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# Ohio Archivist

Spring 2004 Volume 35 Number 1

Feature Article

## Puzzles: Putting the Clues Together to Date your Photographic Collections

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Kim Feinknopf-Dorrian

Piecing together brightly colored jigsaw puzzles has been a popular family pastime for generations, but have you ever thought of collections of family photographs as puzzles in themselves? Discovering the history in old photographs can be a fascinating game of identifying clues and putting them back together. To learn more about your photographic collections, you will need to sharpen your observation skills and apply some basic research skills.

The information in a photograph can be summarized into three basic areas that will help direct your identification of each piece of the puzzle. As you gather clues, each should be compared and adjusted to fit within the fuller picture of the photograph's history. The three areas to note are:

- The photographic technology used to create the image
- Any given information; genealogical, historical, hand written or printed
- Information found by studying the costume and objects within image

The best tool to use in learning more about your photographs is your eye. Since few people are able to identify and date all the clues in a picture without some useful resources, relying on good library and Internet resources will help identify what you see.

First, jot down as many clues that may be indicative of a period, place or person. Noting the photographic support, a photographer's imprint, handwritten notes, the costume, even a piece of unusual furniture will help identify more about what was going on when the photograph was taken. It may also indicate how it was taken, who the sitter was and when the person sat for the picture. Once some of this information is written down, a researcher can piece together

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a fuller “picture” of a photograph’s history, and possibly even bring new information to light.



When I found this photograph of my grandfather and great-grandfather, I knew almost nothing of its history. I looked through old albums to identify the sitters, but as I studied the clues, its story came together. When I was finished, I knew where, what, when and how the image was taken. Not all puzzles will come together so smoothly, especially when you are working with masses of unidentified images in your archival collections. However, anyone handling photographic collections should be able to identify a photograph’s date and possibly where or how it was made, regardless of how little information they are given by the provenance or accession record. Even this small amount of information will make their archive’s images that much more valuable to the next generation of archivists or genealogists looking for pieces to their research puzzle.

The first step to putting together my photograph’s history was to identify a time range by looking at what type of photographic image I had. I found this by looking at deterioration, photographic support, texture, tone and color of the image. Time and mishandling had cracked and torn the delicate emulsion on its thin paper support. However, by observing the surface of my image, I could see that the glossy smooth emulsion contained a layer of coated fibers, the color of which gave off a warm golden tone. Each of these clues identified my photograph as a silver gelatin print on “printing-out paper.” This information placed my image between the dates of the late 1880’s up to possibly 1915. Interestingly enough, this also

gave me a visual picture of how the original photograph was made.

I could now imagine the room in which the photograph was taken. I could see my young grandfather sitting at the front desk turning to face a photographer, who stood with a professional-looking set up of a small format view camera, complete with bellows and tripod. After the photographer captured the 4 x 5 glass plate image, he then processed it and soon used the plate to create a same-size 4 x 5 image by contact-printing it in open sunlight. This was done by placing the glass plate negative against a sensitized piece of paper and leaving it to develop on a rooftop or drying rack outside. The process may have been done with dry or wet plate technology, but either way, the drawn-out process would have taken much more care and time than what we experience today.

Equipped with the knowledge that my image was a silver gelatin "POP", I then set off to identify the sitters. Luckily I knew at least one of men was my grandfather, Mark Dallet Feinknopf, since he had been a large part of my early childhood. Soon after my grandfather was born in March of 1892, he and his parents moved from Cleveland to Cincinnati for his father, Paul, to take a job as manager of the Germania Life Insurance Company of New York. City directories revealed that the family stayed in that city for 21 years until they moved to Columbus in 1914 to live closer to their son, Mark, after his graduation from architecture school at The Ohio State University.

Since the photograph technology pre-dated 1915, I could safely say that my two forefathers were sitting in the Cincinnati-based Germania Life Insurance Company of New York when the photograph was taken. I then set out to more closely identify a date. Things such as calendars or women's costume are often valuable dating tools when looking at photographs of offices. However, my grandfather had hung the calendar in this room low on a chair rail behind his extra desk and clearly I had no women's costume to date. I did notice, however, that the sitters were wearing stiff celluloid or linen collars and narrow ties. This clue placed the image after the turn of the century but I still wanted to find a closer date.

I searched the picture for any evidence of a date and there on my grandfather's desk I had one! A telephone! This "desk set" in the picture was no ordinary style. It was an 11-digit dial phone called the "1905 Strowger", the "newest in telephone technology." This telephone system was the first direct-dial system, which connected calls between users without a local operator. Invented in 1891 by a man named Almon B. Strowger, the system had a number of early model phones. Since each style had been named and dated, it was a wonderful clue for a researcher.



Although a phone may have been invented in 1905, it probably was not in common use for a couple of years. Thus looking at the age of my grandfather, born in 1892, and knowing the date of the desk set, I could sufficiently date the image at 1907 or 1908.

I now had a wonderful full story to go with my early image of my great grandfather and his son. An image which was previously unknown in my family collection now became identified. What I had found was that my silver gelatin printing-out paper print was an image of my teenage grandfather, Mark Dallet Feinknopf (1892-1981) helping his father, Paul (1855-1926) in his office at the Germania Life Insurance Company in Cincinnati, circa 1907. As well, I could now tell my husband that I had rightfully inherited my penchant for messy desks by looking at the state of my great-grandfather's office almost a hundred years ago!

