

LDI ROUND 10

THE ARTEMAS WARD HOUSE AND ITS COLLECTIONS

FINAL REPORT



Submitted by Maggie Hale
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Cover illustration: Front and side of the Ward house showing gas light and trellis, 1890. William E. Parker, Photographer. Albumen print. HU4092.4

PROJECT STAFF

Project Manager

Maggie Hale, Librarian for Collections Digitization, Harvard College Library.

Project Associates

Advisers:

Laurel Thatcher Ulrich, 300th Anniversary University Professor, History Department, Harvard University.

Ivan Gaskell, Margaret S. Winthrop Curator, Department of Paintings, Sculpture, and Decorative Arts, Harvard University Art Museums, and Senior Lecturer on History, Harvard University.

Emily Norris, Curator of Harvard University Cultural Property, Harvard University.

Holly Izard, Historian, Worcester Historical Society.

Alison Scott, Charles Warren Bibliographer for American History, Widener Library, Harvard College Library.

Project Team:

Michelle Morris, Project Selector, former doctoral student in History, Harvard University, now Assistant Professor, Department of History, University of Missouri.

Paula Lupton, Collections Manager, Artemas Ward House.

Stephanie Mitchell, Project Assistant, Artemas Ward House.

Robert Burton, Mellon Project Cataloger for Photographs, Weissman Preservation Center, Harvard University Library.

Digital Imaging and Photography Services, Imaging Services, Harvard College Library.

Bibliographic Services, Imaging Services, Harvard College Library.

Project unit:

History Department, Robinson Hall.

Sponsoring unit:

Collection Development, Widener Library, Harvard College Library.

PROJECT HISTORY

In 1925 Harvard University inherited the Artemas Ward Homestead, in Shrewsbury Massachusetts from a member of the Ward family. Built in the early eighteenth century, the house was the home of General Artemas Ward, first commander-in-chief of the patriot forces, and was occupied by his descendents until 1909. It was opened to the public by one of Ward's descendents, also Artemas Ward, from 1909 to 1925, when it was given to Harvard University.

Harvard currently operates the house as a historic house museum. The General Artemas Ward House Museum is open on a seasonal basis to the public and on an "as needed" basis to Harvard students enrolled in specific courses. The house contains over 1,250 eighteenth- and nineteenth-century objects; most of these were owned by members of the Ward family. Photographs documenting late nineteenth- and early twentieth-century changes to the house have been preserved as well. Family papers, ranging in date from the mid-seventeenth to the twentieth century, were given by Harvard to the American Antiquarian Society. Using this rich array of artifacts and research materials was a challenge to students and faculty.

In January of 2005, Laurel Thatcher Ulrich, Phillips Professor of Early American History, and Ivan Gaskell, Curator in the Department of Paintings, Sculpture, and Decorative Arts at the Harvard Art Museum, were looking for a way to begin a digital initiative centered on the Artemas Ward House. They had been using objects from the house in their teaching, and were interested in pursuing ways to use new technologies to allow Harvard students and the public at large to study the Ward Homestead in its totality. The collections—house, furnishings, manuscripts, photographs and related published sources—represent a unique opportunity to study an important figure of the American Revolution, a nineteenth-century farm family, and a twentieth-century museum.

Recognizing the value of having access to these materials for teaching and research, the Harvard College Library supported an LDI Round 8 proposal, submitted by Professor Ulrich and Michelle Morris, a doctoral student in History, to digitize materials relating to the Artemas Ward House. Although funding was not received from LDI in that 2005 round, HCL agreed to fund the digitization of the Ward family manuscripts at the American Antiquarian Society. Professor Ulrich had prioritized these materials and the Antiquarian Society was very supportive of the project. Following extensive planning and the development of a license agreement, the manuscripts were delivered to Widener Library for digitization by Imaging Services in March 2006. Digitization was completed by September 2006, with the family correspondence being used by students that fall semester.

In May 2006, Professor Ulrich and Michelle Morris submitted a second LDI preliminary proposal (Round 10), with HCL as the sponsor, to digitize and deliver through Harvard's digital library infrastructure images of photographs, books, installations and select objects from the Artemas Ward House. After a summer of planning for this challenging project and submission of a full proposal, the project team was notified in October of 2006 that funding had been awarded.

