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SCDL **Update Message**

KATE BOYD
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School is back in session, and it is my hope that SCDL is used more and more each year in the classroom. It is generally agreed upon that primary sources teach students about different points of view and help them develop analytical skills. And, primary sources are what we are making available through our digital collections.

I spent this spring and summer talking to K12 librarians and teachers across the state about our digital collections. This past spring, as part of a grant from the Library of Congress to USC's School of Library and Information Science, I was asked to go to four K12 librarian workshops. I spoke in Lexington County, Spartanburg, and Charleston, and finally this summer in Columbia at a workshop devoted to the topic of civil rights. I reached over 200 librarians in all thanks to USC's SLIS and the Library of Congress.

In July, collaborating with the State Department of Education Social Studies Associates through a grant funded by the National Archives' National Historic Preservation Records Commission (NHPRC), we invited fifteen teachers to USC's campus for a week and a half to learn about USC, SCDL, and DPLA digital collections as well as the Library of Congress's Chronicling America site. During the workshop the teachers became familiar with a vast amount of online primary resources, learned new historical thinking skills, and created docu-

ment-based questions or DBQs. DBQ lessons start with a broad question and then ask the student to answer it by interpreting primary resources. Fifteen DBQs were created, using online primary resources, and will be made available online this coming year after reviews from outside evaluators. The topics ranged from founding documents, Jacksonian Democracy, and the American Colonization Society, to Reconstruction, World War I, and Civil Rights. Most of the topics focused on the South Carolina perspective. For instance, one DBQ asks what South Carolinians thought about the War for Independence, using letters from the Oliver Hart Papers and a map from the William Tennent Papers as some of the primary resources. While many of the materials used were from USC, other SCDL partners were searched and used as well. Richland Library's Modern Cotton Mill Engineering book and an article from Furman's Tribune Almanac are both sources for DBQs from this workshop.

This was the first of three workshops that the grant has funded. The next two will be during July 2018. The teachers really came away with a better understanding of what we have made available and a great appreciation for having access to all of these free resources. Hopefully, this is the real beginning of connecting teachers to the wealth of primary source materials in SCDL.

Best, Kate

TYLER'S TECH TALK
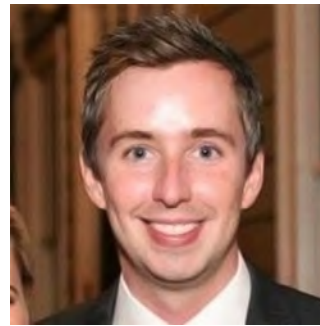
TYLER MOBLEY
SCDL Technical Coordinator

Checking back in with Tyler, we learned that Apache Solr, the search index powering the SCDL catalog, is great for harvesting and searching data, but not the best for editing or manipulating data on the backend. So, he is working on creating a holding place where the data can be reviewed before going live. This would really help to ensure we have great looking data in DPLA and SCDL. Currently, he sends everything to SCDL and then sees errors and has to fix and reload before anything is harvested to DPLA. Sometimes if there is an error in a few records, he has to hide that whole field from the entire collection because his current system does not allow him to fix individual records. Or he asks you all to fix the data and Tyler, being as nice as he is, doesn't want to give you all any more work than he has to. For example, if he sees dates written differently with letters in a few records, he may have to just hide the entire date field for that collection. The date field needs to be the ISO Standard, mm-dd-yyyy. Another example is finding coordinates in the Geographic Location field. Currently, that field is only for names of places and not coordinates. Hopefully, one day coordinates can be incorporated as well.

We also talked with Tyler about the future of harvesting data into repositories, such as SCDL and DPLA. Currently, SCDL harvests its data using the OAI (Open Archives Initiative) Protocol for Metadata Harvesting. OAI-PMH is an old standard in "digital times," and not updated much these days. It simply gives some basic outlines for what our metadata needs to look like for another system to harvest it. There is some talk about smarter harvesters that can understand more complex data and even update records when they are edited or disappear from the source repository, or display images from other repositories. Resource-Sync is an option that might replace OAI-PMH in the future, but to this date, there is not enough of a strong movement for SCDL to switch over. As a result, please know that when you delete or replace records, Tyler needs to know because he will need to do the same on his end or you will see a broken link in SCDL. Our OAI-PMH is not that smart, yet.

SCDL Partners Attend DPLAfest 2017

AMANDA STONE
Library Resources and Services, South Carolina State Library

Amanda Stone attended the DPLAfest 2017 in Chicago, Illinois, in April.

