

# NEH Application Cover Sheet

## Humanities Collections and Reference Resources

### PROJECT DIRECTOR

---

Michael Lorenzini  
Curator of Photography, Municipal Archives  
New York City Department of Records  
New York, NY 10007-1210  
USA

**E-mail:** mlorenzini@records.nyc.gov  
**Phone(h):** 212-788-8576  
**Phone(h):**  
**Fax:** 212-788-8614

**Field of expertise:** U.S. History

### INSTITUTION

---

New York City Department of Records & Information Services  
New York, NY USA

### APPLICATION INFORMATION

---

**Title:** *New York City Police Department Photograph Collection, 1914-1975, Preservation and Access Project*

**Grant period:** From 7/1/2015 to 6/30/2016

**Project field(s):** U.S. History

**Description of project:** The Municipal Archives requests Endowment support for a project to re-house, describe, digitize, and make publicly accessible on the internet approximately 30,000 photographs (out of a collection totaling 187,000 images). The photographs comprise a substantial addition to the Archives' collection of records pertaining to the administration of criminal justice. Their significance extends well beyond the simple documentation of criminal activity; they provide a unique visual perspective on numerous important themes in American history. The collection has been deemed a priority in order to prevent further deterioration from damaging storage materials and decaying negatives. There are four components to the proposed project: re-housing, description, digital re-formatting, and public access via the Internet. The proposed work plan specifies that all project activities will be performed in-house. The project timetable is twelve months, from July 1, 2015, to June 30, 2016.

### BUDGET

---

<b>Outright Request</b>	144,487.00	<b>Cost Sharing</b>	146,863.00
<b>Matching Request</b>	0.00	<b>Total Budget</b>	291,350.00
<b>Total NEH</b>	144,487.00		

### GRANT ADMINISTRATOR

---

Ms. Pauline A. Toole  
Commissioner  
31 Chambers Street

**E-mail:** ptoole@records.nyc.gov  
**Phone(w):** 212-788-8609  
**Fax:**

New York, NY 10007-1210  
USA

# **NEW YORK CITY POLICE DEPARTMENT PHOTOGRAPHS, 1914–1975, PRESERVATION AND ACCESS PROJECT**

## **DESCRIPTION OF THE PROJECT AND ITS SIGNIFICANCE**

The Municipal Archives requests Endowment support for a project to re-house, describe, digitize, and make publicly accessible on the internet approximately 30,000 photographs (out of a collection totaling 187,000 images). Originally produced by the New York City Police Department's photography unit, they consist of 8x10-inch acetate, nitrate, and glass-plate negatives, dating from 1914 through 1975.

Accessioned from the NYPD in 2011, the collection has been deemed a priority in order to prevent further deterioration from damaging storage materials and decaying negatives. The original paper sleeves are highly acidic to all the materials and the acetate and nitrate negatives must be identified, separated and stored in freezers to prevent any further deterioration; the proposed digitization of the collection, and public access via the Internet, will greatly facilitate access.

The NYPD photographs comprise a substantial addition to the Archives' collection of records pertaining to the administration of criminal justice—arguably the most comprehensive in the English-speaking world. Like the paper-based text series, their significance extends well beyond the simple documentation of criminal activity; they provide a unique visual perspective on numerous important themes in American history, as seen through the microcosm of New York City, the nation's largest city. The Great Migration, Prohibition, the Great Depression, organized crime, anti-Communist activities, labor, and 1960s-era protests are just some of the major themes that historians and scholars can explore with the collection.

There are four components to the proposed project: re-housing, description, digital re-formatting, and public access via the Internet. The proposed work plan specifies that all project activities will be performed in-house. The project timetable is twelve months, from July 1, 2015, to June 30, 2016. The project manager will be Municipal Archives Curator of Photography Michael Lorenzini. He will be assisted by Conservator Ellen Chin.

The total amount requested from the NEH is \$144,487, approximately 50% of the project total project cost of \$291,350. The Department will make a significant in-kind contribution of \$146,863.

**NEW YORK CITY DEPARTMENT OF RECORDS/MUNICIPAL ARCHIVES  
NEW YORK CITY POLICE DEPARTMENT PHOTOGRAPHS, 1914-1975, PRESERVATION  
AND ACCESS PROJECT  
TABLE OF CONTENTS**

<b>1. Description of the project and its significance</b>	
<b>2. Table of contents</b>	
<b>3. Narrative</b>	1
<b>Significance</b>	1
Importance of the project	1
Nature, size and intellectual content	2
Relationship to similar collections within and external to the institution	3
Rationale for focusing on this source; selection criteria	4
Actual and anticipated use; new audiences	4
<b>History, scope, and duration</b>	5
<b>Methodology and standards</b>	5
Re-housing	5
Description	6
Digital capture	6
Public access via the internet	6
Selection of images to be digitized	7
Digital technology standards	8
Metadata standards and database structure information	8
Methods for enhancing discoverability	9
Intellectual property or privacy issues	9
Plans for preserving digital assets and migration	9
Present physical condition	10
Level of intellectual control	10
Manner in which materials will be organized	10
Storage and environmental conditions	10
Provisions for use	11
Comparison of in-house production vs. vendor	11
<b>Work plan</b>	11
Schedule of work	11
<b>Staff</b>	12
<b>Dissemination</b>	13
<b>4. History of grants, attachment 4</b>	
<b>5. List of participants, attachment 5</b>	
<b>6. Budget, attachment 6</b>	
<b>7. Appendices, attachment 7</b>	
Appendix 1, Letters of support	
Appendix 2, Sample images	
Appendix 3, Vendor quotes	
Appendix 4, Staff resumes	
Appendix 5, Job description	
Appendix 6, Institution background	

### 3. NARRATIVE

“I am very excited by the release of these materials, and I fully support their swift digitization. Having ready access to them will materially benefit scholars, writers, photographers, local historians, genealogists, and anyone else having an interest in New York City, urban history, the history of popular culture, the history of photography, and many other related fields.”<sup>1</sup>

-Luc Sante

#### ○ Significance

##### Importance of the Project

In 2011, the Municipal Archives accessioned a much-anticipated research resource—the New York City Police Department (NYPD) photographs, dating from 1914 through 1975. This was a substantial addition to the Archives’ collection of records pertaining to the administration of criminal justice—arguably the most comprehensive in the English-speaking world.

When City archivists and curators appraised and surveyed the photographs they discovered that their significance extends well beyond documentation of criminal activity. The collection provides a unique perspective on numerous themes in American history as seen through the microcosm of New York City, the nation’s largest city.

Some of the themes and topics that historians and scholars will be able to explore within this collection once it is preserved and made accessible include:

Prohibition – The relatively few photographs related to Prohibition enforcement prior to the late 1920s reflect the NYPD’s ambivalence toward the law until the growing violence and evidence of organized crime made it impossible to ignore.

The Great Depression – The poverty of the city that is so apparent in the pictures taken during the Depression years rivals the famous and familiar Farm Security Administration “dust-bowl” photographs. The photographs also show that the hard times many New Yorkers experienced extended decades beyond the 1930s.

The Great Migration – The NYPD picture collection neatly coincides with the migration of African-Americans from the South to cities in the North. The pictures taken in Harlem and Upper Manhattan will help historians interpret the consequences of this population shift that defines twentieth-century urban America.

Organized crime – Numerous pictures of deceased young men begin to appear in the 1930s, especially in photos taken in lower Manhattan neighborhoods, with “assailant unknown” written in the captions. This points toward an increasing NYPD pursuit of organized crime and racketeering. Criminal syndicate involvement in the post-WWII drug trade is also documented in the collection, including images of the “French Connection” heroin smuggling ring, ca. 1962.

Communism and Fascism – The NYPD’s enduring interest in monitoring the activities of “radical” political groups, notably the Communist Party, is obvious in the photograph collection. NYPD detectives photographed the Julius and Ethel Rosenberg trials and related protests in 1951, and in 1955 they photographed Paul Robeson addressing the crowd at the annual May Day rally. In the 1930s, they began observing Nazi-sympathizers, even traveling to Yaphank, New York to photograph Camp Siegfried, a summer retreat run by the German-American Bund.

---

<sup>1</sup> Luc Sante, author, *Evidence* (letter of support; see Appendix 1).

These photographs taken by the Alien Squad (recently released online) provide fascinating documentation of the political groups monitored by the NYPD.

Labor – For decades, the NYPD assigned detectives to attend and photograph labor rallies, marches and strikes. The collection includes photographs related to all types of labor movements—e.g. industrial, trade, dockworker, municipal, professional—and their activities.

1960s-era unrest – The NYPD’s interest in the protest movements of the 1960s is manifest in the quantities of pictures related to bombings, anti-war rallies and marches, and the Black Panthers. Among notable events of this turbulent period are the 1968 Columbia University student riots and the Weather Underground explosion on West 11<sup>th</sup> Street in 1970—both well-documented in the NYPD collection. The photographic documentation of the 1965 assassination of Malcolm X at the Audubon Ballroom in Upper Manhattan is notable for both its comprehensiveness and the use of color film.

In his letter of support for the proposed project, author Luc Sante identified another important value of the collection – all of the information that is ancillary to the central subject of the image: “The pictures are extraordinarily revealing, gathering together ten thousand details about housing, furnishing, lighting, sanitation, dress, popular culture, race- and-gender-related matters, shops, restaurants, bars, fraternal organizations, politics... The list is endless...”<sup>2</sup> The collection has particular usefulness for its depictions of interior and exterior scenes in all types of dwellings at all levels of society; from swanky Park Avenue apartments, to the squalid tenements in the old Lower East Side. Underground clubs or places that were not often photographed appear in this collection. The epic untidiness depicted in most of these images is one of the enduring characteristics of crime-scene photography.

### *Nature, size and intellectual content*

The Municipal Archives seeks funding to complete re-housing and cataloging 48,000 of the approximately 187,000 photographs created by the New York City Police Department’s photography unit between 1914 and 1975, and to digitally re-format approximately 30,000 images from the collection. Selected images will be made available to the public via the web.

The collection is comprised of three types of photographic materials: glass-plate negatives (1,753-6x8-inch and 8x10-inch); nitrate-based negatives (775-6x8 inch), 155,000 other negatives (80,000 acetate and 74,000 polyester in all sizes, predominantly 8x10 inch) and 30,000 gelatin-silver prints.

Municipal Archives staff first learned of this collection in 1987 when the NYPD permitted staff archivist Katie Kirwan to survey their crime-scene photography laboratory and storage area in a sub-basement of One Police Plaza. The appraisal report described a tantalizing and significant collection. With the exception of a small transfer of 1,400 glass-plate negatives in 1989, the NYPD did not relinquish their collection.

In 2011, the NYPD asked the Department of Records staff for advice on disposing of nitrate photographs. Alerted to this request, and alarmed at the prospect of “disposal,” Municipal Archives’ curator of photography Michael Lorenzini arranged a site visit to One Police Plaza and found a subterranean room packed with ancient filing cabinets, filled with thousands of pictures, mostly negatives, some nitrate and even a few glass plates, dating back to 1914. This was the fabled NYPD photograph collection that archivist Kirwan had seen twenty-five years earlier.

