



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 14, Number 2

April 2000

WHAT HAPPENED TO MY DECEMBER ISSUE?

Well, we were wondering, too! Completed newsletter copy was sent to SAA in Chicago at the beginning of November, but your editor hadn't received her copy by mid-December. Following numerous telephone calls and e-mail discussions with the office, it appears that over 20 percent of the entire membership (and therefore the VM section) was dropped or at least not found by new membership software that was installed last Fall. Over half of the VM Section leadership did not receive their newsletter, so you're not alone if you didn't receive yours.

There are two things we'd like you to do:

- Drop SAA a pleasant note to let them know that you didn't receive the newsletter (if, of course, you didn't). This will allow the staff to double check their mailing list to ensure that all who should be are on it.
- Go to the VM Section Web site at <<http://www.gsu.edu/~libpjr/vm.htm>> and download the PDF file of the December newsletter so you can catch up on everything that you missed.

SAA has apologized to the Section leadership for this unfortunate event.

DO YOU WANT TO BE A MILLIONAIRE?

Of course you do. But, would you like to be the Visual Materials Section chair instead? The odds of making it are much better.

Seriously, every year we conduct a search for qualified nominees, and it's that time again. As past chair, I'll testify that the rewards far exceed the work required. The position will put you in touch with many of your talented colleagues and keep you informed of developments in the rapidly changing field of visual materials. This is far more educational than taking a ton of classes, and your professional network will expand exponentially. Plus, it's great resume fodder.

As a reminder to our readers, the Visual Materials Web page, with back issues of *Views*, may be found at:

<http://www.gsu.edu/~libpjr/vm.htm>

In return, all that's required of you is to: produce a few newsletter columns; delegate work to committees, and ride herd on them; chair one annual meeting; and, find two nominees willing to fill the position after your term passes.

Let's be honest. How many of you are thinking: "If Hawkins could do this, it must be a piece of cake."

If you're interested in this incredible opportunity for professional development, contact Tim Hawkins, Past Chair by e-mail at <Timothy.Hawkins@colorado.edu> or by phone at (303) 832-8052.

FROM THE CHAIR

John Slate, Documentary Arts

With the public and personal snowball of "The Holidays" behind us, let's review where we left off since our last issue of *Views*, as well as look forward to what's in store in the next few months as we prepare for our annual meeting. As some of you know, I want to see the VM Section become more involved in producing/suggesting publications or other tools that our membership and anyone else in the field can use in their work with visual materials. Part of that was achieved last year with Richard Pearce-Moses's updated and indispensable bibliography.

Additionally, others and I are working—slowly—on a bibliography of visual ephemera, which could become something worth submitting to the SAA Publications Board. Finally, I am gratified to know that Mary Lynn Ritzenthaler has made a proposal to the SAA Publications Board to revise her valuable *Administration of Photographic Collections*.

We also have picked up the ball again on organizing an advanced workshop on visual materials. Tim Hawkins, immediate Past Chair, put together "Designing and Implementing Photographic Copy and Digital Imaging Services," which will be offered at the Denver meeting. Tim will report on that program elsewhere in this issue [See announcement, p. 10—Ed.]. Tim's also working on our Web site, which I know will become a useful place for finding out about tools and resources available to VM archivists.

In response to the common interests and concerns of VM catalogers and other VM archivists, James Eason has established a VM cataloging listserv, one more avenue for communication and the sharing of information. [Subscription information will be found in the December 1999 issue of *Views*—Ed.]

Finally, we can look forward to a number of useful and engaging sessions on a variety of VM topics that

VISUAL MATERIALS SECTION LEADERSHIP ROSTER

<http://www.gsu.edu/~libpjr/vm.htm>

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were accepted and are being prepared for Denver. Past Chair Sarah Rouse is on the program committee, and no doubt helped identify and evaluate many worthy proposals.

I haven't heard from many of you in the membership (yes, I am busy, too!), but if you have any questions, suggestions, or concerns, please let me know. If you would like to serve on any committees, please let James Burant or me know. The quality of the activities in this section isn't an accident; it's on account of people who want to see things happen. Get involved.

FROM THE CHAIR-ELECT

James K. Burant, Documentary Art and Photography, National Archives of Canada

John Slate and I have been working on various projects relating to the VM Section over the past few months, with our next big job being to review and update the three-year plan. We have had some discussions about a publication on ephemera, and have also been discussing building contacts with our colleagues in AMIA (especially in discussing how they get all their sponsorship funds for their annual conference!) I did speak with several VM Section members at the AMIA meeting held in Montreal, and there was some concern about what SAA, and more particularly VM section, could offer them. This is something which the Section has to work on, and which I hope will be part of our plans.

In the meantime, I am pleased to report that I will be in Denver in August-September, since I will be chairing a VM Section-sponsored session on Archivists Working Outside the Box. This will give me an opportunity (which I haven't had since 1997) to meet many of you face to face, and to discuss problems in our sector of archival endeavour.

Please feel free to contact me about any issue which you feel is important to you within SAA.

ARCHITECTURAL ARCHIVES ROUNDTABLE

Beth Bilderback, Special Collections, University of South Carolina

The Conservation Center for Art and Historic Artifacts and the National Park Service Museum Management Program are offering "Architectural Records: Preserving and Managing the Documentation of Our Built Environment." This three-day workshop will be held at the Athenaeum of Philadelphia May 3-5. A range of topics will be discussed including the types of materials and processes, managing records, preservation measures, fundraising, and legal issues. Twenty speakers, many of them highly respected in the archival and conservation fields, will participate in the conference. Early registration is \$150 by March 14 and late registration is \$200 by April 10. For more information contact the Conservation Center Preservation Office at 215-545-0613, e-mail

**All leadership addresses
will be found on page 2 of
this issue of Views.**

<CCAHA@ccaha.org>, or web site <<http://www.ccaha.org/>>.

Keep in mind the Roundtable will be meeting in Denver during SAA's annual meeting. The current schedule indicates Saturday, September 2, from 8:45 am to 10:15 am. There may also be an additional time to meet for a special presentation either at the hotel or at a local architectural records repository. If you have any suggestions or concerns, contact co-chairs Mary Woolever at <mwoolever@artic.edu> and Michael Gelman at <HistPrev@aol.com>.

In other news of note, Tawny Ryan Nelb's history of the Dow compound in Midland (MI) went to press in September. ICAM's international conference will be held in Rio de Janeiro in May 2000, and "Preserving the Recent Past II" will be held in Philadelphia, October 11-13.

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE (VMCAR)

Judi Hoffman, Chair <jhoffman@colosys.net>

Greetings from sunny Western Colorado! I am getting so excited about the SAA 2000 Conference in Denver, and can't wait to welcome you all to my beautiful home state. There will be a lot more news about the Denver meeting in the next issue of *Views*, but I did want to give you an early heads-up on the roundtable schedule: VMCAR will meet Saturday, September 2, from 8:45 am to 10:15 am. If anyone has agenda items for the meeting, or areas of discussion they would like to see raised, please contact me (email is generally the easiest way to get in touch with me these days).

I also wanted to mention two sessions that should be of particular interest to both VMCAR and VM members. "Image Access: Three Approaches to Cataloging and Image Collection Management" will provide archivists with options and working examples of the cataloging and description of image collections, with Richard Pearce-Moses as commentator and James Eason, Linda Running Bentley, and Terry Beamsley as speakers. Also, "The Colorado Digitization Project" session will include discussion of metadata used in the description of digitized visual images (by yours truly), and an archivist's take on the project (Kris Haglund of the Denver Museum of Natural History).

And finally, we are still looking for a new Webmaster for the VMCAR Web site, as Kate Bowers is unable to continue her great work. If you are interested, please let me know; it shouldn't be a lot of work!

CATALOGING CASED MATERIALS

James Eason, Bancroft Library

Here at Bancroft we are in the midst of our cased photo conservation, cataloging, and digitization project. I posted a related question to the list and received some helpful examples of daguerreotype (and ambrotype) cataloging from others, but I'm still working on refining our information into its final form.

I'd love to have some feedback on these really nit-picky issues, especially from those with some AACR2 cataloging knowledge, or from anyone with thoughts on the matter. The challenge is to present this large variety of detailed, specialized descriptive information in a consistent, clear way that will not overload or confuse the non-specialist user, but will provide full information to the specialist.

I've come up with two good(?) approaches for our main physical description area (MARC 300 subfields a, b, and c). Both involve using the form term (daguerreotype, ambrotype, opalotype, tintype, etc.) in the \$a subfield, instead of the \$b, where it was formerly relegated. The question arises of where to include closely related terms, especially with all the variations of the ambrotype process that we encounter.

1 ambrotype (on violet ruby glass) : sixth plate, hand colored ; visible image 7 x 6 cm.

vs.

1 ambrotype : sixth plate, on violet ruby glass, hand colored ; visible image 7 x 6 cm.

How closely should the medium of ruby glass be associated with the Specific Material Designation ("ambrotype", in the first subfield)? Do you have any preference for one over the other, above?

We plan to add further physical details in note (MARC 500 equivalent), such as: "Asphaltum backing on plate," or "Backed with black velvet," plus any mat, preserver, and case information.

So a full MARC physical description might look like:

300 1 ambrotype (on violet ruby glass) :\$bsixth plate, hand colored ;\$c visible image 7 x 6 cm.

500 In oval brass mat with embossed floral motif. Contained in black thermoplastic case with grape cluster motif (Krainik 181) and embossed red velvet pad. Case dimensions: 11 x 9 cm.

500 Printed label in image well: [transcription of info.—case maker, patent date, etc.]

[or, for an example including backing information for a clear glass ambrotype:]

300 1 ambrotype :\$bsixth plate, hand colored ; \$c visible image 7 x 6 cm.

500 Plate backed with black velvet. In oval brass mat with embossed floral motif. Contained in

black thermoplastic case with grape cluster motif (Krainik 181) and embossed red velvet pad. Case dimensions: 11 x 9 cm.

500 Printed label in image well: [transcription of info.—case maker, patent date, etc.]

If anyone has thoughts on the division of physical details proposed above, I'd be grateful to hear them.

IN PRINT

The Reviews

- Baldwin, Gordon, and Keller, Judith. *Nadar Warhol: Paris New York*. Los Angeles: J. Paul Getty, 1999. 240 p. ISBN 089236565X (paper); ISBN 0892365609 \$60 (cloth)

Reviewed by Tim Hawkins, Freshwater Photos

Fame—possibly the second most powerful four-letter word in the English language. We adore those who attain fame and idolize them in the media. We are conditioned to desire fame. One twentieth-century artist is synonymous with this word. I don't need to tell you who he is, and I don't need to tell you what he said about being famous.

I have not been Andy Warhol's biggest fan. Certainly this relates to my hesitancy, while a film student, to stare at the Empire State Building for seemingly endless hours. Thus, it was a pleasant surprise to discover the complexity of Warhol's work, through the exhibit catalog for "Nadar Warhol: Paris New York," presented by the J. Paul Getty Museum. Likewise, I have never been particularly interested in Nadar, for reasons similar to my ignorance of Warhol's work. So it was doubly surprising to be freshly introduced to Nadar through the Getty publication.

"Photography and Fame," the subtitle for the exhibit and catalog, is a theme that ties Nadar and Warhol neatly together. Indeed, we could ascribe both of their successes to photography of the famous: Warhol with an open door to the New York elite, and with his factory, manufacturing fame for those not already basking in it; and Nadar with his political caricatures, and photographic portraits of French society.

But the complexity of both artists' lives and work, which this publication illustrates, surprised me. The introductory text, describing the lives of both men, emphasizes the breadth of their accomplishments: Nadar the caricaturist, the writer, the photographer, the balloonist and mid-nineteenth century proponent of heavier-than-air flight; Warhol the artist, the filmmaker, the photographer, the publicist. The catalog illustrates a depth of character and achievement that I hadn't previously fathomed.

Intellectual themes are apparent in the work of both Nadar and Warhol, but there is also a refreshing playfulness to their work. There are photos of Nadar suspended in his balloon, most likely a hamper in his studio, wearing his Paris finery, trying to suppress a smile. There are photos from Warhol's early

photobooth series, one literally being mugged for the camera. And there are the stories.

This is not simply a picture book. It is a storybook that uses both words and photographs effectively. The text that accompanies each photo provides an essential context. It is entertaining and informative. Text fills in the history to tell a complete story. It adds the layer of complexity necessary for a fuller appreciation of the work. The catalog is a sensory treat too. I enjoyed looking at the electric typesetting of the neon red and purple cover text, set on a black background, with the dust jacket removed. Nadar's prints are finely reproduced. Warhol's Polaroids look like Polaroids. The layout is clean and simple. This is eye candy. *Nadar Warhol: Paris New York* is definitely worth a look. I've picked it up over and over and again, and I'm certain this is the first time I've really seen the photographs of Nadar and Warhol.

- Kissel, Eléonore, and Vigneau, Erin. *Architectural Photoreproductions: A Manual for Identification and Care*. New Castle, DE: Oak Knoll Books, 1999, 138 p., ISBN 1-884718-62-0, \$65 (paper). Reviewed by Sarah H. Turner, Archivist, American Institute of Architects

This manual is an invaluable tool for the archivist or librarian charged with preserving and maintaining architectural drawings. The format of the book includes a glossary, a flowchart for identifying the photo-reproduction process, and a simple but detailed description of each of the processes. The descriptions of the processes provide information on the identification of the medium, its history and use, the manufacturing process, the degradation and storage of the medium, and color photographs to aid in the identification of the photo-reproduction process. Also included is a series of appendices detailing the methods for storing and exhibiting drawings, and a description of the modern processes for reproducing architectural drawings. On the whole this is a well thought out book; my only wish is that the flow chart describing the processes was in poster format so that it could be more easily referenced. I have used this book several times to assist architectural firms with the correct housing and storage of their architectural drawings. Every library or archives with architectural holdings should have a copy of this book, I hope the price does not prove to be prohibitive.

- Cumming, William P., and DeVorse, Louis, Jr. *The Southeast in Early Maps*, 3rd ed. Chapel Hill, NC: University of North Carolina Press, 1998, 498 p., ISBN 0-8078-2371-6, \$90 (cloth).
and
Martin, James C. and Martin, Robert Sidney. *Maps of Texas and the Southwest, 1513–1900* Austin, TX: Texas State Historical Association, 1999, 184 p., ISBN 0-87611-169-X, \$39.95 (cloth).
Reviewed by Mott Linn, Clark University

Those who find maps to be interesting—and, because most of my framed decorations are maps, I

qualify—would certainly enjoy these two works. Obviously, many others have agreed with this assessment, because both of these books have had multiple printings: *Southeast* was originally published in 1958 and *Texas* was in 1984.

Texas, which is 9 inches high and 12 inches wide, illustrates 50 maps, of which 16 are also in color. In it a copy of the map is usually on the page that faces the map's description. Even though those maps that are in color are in a different section of the book, a black-and-white copy of the map faces the description. This arrangement is much easier to figure out than the one used in *Southeast*, which has the descriptions, the color maps, and black and white maps in different parts of the book. This, no doubt, saves a great deal of money because a different quality of paper is used for the pages with the plates and the color plates are restricted to two signatures. The system they use to match the descriptions with the plates, however, can be confusing, at first. When going from the map to find the commentary about it, one must ignore the plate number and only use the map number. *Southeast*, which is 12 inches high and 9 inches wide, discusses many more maps because it has an annotated map list of 450 maps of the Southeast before 1776. Of these, 124 are illustrated in the book of which 24 are in color.

Although the titles indicate that the books cover different regions, a few maps are shown in both books. One example is Delisle's 1703 map of North and Central America, which in many respects was a groundbreaking depiction of the continent. Both books discuss this fact as well as give references to other works that write about this map. The descriptions in *Texas* for this and other maps are longer because they tend to do a greater amount of placing the maps into their historical context. Of course, *Southeast* needs to provide fewer contexts because it discusses so many more maps, thus creating fewer holes that need to be filled.

As one studies these maps, it is interesting to see all of the changes that occurred through the time periods they cover. For instance, one can track how settlement of these areas took place. Furthermore, one can see how cartographers became more skilled in their trade over time. Perhaps most interesting is how people's perceptions, or "mental maps," of these regions changed. These perceptions would have been changed by how the current maps were drawn and how future maps were drawn. For example, people might have thought that it was easy to get across the continent because a map, such as the map that was originally printed in 1550 which is plate # 2 in *Texas* and color plate # 1 in *Southeast*, showed that it was thin. However, future maps would be changed once explorers determined that the continent was much wider than they originally thought. In fact, plate # 4 in *Texas*, which was originally published in 1570, showed Canada as being too wide. This may demonstrate that the mental image of the continent went from one extreme to the other before it came to settle more in line with reality.

Both of these books are beautifully bound and clearly printed. People interested in either American history or cartography would value these books.

For additional information about maps, there are two Web sites with thousands of links to online maps and information about maps. One is from the map library at Clark University <<http://maplib.clarku.edu/links.html>>. The other is from Utrecht University, in the Netherlands <<http://oddens.geog.uu.nl/index.html>>.

● Hirsch, Robert. *Seizing the Light: A History of Photography*. New York: McGraw Hill, 1999. 512 p. ISBN 0-697-14361-9 \$33 (paper)
Reviewed by Gary Saretzky, Monmouth County Historical Society

One can only have respect for those few authors who attempt a one-volume history of the art of photography, even if they only encompass a major part of it. None but Newhall, Gernsheim, Rosenblum, Pollack, Frizot, and a handful of others have written or edited textbooks on the history of the medium in English in the past few decades, and with good reason. The scope of the subject grows by leaps and bounds each year, as younger and older, undeservedly forgotten, artists are added to the canon. Moreover, the volume of literature that must be taken into account in a historical survey that has been and is being written about photography is staggering. Robert Hirsch, the courageous author of the tome under review here, has provided a highly selected list of about 500 volumes in his bibliography and cites countless articles in his footnotes.

With several admirable one-volume histories already available, is there any point to writing another one? Fortunately, I am pleased to report that Hirsch has done a fine job and that this 528-page book should certainly be added to a scholar's bookshelf of essential references, particularly for its coverage of photography in the United States. Although his stated goal is to cover "Western" photography only, the book actually pays little attention to European developments after the likes of Brandt, Brassai, and Cartier-Bresson. Nevertheless, Hirsch's effort is worthwhile for a number of reasons.

First, unlike some of his predecessors, Hirsch's prose is very digestible. He writes in a clear, lively style with a minimum of jargon. When summarizing the work of hundreds of different photographers, he not only hits the key points but also manages to do so with few multisyllabic words.

Second, Hirsch provides original insights into the lives and work of subjects who may already be familiar to some readers. For example, consider this excerpt from his characterization of Alfred Stieglitz as a secular rabbi:

The fight for the independence of photography in the New World held special appeal for a Jewish immigrant like Stieglitz who wanted to leave behind many customs of the old country. Although Stieglitz did not practice Judaism, one can speculate how Jewish culture might have influenced him. Since Judaism is based on the

word and not the image, Stieglitz's making of photographs could be interpreted as an act of rebellion against the authority of the Old Testament, a rejection of Judasim's fear of the eye, saying NO to the taboo on graven images. By indirect mechanical means, the camera allowed Stieglitz to break this prohibition and embrace Christian pictorialism (without endorsing its history of church-sponsored art) on a new, wide-open playing field. This enabled Stieglitz to fulfill a role as a "chosen one," guiding his people out of the slavery of old practices. Stieglitz could be a rabbi (teacher), leading services of a new montheistic, aesthetic order. Instead of studying the Torah and writing expositions, Stieglitz would polemicize and publish the order of modernism from the position of the persecuted outsider. Instead of being tormented by anti-Semites, Stieglitz was harassed by uncultured barbarians.

Third, the limitations of Hirsch's scope, as noted above, allow him to examine some topics in more depth than a worldwide survey. Although Hirsch covers the 19th and early 20th century, one of his primary goals is to examine relatively recent American work that emerged immediately before or during Hirsch's own career over the past twenty-five years as an exhibit curator, teacher of photography, and image maker. Currently the Associate Director of the Visual Studies Workshop in Rochester, New York, and Associate Professor of Art, State University of New York at Brockport, Hirsch has an authoritative knowledge of recent trends in photography in the United States. The last three chapters, in fact, focus almost exclusively on Americans. The antepenultimate chapter, *The Atomic Age*, includes *The Surrealistic Metaphor* (Clarence John Laughlin, Frederick Sommer, and Val Telberg); *The Photograph as Spirit* (Minor White); *Photo Education as Self-Expression* (Harry Callahan, Aaron Siskind); *The Family of Man*; *Photography and Alienation* (Robert Frank, William Klein, Mario Giacomelli); *Making a Big Jump* (Henry Holmes Smith, Richard Hamilton, Wallace Berman); and *The Subjective Documentary* (Robert Doisneau, Roy DeCarava, Eliot Porter [a surprise in this company]).

The next chapter, *New Frontiers: Expanding Boundaries*, begins with an essay, "Structuralism: Reading a Photograph" and continues with *The Found Image: The Beginnings of Postmodernism* (Robert Rauschenburg); *The Rise of Pop Art* (Andy Warhol); *Challenging the Code* (Art Sinsabaugh, Syl Labrot); *The Social Landscape* (Garry Wingrand, Lee Friedlander, Diane Arbus); *New Journalism* (Bruce Davidson, Danny Lyon); *Multiple Points of View* (Duane Michals, Nathan Lyons, Ray Metzker, Jerry Uelsmann, Robert Heinecken).

The final chapter, *Changing Realities: Alternative Visions* explicates the mind expanding work of Robert Fichter, Doug Prince, Naomi Savage, Sonia Landy Sheridan, Thomas Barrow, William Larson, Ken Josephson, Joseph Jachna, Kenneth Josephson, Ralph Eugene Meatyard, Les Krims, Barbara Crane,

Lucas Samaras, Ralph Gibson, Larry Clark, Eugene Richards, Emmet Gowin, Bill Owens, Edward Ruscha, Lewis Baltz, Judy Dater, Eliot Erwitt, Burk Uzzle, Robert Adams, Milton Rogovin, Stephen Shore, William Eggleston, Joel Meyerowitz, Jan Groover, John Pfahl, Joel Sternfeld, Mark Cohen, Joan Lyons Ruth Thorne-Thomsen, Robert Hirsch, David Levinthal, John Pfahl, and others.

Fourth, Hirsch's selection of images to illustrate his text not only reproduce some of the classics like Cameron's "Herschel," but introduce many unfamiliar (at least to me) but compelling masterpieces by the artists discussed in his text. For example, Peter Henry Emerson is not represented by "Gathering Waterlilies," as is so often the case, but two others that are actually more representative of his efforts to depict the work of the people who lived in the Norfolk Broads. Stieglitz' "Winter on Fifth Avenue," is not reproduced in the cropped version that he exhibited, but full frame, with dashed lines showing how he changed it from horizontal to vertical format.

Not surprisingly, given Hirsch's location in New York State, he reproduces many images from the impressive holdings of the George Eastman House, but one finds credits to numerous other museums, galleries, and private collections. The fact that at least half of the illustrations do not appear in the other one-volume histories in itself makes this book a worthwhile purchase.

Perhaps the only disappointment with the illustrations is that the quality of reproduction can only be described as adequate and falls short of the standard set by Michel Frizot in his recent, *A New History of Photography* (English edition, 1998). In particular, the nineteenth century photographs in Hirsch are all reproduced in black-and-white instead of color, sadly distorting the beautiful tones of albumen prints and other early processes. The earliest color reproduction occurs on page 362 and is of a photograph made in 1956. No doubt this problem should be laid at the publisher's door, rather than Hirsch's.

Keeping in mind the caveats noted above, *Seizing the Light* is a significant addition to the historiography of photography.

The Books

Adès, Marie-Claire, and Zaragoza, Pierre. *Photographes en Algérie au XIX Siècle*. Paris, 1999. ISBN \$45 (paper).

Southern Oregon Historical Society. *A Century of the Photographic Arts in Southern Oregon: A Directory of Jackson County Photographers, 1856-1956*. For ordering information contact the society at (541) 773-6536.

Fernández, Horacio. *Fotografía Pública: Photography in Print, 1919-1939*. 1999. 271 p. \$55

Joseph, Steven F., Schwillden, Tristan, and Claeds, Marie-Christine. *Directory of Photographers in Belgium, 1839-1905*. Antwerp, 1977. 2 vols. in slipcase. 485 p. \$175.

Sartor, Margaret, and Dyer, Geoff. *What Was True: The Photographs and Notebooks of William Gedney*. New York: W. W. Norton & Co, 1999. 144 p. ISBN: 0393048241 \$35 (cloth) *Six Exposures: Essays in Celebration of the Opening of the Harrison D. Horblit Collection of Early Photography*. Cambridge, MA: Harvard University, 1999. 134 p. ISBN \$45 (paper).

Sichel, Kim. *Germain Krull: Photographer of Modernity*. Cambridge, MA: Harvard Univ. Press, 1999/ 363 p. ISBN \$65 (cloth).

Sobieszek, Robert A. *Ghost in the Shell: Photography and the Human Soul, 1850-2000: Essays on Camera Portraiture*. Los Angeles: Los Angeles Museum of Art, 1999. 322 p. \$60 (cloth).

WHAT'S UP

through April 16. *The Fantastic in Renaissance Prints and Drawings*. National Gallery of Art, Washington, DC.

through April 23. 2000 BC: The Bruce Conner Story Part II. Modern Art Museum of Fort Worth, Fort Worth, TX.

through May 7. Degas to Picasso: Painters, Sculptors, and the Camera. Dallas Museum of Art, Dallas, TX.

through May 31. *The Edible Moment: The Art of Food for Festivals*. The Getty Museum, Los Angeles, CA.

through May 7. *Carleton Watkins: The Art of Perception*. National Gallery of Art, Washington, DC.

through June 4. *Carleton Watkins: From Where the View Looked Best*. The Getty Museum, Los Angeles, CA.

[*Views welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that Views is in print three months after the deadline posted on the last page.*—Ed.]

COLORADO DIGITIZATION PROJECT TO SHARE IMAGES, DIGITAL TOOLS

A unique collaborative initiative of Colorado libraries, archives, museums and historical societies is creating an online collection of digital images to provide Internet users with unparalleled access to Colorado's history and culture. The Colorado Digitization Project <<http://coloradodigital.coalliance.org/>> captures the written and visual record of Colorado's history, culture, government and industry, providing access to photographs, manuscripts, and art exhibits from a variety of institutions. The project is funded by a grant from the Colorado State Library.

Any institution with Internet access can link to the Colorado Digitization Project. Linking to the Web site is free and there is no charge for users of the

collections. The Web site also includes a guide for using primary source material in grades K-12 and a "digital toolbox" to help institutions get started with a digitization project.

Once at the Web site, users can search by media format or geographic location, or browse the entire collection. Foremost among the collections is the Denver Public Library's Western History Photodigitization Project. Currently, the digital image collection has grown to over 50,000 images out of 500,000 photographs held by the Western History Collection at DPL. The 19th and 20th century photographs are primarily images of Colorado and the American West.

Other collections available via the web site run the gamut from historical photographs of Boulder and Boulder County hosted by the Boulder Public Library, to photographs and line drawings of the Crow Canyon Archaeological Center, to the Colorado Springs Pioneers Museum's Van Briggle Pottery Collection, one of the first dynamic data interactive exhibits in an online museum.

Manuscripts available at the site include records of the Bureau of Reclamation, Bureau of Indian Affairs, National Park Service, U.S. District Court, Federal Highway Administration, and the U.S. Mint from the Rocky Mountain region of the National Archives. For each collection on the site, users will find a brief description of the project and a link to the project site or to the host institution site if the collection is not yet available online.

The Colorado Digitization Project is funded by a Library and Services Technology Act (LSTA) grant from the Colorado State Library. Participation in the site is open to libraries, library systems, archival organizations, historical societies and museums that want to collaborate in a program to share via the Internet their digital images of the important collections related to Colorado history, culture, government and industry. Information on joining the project is available at the web site.

For more information please contact Liz Bishoff, Project Director, Colorado Digitization Project, phone: (303) 679-0201; fax: (303) 679-0282; e-mail: <bishoffl@concentric.net>; <<http://coloradodigital.coalliance.org/>>.

AND MORE DIGITAL WEB SITES

University of Idaho

Special Collections and Archives at the University of Idaho Library announces a new installment in the Web page "Digital Memories." Digital Memories focuses on historic artifacts, documents, photographs, and books from the holdings of Special Collections and Archives.

This is a changing showcase of highlights from our collections. The most recent addition to the series is "Kooskia Depression Letter," featuring a 1936-penciled letter describing the impact of the Great Depression on those living and working in north central

Idaho. The Special Collections Department of the University of Idaho Library includes those materials that, because of subject coverage, rarity, source, condition, or form, are best handled separately from the General Collection. The several "collections" housed in this department include the Day-Northwest Collection of Western Americana, Rare Books, Idaho Documents, Sir Walter Scott Collection, Ezra Pound Collection, Caxton Collection, University of Idaho Theses, Historical Maps, Historical Photograph Collection, and Personal Papers and University Archives.

"Digital Memories" may be accessed at <<http://www.lib.uidaho.edu/special-collections/>>. Previous editions, on the University Library's waspish cube, Homer Pound and Idaho, and Kyle Laughlin's photograph of Indian Post Office on the Lolo Trail, are also available. Also at this site is information about Special Collections and its holdings, archival and manuscript descriptions and inventories, and a massive geographical guide to repositories of primary source materials. The latter now contains over 3700 entries from around the world.

Library of Congress

The Preservation Reformatting Division of the Library of Congress announces the web release of its first digitizing project, the full ten-volume set of the periodical "Garden and Forest: A Journal of Horticulture, Landscape Art, and Forestry." This landmark publication was the first American journal devoted to horticulture, botany, landscape design and preservation, national and urban park development, scientific forestry, and the conservation of forest resources. The digital reproduction can be viewed at <<http://lcweb.loc.gov/preserv/prd/gardfor/gfhome.html>>.

The National Digital Library provided experience and personnel in the planning and execution of this preservation project. The Garden and Forest project is the first Library of Congress initiative to adapt the use of digital technology to serve the traditional preservation goals of reformatting deteriorating originals. Preservation goals and requirements for selection, completeness, fidelity to the original content and structure, and cataloging as applied to this digital project are described in the "Digitizing and Delivery" link from the Garden and Forest site.

New policy information that addresses the integration of digital technology among the options available for crafting preservation strategies has also been added to the LC Preservation web site <<http://lcweb.loc.gov/preserv/prd/presdig/presintro.html>>.

Garden and Forest contains approximately 8,400 pages, including over 1,000 illustrations and 2,000 pages of advertisements. Each issue contains articles that are literary as well as scholarly and scientific, and are of interest to readers ranging from curious amateurs to practicing professionals. It provides practical information on specific plants as well as horticultural practices, guidance on the design of gardens, the growth of trees, and the care and management of public and private grounds. Many of the articles are illustrated. The artwork includes line

drawings, halftones, diagrams, plans, botanical illustrations, portraits, and landscapes. Every issue also contains at least four pages of advertisements that provide a valuable snapshot of contemporary commercial products, services, and establishments.

The Preservation Reformatting Division is working collaboratively with the University of Michigan on the digital conversion and online delivery of Garden and Forest with the goal of building a foundation for interoperability with other Making of America digital materials (see <<http://moa.umdl.umich.edu/>>). This has involved developing a model for phased delivery that allows progressive additions of features and functionality to be provided by different parties, over time. Another collaborative effort with the Arnold Arboretum of Harvard University has focused on the phased addition of access and interpretive aids, such as background essays and a comprehensive subject index; the first historical background essay is available online with this Phase 1 release.

William Gedney Photographs and Writings Website

The Digital Scriptorium and the Duke University Rare Book, Manuscript, and Special Collections Library are pleased to announce the completion of the William Gedney Photographs and Writings Web site <<http://scriptorium.lib.duke.edu/gedney/>>. From the mid-1950s through the early 1980s, William Gedney (1932-1989) photographed throughout the United States, in India, and in Europe. When he died in 1989, he left an extensive archive of his life's work, which now resides at the Rare Book, Manuscript, and Special Collections Library at Duke University. Funded in part by a grant from the Institute for Museum and Library Services (IMLS) and representing over a year of work by project staff and Duke students, the William Gedney Photographs and Writings Website includes extensive selections from Gedney's finished prints, work prints, contact sheets, notes, notebooks, handmade photographic books, book dummies, and correspondence. Over 4900 photographic images are included, as well as over 1200 images of writings and notebooks, and over 270 images representing nine digitized photographic book projects. Eight of Gedney's notebooks have been fully transcribed and are available as both text and images, and a typescript is available as electronic text. All are searchable and browsable in a variety of ways, and the site includes extensive background information on William Gedney's life, work, and the subjects of his photography. The site represents possibly the largest catalog of an individual photographer's life and work available on the Internet today.

Technical information helpful to those considering or planning similar digital imaging projects is also included in the site.

For more information contact Stephen Miller, Project Manager, William Gedney Photographs and Writings, Rare Book, Manuscript, and Special Collections Library, Duke University.

[There was a Gedney show at San Francisco MOMA with a catalog this winter—see **In Print**—Ed.]

MEETINGS & LECTURES

Museum and Library Archives Institute

June 23-24. The third annual Museum and Library Archives Institute, sponsored by Monson Free Library and Reading Room Association, Massachusetts Board of Library Commissioners, New England Archivists, and New England Museum Association, will be held at the Monson & Wilbraham Academy, Wilbraham, Massachusetts. For information contact Theresa Rini Percy, Director, Monson Free Library, 2 High Street, Monson, Mass. 01057. Tel. (413) 267-3866; fax: (413) 267-5496; email: <tpercy@cwmares.org>.

NFPF FILM PRESERVATION GRANTS

The National Film Preservation Foundation (NFPF) has received \$250,000 in Federal funds for film preservation grants to American archives. The grants will target "orphan films" not preserved by commercial interests.

In creating the NFPF, the U.S. Congress authorized up to \$250,000 per year for preservation grants starting in fiscal year 2000. This would become available if the congressionally chartered nonprofit organization could raise private funds for operations and begin national programs. The Academy of Motion Picture Arts and Sciences and The Film Foundation stepped forward with seed money in 1997 and were joined by others in the entertainment community, including the Directors Guild of America, Screen Actors Guild Foundation, Writers Guild of America, International Cinematographers Guild, Technicolor, Deluxe, 18 other laboratories and post-production houses, Fuji, Kodak, Twentieth Century Fox, Creative Artists Agency, Turner Classic Movies, New Line, MGM, and the Wasserman, Stark, and Entertainment Industry Foundations. In less than two years, the NFPF has advanced preservation projects in 17 states and the District of Columbia and secured support for preservation and access copies for more than 200 films and footage collections.

Interested organizations should check out the application guidelines posted on the NFPF web site, <<http://www.filmpreservation.org/grants.html>>. For more information on the NFPF's new Federally supported program, please see the press release at <http://www.filmpreservation.org/news_federalgrants.html>.

The NFPF is an independent, grant-making public charity, affiliated with the National Film Preservation Board of the Library of Congress. For more information, contact: Annette Melville, NFPF, (415) 392-7291.

The Society of American Archivists
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**TIME-DATED MATERIALS
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ARTFUL DODGING

Providence, RI. Donna Longo DiMichele has accepted a position with the Office of Library and Information Rhode Island Department of Administration. She may be reached at RI Dept. of Administration, Office of Library and Information Services, One Capitol Hill, Providence, RI 02908; Telephone (401) 222-1267; Fax (401) 222-2083. The Web address is: <<http://www.lori.state.ri.us>>.

Ottawa, Ontario. *The Stone Age: Canadian Lithography from Its Beginnings* is the title of an exhibition of more than 80 prints drawn from the holdings of the National Gallery of Canada, the Royal Ontario Museum (Toronto), and the National Archives of Canada, which will open at the National Gallery of Canada in mid-June 2000, and will be on display until the end of September. Co-curated by Rosemarie Tovell, Curator of Canadian Prints and Drawings (NGC), the Section's own Jim Burant, Chief of Art, Photo, and Philatelic Archives (NA), and Mary Allodi, Curator emeritus in the Canadiana Department of the ROM, the show explores the technical development of lithography, and looks at the varied ways Canadian artists have used the medium to create charming and exciting fine art prints, illustrated books, and posters. After its run at the National Gallery of Canada, the exhibition will tour across Canada.

VM ADVANCED WORKSHOP AT SAA!

SAA will offer a new two-day pre-conference workshop at its annual meeting in Denver. "Designing and Implementing Photographic Copy and Digital Imaging Services" will explore both standard photographic copy services and digital imaging technology. Hands-on exercises with copy cameras and computer imaging equipment will be augmented with visits to a photo lab and a digital imaging site. Participants

should expect to leave the workshop with an understanding of: the strengths and weaknesses of both processes; relevant terminology and a basic understanding of technical procedures; methods for evaluating in-house versus outsourced services; and, criteria for establishing budgets. Tim Hawkins will teach the workshop.

Views: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 1, 2000. Opinions expressed are those of the authors.

**All leadership addresses
will be found on page 2 of
this issue of Views.**



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 14, Number 3

August 2000

☞ VOTE ☞ T-SHIRTS ☞ VOTE ☞ T-SHIRTS ☞ VOTE ☞ T-SHIRTS

ROCKY MOUNTAINS: HI!

It's almost time for the annual gathering of friends of Visual Materials as part of the annual Society of American Archivists' meeting in Denver. There're lots of great things in store for us visual types, including T-shirts (we're all waiting with great anticipation to see what the design will be this year!) and of course, our wonderful annual section dinner. This year we'll be at La Fabula, a great nouvelle American/New Mexican/Mexican restaurant a short cab ride from the hotel. Don't miss them! They're discussed throughout this issue of *Views* and are summarized in a box on this page.

CANDIDATE STATEMENT

Miriam Meislik

I received my degree in Library Science with a specialization in Archives from the University of Pittsburgh. My experience, spanning 10 years, has placed me in public libraries, county records management, museum archives, and university archives. Currently, I am the Associate Archivist/Photograph Curator for the Archives of Industrial Society at the University of Pittsburgh. My responsibilities include all media formats across all collections housed in the archives. I am a Pittsburgh area native, and live there with my husband, Michael; son, Sam; and two cats, Mr. Man and Marmalade.

I would like to see the Visual Materials Section take a more active role in discussing the issue of image use on the Web and copyright. I would like the section to develop general guidelines that could be used for decision making purposed. I feel very strongly about the protection of our image resources. Making our images available on the Web is essential to our collection growth, outreach, and education of our researchers and the general public. We also have an obligation to protect them the best we can. By developing a general strategy, I believe that we will help section members and the profession as a whole.

Back issues of *Views*, may be found at:

<http://www.gsu.edu/~libpjr/vm.htm>

VM HAPPENINGS IN DENVER

Wednesday, August 30

1:00 p.m. - 5:00 p.m.

Denver Federal Center Tour. National Archives-Rocky Mountain Region, The U.S. Geological Survey Library, and the National Mapping Center and Earth Science Information Center. \$

Thursday, August 31

9:00 a.m. - 9:30 a.m.

Behind-the-Scenes Colorado Historical Society Tour \$

9:45 a.m. - 10:15 a.m.

Behind-the-Scenes Denver Public Library Tour \$

1:30 p.m. - 3:00 p.m.

5. Image Access: Three Approaches to Cataloging and Image Collection Management

3:30 p.m. - 5:00 p.m.

17. The Colorado Digitization Project
21. Not Just Newfilm Anymore: Diversity of Collections in Moving Image Archives

4:00 p.m. - 4:30 p.m.

Behind-the-Scenes Colorado Historical Society Tour \$

4:45 p.m. - 5:15 p.m.

Behind-the-Scenes Denver Public Library Tour \$

6:00 p.m. **Section Dinner at La Fabula. Sign up on the message board. Meet in the Adams Mark Lobby at 6.**

Friday, September 1

7:30 a.m. - 12:00 p.m.

Denver Parks Tour \$

8:00 a.m. - 10:00 a.m.

Visual Materials Section Meeting

10:30 a.m. - 12:00 p.m.

26. Collaborative Digital Imaging Projects: Does Everyone Get What They Expected?

1:30 p.m. - 3:30 p.m.

37SF. Treasures of American Film Archives: Celebrating the Role of Archives in Saving America's Film Heritage

Saturday, September 2

8:00 a.m. - 9:30 a.m.

Architectural Records Roundtable
Visual Materials Cataloging and Access Roundtable

4:00 p.m. - 5:30 p.m.

61. Photographs That Lie: Photographic Collections in the Digital Age

From the Chair

John Slate, Dallas Municipal Archives <jslate@mail.ci.dallas.tx.us>

It's been a pleasure to serve the Visual Materials Section as chair for the 1999-2000 year. Thanks to everyone who answered my questions and coached me along. Just as I've heard from a number of past chairs, I have to confess that we can't always accomplish everything we set out to do. I don't know if my changing jobs twice in five months is much of an excuse. I do want to take this opportunity, however, to point out what we have accomplished, and to make the perennial pitch for the Annual Meeting in Denver.

Website. Although parts have not been updated in some time, the VM Section Website is a reliable source for current and past issues of *Views*. Many thanks to Georgia State University for allowing us to reside on its server.

Advanced Workshops. VM Section recommended two preconference workshops that will occur at the Denver meeting: Tim Hawkins' "Assessing and Establishing Photographic and Digital Copying Services," and Steven Davidson's "Administration of TV Newfilm and Videotape Collections." Tim's will take place on August 28-29, and Steven's will be on the 29th. "

VM Promotion. T-shirts! What would an annual VM meeting be without the perfect souvenir? This year's shirts will be available through Tim Hawkins at the annual meeting, so bring your wallets. Proceeds from the shirts will fund additional pages of *Views*.

Newsletter. Postal delays or no postal delays, mailing list issues or not, *Views* continues to be a great organ with useful news, critical reviews, and other visual materials insights. If you have news or other information for our fearless editor Laurie Baty and assistant editor Bruce Johnson, don't hesitate to contact them. *Views* is one of the great marvels of SAA.

Section Meeting. Is on Friday morning from 8 to 10. We will have a stimulating and engaging speaker for a short program, but you need to come to the meeting to find out who it is!

Sessions, Sessions, Sessions! The Visual Materials Section is sponsoring or co-sponsoring seven sessions at the annual meeting, including "Image Access: Three Approaches to Visual Materials Collections Management," a session on the Colorado Digitization Project, "Not Just Newfilm Anymore," "Treasures of American Film Archives," "Wiring the West," "Photographs That Lie," and "Collaborative Digital Imaging Projects" (co-sponsored by the Visual Materials Cataloging and Access Roundtable [VMCAR]). Many thanks to everyone who submitted proposals. I want to thank VM member and 2000 Program Committee member Sarah Rouse for endeavoring to spread the sessions out over the week to avoid conflict.

Proposals for 2001 Meeting. Proposals are due so soon after the previous meeting that I would like to

remind our membership to get together VM-related proposals before the due date of November 1, 2000. Since section-sponsored or endorsed programs have significant advantage over the unendorsed, I urge you to submit copies of your proposals to James Burant for him to funnel to the 2001 program committee.

Thanks again for joining together to keep the section's business moving along. If you still haven't volunteered to work on one of the group's fine committees, it's never too late to start; if you are interested in running for elected office, please let the leadership know.

FROM THE CHAIR-ELECT

James K. Burant, Documentary Art and Photography, National Archives of Canada

We're all gearing up for the meeting in Denver. The VM Section dinner will be Thursday evening, at La Fabula, 2637 W. 26th Ave. There will be a sign-up sheet on the message board, and we hope to have a menu as well. Meet in the Adams Mark lobby at 6:00 p.m. for the two-mile cab ride.

See you in Denver!

ARCHITECTURAL ARCHIVES ROUNDTABLE

Beth Bilderback, Special Collections, Univ. of South Carolina <bilderbk@gwm.sc.edu>

The Architectural Records Roundtable (ARR) will meet on Saturday, September 2, 8:45 – 10:15 a.m. at this year's SAA meeting in Denver. Lisa Backman, of the Denver Public Library, organized an interesting program for us this year. We will meet with staff members of the Western History/Genealogy Department of the Denver Public Library Building (designed by Michael Graves) in the department's reading room. The Library is a ten-minute walk from the conference hotel. Ellen Zazzarino will discuss the processing of the department's extensive collections of architectural, structural, landscape and railroad drawings, and the preparation of finding aids for these diverse collections. Bruce Hanson will speak on conducting research on a building's history, highlighting such resources as insurance maps, building permits, and directories. Attendees are encouraged to bring samples of finding aids for architectural collections and "pathfinders" developed for researching buildings or architects'/engineers'/designers' biographies. It will be a full meeting and quite likely will extend beyond the time scheduled.

The one session of definite interest to ARR members at this year's SAA meeting is Friday afternoon and entitled "Documenting Design: Variations on a Theme." Mark Coir will be one of the speakers. Also of interest might be a Saturday afternoon session on documenting Arizona's environmental history. While other sessions do not deal directly with architectural records, there are several sessions on dealing with electronic records

and data (CAD anyone?), digitizing, and cataloging visual materials.

Tours scheduled for SAA include three that might be of interest to ARR members. An all-day tour of mining towns, Georgetown and Silver Plume, will be on Wednesday. Friday morning, Carolyn Etter and Lisa Backman will be giving a half-day tour of significant Denver parks which will include an overview of the history of the park system and an introduction to the design documents for the parks. The Denver Public Library owns a large collection of landscape and structural drawings entitled the Denver Historic Parks Records. There will be a coffee break at the Denver Museum of Natural History, located in City Park. The parks have great gardens. There also will be two walking tours of downtown— Phil Goodstein will show the Seamy Side on Wednesday and Friday, and Barbara Gibson will tour lower downtown (LODO) on Wednesday evening.

Mary Woolever, current ARR co-chair, asks members to consider volunteering to be co-chair of the roundtable, or to participate on a steering committee. The roundtable can be an informative, productive and supportive group of colleagues if we invest time in strengthening it. To facilitate individual and group communication, Mary is willing to put together a directory of members. Send name, title, institution, addresses for all communication systems to Mary at <mwoolever@artic.edu>. If you know colleagues who are not on an e-mail system, please ask them to contact Mary directly at the Art Institute of Chicago, 111 South Michigan Avenue, Chicago, IL 60603-6110. A listserv is being maintained for us at California Polytechnic State University, courtesy of Nancy Loe.

VISUAL MATERIALS CATALOGING AND ACCESS ROUNDTABLE

Judi Hoffman, Pathfinder Regional Library Service System <jhoffman@colosys.net>

Greetings again from very warm (but it's a dry heat!) Colorado! The big news is, of course, the upcoming SAA conference in Denver. As I mentioned last time, the VMCAR meeting is scheduled for 8:00 to 9:30 a.m., Saturday, September 2. In the last *Views* I asked for suggestions on agenda topics or issues people wanted to discuss, and I'm sad to say I did not hear a word from anyone! So, I guess I will suggest a topic myself: is anyone interested in discussing the use of metadata standards, such as the Dublin Core, in the cataloging of digitized visual materials? Please let me know if an impromptu discussion of metadata and digital images would be welcomed at our VMCAR meeting.

I also want to mention again a few sessions at the Denver conference that I think might be of particular interest to our roundtable members. Thursday, August 31, from 1:30 to 3:00 p.m., Richard Pearce-Moses, Arizona State Department of Library, Archives, and Public Records; Terry Beamsley of the Toledo Museum of Art; Linda Running Bentley of Denver Public Library;

and our own James Eason from the University of California at Berkeley, Bancroft Library, will present "Image Access: Three Approaches to Cataloging and Image Collection Management," a must-see session for VMCAR people. Also on Thursday, from 3:30 to 5:00 p.m., I will be participating in a session on "The Colorado Digitization Project," which includes discussion of metadata standards for digital projects and the importance of the project for archivists and archival users. During that same time period, there is also a session on "Beyond Markup: Accessing and Using EAD-Encoded Materials." Friday morning, September 1, starts out from 8:00 to 10:00 a.m. with the Visual Materials Section meeting. From 10:30 a.m. to noon, there is an interesting session on "Collaborative Digital Imaging Projects: Does Everyone Get What They Expected?," featuring the experience of Colorado Digitization Project participants. During this same time period is the session "Beyond the Exhibit Case," which looks at extensions of traditional archives exhibit programs. Friday afternoon, from 1:30 to 3:00 p.m., features sessions on "Everything But Encoding: Costs and Benefits of EAD Consortia" and "Archival Perspectives on Digital Libraries." Saturday morning is, of course, our VMCAR meeting, followed by "More Bang for Your Buck: Evolving Standards in Archival Description" from 11:00 a.m. to 12:30 p.m., and "Photographs That Lie: Photographic Collections in the Digital Age" and "Integrating Archival Authority Information in Descriptive Systems" from 4:00 to 5:30 p.m. A full slate!

I also want to draw everyone's attention to James Eason's description of the new VMCAR/VM Section listserve, VISUALMAT, and encourage you all to subscribe and participate in what can be an exceptional means of communicating instantly with colleagues from all across the nation.

Have a wonderful summer, and I will see you all in Denver!

VISUAL MATERIALS CATALOGING and ACCESS ROUNDTABLE EXPANDS LISTSERV FOR ALL

James Eason, Bancroft Library, reporting

In the last issue of *VIEWS*, reference was made to a new listserve for discussion of visual materials in archives. VISUALMAT, administered by James Eason at U.C. Berkeley, grew out of a desire to facilitate communication among VMCAR members, but has been expanded to include all VM Section members and any others interested in visual materials in archives. To subscribe, send a message from your own e-mail account to: <majordomo@listlink.berkeley.edu>

You need no subject line, and the body of the message should just read: subscribe visualmat

Once you have signed up, messages should be sent to: <visualmat@listlink.berkeley.edu>. In order to prevent "spam," postings to the list can only be made by subscribers.

Please contact James Eason if you encounter any problems.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA)

Mary Ide, WGBH <mary_ide@wgbh.org>

The Association of Moving Image Archivists has signed an agreement with the University of Minnesota Press to publish, "The Moving Image: Journal of the Association of Moving Image Archivists." An editorial team and editorial board has been assembled and publication of the first issue is slated for Spring 2001.

The Journal will address issues involving all moving image materials, including historic and contemporary film, television, and video, new and emerging digital technologies, as well as paper and three-dimensional collections documenting the history of moving image media. The journal will offer a compelling mix of content, including:

- Traditional scholarly papers and historical essays.
- In-depth examinations of specific preservation and restoration projects
- Detailed profiles of moving image collections or archives
- Interviews with leading figures in the community
- Behind the scenes looks at the techniques used to preserve and restore our moving image heritage
- Theoretical and visionary articles and columns on the future of the field
- Technical and practical articles on research and development in the field
- Essays on the role of moving image archives and collections in the writing of history
- Reviews of books and films directly related to the archival field.
- Illustrations, still reproductions, frame enlargements, and before-and-after image comparisons.

Further information will be published in the *AMIA Newsletter* and will be available from the AMIA Office, 8949 Wilshire Boulevard, Beverly Hills, CA 90210, e-mail: <amia@amianet.org/>. Manuscript submissions should be sent to the AMIA Publications Committee Chair, Sally Hubbard, e-mail: <shubbard@ucla.edu>. Please mark the subject line of the e-mail "Journal Submission."

AMIA and Kodak have established a Kodak Fellowship program for students working toward careers in moving image archiving. The component parts of the Fellowship are a scholarship, a summer internship program, and attendance at the AMIA annual meeting. For more information about the Kodak Fellowship program and other AMIA scholarships, see <www.amianet.org/>.

The 10th AMIA annual conference will be held on November 13-18, 2000 at the Sheraton Universal Hotel in Los Angeles. It is slated to be AMIA's biggest annual conference with over five days of plenaries, concurrents, screenings, tours, workshops, and a full day advanced technical symposium. There will be over 40 vendors exhibiting at the conference.

Conference agenda and registration packages will be mailed out in August to members.

The AMIA Small Gauge Film Initiative Task Force has received funding for, and is scheduling a Roundtable on Amateur Film Selection and Appraisal to be held in Los Angeles June 17-18.

AMIA was represented at the recent National Forum on Archival Continuing Education, which was held in Decatur, Georgia, in April. The conference focused on developing an action agenda for archival continuing education in the next decade.

KODAK FELLOWSHIP IN FILM PRESERVATION

The Association of Moving Image Archivists (AMIA) announced the inaugural Kodak Fellowship in Film Preservation. The Eastman Kodak Company, in cooperation with the Association of Moving Image Archivists' Education Committee, has established the Kodak Fellowship in Film Preservation, a unique program to help foster the education and training of the next generation of moving image archivists. Designed to provide both financial assistance and firsthand experience, the Kodak Fellowship will be awarded each year to a student of merit who intends to pursue a career in the field of moving image archiving.

Students accepted into or enrolled in a graduate-level or other advanced program in moving image studies or production, library or information studies, archival administration, museum studies, or a related discipline may apply. Students from any country are eligible. Specific eligibility requirements and selection criteria are listed under the fellowship guidelines (below).

Kodak Fellow will receive:

A \$4,000 scholarship for the 2000-01 academic year. Funds will be sent to the student's educational institution and credited towards tuition and/or registration fees.

Complementary registration to the AMIA Conference. In addition, up to \$2,000 in reimbursements will be provided to cover travel, hotel accommodations, and other related costs.

A six-week internship at Kodak and other film restoration facilities in Los Angeles during the summer. Transportation and housing will be provided at no cost, and the student will be paid an hourly wage to offset other living expenses.

In addition, Kodak will work with the Kodak Fellow during the year to assist his or her educational institution by making available research and curricular resources, including on-campus speakers, literature, and technical information.

ELIGIBILITY:

To be considered for the Kodak Fellowship, an applicant must meet the following eligibility requirements:

1. The applicant must be enrolled in a graduate-level or other advanced program in moving image studies or production, library or information services, archival administration, museum studies or a related discipline; or must be accepted into such a program for the next academic year.

2. The applicant must have a grade point average of at least 3.0 (on a 4.0 scale) in his/her most recently completed academic program.

3. The applicant must have strong organizational and interpersonal skills, and have a demonstrated interest in pursuing a career in the moving image archival field.

4. The applicant must be at least 21 years of age on or before July 1, of the year following the application and must possess a valid drivers license.

5. The applicant must submit the following documents:

- A Kodak Fellowship application form.
- An official transcript from the applicant's most recent academic program.
- An essay of no more than 1,000 words describing the applicant's interest and involvement in moving image archiving, including: relevant experience and/or education, career goals, and what he or she would hope to gain from the summer internship.
- Two letters of recommendation (submitted separately).

The Kodak Fellowship is structured as a year-long program of financial assistance, training and introduction to the field. Applicants must be willing and available to participate in all components of the program: the scholarship, conference and summer internship. Students from any country may apply. International students must have employment authorization documents and a social security card to participate in the summer internship.

The Kodak Fellow will be required to provide two passport style photographs that Kodak and AMIA may use with the student's permission for promotional purposes.

Students may apply for both the Kodak Fellowship and the AMIA Scholarship program. Separate application forms and supporting documents must be submitted; and no applicant will receive more than one award. For more information on the AMIA Scholarship Program please contact the AMIA Office.

SELECTION CRITERIA:

Factors to be considered in awarding the Kodak Fellowship include: an applicant's commitment to pursuing a career in moving image archiving; the quality of an applicant's academic record; and the strength of an applicant's program of study as it applies to moving image archiving.

APPLICATION FORMS:

May be obtained by contacting the AMIA office at 8949 Wilshire Boulevard, Beverly Hills, CA 90211; (fax)

310-550-1363; (e-mail) amia@amianet.org. The application postmark deadline was May 1, 2000.

The Kodak Fellowship is supported by the Eastman Kodak Company and administered by AMIA. AMIA has a special responsibility to facilitate the education and training of moving image archivists, and we are grateful to Kodak for joining us in this effort. Kodak's support for this program, including its willingness to design and host the innovative summer internship, represents a major new contribution to our field.

AMIA CATALOGING AND DOCUMENTATION COMMITTEE

Jane D. Johnson, UCLA <jdj@ucla.edu>

The Cataloging and Documentation Committee (C&D) has been working right along on several projects. One thing to look for in the near future is a C&D section on the Association of Moving Image Archivists (AMIA) Website <<http://amianet.org/>>. The Committee has submitted a host of interesting documents for this site, which is being revamped as we speak.

Among the Website additions will be selected portions of the long-awaited *Cataloging Compendium*, which is now complete and awaiting publication. The *Compendium* presents the varied cataloging practices of its 27 participating institutions, in order to help provide solutions to cataloging problems and generate discussion of moving image cataloging issues. We hope to announce availability of a full print publication very soon.

The National Film Preservation Board of the Library of Congress has generously offered \$25,000 in funding to support the work of the C&D Committee's National Cataloging Project Subcommittee, which will hire a consultant to prepare a comprehensive report detailing the feasibility of creating a national moving image cataloging center and website gateway. This Subcommittee is the successor to the AMIA Committee on the U.S. National Moving Image Preservation Plans (CUSNMIPP) Cataloging Task Force.

Arlene Balkansky (Library of Congress) reports that the revised *Archival Moving Image Materials: a Cataloging Manual (AMIM2)* should be available by late this summer from the Library of Congress Cataloging Distribution Service. Plans are to publish it in loose-leaf binder format and also electronically as part of the *Cataloger's Desktop* (also available from CDS). Availability and order information, including price, will be announced on the CDS website <<http://www.loc.gov/cds/>>. *AMIM2* updates will be posted online on the Cataloging Policy and Support Office website <<http://www.loc.gov/catdir/cps/>> and published in the Library of Congress *Cataloging Service Bulletin*.

The Outreach Subcommittee, which was formed to conduct a population survey of the C&D Committee membership in order to determine member interest,

expertise, ideas, etc., has completed its survey and is now compiling the responses. The report will be delivered at the annual conference and published in the *AMIA Newsletter*. A quick review shows that members believe we're on track, tend to prioritize the Committee's standards creation and website communication functions, and are hesitant to list their areas of expertise!!

AMIA's tenth annual conference will be held November 13-18, 2000, in Los Angeles. For more information on the conference, AMIA projects, or AMIA in general, visit the AMIA website at <<http://amianet.org/>>, or contact me, Jane Johnson, Cataloging and Documentation Committee Chair. I welcome input about the Committee's work, future projects, etc. Please do not hesitate to send your questions and comments.

The 8th Dublin Core Metadata Workshop

The Dublin Core Metadata Initiative, in conjunction with the National Library of Canada, the IFLA UDT program, and OCLC, is pleased to announce the 8th Dublin Core Metadata Workshop, to be held: October 4-6, 2000, National Library of Canada, Ottawa, Canada.

Who Should Participate:

Previous workshops have attracted librarians, museum informatics specialists, archivists, digital library researchers, government information providers, publishers, and content specialists from a broad cross-section of sectors and disciplines. Participants are expected to be familiar with Dublin Core basics and should have expertise and interest in advancing the state of Dublin Core standards or deployment. Representatives of other metadata initiatives or standards interested in liaison with DCMI are also encouraged to participate.

Agenda:

The 8th Dublin Core workshop affords an opportunity for practitioners, theoreticians, systems developers and metadata administrators to meet to discuss implementation issues, share perspectives and experiences, and contribute to the evolution of the standard through working group meetings and plenary discussions.

The specifics of the agenda will be determined by a steering committee as the workshop approaches; however, major themes that will be developed at DC 8 include:

- Issues in multi-lingual metadata
- Policies and functional requirements for metadata registries
- Structured representation (eg., agent descriptions for Creator, Contributor, and Publisher elements)
- Creation and management of name authority structures
- Extending Dublin Core metadata for domain-specific metadata entities.

Registration Dates and Deadlines:

Previous DC meetings have been by invitation; DC-8, however, will be open registration until such time as a predetermined registration number is reached.

Registration must be completed online via the Workshop Registration Page unless special arrangements are made with the organizers. All participants, whether receiving a travel stipend or not, must pay the registration fee unless alternate arrangements have been made with the organizers. Preferred payment is by VISA or MasterCard, though cheques, money orders, and bank transfers can be accommodated. Please note that registration is not complete until you have received confirmation of payment from the workshop organizers.

June 1. Registration Opens <<http://www.ifla.org/udt/dc8/reg.htm>>

August 1. Deadline for application for travel subsidies e-mail: <dc@oclc.org>

August 25. Notification of travel subsidies by the DC Directorate

September 1. Deadline for Registration (REGISTRATION WILL CLOSE EARLIER IF FILLED); deadline for receipt of Workshop fee payment; deadline for Workshop-affiliated hotel registration <<http://www.ifla.org/udt/dc8/acc.htm>>.

Important Note: Hotel arrangements made through the workshop registration page will be booked at the conference rate; participants may make their own arrangements, but such reservations will be at the normal hotel rate, which is higher.

Cancellation Policy:

September 1 Cancellation of registration (100 % refund). After September 1, refunds will be prorated based on whether a reserved hotel room is used by other applicants.

Late registration: Registrations accepted after the Registration Closing Date will be considered on a case-by-case basis and are subject to an additional fee of \$50 USD.

Visas and Letters of Invitation: Determining specific requirements or restrictions for entry into Canada is the responsibility of the participant. In cases where special arrangements must be made, the Workshop organizers will arrange for letters of invitation to be sent to appropriate embassy officials, but such requests must be made 45 days in advance to assure timely completion of such arrangements.

Travel Stipends: There will be a limited amount of travel assistance available to defray the cost of attendance for participants who would otherwise be unable to attend. As with previous workshops, participants or their institutions should expect to pay the majority of the costs of attendance. Individuals with special circumstances that mitigate in favor of larger subsidies should contact the organizers directly with justification for the need.

Important Links:

- The Dublin Core Metadata Initiative Home Page <<http://purl.org/DC/>>.

- The Dublin Core General mailing list (announcements about the workshop). Subscription Instructions: <<http://www.mailbase.ac.uk/lists/dc-general/join.html>>.
- The Dublin Core 8 Home Page <<http://www.ifla.org/udt/dc8/>>.

CLIR Authenticity Papers Clifford Lynch, Director, CNI

In January 2000 the Council on Library and Information Resources (CLIR) held a very interesting workshop on issues surrounding authenticity of digital documents and objects; there was a well-attended follow-on reporting session at the Spring CNI Task Force meeting in Washington, DC, in March 2000.

I'm pleased to report that the commissioned papers from this workshop, plus a meeting summary, are now available at <www.clir.org/> (under publications, see report 92). CLIR is also selling them in print form; see their Web site for more details.

Addition to American Memory Technical Information Page

The Library of Congress National Digital Library Program (NDLP) announces its newly revamped information page "Building Digital Collections: Technical Information and Background Papers" at: <<http://memory.loc.gov/ammem/ftpfiles.html>>

This part of the NDLP American Memory Web site documents technical activities relating to the procedures and practices employed by the NDLP, and its precursor American Memory Program, over the past decade of these digital library efforts. The page now includes direct links to the sections of American Memory framing materials entitled, "Building the Digital Collections" with access by digital format, collection division or format of original. The NDLP scanning service RFPs/contracts continue to be available as well as papers covering aspects of text mark-up, repository development, Web interface design, workflow and production (NDLP Writer's Handbook, quality review guidelines, project planning, the role of conservation) and also rights and restrictions statements. Numerous background papers are available including a new paper by Caroline R. Arms of the NDLP, entitled "Getting the Picture: Observations from the Library of Congress on Providing Online Access to Pictorial Images" at: <<http://memory.loc.gov/ammem/techdocs/libt1999/libt1999.html>>.

We encourage you to check this location in the future as the page is updated periodically.

Please send questions and comments about this and all National Digital Library collections and materials to <ndlpcoll@loc.gov>.

WORLD WAR I PHOTOS ONLINE

The National Museum of Health and Medicine, Armed Forces Institute of Pathology mounted a small selection of their World War I photos online at: <<http://natmedmuse.afip.org/collections/archives/agalleries/ww1/ww1.html>>. According to their announcement, page 2 has pictures of shell shock and triage. [*Sounds like just the thing to look at before lunch—Ed.*]

For more information contact Michael Rhode, Archivist, Otis Historical Archives, National Museum of Health and Medicine, Armed Forces Institute of Pathology, Washington, DC 20306-6000, (202) 782-2212 fax 782-3573, <<http://natmedmuse.afip.org/>>, <<http://natmedmuse.afip.org/collections/archives/archives.html>>.

DIGITAL MEMORIES

Special Collections and Archives at the University of Idaho Library announces a new installment in the Webpage "Digital Memories." Digital Memories focuses on historic artifacts, documents, photographs, and books from the holdings of Special Collections and Archives. This is a changing showcase of highlights from our collections.

The most recent addition to the series is "Memorial Steps Competition," featuring Jedd Jones' student design for the installation of the Memorial Steps from the University's first administration building, destroyed by fire in 1906.

The Special Collections Department of the University of Idaho Library includes those materials that, because of subject coverage, rarity, source, condition, or form, are best handled separately from the General Collection. The several "collections" housed in this department include the Day-Northwest Collection of Western Americana, Rare Books, Idaho Documents, Sir Walter Scott Collection, Ezra Pound Collection, Caxton Collection, University of Idaho Theses, Historical Maps, Historical Photograph Collection, and Personal Papers and University Archives.

"Digital Memories" can be accessed through the URL <<http://www.lib.uidaho.edu/special-collections/>>. Previous editions, on the University Library's waspish cube, Homer Pound and Idaho, and Kyle Laughlin's photograph of Indian Post Office on the Lolo Trail, are also available. Also at this site is information about Special Collections and its holdings, archival and manuscript descriptions and inventories, and a massive geographical guide to repositories of primary source materials. The latter now contains over 3800 entries from around the world.

IN PRINT

The Books

Aubenas, Sylvie, and Jacque Lacarrière. *Voyage en Orient*, Paris: Bibliothèque Nationale, 1999. 212 p. \$75 (cloth).

Fernandez, Horacio. *Fotografia Publica: Photography in Print, 1919-1939*. N.P.: 1999. 271 p. \$55.

La Commune Photographiée. Paris: 2000. 127 p. \$32.50 (cloth).

Les Frères Bisson Photographes: De Fleche en Cime. Paris: 1999. 229 p. \$70 (paper).

Famelli, Giovanni. *Anton Hautmann: Firenze in Stereoscopia*. Florence: 1999. \$75 (cloth).

Jeffrey, Ian. *An American Journey: the Photography of William England*. New York: 1999. 104 p. \$40 (cloth).

The John W. Henderson Collection of Japanese Photographs, Formed 1864-76. New York: Hazlitt, Gooden & Fox, 2000. 36 p. \$23.50 (paper).

Harris, David. *Euègne Atget, Itinéraires Parisiens*. Paris: 1999. 199 p. \$55 (paper).

_____. *Of Battle and Beauty: Felice Beato's Photographs of China*. Santa Barbara: 1999. 15 p. \$65 (cloth).

Mace, O. Henry. *Collector's Guide to Early Photographs*, 2nd ed. Jackson, CA: O. Henry Mace, 2000. \$19.95 (incl. s&h). To purchase, contact O. Henry Mace, P.O. Box 72, Jackson, CA 95642, <<http://www.timeship.com/>>.

Mary Ellen Mark: American Odyssey. New York: Aperture, 1999. \$50.

Peterson, Christian. *Chaining the Sun: Portraits by Jeremiah Gurney*. Minneapolis: Minneapolis Museum of Art, 1999. 103 p. ISBN 0-8166-3656-7. \$29.95 (cloth).

Rinhart, Floyd, Rinhart, Marion, and Wagner, Robert W. *The American Tintype*. Columbus: Ohio State University Press, 1999. 392 p. \$75 (cloth). 800-437-4439; <<http://www.ohiostatepress.org/>>

Shlaer, Robert. *Sights Once Seen: Daguerreotyping Frémont's Last Expedition through the Rockies*. Santa Fe: Museum of New Mexico Press, 2000. \$45 (\$4 s&h; cloth). Contact Museum of New Mexico Press, c/o UNM Press, 3721 Spirit Drive, SE, Albuquerque, NM 81706-5631. Credit card orders only: 800-249-7737 or 505 277-4810. Refer to code MPDS for a \$9 discount (offer expires August 1, but give it a try!). [To be reviewed]

WHAT'S UP

through September 4. *The Stone Age: Canadian Lithography from its Beginnings*. National Gallery of Canada, Ottawa.

through October 9. *The Triumph of the Baroque: Architecture in Europe, 1600-1750*. National Gallery of Art, Washington, DC.

opens October 22. *Prints Abound: Paris in the 1890s: From the Collections of Virginia and Ira Jackson and the National Gallery of Art*. National Gallery of Art, Washington, DC.

opens January 28, 2001. *Alfred Stieglitz and Modern Art in America*. National Gallery of Art, Washington, DC.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page.—Ed.]

COLORADO DIGITIZATION PROJECT TO SHARE IMAGES, DIGITAL TOOLS

Leaders from cultural and educational institutions met in Denver this spring to discuss access to cultural resources of the West. Representatives from state libraries, research universities, major museums, historical societies, and archives in 17 Western states addressed the concept of a regional collaborative to increase access to institutional collections and unique resources through digitization. Hosts of the Denver session were the Colorado State Library, the Colorado Digitization Project, and the Bibliographic Center for Research (BCR).

The identified goals for the collaborative include:

- Expand people's ability to use and interpret the new and different information available in digital format
- Reduce or eliminate barriers to access, including geographic, physical, cultural, and gender
- Help people gain a better understanding of our common heritage and its role in influencing our future
- Expand the user base for these special collections and unique resources, and
- Increase access to the resources, while preserving the original items

The group agreed to meet again this fall in Salt Lake City. The Colorado State Library has established a listserv for the project. Those interested can subscribe to the list by sending a message to <majordomo@aclin.org> that reads <subscribe westdigi>. For more information on the project, contact Liz Bishoff, Project Director, Colorado Digitization Project, <bishoffl@concentric.net>, or Brenda Bailey, Director of Networking and Resource Sharing, Colorado State Library <bailey_b@cde.state.co.us>.

MEETINGS & LECTURES

July 31-August 4, 2000. Museums, Libraries, and Archives: Summer Institute for Knowledge Sharing. The UCLA Department of Information Studies, in the Graduate School of Education and Information Studies, is pleased to announce, Museums, Libraries, and Archives: Summer Institute for Knowledge Sharing, Los Angeles, CA.

OFFICIAL ABSENTEE BALLOT - 2000
Visual Materials Section, Society of American Archivists

DO NOT PHOTOCOPY

Leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in Denver.

Must be postmarked no later than August 15, 2000. You may bring this ballot with you to the Section Meeting.

Mail this ballot to Mr. Tim Hawkins, Tim Hawkins Consulting & Freshwater Photos, 727 Pearl Street, No. 703, Denver, CO 80203.

You must be a section member to vote

For Visual Materials Section Chair-elect, vote for one of the following:

_____ Miriam Meisklik

_____ write in _____
 (only individuals who have consented to nomination may be listed)



Building on the success of the first UCLA/Getty Summer Institute in 1999, this five-day course will provide a forum for intensive exploration of theoretical and practical applications in the field of information management and knowledge sharing by museums, libraries, archives, and other cultural heritage institutions. Sessions will take place on both the UCLA campus and at the Getty Center. For course and registration information visit: <<http://dliis.gseis.ucla.edu/si>>, or contact: Cynthia Scott, Department of Information Studies, Graduate School of Education and Information Studies, UCLA, PO Box 951520, 254 GSE&IS Building, Los Angeles, CA 90095-1520, voice (310) 825-6880, fax (310) 206-4460, e-mail <cscott@gseis.ucla.edu>.

September 18-20, 2000. SCHOOL FOR SCANNING. The University of Washington, Seattle. The moveable conference, presented by the Northeast Document Conservation Center, is funded in part by The Andrew

The conference costs \$295 for early bird registration postmarked on or before August 4, 2000, and \$365 for late registration, deadline August 25, 2000. Participants will be responsible for all of their travel, meals, and lodging costs. A complimentary continental breakfast will be provided each morning at the conference site. For information about special hotel and airline fares, see the Registration Information at <www.nedcc.org/>. Registration applications will be accepted on a first-come, first-served basis.

For more information on registration for School for Scanning: Seattle, and a detailed agenda, please see the NEDCC Website. Please direct all conference

inquiries and questions to Jamie Doyle at <jdoyle@nedcc.org>. Only questions specifically concerning registration procedures and information should be directed to Ginny Hughes at <ghughes@nedcc.org>.

Long-term Preservation of Digital Objects

Those of you interested in the long-term preservation of digital objects might be interested in an article in the current issue of D-Lib magazine: Collection-Based Persistent Digital Archives - Part 1. See: <<http://www.dlib.org/dlib/march00/03contents.html>>.

ARTFUL DODGING

Denver, CO. Judi Hoffman, a VM Section past-Chair, formerly with the National Digital Library Program of the Library of Congress, has been named to the newly created position of Digital Librarian at Pathfinder Regional Library Service System in Grand Junction, Colorado. Judi is in charge of helping member libraries and archives with digital projects and information, and administers the Colorado Digitization Project Regional Scan Center at Pathfinder. She will also serve as Project Director for a LSTA statewide grant beginning July 2000 on "Historic Newspapers in Digital Times," which will investigate issues of digitizing and indexing

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newspapers from the turn of the century. You may reach her at <jhoffman@colosys.net>.

Exeter, N.H. Dennis Waters recently published an article on dating daguerreotypes that is on his Web site. It may be of interest to our readers. Go to <<http://www.finedags.com/>> then click on <vignettes> and then on <origins>.

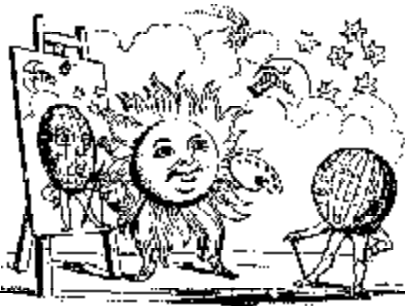
Ottawa, Ontario. Co-chair James K. Burant has co-curated, with Rosemarie Tovell of the National Gallery and Mary Allodi of the Royal Ontario Museum, the show *The Stone Age: Canadian Lithography from its Beginnings*. Consisting of 87 works drawn from the holdings of the National Archives of Canada, the National Gallery of Canada, and the Royal Ontario Museum, the show is accompanied by a small catalogue (20 p.), which is free. The exhibition will travel to other venues across Canada throughout 2000 and 2001. For more information, contact Jim at <jburant@archives.ca>.

Views: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 1, 2000. Opinions expressed are those of the authors.

**Don't Forget
to VOTE!!!**



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 15, Number 1

December 2000

MOUNTAINS OF WORK IN DENVER Visual Materials Section Meeting Friday, September 1, 2000 8-10am

The meeting was called to order at 8:05 am by Chair John Slate. John told those gathered how much he had enjoyed being Chair of the VM Section and urged others to get involved in the section and SAA. He then introduced the other officers: incoming chair James K. Burant, Views editor Laurie A. Baty, and Tim Hawkins, immediate Past-Chair of the Section and Chair of the Elections and Advanced Workshop committees. Tim made a special announcement concerning a snafu with the Section t-shirts, which were not ready at meeting time and Tim was not sure when they would be ready. He passed around a sign-up sheet for people who want t-shirts, and said he would post a notice on the meeting board as to when and where they'll be available. John announced that 25 people had attended the VM Section dinner the night before at La Fabula.

John then thanked this year's SAA Program Committee liaison for VM, Sarah Rouse, for helping us get so many quality proposals accepted. The new Program Committee liaison for 2001, Ellen Garrison, announced the theme for next year's conference as "2001: A Global Archival Odyssey." She stressed the importance of submitting completed proposals, and asked Sections sponsoring multiple proposals to please rank those proposals according to membership interest. Karen Benedict, the SAA liaison to ICA, can help us find international speakers. Program proposals are due October 6. John made another plug for section participation and how easy it is to just volunteer to do something—contribute to *Views*, write book reviews, or act in a leadership role—Section committees, liaison positions, running for Section Chair.

Liaison reports:

Laurie Baty announced that she had just finished a two-year duty on the Academy of Certified Archivists Exam Development Committee, where she focused on the issue of visual materials-related questions. Tim Hawkins has just been appointed to that committee. If you are interested in being involved in work of the ACA Exam Development Committee, please contact Tim.

As a reminder to our readers, the Visual Materials Section Web page, with back issues of *Views*, can be found at:

<http://www.gsu.edu/~libpjr/vm.htm>

Miriam Meislik New Chair-Elect

Beth Bilderback reminded the membership of the Architectural Records Roundtable meeting the next morning at 8 am, in the Western History Department of the Denver Public Library. She also mentioned an exciting educational opportunity that Roundtable members had enjoyed this year, a 3-day conference on architectural records held in Philadelphia, and announced that an Architectural Records Roundtable listserv had been established.

Judi Hoffman-Bashant followed with a plug for the Visual Materials Cataloging and Access Roundtable meeting, also the following morning at 8 am.

Mary Ide announced the upcoming Association of Moving Image Archivists conference, November 13-18 in Los Angeles. AMIA is projecting around 1000 registrants with lots of vendors and both basic and intermediate workshops before the conference. She also announced the association's new Web site, at <amianet.org/>; its new professional journal, *The Silver Light*; a one-day symposium on the future of archival moving image education and training; and four scholarships awarded by AMIA this year. She continued on with the report from AMIA's Cataloging and Documentation Committee for the absent Jane D. Johnson. Co-publication of the *AMIA Compendium of Archival Moving Image Cataloging Practice* was approved by the SAA Board the previous Wednesday, and the project was moving ahead to the contract stage. The 300-page *Compendium* will be available in print, while a 600-page appendix will be made available on the AMIA Web site. The AMIA C&D Committee also received \$25,000 from the National Film Preservation Board to support the work of the National Cataloging Project Subcommittee, which has hired a consultant to do a feasibility plan for a national moving image cataloging center and Web site gateway.

Committee Reports:

Tim Hawkins reported that he was the only one on the Advanced Workshop Committee, and asked for interested volunteers. Two proposals were submitted for advanced workshops for the 2000 conference, one on marketing of visual images and one on establishing copying services. The latter proposal was accepted, and Tim taught the workshop Monday and Tuesday. He thought the workshop went "okay," but would like to improve and re-do it for next year. John also urged the submission of ideas for other advanced workshops.

VISUAL MATERIALS SECTION LEADERSHIP ROSTER

<http://www.gsu.edu/~libpjr/vm.htm>

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Elections/Nominating

John Slate

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Three-Year Plan

Miriam Meislik

Web Site

Tim Hawkins

Website Images Policies and Guidelines

Miriam Meislik

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Visual Materials Cataloging & Access Roundtable (VMCART)

Chair
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As Chair of the Bibliography Committee, Larry Landis reviewed a number of items over the past year and recommended two for inclusion in the section bibliography: *Seizing the Light: A History of Photography* by Robert J. Hirsch, and *The American Tintype* by Floyd Rinhart, et al. Four other titles were also possibilities, but he had not yet had the chance to look at them: *Burning With Desire: The Conception of Photography* by Geoffrey Batchen, *The Aerial Photo Sourcebook* by Mary Rose Collins, *A New History of Photography*, and *Ghost in the Shell: Photography and the Human Soul, 1850-2000* by Robert A. Sobieszek. Larry asked for further recommendations and input from the membership.

Laurie A. Baty, Chair of the Publications Committee, gave her "annual request" regarding items for *Views*—exhibit information, book reviews, news, anything! Please send this information to her at <lab0254@aol.com>. She also discussed a problem with the SAA database, which was changed after last year's annual meeting and had dropped out names. Most of the VM Section did not get all three issues of *Views* this past year. Laurie had pointed out the problem to Susan Fox and it was somewhat corrected by the April issue and mostly corrected by the August issue. If you are not getting your copy of *Views*, please contact SAA so that they can track down the remaining problems. *Views* is now available on the VM Section Web site at <<http://www.gsu.edu/~libpjr/vm.htm>>. Deadlines for submissions to *Views* continue to be October 1, February 1, and June 1. Laurie thanked Bruce Johnson for his 11 years as assistant editor. She also announced that they are working on a cumulative index for *Views* from 1989 (when Laurie took over as editor) to the present, and will post the index on the section Web site when it is finished.

Tim Hawkins reported for the absent Miriam Meislik concerning the Web Site Images Policies and Guidelines Committee. Miriam has gathered some links and would like to post guidelines and policies, but she needs help. Please contact her at <miriam+@pitt.edu> if you are interested. Her page can be viewed at <<http://www.pitt.edu/~miriam/webimages.html>>.

James Eason briefly reported on the VMCAR/VM listserv, VISUALMAT, and how to subscribe. Judi Hoffman announced that the listserv was now official and available through the SAA Web site.

Richard Pearce-Moses, the VM Section liaison to SAA Council, encouraged participation in SAA not only through the Section but in general. He feels it is very important for visual material people to be vocal and have their views represented by membership in Council and SAA committees. He also encouraged submission of an advanced workshop proposal as a way to gain recognition while learning ourselves. Richard is concerned that the Section faces a challenge in promulgating visual materials practices; while once the Section enjoyed an identity through being somewhat of a ghetto, that identity is beginning to break down with the widespread acceptance of non-visual materials-specific standards and practices, such as EAD. The best way to contact Richard with thoughts or questions is by e-mail.

The meeting was turned over to Elections Committee Chair Tim Hawkins at 9:00 am. He read candidate Miriam Meislik's statement in her absence. Because only one candidate was running for Chair-Elect, Tim called for a show of hands versus the usual balloting, and Miriam was elected.

**All leadership addresses
will be found on page 2 of
this issue of Views.**

There was some question of whether or not the Section By-laws allow nominations from the floor, but it became a moot question when there were none.

The meeting was then turned over to incoming Chair James K. Burant. James introduced Susan Tucker of the Newcomb Center, Tulane University, New Orleans, LA, who presented an interesting slide show and discussion of turn-of-the-century scrapbooks. The presentation prompted a lively discussion of why scrapbooks became popular at that moment in time, as they are again now.

Jim read a call by Kris Kiesling for a liaison from the Section to the SAA Standards Committee, and Marcy Quinn volunteered to serve as that liaison.

Jim then led a discussion on program proposals for the 2001 Annual Meeting. He suggested that perhaps Susan's presentation begged the question of a proposal on scrapbooks in archives; how to handle, preserve, and digitize them. Douglas Haller agreed to shepherd a proposal on scrapbooks and albums, dealing with both issues of the past and what they mean for archivists in the future. Other ideas for program proposals, and the person shepherding the idea, were: the image of archivists (James K. Burant); appraisal of and creation of records schedules for architectural and landscape records (Waverly Lowell); copyright and access issues for still, moving, and digital images (Sara Meyerson, Douglas Haller?); fading, storage, access, and other problems with color slides and transparencies (Margie Compton); and contracts for outsourcing preservation of visual materials (Sara Meyerson).

The meeting was adjourned at 10:02 am.

Notes submitted by Judi Hoffman-Bashant.

REPORT FROM THE CHAIR

James K. Burant, National Archives of Canada
<jburant@archives.ca>

Denver was great! A visually exciting city (the magnificent backdrop of the Rockies, and the wonderful architecture of the State Capitol, the Denver Public Library, and the Denver Art Museum), it also offered a wide variety of attractions for everyone attending the conference—from micro-breweries to baseball games, shopping, a food festival, and oh, yeah!, the SAA conference itself. For our section members, there was a cornucopia of Visual Materials events during the conference—2 workshops, 9 sessions, the annual business meeting, 2 roundtable meetings, and visits to the Denver Art Museum, the Colorado Historical Society, and the Denver Public Library exhibits. While I tried desperately to get to every event, I didn't succeed, not least because some of the VM sessions were opposite each other in the program—something we've asked the Program Committee to look at again and amend for next year in Washington, DC.

My own feelings about the Conference were very positive. Although my pre-conference visit to Rocky Mountains National Park was perhaps my own visual highlight for the week, my professional concerns about visual materials were given a boost by outgoing SAA president Thomas Hickerson's address in the opening plenary. In this address, he stated that one of the SAA's major concerns for the 21st century should be the need for greater attention to be paid for non-textual records, especially records which documented art, architecture, theatre, performance, and other cultural aspects of our lives—and went so far as to state that up to 50 percent of archival resources should be devoted to non-textual records. This was encouraging indeed. As I attended further sessions on the digitization of visual materials, both in terms of methodologies, and collaborative projects, on image access, on aspects of film archives, and on cataloguing and identification, I could feel the energy and enthusiasm of the presenters and the audiences toward the efforts being made in dealing with visual materials. The Section meeting, attended by over 60 people, was a huge success (other than the lost t-shirt problem), with many participants engaging in thoughtful discussions about 2001 session proposals, the reports of the various committees, and reacting to a stimulating and enjoyable presentation on albums and scrapbooks by Susan Tucker of Tulane University. One VM member later told me that Susan's talk had been the magic moment of the conference for her, and that it had inspired her as nothing else had during the other three days.

Still, with the conference now in the past, it is time to move forward. Seven session proposals were discussed during the business meeting, and several of these have moved forward to the Program Committee for review. In addition, VM has thrown its support behind other, non-VM specific session proposals where our interests are likely to be involved. There are other ongoing projects which Miriam Meislik and I will be working on in the next several months, as we try to move the section's agenda forward, prepare for Washington in 2001, and maintain the VM Section's interests in the larger SAA community.

FROM THE CHAIR-ELECT

Miriam Meislik

Thank you to everyone who took time to vote in the Visual Materials Section election. I was excited to be asked to run (again) and very excited to be elected.

As most of you know by now, I am chair of the Web Site Images Policies and Guidelines Committee [See *following report—Ed.*] This committee evolved from an idea that we as the Visual Materials Section need to take a leadership role in informing other SAA members about the issue of putting their collections on the World Wide Web. I am particularly interested in protecting our visual resources. I am looking for members willing to contribute to the site and make suggestions on ways we can inform our colleagues about placing their visual resources on the Web.

I plan to spend this year working closely with James Burant, our new chair. Please contact me with ideas and suggestions. I want to know what issues and challenges you feel face the visual materials profession. Don't forget to think about program proposals!

WEB SITE IMAGES POLICIES AND GUIDELINES COMMITTEE

Miriam Meislik

The committee is currently composed of one member. There is now a Web site for the committee containing links to sources regarding scanning, copyright, image protection, and image creation that provides a one-stop site for information regarding the placement of visual images on the Web. We intend to continue to build this site by including links to guidelines and policies created by other institutions as a reference for other section members and other archivists. It would also be nice if we could actually post policies and guidelines on the site. If anyone is interested in being part of this committee or has any suggestions about site design and topics covered, please email the suggestions to me. The site is at <http://www.pitt.edu/~miriam/webimages.html>.

AMIA CATALOGING AND DOCUMENTATION COMMITTEE

Jane D. Johnson

The Cataloging and Documentation Committee has been working right along on several projects. One thing to look for in the near future is a C&D section on the AMIA Web site. The Committee has submitted a host of interesting documents for this site, which is being revamped as we speak <http://amianet.org/>.

Among the Web site additions will be selected portions of the long-awaited *Cataloging Compendium*, which is now complete and awaiting publication. The *Compendium* presents the varied cataloging practices of its 27 participating institutions, in order to help provide solutions to cataloging problems and generate discussion of moving image cataloging issues. We hope to announce availability of a full print publication very soon.

The National Film Preservation Board of the Library of Congress has generously offered \$25,000 in funding to support the work of the C&D Committee's National Cataloging Project Subcommittee, which will hire a consultant to prepare a comprehensive report detailing the feasibility of creating a national moving image cataloging center and Web site gateway. This Subcommittee is the successor to the AMIA Committee on the U.S. National Moving Image Preservation Plans (CUSNMIPP) Cataloging Task Force.

Arlene Balkansky (Library of Congress) reports that the revised *Archival Moving Image Materials: a Cataloging Manual* (AMIM2) should be available by late this summer from the Library of Congress Cataloging Distribution Service. Plans are to publish it in loose-leaf binder format and also electronically as part of the *Cataloger's Desktop* (also available from CDS). Availability and order information, including price, will be announced on the CDS Web site <http://www.loc.gov/cds/>. AMIM2 updates will be posted online on the Cataloging Policy and Support Office Web site (<http://www.loc.gov/catdir/cpsol/>) and published in the Library of Congress *Cataloging Service Bulletin*.

The Outreach Subcommittee, which was formed to conduct a population survey of the C&D Committee membership in order to determine member interest, expertise, ideas, etc., has completed its survey and is now

compiling the responses. The report will be delivered at the annual conference and published in the *AMIA Newsletter*. A quick review shows that members believe we're on track, tend to prioritize the Committee's standards creation and Web site communication functions, and are hesitant to list their areas of expertise!!

AMIA's 10th annual conference will be held November 13-18, 2000, in Los Angeles.

For more information on the conference, AMIA projects, or AMIA in general, visit the AMIA Web site at <<http://amianet.org/>>, or contact me. I welcome input about the Committee's work, future projects, etc. Please do not hesitate to send your questions and comments.

ARCHITECTURAL RECORDS ROUNDTABLE

Beth Bilderback

The Architectural Records Roundtable met in the Western History Department of the Denver Public Library on September 2, 2000. After a very interesting program on the architectural holdings by the department's staff and a tour of the storage and work areas, the roundtable held a business meeting. Mary Woolever agreed to continue for another year with Sarah Turner, AIA Archives, as co-chair. Tawny Ryan Nelb agreed to be the Roundtable's liaison with the SAA Standards Committee. Maygene Daniels provided an update on the International Confederation of Architectural Museums. She said they are forming a North American section open to individuals, and she encouraged everyone to consider participating.

Susan DuBois, Conservation Center for Art and Historic Artifacts, reported that presentations from the May architectural records conference in Philadelphia will be on-line by the end of the month. There will be handouts and links used in the presentations as well. Their Web address is <<http://www.ccaha.org/>>. She also said CCAHA wants to provide a similar program in Chicago in 2002 and would like to have letters of support indicating how valuable the 2000 program was. These letters will be used in proposals to granting agencies.

Waverly Lowell, University of California, Berkeley's Environmental Design Archives, announced the imminent release of their descriptive guidelines at a minimal cost. The guide is based on the presentation she and Kelcy Shepherd made at the Philadelphia conference. Also, EDA's new Web address is <<http://www.ced.berkeley.edu/cedarchives/>>. Sarah Turner indicated they are revamping the AIA Web site so the library and archives will be more visible. Also, the AIA audiovisual collections catalogue is available for a purchase price of \$5.00 which can be put toward a rental of their resources.

There was some discussion about session proposals for next year's meeting. Waverly is working on a proposal that came out of the Visual Materials Section meeting on scheduling and appraisal of architectural and landscape drawings. The Roundtable agreed this would be a good topic and gave their endorsement. Mary Woolever agreed to work on a session looking at international architectural records projects for 2001.

New from other places includes the Philadelphia Architects and Buildings Project, which can be viewed on the Athenaeum of Philadelphia's Web site at <<http://www.PhilaAthenaeum.org/>> or directly at <<http://pab1.gsfa.upenn.edu/pab/>>.

SCHLESINGER RECEIVES MELLON GRANT

The Schlesinger Library on the History of Women in America announced that it has received a grant of \$295,000 from the Andrew W. Mellon Foundation to complete the cataloging and digitization of 20,000 photographs as part of the library's Photo Access project. "This will make available to the general public a treasure trove of images" said Jane Knowles, the acting director of the library.

The award builds on earlier grants from the Mellon Foundation and other sources that have already helped the library create and implement a system for providing electronic access to its holdings. "Before the Photo Access database it was often cumbersome to locate our photographs, and researchers had to rely on a staff member's knowledge of the collections," said Jacalyn Blume, the coordinator of the project. The 20,000 new photographs, along with 16,000 previously digitized images, will be available on the Internet initially as part of Harvard's university-wide Visual Information Access (VIA) database <<http://via.harvard.edu:748/html/VIA.html>>. Over 10,000 fully cataloged images are currently in VIA.

The photographs are part of a significant collection of historic images that documents the lives of American women and is useful to a broad range of scholars. "Our collections are rich in images that both raise and answer questions about material culture, social history, gender and women's studies, the built environment, geography and regionalism, childhood, and a host of other topics," said Kathryn Allamong Jacob, the Schlesinger's curator of manuscripts. "The cross-discipline research this project will facilitate is its most exciting feature."

For more information, please contact Jacalyn Blume, Project Coordinator, The Schlesinger Library, Radcliffe Institute for Advanced Study, (617) 495-8647.

IN PRINT

The Books

Allodi, Mary, Burant, James K., and Tovell, Rosemary L. *The Stone Age. Canadian Lithography from its Beginnings*. Ottawa: National Gallery of Canada, 2000. Order from the gallery at 380 Sussex Drive, Ottawa K1N 9N4, or visit the museum online at <<http://national.gallery.ca/>>.

Brodie, Judith, and Cate, Phillip Dennis. *Prints Abound: Paris in the 1890s From the Collections of Virginia and Ira Jackson and the National Gallery of Art*. Washington, DC: National Gallery of Art, 2000. 183 p. \$39.95 (paper). To order call 1-800-697-9350 or (301) 322-5900.

Jeziarski, John Vincent. *Enterprising Images, The Goodridge Brothers, African American Photographers, 1847-1922*. Detroit: Wayne State University Press, 2000. 320 p. ISBN 0-8143-2451-8 \$34.95 (cloth).

Kenney, Anne R., and Rieger, Oya Y. *Moving Theory into Practice. Digital Imaging for Libraries and Archives*. Mountain View, CA: RLG, 2000. about \$70.

Library of Congress. *Archival Moving Image Materials: A Cataloguing Manual*. Availability and order information, including price, will be announced on the CDS Web site <<http://www.loc.gov/cds/>>.

Palmquist, Peter, ed. *Photographers. A Sourcebook for Historical Research*. New edition. Nevada City, CA: Carl Mautz Publishing, 2000. 154 p. ISBN 1-887694-18-8 \$45



TIME-DATED MATERIALS
PLEASE EXPEDITE

(paper) ISBN 1-887694-17X \$65 (cloth). Order from Mautz, 228 Commercial Street, PMB 522, Nevada City, CA 95959.

Slade, George, ed., with a preface by VM Section member Bonnie Wilson. *Minnesota in Our Time. A Photography Portrait*. St. Paul: Minnesota Historical Society, 2000. 160 p. ISBN 0-87351-382-7 (cloth) \$45, 0-87351-383-5 (paper) \$27.50 Order from: Minnesota Historical Society Press, 345 Kellogg Blvd., West, St. Paul, MN 55102-1906 (1-800-647-7827; <<http://www.mnhs.org/mhspress/>>). To be reviewed.

WHAT'S UP

through February 22, 2001. *Prints Abound: Paris in the 1890s From the Collections of Virginia and Ira Jackson and the National Gallery of Art*. National Gallery of Art, Washington, DC.

through January 28, 2001. *Art Nouveau, 1890-1914*. National Gallery of Art, Washington, DC.

opens January 28. *Modern Art and America: Alfred Stieglitz and His New York Galleries*. National Gallery of Art, Washington, DC.

Plan ahead:

opens June 3. *The Unfinished Print*. National Gallery of Art, Washington, DC.

opens June 3. *Prints by Jasper John*. National Gallery of Art, Washington, DC.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Colorado. We've heard about Rocky Mountain highs (at least those of us who are old enough to know about them), but a new Rocky Mountain high was reached shortly

after the Denver meeting when our former Chair Judi Hoffman hyphenated her last name to Hoffman-Bashant. Knowing that Judi has faced what would seem to be many insurmountable family tragedies in the last few years, we hope the page has now turned and wish her much happiness in her new married life. PHOTO HERE.

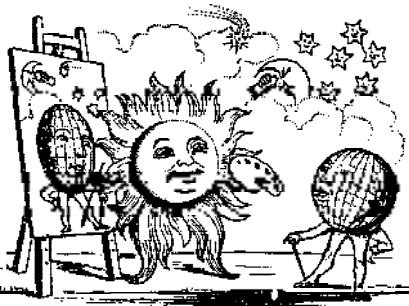
Indianapolis, IN. We missed Stephen Fletcher at the annual meeting, but heard from him shortly thereafter. He recently had a show of his own work, "Present Tense: Moments in Blacks, Whites, & Grays" at The Photography Gallery, in Indianapolis, "Featuring Fine Art Photography." According to Stephen, it was his first one-man show with 38 photographs. Congrats, Stephen!

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 2001. Opinions expressed are those of the authors.

All leadership addresses will be found on page 2 of this issue of *Views*.



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

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April 2001

REPORT FROM THE CHAIR

**James K. Burant, National Archives of Canada
<jburant@archives.ca>**

The period between October and February is always busy for the VM chair, as session proposals first discussed in September begin to gel and are forwarded for review, comment, and support. The VM section supported or acted as co-sponsors to nine session proposals, not all of which have made it into the final program. Although not all of our proposals were accepted, there will still be a wide range of interesting and significant VM-sponsored sessions in Washington, in which I hope many of our members will be able to participate. Further details about all these sessions will soon be forthcoming!

But conference proposals are not the only concerns of the VM Chair. Regular SAA leader messages are received and circulated as needed, or responses are provided when necessary. I've responded to requests for VM Section input into such issues as archival standards, proposed changes to NFSA regulations concerning nitrate film storage, digital libraries, and the NISO image metadata initiative, answered questions about VM participation in training sessions and conferences in various regions, directed individuals and organisations to VM section members who may be able to assist them with Visual Materials problems, and kept in contact with members of the VM section leadership on matters such as the three-year plan, nominations, and planning for Washington.

Needless to say, I have been surprised at how much work there is to being an SAA leader, and about the amount of information and e-mail traffic that comes my way as a result. I feel slightly disconnected, being located in Canada rather than the United States, but at the same time, I am very pleased to see how active the membership of the VM section is in the world of archives in the United States. Canadians seem to view visual materials as peripheral rather than a key ingredient in archival theory and practice, and there are few practitioners who speak up on such matters. In the SAA, by contrast, many VM members are vocal, thoughtful, and active participants in the archival debates, and bring new and fresh ideas to the community.

What I am looking for, as VM chair, is the help of all of those active and interested VM members in moving the section forward, in a number of areas. One of these is in the area of



Prince of Wales Hotel, Waterton, Alberta, from 90 Years of Design Excellence. The Minneapolis architectural firm of TKDA was involved in its design in the 1920s. See Beth Bilderback's report for the Architectural Records Roundtable, page 4.

communications. Laurie Baty has been a stalwart for the past ten or more years in editing and putting together, often under straitened circumstances, the newsletter which we all receive on a regular basis, *Views*. Laurie has been a wonderful and hard-working pillar of the VM section, but the hard work, dedication, intelligence and personability has not only served her well in the SAA but in her real life as well. For some time now, she and Bruce Johnson (Indiana Historical Society) have been the only volunteers actually working on the production of *Views*. With her assumption of the position of Deputy Director of Collections at the Holocaust Memorial Museum at the end of January, Laurie needs additional help in continuing to produce the quality publication we have come to know and respect. Such activities would include being responsible for assembling information that goes into the recurring columns, e.g., meetings, books (new publications as well as reviews), exhibitions, artful dodging (news from the field) [*Gee, Jim, don't you mean gossip?—Ed.*], etc.

So—any volunteers? If you're interested, please contact Laurie directly; her contact information is on the last page of this issue. I know Laurie would be grateful, as would I, and that whoever does come forward will learn a lot, and will find out what great people there are to work with in the section, and in SAA.

I will have one more chance to communicate with you before the annual meeting through the medium of *Views*. However, that doesn't mean that you can't communicate with me anytime you want—and please feel free to do so. I know that lots of VM people will be in Washington this fall, and I look forward to seeing many of you there as well. Until then. . . .

**The Visual Materials Section Web page will
be found at:**

<http://www.gsu.edu/~libpjr/vm.htm>

HISTORICAL IMAGES SEE A NEW DAY

The Bancroft Library is pleased to announce the availability of its online *Guide to Cased Photographs and Related Images* <<http://www.oac.cdlib.org/dynaweb/ead/ead/berkeley/bancroft/banccase/>>. Cased photographs are defined as daguerreotypes, ambrotypes, and early tintypes, generally dating from the period ca. 1845-ca. 1870. These fragile plates are usually housed in miniature cases, hence the term "cased photographs." The guide also includes examples of related media, such as photographs on blackened cloth or leather, "opalotype" photographs on white glass, and even some painted miniatures that predate photography. Soon to be added are digital images of 85 salt prints of California scenes. Salted- paper photographs are the earliest form of photographic prints on paper, and California examples chiefly date from the 1850s. The Bancroft Library's collections of George Robinson Fardon's San Francisco views and Charles Leander Weed's views of mining and of the Yosemite Valley are an invaluable resource of early photographs of the state.

The new online guide contains digital images and detailed descriptions for more than 440 daguerreotypes, ambrotypes, and tintypes, and is linked to a similar guide to an additional 78 cased photographs held by the California State Library in Sacramento. These guides are the product of a one-year project funded by the U.S. Institute of Museum and Library Services (IMLS) under the provisions of the Library Services and Technology Act (LSTA), administered in California by the State Librarian.

The project supported efforts to preserve and provide access to these exceedingly rare and significant pictorial documents, many of which date from the era of the California gold rush, as the first step in the creation of a comprehensive state-wide digital collection of cased photographs within the Online Archive of California <<http://www.oac.cdlib.org/>>.

Among the images included are some of the earliest views of the booming cities of San Francisco and Sacramento (Fig. 1), dating from circa 1850-1855. Also significant are superb daguerreotypes of riverbed mining scenes and ramshackle mining towns of the 1850s, and many portraits of California pioneers and others. Among the portrait highlights are: the earliest known portrait of Samuel Clemens (Mark Twain), murdered San Franciscan James King of William (Fig. 2), Mark Hopkins of the Central Pacific Railroad's "Big Four", John Sutter, Senator David Broderick, Lillie Hitchcock Coit, Governor Peter H. Burnett, and many others prominent in the early years of California statehood. In addition to the famous, there are many images of lesser-known pioneers (Fig. 3) as well as numerous unknown individuals. Even these hold great interest as examples of early photographic portraiture, often with beautiful clarity and detail.

The most visible results of the project are the digital images and catalog descriptions, but its most important achievement is the preservation of the fragile and unique original objects. Photographic historian Peter Palmquist, a consultant to the project, in cooperation with the Library's Conservation Treatment department, carried out the physical stabilization of each item. The glass cover for each image was cleaned or replaced, images were sealed from the atmosphere, and the items received custom-made boxes, thus ensuring that these ephemeral images will be available for study by future generations.



Fig. 1. Sacramento Street; view toward bay down the south side of street, San Francisco, ca. 1852-1853. Attributed to William Shew.

Whole plate daguerreotype. BANC PIC 1905.16242:104—CASE
<http://sunsite.berkeley.edu/FindingAids/dynaweb/calher/banccased/figures/brk00040749_8a_k.jpg>

The Web site for the Cased Photographs finding aid is a work-in-progress. Additional digital images created during preservation treatment will be added and a linked Web site that documents project procedures is under development. It is also hoped that other California institutions will contribute guides to their holdings in the coming years, further strengthening the site as a resource for early California photography. The united guides for The Bancroft Library and the California State Library collections may be found at <<http://www.oac.cdlib.org/cgi-bin/oac/virtual/cased/>>.

FROM THE THE CHAIR-ELECT
Miriam Meislik, University of Pittsburgh
<miriam+@pitt.edu>

The Section's Web Images Policies site has been updated with two more links added. As a reminder, the Guidelines site will be found at <<http://www.pitt.edu/~miriam/webimages.html>>. The first new link added is the *HANDBOOK FOR DIGITAL PROJECTS: A Management Tool for Preservation and Access* by the NEDCC <<http://www.nedcc.org/digital/TofC.htm>>. In addition, a new category is on the site for "Other Imaging

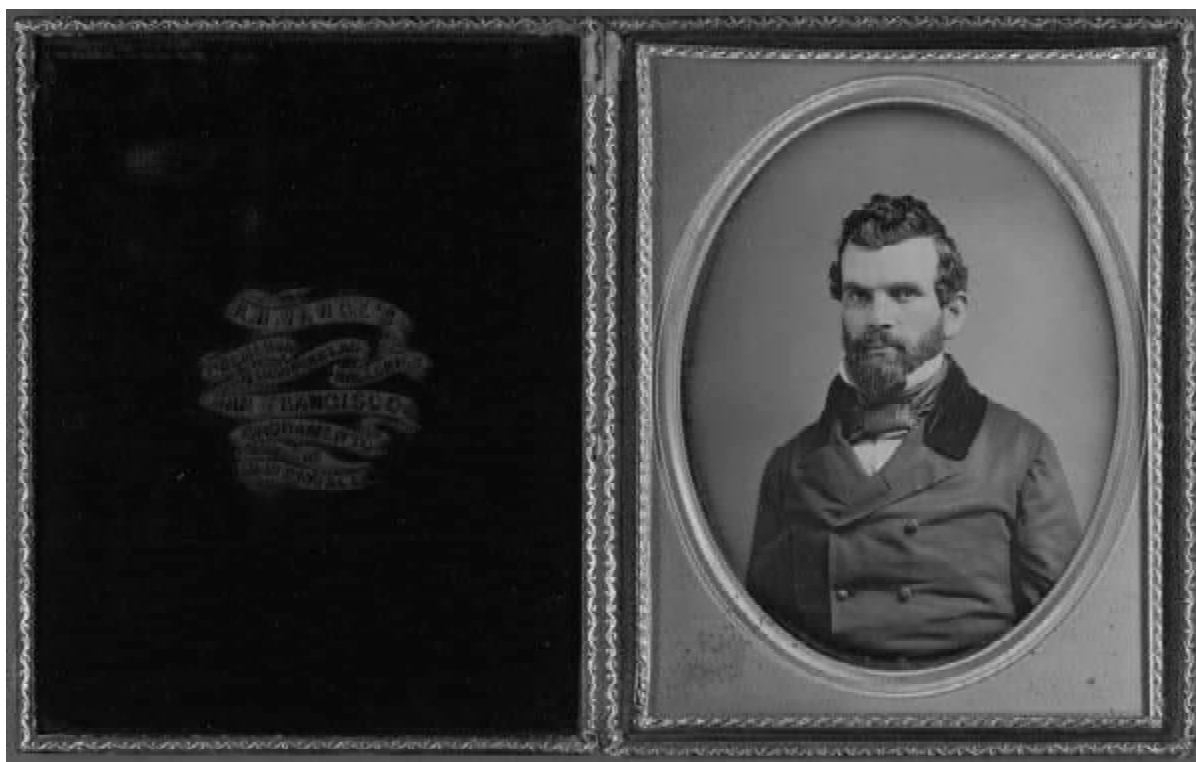


Fig. 2. James King of William, ca. 1855. Photographed by R.H. Vance.
Half plate daguerreotype. BANC PIC 19xx.490—CASE
<http://sunsite.berkeley.edu/FindingAids/dynaweb/calher/banccased/figures/brk00040472_8a_k.jpg>



Fig. 3. Two Duchow sisters and a baby boy, ca. 1850. Photographed by William Snell.
Half-plate daguerreotype, hand colored. BANC PIC 1955.022:002—CASE
<http://sunsite.berkeley.edu/FindingAids/dynaweb/calher/banccased/figures/brk00040437_8a_k.jpg>

Issues." One link currently lives here. Please check out the Digital Print Identification Website <<http://aic.stanford.edu/consp/semg/juergens/>>. This excellent site on digital processes is very helpful and interesting. Its last update was on January 12 of this year. I highly recommend a look at both of these sites.

