only connect!

using & teaching with archives

erin rhodes | enrhodes@colby.edu
colby college special collections | 2012
so, what exactly is an archives?

★ archives refer to (primarily unpublished) material that documents the activities of a person or organization

★ these materials are kept and preserved because:
  ★ the information contained in them has historical and research value
  ★ because they provide evidence of the past
What is an archives?

- A archives also refers to the entity responsible for caring for and maintaining access to these unique materials.
- (And the building, too)
mission

★ broad mission of archives is to:
★ preserve historic materials
★ make them available for use

★ some archives may have specific missions depending on the materials they manage or the community they serve

national archives, washington dc
About Special Collections

State of Purpose

Colby College Special Collections houses the College's manuscripts and rare books as well as the College Archives. In preserving and adding to holdings of unique materials, we actively support the educational program of the campus, promoting awareness of the value of primary sources.

Mission Statement

Colby College Special Collections achieves its purpose through:

- Supporting the broader mission of the Colby Libraries by supplementing the circulating collections in specialized areas, by making rare or original materials available to the Colby community, the international scholarly community and the general public, and by employing professional techniques for description and outreach.
- Preserving the book, archival and artifact holdings using professional practices for conservation, security and emergency preparedness during all phases of acquisition, processing, storage and use.
- Acquiring appropriate materials guided by our Collecting Policy.
some types of archives

★ college & university archives
  ★ may be housed with “special collections”
★ government archives
  ★ national archives
  ★ state archives
★ corporate archives
★ historical societies
★ religious archives
★ museums
★ history rooms
how do archives get stuff?

★ donated
★ collected
★ purchased
★ serendipity
★ required by law
★ deed of gift
what makes an archives different from a library?

★ the content
★ uniqueness
★ multi-format
★ comprehensiveness
★ primary sources
★ secondary sources
May 30th
Executive Mansion

Mrs. Cobb,

My Dear Madam:

Your very kind note
of sympathy, also the Memoirs
of your darling boy, were rece-
ved many weeks since, when
our heads were bowed, hearts
depressed, by the loss of
an idolised child. You have
passed through the same deep
waters yourself, and can fully
appreciate a “Mother’s feelings.”

Mary Todd Lincoln to Mrs. Cobb, 1862
collectively important
what makes an archives different from a library?

★ how organized
★ how accessed
★ how used
Materials in archives are organized into collections

Collections are organized by the creator of the materials

Collections from one creator are kept separate from those of another

Each collection may be internally organized by date, format, etc...

Collections are usually not complete

Materials are usually physically housed in sleeves, folders, and boxes

Some types of materials may be physically separated based on format

Collections have a documented *provenance*, or story, of *how* and *why* they came to the archives
finding things in archives

★ Each collection may consist of hundreds of items
★ These collections may be broadly or specifically described
  ★ May have to dig through the haystack
★ Tools used to find collections may vary
★ Tools direct you to:
  ★ The repository
  ★ The collection
  ★ A specific part of the collection
    ★ Box and folder number
tools for finding things in archives

★ Online catalogs
  ★ Library catalogs
  ★ Minerva, Ursus, MaineCat...
★ Maine Archival Search
★ Card catalogs – yes, still!
★ Databases
  ★ MMN, Shared Shelf, ...
★ Finding Aids (onsite/online)
★ Websites
  ★ Digital collections
★ Archivists
<table>
<thead>
<tr>
<th>AUTHOR</th>
<th>Lee, Vernon, 1856-1935</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE</td>
<td>Papers</td>
</tr>
<tr>
<td>PUBLISHER</td>
<td>1856-1935</td>
</tr>
<tr>
<td>DESCRIPTION</td>
<td>ca. 3600 items</td>
</tr>
</tbody>
</table>