Although I used these clues above to identify my photograph, it may be comforting or overwhelming that there are hundreds of clues to pick from in identifying your own photographic collections. Some images have specific indicators such as the size of the photographer's studio imprint, while others have a plate thickness or marks that points to when and where it was made. Every once in a while just identifying that you have, an ambrotype or a glossy collodion print, will be enough to tighten a date and get you to the next step of your research. In general, it is important to have an open mind and realize that any and

all your observations can be indicative of information that will lead you to some other piece of your puzzle.

When trying to learn more about a photograph, focus your research on these three areas:

### Photographic Technology

**Tip:** Inherent modes of surface and mount deterioration, as well as identifying the physical make-up and structure can aid with identifying a type of photograph. Jim Reiley's book, *Care and Identification of the Photograph*, is an excellent resource when learning how to date images.

A timeline of the most popular forms of photography and their use can be a valuable tool when looking at 19<sup>th</sup> and early 20<sup>th</sup> century photographs. Paul A. Meisser, conservator of photographs and works on paper at Boston Art Conservation, has created a useful site to identify both physical structure and deterioration with clear diagrams and photographic examples. It can be found at the following URL: <http://albumen.stanford.edu/id/messier2000.html>

Gathering pertinent patent, popularity and availability dates of everything from mount designs to the location and size of a photographer's imprint will aid you as you look for a specific time frame. These can be researched through such sources as: *Photography in America: The Formative Years 1839-1900, A Documentary History* by William Welling or *The Photographic Experience 1839-1914 Images and Attitude* by Heinz and Bridget Henisch. Many specific types of photographs can be studied as well through focused books such William Culp Darrah's useful series about the carte de visite, board photographs and stereo views.

When looking at an old photograph filled with fancy costume and antique furnishings, remember that the photograph is a historical object in itself. Since 1839, when photography was first made more accessible to a wider public, photographs developed and evolved from experiments with a variety of materials. In fact, the makeup of a photograph, and its negatives, can be as varied as the images seen within them. Everything from cow bones and hen eggs to silver and iron plate,

cotton and glass were used to create an image. Knowing this is a great advantage to the photographic researcher primarily because it means that each type of photograph will have its own identifying physical clues. This will bracket the period in which an image may have been made.

### Given Information

Note any information that is available to you as a researcher, even the smallest clues. Obvious marks such as a postmark on the back of a postcard, handwritten names or inscriptions can be overlooked. Even scratches on the back of a tintype or daguerreotype plate have often turned out to be the sitter's name and the date the photograph was taken.

Remembering simple facts about American history, when something was built or when it was invented can tell a lot when you put all the clues back together. I was once asked to help date a Xerox image of a woman in front of a church for a family history that was being written. The young woman in the picture was dressed in circa 1915 or 1916 costume, but the researcher said she knew the church was built in 1917. The building had somewhat mature landscaping around it, which was a clue that the building had stood at least a year. Suddenly it dawned on us that what we had was a late WWI image.

Without an original photograph, we had little to go on except the costume and any genealogical information the researcher could present. However, if we had been missing the last piece of the puzzle, we would not have accurately dated the image as the researcher needed for her family history. Thus, it is important to keep in mind national and international events, even such things as the popularity of world's fairs, fraternal organizations, fads in traveling, political events and occupational information. This may change the interpretation of what is going on in the picture, revealing more about an individual's choice of dress and adding a context to the image.

### Costume and Object Clues

**Tip:** Everyday clothing of men, women and children are best dated through books and sites that utilize exactly dated visual material. If you are going to work with a large amount of photography, I suggest making your own visual reference book, which will outline each 5 to 10 years of fashion history.

My favorite resources are *Handbook of English Costume in the 19<sup>th</sup> Century* by C. Willet and Phillis Cunnington; photohistorian Alison Gernsheim's books on Victorian and Edwardian Fashion; and an old but useful 1937 book called *Recurring Cycles of Fashion 1760-1937* by Agnes Brooks Young.

A useful tool for Internet fashion and object searches is Google's "image" search engine. This pulls any image off the World Wide Web that is requested and is valuable for comparing material found in your images. A researcher can usually find dated images, as well as a variety of images of the same period of costume or type of object.

Clothing, furniture, toys, cars and other objects found within the image are often some of the most valuable clues a researcher can study.

Children's costume, especially girl's dress, and even some elements of men's suits will follow the lines of women's clothing but often this is subtle and researchers should know that fashion changes slowly. This may also be dependent on where the sitters

live, whether it is urban or rural, while the approximate wealth of the individual should also be taken into account, when dating a portrait. Last don't forget to take note of an individual's age. This may also skew the approximate date of an image. It is always safest to look for the youngest woman in the picture to balance the older fashions that her elders may be wearing in

a group.

Although clothing can be an indicator of a date, it is usually the last clue I look for after studying every other piece of the puzzle. Hand-held objects, signs, carriages or cars, a clock tower and a shadow that tells the time of day, a reflection of the photographer's studio in the sitter's eyes, all reveal a range of information after the technology and given information is set down.

A wealth of details is waiting to be uncovered as you learn more about the context of your images and the hard-working photographers who took them. Remember to use *all* of the information, which is readily available in the original image, while carefully building a story from each piece of the puzzle. By the end of the process, the picture and its history will slowly come into view.

