

The University of Southern Mississippi
The Aquila Digital Community

Fonds and Feathers

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The Spring 2026 Issue

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Fonds & Feathers

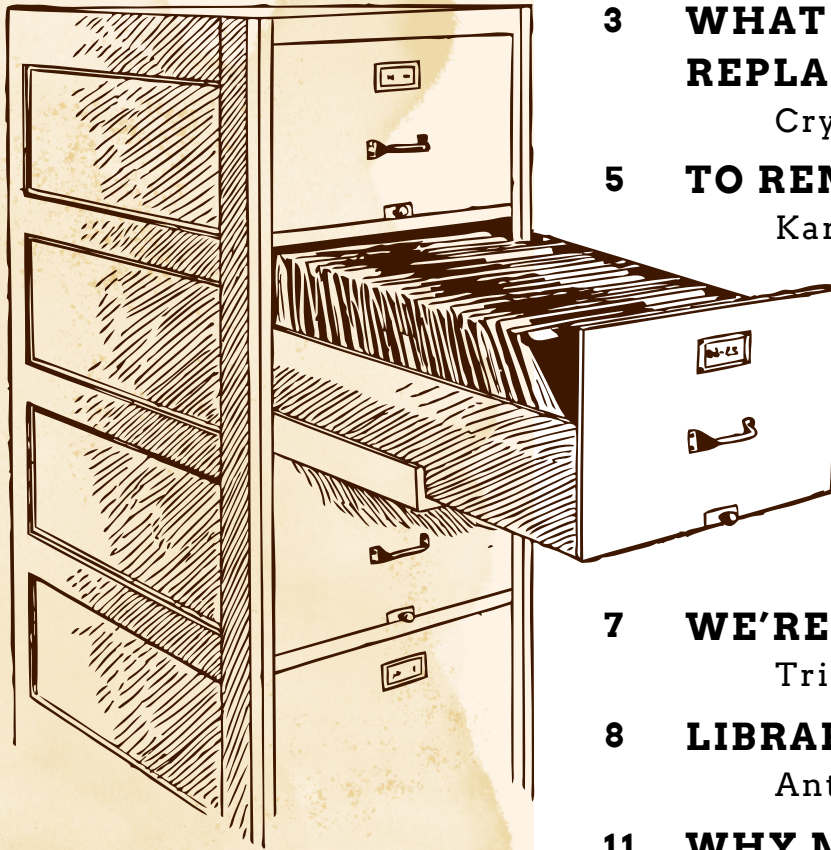
Southern Miss Student Archivists

Spring 2026

Issue 7

Why It Matters...

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Magazine cover:
Image by Layers

EDITOR'S NOTE

Working on *Fonds & Feathers* has been an inspiring and deeply rewarding experience. Bringing together the diverse voices, talents, and perspectives of the USM LIS student community constantly reminds me how unique, insightful, and creative my peers are. These student works reflect our special interests, our varied professional backgrounds, and our invaluable life experiences. Puzzling together the articles, artworks, research, and poetry into a focused, cohesive narrative turns into a passion project every semester. To every contributor: thank you, thank you, thank you. Your hard work is what makes this magazine possible.

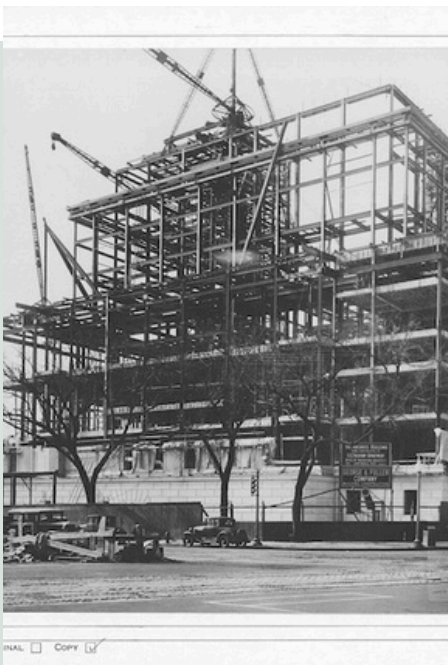
This semester, we explored what matters – what matters to us, what matters to archives, and what matters to libraries. As you read and reflect on the voices featured in this issue, I hope you think about what matters to you and take a moment to reflect on the potential and the power of your voice because **you** matter.

Sincerely,



Destiny M DeHart
Editor in Chief, *Fonds & Feathers*

Archives Matter



Photograph of Construction of the Base Wall of the National Archives Building, Washington, D.C.
1933
Wikimedia Commons

Built to house the United States federal government's permanent records. Breaking ground in 1931, the building opened to staff in 1935 and construction officially finished in 1937.

