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N E A

NEWSLETTER

NEW ENGLAND ARCHIVISTS



C O V E R — Daniel Linehan, SJ, with penguins in Antarctica worked as a consulting geophysicist for the U.S. Navy from 1954–1955. <http://hdl.handle.net/2345.2/BC2000_005_ref251>. Boston College faculty and staff photographs, BC.2000.005. *Courtesy of John J. Burns Library, Boston College.*

I n s i d e — Sari Mauro, Adrienne Pruitt, Jessica Tai, and Stephanie Bredbenner discuss description remediation projects at their repositories (page 4); Melissa Banta writes about a crowdsourced transcription project at Mount Auburn Cemetery (page 12); NEA President Linda Hocking reflects on some of the challenges and opportunities presented by the pandemic (page 8); Betts Coup reviews SNAC (page 14); the Inclusion and Diversity Committee introduces four new members (page 16); News and Notes from around New England (page 9), as well as updates from NEA Roundtables and colleagues (page 18); and a Spotlight on NEA Representative-At-Large Stephanie Krauss (page 19).

TAKING THE PAST INTO THE FUTURE



New England Archivists

TAKING THE PAST INTO THE FUTURE

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Articles and **News** of interest to archivists, historical society members, historians, and other NEA members should be sent for consideration to the attention of: Katy Sternberger at <newsletter@newenglandarchivists.org>.

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From the Editors

- Charlotte Lellman

In this new year, we face many of the same challenges that have been with us during the trying year of 2020. We start this issue off on an inspiring note by featuring description remediation projects from archivists at Tufts University and Yale University (page 4). In this co-feature, Sari Mauro and Adrienne Pruitt of Tufts University Digital Collections and Archives provide insight into how they created new description guidelines for their archives and implemented content warnings for potentially offensive digital content. Jessica Tai and Stephanie Bredbenner of Yale's Beinecke Rare Book & Manuscript Library write about the library's Reparative Archival Description Task Force, chaired by Tai, which led a project on redescribing materials related to Japanese American incarceration. These complementary pieces show two

approaches to description remediation projects. We hope these pieces will provide some guidance for our colleagues who are interested in implementing similar projects at their own places of work.


The coronavirus pandemic continues, and Melissa Banta describes how the unusual circumstances gave Meg L. Winslow of Mount Auburn Cemetery the opportunity to prioritize and implement a crowdsourced transcription project (page 12).

In addition, Betts Coup reviews Social Networks and Archival Context (SNAC), a resource for describing and linking person, family, and corporate entities (page 14). The Inclusion and Diversity Committee introduces new members Jeanne Lowrey, Monika Lehman, Rebecca Valentine, and Danielle Sangalang (page 16). Get to know NEA Representative-At-Large Stephanie Krauss in our Spotlight section (page 19). And, as usual, we bring you words from NEA President Linda Hocking (page 8) and News and Notes from around New England (page 9).

We hope you'll reach out and share your own updates for the next issue! 📧

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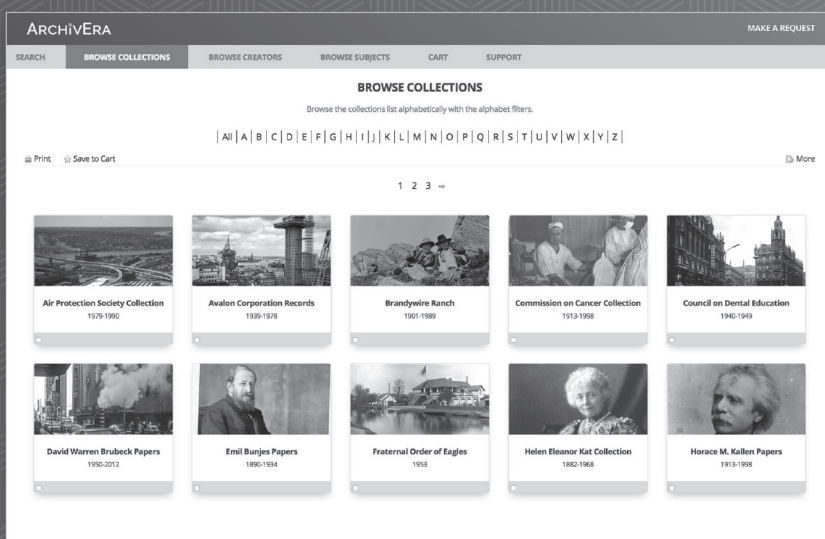
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The screenshot shows the ARCHIVERA web application. At the top, there's a navigation bar with 'SEARCH', 'BROWSE COLLECTIONS', 'BROWSE CREATORS', 'BROWSE SUBJECTS', 'CART', and 'SUPPORT'. Below the navigation, the main heading is 'BROWSE COLLECTIONS' with a sub-heading 'Browse the collections list alphabetically with the alphabet filters.' There's a search bar with letters A-Z and a 'More' link. Below the search bar, there's a grid of collection cards. Each card has a thumbnail image, a title, and a date range. The cards shown are: Air Protection Society Collection (1979-1990), Avalon Corporation Records (1990-1978), Brandywine Ranch (1901-1989), Commission on Cancer Collection (1913-1998), Council on Dental Education (1940-1949), David Warren Brubeck Papers (1950-2012), Emil Bunjes Papers (1860-1884), Fraternal Order of Eagles (1953), Helen Eleanor Kat Collection (1860-1968), and Horace M. Kallen Papers (1913-1998).

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Remediating Harmful Description: Approaches from Yale University's Beinecke Rare Book & Manuscript Library and Tufts University's Digital Collections and Archives

ARCHIVAL INSIGHT

In the following two articles, archivists at Yale and Tufts discuss recent reparative description projects at their repositories.

Content Warnings and Harmful Description Remediation: A Scalable, Iterative Approach

- Sari Mauro and Adrienne Pruitt

Tufts University Digital Collections and Archives (DCA) began talking concretely about harmful language and our description practices in early 2019, sparked by conversations with a potential donor. We had, up until that point, been keeping a list of description we knew needed assessment and remediation but had not had the time or space to address. We were now provided with an opportunity to create a policy and procedure for such remediation work. In the spring and summer of 2019, Adrienne Pruitt, collections management archivist, and Sari Mauro, digital collections project manager, began a process of research and reading to create a foundation for our future policy decisions.

In consultation with director Dan Santamaria and with great thanks to Temple University Special Collections Research Center's Statement on Potentially Harmful Language <<https://library.temple.edu/policies/scrc-statement-on-potentially-harmful-language-in-archival-description-and-cataloging>>, we produced a draft Harmful Description Policy in late 2019. The policy went through two rounds of review and revision with feedback solicited from the whole department. Once approved, it was posted to DCA's website <<https://dca.tufts.edu/about/policies/DCA-Statement-on-Potentially-Harmful-Language-in-Archival-Description>>.