I am still looking for a few good policies on scanning in archives and policies regarding placing images on the web to post on the site. I would also like to know if there is anyone willing to assist in writing a guideline to developing scanning policies that could be used by other archives in an effort to develop their own policies.

Please let me know if there are any suggestions to site improvement or additions. I plan to update the site further in the coming months.

ARCHITECTURAL RECORDS ROUNDTABLE

Beth Bilderback

On the Web front, the Proceedings from the Conservation Center for Art and Historic Artifacts (CCAHA)'s Architectural Records Conference, "Architectural Records: Preserving and Managing the Documentation of Our Built Environment," are available on CCAHA's Web site: <<http://www.ccaha/>>. This conference was held on May 3-5, 2000, in Philadelphia, PA. The program was developed by CCAHA and the National Park Service's Museum Management Program. Co-sponsors were The Athenaeum of Philadelphia, and the Architectural Archives of the University of Pennsylvania. Hard copies of these proceedings are not available.

A Guide to the Archival Care of Architectural Records, 19th-20th Centuries. Published by the International Council on Archives last year, the French edition is available now for US\$26; 20 euros; 130FFR. SAA will offer the English version when it becomes available. Serving as a guide for both experienced and inexperienced archivists, architects as well as others with an interest in preserving architectural records, this lavishly illustrated guide offers a comprehensive archival approach for the care of modern architectural records. The guide is comprised of seven chapters that offer an excellent source of information on the following topics: types of architectural records; acquisition principles, criteria and methodology; appraisal, selection and disposition; arrangement of architectural records; description of architectural records; conservation; access and dissemination: research and exhibitions. The guide includes a glossary of specialized terms and a bibliography. The authors are Louis Cardinal, National Archives of Canada, Ottawa; Maygene Daniels, National Gallery of Art, Washington, D.C.; Robert Desaulniers, Canadian Centre for Architecture, Montreal; David Peycere, Institut Français d'Architecture, Paris; Cecile Souchon, Archives Nationales, Paris; Andree Van Nieuwenhuysen, Archives Generales du Royaume/ National State Archives, Brussels.

The Greene and Greene Virtual Archives Project has been funded by the Getty, and implementation began January 29. This two-year project will create MARC records and EAD inventories for the approximately 15,000 extant architectural drawings, letters, writings, photographs, and sketches held at the Avery Architectural Library at Columbia University, the Environmental Design Archives at UC Berkeley, and the Greene and Greene Archives at USC, and provide images of approximately 5,000 of the records on the Internet.

Jeanne Stenerson sent news from Tolz, King, Duvall, Anderson and Associates (TKDA), an architectural and engineering firm in St. Paul, Minnesota. Their archives from 1910-1986 are going to the Northwest Architectural Archives (NWAA) at the University of Minnesota in the next month or so. She has been working with Al Lathrop for several years getting ready for this event. TKDA is responsible for many National Register projects in the Twin Cities and beyond, so the NWAA is anxious to receive this collection. Last year in May, TKDA celebrated its 90th birthday with a big celebration. They had an exhibit featuring nine decades of drawings and approximately 150 photographs on display, some all the way back to 1910. TKDA also produced a 30-page booklet featuring some of its projects and people (see *illustration, page 1*). TKDA has been lucky to have saved most of the drawings for the last 90 years, probably because the office stayed in the same building for 73 of the 90 years. Jeanne is looking for other archivists with similar collections and situations to compare notes. Contact her at (651) 292-4410 or <stenerson.jk@tkda.com>.

As always, I welcome news to include in this column.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS CREATES SMALL GAUGE PRESERVATION TASK FORCE

For much of the 20th century, home movies depicting life in the United States and around the world, documentary and promotional footage, and artistic films by well-known filmmakers and amateurs alike have been shot on small gauge film stock, from 8 mm to 28mm. Typically, these unique cultural and historic artifacts have not been given the attention of larger gauge theatrical films and as a result their identification and preservation have suffered. The Small Gauge Preservation Task Force of the Association of Moving Image Archivists (AMIA) has created a brief questionnaire to identify the scope of small gauge film materials (excluding 16mm) held by institutions and in private hands. The task force appreciates assistance with this effort. Survey input will help shape future efforts and will contribute to a symposium to be held in conjunction with the AMIA conference. For more information contact Karen

Glynn, Southern Media Archive, University of Mississippi, (662) 915-5851, e-mail <kglynn@olemiss.edu> or see the task force's Web site at <http://www.amianet.org/05_Committees/committees.html>.

CANADA FINALLY HAS A NATIONAL PORTRAIT GALLERY

On January 23, the Minister of Canadian Heritage, the Honourable Sheila Copps, in company with the National Archivist of Canada, Mrs. Ian E. Wilson, held a press conference on Parliament Hill, Ottawa, to announce the formal launch of a Portrait Gallery of Canada. This new cultural institution will be associated with the National Archives of Canada and will be housed in the former United States Embassy building at 100 Wellington Street, Ottawa, which sits right across the street from the Canadian Parliament Buildings. The building, designed by architect Cass Gilbert in the late 1920s, will be renovated, and a small addition added at the rear of the building, which will provide a total of 2,645 sq. m. of space. There will be 19 environmentally controlled galleries of varying size, a multimedia lecture space for 80-100 people, and a café and boutique. It is forecast that the Gallery will attract 250,000 visitors annually. The cost of renovations is estimated to be \$ 22 million (CDN) with the formal opening targeted for 2004-5.

Prime Minister Jean Chretien stated that "There is no better place than here at the centre of our National Capital to create a first class showcase for the extraordinary Canadians from all walks of life, who have built and shaped our extraordinary nation." Minister Copps noted that "The Portrait Gallery of Canada will reflect the values which link Canadians across the country. Through the gallery, we will have an opportunity to make connections across time and history, and to experience the rich and varied heritage that all Canadians share."

The National Archives of Canada has been acquiring documentary art and photography for more than a century; its portrait collections now comprise some 20,000 paintings, watercolours and drawings, four million photographs, and some 10,000 medals and philatelic works which include portraits. They provide a unique testimony to Canada's past and present and contribute to a better understanding of Canadian history and diversity. Among the photography holdings are the complete photographic fonds of two of Canada's best-known and internationally renowned photographers, Roloff Beny and Yousuf Karsh.

National Archivist Ian E. Wilson noted that "This Gallery will offer visitors an unparalleled chance to see Canadians from all walks of life who have helped build our country and write our stories, as well as those of today whose lives enrich our present and chart our future. We will participate in the development of the

Gallery by contributing works for exhibition from our extensive portrait holdings and by providing staff expertise and operational support."

The Portrait Gallery of Canada will be unique among such institutions in the world, as no other National Portrait Gallery is associated with a National Archives. Anyone interested in following the development of the Gallery, and in seeing some of the portraits that will be exhibited, can visit the Gallery's website at <<http://www.portraits.gc.ca/>>.

STANDARDS COMMITTEE UPDATE

Marcy Silver, Silver Image <silverim@mindspring.com>

Prior to the Denver annual meeting in August 2000, SAA Standards Committee Chair Kris Kiesling requested volunteers from each Section to serve as standards liaisons, facilitating communication about standards work-in-progress. I volunteered to help and, since the meeting, the Committee has reviewed several documents. We have been working with Association of Records Managers and Administrators (ARMA) on the International Records Management Standard for the International Organization for Standardization. The Committee is currently reviewing the ISAAR (CPF): International Standard Archival Authority Record for Corporate Bodies, Persons and Families, for the International Council on Archives, and the NISO draft standard titled Data Dictionary: Technical Metadata for Digital Still Images. Chairs of the NISO standard are soliciting comments to the draft (available at <<http://www.niso.org/pdfs/DataDict.pdf>>). I encourage any VM section members with questions or comments regarding these standards to contact me.

COLORADO LIBRARY COMMITTEE SHARES RESOURCES, DIRECTIONS

The Colorado Library Resource Sharing and Information Access Board (CLRSIAB) moved into an innovative period of service this past November with its recent statewide meeting. Charged with ensuring that state residents are provided with the information they want, when, and where they want it, the group is emphasizing a marketing approach in its activities. Outreach, two-way communications, and customer needs-assessments are high priorities. The Colorado State Library, through its Networking and Resource Sharing Unit, recently launched the Colorado Virtual Library, a major revamping of its online services. The Colorado Virtual Library is a search interface that allows the user to search simultaneously multiple Colorado library catalogs, digitized image collections in Colorado, and quality Internet Web sites. Information on the Colorado State Library may be accessed at <<http://cde.state.co.us/cdelib/>>. The Colorado Virtual Library is available at <<http://www.aclin.ig/>>.

UT AUSTIN'S RECENT ACQUISITIONS

Paul Cret

The General Libraries of the University of Texas at Austin has acquired the close to 700-volume library of Paul P. Cret (1876-1945), the architect responsible for the university's 1933 master plan, the Main Building and the UT Tower, and 18 other buildings on the UT campus. The books, published between 1560 and the 1930s, are rare, mostly large, folio-sized, and well illustrated. Also included in the acquisition are 43 albums, portfolios, and boxed sets of photographs as well as offprints, exhibition catalogs, prospectuses, annual reports, monographs, trade and industrial materials catalogs, journals, and periodicals.

In 1907 Paul P. Cret founded what became the most successful beaux-arts architectural firm in Philadelphia. In addition to his work on the UT Austin campus, he designed the Folger Shakespeare Library in Washington, DC, the Rodin Museum and the Barnes Foundation in Philadelphia. For additional information, contact Janine Henri, Head Librarian, Architecture and Planning Library, jhenri@mail.utexas.edu or at (512) 495-4623.

George F. and Geraldine D. Andrews Papers on Maya Architecture

The largest, most exhaustive, and fully documented visual record of architecture of the Lowland Maya area in the world has been donated to the General Libraries Alexander Architectural Archive. According to Harold Billings, director of General Libraries, "The Andrews Papers, along with the recently acquired library of Professor Linda Schele, makes UT Austin one of the major locations in the world for the study of Maya architecture and culture." The collection consists of three main components: (1) approximately 3,500 pages of descriptive data covering both exterior and interior architectural, decorative, and construction features; (2) more than 2,500 architectural drawings (sketches, maps, plans, sections, elevations, details, and restored views), and (3) several thousand photographs showing the buildings in their present form, with ranges from partly destroyed to substantially excavated and partly restored. For more information, contact Beth Dodd, Curator, or Nancy Sparrow, Curatorial Assistant at (512) 495-4621.

IN PRINT

The Review

Shulz, Constance B. and Plattner, Steven W., eds. *Witness to the Fifties: The Pittsburgh Photographic Library, 1950-1953*. Pittsburgh: University of Pittsburgh Press, 1999. 192 p. ISBN 0822941112 \$37.50. Reviewed by Miriam Meislik, Archives of Industrial Society, Pittsburgh.

I can describe this work in one word, poignant. *Witness to the Fifties* is a brief look into the amazing

photographic undertaking to document Pittsburgh led by Roy Stryker. This collection of nearly 30,000 images was expertly taken by photographic greats Esther Bubley, Elliot Ewitt, Harold Corssini, Richard Saunders, Todd Webb, Sol Libsohn, Russell Lee, James P. Blair, Francis Nestler, Regina Fisher, Arnold Eagle, and Clyde Hare. It tells the story of a city, its people, and its businesses in a way that captures the city on the eve of great change.

The thoughts that came to mind as I looked through the pages of this exquisite book were captivating and emotional mixed with a great sense of pride in the history and people of my community. As a native of the Greater Pittsburgh Region and the curator of a vast collection of Pittsburgh and Pittsburgh-related photographs, the images in this volume have a special meaning. I have seen the faces at least a hundred times and the streets a hundred more. They never fail to evoke emotion. These images can't be "Anywhere, USA." This is Pittsburgh.

Spurred on by Mayor David L. Lawrence's Renaissance vision for the city, Pittsburgh in the 1950s was undergoing its largest facelift ever. The photographs of the Pittsburgh Photographic Library are the means to telling the story of this massive undertaking stated in one photo as "civic progress." The details of how the old was cleared from the Point and the Lower Hill District and the construction of the new along with the creation of the Parkway system of roads, are often mentioned. It is the people who were relocated from their homes and businesses that seem to get merely a sidebar mention in other historical retellings. Here their stories are in plain view. In many photographs I felt like I was intruding into people's homes and lives when looking at photographs such as Sol Libsohn's images of the *Homemaker Service from the Conference of Catholic Charities, June 1950*, which shows someone from the charity bathing an infant in the kitchen as its brother and sister watch and then hanging wash in the living room as the children are caught in an embrace. Richard Saunders captures some of the emotion associated with the relocations of hundreds of families from their life-long residence in Pittsburgh's Hill District with his photographs, *Moving day for one of the hundreds of families in the Bedford demolition Area and Relocation of a Hill District Family*, both taken April 1951. These wonderful images, both taken in kitchens, show chaos and things left behind.

The introduction is well researched and well written, serving as an excellent chronological history of the PPL. Not only is the history of an amazing collection detailed, there are also lessons in how not to manage a large photographic collection. The only problem I had was in searching the endnotes. Had I not been very familiar with the collections mentioned, it might have been difficult to know where some of the historical information was obtained. Overall, though, *Witness to the Fifties* is an

Reviewers needed for:

Adams, Timothy Dow. *Light Writing & Life Writing. Photography in Autobiography.* Chapel Hill: UNC Press.

Gandert, Miguel. *Nuevo México Profundo. Rituals of an Indo-Hispano Homeland. Santa Fe: Museums of New Mexico Press.*

In Focus: August Sander. Photographs from the J. Paul Getty Museum. *Los Angeles: J. Paul Getty Museum.*

In Focus: Eugene Atget. Photographs from the J. Paul Getty Museum. *Los Angeles: J. Paul Getty Museum.*

Please contact the Editor if you're interested.

excellent history of the Pittsburgh Photographic Library and the era it documents.

The Books

Banta, Melissa. *A Curious & Ingenious Art: Reflections on Daguerreotypes at Harvard.* Iowa City: University of Iowa Press, 2000. 208 p. ISBN 0877457247 \$55 (cloth).

Gossage, John. *Four American Photographs.* Tucson: Nazareli Press, 2000. 16 p. 1 original print. ISBN 3-923922-93-0 \$30. There are four versions of this book, which may be bought together for \$100.

Heath, Dave. *A Dialogue with Solitude.* Toronto: Lumiere Press, 2000. 100 p. ISBN: 0921542119 \$65. There's also a collector's edition with a tipped-in gravure, in slipcase. \$300.

Hosoe, Eikoh. *Luna Rose.* Toyko: [N.p.], 2000. 71 p. \$65.

Kenna, Michael. *Night Work.* Tucson: Nazareli Press, 2000. 96 p. ISBN 3-923922-83-3. \$65.

Pfahl, John. *Waterfall.* Tucson: Nazareli Press, 2000. 36 p. ISBN 3-923922-99-X. \$40.

Shibata, Toshio. *Landscape.* Tucson: Nazareli Press, 2000. 96 p. ISBN 3-923922-91-4. \$75.

Stern, Lynn. *Animus.* Tucson: Nazareli Press, 2000. 98 p. ISBN 3-923922-89-2. \$65.

Walker, Todd. *The Story of an Abandoned Shack.* Tucson: Nazareli Press, 2000. 36 p. ISBN 3-923922-85-X. \$40.

Willis, Deborah. *Reflections in Black: A History of Black Photographer, 1840 to the Present.* New York: W.W. Norton & Company, 2000. 352 p. ISBN: 0393048802 \$50.

[**Views** welcomes additions to this column documenting visual-material publications. If you know of such a additional publications, please send relevant bibliographic information to the editor.—Ed.]

**WHAT'S UP**

through April 15. *Maryland in Focus: A Photographic History, 1839-2000.* Maryland Historical Society, Baltimore.

through April 22. *Modern Art and America: Alfred Stieglitz and His New York Galleries.* National Gallery of Art, Washington, DC.

through May 6. *Shaping the Great City: Modern Architecture in Central Europe, 1890-1937.* J. Paul Getty Museum, Los Angeles, CA.

through May 6. *Ritual Splendor: Illuminated Liturgical Manuscripts.* J. Paul Getty Museum, Los Angeles, CA.

through June 4. *August Sander: German Portraits. 1918-1933.* J. Paul Getty Museum, Los Angeles, CA.

Plan ahead:

opens June 3. *The Unfinished Print.* National Gallery of Art, Washington, DC.

opens June 3. *Prints by Jasper John.* National Gallery of Art, Washington, DC.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Washington, DC. Laurie Baty has changed jobs again—and she *firmly* states that this is the last time for a while. She began her new position as Deputy Director, Collections, at the U.S. Holocaust Memorial Museum in Washington, DC, on January 29. The Collections Division is comprised of Photo Archives, Archives & Manuscripts, Collections Management, Oral History, Art & Artifacts, Film & Video, and Conservation Management and a staff of about 50 working in these areas. Laurie may be reached at (202) 314-1788 or <lbaty@ushmm.org>.

Wauconda, IL. Section member and former Chair Katherine Hamilton-Smith, Curator of Historical Resources for the Lake County Discovery Museum, was named Curator of the Year by the Illinois Association of Museums. Hamilton-Smith received this top award at the IAM's annual awards banquet held this past October. The Curator of the Year award recognizes excellence and outstanding accomplishment in the museum field. Hamilton-Smith joined the museum staff in 1982 and was tasked with sorting and organizing the industrial archives of the Curt Teich Company of Chicago. She has turned the

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mass of printed materials and other objects into the Curt Teich Postcard Archives, the nation's most significant and accessible collection of postcard images documenting 20th-century America. In 1996, Hamilton-Smith became curator of the museum's Lake County objects and archival collections and was named Exhibits project Coordinator for the Museum's \$2.2 million exhibit renovation that opened this past June. Way to go, Katherine!

BE A VOLUNTEER!

John Slate, Chair of the Nominating Committee is looking for at least two Section members to run for Chair-elect for 2001-2001. This position is a great way to begin working into leadership positions within the Society of American Archivists. Think of how great it will look on your resume! If you're interested, please contact John at City of Dallas Archives, (214) 823-8824, e-mail: <jslate@onramp.net>.

Laurie Baty is looking for help with various columns in *Views*: books, exhibitions, meetings, gossip. If you're interested, please contact her at (202) 314-1788, e-mail: <lbaty@ushmm.org> or lab0254@aol.com>. This activity also will look great on your resume!

Leadership Roster correction:

Newsletter: Laurie A. Baty
(202) 314-1788, fax 314-7822
e-mail: lab0254@aol.com

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 1, 2001. Opinions expressed are those of the authors.



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 15, Number 3

August 2001

IT'S POLITICS AS USUAL IN WASHINGTON

Now is the time to start planning for the annual SAA meeting! This year we'll be in the hot and humid center of the East Coast, Washington, DC. Plan for weather in the high 80s, if not the 90s. Humidity will be in the 80s as well!

There is a jam-packed events calendar (see box at the right) of interest to Section members. Of course the big event is the Section dinner, to be held this year at America. Meet at 6:30 p.m., Thursday, August 30, in the Hilton lobby.

And, of course, don't forget to order your tee-shirt. Chair-elect Miriam Meislik has worked hard to bring you another wonderful souvenir. Order forms were mailed in early July. If you didn't receive one, please contact Miriam at <miriam+@pitt.edu>.

REPORT FROM THE CHAIR

James K. Burant, National Archives of Canada
<jburant@archives.ca>

Recently, the Carnegie Museum in Pittsburgh, in association with the Van Gogh Museum in Amsterdam, cooperated on an exhibition called *Light! The Industrial Age 1750-1900. Art, Science, Technology & Society*, which was accompanied by a magnificent catalog of the same name, published by Thames & Hudson in 2000. The co-curators, Andreas Blühin and Louis Lippincott, did a terrific job in examining a subject that, surprisingly, had been sorely neglected from both an art-historical and a scientific perspective. I was pleased to see that one of the first, and major sources which the authors acknowledged were the rich archives of the Artificial Light in Art Foundation, located in Eindhoven, Netherlands. Their other sources were right and varied, from museums, galleries, universities, archives, and private collectors all over the world, as they wove together a fascinating story of the history of light in the Industrial Age.

Lest, however, the reader thinks I am writing a book review, I will not further describe either the

ANNUAL MEETING EVENTS OF INTEREST TO VM FOLKS

Wednesday, August 29

9:00–1:00 Standards Committee

Thursday, August 30

3:30–5:00

17. *Photograph Albums and Scrapbooks: Wherefore and Whereto?*

6:30 ANNUAL SECTION DINNER see Miriam's column, p. 2, for the details.

Friday, August 31

8:00–10:00 Visual Materials Section Meeting

10:30–12:00

25. *What Else Do You Need? Beyond Traditional Description Metadata for Audiovisual Digital Content*

1:30–3:00

36. *You Can Run But You Can't Hide: Meeting the Challenges of Access to Nontraditional Archival Records*

38. *Archival Practice and the Authenticity of Photographs*

Saturday, September 1

8:00–9:00

Architectural Records Roundtable

Visual Materials Cataloging and Access Roundtable

10:00–11:30 [ok, why are there 4 sessions here and only 1 session on Thursday afternoon?]

44. *Storage and Management of Color Slides and Transparencies*

45. *Data Storage and Migration*

49. *Marketing and Promotion: Raising Community Awareness of Moving Image Archives*

50. *More is Not Necessarily Better: Appraising Modern Architectural Records*

11:45–1:15

52. *Moving Archival and Special Collections Materials*

54. *Beyond Architectural Documentation: Beyond the Blueprint*

**The Visual Materials Section Web page will
be found at:**

<http://www.gsu.edu/~libpjr/vm.htm>

exhibition or the catalog. What I want to say relates more to the spirit, rather than the substance, of such research. As we all perform our day-to-day work in our archives, museums, research centers, and other institutions, we can become complacent, even bored, by the tasks which we are all called on to perform. But why do we work with visual materials? Because they have the power to bring new ways of seeing the world to everyone, especially to those who are unfamiliar with the past and who need to know about it. A 14 year old confronted by a television with a dial channel-changer will express amazement that an era before remote controls existed, just as a 60 year old may be unfamiliar with the concept of a magic lantern show. But we are among those whose jobs it is not only to guard the past, but also to illuminate the past and make it palpable, understandable, and visible to all. We can do that by thinking beyond the bounds of our everyday existence, and constructing new ways of presenting old ideas, subjects, and everyday life, and Blühin and Lippincott have done that. This is why we are together as members of a Visual Materials Section, to share our knowledge, our experiences, and ideas, not only among ourselves, but with our colleagues, and with the greater public and humanity whom we serve. The several sessions of this year's SAA conference will provide us with one means of sharing our research, our outlooks, and our experiences, and I hope that those of you in attendance in Washington will be able to attend all of the sessions which VM either sponsored or cosponsored (although I again lament the fact that some of the VM sessions have been placed in direct opposition with one another). At the same time, I hope the business meeting, the various roundtables, and special events, and the social aspects of the Conference itself will provide everyone with the opportunities to exchange ideas and information in both formal and informal settings.

The Chair-elect, Miriam Meislik, already has done a great job in the Section's Web site on digital images, preparing the Section tee-shirt and arranging for dinner at the Annual Meeting; and Laurie Baty, the Newsletter editor (who does so much else) has been her usual terrific and dynamic self. I thank everyone who helped me out this year—although I feel somewhat guilty at having done so little as the Section Chair. I hope you'll forgive me for that. We have two excellent candidates for Chair-elect, Laurie Baty and Mark Martin, and I encourage everyone to take the time to exercise their democratic right for the election! I look forward to seeing all of you in DC and hope that you will all continue to be inspired by the work that you do, and by the materials with which you work. Take care, and all the best for the future of the Section.



FROM THE CHAIR-ELECT

Miriam Meislik, University of Pittsburgh
<miriam+@pitt.edu>

This year we will be eating our way across America! (The America Restaurant, that is.)

Dinner will be on Thursday at 6:30 p.m. Meet in the lobby of the Hilton for a ride on the Metro's Red Line. A sign up sheet will be available on the message board, or if you know you will definitely be there, email me at <miriam+@pitt.edu> and I will add you to the list. If you RSVP before the meeting, please do so before August 23. A menu will be provided for your viewing pleasure next to the sign-up sheet or you can go here for a preview: <http://www.americarestaurant.com/our_restaurants/washington/america/index.cfm>

Washington, DC, here we come!

ARCHITECTURAL RECORDS ROUNDTABLE

Beth Bilderback, University of South Carolina
<bilderbk@gwm.sc.edu>

With the SAA annual meeting around the corner, here are some highlights. The main show for the Roundtable will begin at 8:00 a.m. Saturday, 1 September. In addition to the business meeting there will be a presentation "Collaborative Approaches to Collecting American Architectural Records," by Sherry Birk, Director of Collections, The Octagon, the Museum of the American Architectural Foundation. At the business meeting portion, Mary Woolever (Art Institute of Chicago) will be stepping down, so a new co-chair will be selected. Please consider volunteering for this position. Sarah Turner (AIA) will be the continuing co-chair. The Roundtable also will entertain any proposals for joint sessions with the Visual Materials Section.

On Wednesday, August 29, at 4:30 p.m., there will be an open house at the Octagon, hosted by Sherry Birk and Sarah Turner, Archivist & Records Manager at the AIA. The open house is at the American Institute of Architect's Library (1735 New York Ave., NW) Sarah and Sherry will give a tour of the archives and give an overview of the AIA's archival collections and the Octagon's prints and drawings collection. Wine and cheese will be served after the tour. Please RSVP to Sarah Turner by Monday, August 27, either e-mail <sturner@aia.org> or telephone (202) 626-7496. This is open to Visual Materials Section members as well.

There are two sessions of note for Roundtable members, both on Saturday. The first is Session 50, 10-11:30 a.m., *More is Not Necessarily Better: Appraising Modern Architectural Records* addresses appraisal issues for today's large architectural records collections. Following that, at 11:45 a.m. is Session 54; *Architectural Documentation: Beyond the Blueprint* explores the use of photographs, institutional records,

and postcards as sources of architectural and historic preservation information. Both of these feature Roundtable members.

As we realize that no one is immune to the headaches of preserving electronic records, there are several sessions on electronic records that may be of interest. They do not deal specifically with electronic architectural records, but they may relate in a general way: Session 16 *Real-World Strategies for the Management and Preservation of Digital Records* (Thursday, 3:30–5 p.m.), Session 23 *Emulation as a Digital Preservation Strategy: An Empirical Test* (Friday, 10:30 a.m.–noon), Session 45 *Data Storage and Migration* (Saturday, 10–11:30 a.m.). Another session of interest is Session 22 *Privacy, Confidentiality, and Ethical Considerations in Dealing with the Historical Records of Active Businesses* (Friday, 10:30 a.m.–noon).

In other news, the MassCOPAR (Massachusetts Committee for the Preservation of Architectural Records) announces the availability of printed proceedings from its 1999 program "Blueprints to Bytes: Architectural Records in the Electronic Age." The proceedings are \$15.00 each, postage included. You can send a check, payable to MassCOPAR, to MassCOPAR, Box 425129, Cambridge, MA 02142-0004.

AMIA Cataloging and Documentation Committee Report

Jane Johnson, UCLA Film and Television Archive <jdj@ucla.edu>

The *AMIA Compendium of Moving Image Cataloging Practice* was published by the Society of American Archivists (SAA) in June 2001; see the new SAA Publications Catalog at: <<http://www.archivists.org>>. The Compendium copyright is held jointly by SAA and AMIA. An appendix of cataloging examples will be simultaneously published on the AMIA Website.

Grace Agnew, consultant to the Cataloging and Documentation Committee's National Cataloging Project Subcommittee, has prepared her report on the AMIA Moving Image Gateway (formerly the National Moving Image Cataloging and Information Center Project). This project represents an ambitious effort to provide universal access to the world's moving-image collections. As originally envisioned, it includes a union catalog, a federation of distributed databases (a virtual union catalog), and a Web directory of moving image repositories, and incorporates education, training, research, and outreach components. The project promotes use of several metadata standards, includes a training center and information clearinghouse to coordinate and advocate for standards, and provides support to assist archives in the organization and management of their catalogs

and collections. The Committee will be reporting on the current status of the Project and next steps at the Portland conference.

The new AMIM (*Archival Moving Image Materials: a Cataloging Manual*, 2nd edition), *AMIM2*, is now available from the Library of Congress' Cataloging Distribution Service (CDS).

Valarie Schwan <vschwan@cinema.usc.edu> has been appointed Liaison Coordinator, to improve the coordination and reporting of liaisons to other organizations.

The Committee is exploring ways to improve and extend its cataloging education activities. Among things considered is extended cataloging training beyond the cataloging portion of AMIA's Basic Training (pre-conference) workshop. Plans are underway for a program in Portland; the Committee also has discussed holding workshops throughout the year, and workshops in collaboration with other organizations, such as SAA. These would be in addition to the annual conferences' Basic Training workshops.

The Committee has been working with Artesia Technologies to create a prototype Web-enabled database designed to illustrate how use of cataloging standards can optimize access to moving image collections. The prototype is hosted inside a Digital Asset Management (DAM) system, which utilizes MARC records from the National Moving Image Database (NAMID) and selected clips from the UCLA Film and Television Archive to show how use of cataloging standards can allow clear and convenient access to bibliographic records and the moving images themselves. The project is intended to explore and to invite commentary on the issues that must be understood in order to make collections available onsite and over the Internet. The prototype includes a subset of 20 essential MARC fields. Jane Johnson has created a draft white paper, "Making Moving Image Collections Available on the Web," which is available from <jdj@ucla.edu>.

The Committee is exploring ways to bring together representatives of the Cataloging and Digital Assets Management worlds, and in order to do so has established a liaison with the Digital Assets Management Interest Group (DAMIG). AMIA 2001 is scheduled to include programming co-sponsored by both groups. The Committee is also considering making presentations at DAM vendor conferences.

The Web site Subcommittee is working to revise the Committee's pages on AMIANet.

AMIA's eleventh annual conference will be held November 6-10, 2001, in Portland, Oregon.

For more information on the conference, AMIA projects, or AMIA in general, visit the AMIA website at <<http://amianet.org/>>, or contact me, Jane Johnson, Cataloging and Documentation Committee Chair. I

welcome input about the Committee's work, future projects, etc. Please do not hesitate to send your questions and comments.

STANDARDS COMMITTEE UPDATE

Marcy Silver, Silver Image <silverim@mindspring.com>

The Standards Committee is scheduled to meet on Wednesday, August 29, between 9 and 12 during the annual meeting. All are welcome! Although the agenda is not yet final, topics of interest to Visual Materials section members may include the NISO draft standard, Data Dictionary: Technical Metadata for Digital Still Images and the ISAAR (CPF): International Standard Archival Authority Record for Corporate Bodies, Persons and Families. The Standards Committee encourages your participation!

MEETINGS, EVENTS, AND GATHERINGS

August 18-23. *Preserving Photographs in a Digital World*, sponsored by the George Eastman House, Rochester Institute of Technology, Image Permanence Institute. \$1,295. For more information contact Laura Brown, education Department, at (716) 271-3361 x 234 (voice), <Education@geh.org>, or see the Website <<http://www.rit.edu/IPI/>>.

December 3-5. *School for Scanning*, sponsored by the Northeast Document Conservation Center. Delray Beach, FL. \$325 before October 19, \$400 after. For more information see NEDCC's Web site at <<http://www.nedcc.org>>.

NATIONAL GALLERY ACQUIRES NEW WORKS

Earl A. Powell III, director of the National Gallery of Art recently announced a number of acquisitions approved by the Gallery's board of trustees.

Two "exceptional" etchings by Rembrandt van Rijn (1606-1669) are among the new acquisitions. One of the finest known impressions of *The Great Jewish Bride* (1635), portrays his wife Saskia posed as a figure from history. *The Goldweigher* (1639), the last of Rembrandt's highly pictorial etchings, depicts the tax collector Jan Uytenbogaert (a friend and art patron), at his counting table receiving payments. This second etching is a very rare artist's proof that survives in only a few impressions. Additional acquisitions and gifts include a "monumental" early woodcut of *The Deluge* (c.1580) by Andrea Andreani, four etchings by Félix Buhot from the 1880s, including extremely rare impressions in color, a cubist etching *Table d'echecs* (1920) by Jacques Villon.

The newest addition to the Gallery's collection of early printed books is a "rare and exquisite" German

Bible (1483) with 108 woodcuts, printed in Nuremberg by Anton Koberger. This particular copy is colored by hand with added gold highlights and is still in its original Nuremberg bindings. Additional major illustrated books include a gift of a second German *Bible*, printed in Frankfurt in 1570, with 144 woodcuts by Jost Amman and other artists; an apparently unique copy of Friedrich Beuther's 1824 book on stage designs with color aquatints; and a rare complete set of Charles Hullmandell's early lithographs *Twenty-four Views of Italy* (1818).

The Joshua Smith Collection of 197 photographs, five portfolios, two bound volumes, and one sculpture by 82 American and European photographers of the Twentieth Century, also has been acquired. The collection focuses on works made from the 1940s through the late 1970s and is remarkable for its breadth, depth, and quality. The strength of the collection lies in its holdings of rare, vintage prints of the so-called New York School of photographers who worked shortly before and during World War II. It also contains rare examples of European photographers who worked after the war and an excellent survey of American photographs from the 1960s and 1970s.

Seventy-six silver gelatin photographs and one assemblage by Ilse Bing were donated to the Gallery by Bing's estate.

For more information, please contact Domenic Morea at (202) 842-6358 or <d-morea@nga.gov>.

IN PRINT

The Review

- Naef, Weston (Editor). *In Focus: Eugene Atget*. Los Angeles: J. Paul Getty Trust, 2000. 144 p. ISBN 089236601X (paper) \$17.50.
- Naef, Weston (Editor). *In Focus: August Sander*. Los Angeles: J. Paul Getty Trust, 2000. 144 p. ISBN 0892365676 (paper) \$17.50.

Reviewed by Wendy Welker, Photography Archivist, California Historical Society.

The first time I leafed through a volume from the *In Focus* photographers series published by the J. Paul Getty Trust, I didn't think much of it beyond its pleasing compact shape and clean design -- the *In Focus* volumes are the Chiclettes of photography books. But how good or useful could skinny 6"x7" books be for conveying any kind of an impact? That first volume I looked at was on Carleton Watkins and I wondered, why bother looking at what are originally large format photographs that have been forced into the confines of very small pages. And besides, there wasn't much text. Upon first impression, I wrote it off as a *Readers Digest* version of a photography book, an ephemeral souvenir of the collections from the Getty Museum. After taking the time to really look

through and read it, however; I changed my mind. The little book packed a punch. I read the volumes on August Sander and Eugene Atget for this review and they continue to provide readers with an excellent entry into the world of major photographers.

Each *In Focus* book contains approximately 50 plates selected from the often hundreds of images that the Getty Museum owns of each photographer. The books open with three to four page introductions on the photographers' life and work that, despite their brevity, manage to set the stage for the work that follows. Photographs are accompanied by two to four paragraphs of commentary printed on facing pages. Following the plates, each book offers a transcription of a colloquium in which various curators, scholars, professors and others participated. It is within the pages of the transcriptions that the *In Focus* series serves up something meaty. In discussing the intentions of the photographers and comparing images (usually two at a time), the participants posit a variety of theory and opinion and often engage in emphatic disagreement and debate. The resulting swirl of interpretation is a dynamic approach to supplementary text that stimulates and activates the readers' own ideas and opinions.

In the introductions and discussions of both the Sander and the Atget books it is remarked upon that each photographer was quite enigmatic and ultimately unknowable to those studying their lives and work. Sander and Atget were vastly different photographers, yet both were conscious of documenting ways of life that were evaporating or transmogrifying. They both witnessed the changes brought on by the transition to an industrialized society. Sander's focus was Germany during the early decades of the twentieth century and Atget aimed his lens at Paris of the late 1800s and into the new century. Both photographers' careers began in a conventional vein. Sander started as a traditional commercial portraitist and Atget created pictures of animals, plants and landscapes for artists needing preparatory images. Interestingly, Sander and Atget used antiquated equipment and both viewed their images as part of one large interconnected whole. They created encyclopedias of sorts: Sander with his inventory of German types and Atget with his catalog of buildings and spaces of Paris.

The photographs in the Sander volume center primarily on his portraits of his fellow citizens from peasant to politician. His work has been described as a monumental physiognomy of his time. Sander called his life-long project, *Citizens of the Twentieth Century* and he spent his time adding to and organizing the body of work which he considered to be an honest depiction of the existing social order. The colloquium participants delve into the complex contradictions in Sanders work and come up with some intriguing insights, one of which concerns the

provocative often-reproduced image (and the book's cover shot), *Wife of the Cologne Painter Peter Abelen*. It is an image of a small and slender woman in men's white bohemian garb. She has a cigarette extending from clenched teeth and she's about to strike a match. This photograph presents an image of the new Weimar woman, and yet we discover that the subject of the photograph was the creation of her husband. Whether in front of the camera or not, Peter Abelen orchestrated every aspect of his wife's appearance, from designing her clothes and cutting her hair to the seductive pose itself. Also layered into this image is the fact that social identities were slipperier than Sander may have realized and his photographs could actually run counterpoint to the human classification system that underlaid his work. As one colloquium participant said, "Rather than confirm that the typical German was still accessible to interpretation, it proved that he did not exist."

In the introduction to the Atget volume, curator Gordon Baldwin writes that the *In Focus* survey of Atget might best be thought of as a highly eccentric guidebook to Paris. That is pretty much how this book approaches Atget's work. There is not much analysis or debate over these images in comparison with the Sander volume. The text that directly accompanies the photographs is concerned less with interpretation than with historical facts. We are told what has become, over time, of the buildings or streets pictured in the photographs. There are some forays into deeper interpretation within the colloquium transcription. There is an especially fascinating section on how an image of an old mill conveys ambivalence. On occasion, the participants can really get carried away and cling to their esoteric theories that can sometimes seem far-fetched, but that's part of the fun.

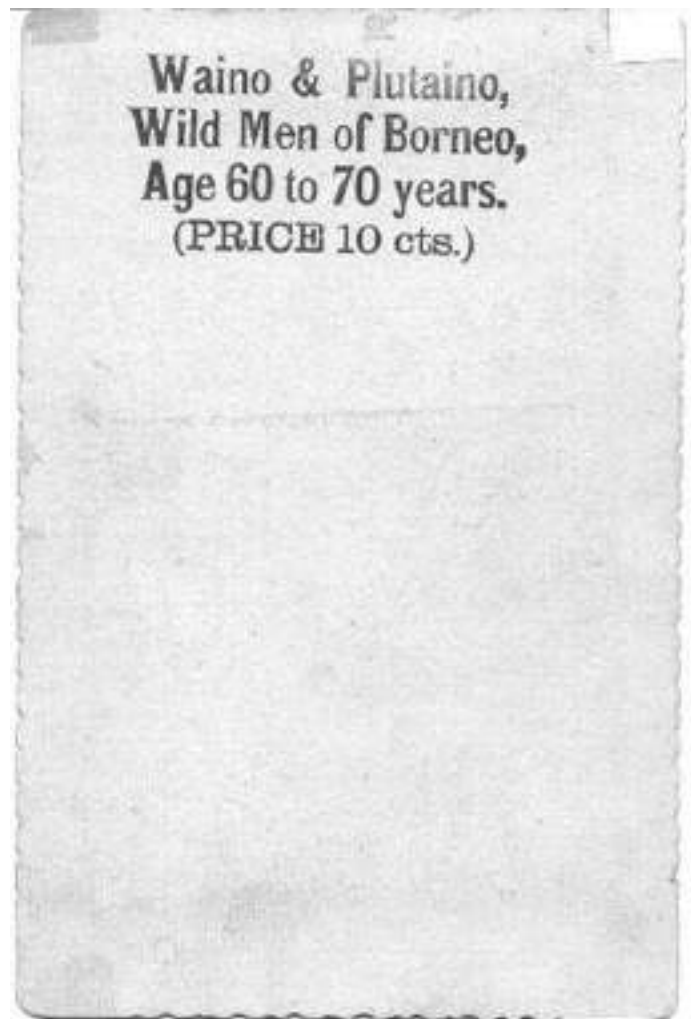
The problem of picture quality and size is more accentuated in the Atget book. The warm albumen tones of many of Atget's images are gone, making them all look like silver gelatin prints. Details are important in Atget's images and the small size of the reproductions make it hard to notice them. But think of the *In Focus* books as appetizers. You get a solid bite-size taste of the life, work and interpretation of great photographers that will have you craving for more. After enjoying an *In Focus* volume you'll be primed to move on to heavier fare.

The Books

Adams, Robert. *Bodhisattva*. Tucson, AZ: Nazraeli Press, 2001. 32 p. ISBN 1-5905-011-8 \$24.95 (cloth).

Gossage, John. *HF*. Tucson, AZ: Nazraeli Press, 2001. 18 original prints in a limited edition of 100 signed and numbered copies. ISBN 3-923922-97-3 \$450.

Hamilton, Peter, and Hargreaves, Roger. *The Beautiful and the Damned. The Creation of Identity in Nineteenth Century Photography*. London: National



DO YOU KNOW THE MAN IN THE MIDDLE? Is it perhaps Mr. Bailey of Barnum and Bailey? All we know is that he's dead, but if you know his identity, would you please please contact Larry Rhoades <toades54@charter.net> (562) 434-1881 (phone/fax) with the documentation? No reward, but you'll be thanked for a job well done. Thanks! We'll publish the answer when we receive it.

Portrait Gallery, 2001. 128 p. ISBN 0-85331-821-2 \$50 (cloth). To order, contact Ashgate Publishing at 1-800-535-9544, <info@ashgate.com> (e-mail), or visit <<http://www.ashgate.com>>.

Hido, Tony. *House Hunting*. Tucson, AZ: Nazraeli Press, 2001. 56 p. ISBN 3-923922-96-5 \$75 (cloth).

Haymatloz—Exil in der Turkei 1933-1945. Berlin: Verein Aktives Museum, 2000. [Catalog containing all text and photos from the exhibition looking at Roma/Sinti (Gypsy) exile in Turkey during World War II.] To order, contact the Verein Aktives Museum, Chausseestraße 8, 10115 Berlin, Germany.

In Focus: Manual Alvarez Bravo. Photographs from the J. Paul Getty Museum. 144 p. ISBN 0-89236-625-7 \$17.50 (paper). Due in November.

Jay, Bill. *Sun in the Blood of the Cat*. Tucson, AZ: Nazraeli Press, 2001. 160 p. ISBN 1-59005-002-9 \$24.95 (paper).

Jeffrey, Ian. *ReVisions: An Alternative History of Photography*. N.P.: N.P., 1999. 120 p. ISBN 0-94848-960-X To order, contact Ashgate Publishing at 1-800-535-9544, <info@ashgate.com> (e-mail), or visit <<http://www.ashgate.com>>.

Kenna, Michael. *Easter Island*. Tucson, AZ: Nazraeli Press, 2001. 72 p. ISBN 1-59005-012-6 \$75 (cloth).

_____. *Impossible to Forget. The Nazi Camps Fifty Years After*. Tucson, AZ: Nazraeli Press, 2001. 128 p. ISBN 1-59005-010-X \$60 (cloth). Published in association with Editions Marval, Paris.

Schaeffer, Terry T. *Effects of Light on Materials in Collections. Data on Photoflash and Related Sources*. Los Angeles: J. Paul Getty Museum,

2001. Getty Conservation Institute Research in Conservation series. 170 p. ISBN 0-89236-645-1 \$30 (paper). Due in September.

Salas, Charles G., and Roth, Michael S., eds. *Looking for Los Angeles: Architecture, Film, Photography, and the Urban Landscape*. Los Angeles: J. Paul Getty Museum, 2001. 344 p. ISBN 0-89236-616-8 \$45 (paper). Due in November.

Teal, Harvey S. *Partners with the Sun. South Carolina Photographers 1840-1940*. Columbia, SC: University of South Carolina Press, 2001. 415 p. ISBN 1-57003-384-6 (cloth, alk. paper) \$24.95. To be reviewed.

TM: *Trademarks Designed by Chermayeff & Geismar* (Princeton: Princeton Architectural Press, 2000) ISBN 1568982569 (Cloth) \$40.

Walker Evans: *Cuba*. Los Angeles: J. Paul Getty Museum, 2001. 96 p. ISBN 0-89236-617-6 \$24.95. Includes an essay by Andreai Codrescu. Due in September.

[**Views** welcomes additions to this column documenting visual-material publications. If you know of such additional publications, please send relevant bibliographic information to the editor.—Ed.]

WHAT'S UP

through August 4. *Arnold Newman, A Grand Tradition*. Barry Singer Gallery, 7 Western Avenue, Petaluma, CA.

through August 6. *Native Land. Photographs from the Robert G. Lewis Collection*. Corcoran Gallery of Art, Washington, DC.

through September 16. *Walker Evans & Company: Works From the Museum of Modern Art*. J. Paul Getty Museum, Los Angeles.

through October 7. *The Unfinished Print*. National Gallery of Art, Washington, DC.

Through October 7. *Jasper Johns: Prints from Four Decades*. National Gallery of Art, Washington, DC.

through October 14.; *Work and Play: Everyday Life in Drawings, 1520-1820*. J. Paul Getty Museum, Los Angeles.

through October 28. *The American Tradition & Walker Evans: Photographs from the Getty Collection*. J. Paul Getty Museum, Los Angeles.

opens November 4. *Best Impressions: 35 Years of Prints and Sculpture from Gemini G.E.L.* National Gallery of Art, Washington, DC.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition,

please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

London, England. Pam Roberts, Curator of the Royal Photographic Society, Bath, is looking for a few good authors to participate in the *Encyclopedia of Nineteenth-Century Photography*, of which she is the editor. The prospectus inviting contributors to step forward is curious, to say the least, and reflects a definite "East of the Pond" perspective on who is a photographer deserving of a main entry and who is "minor" or "emerging"; there will be over 1300 entries for people. In addition there will be information on equipment, techniques, processes [*I can hardly wait for yet another list of terms—Ed.*], formats, artists movements, aesthetic questions, criticism, development of the commerce of photography, and survey articles on the development of photography within individual countries. Of particular interest is the statement, "The Encyclopedia will also be equipped with an index." [Thank goodness for that—Ed.] If you're interested in participating in this writing extravaganza, please check out the publisher's Web site at <<http://www.fitzroydearborn.com/london/ncp/intro.tm>>. Authors receive a copy of the volume for their first 2,000 words and then are paid at the rate of \$75 per 1,000 words (of commissioned length) for any writing over the initial 2,000 words. You won't get rich, but you will be published!

The International League of Antiquarian Booksellers (ILAB) offers a unique new service: the best antiquarian books, manuscripts, maps, prints, and autographs can now be traced and ordered online, thanks to a sophisticated new search engine, the only one in the world that provides full text-search including 28 special characters such as the Scandinavian å, the French ç, the Spanish ñ, the German ß and the Portuguese õ. The search engine has now been installed in the ILAB internet Web site <<http://www/ilab-lila.com/>> where booksellers from Europe, Asia, Africa, American, and Australia present their rare and precious goods. The Web site is bilingual (English and French).

For more information, see the Web site or contact Robert Fleck, Oak Knoll Books, (302) 328-7232 (voice), 328-7274 (fax), <oakknoll@oakknoll.com> (e-mail) or <<http://www.oakknoll.com/>>.

Ft. Worth, TX. The Amon Carter Museum has announced it will reopen Sunday, October 21, following its two-year \$39 million expansion. The new 109,000 square-foot building will have three times the exhibition space as before.

The Society of American Archivists
527 S. Wells St., 5th Floor, Chicago, IL 60607



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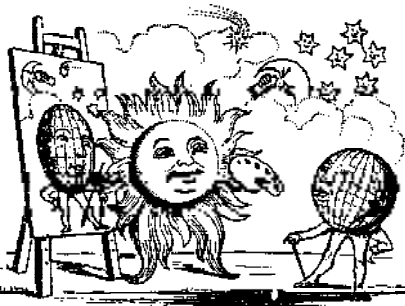
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ORDER BY AUGUST 25

Views: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 1, 2001. Opinions expressed are those of the authors.



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 16, Number 1

December 2001

IT'S POLITICS AS USUAL IN WASHINGTON
Visual Materials Section Minutes, Annual Business Meeting
August 31, 2001
8:00 a.m.

On the platform: James K. Burant (National Archives of Canada), Laurie A. Baty (U.S. Holocaust Memorial Museum), John Slate (City of Dallas), Miriam Meislik (University of Pittsburgh)

Before Jim Burant called the meeting to order, he called upon Richard Pearce-Moses (Arizona Department of Library, Archives, and Public Records) to make a report from SAA Council. Pearce-Moses appealed to members to propose session ideas for the 2002 program. Also called upon everyone to get involved with SAA-level committees during their Wednesday-before-meeting-starts meeting by just showing up!

Burant called the meeting to order at 8:16 a.m. with additions/approval of the agenda and approval of the minutes from last year's meeting. [*like we could remember anything from last year. It's just way too d**n early.*—Diana]

Complaints were lodged about the five visual materials-oriented sessions on Saturday morning. Due to the number of international speakers, those sessions were given priority for earlier session slots. Reduced number of sessions by one this year. The Program Committee had sent along regrets from jamming the VM sessions together.

Jim had no formal report, so he passed the floor to Miriam. She explained the deal with the t-shirts. Then she presented the update on the three-year plan. Core activities:

- newsletter and annual meeting
- proposed links to member sites
- scanning newsletters for the VM Web site
- t-shirts: have one person to train the next person

so that one doesn't get stuck with the burden. Perhaps VM can contract with the same vendor every year. City Wide Tees in Maryland will ship free anywhere in the US. Choosing the design is usually by fiat. This year's design was from a cabinet card from a major 19th century photographer in D.C. Color burgundy and gold.

● Cooperative: Develop session proposals. Miriam called for ideas to come to her to be developed. Will work with AMIA and VMCar.

**The 2001-2002 Leadership Roster
is on page 2.**

● Publications: Think of publications to review for newsletters. Create an index of reviews of publications in *Views*. Coordinate with digitization of *Views* on Web site.

Connie Schultz (University of South Carolina) told us about a printer in the Exhibit Hall for photo-related books—Charles Gershwin.

Miriam encouraged everyone to subscribe to the VISMAT listserv. Need volunteers for Web site. Good links on the Web site for info, but would like to post web policies for everyone's perusal.

Newsletter submissions always necessary and welcomed.

Jim introduced Program Committee liaison, Dale Patterson (United Methodist Church, General Comm. on Archives & History). Dale promised committee would try not to have VM sections at same time. Can use SAA Web site to submit program proposal. Next year's theme is "Archival Roots: Our Foundation & Our Future." Looking for things have been done and looking to where we are going. Techniques in past and what do we need to do in the future; what do we need to cover, collect in the future.

Moved into Committee & Roundtable reports:

Bibliography—no one available to report.

Advanced workshop—Tim Hawkins (Freshwater Photos) not at the meeting.

Descriptive Standards—Marcy Flynn (Silver Image Management). Was a light year. Museum archives section guidelines were upgraded. Diane Vogt-O'Connor (National Archives and Records Administration) is the incoming chair. Advanced technical committee and legal issues committee will be created.

Publications—Laurie Baty. SAA Publications Board is still considering a new edition of Ritzenthaler. Contract has been sent, but not signed. Have over 300 members receiving *Views*. SAA sent out the ballots/t-shirt order form first class; profit from t-shirts goes back to SAA as a thank you for extra pages in the newsletter. Call for volunteers to contribute to the newsletter. Peter Roberts at (Georgia State University) posts the newsletter very soon after receiving copy from Laurie, about a month ahead of the hard-copy delivery. Send submissions about exhibits, meetings, original articles to Laurie. Laurie is working next issue, but not finished yet.

ACA exam—no report.

Architectural Records Roundtable—Beth Biederbeck (University of South Carolina)—meets tomorrow morning. Everyone welcome to attend for the guest speaker, Sherry

**The Visual Materials Section Web page will
be found at:
<<http://www.gsu.edu/~libpjr/vm.htm>>**

VISUAL MATERIALS SECTION LEADERSHIP ROSTER

<<http://www.gsu.edu/~libpjr/vm.htm>>

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Elections/Nominating

Jim Burant

Newsletter

Laurie A. Baty

Program (new this year)

Vacant - Contact Miriam if you're interested

Publications

Laurie A. Baty

Three-Year Plan

Laurie A. Baty

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Website Images Policies and Guidelines

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Birk, Director of Collections, The Octagon, the Museum of the American Architectural Foundation, on "Collaborative Approaches to Collecting American Architectural Records," and the selection of co-chair. Several new resources on architectural records came available during the past year. The proceedings from the conference, "Architectural Records: Preserving and Managing the Documentation of Our Built Environment," are available on the Conservation Center for Art and Historic Artifacts (CCAHA)'s website: <www.ccaha/>. Hard copies of these proceedings are not available.

Available through SAA are *A Guide to the Archival Care of Architectural Records, 19th-20th Centuries* by Maygene Daniels, et. al., and published by the International Council on Archives, which offers a comprehensive archival approach for the care of modern architectural records, and *Blueprints to Bytes: Architectural Records in the Electronic Age* published by MassCOPAR, which looks at CAD and its impact on record keeping. This publication is available also directly from the MassCOPAR (Box 425129, Cambridge, MA 02142-0004)—see Beth for that contact information.

Waverly Lowell and Kelcy Shepherd of the Environmental Design Archives at UC-Berkeley have published *Standard Series for Architecture and Landscape Design Records: A Tool for the Arrangement and Description of Archival Collections*. Ordering information will be found at <www.ced.berkeley.edu/cedarchives/>. Waverly Lowell and Tawny Ryan Nelb have joined forces to write a manual on Managing Design and Construction Records to be part of SAA's basic manual series.

Tawny Ryan Nelb is the roundtable liaison to the Standards Committee.

VM Cataloging Roundtable—Sue Kriegsman (Colorado Digitization Project) invited everyone to the meeting on Saturday morning at 8:00 a.m.

Association of Moving Image Archivists—Mary Ide (WGBH, Boston)—Next conference will be November 6-10 in Portland, OR, on small gauge film. Next venues will be 2002—in Boston; 2003—in Vancouver; 2004—in Minneapolis. There are 600 members in AMIA now. Basic and intermediate workshops. Copyright workshop taught by LOC staff. Gave run-down on some of the sessions. The new journal, *Silver Light*, edited by Jan Chris Horak (International Museum of Photography and Film at George Eastman House), and published by the University of Minnesota, came out this year. Got a great review.

Announced the awarding of Kodak Fellowships: 6 week internship at Kodak in LA worth \$4000 and free meeting fee. Plus, three scholarships worth \$4000.

AMIA Local TV project—NHPRC project promoting access to local TV heritage. Surveys of local TV collections. Contact AMIA and will have a symposium. Hiring a project archivist for it. Location of project to be determined.

NHPRC project fellowship award of \$10,000 from Boston-area organization for working archivists to write the paper you've always wanted to write. Only thing is that you must intend to publish it. NE Region will manage the award and symposium for 3 years. Will then move to another region to be managed by a consortium. [See related article, p. 3—Ed.]

VM/VMCAR listserv—James Eason (Bancroft Library) reported there are 125-50 members. Had subscription information on a handout.

Jim Burant announced tour to Prints & Photographs, Library of Congress, in afternoon. Education staff of SAA wants to know if VM wants more workshops and asked if anyone was interested in serving as liaison with SAA. One participant wanted workshop on film and video. Other topics were about the SAA raffle; Laurie Baty announced SAA Publications Board was looking for manuscript readers.

Elections—John Slate (City of Dallas) of the Nominating Committee did not have an official ballot, so everyone scrambled for scraps of paper.

Guest speaker: Robin Seagal of National Geographic Society gave a wonderful presentation on NGS Illustration library and image collection, storage of the images, access and cataloging systems.

Afterward, John announced new incoming chair would be Laurie Baty.

Session proposals

- Miriam and John—discussed their proposal on housing/storage issues, proper materials and conditions, "When Housing is not a Home."

- Jim Cartwright (University of Hawaii)—scanning project with mistakes. How about a session about how to avoid scanning mistakes.

- Connie Schultz (University of South Carolina)—international digital projects.

- Steve Green (Elkins, NV)—delivery of images of staff and media. Why do media still prefer slides and photo images over digital.

- Intro history of photographs session.

- Health hazards on handling deteriorating photo materials

Anyone else with ideas encouraged to email Miriam.

Web development people were asked to meet briefly following the meeting.

Jim Burant thanked everyone and adjourned the meeting at 10:06 am.

Blearily submitted,

Diana Sanderson [And we thank you for your annual support of the section!—Ed.]

REPORT FROM THE CHAIR

Miriam Meislik, University of Pittsburgh
<miriam+@pitt.edu>

This year's Annual Meeting was full of activity and excitement. Our speaker, Robin Siegel, was excellent and provided us with a wonderful inside look at National Geographic. Jim Burant and I had a brief meeting with Bill Landis, our Program Committee Liaison, while we were in DC to discuss the issue of concurrent visual materials related sessions. As many of you know, this year we had as many as three sessions at one time. We have been assured that this will not happen again, at least to this degree. I will try to stay on top of this issue this year and will have a clear idea as to how everything is going to shape up before the annual meeting.

Thanks to everyone who proposed a session for the DC meeting and those that presented. All of our sessions were well attended. In particular, congratulations to Jim Burant, who chaired a standing-room-only session on photograph

albums and scrapbooks! Other speakers at that session included a representative of the Reuther Library in Detroit standing in for Douglas M. Haller, Rebecca Johnson Melvin, and Gillian C. Boal.

As you will see by the minutes from the meeting, the Section has been quite busy. This year is also proving to be quite busy.

We are in the process of moving the section website to the SAA server with the help of Brian Doyle, the SAA Webmaster. Look for the move and other changes in January. By moving to the SAA server, we won't have to worry about using someone's personal account space. Since we are part of SAA, it only made sense to do it this way. We have complete FTP access to the site, so updates will not be a problem. Updates to the Web site should be submitted to our Web site committee chair, Peter J. Roberts. We have already added our Three Year Plan (it's also published in this issue of *Views*) to the site with other significant changes debuting in the next year including the addition of links to member sites and image collections. Please contact Susette Newberry if you have not already submitted your information. We also would like to have the oldest issues of *Views* scanned and placed on the site. Please let me know if you would like to volunteer for this task.

Mark Martin has graciously accepted the position as chair of the Bibliography Committee. It is hoped that we can complete work on an index of all the reviewed books, articles, and journals that have appeared in *Views*. The idea is that this would be a helpful research tool.

T-shirts were a big success. I am proud to announce that we have selected the "official" Visual Materials Section t-shirt vendor. In the past, we used a vendor in the city where the annual meeting was being held, which, as you might guess, can be a difficult task at times. Based on this year's success and the ease with which we were able to work with the vendor, we will now use City Wide Tees in Upper Marlboro, Maryland. They are absolutely wonderful to work with and produced very nice, quality shirts. Even better, they ship free for non-profit organizations to anywhere in the country. Selecting a vendor to produce our shirts will assure us that we will have quality shirts for as long as we want to produce them. At the present time, I will continue to coordinate t-shirt orders. We are already working with the Birmingham host committee to come up with ideas for next year's shirts. The design for next year's shirts will be available in the April issue of *Views*.

We are still looking for someone to be the chair of the newly created Visual Materials Section Program Committee. This committee a replacement/enhancement of the Advanced Workshop Committee. It will also work closely with VMCAR. We intend for this committee, working with the members, to develop workshop and program ideas for the annual meeting. We want to try to have some solid ideas long before the annual meeting instead of scrambling so close to the deadline. By making this a year-long process, we should be able to have our session proposals completed by the Annual Meeting and then submitted shortly after the annual meeting closes. It would be great to get a jump on proposals to be discussed at the Birmingham meeting.

Speaking of Birmingham and session proposals. . . we had many wonderful suggestions this year. Next year we hope to see sessions that include topics such as proper

storage and housing and integrated catalogs for visual materials and a workshop on film.

Thanks to everyone who helped make this year's meeting a success and to those who have already put in great efforts to make next year's meeting even better. Laurie Baty and I will be working together to achieve the goals of the three year plan and for developing a strategy to keep the Section moving toward meeting those goals.

FROM THE CHAIR-ELECT

**Laurie A. Baty, US Holocaust Memorial Museum
<lab0254@aol.com>**

Miriam and I look forward to continuing to position the Visual Materials Section as one of the leaders in the Society. In addition to moving forward with the excellent ideas and goals of our predecessors, we have some new ideas that we hope to initiate in the next two years. If you have any ideas that you would like to see considered, please feel free to call either Miriam or me to discuss them.

In the meantime, please continue to support your Section and Society by being an active member.

ARCHITECTURAL RECORDS ROUNDTABLE

**Beth Bilderback, University of South Carolina
<bilderbk@gwm.sc.edu>**

The Roundtable had a successful meeting in Washington, beginning with a reception at American Institute of Architects Library and a behind-the-scenes tour of the archive by Sarah Turner and Sherry Birk. The main business was to elect a new co-chair, as Mary Woolever is stepping down. Beth Dodd, Architecture Library at University of Texas at Austin, agreed to serve, with Sarah Turner at AIA continuing as co-chair. Sherry Birk, The Octagon, gave an interesting presentation on "Collaborative Approaches to Collecting American Architectural Records" and Bruce Laverty, The Athenaeum of Philadelphia, shared information about The Philadelphia Architects and Buildings Project.

Members also shared information about current projects. The Art Institute of Chicago has a Mellon grant to process their backlog, create finding aids in EAD, and digitize a selection for their web site. The Texas Architecture Resources is an online attempt to bring together legacy finding aids of Texas institutions with architectural records. The Park Service is working to create an Olmstead Research Guide online that will bring together resources available on Frederick Law Olmstead. The Environmental Design Archive at UC-Berkeley has a NEH grant to process three collections and put finding aids on the web with images embedded. EDA also has a Getty grant to create a virtual archive of images and finding aids from three sites relating to the work of Greene and Greene; they are working on preliminary metadata standards as well. Principia College has a web site with buildings and other information regarding Bernard Maybank's involvement with the college. And Library of Congress has several projects: Frank Lloyd Wright drawings, work of Charles and Ray Eames, and HABS/HAER drawings.

Many thanks to Mary Woolever for her work over the past few years, and we look forward to a good year under Sarah and Beth's leadership. If you want to become involved

in the roundtable, contact Sarah at <sturner@aia.org> or Beth at <dodd.beth@mail.utexas.edu> If you have news of collections, exhibits, or projects, please let me know at <bilderbk@gwm.sc.edu>.

STANDARDS COMMITTEE UPDATE

Marcy Silver,
Silver Image Management
 <silverim@mindspring.com>

During this year's annual meeting the Standards Committee discussed the possibility of adding more specialized subsections to the committee to expand it beyond its traditional realm of descriptive standards. Subgroups under consideration include preservation, electronic records, records management, and legal issues. The Museum Archives Section guidelines were reviewed and endorsed. There was also extensive discussion about the Open Archives Initiative (found on the Web at <<http://www.openarchives.org/>>).

Standards for Archival Description: A Handbook by Victoria Walch is available from SAA in hard copy and on the Web at <<http://www.archivists.org/catalog/stds99/>>. The Standards Committee may try to update this resource to include a variety of other standards, including those relating specifically to visual materials, to EAD and preservation. In the future, they may enlist our Section's help in the visual materials standards category.

Following the meeting, the Technical Subcommittee on Descriptive Standards (TSDS) began working on a project to review encoding standards. The Standards Committee is also reviewing Image Permanence Institute documentation and updates to ANSI/ISO imaging standards. Doug Nishimura's 18 October 2001 update on the standards is available from the Conservation DistList at <<http://palimpsest.stanford.edu/byform/mailling-lists/cdl/2001/1264.html>>.

NEW ARCHIVAL RESEARCH FELLOWSHIPS AVAILABLE:

A new, non-residential archival research fellowship program, funded by the National Historical Publications and Records Commission, will award five fellowships of \$10,000 each in 2002 and 2003 for archivists to conduct research on a topic of importance to the archival profession.

To be eligible, applicants must be U. S. citizens working under a 12-month contract in the archival, manuscript, historical, library, records management, information science, or other related discipline.

Proposals concerning electronic records will be given highest priority. Collaborative proposals will be accepted. The fellowship program is managed by the Massachusetts Historical Society, Massachusetts Institute of Technology, Northeastern University, Schlesinger Library at the Radcliffe Institute, and the WGBH Educational Foundation.

Application deadlines is March 1, 2002. For more information visit the SAA Web site at <<http://www.archivists.org>> or contact Brenda Lawson, Project Director, NHPRC Archival Fellowship Program, Massachusetts Historical Society, 1154 Boylston Street, Boston, MA 02115, <blawson@masshist.org>, (617) 646-0502.

COLORADO DIGITIZATION PROJECT'S NEW WEB SITE

The Colorado Digitization Project (CDP) has made available through it's Web site *Heritage: the gateway to Colorado's Digitization Projects* <<http://coloradodigital.coalliance.org/>>. Heritage is a Dublin Core based database that provides access to the Web sites and digital objects created by Colorado's archives, historical societies, libraries and museums. The database operates on the OCLC SiteSearch software. CDP participants can create records online using the DC Builder software developed by the CDP or by sending files from local library systems, local museum databases, etc. The CDP developed crosswalks to support the merging of the metadata into a single database. Links connect with the images that are managed by each project.

In addition to being able to access the collections through Heritage, the Heritage database is also accessible via the Colorado Virtual Library <<http://www.aclin.org/>>. Under the "create your own group," the Heritage database is offered as one of the options. It is also available under the Section Digital Collections.

They welcome comments and questions regarding Heritage, DC Builder, and how they put it all together.

For more information, contact Liz Bishoff, Project Director, Colorado Digitization Project, University of Denver, Penrose Library, Denver, CO 80208, (303) 871-2006 (voice), (303) 871-2990 (fax), <bishoffl@concentric.net> (e-mail), <<http://coloradodigital.coalliance.org/>>.

VISUAL MATERIALS CATALOGING AND ACCESS ROUNDTABLE

Sue Kriegsman, Colorado Digitization Project,
 <Sue.Kriegsman@Colorado.edu>

First I would like to welcome the new Vice-Chair/Chair-Elect of VMCAR, Peggy Appleman, Photo Librarian, Washingtoniana Division, District of Columbia Public Library, Martin Luther King Memorial Library. Peggy was unanimously elected at the VMCAR meeting during SAA. And a thank you to Carolyn Texley, the out-going Chair of VMCAR, for all of hard her work during this past year.

Despite the early hour, there were 42 attendees of the VMCAR meeting during SAA. Bravo to those brave souls. The meeting opened with a report from the Chair—reporting that it was quiet year for the roundtable except for a few email questions. Richard Pierce-Moses followed with a report from Council and an encouraging word about getting involved with SAA. Introductions were done around the room followed by the election for Vice-Chair. The meeting then opened to some general discussion of project updates, issues, and questions. And of course, session proposals for next year. There were several good suggestions including Digital on Demand and Format Integrated Catalogs. I hope to see these and other proposals come to fruition for the next meeting.

One of the session ideas that was left behind was the cataloging of scrapbooks. Everyone seemed to nod their head in agreement to indicate that this was a problem in their organization. But when it came time to for someone to take responsibility and plan a session proposal, everyone backed down. It appears to me that cataloging scrapbooks is a big problem. They are strange beasts that often have—

and have had—a life of their own. For those of you who like to plan ahead please consider tackling this topic for the SAA 2003 meeting. If you have experience working with scrapbooks and feel you have something to share, please don't be shy, the rest of us need your advice.

Mark Martin, Louisiana State University, has agreed to continue to work on the VMCAR Web site. Look for some changes during the next year as the VM Web site committee and VMCAR try to unify the look and feel of the two sites. The site will be found at <<http://www.lib.lsu.edu/vmcar/vmcar.htm>>.

IN PRINT

The Reviews

- *Nuevo Mexico Profundo: Rituals of an Indo-Hispano Homeland*. Santa Fe: Museum of New Mexico Press, and Albuquerque: National Hispanic Cultural Center of New Mexico, 2000. 156 p. ISBN 0890133484 \$50 (cloth); ISBN 0890133492 \$29.95 (paper).

Reviewed by Alan Conant, Indiana Historical Society

This book includes four essays and photography which explain current dance celebrations and other cultural events enjoyed by the Indian and Hispanic people along the Rio Grande River in New Mexico. Essays are by Enrique R. Lamadrid, Ramon A. Gutierrez, Lucy R. Lippard, and Chris Wilson; photographs are by Miguel Gandert. The book includes an introduction statement by Lamadrid, "The Poetics of Mestizo Identity," which describes the pressures on the cultural landscape brought by independence from Spain and inclusion in the United States.

Lamadrid presents the background of rituals and dances as folklore; Gutierrez examines this Rio Grande culture and its migration up and down the river, crossing international borders; Lippard discusses the social relationships among the subjects of Gandert's photographs and the interplay with the photographer; and Chris Wilson discusses the career, training, and focus of Gandert's work. Each essay concludes with an excellent list of sources.

Gandert has been photographing these scenes of his native New Mexico for over 20 years. He is currently an associate professor in the Department of Communication and Journalism at the University of New Mexico. His work has been exhibited at the Whitney Museum of American Arts, the Smithsonian's National Museum of American History, as well as other museums and galleries around the world.

Gandert's photography of these and other subjects is covered well, with illustrations on nearly every page, with clear explanations. The photography is presented well, in a matte finish on sturdy paper. The black and white photography is a versatile tool in Gandert's hands.

Perhaps a selective use of color would be appropriate; especially when looking at the photograph of the dancer with headdress on page 42, the cover, and colorful costumes mentioned on pages six and 80, and 81. Author Chris Wilson, however, is correct when he describes black and white's ability to capture qualities of light given off by dust, sand or dirt, or strong sunlight. Perhaps special filters would lend complimentary effects on subject with use of color; to eliminate any garishness. The described tradition of black and white documentary photography has a counterpart in early color photography.

One of my favorite historical topics is the persistence of a cultural artifact, such as an ancient, "All Saints" to the recent custom of Halloween. This phenomenon is well illustrated in this book by the description of a culture transfer: the introduction and continuing celebration of the Spanish conquering and removal of the Moors from their homeland of Spain which is still celebrated in New Mexico hundreds of years after their arrival, in the drama of *Moros y Christianos*. Celebrations created later include the Treaty with the Comanches of 1786 marked with a performance known as *Los Comanches*. Other popular religious activities described include treks to the sacred hill at Tomé, a site kept alive through regular devotions. This hill has had access preserved for many years, despite nearby development pressure.

I work in central Indiana, far removed from New Mexico, and somewhat removed from history of the Southwest. This book brings to mind further scholarly study and photography that might be accomplished in the Midwest with Native Americans and related ethnic groups.

From an archival standpoint, one wonders what museums hold, or what materials might be preserved, from these cultures. Are there videotape or film of these dances? Is there an archives collecting song sheets? Do any of the churches or the subjects themselves collect materials?

The book is of a nice size, not unwieldy for a photo book; made up of sewn binding. The book would perhaps have been helped with a glossary of terms, with translation to English. A year-long calendar, with important annual dates would be very useful. There is one map which appears on page 12. Perhaps a map for each essay would help: overlaying modern maps which show modern towns and cities. These are minor criticisms of a handsome publication of an important photographer's work, accompanied by interesting essays on the politics and history of the Indo-Hispanic culture of Nuevo México.

- Palmquist, Peter E., and Kailbourn, Thomas R. *Pioneer Photographers of the Far West A Biographical Dictionary, 1840-1865*. Foreword by Martha A. Sandweiss. Stanford, CA: Stanford University Press, 2000. 679 p. ISBN 0-8047-3883-1 \$125 (cloth).

Reviewed by James Eason, Archivist for Pictorial Collections, The Bancroft Library.

This recent work by Peter Palmquist and Thomas Kailbourn is not only an indispensable reference source on photography in the American West, it is also a source of countless hours of fascinating and amusing reading. Impressive in scope and thoroughness, it is clearly the result of a lifetime of research.

The work contains approximately 1,500 biographical entries for photographers working in the West prior to 1865. The geographic scope is limited to states on or west of the Continental Divide, and also includes western Mexico, Central America, British Columbia, Alberta, Alaska, and Hawaii. Although activity prior to 1865 is a requirement for inclusion, individual careers are followed to their end whenever possible, often bringing the reader up to or beyond the turn of the twentieth century.

Some 250 illustrations are present; chiefly portraits of photographers, views of their studios, or advertisements for their work. This is by no means, however, a "coffee table book." The images are interesting and informative, but reproduction quality is merely adequate, rather than beautiful—an understandable economic necessity for a book of this size

and scope. The indisputable value of the work is in the wealth of information provided, and in the thorough notes and citations.

Entries range from single paragraphs on obscure photographers to six or more pages on major figures such as Eadweard Muybridge, or daguerreian Robert Vance. All known business addresses are cited, along with dates of activity at given locations. Each entry is concluded with notes citing sources as well as notes on institutions holding examples of the subject's work. Appendices provide cross-reference lists to photographic partnerships and corporate names, to known public "performances" such as panoramic travelling shows, to women photographers or workers in photography, and to names by geographic region.

These are the elements that make the dictionary a valuable tool, but the chief joy for the reader comes from the entertaining gems found in the biographies. The number of stories seems endless, encompassing colorful figures such as California photographer turned Canadian politician Amor de Cosmos (born William Alexander Smith), the teenage Epifania Vallejo whose amateur daguerreian efforts are the earliest documented in California, and John Wesley Jones, whose travelling "Pantoscope" show was based on an ambitious series of daguerreotypes taken across the western frontier. What details are available regarding the more obscure operators have been meticulously ferreted out of newspaper announcements, city directories, and similar publications, as well as from extensive study of imprints on card mounts.

Pioneer Photographers will doubtless be considered the authoritative work of its kind on early Western American photographers. It suffers somewhat from the lack of a comprehensive general index, and some may find the type to be on the small side or the reproduction quality of illustrations to be inferior, but these points seem petty in the face of this truly monumental work. The amount of information presented is astounding. It is a "must" for any collection supporting research in nineteenth-century photography or for anyone with an abiding interest in the topic.

The Books

Golden, Catherine J., ed. *Book Illustrated Text Image, and Culture 1770-1930*. New Castle, DE: Oak Knoll Books, 2000. 334 p. ISBN 1-58456-023-1 \$39.95 (cloth).

Selborne, Joanna. *British Wood Engraved Book Illustration 1904-1940*. New Castle, DE: Oak Knoll Books, 2001. 458 p. ISBN 1-58456-059-2 \$59.95 (paper). (Reprint of the 1998 Oxford University Press edition.)

Suriano, Gregory R. *The Pre-Raphaelite Illustrators*. New Castle, DE: Oak Knoll Books, 2000. 336 p. ISBN 1-58456-021-5 \$49.95 (cloth).

Tattersfield, Nigel. *John Bewick. Engraver on Wood 1760-1795*. New Castle, DE: Oak Knoll Books, 2001. 192 p. ISBN 1-58456-053-3 \$75 (cloth).

Watts, Jennifer A. and Bohn-Spector, Claudia. *The Great Wide Open: Panoramic Photographs of the American West*. London: Merrell, 2001. 160 p. \$50.

[**Views** welcomes additions to this column documenting visual-material publications. If you know of such an additional publication, please send relevant bibliographic information to the editor.—Ed.]

VISUAL MATERIALS SECTION THREE YEAR PLAN 2001

I. Core Activities

- A. Newsletter (Laurie Baty, Editor)
- B. Annual Meeting

II. Special Projects/New Initiatives

A. Independent

1. Create a Web development committee to produce a better and more informative Vismat Web Site by filling in the links to members archives, special projects, announcements, etc.
2. Move Vismat Site and other Section created sites to SAA servers in coordination with Brian Doyle of the Society of American Archivists.
3. Scan and OCR past newsletters not currently available online and mount on Web site
4. Section t-shirts for annual meeting

B. Cooperative

1. Develop Session Proposals/Educational Initiatives. Possible session proposal on "When a Housing is not a Home" about proper storage and enclosures which will cover digital images as well as traditional images.
2. Maintain our continued cooperation with ACA, AMIA
3. Maintain our continued cooperation with roundtables and committees through our liaisons

C. Publications

1. Continue review of publications on Visual Materials
2. Create an index of publications reviewed in the last 5 years
3. Solicit for new publications (not necessarily book length) on visual issues. Past suggestions have included, "A Catalog of Sheet Film Notch Codes," "Visual Ephemera," "Establishing Photographic Lab and Digital Imaging Services."

WHAT'S UP

opened November 4. *Best Impressions: 35 Years of Prints and Sculpture from Gemini G.E.L.* National Gallery of Art, Washington, DC.

through December 2. *The Armenian Gospels of Gladzor*. J. Paul Getty Museum, Los Angeles.

through February 10, 2002. *Dream Street: W. Eugene Smith's Pittsburgh*. Carnegie Museum of Art, Heinz Galleries, Pittsburgh, PA.

through February 17, 2002. *Manuel Alvarez Bravo: Optical Parables*. J. Paul Getty Museum, Los Angeles.

through January 30, 2002. *Posing for Posterity: Portrait Drawings from the Collection*. J. Paul Getty Museum, Los Angeles.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

The Society of American Archivists
527 S. Wells St., 5th Floor, Chicago, IL 60607



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**TIME-DATED MATERIALS
PLEASE EXPEDITE**

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Denver, CO. This just in! On November 9, Peter Palmquist's book was the recipient of the Caroline Bancroft award for history books on the West, from Denver Public Library. Congratulations, Peter! [See **In Print**, p. 4—Ed.]

The Association for Information and Image Management (AIIM) along with Eastman Kodak Company and Lockheed Martin have launched a community-based portal providing information and resources for the digital preservation marketplace. The address is: <<http://www.digitalpreservation.org/>>.

Pasadena, CA. The VM Section's own Jennifer Watts recently co-curated an exhibition entitled *The Great Wide Open: Panoramic Photographs of the American West* at The Huntington Library, San Marino, Calif. Although the exhibit came down in early September, a beautiful exhibition catalog was produced. The book includes 47 color reproductions of Western panoramic photos—many of them fold-out plates. The photographers range from Muybridge and Jackson to contemporary artists such as Marc Klett and Catherine Opie. Formats run the gamut from multi-plate albumen mammoth prints to images produced with popular

20th century panoramic cameras such as the Kodak Cirkut or Panoram. The Huntington's Web site for the exhibit is still up: <<http://www.huntington.org/LibraryDiv/Panoramic/Photographs.html>>.

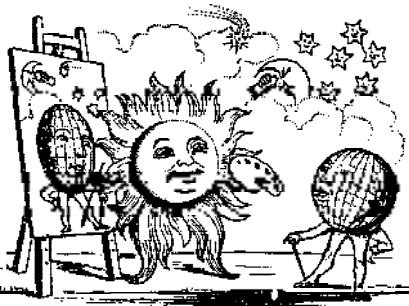
Views: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 2002. Opinions expressed are those of the authors.

**The Leadership Roster for 2001-2002
will be found on page 2 of this issue.**

**Section information will be found at
<<http://www.gsu.edu/~libpjr/vm.htm>>**



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 15, Number 2.5

Special Edition

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OFFICIAL ABSENTEE BALLOT - 2001 Visual Materials Section, Society of American Archivists

DO NOT PHOTOCOPY

Leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in Washington, DC.

You may bring this ballot with you to the Section Meeting.

If you mail it in, it must be postmarked no later than August 17, 2001.

Mail this ballot to: Mr. John Slate
1527 Steeves Avenue
Dallas, TX 75216

You must be a section member to vote

For Visual Materials Section Chair-elect, vote for one of the following:

_____ Laurie A. Baty

_____ Mark E. Martin

_____ write in _____

(only individuals who have consented to nomination may be listed)

CANDIDATES' STATEMENTS

Laurie A. Baty

Laurie A. Baty, Deputy Director of Collections, U.S. Holocaust Memorial Museum (USHMM), received her Masters in American Studies from the George Washington University in 1979. She took her first professional position as a post-masters fellow at the then International Museum of Photography in Rochester, NY, and has worked as Assistant Librarian and then Librarian of Prints and Photographs at the Maryland Historical Society, and as a Photo Archivist at the Smithsonian's National Museum of American History. For 12 years she was a program officer at the National Historical Publications and Records Commission. Most recently, she was Chief of Museum Services, US Department of the Interior and just moved to her current position at USHMM in January. She edits the VM Section's newsletter, *Views*, serves SAA as one of the two national instructors for its "Administration of Photographic Collections" and sits on the Publications Board. She researches and publishes on 19th-century American photography.

Statement: In the last 15 years, the VM Section has grown dramatically and with that growth has taken a leadership role with SAA. We need to continue our role as leaders in our profession and in leaders for those who chose to work with visual materials.

Mark E. Martin

Mark E. Martin, Assistant Curator for Image Resources for LSU Libraries - Special Collections, received his Masters of Library and Information Science with a concentration in Archival Enterprise from The University of Texas at Austin in 1991. Martin took his first professional position in Diboll, Texas as Director of the T.L.L. Temple Memorial Library Archives where he established a modern archives program associated with Temple-Inland Forest Products, Inc. After a year-long stint as Assistant Manager with the Houston Metropolitan Research Center, a division of the Houston Public Library, Martin came to LSU to begin work as the Assistant Curator for Image Resources with responsibilities for photographic images, digital image file creation and maintenance, and the ongoing microfilm program, currently filming over 90 Louisiana newspapers. He divides his research interests between images in an archival setting and historical research focused on Louisiana photographers of the 19th century.

Statement: The Visual Materials Section has been a strong voice within SAA advocating for and raising awareness of image resources issues. We should continue in this vein while looking to expand further afield. That expansion could take the form of increased involvement in shaping the ACA examination, expanding the VM and VMcar web pages, and doing our best to have at least one session at each annual meeting with a strong visual image component. Thank you.

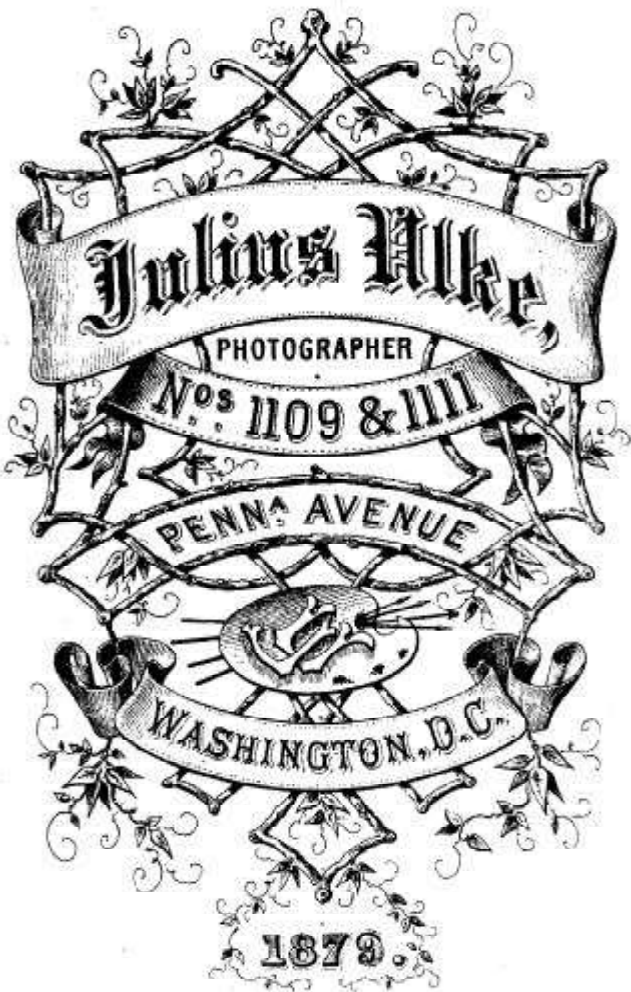
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THE SOCIETY of
 AMERICAN ARCHIVISTS

**TIME-DATED MATERIALS
 PLEASE EXPEDITE**



Once again it's VM Section t-shirt order time. This year's VM Section t-shirt features the imprint of Julius Ulke, a nineteenth-century Washington, DC, photographer, on the back, and VM-section information on the front left breast. Shirts are burgundy with gold ink.

To receive the size you want, advance orders are necessary. The Section must have your order and check in hand **no later than August 5, 2001**. If you are unable to order in advance, the section will have large and extra large shirts for sale at the meeting.

Any profits go to support newsletter costs (we always get great support from SAA and we want to help out).

We will deliver shirts at the meeting, but you may send us the correct postage and we will mail your shirt to you after the meeting. **Order now to get the fit!**

Send this form with a check made payable to: Miriam Meislik, 452 Geisler Dr., Pittsburgh, PA 15221

Prices: S-XL \$12 2X, 3X \$15 Postage \$3

Name _____

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(Indicate number ordered in the size box below)

Size S M L 1X @ \$12 _____

2X 3X @ \$15 _____

Postage @ \$3 _____

Total \$ _____



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 16, Number 2

April 2002

REPORT FROM THE CHAIR

Miriam Meislik, University of Pittsburgh
<miriam+@pitt.edu>

My First Thank You: I thank everyone for a wonderful job with session ideas and proposals. All of the proposals had strong topics and speakers, and we submitted three proposals of which one was selected. This year the VM-sponsored session is, *True Confessions: The Real Story Behind Image Scanning*. Don't fear! The annual meeting will hold other sessions that are of VM interest. Sessions that didn't make it are going to be resubmitted for the 2003 meeting, providing we still have the participation of the previously scheduled speakers. There also are two or three other sessions that are well in the works. I would like to go to the Annual Meeting with several sessions already in the works with the thought of briefly discussing them at the meeting. If anyone has any suggestions for a session they would like to see for the 2003 meeting, please let me know.

My Second Thank You: I also thank everyone who has volunteered to fill a slot and to work on a session. Volunteers are essential to keeping the section running smoothly. With this in mind, anyone who would like help, speak out! There are plenty of opportunities still available. If you are interested in learning how sessions are put together, you can join the Program Committee. If you are interested in learning how we get those magnificent T-shirts together for the annual meeting, you can join the unofficial official T-shirt Committee.

If you know a thing or two about Web design or are interested in helping to digitize our older *Views* newsletters, just give a holler. I especially encourage people new to the section to volunteer. It is a great way to meet your colleagues and give yourself a little more visibility.

We are still working on getting the Section's Web site placed on the SAA server. We hope to have this taken care of by the time of the meeting in August.

T-shirts!! T-shirts!! T-shirts!! Yep, it's time to order your Visual Materials Section commemorative t-shirt. See the order form on page 5. This year's design comes from the Collections of the Birmingham Public Sloss-Sheffield Steel and Iron Company Records. Sloss Furnace was established in 1899 and was the world's largest manufacturer of Pig Iron, which is used in making cast iron products. Pricing is the same as last year. Sizes S-XL all \$12 and 2X and 3X are \$15. Because the post office has increased its prices, we have had to increase shipping. If you wish to have your shirts mailed, please add \$3.50. As always, shirts will be available for pickup at the meeting and during office hours.

Keep up the good work everyone!

Õ



Daniel Froeschl

Sunflower Seen from the Back

Biblioteca Univeritaria, Pisa

From the exhibition, The Flowering of Florence: Botanical Art for the Medici, 1550-1750

See **What's Up** and **In Print**, pp. 4-5

(Online <<http://www.gsu.edu/~libpjr/vm.htm>> in color)

FROM THE CHAIR-ELECT

Laurie A. Baty, US Holocaust Memorial Museum
<lab0254@aol.com>

For many years now, as editor of *Views*, I have sat back and waited for articles to come in against the deadlines for this newsletter. And those articles and columns always have arrived in time to publish. I have appreciated the volunteers that have made this Section an active part of the Society of American Archivists. I'm not normally prone to reflection as I tend to determine process quickly and then move immediately to action. As Chair-Elect, I now find myself, by necessity, thinking more about the long-term activities of

the Section and the Society. I also find myself hoping that there are some individuals "out there" in our readership who are interested in testing the waters of leadership. I wrote an editorial a number of years ago about the importance of volunteer activities in a membership organization such as ours. I don't want to rehash it, but I am thinking about leadership succession for the Section. It's that time of year when we're again looking for people interested in helping to continue the work of the Section. If you are interested in running for Chair-Elect, please be sure to contact James Burant, Chair of the Nominating Committee, at <jburant@archives.ca> to let him know of your interest.

On another note, because of activities my staff and I are undertaking at work, I have become increasingly interested in the work of the various standards groups working with cataloging of museum, library, and archival materials, especially when descriptions of those materials are maintained in one catalog. Combined catalogs were discussed by attendees at the VMCAR meeting in Washington, DC, and were reported by that Roundtable in the last issue of *Views*. I want to expand on that report to challenge you as visual materials archivists to go beyond helping the Society and help information professionals.

You might be thinking, "How can I help them?" We're all familiar with nationally accepted standards for lists of terms: the Getty's Art and Architecture Thesaurus <Getty Art and Architecture Thesaurus <<http://www.getty.edu/research/tools/vocabulary/aat/>>, which has incorporated *Nomenclature*, the Library of Congress's (LC) Subject Headings, or the "Red Book"; *Library of Congress Thesaurus for Graphic Materials I: Subject Terms (TGM I)*; and *Library of Congress Thesaurus for Graphic Materials II: Genre and Physical Characteristic Terms (TGM II)* <<http://www.loc.gov/lexico/servlet/lexico/>>.

Many of us use those lists when cataloging and we may even think of them as fixed in stone. Because many of us work with subject-specific collections that demand very precise usage and specific terms, we often don't think that standards are of any use to us. One way in which we can help each other is to become familiar with these national standards and consider how our own lists of specialized terms might be of use to others and possibly incorporated into these standards. My challenge to you is to take a moment and check out the Web sites for the terms provided by the Getty and the Library of Congress. Look at your own lists. Are you using terms that are part of the standard or could easily be adapted to become part of the standard? If you find that you have terms that are not found on the lists, why not submit your terms for consideration for inclusion? Not only will you be working with a standard, you'll be participating in the creation of these national lists. By working with national standards, we can only strengthen our work and the work of others.

ARCHITECTURAL RECORDS ROUNDTABLE

Beth Bilderback, University of South Carolina
<bilderbk@gwm.sc.edu>

Laura Mancini is the new architectural records archivist at Cranbrook. Also, Marsha Miro, Cranbrook's architectural historian and member of the archives staff, recently received Cranbrook's President's Award for Excellence for her work in documenting the design and construction of new buildings on the Cranbrook campus over the past five years. The archives played an active role during the process and acquired

2,000 architectural drawings and over 4,000 slides that illustrate the development of the new structures as they were being built.

Drawings of Texas architect O'Neil Ford (1905-1982) have been donated to the Alexander Architectural Archive at The University of Texas at Austin by his widow, Wanda Graham Ford. The collection of drawings include Ford's work through 1966 (at which point he went into partnership with Ford Powell & Carson) and compliments an existing collection of office files, personal papers and books. O'Neil Ford emphasized the integration of crafts and the use of native materials in his designs. His larger, most notable, projects include the restoration of the La Villita and designs for the new campus for Trinity University in San Antonio, Texas and Skidmore College in New York. For more information, contact Beth Dodd at (512) 495-4621 or <dodd.beth@mail.utexas.edu>

If you have any news for the next column, please contact Beth Bilderback at (803) 777-5183 or <bilderbk@gwm.sc.edu>.

STANDARDS COMMITTEE NEWS

Marcy Flynn, Silver Image Management
<silverim@mindspring.com>

The Standards Committee approved the Committee on Education and Professional Development's *Guidelines for a Graduate Program in Archival Studies*, which have subsequently been approved by SAA Council. These guidelines replace the *Guidelines for the Development of a Curriculum for a Master of Archival Studies Degree* that were adopted by SAA in 1994. The approved guidelines are now available online at <http://www.archivists.org/prof-education/ed_guidelines.html>.

The Standards Committee Web page also is available on SAA's Web site at <http://www.archivists.org/governance/handbook/standards_com.html>. This site contains information on Procedures for Review and Approval of an SAA Developed Standard, a Standards Flow Chart, and Standards Submission Form, as well as a link to Walch's *Standards for Archival Description Manual*.

The Association of Research Libraries has recently issued their proposed *Action Agenda for Special Collections*. They are soliciting comments on the draft, which can be reviewed at <<http://www.arl.org/special/action.html>>.

Several sessions endorsed by the Standards Committee have been accepted for the SAA 2002 program in Birmingham and may be of interest to VM Section members. *Colleagues in Cultural Resources Management: Archivists, Librarians, Curators, and Conservators* will include discussion of shared descriptive and preservation standards use and application. *Professional Partnerships: Lawyers and Archivists* will have some discussion of how lawyers and archivists can best work together to apply the law, ethical standards, and best practices relating to privacy, publicity, copyright, FOIA, and related issues.

Please feel free to contact me if you have any concerns or questions about Standards Committee activities or if you wish to notify the Committee about new standards or practices.

VISUAL MATERIALS CATALOGING AND ACCESS ROUNDTABLE

Sue Kriegsman
Harvard University

<Suzanne_kriegsman@harvard.edu>

All is quiet on the VMCAR front. The flurry of SAA 2002 session proposals has ceased and sessions have been selected. Although the one submission directly from VMCAR was turned down and suggested to be resubmitted for 2003 as a more rich research session, there are many VMCAR members who will be starting work on VM Section-sponsored session presentations in the next few months. Best of luck to all those who suddenly realize they have to make good on their proposals of many months ago.

The VMCAR Web site is planning to move onto the SAA Web server. Mark Martin has been maintaining the site and will continue to maintain it after the move. The idea is that if the VMCAR site resides on the SAA server, then the site itself will not have to be moved each time a new member agrees to take on the responsibility for the content upkeep. An announcement of the site move will be placed on the VM listserv after it has been completed.

On the VMCAR Web site is a list of members <<http://www.lib.lsu.edu/vmcar/vmmemb.htm>>. Please check your information for accuracy and report any changes or updates to me.

NEW FOR YOU IN THE LIBRARY OF CONGRESS PRINTS & PHOTOGRAPHS ONLINE CATALOG

PPOC, the Prints & Photographs Division's Online Catalog, is now easier to reach from the Library of Congress (LC) Home Page <<http://www.loc.gov/>>. Click on "Search the Catalogs," then select the "Search PPOC" button. The increased visibility of this still picture catalog is attracting more than 500 daily users, 90 percent of whom are outside the LC campus. Regular users may still prefer to bookmark the PPOC collection listings directly <<http://lcweb2.loc.gov/pp/pphome.html>>.

In the last year, each new collection added to PPOC included digital reproductions. These collections also have a special search feature, called "Preview Images," which offers quick visual browsing of all their pictures. In addition, both the printed and unprinted Office of War Information negatives are now online as are the scans of more than 50,000 measured drawings in the Historic American Buildings Survey and Historic American Engineering Record collections. Your comments on the catalog records and images are welcome. Contact Helena Zinkham, Head, Technical Services Section, Prints & Photographs Division <hzin@loc.gov>.

New online collections:

1. ANSEL ADAMS'S PHOTOGRAPHS OF JAPANESE-AMERICAN INTERNMENT AT MANZANAR [manz]—248 photographs. 1943. Portraits, views of daily life, agricultural scenes, and sports and leisure activities.

2. BRUMFIELD COLLECTION [brum]—About 600 slides. 1987-2000. Documents architectural heritage of pre-Soviet Russia, highlighting wooden buildings, and religious, commercial and industrial facilities, as well as some landscapes.

3. PHOTOCHROM PRINTS [pchrom]—About 2,500 items—records being added continuously. ca. 1890-1905.

People, architecture and sites in Europe, North Africa, and the Middle East.

4. POSTERS: SPANISH CIVIL WAR POSTERS [spcw]—124 posters. 1936-1939. Posters sponsored by Republican and anti-Republican groups, trade unions, Catalan nationalist, and international factions, on themes relating to the causes, conduct, and consequences of the civil war.

5. POSTERS: WORLD WAR I POSTERS [wwipos]—about 700 posters. 1914-1920. American and French posters supporting the war effort.

6. POSTERS: WPA POSTERS [wpapos]—About 900 posters. 1936-1943. Posters produced by various branches of the WPA to publicize exhibits, community activities, theatrical productions, and health and educational programs in seventeen states and the District of Columbia.

7. PROKUDIN-GORSKII COLLECTION [prok]—About 1,900 glass plate negatives by Sergei Mikhailovich Prokudin-Gorskii using three-part color separation technique, with about 100 modern digital color renderings and approximately 2,400 prints mounted in fourteen albums. 1909-1915. Photographic survey of the Russian Empire, showing people, religious architecture, historic sites, industry and agriculture, public works construction, water and railway transportation routes, villages and cities.

8. WRIGHT BROTHERS NEGATIVES [Wright]—302 negatives. 1897-1928. Photos, mostly taken by Orville and Wilbur Wright to document their new flying machines, including views of their laboratory, engines, models, experimental planes, runways, flights, accidents, as well as portraits, buildings and landscapes.

FARGO, ND, PHOTOGRAPHERS ON THE WEB

The Institute for Regional Studies has developed a Web site for Fargo photographers.



Fargo, ND, ca. 1879. Intersection of the Northern Pacific railroad tracks and Broadway looking north. Taken by F. Jay Haynes. ref # 2029.8.12

Over 100 Fargo photographers are included, spanning from the century 1879 to 1979. According to the institute's press release, the first Fargo photographers "set out their shingle" in 1879, just 40 years after the beginning of

photography and only seven years after the founding of Fargo. Individuals who were employed in local studios are also given, if known. Some of the bio-graphical information is sketchy, especially in the earlier years when the sources are meager and photographers moved frequently. It appears that some people got into the photography business as quickly as they left it. The entries are listed by studio name or as found imprinted upon photographs, with appropriate cross-references. There are separate sections for a chronological listing, map of downtown Fargo with links to studio addresses, and articles about local photographers.



Jacopo Ligozzi

Peony

Gabinetto Disegni e Stampe degli Uffizi, Florence

From the exhibition, The Flowering of Florence: Botanical Art for the Medici, 1550-1750

(Online <<http://www.gsu.edu/~libpjr/vm.htm>> in color)

The staff who put this site together [*It looks like the Yellow Pages, with ads and everything—Ed.*] solicit your comments regarding this web site and additional information you may have regarding individual photographers. Such a project will never be complete, only augmented and enhanced.

Check out <<http://www.lib.ndsu.nodak.edu/ndirs/exhibitions/photographers.html>>

WHAT'S UP

through April 7. *A Century of Drawing: Works on Paper from Degas to LeWitt*. National Gallery of Art, Washington, DC.

through April 28. *Jasper Johns: Prints from Four Decades*. Terra Museum, Chicago, IL.

through May 12. *The Stamp of Impulse: Abstract Expressionist Prints*. Amon Carter Museum, Fort Worth, TX.

through May 27. *The Flowering of Florence: Botanical Art for the Medici, 1550-1750*. National Gallery of Art, Washington, DC.

through June 2. *Goya: Images of Women*. National Gallery of Art, Washington, DC.

through June 9. *Abstraction in Photography*. Amon Carter Museum, Fort Worth, TX.

through June 16. *Dream Street: W. Eugene Smith's Pittsburgh Photographs*. International Center for Photography, New York.

through June 23. *Railroad Vision*. J. Paul Getty Museum, Los Angeles, CA.

through August 18. *Revealed Treasures: Prints from the Permanent Collection*. Amon Carter Museum, Fort Worth, TX.

opens June 2. *The Unknown Siteglitz*. National Gallery of Art, Washington, DC.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

IN PRINT

The Reviews

● ***Partners with the Sun: South Carolina Photographers 1840-1940*, by Harvey S. Teal; Columbia, S.C.: University of South Carolina Press, 2001; 352 p. ISBN 1-57003-384-6 \$24.95.**

Review by Beth Bilderback

It is rare to see a scholarly work that uses photographic images as more than nice illustrations. Here is a book that goes beyond that and focuses on the photographs and their creators. Teal's work on South Carolina photographers joins the ranks of such works as *Photography in New Mexico: From the Daguerreotype to the Present* by Van Deren Coke; *Watkins to Weston: 101 years of California photography* by Thomas Weston Fels, et. al., and *Photographers in Virginia, 1839-1900: A Checklist* by Louis Ginsberg. Harvey Teal provides a most welcome addition to the history of photography in the South and the United States.

After ten years of scouring newspapers, directories, manuscript collections, and public and private photograph collections, Mr. Teal discovered many interesting aspects about South Carolina's role in the history of American photography. It seems a South Carolinian was among the first to produce a daguerreotype in the United States. Dr. William Ellet of South Carolina College had been experimenting with light-sensitive paper in the spring of 1839. After the announcement of Daguerre's process, Ellet quickly procured chemicals and produced an image on a silver plate on 21 September 1839 in New York City. While photography remained an avocation for Dr. Ellet, it was reported that he produced several photographs of Columbia in the spring of 1840 that had been made into engravings. The Charleston newspaper was full of articles on the new art during 1840, but it was not until December that the first commercial photographer placed a newspaper advertisement. After that, photographic galleries quickly opened all over the state.

The only time when South Carolina photographers could not actively pursue their trade was during the Civil War. Blockades made it very difficult to procure supplies from the north, and without their chemicals, most photographers shut down operation. George Smith Cook in Charleston remained

Once again it's VM Section t-shirt order time. This year's VM Section t-shirt features the Sloss Furnace which was established in Birmingham in 1899. It was the world's largest manufacturer of Pig Iron, which is used in making cast-iron products.

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Prices: S-XL \$12 2X, 3X \$15 Postage \$3.50

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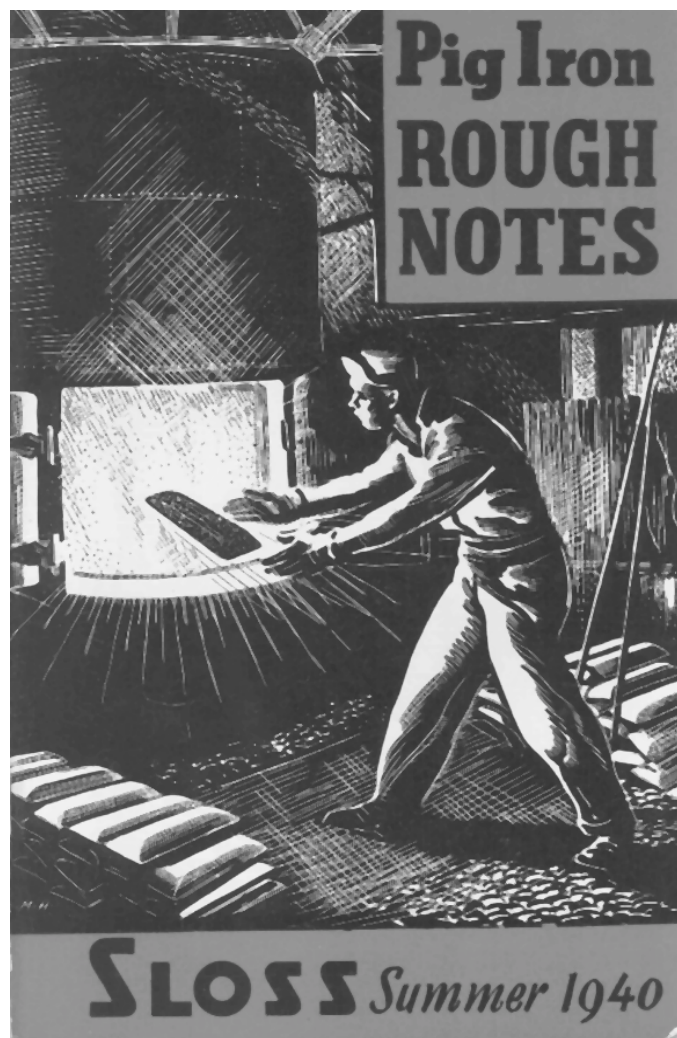
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(Indicate number ordered in the size box below)

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	q 2X	q 3X			@ \$15	_____
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Total						\$ _____



in business mainly because he owned a successful blockade runner; he also sold supplies when available. Thus, many of the wartime images of South Carolina were made by Northern photographers traveling with or part of the Union Army. Cook, however, made photographic history when he captured an exploding shell in 1863.