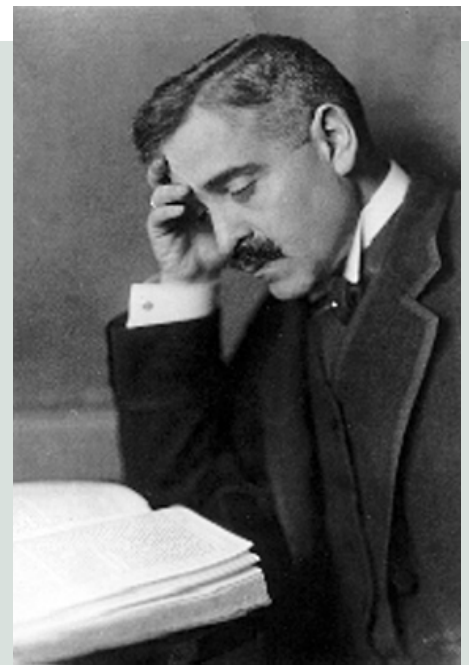
Archiving Matters



Graphic conservation of old newspaper in Boekentoren, Ghent 2024
Wikimedia Commons

Primary sources like newspapers provide invaluable day-by-day records of historical events, public reactions, and cultural phenomena.

Archivists Matter



Aby Warburg
ca. 1900
Wikimedia Commons
Aby Warburg Institut, London

German art historian and cultural theorist who took a radically eccentric approach to organizing archival knowledge called The Law of the Good Neighbor.

Special thanks to consultant Suellen Baxter.

ABOUT THIS MAGAZINE

Fonds and Feathers is a student-written and produced magazine by the Southern Mississippi Student Archivists group. Published every semester, it contains articles, art, and other writings covering noteworthy archival topics and student research. This semester, our theme is "Why It Matters," with pieces emphasizing the importance of archive and library science work to preserve, share, and contextualize stories.

[View past issues here.](#)



New Magazine
1911

Bancel La Farge, American, 1865–1938
Cooper Hewitt, Smithsonian

The University
of Southern
Mississippi
Bulletin 1977-78



**University of Southern Mississippi
Bulletin, Graduate Programs**

1977

University of Southern Mississippi
Internet Archive

ABOUT SMSA

The Southern Miss Student Archivists group is a space to explore and discuss objectives, ethics, issues, and publications of the archival profession, promote archival education, provide opportunities for members to interact with professional archivists, and engage in professional activities.

We promote collaboration and communication with other student groups within The University of Southern Mississippi, such as the LIS Student Association (LISSA) and other organizations, including the Society of Mississippi Archivists (SMA), to develop the mutual interests of the library and archival professions.



President: Georgia Campbell

Vice Presidents: Crystal Walker & Destiny DeHart

Faculty Advisors: Dr. Cindy Mills & Dr. Jeff Hirschy

STAFF FEATURE

Sara Gonzalez | 2

by Sara Gonzalez

LIS Instructor & AI Initiatives Lead

This fall, I'm starting a dual role at USM: teaching in the library science program as well as leading AI Initiatives for USM Libraries. The community I found here while completing my BLIS and MLIS at Southern Miss is a big part of why I wanted to return when this opportunity came up.

Previously, I worked in Digital Initiatives at the University of South Florida (USF), where I worked with archival materials that had been digitized by providing the descriptions and context needed to make those materials searchable and accessible in the repository. It was work I loved because it was detail-oriented and grounded in the idea that a digitized collection is only as useful as the information that helps people find what they're looking for.

Somewhere along the way, I started tinkering with AI tools on my own. At first, it was simply curiosity and fun that drove my interest. However, as I explored more, I found them to be genuinely useful. I began building small tools that handled the more technical and repetitive side of metadata work, capturing page counts, color profiles, and file sizes. These kinds of fields are important, but don't require much judgment. The payoff was time, freeing more of it to spend on the work that explicitly requires a human: writing descriptions that capture context and nuance, correctly identifying people in historical photographs, and making connections between materials that only make sense if you understand something about the world they came from. That's the kind of human-in-the-loop approach to AI I believe in, using it to clear space for the thinking that machines genuinely can't do, rather than handing that thinking over to them.

What excited me most about this opportunity was the chance to combine two things I care deeply about: exploring how AI can support library work and helping prepare the next



generation of information professionals. I've always been someone who gets excited talking about this field, and the chance to do that in a classroom with students who are just finding their footing in it is something I've been looking forward to. That excitement isn't new either. When I supervised archival practicum students from USM at USF, I found myself genuinely invested in how each student was developing, what they were figuring out, and where they were getting stuck. Watching students work through something difficult and come out the other side with it finally making sense is genuinely one of my favorite things. This opportunity with USM felt like the right next step.

These experiences shaped how I think about AI in library work, which is part of what drew me to the AI Initiatives role here at USM. Libraries are well-positioned to lead the charge on answering these questions, not because we have all the answers, but because we have a long history of helping people engage critically with information in whatever form it takes.

In the classroom, I'm most looking forward to working with students who are figuring out what kind of professional they want to be. That's one of the most exciting stages of this journey, and I'm glad to be part of it. Library and information science is a field that continues to evolve in ways that feel genuinely exciting, and I can't think of a better place to be part of that than here at Southern Miss.