SELECTION, PLANNING AND PREPARATION

The project began in December of 2006 with Project Selector Michelle Morris, in consultation with project adviser Professor Laurel Ulrich and Paula Lupton, Collections Manager at the Artemas Ward House, identifying the objects to be photographed in the project. She identified 495 objects for photography. Additional objects were added during the course of the project bringing the total to 518.¹ Her listing included the various views, such as front, back, and label or shop mark, needed to document the objects (approximately 900 images). This information was entered into a spreadsheet, along with the objects' unique identifying numbers (HU numbers).



Sewing box exterior



Sewing box interior



Sewing box with contents

Multiple views of object: Sewing box with pin cushions, 1850-1875. HU3400.

Installation shots (views of the rooms) were also identified in December 2006 and January 2007. Michelle Morris provided a listing of the number of images per room and the angles required for the shots. Images of all eighteen rooms in the house were captured, to document the current interpretation of the home. Angles captured in early twentieth century photographs were duplicated to allow for comparison with earlier interpretations of the house.



East kitchen with table setting, 1900. HU4091.2



East kitchen, 2007

Angles captured in early photographs of the house were duplicated in project photography.

¹ Due to the funding limitations in this project, only the objects on the first floor rooms of the Ward House were selected. There are over 1,250 objects in the 18 rooms of the Ward House. Ultimately, a complete photographic inventory of the contents of the entire house is desired so that Harvard students and faculty members will be able to study the house and its collections in their entirety.

Identification of work needed at the house was completed in January 2007, and the Project Manager, Maggie Hale, in consultation with Paula Lupton and Imaging Services photographers developed a detailed schedule and work plan. Photography at the Ward House would be done over the course of four months, starting the third week of April 2007 and finishing by the end of July 2007. The photographers will work at the house for a week at a time (approx. 7 hours day), every other week. Work would start with the room (installation) shots. Two photographers were to work on the room and large object shots (shot in place). Following completion of the room and large objects, the photographers would set up for object photography in the woodshed. Once in production on the object shots, one photographer would work at the house, assisted by Paula Lupton and a project assistant. If schedules allowed, longer days of work would be scheduled, allowing the photographers to travel to Shrewsbury on four days a week rather than five.

Manuscripts and historical photographs at the Ward House, as well as published materials from the Ward House and Widener Library, were also identified by Michelle Morris and Paula Lupton during this planning phase. All photographs, books, and the album “General Artemas Ward’s Homestead at Shrewsbury, Mass.,” as well as a small selection of representative objects, would be transported to Imaging Services in Widener Library by Paula Lupton for cataloging and digitization. Three additional published volumes from the house museum relating to the Ward family and/or by members of the Ward family were added later in the project. A manuscript from private Ward family holdings was also selected by Prof. Laurel Ulrich for inclusion in the project.²

The contents of the Ward House, with the exception of objects in the attic, had been cataloged in 1998 by Carolyn Hughes using current museum-quality nomenclature (a combination of *Embark* and *Nomenclature*). The contents of the attic were catalogued in 2004 by Paula Lupton and Emilie Norris. Although the catalog originally existed only in paper form, it had recently been entered into a Filemaker Pro database. Following the selection of objects, Paula Lupton reviewed the database to confirm that records exist for all selected objects. She added and enhanced records as necessary, and provided an updated copy of the Filemaker Pro database to Maggie Hale.

Review, and treatment and rehousing as needed, of historical photographs from the Ward house was done by staff of the Weissman Preservation Center. Brenda Bernier, Senior Photograph Conservator, reviewed all photographs following delivery to Widener and prior to digitization. Cabinet card photographs in a photograph album were removed prior to digitization by photograph conservation technician Andrea Youngfert in order for both the recto and versos of the images to be captured. Photographs were slipped back into album pages following digitization. Photograph conservator Elena Bulat treated and rehoused the daguerreotypes.

Thomas Walter Ward with his wife Clarinda and two sons, Walter (right) and Arthur (left). Albumen print on cabinet card. 1867? HU3913.29



² Andrew Ward of Savannah, Georgia, loaned his grandmother’s memoir, *The Four Young Wards*, to the project for digitization. A license agreement was developed in consultation with Harvard’s office of General Counsel for use of this document.