In fall 2020, we convened the Description Review Project working group at DCA. The project goal is to identify and remediate, in an iterative fashion, existing description that is harmful or offensive, and to formulate guidelines for creating accurate and respectful description of marginalized groups going forward. Members of the group include Margaret Peachy, digital archivist; Pam Hopkins, public services and outreach archivist; Jane Kelly, records and accessioning archivist; and Dan Santamaria, in addition to Sari Mauro and Adrienne Pruitt. The group meets

monthly to discuss progress and to review instances of problematic description or images that have been reported or otherwise surfaced.

As mentioned, we were already aware of several striking examples of language that is alienating and offensive in our legacy description, and so we identified several cases that will allow us to make noticeable improvements quickly. Dealing with this small number of test cases also gives us room to develop workflows and begin creating new description guidelines and policies that we can then build on as we consider our description in a more comprehensive fashion. Among our initial test cases were the LCSH terms "Blacks" and "Slaves," which had previously been assigned to images in the Digital Library (DL) and to manuscript collections. The digital archivist adapted XQuery scripts shared by Kelly Bolding, project archivist for Americana manuscript collections at Princeton University, to include loose variations on these terms in addition to the authorized headings so that instances in text and description could also be remediated. Instead of the term "Blacks," we will use the terms "Black people" or "Black students" or other variants where appropriate. We will also ensure that the word Black is capitalized in text where it refers to groups in racial, ethnic, or cultural terms. For "Slaves," "enslaved persons" will be the preferred term; for "slave owners," "enslavers,"; for "run-away slaves," "fugitives from slavery," following P. Gabrielle Foreman's guidelines <<https://tinyurl.com/yxg5vvpc>>.

As P. T. Barnum was one of Tufts University's early trustees, we also have collections relating to the circus world whose description requires remediation. These tightly scoped introductory test sets will let us think through each of the steps involved in identifying and repairing description, including considering ways we can involve the larger Tufts community in the review process.

Concurrently, as we have been considering remediation of harmful description, we have also been having conversations about the need for content warnings for items that are themselves potentially harmful or offensive. DCA

holds several collections from organizations whose specific purpose was to document hate speech, and we are aware of individual items in other collections that depict violent acts. And, like many academic institutions, we have year-books containing images of white people in blackface or in KKK robes.

The need for a content warning policy was first identified in the Tufts Digital Library, <<https://dl.tufts.edu/>>, a space where access is unmediated by staff and potentially unmediated by the finding aid. Searching in the DL is often done by keyword search, which means that uncontextualized objects of a disturbing or graphic nature can easily appear in the search results without warning. A previous version of our DL did not have an easy way to provide content warnings, especially in front of images that automatically load, forcing patrons to engage with the images without choice or forewarning. Our solution at the time was to avoid ingesting these items, creating uneven levels of access and digitization within series and subseries. A recent upgrade/migration in systems now allows for cover images where needed. This means that items we have digitized but previously refrained from uploading to the DL due to their graphic nature can now be uploaded.

We drafted a new policy which went through the same procedure: Mauro wrote a draft that was reviewed twice by the department and then approved and posted online <<https://dca.tufts.edu/content-warnings-protocol-for-digital-archival-material>>. We will add cover images in front of harmful or offensive images or text that would otherwise automatically load so that users may choose whether or not to engage. We will also add warnings in the description field. We are working on refining our procedure and determining how it applies to material that has not been digitized and is described at the aggregate rather than item level.

Being a relatively small department for an academic archives, with seven full-time staff and one part-time graduate student, and reporting directly to the provost, we have been able to move forward with this work without unnecessarily high overhead and in a scalable, iterative fashion. Many other archivists are in the process of doing or have completed similar projects, and we have benefited greatly from their publications and presentations and shared documentation <<https://dca.tufts.edu/about/policies/Additional-Reading-Potentially-Harmful-Language-in-Archival-Description>>.

We are set to complete the initial phase of our work this year, moving on to a longer-term project that will result in comprehensive guidelines for the creation of respectful description.



Sari Mauro is the digital collections project manager at Tufts University's Digital Collections and Archives where she oversees digitization and digital exhibits. Previously she served as the digital archivist at the Congregational Library & Archives where she was the archivist for the New England Hidden Histories project.



Adrienne Pruitt is the collections management archivist at Tufts University's Digital Collections and Archives where she oversees collection management and archival processing. Her previous positions include processing archivist at Boston College, special collections archivist at the Free Library of Philadelphia, and processing archivist at the Barnes Foundation.

Remediating Euphemistic Language in Yale's Collections Documenting Japanese American Incarceration

- Jessica Tai and Stephanie Bredbenner

The Reparative Archival Description (RAD) Task Force was convened by the Yale Archival and Manuscript Description Committee (AMDECO) in November 2019 in response to euphemistic, oppressive, outdated, and harmful language in Yale's archival description. The task force's charge was to devise and test a workflow for remediating existing description.

The two principles that have guided our work are consultation with community stakeholders and transparency when remediating archival description. We recognize that reparative work is iterative work, and we expect that some of our description will need to be remediated again over time. This is by no means the easiest way to conduct repara-

tive work, but it is important to acknowledge that reducing harm to marginalized communities takes time, effort, and establishing and reinforcing trust with collaborators. It is our hope that by consulting communities and providing detailed notes about what was revised, when, and why, we have begun an important dialogue of listening, learning, and communicating openly about the work we do.

We acknowledge that being situated within a research university with a large staff capable of committing time to this task force affords us privilege in being able to conduct this work. In this article, we aim to highlight our guiding principles and iterative, scalable workflows in the hopes that our approach and methods might be helpful to anyone thinking of undertaking this important work.

Project Background

The task force consists of archivists Jessica Tai (chair), Stephanie Bredbenner, Alison Clemens, Cate Peebles, and Karen Spicher, and metadata librarian Tim Thompson. We also invited subject librarians James Kessenides for American history and Haruko Nakamura for Japanese studies, and Mary Lui, a Yale history professor who specializes in Asian American studies, to serve as consultants. We would like to thank all of our colleagues for their hard work and insights.

For the first phase of the iterative project, we decided to focus on Japanese American incarceration during World War II, when the United States government imprisoned 120,000 people of Japanese descent, the majority of whom were United States citizens, in concentration camps from 1942 to 1946. We chose this focus because Yale has significant collections in this subject area, it is narrow geographically and chronologically, and there are robust preferred terminology guidelines from multiple Japanese American community organizations.