It is important to read the introductory chapter closely. The book is divided by decade and within each decade by location. As Mr. Teal states, photographers often spanned decades and while he tried to include this information in pertinent chapters, space often required a single entry for a photographer. If a reader knows a certain photographer worked in Abbeville in 1852, that photographer may not be listed in the chapter for 1850-1859 but rather just in the previous chapter because he opened his studio in 1847. This also holds true for locations, as Mr. Teal places photographers in the first town in which they worked, and early photographers especially were itinerant to a degree. So the index is vital to finding references to a photographer; fortunately it is a good index. There are lists of photographers with working dates at the end of the chapters on African-American photographers, stereographs, and postcards, but a comprehensive list of photographers as an addendum would have been nice, especially for quick reference checks.

The images throughout the book provide a representative sample of the work of many photographers in South Carolina.

The over 300 images are well reproduced, not just in quality of image but in content as well. Stereographs and other nineteenth-century formats are shown in their entirety, not cropping the mount or the image itself. Teal also shows advertisements and backmarks, which at times can be the more interesting aspect of a photographer's work. Yet one of the greatest values of Teal's work is its demonstration of the value of photography in documenting the history and culture of South Carolina. From people to animals, farms to factories, river baptisms to town celebrations, Teal shows the breadth of images of the state.

Despite its obvious appeal to those interested in the history of South Carolina and the South, this volume should be a part of any photographic historian's library, as it includes photographers from other states who worked in South Carolina. Notable among these were Montgomery Pike Simons, Tyler & Co., Samuel Broadbent, and the Chiltons. Photography, especially during the early years of its history, is a truly national profession. What photographers document may be regional, but the photographers themselves move between boundaries. Teal shows this very clearly in his book.

The Books

Banta, Melissa. *A Curious and Ingenious Art: Reflections on Daguerreotypes at Harvard*. Iowa City: University of Iowa Press, 2000. 178 p. ISBN 0-87745-724-7 \$50 (cloth).



**TIME-DATED MATERIALS
PLEASE EXPEDITE**

Falconer, John. *India: Pioneering Photographers, 1850-1900*. London: British Library, 2001. 143 p. ISBN 0712347461 \$40 (paper).

Gardner, Alexander. *Gardner's Photographic Sketchbook of the American Civil War, 1861-1865*. New York: Delano Greenidge Editions, 2001. 216 p. ISBN: 0929445104 \$39.95 (cloth).

Gibson, Ralph. *Ex Libris, Ralph Gibson: Photographs and Constructs*. New York: powerHouse Books, 2001. 143 p. ISBN \$40 (cloth).

Minnesota Historical Photo Collectors Group. *Joel E. Whitney, Minnesota's Leading Pioneer Photographer: Catalog of Carte de Visite* [sic]. Saint Paul, 2001, 136 p. \$25 (paper).

Smith, W. Eugene. *Dream Street: W. Eugene Smith's Pittsburgh Project, 1955-1958*. New York: W.W. Norton, 2001. 176 p. ISBN: 0393044084 (cloth) \$39.95.

Stevenson, Michael, and Graham-Stewart, Michael. *Surviving the Lens: Photographic Studies of South and East African People, 1870-1920*. Vlaeberg, South Africa: Fernwood Press, 2001. 144 p. ISBN 1874950598 \$55 (cloth).

Tomasi, Lucia Tongiorgi, and Hirschauer, Gretchen A. *The Flowering of Florence: Botanical Art for the Medici*. Washington: National Gallery of Art, 2002. \$40 ISBN 0894682881 (paper), ISBN 0853318571 \$65 (cloth).

Tomlinson, Janis A., ed. *Goya Images of Women*. Washington, DC: National Gallery of Art, 2002. ISBN 0894682938 \$40 (paper) ISBN 0300094930 \$65 (cloth).

[**Views** welcomes additions to this column documenting visual-material publications. If you know of such additional

publications, please send relevant bibliographic information to the editor.—Ed.]

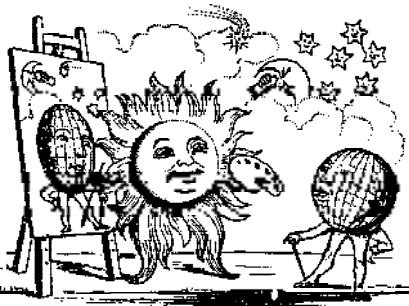
ARTFUL DODGING: Things Heard, Enhanced, and Passed On

New Orleans. Former Section Chair Douglas M. Haller has moved to Nawlons to become the head of collections at the Louisiana State Museum. Laissez les bon temps roulez.

Views: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

Editor: Laurie A. Baty, 302 Dunkirk Road, Baltimore, MD 21212-1813; (202) 314-1788, Mon.-Fri. 7:15-4:30; fax 314-7822; e-mail <lab0254@aol.com>. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 450 West Ohio Street, Indianapolis, IN 46202; (317) 234-0034, fax 234-0168, e-mail <bjohnson@indianahistory.org>. **Chair:** Miriam Meislik, Associate Archivist, Photograph Curator, Archives of Industrial Society, 400 North Lexington Avenue, University of Pittsburgh, Pittsburgh, PA 15260, (412)244-7075 voice; 244-7077 (fax), e-mail:<miriam+@pitt.edu>.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 1, 2002. Opinions expressed are those of the authors.



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 16, Number 3

August 2002

REPORT FROM THE CHAIR

Miriam Meislik, University of Pittsburgh

<miriam+@pitt.edu>

Well, it is that time of year again. Time to figure out which of the many fabulous SAA Annual Meeting sessions to attend. So many sessions and so little time it always seems. Here are some of the sessions and tours that may be of interest to VM'ers.

Monday, August 19

9:00 am-5:00 pm

Archival Perspectives in Digital Preservation (2-day workshop)

Tuesday, August 20

9:00 am-5:00 pm

Preservation Management of Machine-Based Audio-visual Collections, taught by Alan Lewis. If you have never had a chance to hear him speak, this would be an excellent opportunity to share his wealth of knowledge and experience. [*She's right—he's great!*—Ed.]

Wednesday, August 21

Standards Committee. All are welcome.

Thursday, August 22

1:30 pm-3:00 pm

Architectural Records: Unique Reference Needs and Issues. An excellent session featuring Waverly Lowell, Megan Spriggs, Nancy Loe, and Annemarie van Roessel

3:30 pm-5:00 pm

Oral History and the Art of Acquisition. Colleagues in Cultural Resources Management: Archivists, Librarians, Curators, and Conservators

6:00 Visual Materials Section dinner. Meet in the conference hotel lobby.

Friday, August 23

8:00-10:00 Visual Materials Section meeting. Be sure to bring your session ideas to this one.

1:00 pm-2:30 pm

Creating Web Access to the Cultural Record. Another must-attend session featuring Thomas Hickerson, Eleanor Brown, Kari R. Smith, Richard Ovenden

True Confessions: The Real Story Behind Image Scanning. Featuring our very own Laurie A. Baty, Mark E. Martin, and Cythia Ghering

3:00 pm-4:30 pm

Veterans Voices: Recording, Saving, and Publishing Wartime Oral History. This session features Sarah

Rouse, Fred Allison, Beth Millwood, Linda Sellars, and Jeffrey Suchanek.

10:45 am-12:00 pm

Witness to History: Archivists and the World Trade Center Disaster.

Saturday, August 24

8:00 am – 10:00 am Visual Materials Cataloging and Access Roundtable meeting. Again, bring your session ideas to the meeting. See Sue's column for more details.

1:00 pm-2:30 pm

Archives Unplugged: Visual Materials in Archival Collections. (Not just for the uninitiated! I highly encourage section members to attend to help with discussion! Hosted by Waverly Lowell)

3:00 pm-5:00 pm

Planning a Preservation Re-recording Project for Sound Recordings

Digital Preservation: Image Quality and Project Development (This session features some of the top experts Steve Dalton, current VMCAR Chair Sue Kriegsmann, Paul Conway. This is a must-go-to session.)

Keep in mind that many of the sessions are recorded. You can always order a copy of sessions that you are unable to attend or to have for future reference.

Don't forget our annual section dinner on Thursday evening. Meet in the hotel lobby at 6:00. There will be a sign-up sheet on one of the bulletin boards near the registration desk. Also, how about those T-shirts? If you haven't ordered one, you may still have a chance to get one at the meeting [See order form, page 5—Ed.].

On a more personal note, I would like to say thank you to everyone who volunteered this year. Nothing, and I really mean it, would have gotten done without you. I think the section has had a productive year. I look forward to giving my support to our incoming chair, Laurie Baty and to continuing my work with the section in a much lower profile.

FROM THE CHAIR-ELECT

Laurie A. Baty, US Holocaust Memorial Museum
<lab0254@aol.com>

In April I wrote about standards and combined catalogs. Even though I'd mentioned that combined catalogs were discussed by attendees at the VMCAR meeting in Washington, DC, and were reported by that Roundtable in the December 2001 issue of *Views*, sometimes I worry that I'm operating in a vacuum. It appears that my comments struck home and I heard from a reader. [*Wow, imagine anyone reading a Chair-elect's column!*—Ed.] I want to share part of the letter with you. What can we do as a Section to move these ideas

forward, and better yet, what do we do to have our IT folks who don't understand professional cataloging standards "Get it"? So here goes with a letter from Bob Sink in New York.

Laurie:

I just read your column in *Views* [April 2002], and it appears as if we are working on very similar projects.

My main task at the Center for Jewish History is to purchase and install an OPAC that will contain the archival, library and museum holdings of our five Partners. We issued our RFP last month and vendors' responses are due on May 3rd. We hope to have our first records available to the public a year from now.

To facilitate the implementation, the Partner archivists, librarians, and curators have been meeting to try to work out authority control issues and to reconcile their (at times) divergent work processes. The Partners have agreed to adopt common authority control practices, to standardize the use of local terms to the extent possible, and to try to get national bodies to adopt terms that reflect our holdings. So, we would respond to your column with a hearty, Yes!

Robert Sink
Chief Archivist & Project Director
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917-606-8215
<bsink@cjh.org>

So not only am I not operating in a vacuum, I apparently am not out in left field. More institutions (not just the Center for Jewish History) are recognizing the importance of one catalog and standards. In fact, when I was in Texas almost two years ago to speak to Archives and Information Science graduate students at the University of Texas, Austin, David Gracy mentioned that he recently had been appointed the Director of the Center for Cultural Information at the University. This center looks at all kinds of material culture—books, manuscripts, and objects—as relevant holders of information that we can use to understand what's come before.

Sounds like a session proposal to me. Any takers? Any talkers?

See you in Birmingham.

ARCHITECTURAL RECORDS ROUNDTABLE

Beth Bilderback, University of South Carolina
<bilderbk@gwm.sc.edu>

It is that time of year again! The annual meeting of the Roundtable will be Saturday morning, 24 August at 8:00 in Birmingham, Alabama. The program is not final yet, but come with your questions, news, and interest. Sarah Turner and Beth Dodson, co-chairs, are trying to arrange a lunch or dinner get-together. Last year in Washington, a group went out for lunch and had a great time. So check the information board and come to the business meeting.

After a quick scan of the SAA online program, I found one session of interest to architectural records archivists: *Architectural Records: Unique Reference Needs and Issues* on Thursday, 22 August, at 1:30-3:00 p.m. Waverly Lowell from University of California Environmental Design Archives chairs the session with Megan Spriggs from Canadian Centre

for Architecture, Nancy Loe from California Polytechnic State University, and Annemarie van Roessel from Art Institute of Chicago. They will discuss access, duplication, licensing, digitizing, and other topics. SAA is trying a new approach with their Archives Unplugged series of talks. There is one on Saturday at 1:00-2:30 p.m. that promises information on architectural records. In *Archives Unplugged: Visual Materials in Archival Collections*, Waverly Lowell will discuss the processes involved in creating architectural records and why this is important. She will discuss also all the issues from arrangement to reproduction facing keepers of architectural records. Plan to be in Birmingham to learn, share, catch up with colleagues, and have a good time.

STANDARDS COMMITTEE NEWS

Marcy Flynn, Silver Image Management
<silverim@mindspring.com>

The Standards Committee received support from the Preservation Section on its project to update SAA's online *Standards for Archival Description: A Handbook* by Victoria Walch. Spearheaded by Diane Vogt-O'Connor, the project has recruited several participants including Susan DuBois, Sheila McAlister, and me. More participants are needed to help add new standards, update out-of-date standards and develop new sections for such areas as metadata and EAD standards. Anyone interested in joining this effort can contact Diane at <Diane.VOC@nara.gov>.

Chris Prom, Assistant University Archivist at the University of Illinois, has agreed to serve as the SAA Standards Committee Liaison with the Open Archives Initiative (OAI). The OAI is scheduled to release version 2.0 of the Open Archives Protocol for Metadata Harvesting on June 1, 2002. A list of the version changes is available at <<http://www.openarchives.org/pipermail/oai-general/2002-February/000130.html>>.

NISO recommended reaffirmation of 11 standards. They will now remain valid through 2007. Standards include Permanence of Paper for Publications and Documents in Libraries and Archives, Micropublishing Product Information, Electronic Manuscript Preparation and Markup among others.

The NARA Archival Training Calendar is available through the Archives Library Information Center at <<http://www.nara.gov/alic/traincal.html>>. It contains a monthly list of continuing education opportunities and other items of interest.

The Standards Committee is scheduled to meet on Wednesday, August 21st during the annual meeting in Birmingham. All are welcome!

ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA) CATALOGING AND DOCUMENTATION COMMITTEE

Jane D. Johnson, <jdj@ucla.edu>

Library of Congress Hosts Meetings on AMIA Moving Image Gateway

The Library of Congress hosted an LC-AMIA joint meeting on the AMIA Moving Image Gateway in Washington, D.C., April 3, 2002. The AMIA Moving Image Gateway, a collaboration of the Association of Moving Image Archivists and the Library of Congress, is a union catalog and portal for discovery of moving image resources for education and research which will

facilitate collaborative cataloging, preservation, and digitization activities. The Library plans to serve as host for the Gateway. Participants reviewed the grant proposal and work plan prepared by AMIA consultant Grace Agnew, which was submitted to the National Science Foundation's National Science Digital Library program in April. Seven moving image archives with significant moving image collections in both analog and digital format have been selected as alpha implementer sites, and include the Library of Congress, Cable News Network, National Geographic Television, National Library of Medicine, Oregon Health and Sciences University, Research Channel and the Smithsonian Institution.

The Library of Congress will host an invitational meeting in Washington, D.C., July 25-26, to develop the Archive Directory component of the Gateway; participants will determine Directory data elements and associated controlled vocabularies.

The AMIA Moving Image Gateway is designed to include a union catalog, an international directory of moving image repositories, a cataloging facility, and an education/outreach component; it will accommodate a dynamic Web page for each archive and incorporate a flexible portal design to integrate directory information with the union catalog.

Standards Review Subcommittee Formed

A Standards Review Subcommittee was appointed within the C&D Committee to review and make recommendations on national standard cataloging submitted to AMIA for comment. Thus far it has reviewed documentation on use of conventional terminology for the SMD in AACR2 Chapter 7, and the ALA ALCTS MRC/OLAC/AMIA proposal to amend Chapter 7 rules on chief source of information for film and videorecordings.

AMIA Annual Conference

The twelfth annual AMIA conference will be held in Boston, Massachusetts, November 19-23, 2002. Headquartered at the Boston Park Plaza Hotel, it is expected to draw approximately 600 attendees from around the world. The conference will include a diverse range of workshops, technical symposia, and special screenings; the theme will be "Digital Issues."

WEB IMAGES POLICIES AND GUIDELINES COMMITTEE

Miriam Meislik, <miriam@pitt.edu>

The Web site has been recently reviewed and all the links should work. A few adjustments have been made for links that no longer work. I have saved the old site, so if there was a link you liked to use and it no longer appears on the site let me know. I haven't searched for the documents that were behind those links, I merely removed them if they didn't work. I hope to make an attempt to locate those documents this coming year. If anyone has any suggestions for the site or something that the site should cover please let me know. I am very interested in placing guidelines and policies from member organizations on the site to guide others in developing their own policies and guidelines.

PROGRAM COMMITTEE CALL FOR SESSION PROPOSALS

Miriam Meislik, <miriam@pitt.edu>

Well, we didn't get all the sessions that we wanted for Birmingham included in this year's program. But . . . we are trying again. We were asked by the SAA Program Committee

to give a couple of them another go with some minor revisions. We also have three sessions in the works that didn't quite get as far as we had hoped, so were never submitted for the 2002 meeting. That said, we will be going to SAA this year with at least five ideas in near ready to go format for submission in October. The deadline is tight. After the annual meeting we only have one month to get everything ironed out. If you have session ideas with speakers in mind, please send them to me in advance of the Annual Meeting. I will bring them to the Section meeting for discussion with the whole group. I also will try to get them in the proper format for submission so that all we have to do is fill in the blanks where information lacks.

The goal of this committee is to oversee the development and submission of session proposals. This committee will take some of the pressure off the Chair and also alleviate the annual mad dash after the meeting to get all the details in order. Ideas for sessions and workshops can be submitted at any time. Currently the committee is comprised of Miriam Meislik, John Slate, and incoming chair Laurie Baty. This is a new committee, created this year, and there are many details that we are still trying to organize. The one detail that we do know is that the VM chair will always be a member of the committee. We would appreciate any suggestions on anything related to programming.

VISUAL MATERIALS CATALOGING AND ACCESS ROUNDTABLE

Sue Kriegsman

Harvard University

<Suzanne_kriegsman@harvard.edu>

It's time to gear up for the SAA annual meeting in Birmingham. The program is full of great sessions that are of direct interest to VMCAR. There are pre-conference workshops about Encoded Archival Description and XML. With EAD and XML it is possible to create digital finding aids with links going directly to images. There is also a great new set of sessions being offered this year titled Archives Unplugged. These sessions will cover the fundamentals of archives and there is one presentation (session 41) about visual materials that will cover issues of arrangement and description. RLG is providing an update on metadata initiatives on Wednesday afternoon that should be an informative overview of the current landscape.

The other thing that will happen at the SAA meeting is a discussion about sessions for the 2003 conference. I would encourage everyone to come to the VMCAR session at 8am Saturday, August 24, with at least one proposal in mind for 2003. We can brainstorm and have a minimum of 4 session ideas, along with a list of participants who will work on the programs, by the end of the meeting. Once again I'd like to bring up the idea about doing a session on scrapbooks—it was proposed at last year's meeting but not carried out. Over the last 8 months there have been almost 50 postings to the Archives and Archivists Listserv about scrapbooks and some of those were with questions about description. If you have experience on this topic please speak up and help guide the rest of us during a session in 2003. The updates and changes on the VMCAR Web site continue and Mark Martin will discuss some the changes in the December issue of *Views*.

Hope to see many of you in Birmingham.

AMIA News

- The AMIA annual conference will be held from Monday, November 18, 2002 to Sunday November 23, 2002 at the Park Plaza Hotel in beautiful and historic Boston. In addition to the many panel sessions on a wide range of moving image archive activities from preserving 28mm film to providing access to film and video on the Internet, there will be many digital sessions. The digital workshops and sessions are intended for archivists to gain a foundation of knowledge to help them transition from the care of "analog" materials to "mixed format" collections and to the purely "digital" environment. See the AMIA Web site for full listing of program sessions and days <amianet.org>. All AMIA sessions will include leaders in their fields from both the U.S., Canada and European countries.

- The AMIA Education Committee is currently in the process of adjudicating applications for our 4 scholarships (Pickford, Sony, CFI Sid Solow, The Chace Foundation) and the Kodak Fellowship in Film Preservation; names of award recipients will be announced in July.

- Work continues between AMIA and the Library of Congress on the Moving Image Gateway Project. The purpose of this project which is being conducted in 3 phases over 7 years is to develop an extensive archives directory database that provides searchable information about preservation and cataloging practices for the moving image archive community as well as information for dynamic web displays to provide a home page for participants to search a union catalog.

- AMIA's new journal, *The Moving Image*, is going into year two with the third issue in the mail. Reviews of this AMIA/University of Minnesota joint publication have been extremely favorable. The journal is a benefit of AMIA membership.

THESAURUS FOR GRAPHIC MATERIALS (TGM) RECEIVES FACELIFT

Have you longed to index pictures with "Blasting," "Reflecting pools," "Synchronized swimming," and "Yurts"? Those subjects are now at your beck and call through the redesigned, streamlined search screens at the Library of Congress' *Thesaurus for Graphic Materials: Subject Terms (TGM I)* and *Genre and Physical Characteristics (TGM II)*. The terms "Digital photographs" and "Digital images" have been added to *TGM II*, following up on a VMCAR listserv discussion about headings for digital media.

After a year-long software upgrade process, new terms are being added again to both *TGM I* and *TGM II*. The Library of Congress, Prints & Photographs (P&P) Division staff who compile these thesauri will continue to work with IT staff to ensure more stable access, but the worst of the outages should be over. A full list of terms added since August 2001 is available via the *TGM* home pages. Proposals currently under consideration include "Ink-jet prints" and "Laser prints" along with "Sidesaddle riding" and "Life-size cutouts."

Your suggestions for new terms are welcome. A proposal form can now be downloaded and attached to an e-mail request. You also can print a compact two-column alphabetical version of each thesaurus, or download an online copy for a local database application.

A recent article by P&P catalogers Arden Alexander and Tracy Meehleib traces the history, development, and current use

of *TGM*, with nine illustrated examples of pictorial indexing principles. "The *Thesaurus for Graphic Materials: Its History, Use, and Future*" appeared in *Cataloging & Classification Quarterly*, vol. 31, no. 3/4 (2001), pages 189-212.

Bookmark the following addresses for quick access to the Library of Congress thesauruses for indexing still pictures:

TGM I <http://lcweb.loc.gov/rr/print/tgm1/>

TGM II <http://www.loc.gov/rr/print/tgm2/>

For additional information, contact *TGM* chief editor Arden Alexander: <aale@loc.gov>.

A REQUEST FOR HELP!!!

Kay Cattarulla has written through a Section member with a request for help in locating film footage. Here's what she has to say.

Dear Laurie:

I'm co-producer with KERA in Dallas of a public television documentary about the American theater pioneer Margo Jones, who ran a notable theater here from 1947 to 1955. It was the country's first professional resident theater outside New York, and became one of the principle inspirations for the regional theater movement that changed the national cultural map. Margo was a dynamo (Tennessee Williams called her "a combination of Joan of Arc, Gene Autry and nitroglycerine") and had a short, vivid, but sadly undocumented life. There are a few news clips on her from the Fifties, and one home movie from the Thirties taken by the actor Ray Walston.

I've been trying hard for a long time to track down her television appearances, without success. She appeared on CBS's "We the People" in early October 1948 with Tennessee Williams (don't have the exact date); NBC's "New York Closeup" 9/29/50; CBS's "G.E. Guest House" in late August or early September 1951 (again no exact date); CBS's Goodson-Todman show "It's News to Me" 9/24/51; Dumont Network's "Date on Broadway" 1/15/52; and a show called "Summer School," 8/18/52, that originated with WCAU in Philadelphia and had some distribution on CBS stations. Correspondence and/or photos verify most of the appearances, but I haven't been able to locate a single kinescope or other piece of footage.

I've tried CBS, NBC (both news and entertainment archives), WCAU-TV, Paley Library Urban archives at Temple, UCLA archives, Library of Congress archives, Museum of TV and Radio, and a game show expert David Schwartz in Los Angeles—all to no avail. I do realize that a great deal is lost from these years, and have been told that my last hope might be private collectors of early television. If there's an Internet posting for these, I don't know about it. I'm tackling footage.com and McDonald, both commercial footage houses, and no luck so far.

Would you please have your readers contact me directly at <KCattarulla@dm-art.org> or they can call me at (214) 922-1278 if they have any information on this topic?

Ok, folks, here's your chance to help out a researcher! Hope she hears from someone.

Once again it's VM Section t-shirt order time. This year's VM Section t-shirt features the Sloss Furnace which was established in Birmingham in 1899. It was the world's largest manufacturer of Pig Iron, which is used in making cast-iron products.

To receive the size you want, advance orders are necessary. The Section must have your order and check in hand **no later than August 1, 2002**. If you are unable to order in advance, the section will have large and extra large shirts for sale at the meeting.

Any profits go to support newsletter costs (we always get great support from SAA and we want to help out).

We will deliver shirts at the meeting, but you may send us the correct postage and we will mail your shirt to you after the meeting. **Order now to get the fit!**

Send this form with a check made payable to: Miriam Meislik, 452 Geisler Dr., Pittsburgh, PA 15221

Prices: S-XL \$12 2X, 3X \$15 Postage \$3.50

Name _____

Address _____

ZIP _____

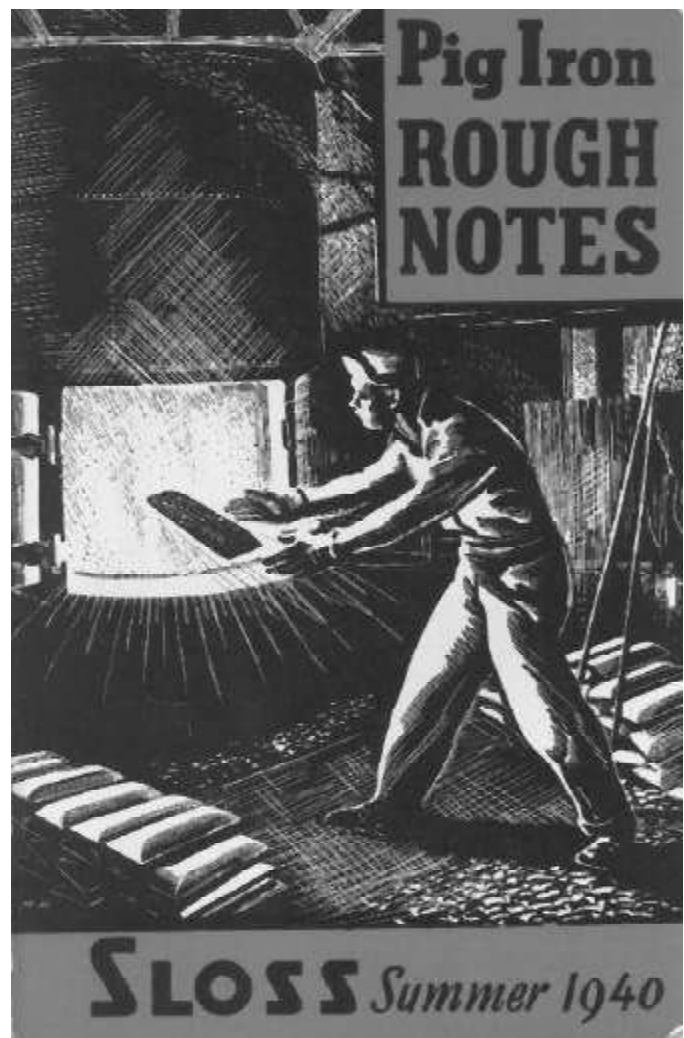
Phone () _____ E-mail _____

(Indicate number ordered in the size box below)

Size S M L 1X @ \$12 _____
 2X 3X @ \$15 _____

Postage @ \$3.50 _____

Total \$ _____



FIRST ROUND OF NHPRC ARCHIVAL RESEARCH FELLOWSHIPS AWARDED

The first group of NHPRC Archival Research Fellows selected to receive fellowship awards are Nancy Deromedi (Bentley Historical Library, Ann Arbor, Michigan), Richard Hollinger (University of Maine Special Collections, Orono, Maine), Elisabeth Kaplan (Charles Babbage Institute, University of Minnesota), and Richard Pearce-Moses (Arizona State Library, Archives and Public Records). Fellows are required to conduct research and write about a topic of importance to the archival profession. The grant requires that proposals concerning electronic records be given a higher priority than others. This first group of fellows will present their findings in June 2003 in Boston at a symposium that will engage a broad spectrum of individuals.

Project funding is administered by the Massachusetts Historical Society. Application materials for the next round of funding will be available shortly by contacting Brenda Lawson at the Massachusetts Historical Society, 1154 Boylston Street, Boston, MA, 02215 (phone: [617] 646-0502, e-mail: <blawson@masshist.org>).

WHAT'S UP

through August 18. *Revealed Treasures: Prints from the Permanent Collection*. Amon Carter Museum, Fort Worth, TX.

through September 2. *Alfred Stieglitz: Known and Unknown*. National Gallery of Art, Washington, DC.

through September 20. *Traveling the Pennsylvania Railroad. The Photographs of William H. Rau*. Library Company of Philadelphia, Philadelphia, PA.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

IN PRINT

The Books

Greenough, Sara. *Alfred Stieglitz: The Key Set*. Washington, DC: National Gallery of Art, 2002. ISBN 0-894-68290-3 \$150 (cloth).

The Society of American Archivists
527 S. Wells St., 5th Floor, Chicago, IL 60607



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From the exhibition Alfred Stieglitz:
Known and Unknown at the National
Gallery in Washington, DC. See
What's Up, p. 5.

**TIME-DATED MATERIALS
PLEASE EXPEDITE**

Taylor, Roger, and Edward Wakeling. *Lewis Carroll, Photographer. The Princeton University Library Albums*. Princeton: Princeton University Press, 2002. ISBN 0-691-07443-7 \$49.95 (cloth).

Van Horne, John C., ed. *Traveling the Pennsylvania Railroad. The Photographs of William H. Rau*. Philadelphia: University of Pennsylvania Press in cooperation with the Library Company of Philadelphia, 2002. ISBN 0-8122-3625-4 \$49.95 (cloth).

[**Views** welcomes additions to this column documenting visual-material publications. If you know of such additional publications, please send relevant bibliographic information to the editor.—Ed.]

MEETINGS, CONFERENCE, AND OTHER LEARNING OPPORTUNITIES

August 17-22. Well, if you can't find your way to Birmingham and SAA, perhaps you can head north and attend the IPI/George Eastman House's annual *Preserving Photographs in a Digital World* seminar. Fee is \$1,400 [Hmm...*Birmingham doesn't look so bad, after all!*—Ed.] and registration information may be found at <www.rit.edu/IPI> or <www.eastman.org>.

October 17-20. Sacramento, CA. Daguerreian Society annual meeting. For more information, check the Society's Web site at <www.daguerre.org>.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

London. A daguerreotype by Thibault of the Paris Revolt of 1848 showing the Rue St. Maur before French army barricades were destroyed sold with another image at auction in London on May 11 for \$265,000.

Views: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312)922-0140.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 1, 2002. Opinions expressed are those of the authors.



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 17, Number 1

December 2002

Minutes from Birmingham VISUAL MATERIALS SECTION MEETING FRIDAY, AUGUST 23, 2002

Call to Order

Chair Miriam Meislik (University of Pittsburgh) called the meeting to order at 8:09 a.m. with a welcome. T-shirts were offered up for sale (Nice shirts!) Miriam offered copies of last year's minutes for perusal. Minutes were approved. Richard Pearce-Moses (AZ State Library), Council liaison and the new liaison, Joel Wurl (Immigration History Research Center, University of MN), addressed the section. Pearce-Moses talked about the joys of serving on Council and urged Section members to consider serving. He also talked about the NHPRC Archival Research Fellowship available for archivists who wish to pursue independent research projects, which is managed by the Massachusetts Historical Society in Boston, MA, and also listed on the SAA Web site. Pearce-Moses also announced a position opening with the Denver Public Library in their photographic collection. Wurl addressed the Section, urging members to convey their ideas to him.

2003 Program Committee (Los Angeles)

Meislik then introduced Janice Ruth (Library of Congress; <jruth@loc.gov>), of the 2003 Program Committee, who talked about the need for sessions on the theme of "Spotlight on Archives," sessions on archives in the entertainment industry, and sessions that reflect the diversity of culture and archives within Los Angeles and the nation. Marcy Flynn (Silver Image) is on the committee and will be interested in advocating for VM-related sessions. Ruth discussed how to prepare a competitive session proposal, including completing the form and checking with potential speakers.

Election of Chair-elect

In the absence of Nominating Committee Chair James Burant (National Archives of Canada), Meislik announced the election for Chair-elect of the Section. The three candidates were introduced and invited to speak for a few moments about themselves: Mark Martin (Louisiana State University), Sue Kreigsman (Harvard University), and Cynthia Ghering (Ohio Historical Society). Baty passed out blank paper for those who had not voted on the ballot sent in the July issue of *Views*. Connie Schultz (University of South Carolina) collected the ballots and counted them with Meislik.

Committee Reports

Bibliography

Mark Martin reported on the progress of the bibliography that Pearce-Moses and John Slate (City of Dallas) had been revising. The bibliography can be found on the revised Section Web site, which should be made public through SAA by the end of the calendar year. Martin then talked about the revised Web site. He has consolidated the VMCAR and VM Web sites into one general-purpose site. There were five handouts about it that members passed around.

Advanced Workshops

Tim Hawkins (Fresh H₂O) was not here to give the report on advanced workshops. Baty reported on a move to have an advanced cataloging workshop next year in Los Angeles that would address cataloging to such standards as AACR2r, MARC, Dublin Core, and the various controlled vocabularies, etc., and asked if the group would be interested in such a workshop and was told yes. Baty said that a qualified person or persons would be needed to plan and teach such a workshop.

Standards Committee

Arden Alexander (Library of Congress) gave the report for Marcy Flynn (Silver Image). The Committee met Wednesday. It discussed the updating of the descriptive standards that is being coordinated by Diane Vogt-O'Connor (National Archives and Records Administration; <diane.voc@nara.gov>). The update will be on the National Archives and Records Administration's (NARA) Web site <www.nara.gov/> when it is completed. Alexander also offered an electronic records update on the database to hold all the government's records. The Association of Records Managers and Archivists conversion migration taskforce gave a report, and that is on the NARA Web site. The SAA Glossary project, headed up by Pearce-Moses with an advisory board, continues this year.

Architectural Roundtable

Beth Bilderbeck (University South Carolina) stated that it had been a quiet year for the roundtable, but it will meet Saturday morning and discuss start up of a listserv and Web site to share info better. Will elect a new vice-chair. Last year the roundtable heard a lot of new projects, digitization projects. There are two sessions this year on architectural records.

VISUAL MATERIALS SECTION LEADERSHIP ROSTER

<http://www.lib.lsu.edu/SAA/VMhome.html>

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Elections/Nominating

Miriam Meislik

Newsletter

Laurie A. Baty

Program

Miriam Meislik

Publications

Laurie A. Baty

Three-Year Plan

Suzanne Kriegsman

Web Site

Mark Martin

Website Images Policies and Guidelines

Miriam Meislik

Liaisons

Academy of Certified Archivists

Tim Hawkins

Architectural Records Roundtable

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SAA 2002 Program Committee

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Visual Materials Cataloging & Access Roundtable (VMCAR)

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VMCAR

Sue Kriegsman (Harvard University) announced the meeting for tomorrow. Concentrated efforts to work on the consolidated Web site. Looking for volunteers to continue working on the Web site. No news yet from the roundtable.

AMIA

Mary Ide (WGBH, Boston). The annual meeting will be Nov 18-23 in Boston. Workshops will be given before the meeting. Emphasis will be on digitization of moving images. AMIA has a new journal produced at the University of Minnesota called *The Moving Image: The Journal of the Association of Moving Image Archivists*. She also talked about the new NHPRC fellowships and announced the topics of the four awarded this year as well as the new moving image courses at UCLA [See related article elsewhere in this issue of Views—Ed.] and New York University. Sara Myerson (independent consultant) suggested that the local arrangements and program committees figure out a way to “hook” West-Coast AMIA members to encourage them to attend.

AMIA Cataloging Roundtable

No report.

VM/VMCAR Listserv

Meislik handed out information about how to subscribe to this list.

Views

Baty thanked Bruce Johnson (Indiana Historical Society) for his editing skills and urged reports and assistance for additions to the newsletter. If you want to review books, then you get to keep the book; let her know if there's anything you'd like to review, any exhibitions, etc. Deadlines are February, June, and October 1.

Section Program Committee

Meislik established a new committee to assist in creating SAA sessions for VM that would work throughout the year.

Session ideas that didn't make it out of computers:

- Issues in storage of media—housing and storage condition challenges, new trends
- Nuts/bolts session on identifying processes in collections, using context, using architectural records in it, too
- Environmental concerns involving deteriorating materials
- Image delivery strategies, making media collections available in a digital environment, how doing digital collection management, copyright and use issues, software using.

New session ideas:

- Session on metadata—can we do this on image delivery? What kind of metadata is associated with images? How access it?
- Using EAD in a VM setting
- Processing a media collection—guidelines for getting these collections processed properly

Session ideas from the meeting:

- Myerson: hands-on workshop about preservation of film and videotape and audio tape, tour of a lab. Have a film festival of collections' favorite films. Echoed the need for processing media collections and understanding conservation needs.
- Nancy Dosh (National Library of Medicine film curator): session on handling films, cataloging and developing films, identifying film, developing priorities for handling.
- Sarah Turner (American Institute of Architects): female architect collection at UC-SB who became a Hollywood set designer. Set design and architectural records. UC-SLO set design collection. Cool stuff—meat and bones of archival work. Need help putting this together. Good collaboration between VM and Architectural Records Sections.
- Donna Wells (Howard University)—documenting African-Americans in entertainment. Another possibility is African-American architects in the Los Angeles area.
- Boston Symphony: bring back the “Sight and Sound” workshop. Recommended from the Recorded Sound Roundtable.
- From the Archivists of Religious Collections Section: Religion in film session with a film historian and a couple of archivists from church-related archives with significant film holdings.

Baty asked for everyone's cards that spoke today so that the Program Committee will know whom to contact when coordinating these ideas.

Other ideas:

- LA collections crawl or crawl from one collection from Getty, Disney, Huntington, Museum of Film & TV, AFI, etc.
- Ruth: tours and connections with possible sessions, contact Host Committee people to set up tours: Sue Hodgson (Huntington Library) or Luke Gilliland Swetland (Getty). Workshops are handled through the Education Dept of SAA.

Election results

Meislik announced that new Chair-elect is Sue Kriegsman.

New business/Announcements

Baty mentioned that she and Kriegsman would work on having a speaker for the section meeting in Los Angeles and mentioned several possibilities.

Lynn Boyden (UCLA Film & TV Library): In July and August, UCLA will be offering four two-week sessions on film restoration, cataloging, access, identification at UCLA for professionals.

Wells thought of another idea for a session: that of deaf people and the silent film era, with a contact being Josh Shipman or someone at Gallaudette University.

With nothing else to be discussed, Meislik closed the meeting at 9:25 a.m.

Respectfully submitted,
Diana Ruby-Sanderson
Secretary *Pro Tem/Ad Infinitum* [at least it isn't ad nauseum—Ed.]

REPORT FROM THE CHAIR

**Laurie A. Baty, US Holocaust Memorial Museum,
<lab0254@aol.com>**

Thanks to the hard work of Miriam Meislik and John Slate, I am pleased to report that the Section endorsed nine session proposals for next year's meeting in Los Angeles. Thanks also to the hard work of the Section members who put many of these proposals together. See Miriam's report for a complete list of the sessions.

On other fronts, Suzanne Kriegsman, Mark Martin, Peggy Adamson, and I are working on an unofficial invitational Mid-Winter meeting of Visual Materials Archivists and Librarians next month in Washington, DC. Because this is the first time we're tying it, we're inviting folks close to DC and offering "hospitality" local Section members' homes with the meeting and meals at my home. If this meeting flies, then we'll work to have an official Section Mid-Winter meeting. One possibility is a joint meeting with the Photo Materials Group of the American Institute of Conservation. Stay tuned—there will be a full report in the April issue of *Views*.

FROM THE CHAIR-ELECT

**Suzanne Kriegsman, Harvard University,
<Suzanne_kriegsman@harvard.edu>**

I'm very pleased to be chair-elect for the Visual Materials section. It's a great opportunity to be able to give back to the section after all of the times I've looked to the group for expertise, advice, and new information.

Working with Laurie Baty, Chair, is going to be fantastic, but it also means there will be big shoes to fill when her term is up. As a result, I'd like to ask everyone to chime in with suggestions and ideas for the section so we can keep the momentum going from the previous Chairs, including Miriam Meislik, immediate Past-chair. We can all offer support for Laurie in her efforts this year and be ready to continue her great ideas next year.

One of my goals for the year is to update the section's Three Year Plan and report on how closely the goals in the existing plan have been met. The plan was last updated for the 2000-2001 year and, although most of it still appears to be current, there might be a few adjustments to be made. Please let me know if there is anything you would like to see added to the Plan.

ARCHITECTURAL RECORDS ROUNDTABLE

**Beth Bilderback, University of South Carolina,
<bilderbk@gwm.sc.edu>**

The past year saw a lot of exciting projects involving putting finding aids on the web and digitizing selections from architectural records collections. The Roundtable looks forward to hearing about more projects and innovations in this area. Tomorrow's meeting will be at 8:00 a.m. in Ballroom 9. Everyone is welcome—we will be discussing session ideas and hearing about news and concerns of members. Yesterday there was a great session on unique reference needs and issues of architectural records. Tomorrow at 1:00 p.m. Waverly Lowell is leading an Archives Unplugged series on visual records.

STANDARDS COMMITTEE NEWS

**Marcy Flynn, Silver Image Management,
<silverim@mindspring.com>**

At the meeting of the Standards Committee in Birmingham, there was discussion of the process of updating SAA's online *Standards for Archival Description: A Handbook* by Victoria Walch, available at <<http://www.archivists.org/catalog/stds99/index.html>>. The Standards are being revised and expanded to include additional topics like EAD, metadata, markup standards for XML and SGML, archival storage requirements, security, preservation reformatting, electronic records and other areas. Vicki Walsh already has defined the data elements that need to be collected to describe each standard. Several people already have signed on to help with sections of the revision but more are welcome to participate. In addition to updating original sections, a few of the topics still open as of this writing that might interest VM section members include reformatting photographic glass plates, reformatting photographic gelatin silver prints, reformatting photographic color prints and digital imaging. Anyone interested in joining this effort can contact Diane Vogt-O'Connor at <Diane.VOC@nara.gov>.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA) CATALOGING AND DOCUMENTATION COMMITTEE

Jane D. Johnson, University of California, Los Angeles, <jdj@ucla.edu>

Moving Image Gateway Receives NSF Funding

The AMIA Moving Image Gateway project has received nearly \$900,000 in funding from the National Science Foundation and officially began its NSF grant-funded phase on October 1, 2002.

A collaboration of AMIA and the Library of Congress, the Gateway is a union catalog and portal for discovery of moving image resources for education

and research that will facilitate collaborative cataloging, preservation, and digitization activities. In addition to the union catalog, it will include an international directory of moving image repositories, a cataloging facility, and an education/outreach component, with the directory information integrated into the union catalog. The Gateway will also accommodate a dynamic web page for each archive.

Seven institutions with significant moving image collections in both analog and digital format have been selected as alpha implementer sites: the Library of Congress, Cable News Network (CNN), National Geographic Television, National Library of Medicine, Oregon Health and Sciences University, ResearchChannel and the Smithsonian Institution.

The Library of Congress will host the Gateway. Developer sites are Rutgers, the State University of New Jersey, Georgia Institute of Technology, and the University of Washington.

In late July the National Film Preservation Board of the Library of Congress hosted and funded a two-day planning meeting to develop the Gateway's Archive Directory component. Many participants continued after the meeting in working groups and prepared reports which are being used to develop the Directory prototype. This was a very productive meeting attended by about 50 people representing virtually every moving image constituency, as well as developers and alpha sites.

AMIA Annual Conference

The twelfth annual AMIA conference will be held in Boston, Massachusetts, November 19-23, 2002. Headquartered at the Boston Park Plaza Hotel, it is expected to draw approximately 600 attendees from around the world. The conference will include a diverse range of workshops, technical symposia, and special screenings; the theme will be "Digital Issues."

WEB SITE

Mark E. Martin, Louisiana State University,
<mmarti3@lsu.edu>

The Web pages for the VM Section and VM Cataloging and Access Roundtable <<http://www.lib.lsu.edu/SAA/VMhome.html>> have been going through some changes recently. Rather than having two separate Web weavers we have consolidated the pages under one weaver. This should make it easier to keep up with information and format changes as well as providing a certain consistent relationship between the sites. This will be especially important when the site migrates to the SAA server later this winter.

With consolidation came redesign. The Section home page houses links into the section and outside to VMCAR. There are also new links for members' sites, both to their home institution and to VM digital collections. Perhaps the most exciting addition is the "Lagniappe" section (for those outside Louisiana,

lagniappe means a little something extra, a small gift added to a purchase). Here you will find links to Web site images policies and guidelines, image cataloging resources on the Web, image conservation and preservation resources on the Web, and "A Photographic Archivist's Bibliography."

Many of these pages need your input. If you would like your institution's page linked to ours, let the Web weaver know. Have a great Web conservation/preservation resource? Know of a new and important work related to photographic archives? Use a cataloging tool regularly? Let the Web weaver know. With any luck, these pages will become a clearinghouse of sorts for visual materials tools and information.

As always, have a look at the membership pages. Your name missing? Let the Web weaver know. Change of address? New area code and exchange for your telephonic equipment? Let the Web weaver know. It's easy. Just e-mail me.

WEB IMAGES POLICIES AND GUIDELINES COMMITTEE

Miriam Meislik, University of Pittsburgh,
<miriam@pitt.edu>

The Web sites <<http://www.library.pitt.edu/libraries/archives/archives.html>> and <<http://digital.library.pitt.edu/pittsburgh/index.html>> recently have been reviewed and all the links should work. A few adjustments have been made for links that no longer work. I have saved the old site, so if there was a link you liked to use and it no longer appears on the site let me know. I haven't searched for the documents that were behind those links, I merely removed them if they didn't work. I hope to make an attempt to locate those documents this coming year. If anyone has any suggestions for the site or something that the site should cover please let me know. I am very interested in placing guidelines and policies from member organizations on the site to guide others in developing their own policies and guidelines.

PROGRAM COMMITTEE

Miriam Meislik, University of Pittsburgh,
<miriam@pitt.edu>

The sessions are:

Archival Screening Night—Proposed by Karen Glynn
"Integrating Diverse Material Types in One Online Catalog"—Proposed by Suzanne Kriegsmann

"Unruly, Unwieldy, and Unyielding: Proper Visual Materials"—Proposed by Miriam Meislik and John Slate

"Reel Preservation"—Proposed by Julie Graham

"Extending Traditional Accessioning, Description and Reference for Contemporary Pictures from

September 11th: Experiences from the Library of Congress Prints and Photographs Division"

"Past Forward: The Mellon Foundation Visual Materials Project at The New-York Historical Society, 1997-2002"—Proposed by Valerie Komor

"Saving Silverman: The History and Use of Motion Picture Collections"—Proposed by Cheryl L. Stadel-Bevans

"Restoring The Moving Image—Practical Answers to When and How"—Proposed by Alan Stark

Steve Gilheany's proposal "Management techniques for archivists to ensure that permanent electronic records survive the tens of thousands of bit-errors that exist on every unit of archival digital media"

VISUAL MATERIALS CATALOGING AND ACCESS ROUNDTABLE

Peggy Appleman, Photo Librarian, Martin Luther King Memorial Library
margaret.appleman@dc.gov

Thank you for electing me chairman of VMCAR at our Birmingham meeting. I will try to be responsive to your needs. Mark E. Martin of Louisiana State University has agreed to be Vice-Chair/Chairman-elect for 2003/04 and Sue Kriegsman, immediate past chair of VMCAR, has agreed to be Vice-Chair/Chairman-elect of the Visual Materials section of SAA for 2003/04. Congratulations Sue!

We held our meeting once again at 8:00 in the morning and we had over 30 hearty souls who came to the session. We dispensed with individual introductions of attendees and encouraged speakers to identify themselves instead.

Sue Kriegsman welcomed everyone and summarized the past year's activities. Steve Dalton from the program committee reviewed the process for submitting a session proposal, including completing all sections of the application, securing the agreement of all speakers to participate, obtaining the endorsement of a section or roundtable, and using "advanced technology" sparingly for presentations. He also suggested that international speakers could be offered complimentary registration. The proposal deadline for the August 2003 conference is October 7, 2002.

Richard Pierce-Moses reported from the SAA council and recounted how rewarding he has found his experience to be. He also said that Elaine Engst <ee11@cornell.edu> will be the new liaison.

Mark E. Martin is the Web master for the newly united VM and VMCAR Web site at the SAA address. The bibliography will be added to and improved. New visual materials resources are being sought out. Mark asked for feed-back on the new Web pages, since they now have a whole new look! The web membership list is being revised. Peggy Appleman will send an update to Mark based on the attendance

record from the VMCAR meeting. Martha Mohard will work on resources for cataloging visual materials.

There followed an extensive discussion about possible session proposals for the 2003 meeting including one on integrated cataloging, another on the use of EAD in cataloging visual materials, and a third on copyright issues as the law has changed over the last century. Other ideas involved various collaborations with the motion picture industry, since our next conference will be in Los Angeles.

The general discussion swept from what to call non-photo genre images (such as advertising or cigarette cards) in cataloging, to the use of the 300 field in image cataloging to what experience people have had with photo databases in large collections.

The session was lively and interesting and I hope we will see you all at the one in Los Angeles.

AMIA NEWS

Mary Ide, WGBH, Boston <mary_ide@wgbh.org>

The twelfth annual AMIA conference was held in Boston, Massachusetts, November 19-23, 2002. Headquartered at the Boston Park Plaza Hotel, was expected to draw approximately 600 attendees from around the world. The conference included a diverse range of workshops, technical symposia, and special screenings; the theme was be "Digital Issues." The full conference featured many sessions on digital asset management by presenters from commercial networks, museums, libraries and technical consulting firms. This year's keynote luncheon speaker was Brewster Kahle, President and co-founder of Alexa Internet and the Internet Archive.

MOVING IMAGE ARCHIVE STUDIES AT UCLA: INFORMATION SESSIONS

UCLA is currently accepting applications for admission to the MA program in Moving Image Archive Studies, a new interdepartmental degree program offered across the Department of Information Studies and the Department Film, Television, and Digital Media. Information on the degree program and the application process is available at <http://www.cinema.ucla.edu/education/education_f.html>. The deadline for applications is December 15. Some financial aid is available for qualified applicants.

WHAT'S UP

through December 4. *Looking at Children: Photographs from the Permanent Collections*, Cleveland Museum of Art.

through December 4. *Girl Culture: Photographs by Lauren Greenfield*, Cleveland Museum of Art.

through December 29. *The Prints of Vija Celmins*, Metropolitan Museum, New York.

through January 5. *Master Prints of Edward S. Curtis. Portraits of Native America*, Amon Carter Museum, Fort Worth, TX.

through January 5. *Painted Prints The Revelation of Color in Northern Renaissance and Baroque Engravings, Etchings & Woodcuts*, Baltimore Museum of Art.

through January 5. *The Print in Italy 1550-1620*, National Gallery of Canada, Ottawa, Ontario.

through January 5, *Richard Avedon Portraits*, Metropolitan Museum, New York.

through January 6. *Emmet Gowin: Changing the Earth*, Corcoran Gallery of Art.

through January 12. *Portraits: A Century of Photographs*, Metropolitan Museum, New York.

opens January 15. *African-American Artists, 1929-1945: Prints, Drawings, and Paintings in the Metropolitan Museum of Art*.

through January 26. *Louis Faure: A Photographic Retrospective*, Art Institute of Chicago.

through January 26. *A City Seen: Photographs from The George Gund Foundation Collection*, Cleveland Museum of Art.

opens January 31. *Manufactured Landscapes: The Photographs of Edward Burtynsky*, National Gallery of Canada, Ottawa, Ontario

through February 2. *What Am I Looking At: Robert Frank Photographs*, Art Institute of Chicago.

opens February 2. *Ansel Adams at 100*. Los Angeles County Museum of Art, Los Angeles.

opens February 8. *Whistler and his Circle in Venice*, Corcoran Gallery of Art.

opens February 8. *New to View: Recent Acquisitions in Photography*, Art Institute of Chicago.

opens February 8. *Majestic in His Wrath: The Frederick Douglass Portrait*, Art Institute of Chicago.

opens February 8. *The Human Form Divine: The Body As Seen by the Camera*, Art Institute of Chicago.

through February 9. *About Life: The Photographs of Dorothea Lange*, J. Paul Getty Museum, Los Angeles.

through February 24. *Frank Gehry's Peter B. Lewis Building*, Cleveland Museum of Art.

through March 1. *By These Hands: Portraits from the Factory Floor photographs by David Parker*, Minnesota Historical Society, St. Paul.

through March 2. *Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting*, National Gallery of Art, Washington, DC.

through March 9. *Stuart Davis: Prints and Drawings*, Amon Carter Museum, Fort Worth, TX.

through March 23. *Eliot Porter: The Color of Wildness*, Amon Carter Museum, Fort Worth, TX.

through April 27. *Laura Gilpin and the Navajo: An Enduring Friendship*, Amon Carter Museum, Fort Worth, TX.

through May 11. *Carl Mydans, American Photojournalist*, Amon Carter Museum, Fort Worth, TX.

through May 18. *David Adler, Architect: The Elements of Style*, Art Institute of Chicago.

through May 25, 1003. *Common/Places: Contemporary Photography from Germany and Northern Europe*, Baltimore Museum of Art.

through May 25. *Parallel Tracks: The History of Photography in Two Brief Installments*, Baltimore Museum of Art.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

IN PRINT

The Books

Aubenas, Sylvie. *Gustave LeGray, 1820-1884*. Los Angeles: J. Paul Getty Museum, 2002. 402 p., ISBN 0-89236-672-9 \$100 (cloth), ISBN 0-89236-671-0 \$50 (paper)

Cox, Julian, and Ford, Colin. *Julia Margaret Cameron. The Collected Photographs*. Los Angeles: J. Paul Getty Museum, 2002. 532 p., ISBN 0-89236-681-8 \$500 (cloth).

In Focus: Dorothea Lange. Photographs from the J. Paul Getty Museum. Los Angeles: J. Paul Getty Museum, 2002. 144 p., ISBN 0-89236-675-3 \$17.50 (paper).

Hamber, Anthony, Ken Jacobson, and Jacobson, Jenny, eds. *Etude d'Après Nature: 19th Century Photographs in Relation to Art*. Petches Bridge, K&J Jacobson, 1996. 192 p. ISBN: 0952755009 £40 (paper; available from the Jacobsons: ken@jacobsonphoto.com or call 44-137-181-0566; also available from Carl Mautz Publishing for \$65).

Joel W. Whitney, *Minnesota's Leading Pioneer Photographer*. Minnesota Historical Photo Collectors Group, 2002. 136 p., \$25 (paper). Order by calling (612) 338-2911; fax (612) 338-2854, or write Kramer Gallery, c/o Leon Kramer, 800 LaSalle Ave., Suite 240, Minneapolis, MN 55402. Limited to 500 copies.

Kingston, Roger. *Walker Evans in Print*. Belmont, MA: R.P. Kingston Photographs, 1995. 144 p., \$45 (plus \$4 s&h; paper). Includes a January 2000 Addenda.

Perloff, Stephen, ed. *The Photographic Art Market. Auction Prices 2001*. Langhorne, PA : Photo Review, 2002. \$69.95 (paper). Order from the

The Society of American Archivists
527 S. Wells St., 5th Floor, Chicago, IL 60607



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**TIME-DATED MATERIALS
PLEASE EXPEDITE**

Photo Review, 140 East Richardson Avenue, Suite 301, Langhorne, PA 19047-2824.

Kurutz, Gary F., and Palmquist, Peter. *Points of Interest. California Views 1860-1870. The Lawrence & Houseworth Albums*. Berkeley: Berkeley Hills Books, 2002. 228 p. \$55 (cloth), ISBN 1893163458 \$35 (paper).

Robinson, Gerald H. *Elusive Truth. Four Photographers at Manzanar*. Nevada City, CA: Carl Mautz, 2002. 112 p., ISBN 1-887694-23-4 \$35 (cloth), ISBN 1-887694-24-2 \$20 (paper).

Schimmelman, Janice G. *American Photographic Patents. The Daguerreotype & Wet Plate Era, 1840-1880*. Nevada City, CA: Carl Mautz, 2002. 128 p., ISBN 1-887694-20-X- \$40 (cloth), ISBN 1-887694-21-8 \$25 (paper).

[**Views** welcomes additions to this column documenting visual-material publications. If you know of such additional publications, please send relevant bibliographic information to the editor.—Ed.]

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

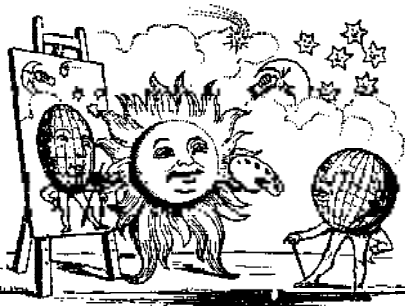
University Park, MD. After 18 years of commuting your editor threw in the towel and moved to the DC suburbs. It's making for an easier commute, but the mortgage payments are killing her. Please

note the new address for sending her information and fun tidbits of gossip for this column. For the first time in almost 10 years, there is absolutely no gossip to spread. Help your Editor out and send it in!

Views: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

Editor: Laurie A. Baty, 4425 Underwood Street, University Park, MD 20782-1118; (202) 314-1788, Mon.-Fri. 7:15-4:30; fax 314-7822; e-mail <lab0254@aol.com>. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 450 West Ohio Street, Indianapolis, IN 46202; (317) 234-0034, fax 234-0168, e-mail <bjohnson@indianahistory.org>. **Chair:** Laurie A. Baty, Deputy Director, Collections, United States Holocaust Memorial Museum, 100 Raoul Wallenberg Pl., SW, Washington, DC 20024, (202) 314-1788 voice; 314-7822 (fax); e-mail <lbaty@ushmm.org>.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 2003. Opinions expressed are those of the authors.



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 16, Number 2.5

Special Edition

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OFFICIAL ABSENTEE BALLOT - 2002 Visual Materials Section, Society of American Archivists

DO NOT PHOTOCOPY

Leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in Birmingham, AL. You may bring this ballot with you to the Section Meeting.

If you mail it in, it must be postmarked no later than August 17, 2002. [NOTE: extra postage for mail to Canada]

Mail this ballot to: Mr. James K. Burant
2612 Severn Ave.
Ottawa, Ontario K2B 7V7
CANADA

You must be a section member to vote

For Visual Materials Section Chair-elect, vote for one of the following:

- _____ Cynthia Ghering
- _____ Suzanne Kriegsman
- _____ Mark E. Martin
- _____ write in _____

(only individuals who have consented to nomination may be listed)



CANDIDATES' STATEMENTS



Cynthia Ghering

Cynthia Ghering, Head of the Manuscripts and Audiovisuals department at the Archives/Library of the Ohio Historical Society (OHS), received a Master of Science in Information and a specialization in Archives and Records Management from the University of Michigan in 1999. Since being at OHS they have designed an online image database, Ohio Pix. Picturing Ohio's History: Selections from the Ohio Historical Society's collections, added digital images to our online collection catalog and developed several online exhibits. In addition to these activities, we are facing a large backlog of unprocessed audiovisual collections including deteriorating and fragile nitrate and glass negatives and outdated technology such as 8 mm film, 78 rpm albums, and wire recordings. I'm sure everyone can relate to the challenging task of making our wonderful, but under-utilized audiovisual collections accessible to users. The time-consuming process of re-housing, re-formatting, inventorying, describing, cataloging and digitizing can sometimes seem overwhelming. I see the Visual Materials section as providing guidance, advice and a forum for discussion on these and many other issues archivists face in regards to audiovisual collections. If I am elected to Chair Elect/Chair of the section, I would continue in the path of our previous leadership and arrange multiple opportunities to learn from the experiences of our colleagues. I would work to expand the Visual Resources Section web site, develop a variety of informative programs for the annual meeting, and continue to utilize the newsletter to highlight our unique and fascinating collections.

Working with the VM section provides a forum to share the information and skills I am learning in my career as well as helping to continue to provide everyone in the section an environment to share knowledge. I received my Masters in Library Science with a concentration in Archives Management from Simmons College in Boston. Since I entered the profession I have had the opportunity to work in a variety of situations including public libraries, educational institutions, corporate collections and non-profit organizations. Early this year I began work as the Digital Library Projects Manager for the Library Digital Initiative at Harvard University and prior to joining Harvard I worked with the Colorado Digitization Project. My transition to working with digital collection is one that many archivists have taken. Originally I was involved with traditional archival collections, and moved toward digital environments as the user of the collections, and the organizations that held them, began to want to experiment with digitization. By no means do I feel I've lost touch with traditional archives by working in a digital environment. It seems that in order to be successful in working with digital collections all traditional archival principles must be firmly in place.

Currently I am the Chair of the Visual Materials Cataloging and Access Roundtable. For the last two years I have been working to develop and continue the roundtable by working to update the VMCAR (and VM) Web site, proposing sessions for the SAA annual meeting, writing for Views, and facilitating the proposal of sessions from the roundtable participants for the annual meeting. In the last three years I have participated, either by proposing or speaking, in six sessions about visual materials at the SAA annual meetings.

I am looking forward to the meeting in Birmingham and the opportunity to serve as the VM

Chair-elect. VM is an important part of SAA and a strong resource for all of our daily jobs. VM has a great opportunity to continue to assist people new to visual material archives while navigating through the still emerging environment of digital technology.

Mark E. Martin

Mark E. Martin, Assistant Curator for Image Resources for LSU Libraries - Special Collections, received his Masters of Library and Information Science with a concentration in Archival Enterprise from The University of Texas at Austin in 1991. Martin took his first professional position in Diboll, Texas, as Director of the T.L.L. Temple Memorial Library Archives where he established a modern archives program associated with Temple-Inland Forest Products, Inc. After a year-long stint as Assistant Manager with the Houston Metropolitan Research Center, a division of the Houston Public Library, Martin came to LSU to begin work as the Assistant Curator for Image Resources with responsibilities for photographic images, digital image file creation and maintenance, and the ongoing microfilm program, currently filming over 90 Louisiana newspapers. He divides his research interests between images in an archival setting and historical research focused on Louisiana photographers of the 19th century.

Statement: The Visual Materials Section has been a strong voice within SAA advocating for and raising awareness of image resources issues. We should continue in this vein while looking to expand further afield. That expansion could take the form of increased involvement in shaping the ACA examination, expanding the VM and VMcar web pages, and doing our best to have at least one session at each annual meeting with a strong visual image component. Thank you.

Sue Kriegsman

The opportunity to run for the office of Chair-elect of the Visual Materials section of SAA is a privilege.

The Society of American Archivists
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THE SOCIETY of
 AMERICAN ARCHIVISTS

**TIME-DATED MATERIALS
 PLEASE EXPEDITE**

Once again it's VM Section t-shirt order time. This year's VM Section t-shirt features the Sloss Furnace which was established in Birmingham in 1899. It was the world's largest manufacturer of Pig Iron, which is used in making cast-iron products. To receive the size you want, advance orders are necessary. The Section must have your order and check in hand **no later than August 1, 2002**. If you are unable to order in advance, the section will have large and extra large shirts for sale at the meeting. We will deliver shirts at the meeting, but you may send us the correct postage and we will mail your shirt to you after the meeting. **Order now to get the fit!**

Any profits go to support newsletter costs (we always get great support from SAA and we want to help out).

Send this form with a check made payable to: Miriam Meislik, 452 Geisler Dr., Pittsburgh, PA 15221

Prices: S-XL \$12 2X, 3X \$15 Postage \$3.50

Name _____

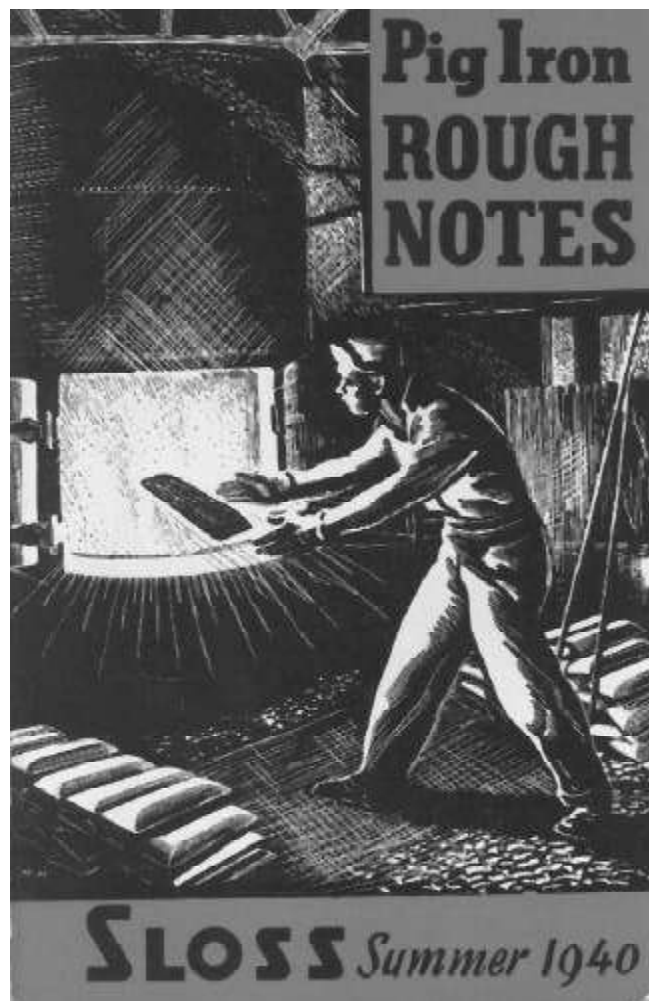
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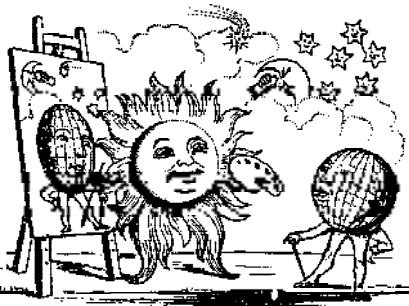
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	2X	3X			@ \$15	_____
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VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 17, Number 2

April 2003

REPORT FROM THE CHAIR

Laurie A. Baty, US Holocaust Memorial Museum,
<lab0254@aol.com>

Wowie!! What a winter the Section has had!

In looking back at various three-year plans that the Section has proposed, it's clear that we've been talking about having a mid-winter meeting for over 10 years. For the first time, however, it's no longer talk. From Thursday night, January 9, through Sunday morning, January 12, 18 Section members, a handful of interested allied professionals, and our Council liaison participated in the first of what we hope will become an annual Section meeting that provides the Section leadership with good fellowship as well as an opportunity to complete planning activities for the coming year.

Starting with a proposed agenda, these colleagues, representing a broad geographic and institutional cross section of the Section planned, considered, and volunteered to implement their decisions on ways to continue to move the Section forward in its role as the voice of visual archivists in the Society of American Archivists.

I easily can say that we left the meeting re-energized and committed to increasing our volunteer base, improving our work with Council on visual archival education, and in providing up-to-date information and information resources in *Views* and on our Web site. We were also exhausted from two very full days of considering Section activities.

A full report of the meeting and the draft Three Year Plan that came out of the meeting will be found elsewhere in this issue of *Views*. I'm pleased to report that already we have completed one of our tasks: that of having a complete run of *Views* available on line. Well, almost complete. We have two issues of the 45 left to go and they should be up by the end of Spring. Bret Carnell and Helena Zinkham of the Library of Congress are making this activity happen.

Related to having back issues online, we're looking for a number of volunteers to assist with indexing *Views*. Nancy Dosch (National Library of Medicine), Arden Alexander (Library of Congress), and Diana Ruby Sanderson (Presbyterian Church in America) are the leaders of this exercise and look forward to hearing from you. If you are

Leadership Correction

AMIA Cataloging and Documentation Committee

Abigail Leab Martin
P.O. Box 1216
Washington, CT 06793
phone (860) 868-7408
e-mail Leabling@att.net

interested, please contact Nancy Dosch by e-mail at <doschn@mail.nlm.nih.gov>.

I also am pleased to report that there will be a number of sessions at the annual meeting that will be of interest to Section members. The final list is not yet available as I write this column, but we will have a full report in the August issue of *Views*.

The mid-winter meeting also resulted in a push to have a photo-archives related pre-conference tour at the annual meeting. I am pleased to announce that there will be a limited enrollment tour of the Getty Research Center, with a focus on controlled vocabularies and other Getty-specific projects. James Eason of the Bancroft Library has been working closely with the Getty, SAA staff, and the local arrangements committee to make this happen.

The attendees of the mid-winter also discussed changing the format of the annual Section meeting. Section committee members and liaisons will be asked to submit their "annual" report to the editor of *Views* for the August issue. They will then be available to take questions at the annual meeting. We also are planning an hour-long presentation by Los Angeles County Public Library staff member Carolyn Cole about the work the library is undertaking to photographically document the City of Los Angeles with the assistance of professional photographers. One of the photographers also will talk about their work on this project. I tip my non-existent hat to Jennifer Watts of the Huntington Library for her work on securing Ms. Cole as a speaker.

In addition to the presentation, we are re-implementing the book display that we had several years ago. We ask that Section members who have personally or whose institution has published a visual-materials related item to bring a sample of that book. I need you to send me the bibliographic and ordering information so we can prepare a "fact sheet" as handout.

Finally, with all of the work that Section members *voluntarily* undertook this past January, I am reminded of a column that I wrote a number of years ago as editor. In it, I

The Section's UPDATED Web site is found
at

<http://www.lib.lsu.edu/SAA/VMhome.html>

talked about the fact the strength of any organization is measured by the strength of its volunteers. The Three-Year Plan presents a wonderful opportunity for you to become involved in your Section. As you read through it, please consider volunteering to help.

We all look forward to hearing from you.

FROM THE CHAIR-ELECT

Suzanne Kriegsman, Harvard University,
<Suzanne_kriegsman@harvard.edu>

It is time to update the Visual Materials section Three Year Plan. The current plan is available on the VM Web site <<http://www.lib.lsu.edu/SAA/3yrplan.html>>. Here is a **draft** of the new plan. Please respond to me by May 1, 2003, if you have any suggestions, changes, or comments. The final plan will be posted to the VM Web site and distributed at the annual meeting. Approximate dates for completion of each item will be added to the final version.

DRAFT

Visual Materials Section Three Year Plan 2003-2006

I. Core Activities

- a. Newsletter: *Views*
 - i. Move to on-line format
 - ii. Post back issues to VM Web site
 - iii. Index back and current issues
 - iv. Determine editorial direction (Editor or Board)
- b. Annual meeting
 - i. Offer program or speaker at the VM section meeting
 - ii. Invite members to bring new publications to put on display
 - iii. Prepare session proposals prior to the meeting
- c. Web site
 - i. Continue new Web site development in conjunction with VMCAR
 - ii. Complete the move of the Web site to the SAA domain
 - iii. Position the Web site to be a frequently used resource for the section
 1. Internship information
 2. Case studies
 3. Classes or workshops
 4. FAQ about visual materials
 - iv. Create working groups to be responsible for different sections of the site
 - v. Encourage VM members to link their own organization Web site to the VM site
- d. Listserv
 - i. Utilize the listserv to discuss session ideas prior to the annual meeting
 - ii. Encourage list members to post questions and new information

II. Special Projects / New Initiatives

- a. Continue T-shirt sales at the annual meeting
- b. Develop visual materials related workshops in conjunction with SAA to be held at the annual meeting and as part of overall SAA Continuing Education program throughout the year

- c. Outreach to section membership to become involved in the section activities
 - i. Newsletter
 - ii. Web site
 - iii. Publications
 - iv. Sessions for the annual meeting
- d. Offer mid-year meeting in March 2004

III. Publications

- a. Continue to review publications on visual materials and publish them in *Views*
- b. Include publications reviewed in *Views* in the Photographic Archivists Bibliography
- c. Solicit for new publications on visual issues—not necessarily book length

STANDARDS COMMITTEE NEWS

Marcy Flynn, Silver Image Management,
<silverim@mindspring.com>

The SAA Standards Committee, in cooperation with ARMA, is looking for individuals to help update the SAA work Standards for Archival Description on the SAA Web site at <<http://www.archivists.org/catalog/stds99/>>.

This essential archival source is being expanded to cover all archivally related standards from building, fire, security, supplies, and reformatting standards to descriptive standards. Participants will be involved in working on a single set of topically linked standards, such as those for finding aids, metadata, or reformatting. They will be:

- identifying and citing the set of standards bibliographically,
- describing how to obtain them,
- listing their cost,
- explaining how they are developed, approved and maintained,
- describing their scope and structure,
- listing related standards,
- explaining how these standards relate to archives, and
- listing published references to these standards.

Interested volunteers should contact Diane Vogt-O'Connor directly with their areas of interest and full contact information including name, title, address, phone and fax numbers, and email address. Contact Diane (preferably via email) at:

Diane Vogt-O'Connor
Senior Archivist for Regional and Affiliated Archives
NARA Office of Regional Records Services
8601 Adelphi Road, Room 3600
College Park, MD 20740-6001
Tel: 301-837-3089; Fax: 301-837-1617
E-mail: Diane.VOC@nara.gov



**Invitational Mid-Winter Meeting
University Park, MD
January 10-11, 2003**

Participants:

Arden Alexander: Prints and Photographic Division, Library of Congress, Washington, DC; Peggy Appleman: Washingtoniana Division, Martin Luther King Jr. Memorial Library, Washington, DC; Laurie Baty: United States Holocaust Memorial Museum, Washington, DC; Brett Carnell: Prints and Photographic Division, Library of Congress, Washington, DC; Nancy Dosch: Film Archives, History of Medicine Division, National Library of Medicine, Bethesda, MD; James Eason: Bancroft Library, UC-Berkeley, Berkeley, CA; Nancy Hartman: Photo Archives, U.S. Holocaust Memorial Museum, Washington, DC; Sue Kriegsman: Office for Information Systems, Harvard University Library, Cambridge, MA; Alan Lewis: Special Media Archives Services Division, National Archives at College Park, College Park, MD; Martha Mahard: Historic Fine Arts Library, Harvard University, Cambridge, MA; Mark Martin: Special Collections, Louisiana State University, Baton Rouge, LA; Steven Puglia: Special Media Preservation Laboratory, National Archives at College Park, College Park, MD; Diana Ruby Sanderson: Presbyterian Historical Society, Montreat, NC; Leslie Swift: Photo Archives, U.S. Holocaust Memorial Museum, Washington, DC; Paul Theerman: Non-Book Collections, National Library of Medicine, Bethesda, MD; Sarah Turner: Archives and Rare Books Collection, American Institute of Architects, Washington, DC; Diane Vogt-O'Connor: Office Regional Archives, National Archives at College Park, College Park, MD; Joel Wurl (Council Liaison): Immigration History Research Center, Minneapolis, MN; Helena Zinkham: Prints and Photographs Division, Library of Congress, Washington, DC.

Friday, January 10**9:00- 10:00 Opening**

Introductions
Review and revise the agenda
Discuss goals for the meeting

10:15-12:00—Two breakout sessions**Description (MARC, EAD, DC, standards)****Preservation and Access (including digitization)**

Nitrate negatives and the National Fire Protection Association (NFPA)
Cooperative purchase of photographic supplies
Appraisal and management of digital objects

1:30-2:15 Administration of Photographic Collections—Diane Vogt-O'Connor

Once the book is published, VM will create workshops based on sets of chapters. Workshops can also be developed before the publication based on the current chapters

2:15-3:30 Two Breakout Sessions**Education and Outreach**

Much of the discussion focused on how to position the VM Web site to offer information to section member and people from related organizations.

SAA annual meeting

Identify ways in which the VM business meeting at the annual meeting can be a more efficient use of time

4:00-5:30 Breakout session reports**5:30 End****Saturday, January 11****8:00-9:00 Arrivals****9:00-10:30 VM 3 year plan**

The current 3 year plan was reviewed and revised.

10:30-10:45 Break**10:45-12:00 Ideas to bring to SAA (proposals for education)**

There were several ideas for sessions; some new, some old.

In addition to ideas to bring to SAA there were

also several ideas about ways to expand education for the section and other interested people outside of SAA

12:00-1:30 Lunch**1:30-2:00 Assignment of tasks** (based on previous day's discussions)**2:00-3:00 Begin work on tasks** (break into groups)**Newsletter and Web site**

- Raise the Web visibility of the VM/VMCAR Web site and encourage members with collections and/or institutional Web sites to link to VM section site. The more pages linked to a site, the higher its relevancy rating in "Google" and other search engines.
- Develop a set of FAQ pages to have up in the 2004-2005 year. Examples of the pages will be brought to the annual meeting in Los Angeles, August 2003.
- Update the Bibliography and make it more user friendly for the Web site.
- Digitize the back issues of *Views*
- Index entire run of *Views*
- Seek new editor for *Views*
- Move to electronic-only issue with hard copy on demand for those with no Internet access, recycle postage saved into Internet connection fees at Annual

Annual meeting

- Wrote a perpetual calendar for the section leadership. It will be posted on the VM Web site

3:00-3:30 Break**3:30-5:00 Continue working on tasks** (break into groups)**5:00-5:15 Break****5:15-6:00 Report to SAA**

Outline the 2-day goals, objectives, and accomplishments

6:00 End

ARCHITECTURAL RECORDS ROUNDTABLE

Beth Bilderback, University of South Carolina
<bilderbk@gwm.sc.edu>

Beth Dodd and Ardys Kozbial have been busy since the meeting in Birmingham. The roundtable description has been revised to read: Provides a forum for members to discuss issues related to access and management of architectural records and related fields. A listserv has been established with the great assistance of Nancy Loe at Cal Poly Tech; contact Nancy at <nloe@calpoly.edu> for more information. Please use this for announcements, questions, news items, and roundtable business. The roundtable endorsed four program slots for the LA conference and pushed for architectural tours. Beth and Ardys are working on establishing a Web site for the roundtable. If anyone is interested in helping with it, please contact Beth at <dodd.beth@mail.utexas.edu> or Ardys at <akozbial@gsd.harvard.edu>.

Tawny Ryan Nelb and Wavery Lowelly are working on the SAA Manual on Managing Design Records. Members of the roundtable have assisted with visual materials for the book. We all are anxiously awaiting its publication.

In other news, Beth Dodd is working on a survey of current COPAR efforts. She is looking for contacts with local or state COPAR groups. If you are a member of such a group, please contact Beth at the above e-mail address.

AMIA NEWS

Mary Ide, WGBH, Boston <mary_ide@wgbh.org>

AMIA 2003 Meeting

Next year's AMIA meeting will be at the Hotel Vancouver in Vancouver, Canada, November 18-23, 2004.

Ten O'Clock News Preservation Project Saves Two Decades of Boston's African American History. Companion Web Site is First Accessible Archive for People with Vision and Hearing Impairments

The WGBH Media Archives and Preservation Center has preserved and created access to more than 500 episodes from the popular 1976-1991 WGBH program, The Ten O'Clock News. The clips and episodes selected from more than nine thousand tapes in The Ten O'Clock News archive focus on the events, personalities and issues in Boston's African American community. It is one of the largest television news collections in Boston.

The project's companion Web site, <<http://main.wgbh.org/ton/>>, is the first archival site to provide access to people who are deaf or hard of hearing and people who are blind or visually impaired. Twenty-five clips featuring 50 minutes of streaming video have been enhanced with WGBH universal access tools, Closed Captioning and Descriptive Video. All together, the site features more than 200 media clips, offering 476 minutes of excerpts from interviews, reporters' stories and live coverage of events.

During its broadcast over two decades, The Ten O'Clock News provided extensive and in-depth coverage of local,

national and international news. Anchor Christopher Lydon, a seasoned news staff, and compelling local and national guests helped the program secure several New England Emmy Awards.

Among the important stories preserved in the local coverage are school desegregation and the anti-busing protests of the 1970s, race relations in Boston, Jesse Jackson's campaign for the 1988 Democratic Presidential nomination, and Mel King's 1983 mayoral campaign. Reporters from The Ten O'Clock News covered visits to the city by Nelson Mandela and other national and international figures, and the economic and political issues important to city residents. The preserved videotapes also feature interviews with and stories about notable African American newsmakers including Andrew Young, Julian Bond, Alex Haley, Elma Lewis, Muriel Snowden, Douglas Wilder, Bruce Bolling and Derrick Bell.

"The history of black America is under-documented," said Mary Ide, Director of Archives at WGBH. "Likewise, access to archival material is limited for people who are deaf or hard of hearing and people who are blind or visually impaired. WGBH feels strongly that The Ten O'Clock News offers a vital and rich resource for all students and scholars wanting to understand this aspect of Boston's history. This project is intended to be a model of accessibility to moving image content that may be replicated by other archives, museums and libraries."

The WGBH Media Archives and Preservation Center spearheaded this major project through a grant from the Institute of Museum and Library Services. The Ten O'Clock News project archivist was Andrea McCarty, a graduate of the L. Jeffrey Selznick School of Film Preservation at the George Eastman House International Museum of Photography and Film. McCarty's prior work was at Northeast Historic Film.

Students and scholars interested in researching the archives in detail may make an appointment with the WGBH Media Archives and Preservation Center at 617-300-2368.

ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA) CATALOGING AND DOCUMENTATION COMMITTEE

Abigail Leab Martin <Leabling@att.net>

In terms of moving image cataloging developments, right now it's almost all about MIC (or "Mike" as it is pronounced). MIC holds the potential to be to moving-image cataloging what another Mike — Michael Jordan — was to basketball. Namely, it should emerge as an energizing and revolutionizing presence, taking its field skillfully to the next level. As the development of this project holds great importance for all moving image catalogers, the spotlight this month first falls squarely on this innovative and exciting project.



Moving Image Collections

Moving Image Gateway Rechristened MIC: Moving Image Collections

Now re-christened MIC, this Library of Congress-AMIA collaborative project is moving forward with great momentum and 2003 promises to be an exciting and productive year for development.

MIC is a union catalog and portal for discovery of moving image resources for education and research which will facilitate collaborative cataloging, preservation, programming, and digitization activities. In addition to the union catalog, it will include a cataloging facility, an education/outreach space, and an international directory of moving image repositories. The MIC Archive Directory pre-test phase has concluded and evaluation is in progress.

The MIC Project Web site is now up and running at <<http://gondolin.rutgers.edu/MIC/>>. This site provides alerts on new developments and documents past, current, and future work on the project. Recent additions to the Web site include a *MIC Technologies Overview* and the *MIC Union Catalog Draft Registry*. As the actual MIC portal is developed, it will be available for ongoing review and will be accessible from the MIC project Web site. Georgia Tech, the portal designers, will host the MIC site.

Five humanities alpha implementer sites have been added to the original seven science alpha sites. These institutions have significant moving image collections in both analog and digital format and include the Library of Congress, Cable News Network (CNN), Fortunoff Video Archive for Holocaust Testimonies, National Geographic Television, National Library of Medicine, Northeast Historic Film, Oregon Health and Sciences University, Pacific Film Archive, the Peabody Collection at the University of Georgia Libraries, the Prelinger Collection at the Internet Archive, ResearchChannel, the Smithsonian Institution, and Wisconsin Center for Film and Video Research.

The Library of Congress will host the Gateway. Developer sites are Rutgers, the State University of New Jersey, Georgia Institute of Technology, and the University of Washington.

For more information, please contact Jane Johnson <jdj@ucla.edu>.

Standards Review Subcommittee and the LCRI 25.5b Revision

The Standards Review Subcommittee, headed by Sarah Ziebell Mann, remains hard at work reviewing and making recommendations on national standard cataloging submitted to AMIA for comment. At the moment it is the revision of LCRI 25.5B that holds its attention. By the time this article appears, the Subcommittee will have written a report for the CPSO concerning the revision of the portion of LCRI 25.5B relating to the application of uniform titles for motion pictures. The revision is meant to provide guidance for libraries using an AACR2 approach and thus states a proposed AACR2 interpretation called a "PCC practice" as well as the AMIM2 practice. For those interested, the report will be available from the Standards Review Subcommittee.

For further information, please contact Sarah Ziebell Mann <szm@uclink.berkeley.edu>.

AMIA Annual Conference

The twelfth annual AMIA conference was held in Boston, Massachusetts, at the Park Plaza Hotel from November 19 to November 23, 2002. As per usual, the conference was heavily attended and featured a diverse range of workshops, technical symposia, and special screenings. The theme this year was "Digital Issues." Events of particular interest to catalogers included a workshop that provided an introduction and overview to metadata for moving image archivists beginning to work in digital environments as well as the return of the always successful and informative Cataloging Workshop designed for beginning and intermediate catalogers.

There also was a poster session that featured a demonstration of MIC as it now stands. It was very well received by those who attended. They expressed great enthusiasm about what they had seen. To paraphrase an old Presidential campaign slogan, it seems at AMIA, "we like MIC" and once you have seen what it will be able to do, you will too.

WEB SITE

Mark E. Martin, Louisiana State University,
<mmarti3@lsu.edu>

The Web pages for the VM Section and VM Cataloging and Access Roundtable <<http://www.lib.lsu.edu/SAA/VMhome.html>> have been going through some changes recently. Rather than having two separate Web weavers, we have consolidated the pages under one weaver. This should make it easier to keep up with information and format changes as well as providing a certain consistent relationship between the sites. This will be especially important when the site migrates to the SAA server later this spring.

With consolidation came redesign. The Section home page houses links into the Section and outside to VMCAR. There are also new links for members' sites, both to their home institution and to VM digital collections. Perhaps the most exciting addition is the "Lagniappe" section (for those outside Louisiana, lagniappe means a little something extra, a small gift added to a purchase). Here you will find links to Web site policies and guidelines for images, image cataloging resources on the Web, image conservation and preservation resources on the Web, and "A Photographic Archivist's Bibliography."

Many of these pages need your input. If you would like your institution's page linked to ours, let the Web weaver know. Have a great Web conservation/preservation resource? Know of a new and important work related to photographic archives? Use a cataloging tool regularly? Let the Web weaver know. With any luck, these pages will become a clearinghouse of sorts for visual materials tools and information.

As always, have a look at the membership pages. Your name missing? Let the Web weaver know. Change of address? New area code and exchange for your telephonic equipment? Let the Web weaver know. It's easy. Just e-mail me.

EXHIBITION CASE STUDIES

We occasionally hear from a Section member and we recently heard from a new SAA member:

Laurie, I've found the *Views* (SAA Materials Section Newsletter) interesting in my short time as an SAA member. I'm also very involved in exhibition work but don't find much mention about exhibitions. (Reviews of ones I will probably never see aren't all that meaningful). So I was pondering the possibility of the newsletter having a column about **Exhibit Case Studies**. I think a call for submissions might garner insights into what different types of archives/museums have to do in relation to providing current real-life exhibitions. Off the top of my head I would suggest a uniform size (how many words?) and format for the column's articles such as:

Header: Title of exhibition, name and affiliation of case study author, description of the opening venue and exhibition dates, curator name(s), sponsors.

Body: a sentence or two statement of the exhibition goal(s)/purpose. State one major problem or issue that needed to be addressed (I know there are always more). Discuss options that were considered to address that problem. Explain a final solution that was implemented. Examine what, if anything, might have been done differently.

Conclusion: Outcomes from the exhibition; future plans, or learnings

You may have better ideas on how to structure this sort of thing or if members would find it useful. (I know I'd like a way to learn from others who are currently involved in exhibition work). Can the newsletter include photographs? If so, what are the specifications? I would be willing to submit for consideration a short article like this.

Bonnie [Travers <traversb@u.library.arizona.edu>]

We wrote to Bonnie and asked her to prepare the first article, which follows. We would like to continue with her idea for articles on exhibition "problems" and solutions. If you have an idea, please contact the editor.

Assignment Afghanistan: A Visual Journey

October 3, 2002: Integrated Learning Center Courtyard
October 7-November 22, 2002: Main Library, 2d Floor West
The University of Arizona

Exhibition curated by Bonnie Travers

Sponsored by The University of Arizona Library Special Collections and the University of Arizona Hispanic Alumni, with program support from Concerned Media Professionals of Tucson, The University of Arizona Journalism Department, and the UA Library Social Sciences Team.

Submitted by Bonnie Travers, Associate Librarian, Special Collections, The University of Arizona Library and Rebecca Hankins, Assistant Librarian and Archivist, Special Collections, The University of Arizona Library.

Why Exhibit?

In the aftermath of September 11, 2001, The University of Arizona Library's Special Collections seized an opportunity to provide the campus and wider local Tucson community with an exhibition of photos taken in Afghanistan after the

U.S. began bombing there. The exhibition opened October 3, 2002, and continued through November 22, 2002. This display offered insights into the effects of war on the Afghan people. The exhibit depicted the condition of life in Afghanistan after war with the Soviet Union, under the oppressive rule of the Taliban, and then with America's war against terrorism. The exhibit also created a showcase of the work and real-life career of Hispanic alumni and photojournalist Josh Trujillo, a May 2001 graduate of the University of Arizona.

Problem

Special Collections had to determine how to maximize the opportunity to obtain the record of current state of life in Afghanistan that these study prints represented and to show through exhibition the importance of the photojournalist's message. At the same time it needed to meet the co-sponsor's expectation that the exhibit would demonstrate the successful outcome of their fundraising group's scholarship (Hispanic alumni awards) activity.

An anticipated issue was to find a way to successfully maintain the photo prints in good enough condition so they could be added to Special Collections after displaying them. They would be displayed in a one-day outdoor setting (which posed special security and care concerns) and then in an open traffic area of the Main Library for several weeks.

Approach

An exhibit committee with representatives from all sponsoring and program support groups formed on April 11, 2002. After reviewing Trujillo's photographs online, <<http://seattlepi.nwsource.com/attack>>, the committee asked Mr. Trujillo (who had been a Hispanic Alumni Scholarship award recipient) if he could provide prints of his work for an exhibition. He could not. What he could supply were digital image files in .jpg format on compact disc. The Hispanic Alumni office, which originally approached Special Collections with the idea for the exhibition, then established a budget limit of \$1000 for lab-produced photograph reproductions. Donations provided the funding needed and permission was obtained from Mr. Trujillo for the exhibition. Curator Bonnie Travers chose 36 photographs to celebrate Josh's work and effectively tell the story of his assignment in Afghanistan. These were grouped with heading labels and numbered consecutively: Josh Trujillo (1); Facing Afghanistan in Our Time (2-4); Crime and Punishment (5-6); Refugees (7-10); Fighters and Soldiers (11-17); U.S. Bombings (18-20); Contrasting Causes (21-22); Covert Learning: Girls in School (23-26); Sick Children (27-29); and Daily Life Goes On (30-36). The lab made color prints and mounted them on 3/16" black gatorboard, 29 (12 x 18"), 6 (8" x 10") and 1 (16" x 24") title panel photo. Metal corner holders (gallery clips) were used to hang the prints.

Special Collections contacted an enthusiastic and skilled volunteer who made 12 pegboard panels. Each panel had an overall dimension of 39" x 72" with a display area of 36" x 48". Four three-panel configurations were installed in a carousel-like arrangement. Although crude, the panels suited the motif. For one day, the installation was placed in a section of the underground Learning Center Courtyard covered by a bricked roof with lights. The Learning Center, an underground

facility right in the middle of the University of Arizona's main campus, opened in early 2001 and its center area is open to the sky.

In keeping with the portrayal of a war-torn country, camouflage netting was placed over the panels. This minimized exposure of the prints to direct sunlight and added an appropriate design element to the presentation to enhance attention to the photographs.

For the outdoor display, the Hispanic Alumni office arranged for security to be provided by members of the Omega Delta Phi and Sigma Lambda Beta fraternities. The curator met each "guard" before his two-hour rotation and supplied him with verbal security instructions and guidelines. No security problems with the prints were experienced. (But markers for the "comments" tended to walk off.)

Outcomes and Learnings

The one-day outdoor display had several audiences. Hundreds of University students using the Integrated Learning Center, which includes the Information Commons (the Library's public computer information center) the Freshman Year Center, classrooms, and auditoriums viewed the outdoor exhibition. Then 70 journalism students from various local high schools made an afternoon field trip to campus to attend special lectures and a photo contest award program coordinated by the exhibit committee members from the Journalism Department and Library's Social Sciences Team. In the evening an estimated 1000 people attended the Hispanic Alumni Annual Mixer held in the Integrated Learning Center Courtyard. Mr. Trujillo was honored at that event and many viewed the display of his photographs. Hundreds of copies of the black-and-white tri-fold exhibit brochure were picked up at the installation.

After the mixer the installation was dismantled, moved and reassembled in the Main Library, where it was on view for seven weeks. It was located in a relatively high-traffic area and noticeable to those entering the Library's main floor or using the main circulation desk. Social Sciences librarians whose offices are nearby reported that many visitors spent time viewing the display. Comment sheets attached to the installation confirm that large numbers of people viewed the exhibit. The comments indicated the incredible range of responses people had to the display, the photographs, the concepts of war and peace, religious differences, social conditions, and Afghan culture.

No prints were damaged despite the fact that the display was placed in two very open environments. The exhibition was successful. Collaborators and partners helped produce program events and publicize them. Success resulted also from the enthusiasm and commitment of the exhibition committees members.

Next Steps

Paperwork agreements are being completed that will finalize Mr. Trujillo's donation of the photo archive prints and compact disks to Special Collections. Processing the collection will then take place. Members of the exhibit committee are also investigating the preparation of a grant proposal to permit the exhibit to travel to schools within Arizona.

MEETINGS & EDUCATIONAL OPPORTUNITIES

May 31, 2003. The Huntington Library is hosting a conference entitled "Is Seeing Believing? A Symposium on Photography and Audience." This symposium will investigate attitudes toward the display and viewing of photographs from the nineteenth century forward. Speakers will address the ways in which photographic images have been exhibited and received across a range of institutional settings—fairs, expositions, exhibition halls, photographic societies, professional organizations, private settings, and the museum. Speakers include Joel Snyder (University of Chicago), Jennifer Tucker (Wesleyan University), Colleen McDannell (University of Utah), Julie Brown (Independent Scholar), and Douglas Nickel (San Francisco Museum of Modern Art), among others. People can contact me at (626) 405-2180 or <jwatts@huntington.org> for more details.

Fall Semester 2003. The School of Image Arts at Ryerson University, Toronto, Ontario, and the International Museum of Photography & Film at George Eastman House, Rochester, New York, are pleased to announce a new graduate program in Photographic Preservation & Collections Management. This unique two-year program will commence in the Fall of 2003 and result in a Master of Arts degree from Ryerson University. To find out more about this program go to <<http://www.imagearts.ryerson.ca/photopreservation>>. For more information contact Robert Burley, The School of Image Arts, phone (416) 979-5000 ext. 6860.

WHAT'S UP

through April 27. *Laura Gilpin and the Navajo: An Enduring Friendship*, Amon Carter Museum, Fort Worth, TX.

through May 11. *Carl Mydans, American Photojournalist*, Amon Carter Museum, Fort Worth, TX.

through May 18. *David Adler, Architect: The Elements of Style*, Art Institute of Chicago.

through May 25, 1003. *Common/Places: Contemporary Photography from Germany and Northern Europe*, Baltimore Museum of Art.

through May 25. *Parallel Tracks: The History of Photography in Two Brief Installments*, Baltimore Museum of Art.

opens June 28. *Edward Weston: A Legacy*, The Huntington Library, Art Collections, and Botanical Gardens, Pasadena, CA.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

IN PRINT

The Review

Schaff, Larry J. (Larry John). *Out of the Shadows: Herschel, Talbot, & the Invention of Photography*. New Haven & London: Yale University Press, 1992. 188 p. ISBN:

0300057059 (cloth) [out of print—Amazon.com 31 Jan 2003 lists one used copy for \$145.00]

and *Photographic Art of William Henry Fox Talbot*. Princeton and Oxford: Princeton University Press, 2000. 264 p. ISBN: 0691050007 (cloth) \$85.00 [out of print—Amazon.com 31 Jan 2003 lists new/used copies from \$30.00 to 80.00]

Reviewed by Mark E. Martin, Louisiana State University

Western Europe in the late-eighteenth and early-nineteenth centuries was a bubbling crucible of scientific discovery. In this era, long before Big Science and government grants, these discoveries were largely the purview of gentlemen, and occasionally gentlewomen, scholars. Larry Schaff, in *Out of the Shadows: Herschel, Talbot, & the Invention of Photography*, provides an amazingly detailed view into one segment of this world.

An outgrowth of Schaff's dissertation research, *Out of the Shadows* draws upon materials from well over 70 repositories located in Great Britain, continental Europe, and the United States, to document not only the contact between Herschel and Talbot but their contact or near contact with others working on the problem of capturing permanent images from nature. By using copious excerpts from correspondence, diaries, publications, and other documents throughout the text, as well as excellent reproductions of increasingly refined photographic objects, the author has made it possible for the reader to feel the presence of the personalities involved and to experience the gradual coming into being and refinement of the calotype photographic process.

The first chapter introduces the reader to the social, political, and scientific context of the day. The second chapter introduces the players in the game, including the elusive Mrs. Fulham—who “remains one of the most mysterious and interesting people in the early history of photography,”—Thomas Wedgwood, and Joseph Nicéphore Niépce, and how they came to have, or nearly missed having, an effect on the work of the two central figures of this volume. Schaff effectively demonstrates how Herschel, Talbot, and Niépce were all in London in 1827 and could have easily met. That they did not leads the author to only briefly indulge in “what would have happened to the history of photography if . . .” before moving on.

Schaaf concentrates on the parallel lives and work of Herschel and Talbot for the remainder of the book. He devotes the lion's share of this section to three topics: the difficulties Talbot experienced as a result of Daguerre's 1839 introduction of the daguerreotype, which immediately and forever put Talbot second in the history of photography; Talbot's difficulties in improving the calotype process through the 1850s; and Talbot's ultimate success with those efforts. Interestingly, even though he gives readers a fairly in-depth look at the near-torment Talbot suffered throughout 1839 with the announcement of Daguerre's process, Schaaf barely gives a nod to Talbot's disastrous attempts to protect his patent on the calotype process in the 1850s.

The author simultaneously tracks Herschel's life and continuing research and experimentation with various photographic processes. In this period, Herschel made the

greatest advances with the cyanotype process and continued working on discovery of a fixing solution. Herschel's improvements of the cyanotype process, which he gave freely to the world, led to Anna Atkins publishing the first part of *Photographs of British Algae; Cyanotype Impressions* in 1843. This work, images and text, was entirely printed with the cyanotype process.

Where the reader gets a sense of Talbot as a bit of a recluse, one can sense the dynamic, engaging personality of Herschel. Unfortunately, that engaging dynamism led to demands that undermined his health.

This work contains no bibliography. The extensive endnotes provide coded references to manuscript sources but make no provision for decoding. The index, printed in what appears to be six-point type, is workable albeit difficult to read. Notwithstanding these two drawbacks, this is an important and useful work on the early years of photography, particularly Talbot's paper-based approach.

While Schaaf took a more-or-less objective position in his post-dissertation *Out of the Shadows*, he has more openly expressed his love for Talbot and Talbot's images in *The Photographic Art of William Henry Fox Talbot*. This monograph, published to coincide with the anniversary of Talbot's 200th birthday, provides truly beautiful, full-sized reproductions of slightly more than 100 of Talbot's images. Scattered throughout the brief opening text are a number of smaller reproductions equally well done by the printers.

Where Schaaf takes readers through the development, introduction, and marketing of the calotype in *Out of the Shadows*, here he gives only a brief biographical sketch and a short overview of the medium. The next 200 pages are devoted to the images.

To Schaaf's credit, he does not give us only the best images from late in the calotype's development but, as in his earlier work, takes us through its life from the earliest days. Negatives from 1834 and 1835 open the way for the fully realized positive prints from 10 years later. Each image has been printed on its own page with text opposite. When using this work, one may be a reader and a viewer. Fortunately, the book has been structured in a way that makes it enjoyable to simply view these extraordinary images without the distraction of text. To their great credit, the publishers have done an excellent job reproducing these illusive images. Unlike *Out of the Shadows*, this work does include both a brief annotated bibliography and an index.

Either of these works by Larry Schaaf would be a welcome and useful addition to a collection. Taken together, these works provide an amazing insight into not only the personalities that created one of the greatest tools in modern history but also a view of the thing itself, almost but not quite live.

Other works by Schaaf:

Tracings of Light: Sir John Herschel & the Camera Lucida
Records of the Dawn of Photography: Talbot's Notebooks P & Q

[**Views** welcomes additions to this column documenting visual-material publications. If you know of such additional publications, please send relevant bibliographic information to the editor.—Ed.]

AMON CARTER MUSEUM LAUNCHES ONLINE COLLECTION GUIDES ON TWO MAJOR PHOTOGRAPHERS

Through the Amon Carter Museum's Web site, the world can now explore the lives and works of two of this country's important photographers. The work of Eliot Porter (1901-1990), who pioneered color nature photography, and Erwin Smith (1886-1947), who documented the lives of cowboys and ranches in the Southwest, comprise important holdings in the Carter's renowned collection of American art. Now, each of these photographers has a multi-layered Web site devoted to their careers, accessible from the Amon Carter Museum's homepage at <http://www.cartermuseum.org/>. The sites offer an extensive range of images from the Carter's Porter and Smith collections, and they also provide fun and interesting learning tools for students as well as a guide to help educators instruct their pupils.

For the exhibition *Eliot Porter: The Color of Wildness*, the Carter has created two online projects: an Eliot Porter Collection Guide, at <http://www.cartermuseum.org/collections/porter>, and an Eliot Porter Student Web Site, at http://www.cartermuseum.org/edu_guides/porter.

Erwin E. Smith traveled during the summers of 1905 through 1912 to Texas, New Mexico, and Arizona, where he worked as a cowhand and photographer. The Erwin Smith Collection Guide, at www.cartermuseum.org/collections/smith, has been developed with the assistance of the Erwin E. Smith Foundation.

For more information, visit the museum's Web site at <http://www.cartermuseum.org/>

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Chicago, IL. The Membership Committee is reviving the Mentor Program and is looking for people with visual materials experience to volunteer as mentors. If you are interested, contact Gerri Schaad at GSchaad@utsa.edu.

Chapel Hill, NC. After 14 years as Curator of Visual Collections at the Indiana Historical Society, Stephen Fletcher, a former Section chair, has moved on to become the Photographic Archivist in the North Carolina Collection at the University of North Carolina at Chapel Hill. He began February 1. He is looking for colleges and universities that provide access to images through their OPAC, as opposed to separate databases, EAD, etc., using MARC records or Dublin Core. Of particular interest are those institutions using Sirsi, Innovative, Ex Libris, or Endeavor, but he's willing to talk with you even if you're using a different system. You may contact him by e-mail sjfletches@email.unc.edu, or by phone (919) 972-7992. We wish him well.

New Orleans, LA. We heard in a circuitous route from another former Section Chair. After 21 years in the archival, museum and library professions, Douglas Haller wrote to say the institutional politics finally became more than he could bear so he purchased a bed and breakfast in New Orleans this past July and has been operating it and developing it since then, despite mosquito plagues, hurricanes, travel fear around September 11, and a general

downturn in the economy! He has just renewed his archival certification, and is maintaining memberships in the Society of American Archivists and American Association of Museums as a consultant. For the immediate future he is only accepting consulting projects for cultural institutions in the New Orleans area. Eventually he hopes to be able to write and publish what he wishes to, and perhaps to begin a historical tour service in New Orleans. He writes, "We shall see." He hopes his colleagues and friends will keep in touch with him. He can be reached at the Creole Inn, phone (504) 948-3230, e-mail CreoleInn@aol.com, the Web <http://www.CreoleInn.com>.

In MEMORIUM

The last time I had to write an obit for *Views* was when my mentor, William Culp Darrah, died back in the 1980s of natural causes. I never dreamed that I would be writing an obituary for Peter Palmquist. He was killed by a hit-and-run driver while walking his dog in Emeryville, CA.

I first met Peter back in 1984 when we both spoke at a Women in Photography conference at Syracuse University. I barely knew who he was and was delighted to share information with him and he with me. We wrote periodically, exchanging little tidbits of research information on Washington, DC, photographers.

Our paths really crossed in the early 1990s when he became the founding editor of the *Daguerreian Annual*. He contacted many of his friends to write for the Annual, which many of us did. He was a thoughtful reader, always asked good questions, and was ever encouraging of others to continue doing photographic research and writing photographic history.

I'll always remember one of the times he was staying with me while researching in Baltimore and Washington. We spent hours talking photo history, looking at books (some that he didn't have!) and talking research projects.

Peter was killed the same weekend of the Section's Mid-winter. A number of us had been talking about him, not yet knowing that he was dying. We talked about what a great guy he was, how knowledgeable he was in many aspects of photo history, and what his current projects were.

Palmquist, authored, edited or contributed to more than 100 books. His most recent book, *Pioneer Photographers of the Far West: A Biographical Dictionary, 1840-1865*, was a collaboration published last year by Stanford University Press.

A research scholarship fund is being set up in his name.

Let's all take a page from Peter's book: be thoughtful, generous, and willing to share information with your colleagues and they, in turn, will be thoughtful, generous, and share information with you.



The Society of American Archivists
527 S. Wells St., 5th Floor, Chicago, IL 60607



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**TIME-DATED MATERIALS
PLEASE EXPEDITE**



Who are these people and why are they smiling? Check out the Mid-Winter Meeting reports beginning on page 1. If you really want to know who they are, check out the Section's Web site <<http://www.lib.lsu.edu/SAA/VMhome.html>>.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 1, 2003. Opinions expressed are those of the authors.

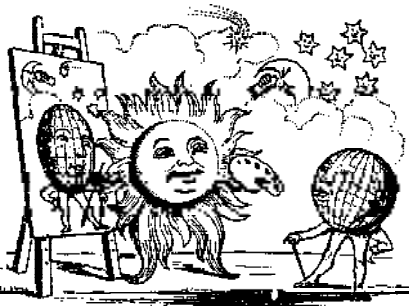
IT'S YOUR LISTSERV! GET ON IT!