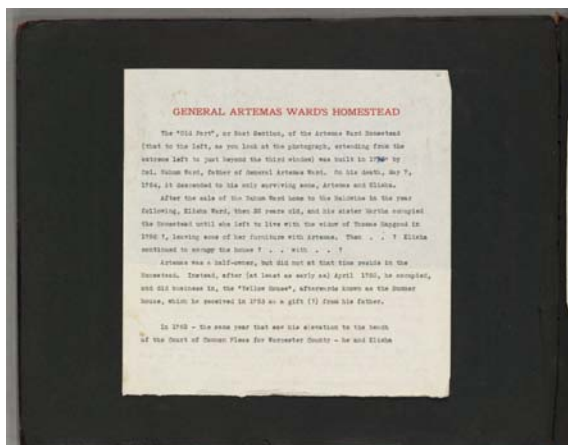
CATALOGING

The cataloging of the historical photographs from the Artemas Ward House, 216 photographs documenting the Ward family and the house itself, was done by Robert Burton, Mellon Project Cataloger for Photographs, Weissman Preservation Center. Records were created in the OLIVIA system and exported to VIA for public access once digitization of the photographs was complete. Maggie Hale created 75 catalog records for room shots and exterior views of the house.



Farm Team and Men, Gen. Ward Homestead, Shrewsbury, Mass. Gelatin silver print, ca. 1910. HU4094.12

The project team determined that the descriptions of the Ward album and a small group of assorted manuscript material from the museum, as well as the manuscript from the Ward family, would be included in the same EAD finding aid that describes the materials from the American Antiquarian Society digitized in the earlier project. The finding aid describes a digital collection of manuscripts, referred to as the “Artemas Ward House and Ward family papers digital collection, 1724-1933” and is available through OASIS.



Pages from the *General Artemas Ward's Homestead at Shrewsbury, Mass. Album*. Album is included in the “Artemas Ward House and Ward family papers digital collection, 1724-1933” finding aid in OASIS.

Although the initial project plan included the manual entering of data from the Filemaker Pro Database records for the objects into OLIVIA by staff from the Reformatting Preparation Unit of Imaging Services, it was determined that the OLIVIA Batch Record Loader, which would be in production by end of May 2007, could be used to import the data. This newly developed tool would allow for a batch import of the data, eliminating the need for manual data entry. As the first release of the tool required images to already be in the Digital Repository Service (DRS), the project workflow was updated to include the deposit of the object images prior to the records being in OLIVIA. The images were deposited named with the identifying number (HU #) assigned by the museum, followed by an underscore and number for each different image of an object.

Maggie Hale worked with Mingtao Zhao, Systems Analyst and Applications Developer in Imaging Services, to clean up the data from the FileMaker Pro Database and create the batch XML for loading into OLIVIA. The Filemaker data was first converted into an Excel spreadsheet in January 2008. As the records in the Ward database often referred to multiple objects in a group (e.g., HUinvNo. Inv. 1494 would include sub-numbers.1 - .2), entries were created in the spreadsheet for every sub-number. For each sub-number, a duplicate of the main number entry was created, with the HUinvNo followed by a period followed by each sub-number. This became the HU# used in file naming and as the accession number in the OLIVIA system.

Data from the export into Excel was then reviewed and cleaned up. A cross walk was created between the fields in the Ward database and OLIVIA fields. Object types were reviewed to identify additional work types needed in OLIVIA. A number of new work types were needed and a request was submit to the OLIVIA Vocabulary Maintainer to have the terms added. As the OLIVIA Batch Loader was dependent on images already being in DRS, only records for photographed objects were to be included in the load. Records and fields not required for the OLIVIA catalog were deleted from the spreadsheet. Vocabulary data was cleaned up, with the Ward database's Object Type and Sub Class updated with appropriate OLIVIS Work Types.

The OLIVIA Batch Record Loader was used to load object data into OLIVIA in February of 2008, following deposit of the images in late 2007. Mingtao Zhao successfully created the XML and put it in the drop box. Vitaly Zakuta of OIS then ran the loads, as the chron functionality was not yet available in OLIVIA. Although some clean up of data was done prior to the load, additional clean up was required following the load, once the images were available with the records. Records for 483 objects, with 873 images, were loaded in through this process. Work Records were created for the objects, with Image Records attached to the Work Record for each required shot.