---

<sup>2</sup> Ibid., Sante, Letter of Support (Appendix 1).

Unfortunately, there also was a very strong “vinegar” odor, the tell-tale signal of acetate film deterioration. Fortunately, a recent change in NYPD supervisory personnel led to a decision to release the pictures to the Municipal Archives.

Over the next few weeks, in shifts, every able-bodied member of the Archives staff, including interns, donned masks and appropriate protective clothing and packed up all salvageable pictures from their subterranean sarcophagus for transfer to the Archives.

Although the photographs had been stored in acidic paper sleeves, they generally are in good condition with the exception of the triacetate-based negatives dating from 1948 to 1958, which exhibit significant deterioration. Pre-1948 diacetate safety film has proven to be more stable. The glass-plate and salvaged nitrate-based negatives are in good condition.

Archives staff also transferred the police photographers’ original logbooks. Almost as important as the pictures themselves, the volumes date from 1924 to 1972 (the first logbook and two volumes from the 1930s are missing). They provide detailed caption information, including date, location, subject matter, the section of the penal code of the alleged offense (if relevant), and the name of the photographer. Each “incident” is consecutively numbered; and each incident generally includes between two and twelve pictures; more significant events may be documented with several dozen pictures.

The subject matter of the photographs is comprehensive. Not surprisingly, they provide extensive documentation of all types of criminal activity, particularly homicides, burglaries and assaults as well as images of accidents, suicides, and other “dead-on-arrival” scenes. In her letter of support for the proposed project, Erika Gottfried, Curator of Nonprint Collections in the Tamiment Library at New York University, identifies a second important aspect of their intellectual content—they document many “aspects of policing itself, its culture, and individuals.”<sup>3</sup> This is evident in the pictures of NYPD “departmental” activities such as training, crime-scene investigative techniques, award ceremonies, sports activities, and precinct houses, as well as photographs not directly related to criminal activity, e.g. the 1937 crash of the Hindenburg in Lakehurst, N.J., and the 1960 plane crash in Park Slope, Brooklyn. This dual nature of the collection “make[s] for images that can be many-layered and complex,” in the words of Ms. Gottfried.<sup>4</sup>

*(Sample images are attached. See Appendix 2.)*

#### Relationship to similar collections within and external to the institution

The NYPD photograph collection is related to several other records series held by the Municipal Archives pertaining to the administration of criminal justice, including:

- Felony indictments (a.k.a. New York District Attorney closed cases), 1895-1980. The case files from 1916 through 1925, were the subject of a recently-completed NEH-supported preservation project. Project staff replaced disintegrating case file “jackets” and produced a searchable index by name of defendant and offense.
- Police and Magistrate Court docket books (all Boroughs), 1790-1949.

---

3 Erika Gottfried, Curator of Nonprint Collections, Tamiment Library, Robert F. Wagner Labor Archives, New York University, Letter of Support, July 14, 2014 (Appendix 1).

4 Ibid., Gottfried, Letter of Support (Appendix 1)

- New York District Attorney's newspaper clipping scrapbooks, 1881-1937.
- New York District Attorney's official correspondence (letter-press volumes), 1881-1937.
- The 1,400 NYPD photographs previously accessioned in 1989 are part of the larger collection accessioned in 2011.

There are few comparable crime-scene photography collections external to law enforcement agencies. Often hidden, or difficult to access, these collections are very much threatened because they are neglected by public institutions. As part of his 2013 master's thesis, "Crime in the Archives: The Ethics of Looking," on the history of the NYPD photograph collection and of police photography, the Municipal Archives' photography curator, Michael Lorenzini, surveyed other major municipalities both within and outside the U.S. With the exception of Los Angeles, Mr. Lorenzini did not identify any other collection of similar quantities, date span or scope. The Los Angeles collection dates from 1924 to 1975, and may total upwards of 400,000 images. However, they are not stored in stable conditions, are not publicly accessible, and remain under the jurisdiction of the Los Angeles Police Department). Many other major municipalities have few or no police photographic records available. The cities of Boston and Chicago, for example, destroyed the bulk of their historic police photographs and the rest remain in the restrictive custody of the creating agencies.

The Weegee Archive at the International Center of Photography (ICP) contains images of New York crime scenes. The collection of 16,000 prints and 7,000 negatives comprises the complete archive of the photojournalist Arthur Fellig (1899-1968), better known as Weegee. In January 2012, the ICP opened an exhibition of Weegee's work (*Weegee: Murder Is My Business*) that displayed photographs from the Municipal Archives collection of selected crime scenes taken by NYPD detectives, alongside the Weegee version of the same event.

New York City is thoroughly documented in photographs held by major public repositories such as the New York Public Library, the Museum of the City of New York and the New York Historical Society. The city is also well-represented in commercial photograph collections such as Corbis/Bettmann, Getty Images, Archive Photos and the Associated Press. The photographs in these collections do not duplicate the Municipal Archives series, which depicts New York through the unique perspective of a government agency—the New York City Police Department—documenting its activities. With the exception of the mug shots in the collection (which are mostly copy-prints and negatives), the NYPD crime-scene photographs are unique; no other institution, including the New York City Police Museum, is known to possess significant holdings of NYPD photographs.

#### *Rationale for focusing on this particular source and selection criteria*

There are three factors supporting the Municipal Archives decision to make preservation and digitization of the NYPD photographs a priority. The most important reason is their precarious condition. Second, unlike paper-based text collections, the physical characteristics of photographs make it difficult to provide public access without damage. The third factor is the anticipated demand for the photographs. The relatively small number of crime-scene photographs currently available in the Archives' online gallery has received proportionally far more attention than other collections. Similar interest in the larger collection is all but guaranteed.

### Actual and anticipated use; new audiences

The NYPD photographs will serve as an important resource for scholarly dissertations, articles, documentaries, and other research products in the same way that the Archives' extensive criminal court and district attorney records have proven useful. The earlier accession of glass-plate negatives from the NYPD crime-scene photograph unit has become one of the Archives' most frequently researched collections. Book authors, such as Luc Sante (*Evidence*), and numerous filmmakers and documentarians have used these photographs to illuminate New York's history. The collection has already piqued the interest of several academic researchers. In his letter of support for the proposed project, Professor Stephen Robertson (George Mason University) noted that the images "would add significantly to our current work on the 1935 Harlem Riot and the impact of the Depression on life in the city."<sup>5</sup>

The ancillary information the photos provide about the subject of criminal prosecutions is uniquely valuable for researchers. The Municipal Archives has found that patrons can easily identify specific incidents and time periods relevant to their research thanks to widespread availability of digitized newspapers, such as *The New York Times*, as well as the comprehensive coverage of criminal activities typical of newspapers. The popularity and growing interest in this type of record is evidenced by the recent *New York Times* article on the newly digitized New York State Department of Corrections pre-1939 inmate records now available on-line via Ancestry.com. In his story, *Times* reporter Sam Roberts quotes Michelle Ercanbrack, a spokeswoman for Ancestry.com: "There's something wickedly comforting in the notion that nobody's perfect,"<sup>6</sup> a sentiment certainly applicable to the NYPD photographs.

#### ○ **History, scope and duration**

Beginning in 2012, the Municipal Archives received support from the New York State Library Conservation/Preservation Program and the State Archives Local Government Records Management Improvement Fund (LGRMIF) to begin re-housing and description activities. In February 2014, the Archives applied to the LGRMIF for an additional \$75,000 to continue project activities; a funding decision is expected sometime within the next three months. With the State support and an award from the Endowment, collection processing can be completed within the proposed 12-month duration.

#### ○ **Methodology and standards**

There are four components to the proposed project: re-housing, description, digital re-formatting, and public access via the Internet.

### Re-housing

Over the course of the proposed project the 48,000 photographic images not processed with funding from the New York State Library and the New York State Archives will be re-

---

<sup>5</sup> Stephen Robertson, Director, Roy Rosenzweig Center for History and New Media, George Mason University, Letter of Support, July 2, 2014.

<sup>6</sup> Sam Roberts, "Archives from Prisons in New York Are Digitized," *New York Times*, July 6, 2014.



housed. Prints and negatives will be separated and housed in paper sleeves that pass the Photographic Activity test (PAT).ANSI.9-16; the sleeves will be labeled as appropriate.

The negatives are being stored in a commercial freezer. Based on past experience, Archives curators know that vintage acetate-based negatives will eventually show signs of deterioration, known as the “vinegar syndrome,” even if they have been stored in a climate-controlled environment. According to all available research on the subject, cold storage is the only way to effectively halt the deterioration. The Archives has had success in using large-capacity commercial freezers that maintain a temperature of zero degrees Fahrenheit for negative storage. Prior to freezer storage, the sleeved negatives will be placed in special MarvelSeal (impermeable aluminum with a plasticizer) packages sealed with clips. The packages will be labeled and placed in “zip lock” plastic bags. Polyester negatives will not be frozen; they will be rehoused and returned to climate-controlled storage rooms.

### Description

The second component of the project will be to describe the images which will aid in discoverability and maximize the usefulness of the collection. Descriptions will be based upon information recorded in the logbooks and on the original sleeves. Additional information, such as Library of Congress subject headings, will be added to the transcribed data.

### Digital capture

The third proposed component is to digitally reformat selected images. The Municipal Archives will digitize the photographs in-house, using a DTRcam digital camera with a Phase One IQ180 back. This camera set-up will be purchased from the company that installed equipment for the New York Public Library’s (NYPL) Digital Laboratory in Long Island City. The camera work station will be optimized for film digitization, and will allow project staff to achieve good productivity. Based on tests and discussion with the NYPL laboratory staff, 200 images per day can be achieved. Project planners considered outsourcing the digital capture activity, but since the bulk of the collection will be in frozen storage, the logistics of thawing boxes of negatives, opening the MarvelSeal enclosures, scanning selected negatives, repackaging, and refreezing them in a timely fashion makes this option impractical. Buying the equipment outright is much less expensive than leasing similar equipment and the Municipal Archives proposes to save money by purchasing a refurbished digital back with a warranty for the duration of the project.

### Public access via the Internet

In order to maximize public access to the preserved images, the digital files will be uploaded to the Municipal Archives online gallery ([www.nyc.gov/records](http://www.nyc.gov/records)), which uses the LUNA software system. The Archives purchased and implemented the LUNA image-management software system in 2008, and which now holds more than 910,000 objects drawn from twenty-five collections, including maps, drawings, moving images and audio recordings. The online gallery includes the 1,400 NYPD glass-plate negatives that had been accessioned in 1989. In 2014, the Archives added 2,000 NYPD photographs from the Emergency Service and Departmental subseries to the gallery.