VisualMat is a list begun in 1999 as an open forum for topics relating to visual materials collections in archives and as a means of communication among members of the Visual Materials Section and the Visual Materials Cataloging and Access Roundtable of the Society of American Archivists. VisualMat provides a venue for the discussion of all aspects of the management and cataloging of historic visual materials collections, particularly in archival repositories.

To subscribe, send a message from your own email account to <majordomo@listlink.berkeley.edu>

You need no subject line, and the body of the message should just read <subscribe visualmat>

Once you have signed up, messages should be sent to <visualmat@listlink.berkeley.edu>.



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 17, Number 3

August 2003

VISUAL MATERIALS SECTION POISED TO TAKE THE LEAD AND PUBLISH ELECTRONICALLY

With the approval of the report by SAA's Task Force on Electronic Publishing, the Visual Materials Section has volunteered to take a leadership role in moving to an all-electronic publishing environment. Once the Section receives the go-ahead, *Views: The Newsletter of the Visual Materials Section of the Society of American Archivists* will be issued solely in electronic format.

Publication months will continue to be April, August, and December with the intention of having the issue posted to the Web site by the 10th of each month. In addition, the Section will announce the availability of the newsletter by posting a notice to the Visual Materials listserv.

To *subscribe* to the Visual Materials listserv, send a message from your own email account to:

majordomo@listlink.berkeley.edu

You need no subject line, but in the body of the message type:

subscribe visualmat

To *send messages* to the list, the address is:

visualmat@listlink.berkeley.edu

The "majordomo" address is just for commands like subscribing, unsubscribing, stopping mail during vacations, and the like. Do not send messages intended for the list readership to "majordomo." If you do send a list message to "majordomo," no human (except maybe you and the sysop in Berkeley) will see it.

PUBLICATIONS EXHIBIT AT ANNUAL MEETING

Interested in sharing information about recent publications from your organization? This year there will be a publications exhibit during the VM Section meeting in August. If you are interested in participating, please send the bibliographic information about the publication to me by Friday, August 8. Please also include information about how the publication can be obtained or purchased. Then at the annual meeting bring a copy of the publication prior to the start of the VM Section meeting at 8 a.m., Friday, August 22. If you are not able to attend the meeting, please contact me to make other arrangements to contribute the publication.

The Section's **UPDATED** Web site is found
at
<http://www.lib.lsu.edu/SAA/VMhome.html>

ANNUAL MEETING ACTIVITIES OF INTEREST TO VISUAL-MATERIALS TYPES

WORKSHOP, Tuesday, August 19:

Preservation Management of Machine-Based Audio-Visual Collections

TOURS, Wednesday, August 20:

Film Scholarship
Film Preservation Laboratory (2 tours, two times)
Getty Center (sold out)

SPECIAL EVENTS, Friday, August 22:

8-10 am Visual Materials Section Meeting
10-11am Office Hours
4:45-6:15 pm Visual Materials Cataloging and Access Roundtable
6:45-ish Section Dinner (sign up on bulletin board)
9:30-11:00 Film Screening: Spotlight on Archives: The Profession as Depicted on the Silver Screen

SESSIONS:

Thursday, August 21

- 3:** Lost At Sea: Navigating the Choppy Waters of Copyright Legislation
- 4:** Extending Traditional Accessioning, Description and Reference for Contemporary Pictures from Sept. 11th
- 10:** Archives Unplugged: Fundamentals of Moving Image Archives
- 14:** Diversity on the Screen: Preserving the Moving Images of Asian-American, Latino, and African-American Communities

Friday, August 22

- 24:** Lights, Camera...WHERE? Film & Television Collections Beyond Hollywood
- 34:** Saving Silverman: The History and Use of Motion Picture Collections
- 42:** Architecture of Fantasy: From Hollywood to Hearst to Home
- 44:** Film Treasures in American Archives: Dancers on Celluloid
- 47:** From Daybooks of History to Film at 11: The Research Value and Use of Broadcast Journalism Collections

Saturday, August 23

- 54:** Reel Preservation
- 61:** Digital Preservation: Longevity, Image Quality and Metadata
- 64:** Archivist as Producer
- 67:** The Souls of Black Folk, Revisited

Publications will also be shown at the VM Section office hours and then returned to each contributor. Feel free to contact me with questions: Sue Kriegsman, <suzanne_kriegsman@harvard.edu>.

REPORT FROM THE CHAIR

**Laurie A. Baty, U.S. Holocaust Memorial Museum,
<lab0254@aol.com>**

It's hard to believe a year has passed since we were heading to Birmingham. It's also hard to believe that the Section, through its members, has accomplished so much. I thank all of the volunteers who have written book reviews, submitted articles, attended the mid-winter meeting, planned sessions, agreed to speak at sessions, who worked to make the special tour of the Getty a reality (and which had sold out before the early registration deadline), and who worked with us to have a special speaker at the Section meeting.

A special thanks goes to the section members who currently are working on the index for the entire run of *Views*. I know that this index will be of use to all, and once it's completed, I am certain that an annual index will be compiled to keep it current.

Sue Kriegsman will be taking up the work that Section members planned in January, including the review and update of the photography bibliography that lives on the Section's Web site. If you are interested in working on any of the projects discussed in the last issue of *Views*, please contact Sue Kriegsman. She's already working on the Boston meeting, so if you think that the Section's done doing great work, think again.

I look forward to seeing all of you in Los Angeles! Thanks for a great year.

FROM THE CHAIR-ELECT

**Suzanne Kriegsman, Harvard University,
<Suzanne_kriegsman@harvard.edu>**

The Three-Year Plan has been finalized and is available on the VM Web site; there were no changes made from the draft plan published in the April issue of *Views*. If you have any remaining questions about the plan please don't hesitate to contact me. In early April the Education Committee of the Visual Resources Association (VRA) contacted the Visual Materials Section to invite the Section to send someone to their committee meeting during the VRA conference later in that month. VM-Section member Ardys Kozbial was planning to attend the VRA conference and on behalf of VM attended the Outreach meeting and brought along a handout about VM and SAA. There are many overlapping issues being faced by VRA and VM participants. We were asked to pull together a session about the preservation of digital objects for the 2004 VRA meeting, but had difficulty identifying qualified people by the session proposal deadline. I'd like to try again for the 2005 VRA meeting, so please let me know if you or a colleague is available to assist with the session. I'll post additional information on the VisMat listserv later this year. It's great to see a relationship established between our two organizations and committees.

At the section meeting in August we are *not* going to spend time organizing sessions for the 2004 Boston meeting. So please prepare session ideas *prior* to the meeting and utilize the Vismat listserv to communicate ideas and identify panelists. Working with nitrate film and the new National Fire Protection Association guidelines is certainly one of many hot (ouch) topics.

Visual Materials' [Unofficial] Section Dinner

The VM section dinner will be on Friday evening, August 22. Look for a sign-up sheet on the message board during the conference.

ADVANCED WORKSHOP, BIBLIOGRAPHY, AND WEB SITE REPORTS

**Mark E. Martin, Louisiana State University,
<mmarti3@lsu.edu>**

Advanced Workshop

Nothing to report except the need to have a new chair. Educational activities were discussed at the mid-winter meeting. Paul Theerman (National Institutes of Health) was heading up this group.

Bibliography

A few minor repairs to Web links have been made since the last issue of *Views*, but nothing new added in quite some time. This is another committee that would benefit greatly from a new chair and additional committee members. Again, this issue was discussed at the mid-winter meeting and a plan of action was initiated.

Web site

We've done a great deal over the past year with the Web site. All changes in leadership positions have been made in a timely manner, notes from the 1st Annual Invitational Midwinter Section meeting were on the site shortly after the meeting, and notification of the Section taking the first step toward distributing the newsletter in electronic format only was posted the minute we knew we were headed in that direction.

Most importantly we've made available all past issues of *Views* from December 1988 through this current issue, with the exception of issues for December 1995 and August 1999. All issues may be viewed online or printed in PDF format. We expect to have all issues available by the annual meeting in Los Angeles.

Associated with having *Views* on the site is our new effort to have an index for all issues mounted in time for the Los Angeles meeting. This index will link to individual issues on the Web site and will be available in PDF format for printing locally. For the truly obsessive, all issues and the cumulative index may be printed on desktop printers for collation and leisurely perusal in the comfort of one's own home.

We have received very little input for the "Member's Sites" and "Image Collection" links. Given the focus of this Section, we should be able to have a fairly strong representation. Come on folks, give up those links!

If you're interested in working on any of these committees, please contact Sue Kriegsman, the Chair-elect at <Suzanne_kriegsman@harvard.edu>.

ARCHITECTURAL RECORDS ROUNDTABLE

Beth Bilderback, University of South Carolina
<bilderbk@gwm.sc.edu>

It is time for the meeting of the Roundtable at the SAA annual meeting in Los Angeles. On Saturday, August 23, the Roundtable will meet from 8:00-9:30 a.m. The first order of business will be to elect a new vice chair, although Beth Dodd and Ardys Kozbial are willing to continue for another year. Ardys put out a call for SAA 2004 architecture-related sessions recently. She and Beth would like to post ideas on the distribution list prior to the meeting and use meeting time to decide which sessions the roundtable will endorse and assign session chairs. Of course, other session ideas are welcome at the meeting, but if you have ideas now, send them to Ardys at <akozbial@gsd.harvard.edu>.

Of special note on the SAA program is Session 42 on Friday, August 22, 3:00-4:30. "Architecture of Fantasy: From Hollywood to Hearst to Home" features Sarah Turner as chair and Kurt Helfrich, Nancy Loe, and Waverly Lowell who will look at the architectural style of Southern California through the contributions of Luta Maria Riggs, Julia Morgan, and Sunset Magazine with its California ranch house.

There are tours with visual and architectural components such as the Religious Architecture Tour on Thursday afternoon. Many of the tours require transportation, which limits attendance, so sign up early for those you really want to join.

A new directory for the Roundtable is available; contact Ardys for more information. Nancy Loe set up the Roundtable's distribution list. To send a message to the list, use <archrecs@lib.calpoly.edu>; to be added or dropped from the list, contact Nancy at <nloe@calpoly.edu>.

The Environmental Design Archives, University of California, Berkeley, is moving into its new facility in Wurster Hall this Fall. The Archives will be closed for research and no services or access to collections will be available from August 18, 2003 through December 31, 2003. When the Archives reopens January 1, 2004, the new address will be: 280 Wurster Hall (mailing address will continue to be 230 Wurster Hall #1820). For more information, contact Waverly Lowell at <wlowell@uclink4.berkeley.edu>.

AMIA NEWS

Mary Ide, WGBH, Boston <mary_ide@wgbh.org>

The Association of Moving Image Archivists (AMIA) annual conference will be held in Vancouver, Canada, on November 18-22, 2003. For the full conference program see <<http://amianet.org/>>.

Preconference workshops include the following: a Film Technology Workshop hosted by Eastman Kodak Company; a Cataloging Workshop hosted by the AMIA Cataloging Committee; the annual Basic Training Workshop led by Alan Lewis of the National Archives; and an all-day Metadata for Moving Images session presented by Grace Agnew of Rutgers and Dan Knieser of Oregon Health & Science University Library.

The conference will have an extended panel session on "Producing, Collecting, and Presenting Moving Images of

Indigenous Peoples." The conference will hold a session on the "Mystery of Unlocatable Rights Holders"; a session on "Collection Management of Moving Image-Related Materials," and many more unique and exciting sessions devoted to the care and management of moving image analog and digital assets.

You may want to consider registering with the MIC initiative. MIC: Moving Image Collections is an international union catalog and portal for discovery of moving image resources for education and research that will facilitate collaborative cataloging, preservation, programming, and digitization activities. For more information about MIC, see <<http://gondolin.rutgers.edu/MIC/>>. A more complete description appeared in the April issue of *Views*.

CATALOGING COMMITTEE OF THE ASSOCIATION OF MOVING IMAGE ARCHIVISTS

Andrea Leabling, <Leabling@att.net>

It's official! The Cataloging & Documentation Committee has been newly rechristened better to reflect the focus of our work. We are now the Cataloging Committee. The name may have changed, but the quality of both the membership of this Committee and the work that the members produce certainly will not.

Aside from that rather noteworthy change, it is really just business as usual for the Committee. Our Subcommittees remain hard at work and deep in discussion. In particular, the Standards Review Subcommittee remains our most active bunch. Their latest report, comments regarding the still image and moving image proposals to the DC Usage Board, was distributed to the membership of the Committee in April and should soon appear in full on our portion of the AMIA website, taking its place alongside their excellent earlier works. (For those who missed it, the Standards Review Subcommittee did indeed support the proposal put forward by Simon Pockley to create the DCMI Type vocabulary terms "Still Image" and "Moving Image" to replace the current term of "Image" -- but to satisfy your curiosity as to just why that is, you'll have to go to the website! Just go to <<http://www.amianet.org/>> and look under our old committee name.

Speaking of the website, plans for the development and expansion of the Cataloging Committee website have been substantially rethought and, essentially, diverted: It has become clear that the best approach for the creation of a thorough, detailed and useful electronic cataloging reference tool will be through the work of the thriving MIC project. As the Task Forces of the Education and Outreach Committee of the MIC are energetically and enthusiastically researching and crafting what will come to be the ultimate resource for cataloging and catalogers, there is no need to be redundant and cover the same ground less effectively. In addition, it should be noted that Lynne Kirste, the dynamic and dedicated head of the Website Subcommittee, will be stepping down later this year after a great deal of hard work of the highest quality. We owe her a hearty thank you for all her splendid efforts!

Finally, when you do check out that website to see all the good work that our Standards Review Subcommittee is

doing and our Website Subcommittee had done, do take time to read up on the details of this year's Annual AMIA conference. This year it is taking place in Vancouver, right in the heart of beautiful British Columbia, between November 18th and 22nd. Looking forward to seeing you all there at the Cataloging Committee meeting!

Standards Committee Update

Marcy Flynn, Silver Image Management,
<silverim@mindspring.com>

Simon Pockley, a representative of the Dublin Core (DC) Type Working Group, sent drafts of two new DC Type proposals to the VM section, the Vismat listserv and the SAA Standards Committee for review. These proposals extend the current Dublin Core Type value for the term Image into two resource types ("moving image" and "still image"). The working group was looking for feedback on both proposals prior to sending them to the Dublin Core Usage Board, particularly regarding definitions for these terms. The VM section has written a statement in support of these proposals. The Dublin Core Type Working Group documentation is available through <<http://dublincore.org/groups/type/>>.

In late 2000 the ICA Committee on Descriptive Standards (CDS) announced that it would be reviewing and revising the International Standard Archival Authority Record (Corporate Bodies, Persons and Families) - ISAAR (CPF). The CDS has now prepared an Exposure Draft of the 2nd edition of the standard. The comment period extended through July 15 2003. It can be viewed at: <<http://www.hmc.gov.uk/icacds/eng/standardsISAAR2.htm>>.

The NARA draft Appraisal Policy is available on the NARA Opportunities for Public Comment web page at: <http://www.archives.gov/about_us/opportunities_for_comment/opportunities_for_comment.html> The comment period ended April 18, 2003.

The EU-funded Safeguarding European Photographic Images for Access (SEPIA) working group on descriptive models advisory report was available for comment through April 28, 2003. This 87-page report recommends best practices for describing photographic collections. This report is at: <<http://www.knaw.nl/ecpa/sepia/workinggroups/wp5/advisory30.pdf>>.

NISO has three standards that may be of interest to section members. They are available for review at: <<http://www.niso.org/standards/dsftu.html>>.

The first is Data Dictionary-Technical Metadata for Digital Still Images (NISO Z39.87-2002 AIIM 20-2002), with the review period from June 1, 2002, to December 31, 2003. The second is the new NISO Bibliographic Reference Standard (NISO Z39.29-200X), which provides citation standards for dissertations, e-mail, journals, maps, monographs, motion pictures, patents, etc. The ballot period ended April 30, 2003. The last standard is the U.S. National Z39.50 Profile for Library Applications (Z39.89-200X), whose ballot period was from February 3 to March 14, 2003.

The Standards Committee is scheduled to meet on Wednesday, August 20, during the annual meeting in Los Angeles. All are welcome!

MEETINGS & EDUCATIONAL OPPORTUNITIES

September 19-21, Rochester NY. PhotoHistory XII, presented by the Photographic Historical Society of Rochester, at the International Museum of Photography and Film, George Eastman House. Reception Friday night, Symposium on Saturday, and Photographica Trade Fair on Sunday. Registration is \$80, \$40 students. For registration forms and speakers, please see <<http://www.tphs.org/>>.

Fall Semester 2003, Toronto, Ontario, Canada. The School of Image Arts at Ryerson University, and the International Museum of Photography & Film at George Eastman House, Rochester, New York, announce a new graduate program in Photographic Preservation & Collections Management. This unique two-year program will commence in the Fall of 2003 and result in a Master of Arts degree from Ryerson University. To find out more about this program go to <<http://www.imagearts.ryerson.ca/photopreservation/>>. For more information contact Robert Burley, The School of Image Arts, phone (416) 979-5000 ext. 6860.

November 20-23rd 2003, Austin, Texas. "An International Symposium on Recent Advancements in Scientific, Art Historical and Conservation Research Relating to the First Photograph and Work of Joseph Nicéphore Niépce" has been co-organized by the Harry Ransom Center (HRC) and the Getty Conservation Institute (GCI). For more information, see <<http://www.getty.edu/conservation/activities/photocon/index.html>> and <http://www.getty.edu/conservation/activities/photocon/firstlight_announce.pdf>.

COLORADO DIGITIZATION PROJECT EXPANDS TO INCLUDE HISTORIC NEWSPAPERS

The Colorado Digitization Program (CDP), Colorado State Library and Colorado Historical Society, received a Library Services and Technology Act (LSTA) grant for \$120,000 to begin the process of digitizing Colorado's historic newspapers from 1859-1880. Initially forty-four newspapers representing more than 50,000 pages will be included in *Colorado's Historical Newspaper Collection*. Through this project researchers, genealogists, students, teachers and those interested in Colorado history will be able to search for a wide range of topics, people, and events as well as view full-page images of these historic newspapers. "This project will provide our students and educators—and anyone who loves Colorado history—with an unparalleled view of Colorado's past," commented Nancy Bolt, Colorado State Librarian. The *Colorado Historical Newspaper Collection* will be available on the Internet through CDP's web site <<http://www.cdpheritage.org/>> and the Colorado Virtual Library <<http://www.aclin.org/>>. "This project will allow scanning across all newspapers at one time, which is now not possible. With this project, faculty, researchers, and students will be able to do research efficiently, seeing history and social issues from new vantage points," noted Nancy Allen, Dean of Libraries, University of Denver. This project will use Olive Software's ActivePaper Archive™ that is specifically designed to handle historic newspapers <<http://www.uk.olivesoftware.com>>.

Additional newspapers would be added to the Collection as funds are available. It is the intent of the project partners

that *Colorado's Historical Newspaper Collection* would eventually include papers through 1923, a total of 1,640,000 pages. "If we can provide easy access to the information about the people who made Colorado what it is today, genealogists and historians will be very pleased," commented Rebecca Lintz, Librarian, Colorado Historical Society. The *Collection* is being created from the microfilm collection held by the Colorado Historical Society.

The Colorado Digitization Program, established in 1998, provides access to digital content from all corners of the state ensuring public access to the rich cultural heritage resources in Colorado's libraries, archives, historical societies, and museums via the Internet. The CDP provides assistance to the cultural heritage community through best practice guidelines, workshops, and by encouraging collaborative partnerships. More information about CDP along with access to the Heritage Colorado database is available online at <<http://www.cdpheritage.org>> or by e-mailing <colodig@coalliance.org>.

COLLECTION SNAPSHOT: University of Arizona's Center for Creative Photography
Kenneth Schlesinger, Library Media Resources Center, F. H. LaGuardia Community College,
 <kschlesinger@lagcc.cuny.edu>

Considered one of the largest photography collections in the country, the Center for Creative Photography is housed in a handsome building within University of Arizona's fine arts complex in Tucson. Uniquely combining the functions of museum, archive, and research center, the Center documents and celebrates the aesthetics and techniques of the photographic image. It was founded in 1975 by distinguished Western photographer Ansel Adams and then University of Arizona President John P. Schaefer, and moved to its present location in 1989.

The museum's entrance leads to its main gallery for either traveling exhibitions or those curated from its own collections. During my visit, I had the opportunity to see *Dream Street: W. Eugene Smith's Pittsburgh Photographs* (fig. 1), the LIFE photojournalist's enormous, unfinished essay about Steel City. Given the institution's archival mission, in addition to the images themselves, this display was enhanced by artifacts and documents (correspondence, photographic accoutrements, LIFE magazine issues) donated by Smith in his huge transfer to the Center.

As part of a large research university, the Research Library is appropriately located directly opposite the gallery. The library contains over 26,000 circulating volumes related to the history and art of photography (cataloged on the main library's SABIO database), as well as nearly 100 specialized periodicals, to support the Center's educational mandate for the campus's fine-arts curriculum and outreach to the surrounding community. Other features include a Rare Books Room, with select volumes and unique artists' books; photographer vertical files, a wealth of exhibition information and related press releases; and a videotape viewing facility, comprising over 500 oral history interviews with photographers, an unprecedented national resource. An



Fig. 1. Man Lost in a Maze of Railroad Tracks, 1955, "Pittsburgh" photoessay, Gelatin silver print. Photograph by W. Eugene Smith, © The Heirs of W. Eugene Smith, Collection, Center for Creative Photography, University of Arizona, 82:123:006.

auditorium for lectures, special events, and screenings completes the ground floor.

The second floor introduces the *PrintViewing Room*, where patrons and educational groups may request access to the museum's 60,000 original prints for research or pedagogical purposes by appointment. This program is particularly popular with public school classes. Museum staff members pull requested material from the adjacent secure vault. A major roster of more than 2000 photographers is represented in the collection, including Henri Cartier-Bresson, Imogen Cunningham, Robert Doisneau, Walker Evans, Robert Frank, Philippe Halsman, Yousef Karsh, Andre Kertesz, Dorothea Lange, Man Ray, Eadweard Muybridge, Eliot Porter, Edward Steichen, and Alfred Stieglitz, among others.



Fig. 2. *Cabbage Leaf*, 1931, *Gelatin silver print*. Photograph by Edward Weston, Collection, Center for Creative Photography, © 1981 Center for Creative Photography, Arizona Board of Regents, 82:011:013 (39V)

The Center's main administrative offices encompass the remainder of the floor. Major museum functions are handled here: registration, curatorial, cataloging, and print processing. In addition to the museum store selling exhibition-related publications, two areas assist with revenue-generating activities for the institution—traveling exhibition loans and the rights and reproductions department, which licenses use of copyrighted images in the holdings for print and online publications.

The top floor is restricted to visitors, though researchers may make an appointment to work in the Research Center. The reading room is a sunny, comfortable space, decorated with artifacts and exhibition cases for displays. The adjoining vault houses nearly 200 extensive archival collections, consisting of both print and visual material such as correspondence, exhibition catalogs, manuscripts, negatives, contact sheets, slides, as well as related memorabilia (except for actual photographic equipment). Some of the prominent photographers represented in the

archives are Ansel Adams (fig. 2), Richard Avedon, Ernest Bloch, Harry Callahan, Louise Dahl-Wolfe, Andreas Feininger, Otto Hagel and Hansel Mieth, Aaron Siskind, Peter Stackpole, Paul Strand, Jerry Uelsmann, Edward Weston, and Garry Winograd. In order to maximize access, the Center sponsors an annual Ansel Adams Research Fellowship to attract international scholars.

Cataloging the collections has presented a considerable challenge. Many variant prints may exist of an individual work—each is assigned its own record, consisting of a template with 74 fields documenting description, condition, exhibition history, along with a thumbnail image. Archivists try as much as possible to maintain provenance of individual collections donated to them, believing it reflects an artist's working process, however singular the internal logic might be. Thus, staff's intimate knowledge of the holdings is essential to support research needs.

Visitors to Tucson are strongly encouraged to explore the Center for Creative Photography, and its dynamic mission

combining the exhibition, documentation, and educational aspects of this visual art.

Center for Creative Photography
 University of Arizona
 1030 North Olive Road
 P.O. Box 210103
 Tucson, Arizona 85721-0103
 520/621-7968; 520/621-9444 (FAX)
 http://www.creativephotography.org/

EXHIBITION CASE STUDIES REMINDER

As we mentioned and published in the April issue of Views, a new column on exhibition case studies and solutions was proposed and written. We're looking for folks who have come up with a number of innovative ideas to challenging issues.

Header: Title of exhibition, name and affiliation of case study author, description of the opening venue and exhibition dates, curator name(s), sponsors.

Body: a sentence or two statement of the exhibition goal(s)/purpose. State one major problem or issue that

needed to be addressed (I know there are always more). Discuss options that were considered to address that problem. Explain a final solution that was implemented. Examine what, if anything, might have been done differently.

Conclusion: Outcomes from the exhibition; future plans, or what was learned.

Please contact the editor to let her know that you're interested in preparing such a study.

WHAT'S UP

Opened June 28. *Edward Weston: A Legacy*, The Huntington Library, Art Collections, and Botanical Gardens, Pasadena, CA.

Closes August 31, 2003. *Dreaming In Pictures: The Photography of Lewis Carroll*, International Center for Photography in New York.

[Views welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column



LAST CHANCE TO ORDER LOS ANGELES SECTION T-SHIRTS

Once again it's VM Section t-shirt order time. This year's VM Section t-shirt features an oh-so stylish Los Angeles basic black t-shirt with Section information in ever-popular white. You definitely will be a trend setter wherever you go in this shirt.

Any profits go to support Section newsletter costs (we always receive great support from SAA and we want to help out).

To make sure that you receive the size you want, you must order in advance. Miriam Meislik must have your order and check in hand **no later than August 8, 2003**. If you are unable to order in advance, the Section will have some shirts for sale at the meeting.

We will deliver shirts at the Section meeting, but if you prefer, send us the postage and we will mail your shirt to you after the meeting.

Prices: S-XL \$12 2X, 3X \$15 Postage \$3.50

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 _____ ZIP _____
 Phone () _____ E-mail _____

(Indicate number ordered in the size box below)

Size	<input type="checkbox"/> S	<input type="checkbox"/> M	<input type="checkbox"/> L	<input type="checkbox"/> 1X	@ \$12	_____
	<input type="checkbox"/> 2X	<input type="checkbox"/> 3X			@ \$15	_____
Postage					@ \$3.85	_____
Total					\$	_____



Order now to get the fit!

Any profits go to support newsletter costs (we always receive great support from SAA and we want to help out).

Send this form with a check made payable to: Miriam Meislik, 452 Geisler Dr., Pittsburgh, PA 15221

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**TIME-DATED MATERIALS
PLEASE EXPEDITE**

timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

IN PRINT

Baldwin, Gordon, ed. *Gustave LeGray 1820-1884*. Los Angeles: Getty Trust Publications, 2002. 416 p., ISBN 0892366729 \$100 (cloth) ; 0892366710 \$50 (paper).

Denberg, Thomas Andrew. *Wallace Nutting and the Invention of America*. 228 p., New Haven: Yale University Press, 2003. ISBN 0300096836 \$39.95 (cloth).

Devon, Marjorie, ed. *Tamarind 40 Years: 40 Years*. Albuquerque: University of New Mexico, 2000. 216 p., ISBN 0826320732 \$29.95 (paper).

Domin, Christopher, and King, Joseph T. *Paul Rudolph and the Florida House*. Princeton: Princeton Architectural Press, 2002. 248 p., ISBN 1568982666 \$40 (cloth).

Homer, William Innes and Johnson, Catherine. *Stieglitz and the Photo-Secession, 1902*. New York: Penguin Studio, 2002. 144 p., ISBN 0670030384 \$29.95 (cloth).

Magid, Martin, ed. *Bob-Lo Revisited*. Ann Arbor: Press Lorentz, 2003. \$35. [Order directly from the press at <www.pressLorentz.com>.]

Nickel, Douglas R. *Dreaming In Pictures: The Photography of Lewis Carroll*. New Haven: Yale University Press, 2002. 172 p. ISBN 0-300-09169-9 \$39.95 (cloth).

Patterson, Joby. *Bertha E. Jacques and the Chicago Society of Etchers*. Madison, NJ: Fairleigh Dickinson University Press, 2002. 172 p., ISBN 0838638414 \$59.50 (cloth).

[**Views** welcomes additions to this column documenting visual-material publications. If you know of such additional publications, please send relevant bibliographic information to the editor.—Ed.]

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

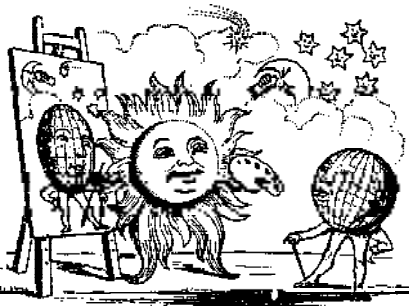
Indianapolis, IN. Bruce Johnson, Assistant Editor of Views and former Librarian at the Indiana Historical Society, has retired after 30 years in what he calls, "the library biz." He will continue working on Views, but hopes to have an "active retirement." He may be reached at <indybruce1@yahoo.com>.

Views: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is October 1, 2003. Opinions expressed are those of the authors.



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 18, Number 1

December 2003



© Cheryl Himmelstein and the Los Angeles Public Library. *The Fenmar Apartments Bldg. on Brooks Ave., a few months before it was seriously damaged in a huge fire. Taken between July 2002 and August 2003 as part of the Los Angeles Public Library's Neighborhood Project. [This, and other photographs, are in color in the online edition of Views.—Ed.]*

THE LOS ANGELES PUBLIC LIBRARY'S NEIGHBORHOOD PROJECT/2003

Carolyn Cole, Los Angeles Public Library

[*The Section has not had a speaker at its annual meeting for some time. This year, Carolyn Cole of the Los Angeles Public Library spoke about a photographic documentation project the library is undertaking. We are pleased to share her remarks here and to have a sampling of photographs shown at the meeting by Cheryl Himmelstein, one of the project's photographers. Photographs are in color in the Web edition of this issue—Ed.*]

Thanks—I'm happy to be here to share our Neighborhoods Project with you and especially glad that Cheryl Himmelstein, a fantastic L.A. photographer, has brought along slides of her project documenting world famous Venice, California.

The Los Angeles Public Library's Neighborhoods Project began in 1997, growing out of an earlier project called "Shades of L.A.: A Search for Visual Ethnic History," where we copied photographs from family albums from our diverse population so that our photographic history of Los Angeles would include images representing all who lived in the greater L.A. area up to the present.

The Shades project was created and run by Photo Friends, the nonprofit that I founded in 1990 just after I was put in charge of the collection. We had momentum going for

**MARK E. MARTIN WINS
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© Cheryl Himmelstein and the Los Angeles Public Library. *The International Food court located on a side street above the Venice boardwalk.* Taken between July 2002 and Aug. 2003 as part of the Los Angeles Public Library's Neighborhood Project.

us and so we launched the "L.A. Neighborhoods Project" just after finishing the documentation of the ethnic history of the city. We wanted contemporary photographs of the city so that future researchers will be able to look at these images and get a clear idea of what the communities looked like and what it must have been like to live and work there.

The Ralph M. Parson's Foundation gave us seed money to hire the first photographer who would set the tone for the project. We hired Tony Friedkin and asked him to shoot all of Los Angeles City, from mountains to ocean from Malibu to San Pedro. We wanted a broad look at L.A. that would reflect it's expansiveness, but also include some images on a more personal scale.

Tony had a year to do the project and went beyond our expectations. He helped us recognize the beauty in ordinary places and see the personal in places generally thought of

as elitist and distant. Tony bought into the project in a wholehearted and very generous way—giving us several dozen more images than we asked for, and continually reshooting when his idea didn't quite make it on the first take. He understood that these photographs would serve as benchmarks to judge Los Angeles by for decades to come and he wanted to provide his best. A private donor gave us money to allow him to continue shooting for the library; he is presently shooting Beverly Hills and Bel Air.

Since then, photographers have been hired to document neighborhoods in all corners of the city - Echo Park by Gary Leonard, Boyle Heights by Virgil Mirano, Downtown L.A. by Marissa Roth, North Hollywood by Gerard Burkhart, and San Pedro by Slobodan Dimitrov.

Currently, two photographers are exhibiting at the Library, images of Watts are by James Jeffrey and the Miracle Mile/

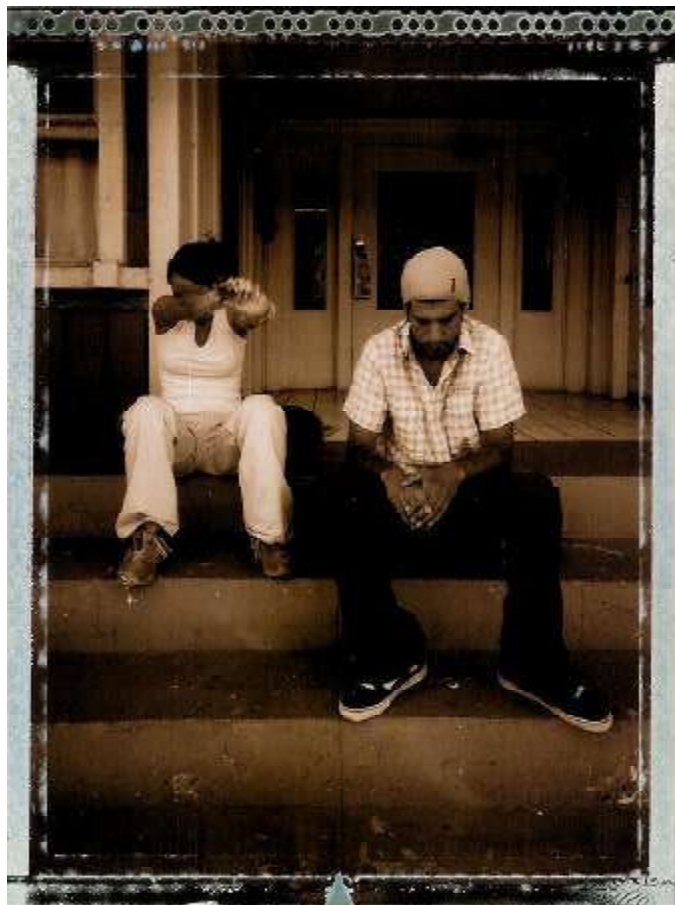
Carthay Circle are by Robert Pacheco. We've hired Gary Leonard again to shoot Encino/Tarzana/Woodland Hill and Cheryl Himmelstein is finishing up Venice.

During the first year—before we hired all of these photographers—we learned how to draw up guidelines for working with a photographer and we also put together our RFQ—Request for Qualifications—which the photographers used to apply for our neighborhoods.

If any of you are interested, I will e-mail you our RFQ for Hollywood, the latest neighborhood we've commissioned, but now, I'll explain the issues we had facing us and how we resolved them.

OUTLINE OF THE ISSUES

- What would the photographs be of and what would they look like?
- How would we find the photographers for the project?
- What "shooting" guidelines would we give them?
- How much film should they shoot as a minimum?
- How many photographs would they give to the Library?
- Who would decide what is chosen and how?
- Who owns the copyrights?
- How much would the photographers earn?
- Who will pay for this project?



© Cheryl Himmelstein and the Los Angeles Public Library. *Summer 2003 on the porch of 209 Venice Blvd.* Taken as part of the Los Angeles Public Library's Neighborhood Project.

We started our discussion by focusing on our desired goal: an archive of photographs that documented the hundred or so neighborhoods within the City of Los Angeles.

We wanted these photographs to represent the neighborhood landscape and the people who live and work there. The landscapes should include residential and commercial areas, parks and playgrounds, streets and areas of special historic note.

The residents of the neighborhood should be photographed at their work sites and in their schools, social organizations, and religious and political institutions. They should be shown in their homes, at leisure and in their daily tasks, as well as during celebrations and holidays.

We next discussed how we would find the photographers who would work on this project. They would need to be personable, extremely talented, and generous. Our stipend barely covers costs – so our project is a gift from the photographers and from the library to the community now and to generations in the future.

We share copyright with the photographer and the photographer keeps the negatives. Our images become part of the Los Angeles Public Library's Photograph Collection, a major collection of over 2.5 million photographs which are used by people throughout the United States and around the world. And, most people agree, that's a fine accomplishment on a photographer's resume.

We decided to issue a RFQ—a Request for Qualifications that would help narrow the prospects.

PROFESSIONAL LOS ANGELES AREA PHOTOGRAPHER

Applicants must be professional photographers based in Southern California whose documentary work or photojournalism has been included in exhibits and/or publications. It is to the photographer's advantage to be familiar with the neighborhood he/she is proposing to document.

SUBMISSION

Applicants should submit:

(1) a one-page cover letter explaining their qualifications for this project, including his/her familiarity with the neighborhood of either Venice or Encino/Tarzana/Woodland Hills;

(2) a resume, highlighting his/her experience in documentary photography and including exhibitions and publications;

(3) names and phone numbers of three references; and

(4) a portfolio of 10–15 captioned prints (not to exceed 16" x 20"), representing current work (taken within the last two years) and reflecting the general purpose of the project.

The photographer is expected to shoot and process 30 to 50 rolls of film (black-and-white or color) during the year and to meet periodically with Carolyn Cole to discuss the particular kinds of photos needed by the Photograph Collection.

The photographer is responsible for maintaining written records documenting his/her subject matter for future research and exhibition captioning. At the end of the year, the photographer will provide 30 exhibition-quality, archivally processed 11"x 14" prints with captions. The project honorarium for this commission is \$3000.



© Cheryl Himmelstein and the Los Angeles Public Library. *Mother and daughter, the Osunas, painting the Habitat for Humanity in Venice, that their family will be moving into.* Taken between July 2002 and Aug. 2003 as part of the Los Angeles Public Library's Neighborhood Project.

THE L.A. NEIGHBORHOODS PROJECT COMMITTEE JUDGES THE ENTRIES

To reach these potential photographers we use the Photo Friends mailing list of over 1,200 people, many of whom are involved in photography. We also advertise the project in our newsletter.

We had 37 photographers submit RFQs for our latest assignment—Hollywood—and it was really tough competition. We laid out the applications on 6 or 7 tables and spent close to 4 hours discussing the entrants.

But now, it's my pleasure to introduce you to an exceptionally fine photographer, Cheryl Himmelstein, who has been documenting one of my favorite neighborhoods in all of Los Angeles— Venice, California.

2ND ANNUAL VISUAL MATERIALS SECTION MID-WINTER MEETING

January 9-10, 2004 in Boston

The Visual Materials (VM) Section mid-winter meeting is a working meeting open to all Section members who wish to actively participate in section committees. A list of committees and brief descriptions can be found on the VM Web site <<http://www.lib.lsu.edu/SAA/commdesc.html>>. The goal of the two-day meeting is to plan for the annual conference and work on long-term projects. The meeting is

sanctioned by SAA, but funding support is not available from SAA or the section. In order to keep costs down, we will try to place out-of-town participants with local VM hosts and meals will be cooked at someone's home. Please contact Sue Kriegsman if you wish to participate: <suzanne_kriegsman@harvard.edu>

Draft Agenda

- Review of agenda
- Visual Materials Section bylaws review and revision
- Three-year plan/goals review and revision
- VM finances
 - T-shirt funds options after Views is electronic
 - Fund-raising in general:
 - Do we need to raise funds? If so, for what?
- Session ideas for 2005
- Review of book fair at annual meeting
- Listserv
- VM section tours during SAA 2004 meeting
- Speaker ideas for section meeting in Boston
- Web site committee
 - Particularly moving/not moving to SAA HQ
- Bibliography committee
- Publications committee
- Ideas for a VM section sponsored publication
 - Creating a juried e-publication for VM topics
- Newsletter committee
- Views policy and guidelines
 - Ongoing indexing
 - Retrospective indexing
- Web site images policies and guidelines
- VMCAR - what and why

LA-LA LAND WELCOMED Visual Materials Section

Minutes of the Annual Meeting, Visual Materials Section
August 22, 2003, The Century Plaza Hotel

Laurie A. Baty (U.S. Holocaust Memorial Museum), Chair; Sue Kriegsman (Harvard University), Vice-Chair, presiding.

Chair Laurie Baty opened the meeting at 8:08 a.m. She announced that there would be no committee reports so as to have room for an informative program. Committee reports will be published in *Views*. Laurie introduced incoming chair, Sue Kriegsman.

Miriam Meislik (University of Pittsburgh) showed the 2003 section t-shirt in "chic" L.A. black.

Laurie pointed out the book fair at the other end of the room and invited members to submit institution-produced books for next year's fair. The fair will continue at the Section office hours booth in the exhibition hall this morning from 10-11.

Miriam gave the report of the Nominating Committee. She asked for any late nominations for chair-elect. She moved that the recommendation of the committee, Mark Martin (Louisiana State University, Baton Rouge), be elected by voice. All voted in favor.

Laurie encouraged the membership to consider leadership positions in all areas of SAA.

She then gave a report on the mid-winter meeting. Twenty people came to Washington, D.C., for a planning meeting at Laurie's house. The meeting, two full days, saw the Section set three-year goals and discussed a number of related issues. About 30 people have been involved in special projects since then. All the issues of *Views* have been mounted on the Section's Web site as pdf files and have been indexed; the index is almost complete and will be mounted soon. In 2004, the mid-winter will be in Boston on January 9-10.

Joel Wurl (Immigration History Research Center, Univ. of Minnesota), the Section's Council liaison, spoke next. He thanked Laurie for the invitation to the mid-winter meeting. He reported that Council has given its approval to the Section's mid-winter meeting, making it an official part of the Section's activities. The Council is moving toward an all-electronic delivery of the newsletter; the last paper newsletter for sections will be spring 2004. VM is ahead of the rest on that score. The question before the membership is "Should the newsletter be open to all who surf the Web or should it be for SAA or VM members only?" Susan VonSalis (Harvard Art Museum archives) said that the newsletter is an outreach service and that the information should be open to anyone looking for the information. Laurie reported that the mid-winter meeting also decided that the newsletter should be open to anyone. Unless there is an overwhelming ground-swell against that, the feeling of the Section is that it should be open. Peggy Appelman (D.C. Public Library) asked what the advantage would be to limiting access. Joel said that there are some members who are more sensitive to membership issues, meaning that people may drop out of SAA if they feel they can get the information they need without being a member. Peggy asked why it was important that the publications from all the Sections conform to a certain style. Joel said that the newsletter is a formal part of the Society and there is an advantage to having a consistent look and format. Sarah Stone (National Park Service) asked if *Views* could contain more photographs. Putting the newsletter online allows the section to include color photographs. Laurie answered that we want to be a part of SAA and use the logo, but we want to retain a bit of individuality about the section. Mark Martin said that we are not in conflict with SAA at all, but we're a visual group and we want a more visual presence. Joel thanked the Section for the time and asked for members to ask Council for assistance.

Program committee rep. Donna McCrae (University of Montana, Missoula) talked to the section about the program for the 2004 meeting. Proposal deadline is 7 October. The proposals go directly to the committee chair, Mark Greene (American Heritage Center). The difference this year involves endorsements. The chair needs to submit a ranked list of proposals; these are due 7 November. Participants can be in one session only as either presenter or moderator. She asked participants to consider not using technology or Internet connection. Proposals may be submitted online. There will not be a theme for the meeting.

Patty O'Hara, education director of SAA, reported that pre-conference workshops are also open to proposals this year.

Sue followed with a short discussion about the procedure for session proposals for next year. Proposal discussions

are limited to the Vismat listserv. The other thing is that VM has been given a session that can be developed and submitted outside the usual procedure. We need to have the session proposal in by December to be included in the final program. Section leadership is also thinking about a VM-only tour before the meeting to some of the great Boston visual repositories. Mark asked Sue to talk about some of the ideas for the tour some have talked about. Included are Harvard's multiple collections, the Boston Public Library, and the Boston Athenaeum.

Laurie reviewed the accomplishments of the section: mid-winter meeting; *Views* on line and indexed; Getty tour was a result of the meeting; listserv is much more active; speaker at Section meeting; alternating morning and afternoon Section meetings (we've been at 8:00 a.m. for close to 15 years); participated in a Dublin Core request to split out "moving images" and "still pictures" from "pictures"; taking lead in electronic publishing.

Laurie then informed membership that Mary Ide (WGBH, Boston), the Association of Moving Image Archivists liaison to the Section, was unable to attend the meeting and had asked that Laurie announce that the AMIA meeting will be in Vancouver in November and to check the AMIA Web site for additional information.

Diane Vogt-O'Connor (NARA) reported that the manuscript for the revision of the *Administration of Photographic Collections* has been turned in to the SAA publications editor. It will be a much bigger book. Brett Carnell (Library of Congress) wrote the arrangement chapter. According to SAA, the book should be out before 2005. Also, there is the possibility of doing a Web-based 26-module training course in administering photographic collections. The course would involve lessons, exercises, self-tests, chat sessions, etc. This will be a first try for SAA and is in draft format. Diane asked for contributions to the course. She also thanked the membership for great forms and digital files to add to the new book or to an attached CD. She then asked, as chair of the Standards Committee, about updating Walsh's *Descriptive Standards* book, which needs to be updated badly. The Preservation Section will co-sponsor the book. There need to be standards, especially when outsourcing work. Laurie asked if Section would like to sponsor this proposal, to which the room nodded collectively. Diane asked for assistance in three areas: look at TOC for holes; where do current chapters not meet current standards; that the section appoint a committee for standards.

At this point, Laurie introduced Carolyn Cole from the L.A. Public Library as the section speaker. She is working on the Documenting Los Angeles Neighborhoods Project, an extension of the "Shades of L.A. project." One of the photographers engaged for the project who documented the Venice area, Cheryl Himmelstein, gave a wonderful presentation of some of her photographs for the project. The presentation generated a lot of great questions and discussion. Carolyn and Cheryl promised to send the editor of *Views* digital images and a copy of the presentation for inclusion in the December issue of *Views*.

Jane Johnson (ex-UCLA, in transition to Library of Congress) gave a report on the LOC/AMIA program MIC, a union catalog, archive directory, education/outreach space for moving image

collections across the country. The project is very ambitious and unique in the way the components are integrated.

Martha Mahard (Harvard University) reported on UCAL program of UC-San Diego. It is a prototype project of developing a core catalog and will be expanded in two more phases.

Sue wrapped up the meeting with announcements: VM section dinner; mid-winter meeting; sign-in sheet; committee opportunities. Karen Glynn (Duke University) reported on "Home Movie Day" sponsored by AMIA. It got a lot of press and was a tremendous success. Brett Carnell reported a new Library of Congress Prints and Photographs site of catalogs, directories, and databases of documentary and historical photographs. Miriam announced she is editing the photographs for several SAA Fundamentals books: reference, arranging & describing, and managing collections and is looking for good visuals. James Eason (Bancroft Library, UC-Berkeley) gave some information about the VisMat listserv (see page 13).

Laurie passed the virtual gavel to Sue Kriegsman who then adjourned the meeting at 10:02 a.m.

Respectfully submitted,
Diana Sanderson

Secretary *pro tem*, *ad nauseum* [and *ad infinitum*—Ed.]

BOOK FAIR A SUCCESS AT ANNUAL MEETING

A number of SAA institutions and members displayed recent publications at the annual meeting in Los Angeles. Here's the list of what those of us there were able to look at:

Association of Moving Image Archivists (AMIA). *The Moving Image*. University of Minnesota Press. 200p.

The first issue of AMIA's semi-annual journal was published in Spring 2001. It is a professional journal that represents the interests of the Association of Moving Image Archivists while also providing an open forum for archivists, librarians, technical specialists, scholars and academics interested in our rapidly expanding field. The journal reflects thorough in-depth articles, the diverse interests of the membership, including its special interest groups for news and documentary collections, amateur film, regional archives, and academic users. Cost: Subscription to *The Moving Image* is a benefit of AMIA membership. Non-AMIA members who wish to subscribe should contact the journal publishers, University of Minnesota Press at <<http://www.upress.umn.edu/journals/movingimage/default.html>>. Regular rates, USA, are: individuals, 1 year (2 issues) \$30; libraries, 1 year, \$75. Other countries add \$5 for each years subscription. Checks should be made payable to the University of Minnesota Press. Back issues are \$22.50 for individuals and \$56.25 for institutions (plus \$4.50 shipping for the first copy, \$1 for each additional copy).

Block, Herbert. *Herblock's History: Political Cartoons from the Crash to the Millennium*. Library of Congress. 64p. \$10 Book can be purchased through the Library of Congress Sales Shop <www.locstore.com/>.

Exhibit catalog of an exhibition held at the Library of Congress from 17 Oct. 2000, to 17 Feb. 2001.

Calligraphic Salutations: Hermann Zapf's Letterheadings to Paul Standard. Melbert B. Cary, Jr. Graphics Arts Collection, Rochester Institute of Technology, 1993. 48p. \$30.00 <<http://wally.rit.edu/cary/carypress>>

This book reproduces quotations that were originally calligraphic embellishments on letters written by Hermann Zapf to Paul Standard in the 1940s and 50s.

Hanlin, George R. and Paula J. Corpuz. *Indiana in Stereo: Three-Dimensional Views of the Heartland*. Indiana: Indiana Historical Society Press, 2003. 289 p. \$34.95. Books can be ordered from History Market at the Indiana Historical Society <www.indianahistory.org/> or by calling (800) 447-1830.

The book includes essays by Joan E. Hostetler and Anne E. Peterson and an essay and photographs by Darryl Jones. It reproduces nearly two thousand historical stereo views of Indiana. Made between 1860s and the 1930s, these stereographs chronicle the changing nature of life in the Hoosier State from the days of the small family farms and travel by horse to the growth of cities and the rise of the automobile. To demonstrate that stereographs and stereo photography remain a viable art, the book also includes contemporary views by noted Indiana photographer Darryl Jones. These modern day scenes show prominent Hoosier landmarks, events such as the Indianapolis 500 and the natural beauty of the state.

Harvey, Sheridan, Janice Ruth, Barbara Natanson, Sara Day, and Evelyn Sinclair; introduction by Susan Ware. *American Women: A Library of Congress Guide for the Study of Women's History and Culture in the United States*. U.S. Government Printing Office. 420p. \$35.00. Book can be purchased through the Library of Congress Sales Shop <www.locstore.com>.

Lively and ambitious, *American Women* is the definitive resource guide. With more than 200 illustrations and five essays based entirely on Library of Congress materials, this guide exemplifies the multicultural, interdisciplinary approach to American women's history and culture that the Library's phenomenal collections provide. Starting with chapters on general and rare books, newspapers, periodicals, and legal collections, and moving on to special-format materials such as manuscripts, prints and photographs, maps, music, recorded sound, motion pictures and television, American folklife, and foreign-language collections, this new guide is designed to help researchers plan a research strategy before they ever visit the Library of Congress. Used in conjunction with the Library's online catalogs and digitized collections, it should inspire historians, biographers, picture researchers, film and documentary makers, and others dedicated to uncovering and telling women's stories. For example, as a result of the copyright laws, for a century and a half the library has been the recipient of bottomless resources for studying representations of women in popular culture, from graphic materials of all kinds to

literary works, film, comic books, and more. As for manuscripts, the traditional underpinnings of history, the Library has for many years quietly collected the papers of important women, from leaders of reform movements, to the two current women Supreme Court justices, to scientists, writers, and artists.

Highlights from the Bernard C. Middleton Collection of Books on Bookbinding. Rochester Institute of Technology, 2002. 124p. \$50.00. <<http://wally.rit.edu/cary/carypress/>>

Illustrated catalog of historical ephemera and masterpieces of the binders art in the Bernard C. Middleton Collection, which includes a selection of Bernard Middleton's essays on bookbinding.

Images from Science: An Exhibition of Scientific Photography. Rochester Institute of Technology, Cary Graphic Arts Press, 2002. 124p. \$19.99.

Catalog of images from the fields of astronomy, physics, engineering, medicine, and microbiology. Includes full-color reproductions and detailed captions. Contact information for purchase <<http://wally.rit.edu/cary/carypress/>>.

Jenkins, Barbara L. *Re-Imaging Occupational Diseases.* Self published. 24p. Not for sale; price of future edition not determined.

First imprint of hand made book re-imaging photographs and selected text from a 1911 Illinois commissioned report (by Alice Hamilton) of men occupationally poisoned by lead, with introduction by author. Contact information: Barbara L. Jenkins at <blj3@cdc.gov>.

Johnson, Mark Dean ed. *At Work: The Art of California Labor.* California Historical Society Press, 2003. 154 p. ISBN: 1-890771-67-B \$35.00 (paper). Books can be ordered online through the California Historical Society bookstore at: <www.californiahistoricalsociety.org/store/>.

Partridge, Elizabeth and Sally Stein. *Quizzical Eye: The Photographs of Rondal Partridge.* California Historical Society Press, 2003. 143 p. ISBN: 1-890771-57-0 \$21.95 (paper) Books can be ordered online through the California Historical Society bookstore at: <www.californiahistoricalsociety.org/store/>.

Remington, Roger R. *Lester Beall: Space Time & Content.* Graphic Design Archives Chapbook Series: One. Rochester Institute of Technology, Cary Graphic Arts Press. 36p. \$15.99.

Explores the work of designer Lester Beall through an essay and reproductions of advertisements, posters, and identity projects in the holdings of the Lester Beall Archive in the Archives and Special Collections department at RIT. <<http://wally.rit.edu/cary/carypress/>>

Valch, John Michael. *Barns. W.W. Norton & Co. and the Library of Congress.* 400p. \$75. Book can be purchased through the Library of Congress Sales Shop <www.locstore.com> or Amazon.com. [Reviewed in this issue of Views.]

VISUAL MATERIALS SECTION CONTINUES TO PLAN FOR ELECTRONIC PUBLICATION

At the 2003 annual meeting, SAA announced that it fully intended to be publishing section newsletters electronically by mid-2004. The Visual Materials Section continues to plan to take a leadership role in moving to an all-electronic publishing environment. Publication months will continue to be April, August, and December with the intention of having the issue posted to the Web site by the 10th of each month. In addition, the Section will announce the availability of the newsletter by posting a notice to the Visual Materials listserv.

To *subscribe* to the Visual Materials listserv, send a message from your own e-mail account to:

majordomo@listlink.berkeley.edu

You need no subject line, but in the body of the message type:

subscribe visualmat

To *send messages* to the list, the address is:

visualmat@listlink.berkeley.edu

The "majordomo" address is just for commands like subscribing, unsubscribing, stopping mail during vacations, and the like. Do not send messages intended for the list readership to "majordomo." If you do send a list message to "majordomo," no human (except maybe you and the sysop in Berkeley) will see it.

Report from the Chair

Sue Kriegsman, Harvard University Library,
<suzanne_kriegsman@harvard.edu>

The Los Angeles Visual Materials Section meeting was packed full of information about the section's activities over the last year and we also had a fantastic presentation about documenting Los Angeles through photography by Carolyn Cole and Cheryl Himmelstein [See the lead article, page 1 of this issue.—Ed.]. Many thanks to Laurie Baty for being such an active Chair and getting so many things accomplished over the last year. The meeting minutes published in this issue cover all of the announcements and information about the presentation. Probably the greatest achievement of the section is no longer big news; the first-ever Visual Materials section Midwinter Meeting was held January 2003. What has replaced that buzz is that there will be a 2nd (annual) Midwinter Meeting and this one is officially sanctioned by SAA. We hope that this official designation will help people receive financial support from their institutions to attend. The meeting will be held in Boston January 9-10, 2004, and will be a working meeting for people who already are involved, or want to be involved, in VM Section committees. All information and details about the meeting will be distributed on the VisualMat listserv. If you have not received those postings or would like additional information please contact me directly at <mailto:suzanne_kriegsman@harvard.edu>. The committees are Advanced Workshops, Bibliography, Newsletter, Web site, Web site images and policies guidelines. Additional information about the committees can be found on the VM web site <<http://www.lib.lsu.edu/SAA/leaders.html>>.

FROM THE CHAIR-ELECT

Mark E. Martin, Louisiana State University
<mmarti3@lsu.edu>

It's been an exciting year watching the Web site grow and change, seeing the effectiveness of the Midwinter Meeting in laying out a path for the Section, following the twists and turns of moving into "all electronic" publishing, and having quite an enjoyable time at the Annual Meeting in Los Angeles. I look forward to continuing to work with Sue Kriegsman on Section issues and feel certain that this year's Midwinter Meeting in Boston will continue to build on last year's energy. As a Section we have some interesting issues before us this coming year, some exciting, some daunting.

WEB SITE REPORT

Mark E. Martin, Louisiana State University,
<mmarti3@lsu.edu>

There's almost always something new on the Section Web site these days: The *Views* page has been redesigned to reflect volume contents; a "Committee Descriptions" page has been added in preparation for the 2004 Midwinter Meeting; the Section By-laws have their own page now in preparation for review and revision; the Midwinter pages have been redesigned and the 2004 page updated periodically as information becomes available; the 2003 Annual Conference page has been updated and for the first time has links to images of people and events associated with the Section; and the initial indices for *Views* are coming online.

Up for discussion at the Mid-winter Meeting will be overall Web site issues, a review of action points from last year's meeting and evaluation of where we stand on those points, and what membership would like to see changed on the site.

**VISUAL MATERIALS CATALOGING
ROUNDTABLE**

Mark E. Martin, Louisiana State University,
<mmarti3@lsu.edu>

This past SAA Annual Conference proved enlightening for me. As the new chair I raised the point of what Roundtable attendees wanted to see at the Annual meeting. The response was nearly unanimous; the Roundtable meeting is to be a time and place to bring current issues before our peers for discussion. Almost immediately after this point was established, a lively discussion of one member's current problem took place to their edification. Mission accomplished!

As we move closer to the Midwinter meeting, I will be asking for topics of interest to VMCAR members on the VisMat listserv. The mid-winter meeting is rapidly proving to be the time and place to effectively map out our path for the coming year and I hope we, as a group, will take advantage of this opportunity.

ARCHITECTURAL RECORDS ROUNDTABLE
Beth Bilderback, University of South Carolina
<bilderbk@gwm.sc.edu >

The Architectural Records Roundtable met at the recent meeting in Los Angeles. Ardys Kozbial was elected Chair

and Beth Dodd Co-Chair. Tawney Ryan Nelb announced that the SAA Manual *Architectural Records: Managing Design and Construction Records*, co-authored by Tawney Ryan Nelb and Waverly Lowell was approved by the SAA review process. They hope to have the final draft to the SAA Publications Office by December 2003, with publication in the Fall of 2004. Tawney has a list of images they still need for the book. Contact her at (989) 631-1011 or <TawnyRN@aol.com>.

Ardys Kozbial spoke about rejuvenating the national COPAR. Regina Koehler is part of a group establishing the COPAR web presence, and she is gathering architectural archives URLs for a clearinghouse-type of Web page. Organized on an international, national, state, and local level, the links will provide access points to those working with and pursuing research of architectural records. Please send to Regina any URLs that might be useful. Use her home e-mail first: <reginakoebler@hotmail.com> then her work e-mail: <koehlerr@doaks.org> if your message is rejected from the home account.

The Architectural Records Roundtable conducted a survey of its members to see who makes up the group, where architectural records collections reside, and what issues architectural records archivists face. The results were posted to the ARR listserv and were interesting and informative. If you want to participate in the survey or have questions about the results, contact Ardys at <akozbial@gsd.harvard.edu>.

If you have news about collections, exhibits, books, etc. for the next column, please let Beth Bilderback know at <bilderbk@gwm.sc.edu>.

AMIA NEWS

Mary Ide, WGBH, Boston <mary_ide@wgbh.org>

AMIA met in Vancouver at the beginning of November. Look for a full report of the meeting in the April issue of *Views*.

Standards Committee Update

Marcy Flynn, Silver Image Management,
<silverim@mindspring.com>

Work continues on the revision of *The Administration of Photographic Collections*. Originally published by SAA in 1984 as part of the Basic Manual Series, the new manual, tentatively titled, *Management of Photographic Collections*, is being prepared and edited by Mary Lynn Ritzenthaler and Diane Vogt-O'Connor of NARA with new chapters by Helena Zinkham, Brett E. Carnell, and Katherine A. Peterson of the Library of Congress. The manuscript draft has been turned into the SAA Publications Committee and readers are now commenting on it. The hope is that it will be released by the end of the 2004 or early in 2005.

The European Union-funded Safeguarding European Photographic Images for Access (SEPIA) Web site is available at <<http://www.knaw.nl/ecpa/sepia/workinggroups/wp5/5.html>>. This site includes information related to SEPIA research including scanning, cataloging and description, preservation and digitization, and digitization ethics.

The Preservation Metadata Implementation Strategies (PREMIS) working group has been created as a follow-on to the OCLC/RLG working group on preservation metadata. Its charge is to develop a core set of preservation metadata and to survey existing and developing digital repositories. The duration of the working group is one year. For more information, see: <<http://www.oclc.org/research/pmwg/index.shtml>>.

During 2002 and 2003 the Australian Society of Archivists Committee on Descriptive Standards drafted a guide to Australian archival descriptive practice, commonly referred to as the Australian "Series System." An exposure draft of this guide is available for the information and comment of archivists in Australia and elsewhere. The guide explains the workings of the series system and recommends its implementation in order to enable full and accurate description of records in archival environments, increase standardization of descriptive practice across Australia, and facilitate the sharing of archival data. The draft is available on the ASA Web site at <<http://www.archivists.org.au/cds/>>.

Finally, the Visual Resources Association recently announced that select chapters of the project, "Cataloguing Cultural Objects: A Guide to Describing Cultural Objects and their Images" are now available for comment at: <<http://www.vraweb.org/CCOweb/index.html>>. Based on the core data elements found in the VRA Core 3.0 and the CDWA structures, these guidelines apply to the selection, ordering, and formatting of data used to populate catalog records. Feedback is now being solicited on this project.

MIC: MOVING IMAGE COLLECTIONS UPDATE

MIC: Moving Image Collections (MIC, pronounced 'mike') is now soliciting entries for its international online directory of moving image repositories. Whether your institution is a moving image archive, or simply holds a few film titles as part of a larger general collection, we invite you to register your organization with MIC. By doing so, you join a groundbreaking initiative to provide access to moving images worldwide, and contribute to further collaboration, research, and mentoring in the archival moving image community. Any institution holding moving image materials is eligible for a Directory entry. To participate, go to: <http://gondolin.rutgers.edu/MIC/text/how/directory_guidelines.htm>. We need a significant number of completed Directory entries in order to program the complex interactions between the Directory, the Union Catalog, and the Web site. Please participate in this critical area of MIC development!

Jane Johnson was named the Library of Congress MIC Project Coordinator in July and will initially be working with the development team at Rutgers before relocating to Washington, D.C., next year. On October 10, MIC Committee chairs and developers met with AMIA and LC staff for the inaugural MIC Steering Committee meeting to discuss mission statement, by-laws, strategic plan, business model, Phase II priorities and strategies, and potential collaborations and partnerships.

Forty dedicated AMIA members in seven working groups spent their summer developing content for MIC's education

and outreach space, in preparation for fall demonstrations for the Library of Congress, the National Science Foundation, and AMIA. The Union Catalog database is well into development at Rutgers. The XML schema for the MIC core registry, the MARC-MIC map, and union catalog test records from Pacific Film Archive and Ohio Health & Science University, are available for viewing at the MIC project Web site <<http://gondolin.rutgers.edu/MIC/>>. A test cataloging utility for creating Dublin Core and MPEG-7 records is available for download there as well. The Archive Directory has nearly concluded its final development phase and the Web input form should be available for use by the time this reaches your mailbox.

In early September, MIC received considerable press coverage with articles in the *Seattle Post-Intelligencer Reporter*, *Atlanta Journal-Constitution*, *Computer World*, *Business Wire*, *PC World Magazine*, and many others. Several MIC-related programs will be featured at the AMIA Annual Conference in Vancouver, B.C., November 18-22, 2003, including an overview and update session with demos, a metadata workshop, and two meetings of the MIC Education and Outreach working groups. Conference attendees will also have an opportunity to register their institutions in the MIC Archive Directory at a centrally located registration desk.

Moving Image Collections is a Portal for discovery of moving images and resources to facilitate collaborative cataloging, preservation, exhibition, and digitization activities. It includes a union catalog, international directory of moving image repositories, cataloging utility, education/outreach space, and dynamic and static portals based on user-selected criteria.

MIC is a collaboration between the Association of Moving Image Archivists (AMIA) and the Library of Congress. It has received funding from the National Science Foundation and is a participant in the National Science Digital Library. Alpha implementer sites, all with significant moving image collections in analog and digital format, include the Library of Congress, Cable News Network (CNN), Fortunoff Video Archive for Holocaust Testimonies, National Geographic Television, National Library of Medicine, Northeast Historic Film, Oregon Health and Sciences University, Pacific Film Archive, the Peabody Collection at the University of Georgia Libraries, the Prelinger Collection at the Internet Archive, ResearchChannel, the Smithsonian Institution, and Wisconsin Center for Film and Theater Research.

The Library of Congress will host MIC. Developer sites are Rutgers, the State University of New Jersey, Georgia Institute of Technology, and the University of Washington.

See the MIC Project Web site <<http://gondolin.rutgers.edu/MIC/>> for new developments and documentation of past, current, and future work on the project. As the actual MIC portal is developed, it will be available for ongoing review and will be accessible from the MIC project Web site. The MIC project Web site is updated frequently, so check back often!

For more information, please contact MIC Project Coordinator Jane Johnson: <jdj@ucla.edu>.

NATIONAL TELEVISION AND VIDEO PRESERVATION FOUNDATION ANNOUNCES \$350,000 INAUGURAL PRESERVATION GRANT PROGRAM

The National Television and Video Preservation Foundation (NTVPF) opens its inaugural grant program this fall with more than \$350,000 in first-year preservation services donated by sponsors to award in support of noteworthy television and video preservation projects. The NTVPF is an independent, non-profit organization created to fulfill a long-standing need by raising private funds and providing grants to support preservation and access projects at institutions with television and video collections throughout the United States.

This new 501 (c)(3) charitable foundation enables individual public and non-profit archives to preserve and provide access to television and video materials that would otherwise be lost to the public.

At this time, the NTVPF is offering preservation grants based on preservation services donated to the NTVPF by commercial video and audio facilities, storage companies, consultants and film laboratories. Not-for-profit organizations in the United States, including local, state and federal institutions, may apply for these services. The grants target television and video works made in the United States or by American citizens, which are not protected by commercial interests. Productions originating on electronic video formats and film-based productions made for distribution on television will be considered.

Applications for this initial round of grants are due 1 December 2003. For more information about the NTVPF, its grant program, or to apply for a grant, visit the Foundation's Web site at <<http://www.ntvpf.tv>> or send e-mail to <info@ntvpf.tv>.

WHAT'S UP

Through 4 January 2004. *The Dawn of Photography: French Daguerreotypes, 1839-1855*. Metropolitan Museum of Art, New York, NY.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

IN PRINT

The Review

Vlach, John Michael. *Barns*. New York, N.Y.: W. W. Norton & Company, Inc., 2003. 400 p.: chiefly ill.; 29 cm. + CD-ROM (4 3/4 in.). ISBN: 0393730867 (cloth) [new list price \$75.00; as of 09 October 2003 amazon.com lists new for \$52.50, used from \$51.70]

Reviewed by Mark E. Martin, Louisiana State University.

"The Center for Architecture, Design and Engineering and the Publishing Office of the Library of Congress are pleased to join with W. W. Norton & Company to inaugurate the pioneering series of the Norton/Library of Congress Visual Sourcebooks in Architecture, Design and Engineering."¹ So begins the introductory comment by C. Ford Peatross,

Curator of Architecture, Design, and Engineering Records in the Prints and Photographs Division of the Library of Congress and the Center for American Architecture, Design and Engineering. And what a joining it is.

John Michael Vlach, Professor of American Studies and Anthropology and Director of the Folklife Program at George Washington University² provides a nearly 20-page introduction to the work, very brief explanatory paragraphs at the beginning of each chapter and chapter subdivision, and occasional expanded captions. Given the nature of this work, which is intended to be a visual guide to United States barn architecture, the text is succinct, moving rapidly from point to point. Each of the points made by the author could speak volumes, but more on that later.

As pointed out in the introductory text, barns in the United States evolved from traditional styles originating in the homelands of emigrants into fresh structures as the new environmental, geographic, and agrarian forces took hold. These forces informed the book designer's decisions as well. They opted to divide the nation into eight geographic regions plus one stylistic subgroup, Shaker Communities. This approach makes sense as one peruses the volume and begins to notice the regional differences in this most fundamental of agrarian structures.

Within each large division, having its own introductory remarks, are subdivisions based on design characteristics, intended use, and variations sometimes described as "other."³ Each of these subdivisions usually has an introductory paragraph. Images within these subdivisions often receive paragraph length explanatory notes, especially if the subdivision has few entries.

Scattered throughout the work are plan and elevation drawings of one or more of the structures shown. Occasionally these architectural drawings represent an ideal structure rather than those actually in the text. This combining of photographic images and architectural drawings is a very effective means of demonstrating the details of these often very different designs.

The limited text should be expected in a visual sourcebook. As mentioned above, the author's comments could be greatly expanded upon and would need to be if one were researching more than the appearance and design of barns. For that reason this volume will work best in conjunction with other illustrated works with broader focus, such as Eric Sloane's *An Age of Barns*⁴, and with largely textual works such as *The Pennsylvania Barn: Its Origin, Evolution, and Distribution in North America*,⁵ *Barns of the Midwest*,⁶ and *The Old Barn Book: A Field Guide to North American Barns and Other Farm Structures*.⁷ These other works provide a great deal more background and often focus on elements within barn design that Vlach does not digress into.

A CD-ROM containing the images used to illustrate the volume accompanies the book. While the disk does not autoloop, finding the appropriate file on the disk to initiate the reader is fairly intuitive. The image file names on the disk are the same as the image numbers in the text, making finding an image on the disk child's play if one is looking for a particular image. The text should be kept handy, however, if one wishes to look at a particular group of images, say "barns of the lower south," as without the image number,

one would have to already recognize the image to find it. The image reader application allows scanning the images as a whole in what has become a standard gallery set-up, eight thumbnail images across on the system this reviewer used.

Images have been scanned at a variety of resolutions (photographs at 144 and 300 ppi, line drawings at 1000 ppi) and sizes (as small as 530x404 to at least as large as 8232x7428). Viewing the photographs at 200% to examine details leads to some image degradation but the images remain usable. The line drawings are huge; so huge, in fact, as to make them very difficult to use at any but the smallest reduction. On opening one line drawing the viewer defaulted to an 8% view. Increasing the magnification to 50% rendered the image effectively useless as too small an area fit the viewing screen and removed the viewable area from the context of the rest of the image.

An HTML page on the disk, once opened, provides a very brief guide to LC collections and Web sites relevant to the text. Hyperlinks from this page will lead the reader to the Prints & Photographs Online Catalog, American Memory, The LC Online Catalog, and "Built in America," a subset of American Memory.

If one wished to use any of these images for their own publication purposes there is nothing evident on the disk or in the text detailing how to do so. Are these images in public domain? Are there standards for reproduction? Use fees? Given that many of the images could be used for publication taken directly from the disk one wonders why this information is lacking.

In sum, this first work in the Norton/Library of Congress Visual Sourcebooks in Architecture, Design and Engineering series should prove to be a valuable visual resource to anyone focusing on agrarian architecture, particularly for those who already know what they are looking for. It will be invaluable in conjunction with other works for those beginning to study these structures. One can only hope future volumes will sustain this level of quality.

NOTES

¹ From the introductory comments by C. Ford Peatross, p. 5.

² From the dust jacket back flap.

³ P. 49, p. 143, p. 197, and others.

⁴ Eric Sloane (New York, Funk & Wagnalls [c1967], 93 p., [2] p. illus., 10 col. plates. 27 x 32 cm.) [paperback new list price \$16.95; as of 09 October 2003 amazon.com lists new for \$11.86, used from \$8.81]

⁵ Robert F. Ensminger (Baltimore: Johns Hopkins University Press, 2003, xvii, 348 p.: ill. maps; 26 cm.) [out of print in hardcover, new list price \$39.95, as of 09 October 2003 amazon.com lists used from \$12.47; paperback new list price \$28.00, as of 09 October 2003 amazon.com lists new for \$28.00, used from \$19.95].

⁶ Allen George Noble (Athens, Ohio: Ohio University Press, c1995, xi, 295 p.: ill.; 27 cm.) [out of print in hardcover, new list price \$50.00; paperback new list price \$25.00, as of 09 October 2003 amazon.com lists new for \$17.50, used from \$14.75].

⁷ Allen George Noble (New Brunswick, N.J.: Rutgers University Press, c1995, xii, 222 p.: ill., map; 24 cm.) [out of print in hardcover, new list price \$32.95, as of 09 October 2003 amazon.com lists none used; paperback new list price \$16.05, as of 09 October 2003 amazon.com lists new for \$11.24, used from \$10.35].

[*Views* welcomes additions to this column documenting visual-material publications. If you know of such additional publications, please send relevant bibliographic information to the editor.—Ed.]

VISUAL RESOURCES ASSOCIATION THREE ADDITIONAL CHAPTERS AVAILABLE ON CATALOGUING CULTURAL OBJECTS

The Visual Resources Association (VRA) is pleased to announce that three additional chapters are now available on the Web site for "Cataloguing Cultural Objects: A Guide to Describing Cultural Works and their Images, known as CCO at <<http://www.vraweb.org/CCOweb/index.html>>. These three new chapters address Physical Characteristics (Chapter 3), Stylistic and Chronological Characteristics (Chapter 4) and Description (Chapter 8). CCO is a VRA-supported project designed to promote good descriptive cataloging, shared documentation, and enhanced end-user access. Based on the core data elements found in the VRA Core 3.0 and the CDWA structures, CCO provides guidelines for selecting, ordering, and formatting data used to populate catalogue records.

Along with the three new chapters, the CCO Web site includes information about the project, a table of contents, and four other chapters (Object Naming, Maker Information, Class, and View Description) from the "How to Catalogue" section of the guide. Two additional chapters, and an extensive introduction, will be added to the site by the end of the year. In addition to sharing their work, the purpose of the Web site is to solicit feedback from the cataloguing community, before the CCO guide is published as a print publication. Ann Whiteside, Chair of the VRA Data Standards Committee, is the main contact for the Project and feedback. E-mail her via the Feedback link on the home page of the site.

Please note that the Web content has not had a full copy edit, but the committee wanted to make these guidelines available to the community so that the cataloguing practitioners can start testing their applicability. As one might imagine, CCO is the culmination of years of theory and practice from the community. The project team has strived to recommend the best of that practice and they look forward to getting your feedback on this important project. Please contact, Elisa Lanzi President, Visual Resources Association, e-mail <elanzi@email.smith.edu>, or go to the VRA Web site <www.vraweb.org/>.

ONLINE RESOURCE TELLS COMPREHENSIVE STORY OF SEATTLE AND KING COUNTY HISTORY

After two years of work, 12 Seattle and King County heritage organizations led by the Museum of History & Industry (MOHAI) and the University of Washington Libraries has launched a new Web site that provides unparalleled access to 12,000 historical images of people, places and events in King County, Washington. The site, <www.kcsnapshots.org/>, is now available to students, educators, researchers and the general public. The project seamlessly weaves together photo collections from 12



Thirty-five Section members made the trek to the Airstream Diner in Beverly Hills to partake in the annual dinner. Photograph by Mark E. Martin.

distinct organizations from across King County into one comprehensive, searchable database. Each group maintains its own digital collection, yet all are virtually combined at <www.kcsnapshots.org>. Funding for this project came from the federal government's Institute of Museum and Library Services in the form of a 2001 National Leadership Grant.

CONTENTdm software to organize and post the images on the web came from local company DiMeMa, licensed to the University of Washington. Groups taking part in the project include: Black Heritage Society of Washington State, Inc.; Eastside Heritage Center; Maple Valley Historical Society; Northwest Railway Museum; Puget Sound Maritime Historical Society; Rainier Valley Historical Society; Renton Historical Museum; Shoreline Historical Museum; White River Valley Museum; and Wing Luke Asian Museum.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Milwaukee, WI. University of Wisconsin—Milwaukee archivist Mary Huelsbeck is the recipient of the Association of Moving Image Archivists' (AMIA) 2003 Maryann Gomes

Award. This is the first time that the AMIA has offered the award, which provides financial assistance with AMIA conference-related travel. The award was established in honor of Maryann Gomes, who was instrumental in the creation of AMIA's Regional Audio Visual Archives Interest Group and served as its first chairperson.

Europe. The European Visual Archive (EVA; <http://www.eva-eu.org/>) is a searchable image resource containing over 18,000 digitized historical photographs from the holdings of the London Metropolitan Archives and Stadsarchief Antwerpen. A questionnaire is now online at the EVA site which aims to evaluate the success of the EVA project and identify its potential for expansion and development. Your feedback is needed to ensure that EVA users have a say in its future. Please spare a few minutes to answer a few brief questions at <<http://www.eva-eu.org/>>.



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You need no subject line, and the body of the message should just read <subscribe visualmat>

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The Society of American Archivists
527 S. Wells St., 5th Floor, Chicago, IL 60607



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AMERICAN ARCHIVISTS

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**TIME-DATED MATERIALS
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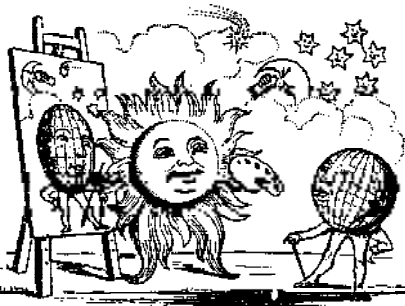
Views: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

Editor: Laurie A. Baty, 4425 Underwood Street, University Park, MD 20782-1118; (202) 314-1788, Mon.-Fri. 7:15-4:30; fax 314-7822; e-mail <lab0254@aol.com>. **Assistant Editor:** Bruce L. Johnson, 115 Raintree Dr., Zionsville, IN 96077-2012; (317) 733-9737, e-mail <indybruce1@yahoo.com>. **Chair:** Sue Kriegsman, Digital Library Projects Manager, Harvard University Library, Office for Information Systems, 1280 Massachusetts Avenue, Suite 404, Cambridge, MA 02138, Phone: (617) 495-3724; 495-0491(fax), e-mail: <suzanne_kriegsman@harvard.edu>.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is 1 February 2004. Opinions expressed are those of the authors.

**The Section's UPDATED Web site is
<http://www.lib.lsu.edu/SAA/VMhome.html>
and
2003-2004 Leadership Roster will be
found on page 2 of this issue.**

© Cheryl Himmelstein and the Los Angeles Public Library.
Green bus with cats, parked in the lot at the end of Rose.
Sept. 11th, 2002. Taken between July 2002 and August 2003
as part of the Los Angeles Public Library's Neighborhood
Project. Article begins on page 1 of this issue of *Views*.



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 17, Number 2.5

Special Edition

☞ VOTE ☞ T-shirts ☞ VOTE ☞ T-shirts ☞ VOTE ☞ T-shirts

OFFICIAL ABSENTEE BALLOT - 2002 Visual Materials Section, Society of American Archivists

DO NOT PHOTOCOPY

Leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in Birmingham, AL. You may bring this ballot with you to the Section Meeting.

If you mail it in, it must be postmarked no later than August 1, 2002.

Mail this ballot to: Ms. Miriam Meislik
452 Geisler Dr.
Pittsburgh, PA 15221

You must be a section member to vote

For Visual Materials Section Chair-elect, vote for one of the following:

_____ Mark E. Martin

_____ write in _____

(only individuals who have consented to nomination may be listed)

✂

CANDIDATE'S STATEMENT

✂

Mark E. Martin

Mark E. Martin, Assistant Curator for Image Resources for LSU Libraries-Special Collections, received his Masters of Library and Information Science with a concentration in Archival Enterprise from The University of Texas at Austin in 1991. Martin took his first professional position in Diboll, Texas, as Director of the T.L.L. Temple Memorial Library Archives where he established a modern archives program associated with Temple-Inland Forest Products, Inc. After a year-long stint as Assistant Manager with the Houston Metropolitan Research Center, a division of the Houston Public Library, Martin came to LSU to begin work as the Assistant Curator for Image Resources with responsibilities for photographic images, digital

image file creation and maintenance, and the ongoing microfilm program, currently filming over 90 Louisiana newspapers. He divides his research interests between images in an archival setting and historical research focused on Louisiana photographers of the 19th century.

Statement: The Visual Materials Section has been, and continues to be, a strong voice within SAA advocating for and raising awareness of image resources issues. This past winter the Section held its first midwinter meeting, a very successful planning event for the Section. Over the next two years the Section should continue to build on its past successes, maintain the midwinter planning session, and move forward on the long-term goals spelled out in the current three-year plan. Thank you.

Editor's Note: The Section (and the Society of American Archivists) always is looking for a few good women and men to serve in leadership positions. Miriam Meislik, the Nominating Committee Chair, contacted any of a number of individuals to run for Chair-Elect. It seems like we're constantly begging people to take a role in our professional association. Don't be shy. If you're interested working for the Section, please contact Laurie Baty, who will most likely be chairing the Nominating Committee next year. If she isn't, she will forward your name to the person who is serving in that capacity. Laurie can be reached by telephone at (202) 314-1788 and on e-mail at <lab0254@aol.com>. Thanks.

The Society of American Archivists
527 S. Wells St., 5th Floor, Chicago, IL 60607



THE SOCIETY of
AMERICAN ARCHIVISTS

**TIME-DATED MATERIALS
PLEASE EXPEDITE**

Once again it's VM Section t-shirt order time. This year's VM Section t-shirt features an oh-so stylish Los Angeles basic black t-shirt with Section information in ever-popular white. You definitely will be a trend setter wherever you go in this shirt.

Any profits go to support Section newsletter costs (we always receive great support from SAA and we want to help out).

To make sure that you receive the size you want, you must order in advance. Miriam must have your order and check in hand **no later than August 1, 2003**. If you are unable to order in advance, the Section will have some shirts for sale at the meeting.

We will deliver shirts at the Section meeting, but if you prefer, send us the postage and we will mail your shirt to you after the meeting.

Prices: S-XL \$12 2X, 3X \$15 Postage \$3.50

Name _____

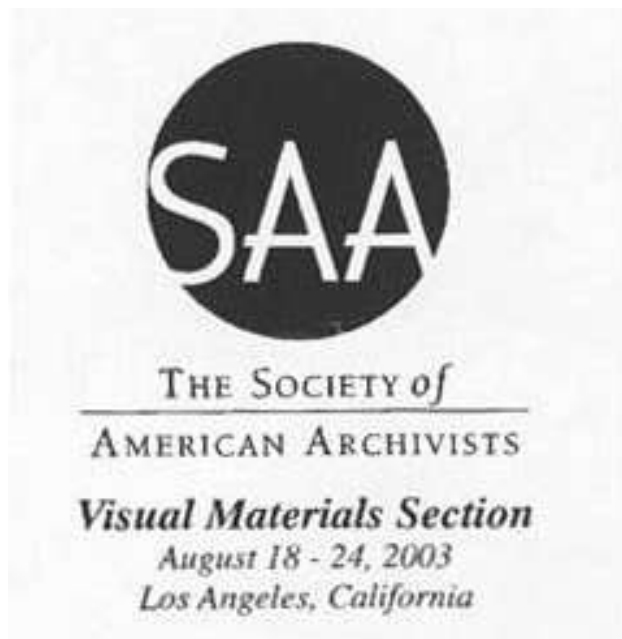
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Postage					@ \$3.85	_____
Total						\$_____



Order now to get the fit!

Any profits go to support newsletter costs (we always receive great support from SAA and we want to help out).

**Send this form with a check made payable to:
Miriam Meislik, 452 Geisler Dr., Pittsburgh, PA
15221**



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 18, Number 2

April 2004

DO YOU WANT TO BE A MILLIONAIRE?

Of course you do. But, would you like to be the Visual Materials Section chair instead? The odds of making it are much better.

Seriously, every year we conduct a search for qualified nominees, and it's that time again. As past chair, I'll testify that the rewards far exceed the work required. The position will put you in touch with many of your talented colleagues and keep you informed of developments in the rapidly changing field of visual materials. This is far more educational than taking a ton of classes, and your professional network will expand exponentially. Plus, it's great resume fodder.

In return, all that's required of you is to: produce a few newsletter columns; delegate work to committees, and ride herd on them; chair one annual and one mid-winter meeting; and, find two nominees willing to fill the position after your term passes.

Let's be honest. How many of you are thinking: "If Baty could do this, it must be a piece of cake." If you're interested in this incredible opportunity for professional development, contact Laurie Baty, Past Chair, by e-mail at <lab0254@aol.com> or by phone at (202) 314-1788.

ADVANCED WORKSHOP COMMITTEE Ardys Kozbial <akozbial@gsd.harvard.edu>

I'm back again with my message which is good until June when the Advanced Workshop Committee will be compiling and acting on your ideas for Advanced Workshops that you would attend.

The charge of the Committee, as found on the VM section Web site, is "the task of identifying areas of interest to VM membership and the larger archival world that exceed basic or introductory level information about visual materials, finding appropriate instructors for the topic, coordinating pre-conference and other workshops with SAA Education Office, and tracking the outcome of the offering."

Workshops are set for the 2004 SAA annual meeting, so the committee is planning for the future.

Please send your ideas to me directly or send them to the VisualMat listserv <visualmat@listlink.berkeley.edu>. You'll find

subscription information elsewhere in this issue of *Views*. If you know of speakers who would be good for suggested workshops, send those names along too. I will compile them, share them with the rest of the committee and ask Mark Martin, our Web weaver, to post a comprehensive list on the VM site. Later in the summer the committee will move forward with making some of the workshops real.

This list is current as of March 5, 2004.

Committee members

Stephen Cohen, Yale University
Sean Fisher, Mass. Dept. of Conservation and Recreation
Megan Friedel, Mass. Historical Society
Ardys Kozbial, Harvard Design School
Paula Mangiafico, Duke University

Ideas for Advanced Workshops

1. Identifying Modern Prints. Prints meaning prints that come out of a computer printer rather than photographic prints.
 - 1a. Preserving Modern Prints. The prints described above.
2. Selecting Image Collections for Digitization
3. Color Workshop
4. Nitrate Negatives—care, handling, storage
5. Publish or Perish. How to get published. This was also suggested as a breakfast or lunch get together so maybe not a workshop.
6. Cold Storage Solutions. For nitrate, for color.
7. Recovering Images from Acetate Negatives that Have Undergone Vinegar Syndrome
8. The Basics of Hybrid Reformatting. Combining traditional film duplication services for preservation, and digital imaging for access (and not for preservation).
9. Cleaning and Rehousing Dry Plate Glass Negatives and Lantern Slides. Solutions made simple and cost effective, using volunteers to assist.
10. Systems for Arranging Large Visual Collections OR Systematic Arrangement and Description of Large Negative Collections. The idea here is arranging large

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collections with either negatives only or both positives and negatives.

11. Cataloging Photographs using online image databases. This workshop would concentrate on standards — both cataloging standards and metadata standards like Dublin Core or VRA Core.

FROM THE CHAIR

Sue Kriegsman <suzanne_kriegsman@harvard.edu>

It's been a busy year so far for the VM Section. Fifteen sessions for the Annual meeting were submitted to the Section for endorsement and the Program Committee accepted 8 of those sessions:

- All for one and one for all? Cataloging all kinds of collections in one system
- Copyright in Visual Materials
- Current Research
- From Digital Projects to Programs: Building Sustainability Through Collaboration
- Managing Architecture and Design Records In Electronic Formats
- MIC: Moving Image Collections, a Model for Collaboration
- Preservation Policies for Digital Resources Scandal in the Exhibit Hall: Gay/Lesbian/Bisexual History Exhibits (and the People Who Love Them)

In addition to having many wonderful VM-related sessions at the August conference, the VM Section business meeting also should prove to be informative. Sally Pierce, Curator of Prints and Photographs at the Boston Athenæum, will be speaking about Boston history as seen through prints. We will also be voting on revisions to the Section bylaws and a new Chair-elect.

CHAIR ELECT

Mark E. Martin <mmarti3@lsu.edu>

It's been a busy and exciting year for the Section so far. [*Didn't I just read that somewhere else?—Ed.*] Seventeen VM members chose to come to Boston, in what turned out to be record-breaking cold, to help shape the future of the Section. We were a diverse group that spent all of our meeting time on task, thanks in large part to Sue Kriegsman's able leadership. Of course, we also enjoyed excellent meals together, had moments of great hilarity, and took the opportunity to meet each other on a personal level. I thank all those who attended for making the Mid-winter meeting another success. But don't take my word for the success of the Mid-winter meeting in Boston. Take a look at the anonymous survey results (<http://www.lib.lsu.edu/SAA/2004sur.html>) to see how 15 of 17 attendees felt.

Over the next few months the Section will be working on completing indexing for *Views*, reorganizing the administrative structure of the Section, and keeping a hand in with Council to keep tabs on things affecting our work. I'm sure we'll have a great deal to discuss at the Annual meeting in Boston, if not before.

FROM YOUR EDITOR

Laurie A. Baty <lab0254@aol.com>

We have some changes coming to *Views*, starting with the current issue. As many of you know, I've been editing this "rag" since 1988. Bruce Johnson was my assistant editor for most of that time. He retired about six months ago and recently wrote to say retirement was so much fun, he had to stop being my assistant editor. Thank you, Bruce, for untold hours of correcting many, many errors. In addition, while I love editing *Views*, other work-related responsibilities have increased to the point that I need help.

Those in attendance at the Mid-winter meeting devoted a lot of time talking about *Views* and what it should be, who should work on it, and what was going to happen with the coming of an electronic-only publication—which will happen with the next issue.

For the time being (but also beginning to think about secession planning) I was asked to remain editor. Liz Ruth from Harvard University has stepped forward as an interim assistant editor.

We also talked about having assistant editors for various regular features: monitoring grants available and awarded, committee reports, new articles and calls for papers, exhibitions (What's Up), books (In Print), and gossip (Artful Dodging) being the major columns identified by the group as needing assistant editors. The group agreed that all volunteers needed to agree to a two-year commitment to *Views*. Liz Ruth has agreed to handle the books and Shawn Waldron volunteered for exhibitions. If you have any exhibition or publication information to be published, please contact them directly (contact information is included in the appropriate column).

If you would like to work on *Views* on a regular basis, please contact Sue Kriegsman <suzanne_kriegsman@harvard.edu>.

VISUAL MATERIALS CATALOGING AND ACCESS ROUNDTABLE

Mark E. Martin, Chair <mmarti3@lsu.edu>

SAA HQ has requested a brief description of what we do at our meeting and our preferred meeting time. After discussing the time with Ardys Kozbial, current Chair, Architectural Records Roundtable (ARR), we decided to have VMCAR meet at 8 a.m. in 2004 so that our roundtable meeting would not conflict with that of the ARR.

We have also suggested that roundtable meeting times swap out from conference to conference. That is, in 2004 we meet at 8 a.m., in 2005 we meet at 6 p.m., in 2006 we meet at 8 a.m., and so on. That, however, is a decision to be made by SAA HQ, which decision had yet been reached by press time. We will keep membership informed when there is something is known regarding this topic.

STANDARDS COMMITTEE UPDATE

Marcy Flynn, <silverim@mindspring.com>

There is a new white paper from NISO titled *Patents and Open Standards* that discusses standards and policies for standards development organizations. It is available at:

<www.niso.org/press/whitepapers/Patents_Caplan.pdf>. This paper reviews patent basics and standards' organizations' policies, particularly open standards.

NISO also requested SAA Standards Committee involvement in updating the *RFP Writer's Guide to Standards for Library Systems*, originally published in 2002.

ARMA standards that are in development are available for review at: <www.arma.org/standards/standards_progress.cfm>. These include *Conversion and Migration Criteria in Records Keeping Systems*, *Filing Guideline (Comprehensive)*, *Glossary of Records and Information Management Terms*, *Guideline for the Evaluation and Selection of an Off-Site Records and Information Storage and Services Provider*, and others.

NARA has created several tactical white papers supporting its Strategic Directions for Federal Records Management, on the Web at: <www.archives.gov/records_management/initiatives/white_papers.html>. NARA's Electronic Records Archives (ERA) plan and design has been recently placed online. Responding strategically, ERA plans to authentically preserve and provide access to any kind of electronic record, free from dependency on any specific hardware or software, enabling NARA to carry out its mission. For information about ERA, see <www.archives.gov/electronic_records_archives/>.

AIIM has several micrographics ballots under consideration, regarding protocol as well as specifics about using micrographics for newspapers and serials. For further information about these ballots, please contact me.

SHARE YOUR INSTITUTIONAL PUBLICATIONS AT THE ANNUAL SECTION MEETING!

Has your organization produced any new publications recently? Exhibit them at the Visual Materials Section Book Fair at the SAA conference in Boston this August.

The VM Section will be hosting a book fair during the section meeting and office hours at the conference. The fair is a wonderful opportunity for section members to see what others who work with visual materials are doing, exhibiting, and producing. It's also a way for contributors to show off their publications to an appreciative audience; a bibliography handout will include a description of each publication as well as contact information for those who would like to purchase a copy.

All visual materials related publications are welcome and will be returned immediately after the fair. If you would like to submit a publication to the VM Section Book Fair or if you have questions, please contact Megan Friedel at <mfriedel@masshist.org>.

PROGRAMS

Miriam Meislik <miriam@pitt.edu>

The Mid-winter meeting generated many interesting ideas for sessions for the 2005 annual meeting. Among the session concepts currently being investigated are: Identifying Visual Materials for Non Visual Materials Archivists; Planning, Budgeting, and Processing for Visual Materials; Managing Open and Growing Collections; Marc vs EAD: Decision-Making Tree for Descriptive Standards; Identification of Damaged Materials.

None of these are final ideas and hopefully all will continue to be investigated as potential sessions. Even though we do have many good ideas in the hopper, we still need to think of other session possibilities. The Section continues to be a leader with solidly written and well-thought-out session proposals. The last two years has seen no fewer than 12-14 proposals each year. This is a nice trend to maintain. Even though we know not all of these sessions will be approved for the next Annual meeting, it is always helpful to have fully fleshed out ideas to call upon that can be turned into special topics sessions or ideas for advanced workshops.

The Section membership has been doing a wonderful job of coming up with new and interesting sessions. If you have a session idea please contact me by e-mail.

WEB SITE REPORT

Mark E. Martin <mmarti3@lsu.edu>

The Section Web site <www.lib.lsu.edu/SAA/VMhome.html> has been updated with the latest information from the Mid-winter meeting. Be sure to check out the minutes, the updated Three-year Plan, and all the other information on the pages.

As a result of the Mid-winter meeting, we will be looking at our Web site with an eye to making it more useful. If anyone has ideas, suggestions, or comments on that topic please be sure to contact the Web Weaver <mmarti3@lsu.edu>.

At the Mid-winter meeting we also discussed dividing Web upkeep responsibilities to the various working groups within the Section. Doing so will allow the Web Weaver, current and future, to concentrate on maintaining the site's structure rather than both structure and content. As attendees at the Mid-winter meeting stated, being involved in the Section is a good thing; this slight change in how we keep the Web site will allow more members to take an active roll. My advance thanks for all those who are now, and will be in the future, taking part in this most visible means of Section outreach.

THREE-YEAR PLAN, 2004-2007

I. Core Activities

A. Reorganize Section as described in 2003 Mid-winter meeting: Create three primary committees

1. Administration to handle Bylaws, Three-year Plan, Annual meeting, Mid-winter meeting, elections and nominating
2. Publishing to handle newsletter, Web site, bibliography
3. Outreach to handle standards, educational programs, advanced workshops

B. Newsletter: *Views*

1. Move to online format [contingent upon SAA HQ approval]
2. Complete indexing of back issues
3. Establish ongoing indexing of each issue as published
4. Expand membership involvement in production of *Views*

C. Annual Meeting

1. Continue offering a program or speaker at the VM Section meeting
2. Continue inviting members to bring new publications to put on display
3. Prepare session proposals prior to meeting

D. Web site

1. Continue new Web site development in conjunction with VMCAR
2. Annually review issues related to the move of the Web site to the SAA domain
3. Position the Web site to be a frequently used resource for the Section
 - a. Internship information
 - b. Case studies
 - c. Classes or workshops
 - d. FAQ about visual materials
4. Expand working groups responsible for different sections of the site
5. Encourage VM members to link their own organization Web site to the VM site

E. Listserv

1. Utilize the listserv to discuss session ideas prior to the annual meeting
2. Encourage list members to post questions and new information

II. Special Projects / New Initiatives

- A. Continue T-shirt sales at the Annual meeting contingent upon SAA Council suggestions regarding fund raising
- B. Develop visual materials related workshops in conjunction with SAA to be held at the Annual meeting and as part of overall SAA Continuing education program throughout the year
- C. Outreach to Section membership to become involved in the Section activities via:
 1. Newsletter
 2. Web site
 3. Publications
 4. Sessions for the annual meeting.

D. Offer mid-year meeting no later than March 2005

III. Publications

- A. Continue to review visual-materials related publications and publish them in *Views*
- B. Include publications reviewed in *Views* in the Photographic Archivists Bibliography
- C. Expand bibliography to include printmaking, architectural drawings, and plans
- D. Solicit for new publications on visual issues—not necessarily book length
- E. Investigate methods for establishing Web-based, peer-reviewed, visual materials journal

and be prepared to vote on the revisions at the annual Section meeting. The current Bylaws from 1990 will be found on the VM Section Web site <www.lib.lsu.edu/SAA/bylaws.html>. If you have any questions or comments on the revisions please contact Sue Kriegsman prior to May 1, 2004.

Bylaws, Visual Materials Section, Society of American Archivists

Originally adopted August 31, 1990
Seattle, Washington

DRAFT Proposed Revision

January 10, 2004

Boston, Massachusetts

[**Note:** At the time this document was revised there were 3 Section Committees: administration, publishing, outreach. Each Committee has a series of Working Groups under each one.]

Article 1. Name.

The name of this Section shall be the Visual Materials Section of the Society of American Archivists (SAA), hereinafter referred to as the Section.

Article 2. Objective.

To promote greater communication among visual materials archivists and to represent and promote appropriate care, management, and use of visual materials collections to the greater archival community through annual meetings and publications, including a newsletter reporting on the Section's activities and other matters related to visual materials collections.

Article 3. Membership.

Membership is open to any member of the Society of American Archivists who elects to join.

Article 4. Officers.

A. The Section shall be guided by a Chair and a Chair-elect.

B. Terms of Office.

1. The Chair and Chair-elect shall serve a term of one year each.
2. The Chair may not be elected to serve as Chair-elect in the year immediately following his/her term of office.
3. The Chair and Chair-elect shall assume office at the close of the annual Section meeting in which they are elected, and shall serve until their successors have taken office.

C. Nomination and Election.

1. Nomination

- a. The Elections Committee shall call for nominations for Chair-elect on the VisualMat listserv and the second newsletter of each year.
- b. Only individuals who have consented to nomination may be listed on the slate of candidates.

2. Election.

- a. The Elections Working Group shall prepare a ballot for distribution at least 2 months preceding the annual Section meeting and for distribution at the meeting. This ballot shall include provision for a write-in candidate.

BYLAWS

The participants at the Mid-winter meeting worked to revise the Section Bylaws. The Section originally approved the Bylaws in August 1990. According to the Bylaws, "Changes to the Bylaws shall be determined by a plurality of members voting at the annual meeting." Please take some time to review the proposed revised Bylaws (printed here)

- b. The Elections Committee shall collect, validate, and count all ballots and report the results of any election at the annual Section meeting and in the newsletter following the election.
- c. Ballots may be submitted by mail or at the annual Section meeting.
- 3. Vacancies in Office.
 - a. Chair. In the case of vacancy in the office of Chair, the Chair-elect shall assume the office and duties of Chair.
 - b. Chair-elect. In the case of vacancy in the office of Chair-elect, the office shall remain vacant until the next annual Section meeting, at which time a new Chair and Chair-elect shall be elected. The Chair shall assume the duties of Chair-elect in the interim, although the Chair may ask a member of the Section to assist in fulfilling the duties of Chair-elect.
- D. Duties of the Officers.
 - 1. Chair. The Chair shall preside over Section meetings, and with the advice and assistance of the Chair-elect and Committee and Working Group Chairs, shall direct the Section's activities. The Chair appoints Committee Chairs, Working Group Chairs, and Liaisons; submits the final Three-Year Plan and summary to SAA Council after receiving a draft from the Three-Year Plan Working Group chaired by the Chair-elect; submits budget requests to SAA Council; and turns over the records of his/her administration to the Chair-elect.
 - 2. Chair-elect. The Chair-elect shall advise and assist the Chair in conducting the Section's business. In the absence of the Chair, the Chair-elect assumes the duties of Chair. The Chair-elect will chair the Three-Year Plan Committee and submit a draft plan to the Chair for approval and submission to SAA Council.

Article 5. Business.

- A. Meeting times. The Section shall meet once a year at the time of the Annual meeting of the Society of American Archivists. The time of and agenda for this meeting shall be announced in the newsletter immediately preceding the meeting.
- B. Other meetings. Additional Section meetings may be scheduled at the call of the Chair. Such meetings shall be announced on the VisualMat listserv and in the newsletter preceding the meeting.
 - 1. A report of a meeting called by the Chair must be published in the newsletter immediately following the meeting and posted on the Section web site.
 - 2. Decisions proposed during any meeting called by the Chair must be published in the newsletter immediately following the meeting, posted on the Section web site, and approved by the membership at large during the Annual meeting by a plurality of members voting at the annual meeting.
- C. Voting. All policy decisions shall be determined by a plurality of members voting at the Annual meeting.

Article 6. Committees and Working Groups.

- A. Elections Working Group.
 - 1. The Elections Working Group shall consist of the two most recent, available, past Chairs. Members of the Working Group shall serve for no more than two consecutive years. Members of the Working Group may not nominate themselves or each other for office.
 - 2. The Working Group shall prepare a slate of candidates for election reflecting the diversity of the Section's membership, especially in terms of location, size, and type of employing institution. The Working Group shall request of nominees consent to candidacy and a brief biographical and position statement for publication in the newsletter immediately preceding the annual Section meeting.
- B. Newsletter Working Group.
 - 1. The newsletter Editor is the Chair of the Working Group as appointed by the Section Chair. The Editor may appoint Assistant Editors from among the Section members. Prior to publication, the newsletter shall be prepared and reviewed by the Editor and Assistants and forwarded to the Section Chair for approval.
 - 2. The newsletter shall be published in compliance with the SAA Guidelines for Section and Roundtables.
- C. Committees and Working Groups. The Chair may appoint or dissolve other Committees and Working Groups as needed. Each Committee and Working Group shall have a written charge and a specified period of service. Committees shall report on their activities at the annual Section meeting or in the newsletter prior to the annual Section meeting.
 - 1. The Section will be structured with a few broad categories of Committees.
 - 2. Committees will have specific project Working Groups within them.

Article 7. Policy for Revision of Bylaws.

Bylaws shall be reviewed every 4 years by the Chair, Chair-elect, Committee and Working Group members. All proposed changes to the bylaws shall be published in the newsletter and posted on the Section web site prior to the annual meeting. Changes shall be determined by a plurality of members voting at the Annual meeting.

Article 8. Parliamentary Authority.

Roberts Rules of Order, latest edition, shall govern the proceedings of the Section, except as otherwise provided for in the Bylaws of the Section, or in the constitution, bylaws, or other special rules of the Society of American Archivists.

VM SECTION MID-WINTER MEETING

The 2nd Annual VM Section Mid-winter meeting was held in Boston January 9-10, 2004. Seventeen people participated in the two-day planning session and it was a great success. **The notes from the meeting include the names of people who will be working on specific projects. If you would like to contribute to one of the projects please contact one of the people listed or Sue Kriegsman.** Section participation is *not* restricted to people who attend the annual or mid-winter meetings; everyone is encouraged to participate.

Several questions were raised at the meeting and brought to Council during their February meeting by the VM Council liaison Joel Wurl. Here are the two issues that will have the greatest impact on the Section:

1. The VM Section was concerned about the future of voting by paper ballot in the mail if the newsletter is only published in electronic format. Council: for 2004, ballots will remain mailed in paper format to Section members. SAA is looking into on-line balloting for the future.

2. The VM Section currently raises money by selling T-shirts to offset the cost of printing and mailing a multi-page newsletter. The concern was what will happen to the funds when the newsletter is in electronic format. Council: This will be an on-going discussion within the SAA-wide context of non-dues revenue, with the anticipation that the VM Section will be encouraged to continue this fundraising project and be able to use proceeds for its benefit in other ways. SAA will look further into the financial and accounting implications for the Section and organization.

**Society of American Archivists Visual Materials Section
Mid-winter Meeting 2004
Boston, MA
January 9-10, 2004
Meeting Notes**

The Attendees

Laurie Baty, <lab0254@aol.com>, United States Holocaust Memorial Museum

Stephen Cohen, <stephen.e.cohen@yale.edu> Yale University
Douglas Doe, <ddoe@risd.edu>, Rhode Island School of Design

Ellen Doon, <Ellen.doon@yale.edu>, Beinecke Rare Book and Manuscript Library, Yale University

James Eason, <jreason@library.berkeley.edu>, University of California, Berkeley

Sean Fisher, <sean.fisher@state.ma.us>, Mass. Department of Conservation & Recreation

Megan Friedel, <mfriedel@masshist.org>, Mass. Historical Society

Ardys Kozbial, <akozbial@gsd.harvard.edu>, Harvard Design School

Sue Kriegsman, <suzanne_kriegsman@harvard.edu>, Harvard University Library, Office for Information Systems

Martha Mahard, <mahard@fas.harvard.edu>, Harvard University, Fine Arts Library

Mark Martin, <mmarti3@lsu.edu>, Louisiana State University

Robin McElheny, <robin_mcelheny@harvard.edu>, Harvard University Archives

Joy McNally, <joy.s.mcnally@enc.edu>, Simmons College MLIS student and Eastern Nazarene College Archives

Miriam Meislik, <Miriam@pitt.edu>, University of Pittsburgh

Liz Ruth-Abramian, <Liz_Ruth@harvard.edu>, Harvard Real Estate Services, Property Information Resource Center

John Slate, <jslate@ci.dallas.tx.us>, Dallas Municipal Archives, City of Dallas, Texas

Shawn Waldron, <Shawn_waldron@condenast.com>, Conde Nast Archive

The Meeting Discussions

Standards—have descriptive standards on the VM Web site

Organization of the VM Section

There are currently nine committees within the Section:

- Advanced workshop
- Bibliography
- Elections and nominating
- Newsletter
- Web site
- Programs (Annual meeting sessions)
- Publications
- Three-year plan
- Web site images, policies, and guidelines

There was a proposal to revise the organization of the Section with only three primary committees and the other tasks falling under them as working groups.