Holy Bible
1869

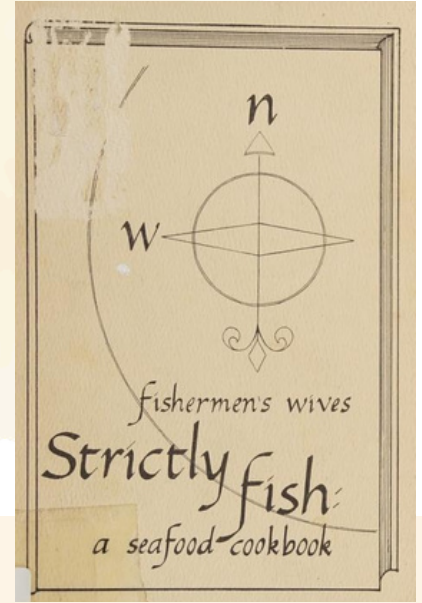
Collection of the Smithsonian
National Museum of African
American History and Culture

Owned by Richard Collins, American,
1844 - 1918



***Photograph of Professor W.
H. Singleton*** ca. 1909

Collection of the Smithsonian
National Museum of African
American History and Culture



***Strictly Fish: A Seafood
Cookbook*** 1987

By Northwest Fishermen's Wives
Association
Internet Archive

WHAT WE LOSE WHEN WE REPLACE

Crystal Walker

A torn family Bible.

A water-damaged photograph.

A cookbook held together with tape and hope.

Most people look at these objects and see something ruined — something that should be replaced. As a conservator and the owner of Archivist's Hollow, I see something different. I see history. In a culture built around convenience and replacement, conservation work asks a different question: not "Can this be replaced?" but "What would be lost if it was?"

When clients bring me books and documents, they often begin with the same phrase: "I doubt you can do anything with this." Then they place a damaged book on my workbench that needs little more than careful repair, proper materials, and time. Of course, I am no miracle worker. A damaged object will rarely return to pristine condition, and I do not believe it should. Every stain, annotation, and worn corner tells part of a story. Conservation is not about making an object look new; it is about preserving the history, memory, and human connection attached to it.

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One of my recent projects was a cookbook that had belonged to a client's mother and grandmother. By the time it reached me, it was little more than a stack of loose pages. At first glance, replacing it would have seemed easier. The recipes could likely be found elsewhere, and a new copy could have been purchased with a few clicks, but the recipes were never the point.

Tucked throughout the book were handwritten notes, substitutions scribbled in the margins, and recipes added by family members over the years. The book held evidence of holiday meals, family traditions, and generations of care. What the client wanted preserved was not simply information—it was memory.

After two weeks of conservation work, the cookbook was once again functional and stable. When the client saw it, she was astonished. That reaction is one of the most rewarding parts of what I do. People often arrive believing an object is beyond saving, only to discover that much of its history can still be preserved.

This misconception, that damaged objects should simply be replaced, is common. Yet replacement comes with a cost. We can replace information, but we cannot replace history.



Records Preservation and Storage

10 May 2005

US National Archives and Records Administration
Wikimedia Commons

Books are revised. New editions are published. Formats change. In the process, we often lose details that seem insignificant until they are gone. Some of the Bibles I have worked on contain decades of annotations. Reconstructing those pages can take hours, but those notes offer a glimpse into the lives of the people who wrote them. They reveal questions, reflections, and moments of study. Whether or not a reader shares the same beliefs, there is something profoundly human about seeing another person's thoughts preserved on the page.

Another misconception is that conservation and restoration are only for museums, archives, or rare collections. In reality, many of the most meaningful objects are found in family homes. Cookbooks, journals, photographs, scrapbooks, letters, certificates, and family Bibles all serve as personal archives. They document lives that may never appear in history books but are no less important.

Libraries and archives understand this principle well. Their mission is not merely to preserve information, but to preserve evidence of human experience. Conservation extends that same idea to the individual level. It recognizes that ordinary objects often carry extraordinary stories.

In a society increasingly defined by disposability, conservation offers an alternative. It asks us to value continuity over convenience and stewardship over replacement. It reminds us that objects are more than the materials from which they are made. They are vessels for memory, history, and connection.

The next time you encounter a damaged book or a worn family heirloom, consider what might be lost by replacing it. The value of an object is not always found in its condition. Sometimes it is found in the fingerprints it carries, the notes left behind, and the generations that held it before us.

That is why preservation matters.

TO REMEMBER

Karen Winstead

As soon as the first creatures capable of reasoning came into being, there has been an enormous thirst for knowledge. One only has to look at the early petroglyphs of cave-dwelling tribes, the cuneiform of the Sumerians, the hieroglyphs of the Egyptians, or the Roman and Greek alphabets that led to our language database of today to see how the quest for knowledge has driven us to document in some form or fashion. Just look at the numerous collections, sculptures, paintings, and artifacts that have made their way into existence, and I challenge you to say you do not know why this thirst for human exploration and expression has come with the need to share these formations and findings.