**NOTE**
English novelist and essayist, who wrote under the pseud. Vernon Lee (real name Violet Paget).

**SUMMARY**
Correspondence, diaries, literary mss. (many of which are for unpublished works), printed matter, and photos. Includes copies of many articles and all of the author's published books. Letters prior to 1870 are by family members. Includes papers of Lee's father, Henry Ferguson Paget, her mother, Matilda Adams Paget, and her half-brother, Eugene Lee-Hamilton; about half the letters are to or from the immediate family. Other important correspondents include Clementina Anstruther-Thomson, Maurice Baring, Alfred William Benn, Bernard Berenson, Paul Bourget, Lujo Brentano, Frances Power Cobbe, Roger Fry, Edmund Gosse, Daniel Helery, Karl Hildebrand, Aldous Huxley, Henry James, William James, Sarah Orne Jewett, Lily Landowski, Philip Bourke Marston, William Cosmo Monkhause, Cudla, Walter Pater, Giovanni Ruffini, John Singer Sargent, William Sharp, John Addington Symonds, Mrs. Humphrey Ward, and H.G. Wells.

**LOCAL NOTE**
Partly described in Colby library quarterly, Nov. 1952, p. 127-129

**SUBJECT**
- Lee, Vernon, 1856-1935
- Lee, Vernon, 1856-1935 - Correspondence
- Paget, Henry Ferguson, 1820-1864
- Paget, Matilda Adams, 1815-1896
- Lee-Hamilton, Eugene, 1845-1907
- Paget family
- Anstruther-Thomson, Clementina, 1857-1921
- Baring, Maurice, 1874-1945
- Benn, Alfred William, 1843-1915
- Berenson, Bernard, 1865-1959
- Bourget, Paul, 1852-1935
- Brentano, Lujo, 1844-1931
- Cobbe, Frances Power, 1822-1904
- Fry, Roger Eliot, 1866-1934
- Gosse, Edmund, 1849-1928
- Haeve, Daniel, 1872-1926
- Hildebrand, Karl, 1829-1864
- Huxley, Aldous, 1894-1963
- James, Henry, 1843-1918
- James, William, 1842-1910
- Jewett, Sarah Orne, 1849-1909
- Landowski, Lily
- Marston, Philip Bourke, 1850-1887
- Morehead, W. C., 1888-1910
- Cosmo Monkhause, William, 1910-1912
- Morehead, W. C., 1888-1910
Finding Aid to the Collection of Booth Tarkington materials, 1910-1949
TARK.1

TABLE OF CONTENTS
Summary Information
Biographical/Historical Note
Collection Summary
Administrative Information
Controlled Access Headings
Collection Inventory
Series I: Correspondence,
Series II: Manuscripts,
Series III: Memorabilia,
Series IV: Photographs,
Series V: Clippings,

SUMMARY INFORMATION
Repository
Colby College Special Collections

Creator
Tarkington, Booth, 1869-1946

Title
Collection of Booth Tarkington materials

ID
TARK.1

Date
1910-1949

Extent
20.0 Linear feet

General Physical Description note

Language
English

Abstract
Letters, 1910-1945 and undated; Manuscript items, undated; Memorabilia etc. 1923-1942; Photographs, undated; Clippings (reviews, interviews, et al) 1926-1948.

Preferred Citation
Collection of Booth Tarkington Materials, Colby College Special Collections, Waterville, Maine.
shared shelf @ colby
“hidden collections”

Despite online tools, much of what is in archives has not been cataloged or described, and is not available online...

...and even less has been digitized

Unprocessed box, © nypl
using archives

- Hours
- Reference interview
- Reading room rules
- Handling concerns
- Work with units of materials
- Use, access, and reproduction guidelines
- Working with archives takes longer than expected!
- Not self-serve – talk to your friendly archivist – to help find the good stuff!