1. Administration

- Bylaws
- Three-year plan
- Annual meeting
- Elections and nominating

2. Publishing

- Newsletter
- Web site
- Bibliography

3. Outreach [**N.B.**: probably needs a different name: Programs? Professional Support? Collegial Enrichment? Topical Focus Groups and Programs? Should be able to accommodate such things as Standards, Preservation, Digital Issues, etc., if members initiate such topic-based activities.]
- Standards
 - Educational programs
 - Advanced workshops

Advanced workshops—Ardys, Sean, Stephen, Megan

- Preservation of color photographs
- Prints
- Selection for digitization
- Digitization image projects
- Preservation
 - freezing photographs – current practices
 - nitrate storage and laws
 - working with vendors and acquiring supplies
- Approach regional meeting about hosting workshops
- 2005 Western regional meeting – James
- Education resources that will meet basic needs will be compiled – Sean and Martha
- Current programs such as NEDCC, AMIA (not formal masters programs)
- Check the archivists daybook kept by Lee Miller at Tulane <southwestarchivists.org/HTML/Daybook.htm>
- VRA – Visual Resources Association
- MCN – Museum Computer Network
- CHIN - Canadian Heritage information Network <www.chin.gc.ca/>

The group didn't feel there is a current need to offer additional basic training in addition to the programs that already exist at this time.

Request that the SAA office keep the Section more informed about visual materials related offerings—Sue

Publications

There was a discussion about possibly starting a peer-reviewed journal or publication so there would be a forum for academic VM archivists to submit articles that might help toward tenure as well as create a focused, ongoing, body of work. The discussion and decision then turned to adding peer-reviewed publications to the Bibliography. The Section is probably too small to take on the responsibility of its own juried journal at this time.

☞ Work on a "basic visual materials reader" will begin after April 2004—Laurie

It will be a publication of favorite and classic articles that have already been published. It will not include works about digital materials.

An announcement will go out to *Views* and VisualMat asking for article suggestions. This will be a publication from the Section and presented to the Publications Board.

☞ Web site

The Web site will try to be more content oriented over the next few years as well as reflect the new organization of the working groups.

The Web site organization will be reviewed and revised—Mark and Martha

Spreading around the work:

In order to alleviate some pressure off of the Web Weaver, each person who submits information to the VM Web site will be responsible for formatting the material in HTML before submitting it to the Web Weaver. Contact the Section Chair or Web Weaver if assistance is needed in creating HTML documents.

Volunteers from the Section will be asked to review new content before it is posted to the Section Web site. Doing so will relieve the Web Weaver of the responsibility for editing material as well as site design, function, and format—Ellen, Laurie, Stephen

This same group will assist in finding subject experts, as necessary, to review new content as it is submitted to the Web site.

If material needs specialty reviewers, then the material will be posted to the Web site but not linked to any other content until after the review.

This will help to disseminate information for reviewers and still keep a master copy of the material.

A counter will be added on to the Section Web site to track the site usage—Mark

SAA is still offering to host Section and Roundtable Web sites if they will follow the SAA style sheets. Although there are pros and cons to moving the site, at this point the VM Section has decided to continue to host its site on a member's server (currently at Louisiana State University and handled by Mark Martin).

☞ Images will be posted to the site each year from the city in which the next Annual meeting will be held—Joy and Andrea Still

A project will begin to have a gallery of past VM T-shirts on the site—Miriam and Laurie

Work toward having the site be ADA and "Bobby" compliant—see <bobby.watchfire.com/bobby/html/en/index.jsp>

☞ Newsletter

Indexing:

Nancy Dosch continues to head up the *Views* indexing project. There are a few issues which still need indexing and volunteers were sought:

Vol. 6, Issue 1—Shawn

Vol. 5, Issues 1, 2, 3—Shawn

Vol. 15, Issues 1, 2, 3—Martha

If Vol 17 hasn't been done, Shawn will do it as well [Nancy informed me Vol. 17 is done—Sue]

Beginning with Volume 18, the *Views* editor will do the indexing as issues are completed—Laurie

Once all of the issue indexes are complete, the next phase of the project is to clean up and consolidate the index. Nancy will be asked if she would like to head up this next step of the project or if she would like to have someone else manage it. [I emailed with Nancy and she is interested in completing the indexing project and then continuing on to manage the next phase of consolidating and cleaning up the index—Sue 1/20/2004]

When it is compiled, reviewed, and edited, the cumulative index will be posted as a PDF file.

Assistance

A new copy editor for *Views* is needed immediately. An announcement will be posted to VisualMat asking for volunteers to take on the commitment for a minimum of 2 years—Sue and Laurie [Liz Ruth has volunteered to do this—Laurie 3/1/2004]

The Editorial Policy guidelines were revised and will be posted to the Web site—Mark will post

The volunteer core for *Views* needs to be expanded

Prepare for a new editor in the future

Have assistant editors responsible for specific content
monitor grants available and received

committee reports

new articles and call for papers

exhibitions—Shawn

book reviews—Liz

artful dodging (gossip)

Post a call for volunteers (with a 2 year minimum commitment) to VisualMat and then meet with people during VM office hours at the Annual meeting—Laurie and Sue

When the call for *Views* volunteers is posted to VisualMat, also ask for Web site volunteers.

Ask sessions that were endorsed by the section, but turned down by the SAA program committee to submit an article to *Views* on the topic—Robin

Bibliography

Richard Pearce-Moses, with the help of John Slate, worked on the bibliography that is currently posted on the VM site. Richard and John have turned over the bibliography to the Section and new work will begin on it this year—John and Doug

New subject areas

- digital photography
- regional and state reference works
- women in photography
- cultural and ethnic groups in photography

Add links to sections with on-line text

Tools section

"Top 10" reference books to have in a collection

Identifying print techniques

Disaster recovery for photos

Include peer-reviewed journals as a separate section

On the Three-year Plan, expand the bibliography section to include non-photo information

- printmaking
- plans
- architectural drawings

In the future, this bibliography should probably be moved to a database format.

Updates to the bibliography will be made annually.

Ballot

If *Views* moves to electronic format as scheduled this year, a new balloting process will have to be introduced or a June paper mailing for the ballot will have to continue. Currently ballots are mailed only to VM Section members and when they are returned, they are verified by the original label on the back. There are currently no check measures in place for an on-line ballot unless it's hosted on the SAA site and only accessible by VM members using their member number.

Annual Meeting Speaker

Everyone was interested in continuing to have a speaker at the annual Section meeting. Several suggestions were made and a speaker will be contacted—Sue

Visual Materials Section Tour

During the 2003 SAA Annual Conference a tour that was focused for visual materials archivists was arranged. A tour for 2004 will try to be arranged as well.

Boston Public Library was the first choice—Sean
Museum of Fine Arts was the second choice

The SAA Host Committee is organizing local repositories to host an "open house." Several sites of VM specific interest were suggested.

There is limited time left before the open house information has to be in to the SAA office for the preliminary proposal but a best effort will be made to contact these organizations.

- Bostonian Society
- Boston Public Library
- Massachusetts Historical Society
- Boston Athenaeum
- Olmstead National Park
- Longfellow National Park/House
- Fidelity
- Polaroid
- Museum of Fine Arts (Southworth and Hawes Collection)
- JFK Museum

Book fair

The 2003 book fair at the VM Annual meeting was a success and will be continued again for 2004—Megan and Ellen

VM at the annual meeting

There was some discussion that the Annual meeting might not offer enough opportunities for "junior" members of the profession to share their knowledge, projects, and work with the community. For the 2004 annual meeting, the VM Section is having an "archivists on parade" session where members will be given a few minutes each to share information about a project. If this is a success it could be continued in the future, possibly at an off-site location during the Annual meeting to keep the SAA costs down—Martha and Sue

VMCAR

The Visual Materials Cataloging and Access Roundtable is a forum to discuss descriptive standards. The group is informal but there was a request to make it a little more focused and constructive.

Try to increase communication with the Descriptive Standards Section

Include more information in *Views* about descriptive standards

Work to increase sessions at regional archives meetings about visual materials descriptive standards.

If sessions on visual materials descriptive standards are held at regional meetings

Request an article for *Views*

Encourage the session to go to the SAA annual meeting

Finances

The VM Section has been selling T-shirts at the Annual meeting for many years. Any profit (usually about \$50-\$75) was given to SAA to help offset the cost of extra pages for *Views* as well as the June mailing of the ballot. If *Views* is only distributed electronically, what can be done with T-shirt funds?

Return funds to help with the up-front costs of T-shirts for the following year

Help offset costs of the VM "reader" idea that was proposed

Help defray cost for image permissions

Help develop workshops

Workshop in a box

Online training

Could there be additional fundraising to start a scholarship fund?

If there is a free VM Section tour ask for a \$5 donation?

If the June ballot will continue to be a paper mailing, should the T-shirt money offset that cost?

Joked about compiling a cookbook of food served at the VM mid-winter meetings titled "A Visual Feast"

Sessions at the Annual Meeting

The 2003 VM Section meeting was not used to discuss session ideas for the following meeting. Instead, the VisualMat listserv was utilized for discussion and ideas. A record number of 15 sessions were submitted to the Section for endorsement and 8 of those sessions were accepted for the SAA 2004 meeting. As a result, the Section will continue to use the listserv for session ideas and discussions. Some ideas were submitted during the Mid-winter meeting:

Ask endorsed sessions that were turned down for 2004 to revise and re-submit the sessions.

Appraisal—Identifying visual materials for non visual material archivists—Stephen

appraising modern collections

Planning, budgeting, processing for visual materials— John arrangement and description

Managing open and growing collections—Joy

MARC vs. EAD—decision-making tree for descriptive standards—Laurie and James

visual materials, manuscript materials, digital data structure and content standards

Identification of damaged materials—John

a “what to do” item level for damaged materials work with the Preservation Section

Related organizations: National Film Preservation Foundation, National Television and Video Preservation Foundation, AMIA—Janice Simpson, AMIA

For this coming year, identify a person to write up sessions at SAA for *Views*. The session chair should identify a person ahead of time.

Compile a list of accepted and rejected sessions.

The current Chair should have a cumulative list

There was a lot of concern that the session concerning nitrate negatives was not accepted by the program committee, especially since a representative of the NFPA40 committee in Rochester had agreed to participate. The Program Committee should be contacted regarding any free time slots for a plenary or inter-section meeting slot. The Preservation Section should be contacted to see if they would like to join the VM Section in making a special appeal to the Program Committee to slot in a brief talk about nitrate—James and Sue

VisualMat Listserv

There has been more activity on the listserv in the last year and the content continues to be appropriate. There are about 230 members on the list.

A quarterly reminder will be sent to the list that replies should be sent to all—James

Modifying the settings for a default to “Reply All” will be investigated—James

Continue to forward appropriate postings from other lists

The Scout Report—Martha

Bylaws

The Section Bylaws were reviewed and updated. They will be posted on the Web site for review—Sue

3 Year Plan

The 3 year plan was reviewed and updated. It will be posted on the Web site for review—Mark

Meeting Review

An anonymous online survey will be created to solicit feedback about the Mid-winter meeting—Sue

The survey results will be posted to the Web site

The notes will be reviewed by everyone in attendance at the meeting, revised, and posted to the web site and submitted to Council—Sue

Notes taken by
Sue Kriegsman and Martha Mahard

SOME REMINDERS FROM THE VISUALMAT MANAGER

James Eason <jason@library.berkeley.edu/>

Listserv members please note: if responses to postings are appropriate for the entire list, you will need to use your email program’s “Reply All” option, or your reply may go only to the sender of the original posting. To encourage discussion on relevant topics, please check your mail headers before sending, and see that <visualmat@listlink.berkeley.edu> appears in the address line.

On another note, addresses that result in delivery failures will be removed from the VisualMat list. In most cases, these failures are due to discontinued addresses that their owners did not “unsubscribe” from the list. Some of these errors, however, might result from temporary problems with the recipient’s mail server, or from mailboxes over quota. All such failures, if repeated over several days, will result in the address being “unsubscribed.” If you mysteriously stop receiving VisualMat postings, you may have been unsubscribed. You may get back onto the list by repeating the subscription procedure.

To *subscribe* to the VMCAR mailing list, send a message from your own email account to:

<majordomo@listlink.berkeley.edu>

You need no subject line, but in the body of the message type:

subscribe visualmat

To *unsubscribe* from the list, use the same address and the command:

unsubscribe visualmat

Please feel free to e-mail me with any questions.

WEB IMAGES

Miriam Meislik <miriam@pitt.edu>

The Web Images Policies and Guidelines page on the VM Web site has been updated with new links and non-working links have been removed. Since some of the information in the deleted links was actually quite useful, the decision has been made to archive that information and to seek permission from the author to continue posting the information on our site as long as it stays relevant.

If you have used the site and notice broken links or would like to suggest links or suggest other content, please send your comments to me. Deep gratitude is extended to our Web Weaver for his amazing assistance with this site.

IN PRINT

Aav, Marianne, ed. *Marimekko*. New Haven : Yale University Press, 2003. 286 p., ISBN 030010183-x \$75 (cloth).

Bajak, Quentin and Dominique de Font-Reault, contributors. *Dawn of photography, the French daguerreotypes, 1839-1855: An exhibition catalogue on CD-ROM*. New Haven: Yale University Press, 2003. ISBN 0300101899, \$29.95.

Beardsley, John. *Art and Landscape In Charleston and the Low Country: Spoleto Festival USA*. Washington D.C.: Spacemaker Press, 2003. 168 p., ISBN 1888931175, 49.95 (cloth).

- Brush, Kathryn. *Vastly More than Brick and Mortar: Reinventing the Fogg Art Museum in the 1920s*. New Haven: Yale University Press, 2003. 224 p., ISBN 0300101767, \$35.00.
- Codrington, Andrea. *Kyle Cooper*. New Haven: Yale University Press, 2003. 112 p., ISBN 0300099517, \$19.95.
- Forsyth, Michael. *Bath*. New Haven: Yale University Press, 2003. 344 p., ISBN 0300101775 \$25.
- Hamill, Pete. *Mexico: The Revolution and Beyond*. New York: Aperture, 2003. 224 p., ISBN 1931788227 \$50. (Photographs by Agustín Víctor Casasola, 1874-1938).
- Haglund, Karl and Renata Von Tschärner (Foreword). *Inventing the Charles River*. Cambridge: MIT Press, 2003. 512 p., ISBN 0262083078 \$49.95 (trade cloth).
- Jodice, Mimmo. *Inland visions of Boston*. Geneva: Skira, 2002. 112 p., ISBN 8884911354 \$40.00 (trade cloth).
- Lafo, Rachel Rosenfield and Gillian Nagler, eds. *Photography in Boston 1955-1985*. Cambridge, Mass.: MIT Press, 2000. 204 p., ISBN 0262122294, \$39.95 (cloth).
- Lee, Anthony and John Pultz. *Diane Arbus: Family Albums*. New Haven: Yale University Press, 2003. 168 p., ISBN 0300101465, \$35.
- Piñar, Javier. *Imágenes en el tiempo: un siglo de fotografía en la Alhambra 1840*. Madrid: Alhambra and Generalife Trust, 2002. 205 p. ISBNs 84-86827-01-9 and 84-89162-27-9 36• (about \$50) [Exhibition catalog of the exhibition by the same name, from the Carlos V Palace, the Alhambra, Granada, Spain. Also available in English: *Images through time. A century of photography in the Alhambra (1840-1940)*. See: <<http://www.alhambra-patronato.es/ingles/cultural/cultumain.htm>> for a brief overview of the exhibition. Book may be ordered from <<http://www.libriadelalhambra.com/>>.
- Remington, R. Roger and Lisa Bodenstedt. *American Modernism: Graphic Design, 1920 to 1960*. New Haven: Yale University Press, 2003, 192p. ISBN 0300098162 \$35.00.
- Wilton, Andrea and Tim Barringer. *American Sublime: Landscape Painting in the United States 1820-1880*. Princeton, NJ: Princeton University Press, 2003. 256 p., ISBN 0691115567 \$35.00 (paper); 2002. 256 p., ISBN 0691096708 (cloth).
- [**Views** welcomes additions to this column documenting visual-material publications. If you know of such additional publications, please send relevant bibliographic information to the Editor. Liz Ruth is now coordinating the books column of Views. Please contact her directly at <Liz_Ruth@harvard.edu> with any publications or ideas for book reviews.—Ed.]

WHAT'S UP

- through April 25. *James Van Der Zee Studio*. Art Institute of Chicago, Chicago, Ill. <www.artic.edu/aic/>.
- through May 2. *Sights Once Seen: Daguerreotyping Fremont's Last Exposition Through the Rockies*. Amon Carter Museum, Fort Worth, Tex. <www.cartermuseum.org/> (This exhibit contains daguerreotypes made between 1994 and 1998 by Robert Schlaer).

- through May 2. *Portraits by a Victorian Photographer: Portraits and Self-Portraits*. Stanford University, Cantor Arts Center, Stanford, Calif. <ccva.stanford.edu/> (no www in URL).
- through May 7. *A Velvet Hand, A Hawk's Eye: Photographs by Henri Cartier-Bresson*. College of Santa Fe, Visual Arts Center, Santa Fe, NM. <www.csf.edu/marion/index.html>.
- through May 23. *The Beauty of the Albumen Print*. Museum of Photographic Arts (MOPA), San Diego, Calif. <www.mopa.org/>.
- through May 23. *Magnum's New Yorkers*. Museum of the City of New York, New York, NY. <www.mcny.org/>.
- through May 30. *The Camera's Coast: Images of Maritime New England*. Maine Historical Society, Portland, Maine. <www.mainehistory.org/>.
- through May 30. *2004 Whitney Biennial Exhibition*. Whitney Museum of Art, New York, NY. <www.whitney.org/>.
- through May 31. *Cecil Beaton: Portraits*. National Portrait Gallery, London, England. <www.npg.org.uk/>.
- through June 6. *Landscapes and Nature*. Musée d'Orsay, Paris, France. <www.musee-orsay.fr/>. (19th century photographs)
- through June 6. *With Black Lines Only; Engravings and Woodcuts by Albrecht Dürer*. Dallas Museum of Art, Dallas, Tex. <www.dm-art.org/>.
- through June 27. *Marius de Zayas & the Stieglitz Circle*. Metropolitan Museum of Art, New York, N.Y. <www.metmuseum.org/g>.
- through June 30. *Aaron Siskind*. Museum of Fine Arts, Houston, Tex. <www.mfah.org/>.
- through July 18. *Jacques-Henri Lartique: A Boy, A Camera, An Era*. Harn Museum of Art, University of Florida, Gainesville, Fla. <www.harnmuseum.org/>.
- through July 18. *In the Center of Things: A Tribute to Harold Jones*. Center for Creative Photography, University of Arizona, Tucson, Ariz. <www.creativephotography.org/>.
- through July 25. *Photographers of Genius at the Getty*. J. Paul Getty Museum, Los Angeles, Calif. <www.getty.edu/museum/>.
- through January 1, 2005. *William Eggleston: Los Alamos*. San Francisco Museum of Modern Art, San Francisco, Calif. <www.sfmoma.org/>.
- June 4 through September 8. *Speaking with Hands: Photographs from the Buhl Collection*. Guggenheim Museum, New York, NY. <www.guggenheim.org/>.
- [**Views** welcomes additions to this ongoing column documenting visual materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the Editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page. As noted earlier, Shawn Waldron is now coordinating the exhibitions column of Views. Please contact him directly at <Shawn_Waldron@condenast.com> with any exhibition information.—Ed.]

KATHARINE KYES LEAB & DANIEL J. LEAB AMERICAN BOOKS PRICES CURRENT EXHIBITION AWARDS

The Exhibition Awards Committee of the Rare Books and Manuscripts Section of the Association of College and Research Libraries recently announced the winners of the 2004 Katharine Kyes Leab & Daniel J. Leab American Books Prices Current Exhibition Awards. The Bancroft Library digital exhibit, "Bear in Mind: The California Grizzly at The Bancroft Library," <bancroft.berkeley.edu/Exhibits/bearinmind/> won in the Division Five (Electronic Exhibitions) category. This award marks the second consecutive year that ALA has selected a digital exhibit from The Bancroft Library for this honor. Images of Native Americans, <bancroft.berkeley.edu/Exhibits/nativeamericans/> received this honor in 2003. In addition to the Bancroft award, the Division Three (Inexpensive Catalogs) award went to The Grolier Club for *The Auroral Light: Photographs by Women from Grolier Club Collections*, Anne H. Hoy and Kimball Higgs.

An awards ceremony will be held at the RBMS program at the ALA Conference in Orlando, Florida, Sunday, June 27, 2004. All printed catalogs and brochures submitted for the 2004 competition will be on display at Preconference. A full checklist of 2004 entries will be posted in April to the RBMS Web site <www.rbms.nd.edu/>.

VISUAL MATERIALS READER? CALL FOR FAVORITE ARTICLES

As you read in the Section's Mid-winter meeting minutes, the Section is interested in seeing a "visual materials reader" published through SAA. It is intended to be a publication of favorite and classic articles that have already been published. It will not include works about digital materials because the information will most likely become outdated more quickly than articles about traditional archival collections. Topical areas for Visual Materials will most likely include, but will not be limited to: processing (including arrangement and description), identification and dating, conservation, housing and storage, reformatting, use, reference. Do you have articles that you refer to that help you with your job as a Visual Collections person? These articles might be found in *American Archivist*, *Archivaria*, and *Cataloging and Classification Quarterly* or even *Curator* or the *Winterthur Portfolio*, other journals. Please send a bibliographic citation and a brief explanation of why you have found it useful to Laurie Baty <lab0254@aol.com>. Watch the Section Web site for the list of articles and possible discussion about which to include.

EXHIBITION CASE STUDIES REMINDER

As we mentioned and published in the April issue of *Views*, a new column on exhibition case studies and solutions was proposed and written. We're looking for folks who have come up with a number of innovative ideas on challenging issues.

Header: Title of exhibition, name and affiliation of case study author, description of the opening venue and exhibition dates, curator name(s), sponsors.

Body: a sentence or two statement of the exhibition goal(s)/purpose. State one major problem or issue that needed to be addressed (I know there are always more). Discuss options that were considered to address that problem. Explain a final solution that was implemented. Examine what, if anything, might have been done differently.

Conclusion: Outcomes from the exhibition; future plans, or what was learned.

Please contact the Editor to let her know that you're interested in preparing such a study.

ARTFUL DODGING: Things Heard, Enhanced, and Passed on

San Francisco, CA. After 11 years together VM Section member James Eason and Jeffrey Hookom are tying the knot in October 2004. Should be *the* VM event of the season!

Across the Pond. Rumors abound regarding John Slate and wife "slinking" around London in February, successfully avoiding crossing paths with James Eason. (According to James, "OK, so we both visited Sarah Demb and missed crossing paths by a few hours... or a day.") Your editor was slinking around Andalusia in February as well, and missed James Eason in Barcelona.



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Editor: Laurie A. Baty, 4425 Underwood Street, University Park, MD 20782-1118; (202) 314-1788, Mon.-Fri. 7:15-4:30; fax 314-7822; e-mail <lab0254@aol.com>. **Assistant Editor and Book Editor:** Liz Ruth, Harvard Real Estate Services, Property Information Resource Center; (617) 496-1862; e-mail <Liz_Ruth@harvard.edu>. **Exhibition Editor:** Shawn Waldron, Conde Nast Archive, (212) 286-4879; e-mail <Shawn_waldron@condenast.com>. **Chair:** Sue Kriegsman, Digital Library Projects Manager, Harvard University Library, Office for Information Systems, 1280 Massachusetts Avenue, Suite 404, Cambridge, MA 02138, Phone: (617) 495-3724; 495-0491 (fax), e-mail: <suzanne_kriegsman@harvard.edu>.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is 1 June 2004. Opinions expressed are those of the authors.

The Society of American Archivists
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**TIME-DATED MATERIALS
PLEASE EXPEDITE**



Seventeen hearty souls braved bone-chilling temperatures to meet in Boston for the Second Visual Materials Section Mid-winter meeting. Back row, left to right: James Eason, Sean Fisher, Shawn Waldron, Mark Martin, Stephen Cohen, Douglas Doe; Middle row, left to right: Joy McNally, Martha Mahard, Ellen Doon, Ardys Kozbial, John Slate; Front row, left to right: Robin McElheny, Megan Friedel, Laurie Baty, Miriam Meislik, Sue Kriegsman; Not pictured: Liz Ruth



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 18, Number 3

August 2004

FROM THE CHAIR

Sue Kriegsman <suzanne_kriegsman@harvard.edu>

First off, congratulations to two former Visual Materials Section Chairs who have been newly elected to positions within SAA: Richard Pearce-Moses is the new Vice President-elect for SAA and Laurie A. Baty is a new member of the 2005 Nominating Committee. The VM Section wishes you both the best of luck with your new responsibilities. Richard and Laurie have set a great example of how involvement with the Section is a great start to becoming involved with the larger organization. They have also both made great contributions to the VM Section on the way to their new roles.

Things are chugging along for the Annual Meeting August 2 to 8 in Boston. The Visual Materials Section meeting will be on Friday morning, August 6, from 8:30 a.m. until 10:30 a.m. The Draft Agenda follows and if you have something to add please contact me as soon as possible.

Draft Meeting Agenda

- Introductions
- Report from Council
- 2005 Program Committee announcements
- T-shirt sales
- Book fair
- Review of the Three-year plan
- Candidate statements and vote for Chair-elect
- Review of the proposed bylaws and vote for approval
- Speaker: Sally Pierce, Curator of Prints and Photographs, Boston Athenaeum**
- Announcement of new Chair-elect
- Working group updates
- Remaining business
- Office hours

As reflected in the agenda, the Section will be reviewing the Three-Year Plan and voting on the bylaws during the annual meeting. Please come to the meeting having already read both documents which are posted on the Section Web site and were published in the last issue of *Views*. The Three-Year Plan will be found at <<http://www.lib.lsu.edu/SAA/0407.html>> and the proposed revised Section Bylaws are at <<http://www.lib.lsu.edu/SAA/bylawrev.html>>

Friday afternoon from 4:00 p.m. to 5:30 p.m. is the VM Section's very own session titled "Visual Materials Research Parade." It is one of the "Presidential Sessions" that Tim Ericson selected for this year. For the session, 15 VM Section members will each have 5 minutes to

ANNUAL MEETING ACTIVITIES OF INTEREST TO VISUAL-MATERIALS TYPES

Monday, August 2

Workshops

9:00 a.m.-5:00 p.m.

- Administration of Photographic collections
- Archival Perspectives in Digital Preservation
- Building Digital Collections

Tours:

10:00 a.m.-6:00 p.m. Project SAVE Armenian Photograph Archives

Tuesday, August 3

Workshops, *continued*

- Administration of Photographic collections
- Archival Perspectives in Digital Preservation

Tours:

10:00 a.m.-6:00 p.m. Project SAVE Armenian Photograph Archives

Wednesday, August 4

10:00 a.m.-noon Standards Committee

Tours

- 10:00 a.m.-6:00 p.m. Project SAVE Armenian Photograph Archives
- 1:00 p.m.-5:00 p.m. Special Collections, Frances Loeb Library, Harvard Design School
- 2:00 p.m.-3:00 p.m. Imaging Services, Harvard College Library

Thursday, August 5

Tour

10:00 a.m.-6:00 p.m. Project SAVE Armenian Photograph Archives

Sessions

3:45 p.m.-5:15 p.m.

- 11. Tackling Copyright in Visual Materials

Roundtables

5:30 p.m.-7:00 p.m. Architectural Records Roundtable

Friday, August 6

Sections

8:30 a.m.-10:30 a.m. Visual Materials Section Meeting

12:30 p.m.-1:30 p.m. Visual Materials Office Hours

Tours:

10:00 a.m.-5:00 p.m. Project SAVE Armenian Photograph Archives

Sessions

2:00 p.m.-3:30 p.m.

- 29. Preservation Policies for Digital Resources
- 35. Preserving Moving Images: Assessing Risk and Value
- 4:00 PM-5:30 p.m.
- 45. Visual Materials Research Parade

6:30 Section dinner

9:00 Archives on the Silver Screen

Saturday, August 6

Roundtables

8:00 a.m.-9:30 a.m. Visual Materials Cataloging & Access Roundtable

Sessions

10:00 a.m.-11:30 a.m.

- 48. Crafting a New Approach to Scrapbooks
- 52. Materiality, Meaning, and Metadata: The Importance of Physical Form
- 55. Contextualizing Boston's People, Places and Images in Time and Space
- 58. Managing Architecture and Design Records in Electronic Formats
- 59. All for One and One for All? Cataloging All Kinds of Collections in One System
- 63. MIC: Moving Image Collections—One-Stop Shopping Through Collaboration
- 64. Sustainability of Digital Collections

discuss a current research project. The topics are all different and most speakers will show images. It will be a great chance to hear from our colleagues about their own research projects inside and outside of work. We hope to have a spreadsheet handout of projects by people who are not presenting. There probably won't be time for questions during the session but everyone is encouraged talk with the presenters after the session at the Section dinner!

The Section dinner will be held on Friday night August 6th. A sign-up sheet will be posted on the bulletin board.

Hope to see many of you in Boston.

FROM THE CHAIR ELECT

Mark E. Martin <mmarti3@Isu.edu>

Things have been more or less quiet since the Midwinter meeting, with the exception of all the work being done at the working group level. We're gearing up for the Annual Meeting in Boston and I certainly look forward to the meeting. More importantly perhaps, I look forward to seeing all of you again!

The Section dinner site, a responsibility of the co-chair, has not as yet been selected. It will be Friday night and we'll meet in the lobby of the Park Plaza Hotel at 6:30 p.m. We'll have a notice posted on the bulletin board on-site. Look for information at the meeting and bring an appetite for good food, good conversation, and generally excellent conviviality.

ARCHITECTURAL RECORDS ROUNDTABLE

**Beth Bilderback, University of South Carolina
<bilderbk@gwm.sc.edu >**

The Architectural Records Roundtable (ARR) annual meeting is coming early this year! Join us in Boston on Thursday, August 5. We will meet in the evening this year, 5:30-7:00 p.m.

ARR members are invited to a pre-conference reception at the Frederick Law Olmsted National Historic Site. This is a joint event with the Museum Archives Section. The casual afternoon reception on Wednesday, August 4th, 4:00-5:30, will allow the two groups an opportunity to network, see the public display area of the Olmsted firm's office ("Fairsted") and walk around the grounds. Introductory remarks by the chairs of the Section and the Roundtable will be followed by brief presentations by Olmsted NHS interpretive and curatorial/archival staff. Light refreshments will be served; \$5 donation requested at the door. RSVPs are required and can be sent to the incoming Museum Archives Section chair at <kaskek@nasm.si.edu> (Max. capacity: 50 people, Architectural Records Roundtable and Museum Archives Section members to be given priority). The Olmsted NHS is located in Brookline, MA, about a 10-minute walk from the Brookline Hills stop on Boston's subway system ("D" Green Line; see <<http://www.nps.gov/frla/pphtml/planyourvisit.html>> for more travel information) or is a short cab ride from Boston's downtown area.

"Managing Architecture and Design Records in Electronic Formats," the session sponsored by ARR, will be on Saturday, 7 August, 1:00-2:30. Chaired by Ardy Kozbial, presenters will discuss problems surrounding such nonstandard formats as CAD, 3D modeling, and presentation

software and will give specific examples, recommendations, and techniques for managing architectural and design records in electronic formats. Even if you currently do not have these types of records in your collections, you soon will. So make plans to attend this session.

Other sessions of interest to ARR members are "Contextualizing Boston's People, Places, and Images in Time and Space" Saturday morning. This session will discuss reference, workflow, and technological issues related to building a GIS-based, geospatial archival access tool. One of the Education Sessions on Friday afternoon is "Visual Materials Research Parade." Come hear about visual-materials-related research being conducted by archivists.

And for the first time, this year ARR is *not* meeting at the same time as the Visual Materials Cataloging and Access Roundtable! So plan to join them early Saturday morning to open their eyes to architectural and design records issues.

In other news, kudos to Mary Woolever. The *Burnham Index to Architectural Literature* is now part of the *Avery Index to Architectural Periodicals*. The entries from the Burnham Index add substantially to coverage of Midwestern materials and include a number of serial titles that were indexed retrospectively to their beginnings. Titles such as *Chicago Architectural Club Annual*, *Metalcraft*, *Prairie School Review*, *Wendingen*, and *Vogue*, will provide users with unsurpassed access to architectural information. Monographic and scrapbook material included in the 10-volume set was omitted in the conversion. The *Avery Index to Architectural Periodicals*, is published by the J. Paul Getty Trust and is edited at Columbia University. The conversion project was supervised by Ted Goodman, General Editor, *Avery Index to Architectural Periodicals* and Mary K. Woolever, Archivist, Ryerson & Burnham Libraries. The *Avery Index* is available through: RLG <<http://www.rlg.org/>>; NISC <<http://www.nisc.com/>> and Ebsco Publishing <<http://www.epnet.com/>>.

STANDARDS COMMITTEE UPDATE

**Marcy Flynn, Silver Image,
<silverim@mindspring.com>**

The draft version of *Describing Archives: A Content Standard* (DACS) is available in PDF format at <<http://www.archivists.org/>>. Comments and reactions to this document were solicited in May. DACS has three parts: Describing Archival Materials, Describing Creators, and Forms of Names. DACS was written as a result of the NEH-funded CUSTARD project.

Documents generated by the RLG initiative "Automatic Exposure - Technical Metadata for Digital Still Images" are now available online at <<http://www.rlg.org/longterm/autotechmetadata.html>>.

Automatic Exposure, an RLG-led initiative, seeks to minimize the cost of technical metadata acquisition and maximize the cultural heritage community's ability to ensure long-term access to digital assets. *Cataloguing Cultural Objects: A Guide to Describing Cultural Works and Their Images* (known as CCO) has been updated by the Visual Resources Association. This version is now available at <<http://www.vraweb.org/CCOweb/index.html>>. The open comment period extends until July 1, 2004.

The National Archives and Records Administration proposed a revision to its regulations on research room procedures. Documentation is available at <<http://a257.g.akamaitech.net/7/257/2422/14mar20010800/edocket.access.gpo.gov/2004/04-7169.htm>>

Work continues to update SAA's online *Standards for Archival Description: A Handbook* by Victoria Irons Walch (available at <<http://www.archivists.org/catalog/stds99/index.html>>. *Standards* is being revised and expanded and volunteers are still being sought to work on topics including reformatting photographic glass plates, reformatting photographic black-and-white prints [*Are you referring to "collodion with gold and platinum toning" prints or "gelatin silver" prints?—Ed.*], reformatting photographic color prints, digital imaging, and others. Anyone interested in making a contribution to this effort can contact Diane Vogt-O' Connor at <Diane.VOC@nara.gov>

The Boston annual meeting program contains many standards related sessions including a Friday morning SAA/ARMA session "Establishing the Rules of the Game: Standards and Standards Development in Records and Information Management."

Come and learn about standards in progress firsthand. The Standards Committee will meet in Boston from 10:00 a.m. to 12:00 noon on Wednesday, August 4. All are welcome!

WEB SITE REPORT

Mark E. Martin <mmarti3@lsu.edu>

The Web site has only gotten a little attention since being updated after midwinter. The biggest ongoing project is indexing *Views*, which should be nearing stage-2 completion soon. When the indices are ready they will be added to the Web page.

VISUAL MATERIALS CATALOGING ROUNDTABLE

Mark E. Martin <mmarti3@lsu.edu>

I'm looking forward to Boston's meeting and plan to arrive at the Visual Materials Cataloging Roundtable meeting (Saturday, August 6 at 8:00 a.m.) with a fist-full of questions for my fellow VM catalogers. This roundtable's meetings have proven to be particularly effective for getting problems in front of a fairly large crowd of specialists who often supply the answer within 30 seconds or less. Not bad! I encourage everyone to bring thorny cataloging problems for discussion.

SOME REMINDERS FROM THE VISUALMAT MANAGER

James Eason <jeason@library.berkeley.edu>

Listserves members please note: if responses to postings are appropriate for the entire list, you will need to use your e-mail program's "Reply All" option, or your reply may go only to the sender of the original posting. To encourage discussion on relevant topics, please check your mail headers before sending, and see that <visualmat@listlink.berkeley.edu> appears in the address line.

On another note, addresses that result in delivery failures will be removed from the VisualMat list. In most cases, these failures are due to discontinued addresses that their owners did not "unsubscribe" from the list. Some of these errors, however, might result from temporary problems with the recipient's mail server, or from mailboxes over quota. All such failures, if repeated over several days, will result in the address being "unsubscribed." If you mysteriously stop receiving VisualMat postings, you may have been unsubscribed. You may get back onto the list by repeating the subscription procedure.

To *subscribe* to the VMCAR mailing list, send a message from your own e-mail account to:

<majordomo@listlink.berkeley.edu>

You need no subject line, but in the body of the message type:

subscribe visualmat

To *unsubscribe* from the list, use the same address and the command:

unsubscribe visualmat

Please feel free to e-mail me with any questions.

UPDATE MIC: MOVING IMAGE COLLECTIONS

Jane D. Johnson, MIC Project Manager at the Library of Congress

We are pleased to announce that the MIC Portal is now live and ready for review and comment from the archival and moving image communities. Please visit <<http://mic.imtc.gatech.edu>> and let us know what you think. MIC is built on a portal structure, to customize information for its diverse audiences. **Choose a portal** to find resources and perform more complex searches for moving images (**Collections Explore**) and organizations (**Archive Explore**).

MIC: Moving Image Collections continues to welcome entries for its international online directory of moving image repositories. Whether your institution is a moving image archive, or simply holds a few film titles as part of a larger general collection, we invite you to register your organization with MIC. By doing so, you join a groundbreaking initiative to provide access to moving images worldwide, and contribute to further collaboration, research, and mentoring in the archival moving image community. Any institution holding moving image materials is eligible for a Directory entry. To participate, visit the MIC site at <<http://mic.imtc.gatech.edu>> and click on "List your archive in the MIC Directory."

Records from five alpha sites have been loaded into the MIC Union Catalog. These include the National Library of Medicine, Oregon Health & Science University, Pacific Film Archive, Smithsonian Institution Archives, and the Walter J. Brown Media Archives and Peabody Awards Collections. Records from the remaining alpha sites will be loaded by year's end.

The MIC evaluation team at the Rutgers School of Communication, Information and Library Studies is now evaluating MIC union catalog metadata. The evaluation attempts to determine if the metadata meets the Functional Requirements for Bibliographic Records (FRBR): enabling

users to find, identify, select, and maintain the best or most useful moving images.

The full MIC Steering Committee is now appointed. They met for the first time at the Library of Congress in January to discuss MIC's strategic plan and business model and strategize regarding Phase 2 (2005-2006) development activities.

Following discussions with the MIC Steering Committee and the National Science Foundation, a second NSF grant has been submitted to fund the cataloging utility that was conceptualized as part of the original MIC architecture. In the long term, the cataloging utility will serve two functions:

- enable smaller archives with insufficient infrastructure, expertise or resources to create standard records in house, for their own constituency, and potentially for contribution to the MIC Union Catalog
- enable organizations with descriptive metadata in place for end users to retool their metadata capabilities to support the types of metadata required for effective management (technical, rights, and other administrative metadata) and become METS (Metadata Encoding Transmission Standard) compliant

This grant would further MIC's long-term goals to promote the use of standards-based, interoperable metadata in the moving image archives community and to provide leadership in moving image preservation and digital rights management, thus facilitating progress into a full MPEG-21 rights management implementation in Phase 3 (1-2 years).

The various working groups of the MIC Education and Outreach Committee continue to develop content for the MIC Web site. Please take a look around, let us know what you think, and enjoy! We welcome and appreciate your comments and questions. Please send them to <mic@loc.gov>. Thank you!

Moving Image Collections (MIC, pronounced 'mike') is an integrated online catalog of moving images, with an archive directory and links to resources on moving images and moving image preservation. It is designed to facilitate collaborative cataloging, preservation, exhibition, and digitization activities, and includes these features:

- Union catalog of moving images held by a variety of organizations, including libraries, museums, archives and television broadcasting companies, including films, videos, and digital streaming video
- Searchable directory of organizations with moving image collections.
- Portals for archivists, educators and other communities
- Resources about moving images and moving image preservation for archivists, educators, and the general public
- Search displays combining information about services and access to collections with title information

A cataloging utility and user-defined dynamic portals are in development.

MIC is a collaboration between the Association of Moving Image Archivists (AMIA) and the Library of Congress. It receives funding from the National Science Foundation and is a participant in the National Science Digital Library. Alpha implementer sites, all with significant moving image collections in analog and digital format, include the Library of Congress, Cable News Network (CNN), Fortunoff Video

Archive for Holocaust Testimonies, National Geographic Television, National Library of Medicine, Northeast Historic Film, Oregon Health and Sciences University, Pacific Film Archive, the Peabody Collection at the University of Georgia Libraries, the Prelinger Collection at the Internet Archive, ResearchChannel, the Smithsonian Institution, and Wisconsin Center for Film and Theater Research.

The Library of Congress will host MIC. Developer sites are Rutgers, the State University of New Jersey, Georgia Institute of Technology, and the University of Washington.

IN PRINT

With the Society and the Section meeting in Boston this August, Book Editor Liz Ruth offers, among other items, a bibliography including visual delights of Beantown.

Aarons, Jules. *Into the Streets 1947-1976: Photographs of Boston.* Boston: Boston Public Library, 1999. 58 p., BPL Catalog # 363 and 362. \$15.00 (cloth), \$12.00 (paper). Available from the Boston Public Library, Business Office, P.O. Box 286, Boston, MA 02117 or 617-536-5400 ext. 43

Aarons, Jules. *Provincetown, 1949-1965: A photographic memoir.* Boston: Boston Public Library, 2002 ISBN 0-89073-123-3 \$15.00 Available from the Boston Public Library, Business Office, P.O. Box 286, Boston, MA 02117 or 617-536-5400 ext. 43.

Ackley, Clifford S. *Photoimage—Printmaking, 60s to 90s: Museum of Fine Arts, Boston, July 7-September 27, 1998 and Des Moines Art Center, March 5-May 9, 1999* Boston: Museum of Fine Arts, 1998. 92 p., ISBN 0-87846-463-8 \$14.95.

Blackwell, Lewis. *Twentieth Century Type : new and revised edition.* Cambridge, Mass.: MIT Press, 2004. 224 p., ISBN 0-300-10073-6 \$39.95.

Cravens, Richard and Melissa Harris. *Photography Past/Forward : Aperture at 50 with a History.* New York: Aperture Foundation, 2004. 239 p. ISBN 0-893819964 \$50.00 (cloth).

Hoyle, Pamela. *The Boston Ambience: An Exhibition of Nineteenth Century Photographs.* Boston: Boston Atheneum Library, 44 p., ISBN 0-934552-36-3 \$7.50 Available from Boston Atheneum Library, 10 ½ Beacon Street, Boston, MA 02108-3777 or call 617-227-5266.

Hoyle, Pamela. *The Development of Photography in Boston, 1840-1875.* Boston : Boston Atheneum Library, 1979. Available from Boston Atheneum Library, 10 ½ Beacon Street, Boston, MA 02108-3777 or call 617-227-5266.

Klett, Mark. *Third View, Second Sight: A rephotographic survey of the American West.* Museum of New Mexico Press. 256 p. ISBN 0-89013432-4 \$60.00

Palmquist, Peter, Editor-in-Chief. *Photographers: A Sourcebook for Historical Research.* Nevada City, Calif.: Carl Mautz Publishing, 2000. 154 p., ISBN 1-887694-17-x \$45.00 (cloth) ; 1-887694-18-8 \$25.00 (paper).

Pierce, Sally. *Whipple and Black: Commercial Photographers in Boston.* Boston: Boston Atheneum Library, 1979. ISBN 0-934552-33-9. \$7.50 Available from Boston Atheneum Library, 10 ½ Beacon Street, Boston, MA 02108-3777 or call 617-227-5266.

Proof in Print: A Community of Printmaking Studios. Boston Public Library, 2001, 155 p., ISBN 0-89073-125-x \$25.00 Available from the Boston Public Library Business Office, P.O. Box 286, Boston, MA 02117 or 617-536-5400 ext. 43.

Sandweiss, Martha. *Print the Legend.* New Haven: Yale University Press, 2002. 416 p. ISBN 0-300-09522-8 \$39.95 (cloth) 0-300-10315-8 \$25.00 (paper).

Sichel, Kim and Gaither, Edmund B. *Black Boston: Documentary Photography and the African American Experience.* Boston: Boston University, Art Gallery, 1995. 45 p. ISBN 1-881-450030-1 \$12.00 Available through Brodart Company.

This Film is Dangerous: a Celebration of Nitrate Film. Brussels: Federation of Film Preservation, 2003. 720 p. ISBN 2-9600296-0-7 Available from the International FilmArchive Database or FIAF: <<http://www.fiafnet.org/uk/publications/>>.

Westbeck, Colin. *The James VanDerZee Studio.* Chicago: Art Institute of Chicago, 2004. 36 p. ISBN 0-86559-210-1 \$9.95.

[**Views** welcomes additions to this column documenting visual-material publications. If you know of such additional publications, please send relevant bibliographic information to the Editor. Liz Ruth is the Book Editor. Please contact her directly at <Liz_Ruth@harvard.edu> with any publications or ideas for book reviews.—Ed.]

WHAT'S UP

through October 17. *An Artistic Legacy: Photographers' Archives at the Carter.* Amon Carter Museum, Fort Worth, Texas. <www.cartermuseum.org>.

through August 29. *Diane Arbus Revelations.* Museum of Fine Arts, Houston, Texas. <www.mfah.org>.

through September 26. *Aaron Siskind: Centennial Celebration.* Museum of Fine Arts, Houston, Texas. <www.mfah.org>.

through October 5. *Twins: Mary Ellen Mark.* Museum of Contemporary Photography, Chicago, IL. <www.mocp.org>.

through Jan. 17, 2005. *Josef Sudek: Poet with a Camera.* Museum of Fine Arts, Boston, Mass. <www.mfa.org>.

through August 15. *Gondola Days: Isabella Stewart Gardner and the Palazzo Barbaro Circle.* Isabella Stewart Gardner Museum, Boston, Mass. <www.gardnermuseum.org>.

through September 5. *Silver Images: The Photography Collection at 25.* Chrysler Museum of Art, Norfolk, Virginia. <www.chrysler.org>.

through September 6. *Sally Mann: What Remains.* Corcoran Museum of Art, Washington, DC. <www.corcoran.org>.

through September 8. *Speaking with Hands: Photographs from The Buhl Collection.* Guggenheim Museum, New York City. <www.guggenheim.org>. [My pick of the list]

opens September 18 through January 9, 2005. *The Remarkable George Eastman: Vision and Obsession.* George Eastman House, Rochester, NY. <www.eastmanhouse.org>.

through September 19. *Fratelli Alinari: A Photographic Tradition; The Changing Face of Italy, 1855-1935.* Estorick Collection, Canonbury Square, London, England. <www.estorickcollection.com>.

through September 19. *August Sander: People of the Twentieth Century.* Metropolitan Museum of Art, New York, NY. <www.metmuseum.org>.

opens October 9, through January 9, 2005. *Dahomey 1967: Photographs by Irving Penn.* Museum of Fine Arts, Boston, Mass. <www.mfa.org>.

through October 17. *The Sting of the Wasp: San Francisco's Political Cartoon Weekly 1876-1897.* Cartoon Art Museum, San Francisco, CA. <www.cartoonart.org>.

[**Views** welcomes additions to this ongoing column documenting visual materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the Editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page. Shawn Waldron is now Exhibitions Editor. Please contact him directly at <Shawn_Waldron@condenast.com> with any exhibition information.—Ed.]

VISUAL MATERIALS READER? CALL FOR FAVORITE ARTICLES

As you read in the Section's Mid-winter meeting minutes, the Section is interested in seeing a "visual-materials reader" published through SAA. It is intended to be a publication of favorite and classic articles that have already been published. It will not include works about digital materials because the information will most likely become outdated more quickly than articles about traditional archival collections. Topical areas for Visual Materials will most likely include, but will not be limited to: processing (including arrangement and description), identification and dating, conservation, housing and storage, reformatting, use, reference. Do you have articles that you refer to that help you with your job as a Visual Collections person? These articles might be found in *American Archivist*, *Archivaria*, and *Cataloging and Classification Quarterly* or even *Curator* or the *Winterthur Portfolio*, other journals. Please send a bibliographic citation and a brief explanation of why you have found it useful to Laurie Baty <lab0254@aol.com>. Watch the Section Web site for the list of articles and discussions about which to include.

EXHIBITION CASE STUDIES REMINDER

As we mentioned and published in the April issue of *Views*, a new column on exhibition case studies and solutions was proposed and written. We're looking for folks who have come up with a number of innovative ideas on challenging issues.

Header: Title of exhibition, name and affiliation of case study author, description of the opening venue and exhibition dates, curator name(s), sponsors.

Body: a sentence or two statement of the exhibition goal(s)/purpose. State one major problem or issue that needed to be addressed (I know there are always more). Discuss options that were considered to address that

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problem. Explain a final solution that was implemented. Examine what, if anything, might have been done differently.

Conclusion: Outcomes from the exhibition; future plans, or what was learned.

Please contact the Editor at <lab0254@aol.com> to let her know that you're interested in preparing such a study.

ARTFUL DODGING: Things Heard, Enhanced, and Passed on

Boston, MA, and San Diego, CA. Archivist weds Archivist. Ardys Kozbial and Brad Westbrook tied the knot at the end of June in Boston. They will be living in San Diego where Brad is the Metadata Librarian for the Union Catalog of Art Images and after leaving the Harvard Design School, Ardys will be working on her California tan while looking for something equally cool.



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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is 1 June 2004. Opinions expressed are those of the authors.

IT'S YOUR LISTSERV! GET ON IT!

VisualMat is a list begun in 1999 as an open forum for topics relating to visual materials collections in archives and as a means of communication among members of the Visual Materials Section and the Visual Materials Cataloging and Access Roundtable of the Society of American Archivists. VisualMat provides a venue for the discussion of all aspects of the management and cataloging of historic visual materials collections, particularly in archival repositories.

To subscribe, send a message from your own email account to <major-domo@listlink.berkeley.edu>

You need no subject line, and the body of the message should just read <subscribe visualmat>

Once you have signed up, messages should be sent to <visualmat@listlink.berkeley.edu>.



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 19, Number 1

December 2004

THIRD ANNUAL MID-WINTER MEETING DATES SET

The 3rd annual VM Section Mid-winter meeting is scheduled for Friday and Saturday, February 4-5, 2005, in Washington, DC. Laurie Baty has again graciously opened her home in University Park (a Washington, DC, suburb) to the Section.

The Mid-winter Meeting, officially sanctioned by SAA, is open to anyone with an interest in the Visual Materials Section and its operation. We are particularly open to those who are not only interested in the Section but who also are willing and able to lend a hand in its operation. To read all about the Committees and what they do, go to <http://www.lib.lsu.edu/SAA/commdesc.html>.

Why then and there? The SAA Council will be meeting in Washington, DC, that weekend and we hope to at least have Joel Wurl, our Council liaison, if not President-Elect Richard Pearce-Moses (former Section Chair) drop in for dinner and a chat. We have a few questions before Council, most notably how may we engage in fundraising and how will SAA headquarters administer funds raised, and it would be good to get the latest word directly from Council.

One of the agenda items for the meeting is a discussion of how will we continue operating the Mid-winter meetings. That is, does membership want the meeting to move around the country? How much are members willing to pay when we no longer have access to private homes in which to meet? Is the current format working? So many questions and only 2 days to answer them in!

The Draft Agenda

- Review of Agenda
- 3-year plan review
- VM finances
- Update from Council
- Fundraising: why and how
- Session ideas for 2006
- VM Section tours, SAA Annual Meeting, New Orleans
- VM Section meeting speaker ideas
- VM Section outreach ideas
- Bibliography Committee discussion

*James Eason wins
Chair-Elect at
Boston Meeting.*



Robert Kalloch, Vogue, October 1, 1920. © Condé Nast Archive. This issue of Views contains a number of images contained in the Condé Nast Archive with an article on page 10. If you would like Views to highlight images from your collection, please contact the Editor.

VM Publications
VMCAR

As always, anyone wanting to add items to the agenda should contact Section Chair, Mark E. Martin mmarti3@lsu.edu with their suggestions.

As has been the practice at past Mid-winters, in order to keep costs down, we will try to place out-of-town participants with local VM hosts and meals will be prepared and served at Laurie's home. Laurie has offered to serve as "local arrangements" contact, so please let her know at lab0254@aol.com no later than January 3 if you are planning to attend. We look forward to seeing you in Washington.

VISUAL MATERIALS SECTION LEADERSHIP ROSTER

<http://www.lib.lsu.edu/SAA/VMhome.html>

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Roger Fenton, Lindisfarne Priory, 1856, salted paper print, 30.3 x 37.1 cm (11 15/16 x 14 5/8), The J. Paul Getty Museum, Los Angeles. One of many luscious prints on exhibit at the National Gallery of Art's All the Mighty World: The Photographs of Roger Fenton, 1852-1860. Review of the exhibition begins on p. 12.

BEANTOWN AND THE VISUAL MATERIALS SECTION

Minutes of the Annual Meeting, Visual Materials (VM) Section

August 6, 2004, The Park Plaza Hotel, Boston

Chair Sue Kreigsman (Harvard University) opened the meeting at 8:34 a.m. with general opening comments: Sign in sheet, revisions to the by-laws, etc.

Nancy Shader, 2005 Program Committee, addressed the meeting. Sue thanked the 2004 Program Committee for working with the Section in getting our sessions through the review process. She announced there are tips for putting together a good session. Sue told us that the VISMAT listserv facilitated the session creation last year and that it would be a good thing to use again.

SAA has started "announcement" listservs for all the sections. Everyone in the Section is automatically signed-

up. It is only for official news of the Section from the Chair and Chair-elect. Discussion will continue on VISMAT.

Joel Wurl (University of Minnesota), our Council liaison, complimented the VM section as being the "most dynamic" Section since we actively submit session proposals and sponsor the Mid-winter meeting. He relayed news from the Council. One item of interest concerned fundraising (i.e., t-shirts sales), which VM has done for a while. The council would like to be informed when the total goes over \$100. SAA may be able to hold the money for the sections. SAA is discussing setting aside a pool of money for sections/roundtables to apply for various things. Sue thanked Joel for his good help and representation.

Miriam Meislik (University of Pittsburgh) showed the 2004 t-shirts featuring an ad for Southworth & Hawes, daguerreians, a Boston firm.

Megan Friedel (Massachusetts Historical Society) promoted the book fair, including order information.

Sue gave a report on the Mid-winter meeting. Seventeen people came to Boston for the meeting. The long range plan was revised.

Sue asked the two candidates for chair-elect to say a few words about why they'd like to become chair-elect. Diana Sanderson (Asheville School) and James Eason (Bancroft Library) said a very few words, after which Laurie Baty (U.S. Holocaust Memorial Museum) passed out the ballots for the election and revisions to the by-laws. Motion was made and seconded to accept the by-law revisions as presented. Sue discussed the changes. Motion carried.

Sue introduced Sally Pierce, Curator of Prints & Photographs at the Boston Athenaeum. Sally gave a wonderful presentation using slides(!) about the collections that document the changing face of Boston.

Laurie announced that James Eason is the new chair-elect.

Working group updates will be reported in *Views*. Helena Zinkham (Library of Congress) gave a report on the progress of the update on *Administration of Photographic Collections*. It is in the copy-edit phase, and will probably be out in spring 2005. Title is *Photographs: Archival Care and Management*.

Tawney Ryan Nelb (Nelb Consultants) gave an update on the architectural records book.

Mark Martin (Louisiana State University) then took over the meeting to continue announcements. He talked about the Mid-winter meeting which has not yet been set, but will be announced on VISMAT, the Section announcement list, and in *Views*. He talked about the new session which is the VM Parade, 5 minute presentations from 15 speakers about what projects are going on. Section dinner will be Friday at John Harvard in Harvard Square. And, the VISMAT list has 367 subscribers as on 8 July.

Open comments:

-Laurie Baty talked about *Views* briefly and invited members to an informal meeting afterwards.

-Mark Martin talked a bit more about the Mid-winter meeting.

-James Eason gave a plug for the new description book that should have an impact on how visual materials are described.

-Laurie Baty asked for citations to useful articles to be included in a book of readings for the photographic workshop (analog not digital)

-Lisa Carter (Association of Moving Image Archivists) told the members about the book on local television films that is available and they're free! AMIA annual meeting is in Minneapolis this November.

-Connie Schultz (University of South Carolina) asked for input on readings/syllabus on historians and documentary photography course she will be teaching at the University.

The meeting adjourned at 10:21a.m.

Respectfully submitted,

Diana Sanderson

Secretary *pro tem*, ad nauseum [and ad infinitum—Ed.]

SAA Visual Materials Section Second Annual Book Fair

A number of SAA institutions and members displayed recent publications at the annual meeting in Boston. Here's the list of what those of us there were able to look at:



Georges Lepape, *Vogue*, June 1, 1923. ©Condé Nast Archive. See article, page 10.

Apter, David E. *Today's Past: Images of Africa from 1952 to 1960*. Yale University Library, 2002. 58p. \$18. **To order:** Order online at <<http://www.library.yale.edu/mssa>>

Yale University Manuscripts and Archives is pleased to announce the publication of *Today's Past: Images of Africa from 1952 to 1960*. The photographs in this publication are drawn from the David E. Apter papers in Manuscripts and Archives, and many were exhibited in the David E. Apter exhibition that was presented at Yale earlier this year. Professor Apter is the Henry J. Heinz II professor Emeritus of Comparative Political and Social Developments at Yale University. The photographs were taken by Professor Apter during his research trips to Africa in the 1950s and document the transition from colonialism to independence in western and eastern Africa, especially in what are now Ghana, Nigeria, Benin, Uganda, and Rwanda.

Association of Moving Image Archivists (AMIA). *AMIA Compendium of Moving Image Cataloging Practice*. Society of American Archivists and Association of Moving Image Archivists, 2001. 272 p. \$30 for SAA members; \$40 for non-members. **To order:** Order online through the SAA website at <<http://www.archivists.org/catalog/index.asp>>

By presenting a snapshot in time of the cataloging practices of 27 diverse institutions, this authoritative resource offers solutions to cataloging problems unique to moving images. The range of institutions examined includes

historical societies, university archives, broadcast organizations, museums, and subject-specialized collections. The collections include television, film, and video, and utilize both MARC and non-MARC cataloging.

Association of Moving Image Archivists (AMIA). *Local Television: A Guide to Saving Our Heritage*. Association of Moving Image Archivists. 116 p. **To order and for price information:** Please contact AMIA at (323) 463-1500.

Local television stations are the pioneers of the television industry and, in a very vital way, the guardians of our local heritage. This Guide is an effort to provide brief yet practical guidance toward saving this heritage. It provides the steps and resources to help television stations and archives begin the process of preserving and archiving their film collections.

Association of Moving Image Archivists (AMIA). *The Moving Image* (Fall 2003). University of Minnesota Press. 200p. Cost: Subscription to *The Moving Image* is a benefit of AMIA membership. **To order:** Non-AMIA members who wish to subscribe should contact the journal publishers, University of Minnesota Press at <<http://www.upress.umn.edu/journals/movingimage/default.html>>. Regular rates, USA, are: individuals, 1 year (2 issues) \$30; libraries, 1 year, \$75. Other countries add \$5 for each year's subscription. Checks should be made payable to the University of Minnesota Press. Back issues are \$22.50 for individuals and \$56.25 for institutions (plus \$4.50 shipping for the first copy, \$1 for each additional copy).

Bank of Stockton 2004 Calendar: *Featuring Images from the Bank of Stockton Historical Photo Collection*. Bank of Stockton, Stockton, Calif. Free. **To order:** Please contact William Maxwell, Archives Manager, at (209) 929-1575 or by e-mail at <williammaxwell@bankofstockton.com>.

Boomhower, Ray E. *"One Shot": The World War II Photography of John A. Bushemi*. Indiana Historical Society Press, 2004. 168 p. \$29.95. **To order:** Please contact the History Market at 1-800-447-1830

Assigned to *Yank*, the weekly magazine written by and for enlisted men, John A. Bushemi documented World War II through his photographs. Nicknamed "One Shot" for his uncanny ability to capture even the liveliest action with just one click of his shutter, he specialized in "photography from a rifle's length vantage point," according to his colleague Merle Miller. *"One Shot"* captures Bushemi's early days photographing soldiers training at Fort Bragg in North Carolina to his frontline assignments among the grizzled American forces engaged in fighting in the Pacific. The book includes approximately 100 photographs by and of Bushemi.

Hall, Elton W. *Francis Blake: An Inventor's Life, 1850-1913*. Massachusetts Historical Society, 2003. 232 p. \$30.00.

To order: Order online at <<http://www.masshist.org/books>> or through Northeastern University Press at 1-800-666-2211.

This detailed biography charts the rich life of Francis Blake—Massachusetts inventor, photographer, philanthropist, and businessman. His passion for innovation changed the way Americans communicated when his major invention, the telephone transmitter, became the world standard. His experiments in high-speed photography placed him in the

forefront of the photographic world in the 1880s; a substantial portfolio of his work still exists, selections of which appear in this book. The arc of Blake's life, from modest circumstances and initiative to wealth and independence, epitomizes how a gifted individual could create and re-create himself during America's Gilded Age.

The Huntington Library: *Treasures from Ten Centuries*. Huntington Library Press, 2004. 160p. \$24.95. **To order:** Order online through the Huntington Library Press at <<http://www.huntington.org/HLPubs/HEHPubs.html>>

The Huntington Library: Treasures from Ten Centuries throws open the vaults of the Huntington for perusal, providing a close-up look at familiar icons such as the Ellesmere Chaucer and the Gutenberg Bible, as well as a host of lesser-known rarities. An introduction by Library Director David Zeidberg describes how Henry Huntington's personal collection became the foundation for what is today one of the world's leading humanities research centers. Chapters written by the curators present highlights from the collections of medieval manuscripts, British and American history and literature, western Americana, early printed books, cartography, paleography, history of science and technology, photography, and ephemera.

Korzenik, Diana. *Objects of American Art Education: Highlights from the Diana Korzenik Collection*. Huntington Library Press, 2004. 48 p. \$9.95. **To order:** Order online through the University of California Press at <<http://www.ucpress.edu/press>>

This book explores the array of scholarly interests that inspired Diana Korzenik to form a collection of art-teaching materials dating from 1770-1950—now the richest and most extensive archive of its kind. In the course of gathering these artifacts, Korzenik, a professor emerita of the Massachusetts College of Art in Boston, traced the methods and materials used to teach artists and amateurs to draw and, by extension, to see the world around them. The book's illustrations provide an extensive sampling of these materials, depicting drawing books, cards, and three-dimensional teaching aids.

Kuhl, Nancy. *Extravagant Crowd: Carl Van Vechten's Portraits of Women*. Beinecke Rare Book and Manuscript Library, Yale University, 2003. 300p. **To order:** Order online at <<http://www.dartmouth.edu/%7Eupne/0-8457-3148-3.html>> or call 1-800-421-1561.

Extravagant Crowd: Carl Van Vechten's Portraits of Women, the catalog for a Beinecke Library exhibition of the same name, includes photographs of about 85 women of achievement photographed by Van Vechten between 1932-1964; each photograph is accompanied by a short biography of the subject. The women include some of the best known of Van Vechten's subjects—Gertrude Stein, Billie Holiday, Zora Neale Hurston, and Marianne Moore to name a few—and some now-forgotten women who made significant contributions to the Broadway theater community, the Harlem Renaissance, the early Hollywood film industry, and the 1920s and 30s expatriate communities in Paris and London. The group includes performers of all kinds, writers, journalists, salon hostesses, artists, photographers, and social activists. The catalog has an introduction by Bruce Kellner, a leading Harlem Renaissance scholar and the executor of Van Vechten's estate.



Claire Avery, *Vogue*, October 15, 1934. ©Condé Nast Archive. See article, page 10.

Project SAVE 2004 Calendar. Project SAVE American Photograph Archives, 2004. 25 p. Special offer: 1 calendar for \$7.50 (originally \$15), 2nd calendar for \$5. **To order:** Please use the form provided or contact Project SAVE at 617-923-4542.

Twenty-five vintage photos from the Project SAVE American Photograph Archives depict Armenians in the homeland and the world-wide diaspora, with captions that reveal points of interest.

Snyder, Susan, ed. *Bear in Mind: The California Grizzly*. Heyday Books, in conjunction with the Bancroft Library, 2003. 266 p. \$49.50. **To order:** Order online through Heyday Books at <<http://www.heydaybooks.com/public/books/bim.html>>

Bear in Mind is the story of the California grizzly bear. Once arguably the most powerful and terrifying animal in

the California landscape, he now lives in the imagination, a disembodied symbol of the romantic West. *Bear in Mind* is also a portal into one of California's great resources, the Bancroft Library of the University of California, Berkeley. More than 150 images from the library's archives and collections—newspaper illustrations from the gold rush, paintings from early scientific expeditions, photo albums, sheet music, settlers' diaries, fruit-crate labels, and more—accompany the bear stories of Indians, explorers, vaqueros, forty-niners, and naturalists, among others. The result is a uniquely compelling natural history, a grand book worthy of its subject.

Wilson, Bonnie G. *Minnesota in the Mail: A Postcard History*. Minnesota Historical Society Press, 2004. 133 p. \$29.95. **To order:** Order online at <<http://www.mnhs.org/mhspress>> or call 1-800-621-2763.

A postcard is more than a pretty picture. In *Minnesota in the Mail*, curator and postcard collector Bonnie G. Wilson highlights both the images and curious stories behind 185 postcards from the extensive collection of the Minnesota Historical Society. Wilson helps readers understand the needs and wants of postcard makers and senders, at the same time sharing historical details that go beyond the captions and messages. Grouped into four categories—towns, business, families, and vacations—these postcards show Minnesota's resorts and main streets, the world's largest ball of twine and a barbershop on a railroad train, ads for flour, an Ojibwe family, and other Minnesota views. This concise history of the postcard helps enthusiasts to "read" a postcard – beyond the penned messages and preprinted captions. Details about regional publishers are gathered in an appendix that collectors will appreciate.

VISUAL MATERIALS SECTION'S VIEWS NOW ELECTRONIC

As the August 2004 issue of *Views* went to press, we learned that it would be the last issue actually printed and mailed through SAA's Chicago office. This, then, is the first of the new all-electronic publications. Based on discussions at the Mid-winter meetings, it was decided that the Section would maintain its newsletter as "printable." As we learn the capabilities of publishing electronically, we hope to provide live links to Web pages being referenced as well as links to e-mail. Bear with us as we learn our new environment.

In preparation for our new format, the *Views* editorial staff has increased from two to more than five. Thanks to everyone who answered our call for help! In addition, we're now indexing as part of the publication process. You'll notice that the index to the last volume has been available since September.

Publication months will continue to be April, August, and December with the intention of having the issue posted to the Web site by the 10th of each month. In addition, the Section will announce the availability of the newsletter by posting a notice to the Visual Materials listserv.

VISUAL MATERIALS LISTSERV

To *subscribe* to the Visual Materials listserv, send a message from your own e-mail account to:

majordomo@listlink.berkeley.edu

You need no subject line, but in the body of the message type:

subscribe visualmat

To *send messages* to the list, the address is:

visualmat@listlink.berkeley.edu

The "majordomo" address is just for commands like subscribing, unsubscribing, stopping mail during vacations, and the like. Do not send messages intended for the list readership to "majordomo." If you do send a list message to "majordomo," no human (except maybe you and the sysop in Berkeley) will see it.



René Bouet-Willaumez, Vogue, February 1, 1934. ©Condé Nast Archive. See article, page 10.

Report from the Chair

Mark E. Martin <mmarti3@lsu.edu>

We've just recently come away from a very successful annual meeting in Boston where the VM Section was represented in a number of well-attended sessions. Two of those sessions stand out in particular. The first, an experimental session showcasing 15 speakers with 5 minutes each to address current research topics in visual materials, played to an overflow crowd and resulted in a number of promising research leads. The second, a session on "unified" cataloging of visual, museum, and traditional library materials and problems associated with doing so, had over 150 attendees. Not bad for Saturday after lunch!

The Section meeting once again brought together such a large crowd that we were sited in one of the largest meeting rooms at the conference. As our Council liaison Joel Wurl mentioned during the meeting, the size of that room indicated how active and involved our membership is; were we not, we would have had a much smaller room. My thanks to all Section members, past and present, for making this possible.

As a result of having a Mid-winter meeting we have been able to free up time during the annual meeting to introduce



Roger Fenton, The Princess Royal and Princess Alice, 1855, salted paper print, 33.7 x 30.5 cm (13 1/4 x 12); 68.4 x 53.2 cm (26 15/16 x 20 15/16), Courtesy of the Royal Photographic Society Collection at the National Museum of Photography, Film & Television, Bradford, England. Another of many luscious prints on exhibit at the National Gallery of Art's All the Mighty World: The Photographs of Roger Fenton, 1852-1860. Exhibition on p. 12.

presentations by local speakers involved at some level with visual materials. This year, Sally Pierce, Curator of Prints and Photographs, Boston Athenaeum, presented an excellent overview of the Athenaeum's collections. Thanks Sally!

The 3rd annual VM Section Mid-winter meeting will return to the Washington, D.C., area. Look for a more detailed report on page 1. Additional information about the committees can be found on the VM web site <<http://www.lib.lsu.edu/SAA/leaders.html>>.



FROM THE CHAIR-ELECT
James Eason <jeason@library.berkeley.edu>

It's been a very short and busy three months since our August meeting. I'm very pleased to be serving as Vice Chair and Chair Elect, and look forward to a productive and useful two years with the Section. In thinking back to the meeting, I would like to echo Mark's enthusiasm for the Visual Materials content that was offered. The VM Cataloging and Access Roundtable generated some very good discussion on new publications and standards work, and there were some real stand-out sessions, such as "Materiality, Meaning, and Metadata: the Importance of Physical Form", which consisted of excellent papers by Ala Rekrut, Joan Schwartz, and Terry Cook. (A version of Joan's paper was published in the recent *Photographs Objects Histories*, I understand.)

In late August I had the pleasure of attending the International Congress on Archives in Vienna, Austria. It was a wonderful and stimulating conference, and I recommend it almost as highly as I recommend a visit to Vienna! The focus is largely on the European and developing worlds, and upon governmental records, but it is by no means limited to this scope. There were several visual materials related sessions. The European Visual Archive (EVA) project was described, and Tim Harris described its initial collaborative imaging project between municipal archives in London and Antwerp. (Several reports on this project are now available online.) An interesting experiment at the National

Archives of Australia was also described, with Maggie Shapley outlining their "Digitization on Demand" pilot program to allow online visitors to request digital images free of charge. This service is provided through their PhotoSearch function, <at <http://www.naa.gov.au/>>.

The next ICA will take place in 2008 in Kuala Lumpur, for those who like to plan their travels in advance.

I look forward to seeing many of you in February at the upcoming section Mid-winter Meeting and making progress on several fronts that we identified last year. I hope that we can continue to expand member involvement in our newsletter and website efforts so that they can be increasingly useful resources, without over-burdening any one volunteer. I also look forward to the fruits of the labors of our recently reconstituted Advanced Workshops Committee.

WEB SITE REPORT

Mark E. Martin, Louisiana State University,
<mmarti3@lsu.edu>

There has been minimal activity on the Web site these past few months. The index for *Views*, vol. 18, has been added, pages have been updated where needed, and suggestions given by readers have been incorporated where practicable. Please let Mark E. Martin know if you see something on the pages that needs attention or have suggestions for improving the site. Just drop him a line via e-mail at mmarti3@lsu.edu.

AMIA NEWS

The Association met in Minneapolis in November. We hope to have a full report in the next issue of *Views*.

Standards Committee Update

Marcy Flynn, Silver Image Management,
<silverim@mindspring.com>

At this year's annual Standards Committee meeting, Diane Vogt-O'Connor concluded her term as chair. The incoming Standards Committee Chair is Nancy McGovern of Cornell University.

SAA recently published *Describing Archives: A Content Standard (DACs)*. This volume replaces *Archives, Personal Papers, and Manuscripts as a content standard for catalog records*. DACs is "designed to facilitate consistent, appropriate, and self-explanatory description of archival materials and creators of archival materials. It can be applied to all types of material at all levels of description."

The Association for Research Libraries released the report "Recognizing Digitization as a Preservation Reformatting Method." It is available for review at <http://www.arl.org/preserv/digit_final.html>.

The Andrew Mellon Foundation funded The Archivists' Toolkit, a project of the University of California at San Diego, New York University, and the Five Colleges Libraries. "The Toolkit will be a suite of open source software tools for processing and managing archival information. Its objective is to decrease the time and cost associated with archival processing and to promote the standardization of archival information. Early implementation of the Toolkit will focus on small to medium-sized repositories for which resources and staffing are comparatively limited." The project Web site is at: <<http://euterpe.bobst.nyu.edu/toolkit/>>.

Another grant project recently funded by the Mellon Foundation is "Developing Standardized Metrics for Assessing Use and User Services for Primary Sources." This project will explore the standardization of data on use and users. It is administered by Elizabeth Yakel (University of Michigan), Wendy Duff (University of Toronto) and Helen Tibbo (University of North Carolina).

The Institute of Museum and Library Services and Heritage Preservation, in conjunction with several private foundations, funded the Heritage Health Index, a new project whose goal is to "assess collections in all media, in all formats, in all types of institutions, and in every state."

Surveys were distributed in August and completed forms will be accepted until October 8. For further information about the index, see: <<http://www.heritagepreservation.org/PROGRAMS/HHLhome.HTM>>.

Richard Pearce-Moses is nearly finished with the work on SAA's *A Glossary of Archival and Records Terminology*. The glossary includes a searchable interface and is currently available as an exposure draft at: <<http://www.archivists.org/glossary/>>.

Two industry standard related announcements were released just prior to the *Views* deadline. The first is from Adobe Systems introducing their Digital Negative Specification, "a new unified public format for raw digital camera files." The press release is available at: <<http://www.adobe.com/aboutadobe/pressroom/pressreleases/200409/092704DNG.html>>.

The second announcement comes from Fuji Photo Film, Eastman Kodak Company and Konica Minolta Photo Imaging who have joined to form the Picture Archiving and Sharing Standard (PASS) group. They announce a new agreement to jointly develop a "set of open standards for the consumer imaging and electronics industries, aimed at the preservation of digital photos and motion images on CDs, DVDs and other media." The group's goal is to "enable digital file compatibility with future playback devices, preserving the satisfying 'photo experience' that consumers have enjoyed for decades."

ARCHITECTURAL RECORDS ROUNDTABLE
Beth Bilderback, University of South Carolina
<bilderbk@gwm.sc.edu >

The annual meeting of the Architectural Records Roundtable (ARR) was held on August 5, 2004 during the SAA annual meeting in Boston. Beth Dodd and Ardys Kozbial, Co-Chairs, led the meeting with 38 people in attendance. For the first time, ARR and Visual Materials Cataloging and Access Roundtables were not held at the same time. Danna Bell-Russell, outgoing Council member, gave her last report as Council Liaison with the Roundtable and introduced Peter Gottlieb as our new Liaison. Members voted for Beth and Ardys to continue as co-chairs of ARR.

ARR voted to work with the Standards Committee to have SAA officially endorse *Standard Series for Architecture and Design Records*, by Kelcy Shepherd and Waverly Lowell as a best-practice book. Tawny Ryan Nelb and Waverly are working on *Manual on Architectural Records*. This is part of the SAA Basic series, and publication is set for 2005. Tawny's "Media and Support Charts" are available for sale. Each laminated chart has about 10 actual sample pieces of drawings along with physical descriptions of each. They are great for identifying the wide variety of architectural drawing formats.

ARR may need a new liaison to the SAA Standards Committee; Tawny has stepped down due to communication difficulties. Also, ARR would like to start a Web site and is looking for a Web master. Please contact Beth <dodd.beth@mail.utexas.ed> or Ardys <akozbial@sbcglobal.net> if you are interested in either of these volunteer opportunities.

While the session proposal deadline has passed, any ideas for tours or pre-conference workshops are welcome. The 2005 meeting will be in New Orleans, and some of the tour suggestions were a riverboat tour of mansions, visiting a National Register Site, Tulane architecture, and historic New Orleans. A workshop suggestion was a three-day advanced workshop on preservation of architectural records, including photographs. Send your suggestions to Ardys or Beth.

Members discussed their current or recently finished projects. Library of Congress will be scanning the COPAR newsletter. The Environmental Design Archives at UC Berkeley has both EAD-encoded finding aids and Excel spreadsheets for their projects available on their website. The Art Institute of Chicago has Mellon Foundation funding to put the Ryerson & Burnham Archives EAD-encoded finding aids online. They have a beta site <<http://www.artic.edu/aic/libraries/rbarchives/rbarchives.html>> and are interested in feedback; send comments to Nathaniel Parks at <nparks@artic.edu>. The Denver Public Library is processing six architectural collections using grant funding.

Special recognition was given to Anthony Reed and the Frederick Law Olmstead National Historic Site for hosting a pre-conference reception for ARR and Museum Archives Section members. Also recognized were Mary Woolever for her work on incorporating the *Burnham Index to Architectural Literature* into the *Avery Index to Architecture Periodicals* and the participants in the one architecture-related session on the program.

Member news: Nancy Hadley is the new Archivist at AIA, and Ardys Kozbial is now on the west coast as Metadata Librarian on the Union Catalog of Art Images (UCAI), a Mellon grant-funded project at the University of California San Diego.

Nancy Loe reports that the Special Collections Department of the Robert E. Kennedy Library, California Polytechnic State University, San Luis Obispo, is mounting a major exhibition entitled "Julia Morgan: Pioneering Spirit." The exhibit is part of the centennial celebration of Julia Morgan becoming the first woman licensed to practice architecture in California in 1904. Featuring original Morgan sketches, architectural plans, and correspondence from the Kennedy Library's extensive Julia Morgan archives, the exhibit documents Morgan's training at L'École des Beaux Arts in Paris and her commissions on the Central Coast. "Julia Morgan: Pioneering Spirit" opened to the public on October 22 as part of the Hearst Lecture Series in cooperation with the College of Architecture and Environmental Design. The exhibition will run through March 25, 2005. Public hours are Monday through Friday from 10 a.m. to 2 p.m. in the Special Collections Department.

The Art Institute of Chicago opens its exhibition "Chicago Architecture: Ten Visions" in December 2004. Ten architects will come together to install and curate an exhibition of their vision for urban planning in Chicago. The exhibition will be open through January 2005.

As always, if you have news about collections, people, exhibitions, or anything architectural, please let me know at <bilderbk@gwm.sc.edu>.

Illustrations from the Condé Nast Archives Shawn Waldron

As with most well-known image collections, many people have an image in their mind that they associate with Condé Nast. Some may think of Horst's 1939 photograph of a seated woman seen from the back, her corset coming unlaced. Others may picture Hoyningen-Huene's image of a swim-suited man and woman sitting on a diving board gazing off into the horizon, or possibly Steichen's immortal portraits of a defiant Paul Robeson or Gloria Swanson gazing out from behind a lace veil. Unknown, or worse, forgotten about, are the illustrations that colored the covers and filled the pages of *Vogue* from 1892 until they were finally pushed out by the young British photographers of the 1960s. While many of these illustrations have been lost or destroyed, thousands have survived. Ranging from charcoals quickly sketched as the 'mannequins' modeled the latest fashions in a Paris salon to the large, full color gouache cover paintings chosen for their beauty first and their ability to sell magazines second (albeit a very close second), these illustrations are remnants of a time when fashion was simply about haute couture, from Paris, and nothing more.

Vogue was fortunate to have Mr. Nast as its publisher from 1909 to 1942 due to his incredible knack for stacking the office with talent. As a result, the Condé Nast Archives is lucky to count among its collection original illustrations by Benito and Beaton, Eric and Willaumez (these two are the standard bearers), Bouche and Berard, and Avery and Brissaud, just to name a few. Unfortunately, we are not as lucky when it comes to the untold numbers of illustrations that were lost, destroyed, or simply thrown away, since, after all, "Who cares about that old coat? It's from last year."

Illustration also filled the pages of *Vanity Fair* and *House & Garden* during the first half the century, examples of which are in the Archives. If you would like to see them, or more from the pages of *Vogue*, direct your browser (here comes the shameless plug) to <www.condenastart.com>.

When speaking about fashion illustrators, Baudelaire is reported to have said that they, "distill the eternal from the transitory." I don't know of any archivist who believes in eternity, but there are six examples of fashion illustration from the pages of *Vogue* and the Condé Nast Archives illustrating this issue of *Views* that I hope will see the next hundred years.

EXHIBITION REVIEWS

Stephen J. Fletcher, University of North Carolina at Chapel Hill <fletches@email.unc.edu>

After the annual Visual Materials Section meeting in Boston, members interested in assisting with the production of *Views* gathered to discuss some new possible additions to the newsletter. One of the ideas we decided to implement was exhibition reviews, and I volunteered to be the reviews editor. For the sake of expediency and the coincidence of this issue during the throes of the national election, I have written the first review. I am hoping that section members will contribute reviews, either drawn from those that appear in the exhibits listed in *Views* or from something you saw on your own. So please venture over to Shawn Waldron's



René Bouet-Willaumez, Vogue, February 1, 1934. ©Condé Nast Archive. See article opposite.

What's Up column and, if so moved, write a review and tell us what you think!

Oh Freedom Over Me, Center for Documentary Studies, Durham, North Carolina, 16 August—7 November 2004.

I went to *Oh Freedom Over Me* with eagerness; being new to the South, this was a chance for me to learn more about where I live as well as photographic endeavor with which I was unfamiliar. In addition, the Center for Documentary Studies at Duke University has produced many splendid exhibits in their cozy house of a home. I left the exhibit greatly disappointed, with more historical knowledge gained in the form of handouts than gleaned from the work itself.

Billed as “a multimedia exhibition marking the fortieth anniversary of Freedom Summer and celebrating American voting rights and responsibilities,” it is more a display of ten often poorly produced digitally printed banners hanging from the ceiling in the main gallery, a baker’s dozen of digital prints lined unimaginatively on one wall, a small stereo system playing a Smithsonian-issued CD of Civil Rights Movement songs, and, in one corner, a small TV monitor silently (and as a result, sometimes inane) playing a

continuous loop video of period footage from the Mississippi Department of Archives and History. A smaller second room had a larger television with a video documentary available for viewing, and a table displaying photographic books related to the topic, voter registration forms and other election literature, and a modern blue plastic voting booth.

The topic deserves better treatment than it receives in this exhibit. In 1964 photographer Matt Herron formed the Southern Documentary Project with eight other photographers, including Danny Lyon, George Ballis, Dave Prince, and—as disregarded in the announcement and in the exhibit’s content—“others.” Inspired by the Farm Security Administration photographs and informally advised by Dorothea Lange, the project aimed to capture “the rapid social change taking place in Mississippi and other parts of the South.” The efforts by civil rights organizations to improve voter registration and education, and the participation of middle-class Americans from outside the area in the fight for others’ civil rights came to be known as the “Freedom Summer.”

Only one photograph in the exhibit is by Prince; the remainder by Herron and Ballis are split twelve and ten



Roger Fenton, Cookhouse of the 8th Hussars, 1855, salted paper print, 15.9 x 20.3 cm (6 1/4 x 8), The J. Paul Getty Museum, Los Angeles. Another of the luscious prints on exhibit at the National Gallery of Art's *All the Mighty World: The Photographs of Roger Fenton, 1852-1860*. Review of the exhibition begins on this page.

respectively. No photographs by Danny Lyon are exhibited; only his 1992 book, *Memories of the Southern Civil Rights Movement* published by the University of North Carolina Press, is on display. Why are five of the photographers who worked on this project not represented in the exhibit, especially Lyon who arguably is the more widely known? Or more basically, why are the "other" photographers not even named?

As a whole I am glad I went; I did learn something new, so in this regard the exhibit serves as a springboard. The only problem is that I was ready to dive in there and then.



All the Mighty World: The Photographs of Roger Fenton, 1852-1860

National Gallery of Art, Washington, DC

Reviewed by Laurie A. Baty

Although the National Gallery of Art has had a number of photographic exhibitions since the important Alfred Stieglitz exhibition in 1983, it was not until this fall that it formally dedicated exhibition space to the medium (see related article p. 17). Now that the NGA has those dedicated galleries, is photography, *finally*, accepted as a fine art? It was interesting to me that for its first exhibition in this new and newly renovated gallery space, the Museum chose a nineteenth-century photographer, best known for documenting a war and that it's the first it has co-curated with the Metropolitan Museum of Art and the J. Paul Getty Museum. (I always question our contemporary willingness to define 19th century photography as "fine art.")

While I'll admit that I'm only supposed to be reviewing the exhibition, having the opportunity to attend the press opening was an eye opener. Listening to the curatorial staff talk about why they had done what they had done was fascinating. Sarah Greenough talked about Fenton's importance as a photographer of more than the Crimean War. She believes him to be an influential photographer because, she states, until Fenton, most photographers were commercial hacks (her words), or gentlemen playing at photography (again her words). I personally found her to be more than a little arrogant in her dismissal of many early British photographers. Clearly Fenton is important; it's up to you to read anything you want to into her words, but I'd remind all of us that we're looking at mid-nineteenth century photography with early twenty-first century eyes and mindsets.

Greenough has joined forces with the Met's Malcolm Daniel and the Getty's Gordon Baldwin to curate this show. I would be willing to bet that many of us, when we hear of Fenton, immediately think of him sitting in the driver's seat of his photographic van (not shown in the exhibition and only as the London *Illustrated News* wood engraving in the catalog), or know of his views of Sebastapol. Few of us know much more of him than his Crimean war views. But Fenton, who, it turns out, actually practiced the art of photography for only a few years, did much more.

The exhibition opens with early views from 1852 and 1854 (Russian and English views) and moves on to Fenton's documentary work completed for the British Museum 1854-1858 and the Crimean conflict 1855 (illustration, p. 11). Room three includes royal portraits 1855-1856 (illustration, p. 8) and excursions to Scotland and Wales 1856-1857 (p. 3). Room four pays homage to sacred and secular architecture 1857-1858 and the fifth room includes stately homes and landscapes 1858-1860 and Fenton's 1858 Orientalist studies (illustration, p. 19). The last room holds the late works, 1859-1860. All the images are rich in color (a major disservice is done to them in the accompanying catalog's reproductions). Regardless of the section, the images are beautiful, rich in tonality, and lush in quality. The curators have selected well and the exhibition lives up to its curatorial hype.

The exhibition is a retrospective without becoming a catalog raisonnée. It is thoughtful, evenly paced, with relatively well-written labels (as an historian, I always want art museums to tell me more than they usually do), and of course, beautiful salted-paper and albumen prints representing Fenton's amazing output. It appears the only the best available prints were selected, and many images known to me were missing, perhaps because of the politics of loan and traveling exhibitions. A stunning panorama, for example, from the Crimea, held by the Library of Congress was sadly missing from the exhibition.

The exhibition and companion catalog (with many essays by colleagues from other institutions) are worth seeing and reading, especially if you enjoy early photography, but, as alluded to above, the "color" reproductions are actually duo- or tri-tones that do not do the original prints justice. It is the catalog that disappoints, not the exhibiton. The exhibition at the National Gallery was made possible with the support of the Trellis Fund and The Ryna and Melvin Cohen Family Foundation.

The exhibition continues on to the J. Paul Getty Museum (Los Angeles; February 1 to April 24, 2005), the Metropolitan Museum of Art (New York; May 24 to August 21, 2005), and the Tate Britain (London; September 21, 2005, to January 2, 2006). VM-Section Mid-winter in London, perhaps?

WHAT'S UP

through Dec. 17 - *Roger Fenton's Photographs of the Crimean War, 1855*, Library of Congress, Prints and Photographs Reading Room, Washington, DC.

through Dec. 31 - *100 Years: Fair Park and the City of Dallas*, Dallas Municipal Archives, Dallas, Texas. www.ci.dallas.tx.us/cso/archives.htm

through Jan. 2 - *All the Mighty World: The Photographs of Roger Fenton, 1852 - 1860*, National Gallery of Art, Washington, DC. www.nga.gov. This exhibit will be traveling into 2006. [See review, this issue, p. 12]

through Jan. 8 - *In the American West: Photographs by Richard Avedon, A Twentieth Anniversary*, Amon Carter Museum, Fort Worth, Texas. www.cartermuseum.org

through Jan. 17 - *Dahomey, 1967: Photographs by Irving Penn*, Museum of Fine Arts, Houston, Houston, Texas. www.mfah.org

through Feb. 27 - *Every Four Years: Ohio's Role in the Making of the American President*, Western Reserve Historical Society, Cleveland, Ohio. www.wrhs.org

through March 13 - *The Photographs of Declan Haun, 1961-1969*, Chicago Historical Society, Chicago, Ill. www.chicagohistory.org

Nov. 5 through March 6 - *Few Are Chosen: Street Photography and the Book, 1936-1966*, Metropolitan Museum of Art, New York, NY. www.metmuseum.org

Nov. 9 through March 6 - *Impressions of New York*, New York Historical Society, New York, NY. www.nyhistory.org

Nov. 16 through Feb. 20 - *Tunnel Visions: Subway Photos 1900-1908*, New York Historical Society, New York, NY. www.nyhistory.org

Dec. 18 through Feb. 27 - *Byrdcliffe: An American Arts and Crafts Colony*, Albany Institute of History and Art, Albany,

IT'S YOUR LISTSERV! GET ON IT!

VisualMat is a list begun in 1999 as an open forum for topics relating to visual materials collections in archives and as a means of communication among members of the Visual Materials Section and the Visual Materials Cataloging and Access Roundtable of the Society of American Archivists. VisualMat provides a venue for the discussion of all aspects of the management and cataloging of historic visual materials collections, particularly in archival repositories.

To subscribe, send a message from your own email account to <majordomo@listlink.berkeley.edu>

You need no subject line, and the body of the message should just read <subscribe visualmat>

Once you have signed up, messages should be sent to <visualmat@listlink.berkeley.edu>.



Pierre Brissaud, Vogue, March 15, 1924. ©Condé Nast Archive. See article, page 10.

NY. This exhibit will also travel to the New York Historical Society and the Winterthur Museum. www.museum.cornell.edu/byrdcliffe/

Jan. 19 through March 20 - *Margaret Bourke-White: The Photography of Design, 1927-1936*, Portland Museum of Art, Portland, Maine. www.portlandmuseum.org. [This is just one of many good visual materials related exhibits at the PMA in the upcoming months. -ed.]

Jan. 28 through May 22 - *Frederick Sommer*, Museum of Art, Rhode Island School of Design, Providence, RI. www.risd.edu/museum.cfm

Feb. 6 through May 15 - *André Kertész*, National Gallery of Art, Washington, DC. www.nga.gov

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

WHAT'S ONLINE

Rebekah Irwin <rebekah.irwin@yale.edu>, Catalog Librarian for Digital Projects, Beinecke Rare Book and Manuscript Library

A new column that will feature online collections from libraries, archives, and museums.

The Dolly Madison Project
University of Virginia
<http://www.vcdh.virginia.edu/madison/>

“the first-ever complete edition of all of her known correspondence, gathered in an XML-based archive.”

Magnificent Views and Vistas: Mountaineers Climbs 1912-1916.

Tacoma Public Library
<http://mtn.tpl.lib.wa.us/climbs/>

“...an inspiring as well as a personal look at recreational activities in Washington State in the early years of the last century.”

Frances B. Johnston Photograph Collection
Louisiana Digital Library Collections Online
<http://louisdl.louislibraries.org/FJC/Pages/home.html>

“A collection of signed vintage prints by the famed female photographer, this series was part of the Pictorial Archives of Early American Architecture (PAEAA), which was the first photographic collection for the study of American architecture assembled at the Library of Congress...”

The David Rumsey Historical Map Collection
<http://www.davidrumsey.com/>

“The David Rumsey Historical Map Collection has over 10,000 maps online. The collection focuses on rare 18th and 19th century North and South America maps and other cartographic materials...”

The Digital Library of Appalachia
Appalachian Library Information Cooperative Exchange
<http://www.aca-dla.org/default.htm>

“...seeks to provide online access to archival and historical materials related to the culture of the southern and central Appalachian region... reproductions of color or black and white photographs, reformatted typed pages, published books, unpublished manuscripts, personal diaries and correspondence, journal and newspaper articles, musical recordings, oral history recordings and transcripts, and other related reproductions.”

MIC: MOVING IMAGE COLLECTIONS UPDATE
Jane D. Johnson, Library of Congress,
<jjohnson@loc.gov>

- What's the proper way to store videotape?
- Who's got a copy of the film I need?
- What schools teach moving image archiving?
- Where do I learn the basics of nitrate film storage?
- What agencies fund moving image preservation?
- How do I write a deed of gift?
- What distinguishes preservation from duplication?
- What archives collect industrial films?
- Where can I find an illustrated guide to audio formats?

- How do I select a cataloging system?

Most of us have encountered these questions, or asked them ourselves. Now MIC is ready with the answers. The Moving Image Collections (MIC) site at <http://mic.imtc.gatech.edu> has been revamped and they are proud to announce the addition of a wealth of new resources, written and compiled through the exceptional efforts of the MIC Education and Outreach Committee's working groups.

MIC staff also made a number of design and content changes to improve usability, navigation, and displays. Changes to MIC are based on usability studies conducted by the Rutgers School of Communication, Information and Library Studies, and recommendations made by MIC Education & Outreach Working Group members, the MIC Science Educators Advisory Board, MIC participants, and users of the site. Please peruse the MIC Portal at <http://mic.imtc.gatech.edu>. Let them know what you think: there's a questions and comments link on every page!

MORE RESOURCES:

- Over 800 resources gathered by more than 50 MIC E&O working group members, most of them from the Association of Moving Image Archivists (AMIA) Preservation, Education, Digital Initiatives, Cataloging, and Access Committees

- Over 50 original papers created by E&O members on preservation, cataloging and metadata, research, exhibiting, and much more

FOR GENERAL USERS:

- Care of home collections
- Home movies
- Festivals and events
- General movie sites
- Films on television
- DVD and video service providers and distributors
- Overview of the preservation process
- Research primer
- Donating your moving images to an archive
- Remembrance Wall: film and television lost and found
- Preservation milestones

FOR ARCHIVISTS:

- Finding funding
- Acquisitions and collecting policies
- Preservation standards and specifications
- Format identification and technical information
- Cataloging and metadata standards and tools
- Cataloging and metadata systems and utilities
- Organizations
- Conferences
- Bibliographies
- Glossaries
- Training opportunities
- White papers on preserving motion picture sound, reformatting, cataloging principles and authority control

FOR EXHIBITION PROGRAMMERS:

- White papers on programming basics, philosophy, promotion and marketing
- Sample program notes with guidelines for writing your own
- Projection best practices
- Shipping moving images
- Museum collaborations
- Rights clearances
- Traveling film exhibitions
- Where to search moving images outside MIC
- Where to find stills
- Conferences, festivals, and events
- Resources, discussion lists, organizations

A BIGGER AND BETTER UNION CATALOG:

- Over 340,000 records from seven alpha implementer archives

IMPROVED NAVIGATION:

- Google-like navigation bar for maneuverability through large results and jumping to a particular page
- Easy navigation to previous and next record or screen, and return to original search
- Logical alphabetical sort of search results
- Checkboxes allowing you to select specific titles for saving, emailing, or printing
- Guidance when zero or more than 1000 records are retrieved

INCREASED USABILITY:

- Site map
- Site search capability
- Instructive text on the home page, front and center
- More prominent portal options with guidance for use
- Simplified displays
- More graphics
- MIC site policies
- More about MIC on an expanded 'About Us' page

IMPROVED ARCHIVE DIRECTORY NAVIGATION:

- Clickable maps
- Browsable list of Archive Directory participants from a hyperlinked alphabet
- Logical alphabetical sort of search results

We have begun the full court press to solicit Archive Directory participation, contacting all organizations listed in *Footage: the Worldwide Moving Image Sourcebook* by e-mail. **Register your organization now** at <http://mic.u.washington.edu>. We are also improving the displays for both Union Catalog and Archive Directory search results, so stay tuned!

As we approach the conclusion of this first (National Science Foundation-funded) phase of development, we are actively gearing up for the technology transfer to the Library of Congress, addition of a cataloging utility, a directory of service providers, and an automated mapping form to accept

cataloging records from any institution into the MIC Union Catalog.

MIC allows users to search across multiple repositories to find current, detailed descriptions of moving images, and the images themselves, for the first time. Recommendations rooted in the practical requirements of preserving analog artifacts have evolved into a visionary initiative which serves a clientele beyond archivists and explores the leading edge of non-textual indexing, digital rights management, and educational use, while continuing to meet the daily needs of archivists and service providers. MIC complements and bridges other similar efforts internationally and proposes preservation and access solutions by optimizing the complementary strengths of its two sponsoring organizations. MIC is an AMIA-Library of Congress collaboration, with major funding from the National Science Foundation. Since October 2003, MIC has been visited 360,000 times by more than 14,000 unique users. Visitors hail from more than 50 countries in Africa, Asia, Australia and Oceania, Europe, and all of the Americas. Visit the MIC site at <<http://mic.imtc.gatech.edu>>.

For more information, please contact Jane D. Johnson, MIC Project Manager, Library of Congress, e-mail: <jjohnson@loc.gov>; phone (202) 707-5903; (732) 828-8918

EXHIBITION CASE STUDIES REMINDER

As we mentioned and published in the April 2003 issue of *Views*, a new column on exhibition case studies and solutions was proposed and written. We're looking for folks who have come up with a number of innovative ideas to challenging issues.

Header: Title of exhibition, name and affiliation of case study author, description of the opening venue and exhibition dates, curator name(s), sponsors.

Body: a sentence or two statement of the exhibition goal(s)/purpose. State one major problem or issue that needed to be addressed (I know there are always more). Discuss options that were considered to address that problem. Explain a final solution that was implemented. Examine what, if anything, might have been done differently.

Conclusion: Outcomes from the exhibition; future plans, or what was learned.

Please contact the editor at <lab0254@aol.com> to let her know that you're interested in preparing such a study.

IN PRINT

Baldwin, Gordon, Daniel, Malcolm, et al. *All the Mighty World: The Photographs of Roger Fenton, 1852-1860*. New Haven : Yale University Press, 2004. 288 p., ISBN 0-300-1490-1 \$65.00 (cloth).

Bajac, Quentin and Caujolle, Christian. *Encyclopedia of Photography*. New York: Harry N. Abrams, 2004, 280 p. ISBN: 0-8109-5609-8 \$45.00. Available at <<http://www.abramsbooks.com/>>.

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from Banff Centre Press, 1-403-762-6100, or <<http://www.banffcentre.ca/press/>>.

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[*Views* welcomes additions to this column documenting visual-material publications. If you know of such additional publications, please send relevant bibliographic information to the editor.—Ed.]

RICHARD AVEDON DEAD AT 81 By Arthur Spiegelman, for Reuters

Richard Avedon, who turned fashion and portrait photography into art forms and captured unforgettable images of some of the world's most famous figures, died on Friday at 81, a spokeswoman for the *New Yorker* magazine said.

Spokeswoman Perri Dorset said Avedon, the magazine's staff photographer, died in San Antonio, Texas, almost a week after he suffered a brain hemorrhage while working on a photo essay on democracy for the magazine. *New Yorker* editor David Remnick said the magazine would publish the essay even though it was incomplete. [*The article appeared in the November 1, 2004, issue. There is a Web site with the exhibition found at* <http://newyorker.com/online/covers/?041108onco_covers_gallery1>—Ed.]

"He had taken pictures of ordinary people and people you know, wounded soldiers, politicians, activists, convention delegates. He was nearly finished when he was stricken,"

"In the course of 60 years nonstop work, he had the energy level of a hummingbird and he provided some of the most profound and joyous images of our time, whether it was portraits of Samuel Beckett, the Chicago Seven or criminals," Remnick added.

Avedon became the *New Yorker's* first staff photographer in 1992 after a career in which he virtually defined fashion and

portrait photography in the United States, finding faces of women later dubbed super-models, thanks to his pictures.

Film on His Life

The 1957 Fred Astaire and Audrey Hepburn film *Funny Face*, about a fashion photographer in Paris, was based on his life. He served as a consultant to director Stanley Donen.

From 1945 to 1965, he was staff photographer for *Harper's Bazaar* under a series of legendary editors. After he left *Harper's*, he joined *Vogue*, where he remained until 1990.

His portraits of such figures as Jimmy Durante, Brigitte Bardot, Georgia O'Keeffe, Jacques Cousteau, Andy Warhol, Charlie Chaplin, Marilyn Monroe, the Duchess of Windsor and Truman Capote were intense studies against a white backdrop that often caught a person's secret persona.

He caught the essence of dancer Rudolph Nureyev by photographing his foot, and his portrait of a sensual Nastassja Kinski in 1981 — wrapped in a python — become one of the most talked-about photographs of its time.

"He seemed to get at the essence of people like no one else. His pictures of Marilyn Monroe capture her extraordinary sadness and her unexpected depth. He invented a kind of portraiture ... that was designed to display the essence of a person," New Yorker editor Remnick said.

"No" to Conventional Photography

Avedon once described his technique this way: "I've worked out of no's. No to exquisite light, no to apparent compositions, no to the seduction of poses or narratives. And those no's force me to a yes. I have white background. I have the person I am interested in and the thing that happens between us."

In the introduction to a book he did on the faces of the *American West*, Avedon said, "A portrait is not a likeness. The moment an emotion or a fact is transformed into a photograph, it is no longer a fact but an opinion. There is no such thing as inaccuracy in a photograph. All photographs are accurate. None of them is the truth."

In 1994, *American Photo* magazine named him number one on its list of "Photography's Top 100."

"No one has ever used a camera the way Avedon has. Each time he makes a picture, it's like he's discovering the magic of photography again. For all their sophistication, his pictures derive their power from an ability to tap directly into our own childlike forbidden stare," the magazine's editor, David Schonauer, said.

Don Winslow, editor of *News Photographer Magazine*, said it was hard to say what was Avedon's greatest work as "he kept surpassing himself with everything he ever did. He worked with this huge crate of a camera that allowed him to fulfill his vision. He had a minimal approach; the backgrounds were white or gray. The lighting was straight on. He had his subject confront the cameras but the subject was really confronting the photographer."

Avedon often left the realm of fashion to capture gritty real world images of the civil rights movement, the Vietnam war and the Chicago Seven trial.

Born in New York, Avedon quit high school to join the Merchant Marines, where he learned photography by taking identification photos. Afterwards he got a job at a department store and was brought to *Harper's Bazaar* by an art director who discovered him there.

NATION'S ART MUSEUM DEDICATES SUITE OF GALLERIES TO EXHIBITIONS OF PHOTOGRAPHS

National Gallery of Art inaugurated new galleries devoted to photographs with the premiere of the exhibition, *All the Mighty World: The Photographs of Roger Fenton, 1852-1860*, on view through January 2, 2005.

The new suite of five galleries, which will be dedicated to the exhibition of photographs, is adjacent to state-of-the-art storage rooms for photographs. Encompassing approximately 3,000 square feet, the new galleries occupy the inner tier of the southwestern quadrant of the West Building ground floor.

The project, made possible in part through funding by Gail and Benjamin Jacobs, Edward J. Lenkin, and Diana Walker, was begun nearly two years ago. It involves the restoration of three galleries and the renovation of two rooms.

"All visitors will now have a chance to see the finest works in one of the most beautiful showcases for photographs in the country," said Earl A. Powell III, director, National Gallery of Art. "We hope it becomes a new destination for visitors to the National Mall."

Following the inaugural exhibition of photographs by Roger Fenton will be the exhibition of photographs by *André Kertész*, February 6 through May 15, 2005.

Architectural and Design Considerations

Over the years, the space occupied by the new galleries has been altered more than once to accommodate the Gallery's changing needs. The current restoration/renovation will result in a suite of galleries that reflects architect John Russell Pope's original interior design for the West Building.

In three of the rooms, the walls and ceiling have been removed to reveal the original walls, marble bases and borders, and travertine wainscotting, and the original 16.5-foot ceilings have been exposed. The other two rooms are being renovated to duplicate as closely as possible the marble floors, travertine wainscotting, and door trims of the original building. The wall colors of the galleries will blend with the roman travertine marble trim.

The original plaster walls are being retained, but wooden panels will be installed for maximum flexibility in hanging frequently changing exhibitions. The rooms will be kept at the strict temperature and humidity levels maintained throughout the Gallery's exhibition spaces. Light levels will be adjusted to meet the special requirements of each exhibition of photographs.

The five rooms form a U-shaped suite of galleries directly off of the central corridor on the ground floor of the West Building. The galleries surround a new storage room for photographs, a state-of-the-art facility where strict conservation conditions are maintained.