Weight

17th-early 18th century

Akan artist
African Art Museum, Smithsonian



Vernal, Utah, Pictographs, Petroglyphs
Undated

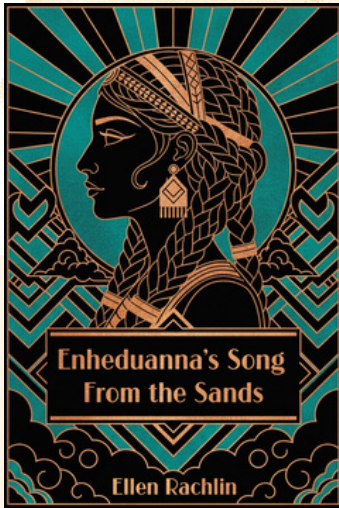
From the Collection: Erdoes, Richard, 1912-2008
Yale University Library

Therefore, I say, "Yes! It matters for all these reasons and more." The documentation of life in all its forms and expressions, be it written, illustrated, spoken, or recorded, has led us, humankind, to become creatures of expression and inspiration. With all that is out there now and has ever been in the world, history in all its forms has led to our desire to collect bits of the present and the past and immortalize them. And what, I ask, is a collection if not something to share with and inspire others.

Readers, you ask, "Why It Matters?" Without explorations into written, verbal, and tactile formats, we might not have a chance to see the world that once was. We might be doomed to commit the same errors of our ancestors, all in the cause of bettering humanity. What if that cave dweller had decided they had better things to do than document the beauty of their surroundings, the feel of their environment, the toils of their labors? Would we even know they existed? Would we know what the planet might have looked like hundreds of years ago? Would we have progressed from that style of living to experience the Renaissance, Industrial Revolution, or Age of Technology? I might not even be typing at this moment if it were not for these individuals leaving a trace of their traditions, thus challenging others to explore and express as they so freely did.

Our forebears, from all walks of life, all around the globe, saw this need and thankfully developed archives to store vast amounts of knowledge and data. Then, they created museums to display these wonders so that those not present during an event could still experience a piece of it. We know today a museum is not just a dust-filled room full of artifacts, but a living, ever-changing testimony to humankind's process of creation. An archive can be so much more than just a storage house; it can be a place of learning. Let us not forget libraries, like the ancient Library of Alexandria, where groups amassed knowledge in great bundles, all with the hopes of educating and inspiring patrons to go out and make their mark on the world. So, I say it matters because to forget is to dehumanize all we have become.

The Woman



Enheduanna's Song From the Sands

Book by Ellen Rachlin

Historical fiction novel

The Disk



The Disk of Enheduanna 2350-2300 BC

University of Pennsylvania Museum
of Archaeology and Anthropology
Wikimedia Commons

Disk found in a chamber of the Larsa
temple of Nin-Gal.

The Tablet



Tablet: copy of hymn ***Ninmeshara*** 1900-1600 BC.

Penn Museum
Wikimedia Commons

Tablet found in Nippur containing the
hymn, Exaltation of Inanna, written by
Enheduanna.

Poet, politician, and priestess. Enheduanna, daughter of King Sargon, served as high priestess in Ur (2285 to 2250 B.C.). Artifacts like the Disk of Enheduanna documented her history, but without another archival artifact, a Babylonian tablet (ca. 1894–1595 BC), documenting the Disk's inscription, more pieces of her history would have been lost.

En-h[e]du-ana, zirru priestess, wife of the god Nanna, daughter of Sargon, [king] of the world, in [the temple of the goddess Inan]na-ZA.ZA in [U]r, made a [soc]le (and) named it: 'dais, table of (the god) An.'

Even with the primary source of the Disk, the careful documentation of an ancient archivist on a more "modern" tablet was imperative to our current and future understanding of this historical figure.

For more information, check out:

[The Mystery of Enheduanna's Disk](#) by

Rhonda Machale-Moore with
Southwest Missouri State
University

[An Ode to Enheduanna](#) by
Rodrigo Goldacker with *Medium*
Magazine

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This piece was inspired by the permanence of Librarianship and Archives. The stories and histories are still being uncovered and are not going anywhere, and neither are libraries.

The tattoos on the arms are symbolic of indelible history and necessity of libraries. I found these antique photos at a yard sale, and do not have any other information about them. Their stories still exist and their lives are important even though we don't know who they are. "We are still here" and not going anywhere, and neither are libraries or archival materials.

WE'RE STILL HERE

**TRISTAN
MIODUSZEWSKI**

LIBRARIES TRANSFORM

Anthony Toledo

Information accessibility only increases a community's collective success, specifically helping those who need it most, those who cannot afford access to that information on their own. In locations like Hawai'i, the increasing population of homeless residents is an example of how information accessibility and public assistance could benefit the community. Public libraries play a vital role in awareness by providing preventative and recovery information, which could be vital in alleviating the increasing issues that surround such a large homeless population.