Methodology

A key component of our project methodology was community consultation. We decided to pursue partnerships with two community organizations: Densho <<http://densho.org>> and the Japanese American Citizens League <<http://jacl.org>>. Densho is a grassroots advocacy group that preserves and makes accessible the history and stories of Japanese American incarceration. We were interested

in working with them due to their history of working with libraries and archives to develop preferred terminologies. The Japanese American Citizens League (JACL), founded in 1929, is the oldest and largest Asian American civil rights group in the United States. We became aware of the group through their *Power of Words* handbook <<https://jacl.org/education/power-of-words/>>, which outlines preferred terminology for describing Japanese American incarceration.

Through Yale's Special Collections Steering Committee, we were able to secure honoraria for both Densho and JACL, which allowed us to engage in conversations with them about how we could integrate community-preferred language into our redescription workflows. Both groups offered feedback on our local controlled vocabulary resource, which we created in consultation with them and based on their preferred terminology guides. While paid consultation with community groups is highly beneficial in developing reparative workflows, the inability to undertake this step due to scale and available resources should not be viewed as a deterrent. As was the case in our project, existing resources created by Densho and JACL provided us with a foundation for developing our own local guidelines. As more of these redescription initiatives are being spearheaded, it will be paramount for all of us to consult existing community guidelines in addition to promoting local resources and projects.

Local Controlled Vocabulary Resource, 2020

Forms of community input can also be found when sought out locally at your own institution. In tandem to consultations with community groups, we reached out to Courtney Sato, the co-principal investigator and project director for the Out of the Desert initiative at Yale, a digital project that interprets World War II Japanese American incarceration history for a broad public audience. Sato generously provided us with the list of collections she reviewed for the Out of the Desert exhibit and worked with us to identify collections acquired since her survey.

For each finding aid and catalog record, we reviewed the description and took notes on non preferred terminology. We decided to conduct the audit in phases and created a sample of archival collections to perform the first round of test redescription. In order to have a wide range of collections for the first round, we created a list of criteria by which to assess the collections and assigned a priority level

for each criterion. The criteria included factors such as representing a range of repositories at Yale and a diversity of nonpreferred terms, collection sizes, and material types. Based on these criteria, we each recommended two to three collections to include in our first phase of redescription.

Before and After Redescription of One of the Test Collections in Our Sample

To promote transparency, we created draft standardized descriptive notes for findings aids and MARC records. These included a processing information note and revision statement supplying dates of revision and standardized language outlining the harmful language that was remediated. These notes also contribute contextualization when creator-supplied titles and description is retained. Lastly, we have created a public-facing statement for the library website that acknowledges the presence of harmful language in our description and encourages users to contact Yale staff with any suggestions or questions regarding revisions.

Conclusion

At the time of writing this article, we are currently undertaking redescription in our test environments for finding aids and catalog records. We hope to conclude this work by the end of 2020 and have the proposed revisions accepted by individual repositories soon after. We would like to continue this work on a project basis, approaching different subject areas with the care and consultation they require. We have identified collecting areas that would benefit from reparative workflows, including slavery in the United States, gender and sexuality, and Indigenous materials and materials describing colonization. The lessons learned from our pilot project will offer critical guidance as we embark on future redescription projects. Another key finding that we've identified is that, even within a single community, there is a diversity of perspectives and a range of preferred language for describing experiences and identities. Moving forward, we aim to hold space for these nuances, with the critical goal of creating description that is inclusive, respectful, and does not cause harm to those who interact with our collections.



Jessica Tai is the resident processing archivist at Yale's Beinecke Rare Book & Manuscript Library where she is a member of the Manuscript Unit's accessioning team. She currently chairs Yale's Reparative Archival Description Task Force, which was formed to develop reparative workflows in response to euphemistic, oppressive, outdated, and harmful language in Yale's archival description. She is an MLIS graduate of UCLA Graduate School of Education and Information Studies. Prior to her time at Yale, Jessica was a project archivist at UCLA Library Special Collections, and a research team member for the Community Archives Lab at UCLA.



Stephanie Bredbenner is a processing archivist at the Beinecke Rare Book & Manuscript Library of Yale University. In addition to serving on Yale's Archival and Manuscript Description Committee and Reparative Archival Description Task Force, she is currently chairing the NEA Inclusion and Diversity Committee. ■

Student Writing Prize 2021

Coming soon! In April 2021, the Newsletter Committee will be inviting student members of New England Archivists to submit writing that advances scholarship in archives or records management. Pieces written as part of coursework will be accepted.

The winning work will be featured in the October 2021 issue of the *NEA Newsletter*, accompanied by a \$150 prize.

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Inside NEA

FROM THE PRESIDENT

- Linda Hocking



I write this from my dining room table, which has served as my desk since last March. Well, part of it does. The other half (or slightly more) is occupied by my middle schooler. Out the window, we have seen turkeys, hawks, a coyote, a fox, a bobcat, and numerous songbirds, squirrels, and chipmunks. It is November, shortly before Thanksgiving, and I reflect on being grateful that I'm able to work from home, that I have a home, and that part of what is keeping me sane during this time is virtual connections to other people.

From this table, I have attended several conferences as well as a few NEA board meetings. All that wildlife sometimes makes it hard to focus, as do alerts for new email or Slack messages. I struggle with learning to attend virtual meetings with the same attention and focus as in-person events and have learned that closing unnecessary windows (to the outdoors AND on my laptop) really helps!

If you long for a virtual connection, think about attending NEA board meetings. We are doing our best to notify membership when the meetings will take place. They are currently being held online via Zoom—including the upcoming winter meeting. Board meetings are open to membership, and we encourage you to join in for any parts that interest you or you have time for. The benefit of being online is that you will not have to invest time in travel.

In the last issue, I marveled that NEA continues to function as the valuable professional resource you have come to rely on because of the incredible dedication of a lot of volunteers. Attending board meetings is a great way to learn what is involved in positions before volunteering. This is a challenging time for everyone, but if you have energy to channel to a worthwhile cause, consider nominating yourself for an open position. We are searching for a Vendor Coordinator, Financial Planning Committee members, a Records Manager, and a Listserv Moderator. Some of those positions may be filled before you read this, but please reach out about available opportunities.

Valuable work that is currently being done by NEA volunteers includes identifying a new listserv platform and migrating the old list. Genna Duplisea, vice president, and Henry Caiazzo, chair of the Communications Committee, have agreed to work on migrating the list to a new platform, which we hope will be in use by the time you read this. The Inclusion and Diversity Committee recently proposed an exciting slate of candidates for their open positions, which was approved by the board, and the Newsletter Committee has overcome various pandemic-related hurdles to bring you interesting news and helpful articles.

As always, please do not hesitate to reach out. Let the board know how NEA can better serve you, or what you think we are doing well. I am sure that, like me, some of you have been working from home for nearly a year. Working solo can be isolating, but being able to connect with colleagues through my involvement with NEA is a highlight. ■



Save the Dates!