Library of Congress Reading Room
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<thead>
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<td>unpublished collections</td>
<td>primarily published materials</td>
</tr>
<tr>
<td>unique or rare materials</td>
<td>not unique, many copies</td>
</tr>
<tr>
<td>many different formats of</td>
<td>primarily text-based: books,</td>
</tr>
<tr>
<td>materials beyond just books</td>
<td>journals, etc.</td>
</tr>
<tr>
<td>content of collections tends to</td>
<td>content has been interpreted</td>
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<tr>
<td>be subjective in nature</td>
<td>and analyzed</td>
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<td>organized by person who</td>
<td>organized by a classification</td>
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<td>created the collection</td>
<td>system</td>
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<td>requires use of different tools</td>
<td>primarily find items via the</td>
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<td>online catalog or online</td>
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<td>collections</td>
<td>databases</td>
</tr>
<tr>
<td>non-circulating (can’t check out)</td>
<td>circulating (can check out)</td>
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</tbody>
</table>
archivist/curator/librarian: who are these people?
special collections & archives @ colby college

part of the library
published & unpublished materials
handling, security, & preservation
focus on research
support curriculum & classes
promote the value of primary sources
**major collection areas**

- Colbiana (college history)
- Irish Literary Renaissance & Irish Literature
- World War I
- 19\(^{th}\) & 20\(^{th}\) century American & British Literature
- Maine-related authors, artists, history...
- Small-circulation, small-press publications
- Manuscript collections

*Waldo Peirce Scrapbook, 1927*
teaching with primary sources @ colby

★ for faculty:
★ collaborate & devise class visits that align with range of pedagogical approaches
★ support innovative teaching methods & assignments
★ primary sources and the research process
working with faculty

★ outreach
★ meet prior to class
★ discuss class & roles
★ discuss assignment
★ material selection
class types

- skill-building class
  - an archival experience regardless of content
  - scrapbooks
  - artifacts
- content-based
  - align with syllabus
  - connect via time period, topic, genre

- single v. multiple visits
  - research assignment
teaching with primary sources @ colby

for students:
★ “archival experience”
★ hands-on learning
★ use original documents
★ learning styles
★ primary/secondary sources
class structure

- archives orientation
- breakout analysis exercise
- observations and discussion
- oral presentations
- written paper
- technology project

Alexander Murray to Harold Leon Pepper, 1915

In the Trenches Somewhere in France
Oct 13, 1915

Dear Capt.

Will just add a few lines to my letter of Sept 29 which, I know, I had a chance to read yet, have been in the trenches ever since but expect to go out for a rest in a few days, have been under all sorts of fire, rifle, machine gun, hand grenade, trench mortars, shells, shell and high explosives and have seen what real war is like. My claim a yankee from new fulk, got one through the arm yesterday and another yankee fellow from Puerto Rico. Dipped a trench mortar, they haven't found him yet, but such is war. Have seen several Germans at a distance, but only for an instant, so was unable to bag them. Last night there was a terrific bombardment ten, fifteen miles from here, it sounded like continuous peals of thunder, don't know what became of it but am quite sure they were ours.
what are we doing in classes?

- demystify the archives
- how to work with, handle, and use archival materials
- how to read, analyze, question, and evaluate archival materials
- demonstrate value of teaching with archival objects
- archival research skills & methods
- support assignments
Archival experiences at the undergraduate level are often deeply memorable for students and expand their academic horizons.

Active learning is more effective than passive learning.

Students are often confused by the difference between primary and secondary sources.

Students may find analysis of documents and other archival materials to be intimidating.

Humans are inherently tactile and respond to hands-on experiences.

Students, and other visitors of archives and museums, now expect interaction and venues for active feedback.

Students learn differently.
what do we want to be doing?

★ grow the TPS program
★ promote use of our collections
★ develop online teaching and educational tools
★ align/partner with campus programs
★ support/showcase student research projects
★ better assessment
tps approach

plan

(co)teach

assess

refine

Colby students, 1950s
labs?
case studies

- History
- English
- Anthropology
- Music
- Spanish
- Classics
- Theater & Dance
- Environmental studies
- Religious studies
**Photograph Analysis Exercise**

1. **Observe**

   Study the photograph for a minute or two to form an overall impression of the photograph.
   
   Describe what you see. What do you notice first?
   
   What people/oBJECTS/activities are shown? What is the physical setting?
   
   Note any additional details that you can see.

2. **Reflect and Infer**

   Why and for what audience do you think this photograph was taken?
   