The South Carolina Digital Library serves as a service hub for the Digital Public Library of America (DPLA), which makes local collections available to a national audience. It was one of the first six initial service hubs in DPLA in 2013, adding over 150,000 items (Boyd, 2013).

As a DPLA Community Rep since 2015, I volunteer to help raise awareness of DPLA in local communities, including South Carolina Digital Library partners. I attended this year's DPLAfest in Chicago, the fourth major gathering of the Digital Public Library of America's broad community and wanted to share some significant projects and updates.

Hydra-In-A-Box

Many libraries, archives, and museums have limited IT support or are using aging, legacy software for their digital projects. DPLA, Stanford University, and DuraSpace have been awarded a major IMLS grant ($2 million) to produce a polished, feature-complete, easy-to-install and maintain, turn-key Hydra-based application for next-generation digital asset management. Hydra is an open-source digital repository software project and Hyku is the repository application from the Hydra-in-a-Box project, now available in beta.

Open eBooks

Open eBooks is a partnership between the Digital Public Library of America, The New York Public Library, and First Book, with content support from digital books distributor Baker & Taylor and login support from Clever. Educators, program leaders and librarians who work with in-need youth in libraries, schools, shelters, clinics, out-of-school time programs, military family programs, early childhood programs, and other capacities can access Open eBooks by registering with First Book. The Open eBooks app contains thousands of popular and award-winning titles, curated by the DPLA's Curation Corp. Funding is provided by generous commitments of publishers, support by IMLS and the Alfred P. Sloan Foundation, and is part of the

White House ConnectED Initiative.

Library of Congress Content Hub

LC MAP COLLECTIONS IN DPLA. "A new & accurate map of the provinces of North & South Carolina, Georgia &c." [London, 1752]. https://www.loc.gov/resource/g3900.ar138001/

The Library of Congress is now a DPLA Content Hub, eventually sharing a significant portion of its rich digital resources with DPLA's database of digital content records.

The first batch of records includes 5,000 items from three major Library of Congress map collections – the Revolutionary War, Civil War, and panoramic maps. The Library of Congress expects to add a significant portion of its digital items to the original trio of collections over time, covering other collections such as photos, maps and sheet music.

Primary Source Sets

First published in 2015, DPLA Primary Source Sets are designed to help students develop critical thinking skills by exploring topics in history, literature, and culture through primary sources. Drawing online materials from libraries, archives,

and museums across the United States, the sets use letters, photographs, posters, oral histories, video clips, sheet music, and more.

Each set includes a topic overview, ten to fifteen primary sources, links to related resources, and a teaching guide. These sets were created and reviewed by the teachers on the DPLA's Education Advisory Committee. Some example primary source sets of possible interest to South Carolina educators are the Transatlantic Slave Trade, World War II: Women on the Home Front, Road to Revolution: 1763-1776, and Postwar Rise of the Suburbs.

WikipeDPLA

Lastly, many people have created apps based on the DPLA API for new and transformative uses of the digital cultural heritage.   One I have enjoyed using recently is WikipeDPLA, a Chrome extension that shows relevant results from DPLA on any Wikipedia article. This extension queries the DPLA each time you visit a Wikipedia article, using the article's title, redirects, and categories to find relevant items. For example, on the Wikipedia article about the Best Friend of Charleston locomotive, the extension links to photographs of a replica of the engine from both Richland Library and Georgia State University.

Boyd, Kate; Gilbert, Heather; and Vinson, Chris (2016) "The South Carolina Digital Library (SCDL): What is it and where is it going?," South Carolina Libraries: Vol. 2: Iss. 1, Article 3. Available at: http://scholarcommons.sc.edu/scl_journal/vol2/iss1/3

CHRIS VINSON
Library Technology, Clemson University Libraries

Chris Vinson also attended DPLAfest 2017, the annual conference in April in Chicago, Illinois.

DPLAfest 2017 WELCOME PANEL. "Panel participants Nell Taylor of Chicago's Read/Write Library, Jennifer Brier from University of Ilinois at Chicago, and Luis Herrera, City Librarian for the City and County of San Francisco, discuss their topic "Telling the Stories of Who We Are."