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## Candidate Statements

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### Treasurer

*Please provide a synopsis of the qualities and experiences that you have which would distinguish you as the best candidate for the position of SOA's Treasurer.*

**Toni Jeske** - Wright State University

Reliability and dedication to the task are qualities that I would bring to the position of Treasurer of SOA. In my position at Wright State University, I implement our fee structure for reproduction and use fees, as well as submit the department's deposits from media and reference requests in a timely and accurate manner. I am highly responsible with finances, and would manage SOA's finances with the same level of detail and timeliness. In addition to being financially responsible, I am dedicated to professional involvement and look forward to becoming an active member in this organization in support of its archival mission. I can assure you that I would take on the tasks of Treasurer with energy and care. I hope that you will consider me for your Treasurer.

Background Information

My name is Toni Jeske and I am an archivist at Wright State University in the Special Collections & Archives Department. Before coming to Wright State University over one year ago, I worked at the University of Texas at San Antonio for 3 ½ years as an archivist. I worked part-time as a Public Records Archivist for the State Historical Society of Wisconsin for a year before earning my MLA with an archives specialization from the University of Wisconsin-Madison.

Currently I am active in the Society of American Archivists on the Membership Committee and as co-coordinator of the Navigator Program. I hope to expand my professional participation by becoming actively involved in the Society of Ohio Archivists.

**Judy Weiner** - Prior Medical Heritage Library, OSU

I have several qualities and experiences that I feel make me the best candidate



for the position of SOA treasurer. I have served on the SOA executive committee since 2002 as a council person and have first-hand knowledge of the organization's financial records and current strong budget standing. In conjunction with my experience with SOA budgets and financial matters, I also have strong non-profit accountancy experience. As the interim curator of the Medical Heritage Center at The Ohio State University, I successfully manage 16 separate development, endowment, earnings, and general fund accounts for the department and have completed a series of accountancy workshops offered by The Ohio State University in order to assume this financial responsibility.

Over the past several years, SOA has entered an era of budgetary health that it has not experienced in the past. If elected, I will strive to maintain and grow the society's current great financial health by continuing a commitment to detailed accountancy record keeping and ethical fund stewardship.

## Council

*What distinctive qualities and experience do you have that would make you a valuable member of SOA's Council? What projects or initiatives would like to see Council work on?*

**Shari Christy** - WPAFB, Air Force Research Laboratory

The main reason I chose to run for SOA council was the desire to answer the fundamental question - "What can I do to help SOA?" By becoming a member of council, I can become more involved and contribute to the SOA organization on a greater level than I have in the past. I bring good organizational skills, a sense of humor, and the motivation to follow-up and follow-through with assigned tasks. I am never afraid to ask questions and always ready to help out where it is needed. I also bring to the council a Lone-Arranger perspective having served as the former lone archivist for the National Aviation Hall of Fame and the current lone archivist for the Air Force Research Laboratory (AFRL).

I have been a member of the Miami Valley Archives Roundtable (MVAR), SOA, Midwest Archives Conference (MAC) and the Society of American Archivists (SAA) since 1994. I have served on program committees for SAA, MAC, & SOA and have served as a participant in sessions at SAA meetings. I've also worked as the SAA annual meeting assistant since 1994. This unique position has enabled me to network with archivists throughout the global archival community. I've also worked closely with Wright State University graduate students and University of Dayton undergraduate students to provide

educational and fulfilling internships at AFRL.

Initiatives and projects I am interested in helping the SOA council become involved with include:

Helping to facilitate more mentoring match up with public history grad students. I believe that every grad student should be assigned a mentor - someone to guide them in both their education and their introduction to the field of public history. SOA's membership is filled with established and experienced archivists who want to help and guide new members and students.

Developing an SOA Scholarship fund to assist new and/or younger members to attend an archival meeting. As a society, I believe we should encourage and foster attendance by new and/or younger members through scholarships.

Developing a formal program for SOA members during Archives week. Assisting with providing additional workshops outside of the normal SOA spring and fall meetings.

**Laurie Gemmill** - Ohio Historical Society

Ohio's recent bicentennial was a tremendous opportunity for the archival profession. Many archivists rose to the challenge; they were able to highlight their collections and bring increased awareness of historical materials in Ohio. SOA needs to capitalize on this momentum. One of the most valuable ways that SOA reached out during the bicentennial year was in terms of collaboration. The Building Connections conference brought together librarians, archivists, educators, and historic preservation professionals. SOA needs to continue with these efforts by working more closely with other professional organizations. We can plan programs that appeal to various groups, advertise more widely and bring increased attention to our institutions and collections. These collaborations will also help us in presenting our rich collections in a stronger way to potential audiences. Educators, librarians and school media specialists are eager to use these materials but only if they know about them.

Much of my professional career has been based on building collaborative projects and sustaining those relationships. In the Electronic Records Committee, State Archives staff worked to bring archivists, records managers, IT staff and attorneys together to address electronic records issues. In Ohio Memory, the staff and I have formed and maintained effective working relationships with over 330 participating institutions as well as the major information networks; partners include OhioLINK, OPLIN, Ohio Bicentennial

Commission, State Library, Ohio Library Council, and INFOhio.

As a Council member, I would put these strong collaborative and outreach skills to work for SOA. I hope in the next few years that SOA will continue to grow, increase awareness of historical materials in Ohio, and foster and sustain relationships with other professional organizations. I would like to be a part of this effort. I look forward to taking on a more active role in SOA and hope that you consider me for Council.