Following a thorough quality control review of the images and the OLIVIA catalog records by the project staff, the records were marked for export to VIA, Harvard's Union Catalog of Visual Images, for public access.

DIGITIZATION

Digital photography of the objects from the Artemas Ward House, as well as installation photography of the rooms, was done by staff of Imaging Services of the Harvard College Library. Photographs, the album, and any other flat or bound materials selected for the project were digitized in the Imaging Services Lab in Widener Library. A sample group of objects from the Ward House was also brought to Widener. Digitization of this sample allowed Imaging Services staff to plan for a mobile studio for table top photography on site at the Artemas Ward House in Shrewsbury.

Digitization began in December of 2006. A sample group of small objects, and all historical photographs, cased images, letters and miscellaneous papers, and an album documenting the homestead were delivered to Widener and were photographed in Imaging Services studios. Published materials were also digitized at Widener. All photographs, books, and manuscript materials initially selected for the project and delivered to Imaging Services for the project were digitized by May 2008. A small number of additional objects and books came to Widener in early 2009 for photography, as funds remained in the project budget, and this was the only type of work that could be done within LDI's deadline for ending the project.

In the spring and summer of 2007 Imaging Services then undertook the most challenging part of the project—working on location at the Ward House in Shrewsbury to create a digital record of the rooms and objects. The location photography was divided into two broad categories: the first including exterior views, interior views, and large furniture and difficult to move objects; and the second including small and medium sized objects and easily movable small furniture. The large objects and furniture were photographed *in situ* and include surrounding details of the existing location. Small and medium sized objects were photographed in the woodshed at the Ward House using a studio backdrop with neutral grey and white “seamless” papers. The photographer worked from shoot lists based on Michelle Morris list of selected objects.



Julia Featheringill
photographing a matchbox
(HU4113) in the wood shed
at the Ward House.



All location photography was completed using Single Lens Reflex cameras and studio flash lighting equipment. Room interiors, large and small furniture, and objects ranging in size from two inches to two feet required a range of wide angle to short telephoto zoom and macro lenses. The interiors were dark on the first floor and were lit almost entirely with studio flash lighting equipment. On the second floor windows provided natural light that was augmented with flash. A of variety light modifying devices including soft boxes, reflectors, diffusion material, cutters, scrims and flags were used to shape and mold the lighting as needed. In most cases interiors were lit to balance the flash with the available natural light. In several shots adjoining rooms were visible through open doorways. In those cases two or more rooms were lit for a single exposure.

Small objects and furniture were photographed using one of four tabletop or floor set ups. Each one was designed for a specific group of objects including: opaque ceramics and small objects, glassware, chairs and medium objects, and silver. Lighting and background seamless paper were selected and arranged for optimum effect. Exterior views were photographed on a partially overcast day for softer and more even and diffuse lighting.

Back in the Widener studio the image files were proofed and processed for color and tonal accuracy using image-editing software. Some images were composited from multiple exposures to remove glare from windows and reflective objects.

All location photography was completed by photographers Julia Featheringill and David Remington of Imaging Services. The photography at the Ward House was done over the course of four months, starting the third week of April 2007. Work at the house was completed, on schedule, at the end of July 2007. Julia Featheringill worked at the house for four days a week, every other week. David Remington worked with Julia for the first several weeks of shooting when the room shots and large objects shots were taken. Following completion of these shots, they set up in for small and medium object photography in the woodshed. Julia Featheringill then worked on her own at the house, assisted by Collection Manager Paula Lupton and Stephanie Mitchell, a project assistant. Paula and Stephanie brought objects to the woodshed for photography, and Paula advised on special handling considerations as necessary.

Processing of the images taken at the house was done between August and the end of October, with the last images deposited to DRS during the last week of October 2007.

All digitization was done by Imaging Services. As at the start of the project select objects from the house were on display in the Fogg Art Museum Exhibit, "A Public Patriotic Museum – Artworks and Artifacts from the Artemas Ward House" (October 14, 2006 through February 11, 2007), and having the photography of these pieces done by the Harvard University Art Museums' Digital Imaging and Visual Resource Department (DIVSD) was initially pursued. As DIVSD was unable to accommodate the work due to staff changes and scheduling difficulties, the photography of these items was done at the Artemas Ward House by Imaging Services Photographers.