DPLAfest 2017--the annual gathering of the Digital Public Library of America's hubs, partners, and community--was held in Chicago, Illinois at the Harold Washington Library, the main branch of Chicago Public Library on April 19-21, 2017. I had the opportunity to attend DPLAfest this year as a representative of the South Carolina Digital Library and the South Carolina DPLA Hub. In addition to Chicago's excellent food and a delightful Cubs game (they won!), I had an informative and productive time at DPLAfest overall as it provided a welcoming venue for like-minded practitioners of digital libraries to come together for a few days to learn from each other and hear from the DPLA staff about new developments.

DPLA hosted a preconference, Hubs Day, the day before the general session and limited attendance to managers of current and near future Hubs. Hubs managers from around the country gathered to share their experiences, struggles, and successes with starting up or managing a DPLA Hub. DPLA staff updated us on new Hubs, content numbers, ingestion issues and solutions, International Image Interoperability Framework (IIIF) development, and analytics. DPLA now contains records for more than 16 million items from 2,350 contributing institutions. Twenty-seven Service Hubs have been accepted along with 18 Content Hubs. The upcoming areas of focus for the DPLA include researching historical minority news collections,

IIIF integration, increasing the size of thumbnails, improving analytics and search engine optimization, a full website redesign, and an overhaul of the ingestion technology and process.

After these updates, we focused our attention on two topics: potential options for a new, fee-based membership and governance model for DPLA Hubs; and half-day workshops, one on metadata and one on sustainability for digital projects. Michelle Kimpton, Director of Business Development and current Interim Executive Director of DPLA, explained how DPLA is exploring a new model for its future growth and sustainability that's rooted in diverse funding sources and an engaged stakeholder community. Michelle then detailed DPLA's current funding streams and potential funding streams, such as membership fees for Hubs. We then dived into the advantages and disadvantages of several membership models and governance structures. No decisions or executive actions came from this discussion, but the Hubs did have a chance to express their views on the various models.

I attended the sustainability workshop hosted by Amanda Dillon and Kate Tkacik of the Foundation Center, a nonprofit that gathers and analyzes data to help other organizations better understand philanthropy and connect them to appropriate financial resources. We learned strategies for articulating the value of our digital projects, incorporating value propositions into our case for support, and learning how to use the tools provided by the Foundation Center, such as the awesome Visualizing Funding for Libraries Map, to successfully research and identify grant opportunities.

I attended a number of presentations over the next two days of the official DPLAfest, and learned about the great work of our colleagues across the nation. One of the highlights of DPLAfest for me are the Lightning Round sessions, where practitioners offer a brief overview of their projects. I was most intrigued by the work of Gregory Markus from the Netherlands Institute of Sound and Vision--a project called RE:VIVE that engages electronic IDM artists and producers with the Institute's vast collection of sounds with the goals of encouraging creative reuse of openly licensed content and producing new music. The DPLA Tech Team gave an enlightening presentation on the past, present, and future ingestion application that clarified why ingestion of content has been, politely, inconsistent over the course of the past year. In short, the ingestion process has been cut down from 89 hours for a single job to 41 seconds. The Tech team is working on the new application, ingestion3, while using its legacy version, ingestion1, for ingests until the new technology is completed.

I also attended a session on rights statements given by Emily Gore that provided an updated overview of their work with implementing rightsstatements.org. Franky Abbott, DPLA Curation and Education Strategist, presented on their new efforts to better facilitate topical browsing on the DPLA website and improve the workflows for developing exhibitions and primary source sets. The DPLAfest programming was engaging, fun, and educational, and it continues to be a great way to remain involved and current in digital libraries. Please, feel free to contact me if you have any questions about DPLAfest or new developments at DPLA!

Staff Spotlight:

DARIUS JONES
Digital Imaging Manager,
Clemson University
Libraries

Meet Darius Jones!

As the Digital Imaging Lab Manager for Clemson University Libraries, Darius manages all the different types of scanners in the Digital Collections Department, including Epson Expressions, automated feed scanners, an Atiz book scanner, and a Phase One digital camera. He has about four to five projects going on with about eight to ten students at a time. Currently, they are scanning theses and dissertations and adding them to Scholar Commons. Darius really likes working with slides, negatives and photos and the people at Clemson. He works with Josh Morgan, the Digital Projects Manager, and has been at the Library for ten years. He has been working with Josh for four and a half years and loves it.

Darius majored in Fine Arts with a focus in graphite and ink drawing. His degree, along with many classes from the Graphic Communications curriculum, led to a career in the textile industry where he worked as a Textile Designer for nine years. His library career started in the Acquisitions Unit before moving into Digital Collections. Outside of work he has been practicing and teaching martial arts since he was a student at Clemson. ✴

'Got Staff News?