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## “Creating New Alliances for Emergency Response”

### A Report on the Cincinnati Alliance for Response Meeting

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Tom Claeson and Amy Lytle

On December 12, 2003, a meeting representing the beginning of a new era in disaster planning and response among cultural heritage institutions took place in Cincinnati, Ohio.

The Ohio “Alliance for Response” Forum, one of a series of four such meetings to be held in 2003-2004, brought together emergency first responders from the local, state, and national level with representatives of libraries, museums, archives, and historical societies from Ohio and the surrounding states.

The series, sponsored by Heritage Preservation and funded by the Fidelity Foundation, fulfilled its goal to begin a dialogue between keepers of our cultural heritage and those who keep us, our buildings, and our collections safe.

#### **A History of Cooperation**

Stephen Bonadies, Deputy Director of the Cincinnati Art Museum, welcomed the audience to the Museum, one of the city’s cultural treasures. To set the context of the day’s networking opportunities, Michael P. Butler, Executive Director and CEO of OHIONET, discussed the state’s history of leadership in cooperative activities. Through groups as diverse as OHIONET, serving all types of libraries, and as targeted as INFOhio, serving the K-12 community; OPLIN, which provides training to public libraries; the State Library of Ohio, which administers the statewide resource sharing project MORE (Moving Ohio Resources Effectively); and the internationally-known OhioLink, providing reference services and content to academic libraries, Ohio has led the way in serving libraries and librarians so they can better serve their

patrons. Butler extended this circle of cooperation to discuss the associations and institutions which serve other types of cultural heritage institutions, and spoke of the “one common goal” of all of these institutions: the provision of “quality information to all citizens,” whether the source is “print materials, artifacts, or preserved materials.”

### **Recovery from Cataclysm**

Jane Long, Director of the Heritage Emergency National Task Force at Heritage Preservation, moved the focus one step closer to preservation and disaster recovery in her opening comments. She cited the survey Heritage Preservation had conducted of loss and damage to “art, artifacts, and archives” following the attacks on September 11, 2001. “Those institutions which were prepared for disasters” protected collections and recovered more quickly from the cataclysmic events. Long also provided key highlights from Alliance for Response meetings held in Boston and Dallas in November 2003, noting the enthusiasm of both the responders and cultural heritage professionals from those locations to band together and develop a more unified response to disasters.

### **“We’re All Risk Managers”**

Wes Boomgaarden, Preservation Officer at the Ohio State University Libraries, spoke of the learning curves which cultural heritage leaders and key responders must address. “We don’t know much about the Stafford Act” (a key piece of legislation enabling emergency responders to take action), he noted, “and responders may not easily be able to handle art and historic artifacts.”

Boomgaarden rightly labeled those professionals charged with preservation as a group that is “paid to worry.” But in that definition, we become more like first responders – “we’re all risk managers of one sort or another,” Boomgaarden said.

In defining what disasters meant in his specific work environment, Boomgaarden noted that it encompassed “damage and destruction of mission-critical functions – research, teaching, loss of access to printed or online material, and threats to or loss of cultural heritage objects.” In Ohio, disasters could mean the decimation of key holdings on the Wright Brothers, on James Thurber, and on popular culture, including a rich collection of comic book history.

“We know disasters from history,” said Boomgaarden, citing the library of Alexandria all the way to modern-day Iraqi library and museum destruction, and he emphasized that we need to learn from past and current disasters because “we must be here to protect” these treasures while we live “in a culture of fear, waiting for the other shoe to drop.”

What Boomgaarden, reverting to his usual well-known insight and humor, called on the attendees to do, then, is to remember Franklin D. Roosevelt’s quote on “nothing to fear but fear itself,” and take connected, concerted action, and reach consensus to expand our definition of risk management.

Boomgaarden spoke of how Ohio State is already doing this. OSU’s library-based risk management team includes library personnel, local first responders, and campus public safety, responding to incidents ranging from mold to thefts, from assaults to noxious fumes. Beefing up security in response to clientele requests has made a difference and reduced the number of incidents, he noted. But Ohio State still has room to expand its plans, building up communications with physical plant and public safety personnel, and meeting the needs of some important “front-line responders” at OSU: the night staff at the library. These new efforts will be extremely helpful as OSU’s Main Library begins a large renovation project in the near future.

### **Disaster Response Capacity-Building**

Building capacity to respond to disasters, and building networks to increase the number of responders were key discussion points from Julie Page, Preservation Officer at the University of California-San Diego Libraries. Page began what was truly a riveting presentation by asking participants to consider “What’s in it for me when we consider disaster planning activities?” and “Can I handle everything that’s going to be thrown at me in a disaster situation?”

She narrowed her focus to cultural heritage buildings and collections, asking what kind of supplies participants have to “protect large areas quickly,” noting the massive number of books tumbling off library shelves after the Northridge (California) earthquake.

Page emphasized that preservation cannot “operate in a vacuum;” that we must integrate our planning with responders as varied as the Red Cross, County Emergency Management Agencies, and city fire and police staff.

That’s what Page and other librarians, archivists and curators, part of the California Preservation Program, have done in establishing what many regard

as “a second-generation model” with a distributed disaster response “network” using lead institutions. Page has cooperatively built a disaster response network for San Diego and Imperial Counties, which provides, in addition to information and assistance, stocked supplies in centrally-located cargo containers throughout the region and a Mutual Aid Agreement signed by its members.

