examples are not enough to be able to identify the film, the burn test is one test with more conclusive results, but has the disadvantage of damaging the film. The benefit is that it can still be performed by your average archivist and requires no special equipment or toxic substances. The burn test will distinguish nitrate and cellulose ester films, as polyester film will simply melt or go out. A small sample of each film is trimmed, held vertically, and ignited from the top. Nitrate will always burn downward, often rapidly and with a bright yellow flame. Cellulose acetate film is resistant to ignition and will burn slowly or go out.7 This test should always be done under a fume hood or outside.

Identifying the film bases in a given collection is the first and most basic step towards preservation of the materials- in some cases, all of the materials in the archive. Toxic films should be isolated, stored properly and duplicated as soon as possible. Once deterioration begins it is not reversible, so information will continue to be lost at an increasing rate. Below is a list of resources for identifying, storing and preserving nitrate and acetate film.

Resources:
Basic Photograph and Negative care from the Library of Congress
Film Preservation basics from the NorthEast Document Conservation Center
A more detailed discussion of film bases from NEDCC

From the National Park Service, you can download any of their preservation manuals in addition to finding their Conserv O Grams simply by doing a Google Search on your preservation issue.

Image Permanence Institute- Identification and film history

Endnotes:
2 NPS, M:3
4 NPS, M:15-M:16, NDCC, Nitrate Film Segment.
6 NDCC, Nitrate Film Segment.
7 Eaton, 90.
By Leslie Schuyler

When I first began as the archivist at Lakeside, I knew very little about the Lakeside Programming Group (LPG). And by very little, I mean almost nothing. I had heard of Microsoft, however, and I knew a bit about its founders, Bill Gates and Paul Allen. Gates, because he was everywhere, and Paul Allen, because I had lived in Seattle for eight years, been to his EMP museum, listened to KEXP, and a friend of mine had worked for Vulcan, his investment company. I knew these two founded Microsoft, but that’s where my knowledge ended. When I saw that Lakeside had an archives (and was hiring its second archivist), I assumed that this must have something to do with its high profile alumni.

When I interviewed for the position in 2008, they took me on a tour of campus. One of the stops was what Bruce Bailey (an alumnus of the class of ’59 and a staff member since 1970) called “the shrine.” The shrine’s an exhibit, complete with a 1970s desk, an ASR-33 Teletype terminal (the model of machine used by students in the 60s and 70s), and life size photos of Gates and Allen when they were students. Text panels describe the creation and accomplishments of the LPG, which was, for all intents and purposes, the precursor to Microsoft. Much has been written about the founding of Microsoft, most of which mentions LPG in passing and focuses on Allen and Gates.

Over the last four years, I’ve spent my time getting the archives inventoried and taking care of high priority preservation issues so I hadn’t, until very recently, had time to delve further into the history of the LPG. Then, in the winter of 2010, Marvin Evans, the father of a Lakeside alumnus, published an autobiography. In it he dedicated a chapter to his son, Kent Evans, who attended Lakeside in the late 60s and early 70s, was a member of the LPG, and a close friend to Bill Gates.

As an employee of Lakeside, I hear the name “Kent Evans” on a daily basis because a large lecture hall in Allen-Gates (the math and science building built in 1987) is named for him. I also know that Lakeside has a Kent Evans scholarship, a Kent Evans rowing shell, and an Evans Theater in its Middle School.

And yet, most of the current staff and faculty don’t know who Kent was. Once I overheard colleagues in a staff meeting (which was taking place in Kent Evans lecture hall) wonder aloud whether there was a hyphen between the “Kent” and the “Evans.”

So, with Marvin Evans’s autobiography fresh in my mind, I decided to create a virtual exhibit about Kent.

This is what I discovered:

Kent Evans was born with a severe cleft lip and palate. His father writes that this “didn’t seem to affect [Kent] apprec-

Kent Evans in the eight grade
ably, except to make him more sensitive to people with similar imperfections.”
(Evans, Pearl’s Boy: A Memoir, 2010)

Kent began attending Lakeside in the fall of 1966 as a seventh-grader. He was smart, outgoing, and “interested in everything.” (June 1972 Lakeside Tatler newspaper) He enjoyed politics (he and a friend campaigned for Hubert Humphrey in 1968), was a Mountaineer, and a sailor.