The Collection of Photographs

The National Gallery of Art's collection of approximately 8,000 photographs encompasses the history of the medium from its beginnings in 1839. Started in 1949 with a gift of over 1,300 Alfred Stieglitz photographs from Georgia O'Keeffe and the Alfred Stieglitz Estate, and augmented with a further gift from O'Keeffe of more than 300 Stieglitz portraits of her, the collection has now expanded to include work representing the finest examples of the art of photography from the last



Roger Fenton, Pasha and Bayadère, 1858, albumen silver print, 45 x 36.3 cm (17 11/16 x 14 5/16), The J. Paul Getty Museum, Los Angeles. One of many luscious prints on exhibit at the National Gallery of Art's Fenton show. Review of the exhibition begins on p. 12.

160 years. Highlights include small but choice groups of photographs by the inventor of the medium, William Henry Fox Talbot, the pioneering Scottish photographers David Octavius Hill and Robert Adamson, and such celebrated Victorian practitioners as Julia Margaret Cameron and Lewis Carroll, as well as the Americans Carleton Watkins and Peter Henry Emerson. French 19th-century photography is also well represented with work by Gustave Le Gray, Henri Le Secq, Charles Nègre, Édouard Denis-Baldus, and Nadar. Among the strengths of the collection are large and important groups of photographs by several major 20th-century American practitioners including Paul Strand, Ansel Adams, Walker Evans, Robert Frank, Frederick Sommer, Harry Callahan, and Lee Friedlander, as well as the unparalleled Alfred Stieglitz Collection.

State-of-the-Art Storage Rooms Complement New Galleries

The new galleries will make it possible for works from the collection of photographs to be seen more frequently as part of changing exhibitions. However, because photographs are fragile and subject to deterioration if exposed to light for extended periods of time, the collection is stored under strict conservation guidelines and made available for study only by appointment.

The collection storage room for photographs consists of two rooms: one maintained at 62 degrees Fahrenheit and 40 percent relative humidity for optimum storage of black- and-white [*We think they mean gelatin silver—Ed.*] photographs, and the other at 50 degrees Fahrenheit and 40 percent relative humidity for color photographs. Storage at these temperatures and humidity levels extends the life of photographs by slowing the rate of change in their components.

The photographs from the collection not on display may be viewed and studied by appointment, Monday through Friday from 10:00 a.m. to 12:00 noon and from 2:00 p.m. to 4:00 p.m., except federal holidays. To make an appointment, call 202-842-6144.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Columbia, SC. This just in! We've just learned that Section member and Architectural Records Roundtable liaison Beth Bilderback was named South Carolina Archivist of the Year by the S.C. Archival Association. According to our ears in SC, Beth was taken by surprise. While she didn't receive any money, she did receive an obscenely big loving cup with engraved plaque (see Beth with her award, next column)! Congrats, Beth!



VM Sectionmember Beth Bilderbak, new South Carolina Archivist of the Year, with her loving cup

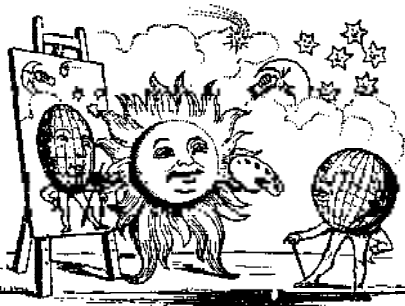
Views: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is 1 February 2005. Opinions expressed are those of the authors.

The Section's UPDATED Web site is
<http://www.lib.lsu.edu/SAA/VMhome.html>
 and
 2003-2004 Leadership Roster will be
 found on page 2 of this issue.





VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 18, Number 2.5

Special Edition

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OFFICIAL ABSENTEE BALLOT - 2004 Visual Materials Section, Society of American Archivists

DO NOT PHOTOCOPY

Leave your mailing address on the reverse side so we know who remains to vote in person at the Section meeting in Birmingham, AL. You may bring this ballot with you to the Section Meeting.

If you mail it in, it must be postmarked no later than July 20, 2004.

Mail this ballot to: Ms. Laurie A. Baty
4425 Underwood St.
University Park, MD 20782-1118

You must be a section member to vote

For Visual Materials Section Chair-elect, vote for one of the following:

- _____ James Eason
- _____ Diana Ruby Sanderson
- _____ write in _____

(only individuals who have consented to nomination may be listed)

CANDIDATES' STATEMENTS

James Eason

Visual materials archivists, even those at large archival repositories, are at risk of professional isolation. Rarely is there more than one visual materials specialist at a given institution, and often we are responsible for a wide array of "problem formats" that don't fit neatly in with traditional textual documents. For these reasons I think that a vibrant and active network of allies and experts is extraordinarily valuable to our small professional community. In my eight years of involvement, I have found the Visual Materials Section to be a very important part of my SAA experience. It has certainly offered the programs and resources most relevant to me.

I am impressed by the momentum that the Visual Materials Section has on a number of fronts. The mid-winter working meetings of the past two years have had an energizing effect that I hope can be carried forward in the years to come. Attendees have committed to help make progress on topics of concern to all of us. As Section Chair, I hope to continue this spirit of active involvement and participation. I am particularly enthusiastic about the efforts the Advanced Workshops working group will be making, since the need for in-depth

training beyond the basics is often mentioned by members. I also see website work to be crucial to our goal of making up-to-date professional information readily available. Such efforts can succeed with broad involvement and dissemination of specific areas of responsibility. Of course, our ongoing efforts to ensure that the SAA annual meeting has rich visual materials offerings and to ensure that our Views newsletter has continued robust editorial support are both crucial as well. I would welcome the opportunity to serve as chair of this Section, and to carry on the good work that is already under way.

James Eason is the Principal Archivist for Pictorial Collections, The Bancroft Library, University of California at Berkeley

Diana Ruby Sanderson

I have been an active member of the VM section since 1990, and filled the role of "meeting scribe" for every meeting I've attended since. I don't know what that buys me, if anything. But it does mean that I've been at least partially awake during the meetings!

What I've gleaned whilst taking minutes is that the section fills two roles within SAA: 1) It is a place for visual

materials archivists to network and learn from each other and guest speakers about the administration of the collections for which we have been entrusted by our institutions; and 2) It is an advocate for those materials by being a leader in educating other archivists and institutions. This section has a respected reputation for suggesting and presenting relevant programs, sponsoring the best newsletter (and listserv and website) in SAA, working cooperatively with related groups (i.e., roundtables), and being actively proactive through section committees. As chair, I would encourage the continuation of this reputation and work as a section that encourages continuing education through committees and cooperative exchange, planning through annual and mid-winter meetings, and has a lot of fun doing so.

Diana is a 19-year veteran of the archives veteran with degrees in history from Louisiana State University and an in-progress certification in archival studies from East Tennessee State University. After a 17-year career with the Presbyterian Church (USA), she accepted a part-time archivist position with Asheville School, a 104-year-old independent school with a lovely, but unprocessed, archives of which half of the collections are visual materials.



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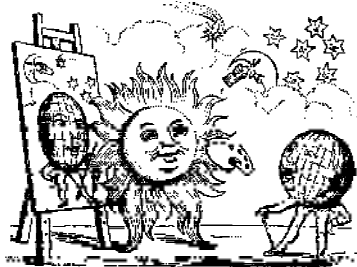
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 of Apparatus, Chemicals, and Materials, furnished and warranted.
 For every view we have taken
 copies of every description, and
 in the hands of the public, and
 in the hands of the public.

Once again it's VM Section t-shirt order time. This year's VM Section t-shirt features the Viewslogo, actually a Southworth and Hawes (of Boston) advertisement from an 1849 Boston city directory. You definitely will be a trend setter wherever you go in this shirt. To make sure that you receive the size you want, you must order in advance. Miriam must have your order and check in hand **no later than July 15, 2004**. If you are unable to order in advance, the Section will have some shirts for sale at the meeting.

We will deliver shirts at the Section meeting, but if you prefer, send us the postage and we will mail your shirt to you after the meeting.

Order now to get the fit!

Any profits go to support newsletter costs (we always receive great support from SAA and we want to help out).

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VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 19, Number 1

April 2005



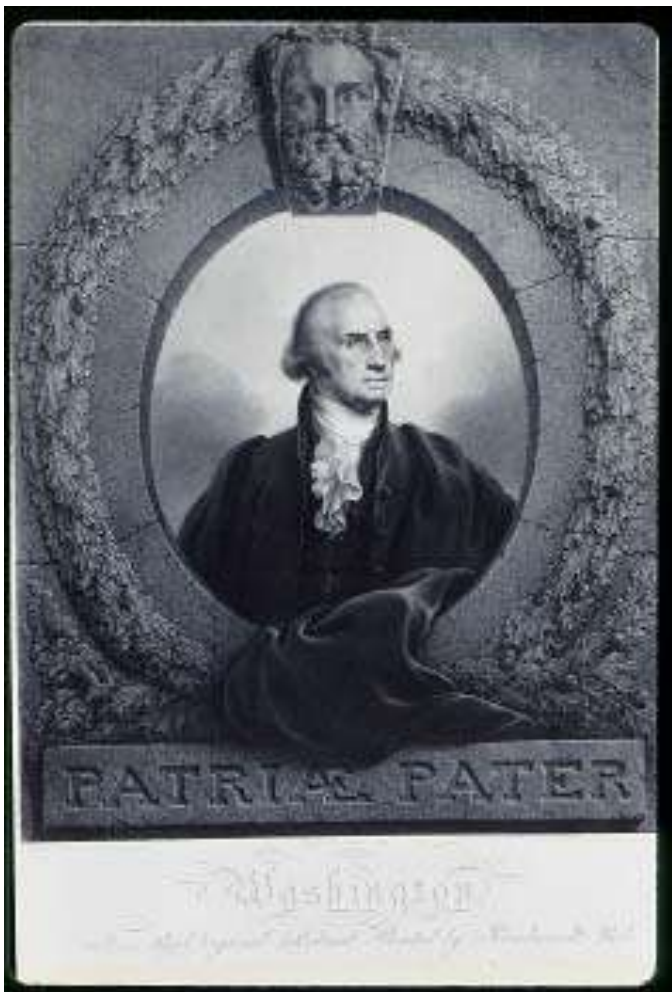
*T. E. Marr
Boston Athenaeum Art Room, 1902*

GRAPHIC COLLECTIONS AT THE BOSTON ATHENAEUM: EXCERPTS FROM A TALK PRESENTED TO THE VISUAL MATERIALS SECTION, AUGUST 6, 2004. Sally Pierce, Curator of Prints and Photographs

In presenting this overview of the print and photograph collections at the Boston Athenaeum I am going to stress their context as they relate to the institutional mission and the library collections. Using representative examples, I will describe when and how graphics were acquired and how they were gathered into their present form. The consistent theme is that the images were collected for their subject matter. This is an historical and documentary collection. Some of the works merit the designation of fine art—on the basis of artistic talent and monetary value—but their

acquisition, classification, and use is still largely determined by their power as visual documents.

From the beginning the Athenaeum collected graphics as part of its mission to encompass all aspects of literature, science, and the arts in emulation of classical Athens under the protection of Athena, goddess of wisdom. Graphic images were generally treated as adjuncts to the book collections. They were pictorial reference material. The Athenaeum subscribed to the series of chromolithograph reproductions of old master paintings issued by the Arundel Society in



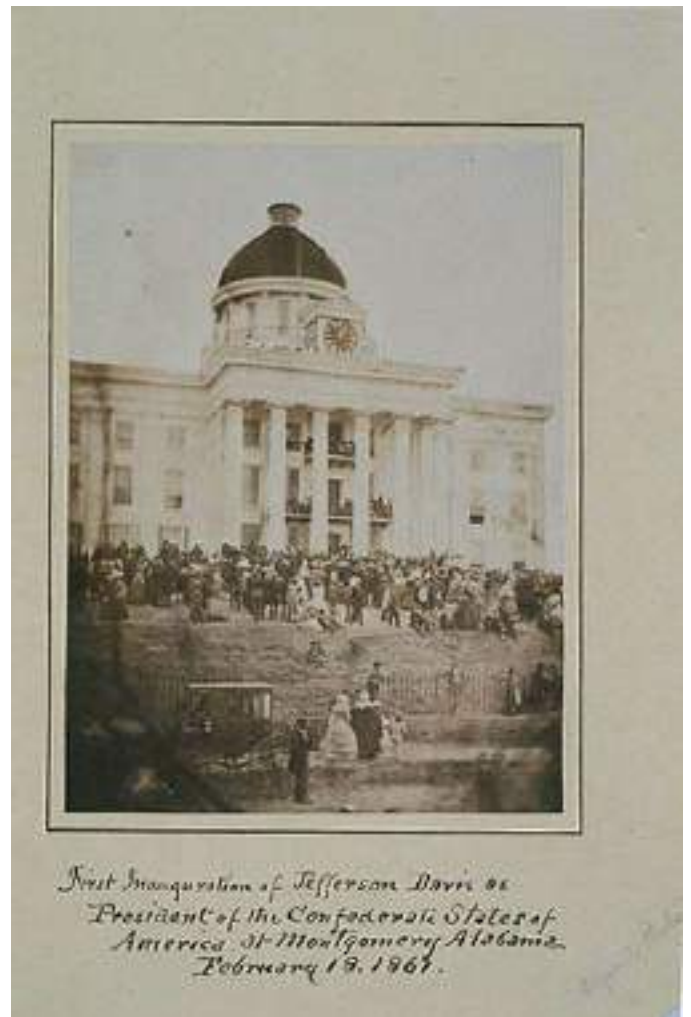
Rembrandt Peale
Washington as Patriae Pater, 1827

London between 1857 and 1897. The particular mission of the Society was to reproduce works that were inaccessible or in danger of disappearing through neglect or decay. Photographs of the Athenaeum interior taken by T. E. Marr in 1902 (p. 1) reveal that some of the Arundel Society prints were framed and wired to the railings on the gallery levels where they were interspersed with original oil paintings. The prints have survived to this day. As they ceased to be part of the general decoration, the framed examples were piled up in remote corners of the book stacks, with the notable exception of a very large religious piece that presided over the office of the building staff until quite recently. Currently, the Arundel Society prints (and a similar series issued by the Medici Society) are stored in flat files, or in frame bins in the print storage area. The Athenaeum also subscribed to the photographic art reproductions issued by Adolphe Braun, but not many of the loose, card mounted photographic prints have survived. The mounts, becoming brittle and distorted with age, probably made them a problem to store and contributed to their demise. But the numerous bound flat folio volumes of Braun photographs of Italian art have survived. Occasionally the Arundel and Medici Society prints and the remaining Braun photographs are consulted by art historians because the study of art reproductions has lately become somewhat fashionable in academic circles.

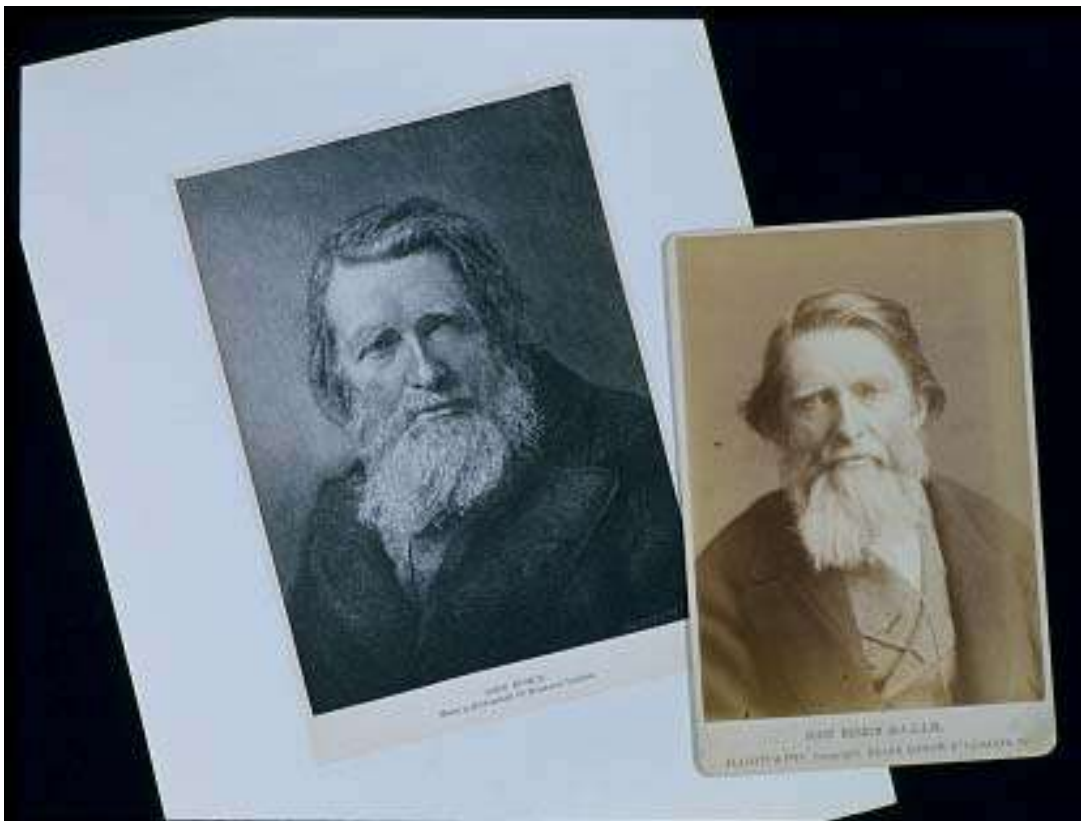
I use the word “fashion” intentionally, because the enthusiasm for all the different types of images in the print and photograph collection waxes and wanes with the interests and preoccupations of the current era, and I see it as the job of a venerable, historic, and relatively well-funded library like the Athenaeum to preserve these great masses of diverse “stuff” until their time comes round again.

Other notable graphic collections were formed by the library in the second half of the 19th century, including a large collection of portraits of George Washington and scenes from his life (left), collected to compliment one of our great book acquisition coups—the purchase of George Washington’s personal library in 1848.

Images of the Civil War—maps, prints and photographs—were acquired at the time of the conflict and have been added to ever since. They compliment our extensive book holdings on the subject, including a major collection of Confederate States imprints acquired at the conclusion of the war when the Library Committee, headed by historian Francis Parkman, sent a buying expedition into the South. The Athenaeum also acquired Alexander Gardner’s *Photographic Sketchbook of the War* and George N. Barnard’s



Archibald C. McIntyre
First Inauguration of Jefferson Davis,
Montgomery, Alabama, February 18, 1861



Images of John Ruskin from the Portrait File

Photographic Views of Sherman's Campaign in 1866, the year they were published; but these are bound albums with title pages and printed descriptions, so they live in the Rare Book Room, not in the Print Room. In the Print Room we have an extensive collection of Civil War images ranging from Currier & Ives battle scenes to ephemera such as patriotic covers. We have Winslow Homer's portfolio *Campaign Sketches*, and his set of 24 album cards titled *Life in Camp* parts I and II, all printed and published by Louis Prang. Homer's lithographs are complimented by etchings of Conrad Wise Chapman's scenes of life in the Confederate Army. Photographs include A. J. Russell's documentation for the U. S. Military Railroads. We have work by Henry P. Moore, who followed the New Hampshire regiments to South Carolina and photographed army camp life and the slaves of the sea Island plantations recently liberated by Federal troops. There are two extraordinary Confederate images: *The First Inauguration of Jefferson Davis in Montgomery, Alabama*, photographed by A. C. MacIntyre, a local photographer (opposite) and the last portrait taken of "Stonewall" Jackson, made by a Richmond photographer who came to the house where Jackson was staying with his wife prior to the battle of Chancellorsville. It is noteworthy that the portrait of Jackson was published by Matthew Brady, apparently printed from an original negative that was possibly smuggled across the lines in trade for photographic supplies.

Posters were introduced into the Athenaeum collection by Librarian Charles Knowles Bolton, an art historian who had a notable private collection of European and American

graphic art. During World War I, Bolton amassed and exhibited a large collection of war posters that has subsequently been added to by various donors, most notably Bartlett Hayes in 1986. Always appreciative of the power of good design, during the 1920s and 1930s Bolton also collected travel posters for the library and exhibited them in the exhibition gallery. In 1995, a donor gave us some World War II posters that he acquired as a boy when his father was treasurer of the Boott Mills in Lowell, MA, where cloth for military uniforms was produced. These posters, including a pristine set of Norman Rockwell's *Four Freedoms*, were displayed at the Athenaeum last summer to coincide with the celebration of the D-Day anniversary and the presence of the Democratic National Convention in Boston.

At the beginning of the 20th century, two very important picture collections that we use constantly were set up. Their formation was motivated by the antiquarian interest prevalent at the time—think Wallace Nutting and the Colonial Revival. In fact, one of them is called The Old House File (OHF). It is a self-indexing file arranged geographically—Boston by street, Massachusetts by town, and the rest of the U. S. arranged by state and by town within the state. It is comprised of small images. When originally set up, the pictures were pasted onto 8 x 10 sheets of black construction paper. The nucleus of the Old House File was a succession of gifts made between 1906 and 1922 by Annie Haven Thwing, author of many books on Boston history, including *The Crooked and Narrow Streets of Boston* (Boston: Marshall Jones Company, 1920) Miss Thwing donated photographs of historic buildings that she had taken herself in the course of her work, as well as original and reproductive prints that she had collected. The Old House File grew by gift and by purchase of auction lots, and it came to include a wide variety of material of varying degrees of authenticity and originality. It presently occupies 67 running feet and contains approximately 21,000 items. My first assignment at the Athenaeum—29 years ago—was to go through the Old House File and pull out all the lithographs so they could be cataloged at item level and conserved. Subsequently, Pamela Hoyle, the curator who pulled together the photography collection, had her interns comb the file for stereo cards, photographs by Wallace Nutting and Samuel Chamberlain, and other treasures lurking there. We continue to add to the Old House File, though not as assiduously as



Fitz Hugh Lane
View of the Town of Gloucester, Mass., ca. 1835

we should, and it is our first line of defense when answering reference questions or researching views.

The Portrait File (previous page), containing approximately 30,000 likenesses and occupying 102 running feet, is the other frequently used pictorial ready reference tool. In 1911 a collector named Charles Pelham Greenough gave his extensive collection of portraits and, like the OHF, it grew from there. The portraits are housed in archival envelopes arranged alphabetically by sitter. There are many excellent, important original prints and photographs in the file, deserving of item level cataloging, but pragmatically, this is a low priority. The portraits are relatively well housed and protected. The filing system works for us—we use it all the time—and considering the cataloging backlog of items that are truly in limbo we need to put our energies elsewhere.

All of the collections I have been describing were formed before there was a separate print room. They were housed among the book collections, in portfolio cabinets, and in drawers and shelves in the Art Department. It was not until 1950 that the genesis of our current direction took shape, and not until 1984 that we actually had a dedicated print room and collection storage area. The move toward a separate print department began in the 1940s when Walter Muir Whitehill was director of the Boston Athenaeum.

Whitehill was a scholar, the author of numerous books about Boston history and institutions. His most widely known work is *Boston, a Topographical History*, first published in 1959. Whitehill appreciated the documentary value of historical images. His works were always well illustrated. The pictures animated his facts, quotes, and verbal descriptions. He encountered a kindred spirit in Charles E. Mason, Jr., a print collector who was a founder and principal member of a local group called the New England Historical Art Society (NEHAS). The Society had as its goal the “education in the subject of the history and customs of New England as portrayed in paintings, prints, engravings, sculpture, and other works of art” (articles of incorporation, 1943) and they rented rooms on Newbury Street where the collection was stored and public exhibitions held. Whitehill wooed Mr. Mason and the NEHAS, giving them an office in the Athenaeum, and in 1949 the Society dissolved itself and the collection formally passed to the Athenaeum in 1950. Mr. Mason was given the title of Honorary Curator of Historical Prints and he continued to buy prints for the library and hired a person to catalog the collection. Eventually the works were matted in the Athenaeum conservation lab and several thematic exhibitions were held each year in the Athenaeum Gallery on the second floor. Although the NEHAS collection comprised works in all mediums, its principal focus, reflecting Mr. Mason’s interest,

was lithographs printed in Boston between 1825 and 1880. Boston was a center for lithographic printing, and many well-known artists began their training as apprentices in its flourishing print shops. The collection documents the work of all the major firms and artists working in Boston, such as D. C. Johnston, Fitz Hugh Lane (opposite), William Sharp (a pioneer of color lithography) and William Morris Hunt. An area of special interest, reflecting Mr. Mason's involvement in manufacturing, is the factory prints, documenting the industrialization of New England (below).

When I came to the Athenaeum in 1975, Mr. Mason and the print curator had desks in an alcove on the second floor—the Art department floor that also housed the exhibition gallery and served as party central—site of numerous receptions, lectures, concerts, and dinner parties. The card catalog of the collection screened the desks, and the prints were stored in boxes on shelves first in the exhibition gallery and later in a book stack area. The print collection was still relatively small. It consisted of the NEHAS donation approx 550 prints, Mr. Mason's subsequent purchases, and gifts from library friends and members. Also, the Curator, Amy

Montague, had begun the process of mining the Old House File and the Portrait File for more material to add to the lithography collection.

In 1978, a new curator, Pamela Hoyle, became interested in the Athenaeum's photographic holdings. As I mentioned before, Pam mined the Old House File, and to a lesser extent, the Portrait File. She gathered together photographic prints from various library files and portfolios, and photo albums that had been part of the Art Reference collection. All this was accomplished with the good will and cooperation of the Art Department staff, who were glad to have someone assume the care and cataloging of these semi-orphaned objects. For instance, the framed daguerreotypes of members of the Perkins family, founders and great benefactors of the Athenaeum, used to hang on a metal grate in a locked closet filled with art objects, flower vases, silver tea services, punch bowls, glassware, and the liquor. I tell you this not to disparage the institution—the daguerreotypes were identified, had accession records, were securely stored, and people knew they were there—I want you to get a sense of the organic nature of an old institution. We have things, and



Samuel S. Frizzell
Mason & Hamlin Cabinet Organs, ca. 1872



*Alexander Jackson Davis
Quincy Hall Market, Boston, 1829*

living memory, particularly in those pre-computer days, was and is what we rely on. Finally, in 1984, a separate, climate-controlled Print Room was created out of a book stack at the back of the second floor. We have our desks, reference books, flat files, and a table for researchers on the main floor, with a dedicated storage area above.

This has been a lot of history and explanation about how visual collections came to be at the Athenaeum, and how they are interpreted and accessed. But on the day-to-day level, from the perspective of our members and users, the function of the department is quite simple—we have old pictures of Boston. People call up all the time, “Do you have any old pictures of Boston?” “How old?” I ask. “Oh, 1950s” they say. “That’s not old,” I tell them, for we do have pictures from the 20th century, but the great glory of the collection is our wealth of 19th century images of the city as represented through lithography and photography (above). Twentieth century holdings include glass plate negatives taken by John Murdoch, scientist and amateur photographer, between 1910 and 1920; photographs by Berenice Abbott ca. 1930; Paul Caponigro’s photographs of the demolition of the West End neighborhood in 1959; and Irene Shwachman’s photographs of the 1960s. Allan Rohan Crite’s watercolors and drawings from the 1930s and 1940s document the South End neighborhood where he lived. The archives of George M. Cushing (next page), a

commercial photographer working in Boston 1940-1980, cover decades of change and development. Recently, a new purchase fund named in honor of Frances Hovey Howe, a former trustee, has enabled us to begin collecting contemporary works of art on paper, and we are pleased to bring our mission of documenting the changing face of Boston into the present and to be supporting local artists.

At present, the most complete access to the graphic collections is still via a card catalog, and of course conversations with the curators are always advisable. We are in process of converting the Print Room card catalog shelf list to MARC records for inclusion in Athena, the Athenaeum’s online catalog <www.bostonathenaeum.org/>. At present almost 5,000 records have been added, with an equal number still to be processed. There are linked digital images for a few hundred entries, another ongoing project. The Athenaeum has also contributed images relating to abolition and slavery to a new Web site, <www.bostonafricanamericana.org/>, funded by the Institute of Museum and Library Services through the Massachusetts Board of Library Commissioners.

This talk represents only a fraction of the richness and diversity of the Athenaeum’s Print Room collections. Research inquiries are welcome.



*George M. Cushing
Quincy Market, Boston, 1978*

From the Chair

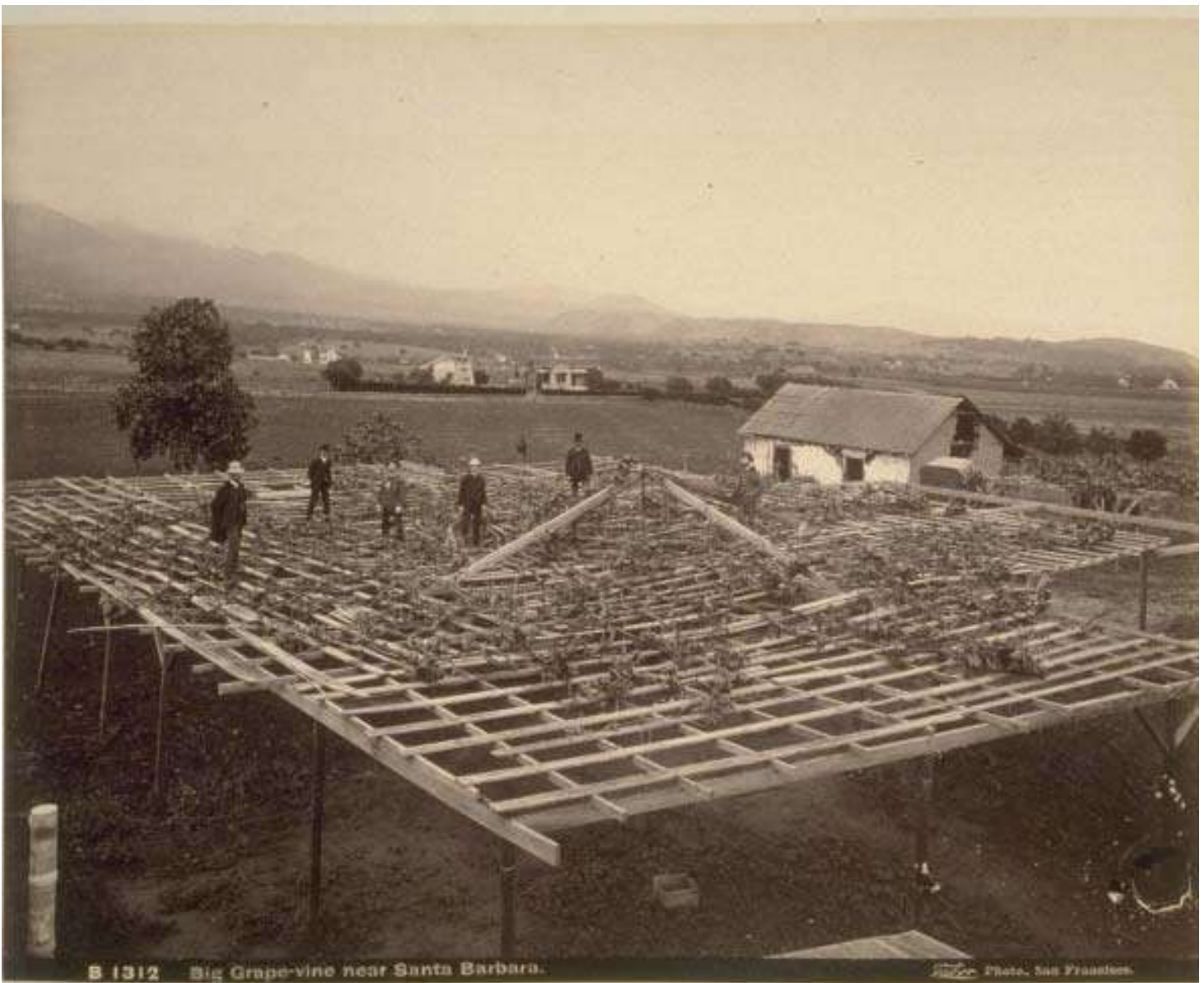
Mark E. Martin <mmarti3@lsu.edu>

"Great meeting!" Words spoken seldom in sincerity seem to be commonplace when referring to the VM Mid-Winter Meetings. This past Mid-Winter was no exception.

With nearly 20 VM members committing at least two days of their lives to reviewing what the Section said it would do last year, what the Section actually has done over the course of the year, and hashing out what the Section wishes to do in the coming year, the setting was ripe for distraction, digression, and delay. It is a tribute to the focus and commitment of those same Section members that we did not fall away from our tasks. As you will be able to see in the minutes from the meeting, located elsewhere in this issue (and available online at <<http://www.lib.lsu.edu/SAA/2005Mid-Winter.html>>), we had a very active and lively two days. As you read the minutes from the meeting you will also see that there are many opportunities for Section members (now numbering nearly 700) to lend a hand on one or more of the committee working groups. I also thank Joel Wurl, our Council liaison, for leaving the Council meeting (also in Washington that weekend) to eat dinner with us on Saturday. We had a fruitful discussion about many of the issues and questions that came up over the course of the two-day meeting.

There were a number of high points for me at this meeting. First, the topic of the generational change occurring within SAA, and throughout society in general, raised many interesting issues. I suppose in many ways the topic came up because so many of us VM members are heading into, or are well into, our 2nd half century. The inevitable passage of time leads us to ask, "Who is coming next? How do we prepare them to assume leadership roles in the Section? Will they assume such roles?" I was very pleased to see new, younger members at Mid-Winter taking an active role in discussions and planning. How this will play out over the coming years is anyone's guess, but I am confident that new leadership will arise.

Second, for the first time we took the time to compare what we said we were going to do with what we actually have done. I believe it is essential to the Section's success to have these reviews built into the process so that we don't get carried away with great ideas that never come to fruition. Such reviews also provide the benefit of giving us a truer vision of how long it takes to get things done. An all-volunteer organization, such as SAA, has to balance member's day job workloads against the desires of the volunteer organization. I believe we have done a reasonable job so far and will be able to fine-tune our actions in future to become more focused and more effective.



Big Grape-vine near Santa Barbara, ca. 1885.

A view of an impressively large grape arbor, conceptually quirky yet typical of regional promotional images touting agricultural productivity or local curiosities.

(Courtesy of The Bancroft Library: BANC PIC 1982.078:33)

A review of a new book on Taber appears in **In Print**, p. 18.

Third, the sheer joy of the meeting is a rare pleasure. I should say, the sheer joy of the communal food preparation (ask me about the new recipe “Polenta Pantaloni”) and the big family-style consumption of it. Conversation and wine flow so well; laughter rules the evening. After a sometimes very long day of meetings it’s a welcome and healthy way to cement our friendship and camaraderie. I encourage all Section members to consider attending the next Mid-Winter!

From the Web Weaver <mmarti3@lsu.edu>

“What’s new?”

Indeed. That brief query became a telling point at Mid-Winter. It seems I received an e-mail a few weeks before the

Mid-Winter Meeting from a non-member saying he had found the VM Web site online, gone to the “What’s New?” page, and discovered it hadn’t been updated in a year. His real question was, “Does the VM Section still exist?” If I were a cartoon character I’d’ve had to say “D’oh! My bad.”

Not being a cartoon character, most of the time, I e-mailed back saying, “Yes, we’re alive and well. Please see the rest of the site for more information.” Then I looked at the site myself. The upshot was that I realized all too well that I don’t have time to adequately maintain the Section Web site as much as I wish I did have the time.

So, what about a solution to the problem? As you will be able to see in the Mid-Winter minutes, the suggested solution is to have a cadre of co-weavers who will take a portion of the

Web site as their own, create the content, and e-mail it to me for mark-up and posting. What could be easier?

What's that? Do I hear laughter in the distance? Probably. We've been making this plea for the better part of a year and, with the exception of those brave souls who stepped forward at Mid-Winter, we've heard nary a peep. Let's face it folks, we face 2 options if we want to maintain a Web presence: 1) I'll have to step down and turn the whole thing over to someone else soon, or, 2) I'll need help. Now it's your turn.

From the Vice Chair

James Eason <jeason@library.berkeley.edu>

This report, my second as your Vice Chair / Chair-Elect, comes on the heels of our third annual VM Section "Mid-Winter meeting." Once again, the experience was energizing, inspiring, and productive. Since you will have had other opportunities to read about the meeting's highlights I won't go into detail here. Enthusiasm, however, was expressed for having a California Mid-Winter in January-February 2006, so I have my task cut out for me. It won't be easy to match the warm hospitality of our past hosts, Laurie Baty and Sue ("Mama") Kriegsman, but I'll be doing my best to find an informal, economical and reasonably homey venue. The cooperative preparation of meals has really been a wonderful feature each year, bringing the group together and making all the "shop talk" a pleasure as it carries on through meal times. A venue that permits some of this collective and domestic element is the goal.

As reported, progress was made on many points of business, including the planning of Advanced Workshops and work on updating and broadening the useful professional bibliography, which, in its original form, is available through the Section Web site. New SAA publications on Visual Materials also seem to be on the horizon, with Laurie Baty taking on efforts to put together a "VM Reader" and to propose a visually focused issue of *American Archivist*. As always, brainstorming on future SAA program ideas yielded some great ideas and, most importantly, volunteers to develop them. Calls for broader participation and contributions to all of these efforts will be made through the VisualMat listserve, so please stay tuned for ways to get involved.

On my own home front, I am keeping busy with plans for the upcoming move of all Bancroft Library collections and staff to temporary facilities. We look forward to returning to an entirely refurbished, essentially new building in two-to-three years. While the improved facilities will offer vastly superior environmental conditions and space allocations, some of our collections will be entirely unavailable for several years, beginning in June 2005. Large format visual materials are among these. As you can imagine, the service, security, and myriad of logistical challenges are staggering.

Beyond "move" issues, the burning thoughts that occasionally sear through my otherwise complacent mind have revolved around the storage, appraisal, and preservation reformatting of negatives and, for variety's sake, minimalist approaches to processing and describing large photographic collections. The latter thoughts are couched in discussions current in the archives world, in which the reality of backlogs

has been discussed by a Special Collections Task Force of the Association of Research Libraries. Mark Greene and Dennis Meissner have been presenting and writing on the topic of minimal processing for 20th century manuscript collections, espousing some fairly radical changes. I struggle to find ways to apply the same principals to photographic archives. Can I responsibly lower my processing standards but still provide adequate access and reproduction service?

Change is also afoot on the prior issue, and traditional photographic reformatting of nitrate and acetate negatives is quickly becoming anachronistic. It is already cost-prohibitive in any significant quantity. We must look to digital as a preservation medium for material that is unlikely to survive in its original format. The recent ARL report *Recognizing Digitization as a Preservation Reformatting Method* (cited in the December 2004 *Views*) is a step in this direction, but it is a frightening leap to consider a policy of going digital without retaining a preservation "hard copy." Are we there yet? Should we be? I hope that Section members will engage in such discussions and we can develop our thinking together.

BUT WAIT! THERE'S MORE!

MID-WINTER WRAPUP

**SAA / Visual Materials Section Mid-Winter meeting
February 4-5, 2005**

University Park, Maryland

Notes by James Eason and Laurie Baty (you'll know where James ended and Laurie started!), with reference to notes made by Martha Mahard. (Some topical rearrangement has occurred with blatant disregard for the original order of discussion.)

In attendance:

Alexander, Arden	(Prints and Photographs, LC)
Appleman, Peggy	(DC Public Library)
Baty, Laurie	(USHMM)
Bilderback, Beth	(Univ. So. Carolina)
Cohen, Stephen	(Yale)
Eason, James	(U.C. Berkeley)
Fletcher, Stephen	(Univ. No. Carolina)
Hayes, Katherine	(American Institute of Physics)
Kozbial, Kozbial	(U.C. San Diego)
Lindsay, Heather	(American Institute of Physics)
Mahard, Martha	(Simmons, Harvard)
Martin, Mark	(Louisiana State Univ.)
Moore, Heather	(U.S. Senate Historical Office)
Sanderson, Diana Ruby	(Asheville School, Asheville, N.C.)
Slate, John	(Dallas City Archives)
Waldron, Shawn	(Condé Nast Archives)

With special guest

Joel Wurl (Immigration History Research Center/SAA Council)



Kerosene lantern in traffic sign at 41st Street and 2nd Avenue. Richard Cleve Saunders, New York City. April, 1952. From the Standard Oil (New Jersey) collection, Special Collections: Photographic Archives, University of Louisville, SONJ_71927.

Please read the article on p. 15.

Mark Martin convened this 3rd annual Mid-Winter with welcomes, introductions, and a major review of goals articulate over the past two years.

Review of topics:

Administrative reorganization:

- Some work has been done toward consolidating our many committees into three basic committees with numerous working groups, but this is not reflected on the Web-site yet. The 3 committees are more conceptual now, and remain to be actually created and populated. They will be "Administration," "Publishing," and "Education & Special Topics."

Views:

- The newsletter has moved to online format and is getting a lot of positive feedback.
- The need for a meeting of newsletter editors and publishing liaison was mentioned (Baty).
- Indexing of back issues—ongoing project now at about 90 percent; Steven Cohen will do the remaining three issues of volume 15.
- Mark Martin talking about how to check and standardize names and terms; Katie Hayes suggested porting files to Access for easier manipulation.
- Questions of how best to make it available when it goes online.
- Enlargement of the *Views* editorial team from One to a Team of members has been very successful. Stephen

Fletcher and Shawn Waldron are working on exhibition lists and reviews.

- Baty is interested in getting to the point that we can actually plan for a whole year in advance.

Section Web site:

- SAA may possibly want to host the VM Web site and newsletter—but they are concerned about space and persistence issues; frequency of access. We are concerned about maintaining a distinctive design and having control over content and updates. We do have the option to maintain control by not going over to them, and we won't pursue change in host server at this stage.
- General Web site discussion included references to SAA's inclination to restrict current issue newsletter access to members, which the Section does not feel strongly about, and also the desire to have electronic elections (restricted to members, of course). SAA must resolve technical issues on both of these fronts.
- Mark Martin (Web weaver and Chair this year) needs more help with the site. A Web committee should be formed, as discussed in previous years. Various member volunteers to take on editorial responsibility for parts of the Web site. Review and addition process needs to be formalized—perhaps a calendar for when to review and revise, etc. Good ideas come up, but we are not getting them implemented.

SAA leadership announcements list:

- SAA has set up Section e-mail reflectors that are for 1-way communication. The Chair may send out messages to the membership.
- Major business should be announced this way, and to the VisualMat listserve, but all discussion must happen on the VisualMat listserve. (Some members may not choose to join VisualMat, but they should receive the announcements from the SAA distribution list. VisualMat also includes many non-Section members.)

Annual SAA meeting:

- We want to continue to have a Section meeting speaker.
- We need to keep track of the sign-in list that goes around as we need to report on numbers to Council. Don't need an official list, but the Chair needs to be responsible for the count.
- Book fair—Megan Friedel is willing to do it again, perhaps with Ellen Doon if she is willing once again. (There is some question whether she will be able to attend New Orleans, but hopes to.) Discussion of whether more exposure time or promotion is needed. Will brainstorm with Megan and Ellen.
- Endorsements of VM Proposals for 2005 were submitted in Fall, but Martin had not heard back about acceptances from the Program Committee. Proposals submitted to the Chair for endorsement are reviewed by the Chair, with ad-hoc input solicited from willing colleagues. "Visual Materials on Parade" was very popular last year, but is not on the program for 2005. We will work to revive it for 2006. Topics for future meetings and good VM sessions to develop were discussed. Some ever-popular topics were bounced around such as: more on

born-digital collections, where we stand with the disappearance of film and traditional photography, and reformatting and storage issues for nitrate and acetate film negatives. Discussion deferred until Saturday.

VisualMat Listserv:

- Activity has really picked up lately
- Over 425 members
- A couple of things Eason would like to do, including: quarterly reminders to reply to the entire list, not just the sender, and to set up an archive of the listserv.
- Discussion followed of a new photo archivist list set up by a colleague who mistakenly thought VisualMat was just for cataloging issues. Members who are on both are encouraged to monitor and share posts with VisualMat. Layout of headings on Web site are a bit confusing and Martin will try to clarify that VisualMat is not just for VM Cataloging, but for all archival visual collections management issues.

Three-Year Plan:

- Eason to edit, after this meeting. Will include ListServe goals and other points raised in the course of the Mid-Winter meeting. Much of the following was raised as part of the Three-Year Plan review.

Finances.

- T-shirt sales to raise money to defray cost of additional postage of newsletter which is now no longer being mailed. Want to continue this but may be contingent on what SAA says about fund-raising, which has been under discussion for some time. T-Shirt sales have always been good, but we only make about \$100, and we'd like to formalize the finances and be able to direct any future profits to Section programs and goals.
- Discussion of making a proposal to SAA Council about enabling fundraising and maintaining financial accounts for Sections. This deferred until Joel Wurl, our liaison, can be asked for updates on Saturday. (On Saturday we learned that SAA is willing to manage funds, and encourage fundraising. Communicate with Council first. Certainly must not approach potential sponsors or donors without clearing it first.)
- Funds might be used for SAA meeting scholarship assistance to students, for supporting publication / image rights costs for VM-related publications, for putting on our own VM workshops, or for underwriting meeting space for Mid-Winter meetings if they have to become more formalized. Many other possibilities.

Mid-Winter Meetings:

- Discussion: do we want to continue to have a Mid-Winter meeting no later than March? Those present: a strong Yes.
- It has been very productive.
- There was an interest in moving it West for Jan./Feb 2006, and many present would be willing to travel for it. Eason and Kozbial will work on venues.
- Valued characteristics of the meeting were discussed:
 - o Accomplishes "nuts & bolts" committee work

- o Venue for increasing membership involvement. Gets more folks and newer members involved. (Don't want to limit to established "leadership.")
- o Informality and social aspect valued: increases cohesion
- o Low cost important
- o Shared meals add a lot
- o Critical mass of local attendees may be important, but not primary criterion. (Willingness to travel away from N.E. cities.)
- o Good to coincide with Council's DC winter meeting, at least every few years (3rd year?)
- Eason to investigate "homey" and inexpensive venues in the San Francisco Bay Area. (Community center spaces with kitchens? Faculty club lounges? NPS facilities? Last resort: formal conference rooms at a university.) Kozbial will assist with Southern California options. **Action item:** site to be found by May 15.
- Sustainable model issue remains: big burden on the Chair, and it will probably have to grow and be formalized. (Funding implications.)

Publications:

- Continue to review VM related books and publish them in *Views*
- Bibliography—Slate has gone back and culled titles from 10 years of *Views*
- Expanding bibliography to cover more subjects—done
- Soliciting for new articles to be published in *Views*
- Special VM issue of *American Archivist*? (Baty to pursue)
- What about establishing a Web-based peer-review visual materials journal—related to people needing to publish for tenure—Fletcher noted there are models out there for this—acceptance of online publishing has evolved since we last talked about this. (Discussion deferred.)

Working Groups:

- Bibliography—John Slate
 - o Several issues requiring feedback; passed out outline with revisions based on suggestions and feedback; also additional comments have come in from members. Current printout up to 30 pages. Format to be cleaned up. This is a real tangible product from our Section; have discovered that there isn't anything comprehensive that tackles this range of topics. He thinks that it should still be 50 percent photography and not so comprehensive in every other field.
 - o Do we want Slate to continue? Yes by acclamation.
 - o Would like to divide out some of the Sections for others to oversee.
 - o Outline not set in stone but Slate asked that we read it for logic of structure: is it the kind of thing we want?
 - o Copy editing in hand but substance issues needed.
 - o Bibliographies will go at the beginning.
 - o It was agreed that the style would stay with that originally used by Pearce-Moses, rather than switching to something more formal like Chicago or MLA.
 - o For better searchability, it could be loaded to EndNote. **Action item:** Mahard volunteered to do this by August.
 - o A question of whether this would cover visual ephemera or just photography.

- o We are to send Slate suggestions. Mahard suggested that we use a form for suggestions on the Web site.
- o Slate will have a progress report at the annual meeting—may send out an early version; might post on the Web site as a work in progress ca. July 1 to allow for comments.
- o Slate needs help on particular Sections:
 - Bilderback and Kozbial on Architecture
 - History and general works—Eason—reference
 - Discursive
 - Aesthetics criticism etc.—keep it to things that would be helpful, not just because it is out there
 - all for volunteers for specific areas
- o This discussion lead to a discussion of criteria for selection
 - juried articles
 - added recommendations
 - scope statement to go at the beginning
- o Also discussed the use/inclusion of Web sites—linking to them (and resultant dead links issues; agreed to keep separate as “online resources.”)
- o John will draft the front matter
- o The question came up about a shorter, vetted list—the few essentials—as a preliminary part of the work—Sanderson will help; Stephen Fletcher also interested; should be done by Mid-Winter.
- o Slate stated that the main thing is that the bibliography reflects what people want out of it—like the state-based guides Section (Slate wants to develop this further).
- o There was additional discussion of the outline and definitions, the possibility of group discussions on a blog. Slate will keep deadlines and get things going.

Update on the revision of *Administration of Photographic Collections*:

- Martin announced that Mary Lynn Ritzenthaler had hoped to attend, but couldn't be here. Instead, she sent a message —“entire mss. is with the printer. Waiting for Teresa Brinati (Chicago office). Should be out late winter/early spring.

Advanced workshops:

- Kozbial talked about the ideas currently on the Web site and those under development. Note that the charge for this committee is specifically to propose “advanced” workshops.
- Based on 2004 Mid-Winter, Kozbial chaired committee of 5, gathering ideas, met in August; took list of 12 ideas to follow up on and is working with Solveig deSutter at

SAA. Learned that the instructor needs to be the one to fill out the proposal. Mahard's proposal was submitted [NOTE: and accepted for one of the New Orleans pre-conference workshops]. Topics not to be basic and to be geared toward our VM membership. An ideas page has been added to the Web page. The committee needs help finding instructors, thinking of avenues for presenting other than SAA, fundraising, future plan. Kozbial also mentioned that it was time to set up some policies and procedures (e.g., who vets the proposals, what do they need to see before SAA, etc.), what the committee's role is, etc. She also will set up a calendar for what needs to be done when.

- We also discussed the politics of workshops in SAA. Questions were raised about restrictions on the Sections and also expenses/funds. There is a sense that the regionals need access to the more advanced workshops at a smaller cost than those offered by SAA. Will SAA let us put workshops together to go out under the Section, or must they be SAA workshops?
- Following further discussion, there was a question regarding how instructors are vetted.
 - **Action items:** Continue looking for instructors, developing topics; setting up policies and procedures; pursue question of sponsorship. The question came up of could there be a VM “pre-conference”? Suggested that we go through a dry run to see what is involved; Stephen Fletcher volunteered as a guinea pig but there was discussion about how advanced the proposed topic actually is.

Views:

- Baty stated that the meeting already had covered the basics of the newsletter.
 - o There are at least 5 people working on each issue.
 - o Being electronic has allowed for more illustrations and a larger number of pages.
 - o Hopes to work with the editorial team to rough out a plan for three issues at a time.
 - o Continue to work on index. Index editor still needed.
 - o Need to post editorial policy and specs for images.

Web site:

- Martin stated that there needed to be working groups responsible for text; he would do coding. The “What's New” page might not be needed if we use the “new” icon.
- Other ideas discussed:

IT'S YOUR LISTSERV! GET ON IT!

VisualMat is a list begun in 1999 as an open forum for topics relating to visual materials collections in archives and as a means of communication among members of the Visual Materials Section and the Visual Materials Cataloging and Access Roundtable of the Society of American Archivists. VisualMat provides a venue for the discussion of all aspects of the management and cataloging of historic visual materials collections, particularly in archival repositories.

To subscribe, send a message from your own email account to <majordomo@listlink.berkeley.edu>

You need no subject line, and the body of the message should just read <subscribe visualmat>

Once you have signed up, messages should be sent to <visualmat@listlink.berkeley.edu>.



A "Pub" in Hamilton, Bermuda. Richard Cleve Saunders, April 1953.
From the Standard Oil (New Jersey) collection, Special Collections: Photographic Archives,
University of Louisville, SONJ_ 77362 M-11
Please read the article on p. 15.

- o Posting images from the city in which the next meeting will take place (no)
- o Ellen Doon and Stephen Cohen are willing to help edit for content. Katherine Hayes and Heather Lindsay (both AIP) also willing to help.
- o Links to institutional sites of members.
- o Make sure that the listserv doesn't appear to be just from VMCAR.
- o In three-year plan, section D3: various suggestions made about things that could be added:
 - Announcements,
 - FAQs about the Section. We agreed that FAQs for members—how to get involved etc would be desirable—Diana will work on this
 - what about workshops outside of SAA.
 - Case studies—way too ambitious so it was taken off the 3-yr plan for now (should revisit it on a regular basis)
 - Internship information—agreed that this was more a listserv-type item—SAA has a job thing as do others—we could link to job sites; re internships—start with jobs for now. Encourage VM members to submit links to their own sites.
 - Eason suggested that having a list of past VM sessions and proposals that had been submitted but not accepted would be useful for future reference. Add to 3yr plan 1D3e—the Heathers will do

The Visual Materials Reader Project:

- Baty reported that the project was to have started after April 04. She had posted a request to the listserv with no response so far.
- **Action item:** Baty to come up with a basic outline of thematic categories with descriptions, post on listserv with request for suggestions for April 1; Martin to send to a targeted list of specific people too.
- **[NOTE:** proposal submitted to SAA Pubs Board for their March meeting. The proposal concept was approved; the Pubs Board wants to see the final article selection before giving the project the complete go ahead.]

Other possible publication activities:

- Peer-reviewed journal online.
 - o Investigate methods for peer-reviewed journal online. The question was asked whether we wanted to keep this on the three year plan. Stephen Fletcher willing to help investigate and report back at next Mid-Winter or annual meeting
- Soliciting writings where members to contribute to Web site
- Special issue of *American Archivist*—with guest editor; revised three-year plan section 3DE.. **Action item:** Baty to contact Phil Epphard about us putting together a dedicated issue. **[NOTE:** Baty has written, but not heard back from Epphard.]
- Sanderson had an idea about a mentoring/reader board—can we announce this on the list and ask for a response and then move forward. She will take on initiating this but we don't want to deluge the membership.
- Cohen asked about the possibility of a mentoring program and student chapters, whereby Section members would help with writing. Discussion ensued. No conclusions.



Mechanic at Master's Esso Service Station in Hamilton. Richard Cleve Saunders, Bermuda, 1953. From the Standard Oil (New Jersey) collection, Special Collections: Photographic Archives, University of Louisville, SONJ_77319. Please read the article on p. 15.

Sessions for 2006 in DC

- How deal with “born digital”
- Appraisal / Identification of visual materials—may be developing into a paper with Alan Lewis.
- Appraising modern collections—Kozbial mentioned that Advanced Workshop Group is looking at something along these lines—esp. non-photographic processes/ What are they, how do you appraise them, preservation issues —Baty suggested Luis Nadeau.
- Grant proposals—Slate thought it would be useful to have a workshop on how to formulate budgets based on collection size and volume etc. It could be a 2 hour hands on mini-workshop—basic nuts and bolts. He's willing to gather some information. We need to look for others, maybe someone from the granting institutions.
- Eason suggested a session on “minimal level” cataloging, prompted by and article by Mark Greene—how much can you get done in an hour; very current in text-based collections and would be worth looking at for VM; in Greene's article he talks about processing rates in the context of grant writing.

- Arrangement and description?
- Managing open and growing collections—Sanderson suggested that the Section could do a case study of facing this kind of collection; there is a grey area between records management and collection development; all the politics involved—worth pursuing—Stephen Cohen and Sanderson will explore.
- MARC vs EAD—All agreed an important topic; need someone to coordinate.
- VM, MSS, Digital Data Structure and Content standards (DACS?)
- Related institutions? Kindred organizations—like AMIA; dying/dead media—changes in technologies and implications for archives—being explored in Advanced Workshops (Stephen Cohen)
- Nitrate session and the attendant problems ; also issue of whether people need to be members or not to be speakers. Kozbial wants it to be an advanced workshop.
- It was suggested that someone review the VM-related sessions that appear on the program. Having such a list will be good for feedback and memory jogging. Assignments to do this would need to be done in advance; session chair to identify someone ahead of time; Eason thinks it should be more impartial—more of a summary than a review. It was suggested to look at how MARAC does this. Following discussion—it was agreed that a summary rather than a review would be better. No commentary unless a recommendation.

New session ideas

- “Born Digital”/or electronic. Stephen Fletcher volunteered to lead a session or write a proposal.
- Martin reminded the group that we need to incorporate other kinds of media rather than just photos.
- “How do we USE the collections”—how are people using what we have and what is possible for the future; *Eyes on the Prize*, was brought up—the reproduction permissions have expired so they can’t re-broadcast it; a non-theory session—lots of pictures; aimed at the it’s not just pretty pictures thing; moving images stuff too; video related—Stephen Cohen; member screenings as a sessions?
- Large-scale collection reformatting; where are we with different approaches? Digital as an assessment tool? Threats to collection in ground zero cities—how to deal with post-9/11 threats and how to save collections; European sources have been doing this for a long time.
- Creating revenue from the archive; cash cow in the archive? (Stephen Cohen)
- “Ethics of Controlling Use” Peter Hirtle and the ethics of charging use fees for things that are in the public domain. What what does that imply—what about trying to control how our images are used—what about taking Hirtle’s argument into this area—needs to be pursued—maybe an article—Eason will take this idea on.
- “Research on Parade.” Kozbial asked if there were ideas from last year’s that could be expanded?

Following lunch, the group prepared and signed a formal greeting to Sue Kriegsmann.

New Orleans Meeting

- Tour— various ideas and digressions bandied about, including the Public Library
- Speakers: potentially find a photographer like the LA session—Sanderson thought of a photographer who did New Orleans churches working for an architect; Martin suggested a slide show related to areas? New Orleans then and now?
- Martin and Eason will poll the membership about where they would like to eat for the VM Section dinner
- Mahard will send Martin some readings set in New Orleans to posting on the “What’s New” page (WPA writer’s guide recommended by Slate)

Outreach Committee

- It was agreed that the committee needed a new name. Following considerable discussion replete with suggestions (what it is concerned with: standards, preservation, digital issues, professional programs, advance workshops and possible names: Professional development, Section Support, Professional Enrichment) it was agreed to be renamed the EDUCATION AND SPECIAL TOPICS Committee.
- James asked about the three committee structure— what does it do. Discussion ensued.

VMCAR and Description Section

- Collaborative effort to review Cataloging Cultural Objects (CCO). Eason suggested a formal response from the Section. We might want to look at his response and maybe Helena Zinkham’s to begin to formulate our response. The question was asked how does this (i.e., CCO) work for realia? Need to look for someone who does this and how does this relate to AACR3’s forthcoming revision. Brad Westbrook—Technical SubCommittee For Descriptive Standards would like to have a liaison from VMCAR officially. Discussion ensued. Results: VM CAR needs to have some discussion over AACR3—**Action item:** Mahard will contact Zinkham about this.

Meeting adjourned.

Roy Stryker and the Collections Susan Knoer <sknoer@louisville.edu>

Best known as the man who directed the Farm Security Administration (FSA) project with its 150,000 photographs, Roy Stryker (1893-1975) is one of the most prominent figures in the development of American documentary photography. In addition to the FSA photographs, Stryker directed documentary projects for Standard Oil (New Jersey) (SONJ) (1943-1950), the city of Pittsburgh (1950-1951) and Jones & Laughlin Steel (1952-1958.) His personal papers are housed at the University of Louisville Photographic Archives, along with the 70,000 image Standard Oil collection and the Jones & Laughlin collection. Details of the collections are available at <library.louisville.edu/library/ekstrom/special/stryker/stryker.html>, and an online exhibition is at <library.louisville.edu/ekstrom/special/stryker/wheatmain.html>.

Many of the same photographers who worked for Stryker at the FSA and Office of War Information, (OWI) followed him to Standard Oil when he was hired to improve the corporation's public image, including Gordon Parks, John Collier, and Todd Webb. Photographs were made freely available for use, appearing in newspapers and major magazines as well as oil-related publications.

Many images are directly related to oil production, but Stryker stretched the idea that oil touches daily life to include pictures of children playing, farmers in fields, cowboys, people at worship, fishermen, and an occasional kitten.

One of the least recognized of the group was Richard Clive Saunders (1922–1987), who learned photography by following a local photographer around the streets of Hamilton, Bermuda. Feeling that there was no scope for a black photographer in 1947 Bermuda of 1947, he moved to New York City to take courses at the Modern Photography School, Brooklyn College and the New School for Social Research.

Saunders became friends with Gordon Parks while working at the photo lab that printed Standard Oil's photographs. The friendship led to an interview with Roy Stryker and a job with SONJ; and later with Stryker's Pittsburgh Photographic Library project.

His talents were quickly recognized and his work soon began appearing on the covers of such publications as Life, Look, Fortune, Ebony, The New York Times, Ladies' Home Journal and Paris Match.

In 1967, he joined the United States Information Agency (USIA) as international editor and photographer of Topic, a quarterly magazine published in English and French for sub-Saharan Africa. The legislation authorizing the establishment of the USIA strictly prohibited the agency from distributing any of its information (propaganda) in the United States. It literally took an Act of Congress in 1991 to have the Richard Saunders USIA Collection donated to the Schomburg Center at the New York Public Library.

Saunders was the subject of the University of Louisville Photographic Archives winter exhibit. Our home page is available at <www.louisville.edu/library/ekstrom/special/pa_info.html>. Please drop by for a virtual visit.

VM Section Three-Year Plan 2005-2008

Note: This is the plan as revised by Mid-Winter meeting discussions.

I. Core Activities

- A. Reorganize Section as described in 2003 Mid-Winter meeting: Create three primary committees
 1. Administration to handle Bylaws, Three-year Plan, Annual meeting, Mid-Winter meeting, elections and nominating
 2. Publishing to handle newsletter, Web site, bibliography
 3. Outreach to handle standards, educational programs, advanced workshops
- B. Newsletter: *Views*
 1. Move to online format [contingent upon SAA HQ approval]
 2. Complete indexing of back issues

3. Establish ongoing indexing of each issue as published
4. Expand membership involvement in production of *Views* handout will include a description of each publication as well as contact information for those who would like to purchase a copy. All visual materials related publications are welcome and will be returned immediately after the fair. If you would like to submit a publication to the VM Section Book Fair or if you have questions, please contact Megan Friedel at <mfriedel@masshist.org>.

C. Annual Meeting

1. Continue offering a program or speaker at the VM Section meeting
2. Continue inviting members to bring new publications to put on display
3. Prepare session proposals prior to meeting

D. Web site

1. Continue new Web site development in conjunction with VMCAR
2. Annually review issues related to the move of the Web site to the SAA domain
3. Position the Web site to be a frequently used resource for the Section
 - a. Internship information
 - b. Case studies
 - c. Classes or workshops
 - d. FAQ about visual materials
4. Expand working groups responsible for different Sections of the site
5. Encourage VM members to link their own organization Web site to the VM site

E. Listserv

1. Utilize the listserv to discuss session ideas prior to the annual meeting
2. Encourage list members to post questions and new information

II. Special Projects / New Initiatives

- A. Continue T-shirt sales at the Annual meeting contingent upon SAA Council suggestions regarding fund raising
- B. Develop visual materials related workshops in conjunction with SAA to be held at the Annual meeting and as part of overall SAA Continuing education program throughout the year
- C. Outreach to Section membership to become involved in the Section activities via:
 1. Newsletter
 2. Web site
 3. Publications
 4. Sessions for the annual meeting.
- D. Offer mid-year meeting no later than March 2005.

III. Publications

- A. Continue to review visual-materials related publications and publish them in *Views*
- B. Include publications reviewed in *Views* in the Photographic Archivists Bibliography
- C. Expand bibliography to include printmaking, architectural drawings, and plans
- D. Solicit for new publications on visual issues—not necessarily book length



A little boy having his hands washed at the Collector's Hill Esso Service Station. *Richard Cleve Saunders, Bermuda, April 1953. From the Standard Oil (New Jersey) collection, Special Collections: Photographic Archives, University of Louisville, SONJ 77423 .M-26. Please read the article on p. 15.*

- E. Investigate methods for establishing Web-based, peer-reviewed, visual materials journal and be prepared to vote on the revisions at the annual Section meeting. The current Bylaws from 1990 will be found on the VM Section Web site <www.lib.lsu.edu/SAA/bylaws.html>.

Architectural Records Roundtable **Beth Bilderback, <bilderbk@gwm.sc.edu>**

Building on the success of the Roundtable's session on Los Angeles architecture last year at the SAA meeting in LA, the proposal to present a similar locally-linked session on New Orleans architecture was accepted for this year's SAA meeting. The Program Committee will link the session with the tour of the French Quarter, providing more people with exposure to the impact of architecture on environment and use of those [architectural?] records in archives. "Using Architectural Records in New Orleans" will explore the particulars and peculiarities of architectural records and research. Ann Wakefield, Archivist at New Orleans Notarial Archives will talk about artifacts unique to that collection

and management of those items. Robby Cangelosi, president of Koch and Wilson Architects, will talk about his firm's restoration of The Cabildo after the 1988 fire and the firm's use of architectural records, including records from the New Orleans Notarial Archives. Judy Bethea is a New Orleans architectural historian who will talk about architectural house research and some of the skeletons that she has found in the closets.

The Architectural Records Roundtable was well-represented at the Visual Materials Section Mid-Winter meeting in February. Ardys Kozbial flew in from San Diego, and I came up from Columbia, S.C. The meeting generated many ideas for VM projects and directions for the Section to explore. We tried to push architectural records as often as possible. A full report on the meeting is elsewhere in this issue.

A related article, "Collecting, Archiving, and Exhibiting Digital Design Data" by Kristine Fallon and published by the Art Institute of Chicago, is available on-line at <www.artic.edu/aic/collections/dept_architecture/ddd.html>. This publication offers practical advice for collecting and preserving all digital materials in archives, as well as case studies on the creation and use of analog and born-digital materials by architectural firms.

STANDARDS UPDATE

Marcy Flynn, Silver Image Management,
<silverim@mindspring.com>

Interested in getting regular notices on new standards? Now you can subscribe to the National Information Standards Organization's (NISO) online newsletter, *NISO Newslines*, a monthly summary of noteworthy information standards news. A NISO standard is "developed through consensus, identifies model methods, materials or practices for libraries, bibliographic and information services, and publishers." To subscribe, send an e-mail to <nisohq@niso.org> and enter "subscribe newslines" in the subject line. *NISO Newslines* is also available through NISO's Web site at <www.niso.org/>.

One standard recently approved by NISO is the "Framework of Guidance for Building Good Digital Collections." It is available at <www.niso.org/framework/framework2.html>. The framework contains an overview of what is involved in making good digital collections and details how to develop local practices.

The Rare Books and Manuscripts Section of the Association of College and Research Libraries has released a draft revision of its "Guidelines for Borrowing and Lending Special Collections Materials for Exhibition." This document is available at <www.rbms.org/> under the Standards heading.

The SEPIADES software tool is now online from SEPIA (Safeguarding European Photographic Images for Access) project's Working Group on Descriptive Models. The Web site contains version 1.1 of the software, along with documentation on its use and applications. See <www.knaw.nl/ecpa/sepia/workinggroups/wp5/download.html> for further information.

RLG just released their "Descriptive Metadata Guidelines for RLG Cultural Materials." The new guidelines provide an outline of descriptive metadata concepts and can be accessed at <www.rlg.org/en/page.php?Page_ID=214>.



A souvenir cabinet card of former President U.S. Grant's world tour which brought him to San Francisco in 1879. Taber's gallery, which Grant visited, is featured dead center, surrounded by lesser visual highlights of the world tour, such as foreign capitals and visits to heads of state. (Courtesy of The Bancroft Library: BANC PIC 1905.04293)

AMIA 2004 Annual Conference Mary Jackson, <mjacks@onebox.com>

A warm reception awaited first-time conference attendees, despite the brisk temperatures in Minneapolis, MN, this year's host city for the 14th annual conference of the Association of Moving Image Archivists.

The AMIA conference, held from November 10—13, offered conference attendees a wide variety of session and workshop choices in both the technical and functional areas of archiving. Digitization continues to be a popular topic, with sessions on digital documentation of the moving image, and archiving in the digital world. An added bonus to this year's conference, were sessions and a digitization workshop hosted by the Museum Computer Network, whose 32nd annual conference was taking place in Minneapolis the same week. The conference also offered workshops and sessions

on such technical topics as the care and handling of magnetic tape, tools for assessing the condition of legacy and master tapes, and audiovisual reformatting.

Some of the most popular sessions focused on ethics. Several sessions addressed the legal issues, ethical issues, and issues of censorship that many archivists face in managing archive collections, and the impact these issues can have on the exhibition of archive materials. These sessions provided compelling dialogue among panelists and attendees.

As usual, the conference was a time for the various AMIA Interest and Task Force Groups to meet, as well as an opportunity for new conference attendees (such as myself) to find out more about the mission and goals of the interest groups. Vendor exhibits provided valuable information on the archiving industry. Of course, the conference wouldn't be complete without the screening night—showcasing a variety of film and video works, highlighted by a screening of a newly restored version of the 1956 film, *The King & I*, shown in CinemaScope 55.

The AMIA 2004 conference not only offered a wide variety of informative sessions, workshops, and screenings, it was also an excellent opportunity for newcomers to meet veteran conference attendees and learn more about AMIA as a whole.

IN PRINT

The Review

Bonnett, Linda and Wayne Bonnett, *Taber: A Photographic Legacy* (Sausalito, Calif.: Windgate Press, 2004). 168 p. \$45 (\$5 shipping/handling). Available through the California State Library Foundation, <<http://www.cslnfdn.org/>>.

Reviewed by James A. Eason, Bancroft Library

A thorough and authoritative biographical study of San Francisco photographer Isaiah West Taber is long overdue, and the Bonnetts' *Taber: A Photographic Legacy, 1870-1900* goes a long way toward filling this gap. Beautifully illustrated with over 200 Taber images, the work contains a pleasantly readable and substantive introduction by Gary Kurutz, head of Special Collections at the California State Library. Thematic groupings of images and occasional text vignettes follow. A 10-page biographical sketch, presumably authored by the Bonnetts, concludes the volume and provides the bulk of the text found in the book. This sketch traces Taber's life from the whaling port of New Bedford, Massachusetts, to the California gold fields, to his first photographic endeavor in Syracuse, New York, then back to San Francisco. San Francisco is where Taber was to become a renowned photographer and self-promoter with a career spanning some 45 years.

I.W. Taber's imprint is familiar to anyone who encounters nineteenth century California views and San Francisco portraits. Taber had the distinction of being a successful businessman as well as photographer. Late in his career he opened short-lived branch studios in London and Paris. He photographed prominent individuals from around the world, and, as a result, his images appear in collections far beyond San Francisco. In recent decades, his work and his contributions to photography have been overshadowed by



Self-portrait of Isaiah West Taber, ca. 1895. An example of Taber's "Bas-Relief" platinum print process which featured prominently in his attempts to establish businesses in London and Paris.

(Courtesy of The Bancroft Library: BANC PIC 1992.001:35)

modern scholars' awareness of his acquisition of the negatives of his insolvent rival, Carleton Watkins. Taber issued Watkins' views under his own imprint, without acknowledgement. Of course this was quite standard practice at the time, yet the fame of this episode has perhaps lead many to look askance at Taber landscapes and to question whether Taber was truly the eye behind many of his credited views. Taber's business was certainly a large one and there is no doubt he acquired negatives from others and employed numerous assistants. But there is also no doubt that he, himself, made photographs on journeys throughout California, to Alaska, to Hawaii, and to London and Paris. He created or issued a staggering volume of work, and was an innovator in the business of photography. The present book sheds fascinating light on his entrepreneurialism and his shameless boosterism, but mostly it highlights the quality and beauty of his work.

An impressive array of Taber's views is presented here, providing many useful insights to his business. One pairing presents a whole-plate print of a street view opposite another print of the same view, but cropped to fit on a boudoir card mount. Numerous images are presented as issued, mounted with letterpress text for various publications, such as Taber's outstanding photographically illustrated commercial directory for San Francisco. There is also useful attention paid to Taber's changing imprints and card mounts, which serves to summarize the important variations critical to dating. The book's images are elevated beyond simple illustration and offer the careful viewer excellent content for study.

Those interested in a thoroughly documented scholarly examination of Taber's career will be somewhat disappointed

with this text. While readable and extremely informative, the book does not thoroughly or precisely note sources, and one gets the sense that assumptions have been stated as fact for the sake of a good story. This is, after all, more coffee table book than definitive biography.

Yet biographical gems abound. The cataloger's heart will be gladdened by the page dedicated to "The Other I.W. Taber." It is satisfying to see the long-standing confusion that plagues library catalogs to this day finally laid to rest with a brief, clear, and well-illustrated distinction between Isaiah West Taber and his illustrator cousin Isaac Walton Taber. (Check your records, colleagues!)

The most moving passage of text is in the words of Taber himself, writing to an old friend after the San Francisco earthquake and fire of 1906.

My photograph gallery on Post Street was entirely destroyed. I had just completed a new studio in the next building to my old quarters.... It took nine men four weeks to move my portrait negatives, eighty tons, containing portraits of celebrated people from all parts of the world.... Besides the pioneers of the state and the early businessmen of San Francisco whom I have taken in the past forty years, my view negatives, about



Portrait of Louise Taber as a child, ca. 1893-95. This may be an example of Taber's so-called "iridium" prints, denigrated by his competitors as "poor, painted, plain paper prints."

(Courtesy of The Bancroft Library: BANC PIC 1992.001:20)



"Dupont Street, Chinatown, San Francisco, ca, 1885." Taber's numerous views of Chinatown were marketed to tourists, always fascinated by this "exotic" neighborhood. (Courtesy of The Bancroft Library: BANC PIC 1905.06485:44)

twelve tons, contained views of San Francisco as far back as 1849 and up to the present time, showing the growth and progress of the city. After the shake up and the flames were subdued, I took account of stock and found that I had just \$8 in my pocket to start life anew, after passing the three-score year and ten mark. But I am not discouraged or disheartened. My health is good and the problem has got to be solved.

All my photographic apparatus is gone, but I managed to borrow a camera and am in the field among the ruins... I have got to do something and have commenced in the ashes and will try to rise again.

Linda and Wayne Bonnett's *Taber: A Photographic Legacy* is a beautifully presented work and provides a much-needed starting point for the study of I.W. Taber. Fertile ground certainly remains for the study of Taber's business and promotional methods, his innovations in portraiture, his artistry, and his impact on the American photographic business. But the Bonnett's work and the contributions of Gary Kurutz which it contains represents a major step in the recognition of Taber's legacy. It deserves a place in any collection of books on the history of American photography.

The Books

Acton, David. *Photography at the Worcester Art Museum: Keeping Shadows.* Manchester, VT: Hudson Hills Press LLC, January 2005. 400 p. ISBN: 1-55595-251-8 \$70.00. Available from Hudson Hills Press: 802-362-6450 or at <www.hudsonhills.com/>.

Bonnett, Wayne. *Mt. Shasta Camera: The Photographs of Charles Richard Miller.* CA : Windgate Press, 2005. 138 p. ISBN: 0-915269-16-3 \$45.00 Trade Cloth. Available at <www/windgatepress.com/>.

Chambers, Stephen J. *Uniforms and Equipment of the British Army in World War I: A Study in Period Photographs.* Atglen, PA : Schiffer Publishing, Limited, January 2005. 320 p. ISBN: 0-7643-2154-4 \$69.95. Trade Cloth. Available from : Schiffer Publishing, Limited : 610-593-1777

Dahlberg, Laurie Virginia. *Victor Regnault and the Advance of Photography: The Art of Avoiding Errors.* Princeton, NJ : Princeton University Press, January 2005. 208 p. ISBN: 0-691-11879-5 \$ 65.00 Trade Cloth.

Edwards, Elizabeth and Janice Hart, editors. *Photographs objects histories: on the materiality of images.* London; New York: Routledge, 2004. 222 p. ISBN 0415254418 \$95.00 Alkaline paper. Available from <www.routledge-ny.com/>.

Four Corners: A Photographic Exploration of the American Southwest. Morrisville, PA: Booksmart Studio, January 2005. ISBN: 0-9765368-0-3 \$80.00. Trade Cloth. Available from Booksmart Studio 93 N. Pennsylvania Ave. Morrisville, PA 19067 or at <www.booksmartstudio.com/>.

Gifford, Benjamin A. (Photographer). *Neah-Kah-Nie Mountain: A 1909 Journey to the Oregon Coast: Photographs by Benjamin Gifford.* Wallowa, OR : Bear Creek Press, January 2005. 33 p. ISBN: 1-930111-50-9 \$11.95. Available from: Bear Creek Press : 800-355-2554 or at <www.bearcreekpress.com/>.

Massengill, Stephen E. *Photographers in North Carolina: The First Century, 1842-1994.* Raleigh; Chapel Hill, N.C.: Office of Archives and History, North Carolina Department of Cultural Resources in association with the North Caroliniana Society, 2004. 264 p. ISBN 0865263116. \$28.00. Available from <www.ncpublications.com/>.

North, Michael. *Camera Works: Photography and the Twentieth-Century Word.* New York, NY: Oxford University Press, Incorporated, January 2005. 270 p. ISBN: 0-19-517356-2 \$45.00. Trade cloth.

Perkis, Philip. *Teaching Photography: Notes Assembled.* Rochester, NY : Rochester Institute of Technology, Cary Graphic Arts Press, January 2005. 80 p. ISBN: 0-9759651-1-5 \$ 20.00 Trade Cloth. Available from Rochester Institute of Technology, Cary Graphic Arts Press: 585-475-2408

Rice, Mark. *Through the Lens of the City: NEA Photography Surveys of the 1970s.* Mississippi: University Press of Mississippi, January 2005. 224 p. ISBN: 1-57806-707-3 \$45.00 First Print Run: 1000. Available from University Press of Mississippi : 800-737-7788 (orders only).

Rinehart, F. A. and Simon J. Ortiz. *Beyond the Reach of Time and Change: Native American Reflections on the Frank A. Rinehart Photograph Collection.* Contributor: Haskell Indian Nations University Staff. Sun Tracks Series V. 53. Tucson, AZ: University of Arizona Press, January 2005. 176 p. ISBN: 0-8165-2359-2 \$50.00 Trade cloth. Available from University of Arizona Press: 520-621-1441.

Rose, Willi and Petra Bopp. *Shadows of War: A German Soldier's Lost Photographs of World War.* New York, NY: Harry N. Abrams, Inc., January 2005. 192 p. ISBN: 0-8109-5590-3 \$35.00. Available from Harry N. Abrams: 212-206-7715.

Von Euw, Jack and Genoa Shepley. *Drawn West: selections from the Robert B. Honeyman, Jr. collection of early Californian and Western art and Americana.* Berkeley, Calif.: Bancroft Library, University of California; Heyday Books, 2004. 197 p. ISBN 1890771929 \$39.95 Hardcover, alkaline paper. Available from <www.heydaybooks.com/>.

[**Views** welcomes additions to this column documenting visual-material publications. If you know of such additional publications, please send relevant bibliographic information to the *In Print* editor.—Ed.]

WHAT'S UP

April 1—July 31: *Chinese in California, 1850-1925: Between Two Worlds.* The Bancroft Library, Univ. of California Berkeley. <bancroft.berkeley.edu/>.

May 14—August 20: *Panoramic and Pictorial: The Photographs of Eadweard Muybridge and Alice Burr.* California Historical Society, San Francisco. <www.californiahistoricalsociety.org/>.

Through May 15: *John Szarkowski: Photographs.* San Francisco Museum of Modern Art. <www.sfmoma.org/>.

Through April 24: *All the Mighty World: The Photographs of Roger Fenton, 1852-1860.* The Getty Museum, Los Angeles, Calif. <www.getty.edu/>.

April 11—July 31: *James Karales: Photographs.* Rare Book, Manuscript, and Special Collections Library, Duke University, Durham, NC. <library.duke.edu/exhibits>

Through Sept 30: *Don Quixote Illustrated.* Cushing Memorial Library and Archives, Texas A&M, College Station, Texas. <library.tamu.edu/cushing/>.

April 29—Oct 31: *Engraved Prints of Texas, 1554-1900.* Cushing Memorial Library and Archives, Texas A&M, College Station, Texas. <library.tamu.edu/cushing/>.

Through June 30: *To Work His Wonders on the Scene: The Life and Times of William Levi Dawson.* Schatten Gallery, Emory University, Atlanta, Georgia. <Web.library.emory.edu/libraries/schatten/>.

Through May 15: *Life As He Knew It.* Doheny Memorial Library, University of Southern California. <www.usc.edu/>.

Through July 22: *InterSections: Scriptures, Prints, and Paintings in Antebellum America.* The Library Company of Philadelphia. <www.librarycompany.org/>.

Through Dec 31: *Night Train to Nashville: Music City Rhythm and Blues.* Country Music Hall of Fame, Nashville, Tenn. <www.countrymusichalloffame.com/>.

Through August 20: *Presidents, Politics, and Personalities: 40 Years of Photojournalism by Wally McNamee.* Center for American History, University of Texas at Austin. <www.utexas.cah.edu/>.

April 4—Oct 31: *100 Years: Fair Park and the City of Dallas.* Dallas Municipal Archives. <www.ci.dallas.tx.us/co/archives.shtml>.

Ongoing—*Every Picture Tells a Story.* The Old State House Museum, Boston, Mass. <www.bostonhistory.org/>.

Through Jun 5: *Larry Clark.* International Center of Photography, New York, NY. <www.icp.org/>.



Cabinet card self portrait of I.W. Taber and his daughter, Louise, ca. 1890.
(Courtesy of The Bancroft Library: BANC PIC 1992.001:19)



After the Big Snow of December 26, 1947, Scene in Central Park. Richard Cleve Saunders, New York City, April, 1952. From the Standard Oil (New Jersey) Collection, Special Collections: Photographic Archives, University of Louisville. Please see article on p. 15.

June 17—Sept 4: *Young America: The Daguerreotypes of Southworth & Hawes*. International Center of Photography, New York, NY. <www.icp.org/>.

Through May 30: *Diane Arbus: Revelations*. Metropolitan Museum of Art, New York, NY. <www.metmuseum.org/>.

May 24—Aug 21: *All the Mighty World: The Photographs of Roger Fenton, 1852-1860*. Metropolitan Museum of Art, New York, NY. <www.metmuseum.org/>.

Through May 1: *First Seen: Photographs of the World's Peoples (1840-1880)*. Dahesh Museum of Art, New York, NY. <daheshmuseum.org/>.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the *What's Up* editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

YALE ATHLETIC FILMS PROJECT

Stephen E. Cohen

The Yale Athletics Department, in close collaboration with the University Archives, has undertaken a two-year project to arrange, describe, and transfer to the Archives more than 5,000 reels of 16mm motion picture film. The project's goal is to transfer physical custody of films of hockey, crew, lacrosse, basketball, baseball, and football dating from 1923 to 1976 to the Archives where they can be better preserved.

The project grew out of a need to regain intellectual and physical control over a growing collection of archival materials maintained by the Athletics Department. Two years ago, I met with the staff responsible for the Athletic Archives to determine how to preserve such a large volume of films. Due to the large volume, there was no quick or easy way to do so.

The first step was meeting with Athletics staff to find out exactly what they would like to see happen and to merge that with support from the University Archives. Out of this a formal proposal was drafted for consideration in the Athletics budget. The proposal included a line item budget for 1,000 hours of project staff and preservation supplies for a total of \$25,000. It was approved and incorporated into the budget as a two-year project. To augment the budget, all proceeds from requests for reproductions, over and above the cost of reproduction, were allocated toward preservation of the films.

Before the project got underway, supplies were ordered: 5,000 archival quality film cans from STiL Design <www.stildesign.com/> rewinds, spring clamps, 16mm split reel, and an editing bench with light box from Christy's Editorial <www.christys.net/>. A processing manual based on methods utilized by the Smithsonian's Archives Center, Kodak's *Book of Film Care* (currently out of print) and the National Film Preservation Foundation's recently published *Film Preservation Guide* was prepared at this time. The manual, in addition to describing the film's physical condition, described how to transfer descriptive data to the University Archives' finding aid template. This template, developed by Manuscripts & Archives in the Yale University Library (the eventual home of the films) allowed for easy conversion to EAD. This part of the project required special training in the nuances of how to enter the descriptive data for accurate presentation in EAD by the technical services archivist.¹

With a project manual ready, staff hired, and the full cooperation of the Athletics Department, the project started in early October with a review of the films to be preserved and the establishment of work flow. As of March, all that remains is the latter half of basketball and all of football.

The actual process is straightforward.

1. A set of films are removed from the Athletic Archives and taken to the processing area. The processing area, located across the hall from the Athletic Department's Archives, in what used to be a bowling alley, is equipped with an editing bench with rewinds and a light box, a computer workstation, and shelving for temporary film.
2. The films are removed from their original metal cannisters and placed in numbered and breathable plastic film cans. At this time an A-D strip, a litmus-type paper that changes color in the presence of acidic gases, is inserted in each can.
3. An evaluation sheet is started for each reel. Only information on the can or film leader, plus basic film characteristics, such as the date and working title/description, are recorded at this time.
4. Basic descriptive data like "Cornell (Reel 1/3), original film, restricted"; date expressed as "1974 Mar 20"; and container/box number "66" found on film can is added to the finding aid.²
5. Twenty-four to forty-eight hours after the films have been transferred to plastic cans, A-D strips are

removed with the results transcribed to the evaluation sheets.

6. Films are then wound onto inert plastic cores. During this process, the film is checked for tears, warps, buckles, scratches and similar physical flaws. Any instances of deterioration are noted on the evaluation sheets.
7. Rewound films are returned to their cans. Identification labels and a tape strip reading "Original-Do Not Project" are applied to each can. Each can is then checked against the evaluation sheet and the finding aid to ensure accuracy.
8. When a critical mass is reached, a batch of films are physically transferred to the Library Shelving Facility for permanent storage.

Films of crew, hockey, baseball, and lacrosse were small enough for each sport to be handled as a single batch. Basketball and football will be subdivided into smaller batches for easier processing, and more frequent physical transfers to the Library Shelving Facility.

Films accessioned by the Archives are then available for research. The catalog records for the films are available through the Yale University Library's online catalog *Orbis*. From the record one can link to the finding aid. While the films are open for research, a duplicating master and a use-copy must be produced if one does not already exist. The cost for generating a duplicating master and use-copy is usually borne by the first researcher to make the request. (In certain instances, the costs may be absorbed, in part or in full, by Manuscripts & Archives, if it is a Yale student who needs it for research toward degree fulfillment.)

¹To view a record, go to <orbis.library.yale.edu>. Search in "Call Number (Local)" for "RU 966" Click to see full record. From full record, click "Finding Aid" to view it.

²"(Reel 1/3)" is the taxonomy used to represent that it is the first of three reels. In most circumstances, it also corresponds to the period/quarter of the game.

MIC (Moving Image Collections) Update **Jane D. Johnson, MIC Project Manager, Library of Congress, <jjohnson@loc.gov>** **MIC Mapping Utility**

With programming provided by Rutgers University Libraries, MIC (Moving Image Collections) has created a mapping utility enabling any moving image archive, regardless of metadata schema used, to share records globally through the MIC Union Catalog. The organization submits an application, sample records and field list, then MIC populates an online form with this data so that the organization can name MIC data element equivalents for its own fields. The utility, still in development, will allow small archives with very little metadata expertise to share their records with a much broader audience, while enabling large archives to integrate multiple metadata schema into a single system. This initiative exemplifies MIC's commitment to providing help with tools and standards to under-supported archives, while building consensus and shared solutions for broader constituencies. There are now 340,000 records, representing eight institutions, in the Union Catalog.

MIC Archive Directory

We continue to welcome entries for the MIC Archive Directory. Whether your institution is a moving image archive, or simply holds a few film titles as part of a larger general collection, we invite you to register your organization with MIC. By doing so, you join a groundbreaking initiative to provide access to moving images worldwide, and contribute to further collaboration, research, and mentoring in the archival moving image community. Any institution holding archival moving image materials is eligible for a Directory entry. To participate, visit the MIC site at <mic.imtc.gatech.edu> and click on 'List your archive.'

There are now 175 organizations listed in the Directory; for a listing of participants, click on the MIC Home page link.

MIC Service Providers Directory

Building on the work of the AMIA Preservation Committee, MIC is developing a Service Provider Directory listing individuals and organizations supplying professional services and products for archival moving image collections. The specifications on which the Directory will be based may be accessed from the MIC homepage (<http://mic.imtc.gatech.edu>), along with a search screen mockup. If you are a vendor, service provider, or potential Directory user, we encourage you to review these documents and **submit comments by April 15, 2005, to:**

Jane D. Johnson, MIC Project Manager, Library of Congress, e-mail: <jjohnson@loc.gov>, (732) 445-5904, (202) 707-5903.

MIC Steering Committee Meeting

Steering Committee members from commercial, university, regional, and digital archives met at the Library of Congress, February 8, 2005, to discuss current projects, collaborations, and future initiatives.

For More Information

Find out more about MIC in an upcoming issue of *The Journal of the American Society for Information Science and Technology (JASIST)*, at the ViDe conference (Video Development Initiative: <<http://www.vide.net/conferences/spr2005/>>) and the LITA National Forum (ALA Library and Information Technology Association: <<http://www.ala.org/ala/lita/litaevents/litanationalforum2005sanjoseca/2005Forum.htm>>).

MIC offers a union catalog, archive directory, and informational resources through a portal structure that allows delivery of customized information on archival moving images, their preservation, and the images themselves to a number of diverse constituencies. MIC allows users to search across multiple repositories to find current detailed descriptions of moving images, and the images themselves, for the first time. Originally designed as a tool to address the crisis in film preservation, MIC demonstrates that recommendations rooted in the practical requirements of preserving analog artifacts can evolve into a visionary R&D platform which serves a clientele beyond archivists to explore the leading edge of non-textual indexing, digital rights management, and educational use, all the while continuing to meet the daily needs of archivists and service providers by supporting collaborative preservation, access, digitization, education, and metadata initiatives.



Mid-winter attendees go for three straight years of smiles. Left to right, top row: Martha Mahard, Katherine Hayes, Heather Moore, Heather Lindsay, Beth Bilderbak, second row: Stephen Cohen, Arden Alexander, Ardys Kozbial, Peggy Alexander, John Slate; third row: James Eason, Shawn Waldron, Mark Martin, Diana Ruby Sanderson, Laurie Baty, Stephen Fletcher. Photo by Stephen Cohen; Photoshop magic by Shawn Waldron.

MIC is a collaboration of the Library of Congress and the Association of Moving Image Archivists (AMIA). Since its launch, MIC has been visited over 815,000 times by nearly 30,000 unique users hailing from more than 50 countries in Africa, Asia, Australia and Oceania, Europe, and all of the Americas.

For more information about MIC, visit the MIC site at <http://mic.imtc.gatech.edu/>, or contact MIC Project Manager Jane D. Johnson.



THE SOCIETY OF
AMERICAN ARCHIVISTS

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is 1 June 2005. Opinions expressed are those of the authors.



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 19, Number 3

August 2005

FROM THE CHAIR

Mark E. Martin <mmarti3@lsu.edu>

Tempus fugit. Boy howdy! Another year has flown and here we sit on the verge of the annual meeting in New Orleans. Once again the Section has accomplished a great deal, in large part due to the extraordinary efforts of all the VM members who have dedicated a portion of their undoubtedly increasingly scarce time to work on Section projects. My hat is off to all those who have given so generously of their time and expertise for our cause.

We should have another very well-attended Section meeting even though we will be competing with New Orleans itself and with a meeting start time of noon. **Let's all bring a bite to eat!**

Below are a few of the highlights of the meeting to come—a more complete list will be found in the box at the right. Please come and enjoy the company of your fellow Section members.

Visual Materials Cataloging and Access Roundtable: Thursday, August 18, 4:00 p.m. – 5:30 p.m.

Section Dinner: Thursday, August 18, 7:00 p.m. Mother's, 401 Poydras Street at the corner of Tchoupitoulas, If you haven't eaten here yet you're in for a real taste of New Orleans, both culinary and social. There's nothing like a plate of jambalaya and a cold Dixie beer! We'll meet in the Conference hotel lobby at 7:00 to walk over to Mother's.

Visual Materials Section:

Friday, August 19, 12:00 noon – 2:00 p.m.

Draft Meeting Agenda

Introductions

Report from Council

T-shirt sales

Book fair

Candidate statement and vote for Chair-elect

Speaker: Mark E. Martin, Assistant Curator, LSU Libraries—
Special Collections, *Views of New Orleans, 1863-67*

Announcement of new Chair-elect

Working group updates

Remaining business

Office hours: Friday, August 19, 9:00 a.m.-10:00 a.m.

See you in New Orleans!



ANNUAL MEETING ACTIVITIES OF INTEREST TO VISUAL-MATERIALS TYPES

Monday, August 15

Workshops

9:00 a.m.-5:00 p.m.

Becoming a Film-Friendly Archivist (New course)

Describing Photographs in the Online Environment (New course)

Tuesday, August 16

Workshops

9:00 a.m.-5:00 p.m.

Building Digital Collections

Wednesday, August 17

Committee Meetings

9:00 a.m.-5:00p.m. Standards Committee/Technical Subcommittee
on Descriptive Standards

Tours

9:00 a.m.-12:00 p.m. Architectural Tour of the French Quarter

Roundtables

5:00 p.m.-7:00 p.m.

Architectural Records

Metadata and Digital Object

Thursday, August 18

Sessions

9:45 a.m.-11:15 a.m.

101 *Three Working Models of Digital Archives*

104 *Using Architectural Records in New Orleans*

106 *Archives Unplugged: The Audio-Visual Universe*

12:45 PM-2:15 p.m.

204 *The Curatorial Curse: Understanding, Recognizing, and
Avoiding Conflicts Between Archival and Curatorial Methods*

2:30 PM-4:00 p.m.

307 *Hidden Treasures: Strategies for Broadening Archival Access
Via Visual Materials Depicting Women and Minorities*

Roundtables

4:00 p.m.-5:30 p.m.

Visual Materials Cataloging and Access

7:00 Section dinner

9:00 Archives in the Movies

Friday, August 19

Section Office Hours

9:00 a.m.-10:00

Sessions

12:00-2:00 **Visual Materials Section Meeting** (Bring your lunch)

12:30 p.m.-1:30 p.m. **Visual Materials Office Hours**

Sessions

2:15 PM-3:45 p.m.

409 *Cataloging Cultural Objects: Toward a Metadata Content
Standard for Archives, Libraries, and Museums*

4:15 p.m.-5:45 p.m.

501 *Archivists, Copyright, and Digitization*

Saturday, August 20

Sessions

8:00-9:30 a.m.

604 *A New Rosetta Stone? Seeking Commonalities Among Digital
Image Databases, Metadata, and Delivery Systems*

606 *Documenting the Middle East: A Look at Photograph
Collections in the United States*

9:45 a.m.-11:15 a.m.

705 *Archives Unplugged: Digital Asset Management*

FROM THE VICE CHAIR

James Eason <jeason@library.berkeley.edu>

Spring has flown by, the steaming swamps of Louisiana beckon, and the time is rapidly approaching that I will be in the hot seat as your Section Chair. Looking forward to SAA's August meeting in New Orleans, I can report that our stalwart leader, Mark Martin, has used his local knowledge to relieve me of one of my tasks as VP and find us some great local flavor for our annual Visual Material Section dinner. He has scoped out "Mother's," which I'm told has great New Orleans cooking at reasonable prices, as well as a charm we aren't likely to find in our local mall food court! So save the evening of Thursday, August 18, for this outing, and keep an eye on the registration area bulletin board for details and a sign-up sheet. I expect we'll leave the hotel sometime around 7:00, toward the end of the Thursday exhibit hall happy hour. In the meantime, you can check out Mother's Web site, menus and, of course, historic images at <<http://www.mothersrestaurant.net/>>.

I am on the *verge* of being confident enough to announce a venue for a 2006 Mid-Winter working meeting. After three wonderful and productive gatherings in the Northeast, we will be taking the show to San Francisco. I am working out details for an inexpensive venue overlooking the bay. It will be rustic and informal, but perhaps not as comfortably homey as our past sites. We may have to ask for a small fee from each attendee to cover the meeting facility, but we will continue the cost-saving and community-building tradition of preparing meals together, keeping it all as inexpensive as possible. So, stay tuned for exact dates, and consider reserving a long weekend in late January or early February to escape your own winter and try ours instead! We'd love to have more members working on Visual Materials committees, carrying on Section work throughout the year.

VISUAL MATERIALS CATALOGING AND ACCESS ROUNDTABLE

Martha R. Mahard <martitag@mac.com>

Recent discussions with the chair of the Architectural Records Roundtable (ARR) resulted in our being able once again to schedule non-conflicting meetings for the August annual meeting. VMCAR meeting is currently scheduled for Thursday, August 18, from 4:00 to 5:30 p.m. Those members who valiantly arose and attended the 8:00 session in Boston last summer will be happy to know that we have moved to a more civilized hour. Additionally the ARR will meet the day before, also in a late afternoon slot.

Internet wires are still buzzing with discussion of the Cataloging Cultural Objects guidelines (CCO). Although still in draft form, and we understand that a revised version is due to appear shortly, it has generated much interest and enthusiasm in the VM community. In addition to the new DACS we are looking forward to the release of AACR3, which is expected to have an improved approach to visual materials. VMCAR members may also be interested in taking a look at the recently issued Descriptive Metadata Guidelines for RLG Cultural Materials (RLG-CM). We plan

to have some more in-depth discussion of all these standards and their impact of VM cataloging at the annual meeting in August. Send any questions or comments that you would like to see included in the discussion to Martha Mahard at <martitag@mac.com>.

As Helena Zinkham recently noted in a very thoughtful post on the listserv the revision of AACR has pointed up, yet again, the general dissatisfaction with the GMD "graphic." She has promised to post a summary of the responses to the list so stay tuned.

Another item of possible interest to VMCAR members is the result of the work of the Advanced Workshops Planning Committee. A pre-conference workshop entitled Describing Photographs in the Online Environment will be given for the first time on August 16th in New Orleans before the start of the annual meeting. Instructor Martha Mahard will present an in-depth review of the major emerging standards for the online description of photographs (i.e. born photographs not digital images) with an emphasis on data structure standards such as VRA 3.0; content standards such as the new CCO (Cataloging Cultural Objects), DACS, Graphic Materials; and data value standards such as the Art and Architecture Thesaurus, and the Thesaurus for Graphic Materials. Collection-level description, item-level description, and traditional finding aids will be discussed in detail!

ARCHITECTURAL RECORDS ROUNDTABLE

Beth Bilderback, <bilderbk@gwm.sc.edu>

Members, beware! Our annual meeting in New Orleans is on Wednesday, 17 August, from 5-7 p.m. We will be electing officers, discussing old business, developing session proposals, and learning about members' projects and collections. Thursday morning at 9:45, Ardys Kozbial will chair the session *Using Architectural Records in New Orleans*. There are many sessions on digital aspects of general archival collection care and access that members may find of some use for architectural records. Check out the full program on SAA's Web site.

There are several tours of interest on Wednesday. Explore French Quarter architecture in the morning and the Garden District later that afternoon or spend the day looking at Mississippi River plantations.

As always, if you have new collections you want to advertise or upcoming exhibits to promote, please let me know. See you in NOLA!

STANDARDS UPDATE

Marcy Flynn, Silver Image Management, <silverim@mindspring.com>

• This year's annual meeting in New Orleans includes a number of interesting standards-related events. There are several sessions that deal with standards including:

- "PDF-Archive: The Development of a Digital Preservation Standard,"
- "Cataloging Cultural Objects: Toward a Metadata Content Standard for Archives, Libraries and Museums,"

• “The Archivists’ Toolkit: Toward Streamlined Archival Workflow,”

• “Making A Contribution: Archives Catalogers’ Participation in NACO and SACO,” and

• “Encoded Archival Context: A Prototype Standard for Describing Record Creators.”

In addition, the Standards Committee is meeting in New Orleans on Wednesday, August 8th from 9:00 am to 5:00 pm for a working meeting to discuss efforts to design an SAA Standards Portal.

Two recently released reports about preservation metadata are notable. The *Report on the Meeting of Experts on Digital Preservation: Metadata Specifications* (available at <http://www.gpoaccess.gov/about/reports/metadata.html>), last updated on May 27, 2005, summarizes the June 2004 meeting held to assist the Government Printing Office (GPO) in developing specifications for their digitization project. This meeting focused on descriptive and preservation metadata. The report discusses necessary resources for metadata package submission, and lists a set of metadata elements under consideration for building digitization projects.

Also in May 2005, the Preservation Metadata: Implementation Strategies (PREMIS) Working Group, a cooperative group sponsored by OCLC and RLG, released its *Data Dictionary for Preservation Metadata: Final Report of the PREMIS Working Group* (available at: <http://www.oclc.org/research/projects/pmwg/>). The document contains the working group’s report, along with the 1.0 version of the data dictionary and examples.

Please let me know if you are familiar with other standards news or announcements to share with section members in upcoming issues of *Views*. See you in New Orleans!

VISUAL MATERIALS SECTION THREE-YEAR PLAN, 2005-2008

Revised February 2005

[**Note:** *Although we continually strive to provide an up-to-date newsletter, sometimes we get caught and so we inadvertently published the 2004-2007 Three-Year Plan in the April issue and herewith offer the actual plan—Ed.*]

I. Core Activities

A. Continue reorganization of Section as described in 2003 Midwinter meeting and refined in the 2005 Midwinter meeting.

1. Develop leadership from membership in the three primary committees, with more focused working groups reporting via this committee structure.

a. “Administration Committee” to handle bylaws, 3-year plan, annual meeting, midwinter meeting, finance, elections and nominating. The Chair and Vice-Chair lead this committee, with assistance from the immediate past-chair.

b. “Publishing Committee” to handle newsletter, website, bibliography

c. “Education and Special Topics Committee” to handle educational programs, advanced workshops,

standards, and various topics of professional concern.

B. Newsletter: *Views*

1. Continue publishing in online format

2. Complete indexing back issues, standardize completed indices, and merge in database form.

3. Establish ongoing indexing of each issue as published

4. Continue new expanded member-involvement in production of *Views*, with various section editors

C. Annual Meeting

1. Continue offering a program or speaker at the VM section meeting

2. Continue inviting members to bring new publications to display

3. Solicit and prepare future VM-related session proposals prior to meeting

4. Formalize proposed-session endorsement process, forming a review group

D. Website

1. Continue website development in conjunction with VMCAR

2. Develop editors or working groups responsible for different sections of the site

3. Annually review issues related to the move of the website to the SAA domain

4. Position the website to be a frequently used resource for the section

a. links to job and internship listings

b. workshops information

c. FAQ about Section and member involvement

d. lists or summary descriptions of past VM sessions at SAA meetings

5. Encourage VM members to link their own organization website to the VM site

E. Listserv “VisualMat”

1. Utilize the listserv to discuss session ideas prior to the annual meeting

2. Encourage list members to post questions and new information

3. Create an archive for the listserv, as Majordomo system is replaced in 2005.

II. Special Projects / New Initiatives

A. Continue T-shirt sales at the annual meeting

B. Establish funds-management procedures with SAA, as approved in principle by Council, with regard to fund-raising

C. Develop visual materials-related workshops in conjunction with SAA to be held at the annual meeting and as part of overall SAA Continuing education program throughout the year

D. Recruit section members to become involved in the section activities via:

1. Newsletter;

2. Web site;

3. Publications;

4. Sessions for the annual meeting.

E. Organize a mid-year meeting no later than March 2006, and seek means of making this a sustainable annual activity, independent of the hospitality of hosting Section Chairs. Site-search is a responsibility of the chair-elect, for the following year.

- F. Pursue on-line Section election ballot capability with SAA Web master, with goal of discontinuing ballot mailing
- G. Solicit, collect, and edit member-authored summaries of VM-related session at the Annual Meeting, for posting to the Section website
- III. Publications
- A. Continue to review visual materials related publications and publish them in *Views*
- B. Include publications reviewed in *Views* in the Photographic Archivists Bibliography
- C. Continue building and expanding bibliography to include printmaking, architectural drawings, and plans
- D. Solicit for new publications on visual issues – not necessarily book length
- E. Investigate methods for establishing Web-based, peer-reviewed, visual materials journal
- F. Compile, edit, and publish a Visual Material reader through SAA
- G. Explore possibility of an all-VM special issue of *American Archivist*
- H. Establish a VM mentor group or readers' board to encourage writing on VM topics, offer informal feedback, and assist in getting them to publication within SAA.

IN PRINT

In keeping with our pending arrival at New Orleans, our Book Editor offers our readers a smattering of recent publications on the state of Louisiana as well as other new publications of interest—**Ed.**

- Bonnett, Wayne. *Mt. Shasta Camera: The Photographs of Charles Richard Miller*. Sausalito, Calif.: Windgate Press, 2005. 138 p. ISBN: 0-915269-16-3 \$45. Trade cloth. Available from Windgate Press, Local phone: (415) 332-0912.
- Campanella, Richard and Marina Campanella. *New Orleans then and now*. Gretna, La.: Pelican Publishing Co., 1999. 400 p. ISBN 1-56554-347-5 \$39.95. Available from: <<http://www.pelicanpub.com>>.
- Delehanty, Randolph, *Richard Sexton, photographer. New Orleans elegance and decadence*. San Francisco: Chronicle Books. 224 p. ISBN 0-8118-4131-6 Trade cloth. \$40. Available from: <<http://www.chroniclebooks.com/site/catalog/>>.
- Fraiser, Jim, West Freeman, photographer. *The French quarter of New Orleans*. Jackson: University Press of Mississippi, 2003. 248 p. ISBN 1-57806-524-0 Trade cloth, first print run 5000, \$45. Available from: <<http://www.upress.state.ms.us/catalog/>>.
- Friends of the Cabildo Staff. *New Orleans Architecture: The university section, Vol. 8* Pelican Publishing Co., 2000. 232 p. ISBN 1-56554-707-1 Trade paper. \$25. Available from: <<http://www.pelicanpub.com>>.
- Gould, Philip, photographer. *Natchitoches and Louisiana's timeless Cane river*. Baton Rouge: Louisiana State University Press, 2004. 134 p. ISBN 0-8071-2832-5 \$39.95. Trade cloth. Available from: <<http://www.lsu.edu/lisupress/>>.