Share It!

If you have staff news or would like to spotlight a staff member at your institution, please, submit it to Kate Boyd or Tabitha Samuel to be included in the next issue.

SCDL Collections HOSTED BY **CLEMSON & FURMAN UNIVERSITIES**

Clemson and Furman Partner to Host SCDL-Upstate Collections

CHRISTY ALLEN
Furman University Digital Collections

Since the founding of SCDL, Clemson has served as the Upstate Region Repository and the Regional Scanning Center, providing resources, scanning, and collection building services to Upstate cultural heritage institutions. Until recently, they also hosted these digital collections on their local instance of the software CONTENTdm. Due to vendor support changes, it was becoming challenging for Clemson to maintain their local CONTENTdm servers.

In early 2017, Clemson formalized a commitment with Furman University to host the SCDL-Upstate digital collections in Furman's cloud-hosted version of CONTENTdm. In March, fifteen SCDL collections from Upstate institutions such as Greenville County Library System, the Pendleton District Commission, and Southern Wesleyan University were moved from Clemson's old servers into Furman's cloud servers.

This migration allows the collections to benefit from CONTENTdm's latest updates and upgrades including the software's newly redesigned, responsive website. A beta version of this new SCDL-Upstate website is available here: http://cdm16821.contentdm.oclc.org/digital/. Furman and Clemson will work with the hosted SCDL-Upstate institutions to determine when would be the most appropriate time to migrate to this newly redesigned website.

Even though the digital collections are now hosted online by Furman, the responsibilities of Clemson as they relate to the Upstate Region Repository, are virtually unchanged. Upstate institutions will still work with Clemson in scanning, metadata/resource support, and building collections. Furman will graciously be providing the software that makes the digital collections available online.

LIBRARIES
MAKE IT HAPPEN
SCLA CONFERENCE 2017

The South Carolina Library Association's 2017 conference will be held October 11-13, 2017 at the Columbia Marriott in downtown Columbia, SC. This year's theme is "Libraries Make It Happen." See you there!

EDISTO BEACH STATE PARK, SOUTH CAROLINA. Image of Edisto Beach State Park, part of the South Carolina Department of Parks, Recreation and Tourism's Black and white negatives of South Carolina State Parks, 1934-1967 collection, accessible through the Open Parks Network.

Explore South Carolina's State Parks in the Open Parks Network

CHRIS VINSON
Library Technology, Clemson University Libraries

From the slopes of Table Rock to the shores of Hunting Island, these collections survey the rich tapestry of history, culture, nature, and recreation found in the 47 state parks located across the state.

Browse through the historic photographs, Civilian Conservation Corps architectural drawings, and color slides documenting the administration and public use of the parks on the Open Parks Network.

Many thanks to the South Carolina Department of Parks, Recreation, and Tourism for their contributions to this project—these collections are the next best thing to going out and visiting our wonderful state parks in person! 🌴

A Piece of Ephermera: The Backstory

RAMONA GRIMSLEY
Berkeley County Oral History and Digital Project, Berkeley County Library System

In October of 2014, I interviewed Calhoun Wyndham Umphlett, Sr. of Moncks Corner and George H. Seago, Jr. of Summerville. The interview was designed to gather information about the lumber business in the Low Country from the late 1920s through the 1990s. This article references the Umphlett portion of the interview.

The following is a summary of the narrative given by Calhoun Umphlett:

> Back in the 1920s, there were two sawmills in North Charleston on Shipyard Creek. One was Tuxbury Lumber Company, the other, North State Lumber Company. My father, Mills W. Umphlett, was a logger.

A PIECE OF UMPHLETT HISTORY. Pictured above is currency used for purchase at G. J. Cherry's Company Store in Witherbee, SC. Below is a photograph of Mills W. Umphlett, a logger for the North State Lumber Company, and two Cornell University professors.

VISITING WITHERBEE. Calhoun Wyndham Umphlett, Sr., is pictured (second from left) with his brother, Clyde (far right) and two other boys in front of tents for Cornell forestry students at a campsite set up by North State Lumber Company in Witherbee, SC, in 1931.

He just loved to cut something. He worked and managed the timberlands for G. J. Cherry, owner of North State Lumber Company.

North State owned timberland and timber rights in and around Witherbee, S.C. In the spring of 1929, Mr. Cherry allowed Cornell Forestry students to camp at Witherbee to round out their knowledge of different forest regions. Cornell faculty accompanied them. Students put their practical skills to use in the field.