And he was fascinated with computers.

In 1968, when Kent was in the 8th grade, the Lakeside Mothers’ Club donated funds from its Rummage Sale toward a Teletype console to be housed in a basement room of the math building. The machine was connected via the phone line to an off-campus computer that students could communicate with using three programming languages: FORTRAN, ALGOL, and BASIC.

Bill Gates, in an interview conducted by the Smithsonian in 1995 described what happened next:

“The Amount of time that we’d spend in this particular room that had the Teletype was quite extreme. And pretty quickly there were four of us who got more addicted, more involved, and understood it better than the others. And those were myself, Paul Allen who later founded Microsoft with me, Ric Weiland who actually worked at Microsoft in the early days, and Kent Evans, who was my closest friend and most my age. ...So, the four of us became the Lakeside Programming Group. We were the hardcore users.” (Bill Gates, Oral History Interview with the Smithsonian, 1995)

The LPG formed in 1968. During the 1970-71 and 1971-72 school years, the group taught computer programming classes to Lower/Middle School students. And, in 1971-72, these four young entrepreneurs programmed a payroll system for a computer services company based out of Portland, Oregon.

The LPG took the 7 a.m. Greyhound bus from Seattle to Portland, met with their clients, and “hammer[ed] out an agreement on future work” (Evans, Pearl’s Boy). As Kent writes in his journal, they finished by 5 p.m. and decided to get something to eat before boarding the bus back to Seattle. Their new associates at the client company had suggested the Hilton, “and [Kent] was for it but Bill [Gates] chose the Hamburger Train.” Kent summed up his thoughts about Hamburger Train (a restaurant in which food was served on model trains that circled the tables) this way: “Not bad, but after a successful day of business talks?”

After Allen and Weiland (who were two years older than Gates and Evans) graduated in 1972, Lakeside hired the remaining members of the LPG to program the school’s schedule.

Kent and Bill were in the midst of this and other projects when Kent, a Mountaineer and a student in a UW climbing class, fell several hundred feet while climbing Mt. Shuksan. On the evening of May 28, 1972, he was airlifted by helicopter to the hospital in Bellingham where he was pronounced dead. Kent was a junior in high school, just barely 17 years old.

Kent’s death is ultimately what brought Bill Gates and Paul Allen together. Two years after the scheduling program for Lakeside was completed, Gates and Allen founded Microsoft.

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A second DDL, created by Office of the City Clerk staff member Carol Shenk, addresses the history of legislation relating to transparency in government. Topics addressed include disclosure of campaign finance information, transparency in policy making, and public access to agency records.

SEATTLE MUNICIPAL ARCHIVES
Anne Frantilla

Digital Document Libraries


The Sam Smith site includes a brief biographical sketch, as well as documents covering his relationships with constituents, open housing and race issues, and the South African granite controversy. The Archives is grateful to volunteer Jonathan King for his work on this DDL.

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LAKESIDE SCHOOL ARCHIVES
Leslie Schuyler

Intern extraordinaire

Lakeside Archives had the good fortune to work with intern Odette Allen, WWU graduate student in the Archives and Records Management Program for three months during the spring and beginning of summer this year. Allen processed the Frederick W. Bleakney Papers, twenty boxes of materials created by the school’s beloved English and philosophy teacher who taught at Lakeside from 1930 until 1972.

Several images from the Seattle City Light negative collection were uploaded to the online photograph index. Some of them document the construction and installation of the Electrical Pavilion at the Century 21 Fairgrounds.

Century 21 Resources

Construction of electric utilities exhibit at Century 21, March 22, 1962. Item 165694, Seattle Municipal Archives

Odette Allen with archival materials at the Jane Carlson Williams ’60 Archives at Lakeside School, May 2012. (Leslie Schuyler)
In addition to surveying, preserving, arranging, and describing (in Archon) the collection, Allen created a virtual exhibit of Bleakney’s life and work for the Web site. She also preserved a portion of the archives’ rare books and a large quantity of acetate and (as it turns out) nitrate negatives. (See Allen’s article in this issue of Sound Archivist for tips on how to identify film base).