### Selection of images to be digitized

The unique subject matter of the NYPD collection adds complexity to decision-making regarding selection for preservation and digitization, as well as public access via the internet. City archivists weighed open access against possible privacy concerns. We concluded that the bulk of the collection should be preserved and catalogued, but not all images should be reformatted for on-line access. The Archives has adopted the seventy-five-year standard often employed by the National Archives for material with privacy concerns; i.e. about 80% of the pre-1940 images will be digitized and made available on-line, but relatively few of the post-1940 routine homicide or crime-scene images will be digitized. Project staff will select post-1940 images for digitization and on-line access based on historic importance and uniqueness. For example, the photographs pertaining to NYPD monitoring of political organizations, 1960s-era protests, or more notorious criminal activity will be selected.

Approximately 10-20% of the collection comprises fingerprints, close-ups of crumpled automobile fenders, and other images that have less research value. These photographs will be retained but will not be digitally reformatted. In addition, photographs of suicides, rape and sex-crime victims and child victims will not be made available on the web. All images will be included in the inventory, however, and those excluded from the web will be made available to researchers on-site under supervision with appropriate guidelines regarding access and reproduction.

City archivists devised this plan based on several considerations, including: 1) the mandate of the Municipal Archives to preserve and make publicly accessible all historical records of New York City government; 2) the NYPD photographs are historically valuable NYC government records; 3) seventy-five years will have passed before most of the crime-scene images will be made available on-line, and forty years will have passed by the time even the most recent pictures in the collection (ca. 1975) will be publicly accessible; 4) the almost complete lack of similar collections that are even remotely publicly accessible gives added value to the NYPD materials; and 5) City archivists are bound by the archivist's code of ethics. The code states: "Recognizing that use is the fundamental reason for keeping archives, archivists actively promote open and equitable access to the records in their care within the context of their institutions' missions and their intended user groups. They minimize restrictions and maximize ease of access."<sup>7</sup>

City archivists have also observed that several staff members (notably the archival technician employed to process the collection with funding from New York State) as well as numerous interns have viewed thousands of images in the collection since the transfer two years ago. Not one person has ever expressed reservations about the nature of the pictures; to the contrary, most have said it is a privilege to have had the opportunity to help preserve such important materials. City archivists have found that patrons are appreciative of the unique information and documentation provided by these images. Recently, a patron residing in California requested copies of photographs of his sister's 1958 homicide. The curator identified several pictures, informed the patron of their existence and asked if he was sure he wanted to see them. The patron insisted that yes, he did, and ordered the copies. Later he wrote and expressed how grateful he was to see the pictures (as well as the related prosecution files), and finally solve

---

<sup>7</sup> *Code of Ethics for Archivists*, Society of American Archivists, 2012.

a long-hidden family mystery. Another patron expressed great thankfulness for the photographs he viewed and copied when researching the story of his grandfather's murder by a prostitute in 1950.

### Digital technology standards

Since establishing a digital lab in 2002, the Municipal Archives has maintained standards that meet or exceed national guidelines. Archives staff are cognizant of the relevant digitization and metadata standards linked to the Endowment website, including the NISO and NINCH guides. During capture, the Archives will follow the Federal Agencies Digitization Guidelines Initiative, June 2010 (FADGI) Still Image Working Group Technical Guidelines for Digitizing Cultural Heritage Materials.

As recommended for original photographic materials 8x10-inch or larger, in the FADGI "Technical Guidelines for Digitizing Cultural Heritage Materials: Creation of Raster Image Master Files," Federal Agencies Digitization Guidelines Initiative, June 2010 (FADGI), the image capture will be at 800 ppi, yielding 8000 pixels on the long side. The current hardware proposed for use in the project is the DTRcam with a Phase One IQ 180, which is an 80MP digital back integrated into a copystand and custom carrier system. Negatives will be photographed over a transmissive light source.

The digital file at this resolution will include all of the fine details of the large format negatives, creating a preservation digital file that will allow as many future uses as can be anticipated. These files will permit not only detailed study, but efficient production of high-quality reproductions, either through digital files or prints. The files can even be used to create a new LVT-output archival polyester negative if desired.

The camera raw files will be converted to 16-bit TIFF files checked for integrity and flaws, and inverted to positive reading mode. Black & white negatives will be desaturated and converted to grayscale TIFF files. Files will be stored on external hard-drives and uploaded to the Municipal Archives' storage server on a weekly basis. The project technicians under the supervision of the Curator of Photography, will check the files for quality (looking for digital artifacts, focus, correct identifier, etc.) and apply curves or levels (maintaining an end-point range between 8 and 247 to prevent clipping) to produce an acceptable production copy. A final 8-bit file of approximately 100MB will be produced for loading into LUNA. Images captured from prints will not be desaturated, and will be left in 16-bit Adobe RGB 1998 with a density step wedge in the master file. The LUNA software creates five compressed derivatives from the uncompressed master archival file. Throughout all image processing, project staff will use color-calibrated, high-quality monitors in controlled-lighting conditions, and Adobe PhotoShop CC.

### Metadata standards and database structure information

The metadata will conform to accepted archival descriptive standards. Project staff will complete entry of all information from the original photographers' logbooks and the sleeves into a database using the Municipal Archives Standard—a Dublin Core schema modified with extra fields. Staff will also add subject keywords from a controlled vocabulary list from the City Hall Library Naming Authority, which is based on the Library of Congress Subject Headings. This metadata will be loaded into the LUNA system. Once project activities begin, as the images are

uploaded, every image will be checked against the description for accuracy and additional notes or keywords may be added by the project manager and the technicians.

### Methods for enhancing discoverability

The Municipal Archives launched an online gallery in May 2012, using the LUNA software system, a dynamic web-based interface. It stores metadata in xml format and uses a Lucene index, which is search friendly. Patrons are able to search individual collections or all collections using keyword or advanced search functions. The online gallery averages 19,000 users a month and 500,000 patrons have visited since the 2012 launch.

### Intellectual property or privacy issues

The photographs selected for this project are owned by the Municipal Archives division of the Department of Records and Information Services. City-employed photographers produced all the images in the collection. Patrons may order reproductions of images for personal use and may license images for use in books, articles, motion pictures, documentaries, websites, etc. License fees are modest, ranging from \$25.00 for limited non-profit scholarly use to higher fees for commercial use. The New York City Charter grants to the Department of Records and Information Services the authority to “preserve and receive all city records of historical, research, cultural or other important value.” The Charter also directs the Department to “establish and maintain an archives depository for the storage, conservation, processing and servicing of records.” Based on this authority, the Municipal Archives has accessioned the NYPD crime-scene photograph collection in order to ensure permanent preservation and public access. The Municipal Archives assumes all responsibility for the disposition of records upon formal accession, including processing prioritization, access, and reformatting, as well as the authority to grant permission to quote from, and/or reproduce materials in the collection. The Municipal Archives assumes this responsibility with respect to the photograph collection that is the subject of this proposal.

As previously discussed, not all images in the collection will be made available via the web. Pictures of suicides, rape or sex-crime victims and child victims are examples of photographs that will not be made available on the web. Researchers who register and demonstrate a scholarly or other legitimate purpose may be permitted to view these pictures on-site under supervision.

### Plans for preserving digital assets and enabling their migration to future media and formats

The New York City Municipal Archives is committed to the long-term preservation of its digital assets. In 2009, the Archives installed a SATA Beast network-attached storage (NAS) array for off-site storage and access to digital assets. This RAID system is able to experience a drive failure without data loss, and has a full maintenance contract for the repair and replacement of failing drives. In 2014, the Archives purchased additional NAS servers as secondary backup and plans are being developed for the off-site storage of all Archives digital records with tape backup in the City’s Department of Information Technology and Telecommunications center.

After quality control has been completed for a numerical sequence of images, the files are uploaded to the storage server, and from there the 8-bit files are loaded to the LUNA software,

which creates JPEG derivatives. For additional data security, digital files are kept locally on external drives for the duration of the digitization project until all quality-control and backup has been confirmed.

### *Present physical condition*

With funding from the New York State Library and the Local Government Records Management Improvement Fund, project archivists have begun processing the NYPD collection. The nitrate and the most endangered acetate negatives have already been re-housed in appropriate archival materials and stored in commercial freezers that maintain zero-degree temperatures. Prior to storage in the freezer, negatives are individually sleeved, boxed, and sealed to prevent moisture migration (commercial freezers do not control humidity). The remainder of the collection is still housed in the original highly-acidic paper envelopes. Prints and negatives are stored together in the envelopes and acidic off-gassing has affected the nearby prints.

### *Level of intellectual control*

The information recorded in the photographers' original logbooks about each photograph is being entered into a database and basic subject keywords are being assigned for most images. There is a continuous run of logbooks from 1921 through 1972, with the exception of two volumes from the 1930s and volume 1, which would have covered the time period 1914-1920. Additional information written on the paper sleeves is entered into the database.

### *Manner in which materials will be organized*

Project archivists are maintaining the original chronological arrangement scheme of the NYPD photographs and subseries.

### *Storage and environmental conditions*

The NYPD photograph collection is stored at the Municipal Archives headquarters at 31 Chambers Street, Manhattan. The storage rooms at the Chambers Street building are secure, protected from dust and pollutants, and ventilated by a central air-conditioning system that operates continuously. Hygrothermographs and data loggers are placed in each storage room to monitor temperature and humidity levels. Analysis of temperature readings during 2013 shows that temperatures are reasonably consistent, ranging between 64 and 72 degrees Fahrenheit. Humidity levels are fairly constant on a daily and weekly basis, but fluctuate on a seasonal basis. Conservators monitor the temperature and RH on a daily basis and use in-room dehumidifiers to control humidity. The building engineers are onsite and monitor the system 24 hours-a-day. They are very responsive to requests for modifications. The original photographic materials will continue to be maintained at the 31 Chambers Street facility. Processed and packaged acetate and nitrate negatives will be stored in commercial freezers at temperatures around zero degrees Fahrenheit.

### Provisions for use

The Archives will provide public access to the digital edition of the photographs via the LUNA web browser.

### Comparison of purchasing equipment vs. leasing

The project requires a dedicated digitization workstation for a twelve-month period in order to meet our production goals. Leasing the equipment for the course of a year would be prohibitively expensive. As a result, purchasing the necessary equipment outright is a large part of the budget expense of this project. The Municipal Archives proposes to reduce the equipment cost by purchasing a refurbished digital back warranted for the duration of the project.

### ○ **Work Plan**

The proposed work plan is to complete re-housing and description activities, to digitize selected images, and to provide public access in the LUNA image-management system on the Department of Records and Information Services' website.

Activities relevant to completing the processing of film negatives include copying any information on the original envelopes, entry of information from original sleeves and/or caption books, identifying or assigning unique image identification numbers and sub-numbers, identifying and separating nitrate negatives, identifying and separating prints, and rehousing the negatives in new archival sleeves. Activities relevant to the digitization of images will be thawing boxes of negatives, opening the MarvelSeal enclosures, selecting images for digitization, digitizing negatives, repackaging, and refreezing them in a timely fashion, and post-production on image files and uploading of the images to the LUNA system. Re-housed acetate negatives will be specially packaged and stored in freezers at approximately 0° Fahrenheit.