   How do you think the photograph was used or presented?
   
   What time period do you think the photograph documents?
   
   What things can you infer from this photograph?

3. **Question**

   What questions does this photograph raise in your mind?
   
   Where else might you look for information to place this photograph in context?

4. **Try writing a caption for the photograph**
# Artifact Analysis – Initial Impressions

## 1. Observations

Study the artifact for a little while to form an initial impression.  
*Describe the object. What is it made of?*  
*Identify and note any details (shape, size, color, texture, size, weight, anything stamped or written on it, etc.)*

## 2. Uses

*What do you think it was used for? Who might have used it? Where might it have been used? When might it have been used?*

## 3. Context

*What does the object tell us about the time or context in which it was made and used?*  
*What does the object tell us about the people who created or used it?*  
*Can you relate the object to something similar used or made today?*  
*What do you think is the larger context for this object (in terms of your research)?*
Part 1:
Break into teams of 3 people each.
Each team will examine a New Testament-related book for 7-8 minutes, then make a brief oral report to the group.
Aspects to comment on might include:
  o What is the title of the book?
  o What kind of book is it?
  o What are the materials of construction?
  o What is the date of production?
  o How do you think this book was used? Who used it?
  o What is the primary content (as well as structure and layout of text)?
  o What purpose(s) do you think this book serves?
  o What is its history (“provenance”)?

Part 2:
Break into teams of 3 people each.
Each team will examine materials related to a Colby missionary for 20 minutes, then make a brief oral report to the group.
  o George Dana Boardman (Class of 1822) – missionary to Burma
  o Francis Rose (Class of 1909) - missionary to the Philippines
  o Gertrude Coombs Rose (Class of 1911) - missionary to the Philippines
  o Abbie Gertrude Sanderson (Class of 1914) - missionary to China

Aspects to comment on might include:
  o Biographical details (see Alumni folder and Oracle)
  o Colby curriculum used to prepare graduates for missionary work (see College Catalogues)
  o Historical context and nature of missionary work
Specifications for Archive Exercise (Due February 27)

1. Read your document (carefully).

2. Transcribe the document (or a part of it if the document is too long).

3. Make a note of the archive’s complete formal citation information.

4. Male a note about the document’s physical condition.

5. Answer the following questions:
   a) Who created the item(s)?
   b) What do you know about the authors/artists and their backgrounds?
   c) To whom is the document(s) directed?
   d) Why was it written/painted?
   e) What point of view comes through?
   f) What can you say about the authors/artists’ assumptions, agendas, or predispositions?

6. Write a one-paragraph value analysis of the document. Why is this document important to performance history? You will probably want to use a secondary source to help you place the document in its historical and socio-political context. Include the bibliographic citation for secondary sources.
First Class

Connecting to the Past Using Archives
Colby College Special Collections
August 2012

Colby College Student Scrapbooks

These scrapbooks (or “mem-books”) have been created by former Colby students at different times in Colby history. They contain photographs, letters, and Colby-issued publications and souvenirs that document social and extracurricular life at Colby during different time periods.

First Class Exercise

1. Break into groups of 3 students per team.

2. Note the name, gender, class year, and any other observations of the person who created the scrapbook.

3. As you are looking through the scrapbook, pick out one aspect that you find interesting that directly relates to Colby history (event, sports, student organization, fraternity/sorority, memorabilia, etc.)

4. What were you able to learn about it based on what you found in the scrapbook?

5. Each group should be prepared to briefly report to the class on what you find.
Specific Instructions for Small Groups

Review the scrapbook that you have been given. Consider how the scrapbook, like other material culture, is part of the flow of social life and came into being through a selective process of production. Take notes on surprising or remarkable materials in the scrapbook; noticeable patterns in what is and is not included; positioning of specific materials on the page in relation to images, mementoes, and stretches of text; styles of portraiture in photographs; implied progression of materials (e.g., chronological, organized around class year, certain achieved statuses, etc.); and any other dimensions of the scrapbook that you find culturally significant.