What else can we do to build effective disaster response networks? Positive developments include writing disaster response into job descriptions, working with local Volunteer Organizations Active in Disaster (VOADs), providing fire and police officials with tours through institutions so they can see where important collections are stored, and pressing for utilization of lower-volume fire hose nozzles in fires at cultural heritage facilities. Page suggested outreach to police and fire departments and asking your local city response agencies to include your cultural institution in their next regional emergency drill. In smaller communities, where these relationships are even more important, celebrate your new cooperative relationships with a barbeque!

### **“Like A Bad Case of the Flu”**

J.R. Thomas, Director of the Franklin County Emergency Management Agency, began a set of afternoon presentations by emergency responders. He compared a comprehensive emergency management system to fighting the flu, a battle many of the attendees were familiar with due to the Midwest’s early and severe flu season. “Mitigation,” said Thomas, “is similar to getting a flu shot – it’s a preventive measure.” Preparedness is “purchasing the supplies you know you’ll need for the flu – orange juice and fluffy pillows.” Response, according to Thomas, is dealing with the disaster (or the flu) when you have it, and recovery is “the cleanup” after the flu.

Thomas, throughout his presentation, emphasized a wide-ranging planning and networking process for disaster preparedness. Working with emergency responders and risk managers can assist your institution in performing a hazard analysis of your geographic location (are you threatened by floods, earthquakes, or other natural disasters?), determining your infrastructure capabilities (can you strap down computers in an earthquake, or filter your ventilation system in a smoky fire?). He suggested coordinated responses with fire employees, insurance agents, and custodial staff.

When Thomas said, “Volunteers scare me,” it startled the forum attendees, who may often utilize volunteers in emergency and disaster situations. Thomas stressed that cultural heritage staff must emphasize volunteers’ roles (if any) in

the recovery, check any liability issues for utilizing volunteers, and know that “some may not show up” when disaster strikes. Closing his presentation by discussing training opportunities for staff and volunteers alike, Thomas suggested in-house table-top response exercises, community-wide response exercises, and action reports on what went right and wrong with these practice activities.

### **“The Planning Process: Priceless”**

In quoting another great politician and strategist, Greg Keller, Grants Administrator for the Disaster Recovery Branch of the Ohio Emergency Management Agency, kept the audience focused on constant planning and preparation for disasters. “Plans are worthless, but the planning process is priceless,” said Dwight D. Eisenhower, and Keller walked attendees through the processes and activities (mitigation, recovery, technical support, and response) of the State Emergency Management Agency, and emphasized one of their most important roles: serving as the pass-through organization for Federal funding at the time of Presidentially-declared disasters.

Museums, libraries, archives, and other cultural institutions are eligible for disaster funding, through FEMA’s Public Assistance Program, for collections and objects that are damaged, said Keller. In addition, emergency work costs, such as debris removal and emergency measures may be immediately addressed by Public Assistance. When cultural facilities are damaged, Keller noted, because cultural institutions and other private non-profits are considered “non-critical” in comparison to hospitals, city government, and other organizations, we must work first with the Small Business Administration (through the 1-800-621-FEMA number) for a loan to address damages to facilities and contents and, if the institution does not qualify for an SBA loan or the amount of the loan does not address the applicable damages and costs, then the institution is referred back to FEMA Public Assistance.

### **A Better Understanding**

Edward G. Buikema, Director of FEMA Region V, began his in-depth portrait of the work of FEMA as a part of the Department of Homeland Security by highlighting the types of institutions that warrant critical infrastructure protection – food production, hospital, telecommunications, chemical production, and nuclear plants.

Buikema brought some strong imagery to the attendees as he gave case studies of the recovery of the Sharon Woods Stone Bridge and Heiburg Dam in



Minnesota. The latter situation had an added concern due to tribal rights issues. He also spoke of the recovery assistance FEMA provided to the library at Colorado State University after it was devastated by floods. Buikema supported the process of “mission-assigning” federal cultural heritage staff, such as those at the Library of Congress, to provide expert assistance to cultural heritage institutions that have suffered disasters.

### **Caution: Construction Zone Ahead**

The audience responded well to all of the presentations, and took new information and approaches into breakout sessions organized by geographic locations.

#### *Cincinnati/Southwestern Ohio*

Some discussion group participants related where they are now as far as disaster planning. Miami University (Ohio) is participating in institution-wide disaster planning, especially focusing on prioritizing materials for recovery and relocating services for resumption after disasters. The University of Cincinnati has been working on Disaster Planning as well; five departments have plans for specific buildings. The library members of the group discussed using OhioLink for distributed services. Overall, the group supported working with existing disaster response organizations in the region; establishing a Listserv for the regional cultural heritage community, and committing to check-up in a year – what we’ve done, what we wish we’d done.

#### *Central and Northern Ohio*

For these participants, disaster recovery priorities are dictated by institutional mission. Some of the museums in the group discussed development of lists of priorities for salvage. There was interest in the group to get involved in business resumption plans, make plans for backups, and strategize on how to mobilize people. The group feels it has a great deal of access to expertise, especially with the State of Ohio Emergency Management Agency located in Columbus. Another resource for information about computer backups, etc., is the Ohio Supercomputer Center at The Ohio State University.