Because of Allen’s success, the archives hopes to create a more organized intern program in the future with the possibility of offering interns a small monetary reward for their invaluable work.

Archives Time Warp Machine

This year marks the beginning of one of the faculty members’ fiftieth year of teaching, so instead of the usual e-mail I send to faculty and staff at the beginning of the school year, I decided to create something more elaborate to reach out to the community. Using archival materials, I created what I called an “archives time warp machine” back to 1963—the year the faculty member first arrived at Lakeside.

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People seemed to enjoy it: I received one request for further information of the type I included in the exhibit, and one of the history teachers expressed an interest in changing his curriculum this year to include archival materials. Since my reason for the e-mail was to raise awareness of the archives on campus, the exhibit was a success and worth the extra effort.

UNIVERSITY OF WASHINGTON SPECIAL COLLECTIONS

Exhibit

“Margery Hellmann book arts display, an exhibit with a title borrowed from an Emily Dickinson poem, ‘There’s No Frigate Like a Book: Art & Artists’ Books by Margery Hellmann’ notes Hellmann’s career as a collage artist, papermaker, printmaker and creator of letterpress books and broadsides. ‘The diversity of her work is amazing, spanning decades and culminating in her artists’ books begun in 1993,’ UW Libraries states. ‘Margery worked tirelessly to create a melding of text and structure to complement and expand meaning.’ In the Special Collections Reading Room (note the hours), Allen Library South Basement.” -From “Arts Roundup: Special Collections Library Exhibits,” August 23, 2012 http://www.washington.edu/news/2012/08/23/arts-roundup-special-collections-library-exhibits/

DENSHO: THE JAPANESE AMERICAN LEGACY PROJECT

Caitlin Oiye

New BookDrive Scanner

Caitlin Oiye, the photo and document collections manager at Densho, the Japanese American Legacy Project, recently added a BookDrive to her digitization toolkit. Much of the archival work that Densho is currently undertaking requires digitization of physical records—many of which are in publication (magazine, journal, newspaper) or album format.

BookDrives are scanners that have v-shaped scanning beds ideal for books and other publications.

Oiye has already supervised two interns who worked exclusively with the machine to digitize a Japanese American newspaper. She is considering hosting a SeaAA meeting to show members the BookDrive and introduce the group to Densho.


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WEBOGRAPHY OF RESOURCES FOR RECORDS PROFESSIONALS

Compiled by Seth Dalby with contributions by Leslie Schuyler, 2012 • Seattle Area Archivists Special Committee on Professional Development & Education • download PDF (26-page document)

Archives Basics
Archival Terminology
Establishing Archives
Ethics in Archives
General Tools
Authenticity, Reliability, and Trustworthiness of Records

Disaster Preparedness & Response

Outreach
General resources
Theory and Justification
Practical application
Archival Exhibition

Appraisal & Acquisition
Arrangement & Description
Arrangement
Description

Preservation
General Resources
Audio/Visual Records
General information
Audio materials
Moving images
Still images
Electronic/Digital Media
Paper Based Materials

Metadata Preparation
General Information
Administrative Metadata
Descriptive Metadata
Preservation Metadata
Structural Metadata

Records Management
General Resources
Electronic Records
Legal Considerations

Copyright & Intellectual Property

Digitization/Imaging
General Information
Guidelines and Best Practice
Project Funding
Project Planning

Recursos en Español (Education Resources for Spanish Speakers)

*Links verified: June 22, 2012
Sound Archivist is a publication of Seattle Area Archivists (SeaAA) a nonprofit organization serving the archival and records management community in the Seattle area and beyond.

SeaAA provides opportunities for the informal exchange of information among its members and promotes the preservation and use of archival, manuscript, and other specialized research materials.

http://seattleareaarchivists.org

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