We're Going Virtual

The Spring 2021 Meeting Program Committee has decided to hold our annual spring meeting remotely from March 25–27, 2021.

The Spring 2021 Meeting theme, **Archives for a Changing World**, was inspired by the resiliency of the archives community. We pride ourselves on our ability to adapt to the demands of unexpected challenges and innovate solutions that build a stronger, more inclusive community. Let us seize this moment to examine and explore the ingenuity, resourcefulness, and curiosity that we as archives professionals bring to a world in a seemingly constant state of flux.

We look forward to sharing sessions on a variety of topics, including:

Anti-Racism | Crisis Management
Social Justice | Professional Ethics | Self-Care
Labor Practices/Professional Responsibilities
Managing Remote Work | Rapid Response Collecting
Managing Change | Climate Change

Questions? Please contact the Program Committee chair, Rachel Jirka, at <rjirka@amherst.edu>.

News and Notes

CONNECTICUT

Online Exhibition: *October 1920: Celebrating the Centennial of Women's Suffrage*

Last fall, the Hartford History Center at Hartford Public Library (HHC) launched an online exhibition celebrating the centennial of women's suffrage, available at <<https://bit.ly/oct1920>>.

In the early 1900s, voter registration in Hartford was only held in March and October of even-numbered years. A few hundred people would apply each time. In October 1920, following passage of the Nineteenth Amendment, thousands of Hartford women, whether single, married, or widowed; Black or white; Jewish or Christian; housewives, stenographers, or undertakers; native born or foreign born, queued up at the city hall to register.

The online exhibition, *October 1920*, is an introduction to some of these women and their stories, highlighting the HHC's collection of Hartford's voter registration cards. HHC archivist Jennifer Sharp and research specialist Maureen Heher consulted local newspapers, city directories, and census records to form a more complete picture of the women's lives.

The registration cards are being uploaded to the Connecticut Digital Archive <<https://ctdigitalarchive.org>>.

Date,	OCT 11 1920
Name,	Mary A. Johnson
Residence,	74 Russell St.
Place of Birth,	Braintree, Ma
Date of Birth,	Sidney, Ma, Age, 31
Occupation,	Undytypist
By whom employed,	Self
Date of Naturalization,	
Reason for Tax Exemption,	

Voter registration card from October 11, 1920, for Mary A. Johnson. Mary and her husband, Sidney, opened the first Black funeral home in Connecticut. *Courtesy of the Hartford Public Library.*

New ArcLight Search Application Available for Connecticut's Archives Online

Last fall, Connecticut's Archives Online (CAO) was formally rereleased using Stanford Libraries's open-source ArcLight application. The CAO code is also open-source. First developed in 2008, CAO has been redeveloped at Western Connecticut State University to allow users to easily search across 7,000 EAD finding aids, representing the collections of repositories from around the state.

In 2021, CAO is participating in the National Finding Aids Network (NAFAN) project, which will look at the wider implementation of tools such as ArcLight. Currently, CAO is the first finding aid aggregation service to implement ArcLight, although it is used as a multi-repository implementation at Duke University and University at Albany, SUNY. CAO has also made an instance of ArchivesSpace available to users to help emerging repositories create EAD so that they may more easily place their data alongside Connecticut's larger repositories.

To search the collections, visit <<https://archives.library.wcsu.edu/caoSearch>>. For more information, contact archivist Brian Stevens at <StevensB@wcsu.edu>.

MASSACHUSETTS

Henri Lazarof Archives Open for Research at Brandeis Archives and Special Collections

Brandeis University Archives and Special Collections in Waltham announced that the recently processed Henri Lazarof Archives, a gift in honor of Henri Lazarof, is now open to researchers. The collection spans the life, career, and prolific works of renowned contemporary composer Henri Lazarof (1932–2013).

These materials, including manuscripts, programs, recordings, and more, document his early years in Bulgaria, Israel, and Italy; his education at Brandeis; and his subsequent career as a faculty member at the University of California, Los Angeles, and as an internationally successful composer. The series containing over 150 manuscripts offers a glimpse of his creative process, while other materials show his relationships with musicians, conductors, and ensembles across the country and the world.



Composer Henri Lazarof conducting a performance of his own work. *Courtesy of the Brandeis University Archives and Special Collections.*

While the collection is open, Brandeis Archives and Special Collections staff will continue to deliver virtual/remote access to collections whenever possible. For research assistance, contact 781-736-4657 or <ascdepartment@brandeis.edu>. For more information, visit <<https://www.brandeis.edu/lazarof/archives.html>>.

National Fire Protection Association Research Library & Archives Stays Productive during the Pandemic

The switch to remote work during the coronavirus pandemic has allowed the staff of the National Fire Protection Association (NFPA) Research Library and Archives to improve and increase digitization efforts exponentially. Since the start of the pandemic, staff have accomplished the following:

- Over 16,000 images have been described and uploaded to Preservica. These images make up sixty-seven collections.
- Over 8,000 codes and standards-related documents (covering fifty-four codes) have been described by a volunteer and will be uploaded into our online digital preservation platform.
- 1,100 fire analysis reports have been organized, described, and uploaded to the online catalog.



Remains of an ice-covered hotel in Lyndonville, Vermont, after a large conflagration swept through the town on January 21, 1924. Scanned from the original postcard in NFPA's Fire Investigation Image Collection. *Courtesy of the National Fire Protection Association.*

- 507 rolls of microfilm were digitized, totaling over one million pages of NFPA content.

Located in Quincy, Massachusetts, the NFPA Research Library and Archives houses artifacts, images, and resources on NFPA code development and association history, fire research, fire prevention and suppression, and life and building safety.

Forbes House Museum Receives IMLS Grant

The Forbes House Museum in Milton has been granted \$47,179 from the Institute of Museum and Library Services (IMLS) to hire a project cataloger and project archivist to improve its collections care and management. The funds represent nearly three quarters of the full project cost of \$63,400. The remaining funds, or \$16,221, will be financed by nongovernmental sources.

The Forbes House Museum, a Greek Revival house built in 1833, chronicles the lifestyle and history of the entrepreneurial Forbes family, whose fortunes originated in the successful China trade careers of brothers Captain Robert Bennet and John Murray Forbes. The museum also houses a large collection of Civil War and Abraham Lincoln memorabilia collected by Captain Forbes's granddaughter, Mary Bowditch Forbes.

The grant will enable the museum to document, preserve, and highlight the objects, paintings, and furniture collected by four generations of the Forbes family. For more

information on the Forbes House Museum and its collections, visit <<https://www.forbeshousemuseum.org>>.