#### *Surrounding States*

Early discussion with members of this breakout group, which included representatives from Kentucky, Indiana, Illinois, Georgia, and Pennsylvania -- centered on the economics of developing disaster preparedness and recovery

programs at institutions. Part of moving forward depends on finances – where responders are staying when they are onsite, who is paying for their car and other travel, etc.

Julie Page described writing a one-paragraph memo to her Library Director to consider forming a disaster recovery network. She had funding and approval to start it within a week. She said the main priority for these institutions should be to get administrative buy-in. Another suggestion was to model an individual library or disaster network plan on the larger plan from the university, historical society, or museum's next higher entity – city, county, or university.

Members of this discussion group were intrigued with Page's discussion of Volunteer Organizations Active in Disaster (VOADs), but felt they may have to get upper management permission to work with these groups. She asked participants to consider this work an extension of their reference library role, and said her involvement was done as part of her regional disaster network role.

For funding of statewide or regional disaster recovery activities, Claeson suggested that participants look at State Library Services and Technology Act (LSTA) funding. LSTA will fund preservation and/or disaster assessments in many states. Next, states can apply for training money if they want to train constituent institutions in disaster preparedness, response, and recovery. Another funding suggestion was to approach State Historical Records Advisory Boards (SHRABs). Claeson noted that the estimated worth of collections will astound cultural resource professionals and their managers.

On discussion of training, the group was interested in the National Endowment for the Humanities-funded Train-the-Trainer program coordinated by the American Institute for Conservation in 2000-2001. They suggested that some entity, possibly Heritage Preservation, bring this type of training back and add more to the curriculum. Similar efforts could help to build and get response initiatives sustainable as it has with the California Preservation Program, where one teacher trained eight others in the state on preparedness and response, and now they all provide training statewide. Participants also briefly discussed state Illness, Injury and Prevention programs, which mandate that Public Libraries train staff.

Page and Claeson urged participants to get past “what's in it for me?” and think of these activities as part of their institution's service orientation. FEMA staff suggested that participants “think outside” of their normal box. There are mandates for communities to develop disaster plans and money to do it – so

networks and consortia can concentrate on developing recovery resources at the local and county levels first. In addition, it was suggested that disaster recovery networks should try to attach themselves to existing groups such as local consortia, library or museum state and regional associations, and other professional groups.

To close, Page urged the group to build success stories in planning and recovery that are of interest to their administration. These stories should explain why disaster preparedness, response, and recovery are a feather in an institution's cap, not a hole in its pocket. For example, university libraries hold a great deal of the capital assets of their institutions, and in many cases, they may already be providing response for other departments on campus.

### **Next Steps**

Long closed the day, giving the attendees a call to action, and talking about some of the ideas generated at the Dallas and Boston sessions. She recommended some simple steps to take – from reviewing your insurance policy to “taking a firefighter to lunch” – and pledged that Heritage Preservation will publish a report on the Forum series and explore ways to help sustain local and regional disaster networks. Long urged attendees to consider their roles in building a local, state, and regional “safety net” for cultural heritage institutions by working with the most expert resources existing – the first responders. In Massachusetts and Texas, this work has already begun. A primary goal of the forums has been to establish viable local networks, and already two were launched in February 2004: START (State of Texas Alliance for Response Team) and in Boston, CEMT (Cultural Emergency Management Team).

A meeting of the Cincinnati Alliance for Response Planning Committee was held in early February, 2004, and the group is looking at development of local and regional disaster response networks in the Cincinnati and Southwestern Ohio, Columbus and Central Ohio, Southeastern Ohio, Northern Ohio, and providing assistance to interested groups in surrounding states. For more information on the next steps resulting from the Cincinnati Alliance for Response meeting, please contact Tom Claeson, Manager, Education and Planning, Digital Collection & Preservation Services Division, OCLC, at 800/848-5878, ext. 6071 or e-mail to Tom\_Claeson@oclc.org.

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## Hayes Library Receives Mini-grant to Expand Obituary Index

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Thanks to a grant from the federal Institute of Museum and Library Services (IMLS) - awarded by the State Library of Ohio - the Hayes Presidential Center will expand its online Hayes Obituary Index. The grant award of \$8,925 is being matched with \$2,975 in local funds from seven libraries that will add obituary files to the Index. Those libraries include Bluffton-Richland Public Library, Defiance Public Library, Lima Public Library, Logan County District Library (Bellefontaine), Paulding County Carnegie Library, Ritter, Public Library (Vermilion) and Rossford Public Library.

Introduced in 2000, the Hayes Obituary Index is an online index to obituary notices published from 1830 through the present in Northwest Ohio newspapers. The names of more than 310,000 individuals are found in the Hayes Obituary Index (<http://www.rbhayes.org/index>), as well as a listing of related sources such as marriage records, wills, and estates. Since its creation, this unique genealogical resource has expanded twice. In 2001, obituary records from the Tiffin-Seneca Public Library were added to the Hayes Obituary Index. A NORWELD grant in 2003 helped fund the participation of libraries in Wapakoneta, Bloomville, Carey, Fostoria, Liberty Center, Kenton, Huron, New London, Oak Harbor, Pemberville, Upper Sandusky, and Wayne.