One service libraries often offer the public is internet access. While most Americans have internet access at home, there are still millions of Americans who cannot afford it, especially those from impoverished areas (Thomson, 2022). Services like these allow libraries to be "consistently viewed favorably" by many people (Thompson, 2022). There are also staff who have a background in poverty, from a first-person perspective, and work towards helping those in that situation. People like Lisa "Tiny" Gray-Garcia, co-founder of POOR Magazine, have purchased land and provided housing for many of the homeless population in Oakland, California (Kiley, 2021). If an initiative like this were implemented in Hawai'i, the homeless population would receive much-needed assistance.

When considering that "about 10% of Hawaii's homeless people have recently arrived, and 16% have been living in the state for less than 5 years" (Robbins, 2019), awareness is something the public library could assist with when it comes to directing this population to beneficial resources. This is one "economic benefit" public libraries provide, offering access to



***Buildings-Government - Library, Main Branch
Undated***

Digital Archives of Hawai'i
Hawai'i State Archives

information and social services available in the area (Krysta, 2020). While islands like Maui have adopted a useful program where police officers work with social workers to reach out to their homeless population (Robbins, 2019), that might not be enough to alleviate the growing issues with homelessness.

In other Hawaiian islands like Oahu, the police are less welcoming and implement a more "draconian response," such as in Honolulu, where police "routinely break down encampments" of homeless communities, and where "in the last five years, nearly 400 homeless people have died" (Robbins, 2019). In Kauai, "the number of unsheltered people on the island has recently doubled," but the governor is looking to implement "a mixture of temporary and permanent housing" (Robbins, 2019). Services like these could be communicated to the homeless population when libraries share it with them. This makes that information a valuable asset that could relieve some of the homelessness in Hawai'i.

CONTINUED...

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In the State of Hawai'i, the relevance of libraries is critical to the successful assistance of the Hawaiian community they serve. With homelessness remaining a growing issue throughout the state, libraries have the opportunity to assist this underserved population. Effectively sharing information about the resources the state offers the homeless population is something that would help those in need and unaware of the services available to them, especially services that could be specific to the island they live on. Internet access also helps those who cannot afford it, providing access to services and websites they would otherwise not have access to. As libraries continue to offer cost-effective and free of charge assistance, impoverished people have a chance at improving their circumstances, helping those who need it most.



Library of Hawai'i Bookmobile with library staff and students.
ca. 1955

Digital Archives of Hawai'i
Hawai'i State Archives

The Hawai'i State Archives online Digital Archives is currently in Beta mode, with millions of records accessible to the public. Initiatives like the Mo'opono - Hawaiian Ancestry Project are digitizing collections such as the Genealogy Index, Photograph Collection, Passenger Manifests, and more, including the images paired with this article.



Book car with Teruo Miyamoto
ca. 1950

Digital Archives of Hawai'i
Hawai'i State Archives

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SUPPORT GROUPS

Becasue You Matter



Librarians and archivists are facing a severe crisis of occupational burnout, compassion fatigue, and vicarious trauma.

Support groups and peer networks can offer archivists and librarians safe spaces to process secondary trauma, prevent burnout, and share coping strategies for difficult patrons. They also provide opportunities to collaborate on major projects, brainstorm solutions to workplace challenges, and build essential professional connections.

For more information, check out: Associations among Trauma Exposures, Workplace Factors, and Distress Responses in Archivists (2025) by Cheryl Regehr, Wendy Duff, & Rachael Lefebvre *Journal Of Contemporary Archival Studies* Read [here](#).

- 1 Library Workers Support Group**
Focuses on the effects of secondary trauma, abuse, and harassment on library staff
- 2 Archivists Think Tank**
Facebook group for professionals to share job advice, discuss archival software, and lean on one another through burnout
- 3 Meetup**
Search for a local group or make your own!
- 4 SAA Crisis Collecting Assistance Team (CCAT)**
Connects archivists with peers who provide guidance on processing traumatic collections, supporting staff through disasters, and implementing trauma-informed archival practice
- 5 Tips and Guide for Creating Your Own Support Group**
MentalHappy is a mental health technology platform that helps professionals, peer coaches, and community leaders launch, manage, and scale structured online support groups.

WHY MIDDLE SCHOOL TEACHERS MATTER

Lauren Viola

Honestly, middle school is a strange and in-between place. The students in the halls and classrooms are no longer truly children; however, they are not yet grown. They have not yet figured out who they are going to become. Teachers are no longer holding their hands and guiding them through the day-to-day school life routines. They are learning to think for themselves, handle and traverse friendships and relationships, and are trying to figure out where they fit in the world. Students are facing a time of rapid emotional, social, and academic change. There is so much uncertainty in middle school that often only one thing remains constant during their year: the teacher. This is why middle school teachers matter. This goes beyond what they teach into the fabric of what they are to the students during one of the most important stages of life for them.