- Gleason, David King. *Baton Rouge*. Baton Rouge: Louisiana State University Press, 1991. 166 p. ISBN 0-8071-1715-3 \$39.95 Available from: <<http://www.lsu.edu/lisupress/>>.
- Greenough, Sarah. *Irving Penn: platinum prints*. Washington: National Gallery of Art, 2005. ISBN 0-300-10906-7. \$50. Available from: <<http://www.nga.gov/shop>>.
- Rice, Mark. *Through the lens of the city: NEA photography surveys of the 1970s*. Jackson: University Press of Mississippi, 2005. 224 p. ISBN: 1-57806-707-3 \$45 First print run: 1,000. Available from: <<http://www.upress.state.ms.us/catalog/>>.
- Sully, Susan. *New Orleans style: Past and present*. New York, NY: Rizzoli International Publications, 2004. 208 p. ISBN 0-8478-2662-7. Trade cloth. \$50. Available from: Random House Customer Service: 800-733-3000.
- Toledano, Roulhac. *Robin von Breton Derbes, photographer. New Orleans architecture, Vol. 6: Faubourg Tremé and the Bayou Road, Vol. 6*. Gretna, La.: Pelican Publishing Co. 2000. 240 p. ISBN 1-56554-831-0 Trade paper. \$25. Available from: <<http://www.pelicanpub.com>>.
- Wallis, Brian, and Grant Romer. *Young America: The daguerreotypes of Southworth & Hawes*. New York: International Center for Photography, 400 p. ISBN 386521066X \$120. Available from <<http://www.icp.org/>> or <<http://www.eastmanhouse.org/>>.
- Zack, Michelle. *Altadena: between wilderness and city*. Altadena, Calif.: Altadena Historical Society, 2004, 231 p. ISBN: 0974725706 \$34. Available from: <<http://www.mtlowe.net/altadenahistoricalsociety.htm>>.
- NOTE:** Pelican Publishing listings are representative of an eight volume *New Orleans Architecture Series* published by Pelican Publishing Company, covering building styles found in the city. Also available from the publisher are *Mardi Gras Series*, and other titles on New Orleans and its history.

[**Views** welcomes additions to this column documenting visual-material publications. If you know of such additional publications, please send relevant bibliographic information to the In Print editor.—**Ed.**]

WHAT'S UP

- through Aug. 21: *All the Mighty World: The Photographs of Roger Fenton, 1852-1860*. Metropolitan Museum of Art, <www.metmuseum.org>.
- through Aug. 21: *Fabulous Photographic Ephemera*. Minneapolis Institute of Arts, <www.artsmia.org>.
- through Aug. 24: *Robert Mapplethorpe and the Classical Tradition: Photographs and Mannerist Prints*. Guggenheim New York, <www.guggenheim.org>.
- through Aug. 28: *Vanished Kingdoms: The Wulsin Photographs of Tibet, China & Mongolia 1921-1925*. Portland Art Museum, Portland, Oregon, <www.web.pam.org>.
- through Aug. 29: *Friedlander*. Museum of Modern Art, New York, <www.moma.org>.

through Sept. 4: *Forget Me Not: Photography and Remembrance*, <www.icp.org>.

through Sept. 4: *Margaret Bourke White. The Photography of Design, 1927-1936*. Frick Art and Historical Center, Pittsburgh, <frickart.org/programs/exhibitions/detail/74.html>.

through Sept. 4: *Master Photographs from the Gilman Collection: A Landmark Acquisition*. Metropolitan Museum of Art, New York City, <www.metmuseum.org>.

through Sept. 4: *The Brazilian Empire and Its Photographers*. Musée d'Orsay, Paris, <www.musee-orsay.fr>.

through Sept. 4: *The Open Book: A History of the Photographic Book from 1878 to the Present*. International Center of Photography, <www.icp.org>.

through Sept. 4: *Three Roads Taken: The Photographs of Paul Strand*. Getty Museum, Los Angeles, <www.getty.edu>.

through Sept. 4: *Young America. The Daguerreotypes of Southworth & Hawes*. International Center of Photography, <www.icp.org>.

through Sept. 5: *Andre Kertesz*. Los Angeles County Museum of Art, <www.lacma.org>.

through Sept. 18: *Snapshot: From Box Brownies to Camera Phones*. Museum of Photographic Arts, San Diego. <www.mopa.org>.

through Sept. 18: *Diane Arbus: Revelations*. Museum Folkwang, Essen, Germany, www.museum-folkwang.de

through Oct. 2: *Irving Penn: Platinum Prints*. National Gallery of Art, Washington D.C., <www.nga.gov>.

through Oct. 2: *Sports Photography from the MFA Houston*. MFA, Houston. <www.mfah.org>.

through Dec. 31: *Ansel Adams*. Museum of Fine Arts, Boston, <www.mfa.org>.

through Jan. 8, 2006: *First Seen: Portraits of the World's People*. Santa Barbara Museum of Art, <www.sbmuseart.org>.

Sept. 20-Jan. 22, 2006: *Scene of the Crime: Photo by Weegee*. Getty Museum, Los Angeles, <www.getty.edu>.

Sept. 1 - Nov. 30: *Looking at Atget*. Philadelphia Museum of Art, <www.philamuseum.org>.

Oct. 27 - Jan. 1, 2006: *The American West 1871-1874: Photographs from the American Geographical Society Library*. Milwaukee Art Museum, <www.mam.org>.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the *What's Up* editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

ASSOCIATION OF MOVING IMAGE ARCHIVISTS UPDATE

Annual Conference

Conference program and registration materials for the Association of Moving Image Archivists (AMIA) annual

conference in Austin, Texas, November 30-December 3 is available on the Conference Web site at <<http://www.AMIAConference.com>>.

The AMIA annual conference provides an opportunity for colleagues and those interested in the field of moving image archives to meet, share information and work together. For newcomers to this vibrant, dynamic and committed community, networking with other AMIA members and industry professionals is invaluable for professional development. AMIA conference registration includes participation in all regular sessions and screenings and some special events.

The 2005 AMIA Conference is open to all, regardless of membership. For more information on joining AMIA or on past events, go to the AMIA Web site or contact the AMIA Office at (323) 463-1500 or <amia@amianet.org>.

AMIA joins the Leadership Coalition of DO IT.

Last year the AMIA Board voted to join the Leadership Coalition of the Digital Promise Project. For more information, see below, and please visit the Digital Promise website at <<http://www.digitalpromise.org>>. We have now been accepted into the Coalition and will be sending you updates about DO IT's progress as we receive it. Please join us in supporting and participating in this initiative. You can find the latest update and Call To Action on the AMIA Website at: <<http://www.AMIAnet.org> or www.amianet.org/projects/do-it.html>.

The Digital Promise Project recommends creation of the Digital Opportunity Investment Trust (DO IT), a nonprofit, nongovernmental agency designed to meet the urgent need to transform learning in the 21st century. From the Digital Promise home page: "Our emerging knowledge-based economy makes the people's access to knowledge and learning-across-a-lifetime in the sciences and humanities a national imperative. DO IT will do for education what NIH does for health, NSF does for science, and DARPA does for national defense. It is the 21st century counterpart of the 19th century's Land-Grant Colleges Act and the 20th century's GI Bill."

DO IT's charge will be to unlock the potential of the Internet and other new information technologies for education in the broadest sense; to stimulate public and private sector research into the development and use of new learning techniques, and to encourage public and private sector partnerships and alliances in education, science, the humanities, the arts, civic affairs and government. For example, DO IT will commission research and fund the development of models and prototypes to:

- Digitize America's collected memory stored in our nation's universities, libraries, and museums to make these materials available for use at home, school, and work.
- Develop learning models and simulations that invite the learner to explore a virtual solar system, an authentic three-dimensional model of the human body, a realistic trip to Mars, or an historic recreation of Mark Twain's America.
- Create voice sensitive computer programs to teach language to new immigrants as well as fourth graders.

- Create inviting training materials for workforce development, adult learning, skills improvement, and civic engagement.

- Develop programs that measure the learning progress of individual students so teachers can adjust their teaching to the specific needs and abilities of each learner.

- Utilize new technologies to disseminate the best of our arts and culture locally, regionally, nationally, and even globally.

The proposed Trust will be financed by revenues earned from investing \$18 billion received from the mandated FCC auctions of the radio spectrum. This parallels the historic use of revenues from the sale of public lands, which helped finance public education in every new state and created the great system of land-grant colleges voted by Congress and signed by President Lincoln during the darkest days of the Civil War.

In this digital age, libraries, archives, museums, school systems, community colleges, universities, arts and cultural centers, public broadcasting stations, and other such institutions need to make innovative use of advanced information technologies to continue to serve their essential public purposes. DO IT will help make that happen.

Before joining the coalition, AMIA was asked to provide examples of how our field might benefit from DO IT, being as explicit as possible. We cited the following:

- Develop advanced digital rights management strategies that support widespread, equitable access to digital moving images and active privacy for users, allowing the immersion of moving images into the information landscape, in support of education.

- Develop an integrated and comprehensive search system combining phoneme-based search tools for audio streams with metadata, closed captions, transcripts and shot and segment log books to enable end users to identify and compile digital video segments for use in scholarly publications or as learning objects.

- Negotiate and implement access portals that represent a common ground between the needs of educators, the public and commercial entities. For example, create a digital

news portal for journalism studies incorporating applications and resources to improve literacy skills for using digital video resources in education. An understanding of convergences and forces that are shaping television news requires the ability to compare practice and performance across many news sources and over many time periods, and these resources have heretofore been difficult and expensive to access.

- Develop a standards-based cataloging utility that integrates administrative, technical, rights, and descriptive metadata to allow archives of all sizes to create standard but customizable metadata required for effective management of digital information throughout its lifecycle, to meet goals of preservation, access, and educational use.

Please join us in supporting the Digital Promise. You can find the latest update and Call To Action on the AMIA Website at: <<http://www.AMIAnet.org>> or <<http://www.amianet.org/projects/do-it.html>>.

MIC (Moving Image Collections) Update

Jane D. Johnson, MIC Project Manager, Library of Congress, <jjohnson@loc.gov>

For more information about MIC, visit the MIC site at <<http://mic.loc.gov/>>, or contact MIC Project Manager Jane D. Johnson at <jjohnson@loc.gov>.

ARTFUL DODGING: THINGS HEARD, ENHANCED, AND PASSED ON

Los Angeles, CA. Liz Ruth, has recently taken the leap of faith, and, with her husband, traveled cross-country to California where they are now living. She will continue assisting with the production of *Views*. We wish her well and hope to see her either in New Orleans or at the Mid-Winter meeting in San Francisco.

Chapel Hill, NC. Wedding bells rang for Stephen Fletcher in July. We wish him and the new Mrs. Fletcher (Amy) much happiness.



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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is 1 October 2005. Opinions expressed are those of the authors.



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 20, Number 1

December 2005

PLAN NOW TO ATTEND THE FOURTH ANNUAL MID-WINTER MEETING! DATES NOW SET

The Visual Materials (VM) Section fourth annual mid-winter meeting is scheduled for February 3-4 in San Francisco, CA.

Mid-winter is a working meeting open to all Section members who wish to actively participate in Section committees or working groups. A list of committees and brief descriptions can be found on the VM Web site <<http://www.lib.lsu.edu/SAA/commdesc.html>>. The goal of the two-day meeting is to develop long-term projects and plan for the annual conference. The meeting is sanctioned by SAA, but funding support is not available from SAA or the Section. In order to keep costs down, we will have shared accommodations for a few individuals, and meals will be cooked at the meeting site.

The site will be a rented apartment in the ever-funky "Lower Haight Street" area, close to public transit, markets, and restaurants. The "flat" has a living area that will accommodate our meeting, albeit in a cozy way, as well as two bedrooms (each with a double bed) and a living room futon. Out-of-town guests looking for reasonable accommodation are encouraged to sign up for one of these 3 sleeping spots. (If demand warrants, we may squeeze another person in.)

The flat will be the site of the all-day meetings on Friday and Saturday, as well as the social venue for mealtimes and evening relaxation. As in previous years, a collection will be taken to cover grocery and incidental costs, but our goal is to keep expenses low for everyone.

Overnight guests at the flat will be asked to contribute \$50.00 per night, assuming occupancy of 3 people for 3 nights (Thurs. night, Feb. 2 through Sat. night, departing on Sunday, Feb. 5.) Priority for these spots will be given to the first 3 people who can commit to all 3 nights. If you can only commit to 2 nights, we might have to give preference to a 3-nighter. (Please remember, the Section has no budget or funds, so your Chair must recoup out-of-pocket expenses!) If another person or two is added for some or all of the nights, per-person costs will come down.



The welcome to all of us as we entered our Section meeting in New Orleans. Book fair items (see p. 6 for a complete list) are below Mark Martin's opening slide for his talk on a Civil-War era album of New Orleans and other views. Martin's opening remarks begin on p. 15.

If you wish to participate in the Mid-winter or would like more details, please contact James Eason at <jeason@library.berkeley.edu>.

For summaries of past mid-winter meetings, see the Section Web site <<http://www.lib.lsu.edu/SAA/midwinter.html>>.

An agenda for this year, and other related messages, will be forthcoming on the VisMat listserv.

Hope to see you in February!

THE BIG EASY AND THE VISUAL MATERIALS SECTION

Minutes
Visual Materials Section Meeting
Friday, August 19, 2005
Hilton Hotel
New Orleans, LA
Noon to 2:00 pm

*Ardys Kozbial wins
Chair-Elect at
NOLA Meeting.*

VISUAL MATERIALS SECTION LEADERSHIP ROSTER

<<http://www.lib.lsu.edu/SAA/VMhome.html>>

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Mark E. Martin

Newsletter

Laurie A. Baty

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Three-Year Plan

Ardys Kozbial

Web Site

Mark E. Martin

Website Images Policies and Guidelines

Miriam Meislik

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The meeting opened with a welcome from Mark Martin (Chair, Louisiana State University), Laurie Baty (newsletter editor, United States Holocaust Memorial Museum), and James Eason (Chair-Elect, University of California, Berkeley), to the 2005 Visual Materials Section meeting at SAA.

There were 78 individuals in attendance.

Mark introduced Section's Working Group Chairs to the audience:

Ardys Kozbial, Advanced Workshops Working Group
(akozbial@sbcglobal.net)

John Slate, Bibliography Working Group
(jslate@mail.ci.dallas.tx.us)

Laurie Baty, Newsletter Editor and Publications Working Group
(lab0254@aol.com)

Miriam Meislik, Program Development Working Group
(miriam+@pitt.edu)

Miriam Meislik (University of Pittsburgh) reported on t-shirt sales. Pre-order sales were down this year; pre-orders usually account for 20 shirts out of an order of 50, but this year, only 7 were pre-ordered. Miriam asked attendees whether the low pre-sale figures meant that the t-shirt design was bad. It appeared that it was more likely due to the fact that the annual paper mailing was replaced by e-mail announcements and the electronic version of *Views*. Miriam thought that an online order form next year should increase sales. Even with the low advanced sales, all but one t-shirt sold during the Section's office hours in the Exhibit Hall. One t-shirt, donated by an anonymous purchaser, was given away by drawing during the meeting and was won by Paula Mangiafico.

Laurie Baty reported that there was a low return of ballots and asked attendees if the online printable ballots and order forms were effective, or were just ignored because members forgot to print them out and mail them. A section member responded with a question as to whether SAA's electronic ballot testing had gone well this year. (See comments by Council liaison Joel Wurl, University of Minnesota, below.) James Eason confirmed that secure and verifiable electronic balloting has been a Section goal over the past year, and trusts it will be in place via the SAA Web site for next year.

Marisa Bourgojn (Corcoran Gallery of Art) spoke as a representative from the SAA 2006 Program Committee and asked the Section membership to be thinking about session proposals for the Washington, D.C. meeting. Proposals are due by October 7th. She reported that there will be no theme to next year's meeting and that section endorsements have been waived because it will be a joint meeting with NAGARA and COSHRC. Session proposal forms and tips for proposals are online on the SAA Web site <<http://www.archivists.org/conference/dc2006/proposals2006.asp>>.

If anyone needs more information, Marisa can be contacted at <mbourgojn@corcoran.org>. Mark Martin asked that session proposals still be sent to James as Section Chair so that the Section is aware of what VM-related proposals are being drafted. An audience member asked Marisa whether speakers have to register for the conference. Marisa and Joel Wurl said yes, unless speakers are not from the archival profession or a closely related field.



An illustration from Five Decades of the Burin, the Wood Engravings of John DePol. See review of this book beginning on p. 14.

Joel Wurl, outgoing SAA Council liaison for the Visual Materials Section, was thanked by Mark Martin for all of his hard work for our active and demanding Section. Joel thanked the Section for its creativity and productivity. A new liaison, Christopher Ann Paton, (Georgia Archives) will be taking over from him. Joel spoke about electronic elections and said that this year's electronic balloting test with the Preservation Section was a success, with more returns than from previous years using paper ballots; he indicated that electronic balloting should be used by more sections. Joel announced that an SAA education workshop related to visual materials, "Archival Perspectives in Digital Preservation," will be held in Richmond, VA, November 3-4. He also said that the Council also has been looking at past procedures for session proposal endorsements by sections and roundtables and has drafted guidelines for the process. These guidelines affirm that endorsements should be regarded by the Program Committee with "appropriate weight," and that two endorsements per year would be accepted from each section and roundtable, though they are not a guarantee of program inclusion. The guidelines will be effective in 2007. Joel also discussed the Council's work in identifying three strategic issues faced by the archival profession: technology, diversity, and public support. He asked the Section to think about their relevance to visual materials and will be asking for feedback from the SAA membership this fall.

Ellen Doon (Yale University), co-coordinator with Megan Friedel (Massachusetts Historical Society) of the Visual

Materials Section Book Fair, spoke about this year's annual book fair. She gave background on the fair and its purpose and gave a brief description of some of this year's submissions. The Fair was held from 9-11am in the Exhibit Hall and was on display during the Section meeting. A bibliography hand-out with ordering information for all of the publications accompanied the Fair. This year there were 11 submissions, down from the previous year. She asked the Section to consider contributing publication to next years' Book fair. There was a suggestion from the floor that contributors to the book fair be asked to donate the publications they send so they may be sold to raise funds for Section activities.

Mark Martin announced the candidate for Chair-Elect, Ardys Kozbial (University of California, San Diego), who was running unopposed due to the withdrawal of a second candidate. Ardys made brief remarks about her candidacy and Section activities. Mark asked if there was anyone who wanted to nominate another candidate from the floor; there were no nominations. The Section elected Ardys as Chair-Elect by general acclamation. Ardys asked that there be a discussion as to why more people did not vote by ballot earlier this year. A single-candidate ballot most likely contributed to the low response. One Section member responded that he did not vote because he wanted to see who was nominated from the floor, and Mark discussed the pros and cons of paper ballots.

Lynda DeLoach (George Meany Center) spoke as a representative from the SAA Diversity Committee. She gave an update of the committee's initiatives and asked Section members to read the committee's full taskforce report available at <http://www.archivists.org/governance/taskforces/diversity_final.asp>. Interested Section members also should see related Council minutes from June 2004 at <<http://www.archivists.org/governance/minutes/min060504.asp>>. The Diversity Committee focuses on increasing diversity through membership and scholarships. They also would like to increase education offerings for courses for undergraduate and graduate students. A new award, the Diversity Award, will be awarded to an institution helping to increase diversity within the archival profession. The Diversity Committee will also establish a Diversity Fair as an outreach program to bring more people to the annual meeting.

Mark discussed the VM Section Mid-Winter Meeting. Jim Cartwright (University of Hawaii), pointed out that it is difficult for Western archivists to attend the meetings on the East Coast, and that naming people to more formalized steering committees or working groups might make it easier for members to secure institutional support to attend. Mark reiterated that the Mid-Winter Meeting is officially sanctioned by SAA and is on the official SAA calendar, which should help in securing support. Also, the 2006 meeting will be in San Francisco. The meeting is open to all members, but is a working meeting and attendance implies a commitment to contribute to ongoing Section efforts. Working Group projects are posted on the Visual Materials Section website, as well as the minutes and the Three-Year Plan for the section. A Section member discussed the difficulty of getting funding to come to the meeting and asked if there was the possibility for a virtual meeting. Laurie Baty and John Slate (City of Dallas Archives) talked about how e-mail can help bring in volunteers for new projects suggested at the Mid-Winter Meeting. John discussed how the

Bibliography Committee was organized over e-mail and that it was very successful. Mark asked that everyone join the VisualMat listserv to keep informed about how they can help out with Section tasks. He also indicated the fundraising from t-shirt sales and other sources will help defray the costs of the meeting venue. A Section member suggested that perhaps the Midwinter could be blogged in 2006 so that people could follow along and participate online without attending the meeting.

Mark asked for other announcements from the floor. Connie Schulz (University of South Carolina), said that she is interested in talking to a subject-area film scholar for a job posting. She can be reached at <connieschulz@sc.edu>.

After a brief break, Mark Martin gave a presentation entitled, *Greetings from New Orleans—circa 1865*. He showed images from the Marshall Dunham *carte de visite* album from the Louisiana State University Special Collections that depicted New Orleans and other Southern venues in the mid-1860s.

Following Mark's presentation, James Eason spoke as Incoming Chair. He confirmed that the Visual Materials Section Mid-Winter Meeting is being planned for San Francisco during the last weekend of January or one of the first two weekends in February. He hopes to have a vacation rental apartment available for the meeting site and as a place for some attendees to stay. James emphasized the role of the Section in fostering professional communication, education, and mutual support. More development of Advanced Workshops, better support and content development for the website, continued efforts on VM-related SAA publications, and development of strong VM content for future SAA programs are all Section efforts he hopes to continue. James asked that Section members start thinking about session proposals now and to use him as a sounding board for proposal development, even though there's no formal Section endorsement this year. He also asked again that Section members join and use the Section's VisualMat listserv. Mark added that the Web site will be refined this year and that comments and suggestions are welcome. James asked for members willing to serve on an editorial team to work with the Webmaster to keep the site updated and current, so that it can be developed into a dynamic and increasingly useful professional resource. James also discussed his hope that the Section will be active in providing in-depth education for visual-materials archivists. Illustrative of progress on this front, Ardys Kozbial mentioned that the successful *Describing Photographs in the Online Environment* pre-conference workshop given this year by Martha Mahard (Simmons College) came out of the efforts of the Advanced Workshops Working Group.

Solveig DeSutter (SAA Education Officer) spoke as a representative from the SAA Education Committee. The Committee is developing courses based on the new edition of *Administration of Photographic Collections*, due out later this year. The first is *Understanding Photographs: Introduction to Principles and Practices*, which will be held in Washington, DC, on November 3-4. More half-day and full-day courses will be developed for 2006 and will be available online. Martha Mahard's *Describing Photographs in the Online Environment* will be held again in New York on November 7.

John Slate, Chair of the Bibliography Working Group, updated the Section on the progress of the new bibliography for the Web site. He has collected new additions to the original Visual Materials Bibliography compiled by Richard Pearce-Moses (Arizona State Library, Archives, and Public



Girod Street Cemetery. Located near the intersection of Liberty and Perrilliat Streets, the Girod Street Cemetery opened in 1822. In 1957 the much neglected and often vandalized cemetery was condemned, deconsecrated, and razed. The Superdome now exists near the site. Marshall Dunham Photographic Album (Mss. 32410085), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.

Records), and has added publications reviewed in *Views* and revisions collected by volunteers via e-mail. John had hand-outs of the new bibliography available during the meeting and the new draft will be online soon. (Webweaver Mark Martin said he would put it up before the end of August.) John asked for more volunteers to help with continuing revisions to the bibliography.

James asked for any final comments or announcements from the floor. Miriam Meislik announced that the Gallery for Fine Photography on Chartres and Bienville Streets in New Orleans had a great exhibit of photographs. Arden Alexander asked that section attendees come to the session "Documenting the Middle East Through Photographs." Stephen Fletcher (University of North Carolina at Chapel Hill) announced that UNC-CH has received a new collection with over 100,000 negatives and asked if anyone had suggestions for how to have the collection appraised for monetary value. Nancy Kunde (University of Wisconsin) announced that a "Standards Portal" is being created for standards for archival description and practice; contact her at <nkunde@library.wisc.edu> if you'd like to be involved.

The meeting adjourned at 2:00 pm.

Respectfully submitted

Megan Friedel

Secretary *Pro Tem*

REPORT FROM THE CHAIR

James Eason <jeason @library.berkeley.edu >

About two months have passed since our annual meeting in New Orleans, and I imagine many of our members are still reeling from the effects of hurricanes Katrina and Rita. Even if geographically remote, the devastation felt close to home since it was right on the heels of our conference. Whether we're actually from institutions in the path of the storms, further removed but in positions to assist in rescuing collections or providing other support, or we've simply been among the millions of empathetic observers glued to news coverage, preparations for the unimaginable have certainly been moved to the forefront of our thoughts.

Some years ago I was surprised to find that our own special collections disaster recovery plan, while well developed and detailed in many respects, was alarmingly homogenous. The focus was, of course, paper-based media. The great diversity of photographic and other visual media was not adequately accounted for, and it was clear that the time-buying salvage approaches which work for one medium could be devastating to others. We've made significant improvements to our plan, but current events remind me that it's time to review the document, particularly in light of our own recent move. Can we quickly identify storage areas for materials exceptionally sensitive to immersion, or



High water at the levee, Baton Rouge. *One may see in the image that there is no levee. Tide lines are visible on the buildings to the right of the wagons. The steamboat is the "Empire City," which served as headquarters for Federal army commanders while Baton Rouge was occupied. Marshall Dunham Photographic Album (Mss. 32410109), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.*

sensitive to freeze-drying? Will we be able to rapidly segregate the most sensitive material? Faced with a large scale disaster, I fear not! It's time to look at our brand new stacks plans and prepare for the worst.

With regard to Section business, we had an excellent turn out for our August meeting, as reported elsewhere in this edition of *Views*. It was great to see so many of you there. Special thanks go to Mark Martin for presenting fascinating images of Reconstruction era New Orleans from a cartes de visite album held by the University of Louisiana at Baton Rouge.

Looking ahead to 2006, I encourage you to consider getting more involved in Section projects and attending our fourth annual Mid-winter planning meeting. We'll be gathering in San Francisco on Feb. 3rd and 4th to review our goals, discuss ongoing activities and new projects, and to assign responsibility to individuals willing to contribute more of their time throughout the year. I have particularly high hopes that we will be able to find a few people to form a website editorial committee, taking on content responsibility for specific topics and assisting our over-burdened web weaver. Please consider volunteering to work with such a group, and also give some time to thinking about the Section and what you as a visual materials professional would find useful in terms of resources and programs that the Section could support. I look forward to hearing from you!

FROM THE CHAIR-ELECT

Ardys Kozbial <akozbial@sbcglobal.net>

Members of the Advanced Workshops Working Group (AWWG) met in September to gain some direction and momentum for organizing this working group. Although the section may not see much activity for a few more months, the group is actively pursuing its foundational work. A mission statement, a definition of "advanced workshop" and updates to the AWWG pages on the VM web site are well underway. Current favorite phrases in the working definition are "delving deeply into a specific topic" and "the assumption that attendees possess basic knowledge about the topic, archival principles and visual materials."

Additionally, the AWWG is finding ways that it complements SAA's Education Program and ways the groups can work together. The AWWG intends to use this space in *Views* to, first and foremost, solicit ideas for Advanced Workshops and second to share news of the group. That said, if there is a topic that you would like to see addressed in a workshop on a deeper level than a basic workshop, please contact me at <akozbial@sbcglobal.net>.

Members of this group in addition to the chair include Stephen Cohen, Megan Friedel and Paula Mangiafico.

SECOND ANNUAL BOOK FAIR

A number of SAA institutions and members displayed recent publications at the annual meeting in New Orleans. Here's the list of what those of us there were able to look at:

- *African-American Contribution to Simmons (AACCS). The Power of Our Presence: The Black Experience at Simmons College, 1910-2005 Calendar.* Simmons College, 2005. 36 p. Free.

To order: Please contact Jason Wood at the Simmons College Archives at <jason.wood@simmons.edu> or by telephone at 617-521-5221.

This calendar, a product of the Documentation Project on the Black Experience at Simmons College, is one part of a comprehensive project to document the history and contributions of black alumnae, students, staff and administrators to Simmons College and to the larger community. Features historic photographs and photo collages.

- *Bank of Stockton 2005 Calendar: Featuring Images from the Bank of Stockton Historical Photo Collection.* Bank of Stockton, Stockton, Calif., 2005. Free.

To order: Please contact William Maxwell, Archives Manager at the Bank of Stockton at <williammaxwell@bankofstockton.com> or by telephone at 209-929-1575.

- Bee, Harriet Schoenholz and Michelle Elligott, eds. *Art in Our Time: A Chronicle of The Museum of Modern Art.* The Museum of Modern Art, 2004. 256 p. \$50.

To order: Order online at <<http://www.momastore.org>>

With historical photographs and archival documents, many of them never before published, *Art in Our Time* contains images of the Museum's various exhibition spaces, buildings and gardens—from its original home in the Heckscher Building at the corner of Fifth Avenue and 57th Street, to its present location in Yoshio Taniguchi's complex on West 53rd Street. It also includes installation shots of major exhibitions and important events at the Museum, and photographs of curatorial staff and Museum officials whose discerning policies helped shape our understanding of modern art. Documents include excerpts from letters, invitations, and other archival material that tell the story of The Museum of Modern Art from its beginnings to the present. Includes 556 illustrations (171 in color).

- Bordelon, Kathie. *McNeese State University.* Arcadia Publishing Co., 2001. 128 p. \$19.99.

To order: Order online through McNeese State University Archives and Special Collections at <<http://www.library.mcneese.edu/depts/archive/msubook.htm>>

Surrounded by live oaks and azaleas, McNeese State University has served Southwest Louisiana for over sixty years. Scenes of student life — in classrooms, dormitories, club meetings, and at athletic events — as well as memorable events throughout the course of the school's history are the focus of this visual journey. Students are pictured during lighter moments,

enjoying the camaraderie of their classmates, but their serious side is also displayed during such trials as the disastrous hurricane that forced over 1,000 refugees to shelter on campus and the period during World War II when the campus became the headquarters of the Louisiana Maneuvers. Author Kathie Bordelon serves as the university archivist at the Frazar Memorial Library. In this engaging volume of photographs, she has culled the very best images of the school's collections to illustrate its lively, colorful history and the story that continues to unfold.

- DePol, John. *Five Decades of the Burin: The Wood Engravings of John DePol.* D.R. Godine and University of Delaware Library, 2004. 78 p. \$17.95.

To order: Order online at <<http://www.godine.com>>

Born in 1913, John DePol was a self-taught graphic artist who worked in a variety of media, but his main contribution was to the world of wood engraving. Although he has illustrated countless books and magazines and been a friend to most letterpress printers and private presses of the latter half of the last century, his work remains little known and his contributions unheralded. In anticipation of a celebration of his life and work at the University of Delaware, this book presents more than 100 of his best engravings from five decades with an extensive text examining his place in American graphic art.

- *Gillray's Legacy.* The Ohio State University Cartoon Research Library, 2004. 62 p. \$15.00.

To order: Order online through the Cartoon Research Library at <<http://cartoons.osu.edu/publicat.htm>>

Gillray's Legacy features the work of James Gillray (1756-1815), Georgian England's great caricaturist, and examines his impact on American cartoonists. Gillray subjected all the key political figures of his day to his witty, telling, and often outrageous exaggerations,



Horn and Hoof club float, homecoming, McNeese State University, 1954. From McNeese State University. See p. 14 for a review.



U.S.S. *Essex* off Baton Rouge. The U.S.S. *Essex* was converted in stages from the steam ferry "New Era" into a 1000-ton ironclad river gunboat. *Essex's* Commanding Officer, William D. Porter, spared little expense in upgrading his ship into one of the most powerful ironclads on the Western Rivers. After joining Rear Admiral Farragut's squadron as the only Federal ironclad on the lower Mississippi, she helped repel an attack on Baton Rouge, Louisiana, on 5 August 1862 and was instrumental in the destruction of the CSS *Arkansas* the next day. Marshall Dunham Photographic Album (Mss. 32410109), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.

elaborations, and confabulations and, in the process, transformed the then new genre of personal caricature into high art. A brilliant draftsman and skilled printmaker, his images, inventively interwoven with carefully worded titles and texts, reflect his familiarity not only with current events, issues, and scandals, but with ancient history, mythology, and contemporary and classical literature. In this exhibition catalog, designs by Gillray from the collections of The Ohio State University Cartoon Research Library are supplemented by works courtesy of the Library of Congress, Art Institute of Chicago, and Draper Hill. *Gillray's Legacy* is a small sample of two decades of his social and political satires that seeks to inspire further interest in his work. The catalogue includes the essay, "A Genius on the Edge: James Gillray and Caricature in late Georgian Britain" by Dr. Cindy McCreery.

- *Making Connections: Treasures from the University of Hawai'i Library*. University of Hawaii Art Gallery, Department of Art and Art History, 2005. 164 p. \$25.00 plus postage.

To order: Write to University of Hawaii Art Gallery, Dept. of Art and Art History, 2535 McCarthy Mall, Honolulu, HI 96822.

Hamilton Library at the University of Hawaii at Manoa has recovered substantially from the heavy damage and

destruction caused by severe floods in October 2004. Although some of its valuable materials were damaged or lost, many significant works fortunately escaped the tragedy unscathed, and damaged objects are undergoing reclamation by conservators. With the first exhibition ever of over 300 objects from its fabulous rare and special collections, witness the exciting renaissance of the primary research library in the state of Hawai'i through this catalog of the exhibition, "Making Connections: Treasures of the University of Hawaii Library." Thematically organized to highlight the various collections and works, the exhibition reflects the interests of the community and the designated areas of excellence within the university especially relating to Hawaii, the Pacific, and Asia. Selected objects include photographs, prints, drawings, maps, posters, and fine examples of book design, as well as rare books and manuscripts.

- *Montana Historical Society 2005 Calendar*. Montana Historical Society, 2005. 24 p. \$8.50.

To order: Order online through <www.montanahistoricalsociety.org> or through the Montana Historical Society Museum Store at 1-800-243-9900.

- Sartzky, Gary D. "Nineteenth-Century New Jersey Photographers." *New Jersey History*. New Jersey

Historical Society, Fall/Winter 2004. Vol. 122, Numbers 3-4. 108 p. \$10.00.

To order: By mail only, send \$10 to H. Peele, New Jersey Historical Society, 52 Park Place, Newark, NJ 07102. (After receiving publication, contact author by email at <gsaretzk@co.monmouth.nj.us> to obtain corrections and updates.)

- Virginia Civil Rights Movement Video Initiative. "Voices of Freedom." Virginia Commonwealth University Libraries, 2004.11 digital videos with transcripts. Free online; brochures available at the Book Fair.

To view: View online at <<http://www.library.vcu.edu/jbc/speccoll/civilrights.html>>.

"Voices of Freedom" was produced by the Virginia Civil Rights Movement Video Initiative, a non-profit organization incorporated in 2002 to produce videotaped oral histories of leaders of the Civil Rights movement in Virginia. While much has been written about the dramatic events which occurred in the deep South, the story of the Civil Rights movement in Virginia has largely gone untold. "Voices of Freedom" focuses on statewide activities from the 1950s through the early 1970s and includes stories about the "Jim Crow" segregation laws that prevailed up until the mid-1960s; stories about the

struggles to change the laws and to change public attitudes; and advice from these civil rights veterans to future generations of Virginians/Americans. Researchers can access from this site eleven videotaped interviews (edited down to about 25 minutes) of leaders and activists in Virginia's Civil Rights movement. The complete transcripts of these full interviews are also available from this site.

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New Orleans Insane Asylum, corner of Marigny & Old Levee, 3rd District. *The Asylum was located in the Fauburg Marigny a few blocks downriver of the Quarter. The street "Old Levee" is today named Decatur. The blue 2 cent tax stamp on the verso of this image was cancelled, 16/9/1864. Marshall Dunham Photographic Album (Mss. 32410109), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.*

to "majordomo," no human (except maybe you and the sysop in Berkeley) will see it.

WEB SITE REPORT

Mark E. Martin, Louisiana State University,
<mmarti3@lsu.edu>

There has been minimal activity on the Web site these past few months. The index for *Views*, vol. 18, has been added, pages have been updated where needed, and suggestions given by readers have been incorporated where practicable. Please let Mark E. Martin know if you see something on the pages that needs attention or have suggestions for improving the site. Just drop him a line via e-mail at <mmarti3@lsu.edu>.

AMIA NEWS

The Association of Moving Image Archivists' Annual Meeting was November 30-December 3 in Austin, TX. We hope to have a complete report in the February 2006 issue of *Views*.

STANDARDS COMMITTEE UPDATE

Marcy Flynn, Silver Image Management,
<silverim@mindspring.com>

After several years, my term as SAA's representative to AIIM's (Association for Information and Image Management) C18 Committee (the standards committee for Public Records, Libraries and Archives) is completed. I will now serve a three-year term as a member of the Standards Committee and will continue to provide standards-related news and information to *Views*. Nancy Kunde (University of Wisconsin Madison) is the new chair of the Committee.



McNeese State University [<http://library.mcneese.edu>]

McNeese State University, ca. 1969-1974. From McNeese State University. See p. 15 for a review.

The Standards Committee meeting in New Orleans was a working meeting where discussion about the Standards Portal Project continued. This year's main priorities are to move forward on this project and to continue to facilitate communication about standards and between standards-related groups.

Several new standards have been open for comment since the last issue of *Views*. NISO solicited comment on the following standards: 1) TC 46 ballot, Work process analysis for recordkeeping; 2) ISO 15489-1 Information and documentation—Records management, Part 1; 3) ISO/DIS 2789, International library statistics; and 4) ANSI/NISO Z39.87-200X "Data Dictionary – Technical Metadata for Digital Still Images." Information about the first three ISO standards is available online through <<http://www.iso.org/>>, while the last is at the NISO web site, <<http://www.niso.org/standards/balloting.html>>. Thanks to everyone who took the time to review this standard and provide feedback with very little lead time.

In other news, RLG released a draft report for the certification of digital repositories based on the findings of a joint task force with NARA. Titled "An Audit Checklist for the Certification of Trusted Digital Repositories," it is available at <http://www.rlg.org/en/page.php?Page_ID=20769>.

The American Library Association's Committee on Cataloging, Description and Access, is developing a replacement for *Anglo-American Cataloging Rules (AACR)*. The name for the new edition has been changed to *RDA: Resource Description and Access*. A prospectus describing the process is available at: <<http://www.collectionscanada.ca/jsc/rdapropectus.html>>.

The IFLA Working Group on Functional Requirements and Numbering of Authority Records released a draft of "Functional Requirements for Authority Records." It is available for review at: <<http://www.ifla.org/VII/d4/wg-franar.htm>>.

As you can see, the standards community has been productive since my last report. Enjoy catching up on all the new developments!

ARCHITECTURAL RECORDS ROUNDTABLE

Beth Bilderback, University of South Carolina
<bilderbk@gwm.sc.edu >

The Architectural Records Roundtable met on Wednesday, August 17. There was a good gathering in New Orleans. Beth Dodd and Ardys Kozbial led the meeting. Ardys stepped down as co-chair to become chair of the Visual Materials Section. Beth continues as co-chair and is joined by Laura Tatum at Yale University <laura.tatum@yale.edu>.

Aimee Felker, our Council liaison, discussed SAA's Strategic Priorities Issues and how the Roundtable might incorporate them. The main issues are Technology, Diversity, and Public Support of archival programs; other issues include demographic changes within profession and professional identity. For more information, see the July/August issue of *Archival Outlook*.



Thatched hut - Houma. *Not much else is known about this image. Information about who the people are and why this cabin was built is lost. It does, however, give us an example of temporary building construction methods using materials at hand as the thatch is either palm or palmetto fronds. Marshall Dunham Photographic Album (Ms. 3241084), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.*

There was a call for a roundtable member to be liaison to the Standards Committee. If interested, please contact Beth Dodd at <dodd.beth@mail.utexas.edu>.

The Roundtable listserv was moved from Cal Poly to the SAA server. To subscribe, send command "subscribe archrecs" to <imailsrv@lists.archivists.org>. Many thanks to Nancy Loe for hosting the listserv.

Waverly Lowell and Tawny Ryan-Nelb are editing galleys for the architectural records manual. They hope it will be available in the spring. Waverly also sent news from the Environmental Design Archives (EDA): they are involved in a Berkeley Design Books series published by William Stout Books in San Francisco. The first two books on Maybeck and Donnell/Eckbo should be available this fall. Through an NEH-funded grant, EDA was able to make 500 drawings,

photographs, and documents from the William Wurster, William Turnbull Jr., Garrett Eckbo, and Robert Royston collections available on the web through the Online Archive of California at <<http://www.oac.cdlib.org/>>.

Helena Zinkham reports that the scanned version of the COPAR newsletters from March 1974 to December 1985 is available for viewing or downloading as PDF files through the Library of Congress Online Catalog <<http://catalog.loc.gov/>>. The direct link is <<http://lcweb4.loc.gov/natlif/becites/prints/copar/COPARnews.pdf>>.

The Center for Conservation of Art and Historic Artifacts in Philadelphia will be holding an architectural records conference in Chicago, possibly in October 2006. The CCAHA conference in Philadelphia in 2000 was very informative, so don't miss this one!

IT'S YOUR LISTSERV! GET ON IT!

VisualMat is a list begun in 1999 as an open forum for topics relating to visual materials collections in archives and as a means of communication among members of the Visual Materials Section and the Visual Materials Cataloging and Access Roundtable of the Society of American Archivists. VisualMat provides a venue for the discussion of all aspects of the management and cataloging of historic visual materials collections, particularly in archival repositories.

To subscribe, send a message from your own email account to <majordomo@listlink.berkeley.edu>

You need no subject line, and the body of the message should just read <subscribe visualmat>

Once you have signed up, messages should be sent to <visualmat@listlink.berkeley.edu>.

UCLA library received a Getty grant to process and catalog five collections documenting art and architecture in 20th century Los Angeles. For more information, visit <<http://www.library.ucla.edu/libraries/special/scweb>>.

For those of you interested in architecture related websites, several were mentioned at the Roundtable:

The UNESCO Archives Portal, with architecture in section under Academia and Culture at <http://portal.unesco.org/ci/en/ev.php-URL_ID=5761&URL_DO=DO_TOPIC&URL_SECTION=201.html>; The Art Institute of Chicago project Collecting Digital Data at <http://www.artic.edu/aic/collections/dept_architecture/ddd.html>; and the upcoming exhibition of Eero Saarinen's work, Realizing American Utopia, at <<http://www.eerosaarinen.net/>>.

MIC: MOVING IMAGE COLLECTIONS UPDATE

Jane D. Johnson, Library of Congress,
<jjohnson@loc.gov>

For more information, please contact Jane D. Johnson, MIC Project Manager, Library of Congress, e-mail: <jjohnson@loc.gov>; phone (202) 707-5903; (732) 828-8918.

The Section's UPDATED Web site is
<http://www.lib.lsu.edu/SAA/VMhome.html>
and
2005-2006 Leadership Roster
will be found on page 2 of this issue.

WHAT'S UP

Through December 31, 2005 – *The Perfect Medium: Photography and the Occult*. Metropolitan Museum of Art, New York City <<http://www.metmuseum.org>>.

Through December 31, 2005 – *Ansel Adams*. Museum of Fine Arts, Boston <<http://www.mfa.org>>.

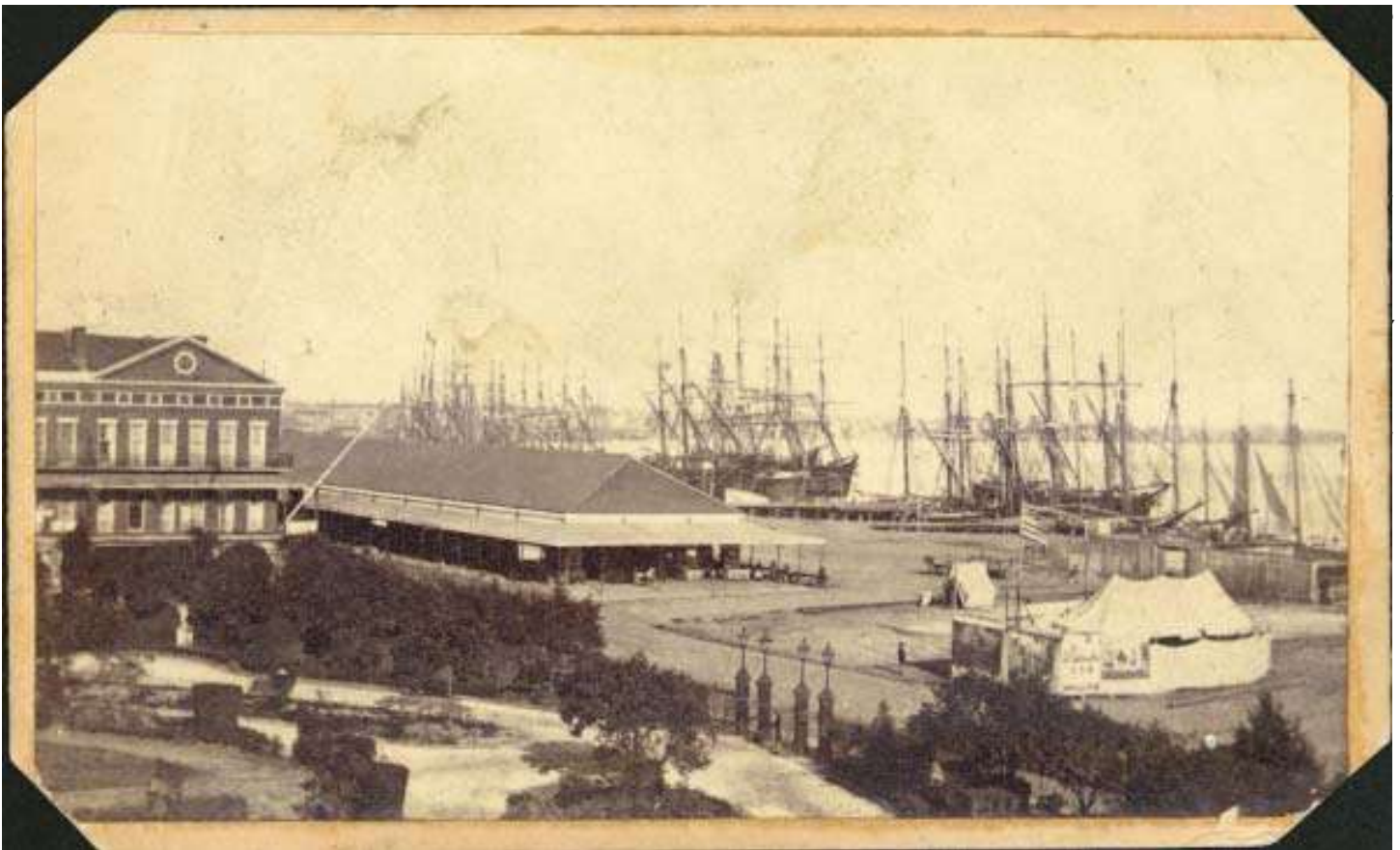
Through January 1, 2006 – *John Szarkowski: Photographs*. Milwaukee Art Museum <<http://www.mam.org>>.

Through January 2, 2006 – *Roger Fenton*. Tate Britain, London <<http://www.tate.org.uk>>.

Through January 8, 2006 – *Young America: The Daguerreotypes of Southworth & Hawes*. George Eastman House, Rochester, N.Y. <<http://www.eastmanhouse.org>>.



Men of the Hartford. *The U.S.S. Hartford served as the flagship for Admiral David G. Farragut's West Gulf Blockading Squadron. As such, she and her crew took part in a number of important naval battles including the capture of New Orleans, Baton Rouge, the Siege of Vicksburg, and the battle of Mobile Bay. Marshall Dunham Photographic Album (Mss. 32410109), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.*



French Market and levee as seen from the Presbytere. *New Orleans has been a major port of call from its establishment. The Federal plan of dividing the Confederacy by taking the Mississippi River depended, in part, on capturing the port, which they did in early 1862.* Marshall Dunham Photographic Album (Mss. 32410031), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.

Through January 8, 2006 – *In the American West: Photographs by Richard Avedon.* Amon Carter Museum, Fort Worth, Texas <<http://www.cartermuseum.org>>.

Through January 21, 2006 – *Pillar-Print Masterpieces: Narrow Glimpses into Japanese Life, Legends, and Literature.* Worcester Art Museum, Worcester, Mass. <<http://www.worcesterart.org>>.

Through January 22, 2006 – *Scene of the Crime: Photo by Weegee.* Getty Museum, Los Angeles. <<http://www.getty.edu>>.

Through January 22, 2006 – *The Quiet Landscapes of William B. Post.* Minneapolis Institute of Arts <<http://www.artsmia.org>>.

Through February 20, 2006 – *Nicholas Nixon: The Brown Sisters.* National Gallery of Art, Washington, DC <<http://www.nga.gov>>.

February 4 – April 29, 2006 – *Photography Past/Forward: Aperture at 50.* St. Petersburg Museum of Fine Arts, Florida <<http://www.fine-arts.org>>.

Ongoing – *A History of Photography.* Chrysler Museum of Art, Norfolk, Virginia <<http://www.chrysler.org>>.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send

the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

IN PRINT

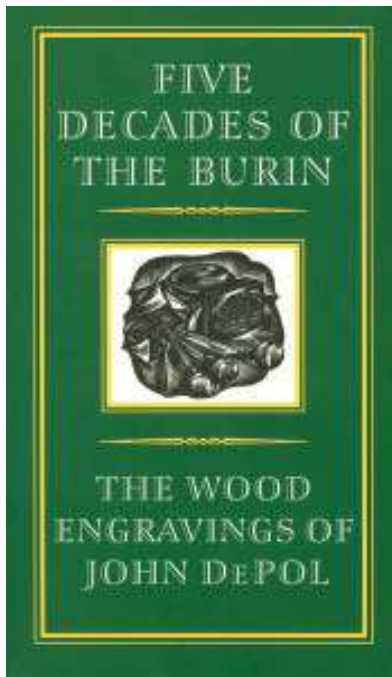
The Books:

Cordova, Carlos A. *Agustín Jiménez y la vanguardia fotográfica Mexicana.* México, D.F.: Editorial RM. 263 p. ISBN: 9-68520831X. \$65.00. Available from: <<http://www.karnobooks.com/>>.

Dodds, George. *Building Desire: Photography, Modernity and the Barcelona Pavilion.* New York: Routledge, 2005. 200 p. ISBN: 0-415-32523-4 \$132.00 (cloth). Available from: <<http://www.routledge.com>>.

Hitchcock, Barbara. *The Polaroid Book: Selections from the Polaroid Collections of Photography.* Köln; London: Taschen, 2005. 399 p. ISBN 3-82283072-0 \$39.95 Available from: <<http://www.taschen.com/>> or <<http://www.amazon.com>>.

Jackson, William Henry, Bob Blair, Howard K. Driggs. *William Henry Jackson's "The Pioneer Photographer."* Santa Fe, NM: Museum of New Mexico Press, 2005. 248 p. ISBN 0-89013435-9 \$39.95 Available from: <<http://www.museumofnewmexico.org/MNMPress/>>.



Wehrenberg, Charles. *Mississippi Blue : the photographs of Henry P. Bosse*. Santa Fe, NM : Twin Palms, 2002. 172 p. ISBN 0-944092-98-5 Trade cloth. \$60.00 Available from: <<http://www.twinpalms.com/>>.

The Reviews:

• Dahlberg, Laurie, *Victor Regnault and the Advance of Photography: The Art of Avoiding Errors*, Princeton: Princeton University Press, 2005. 208 p. Cloth ISBN: 0-691-

11879-5 \$75.00 / £48.95

This lavishly illustrated book establishes the towering influence of the scientist Victor Regnault (1810-1878) in the earliest decades of photography, a period of experimentation ripe with artistic, commercial, and scientific possibility. Regnault has a double significance to the early history of photography, as the first leader of the Société Française de Photographie (S.F.P.) and as the maker of more than two hundred calotype (paper negative) portraits and landscapes. His photographic and scientific careers intersected a third field with his appointment in 1852 as director of the Sèvres porcelain works.

Readers are treated to Regnault's own beguiling pastoral, garden, and forest scenes; striking portraits of the scientists and artists in his circle of friends; quirky images of acoustic experiments; and an insider's view of the Sèvres porcelain works. Regnault's richly varied photographs also encompass perhaps the most extensive group of family portraits in early photography, and his romanticized landscapes reflect a moment when the rural outskirts of Paris were being aggressively suburbanized and industrialized.

Occupying a unique and powerful position in the overlapping spheres of photography, science, industry, and art, Regnault was elected president of the newly formed S.F.P. in 1855. By examining his intertwined activities against the backdrop of French photography's nascent pursuit of institutional legitimacy, this book illuminates an important and overlooked body of images and the irregular cultural terrain of early photography.

Laurie Dahlberg is Associate Professor of Art History and Photography, and Chair of the Program in Art History, at Bard College. She has contributed essays to numerous books and exhibition catalogues.

• *Five Decades of the Burin: The Wood Engravings of John DePol* (David R. Godine and the University of Delaware Library, 2004)

Available through David Godine <<http://www.godine.com>>; Softcover, 96 pages, \$17.95; Hardcover, 96 pages, \$30.00

Reviewed by Susette Newberry, Cornell University Library

The impressive title of this slim volume invokes the image of a long career built on the blade of an unforgiving tool. More impressive still is that the self-taught artist in question began his career as a wood engraver around the age of forty, and was still happily active at age ninety-one when this monograph was published last year. Co-published by David R. Godine and the University of Delaware Library, the book accompanied the library's 2004 exhibition, *John DePol: Artist and Engraver*. Both book and exhibition celebrate the John DePol papers, a remarkable collection of prints, sketches, wood blocks, correspondence and many other documents that trace the artist's commissions and relationships with some of the most important figures in American book arts of the twentieth century. Arranged chronologically (as the title suggests), the biography is segmented into decades, each fleshed out with a rich array of images drawn exclusively from Delaware's DePol papers, and augmented with a short bibliography and a biographical chronology by Iris Snyder of the University of Delaware Library. Although not obviously specified, the text was written by David Godine himself. Timothy Murray, director of special collections at the University of Delaware Library, and the man responsible for acquiring the DePol papers, also contributed an excellent foreword concerning the archival collection and its rich research potential.

John DePol stands as a major figure in the world of fine press book illustration, and in particular, as a champion of a once-disappearing breed of American wood engravers. While Britain's Society of Wood Engravers has always enjoyed a healthy membership, Americans have not embraced wood engraving with the same unflagging enthusiasm. After World War II, few American artists chose to work in the medium until recently. DePol (alongside Leonard Baskin and Barry Moser, it must be said) was largely responsible for reviving interest in wood engraving



Old Type Cases and Composing Stick for Security-Columbian Banknote Company, ca. 1965. From *Five Decades of the Burin*, the Wood Engravings of John DePol.

among artists associated with fine press illustrations. DePol earned his right to be called (in Godine's words) the "Dean of American Wood Engraving," not only for his prolific output, but for his mentorship and promotion of what might otherwise have been a dying art. Wood engraving is a difficult process that demands rigorous discipline and meticulous attention to detail. Many contemporary artists have eschewed hand engraving, finding it too time-consuming, and hardwood blocks too expensive to procure or too small to work. But DePol's enthusiasm helped keep the process alive and his generous spirit had much to do with its endurance.

The reader will find *Five Decades of the Burin* largely illustrated with images that support the focus of the text; what Godine so clearly cherishes most about DePol's work is the artist's joy in the tools, habitat and community of letterpress printers. Papermaking, bookbinding, type casting, printing presses, and type itself are all key themes in DePol's oeuvre. The frontispiece, for instance, is DePol's self-portrait of 1985 as wood engraving block. Strangely, no photographs appear in this book; no images of his wood blocks, his burins or sketches, although they exist in the archival collection. The artist's features and tools are revealed only through his finished prints.

DePol's passion for this difficult printmaking process is readily apparent in his imagery. Although he dabbled in etching and other forms of printmaking, we are told, DePol's preference was for the printmaking medium that most easily allowed the printer to combine image with type, in the chase and on the page. Indeed, he named his personal press the endgrain press in honor of the blocks he engraved. Similarly, Godine focuses on DePol's interest in the great figures in printing history. The artist recognized Ben Franklin annually for thirty years in his work for Boston's Society of Printers. William Morris, William Bulmer and Bruce Rogers all found their way onto DePol's blocks and into the pages of *Five Decades of the Burin*. A third recurring subject is architecture and architectural preservation. Happily, the editor included several examples of DePol's trademark two-, three- or even five-color chiaroscuro-style wood engravings, each one a *tour de force* of precision carving and skillful rendering.

Throughout, Godine emphasizes his personal fondness for DePol as well as their mutual connections, many made through the Typophiles, a group of letterpress printers and enthusiasts. At times, the long lists of DePol's commissions can seem daunting, but they testify to the comradery of letterpress printers and to DePol's central role in their world. Neither *festschrift* (that was published eleven years ago by the Yellow Barn Press) nor *catalog raisonné* (also done earlier by James How, and published by the Book Club of California in 2001), Godine's text offers something more along the lines of an elegiac review. A few months after the book went to press, DePol died, leaving behind a rich artistic legacy.

- Bordelon, Kathie. *McNeese State University*, The College History Series, Charleston, S.C.: Arcadia Publishing, 2001.

Reviewed by James Cartwright, University of Hawaii

Ms. Bordelon indicates in *McNeese State University* that one of the major purposes of this book is to complement



Aerial view of McNeese State University, ca. 1939. From *McNeese State University*.

McNeese State University 1939-1987: A Chronicle by Dr. Joe Gray Taylor, by providing numerous photographs as illustrative of life at McNeese State through the years. This allows Ms. Bordelon the freedom of not having to tell the entire story of McNeese State University, which could be quite daunting even for a relatively new university, instead of allowing her to incorporate numerous photographic images from the past history of the school. There are, however, concurrent drawbacks. Having stated this purpose, the author immediately faces two contrasting dangers. For the newer book to stand alone as well as complement the earlier history, the author must incorporate enough of the history in its text to tell the history at least in barest minimum. On the other hand, the author must not merely mimic the earlier work but must provide valuable insight apart from the earlier history. If, for example, the author mimics the organization of Taylor's history, she faces a problem of supplying photographs for topics which may not exist within the archives or other known repositories; and even if the archives or library at McNeese State has all the photographs needed, a mimicking book has the problem of justification: What purpose does it have beyond solely providing illustration for the previous book? If the author chooses a separate organization, then she must provide enough narrative to connect the various images into the organizational pattern she chooses.

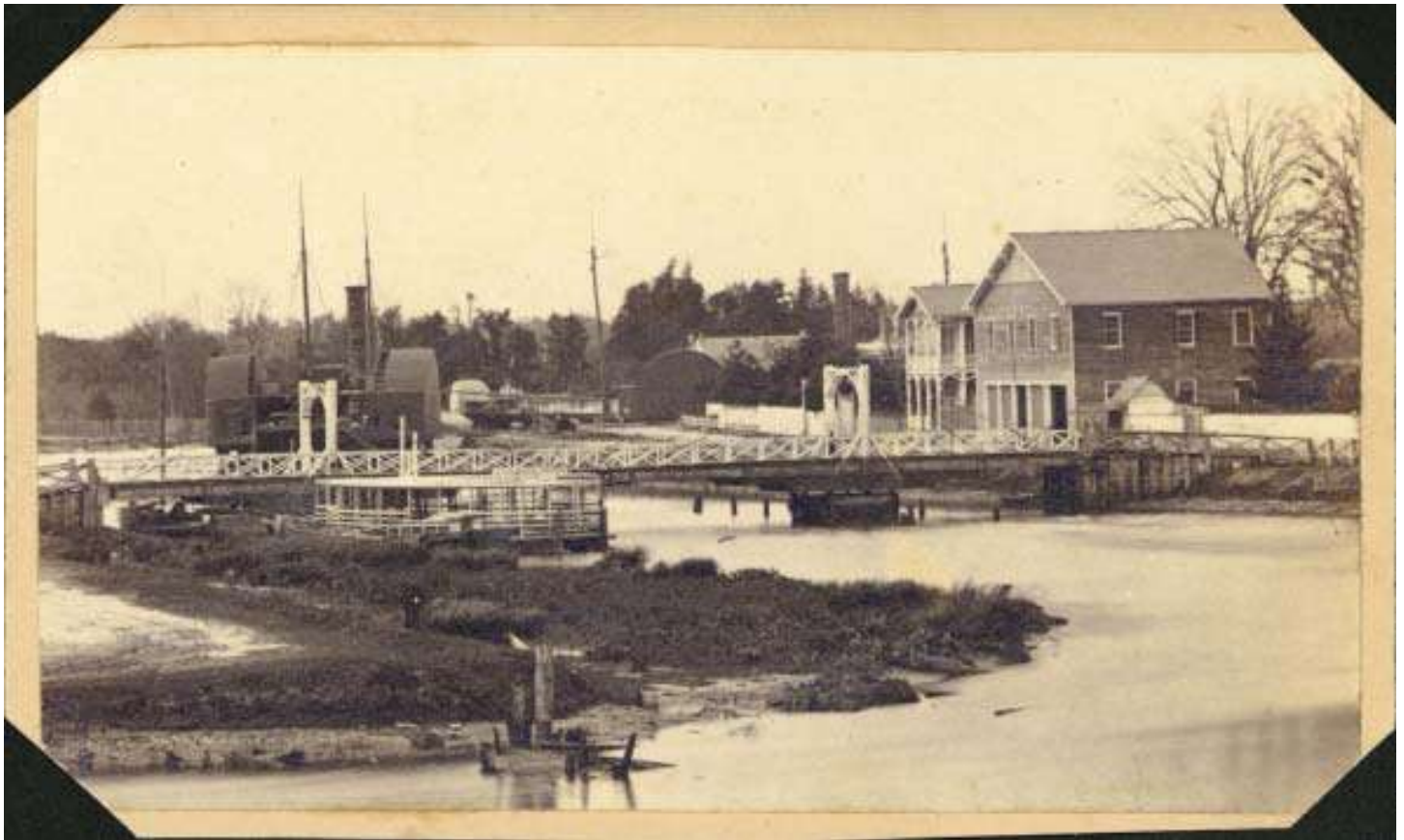
Bordelon's *McNeese State University* begins chronologically with the first chapter entitled "Beginnings." Although the change to the second chapter, titled "Campus Scenes," is subtle, it does suggest covering the rest of McNeese's history, at least as far as concerns the physical plant. To an extent, the chapter fulfills this as there are photographs of campus in this chapter up to the current time. The chapter, however, does not cover the development in sufficient detail to warrant the reader's feeling the subject has been fully developed. An additional problem grows out of the lack of a clear organization within this chapter. Without clues suggesting otherwise, one expects the

chronological organization suggested by the first chapter to continue. A clear chronological ordering is totally eliminated early in this chapter with a photograph of Burton Business Center, constructed in 1980, preceding photographs of two of the original buildings of 1939.

The switch to various topics covered in chapters three through six abandons the earlier concept of a chronological development, with subject overlaps of both the first and second chapters. Chapter seven, "Alumni," offers an opportunity to see the influence members of earlier classes have had on the university as they continue their involvement in the university in various roles. The final chapter, "Moments to Remember," becomes a place to drop in "interesting" photographs which could not fit into any of the earlier chapters. The first photograph of this chapter, a photograph of two coeds lighting a cigarette placed in the mouth of a mummified body once used in the mortuary sciences program on campus, depicts less a moment to remember in the institution's history than a bizarre publicity stunt. As for genuine moments to remember, one easily questions why nothing on the impact of integration upon the students, faculty, institution, or surrounding community appears in the chapter. The same can be said for the era of student unrest and antiwar movements of the 1960s and 1970s.

Did nothing occur at McNeese State during this period? An oblique mention of the discontinuation of ROTC programs on campus appears in the caption of a photograph of a building now used for some other purpose. The question arises if the process leading to the discontinuation of ROTC did not have any "moments to remember."

Other problems with the overall success of the book grow from the internal development of each chapter. The author has not written even a brief introductory essay for each chapter, explaining the rationale behind its being treated as a separate chapter. Because there is no text apart from the "Introduction" to the entire book and photograph captions, the author must force the captions to carry all information needs of readers. For readers who do not know the history of McNeese State, these needs are extensive. As a result, captions frequently attempt to give all the background of people, places, and even of offices, tangentially related to the contents of a photograph, not just the content of the photograph. The author thus ends up discussing people who are not in the selected image or decisions made by people before the event pictured occurred. Within some captions, she tries to write the history of an event or group of people or location from the beginning; it does not work. On the other hand, the author frequently omits dates, not even providing an estimated date when



Bayou Bridge Station. *This bridge crosses Bayou Saint John near the present day intersection of Esplanade and City Park Boulevard. A canal leading into the heart of the city connects to the bayou at this point providing access to the city from Lake Ponchartrain. Note the 2 ironclads moored above the bridge in Bayou Saint John. Marshall Dunham Photographic Album (Mss. 32410042), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Mark Martin's remarks about this amazing album begin on p. 17.*



the precise date is not known by archival or library staff. The combination leaves readers with too much of what seems superfluous and too little of basic information. In summary, the book provides photographic documentation to the history of McNeese State University; but the level of documentation will most likely satisfy only those who already know the history of the university; for those who do not know that history, the book lacks sufficient context.

[**Views** welcomes additions to this column documenting visual-material publications. If you know of such additional publications, please send relevant bibliographic information to the editor.—Ed.]

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Ft. Worth, TX. Many of us knew Barbara McCandless, the Curator of Photography at the Amon Carter Museum in Ft. Worth. She passed away Saturday, Nov. 5, 2005, following a lengthy illness. At the Carter, Barbara helped oversee one of the largest and most important photography collections in the country. She organized the highly successful exhibition "Brent Phelps: Photographing the Lewis and Clark Trail," which was on view at the Carter last year and was the most highly attended show of the season. During her career at the Carter, she authored or co-authored many important publications and organized other exhibitions of renowned photographers such as Karl Struss and Erwin E. Smith. She spearheaded a number of important acquisitions, including landmark photographs by Alvin Langdon Coburn, Edward Steichen, and Gordon Parks, as well as several works by Texas photographers Peter Brown, Keith Carter, Earlie Hudnall Jr. and O. Rufus Lovett. She was instrumental in organizing the museum photographer's archives as well as developing the acclaimed website on Erwin E. Smith. The Amon Carter Museum is establishing an acquisition fund in memory of Barbara. Donations to the Barbara McCandless Photography Fund may be sent to the Amon

Carter Museum, 3501 Camp Bowie Blvd., Fort Worth, TX 76107. (Published in the *Star-Telegram* on 11/10/2005.)

New York, NY. We are pleased to report that Shawn Waldron, our Exhibitions Editor, is the proud papa of Sadie, pictured above. We are happy to report that the entire family is doing well and that Shawn is participating in night-time wake up calls. *Views* is always delighted to share this kind of news.

GREETINGS FROM NEW ORLEANS, ca. 1865 Mark E. Martin, Louisiana State University, Baton Rouge.

We were fortunate to have our outgoing Chair, Mark Martin, talk about a photograph album in the LSU Special Collections. Mark's introductory comments follow.

The photograph album purportedly was assembled by Sgt. Maj. Marshall Dunham of the New York 159th Infantry, Company A. Dunham may have been stationed in New Orleans, Louisiana, between 1863 and 1867. The earliest date is drawn from internal evidence (dates on images in the album) and the closing date from Dunham's death in the New Orleans yellow fever epidemic of 1867.

The 200 images in the album document sights in Louisiana, Alabama, and Texas, with the majority in Louisiana. Image content ranges from a group of men hanging out in Jackson Square (New Orleans) to Federal prisoners of war in a Confederate camp in Texas (Camp Groce). Of the 200 images, 35 are unidentified as to photographer/studio. There are only 5 different photographers' imprints on the remaining 165 images. Two are New York City studios (1 mass market bust portrait of U. S. Grant by E. & H. T. Anthony studio and 12 studio shots of "Roger's Groups" statuary by the M. Stadfeld studio). The other 3 imprints are New Orleans and Baton Rouge photographers: Samuel T. Blessing and Louis Isaac Prince out of New Orleans; W. D. McPherson out of New Orleans and Baton Rouge. Both Blessing and Prince had operated studios in New Orleans before the War and both continued in the profession after the War. McPherson, having spent his



Custom House, Canal and Levee Street. Construction began on the New Orleans Custom House in 1848 but was not completed until after the American Civil War. Interestingly, images published in Harper's Weekly Magazine show the building completed. The blue 2 cent tax stamp on the verso of this image was cancelled, 16/9/1864. Marshall Dunham Photographic Album (Mss. 32410059), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA.

early years in New Hampshire and Massachusetts, arrived in Louisiana sometime in early 1863 and travelled the region from a home base in New Orleans. Like Dunham, Prince and McPherson died during the yellow fever epidemic of 1867; Blessing continued his studio in New Orleans for years finally dying in 1897.

The New Orleans images are a unique and important source for a number of reasons. First, the sheer number and diversity of the images provides a catalog of the architecture of the city. It is often said, with more than a little irony, that the French Quarter survived the urban renewal craze of the 1960s largely because New Orleans and Louisiana were too poor to tear everything down and replace it with modern structures. While not all of the buildings shown in these images survived into the 21st century, a great many have. It is possible to look at these 150 year-old images and then walk the streets of the Quarter and the nearby Warehouse district to look at the very same structures. Doing so provides a catalog of changes and similarities to the casual pedestrian interested in seeing such things. How much more may a researcher glean?

Of course, many of the images document long gone things: the Jackson Street depot of the New Orleans, Jackson & Great Northern Rail Road; the New Orleans City Rail Road car barn on Bayou St. John; the toll gate on the

canal leading to the New Basin, and; the New Basin itself, long filled in and built over. From these images an interested party may learn of the extensive surface rail lines running throughout the city or the economic and industrial canals once leading to the heart of the city.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is 1 February 2006. Opinions expressed are those of the authors.

These images also provide a look at the social structure of the city. One image of Jackson Square depicts a group of men sitting in the sun reading and chatting; such scenes are still played out in that square in front of the same building. Another group of images shows 5 of the city's public markets, most of them now gone. Yet others document public celebrations of Mardi Gras and 4th of July on Canal Street. Scattered throughout are images of public transportation, steamboats, ferries, public cemeteries, and other aspects of life and death in the city.

When the photographers went further afield, they concentrated on scenes of the War. Thirty-three images show Port Hudson, described at the time as "the Gibraltar of the Confederacy," in the aftermath of its siege. Donaldsonville, an important part of the Federal river campaigns, is shown in 4 images. The defenses of Mobile Bay may be seen in 2 images. There are single views of a Confederate POW camp in Texas and a palmetto hut along a road. This roaming band of photographers created images for a hungry audience in New Orleans and back north. It would be very interesting to research how far these images travelled and which markets proved most receptive. With the sesquicentennial of the American Civil War nearly upon us, this album may be of great interest to a fairly large audience.

Now, however, it's time to go and explore this unique American city that is so atypical, so French, so Spanish, so American and yet so foreign. I hope you, the audience, will be able to carry some of these images in your mind's eye as you walk the Quarter and the Warehouse district, comparing what you see with what you have seen.



Chartres Street, New Orleans. *The paving stones covering the street arrived as ballast stones in the holds of sailing vessels. Signs for [Francois] P. Duconge, (druggist, 39 Chartres) and F. Rimalho & Co. (importers and dealers in hosiery and fancy goods, 45 Chartres), as well as other businesses, may be seen. If one were standing on the same balcony today this scene would appear essentially the same. Marshall Dunham Photographic Album (Mss. 32410109), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA.*



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 20, Number 2

April 2006

MID-WINTER WRAPUP

Society of American Archivists
Visual Materials Section Midwinter Meeting
San Francisco, Calif., February 3-4, 2006

Attendees:

Laurie Baty, National Law Enforcement Museum
Beth Bilderback, University of South Carolina, South
Caroliniana Library
Stephen Cohen, Forrest Solutions
James Eason, University of California, Berkeley, The
Bancroft Library
Megan Friedel, Oregon Historical Society
Taylor Horton, San Francisco Maritime National
Historical Park
Ardys Kozbial, University of California, San Diego
Heather Lindsay, American Institute of Physics, Emilio
Segre Visual Archives
Mark Martin, Louisiana State University Library, Special
Collections
Loren Pigniolo, Consultant

Friday, February 3, 2006

Call to Order

Welcome, introductions, logistics

Review of the agenda

Administrative Issues

Review of the VM Section Bylaws

The next mandatory review is scheduled for 2008.

Action item: James Eason will compare the version of the bylaws published in *Views* with the version published on the VM Web site to make sure they are in sync. Minor, non-substantive error corrections will be made without bringing a formal bylaw change to the membership.

Committee/Working Group Structure

The Section is made up of three committees (Administration, Publishing, Education and Special Topics), each of which is made up of several working groups. The three committees are a conceptual structure in which to gather working groups that perform the work of the Section. Because these committees are conceptual entities, they do not have chairs or a defined membership. This has caused confusion among some Section members and was discussed. The group agreed that the Section does not need another layer of reporting hierarchy. The conceptual three-group structure will remain and the working group chairs will continue to report to the Section Chair.

Review of the Three-Year Plan

Mark Martin (immediate past chair) is the Chair of the Nominating Committee and is looking for nominees for the upcoming election for Section chair.

Ardys Kozbial (incoming chair) is responsible for updating the Three-Year Plan.

VM Finances

The annual VM t-shirt sale was used to fund mailing the newsletter. Now that mailing the newsletter via US mail is a thing of the past, the Section is considering ways that it might deal with its finances. There are no major fundraising or spending efforts planned at this time.

T-shirt sales will continue and profits will be managed for the Section by SAA. For the 2005 t-shirts, SAA fronted the money to purchase the t-shirts (\$511.08 for 50 t-shirts), which sold out very quickly. According to the January 2006 report, the VM Section has a balance of \$253.92.

Carroll Dendler handles accounting for SAA. If she is not available, contact Nancy Beaumont. Additionally, copy Nancy Beaumont on any correspondence with Carroll Dendler.

Currently the authorized users of SAA funds are James Eason (Chair), Ardys Kozbial (Chair Elect), and Miriam Meislik (T-shirt coordinator).

Action item: James Eason will add two items to the Annual Calendar for Section Officers:

1. The Chair should request the VM Section's balance in the fall to be printed in the December issue of *Views* and to be reported in the Section's annual report to SAA Council.
2. When leadership changes at the SAA annual meeting, the new Chair will update the names of the authorized users of funds with SAA's accountant (Carroll Dendler) and SAA's Executive Director (Nancy Beaumont). Eason will add this action to the Chair/Chair-Elect calendar.

Action item: Ardys Kozbial will add the following item to the Three-Year Plan.

1. Review the need for adding the office of Treasurer.

Fundraising

Fundraising, while desirable and useful, is not a central priority. In past meetings, need for funds to support midwinter meeting space fees or illustration budgets for VM publications, as well as many other possibilities were discussed. But member energy and time to devote to fundraising is sure to be limited.

Mark Martin asked if there is a need for a fund where people could donate money to the Section. If money is being given to the Section, does the Section need a different kind of fund?

Action item: James Eason will ask SAA if donations can be included in the VM account with SAA in the way it

is set up now, and whether they would be considered tax deductible charitable donations to SAA.

Using Zazzle.com <<http://www.zazzle.com>> was discussed as a possible fundraising option. Zazzle.com allows users to create products (mugs, t-shirts, postage stamps) with images on them in an online, on-demand environment. Café Press is another company in the same business. Would such a relationship allow the Section to solicit single images and limited license agreements from members' institutions and then cheaply generate fundraising products such as cards or calendars?

Action item: James Eason will follow up and get more information about this idea.

T-shirt Report

After a discussion, the group agreed that the two-tiered pricing for t-shirts—\$17 for pre-conference orders, \$20 at the annual conference—worked and should not change. Barring strong opposition from Miriam Meislik, we will keep this approach.

Miriam Meislik is working with the Library of Congress for permission to use the desired image for the 2006 t-shirt.

Action item: James Eason will consult with Miriam Meislik re: the cost and risk of increasing the number of shirts from 50 to 75.

Action item: Ardys Kozbial will talk to SAA about publicity and space in SAA's printed program and *Archival Outlook*. Desirable for both t-shirt sales and the VM Section Book Fair. (See below.)

Strategic Issues from Council

James Eason reminded the group of the three Strategic Issues raised by SAA Council and announced at the 2005 SAA annual meeting. The issues fall into the following three broad categories: Technology, Diversity, and Public Awareness. James asked the group to keep these in mind as we talk about needs and initiatives.

SAA Annual Meetings

80 people signed in to the August 2005 VM Section annual meeting at SAA.

There is a desire to keep the list of VM- and architecture-related sessions from each annual meeting updated on the VM Website, including names of the presenters.

For the 2006 SAA annual meeting, we are aware of four accepted sessions that are VM-related:

1. *More Product in the Image Archives*, applying minimal processing guidelines to visual materials collections. Megan Friedel chairing, with Helena Zinkham, James Eason, and John Slate.

2. *Photographic Negatives, Rethinking the Archival Image*, Loren Pigniolo moderating, with panelists Frank Boles, Mark Greene, Andrew Herschberger, Andrew Rodger, and Grant Romer.

3. *Big Bird's Digital Future*, chaired by Howard Besser (public television archives).

4. *Future Shock*, Charles Kolb (video or motion picture archives).

For the 2006 SAA annual meeting, we are aware of two workshops that are VM-related.

1. *Preservation of 20th Century Visual Materials*, taught by Leslie Shores & Tawnya Mosier (photographic and video collections).

2. *Film Friendly Archivist*, taught by Snowden Becker (motion pictures).

Book Fair, Office Hours at SAA

Megan Friedel gave a report about the 2005 Book Fair, gave suggestions for future fairs and prompted discussion. The VM Book Fair provides a place for members of the VM Section to display books that they have written or that highlight their institution's visual materials holdings.

What about the VM Book Fair works?

- Raises awareness of the VM Section in general
- Raises awareness of VM collections
- Provides publishers an additional outlet for advertising
- Raises awareness of how colleagues are highlighting or promoting their collections through publications.

What about the VM Book Fair doesn't work?

• The Book Fair is held at VM Section office hours. In 2005, VM office hours were before the VM annual meeting meaning that people did not know to stop at the Book Fair.

• The publications were out at the VM Section meeting, but there really was not enough time for people to look at the publications.

• The tables at office hours are too small.

• There has been confusion in the past about the show and tell purpose of the Book Fair. It is not a book sale.

• The number of submissions for 2005 was low.

• Publicity. Listserv messages were ignored on the submission side. Megan could not tell if messages about the time and location of the Book Fair were read.

The group discussed using the Book Fair as a fund raising possibility, as suggested at the August meeting. We could sell the books to raise money for the Section. Problem: getting people to agree to donate their book. How would we price the books? We cannot have a raffle. What about a silent auction? If we held a silent auction, how would we deal with money? Cash or check. Do we want to auction off signed copies of the books?

Action item: Ardys Kozbial will check the VM Section Annual Calendar for Section Officers to ensure that "finding out about Section office hours before the annual meeting" is on the list.

Action item: Megan Friedel will prepare a description of the Book Fair for the April issue of *Views*.

Action item: Ardys Kozbial will contact SAA about publicity for the Book Fair, office hours and VM t-shirts. What would be the cost for a ¼ page in the program and/or *Archival Outlook*?

Action item: James Eason will find out about office hours for 2006, will ask for a larger table and will ask about using the table for ½ a day instead of just office hours. A time slot prior to the Section meeting will make a silent auction, with pick-up at meeting, possible.

Action item: Since Ellen Doon will not be available to help organize the 2006 Book Fair, Megan should find another person. Heather Lindsay volunteered.

Action item: Megan Friedel will investigate and test out the idea of having a silent auction, with decision to proceed based upon results of above actions.

VM Activities for SAA 2006

VM Section Tours

Helena Zinkham has offered a special tour for the Section of the Prints and Photographs Division of the Library of Congress, separate from the general open house that LC is giving for SAA. Wednesday, late morning was suggested by the group, but LCP&P's availability is the key.

- Other suggestions that came from the group:
 1. Find out if there is a photo show at the National Gallery and arrange a tour with the curator.
 2. Smithsonian

It was agreed among this group that if the Section organizes a special tour for the Section it should occur on Wednesday and advance sign up should be required.

Action item: James Eason will find a Section member from the D.C. area to act as tour organizer or site coordinator.

Speaker for the VM Section Meeting

The group discussed possible speakers for the VM Section meeting. Consensus was that this should be a half hour talk with local relevance.

- Architect of the Capitol?
- Archives of the Senate?

Alternative to a Speaker for the VM Section Meeting

Visual Materials on Parade, 6 people, 5 minutes each, as done in a 2004 Boston session.

Action item: James Eason will pursue other speaker suggestions, starting with Section members from the D.C. area.

Elections/Nominating for 2006-2007

Mark Martin and Sue Kriegsman (two past Section chairs) are in charge of elections this year. The position for which we are electing is the Vice Chair/Chair-Elect. That person is the Vice Chair for 2006-2007 and takes on the position of Section Chair for 2007-2008. This person will be elected at the Washington, D.C., annual meeting and will serve as Vice Chair until Chicago annual meeting, and as Chair from Chicago to San Francisco and will run the annual meeting in San Francisco.

The Section would like to hold its elections online, but SAA cannot support this yet. SAA does not object, but the Section must arrange and administer. The Preservation Section held its elections online in 2005 with their own interface as a test case.

Action item: James Eason will find out how the Preservation Section did its online election and determine if we should pursue.

Committee/Working Group Reports

Publication Committee

Newsletter Working Group

Laurie Baty, Editor of *Views* gave the report. Currently *Views* is published three times per year by a team of five people, online and partially in color. Laurie is resigning her

position as editor of *Views* and would like to phase out by the end of the calendar year.

Bits and pieces of the retrospective index remain to be done. Laurie is behind on indexing current issues. Questions for the group: do we need to continue to index *Views*? Consensus was to at least finish the retrospective project. Does *Views* need an index editor?

Action item: Laurie Baty, James Eason, and Ardys Kozbial will have a conference call to talk about the duties of the editor before we start a search for a new one.

Bibliography Working Group

The report was sent in by bibliography editor John Slate. A current draft version of the bibliography is online as a .pdf as of January 21, 2006, at the following URL: <<http://www.lib.lsu.edu/SAA/bib2006.pdf>>. All are aware of formatting oddities and will work to correct them.

Action item: Mark Martin will send the original Word document to Stephen Cohen for reformatting.

Action item: James Eason will contact John Slate about announcing the existence of the new bibliography on listservs: VisualMat, VMSannounce, Archives & Archivists.

Web Site Working Group

Mark Martin gave the report about the VM Web site. Mark has four people working on the Web site with him now and they are redesigning and streamlining to follow more current design aesthetics. Their goal is to launch the redesigned site sometime in the next six months. At the same time they are establishing processes for content review and upkeep. Finally they have a goal for the Web site to comply with current accessibility guidelines.

Suggestions and future goals:

- Add links to the NARA and LCP&P resources pages; do not duplicate effort.
- Post the list of past sessions compiled by Heather Moore, and keep it current. Possibly expand to include list of all speakers, summaries, and potentially full text links.
- Add a Section of resources for colleagues who want to publish (relevant journal titles, types, editorial policies, focus, etc.)

Action item: Ardys Kozbial will add ADA compliance and establishing processes for content review and upkeep to the three-year plan.

Other Publications

VM Reader Project

Laurie Baty continues to be interested in pursuing the VM Reader project, a publication envisioned to be an advanced reader on Visual Materials. After a discussion, the next steps seemed to be identification of an editorial committee that would in turn identify possible articles for the book. SAA will only look at a proposal when articles are identified. There is no deadline pressure from SAA; they are ready when we are.

Action item: James Eason will locate and re-send Baty's 2005 draft proposal via e-mail.

Action item: Laurie Baty will establish the review committee and will hold a meeting at the 2006 SAA annual meeting.

Action item: Ardys Kozbial will add to the three-year plan: establish a review committee that will meet at the 2006 SAA annual meeting to get started on the VM Reader.

Action item: Ardys Kozbial will add to the three-year plan: at VM Midwinter 2007, give the review committee some deadlines.

VM Special Issue of American Archivist

Laurie Baty will re-address this issue with the new editor of *American Archivist*, Mary Jo Pugh. Getting this special issue off the ground will come after the VM Reader gains momentum.

Interested parties to get started after August 2006: Stephen Cohen, Megan Friedel, Loren Pigniolo.

Other SAA Publications

No set publication dates for:

- *Photographs: Archival Care and Management*. Spring 2006 is SAA's goal, but not firm.
- Architectural records book, though summer 2006 is suspected.

Education and Special Topics Committee/Working Groups

Professional Development/Education

SAA is soliciting comment or feedback on the new basic workshop for managing photographs. A new curriculum has been developed that corresponds with the forthcoming *Photographs: Archival Care and Management* and SAA hopes a number of instructors can be identified to teach this curriculum. Concern was voiced about how people are vetted for teaching. Feedback from completed workshops is the main source for judgment, so there is no process for pre-vetting.

Advanced Workshop Working Group

Members of this working group are Stephen Cohen, Megan Friedel, Ardys Kozbial, and Paula Mangiafico. Ardys gave the report. The working group is still working, albeit slowly. It is revamping its list of ideas that belong on the Web site. It is working on procedures and protocols. It has and continues to develop a good working relationship with Solveig DeSutter, Director of Education for SAA, who has been quite supportive of its work. This group has also spent much time this year defining itself, its mission and making the distinction between basic and advanced workshops. Getting this information to the VM Web site is the next step.

Stephen is working with Joanne Rudolph (Yale) on an advanced workshop about video preservation. The big stumbling block in this one is finding someone to teach the technical side. Suggestions from the group: Allen Lewis in Washington, D.C., and John Carlson at Monaco Labs. Snowden Becker, archivist for the Academy of Motion Picture Arts & Sciences, may know someone with video expertise.

Suggested topics for advanced workshops:

- Preservation and management of digital images
- Digital preservation, general electronic records management (Are visual materials distinct from other electronic media? How?)
- Describing photographs at the collection level.

- Large 20th century photo collections, how to manage them. (Negatives, storage environments, selection, reformatting in the digital age, etc.)

Peer Publishing Support

Discussed two ideas, which were raised last year, to support peers wanting to write and publish in our field. One idea was a "mentor group" or list of names of VM colleagues who are willing to be advisors / informal editors / encouragers to aspiring authors. Diana Ruby Sanderson showed interest in working on this last year. The second idea was to maintain an annotated list of relevant journals on the VM Web site, including links to the publication, its requirements, its deadline cycle, whether the publication is peer reviewed or not. This has been listed as a possible goal for new members of the Website Working Group to take on, if there are interested individuals. The purpose of both of these ideas is to encourage scholarship and quality writing in the area of visual materials archives.

Action item: Ardys will get in touch with Diana to see if she is still interested in pursuing either effort. Taylor Horton is also interested.

Topics deferred to Saturday: Standards, Cataloging

Adjourned for evening.

Saturday, February 4, 2006

Standards

Marcy Flynn reported via email that there are no Standards Committee updates since her report in the December 2005 *Views*. She now serves on the SAA Standards Committee, chaired by Nancy Kunde. The Standards Portal Project is under development.

Visual Materials Cataloging and Access Roundtable (VMCAR)

Helena Zinkham (chair) reported in by e-mail that there is nothing to report from the roundtable.

Discussion or Review of New Initiatives

Past ideas for potential development:

- "Ideas for future sessions": deferred for development via listserv. Some good discussion was generated last Fall.
- Agreed to delete last year's midwinter idea of "creating a juried e-publication." Another peer-reviewed publication is not necessary.
- "Writers' mentoring group" (resources list; discussed enough yesterday)
- Annual SAA session summaries (online list, reviews, or full text; discussed yesterday and is a Website Working Group goal)
- "Born digital: Acquisition, preservation, selection": remains a major concern, in line with SAA's strategic issue of "technology." Workshops, publications, and session papers must be encouraged, as discussed earlier. Focus group topic? (See below.)

Ideas submitted from the membership, via email:

- In light of the recent *Heritage Health Index* preservation survey of American cultural heritage repositories <<http://www.heritagepreservation.org/HHI/index.html>> member Anne Salsich requested (via e-mail) that the Section discuss and advocate action to build momentum for bringing

attention to preservation. She suggested looking at the SAA *Code of Ethics*, which is weak in making Preservation an ethical issue. James Eason suggested looking for ways SAA could encourage greater *institutional* support for preservation, as the code of ethics is largely geared toward individuals. Improvements to preservation tend to require large institutional investment in climate controls, staffing, materials, and security, not additional prodding to individual archivists. Eason raised question: has SAA ever considered starting an institutional accreditation program, perhaps along the lines of the American Association of Museums (AAM)? Further discussion: perhaps advocating an institutional “audit checklist”, such as is being developed for “trusted digital repositories” (discussed by Kozbial), would be a first step, and more politic & realistic than a full accreditation program. More discussion ensued: deferred to focus group discussion.

- A suggestion was made that the Section appoint a liaison to the American Institute for Conservation of Historic & Artistic Works (AIC), and better communicate VM-related developments in conservation to the membership. No discussion, but Chair will seek a liaison.

- Creation of a “Knowledge Management Center” was suggested in a message from Diane Vogt-O’Connor, along with specific types of professional resources that might be included. Many of these fit in with goals of the newly formed Website working group, and we hope to provide better content on our site as well as up to date links to LCP&P and NARA resources pages.

- Several members sent messages that alluded to the Section’s role in keeping members “connected” who may lack budgets to attend meetings, or who may be in locales with few archivist colleagues. Doug Doe asked whether the Section might facilitate or generate regional VM gatherings, either formally in conjunction with regional association meetings, or less formal networking events. Discussion and interest resulted: deferred to focus group discussions.

Focus Group Discussion Defined

From the many topics raised Friday and Saturday that merit further action and program development, three were chosen, based upon level of interest among those attending the meeting. Groups were formed around these topics, charged to consider how the VM Section can help its colleagues in these areas, and bring back reasonable action items. They were:

1. Regional Section groups (suggestion from Doug Doe)—Mark Martin, Beth Bilderback, Megan Friedel, Stephen Cohen
2. Digital topics—Loren Pignoli, Ardys Kozbial, Taylor Horton, Heather Lindsay
3. Accreditation (sparked by the Heritage Health Index)—James Eason, Laurie Baty

Reports

Regional Section Groups

The idea is to give VM Section members, some of whom cannot go to the SAA annual conference, a chance to get together with others in their geographic area. An informal, decentralized model was thought to be most realistic, and individuals in various geographic areas will need to take

initiative to “host,” be it local site visits, largely social gatherings for VM archivists at regional meetings, or more formal programs.

Action item: Megan Friedel will contact Doug Doe to see if he is interested in starting a group in the Providence area and then to report back to the Section via Megan. Megan may do the same as she settles into the Northwest region.

Accreditation

This was sparked by the Heritage Health Index survey. This group considered the question of an accreditation process for repositories. How does one know if a repository can adequately take care of the materials it takes in? There is a new audit checklist from RLG for Trusted Digital Repositories. There is also the AAM’s accreditation self-study checklist. Could these be models for an SAA program or tool? These are matters for SAA as a whole to consider. The Preservation Section, the Joint Committee of ALA/SAA/AAM, and Council should be major voices in any such discussions. A letter outlining these ideas and highlighting the Section’s concern that the Heritage Health Index survey be given serious attention and used judiciously was agreed to be an appropriate action.

Action item: James Eason will contact Gregor Trinkaus-Randall of the Preservation Section and discuss the Heritage Health Index and our ideas.

Action item: James Eason, with Laurie Baty, will draft a letter to Chris Paton (SAA Council Liaison) addressing VM issues in the Heritage Health Index and the idea of an SAA “trusted repository” checklist or accreditation-like program.

Action item: Laurie Baty, with James Eason, will draft a similar letter to the SAA/ALA/AAM joint committee.

Digital

This group considered ways to keep the Section informed about digital topics—from digital preservation to what to do with digital images when they come into a repository on a hard drive. Case studies in this area seemed like a good session topic, and the idea should be kept at the top of the list of desirable SAA session proposals. Reference was made to a past case study (SAA 2003) presented by LC Prints & Photographs colleagues, now available as a Webcast. (“The Digital Challenge: Accessioning, Description, and Reference for Contemporary Pictures from September 11th,” online at: <<http://www.loc.gov/rr/print/ppWebcasts.html> >.

Further discussion lead to the idea of a joint newsletter dedicated to digital issues, published in conjunction with the Electronic Records and the Preservation Sections. (There is precedent for a joint newsletter with Preservation in 1994.)

Action item: Ardys Kozbial will check the VM Web site, reviewing status of digital links or information.

Action item: Ardys Kozbial will talk to Sue Kriegsman to develop a direction for communicating digital issues to the Section.

Action item: Taylor Horton will contact Miriam Meislik about session proposals for Chicago 2007.

Wrap-up and Closing Issues

Action item: for future Chairs, James Eason and Ardys Kozbial will work on guidelines for the Midwinter meeting in terms of housing, food, and expense.

Action item: The Midwinter meeting was a 5-year experiment and next year is year 5. Ardys Kozbial will add to the three-year plan: review of the Midwinter meeting. Is it worthwhile? Should it be continued?

Action item: Ardys Kozbial talked about the pros and cons of possible sites for next year. North Carolina (Chapel Hill), Texas (Dallas) and San Diego. Ardys will contact possible hosts and start working on next year.

Adjourned.

REPORT FROM THE CHAIR

James Eason <jeason @library.berkeley.edu >

2006 started with a flurry of Section activity centered around our fourth annual midwinter planning meeting. There are in-depth notes on this gathering and the work accomplished elsewhere in this issue of *Views*, and I want to thank all of those who took time to attend and to make the trip to San Francisco. This new tradition continues to be productive and energizing and we intend to carry it on in 2007 under the leadership of Ardys Kozbial.

There are several visual materials-specific sessions on the program for Annual Meeting in Washington, D.C., August 2-6. Two of them were generated out of our Fall discussions on the VisualMat listserv. In addition, there are pre-conference workshops on motion picture collections and on 20th century photographic and video materials. We hope to have a Visual Materials Section tour organized for Wednesday, August 2nd. Keep an eye out on the listserv for this; it will not be officially offered through the SAA program. As always, we will also organize an informal dinner outing one evening.

For further discussion of specific Section efforts, see the lengthy "midwinter" notes. However, I would like to thank the many VM members who give time to keep us all connected and informed throughout the year. Individuals have taken on efforts in Website development, on publications ranging from *Views* to our envisioned "visual materials reader," on advanced workshops, the annual book fair, and ever-changing standards in the technical and the descriptive realms. Without knowledgeable colleagues willing to share their expertise and their energy, we would all be the poorer.

REPORT FROM THE VICE CHAIR: Learning on the Job

Ardys Kozbial <akozbial@gmail.com>

I have a new job at UC San Diego.

In my new job, I am called the Digital Projects Librarian. On some days, my new activities seem very far away from my roots in architectural records. (I never thought I would say this, but I really miss the architects.) Due to priorities at my institution, this job as Digital Projects Librarian has put me in the middle of the world of digital preservation.

During the past six months, my travels in this world have shown me that the title "librarian" hasn't taken me out of archives at all. Architecture, yes. Archives, no. I find that comforting even if the electronic world can be disconcerting at times. The file formats in digital preservation are new and scary and not very permanent. However, figuring out long-

term preservation strategies relies on familiar preservation thought that I have come to know in the physical world: analyzing and managing risk, analyzing permanence, looking at environmental conditions. Just as a preservation plan for physical collections is more than putting things in a box and forgetting about them, digital preservation is more than just backing up a disk.

I have been looking at two activities that are taking the long view in tackling the problems of digital preservation. One is a national effort, known as the National Digital Information Infrastructure and Preservation Program or NDIIPP <www.digitalpreservation.gov>. NDIIPP's mission is to "develop a national strategy to collect, archive and preserve the burgeoning amounts of digital content, especially materials that are created only in digital formats, for current and future generations."

The other activity is the Research Libraries Group (RLG) and NARA's joint project to create an audit checklist for Trusted Digital Repositories <http://www.rlg.org/en/page.php?Page_ID=20769>. This effort asks the question: If I deposit my institutions digital assets in your repository, how can I be assured that you are a reputable repository and that you will take good care of them?

These are two huge projects that are breaking new ground and we would do well to pay attention to their work as it unfolds.

Even in the area digital preservation, I know that my architects and their records will push the envelope as they have in other archival activities. Architectural drawings don't fit where 8½ x 11 manuscripts fit. Architectural drawings need extra room (a lot of extra room) on the reference table(s). Most architectural records (except specs) are pictures, diagrams, images—not text. This always provides challenges for cataloging and description. The size and materials of architectural records provide a challenge for conservation and preservation. CAD, GIS and 3D modeling and GIS programs that architects are using will turn into the special challenges of digital preservation.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is 1 July 2006. Opinions expressed are those of the authors.

Architectural Records Roundtable

Beth Bilderback, <bilderbk@gwm.sc.edu>

Co-chairs Beth Dodd and Laura Tatum are actively working on preparations, including possible tours, for our next meeting in Washington, D.C., in August. It's not too early to send suggestions or agenda items. We thank Shawn San Roman who has been helping us draft an ARR Website. It is currently under development. We are optimistically hoping for a launch date in time for the D.C. meeting.

A reminder: the Architectural Records Roundtable listserv has moved to the SAA server. To subscribe, go to <<http://www.archivists.org/listservs/index.asp#roundtables>> or send the command "subscribe archrecs" to <imailsrv@lists.archivists.org>. The subject line from this listserv will begin with [archrecs].sc.edu>

STANDARDS COMMITTEE

Marcy Flynn <silverim@mindspring.com>

There aren't many new visual materials-related standards related to visual materials to convey since the last issue of *Views* hit the newsstands.

The Visual Resources Association (VRA) has a new beta test version of the VRA Core. Version 4.0 is available for review at <http://www.vraWeb.org/datastandards/VRA_Core4_Welcome.html>. The homepage has a link to an introduction to version 4.0, element outline, element description and tagging examples, recommended data values for type attributes, and XML schema and examples as well as an online discussion forum.

"Document management—Electronic document file format for long-term preservation—Part 1: Use of PDF 1.4 (PDF/A-1)" was published by the International Standards Organization as ISO 19005-1:2005. The standard is available for purchase at: <<http://www.iso.org/iso/en/ISOOnline.frontpage>>. It details how to use PDF for long-term preservation. A second part of the standard (ISO 19005-2) is being drafted and has not yet been released.

Although not a standard, it is worth mentioning that the Heritage Health Index Web site has added some case studies and other new data that may be of interest. See <<http://www.heritagehealthindex.org>>.

Happy surfing!

BOOK FAIR

Megan Friedel <meganf@ohs.org>

Has your organization produced any new visual materials-related publications recently? Exhibit them at the Visual Materials Section Book Fair at the SAA conference in Washington, D.C., this summer!

The Visual Materials Section of the Society of American Archivists invites you to participate in our annual Book Fair at this year's SAA conference in Washington, D.C. The Book Fair is wonderful opportunity for archivists and institutions to show off publications that highlight visual materials from their collections to an appreciative audience. It's also a great way to see what others who work with visual materials

are doing, exhibiting, and producing. Previous submissions have included books, journals, manuals, and calendars relating to photographs, postcards, artwork, and film collections. All visual materials-related publications, old and new, are welcome.

The deadline for submissions is June 1, 2006. If you would like to submit a publication to the fair or if you have questions, please contact Book Fair co-coordinator Megan Friedel at <meganf@ohs.org>. We will respond with instructions for submitting your publication to the Book Fair.

IN PRINT

The Review

Snell, Susan, and Tucker, Polly. *Life Through a Lens: Photographs from the Natural History Museum, 1880 to 1950*. London: Natural History Museum; Plymouth (United Kingdom), 2003. 112 p.: ill., ports; 22 x 23 cm.

The idea of a book about an institutional photographic archives is unusual because it provides an insider's view of a repository that few visitors ever see. Susan Snell and Polly Tucker, senior archivists at London's Natural History Museum, have done a fine job of using the actual documentation of life, death, and work within a museum to show how it operated from the 1880s through the 1950s. From the taxidermy of recently deceased animals to the reconstruction and display of prehistoric animals, these photographs present the business of museums as it is practiced behind doors closed to the public. Other images document the equally fascinating, publicly visible business of museum education and the art of museum design and space configuration. A third class of photos chronicles staffing, introducing readers to the highly trained scientists, preparators and administrators to those responsible for the safety and security of visitors.

The images also offer a sweeping perspective of change over time—in staffing, in presentation methods and styles, and in audiences. Museum professionals will likely note major changes in how specimens are mounted and displayed; non-professionals can see the evolution from static glass cases to more dynamic and lifelike exhibits. Perhaps more importantly, this book demonstrates attitudinal change with regard to women, minorities, museology, and educational programming for children and adults. What's exciting to witness is the move from the hands-off policies of yesterday to the last photograph in the book from 1950, a child encouraged to handle—and enjoy—a stuffed fox.

Though slim in size, this handsomely designed volume does not waste blank space; many pages contain image bleeds to the edge to maximize view and make the pages less boxed. The vast majority of images are very crisp; the occasional broken negative or copied image is noted for those interested in reproduction details. The chronological arrangement of the images helps to show the passage of time, and the captions for each image are invaluable for understanding the context of the photograph and contain useful biographical information on significant, and sometimes later famous, staff.

The foreword by David Bellamy, the botanist and conservationist, sets the historical tone of the book from a personal standpoint and eases into Snell and Tucker's introduction, describing the history of the museum, the genesis of the project and its connections to the rise of photography to document business and professions. It is one thing to look at the photographic holdings of a museum; it is quite another to see the documentation of the museum's day-to-day life itself.

The Books

Albrecht, Donald. *The Mythic City: Photographs of New York by Samuel H. Gottscho, 1925-1940*. Princeton, NJ: Princeton Architectural Press, 2005. ISBN 978-1-56898-562-6. 224 p. \$40.00. Available from: <<http://www.papress.com/>>.

DeWolfe, George. *George DeWolfe's Digital Photography Fine Print Workshop*. New York: McGraw-Hill. ISBN 0-072-260-874. 256 p. \$39.95. Available from <<http://www.bhphotovideo.com/>>.

Freeman, Michael. *The Complete Guide to Digital Photography*, 3rd Edition. Asheville, NC: Lark Books. ISBN 1-579-990-759-8. 224 p. \$29.95. Available from <<http://www.larkbooks.com/>>.

Freeman, Michael. *Mastering Black and White Digital Photography*. Asheville, NC: Lark Books. ISBN 1-579-990-707-5. 160p. \$27.95 Available from <<http://www.larkbooks.com/>>.

Leith, Ian. *The Crystal Palace Revealed: Phillip Henry Delamotte's Photographs of the Late 1850's*. London: English Heritage, 2005. ISBN 978-1-85074-949-3. 128 p., \$40.00. Available from: <<http://www.english-heritage-books.org.uk/BerteShopWeb/viewProduct.do?ISBN=1850749493>>.

Morrissey, Katherine G. and Kirsten Jensen, editors. *Picturing Arizona. The Photographic Record of the 1930s*. Tucson: University Of Arizona Press (Southwest Center Series), 2006. ISBN 0816522715 288 p. \$50.00 Available at: <<http://www.uapress.arizona.edu/>>.

Murphy, Mathew. *Glass Plates and Wooden Boats: The Yachting Photography of Willard B. Jackson at Marblehead, 1898-1937*. Commonwealth Editions, 2006. ISBN 978-1-889833-72-9. 192 p. \$50.00 Available at: <<http://www.commonwealtheditions.com/>>.

Phaidon Press Editors. *Experimental Photographers*. United Kingdom: Phaidon Press, 2006. ISBN 0-7148-5369-0. 640 p. \$29.95 Available from: <<http://www.phaidon.com/>>.

Phaidon Press Editors. *Great Women Photographers* United Kingdom: Phaidon Press, 2006. ISBN 0-7148-5365-9 640 p. \$29.95 Available from: <<http://www.phaidon.com/>>.

WHAT'S UP

through May 30. **1906 Earthquake: A Disaster in Pictures**. SFMOMA, San Francisco, California <www.sfmoma.org/>.

through May 1. **Antiquity and Photography: Early Views of Ancient Mediterranean Sites**. J. Paul Getty Museum, Los Angeles, California <www.getty.edu/>.

through April 30. **Photography Past/Forward: Aperture at 50**. Museum of Fine Arts, St. Petersburg, Florida <www.fine-arts.org/>.

through April 9. **Young America: The Daguerreotypes of Southworth & Hawes**. Addison Gallery, Phillips Academy, Andover, Mass. <www.addisongallery.org/>.

through April 30. **Selections from the Hallmark Collection**. Nelson-Atkins Museum of Art, Kansas City, Missouri <www.nelson-atkins.org/>.

through May 14. **Impressionist Camera: Pictorial Photography in Europe 1888-1918**. St. Louis Art Museum, St. Louis, Missouri <www.slam.org/>.

through May 15. **John Szarkowski: Photographs**. Museum of Modern Art, New York, NY <www.moma.org/>.

through May 28. **Documenting Our Past: The Teenie Harris Archive Project, Part Two**. Carnegie Museum of Art, Pittsburgh, Penn. <www.cmoa.org/>.

through June 4. **Albers & Moholy-Nagy: From the Bauhaus to the New World**. Tate Museum, London, England <www.tate.org.uk/>.

through June 2. **An Artistic Legacy: Photographers' Archives at the Carter**. Amon Carter Museum, Fort Worth, Texas <www.cartermuseum.org/>.

through May 7. **August Sander: The Linz Years (1901-1909)**. Die Photographische Sammlung, Cologne, Germany <www.sk-kultur.ed/foto/start.htm>.