### Schedule of work

Project timetable: July 1, 2015 through June 30, 2016 (twelve months).

#### *Prior to the grant period:*

Once notification of a grant award is received, project supervisors will begin to recruit staff (if necessary), purchase equipment, and purchase supplies. Project staff will adhere to all necessary personnel and procurement rules. Every effort will be made to engage the appropriate personnel and purchase the supplies prior to the grant period in order to keep the project on schedule. Project manager Michael Lorenzini (with assistance from the agency's administrative staff), will recruit, interview and begin the hiring process for the project technicians. He will identify the required supplies which will be purchased following City guidelines.

#### *July-August, 2015:*

When the grant commences, the project manager will complete hiring project staff.

#### *Beginning August 2015:*

Training and orientation of any new staff will commence. Staff will continue re-housing of negatives, metadata collection and verification, and the selection of images for digitization. Pre-digital capture activities begin.

*September 2015:*

Digital capture begins.

*October 2015:*

Quality Control and back-up to storage server will be underway.

*January 2016:*

Uploading of images to online gallery commences.

*June 2016:*

Digital capture will be completed. Uploading of digital files and metadata into LUNA and confirmation of metadata will be completed.

*Quarterly Digitizing Benchmarks:*

<b>Quarter</b>	<b>Number of Images</b>
July 2015 - September 2015	5,000
October 2015 - December 2015	10,000
January 2016 - March 2016	10,000
April 2016 - June 2016	5,000

○ **Staff**

1. Project Manager, Curator of Photography, Michael Lorenzini, 25% time, 12 months. [in-kind contribution]

Mr. Lorenzini has been a Municipal Archives photographer since 1997, and Curator of Photography since 2007. He is knowledgeable about both the intellectual content of the Municipal Archives photograph collections and the required handling guidelines. Mr. Lorenzini has considerable experience in scanning and digital camera technologies, and has attended the School for Scanning run by the North East Document Conservation Center. He has worked with the LUNA software since 2007 and is an expert in its operation. He managed the successful project to digitize 20,000 glass-plate negatives via vendor contract. In 2013 he completed an MLS thesis on the history of the NYPD photograph collection and of police photography.

As project manager, Mr. Lorenzini will recruit staff and procure the equipment and supplies. He will provide necessary training and immediate supervision of project technicians. He will oversee quality-control guidelines and project deadlines. He will be responsible for uploading completed scans to the Archives' storage server and for loading them into the LUNA system. He will be responsible for the development of the controlled set of name authorities and subject terms, making use of the Library of Congress Name Authorities file and their Subject Classifications and local authority names and subjects. In this work he will be guided by familiarity with the types of searches that have been attempted by researchers using the

photographs in the past. He will also implement the chosen authorities by assigning name and subject access terms to each image with the help of the technician. His resume is appended.

2. Ellen Chin, Conservation Supervisor, 15% time, 12-months [in-kind contribution]

Ellen Chin has more than twenty-five years' experience in archives conservation. She has participated in many grant-funded preservation projects, including a recently completed project to preserve and index New York District Attorney closed case files funded by the National Endowment for the Humanities. She also supervised the New York State Library-funded print and negative re-housing project in 2009. Over the course of the proposed project Ms. Chin will provide necessary training regarding materials handling and re-housing of the photographic images. She will demonstrate and supervise the packing of negatives for freezer storage. She will coordinate activities with project manager Michael Lorenzini. Her resume is attached.

3. Archival Technician, Meg Yeaton, 100% time, 12 months. [in-kind contribution]

Ms. Yeaton has been employed as an archival technician for the NYPD collection since January 2013 with funding from the New York State Library, and the New York State Archives. Under the supervision of Ellen Chin and Michael Lorenzini, Ms. Yeaton is responsible for materials rehousing and cataloging. She will complete re-housing activities and will assist the project digital technician (see below). She will transcribe logbook and sleeve captions, and enter image descriptions into the database; she will refine and update information including authorized names, cross references, and subject terms, for each of the photographs as necessary. She will also flag images to be removed from the digitization portion of the project, under the guidance and approval of Mr. Lorenzini. Her resume is attached.

4. Project Digital Technician (1), to-be-hired, 100% time, 12 months.

The technician will be responsible for digitizing the selected images using a DTRcam digital camera copy system and Capture One software following the Federal Agencies Digitization Guidelines Initiative. The technician will also perform post-production activities converting the files into 16-bit TIFF files checked for integrity and flaws, and inverted into positive reading mode as described in the work-plan using Adobe PhotoShop. The technician will be responsible for backing up files on external hard-drives and under the supervision of the project manager, apply curves or levels (maintaining an end-point range between 8 and 247 to prevent clipping) to produce an acceptable production copy. The technician will work under the direct supervision of project manager Michael Lorenzini. The job description is appended.

○ **Dissemination**

A primary goal of this project is to make the images accessible by disseminating them. The Municipal Archives website [www.nyc.gov/records](http://www.nyc.gov/records) serves as the primary conduit serving the research community. The Archives online gallery contains 910,000 objects including 3,400 images from the NYPD collection. *The New York Times* feature article on our April 2014 expansion of the gallery focused on the NYPD "Alien Squad" photos, again demonstrating the exceptional appeal of this material.

The Municipal Archives is expanding the online gallery and increasing its presence on the web through social media. In 2012, the Archives won an award for its Facebook page and in



March 2013 the Photo Unit launched a Tumblr blog that as of July 2014 has 4,060 followers. All posts are integrated with the Archives' Twitter feed and Facebook page.

The 2012 launch of the online gallery resulted in immediate and continuing interest from media around the world. Archives staff fielded dozens of requests for interviews, and countless demands for content for articles and other features, as well as numerous partnership and licensing proposals. And, as previously discussed, the relatively small number of crime-scene photographs currently available received proportionally far more attention than any other collection. Based on this recent experience, after the NYPD photographs are digitized and made available with corresponding press announcement, the collection will experience an uptick in public interest. The website explains how to search and use the collections. Access to the website and online viewing of content is free-of-charge to the public. Reproduction prints or digital files may be ordered from the Municipal Archives through an online shopping cart. Agency staff will place information about the online photography collection in publications that reach the professional photograph research community and will use the City's media list to announce the online availability of the collection. Notices will be submitted to newsletters of scholarly associations such the New York Academy of History, a new group of urban historians recently formed by Columbia University Professor Kenneth Jackson, the Urban History Association, the American Historical Association and the Archivists' Roundtable of Metropolitan New York. The Archives staff will also conduct presentations to groups visiting the Visitor Center. In May 2012, the Department of Records and Information Services opened a visitor center/exhibition space at 31 Chambers Street. The Department has hosted numerous special exhibitions and events to increase awareness of the Department's collections. The Public Programming Unit will organize an exhibition of the photographs to coincide with completion of the preservation and access project.

## **4. History of Grants**

In August 2012, the Municipal Archives received a grant award of \$40,000 from the New York State Library Conservation/Preservation Program for funding to help re-house approximately 40,000 negatives and silver-gelatin prints in the New York City Police Department Photograph collection. In September 2013, the Archives received \$75,000 from the New York State Archives Local Government Records Management Improvement Fund (LGRMIF) to continue re-housing and description activities for an additional 49,250 images. In February 2014, the Archives applied to LGRMIF for an another \$75,000 to continue re-housing and description activities; a funding decision is expected sometime within the next three months.

## 5. List of Participants

The proposed NYC Department of Records/Municipal Archives project does not have participants, consultants, or advisers from outside the Department. Letters of Support for the proposed project have been received from the following scholars. Copies of their letters are appended (appendix 1).

1. Robertson, Stephen. Director, Roy Rosenzweig Center for History and New Media, George Mason University
2. Erika Davidson Gottfried, Curator of Nonprint Collections, Tamiment Library, Robert F. Wagner Labor Archives, New York University
3. Sante, Luc. Visiting Professor of Writing and the History of Photography, Bard College, New York



# Budget Form

OMB No 3136-0134  
Expires 7/31/2015

Applicant Institution: *NYC Dept. of Records/Municipal Archives*

Project Director: *Michael Lorenzini*

Project Grant Period: *07/01/2015 through 06/30/2016*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
			07/01/2015- 06/30/2016		01/01/20__- 12/31/20__		01/01/20__- 12/31/20__	
<b>1. Salaries &amp; Wages</b>								
Project Director (M. Lorenzini)	Annual salary (b) (6)	25%	(b) (6)	%		%		(b) (6)
Conservation Supervisor (E. Chin)	Annual salary (b) (6)	15%	(b) (6)	%		%		(b) (6)
Archival Technician (M. Milewski)	Annual salary (b) (6)	100%	(b) (6)	%		%		(b) (6)
Photo Technician	Annual salary \$47,000	100%	\$47,000	%		%		\$47,000
		%		%		%		\$0
		%		%		%		\$0
<b>2. Fringe Benefits</b>								
Project Director	51%		(b) (6)					(b) (6)
Conservation Supervisor	51%		(b) (6)					(b) (6)
Archival Technician	51%		(b) (6)					(b) (6)
Photo Technician	51%		\$23,970					\$23,970
<b>3. Consultant Fees</b>								
n/a								\$0
<b>4. Travel</b>								
n/a								\$0
								\$0
<b>5. Supplies &amp; Materials</b>								

legal-size acid/lig.-free doc boxes x 320	\$7.45		\$2,384					\$2,384
leg-size acid/lig.-free folders/100 x 32	\$36.85		\$1,179					\$1,179
acid/lig.-free paper sleeves 8"x10"size/100 x 480	\$32.50		\$15,600					\$15,600
<b>7. Other Costs</b>								
DTRcam w/refurbished IQ 180 Back and digital APO lens	\$69,519.00		\$69,519					\$69,519
Mac station	\$2,999.00		\$2,999					\$2,999
Monitor 27" Thunderbolt	\$999.00		\$999					\$999
LUNA license per annum x 10%	\$2,100.00		\$2,100					\$2,100
Storage server x 20%	\$2,500.00		\$2,500					\$2,500
<b>8. Total Direct Costs</b>								
	<b>Per Year</b>		<b>\$284,244</b>		<b>\$0</b>		<b>\$0</b>	<b>\$284,244</b>
<b>9. Total Indirect Costs</b>								
2.5% total direct costs	<b>Per Year</b>		\$7,106		\$0		\$0	<b>\$7,106</b>
<b>10. Total Project Costs</b>								
	(Direct and Indirect costs for entire project)							<b>\$291,350</b>
<b>11. Project Funding</b>								
	<b>a. Requested from NEH</b>							
							Outright:	\$144,487
							Federal Matching Funds:	\$0
							<b>TOTAL REQUESTED FROM NEH:</b>	<b>\$144,487</b>
	<b>b. Cost Sharing</b>							
							Applicant's Contributions:	\$146,863
							Third-Party Contributions:	\$0
							Project Income:	\$0
							Other Federal Agencies:	\$0

<b>12. Total Project Funding</b>		<b>TOTAL COST SHARING:</b> <b>\$146,863</b>
		<b>\$291,350</b>

o Total Project Funding ---->

Contributions must be

Federal Matching Funds ---->

( \$291,350 = \$291,350 ?)