The IMLS grant is helping libraries with limited resources achieve greater access to information in their collections through the use of the Internet. It funds 75 percent of the one-time enrollment fee to join the online Index. Each library pays the remaining 25 percent of the start-up cost, plus an annual service fee. After training sessions for library personnel this spring, information from the new partner libraries will begin to appear in the Hayes Obituary Index.

Genealogy continues to generate an ever-expanding interest in libraries. The Hayes Obituary Index provides a tool whereby researchers can easily pinpoint information related to their family history and then visit the library where the records are located. It also fosters a cooperative relationship between libraries throughout the state. Obituary listings from the seven additional libraries will

expand the coverage of the Hayes Obituary Index to North Central regions of Ohio.

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## History WORKS Update

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History WORKS (Working On Rigorous Knowledge for Students) is a three-year professional development program for Columbus Public Schools teachers, grades 6-12. The project partners are the Ohio Historical Society, Ohio State University and Columbus Public Schools. History WORKS is funded through a Teaching American History Grant from the US Department of Education's, Office of Innovation and Improvement. For more information about History WORKS visit our website at <http://www.historyworksohio.org>.

In June of 2004, History WORKS will complete the second year of a three-year project. The program has received positive feedback from both teacher participants and our evaluators, the National Council for History Education. A total of 29 teachers are currently enrolled in History WORKS, including four Master Teachers.

Last year teachers participated in five monthly seminars that covered topics such as Native Americans in Ohio through the life of Tecumseh, nativism and the labor movement in the 1920s, and the great migration. During the summer, teachers met with historians from OSU and attempted to cover the whole of American history in one short week, followed by an opportunity to attend a week of History Alive! training. Six teachers attended the Building Connections conference, four of which presented work that directly resulted from their participation in History WORKS and four others will attend the Organization of American Historians conference in Boston this March.

Several new projects have found their genesis in the History WORKS partnership. In October, Monroe Middle School students participated in a month-long archaeology workshop. Students interacted weekly with graduate students from OSU and spoke with archaeologists at Ft. Ancient and the Historical Center. Students are not alone in discovering the educational opportunities found in the History WORKS project. While working with OHS and OSU, two teachers from Ft. Hayes began an oral history project collecting the stories of former Hanford Village residents, a small African American community on Columbus' east side that was destroyed by the freeway.

Thus far year two is progressing well. Many of the participating teachers have expressed their enjoyment with the seminar topics and presenters; they comfortably interact with related primary source material and have incorporated it into their classroom instruction. Upon the completion of the third year we hope History WORKS will provide a positive and effective model for cooperative inter-institutional educational programming.

Based on the success of the program, the three partners, Ohio Historical Society, Ohio State University and Columbus Public Schools, have applied for a new grant from the US Department of Education to expand History WORKS to CPS' elementary school teachers.

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[Archives & Rare Books Department at the University of Cincinnati](#)

[Christine Crandall To Speak At MAC](#)

[Geauga County Archives Ohio University](#)

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As of January 1, 2004, Kevin Grace is in charge of the day-to-day operations of the **Archives & Rare Books Department at the University of Cincinnati**. Anna Heran has developed the department's website, adding collection inventories, images, and historical documents on a regular basis; <http://www.archives.uc.edu>. 2004 marks the 30th anniversary of the department's Fick Collection of German American, one of the largest in the world, established by curator Don Heinrich Tolzmann. A celebration of the anniversary is slated for April 5, 2004.

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**Christine Crandall**, Associate Archivist at The Jacob Rader Marcus Center of American Jewish Archives, will be speaking at Milwaukee MAC meeting on the history of SOA's education workshops as part of a panel entitled, "Educating Non-Archivists to Preserve Their History" on May 1.

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"Be it Remembered" begins the very first entry in the Geauga County Commissioners Journal for March 18, 1806. The business at hand that day was erecting the township of Burton and setting the bounty price for wolf and panther scalps.

To celebrate that first Commissioners session 198 years ago, the **Geauga County Archives and Records Center** will launch its own web site this March 18 at

<http://www.geaugacountyarchives.org>

The website's purpose is to increase access to Geauga's public and historic records. "These invaluable historical documents stored in our County Archives shed light into the public services of many great men and women who have gone before us in shaping Geauga County," said William Young, President of the Board of County Commissioners and Chair of the Geauga Records Commission.

The website features lists of research materials available, a small photo gallery, county history, and tips on century building research as well as contact information, a map and directions to the Center, answers to frequently asked questions, and links to other resources. Microfilm program information and a records management section are included to aid government employees in their efforts to manage public records.

The site is being hosted by SimCon of Chardon and was designed by Geauga County Assistant Archivist Clair Wilson.

Collection holdings date from the first permanent settlement in 1798 of the land that officially became Geauga County on December 31, 1805. These holdings currently encompass over 5,000 linear feet that include more than 2,374 books, 13,335,000 documents in 4,445 boxes, numerous maps and plats, 87 newspaper volumes, and 2,410 rolls of microfilm.

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Departmental staff at the **Ohio Univeristy Mahn Center for Archives and Special Collections** returned to a renovated service area and reading room in early November 2003. [Click here \(http://www.library.ohiou.edu/libinfo/depts/archives/renovations/renovations.htm\)](http://www.library.ohiou.edu/libinfo/depts/archives/renovations/renovations.htm) to see a few views of our new look.