1. Drawing directly on the observations compiled above, what kind of argument does the scrapbook make about the subjectivity of the person producing it? How is their subjectivity selectively created, packaged and performed through the form of the scrapbook?

2. Who appears to be the imagined or anticipated audience for the scrapbook?

3. For each of the questions above (1-2), list specific evidence to support your interpretation, drawn from the scrapbook and your detailed notes on it.

4. What constitutes a systematic and rigorous cultural analysis of an archival document such as a scrapbook? Describe some features of the cultural analysis that you would look for in order to assess and evaluate its strength, plausibility, and validity.
Group 2: Others

1. Break into groups of 7 students per team

2. Spend about 30 minutes looking through the materials in your group

3. For the last 10 minutes of class, be prepared to briefly report back to the class on one or more of the questions about the materials in your group

Analysis:

- Others, A Magazine of the New Verse, July 1915
- Others, An Anthology of the New Verse, March 1916
- Others for 1919, An Anthology of the New Verse, 1920
- The Little Magazine, A History and A Bibliography, 1947

Questions:

- What do you think is the self-concept or intent of this publication?
- What do you think is meant by the title “Others” and the notion of “new verse”?
- Who is published in this magazine and what can you tell about the purpose of the publication based on who is included in it?
- Does the publication change at all between 1915 & 1919?
- Who is Alfred Kreyborg and what is his connection to this publication?
- Are the versions of the poems Queen Anne’s Lace and Domination of Black in these publications different in any way than the versions you have read?
Describe the person/persons in the photo. What do they look like? What are they wearing?

Is it a posed photo, or an action shot?

Is it in color, black and white, or sepia (brown)?

Where is the photo taken? (Look for clues in like the name of the photographer)

Can you guess at the date?

What else can you determine from the photo? Think about what the subjects are wearing, their expression, or any props they are using. Feel free to add a sketch of the photo.

Courtesy USM Franco-American Collection
teacher-friendly archives in maine

★ university of southern maine special collections
  ★ http://usm.maine.edu/library/specialcollections

★ bates college, muskie archives and special collections
  ★ http://abacus.bates.edu/muskie-archives/

★ franco-american collection, usm
  ★ http://usm.maine.edu/franco

★ margaret chase smith library
  ★ http://www.mcslibrary.org/

★ kennebec valley community college archives
  ★ http://www.kvcc.me.edu/Pages/Archive/Archive-Home

★ university of maine @ orono, special collections
  ★ http://www.library.umaine.edu/speccoll/

★ university of maine @ fort kent, blake library special collections
  ★ https://www.umfk.edu/library/about/speccoll/

★ belgrade historical society/oakland historical society

★ colby college special collections
  ★ http://libguides.colby.edu/specialcollections
Find an Archive/Museum

Looking for an archive or museum in Maine? You can browse by county or institutional area of strength, or simply search for the name of the institution you’re looking for. For more search options, click 'Advanced Search.'

Please bear with us during our data transfer as we add details to our database! Member institutions may add information to their records by logging into the Members Only area.

Maine County

Androscoggin (8)
Aroostook (5)
Cumberland (31)
Franklin (3)
Hancock (8)
Kennebec (9)
Knox (9)
Lincoln (7)

Institutional Areas of Strength

Acadian Culture (4)
American Indian (14)
Aquarium (0)
Archeology (12)
Archives (66)
Art (19)
Children’s (10)
Civil War (27)

Advanced search...
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<td>Androscoggin Historical Society</td>
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resources

★ Special Collections and Archives, Colby College  
   ★ http://libguides.colby.edu/specialcollections

★ Colbiana Photos on Shared Shelf  

★ Maine Archives and Museums (MAM)  
   ★ http://www.mainemuseums.org/

★ Using Archives: A Guide to Effective Research:  
   ★ http://www2.archivists.org/sites/all/files/UsingArchivesFinal.pdf

★ Primary source analysis tool, Library of Congress:  
   ★ http://www.loc.gov/teachers/primary-source-analysis-tool/  
   ★ http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Primary_Sources.pdf