Project totals:

Ward Album and assorted manuscripts:	597 page images
Photographs:	216 images

Published volumes: 6 titles
 Images of objects: 873
 Room images and exteriors: 75

STORAGE AND LONG TERM SUPPORT

Digital images were deposited into the Harvard University Library’s Digital Repository Services, with Imaging Services serving as the depositing agent.

The Harvard College Library is committed to providing intellectual access to the digital products created in this project, including the updating of descriptive and administrative metadata, and to providing user support and reference service to users of the digital material. The Harvard College Library will be responsible for the storage and management of the digital objects, including electronic storage and migration in Harvard’s Digital Repository Service.

ACCESS AND USE

There are multiple points of access to the materials cataloged and digitized in this project. Historical photographs, objects and house and room views are available through VIA. Published materials by and about the Ward family are available in HOLLIS. A finding aid to the “Artemas Ward House and Ward family papers digital collection, 1724-1933”, the collection of manuscripts from the Artemas Ward House, from the holdings of the American Antiquarian Society, and from private family holdings is available through OASIS.

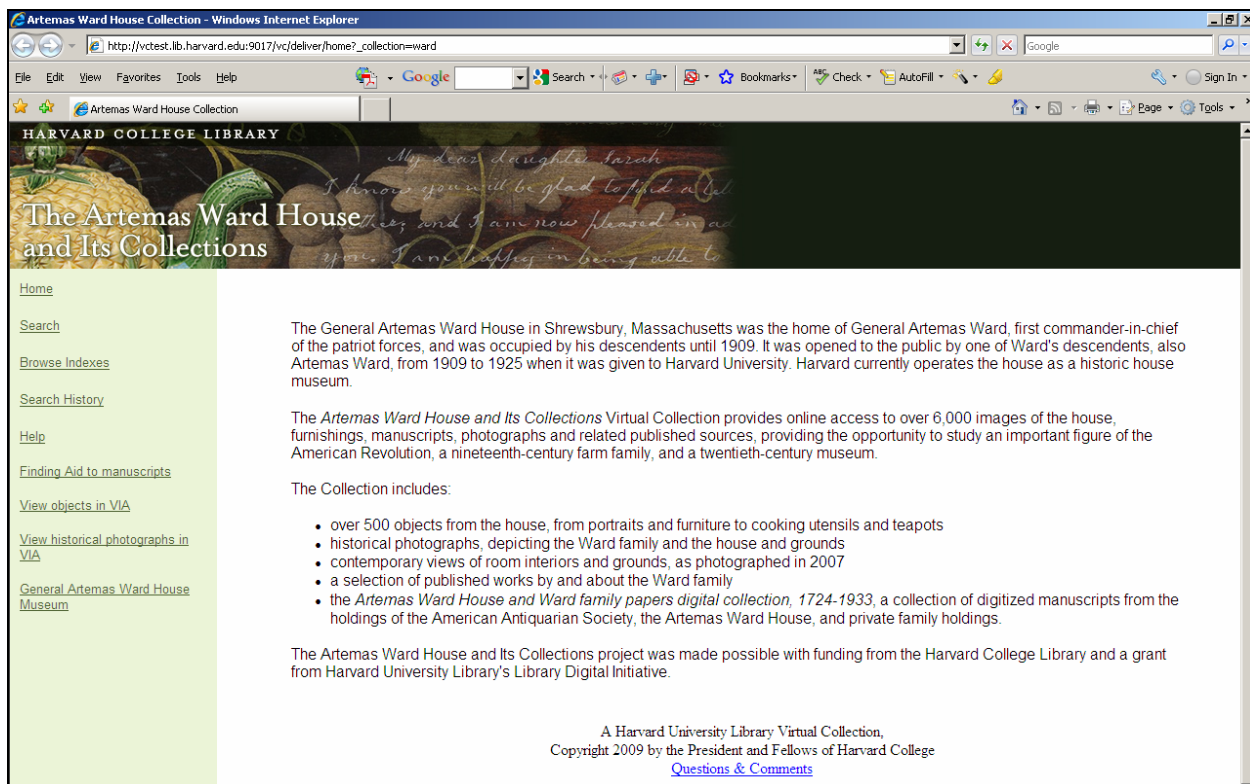
Grid view of object records in VIA.