Research consistently identifies teachers as one of the most influential factors in student success. Through 15 years of research, John Hattie found that teachers have an important impact on student success, trumping other school-related variables (2009). The impact even expands past academic performance. Teachers tend to help students see themselves, guide how they interact with learning, and aid them as they interact with their peers and the world around them. After all, middle school students are at a critical point in their lives where they are forming their identity (who they are). Teachers are not simply the ones who provide instruction; they are the central figures in the academic environment where students are in the process of figuring out who they are. According to Klem and Connell, students who receive strong teacher support are more likely to be engaged in school, while those who do not tend to be disengaged (2004). For the researchers, engagement is not just academic participation but includes a sense of belonging, value in oneself, and a connection with the entire classroom.

For myself, the connection between student and teacher was made evident at a middle school where I taught. The seventh graders lost multiple teachers in core subjects over half a school year. They lost their science teacher early in the semester, and mid-school year, they lost their math teacher. Fortunately, the science teacher was replaced with a counselor who had taught these students before and had a well-established relationship with them, which was beneficial to continuing their growth. However, their math teacher was replaced with a teacher who showed up for two weeks, then quit. This vacancy was filled with a teacher who made quick, successful connections with many students, and they adjusted well, engaging positively. However, that teacher also left within a matter of days. The impact was felt through the grade and school immediately. Students demonstrated increased frustration, decreased engagement in all aspects of the education system, and displayed noticeable



***The Village School by Burrow-Giles
Lithographic Company.
ca. 1870***

Harry T. Peters "America on Stone" Lithography Collection
American History Museum, Smithsonian

CONTINUED...

shifts in behavior due to the loss of trust and stability. Students now had the perception that the adults they should be trusting would not remain.

This is why it is important for teachers to be present and consistent. Students respond to this with more respect, more openness, and a willingness to try. Students do not just respond to instruction; they are also responding to connection, stability, and the fact that someone is there for them. Positive student-teacher relationships are associated with higher motivation, better behavior, and improved emotional well-being (Roorda et al., 2011). It is not just what is taught, but also about who is teaching them. Middle school teachers matter because they are mentors, role models, and in many cases, the most, and often times only, consistent positive adult presence in a student's life. That being said, while curriculum standards, test scores, and data all have their place, they do not tell the full story of what happens in a classroom. The impact of a teacher is often invisible in the moment but lasting over time.

Teachers at any grade level matter, but especially middle school teachers. Teachers aid not in just education but also in building confidence and encouraging curiosity. Students are not just learning content. Students are learning who they are, especially in middle school. Teachers influence how students will carry themselves into the future. This is why teachers matter.



**Mary S. Peake,
the Colored
Teacher at
Fortress
Monroe, VA
1863**

National Portrait Gallery,
Smithsonian Institution



Photograph of Lucius Harper, Jr. "off to school"
ca. 1910

Collection of the Smithsonian National Museum of African American History and Culture

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Fatima Aljaberi

The Third Space, 2026

Acrylic on Canvas

Evoking feelings of warmth and comfort, this painting symbolizes the library as the classic, quintessential third space.

Books, the original collection, a warm cup, and cafes are physical manifestations of the community and culture surrounding libraries. The warm color palette and soft, visible brushstrokes reflect libraries' inviting comfort. The items are stacked, becoming a pillar, standing in isolation. So too does the library stand, a pillar for the community. Perhaps it is the last standing beacon of third spaces that are truly free in every sense of the word. Still, libraries persist. And for this, libraries matter.

HARVARD'S BLASCHKA GLASS MODELS

Destiny DeHart

The T's Red Line takes you from downtown Boston to Harvard Square, the heart of the university, and a nine-minute walk to the Harvard Museum of Natural History follows the steps of students over the past 390 years. While the current students seem immune – rushing to classes or lounging on the benches chatting with friends – as a visitor, the buildings loom with imperiousity speaking of historical endurance and influence. Over almost four centuries, Harvard has built an undeniably powerful legacy of academic power and authority, perhaps as controversial as it is extensive. Yet the student's immunity to their institution's significance reflects a common archival circumstance: habituation. Familiarity leads to complacency, ignoring the items around you, and the drive to preserve immediate history deteriorates. This is what happened to Harvard's Blaschka Glass Models.



Glasqualle Stift Kremsmünster.
photograph taken 2022

Glass model of a jellyfish at Kremsmünster Abbey (there incorrectly labeled as *Cotylorhiza tuberculata* *Cotylorhiza tuberculata*) from the Blaschka workshop in Dresden.

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Wikimedia Commons

By the 1870s, Leopold Blaschka and his son Rudolf had built careers creating life-like and scientifically accurate glass models of invertebrates and plants (HMNH, 2016). Some of these models were originally purchased by Harvard in the 1880s and used to teach students and the general public about the anatomy and morphology of these organisms, regardless of the season, transportation constraints, or maintenance of live specimens. A small public gallery of glass models was opened to the public in April 1893 (Garden History Girl, 2022).

As photography developed, though, the specimens became obsolete (King, n.d.). Over the next 130 years, the models were spread around the university's many departments. A docent at the exhibit in 2026 explained that over the year, while some departments kept models on display, in many others, the models were wrapped up and stored unlabeled, and eventually, forgotten.