( \$0 ≥ \$0 ?)

# Appendix 1

## **Letters of Support:**

- 1. Stephen Robertson**  
**Director, Roy Rosenzweig**  
**Center for History and New Media**  
**George Mason University**
  
- 2. Erika Gottfried**  
**Curator of Nonprint Collections**  
**Tamiment Library, Robert F. Wagner Labor Archives**  
**New York University**
  
- 3. Luc Sante**  
**Visiting Professor of Writing**  
**and the History of Photography**  
**Bard College**

July 2, 2014

Kenneth R. Cobb  
Assistant Commissioner  
NYC Department of Records & Information Services  
31 Chambers Street, Suite 305  
New York, NY 10007

Dear Ken,

I am very happy to give my support to the New York City Police Department Photograph Collection, 1914-1972, Preservation Project. As with so many of the extraordinary collections at Municipal Archives, these images are an almost unique source. The only comparable archive of which I am aware is held by the LAPD and only a small fraction of that is publicly available.

The images offer powerful visual documentation of crime, adding a materiality and immediacy that simply cannot be obtained from other sources. They also offer a rich perspective on changing police practices in the period in which the city's department professionalized. And perhaps most importantly, they provide images of rarely photographed areas of the city, particularly of the interiors of residences and businesses, and their inhabitants. We are so used to looking at the exteriors of city buildings that we tend to overlook that we don't know what the rooms within looked like, and consequently have little idea of the experience of residing in or visiting them. These images fill that absence and will change our understanding of life in the city.

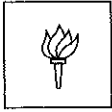
Just a brief look through the collection identified images that would have greatly enriched the project on everyday life in 1920s Harlem that my colleagues and I have just completed, as well as photos that offer a unique picture of life in the neighborhood in the 1930s that would add significantly to our current work on the 1935 Harlem Riot and the impact of the Depression on life in the city. And not just a handful of photos, but a rich variety. I'm certain that the collection offers similar riches for those studying other parts of the city. It is crucial that we preserve, process and make available these unique and powerful pictures of the city's past.

Sincerely,

A handwritten signature in black ink, appearing to read 'Stephen Robertson'.

Stephen M. Robertson  
Director





**New York University**

*A private university in the public service*

Elmer Holmes Bobst Library  
Tamiment Library  
Robert F. Wagner Labor Archives

70 Washington Square South  
New York, NY 10012-1091  
Telephone: (212) 998-2630

July 14, 2014

Michael Lorenzini  
Curator of Photography  
New York City Municipal Archives  
31 Chambers Street, Suite 305  
New York, NY 10007

Dear Mr. Lorenzini,

I'm delighted to write a letter supporting the New York City Municipal Archives' request for support from the National Endowment for the Humanities to re-house, describe, digitize, and make publicly accessible online images from a significant portion of its collection of photographs produced by the New York City Police Department photography unit.

There are in particular two aspects of these materials that I find especially compelling. First, what the images document: While their primary purpose was as evidence and background for police investigations, and they certainly fulfilled that role, their value is as great—if not greater—is the unintended (and therefore possibly closer to an objective) documentation they provide of a broad slice of social history and material culture almost never not available within one collection. Because of New York City's central role in United States history, politics and culture, the materials are a national as well as local treasure. Second, the provenance of the images sets them apart: They were produced from the point of view—literally and figuratively—of the police department of the largest American city. Although, as indicated earlier, the motivation for creating the photographs was to collect straightforward evidence of events, it is difficult to imagine that they could escape at the same time documenting aspects of policing itself, its culture, and individuals. These two aspects make for images that can be many-layered and complex. And their display online will make it possible for anyone in the world with access to the Internet to mine and interpreting these rich resources.

I have served as the photograph archivist for the Tamiment Library and Robert F. Wagner Labor Archives at New York University for 25 years, published articles and presented many papers on visual history—with an emphasis on social history--and have also served as a peer reviewer for photograph collection grant fund requests for the National Historical Publications and Records Commission. It is my professional judgment that this project would be an important and worthy use of funds of the National Endowment for the Humanities; moreover, given the fragility and danger of irreversible deterioration of the materials there's no time to waste in rescuing these valuable visual documents.

Sincerely,

Erika Davidson Gottfried  
Curator of Nonprint Collections

# Bard College

Division of Languages and Literature

Michael Lorenzini  
Curator of Photography  
NYC Municipal Archives  
31 Chambers Street, rm 107  
New York, NY 10007

13 July 2012

Dear Mr. Lorenzini,

I am writing in support of your application for an NEH grant to digitize the photographs and glass-plate negatives recently released to the Archives by the New York Police Department.

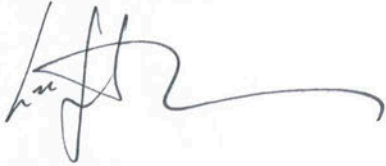
This body of documentation is of truly major significance. Until you informed me of its existence, I--like most people--had no idea whether the NYPD had itself retained any photographic documentation of its activities in the past, as distinct from most Western nations where such matter automatically becomes part of the public record after a suitable interval. In France, for example, police records after fifty or seventy-five years are transferred directly to the Bibliothèque Nationale.

It is important to stress that this material is of interest not only to students of criminal justice. When I came upon the existing police case photos (1914-1918) in the Municipal Archives (which came to the Archives through other means), I was searching for images showing the way people in New York City lived at the beginning of the twentieth century. I was frustrated because the only such material I had been able to find were in the work of reformers such as Jacob Riis and Lewis Hine--great work, to be sure, but also fairly small and selective. Upon first viewing the photos in the Archives' files, I had the impression of stepping out of the subway and directly into the unvarnished and unrevised past. The pictures are extraordinarily revealing, gathering together ten thousand details about housing, furnishing, lighting, sanitation, dress, popular culture, race- and gender-related matters, shops, restaurants, bars, fraternal organizations, politics... The list is endless, all of these topics having been caught by police photographers incidentally but unavoidably in the course of documenting crime scenes, and very few of these situations having been investigated by press photographers or amateurs until very recent decades.

I am very excited by the release of these materials, and I fully support their swift digitization. Having ready access to them will materially benefit scholars, writers, photographers, local historians, genealogists, and anyone else having an

interest in New York City, urban history, the history of popular culture, the history of photography, and many other related fields. A grant from the NEH making this digitization possible will have both an immediate and a long-lasting and ever-widening impact.

Yours sincerely,

A handwritten signature in black ink, appearing to be 'Luc Sante', with a long, sweeping horizontal line extending to the right.

Luc Sante  
Visiting Professor of Writing and the History of Photography  
Bard College

## Appendix 2

NYPD Photograph Collection 1914–1975  
Preservation and Access Project

SAMPLE IMAGES

FILE No. 24385

CRIME Homicide

REMARKS Photo of body & scene at Broome & Elizabeth St. where Ptl. Eligio Sarrow #17614 shot & killed an unknown, (Anthony Izzo) B-148830, after sticking up a pool room at 344 Broome St.

Det Devito - 5 Pgd

Det Hayden - Ham Pgd.

PHOTO TAKEN BY De Witt

DATE Feb. 2, 1942

3 Copies to A.D. Lepano Part 3 Gen Sessions 5-13-42

**#24385: (Typical homicide case envelope)**  
**Anthony Izzo killed by patrolman after sticking up a pool room at 244 Broome St.,**  
**February 2, 1942**





**#24385: Pool room at 244 Broome St. held up by Anthony Izzo, February 2, 1942**



**#24385c: Anthony Izzo killed by patrolman after sticking up a pool room at  
244 Broome St., February 2, 1942**



**#9159: Photo of still at 163 Attorney St., NY City, July 19, 1927**





**#9127a: Photo of two stills at 2097 Bergen St., Brooklyn, July 2, 1927**



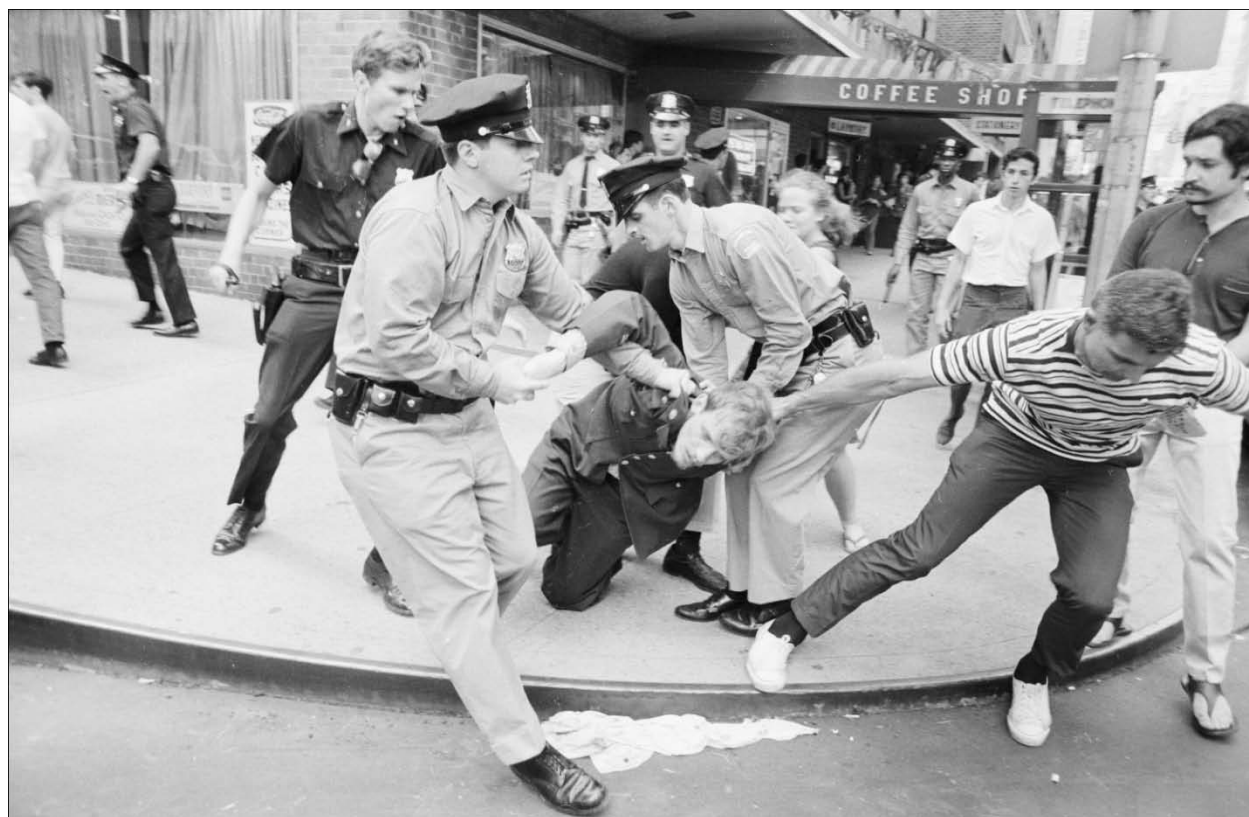
**ES#497: Collision, Nostrand Ave. and Putman Ave., Brooklyn, July 7, 1931**



