

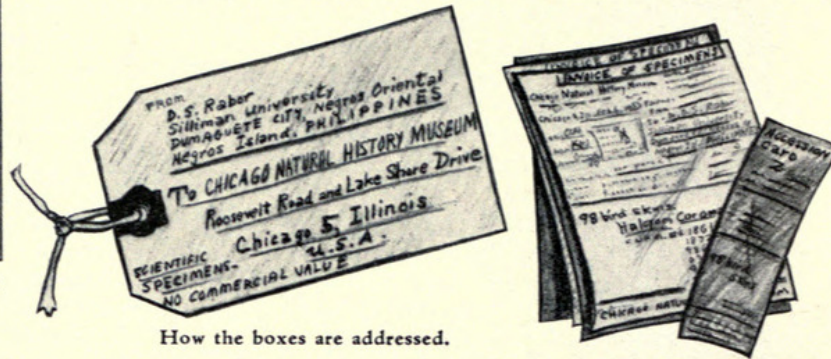


By plane or by ship and then by train the packing cases full of specimens arrive in Chicago, to be brought to the Museum by truck.

WHAT HAPPENS TO

BY AUSTIN L. RAND, V.

When a new collection arrives at Chicago Natural History Museum it is incorporated into the permanent reference file of specimens, the Museum's "Bird Collection," and



How the boxes are addressed.

An accession card is made for our records with the origin and general description of the collection and checked with the invoice.



The individual label on each specimen must be in order, with place and date of capture and the collector's name, at least.

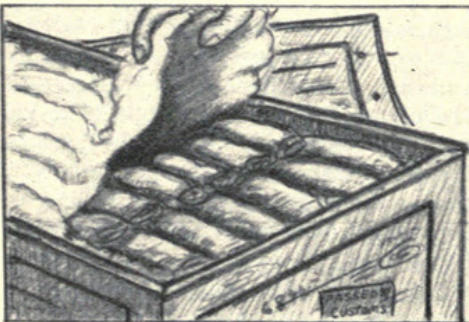


The cases are opened.

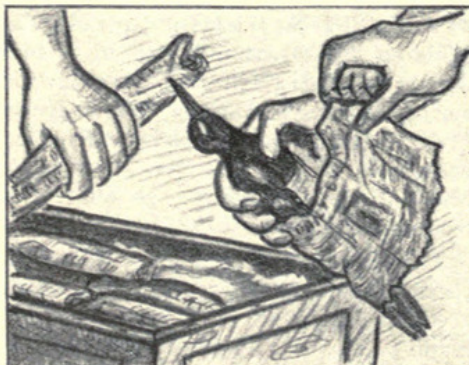


It is always an event when a new collection arrives and the whole staff of the Division of Birds gathers to help unpack it and sort the specimens into trays.

The collection is catalogued: each specimen is numbered and the data from the label is entered opposite the corresponding number in the catalogue, where now (1955) about 240,000 specimens are listed.



The specimens, wrapped in paper or cotton, lie side by side, row upon row, tier upon tier, tightly packed in the cases.



They are removed and unwrapped.



The newly arrived birds are finally identified and incorporated into the Museum bird collection. This is arranged in a natural systematic order, the most primitive birds first. The specimens are placed in rows in drawers in the dust-proof, light-proof steel cases of the bird range, available for easy reference. The collection is, in effect, a self-indexing file.

DRAWINGS BY RUTH ANDRIS

A black and white illustration of a man in a suit sitting at a desk, looking at a large open box containing several dark, elongated objects. Behind him is a tall cabinet with many small drawers, some of which are open, revealing similar objects inside.

A black and white illustration. The main part shows a man in profile, wearing a suit and tie, looking down at a tray of food. The food appears to be several pieces of bread or pastries. An inset in the top right corner shows a hand holding an open umbrella.

A detailed black and white illustration showing a hand holding a pair of compasses. The compasses are positioned to draw a smooth curve on a dark, irregularly shaped object, possibly a piece of wood or a mold. The hand is shown from the side, with the thumb and index finger gripping the handles of the compasses. The object being drawn on is dark and has a rough, organic shape. The background is light and textured with some shading lines.

A detailed black and white illustration of a person's hands writing in a ledger. The person is wearing a suit and is seated at a desk. On the desk, there is a ledger with columns and rows, a pen, and a ruler. To the left of the ledger, there are several books and a box containing what appears to be a small animal, possibly a cat. In the background, there is a shelf with several books and a framed picture of a globe with the text "THE EARTH" visible. The scene is set in a room with a window showing a view of a city or landscape.

A black and white line drawing of a hand reaching into a file cabinet drawer. The drawer is labeled 'RESEARCH FILE' and contains several folders, one of which is labeled 'AFRICA'. Another hand is shown pulling out one of the folders.

A black and white illustration of a man in profile, wearing a light-colored shirt, reading a newspaper. The newspaper has a large photograph of a woman on the front page. The man is holding the paper with both hands. In the top left corner, there is a small inset image showing a person's legs and feet.

A black and white illustration of a man sitting in a library, reading a newspaper. He is seated in a wooden chair, facing away from the viewer. On the table in front of him are several newspapers, some with titles like 'IBIS', 'SYLVIA', 'CONDOR', and 'EMU'. A large lamp is positioned behind the newspapers, casting light on them. The background shows bookshelves filled with books.

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Rand, Austin Loomer. 1955. "What Happens to a Bird Collection." *Bulletin* 26(11), 4-5.

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