NEW HAMPSHIRE

Collections Related to Civil Rights Activist Jonathan Daniels Processed at Keene State College

Keene State College Archives recently completed a special project to process its collection of papers relating to the Episcopal seminarian and civil rights activist Jonathan Myrick Daniels. The project was funded by a New Hampshire Conservation License Plate Grant administered by the New Hampshire State Library.

The materials include documents related to the early life, activism, and death of Jonathan Daniels as well as the activities of the African Methodist Episcopal Church and the Selma to Montgomery marches of 1965. Related materials were amassed from a number of donations, including the research materials used for the PBS documentary *Here Am I, Send Me: The Story of Jonathan Daniels*.

The collections were reorganized and finding aids revised to include an item-level inventory as well as detailed descriptions of each artifact. Some of the most historically important photographs in the collections were also digitized and uploaded to the college's digital repository, KS-Commons. For more information, contact project archivist Taelour Cornett at <taelour.cornett@keene.edu> or college archivist Rodney Obien at <robien@keene.edu>. ■



A group photo in front of St. Paul's United Methodist Church of Selma, Alabama. Along with several young members of St. Paul's, Daniels joined his fellow seminarian students to commemorate the church's first integrated service. Photograph from the "Here Am I, Send Me" Collection. Courtesy of the Keene State College Archives.



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AROUND AND ABOUT

Responding to the Pandemic:
Mount Auburn Cemetery's Transcription Project

By Melissa Banta

When the coronavirus hit in the winter of 2020, Mount Auburn Cemetery, like other cultural organizations, faced a series of challenges. How could staff work from home with archival collections to which they no longer had physical access? And how could the institution continue to sustain outreach efforts about its history with the larger Mount Auburn community? What began in response to the pandemic as a small effort to transcribe nineteenth-century cemetery records grew, in a matter of months, into a global initiative. The project has unlocked the contents of Mount Auburn's archival collections in surprising ways, providing insights into the history of the cemetery and capturing the imagination of a worldwide audience.

In March 2020, Thom Burns, a consultant in Mount Auburn's Historical Collections & Archives, began researching transcription software that would enable staff working at home to transcribe handwritten historical documents word by word into a computer. Burns had learned about transcription software when he was an intern at the Archives for American Art and later working at the Center for Astrophysics | Harvard & Smithsonian. At first, Meg L. Winslow, curator of Mount Auburn's Historical Collections & Archives, was concerned about the ability of a smaller institution like Mount Auburn to undertake a transcription effort during the pandemic and with minimal IT support. While she enlisted the help of Burns and Elizabeth Casner, another archival consultant, they would only be able to contribute twenty hours a week to help with the project.

Transcribing the cemetery's founding records represented a long-standing goal of the department. Winslow realized the project offered the opportunity to leverage a backlog of more than 100,000 digital files created over the past fifteen years. Dating from the establishment of the cemetery in 1831, the documents tell the story of Mount Auburn, the early design of the cemetery's historic landscape, and the commissioning of nineteenth-century buildings and memorials by preeminent American and European artists.

"While transcribing had always been a goal," Winslow explains, "the pandemic unexpectedly pushed the project into the forefront." In April 2020, Mount Auburn launched their collection on FromThePage <<https://fromthepage.com>>, an innovative crowdsourcing platform that allows anyone with internet access to view a digital image of a document and type a transcription next to the original text. Winslow uploaded the full digital content of

primary source records of trustee meeting minutes and reports, superintendents' books, and correspondence between the cemetery and families, colleagues, and vendors.

In April, three volunteers from Historical Collections & Archives were the first to begin transcribing the records. Mount Auburn then invited the public to participate as transcribers through FromThePage and the cemetery's website, e-newsletters, and social media. In June, the project was awarded a Coronavirus Aid, Relief, and Economic Security (CARES) Act grant from the National Endowment for the Humanities. The funds enabled Mount Auburn to support the salaries of project staff during the pandemic. Receiving the grant was reported widely, generating further publicity and interest in the project. By mid-summer, more than 100 people from across the nation and twenty-five countries around the world volunteered for the project—most had never set foot in Mount Auburn.

The project team offered online training sessions. But the ease of using FromThePage, along with guidelines created by

Paid April 28th 1855.	
Dr. Jacob Bigelow To Hovey & Co. Dr.	
To 4 Kentucky Coffee Tea	2.00
✓ 2 Helle Tea	2.00
✓ 6 Cocoa	3.00
✓ 3 Magnolia Composita	3.00
✓ 2 <small>Scutellaria</small> Orchid Plant Tea	1.00
✓ 6 Dubf. Pepp	3.00
✓ 11 Liquidambar	2.00
✓ 2 Cinnamon	2.00
	21.00

An invoice from 1855 from Hovey & Co. to Mount Auburn's President Jacob Bigelow. Courtesy of Mount Auburn Cemetery's Historical Collections & Archives.

Winslow, Burns, and Casner, made it possible for volunteers to begin transcribing on their own. While deciphering nineteenth-century handwriting can prove challenging, transcribers have discovered the rewards of mastering the technique with practice and becoming intimately familiar with the records. Volunteer Kathleen Fox notes, “To escape into the nineteenth-century and be in the mindset of those who wrote these documents is a wonderful journey into the past.” The project has tapped into volunteers’ passion for history and desire to contribute in meaningful ways. Lisa Carper says, “I love everything about this project: the documents, the history, and the language.”

Winslow, Burns, and Casner adapted to new roles as the project expanded. Initially, all three had devoted significant time to transcribing. In order to manage the growing community of volunteers, however, Winslow and Burns turned their energies toward volunteer outreach. They hosted virtual meetings and wrote welcome emails, monthly e-newsletters, and social media posts as a way to thank transcribers, share discoveries, and create a sense of community.

Once volunteers have completed a transcription, the project team edits the page to ensure it matches the original document as closely as possible and then indexes each page. Casner now oversees the indexing of the transcribed content and updating of authority files. She also works directly with volunteers to ensure consistency and uniformity. Eventually, completed transcribed pages will be linked to the cemetery’s online collections database <www.mountauburn.pastperfectonline.com>.

No longer locked away in the vaults overseen by a collection’s gatekeeper, the records are more readable, searchable, and discoverable. “From the documents we see hints of personalities,” Casner says. “The details reveal how the founders were extraordinarily dedicated to Mount Auburn being a place for everyone.” Burns observes the records also testify to the professionalization of the cemetery business in the nineteenth-century, noting that “in the 1860s we are starting to see the cemetery go from providing the labors of a gravedigger to providing a full service of helping families cope with death.”

To date, the project team and volunteers have transcribed 3,605 pages on FromThePage. More than 1,720 names of individuals, 100 places names, 800 Mount Auburn lots, and 3,000 subjects have been indexed. These indices and searchable terms have allowed cemetery staff and out-

side researchers including historians, biographers, architects, landscape designers, writers, and artists to access this content for the first time and mine the data in new ways. The project team has experienced the thrill of seeing the data appear in Google searches even as it is being transcribed.