When James Hanken, Alexander Agassiz Professor of Zoology, became the director of Harvard's Museum of Comparative Zoology in 2001, he began assessing the collection and found invertebrate models stored in shoeboxes (Powell, 2014). He tasked Linda Ford, Director of Collections Operations, to identify, collect, and assess the models from all university departments. Ford claimed she was originally told there might be about "50 or 60 models," but quickly found this was not the case (Collazoprojects, 2014).

In 2014, the Museum of Comparative Zoology unveiled an exhibit displaying a portion of the 430 recovered Blaschka Glass models of invertebrates, including sea anemones, jellyfish, octopus, sea cucumbers, marine worms, and land snails. Two years later, the Harvard Museum of Natural History finished restoration of the Ware Collection of Blaschka Glass Models of Plants, commonly called Glass Flowers, updating the exhibit and boasting an amassed collection of over 4,400 individual glass models representing over 830 plant species.

CONTINUED...

Standing in a 167-year-old building, looking at 130-year-old delicate glass models that were almost lost to time, felt surreal. The amount of fine craftsmanship, science history, academic institutional history, art history, archival work, restoration knowledge, and local history featured in one exhibit exemplified an amalgamation of the human experience and our history. Without the Blaschka family craftsmen, their commission by the director of Harvard's Botanical Museum, and the university's educators and students, this story would never have existed. And without the MCZ director, the Director of Collections Operations, the restoration team, the museum and archival staff, this archival story would remain incomplete, eventually being entirely lost to time. Every year that passed, risked another glass model damaged, broken, or lost, and another personal account forgotten. Yet, it only took one person to change the trajectory. We each have this drive within us to learn, to save, and to share knowledge. And with intention and education about information science and archival work, we have the power to preserve, share, and advocate for humanity's stories as delicate as the Blaschka glass models.

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Glass Flowers 2022

Harvard
Museum
of Natural
History



Glass Flowers 2022

Harvard Museum of Natural History

Rhododendrites, CC BY-SA 4.0

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Harvard University and the Harvard Museum of Natural History have a long and complex history that includes scientific racism, exploitative collecting practices, and the controversial possession of ancestral human remains that should not be ignored. Here are some sources for more information about this and what Harvard is doing about it:

[The Museum of Comparative Zoology at Harvard University](#)

[The Harvard Museums of Science & Culture](#)

[How Do You Repair the Scientific Racism Embedded in the History of Science? by Faith Adiele](#)

[A Forced Reckoning By Orelia Jonathan, Caroline Tucker, and Meira Levinson](#)

Where my mind goes to thrive,
The visuals they set it alive.
My thoughts bubble inside.
Think, query, mind in a flurry,
I turn to see what's next in a quiet hurry.

Unpacking each item with great care,
Watching the dunnage go everywhere.
The hours spent in contemplation.
Who were the muses of these great free thinkers?
Did they anticipate the future while painting these pictures?
Mayhap they viewed nature's prominent display while turning and molding this clay?

What might materialize next?
Maybe some ancient Egyptian epitaph?

Questions, answers, thoughts, and visions.
There is so much indecision.
From whence come this one or that?
Belongeth in some great historian's vat?
Or be a finding from some old attic raft?

Make haste, ready, and clean away.
The items dust elsewhere shall stay.
Ready for view they must stay,
Choices and contemplations to soothsay,
For into the display case, they should make haste.





**TRISTAN
MIODUSZEWSKI**

"A LOOK INTO MY WINDOW"

is a glimpse into window art that I've shown at various libraries. Pokémon characters are very popular with the students at the elementary school where I work. I try to engage students through various arts, whether I am drawing on the windows or using interactive programs like Candyland. The bottom right corner is a Christmas house, which was previously an old dollhouse. The students love seeing new creations and artwork throughout the different seasons.

Notable Archivists

2000s



Aída Luz Mendoza Navarro (1977 -)

"... the true value of my work lies in the impact it can create..."

Peruvian archivist, lawyer, member of the Peru Archivists Association, and recipient of the **2025 Emmet Leahy Award** – the highest international recognition in the field of information and archival management.

1900s

Brewster Kahle (1960 -)

"The opportunity before all of us is living up to the dream of the Library of Alexandria and then taking it a step further – universal access to all knowledge. Interestingly, it is now technically doable."

Founder of the **Internet Archive (1996)** and champion of mass digitization programs, establishing a public digital foundation for 21st-century archiving and librarianship.



Vera de Kok, CC BY-SA 4.0 <<https://creativecommons.org/licenses/by-sa/4.0/>>, via Wikimedia Commons

1800s



William Henry Dorsey (1837-1923)

"I have not made any history; I have simply collated..."

"My portraits, books and letters are simply priceless, and nothing gives me more pleasure than to show and explain them to anyone feeling sufficient interest in them to visit me."

Black historian and archivist who compiled extensive **scrapbooks detailing the Black American experience.**

1700s

Armand G. Camus (1740-1804)

"Now that seigneurs no longer exist, the people resume possession of their rights."

Appointed the first garde-général, head archivist, of the newly created **Archives Nationales** in 1790.