The screenshot displays the Harvard University Library Visual Information Access (VIA) interface. At the top, there is a search bar with the text "Quick search" and a "GO" button. Below the search bar is a navigation menu with tabs for "About VIA", "Search", "Browse", "Search History", "Portfolios", and "Help". The "Search" tab is active, and there are sub-tabs for "List View", "Grid/Text View", "Grid View", and "Heading Info". The "Grid View" tab is selected.

The main content area shows search results for "objects in (Anywhere) and equipment in (Subject) and limit by repositoryName=General Artemas Ward House Museum". There are 82 hits, and the first 15 are displayed. Each result is shown in a grid view with a thumbnail image, a "Save this record..." button, the title, and the date. A "Go to record" link is provided for each item.

Thumbnail	Title	Date
	Six wrought iron hooks	19th century
	Early Native American mortar and pestle	n.d.
	Steelyard scale with two weights	early 19th century
	Needle case	ca. 1850-1875
	Grain riddle	18th century
	Sieve	n.d.
	Sewing box with pincushions	ca. 1850-1875
	General Ward's inkwell	second half 18th century
	Flax Wheel	n.d.
	Pair of stirrups	n.d.

The Virtual Collection “The General Artemas Ward House and Its Collections” provides a central point of access to these different parts of the project. Although the Virtual Collection only contains the VIA and HOLLIS records and does not harvest from OASIS, the finding aid for the manuscripts can be accessed through a record for the collection and a direct link to the finding aid in the left column of the Virtual Collection.



Artemas Ward House and Its Collections Virtual Collection.

All images from this project are publicly accessible, with the exception of the large images of the current installations in the house, which are limited to the Harvard Community.

With its unique intersection of documentary and material artifacts, the Ward House and its collections provides opportunities for teachers and students who would otherwise have difficulty accessing these types of sources in a classroom setting.

Professor Laurel Ulrich and Ivan Gaskell first used the digital copies of American Antiquarian Society materials in History 1610: "Confronting Objects, Interpreting Culture" when they taught it in the fall of 2006. Students wrote about objects at the Ward House and used some of the digital papers from AAS.

With images of the objects now available, Professor Ulrich will use both the images and the papers this fall in Freshman Seminar 40t: “Investigating an American Quilt.” Ivan Gaskell and Professor Ulrich will also be making extensive use of these materials this fall in their graduate seminar in general education, "Harvard History in World History," which will prepare for a new

general education course to be taught in the spring of 2011. The Artemas Ward Collections will be an important part of that course.

In addition to Harvard undergraduate and graduate students in history and related disciplines, the greater public, as well as high school and college instructors, are important audiences for this collection. Paula Lupton, Collections Manager at the Ward House, has received enthusiastic responses from users of the images. Professor Ulrich reported on the Artemas Ward House and its collections in a talk to the "Isaiah Thomas Society" at the American Antiquarian Society on January 25, 2009. She then developed this material into a full-length lecture, "In the Garrets and Rat Holes of Old Houses," comparing the Artemas Ward House and its collections with those at Thomas Jefferson's "Poplar Forest" in Virginia. That lecture was given on March 24, 2009 at the Huntington Library in San Marcos, California and on April 23, 2009 at the American Philosophical Society Annual Meeting in Philadelphia.

When Artemas Ward bequeathed the Ward house, together with a large endowment, to Harvard in 1925, he did so with the stipulation that Harvard would use part of the income to "permanently" maintain the Ward house as a "public patriotic museum" and to establish the reputation of Artemas Ward "too long neglected, as a devoted and faithful friend of his country." The income from that trust is currently spread throughout the university. Only a tiny part of it goes to maintain the Ward Homestead. The Ward Digital Initiative, as a public, educational resource, is part of Harvard's efforts to fulfill the terms of the bequest it accepted in 1925. The next phase in the process may be the creation of a teaching-friendly website.