**D#201: Remains of the Hindenburg, Lakehurst, NJ, May 7, 1937**



**#49544: Columbia University, outside library, April 29-30th, 1968**



**#50004: Peace March Vietnam, 34th Street & Lexington Avenue, August 3, 1968**



**#50004: Peace March Vietnam, 34th Street & Lexington Avenue, August 3, 1968**



**#42261: C.O.R.E. Pickets N.Y. World's Fair, April 22, 1964**





**D#511: Camp Siegfried, Yaphank, Long Island, May 22, 1938**





**D#511: Members of the German-American Bund picnicking at Camp Siegfried, Yaphank, Long Island, May 22, 1938**



**D#62: Communist meeting at Madison Square Garden for Alien Squad [James W. Ford at podium], May 26, 1938**



**D#197: Traffic study, Times Square, 1938**



**D#257: Photograph for police safety campaign, September 14, 1940**



**#7738: Photo of body and scene in front of 35 Thompson St. where Vincenzo Argo was shot and killed, October 12, 1925.**



**Brooklyn Stand Up #995: Abe Reles, B-62038. Felony Assault, April 6, 1928**

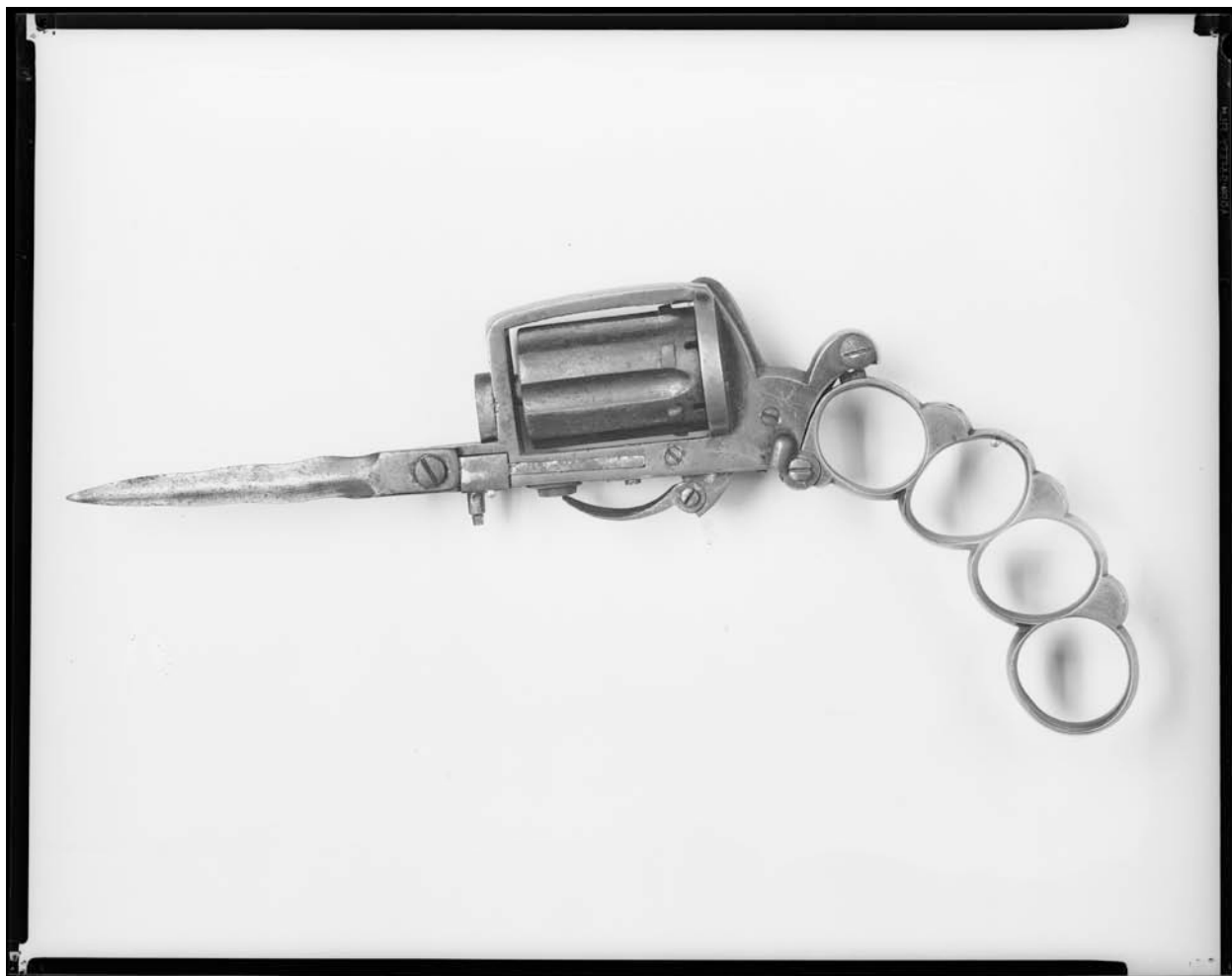


**Brooklyn Stand-Up #1003a: Alleyne Brothers, felony assault knife, B-123-709,  
April 22, 1934**



**#10577: Borrowed Thompson Machine Gun from Auto Ordinance Co. 302 Broadway, brought to headquarters, secured photographs for Inspector Stapleton. In connection with stick-up case # 335, April 22, 1929**





**#22405: Gun, shank, brass knuckles (open), 1939**



**#8529: Automobile, showing bullet holes, taken on pier, foot of East 25th Street,  
October 27, 1926**



**D#225: Dedication of North Beach (LaGuardia) Airport by Mayor LaGuardia,  
October 8, 1939**



**#17968d: Indecent books being destroyed in the furnace room of police headquarters,  
March 14, 1935**

[According to the *New York Times*, 25,000 books were burned, including 200 copies of Mark Twain's *Date, 1601*]



**#8678a: Photo of fingerprint room, January 4, 1927**



**#13017: Photos of scene of explosion at 118 Prince Street. Photographs shot between 116 and 120 Prince Street where Erke Marlina (age 19) was killed and 5 persons injured, August 11, 1930**



**#19376: 90 Elizabeth Street, Homicide, Dominick Didato, August 7, 1936**



**#22337: Homicide at 580 E 137th St., Apt. 23, where Virginia Bender was found dead in bed from apparent strangulation and stab wound in breast. Scene in bedroom, puppet on bed, June 19, 1939.**





**Self-defense demonstration of the Police Academy show at the NYC building,  
World's Fair, Flushing, NY, June 28, 1940**



**#19394: Railway wreck: 3rd Avenue Railroad, 3rd Ave. and 74th Street, August 13, 1936**



**#30873: Suspicious Death: Photograph of body and scene at the corner of Lenox Ave and 119th St. where one Albert Rivera, male colored, was found DOA with cuts in chest, March 13, 1954**



**#30898: Dockworkers strike, Pier 34, March 25, 1954**





**#30960: 96 Clinton St., Trap Door Club, where William Tulatick and Raymond Kenny were shot by unknown person, Sunday April 25, 1954, 9:15am**



**#30975: [Paul Robeson] May Day rally, Union Square, April 29, 1955,  
one set of prints sent to Justice Department.**



**#31608: Bomb explosion: Photo of scene at Penn. Depot, Lower level, L.I. Concourse, where a pipe bomb exploded in a locker, March 8, 1955 [The “Mad Bomber” case]**





**#45234G: Mayor John V. Lindsay, Senator Robert Kennedy,  
and President Lyndon Johnson, Waldorf Astoria Hotel, February 23, 1966**





**#43480: Scene of homicide at Audubon Ballroom where Malcolm X (Little) was shot, showing stage and tables, February 21, 1965.**



**#43480: Scene of homicide at Audubon Ballroom where Malcolm X (Little) was shot, showing bullet holes in stage wall, February 21, 1965.**



61

Wednesday, Dec. 6, 1939

10:30 P.M. Examined car, license # 122995-NY.  
(Chrysler) for prints.  
None of value found.

Ming 120 -

11 A.M. Burglary 517 W. 125 St.  
Examined safe, cabinet & cash  
box for latent prints. None found.  
Det. 30 Sgt. W. Doyle #126

Friday, Dec. 8, 1939

Burglary - 305 Broadway Examined  
glass, cash box for latent prints.  
None found.  
Det. Early 4 Sgt. W. Doyle #126

2:45 P.M. Att. Burglary in rear of #257 West 30  
St. examined ladder and window and  
jimmy. No fingerprints found.  
Stalborn

Saturday Dec 9<sup>th</sup> 1939.

1:30 A.M. notified by T.B. Homicide at 46<sup>th</sup>  
& 10<sup>th</sup> Ave. Left for scene. Beadle B881323  
Photo of body & scene where David  
Beadle was shot & killed at the SW cor  
of 46<sup>th</sup> St & 10<sup>th</sup> Ave. Purchased 35 S&W  
Revolver. No prints of value found. Det. 49 Sgt.  
Det. Hayden 69 man Sam J. H.  
Det. Russell, 1st, 18 Sgt. Con #2429

Homicide  
22691

Sgt. 49

Sample page from NYPD photographers' logbook



**Condition of NYPD storage room where images were recovered**

## Appendix 3

### **Equipment Price Quotes:**

#### **1. Digital camera with refurbished back, and copy stand**

**Digital Transitions, New York, NY**

#### **2. Digital camera with new back, and copy stand**

**Digital Transitions, New York, NY**



# Quotation

Digital Transitions, Inc  
35 West 35th Street 4th floor  
New York, NY 10001  
[www.digitaltransitions.com](http://www.digitaltransitions.com)  
Phone: (212) 529-6825 / Fax: (212) 504-2713

Quote Number:  
PES-7-14-14a  
Quote Date:  
07/14/14

Quote For: New York Municipal Archives  
Michael Lorenzini  
31 Chambers St. Rm 107

New York NY 10007

Phone: (212) 788-8576  
Fax:

Sales Rep	Shipping Method		Quote Valid Until
Peter Siegel	Other		9/12/14
Payment Terms	Sales Tax	Rate	Lead Time
Net 30	Out of State	0.000%	1-6 weeks

Qty	Item	Description	Unit Price	Extension
1	DTRG3040-80-FLM	<b>DTRG3040 w80MP and Film Kit</b>	\$ 69,519.00	\$ 69,519.00
1	Desc.	Transmissive Media Capture Stations: 80 MP Film Capture Head with RCam Reprographic Camera and Digital APO lens for 35mm Film full frame through 11" x 17" Transmissive Films - DT RG3040 Reprographic System - 11" x 17" Transmissive Light Source - Film Holders for 4" x 5", and 8" x 10" Film - Complete on-site Installation and Training - System resolution will produce captures above (FADGI) 4-Star or 95% Sampling Efficiency Warranty Includes - 1 Year Parts and Labor on Capture Unit, - 5 Year on DT RCam Reprographic Camera Head - Lifetime on Optics - 1 Year or million actuations on shutter - whichever comes first - Includes Crating and Freight - Includes 2 Days On-Site Training		