“With this project, we are removing the physical and invisible barriers that keep people from visiting a collection to research or volunteering for an organization,” Burns says. Winslow agrees, “There is more equity of opportunity and access to content for researchers, not just those who can travel to the cemetery and make a weekday appointment.” Mount Auburn hopes to reach out to new transcribers, including high school, college, and graduate students interested in working with primary source materials, as a way to sustain the project when the pandemic subsides.

The project’s success attests that a small institution like Mount Auburn can accomplish an undertaking of this scale. “None of us works on this full time,” Casner says. “But we have enough people involved in the project to create a real momentum we never thought possible.” Burns acknowledges that work of volunteer transcribers “goes directly into making these materials accessible. They are contributing to scholarship and the preservation of our history.” Transcribers from California to New Zealand have uncovered the voices within these primary source documents, offering a more nuanced history of society’s changing ideas about death and commemoration, nineteenth-century memorial art, and early landscape design in the country. “We’ve learned new skills and expertise, from coding to expanding our outreach,” Winslow explains. “This project has been much more than simply making due in the pandemic. It’s been a dynamic endeavor. We’ve been surprised and delighted by the ways in which our digital surrogates are providing a deeper knowledge and understanding of our history.”

Anyone can join the project at <FromThePage.com/MountAuburnCemetery>. For more information, email <transcribing@mountauburn.org>.

Melissa Banta is consulting curator at Mount Auburn Cemetery. She is the author of *The Art of Commemoration and America’s First Rural Cemetery: Mount Auburn’s Significant Monument Collection* with Meg L. Winslow and *African American Heritage Trail, Mount Auburn Cemetery*. She was formerly a curator at Harvard University. ■

Reviews

Starting to SNAC

-Reviewed by Betts Coup

As someone who has always been interested in Encoded Archival Contexts—Corporate Bodies, Persons, and Families (EAC-CPF), I was thrilled when I was asked to take SNACSchool and then, along with colleague Melanie Wisner, develop a policy around the creation of SNAC records as part of our processing workflow. The Technical Services Department at Houghton Library, where I'm a processing archivist, has a long history with EAC-CPF and SNAC, from an early joint project with Beinecke Library at Yale University¹ to being a major part of the initial automated creation and ingest of records into SNAC. Susan Pyzynski, the associate librarian of Houghton Library for technical services, has been engaged with the SNAC project since 2015, and currently chairs the SNAC Editorial and Standards Working Group. My partner in creating the policy document, Melanie Wisner, is the accessions archivist at Houghton and was also highly involved with the collaborative Beinecke project, and I joined the team having guided the implementation of EAC-CPF into the processing workflow in a previous role and creating EAC-CPF records as part of an independent study while still a graduate student.²

For those who are less familiar, SNAC stands for Social Networks and Archival Context, and is a discovery service for persons, families, and organizations found within archival collections at cultural heritage institutions. It is freely available online, and the data is provided and edited by a cooperative group of volunteers, all of whom have to take SNACSchool to participate. SNAC records are based in EAC-CPF and can be transmitted or shared as EAC-CPF-encoded files. They are intended to serve as archival authority records, which as DACS makes clear, rely on considerably more contextual information being provided than a typical bibliographic authority record.³ SNAC records include a biographical or historical note, dates, associated places, occupations and subjects, demographic information, as well as connections to other entities (the term SNAC uses for persons, families, or corporate bodies), and related archival and digital materials.

SNAC is unique for its collocating feature, providing

a way to identify and locate various archival materials that were created by or otherwise relate to various entities (the SNAC term for people, families, and corporate bodies). In September 2020, at the time of writing, there were 3,731,802 identity constellations and 2,093,245 resource descriptions in SNAC, and the site had over 92,800 users and referred over 4,158 visitors to holding institutions' sites.

To become a SNAC editor, as I said before, the first step is to go to SNACSchool. SNACSchool is currently set up as a two-day event, with three hours of content each day shared by a group of volunteer instructors, all of whom are active SNAC editors. At the moment, all SNACSchool sessions are online, though in-person sessions have been offered over the years, typically with one session held in the same city and just prior to the Society of American Archivists' annual conference. I was able to take SNACSchool in August 2019 at the Lyndon B. Johnson Library in Austin, Texas. Soon afterward, I was editing records in the production site of SNAC, and after a review process guided by Jerry Simmons, was made an independent editor—meaning I no longer had to submit records for review—and then joined the SNAC volunteer team as a local reviewer for the Harvard University community in April 2020. I'm planning to join the SNACSchool team as an instructor by the end of 2020.

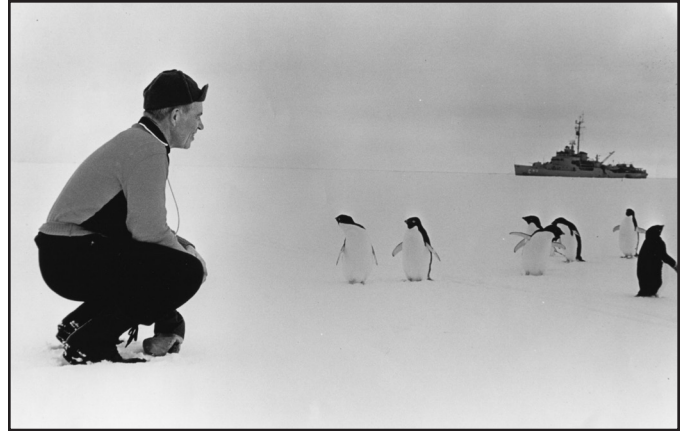
We are implementing SNAC at Houghton Library for two reasons: firstly, because of the collocating work a SNAC record does, providing connections between, among, and across collections and their creators and subjects to a global audience; and secondly, because of the way these records can bring light and focus to overlooked, underrepresented, and/or marginalized figures and groups whose stories have been hidden in our collections. We believe SNAC gives us the chance to focus on creators, sources, and subjects of archival collections who haven't gotten that focus in the past; these people, families, or organizations might not have had attention given to their experiences and relationships in the same way as other better-known, white, or otherwise privileged people or groups. SNAC makes it possible to share those stories and connections in a really unique way. For those who would like to see an example of this, I recommend watching the presentation by Bernetiae Reed from the 2020 SNAC Cooperative Meeting regarding the description and records of enslaved and freed Black people in North Carolina⁴, which suggested that a SNAC record bringing together all the materials at various institutions that relate to an enslaved or freed Black person in the mid-nineteenth century is one way to

create a somewhat more complete version of that person's story or experience.