Departmental staff members were called on to provide information for a number of requests as the university celebrated bicentennial Founders Day on February 18th. George Bain and Doug McCabe contributed "side bar" articles for the new university history released in the fall. McCabe wrote articles on co-founders Manasseh Cutler and Rufus Putnam for the alumni magazine Winter issue, and Bill Kimok was heavily involved with a historical time line and other support work for the same. Janet Carleton filled numerous requests for digitized images for projects. We are posting selective images from our series of exhibits onto our website as the series progresses. [Click here](#)

(<http://www.library.ohiou.edu/libinfo/depts/archives/exhibits.htm>) to view some nifty and intriguing images.

The department has opened a site for the Governor George Voinovich Papers that includes a finding aid for the files, information on Governor Voinovich, digitized documents--speeches, photographs, etc., and the archived governor's office website as captured in late December 1998. The link is

<http://www.library.ohiou.edu/libinfo/depts/archives/voinovich/biography.html>

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## Ohio Memory Selected as Exemplary Program

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The State Library of Ohio is pleased to announce that the Ohio Historical Society has been selected as an Exemplary Program for the Library Services and Technology Act (LSTA) 2003 Program Report to the Institute of Museum and Library Services.

Ohio Historical Society was awarded an LSTA full grant in the amount of \$152,520 in September 2002 to expand the Ohio Memory Project to include post-1903 materials. The project ran from October 1, 2002 to September 30, 2003.

The Ohio Memory Project has been designated an exemplary project because of the far reaching impact it has and will continue to have, as well as the numerous audiences it has touched. 2003 was Ohio's Bicentennial Year and this project did much to promote Ohio's bicentennial while bringing recognition to the Ohio Historical Society and the State Library of Ohio. The number of people served was very high.

One of the key features of Ohio Memory is the My Scrapbook feature. This interactive feature allows users to create their own scrapbook based on favorite images or around a certain theme. When demonstrated to teachers, they have applauded the personal scrapbook and many have already begun to incorporate it into their curriculum. Other special features include zooming, allowing visitors to magnify images or objects, transcripts of handwritten documents and collections related to National History Day themes.

A secondary piece of the project was to

Guest Editor Jack Hanna has created a "scrapbook" featuring his favorite materials in the Ohio Memory Online Scrapbook. Hanna is the Director Emeritus of the Columbus Zoo and Aquarium and host of Jack Hanna's Animal Adventures. He is also a regular guest on ABC's Good Morning America, CBS's Late Show with David Letterman, and CNN's Larry King Live.

[Hanna's scrapbook](#) includes photographs documenting the history of the Columbus Zoo, explaining the importance of conservation, and reminding us that

assess the state of digitization in Ohio. 805 surveys were mailed to cultural heritage repositories in Ohio. A symposium was held to discuss the findings and results were distributed both in paper and on the web.

Other exemplary projects selected for 2003 were Barnesville Hutton Memorial Library for the family literacy program "A Walk in Story Book Park", the Ohio Area Media Centers for digital technology and video storage, Lakeshore Northeast Ohio Computer Association (LNOCA) for automation, Ohio Educational Library Media Association (OELMA) for the Student Learning through Ohio School Libraries research project, and Delaware County District Library for the Spanish Language Collection project.

we can all play a part in protecting wildlife. He chose to write about items such as a Beaver Hat, a photograph of the Columbus Zoo in the 1960s, and a mastodon tooth.

In one entry, Jack notes the establishment of the Muirfield Memorial Tournament across the street from the zoo. He writes, "We're happy to have so many more neighbors who can easily visit the Zoo!"

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## President's Message

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Doug McCabe

Well, it has been a quiet fall and winter. Or, has it? I am sure all of us have been swamped in work as we try to juggle acquisitions, processing, and reference requests all while hoping we can stay employed in these tough times.

This spring's 36th annual SOA conference promises to be an especially good one. So, take a close look at the line up and be sure to be there. You will find just enough sessions to take care of your informational and though-provoking needs and we will all have a chance to nosh at the awards banquet Thursday night.

Such a great program and venue could not have come together without the fantastic efforts of Judith Wiener at the Medical Heritage Center at Ohio State University. Judy has handled both the program and local arrangements chairs for this conference. Wow! And she has a challenging regular job, too.

Judy has also been a part of the preparations for the next Building Connections Conference scheduled for November 4-6, 2004 to be held in Columbus. She and I are on several committees -- most importantly the program committee -- and we are trying to see to it that the conference offers more sessions for archivists. Last year there were only about a dozen archivists in attendance and we want to see more of "our kind" making a showing. Just as an important part of our spring conference is a chance to catch up with old friends and do some networking, this fall conference gives us a golden chance to do the same thing on a much wider scale.

Without letting the cat completely out of the bag, I most allude to two SOA Merit Award winners who will be honored the evening of the 15th. SOA has consistently chosen high-quality awardees and this year is no different.

When you come to this spring's conference, please bring with you your ideas on where you would like to see SOA heading over the next several years. At Thursday's lunch we will briefly talk about seeing if we ought to have a

strategic planning retreat and when would be a good time to do it. (It's been ten years.)

Things are changing here in Ohio as well as in the archives and library businesses. Surely you have noticed that the Ohio Historical Society and the State Library are advertising to fill positions. Other positions are opening up at other institutions throughout the state. I suspect we will be seeing familiar faces in new places over the next few months. Hey, something juicy to gossip about at the spring SOA Conference!

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