CONTINUED...

Continued...

1600s



Vicenta Ibáñez Sarsuela (? - 1681)

First female archivist of the **Archive of the Kingdom of Valencia (Spain)** from July 1678 to 1681.

Founded in 1419 by King Alfonso the Magnanimous, the *Archivo del Reino de Valencia* remains one of the primary historical repositories in Spain today.

1500s

Wang Shizhen (1526–1590)

"Nothing is not history."

Acting as collector, archivist, and bibliographer during the Ming Dynasty, he built a massive personal archive of rare books, documents, and art, which he used to write the ***Yanshantang bieji***, a 100-volume historical text.



1400s



Cosimo de' Medici (1389-1464)

"Before fifty years have passed, we shall be expelled, but my buildings will remain."

By collecting, organizing, and preserving meticulous banking records, prolific correspondence, and patronage of classical texts, he set the **foundation for the Medici's archival legacy**.

1300s

Dugha (ca. 1352)

Prominent griot and courtier in the Mali Empire, for Mansa Sulayman. Griots act as *human archives*, preserving and passing down their **community's history, genealogies, cultural values, and epic tales**.

Also known as jeli, jali, or guewel, there are still practicing griots today.





SLIS CONNECTING

SLIS Connecting, the journal of The University of Southern Mississippi's School of Library and Information Science (SLIS), is an open-access, refereed e-journal. The purpose of *SLIS Connecting* is to share news, information, and research with LIS students, alumni, faculty, professionals, and scholars through regular columns, selected faculty publications, invited student papers, and peer-reviewed student research papers. There are no fees associated with reviewing or publishing in *SLIS Connecting*, and no fees associated with downloading articles and columns. The authors published in *SLIS Connecting* are the copyright holders of their articles.

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PAST USM SMSA TALKS

2026

Digital Humanities and the Archive: Communicating Digital Skills, Career Pathways, and Cultural Heritage, Jennifer Andrella

Talk with Jessica Perkins Smith, Jessica Perkins Smith

Orphaned Collections in Cultural Heritage, Amanda Wade

View [here](#).

Conferences

JANUARY 22-26 2027	AMERICAN LIBRARY ASSOCIATION MIDWINTER MEETING Philadelphia, PA
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APRIL 7-10 2027	ASSOCIATION OF COLLEGE AND RESEARCH LIBRARIES Portland, OR
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MAY 28-31 2027	SOCIETY FOR SCHOLARLY PUBLISHING 47TH ANNUAL MEETING Baltimore, MD
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JUNE 24-29 2027	AMERICAN LIBRARY ASSOCIATION ANNUAL CONFERENCE New Orleans, LA
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UPCOMING	LIBRARY CONFERENCE INDEX
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Graduating Students

Spring 2026

Adkins, Amanda—MLIS & ASC
 Alexander, Destiny—MLIS
 Aranda-Taylor, Nicole—ASC
 Bane, Brittany—MLIS
 Baudoin, Kelsye—MLIS & YSL
 Bello, Austin—MLIS & ASC
 Bourgeois, Asrael—MLIS
 Busch, Robert—MLIS
 Call, Miriam—MLIS
 Campbell, Mark—MLIS
 Centeno, Sabrina—MLIS & YSL
 Curtis, Jasmine—YSL
 Ellison, Sarah—YSL
 Emrich, Jamaica—MLIS
 Esteban, Olivia—MLIS & YSL
 Faulk, Cameron—MLIS
 Fecteau, Barbara—MLIS & YSL
 Fenney, Katerina—MLIS
 Finley, Riley—MLIS
 Forsythe, Hailey—MLIS & ASC
 Galan, Cruz—MLIS & ASC
 Galloway, Britni—MLIS & YSL
 Handley, Payton—MLIS
 Hart, Lea—ASC & MLIS
 Hering, Melissa—MLIS & ASC
 Hudson, Cameron—MLIS

Kendall, Ella—MLIS & ASC
 Inman, Robert—MLIS
 Johnson, Tonja—MLIS & YSL
 Klein, Karen—MLIS & YSL
 Ladner, Emily—MLIS
 Larosa, Cassandra—MLIS
 Lee, Matthew—MLIS
 Lemke, Kanely—MLIS
 Meaux, Ashley—MLIS
 Mckenzie, Kathryn—ASC
 Mettei, Seth—MLIS & ASC
 Moorman, Jennifer—MLIS
 Osborne, Amanda—MLIS
 Perry, Finola—MLIS & ASC
 Rojas Ramirez, Erik—MLIS
 Scott, Autumn—MLIS & YSL
 Shields, Beatrice—MLIS
 Simon, Emily—MLIS
 Smith, Jeannette—MLIS & YS
 Smith, Tiffany—MLIS
 Thomas, Linda—MLIS
 Thomas, Phoebe—MLIS
 Walker, Crystal—MLIS & ASC
 Watson, Emily—MLIS
 Wilkinson, Akiareia—MLIS & YSL
 Yancey, Rachel—MLIS

CONGRATULATIONS!