A year into working in SNAC, I can say the work is rewarding and quick. So far, Wisner and I have created eighty-one records, with just one of those taking up to one hour. Much more often, the records take under fifteen minutes or at most a half an hour, with a good amount of time spent cleaning up data that was already in SNAC from the initial ingest. Leaving behind a clear, cohesive SNAC record is a great feeling, knowing you have brought light to records, people, groups, and their relationships and provided those links between and amongst people and their archival materials to an international audience.

Notes

- 1 See <<https://tinyurl.com/harvardwiki-eaccpf>> and <<https://tinyurl.com/JAOarticle>> for more details about this project.
- 2 See "EAC-CPF: A Different Approach to Description" in the October 2017 issue of the *NEA Newsletter*: <<https://tinyurl.com/newsletteroct2017>>.
- 3 See DACS Part II: Introduction to Archival Authority Records: <<https://tinyurl.com/dacspartii>>.
- 4 See <<https://tinyurl.com/BernetiaeReed>> for the recording of Bernetiae Reed's presentation "Using Rocky Mount Mill's African American Legacy to understand Enslaved/Free Person research." ■



Daniel Linehan, SJ, a geophysicist, with penguins in Antarctica in the 1950s. Visible in the background is the U.S. Navy icebreaker *Atka*. Boston College faculty and staff photographs, BC.2000.005. Courtesy of the John J. Burns Library, Boston College.

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WHO'S MISSING FROM THIS TABLE?

About the dynamics of inclusion and exclusion, social justice, and diversity within the archives profession and NEA.

Inclusion and Diversity Committee
Introduces New Members

By the Inclusion and Diversity Committee

The Inclusion and Diversity Committee is thrilled to announce that we have four new members! Jeanne Lowrey is our vice chair/chair-elect, a new position that we created to foster continuity of leadership on the committee. Monika Lehman will serve a two-year term, and Danielle Sangalang and Rebecca Valentine are serving one-year terms. This year's committee also includes veteran committee members Gaia Cloutier and Stephanie Bredbenner. Stephanie is chairing this year after serving a two-year term from 2018 to 2020.

In addition to our ongoing work such as the *Newsletter* column and the Inclusion and Diversity Scholarship, we have two new projects for the coming year. We are currently working to establish a Racial Justice Honoraria Fund, which will provide honoraria to our Black, Indigenous, and people of color colleagues for critical work related to racial justice within NEA. We hope that the fund will both uplift and amplify work already being done as well as inspire and support new projects and initiatives. Secondly, the IDC is coordinating the Contingent Employment Survey, which will build on the previous survey in 2016 <<https://tinyurl.com/y6ykam2r>> and gather important data about the extent and impact of temporary and contingent employment.

You can read more about our new members below. We look forward to the work ahead!

Q: What is your background?

Jeanne Lowrey: I am currently the archivist in the Office of the President at Yale University, and I am active in our staff LGBTQ affinity group. I also serve as the social media coordinator for HB4 Diversity, a community diversity and equity nonprofit, which works specifically with rural communities. Before coming to Yale, I worked as the archivist at the Jewish Historical Society of Greater Hartford.

Monika Lehman: I am a processing archivist at the Beinecke Library at Yale University. I am currently on

Yale's Standing Committee on Professional Awareness, the book review editor for the *Journal of Contemporary Archival Studies*, and on the SAA Publications Board. Before I was hired at Yale, I worked at San Jose State University in San Jose, California, as an arts librarian.

Rebecca Valentine: I am the reference librarian at the Robinson Research Center, the library and archive of the Rhode Island Historical Society. I previously worked at the Cumberland Public Library as an information services specialist, Lincoln Public Library as a circulation assistant, and Central Falls Public Library as library aide. I graduated from the University of Rhode Island with an MLIS in May 2020.

Danielle Sangalang: I am the archivist and records manager at Massachusetts College of Art and Design. Currently I am serving on the Digital Commonwealth Board of Directors (president 2019–2020), the Digital Public Library of America Advisory Council, the Massachusetts History Alliance Board of Directors, and the Massachusetts History Day Advisory Board.

Q: Why did you want to join the IDC?

JL: One of my favorite aspects of archives is the potential to tell the stories that far too often go untold. Early in my career, I had the opportunity to work in collections focused on women's history and Jewish history, and saw firsthand the amazing things that can happen when space is explicitly made for these voices. I wanted to join the IDC because I believe that intentionally holding this space needs to be a collective archival norm, and I want to be a part of making that happen. I look forward to playing an active role in making our organization and archives as a whole more accessible and equitable.

ML: Like Jeanne, I have an interest in helping to tell the often overlooked stories in the archives. I am also encouraged by the reparative description work being done in our field

to eliminate harmful descriptions in finding aids, efforts to make our workplaces inclusive and diverse, and also continually reflecting on these initiatives and checking our progress toward these goals. In the four years since I have joined the profession, I have seen some changes through the incredible work of my colleagues, but there is still much more to be done and I want to help with this important work.

RV: Special collections and archives have a history of exclusion, from who is allowed access to who is represented in the collections. While many organizations are now trying to overcome that history and be more consciously representative, the damage has been done. I think it's up to current professionals to try and overcome negative perceptions through advocacy and working with different communities, in addition to working toward unlearning biases. I think being part of this committee offers an opportunity to be an active participant in undoing that damage.

DS: One of my favorite things I do in my role at MassArt is using two collections of social justice posters held in the archive to teach first year students. I also served on the New England Archivists Inclusion and Diversity Scholarship Committee from 2018–2019, and I know that there is a great deal more work that can be done in the archival field by ensuring that diverse archival materials are collected and are highlighted through exhibits, teaching, and learning.

Q: What do you hope to accomplish during your service on the IDC?

JL: As the first vice chair/chair-elect of the IDC, I look forward to helping to develop a clear and sustainable transition structure for the committee. I am also excited to have the opportunity to take the lead on coordinating the Racial Justice Honoraria Fund initiative. While my passion for inclusion and diversity work is rooted in my experience as a Queer Jewish woman, I recognize that as a white woman my perspective is limited when it comes to race. I commit to actively listening to and elevating the voices of our BIPOC colleagues and fostering an environment that values and welcomes their entire selves not just by words but through action.

ML: I am looking forward to helping with the Racial Justice Honoraria Fund and the Contingent Employment Survey. Both are opportunities to help NEA to grow and learn more about the archivists who work in New Eng-

land, especially the fund which will ensure that BIPOC colleagues have the opportunity to do critical racial justice work. I am looking forward to listening and learning from my colleagues and setting up new goals and initiatives for the committee to continue this work in the future.