My twin brother, Clyde and I, often went with my father to Witherbee. I remember seeing the students. There is a photo of a few of us boys standing in front of the student tents. My brother and I were about ten years old at the time. There is also a photo of my dad and a couple of Cornell professors sitting in rocking chairs on the porch of the company store. I worked at G.J. Cherry's store one summer when I was a little older.

The two photos featured in this piece motivated my purchase of the scrip for my Berkeley County Ephemera collection. Another ebay find, I bid until I won it. It was worth the $65.95 to hold a piece of Mr. Umphlett's history in my hand.

USC Project Develops Open Source Software to Digitize Optical Sound

GREG WILSBACHER
USC Moving Image Research Collections (MIRC)

Smartphones have made digital video ubiquitous. We surf web videos to pass an idle moment, and think little of pulling out our iPhones to film even the most mundane events. But capturing the world's sights and sounds (even all those kitten memes) for posterity wasn't always so simple.

From 1900 to 1980, celluloid motion picture film was the principal means of conveying visual imagery in motion. Since the introduction of viable synchronized sound-film systems in the late 1920s (for 35mm film) and 1930s (for 16mm film), film sound has been a central component of moving image cultural records. The primary method for capturing sound on film was the optical soundtrack, a system that is still in use as a backup to digital audio technologies when 35mm film prints are projected in theaters.

While many optical sound track types have been developed, they are all based on the same principle. Analog sound waves are converted to electrical energy, which in turn is used to expose motion picture film, creating a visual representation of audio. Ensuring the quality extraction of digital audio from these aging optical sound tracks for access and preservation is the principle focus of the University of South Carolina's AEO-Light project.

Since 2011, Moving Image Research Collections (MIRC) has partnered with the University's Interdisciplinary Mathematics Institute (IMI) on two Na-

DIGITIZING OPTICAL SOUND. A variable density optical sound track is outlined by bounding boxes to the left of the 35mm film image.

tional Endowment for the Humanities grants from its Preservation and Access Research and Development program, to develop and distribute a free, open-source software tool for extracting digital audio from scans of motion picture optical sound tracks.

MIRC's experience scanning film led it to seek out better methods for digitizing optical tracks. Partnering with IMI's Director, Dr. Pencho Petrushev, the AEO-Light team developed new algorithms to extract digital audio. Now in its second iteration, AEO-Light 2, the project is also drawing upon the substantial expertise of Tommy Aschenbach, Founder and President of Video & Film Solutions,

who has enabled the shift of the code from CPU to GPU processing to improve its performance and expand its functionality.

Digital preservation of motion picture film is still an evolving practice, but the basic premise is that films are either preserved as a single, sync-sound digital video file or as a file directory of individual images matching the frames of the original motion picture film along with a separate, high-quality digital audio file to preserve the film's sound. AEO-Light 2 can support either approach. Even as vendors continue to develop new machines to image film, the art and science of film scanning continues to focus primarily on improving the quality of digital film images. In conjunction with this work, the AEO-Light project provides important new technologies to improve the quality of digital audio extracted during digitization.

AEO-Light 2 is simple to use. Users input source material from a film scanner (either video or individual frames) and identify the left and right boundaries of the optical sound track as well as the beginning and end of the frame. The software uses these parameters to analyze the entire source

A SIMPLISTIC DESIGN. Originally developed in C++ but converted to QT, AEO-Light's interface is simple to use.

file and extract a very short audio fragment from each frame of film. It then reassembles these audio 'snippets' into a complete audio record of the film (this is the most computational intensive routine of the program). The resulting broadcast wave file includes embedded timecode to facilitate synchronizing the audio file with the video file. Advance users can take advantage of image processing tools that can improve the visual quality of the optical track prior to extracting the audio to improve the overall quality of the broadcast wave file.

AEO-Light 2 improves the preservation environment for film sound by requiring, and thus encouraging, the imaging of optical sound tracks as part of the film scanning process. By scanning beyond the image frame, film preservationist can create 'digital film surrogates' that document the original physical film object. As the source material for AEO-Light derived audio, digital film surrogates provide a number of benefits.

First, preserving a record of the optical sound track provides future film archivists the capability to extract a new digital audio file using AEO-Light should the original digital audio file become corrupted or lost. Second, the extraneous data cap-

LCDL : A Year in Review, an Upcoming Year, Too

LEAH WORTHINGTON
Lowcountry Digital Library

The Lowcountry Digital Library had a wonderful year assisting partners with bringing 20 new collections to the public through digitization. Looking ahead to next year, with new staff, great partners, and new software and hardware, they're looking forward to a productive 2017-2018.