If you have any questions concerning this quote, contact Peter Siegel

Notes:

Subtotal \$ 69,519.00

Sales Tax \$ -

TOTAL \$ 69,519.00



# Quotation

Digital Transitions, Inc  
35 West 35th Street 4th floor  
New York, NY 10001

[www.digitaltransitions.com](http://www.digitaltransitions.com)

Phone: (212) 529-6825 / Fax: (212) 504-2713

Quote Number:

PES-7-11-14a

Quote Date:

07/11/14

Quote For: New York Municipal Archives

Michael Lorenzini

31 Chambers St. Rm 107

New York

NY

10007

Phone: (212) 788-8576

Fax:

Sales Rep	Shipping Method		Quote Valid Until
Peter Siegel	Other		9/9/14
Payment Terms	Sales Tax	Rate	Lead Time
Net 30	Out of State	0.000%	1-6 weeks

Qty	Item	Description	Unit Price	Extension
1	DTRG3040-80-FLM	<b>DTRG3040 w80MP and Film Kit</b>	\$ 96,519.00	\$ 96,519.00
1	Desc.	Transmissive Media Capture Stations: 80 MP Film Capture Head with RCam Reprographic Camera and Digital APO lens for 35mm Film full frame through 11" x 17" Transmissive Films - DT RG3040 Reprographic System - 11" x 17" Transmissive Light Source - Film Holders for 4" x 5", and 8" x 10" Film - Complete on-site Installation and Training - System resolution will produce captures above (FADGI) 4-Star or 95% Sampling Efficiency Warranty Includes - 5 Year Parts, Labor and Loaner on Capture Unit, - 5 Year on DT RCam Reprographic Camera Head - Lifetime on Optics - 1 Year or million actuations on shutter - whichever comes first - Includes Crating and Freight - Includes 2 Days On-Site Training		

If you have any questions concerning this quote, contact Peter Siegel

Subtotal \$ 96,519.00

Notes:

Sales Tax \$ -

TOTAL \$ 96,519.00

## Appendix 4

### **Key Staff Resumes**

**Michael Lorenzini**, Curator of Photography, Project Manager

**Ellen Chin**, Chief Conservator

**Meg Yeaton**, Archival Technician



# Michael Lorenzini

(b) (6)

/ Phone: (b) (6)

## EXPERIENCE (EMPLOYMENT HISTORY)

**Municipal Archives**, New York City Department of Records

2007–present *Curator of Photography*

2002–2007 *Senior Photographer*

1997–2002 *Photographer*

- Developed state-of-the-art digital lab from the ground up; developed metadata standards; worked extensively with Access and Excel databases to create collection catalogs using controlled vocabularies; implemented Luna Insight digital-asset management software and migrated hundreds of thousands of records and images; created online photography gallery, launched in 2012 with over 870,000 images; established online ordering and customer guidelines.
- Discovered photographer Eugene de Salignac; authored the book *New York Rises: Photographs by Eugene de Salignac*; prepared museum exhibition of same title.
- Worked extensively on preparing exhibitions for visitor's center and exhibition space: selected content and wrote captions, designed and created display panels, prepared historical research.
- Co-wrote and administered the successful implementation of multiple grant-funded projects: digitization of glass-plate negatives; re-housing of 800,000 negatives; scanning and freezing of 6,000 acetate and nitrate negatives; arranging, cataloging, and freezing of 20,000 acetate negatives.
- Worked with other City agencies as technical advisor for digitization projects; worked with outside institutions to develop exhibitions; worked with photo editors and researchers.
- Digitized prints & negatives using digital cameras, flat-bed and Imacon virtual drum scanners; performed quality-control and digital retouching; made copy negatives and transparencies.
- Special photographic assignments included extensive documentation of the 9/11 attacks and the World Trade Center site.

**Aperture Foundation**, New York

1996–1997 *Assistant Editor*

1993–1996 *Editorial Assistant*

1993 *Editorial Work-Scholar*

Responsible for a wide range of editorial and production duties—from conception to binding—of Aperture's books and magazines.

- Edited four books of photography; reviewed all unsolicited portfolios and book proposals; met with photographers during portfolio reviews; developed new magazine and book concepts.
- Copyedited and proofread text; wrote copy; inspected printer's proofs; consulted with production department and outside designers.

## EDUCATION

**Queens College**, New York

Graduate School of Library and Information Studies

- Master's of Library and Information Science

**Clark University**, Worcester, Massachusetts

*Bachelor of Arts, cum laude*

- English Major with a concentration in photography

**School of Visual Arts, New York**

■ Continuing Education (non-degree program)

**Northeast Document Conservation Center, Boston**

■ School for Scanning: Building Good Digital Collections

## **PUBLICATIONS**

### **Author:**

*New York Rises: Photographs by Eugene de Salignac*, Aperture

### **Editor:**

*Lost Futures: Our Forgotten Children*, by Stan Grossfeld, Aperture

*Witness to History: The Photographs of Yevgeny Khaldei*, Aperture

*This Land Is Your Land: Across America By Air*, by Marilyn Bridges, Aperture

*Journey to Enlightenment*, by Matthieu Ricard, Aperture

## **PROFESSIONAL ACTIVITIES & HONORS**

### **Lectures & Panels:**

2012 “Next Steps for the Municipal Archives,” Archivist Roundtable of Greater New York

2009 “The Queensboro Bridge: 100 years,” Rockefeller University, New York

2008 “New York Rises,” University of Tennessee, Knoxville

2007 “Eugene de Salignac: Lost & Found,” Museum of the City of New York

2006 “Picturing the Past: Photographic Evidence of New York’s Populace,” IAJGS International Conference on Jewish Genealogy, New York

2004 “The Price of Digitization,” Metropolitan New York Library Council

2003 “The WPA Federal Writer’s Project, New York City Photo Unit,” Lower Manhattan Cultural Council, Downtown Dialogue

### **Awards:**

2013 Technology Award (for online gallery), Friends of the Upper East Side Historic Districts

2008 Arline Custer Award for Archival Research, Mid-Atlantic Regional Archives Conference

2007 New York Book Award, the New York Society Library

### **Professional Memberships:**

American Society of Picture Professionals

Archivists Round Table of Metropolitan New York

## **SKILLS**

**Computer Skills:** Extensive database skills, with expertise using the Luna image-management software, as well as Microsoft Access and Excel; Mac and IBM systems, PhotoShop CS6, image scanning and digital retouching; experience in Windows servers and MSSQL databases; web development skills include experience using WordPress, Tumblr, and Dreamweaver.

**Photography Skills:** Experienced with all camera formats from film to digital photography; black-and-white film developing; master-printer with expertise in black-and-white printing, digital printing on light-jet and ink-jet printers, C-printing, and even Cibachrome printing.

ELLEN CHIN

(b) (6)

EDUCATION: University of Wisconsin – Madison  
1982-1983 Archival Administration  
1978-1979 Masters in Library Science  
1976-1978 East Asian Language and Literature  
Madison Area Technical College, 1983, General Chemistry  
Ithaca College, 1968-1972, B.A-Psychology

ADVANCED TRAINING: 7/95-9/95 International Centre for the Study of the Preservation  
and Restoration of Cultural Property (ICCROM)  
Paper Conservation Course; Horn and Vienna, Austria

BOOKBINDING CLASSES: 2/81-6/81 Madison, Wisconsin – Alfredo Dela Rosa  
9/80-1/81 New Haven, Connecticut – Constance Mortensen  
1/79-5/79 Madison, Wisconsin – James Dast

WORK EXPERIENCE:

Jan 05 – Present: Chief Conservator, New York City Municipal Archives  
Responsibilities: Direct the operations of the Conservation Unit;  
assign work and supervise staff. Develop preservation grant  
proposals. Manage preservation contracts between the Municipal  
Archives and other city agencies. Conduct conservation assessment  
and develop preservation strategies. Monitor storage environments.  
Assume responsibility for all divisional functions in the absence of  
the director.

Nov 84-Dec 2004: Conservator, New York City Municipal Archives  
Duties: Various and diverse conservation treatments. Humidify,  
flatten, dry clean, wash and de-acidify, encapsulate documents and  
architectural drawings; minor repair of paper, line documents with  
Japanese paper; re-sew and rebind books; make protective  
enclosures for fragile books and documents; remove photographs  
from mounts, clean photographs and glass plate negatives, repair  
glass plates, test nitrate films; treatment of acetate disc recordings;  
exhibit preparation.

May 79-Oct 84: Historic Conservation Technician at the New York State Archives,  
Albany, N.Y; Conservation Technician (half-time) at the State  
Historical Society of Wisconsin, Madison, Wisconsin. Various  
part- time jobs as student conservation and archives aide. Six  
month Conservation internship at Yale University Libraries.

# Meg Yeaton

(b) (6)

(b) (6)

## SUMMARY OF QUALIFICATIONS

- MLS with certificate in archives and preservation.
- Experience cataloging and processing archival objects.
- Created a DACS finding aid for a rare books collection at Queens College.
- Contributed to the development of an online archive.
- Superb ability to work as a member of a team.
- Enthusiastic and passionate about archival studies.

## WORK EXPERIENCE

**New York City Municipal Archives, New York, NY**

**December 2012-present**

**Archival Technician**

- Catalogs descriptive metadata of each photograph using Microsoft Access
- Rehouses each negative to prepare for cold storage and long-term preservation

**ARChive of Contemporary Music, New York, NY**

**July 2012-December 2012**

**Intern**

- Cataloged metadata using Filemaker Pro to create an online database of Brazilian music sound recordings
- Scanned archival objects and formatted them using Adobe Photoshop

**American Museum of Natural History, New York, NY**

**July 2012-December 2012**

**Darwin Manuscripts Project, Editorial and Research Assistant Intern**

- Transcribed Charles Darwin's digitized field notes and created XML script to post onto Darwin Manuscripts Project's online database
- Performed historical research for footnotes and bibliographic citations

**Juan Morel Campos Secondary School, Brooklyn, NY**

**September 2006 – August 2012**

**8<sup>th</sup> Grade Science Teacher**

- Created, modified, and taught engaging science lessons based on New York State learning standards and national common core standards
- Led a teacher grade team which met weekly to discuss student academic and behavioral conduct and determine a plan of action for each student

**NOVA, Kumagaya, Japan**

**October 2004-October 2005**

**English Language Instructor**

- Taught English as a second language to non-native English speakers ranging in levels from beginner to advanced

## **EDUCATION**

**Queens College**  
**Queens, NY**

**September 2010-December 2012**

M.L.S. Library and Information Science

**City College**  
**New York, NY**

**July 2006-May 2008**

M.S. Secondary Science Education

**University of Massachusetts**  
**Amherst, MA**

**September 2000-May 2004**

B.S. Wildlife and Fisheries Conservation

## **RELEVANT SKILLS**

- Proficient in Microsoft Access, Excel, Word, Power Point
- Photograph scanning experience using Adobe Photoshop
- Cataloging experience using Filemaker Pro
- Trained in Encoded Archival Description (EAD)
- Familiar with MARC-21, AACR2, DACS, Dublin Core, Dewey Decimal system, and Library of Congress classification system
- Experience using BibDesk database and SVN version control system
- Knowledge of XML and HTML

# Appendix 5

## **Job Description** **(for staff to be hired)**

Project Digital Technician (one), to-be-hired, 100% time, 12 months.