RV: I was exposed to the work of inclusion and diversity when I was child and committed myself to that work as an adult. As a straight, white, able-bodied woman, I have many biases that are my responsibility to unlearn. I hope that my participation in the IDC will enable others to undertake that work as well. I hope by doing so that this industry, and our collections, better represent the communities that they have so often ignored or overlooked.

DS: I look forward to becoming involved in the Racial Justice Honoraria Fund initiative to help ensure that people of diverse backgrounds have access to conferences and professional development to increase diversity within the archival field.

The Inclusion and Diversity Committee is always open to questions, feedback, and ideas about how we can better serve NEA's membership. We can be reached at <diversity@newenglandarchivists.org>. Please reach out! 🖨️



Early February, 1916: Logging camp foreman Peter Karnes (1879–1954) looks up from his desk in this photograph by man-of-many-trades Isaac W. Simpson. Karnes, born in Haynesville, Maine, to parents of Irish and New Brunswick extraction, started working as a logger sometime before 1910 and continued for decades after. As camp boss, Karnes oversaw a working crew of twenty to thirty men and several teams of draft animals, and managed operations, finances, and provisions while living in crude conditions through the depths of a northern Maine winter. The cigars, chocolates and confections, chewing gum, peanuts, liniments and lozenges, and prints and postcards (many supplied by Simpson himself) arrayed around him are available to recapture some of his crew's wages, but also add a touch of comfort to an environment dominated by monotonous food, lice, hard work, and cold. 2017.24.1235. *Courtesy of the Maine State Museum.*

NEA Roundtable Updates

Teaching with Primary Sources Roundtable Reports on Fall Activities

It was another busy season for the Teaching with Primary Sources Roundtable and its members. The group continued its weekly kaffeeklatsches (held Thursdays at 11 a.m.), offering members a supportive space to check in with colleagues and to discuss how our plans for reopening and remote and hybrid teaching have been working out as we turn to spring planning.

Our Anti-Racism in Teaching Reading Group, led by roundtable chair Pam Hopkins (Tufts University), chose to meet for one session to discuss our second book, bell hooks' *Teaching to Transgress: Education as the Practice of Freedom*. Our next few readings will be individual articles as we enter the winter season and intersession for some members. All are welcome to attend!

In December, member Blake Spitz (University of Massachusetts Amherst) offered a workshop on Microsoft Sway and its use in teaching with primary sources. She has offered similar sessions to colleagues, most recently at the New England Library Instruction Group (NELIG) in October.

To join or learn more about the TPS Roundtable, contact Pam Hopkins <psmhopkins@gmail.com>. ■

People

Jehan Sinclair has been appointed the anti-Black racism librarian/archivist for Harvard Library. In this new role, she will engage subject experts across Harvard University in identifying and sharing information about resources relating to anti-Black racism. She will also help to develop policies that support the digitization of materials documenting anti-Black racism and process archival and manuscript collections across the Harvard Library to support that digitization. She was previously a processing archivist at the Harvard University Archives and the visiting archivist for African and African American Collections at the Schlesinger Library. ■

NEA Invites You to Start a Roundtable!

NEA members are encouraged to start a Roundtable—a more informal way to get involved with NEA and the archival community, and to connect with others around your interests and needs as a professional. Roundtables organize workshops or events, develop conference sessions, and work with NEA committees on specific initiatives. Take your discussion online through Twitter, Facebook, a blog, or an email list, or make recommendations to the NEA board based on the experience of Roundtable members.

Promote your photograph collections!

The *NEA Newsletter* is seeking submissions from repositories in New England for back cover pictorial features in This Season in New England History. Submissions should be in digital format at 300 dpi or better, along with a caption detailing the subject of the photograph. Please email submissions to <newsletter@newenglandarchivists.org>.

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NEA Board Member Spotlight



Name:

Stephanie Krauss

Board member title:

Representative-at-Large

Affiliated institution:

Harvard Medical School

Career stage:

Reference archivist, Center for the History of Medicine.

How did you become interested in the archival field?

Ever since I was young, I have always had a strong interest in history. When I was an undergraduate, my mom suggested that I see if there were any job openings at my college archives. I started working there shortly after, and I was hooked! I was so interested in surrounding myself with historical materials and working with diverse researchers.

What are some of your focuses and interests in the archival field?

My focus in the field is reference and outreach. I greatly enjoy working with researchers, as it affords me the opportunity to delve into subjects that are not my area of expertise. I know this sounds corny, but it gives me the opportunity to learn something new every day.

What do you see as the most pressing challenge for archives? Also for NEA?

I think job security and fair wages are constant challenges to the archival profession. The job market is flooded with talented people who are unemployed or, more frequently, underemployed. The prevalence of part-time positions and contract positions is a huge problem, especially when these jobs are not usually awarded benefits, such as health care. A big challenge in the field right now is figuring out how

we can turn these short-term positions into full-time, or benefited, work.

What is your role on the board and what are your responsibilities?

My role on the board is representative-at-large. I will be working with three other reps-at-large, sharing the duties of serving on various awards committees, coordinating meeting scholarships, and liaising with diverse standing committees. I will be happy to help whenever needed.

What are you looking forward to about being on the board?

I am most looking forward to working with the other board members and fellow archivists and hopefully making a positive impact on the profession.

What do you hope to accomplish while on the board?

While I am on the board, I hope to create an environment in which all feel comfortable coming to me with ideas or concerns. As a rep-at-large, part of my job is to solicit input from our membership, and I will strive to turn this input into action. I also wish to start brainstorming ways in which NEA can discuss archives' and archivists' role in climate change.

What's an interesting fact about you or an unexpected talent or interest? Alternatively, what would you do on your ideal day off?

I'm a big hiker, even in winter! I am currently working on hiking the forty-eight New Hampshire mountains that are over 4,000 feet. If I had a day off, I would head up to the mountains!

What are your hopes for the archival profession?

My hope for the archival profession is that we continue to preserve and make accessible diverse and important historical narratives. ■

The NEA Newsletter Needs Your Help!

Help us make a vibrant newsletter that serves you.

Send your newsletter submissions and ideas to:

<newsletter@newenglandarchivists.org>

THIS SEASON IN NEW ENGLAND HISTORY



Female upper school students sledding down a snow-covered ramp on the back of a building at the Perkins Institution and Massachusetts School for the Blind in South Boston. The ramp has wooden handrails and is split into two sections. One side is being used for students walking up to the top, while on the other side a student sleds down to the bottom. Several students stand at the top while others stand at the bottom, two holding sleds by their rope handles. A female teacher stands nearby. All are wearing coats over long skirts or dresses and most have gloves on. Everyone is wearing a hat; the older students and teacher are wearing the large brimmed and decorated style popular in the early 1900s, and the younger students are wearing knit tam o' shanters. *Courtesy of the Perkins School for the Blind Archives.*