With the close of the 2016-2017 calendar, LCDL now hosts over 210 collections consisting of over 95,000 individual digital files. These collections were met with over 400,000 page views from over 45,000 unique visitors across 157 countries! All of those visitors, especially with over 13,000 of them returning to the site as regular users, speak to the value that students, scholars, and researchers find in the collections of LCDL's eighteen partner institutions.

New Collections Spotlight: The Avery Research Center for African American History and Culture added eleven new collections whose content covers Lowcountry Civil Rights movement activity. Charleston-area activists, including Septima Clarke, and Charleston Civil Rights organizations, including the NAACP, are among the digital collection additions from the Avery Research Center this past year. The digitized collections are rich with photographs, letters, pamphlets, and organization documents that reveal activists' work toward gaining equality. Anyone interested in Civil Rights history or twentieth-century African American history in the Lowcountry will be thrilled to discover these are online!

To assist archivists across the Lowcountry and bring their collections to the public, LCDL has a new Co-Director, Tyler Mobley, and a new Project Coordinator, Leah Worthington. Mobley, though in a new role, is not new to LCDL. He's been LCDL's lead architect since 2011, developing and maintaining the website to keep digital collections working and discoverable. Before becoming Project Coordinator, Worthington worked on digitization and metadata for LCDL. She also worked on another College of Charleston Library's digital project, the Lowcountry Digital History Initiative. Both team members are excited to assist project partners in digitizing Lowcountry archival collections, making the Lowcountry's history and culture more accessible to students, scholars, and researchers.

With LCDL celebrating almost 5 years, it's time to update the web design. Mobley is currently working on a website design refresh. While Drupal is the content management system LCDL is currently built on, it has proved difficult to maintian. The redesigned website will be built using WordPress. In addition to easy maintenance, WordPress proves itself a more flexible, scalable content management system. LCDL's partner project, the Lowcountry Digital History Initiative, is in line for a similar redesign that will ensure a cohesive look for both projects.

LCDL : A Year in Review...

A new year brings new possibilities. Reach out to the Lowcountry Digital Library if you're a Lowcountry archive interested in partnering on digital humanities! 🌴

USC Project Develops Open Source...

tured outside the image frame of the film (including the optical sound tracks, negative numbers and stock manufacturer data) provides a rich history of film production as a material practice and will help future scholars better understand the provenance of a digital video file.

AEO-Light 2 is open source and free to use. The source code and most recent release files are available on GitHub. The official project page provides sample test files for users to download so that they can try the software. Those interested in the history of optical film sound can inquire about a free Blue Ray DVD (A Century of Sound—Part 2) from the Chace Audio Foundation documenting the development of optical film sound.

AEO-Light 2 is a collaborative project funded by the National Endowment for the Humanities. The project team is: Dr. Greg Wilsbacher (PI), Dr. Pencho Petrushev (Co-PI), Tommy Aschenbach (project consultant) and L. Scott Johnson (lead programmer). Special thanks are due to Krishna Sindhuja Kalusani and Dr. Jason Bakos for Linux development. 🌴

SCAA 2017 Annual Meeting

The South Carolina Archival Association's Annual Meeting will be held October 20, 2017 at The Citadel in Charleston, SC. This year's theme is "South Carolina at War," as the conference will highlight preservation, access, and materials which document the experiences of South Carolinians during times of war. Don't miss it!

About the South Carolina Digital Library

The South Carolina Digital Library provides free access to historic materials, such as photographs, manuscripts, journals, books, oral histories, objects, etc. illustrating the history and culture of South Carolina from over 40 cultural heritage institutions across the state.

For more information, please visit scmemory.org or call (803) 777-0735.

The SCDL Newsletter is an online publication of the South Carolina Digital Library.

TABITHA Y. SAMUEL
Editor
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FRONT COVER. "Segregated African American area, Hunting Island State Park, South Carolina," from Black and white negatives of South Carolina State Parks, 1934-1967, South Carolina Department of Parks, Recreation and Tourism.

THIS PAGE. "Lake Greenwood State Park, South Carolina," from Black and white negatives of South Carolina State Parks, 1934-1967, South Carolina Department of Parks, Recreation and Tourism.

Both images are accessible through the Open Parks Network.