Description:

The technician will be responsible for digitizing the selected images using a DTRcam digital camera copy system and Capture One software following the Federal Agencies Digitization Guidelines Initiative. The technician will also perform post-production activities converting the files into 16-bit TIFF files checked for integrity and flaws, and inverted into positive reading mode as described in the work-plan using Adobe PhotoShop. The technician will be responsible for backing up files on external hard-drives and under the supervision of the Curator of Photography, apply curves or levels (maintaining an end-point range between 8 and 247 to prevent clipping) to produce an acceptable production copy. The technician will work under the direct supervision of project manager Michael Lorenzini.

Qualifications:

-Master's degree in photography or a related field, or a bachelor's degree and experience equivalent to a minimum of two years performing related work.

The technician will be required to:

- demonstrate familiarity with the digital camera equipment and Capture One software
- perform careful physical handling of original negatives during the digitization process
- demonstrate experience in digital image processing and a background in photography requisite to evaluating scans and interpreting negatives
- have comprehensive knowledge of Adobe PhotoShop.

## Appendix 6

### **Institution Background**

## ***INSTITUTION BACKGROUND***

### **NYC Department of Records & Information Services**

#### **Municipal Archives Division**

##### ***A. Department of Records Visitor Center***

In May 2012, the Department opened a new “Visitor Center”—a space for exhibitions, workshops, screenings and special events. Since then, exhibitions drawing from the collections of the Municipal Archives and City Hall Library have helped bring awareness of the Department and its mission.

##### ***B. Recent press coverage on the 900,000-image photograph gallery***

###### ***“Life in the Uncurated City”***

There is so much stuff on the Web – such an upwelling of texts and images – that a guide seems essential. But there’s a real pleasure in going unguided, too. In late April, the New York City Department of Records handed us all the digital equivalent of a box full of nearly 900,000 photographs, gathered from the Municipal Archives. The only curation is your interest in this incredible city.

The archive is as miscellaneous as it can be, reaching all the way from, say, a photograph of Mayor David Dinkins shaking hands with an impossibly youthful Bill Clinton to a forensic photograph showing a mangled hand and a scalp, all that remained of one man after an explosion sometime around 1916.

*New York Times, Editorial, May 24, 2012*

On April 25, 2012, the Associated Press published an article coinciding with the online launch of the Municipal Archives’ gallery of over 870,000 photographs. Their story, *Eye on the Apple, Long Hidden, a photographic treasure trove of NYC History*, caught the attention of readers around the world. Visits to the Department of Records’ website rocketed upward. (Unfortunately, the volume of web traffic temporarily crashed the system.) Within days, stories about the gallery and the Archives appeared in major newspaper including the *New York Times*, *Wall Street Journal*, *Daily News*, *New York Post*, in periodicals such as *The New Yorker*, *New York*, the *Atlantic*, *Time*, and *Newsweek*, and in dozens of blogs. Local television and radio stations interviewed Archives staff about the gallery and the collections. The story also generated considerable interest around the world, especially in the United Kingdom, Germany, Scandinavia and Brazil. The collection received further press attention when the Archives added 40,000 images to the gallery in early April 2014.



### **C.     *Awards and honors***

On April 2, 2013, the Friends of the Upper East Side Historic Districts honored the Municipal Archives with their “Technology Award” for the successful online launch of over 870,000 historical photographs.

On October 9, 2002, the Archivists Round Table of Metropolitan New York (ART) presented the New York City Municipal Archives with their “Award for Archival Achievement.” ART conferred this honor upon the Municipal Archives “in recognition of its long record of accomplishments, its outstanding contributions toward a broader understanding of New York City’s history, and [its] ... commitment to professional archival standards.”

Municipal Archives Director Leonora Gidlund received the Sloan Public Service Award from the Fund for the City of New York on March 15, 2006. One of six recipients selected from over 250,000 eligible employees, Ms. Gidlund was cited for her devotion to preserving the City’s history in over twenty-five years of service at the Municipal Archives.

Municipal Archives Curator of Photography, Michael Lorenzini, received the 2008 Arline Custer Award from the Mid-Atlantic Regional Archives Conference for the research he conducted in connection with publication of *New York Rises: Photographs by Eugene de Salignac*. He also received the 2007 New York Book Award from the New York Society Library.

On April 2, 2014, the New York Academy of History presented the Herbert Lehman Prize for Distinguished Service to Assistant Commissioner (and former Municipal Archives Director) Kenneth Cobb for his years of service to the community of historians; on April 21, 2010, he received the New York Landmarks Conservancy Public Leadership Award for service to the preservation community.

### **D.     *Holdings***

Founded in 1950, the Municipal Archives is a division of the New York City Department of Records and Information Services. The functions of the Archives are to accession, catalog, conserve and make available those records of the government of the City of New York deemed worthy of permanent preservation. The Archives holdings total approximately 200,000 cubic feet and comprise manuscript material, still and moving images, ledger volumes, maps, blueprints, and sound recordings. Some of the major collections include Almshouse ledgers (1758-1953), Real Estate Tax Assessment ledgers (1789-1975), Brooklyn Bridge architectural plans (1867-1938), Building Department docket books and application folders (1866-1975), records of the legislative branch (1647-1977), Criminal Court docket books and indictment records (1683-1949), District Attorney closed case files (1790-1984), Mayors’ correspondence (1849-2001), Parks Department architectural plans (1850-1933), and General Files (1934-1966), pre-consolidation County/Town ledgers (1663-1898), and NYC Unit WPA Federal Writers’ Project manuscripts (1936-1943). Still images total over four million. The collection includes moving images and sound recordings from the municipal broadcasting station WNYC.

***E. Staff***

Sylvia Kollar, appointed in July 2014, serves as Municipal Archives Director. She joined the Department after a distinguished career as consulting archivist with the Winthrop Group in New York City. Assistant Commissioner Kenneth Cobb provides overall management of the Municipal Archives. He has been associated with the institution for thirty-five years.

There are seven functional units:

- Archivist Anna Ciepiela-Ioannides supervises the Processing/Appraisal Unit. She is assisted by paraprofessionals, and special grant-funded project staff, as needed.
- Ellen Chin supervises the paper conservation laboratory. She is assisted by contract conservators employed as needed for special projects.
- Barbara Hibbert supervises the Reference Room. She supervises five paraprofessionals.
- Michael Lorenzini is curator of the photography collection and supervisor of the digital studio and darkroom. He supervises an archivist, three photographers and interns as needed.
- Adotey Akuesson is the Department's MIS supervisor. Joel Castillo manages the website and software applications.
- Marcia Kirk is Director of Public Programming in the Visitor Center; she is assisted by Alexandra Hilton, the Visitor Center Coordinator.

***F. Reference Services***

The Municipal Archives Reference Room is open to the public from Monday to Thursday, 9 a.m. to 4:30 p.m. and Friday, 9 a.m. to 1 p.m. Appointments are recommended, but not necessary. Photocopies and paper prints from microfilm are available (self-service) for a nominal fee. The Archives is an enthusiastic participant in the inter-library loan program.

***G. Preservation Program***

The Municipal Archives is committed to long-term preservation of the materials in its care. The institution maintains a well-equipped paper conservation laboratory and a complete in-house preservation microfilm laboratory. The Archives is committed to digital preservation as well and has been updating equipment and migrating records as technology improves. Nearly half of the full-time staff members are devoted to preservation activities.

The well-equipped conservation laboratory and its trained staff endeavor to provide a stable environment for as much of the Municipal Archives' collection as possible to ensure its long-term preservation and accessibility. Conservators are able to perform complex treatments such as the removal of pressure-sensitive tapes, the reduction of stains, the repair of broken bindings, and mending water-damaged papers using the leaf caster, ultrasonic welder, cold-suction table and other specialized equipment. They also conduct routine surface cleaning,

mending, and constructing of archival-quality enclosures that aim to extend the useful life of a record by mitigating environmental risk factors.

## ***H. Photography Unit and Digital Laboratory***

In 1984 the Municipal Archives established a Photo Unit. Its staff of three (plus interns) is dedicated to the unique challenges in preserving and providing public access to the 4 million images in the Archives' photograph collections. Their activities range from collection maintenance to the production of new prints, and digital conversion. Every month the photo unit makes hundreds of prints from vintage negatives for patrons and exhibitions, creates meta-data for digitized collections, prepares negatives for cold storage, and produces thousands of new high-resolution scans.

The Archives maintains a traditional black-and-white darkroom with one 8x10 enlarger and two 4x5 enlargers. In 2002 it established a digital lab to preserve and make available collections on fragile paper or those that only existed as negatives. The lab has now expanded to include a digital camera workstation, two 13x19 inch reflective and transmissive flat-bed scanners, a 5x7 inch drum scanner, and an oversize scanner capable of handling prints 56 inches wide.

In May 2012, the Archives launched its online gallery of over 870,000 images selected from the collections; 40,000 images were added in April 2014. Patrons can easily browse or conduct subject-specific searches. They can order reproductions as prints, or high-resolution digital files with a licensing agreement. The Archives licenses images for books, articles, documentaries, and other uses, for modest fees. The Photo Unit is dedicated to expanding its presence on the web through the online gallery and its Tumblr blog, and continues to improve online-user accessibility, and to increase its digital holdings.

## ***I. Special Projects***

The Archives has successfully competed for grant funds from federal and state sources to support its programs and operations. With NEH support, the Department recently completed processing, indexing and re-housing New York District Attorney closed case files from 1916-1925. Previously, in 2009 the Archives began a project to preserve late nineteenth-century felony indictment records with generous assistance from the Endowment. Recent awards from the New York State Archives Local Government Records Management Improvement Fund (LGRMIF) have enabled the Archives to digitize and catalog all of the glass-plate negatives in the Department of Bridges collection. LGRMIF awards have also funded scanning over-size waterfront surveys and park plans. With funding from the New York State Library (NYSL) in fiscal year 2013, and from the LGRMIF in fiscal year 2014, the Archives began re-housing the NYPD collection. Previous NYSL awards funded re-housing several hundred thousand prints and negatives from the 1980s "tax photograph" collection, preserved oversize architectural drawings from the Central Park and Brooklyn Bridge collections, and conserved and microfilmed eighteenth-century estate inventories.