STAFFING

This challenging project required staff, both in Cambridge and in Shrewsbury, willing to undertake a variety of tasks, occasionally in challenging situations. Post-doctoral researcher Michelle Morris, who has degrees both from Harvard and the Winterthur Program in Early American Culture served as project selector, identifying objects and installation shots for the project. This required work at the unheated Ward House in December and January, including a night staying at the caretaker's cottage on the grounds of the house. Paula Lupton, Collections Manager at the Ward House, provided assistance and advice throughout the project, including updating the collections catalog, transporting materials to and from Widener Library for digitization, assisting with on site work and advising on object handling. Stephanie Mitchell spent two months on the project, assisting at the Ward House in Shrewsbury during on site photography.

Photography at the house was done by David Remington, Manager, Digital Imaging and Photography Services and Julia Featheringill, Assistant Manager, Digital Imaging and Photography Services at Imaging Services in the Harvard College Library. This assignment was the first of its kind for Imaging Services and both photographers willingly took on the challenge, often working in conditions with limited light, and working in the summer in the woodshed at the Ward House with no air conditioning. This team creatively addressed any problems that arose and completed the work on schedule.

Robert Burton, Mellon Project Cataloger for Photographs at the Weissman Preservation Center cataloged the historical photographs. Robert Heintz, Bibliographic Assistant in the Bibliographic Services Group of Imaging Services cataloged currency found in the manuscript materials from the Ward House. Book cataloging was done by other members of this group. Finding aid mark up was done by Richard Lesage and Miriam Leigh, also of the Bibliographic Services Group. The programming needed for the OLIVIA Batch Loader was done by Mingtao Zhao, Systems Analyst and Application Developer of Imaging Services. Maggie Hale, Librarian for Collections Digitization in the Harvard College Library, managed the project. She was responsible for the budget and for planning, documentation, and coordination and scheduling of project staff and activities. She also worked on the finding aid, the cataloging and record clean up in OLIVIA, and the development of the Virtual Collection. Enrique Diaz of the Communications Department in Imaging Services designed the banner for the Virtual Collection.

BUDGET

Due to costs in several budget lines being lower than anticipated during planning, this project came in substantially under budget. LDI funding provided \$91,302 and project expenses were \$57,755. A request was made to use a portion of these remaining project funds to continue to enhance access to objects at the Artemas Ward House. As the initial project involved photographing all rooms in the house and objects from the first floor of the house only, the request was made to spend \$23,450 to photograph an additional 200 objects from the second floor of the house. Due to conditions at the house and scheduling demands of Imaging Services, photography would not have started until mid-April 2009 at the very earliest and work would have continued into early summer. This request was not approved, as LDI expenditures were not allowed past May 2009.

LDI Funding request: \$91,320

Project expenses:

Project selector, salary and fringe: \$1,167.48
Collections Manager, salary and fringe: \$2,618.01
Project assistant: salary and fringe: \$1,195.47
Digitization: \$49,172.29
OLIVIA record creation (through batch loader) \$2,960
Virtual Collection Creation: \$750

Total: \$57,863.25

Remaining funds: \$33,456.75

Remaining funds are due to:

- Staffing costs being lower than expected due to selection taking much less time than projected; Collection Manager Paula Lupton being able to contribute much of her time; and the photographers not needing as much assistance as anticipated.
- Funds budgeted for work at the Harvard Art Museum were not needed. The museum was unable to do this photography and Imaging Services did the work at a lower cost.

- Imaging Services Digitization costs were also lower than anticipated as the number of books selected was lower than planned and the number of shots required per object was less than the number projected during planning.

PROJECT SCHEDULE

The project started on December 1, 2006, with an anticipated completion date of November 30, 2007. Although most of the photography was completed by the fall of 2007, additional time was needed for the use of the OLIVIA Batch Record Loader and the cleanup of records. Most of the original work scoped for the project, with the exception of the Virtual Collection had been completed by June 30, 2008. As the project was coming in under budget, a request to use remaining funds for the digitization of objects on the second floor of the house was submitted in February 2008. There was strong support from HCL and Prof. Ulrich to continue the project. However as it was not possible for Imaging Services to do the work before July 2009, and LDI projects needed to be completed in May of 2009, it was not possible to continue the project. A small group of objects that could be transported to Widener were photographed in the early spring of 2009 to use some of the remaining funds. The only work remaining in this project is the completion of the Virtual Collection, which is currently in the test phase. The Virtual Collection will be publicly available in July of 2009.