June 6 to August. **Image-World: A Photographic Tribute to Susan Sontag**. Metropolitan Museum of Art, New York, NY <www.metmuseum.org/>.

June 9 to August 27. **Paris: Eugene Atget and Christopher Raushenberg**. International Center of Photography, New York, NY <www.icp.org/>.

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

Washington, D.C. Laurie A. Baty has started her position as the Director of Museum Programs for the to-be-built National Law Enforcement Museum in Washington, D.C. She is overseeing all museum, library, and archival activities. A virtual tour of the planned museum, to be located on the south side of E St. between 4th and 5th NW, will be found online at <<https://www.nleomf.org/>>.

IT'S YOUR LISTSERV! GET ON IT!

VisualMat is a list begun in 1999 as an open forum for topics relating to visual materials collections in archives and as a means of communication among members of the Visual Materials Section and the Visual Materials Cataloging and Access Roundtable of the Society of American Archivists. VisualMat provides a venue for the discussion of all aspects of the management and cataloging of historic visual materials collections, particularly in archival repositories.

To subscribe, send a message from your own email account to <majordomo@listlink.berkeley.edu>

You need no subject line, and the body of the message should just read <subscribe.visualmat>

Once you have signed up, messages should be sent to <visualmat@listlink.berkeley.edu>.



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 21, Number 1

December 2006

WWII Photographic Perspectives

Michelle Anne Delaney

Associate Curator

Photographic History Collection

National Museum of American History

Smithsonian Institution

Washington, DC

[The following is the illustrated talk given at the annual Section meeting this past August in Washington, D.C.—*Ed.*]

World War II photographers—professional and amateur—captured on film the United States involvement in the war. From the December 7, 1941, attack on Pearl Harbor to September 2, 1945, victory in Japan, U.S. military combat photographers and professional photojournalists risked their lives alongside the soldiers. Their images portray the efforts of the Allied forces standing for democracy against the Axis powers.

Many of the war's photographs of battle and life on the home front remain familiar to us through magazines, newsreels, and our own family albums.

The photographs shown in this presentation represent a selection of the vast holdings of the Smithsonian Institution, specifically highlighting the photography collections of the National Museum of American History. Some were donated early in the history of the Museum, many are newly acquired through my recent collecting efforts. This presentation will outline and highlight the variety of WWII era images held by the Museum, emphasizing specifically the range within our Photographic History Collection for civilian and military photographers, studio portraiture, news photos and personal snapshots.

Civilian and Military Photographers

Both military and civilian combat photographers worked side-by-side with soldiers in battle to document the reality of war. However, military photographers received still and motion picture photography technology and combat training, and documented war specifically for their units. Military photographers were responsible for daily intelligence work, and developing film immediately for review of enemy operations as well as photographing daily life and activities in their unit.



Officers and Sailors in Mess Line aboard the U.S.S. Bon Homme Richard, 1945, by Navy photographer John Wesley Stipe. Photography Collection, National Museum of American History, 1995.0119.0378.11

Professional photojournalists entered battle situations with much less rigorous training. As war correspondents, these photographers had to quickly learn the ways of the military, guided by the troops they followed. Photographs taken by contract and freelance professional photographers in World War II often appeared in magazines, newspapers or newsreels.

John Wesley Stipe, U.S. Navy Photographer (1923-1970)

John Wesley Stipe enlisted in the U.S. Navy December 26, 1941 at Macon, Georgia. His training for combat military photographer included sixteen weeks at the Navy photography school, eight weeks at the motion picture camera school, and four weeks in aerial photography.

Stipe served aboard the aircraft carrier USS *Bon Homme Richard* in the combat photography unit from November 1944 to September 1945. He and his colleagues were responsible for still and motion picture photography, maintaining the aerial gun cameras and darkrooms, and making maps. Stipe's photography provided images documenting the launching and commissioning of the ship, aerial intelligence photography, life and work aboard ship, portraits of sailors and pilots, the V-J day aerial "victory parades," and the aftermath of the bombing of Tokyo.

The fifth annual Midwinter meeting to be held in Durham, NC, February 23-24, 2007. Make your plans to attend and be involved in the Section NOW!

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<<http://www.lib.lsu.edu/SAA/VMhome.html>>

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The Susie Banks family, Washington, D.C., January 21, 1945, by the Scurlock Studio, Washington, DC. Photography Collection, National Museum of American History, 618n10049574-01pg.

The U.S.S. *Bon Homme Richard* (CV 31) had a crew of approximately 354 officers and 3170 enlisted men, held 80-100 planes, and an armament of 12 5-inch 38 caliber guns, 68 40mm guns and 35 20mm guns. The Essex-class aircraft carrier departed Norfolk, Virginia, March 19, 1945, to join the Navy Pacific Fleet. By April 5, she arrived at Pearl Harbor for training exercises in the Hawaiian waters then joined Task Force 38 off Okinawa, Japan, in June. The U.S.S. *Bon Homme Richard* served with the 3rd Fleet during air strikes against Japan from July 2-August 15, remaining off Japan until September 16. Following a short training period in Guam, the carrier left for San Francisco arriving there October 20, and later was converted for troop transport duty through January 1946.

After the war Stipe worked as a photojournalist for the *St. Louis Post Dispatch* and the ACME picture agency. Several hundred photographs with albums and related reference materials are now part of the Photographic History Collection.

Studio Portrait Photography

Military officers and soldiers often posed for formal portrait photographs to give to family members and loved ones. Portraits of the World War II era reflect the traditional practices of studio portrait photography, including a formal seated pose and solid backdrop. John Wesley Stipe did take portrait photographs of his fellow sailors, but by far the Museum holds more WWII era portrait work by the Washington, DC, Scurlock Studio.

The Scurlock Studio, Washington, DC (1911-1994)

In the 1940s, Addison Scurlock was joined by his sons, Robert and George, in the family portrait studio and photography business. Robert Scurlock joined the prestigious Tuskegee Airmen unit and spent much of World War II in

Europe. Addison and George continued photographing the typical range of subjects in the portrait studio—including portraits of soldiers and their families posed in the studio—while also photographing weddings, organization meetings, social gatherings and political events on location.

The Scurlock Studio (1911-1994) established strong ties in the African American community of Washington, D.C. Operating in a segregated city in its first decades, the Scurlock Studio provided quality photography for the growing black community, especially middle class residents in the Shaw and LeDroit Park areas.

After service in World War II, Robert opened the Capitol School of Photography with his brother George. The school operated from 1948 to 1952. The Scurlock Studio Collection of photographs and business records is now part of the Museum's Archives Center, with the cameras and equipment accessioned in the Photographic History Collection.

Science Service, Washington, D.C.

The Science Service news agency, established in 1930, is dedicated to popularizing and promoting science to the general public through its newsletter and photography. Science Service images have been published in hundreds of American newspapers and magazines.



Navy aerial photography with seventy-five pound camera positioned over the side of a plane. Photo released by the Photo Science Laboratory, Naval Air Station, Anacostia, Washington, D.C., January 1944. Photography Collection, National Museum of American History, 2004-10300



U.S. infantrymen rest on middle floor of bombed out house they are using as temporary headquarters during an advance on nearby German positions while a local Italian family occupies the floor above, Loiano, Italy, photograph by Margaret Bourke-White, April 1945.

During World War II the agency worked closely with the U.S. government and the armed forces to promote the war effort by documenting advances in science and technology such as aerial reconnaissance.

Featured here are Science Services images of the Naval Photography Laboratory and the Army Motion Picture Units. Both units were headquartered in Washington, D.C.

Science Service specifically selected images to demonstrate the importance of aerial reconnaissance missions over enemy territories which depended highly on the photography recorded onboard planes. Improvements in still and motion picture equipment, as well as photographer and printer training were essential to the war effort.

The Science Service Archive is divided among technology units within the National Museum of American History and the Smithsonian Archives.

Washington, D.C., was home to two important photographic units of the U.S. military during World War II. Science Service agency photographs documented both the

Photo Science Laboratory at the Naval Air Station in Anacostia, and the War Department's Motion Pictures Unit at the Army War College.

Officers and enlisted men worked with the latest advanced equipment and processors to print aerial reconnaissance photos, images of air raids, and bombardments—film preserving the history of World War II battles. Photographer Edward Steichen and specialists from the Eastman Kodak Company were government consultants advising the creation of the Photo Science Laboratory.

Motion picture training films were produced using models, animation and the latest "Hollywood" special effects to thoroughly detail a variety of military tasks.

LIFE magazine and Magazine War Correspondents

Each week *LIFE* delivered the latest news developments of World War II into the homes of the American public. The magazine devoted much space to the war, its major battles, personalities and effects on the United States and its citizens.

The most famous American picture magazine, *LIFE* was started by publisher Henry Luce in 1936. Readers were invited "to see life; see the world" in each weekly issue. The magazine won a reputation for hiring some of the best photographers in the world. *LIFE's* compelling photo essays ran in every issue presenting major news stories happening around the world making the magazine a popular alternative to the war coverage available in movie newsreels and newspapers.

LIFE focused on all aspects of World War II, military training and combat, and changes on the home front. A complete run of *LIFE* is available in Smithsonian Libraries, National Museum of American History branch.

Magazine War Correspondents

World War II presented an opportunity for photojournalists to reach wide audiences with their photography. Major war assignments won fame for many magazine contract and freelance photographers.

Magazines provided press credentials and negotiated arrangements for photographers to accompany U.S. troops and government officials in Europe and Asia during World War II. Dangerous and sometimes deadly, the work was always adventurous. Each photo essay brought the reality of war to magazine readers at home in America.

Margaret Bourke-White (1904–1971)

The first woman recognized as a war correspondent by the U.S. Air Force in 1942 was Margaret Bourke-White. Known for her early photographs taken for the Depression-era Farm Security Administration and images of modern industry and manufacturing machines, she worked as a war correspondent in Europe and North Africa under an exclusive contract for *LIFE* magazine.

Bourke-White survived harrowing experiences, including being in a military convoy torpedoed in North Africa. Later in January 1943, she became the first woman to accompany an air force crew on a bombing raid, flying to a German-held El Aouina Airfield in Tunis. Towards the end of the war in Europe, Bourke-White photographed in Italy with the Army



One of Capa's surviving photographs from several rolls of film shot while accompanying the first wave of American troops landing on D-Day. Photography Collection, National Museum of American History, 2004-10316.

Supply Services and the 88th Division. Unfortunately, three hundred of her photographs were stolen en route to the U.S.

Margaret Bourke-White was a contract photographer with *LIFE* for the rest of her professional career. She remains one of the most respected photojournalists of the 20th century. Photographs from an exhibition at the Smithsonian in the 1960s remain in the Museum's Photographic History Collection.

Robert Capa (1913–1954)

Robert Capa documented World War II from the bombing of London to major fronts in North Africa, Sicily, mainland Italy, France and Germany.

Born in Budapest, Hungary, Capa's given name was Endre Friedmann. A frequent participant in political protest, Friedmann was forced to emigrate to Berlin at 17. He then moved to Paris. There he received his early training with famous *LIFE* photographer Andre Kertesz using the new 35mm format. Covering the Spanish Civil War and Sino-Japanese War in the 1930s, he established himself as the greatest war photographer in the world.

His photographs were sold and published as those of the "famous American photographer" Robert Capa, the fictitious third person in the Alliance Photo agency started by Friedmann

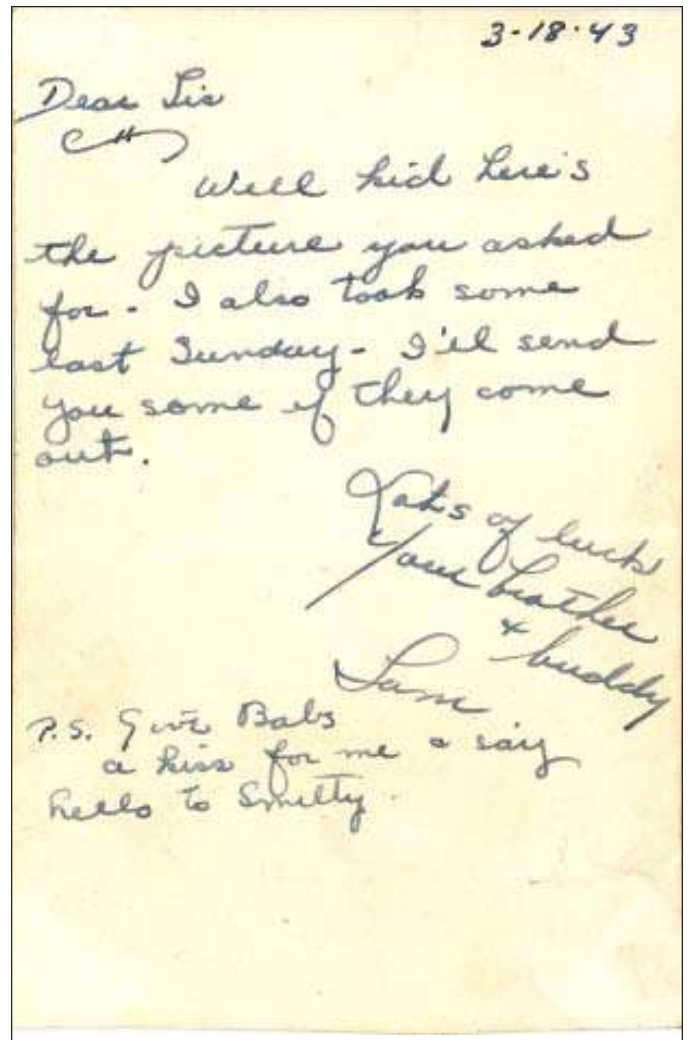
and girlfriend Gerda Pohorylle in Paris. The photographs gained much attention and Capa's reputation was established. Friedmann then legally changed his to Capa.

After starting the respected Magnum Agency (with three friends after the war), he died in 1954 while on assignment in Indochina. These are photographs from "Images of War," an exhibition of Capa's work shown in the Museum in the spring of 1964.

Photographing D-Day, June 6, 1944

Robert Capa was one of two magazine war correspondents allowed to join the U.S. troops landing on the shores of Normandy, France, for the D-Day operations, June 6, 1944. Sailing with the 2000 men transported on the U.S.S. *Chase*, Capa joined the men of Company E on a barge headed for the Section of the beach designated "Easy Red."

Dodging bullets and hiding behind pieces of steel, Capa photographed for hours in waist-deep water with several Contax cameras. His hands trembled and he ruined many rolls of film as he tried to change film amid the dead and wounded of the battle. Capa did make his way to the shore, but soon after found himself jumping aboard a barge to rest and dry off, not realizing the boat was returning to its main



Postcard, portrait of Samuel Inzerra of Newburgh, NY, written on reverse, "March 18, 1943/Dear Sis, Well kid here's/the picture you asked for. I also took some/last Sunday-I'll send//you some if they come/out./Lots of luck, Your brother/& buddy/Sam/P.S. Give Babs/a kiss for me & say/hello to Smitty." Photography Collection, National Museum of American History, 2004.0016.03.

ship. Capa didn't get back to shore again until the fighting had ended.

Capa's D-Day film was sent directly to the offices of *LIFE* in London for processing. Hurrying to develop the rolls, a technician turned up the heat in the dryers, ruining many of the 72 images taken. Only 11 survived.

Personal Snapshots

Many Americans of all services and ranks took their cameras to war and photographed World War II as they participated in it. Soldiers carried small folding or pocket-sized cameras, documenting daily life in wartime.

Photograph albums and amateur snapshots reflect the importance of cherished memories during the hard times of war. Soldiers were photographed at home before leaving and photographed on furlough. They carried with them photographs of loved ones left behind.

These snapshots record life during wartime in a different way than the images of military combat or professional photojournalism. Casual and personal, these photographs portray lasting memories to be shared by generations of families.



Freinds photographed during World War II at a U.S. Hospital Unit outside Paris by Dr. Sylvester Crynes. Photography Collection, National Museum of American History, 0423900-RI-E032.



Inzerra-Smith family photograph album, "Sam's Furlough January 1944," Samuel Inzerra with wife, sister and niece at home in Newburgh, New York, during leave from the U.S. Navy, collected for the Smithsonian by Delaney from her mother, Barbara Titanic. Photography Collection, National Museum of American History, Page 11.

Collecting efforts continue at the Smithsonian to more fully document snapshot and amateur photography of this nature, adding to the existing portrait, snapshot and album collections.

Stansberry Collection

Dr. Sylvester F. Crynes (1909–1974) was an enthusiastic amateur photographer his entire life. Crynes served in the U.S. Army Reserves while attending the Pacific Pharmacy College in Portland, and the University of Oregon Medical School. When the U.S. entered World War II in 1942, Crynes enlisted in the U.S. Army.

Dr. Crynes trained first in San Antonio, Texas, and then departed for Europe from Halifax, Nova Scotia, on a ship carrying U.S. troops and ammunition to England. While in England, Crynes attended the London School of Tropical Diseases for six weeks. As part of the US Hospital Unit outside Paris, he was part of the first wave of Americans to go into the city after its liberation and remained there until he was discharged in August 1945.

As a medical officer, Crynes afforded several expensive and high quality 35mm Leica cameras, and color Kodachrome slide film. His images provide excellent visual documentation of the destruction of London, the liberation of Paris, and daily camp life in a U.S. military medical unit.

Eighty-five Kodachrome slides; select portraits and snapshots; various related documents and ration cards; and two Leica cameras were donated to the Photographic History Collection by Crynes' daughter, Sandra Stanberry in 2004.

Conclusion

Collections of WWII era photography at the Smithsonian span the work of the best professional photojournalists to the average GI and their family members at home. While many photographs by magazine and military photographers were found in my search of existing collections, much less was found for vernacular family snapshots and GI images.

To date, an article regarding my collecting efforts in Smithsonian Magazine has inspired nearly 1,000 responses from the general public. My volunteers and I continue to work to review the emails and letters to assess the possible offers of donations. We're selecting small collections of the best examples, and broadest representation, of snapshots and albums documenting daily life at home and abroad for Americans during WWII. For more information please contact me at the National Museum of American History, Smithsonian Institution, 202 633-3810.





J. H. Fitzgibbon. City of Guatemala, View No. 3, 1858. Salt print from wet collodion negative. John Melmoth Dow papers, #2765. Division of Rare and Manuscript Collections, Cornell University Library. See article, p. 14.

DC UPDATE: WHAT HAPPENED AT THE AUGUST MEETING

Visual Materials Section
Annual Meeting
Washington, D.C.
August 4, 2006

Introductions

The meeting began at 12:20 p.m. with current, out-going, chair James Eason presiding. James introduced Ardys Kozbial, in-coming chair, and expressed the Section's gratitude to all who had worked so hard on the various aspects of the meeting—especially David Haberstick and Heather Moore for their work organizing the special tour, Megan Friedel and Heather Lindsay for putting together the silent auction and the book fair, Miriam Meislik for the t-shirts, Mark Martin and Sue Kriegsman for handling the election, Ardys for the Section dinner, and Laurie Baty for the recent "rush" issue of *Views*.

Miriam made a brief announcement about t-shirt sales. Mark and Sue introduced the candidates for the office of in-coming chair/chair-elect, Stephen Cohen and Deirdre Scaggs. Each candidate gave a brief statement and paper ballots were distributed for those who had not already voted online.

Report from the VM Section Chair

James began his report by noting that there were currently 844 members of the Section and that the Section

listserv (VisualMat) has 536 subscribers. Income from the sale of 2005 New Orleans t-shirts was reported as \$253.92.

He then reported on the annual Mid-winter meeting which was held in San Francisco February 3-4, 2006. During that meeting plans were discussed for developing guidelines for these annual meetings and recommendations on ways to keep the costs down. Other items discussed in depth at the Mid-winter meeting included the online availability of the bibliography (John Slate, compiler), suggestions for speakers and tours for the 2006 SAA annual meeting in Washington DC, an expanded book fair and silent auction. For more information about the scope and purpose of the Section's Mid-winter meetings go to <<http://www.lib.lsu.edu/SAA/midwinter.html>>. Minutes from the 2006 meeting are published in the April 2006 issue of *Views* <<http://www.lib.lsu.edu/SAA/april06.pdf>>.

Introduction of the Section's New SAA Council Liaison

A brief report was made by Lee Miller (Special Collections, Tulane University), the in-coming Council liaison for the Section. Lee prefaced his remarks by encouraging everyone to talk to Council members and to be sure that the Council is working for us as it is meant to. He then called our attention to strategic issues that the Council is addressing and urged us to work to assure that gaps in these issues are addressed and that various proposed initiatives (he mentioned specifically the proposed translation of the brochure into Spanish) be thoroughly thought out and results

measured. Stephen Fletcher encouraged Lee to be pro-active with the Section. Jim Cartwright asked if the council is considering revising Sections and roundtables. At this point Chris Paton who is the current/out-going Council liaison spoke up to say that the Council will be posting a report addressing some issues concerning Section and roundtable structure to the leadership list in September for comments.

Pitch for Proposals from the SAA Program Committee Liaison

VM Section member (and Webmaster) Mark Martin is serving on the SAA Program Committee this year. He reported that the deadline for proposals for the 2007 annual meeting is October 9th, 2006 and that the Program Committee will be using an online form for submissions this year. Mark encouraged the membership to think of new formats for presentations and noted that Sections and roundtables can endorse two proposals each. Section or roundtable endorsement does not guarantee that the proposal will be accepted but does insure that it will be considered in the full committee meeting. Brian Doyle was able to answer a question as to how the proposals were considered and noted that last year they received twice the number of proposals as session time slots. Miriam Meislik coordinates VM-related proposals for the Section.

VM Section Publications Committee

The Publications Committee remains hopeful that it can put together a special VM issue of *American Archivist*. Laurie Baty received warm congratulations from all on her new position as Director of Museum Programs at the new National Law Enforcement Museum. Unfortunately she feels that in her new position she will need to step aside as editor of *Views*, a position which she has held for 20 years. Ardys and James will be seeking a new editor from the membership, and will post a job description on the list in early September.

The authors (Mary Lynn Ritzenhaler, Diane Vogt-O'Connor, Helena Zinkham, Brett Carnell & Kit Peterson) of the long-awaited and hot-off-the-press *Photographs: Archival Care and Management* were warmly acknowledged and graciously agreed to remain after the Section meeting to sign copies of the book which was on sale at a special conference price to members in attendance. Also of interest to VM members is the publication of *Architectural Records: Managing Design and Construction Records* by Waverly B. Lowell and Tawny Ryan Nelb.

VM Section Website Committee

SAA is reportedly "revamping" their system and planning to expand services. The Section continues to weigh the benefits and sacrifices that may be necessary to move the VM Website to the SAA site, and also is open to moving the VisualMat listserv to SAA if and when they offer listserv support. At present we continue to maintain a separate Website hosted at Louisiana State University by Webmaster Mark Martin. VisualMat is hosted at U.C. Berkeley by list manager James Eason.

VM Section Advanced Workshops Committee

Ardys reported that the advanced workshop on the description of photographs that had been proposed as a pre-conference workshop in 2004 had been successfully offered twice in 2005 (once at the annual meeting in New

Orleans, and again in November in New York sponsored by the Metro New York Library Board) by instructor Martha Mahard. Ardys mentioned that the committee is still anxious to identify appropriate topics and qualified instructors and that she is working with SAA's Director of Education, Solveig deSutter on this.

An additional VM workshop was taught for the first time as part of the 2006 D.C. pre-conference. Leslie Shores and Tawny Moser offered the 2-day "Preservation of 20th Century Visual Materials" course, focusing on 20th century photography and on video. This was not part of "advanced workshop" efforts, but Section leadership consulted with the instructors and Solveig during its development phase. The workshop was well attended and well received.

Announcements from Liaisons to Other Professional Organizations, SAA Committees, and SAA Roundtables

Marcy Flynn, VM liaison to the SAA Standards Committee, noted that the new data content standard *Cataloging Cultural Objects* had been published and was available.

Martha Mahard is the new chair and Miriam Meislik is the vice-chair/chair elect of the SAA Visual Materials Cataloging and Access Roundtable for 2006/2007.

The annual meeting of Association of Moving Image Archivists (AMIA) will take place in Anchorage in early October. Mary Ide (WGBH) has stepped down as the Section's liaison to AMIA, and a new liaison is needed.

Solveig DeSutter (SAA Director of Education) announced plans for a workshop on Legal Aspects of Photographs to be offered in Bismark, ND this fall and encouraged us to send her program suggestions and ideas for instructors.

Preservation Issues

The recent (December 2005) *Heritage Health Index* report was discussed at the Section's midwinter meeting. This report is the result of a survey of American cultural heritage institutions <<http://www.heritagepreservation.org/HHI/index.html>>. It reveals serious preservation shortcomings in libraries, archives, and museums across the country, and may be useful in drawing attention to and seeking resources for the serious needs we face.

Two actions were suggested to strengthen the Section and SAA's attention to preservation issues:

1) A VM Section liaison with the Photographic Materials Section of the American Institute for Conservation could be appointed. The precise role needs to be determined, but interested Section members were encouraged to contact Ardys, incoming chair.

2) A letter to council was drafted by James Eason, with input from the Preservation Section, and submitted jointly prior to their May 2006 meeting. It suggests that SAA develop a self-assessment "Trusted Preservation Repository" checklist or scorecard. The full text of the letter is available in the August 2006 issue of *Views* <<http://www.lib.lsu.edu/SAA/aug06.pdf>>. The suggestions were well received by Council, and action is pending.

VM Section Book Fair and Silent Auction

Megan Freidel reported that she had received 21 contributions to the book fair and expressed her thanks to

the contributors. In addition she was able to announce the results of the silent auction which raised \$402 for the Section.

Meeting Wrap up

Results of the election were announced. Deirdre Scaggs is the new in-coming chair. Congratulations to Deirdre.

Ardys then took the chair officially, expressing her hope to see more participation from members and more proposals for the Chicago meeting. She mentioned that although not yet firm the two locations under consideration for the Mid-winter meeting are Texas and North Carolina. Stay tuned.

Ardys and James then brought the meeting to a close and introduced guest speaker Michelle Delaney, of the National Museum of American History.

Minutes recorded by Martha Mahard

FAREWELL FROM YOUR EDITOR

In the fall of 1987 I attended the SAA annual meeting in Atlanta, GA, and listened to Larry Viscochil of the Chicago Historical Society talk about the need for a newsletter editor. I did not belong to SAA at that point—but wanted to help out the Section in some way—so I volunteered. Every year as

the Section leadership changed I offered my resignation and every year I was asked to stay. Nineteen years later (has it really been that long?) after discussion with the leadership, I am leaving—not because they or I want me to go, but because I must. My new job requires 48/7 from me and I no longer can give to the Section in the way I would like, so reluctantly I must leave. It's been a fun run and I thank all of you for your support. Section membership has increased from about 80 to over 500, we have all of our back issues on line (and nearly all indexed), we have color illustrations, and the Section led the Society in having electronic delivery of the newsletter. We also have successfully held mid-year conferences for the last four years—with SAA's blessing. Thanks to all of you for making the Visual Materials Section the best! Ardys Kozbial and Deirdre Scaggs will be talking more about the succession process. In the meantime, please continue to support your Section and Society and thanks again for your long-term support!



Church of Saint Dominick, City of Guatemala. Photographed by William Fitzgibbon in 1859. Salt print from calotype (negative). John Melmoth Dow papers, #2765. Division of Rare and Manuscript Collections, Cornell University Library. In 1902, a volcanic eruption destroyed much of the city, the country's second largest. See article, p. 14.



Public Square of Quesaltenango [Quezaltenango], Republic of Guatemala, Photographed by William Fitzgibbon, 1859. Salt print from wet collodion negative. John Melmoth Dow papers, #2765. Division of Rare and Manuscript Collections, Cornell University Library. See article, p. 14.

REPORT FROM THE CHAIR

Ardys Kozbial

Midwinter is Approaching.

The Visual Materials Section Fifth Annual Midwinter meeting will be held on Friday and Saturday, February 23-24, 2007, in Durham, NC.

There is a wonderful description and history of the meeting on the Section Web site at <www.lib.lsu.edu/SAA/VMhome.html> and I encourage everyone to take a look. Instead of repeating that information here, I would like to use this space to give you some highlights of the meeting's importance and potential.

This year marks a crossroads for Midwinter. At the first meeting in 2003, we agreed to make an assessment at the fifth meeting. Midwinter is meant to be a business meeting, an alternative to attempting business at the SAA annual meeting, a way for people who want to be part of Section leadership to get involved. At Midwinter in Durham, we'll take a look back at the previous four meetings to see what we have learned and accomplished, and to decide if the meeting is important enough to the Section to continue.

Personally, I have found Midwinter to be quite valuable. I have gotten to know other people in the Section, to learn about their collections, to find commonalities in our work. I have a whole new and much more positive view of SAA as an organization. As an active participant in the Section, I have many reasons to interact with the staff at SAA and have found them to be helpful and more than willing to work with me (and by extension, the Section).

As we set out to create Midwinter, we thought that holding the meeting at the Chair's house (or at least in the Chair's city) seemed like a good idea. While it hasn't worked exactly that way every year, we have managed to gather in places with meeting space (a living room) and eating space (kitchen and dining room). We meet, cook, and eat together which not only keeps costs down, it allows for unplanned work, conversation, and connection.

We have found that our best meetings have been in places where there is opportunity for local people to come to the meeting, in places where visual materials collections abound. For that reason, we are meeting in Durham, NC, this year. I am hoping that, in addition to the usual travelers,



J. H. Fitzgibbon. Saint Peter's Church [Antigua], 1858. Salt print from wet collodion negative. John Melmoth Dow papers, #2765. Division of Rare and Manuscript Collections, Cornell University Library. Built in 1579, partially destroyed in earthquakes of the eighteenth century, the church of San Pedro was rebuilt after the photograph was taken. See article, p. 14.

we see locals from Duke, UNC, and NC State, including library schools.

Paula Mangiafico has graciously invited us into her home for meetings and meals and I thank her for her generosity.

An agenda for the meeting will be posted to the listserv and the Web site before the end of December and you will begin to see suggestions for lodging in the Durham area.

If you are interested in attending the meeting, please contact me at <akozbial@gmail.com>. I will be asking for more formal commitments in January when we start planning food and meeting space.

FROM THE CHAIR-ELECT

Deirdre A. Scaggs

For my first report as Chair-Elect of the Visual Materials Section I would like to take the opportunity to thank everyone

again for their support and also for allowing me to take on this leadership opportunity. I'm excited about the next two years and encourage all of you to let me know how you want to see the Section grow. It seems like a year has passed since the SAA meeting in D.C. and I can't believe that it's only been a few months. With that said, the Mid-winter meeting is fast approaching and I'm looking forward to the trip to North Carolina and hope to see many of you there. I love North Carolina and I'm thrilled to have a reason to make the trip this February. I'm especially looking forward to the opportunity to meet other Section members and the chance to have one-on-one conversations about visual materials. It will be my first Mid-winter meeting and in addition to the great work that will be accomplished, I've heard rumors for awhile about how good the dinners are, so who could complain.

While at SAA, I attended the session "More Product" in the Image Archives: Applying Minimal Processing Guidelines

to Visual Materials Collections." I had previously attended a session at the 2005 Midwest Archives Conference spring meeting given by Mark Greene and Dennis Meissner "More Product, Less Process? Processing Large Twentieth-Century Collections." This model has been weighing heavily on my mind since that time. As many of you know, I have spent the last two and a half years working on a large 20th century newspaper negative collection that is being processed at the item level. It has been quite an endeavor with many successes and even more lessons learned. With the grant period ending in the next six months, I've been thinking of ways to apply the less process model so that the collection can continue to be processed efficiently. The materials span the years 1939-1990 and I've estimated that the collection will only be processed through 1960, leaving thirty years of unprocessed materials including countless important events in 20th century history. This is something that I hope to talk to more of you about in the future.

Among other dilemmas currently on my mind, the archives recently received five cubic feet of 35mm slides, some nearly obsolete video formats, some wonderful fire damaged maps, glass plate negatives, agricultural films, 4-H photographs. It is an ever growing, but always exciting challenge.

I am also a photographer and I initially resisted the shift to digital imaging. I'm sure it has something to do with tradition or just a general resistance to change. But I have since embraced it. I realized that I had nearly stopped documenting my life because it was too much "trouble" to get the photographs processed. Now that I have stuck my toes in the digital waters, I'm back to documenting my life and love the convenience of online stores - I'm also starting to do more artistic photography again. When I think about the increasing number of digital files that will one day make their way to the archives I'm still apprehensive, but it is the future. I look forward to moving toward that future with the Visual Materials Section.

FROM THE CONSERVATION AND PRESERVATION LIAISON

Robert Burton

During the Visual Materials Section Midwinter Meeting in San Francisco last February, a suggestion was made to appoint a liaison to the American Institute of Conservation as part of an effort to better communicate to members issues related to the conservation and preservation of visual materials. As the newly appointed VM Section liaison to AIC, my role will be to keep members informed of relevant conservation and preservation news in this column and in postings to the listserv.

This news will include developments and trends in conservation and preservation, publications, new tools and resources, workshops and seminars, conferences, and other items of interest. My primary—but certainly not my only—source of information will be AIC, specifically the Photograph Materials Group (PMG). Also, with the move toward digital photography and digital imaging projects, the Electronic Media Group will be another important source of information. Working closely with two photograph conservators and being a member of AIC enables my access to these sources, and

I encourage VM Section members to e-mail me if they have specific requests for information.

The Photograph Materials Group was among the first AIC specialty groups established in 1979 and currently has about 300 members who are interested in photographic preservation, conservation treatment, history, and technology. The current chair is Marc Harnly, head of paper conservation at the J. Paul Getty Museum. The group conducts a session at AIC's annual meeting, and it sponsors a biannual two day winter meeting that features workshops, lectures, presentations, and panel discussions. Since 1985, the group has published the biannual *Topics in Photographic Preservation*, which provides a forum for the informal exchange of information, experiences, and techniques relating to photographic science, conservation, and collections care.

This year PMG published *Coatings On Photographs: Materials, Techniques, and Conservation*. Edited by Constance McCabe, this color illustrated book includes 25 chapters on the topic of coatings on photographs. One chapter examines the types of materials used to coat 19th century prints and how trends in the commercial and artistic photography markets influenced the practice of coating. Another chapter looks at coatings on Polaroid prints, including the early instant black-and-white prints that required a user-applied coating after processing. Photographers have applied coatings to prints from the very beginning, and this is a significant reference work that will be valuable to anyone interested in the conservation, preservation, and history of photography.

In my next column, I will report on the 2007 winter meeting of the Photographic Materials Group, to be held February 22-24 at the George Eastman House in Rochester. This will be a joint meeting with the Photographic Materials Working Group of the International Council of Museums-Committee for Conservation. Until then, I will continue to keep the Section up-to-date with regular postings to the listserv.

FROM THE COUNCIL LIAISON

Liaison Elucidations

Lee Miller

I'm delighted to be VM's Council liaison and thank you for the warm welcome VM gave me in DC. This is my first year on Council, so I'll be turning to you often for help.

Council met during the first week of November. Everyone at the meeting impressed me with the dedication they brought to the table. I'm looking forward to learning a great deal from the other Council members.

Several Council discussions touched on VM's interests. At our August meeting, Council approved looking into creating guidelines or standards for "archival preservation repositories." At the November meeting, Council agreed to look into creating guidelines for building archival facilities and to see if it will be feasible to combine the larger facilities issue with the concept of an archival preservation repository. Since the storage and preservation requirements of VM materials are unique and precise, I hope VM will have direct input on this process.

Council also created a working group on Encoded Archival Context. EAC is a prototype XML standard for authorities intended to complement EAD. Since authorities in VM work are so crucial but often so difficult, VM may wish to take a special interest in this project.

Council also reviewed responses to the first draft of the report of the Task Force of Sections and Roundtables. The VM leadership submitted a detailed and thoughtful analysis of the first draft that was very helpful. Council recommended substantial revisions and the task force will present a second draft at the next Council meeting.

Council will have a conference call meeting in January, and meet in Chicago in June. The deadline for proposing Council agenda items is usually a month or so before each meeting and I will remind the VM leadership of the deadlines well in advance. Please don't hesitate to call me (504) 865-5685) or e-mail me at <lmiller@tulane.edu> if you have any questions, comments, or suggestions for Council or for SAA in general.

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Willats, John. *Art and Representation: New Principles in the Analysis of Pictures*. New Haven: Yale University Press, 1997. 392 p. ISBN: 0-691-08737-7 \$72. (cloth). Available from <www.yale.edu/yup>.

The Guatemalan Photographs of John H. & William Fitzgibbon Suzette Newbury, Cornell University

Although photographers were active in Central America—and specifically in Guatemala—as early as 1843, very few of the images they took before 1875 survive today. Photographs made in Guatemala during that early period for local clientele are exceedingly scarce, especially in this country. Yet an extraordinary group of twenty salted paper prints taken in the late 1850s survives to offer an unusual view of the early days of the Guatemalan Republic (its independence from Spain was declared in 1821). Primarily city and architectural views, the images document the growing republic and its colonial heritage.

Cornell University's Division of Rare and Manuscript Collections holds the John Melmoth Dow papers, the professional and personal papers of a shipmaster, shipping agent and naturalist who spent twenty-five years sailing the Central American coast. While in Guatemala in the late 1850s, Dow became acquainted with photographers (and brothers) William and John H. Fitzgibbon, and acquired—either through purchase or gift—photographs taken by the Fitzgibbons of Guatemala City, Quetzaltenango and Antigua. No documentary evidence exists in the Dow collection to indicate whether the Fitzgibbons sold many views like these images; their advertisements in Guatemalan papers indicate that the large part of their commercial production was portraiture.¹

John H. Fitzgibbon is best known as the proprietor of one of the most significant daguerreotype galleries in St. Louis and as a frequent contributor to early photographic trade journals. His daguerreotype *Portrait of Kno-Shr, Kansas Chief* (ca. 1853) in the Gilman Paper Company Collection (purchased by the Metropolitan Museum of Art in 2005) is the perhaps the best known of his images, although he himself appears in a self-portrait as daguerreotypist (Harvard Theatre Collection), the image featured on the cover of Melissa Banta's book, *A Curious & Ingenious Art, Reflections on Daguerreotypes at Harvard* (2000, exhibition at the Fogg Art Museum in 2002). Active as a promoter of the photographic profession, Fitzgibbon was a frequent contributor to early photographic journals.² In 1857, a biography of John Fitzgibbon appeared in Frank Leslie's Illustrated Newspaper. That article is now available on the Daguerreian Society Web site: <http://www.daguerre.org/resource/texts/fitzgibbon.html>.



J. H. Fitzgibbon. Street of San Lazaro. Antigua, Guatemala [Showing the destruction caused by an 18th century earthquake], 1858. Salt print from wet collodion negative. John Melmoth Dow papers, #2765. Division of Rare and Manuscript Collections, Cornell University Library.

Less well known, William (who advertised in Guatemala as Guillermo) Fitzgibbon seems to have moved to Guatemala in 1852 to set up a photographic business, and was apparently the most active photographer in Guatemala City during the 1850s.³ His numerous advertisements in Guatemalan newspapers highlight portrait-making facilities, rather than his stock of views. His portrait subjects included the first Guatemalan president (and President-for-life) Rafael Carrera, as well as groups of indians.⁴ In 1858 and 1859, he traveled frequently to New York to promote commercial exchange between U.S. and Guatemala. John Fitzgibbon traveled to Guatemala in 1858 (apparently on Dow's ship, the *Columbus*), and stayed long enough to open his own studio in Guatemala City, visit Antigua, then return to St. Louis by 1859.⁵

The Fitzgibbons' photographic process—most are salted paper prints from wet collodion glass plate negatives—testifies to the difficulties in obtaining proper photographic materials in Guatemala. Captain Dow apparently attempted to procure photographic chemicals for William Fitzgibbon

during his mail collection trips. The collodion, in particular, was too viscous, which created wavy patterns in the emulsion. Even worse, the inadequate, unstable chemicals produced spots on the prints. Dow noted to William Fitzgibbon, "The views [the photographs] represent struck me at first sight as places made familiar by my visit to your beautiful city the early part of last year. If it were not for the spots, they would be excellent; and it must prove a source of regret to you that your chemicals continue to stand in the way of your providing perfect pictures."⁶

The subjects are all either architectural or city views, and nearly all depict the country's most scenic city, Antigua, or its capital, Guatemala City. Antigua was the colonial capital of Guatemala from 1542 until 1773, when a volcano and associated earthquakes virtually destroyed it. A new capital was subsequently established in Guatemala City. Even today, Spanish colonial architecture of the sixteenth and seventeenth centuries remains in picturesque ruin, and UNESCO has declared Antigua a world heritage site. In contrast, Guatemala City was and still is the country's largest

urban center (and site of William Fitzgibbon's photographic business), its commercial and political capital. The photographers' focus, then, was on the relics of colonial architecture and on the possibilities of an emerging city. As John Dow was employed by the Panama Railroad Company to captain one of its steamships, it is not surprising that the images he acquired from the photographers promoted both tourism and trade. Dow's ship made frequent trips from Central America to New York City, the company's home base, where Dow brought the photographs. He exhibited at least a few at the American Ethnological Society in New York during a return trip to the United States in April, 1859.⁷

Dow and the Fitzgibbons together produced written and visual documentation of the perspective of an expatriate mercantile community. The best known early photographs of Central America were taken sixteen years later by Eadweard Muybridge (also for a railroad company, the Pacific Mail Steamship Company) to promote a nascent foreign-run coffee industry.⁸ Perhaps lone pictorial survivors, the Fitzgibbon images offer an earlier, more idealized glimpse of Guatemala. They exist now as historical records that depict a country poised between its colonial past and its commercial future.

Endnotes

¹ David Haynes and Birgitta B. Riera, transl. "First Photographers Who Worked in Guatemala by Enrique del Cid F." *Daguerreian Society Annual 1994* (Pittsburgh: Daguerreian Society, 1994): 35-46. Del Cid originally published the article in 1962; Haynes and Riera felt it was significant and unusual enough to warrant a translation and re-publication twenty-two years later. In association with its 1995 exhibition, "Secrets of the Dark Chamber," the Smithsonian Institution made available online one of Fitzgibbon's articles on the daguerreotype profession.

² J.H. Fitzgibbon, "Daguerreotyping" (*Western Journal and Civilian*, 1851. <http://americanart.si.edu/helios/secrets/darkchamber-noframe.html?helios/secrets/secrets_introduction.html>. John H. Fitzgibbon is also remembered as having been the owner of Robert Vance's series of whole-plate daguerreotypes of the gold rush; the series mysteriously disappeared during the Civil War. See also: Bonnie Wright, "This Perpetual Shadow-Taking: the Lively Art of John Fitzgibbon" *Missouri Historical Review* LXXXVI, No. 1 (October, 1981):22-30.

³ del Cid: 38-42.

⁴ del Cid: 40; John M. Dow to William Fitzgibbon. Letter, September 27, 1857; John M. Dow Letterbook, Jan. 15, 1857 to June 12, 1859. Box 4, John Melmoth Dow papers, #2765. Division of Rare and Manuscript Collections, Cornell University Library.

⁵ Dow's copies of his letters to William Fitzgibbon refer to John H. Fitzgibbon's transportation. In particular, September 27, 1857; John M. Dow Letterbook.

⁶ September 27, 1857. John M. Dow Letterbook.

⁷ "The Historical Magazine, and Notes and Queries concerning the Antiquities." *New York Times* June 1859: 6.

⁸ Muybridge produced a significant album of those views, *The Pacific Coast of Central America and Mexico; and the Cultivation and Shipment of Coffee*, in 1876. He photographed Guatemala during its evolution from agrarian economy into a commercial, coffee-driven culture. Muybridge devoted one Section of the album to "Coffee: the agent of change." E. Bradford Burns. *Eadweard Muybridge in Guatemala, 1875: The Photographer as Social Recorder* (Berkeley: University of California Press, 1986). This spring,

The Section's UPDATED Web site is
<http://www.lib.lsu.edu/SAA/VMhome.html>
and
2006-2007 Leadership Roster
will be found on page 2 of this issue.

the Smithsonian American Art Museum will exhibit more than sixty of his Central American photographs in an exhibition entitled, "Eadweard Muybridge: The Central American Journey" (February 2 to May 28, 2007).

TRUSTED ARCHIVAL PRESERVATION REPOSITORY PROGRAM TASK FORCE CHARGE

Goal

Create a proposal for an SAA-sponsored program that defines a trusted archival preservation repository program and that could be used for outreach and promotion. The program should include a self-assessment tool. The proposal should describe the nature of the program, outline a self-assessment tool, and include a work plan and a draft budget for creation of a program.

Members

- o Aimee Felker (chair)
- o James Eason
- o Julia Marks-Young
- o Gregor Trinkaus-Randall
- o Mary Lynn Ritzenthaler
- o Solveig DeSutter (SAA staff representative)

Background

At its May 2006 meeting, the Council discussed a proposal submitted by Preservation Section Chair Gregor Trinkaus-Randall and Visual Materials Section Chair James Eason that, in response to Heritage Health Index survey results, SAA develop guidelines for a trusted archival preservation repository. Richard Pearce-Moses agreed to

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Editor: Open. Contact Ardys Kozbial if you are interested in taking on this fun position. **Assistant Editor and Book Editor:** Liz Ruth, Archivist/Librarian, Los Angeles Maritime Museum, Berth 84, Foot of Sixth Street, San Pedro, CA 90731; (310) 548-7618 x 215; e-mail <library@lamaritimemuseum.org>. **Exhibition Editor:** Shawn Waldron, Conde Nast Archive, phone (212) 286-4879; e-mail <Shawn_waldron@condenast.com>. **Chair:** Ardys Kozbial, Digital Projects Librarian, University of California, San Diego, 9500 Gilman Drive MC 0175K, La Jolla, CA 92093-0175; (858) 822-6537; 858/822-0349 (fax); e-mail: <akozbial@gmail.com>.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is February 1, 2007. Opinions expressed are those of the authors.

discuss the proposal with the drafters and to encourage them to develop a more concrete plan for a self-assessment tool.

At its August 2006 meeting, the Council approved the following recommendation:

THAT SAA investigate developing a program that defines a Trusted Archival Preservation Repository, including what conditions must be met for a repository to describe itself as such a trusted archival preservation repository, background information that could be used for outreach and promotion, and a periodic review. The program should also include a self-assessment tool; and

THAT the SAA president appoint a task force to develop a brief report that would describe the nature of the program in broad terms and outline a self-assessment tool, a work plan, and a draft budget for creation of a Trusted Archival Preservation Repository program and a self-assessment tool. The SAA Council will review that document in January 2007 and decide whether to proceed with the program and what resources to commit.

Support Statement

SAA is considering implementation of a Trusted Archival Preservation Repository program and a self-assessment tool that would help repositories better understand what they need to do to prepare for potential disasters, provide a self-assessment tool for gap analysis, and serve as an authoritative source of information to help convince resource allocators of the need to address such gaps.

Guidelines

The task force will convene by phone and email. The SAA Council will consider a recommendation for a midyear meeting if necessary. If the task force and the Council agree on a program that would require NHPRC funding, the work of the task force will conclude with an NHPRC grant application in October 2007. Other sources for grant funding should also be considered.

Reporting

The task force chair shall submit to the SAA Council periodic reports on progress and recommendations, with the first report due to the Council in January.

Deadlines

- o January 6, 2007: Submit interim report to the Council, including workplan and budget.
- o May 14, 2007: Submit interim report to the Council.
- o August 7, 2007: Submit final report to the Council.
- o October 2007: If advisable, submit proposal for NHPRC funding.

WHAT'S UP

December 19, 2006 to April 29, 2007. *Discovering Tutankhamun: The Photographs of Harry Burton.* Metropolitan Museum, New York, NY <www.metmuseum.org>.

September 17, 2006 to January 15, 2007. *The Streets of New York: American Photographs from the Collection, 1938-1958.* National Gallery of Art, Washington, DC <www.nga.gov/images/decor/amerphotoinfo.gif>.

September 24, 2006 to January 7, 2007. *Annie Leibovitz: American Music.* Detroit Institute of Art, Detroit, MI <www.dia.org>.

November 18, 2006 to March 25, 2007. *Fashion Photography.* Museum of Fine Arts, Boston, MA <www.mfa.org>.

thru May 20, 2007. *The Yachting Photography of Willard B. Jackson.* Peabody Essex Museum, Salem, MA <www.pem.org>.

January 20, 2007 to May 6, 2007. *Far from Home: Photography, Travel, and Inspiration.* Art Institute of Chicago, Chicago, IL <www.artic.edu>.

thru January 7, 2007. *InterSections: Atlanta Collects Photography.* High Museum, Atlanta, GA <www.high.org>.

December 3, 2006 to February 25, 2007. *The Target Collection of American Photography: A Century in Pictures.* Museum of Fine Arts, Houston, Houston, TX <www.mfah.org>.

February 2, 2007 to May 13, 2007. *Nicholas Nixon: 30 Years of photography.* Saint Louis Art Museum, Saint Louis, MO <www.stlouis.art.museum/>.

September 28, 2006 to January 7, 2007. *In Living Color: Photographs by Saul Leiter.* Milwaukee Art Museum, Milwaukee, WI <www.mam.org/>.

November 4, 2006 to January 21, 2007. *Print Me Once, Print Me Twice.* Minneapolis Institute of Arts, Minneapolis, MO <www.artsmia.org/>.

November 24, 2006 to March 18, 2007. *Josephine Baker: Image and Icon.* National Portrait Gallery, Washington, DC <www.npg.si.edu/>.

January 19, 2007 to April 29, 2007. *Henri Cartier-Bresson's Scrapbook/Martin Munkácsi: Think While You Shoot!/ Louise Brooks and the New Woman in Weimar Cinema.* International Center of Photography, New York, NY <www.icp.org>.

IT'S YOUR LISTSERV! GET ON IT!

VisualMat is a list begun in 1999 as an open forum for topics relating to visual materials collections in archives and as a means of communication among members of the Visual Materials Section and the Visual Materials Cataloging and Access Roundtable of the Society of American Archivists. VisualMat provides a venue for the discussion of all aspects of the management and cataloging of historic visual materials collections, particularly in archival repositories.

To subscribe, send a message from your own email account to <majordomo@listlink.berkeley.edu>

You need no subject line, and the body of the message should just read <subscribe visualmat>

Once you have signed up, messages should be sent to <visualmat@listlink.berkeley.edu>.

ARCHITECTURAL RECORDS ROUNDTABLE

Beth Bilderback, <bilderbk@gwm.sc.ed>

The Roundtable meeting in Washington, D.C., during SAA was well attended and informative. Of course the big news was the book signing for Waverly Lowell and Tawny Ryan Nelb's book *Architectural Records: Managing Design and Construction Records*. Nancy Hadley, AIA archivist, discussed the American Architects Authority Database Project. Using Bowker-published directories and AIA records, Nancy sees the database as a clearinghouse for information on architects. It will be open to the public and will have active links and contact information for outside contributions.

Collections notes included acquisition of Woodlawn Cemetery Archive by Avery Drawings and Archives at Columbia; processing of construction records for Independence National Historic Park; completion of the Saarinen project at Yale University, including exhibition in Helsinki; the International Archive of Women in Architecture's beginning to processing collections with the help from graduate students; and processing of the Albert Kahn Archive at University of Michigan.

Library of Congress Prints and Photographs Division is focusing its efforts on processing architectural records. Current digitization projects include Carol Highsmith photographs, Anthony Dumas theatre material, and Lamb Studio Archives. They are looking for feedback with the Lamb site approach because it was created with hand held digital snapshots.

Lorna Condon, curator of the library and archives at Historic New England (formerly Society for the Preservation of New England Antiquities) is looking for venues to exhibit 110 works, "Domestic Architecture in New England," available in 2008.

The new co-chairs are Laura Tatum of Yale University and Mattie Sinkler of Mississippi State University. The Roundtable offered its members three special tours during the conference: the National Building Museum, a tour with the Architect of the Capitol, and an architecture-focused tour of Prints and Photographs at the Library of Congress. Ideas for special tours or events during the meeting next year in Chicago should be sent to the co-chairs: Laura <laura.tatum@yale.edu> and Mattie <MSink@librarymsstate.edu>. The old distribution list is closed, but SAA is hosting a new list. Go to <<http://www.archivists.org/listservs/index.asp#roundtables>> to join. Beth Dodd at University of Texas at Austin is working on a website for the Roundtable. Look for this to be a place to share information and best practices as well as links to collections and finding aids.

STANDARDS COMMITTEE

Marcy Flynn <silverim@mindspring.com>

The Standards Committee met during the annual meeting on Wednesday, August 2nd. Attendance was terrific, with nearly thirty people there, including committee members and other interested individuals. Nancy Kunde (University of Wisconsin-Madison) is the current chair of the committee. Participation during the meeting was lively, and included discussion about standards in development, collaboration projects with other organizations, and other issues.

The committee reviewed two NISO standards since the meeting. The first standard is "Information and documentation—The WARC File Format." The second standard is titled "Records Management Process-Metadata for records, Part 2: Conceptual and Implementation Issues." This is the second part of the three-part standard and describes conceptual and implementation issues for metadata.

In other news, OCLC and the Getty recently announced the availability of Getty standardized vocabularies in OCLC's Terminologies Service. The controlled vocabulary sources include the Art and Architecture Thesaurus, the Getty Thesaurus of Geographic Names, and the Union List of Artist Names.

NITLE/Wesleyan Report on Digital Images Released Oct. 31

Digital images are changing the way professors teach at colleges and universities—although often at great personal expense of time and resources, according to a new study by David Green.

"Using Digital Images in Teaching and Learning: Perspectives from Liberal Arts Institutions," published today, details the results of an intensive study of digital image use by more than 400 faculty at 33 liberal arts colleges and universities in the Northeast.

Commissioned by Wesleyan University and the National Institute for Technology and Liberal Education (NITLE), the study focuses on the pedagogical implications of the widespread use of digital formats.

But, while changes in teaching and learning were at the core of the study, related issues concerning supply, support and infrastructure rapidly became part of its fabric. The report suggests how the teaching profession as a whole can better harness these new resources, and it makes recommendations for optimizing their deployment on campus.

The full report and an executive summary are available at Academic Commons, an online forum for new technologies and liberal education: <<http://www.academiccommons.org/imagereport>>.

ARTFUL DODGING: News Heard, Enhanced, and Passed on

Washington, DC. In case you missed it, this is Laurie Baty's last issue of *Views*.



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 20, Number 2.5

Special Edition

VOTE T-shirts VOTE T-shirts VOTE T-shirts

OFFICIAL ABSENTEE BALLOT - 2006 Visual Materials Section, Society of American Archivists

This year's election is electronic. You must be a Section member to vote so have your SAA membership no. at hand to log in.

Please vote at <http://poll.icommons.harvard.edu/poll/taker/pollTakerOpen.jsp?poll=1-4278-27144>

Electronic voting ends *NOON, Friday, July 28*. If you miss the deadline, bring this ballot with you to the Section Meeting.

Your name: _____ SAA membership no. _____

For Visual Materials Section Chair-elect, vote for one of the following:

_____ Stephen Cohen

_____ Deirdre Scaggs

_____ write in _____ (only individuals who have consented to nomination may be listed)



CANDIDATES' STATEMENTS



Stephen Cohen

The Visual Materials Section leadership made great strides in developing the section into a community of professionals who can freely and openly share ideas. The mid-winter meetings of the last few years have proven this to me. Since becoming an active member three years ago, I have found this group to be the one SAA group that not only pursues professional endeavors in the form of workshops, guest speakers, and reference tools, but also succeeds in building real relationships among the members. I find this aspect unique to the VM Section; it is unlike any other group under the SAA umbrella.

As a records manager, one of my personal-professional goals is to educate colleagues and clients that records come in all formats and media. As an archivist, I maintain the same goal; to treat all records equally. Records are records, whether they are letters, electronic databases, photographs, contracts, architectural plans, medical forms, models, artifacts, or any other type of human-made record. There are instances when the best way to express an idea is not with words but with an image/object. It is our duty to make sure that the visual materials in our repositories are represented in a manner that respects the quality of information they contain, and to make that record accessible.

For too long, visual materials were (and in some places still are) treated as unwanted step-children in the realm of archives. Archivists steeped in the written record did not know what to do with photographs, architectural drawings, objects and artifacts, and the like, especially when they did not neatly fit inside a letter/legal file folder. Consequently, a wealth of historical records has been kept from public access. Through efforts

already undertaken by the VM Section, as well as new ones not yet developed, we can continue to educate our colleagues on the value of archival visual materials.

If elected Section chair, I will do my best to involve more of our membership. To this end, I am a strong supporter of developing local VM social/professional gatherings, and encouraging non-visual material archivists to embrace (or at least consider) visual materials as archival records equal to the written word. In this way, we can further our goals within the group as well as to the broader archival community.

I am records manager and archivist for Forrest Solutions in New York City where I design and implement records-management programs for law firms, real estate developers, and other organizations. I hold an MLIS from the University of Texas at Austin (1998) and a BFA from the University of Connecticut in 1993 (photography and printmaking).

Dierdre Scaggs

The Visual Materials Section has consistently been one of the most active and largest sections in SAA. Since nearly all of my professional experience has involved visual materials it was the first Section that I joined when I became a member. Being chair of a Section that I am so closely connected with personally and professionally would be quite rewarding. I am interested in continuing the work established by past chairs and furthering the dialogue about digitization, best practices, and born digital visual records.

I have been impressed with the quality of SAA sessions related to visual materials and I am

interested in keeping up that standard of excellence. It's always a relief to attend sessions and have conversations about shared problems and discoveries that only someone else involved with visual materials can empathize with or become excited about in the same way. This camaraderie is important to me. In addition to quality sessions and having a network of some of the most interesting archivists in the field, I would like to continue the high quality of the newsletter, work to consistently update the website, and to encourage our colleagues to write more professional articles related to visual materials.

My experience with visual materials goes beyond my archival experience. I went to school for photography, but it was only after I earned my MFA that I became interested in the historical visual document. Personally, I am interested in the cultural impact that images have had on the world but professionally I am also interested in expanding the discussion and awareness to vernacular visual records that often slip through the collection management cracks. The materials that I encounter in my current position have greatly expanded my range of experience. Weekly, I may encounter challenges related to glass plate negatives, videos, blueprints, digital photographs, maps, and more.

I am currently the University Archivist at the University of Kentucky and also manage the *Lexington Herald-Leader* Preservation and Access Project (an estimated collection of 1.5 million negatives). Previously I worked on the Historic Pittsburgh Project selecting and cataloging images. I have an MLIS from the University of Pittsburgh and an MFA from The Ohio State University.



Once again it's VM Section t-shirt order time. This year, in recognition of our meeting in Washington, D.C., home of the Red, White, and Blue; patriotism; and the Nationals we offer this lovely image.

What is it? In an effort to raise money for the First World War, the government promoted early Christmas shopping to speed up the receipt of sales taxes. This Christmas poster, and others, were commissioned by the Federal government in hopes of generating federal taxes to assist in paying the costs of the War through Liberty bonds. The artist, Haskell Coffin, was a well-known magazine illustrator, figure, and portrait painter in New York City famous for his use of the allegorical female figure in many of the patriotic and war support posters he designed. The t-shirt printed in four-colors on patriotic blood-red 100 percent cotton. You definitely will be a trend setter wherever you go in this shirt!

Order in advance to take advantage of a \$3 savings and order in advance to ensure that you get the size you want! Miriam **must** have your order and check in hand **no later than July 14, 2005**. If you don't order in advance, shirts for sale at the meeting will be \$20. Profits go to support approved Section activities.

Order now to save money and get the fit!

☛ Checks should be made payable to SAA-VM.

Send your check and this form to: Miriam Meislik, 452 Geisler Dr., Pittsburgh, PA 15221

All pre-meeting sales and sizes (S-3XL) are one price: \$17
Postage \$4.05

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Address _____

_____ ZIP _____

Phone () _____ E-mail _____

(Indicate number ordered in the size box below)

Size S M L 1X @ \$17 \$ _____
2X 3X @ \$17 \$ _____

Postage @ \$4.05 \$ _____

Total \$ _____



VIEWS: *The Newsletter of the Visual Materials Section* Society of American Archivists

Volume 21, Number 2

April 2007

From the Chair

Greetings to all from the Section Chair's soapbox! I can't help feeling that I would be remiss if I did not use the opportunity to weigh in on the Archives & Archivists listserv issue. For those of you who haven't been keeping up with the A&A listserv it was announced in early March that the SAA Council had decided to "dispose" of the listserv archive at the end of March 2007 when the host (Miami University of Ohio) would no longer support it. This announcement raised a firestorm of protest both on the Archives & Archivists list and on other professional organization's lists.

I appreciate the difficult decision put in front of Council and especially want to thank this Section's Council Liaison, Lee Miller, with whom I talked a number of times, for his fair-minded perspective, his thoughtfulness and for the time he spent on the phone with people calling in to comment.

At this writing, Council is looking for a new home for the listserv that was hosted at Miami University. I am still not sure if I agree with this decision; I have argued both sides with a number of people, as well as in my own head. However, a decision has been made and the decision, as well as the process, provides a wonderful opportunity for all of us as archivists and SAA members to ponder and discuss some hard questions about appraisal and preservation of electronic records. I pose the following for your consideration.

- Richard Pearce-Moses sent a particularly thoughtful posting to the listserv on 3/26/07 that I would encourage people to read. He asks many of the same questions that came to my mind and challenges all of us to discuss them.

- The Task Force report that recommended to Council that the listserv be discarded has been circulated to the list by President E. Adkins (3/30/07). Its very informality is very revealing about the way the whole process evolved.

- All electronic records, from email to born digital legislation, are difficult to deal with. Let's see more session offerings with electronic records as a general category at the annual meeting. I challenge us, the membership, to propose more sessions with electronic records at their center, from appraisal to preservation, from email to born digital photographs (a problematic term in itself, especially for this section. If it's born digital, is it really a photograph, based on the definition of a photograph?). I challenge the Program Committees for 2008, 2009, and farther into the future to accept well-formed proposals with the themes of born digital or electronic records.

- The new incarnation of the Archives & Archivists listserv is managed by SAA. Does that make it a record of SAA? If so, should this listserv be the subject of a records retention schedule? Should the listserv be periodically purged? Each message cannot be appraised for long term retention. Instead, should each message be tagged? SAA's Terms of Participation for the list strongly suggests the use of labels (e.g. calls, discussion, event) at the beginning of a message for filtering purposes. Can those labels be used as the basis of an automated way of saving only posts with long-term value? Which ones? How do we define long-term value?

- What is the long-term, digital preservation commitment to both the past listserv and the current listserv? Digital preservation is not free. What is the ongoing cost of digital storage?

I am certain that these few points do not encompass the whole continuing discussion that should be had on this topic, but it's a start. As archivists, we can and should take a leading role in figuring out ways to deal with electronic records for the long term.

I would like to thank everyone who participated in the Section's Midwinter meeting, both those who were able to travel to North Carolina and those who sent detailed and thoughtful reports from the rest of the country.

Finally, with this issue of *Views*, I would like to welcome to Martha Mahard to the editor's seat.

Ardys Kozbial
akozbial@gmail.com

Letter from the Editor

This issue marks my debut as editor. From the outset I would like to acknowledge my gratitude and indebtedness to our former editor, Laurie Baty. Her enthusiasm and constant encouragement have contributed enormously to the success of the Visual Materials Section. It was Laurie who first insisted that I join SAA and become active in VM and took me on as a partner in her workshops. I am sure that the VM membership joins me in wishing Laurie all the best in her new position.

You won't see a big difference in this issue of *Views* from previous issues. The standard components are still here. Over the coming year I hope to work with the section leadership to articulate our ideas about what kind of information belongs in which of our various outlets. We will also take a look at things like publication schedule, on-line publication format, and additional ideas for content. I hope that Section members will write to express their ideas and suggestions for what they might like to see in the future. This issue is perhaps rather high on administrative content with the minutes of the Mid-Winter meeting and various committee updates. I hope to include one or two collection profiles in the next issue. If you are interested in contributing to future issues please contact me. I look forward to working with you.

Martha R. Mahard
Editor

martha.mahard@gmail.com
martha.mahard@simmons.edu

From the Vice Chair

Mid-winter in Durham, North Carolina couldn't have been better. It was my first mid-winter meeting and beyond the engaging discussions, the accomplished business, and the action items I was so pleased and comfortable with the group of attendees at the meeting. I can be a bit shy sometimes so I have to confess that I was a little nervous to be around so many unfamiliar people. If you may also be one of those people then I suggest you take the plunge because you will be welcomed and well, probably put to work also. Plus, how else will you learn the meaning of "go hang a salami, I'm a lasagna hog". If any of you would like to become more involved let me know and if you have thoughts on how to make member involvement easier please contact me.

Back in Kentucky, my thoughts are currently focused on minimal processing for large image collections, ways to get more digital images online, and finding inexpensive server space on campus. James Eason and I have been developing a workshop to address processing large image collections but it's a rather daunting task - important but overwhelming nonetheless. I find it excites me but also makes my brain swim.

I've also just completed three rewarding exhibits on the University of Kentucky campus. It has been a great outlet for my creative side, made others aware of the great visual resources that we have in the archives, and has brought our unique resources to the attention of the university's president. The exhibits have focused on three areas of personal and research interest to me: history of the libraries, university women, and student life.

I'm looking forward to the annual meeting in Chicago, the VM related sessions, and especially the members' dinner. I hope that many of you will join us for this great event. As usual I would like to see even more VM related sessions at the annual meeting and I hope that we can generate earlier discussions on potential topics for SAA 2008. See you in Chicago!

Deirdre A. Scaggs
deirdre@uky.edu

Standards Update

SAA Council approved the formation of two new working groups to review standards development. The first is the Encoded Archival Context (EAC) Working Group, which will be a sub-group of the Technical Subcommittee on Descriptive Standards (TSDS). The second is the DACS (Describing Archives: A Content Standard) Working Group, which will work within the Standards Committee structure.

NISO balloted to accept a maintenance revision of the Dublin Core Metadata Element Set (ANSI/NISO Z39.85-2001). This revision removed redundancies, clarified meaning, and simplified language in the element set. Results of the ballot are not yet official.

NISO currently has two standards up for review. *Information technology-Metadata Registries (MDR) Modules, Part 1: Overview* (ISO/IECCD 19773:2007) and *Information & documentation: Work process analysis for records* (ISO/TC 46/SC11NN730-ISO/CD/26122) are being reviewed this spring. *Records Management Processes-Metadata for records, Part 1: Principles* and *Part 2: Conceptual and implementation issues* were reviewed and accepted earlier in the year.

While none of these standards relate directly to visual materials, they do address areas of general relevance to our section members. As always, any additional contributions about standards of interest to *Views* readers are welcome.

Marcy Flynn
Silver Image Management
silverim@mindspring.com

From the American Institute of Conservation Liaison

Unless you can readily recognize a real Wothlytype or Uranotype, Visual Materials Section members might want to add a radiation detector to the list of preservation tools they use in caring for photograph collections. In “Analytical and Experimental Investigation of Uranium Based Photographic Processes and Uranium Toning”, conservators from the Getty Conservation Institute found that photographs containing Uranium can be easily identified using a handheld radiation detector. This was just one of many interesting and informative talks given at the 2007 Winter Meeting of the AIC Photographic Materials Group hosted by the George Eastman House in Rochester.

Over 150 conservators from PMG and the Photographic Materials Working Group of the International Council of Museums-Committee for Conservation attended the joint meeting. With opening remarks by Grant Romer of George Eastman House, the three-day conference included various panel discussions and group sessions along with 25 talks by photograph conservators from the U.S., Australia, Mexico, England, Germany, France, and The Netherlands. Topics ranged from “A History of Australia’s Kodak Manufacturing Plant”, highlighting the end of traditional photographic production in Australia, to “Nitrate Film, Playing without Fire!”, about the recovery and treatment of negatives damaged in a cold storage unit fire at Spokane’s Northwest Museum of Arts and Culture.

Most of the agenda focused specifically on conservation treatment, with the inherent chemistry and scientific data, but some talks and panel discussions covered material of broader interest to VMS members:

- In “Creating Long-Lasting Inkjet Prints”, Northeast Document Conservation Center Senior Photograph Conservator Monique Fischer stated that, currently, color prints made from digital files are not considered preservation quality and no standards exist for the longevity of digital prints. There are, however, ways of creating long-lasting prints, and she outlined the three most important factors: the quality of the materials used (i.e. the colorant and paper), having the correct combination of materials, and afterward, proper storage and display of the prints. She also mentioned a website for examining various inkjet papers from different perspectives that is under development at <http://www.digitalsamplebook.com/home.htm>.

- Conservators from the Getty Conservation Institute and the National Media Museum in Bradford, England, reported on the results and future plans of a collaborative project to identify photographic material using a portable laboratory. Correct and reliable identification of photographic processes is, of course, important to scholarship, preservation, and collection management. Employing major advances in the miniaturization and computerization of analytical

equipment, the advantage of this traveling laboratory is that it provides fast non-destructive identification and eliminates the need to transport photographs for the purpose of analysis.

- Maria Fernanda Valverde previewed her book *Photographic Negatives – Guide for Identification and Preservation*, which she is currently writing with the support of a Samuel H. Kress Conservation Publication Fellowship. This reference work, a compilation of existing information as well as new information found on the technology of negatives, will be a comprehensive and reliable guide for the identification and preservation of negative collections.

- Also, in “Preservation and Conservation of Photographic Black and White Negatives”, Karen Pietsch talked about a two-year research project undertaken at the FHTW Berlin in cooperation with Nederlands Fotomuseum in Rotterdam. Much of the research involves literature analysis and will result in an extensive compilation of descriptions of historic b&w negative processes and damage. The ultimate goal is to create an openly accessible reference database on b&w photographic negatives that could help professionals to identify negatives, determine possible damage, and decide on appropriate preservation and conservation treatment. Current results of the project are available at

- <http://www.photographicnegatives.net>

For VMS members interested in learning more about these and other talks given at the 2007 PMG Winter Meeting, most will be written up in the next issue of *Topics in Photographic Preservation*. For anyone now concerned about the possibility of radiation exposure, experiments by Getty conservators showed that potential radiation exposure from Uranium based or toned photographs is “negligible in comparison with the potential exposure from other more common utilitarian objects” such as Uranium glazed ceramics – or so-called *Fiesta* ware.

Robert Burton
robert_burton@harvard.edu



Photographic postcard. Pond St., Natick, Mass., ca. 1910

Society of American Archivists

Visual Materials Section Midwinter Meeting

Durham, NC, February 23-24, 2007

Host: Paula Jeannet Mangiafico

In its fifth year!

Attendees:

- Beth Bilderback, University of South Carolina, South Caroliniana Library
- Kim Cumber, North Carolina State Archives
- James Eason, University of California, Berkeley, The Bancroft Library
- Stephen Fletcher, University of North Carolina Chapel Hill
- Ardys Kozbial, Chair, University of California, San Diego
- Paula Jeannet Mangiafico, Recorder, Duke University
- Deirdre Scaggs, Chair-elect, University of Kentucky

Friday, February 23, 2007

Welcome

Administrative Group

Review of Section Bylaws

Reminder: the bylaws are reviewed every 4 years, and are next scheduled for 2008.

Review of the Committee/Working Group Structure (again)

Decided to change the three conceptual names (again!) to "Groups" rather than "Committees" to reflect the fact that these three groups do not have chairs.

Review of the Three-Year Plan

Deirdre Scaggs (Incoming Chair) is responsible for creating the next Three-Year Plan (2007-2010).

ACTION ITEM

Deirdre Scaggs will send the new Three-Year Plan to Mark Martin (webweaver), to VisualMat (listserv) and Ardys Kozbial will send it to VMS (SAA's announcement list).

ACTION ITEM

Ardys Kozbial and Deirdre Scaggs will update the Chair and Chair-Elect perpetual calendar to reflect the following:

- January: send out current Three-Year plan for review by VM membership before Midwinter.
- February: Consider taking out an ad in either SAA Outlook or the Annual Meeting program to announce section t-shirts and/or the Book Fair.
- April: Start soliciting ideas for session proposals.

- Quarterly: Chair should ask for reports from all Liaisons and Committee Chairs that will be either posted to VisualMat and/or published in *Views*. (to be discussed further by the Chair, Vice Chair and *Views* Editor)

VM Finances

Review the need for Treasurer. A section Treasurer is not necessary at this time, but the Section should continue to review the need.

T-shirt Report

The annual VM t-shirt sale formerly funded mailing the special voting issue of *Views*. Now that mailing all issues of *Views* via US mail is a thing of the past, the section is considering what it might do with its finances. There are no major fundraising or spending efforts planned at this time.

Miriam Meislik (t-shirt coordinator) reported via email that although the section broke even in 2006, 75 t-shirts is too many and that 50 is really our best quantity. One of the ideas for the 2007 shirt is an image of one of the cows from "Cows on Parade," a public art project in Chicago. Several members of the group suggested a neutral color for the t-shirt.

When the idea of taking a break from t-shirt sales was introduced, the group resolved to continue the tradition, but to keep an eye out for flagging sales or guilt-induced purchases.

Book Fair

The Book Fair and Silent Auction was a huge success last year thanks to the hard work of Megan Friedel and Heather Lindsay. The silent auction brought in \$400.

Due to work commitments, Megan will not be able to organize the Book Fair and Silent Auction this year. The group decided that if an organizer cannot be found by the end of April, the section would not do this activity in 2007.

ACTION ITEM

Ardys Kozbial will contact Megan Friedel to get her ideas for people who would be good coordinators. If necessary, Ardys will send a general request using VisualMat.

SAA Annual Meetings

The group decided that the section should continue bringing session ideas to annual meeting, but to make sure we start reminding and soliciting ideas in the spring so that people have time to prepare.

ACTION ITEM

Deirdre Scaggs will remind Miriam Meislik to send a message to VisualMat in the spring asking for session ideas.

SAA 2007

For the 2007 annual meeting, the SAA Program Committee was able to tell us of five accepted sessions that are visual materials-related:

1. Constructing Sustainability: real-world implementations of preservation standards born-digital design documentation.
2. "Labor Beat;" Chicago Film Archives and Labor Media
3. When Good Photo Collections Go Bad: critical concepts for understanding and managing photo collections
4. Digital Imaging in the Smaller Shop: case studies from the Midwest (one of the collections involved is a photograph collection)
5. Preserving Your Audio and Video Assets: a simple, physical examination to evaluate the condition of tape materials in a collection

The VM Section endorsed number 1 above, but none of the attendees could provide information about the others. The group discussed ways the section could keep closer tabs on what other groups are doing and find ways to get to that information or have it sent our way. The Section also needs to take more of a leadership role in developing and proposing both sessions and workshops.

We are not aware of any pre-conference workshops that are visual materials-related.

Ideas for Section tours for SAA 2007:

- The Museum of Contemporary Photography is already on the books as an official SAA tour.
- Other ideas included:
- Chicago History Museum (formerly the Chicago Historical Society)
- Art Institute of Chicago
- Museum of Contemporary Art
- A gallery walk.
- Chicago Tribune photo department/library

Ardys Kozbial reminded the group that if the Section wants to do its own tour, it should be scheduled on Wednesday afternoon. The Chair and Incoming Chair will likely be booked in SAA leadership meetings and will not be able to attend or organize this tour.

ACTION ITEM

Beth Bilderback will contact the Architectural Records Roundtable to coordinate efforts. Is that section planning any tours or speakers?

ACTION ITEM

Stephen Fletcher and Deirdre Scaggs will contact the Art Institute of Chicago.

ACTION ITEM

Paula Jeannet Mangiafico will look on the web for more ideas for tours.

Ideas for a speaker at the 2007 annual meeting:

- Davis Travis, curator of photos, Art Institute of Chicago
- Archdiocese of Chicago archivist
- Chicago History Museum (online resources or new collections initiatives)
- Chicago Public Library (Glen Humphreys)
- Chicago Tribune digital image collections
- Newberry Library

SAA 2008

Brainstormed ideas for sessions (30 mins.)

- A report on the new institutional preservation survey tool for photographic collections which was developed by Harvard and tested at the Library of Congress.

ACTION ITEM

Ardys Kozbial will contact Helena Zinkham for details and feasibility.

Managing born-digital images. Brett Carnell (LC Prints and Photographs) would be a good participant, or source of suggestions for others actively collecting digital objects.

ACTION ITEM

James Eason will follow up.

Managing large sets of digital-only images (Flickr web site) that arrive in personal collections.

ACTION ITEM

Ardys Kozbial will contact Taylor Horton, who came up with the idea.

Managing Digital Assets. Get someone from the Digital Library Federation and/or the Visual Resources Association to give their perspectives in addition to the archival perspective.

Elections/Nominations for 2007-2008

James Eason and Mark Martin (the two immediate past section chairs) are in charge of elections for this year. The position for which we are electing is the Vice Chair (aka Incoming Chair aka Chair-Elect). That person is the Vice Chair for 2007-2008 and the Section Chair for 2008-2009. For anyone planning by annual meeting, this person will be elected at the Chicago annual meeting, serving as Vice Chair through the San Francisco annual meeting, serving as Chair from San Francisco to Austin and running the annual meeting in Austin.

The section would like to hold its election online again this year and will pursue it.

ACTION ITEM

James Eason will contact Sue Kriegsmann about hosting an online ballot site again this year.

ACTION ITEM

If we can run the election online, James Eason will supply the election coordinator with the current membership list which he can get from Brian Doyle at SAA.

ACTION ITEM

James Eason will contact Brian Doyle to get the latest update on where SAA stands on online balloting. (We know that SAA wants to support this effort; we need to find out if they are technologically ready.)

Communications Group

Bibliography Working Group

John Slate sent in his report via email. He reported that after a lot of good work on the bibliography, there are still some entries to be added, and a few final edits. The group agreed with John that the bibliography should not include links to web sites or other electronic resources. However, if an article, for example, is available online, give the bibliographic information and then indicate this. For example: [Available online]. The group discussed the importance of web sites and that linking to articles would be a nice feature of the bibliography, but those features could be left to a future iteration of the bibliography.

John asked the group in his report about the organization of the Bibliography. What does the group think about the outline? The group is satisfied with the organization and it should stand the way it is now.

By the SAA Annual Meeting, John would like to complete a list of recommendations or guidelines for adding or considering additions to future versions of the bibliography. The group decided that this sounded like an Action Item. See below.

The group noted that the reformatted version doesn't seem to be posted to website.

The group noted that *Photographs: archival care and management* does not appear on the bibliography and it should. The group noted that publications that are reviewed in *Views* should be considered for the bibliography.

John will become Chair of the SAA Government Records Section at the SAA Annual Meeting and, although he would consider continuing to serve as Bibliography Working Group Chair, he is also happy to let someone else take the reins.

ACTION ITEM

Ardys Kozbial will ask John Slate to post the reformatted version of the bibliography to the web site by May 1. If all of the intended edits and entries are not included by May 1, Ardys will ask John to make sure that work is completed by the SAA annual meeting.

ACTION ITEM

Ardys Kozbial, in consultation with John Slate, will start looking for a new chair of the Bibliography Working Group.

ACTION ITEM

Ardys Kozbial will ask John Slate to post to VisualMat a draft version of guidelines for additions to the Bibliography and to have a final version of the document ready at the SAA Annual Meeting.

VisualMat (Listserv) Working Group

James Eason reported that this is the time for our annual discussion of moving VisualMat away from majordomo and the Berkeley web site to another place. One of the motivating factors for moving the listserv is that majordomo does not have an archival function and there is not an easy way for people to get to past postings.

James Eason will talk to Brian Doyle at SAA to find out if this is feasible now. Before making a final decision, a major question that needs to be answered is who can be on the listserv if it is hosted by SAA. Currently VisualMat is open to all, not to SAA members only. If listservs hosted by SAA are open only to SAA members, the group may want to think about other options. Anecdotal evidence suggests that subscribers to VisualMat and the section leadership would like to keep the list open, not restricted to SAA members. This should also be investigated further.

ACTION ITEM

James Eason will talk to Brian Doyle at SAA to find out if this is feasible now given the section's requirements.



North Main St., Natick, Mass., ca. 1890. Printed from a glass plate negative.

Newsletter Working Group

Outgoing *Views* Editor Laurie Baty sent a brief report via email. *Views* was published four times in 2006, all electronic and available on the VM Section web site. The *Views* indexing project is close to completion. Laurie's final issue as Editor was December 2006.

A job description for *Views* editor was posted to VisualMat and the VMS announcement list in Fall 2006. Ardys Kozbial (Chair), Deirdre Scaggs (Vice Chair), James Eason (Past Chair) and Mark Martin (Webweaver) participated in the search and Martha Mahard will assume the duties of Editor for the April 2007 issue. Martha reported via email saying that she plans to post the April issue in mid-April and that that issue will not show many changes from previous issues.

For the future, Martha would like to look holistically at the way the section uses its three avenues of communication: *Views*, VisualMat and the web site. Is there information that is better communicated via VisualMat than *Views*? Ditto with the web site. One question that will frame discussion of our communications venues: is the information more timely or archival? Does it have a long shelf-life or is it of a more urgent nature?

ACTION ITEM

Ardys Kozbial, Deirdre Scaggs, Mark Martin and James Eason will address communication issues in a variety of meetings that will include discussion of *Views*' editorial calendar, *Views*' publishing calendar, indexing, general vision for *Views*, deadlines and input from liaisons and working group chairs. This activity includes formalizing a reporting structure for liaisons and working group chairs (one idea: the chair will solicit reports from liaisons and working group chairs quarterly).

Web Site Working Group

There was no new activity from the Web Site Working Group this year. Some of the content has been updated (leadership, committees, liaisons) and all issues of *Views* are available.

The Three-Year Plan called for the web site to work toward ADA compliance and the group felt that this should continue to be pursued.

The group discussed a need to find consistent ways to both solicit and post new content. One way that this is being worked on is the Action Item related to the Chairs' Perpetual Calendar where the Chairs solicit content from liaisons and working group chairs. Stephen Fletcher suggested looking into initiating a blog on the web site to bridge communication gaps between *Views* and the web site.



The group thought that an FAQ would be valuable on the web site, but there were no volunteers to pursue this idea. The group thought that the FAQ could include tips about finding resources for jobs and internships, visual materials-related electronic resources and general questions about the section.

James Eason, Ardys Kozbial, Mark Martin and Brian Doyle started discussions at the 2006 SAA Annual Meeting about the feasibility of moving all or part of the web site to SAA. Moving the web site has been often discussed by this group with the possibility changing with technology and SAA policy. The first time the Section tried to move the web site, SAA policy dictated the design of the web sites. Because the VM Section has a long-established look and feel, the web site stayed put. SAA has since relaxed its rules on design and the section would not have to change that. The next stumbling block is the back issues of *Views*. Historically, the amount of server space that SAA has been able to offer to the sections has not been adequate for the 64 pdfs that make up the back issues of *Views*. At the August 2006 meeting, James, Mark, Ardys and Brian discussed the possibility of using the space available like a portal. Put the more dynamic information, the pages that change frequently, on the SAA site and link to the back issues of *Views* that sit on the LSU server. Having some of the web site at SAA will allow more people (for example, Webweaver, Chair and Newsletter Editor) to post information to the web site.

ACTION ITEM

Ardys Kozbial will open conversations with Mark Martin about the feasibility of moving this action forward.

ACTION ITEM

Deirdre Scaggs will contact Brian Doyle about SAA's parameters for hosting section web sites.

Other Publications Working Group

Due to job constraints, Laurie Baty has put the VM Reader on hold until spring 2007.

According to the minutes of the 2006 Midwinter meeting, the VM-focused issue of *American Archivist* was on Laurie's list of things to do after the VM Reader gained momentum and therefore, there hasn't been much work done on this front.

ACTION ITEM

James Eason will contact Laurie Baty to see if she is still interested in pursuing this. James or Laurie will contact Mary Jo Pugh, Editor of *American Archivist*, to clarify some questions that have come up.

ACTION ITEM

James Eason will contact Megan Friedel and Deirdre Scaggs who may have an interest in coordinating or writing for that issue.

Education and Special Topics Group

This group of working groups was reorganized once again after a long history lesson about what we have tried in the past. For this year anyway, we're settled on the name of this group and the working groups that compose it.

Consensus was reached on including the following working groups:

- *Professional Development and Education Working Group*. Paula Jeannet Mangiafico agreed to chair this group which will handle work on all topics of education including Advanced Workshops. Paula will also serve as the Section's liaison to SAA's Director of Education.
- *Visual Materials Cataloging and Access Roundtable*. There are no changes to the Roundtable. Martha Mahard is the Chair and Miriam Meislik is the Vice Chair.
- *Digital Collecting Working Group*. Stephen Fletcher has volunteered to chair this new group.

Other ad hoc working groups may form and disband under the Education and Special Topics Groups umbrella as specific charges or needs come up.

ACTION ITEM

Paula Jeannet Mangiafico and Stephen Fletcher will write descriptions and missions for their groups, sending them to Ardys Kozbial for vetting by section leadership. The descriptions will then be posted on the VM web site.

New Initiatives

Summaries of SAA Sessions

Solicit summaries of SAA sessions for the VM web site, beginning with the 2007 SAA Annual Meeting. The group agreed that these summaries should be reports and not reviews. The group also agreed that attempting to take this on retrospectively is simply too big and therefore not feasible.

ACTION ITEM

Ardys Kozbial will figure out how to post Miraim Meislik's list (compiled by Heather Moore) of past VM sessions on the VM web site.

ACTION ITEM

Deirdre Scaggs and/or James Eason (notes are unclear and they will figure it out) will create a framework of basic questions for the reporters/summarizers to address as a guideline for submission.

ACTION ITEM

Ardys Kozbial will find a coordinator who will receive submissions, review, and post them to the VM web site.

Liaisons

This discussion was started by Ardys Kozbial wondering if one way to get increased participation from the membership is to rotate liaisons and to rotate editorship of *Views*. Currently liaisons and the editor serve at the discretion of the Chair. Would it be useful for liaisons to serve 3-year terms and the editor a 5-year term? Changes of this kind should be reflected in the bylaws, which are due to be reviewed at the 2008 Midwinter meeting.

Paula Jeannet Mangiafico read out the list of current liaisons. There are seven.

1. Academy of Certified Archivists (vacant)
2. American Institute for Conservation (Robert Burton)
3. Architectural Records Roundtable (Beth Bilderback)
4. Association of Moving Image Archivists (vacant)
5. AMIA Cataloging and Documentation Committee (Abigail Leab Martin)
6. Descriptive Standards Committee (Marcy Flynn)
7. SAA Council (Lee Miller, term determined by SAA, not the section)

Because the Visual Materials Cataloging and Access Roundtable (VMCAR) has such a close relationship to the section, it is counted as a Working Group and the chair of that roundtable (currently Martha Mahard) is counted among the working group chairs.

James Eason will serve as a new liaison (the 8th) to a new SAA Task Force, the Trusted Archival Preservation Repository Task Force.

James Eason pointed out that although Marcy Flynn is listed as a liaison to the SAA Descriptive Standards Committee, in reality there isn't an SAA Committee of that name. SAA has a Description Section and a Standards Committee. Marcy is a member of the Standards Committee meeting and she reports on all standards, not only descriptive. The name of her "liaisonship" should be changed.

ACTION ITEM

Ardys Kozbial will clarify this with Marcy Flynn and change the web site to reflect this liaison role more clearly.

Ardys Kozbial and Paula Jeannet Mangiafico asked Karen Glynn (Visual Materials. Archivist, Duke University) to serve as AMIA liaison (currently vacant). It was pointed out that the section also has AMIA liaison for descriptive issues? Is this necessary?

ACTION ITEM

Ardys Kozbial will check with Karen Glynn about her willingness to serve as liaison and Ardys will look into the need for a liaison specifically for AMIA descriptive issues.

Although the section does not have a formal relationship with the Visual Resources Association, Kim Cumber volunteered to monitor the VRA listserv because some of their work is sometimes useful to the section. The two groups do not usually share descriptive practices, but technology use (digitizing) can be complementary. Kim will post items of interest to VisualMat.

ACTION ITEM

Stephen Fletcher will write a description of liaison duties. In order to keep the liaison roles filled, an option for one person to serve multiple terms will be included. The final version of the description will be posted on the VM web site and considered for inclusion in the bylaws in 2008.

Encouraging More Members to Get Involved in the Section

Brainstorming session.

- Send reminders to liaisons that will help keep them involved and contributing.
- Stay in tune. Consider new ways to get younger folks involved (consider new technologies and social interactions: blogs, RSS feeds, etc.)
- Reduce exclusivity at meetings that inhibits newer attendees from participating – look outward rather than inward.
- Use break-out sessions or discussion groups at the annual meeting to get newer people involved who may be intimidated by large meeting.
- Give a 5-minute introduction at the annual section meeting about the section
- Don't waste time talking too much about past year. Focus on our future and draw involvement that way. Maybe the Chair should report on the past year and the Chair-Elect should lay out next year's goals.

ACTION ITEM

Deirdre Scaggs and Ardys Kozbial will discuss the viability of a new format for the annual meeting that would include break-out sessions tied in to different working groups or issues. Results of these discussions can be worked into the Midwinter agenda.

Miscellaneous Topics and Assignments

Advanced Workshop Proposal

James Eason and Deirdre Scaggs brought a draft of their advanced workshop proposal that will address the topic "Managing Large Photographic Collections." First the workshop creators and the group clarified that "large collections" means a single collection, like a newspaper morgue or a photographers corpus of work rather than managing an archives that is made up of a large number of individual collections of photographs. The group reviewed the proposal and offered many suggestions. It was unanimously felt that the proposal described a 2-day workshop and most of the group was ready to sign up.

Digital Photography Seminar

Stephen Fletcher is interested in organizing a seminar on born-digital photography. After discussion, it seemed that this could fit into a seminar style pre-conference workshop.

ACTION ITEM

Ardys Kozbial will get more information about seminar style workshops from Solveig DeSutter to see if the group is interpreting that accurately.

Midwinter Meeting Review

The group discussed and debated continuing the Midwinter meeting.

Difficulties include: lack of members' institutional support; traveling in the winter; burden on the chair; too few people making it difficult to spread assignments around; little follow-through at times.

However, the group felt that the positives are significant: much of the section's work is accomplished at Midwinter, leaving more time at the annual meeting for speakers and other business; camaraderie and bonding (for some, midwinter leads to more involvement in larger section activities). James Eason reported on VM accomplishments that came directly from Midwinter meetings: topical editors for *Views* (exhibits, books reviews), *Views* index, the Book Fair and Silent Auction developed; advanced workshops committee reconstituted; annual meeting tour planning initiated, session and workshop ideas formulated.

The date of the Midwinter meeting originally and purposely coincided with the Midwinter SAA Council meeting in Washington DC. The section should remember this when planning and consider Washington DC every few years, or when Laurie Baty will have us back to her house.

ACTION ITEM

Deirdre Scaggs will add to the Three-Year Plan a review of the continuation of the Midwinter meeting at the 2010 meeting.



Photographic postcard, railroad station and Pratt's Shoe Factory, Natick, Mass., ca. 1910

AMIA Updates

MIC RENEWS PARTNERSHIPS WITH RUTGERS AND GEORGIA TECH. The Library of Congress has provided the funding for the Moving Image Collections (MIC) initiative to continue its partnerships with Rutgers University Libraries and Georgia Institute of Technology. Agreements finalized in October 2006 will further site maintenance and development and allow work on MIC to progress as the Library of Congress solidifies its infrastructure at the National Audio-Visual Conservation Center in Culpeper, Virginia.

Rutgers will resume mapping metadata for organizations wishing to contribute records to the MIC union catalog and develop the cataloging utility for MIC, adapting its own Workflow Management System (WMS) already in use for the Rutgers Community Repository and the New Jersey Digital Highway. The METS-compliant MIC Cataloging will include all the metadata necessary to manage both analog and digital moving images throughout their lifecycles. It will also allow organizations to input records directly into the MIC Union Catalog for those organizations that lack expensive metadata expertise or the infrastructure to manage and share their materials globally.

Georgia Tech, under its contract, will be developing the MIC Service Providers Directory. This directory parallels the Archive Directory, but will list individuals and organizations supplying professional services and products for archival moving image collections. Georgia Tech will also continue ingesting and indexing MIC Union Catalog records and updating the MIC website.

The Moving Image Collections (MIC) initiative is a collaboration between AMIA and the Library of Congress. MIC documents moving image collections around the world through a union catalog of titles and directory of archives, allowing users to search across multiple repositories to find current detailed descriptions of moving images, and the images themselves, for the first time. It offers a wealth of informational resources and a technology base to support research, collaboration, preservation, and education. It is a key access program of the Library of Congress's National Audio-Visual Conservation Center.

Visit MIC at: <http://mic.loc.gov>

DIGITAL ASSET SYMPOSIUM, MAY 11 IN LOS ANGELES

As a part of AMIA's commitment to educating professionals and the public about the preservation of our cultural heritage and the protection of our future, the Digital Asset Symposium will focus on the entire lifecycle of a digital audiovisual asset: creation, workflow, and storage requirements. The event offers in-depth information on rapidly advancing technology, with an emphasis on case studies. Case studies will be drawn from a mix of studio, broadcasting, national archives, and educational institutions, providing an unusual opportunity to compare approaches in different communities. The day is planned

to allow for vigorous interaction between presenters and attendees.

The symposium will take place at the Academy of Motion Picture Arts & Sciences, Mary Pickford Center for Motion Picture Study, Linwood Dunn Theater, 1313 North Vine Street in Los Angeles.

For more information and to register, please visit the DAS 2007 website at: www.das2007.org or contact the AMIA office at: 323-463-1500.

CATALOGING AND METADATA FOR MOVING IMAGES, MAY 18-19 AT NEW YORK UNIVERSITY

For the first time, AMIA will be offering a regional workshop to take place May 18-19 on the campus of New York University. This 2-day workshop is unique in its mindful synthesis of metadata and cataloging concepts to provide a greater understanding of the foundations of metadata practice and the application of cataloging principles to all types of moving image resources amidst rapidly changing production environments and evolving technologies. Learn what traditional and emerging standards have developed in both the bibliographic and archival domains and how they can be applied to moving images. Gain a basic understanding of the types of metadata necessary to a well-maintained collection.

Topics to be presented include a comparison of cataloging and metadata, the value of standards, management of resources through their lifecycles, descriptive, administrative/preservation/technical, and rights management metadata, local and international standard identifiers, collection-level description, and a presentation focusing on the Archivists' Toolkit, a project funded by the Andrew W. Mellon Foundation.

For more information and registration, please visit the AMIA website at: www.amianet.org/events or contact the AMIA office at 323-463-1500.

JOINT TECHNICAL SYMPOSIUM, JUNE 28-30 IN TORONTO, CANADA. The 2007 Joint Technical Symposium will take place June 28-30 in Toronto, Canada at the Isabel Bader Theater. The 3-day event is expected to draw 400-500 attendees from around the world. AMIA is co-hosting this event in coordination with the Co-ordinating Council of Audiovisual Archives Associations (CCAAA).

JTS, first held in 1983, is an international gathering of organizations and individuals involved in the preservation of image and sound materials. Staged tri-annually, the JTS provides the foremost opportunity for technical colleagues and those interested in the field to meet and share knowledge. Attendees traditionally include film, video and audio archivists, asset managers, laboratory technicians, engineers, and other preservation specialists from a broad conservation of feature films, television, independent productions, news film, and amateur productions.

To learn more, visit the JTS website at: <<http://www.jts2007.org/>>

2007/08 AMIA SCHOLARSHIPS

AMIA administers a number of scholarships in support of the education and training of moving image archivists. The Eastman Kodak Company sponsors the Kodak Fellowship in Film Preservation by providing both financial assistance and first hand experience for a student of merit pursuing a career in moving image archiving. The student selected as the Kodak Fellow will receive a \$4000 scholarship, complimentary registration to the 2007 AMIA Annual Conference, and a six-week internship at Kodak and other film restoration facilities. Applications must be postmarked by May 1, 2007.

Five \$4000 scholarships, the CFI Sid Solow Scholarship, Mary Pickford Scholarship, Sony Pictures Scholarship, Rick Chace Scholarship, and Universal Studios Preservation Scholarship will be offered to students of merit pursuing studies in moving image archiving and preservation. Applications must be postmarked by May 15, 2007.

The 2007 Image Permanence Institute Internship in Preservation Research was instituted to award a student of merit who is committed to the preservation of moving images to acquire practical experience in preservation research. The student selected will receive a \$5000 stipend for living expenses during the three-month internship and travel reimbursement to and from Rochester, New York related to the IPI internship. Applications must be postmarked by May 1, 2007.

The Rockefeller Archive Center Visiting Archivist Fellowship was established to encourage professional exchange and enhance professional development. The Fellowship is a unique opportunity for a professional archivist from the developing world interested in improving their skills and knowledge through a study period at the Rockefeller Archive Center and at the AMIA Annual Conference. Applications must be postmarked by April 15, 2007.

For additional information and application procedures visit the AMIA website at: <http://www.amianet.org/scholarship/scholarship.html>

AMIA 2007 CONFERENCE, SEPTEMBER 26-29 IN ROCHESTER, NEW YORK

Save the date! The AMIA Annual Conference will be in Rochester, New York, September 26-29. Bookmark the website and check back for updates: <<http://www.amiaconference.com/>>

Andrea Leigh
aleigh@ucla.edu



VisualMat - the listserv update

Since 1999, VisualMat has functioned as our Section listserv and has been open to anyone with an interest in the administration of visual materials collections. The list currently has 598 subscribers engaging, thankfully, in low-volume and on-topic postings.

Members (and the list manager!) are frequently frustrated to learn that there is no list archive. A promised software upgrade on the host server at U.C. Berkeley has never materialized and is no longer forecast. In 2007 SAA is undergoing major changes in its website and online services to members, and the Section may soon be presented with a centralized listserv option. It is possible the Section leadership will elect to move VisualMat to the SAA server. Factors under consideration are 1) whether the list can remain open to non-SAA members and 2) whether SAA will be able to support a list archive. We believe SAA Council is amenable to opening new discussion lists to non-members. A final draft of the 2006 Task Force on Sections and Roundtables report is in the works and "discussion list" polices are part of these recommendations. The issue of long-term maintenance of past messages is unresolved, as anyone following recent Archives & Archivists listserv discussions can attest.

Finally, we want to avoid list redundancy. SAA has created the VMS announcements list, to which all Section members are automatically subscribed. Only the Chair can send messages to this list, and replies go only to the Chair. If SAA creates a Section discussion list that is entirely or partially redundant with VisualMat, this would yield three "lists" and unacceptable complexity.

In short, listserv changes may be coming this year. Updates will, of course, be posted to VisualMat and published here in *Views*.

A description of VisualMat and the Terms of Participation are available on the SAA website:

http://www.archivists.org/listservs/visualmat_terms.asp

To subscribe, send a message from your own email account to:

majordomo@listlink.berkeley.edu

- You need no subject line, but in the body of the message type: subscribe visualmat
-
- To unsubscribe, use the same address, with the message: unsubscribe visualmat

James Eason
jeason@library.berkeley.edu



Visual Materials Mid-Winter Meeting attendees, from left: Beth Bilderback, Ardys Kozbial, Deirdre Scaggs, Stephen Fletcher, James Eason, Paula Jeannet Mangiafico. Photograph by Stephen Fletcher.

2007 Section Elections

Nominations are being sought for Visual Materials Section Vice Chair / Chair Elect. This person will be elected by ballots cast in advance (electronically), or in-person at our August SAA meeting (Chicago). He or she will serve as Vice Chair during 2007-2008, will become Chair at the end of the 2008 meeting (San Francisco), and will run the 2009 meeting (Austin).

Members interested in serving, or members with suggested candidates or formal nominations, are encouraged to contact James Eason and Mark Martin, the recent past Chairs now serving as the Nominating and Elections working group. Nominations should include the candidate's name and contact information. All candidates must agree to run for office. Calls for nominations will also be posted to the VMS announcements list and to VisualMat. Nominations must be received before May 1, and our slate will be announced in June.

James Eason
jeason@library.berkeley.edu

Mark E. Martin
mmarti3@lsu.edu

SAA's Trusted Archival Preservation Repository Task Force

As announced in the *Views* (December, 2006), SAA Council has formed a task force to propose and outline a program and an institutional self-assessment tool to aid in the analysis of preservation measures. The group has now had several telephone meetings and will be making a preliminary report to Council in May 2007.

Conversations to date indicate that "preservation" will be broadly interpreted, encompassing facilities, climate control, institutional stability, appropriate staffing, conservation treatment capabilities, and disaster planning, among other factors. Initial discussion suggests a goal of developing a quantifiable tool for internal analysis of strengths and weaknesses, not one that will yield a grade or score for external comparisons of institutions. Analysis of the many related preservation survey and institutional assessment tools in existence is, of course, a significant part of the task force's early efforts.

As a Visual Materials Section member on the task force, James Eason will solicit input, when called for, via the VisualMat listserv and will make informal progress reports in *Views*.

Book Review

Photography, History, & Science

By Gerald H. Robinson.

Nevada City, Calif.: Carl Mautz Publishing, c2006. 188 p.
(Not illustrated. Includes index.)

A reader plunging into Gerald H. Robinson's *Photography, History, & Science* without first perusing the preface might become somewhat confused. This is not, as the title may suggest, a history of photography as it relates to the history of science, nor is it strictly a study of relationships among the three. Rather, it is a collection of essays on diverse topics in 20th century American photography.

As stated toward the end of the short preface, the volume originated with this community college instructor's "class notes" put together "into coherent form for the students." These essays were drawn from Robinson's *Guide for the Study of Twentieth Century Photography Styles* (unpublished?), and were purportedly "developed around the theme of War, the most pervasive and devastating activity of the twentieth century." The major essays present are on the Photo League and on Edward and Brett Weston, the latter of whom was a friend of the author. Additional topics are covered by briefer essays, which include broad observations on the history of photography, the internment of Japanese Americans during World War II, surrealism and war, realism, Alfred Stieglitz, Ansel Adams and the conservation movement, historian and curator Peter C. Bunnell, vernacular photography, and styles of photographic nudes.

The first essay, apparently written in an attempt to weave these diverse pre-existing writings together and give them a theme, asserts that histories of photography are too often divorced from historical context. This thesis, however, is not illuminated through a critical examination of specific photographic histories. Rather, general observations are made that amount to little more than an obvious argument that all historical topics require knowledge of broader historical events. The author's experience as a college instructor in the history of photography is, doubtless, the key to understanding his assertions and his motivation in writing these essays. One imagines young students of photography or art history with almost no historical awareness. Perhaps some don't know Archduke Ferdinand from a flower-loving bull, Herbert Hoover from a vacuum salesman, or the New Deal from their grandmother's favorite game show. If students have "zero" knowledge of history as a starting point, teaching the history of photography in a quarter poses quite a challenge. Robinson's collected essays make some sense in this light; they spring from a need to write his own class readings to give students a smattering of historical context with their photography.

The essays on the Photo League and on the Westons are among the most interesting as well as being the most substantial, at approximately forty and twenty-five pages,

respectively. They reveal a deep knowledge on the part of the author, based upon significant research and a personal connection. Those interested in the contributions of Peter Bunnell to the history of photography may also find the tribute essay contained here to be an informative read. Unfortunately, many of the other essays do not stand up as authoritative or as significant and new contributions to the literature. The author tends to paint histories in broad brush strokes, occasionally peppered with strident assertions. Furthermore, the effectiveness of the whole is undermined by uneven copy editing. Some essays have more polish, yielding a reasonably satisfying and interesting read. Others are plagued with inappropriate punctuation, rambling sentences, and grammatical oddities. Finally, the complete absence of illustrations renders Robinson's periodic references to photographic style ineffective.

Photography, History, & Science offers numerous brief capsules on varied photographic topics and their historical context. It offers little to readers with a strong foundation in history, and less to those who like to look at pictures. Those teaching or embarking on their own research projects on Brett Weston or on the Photo League may do well to seek out this volume, but significant blemishes yield a work that is spotty at best.

James Eason
jeason@library.berkeley.edu

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akozbial@gmail.com

Deirdre A. Scaggs (Chair-Elect)
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James Eason (Immediate Past-Chair)
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Programs	Ardys Kozbial, Deirdre Scaggs
Three-Year Plan	Deirdre Scaggs
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Web Site Images Policies and Guidelines	Miriam Meislik Miriam+@PITT.EDU

For a complete list including Liaisons go to the VM Section web site at:

<http://www.lib.lsu.edu/SAA/leaders.html>

In Print

February 16, 2007

Berch, Betina. *The Woman Behind the Lens. The Life and Work of Frances Benjamin Johnston, 1864-1952*. University of Virginia Press, 2005. 212 pages. ISBN 0-8139-1938-X . \$65.00, cloth. Available from <http://www.upress.virginia.edu/berch.html>

Debroise, Olivier. *Mexican Suite. A History of Photography in Mexico. Translated and Revised in Collaboration With the Author by Stella de Sá Rego*. Austin, TX: University of Texas Press, 2001. 300 p. ISBN 9780292716117. \$60.00. Available at: <http://www.utexas.edu/utpress/subjects/art.html>

Druck, Zoë. *Projecting Canada: Government Policy and Documentary Film at the National Film Board. A revealing look at the role of government policy on the ideology of NFB documentaries*. Montreal, Canada: McGill-Queen's University Press, 2007. 256 p. [Arts Insights Series](#) #1. ISBN 0773531858 (9780773531857). CA \$80.00 <http://mqp.mcgill.ca/>

Elkins, Ken. *Picture taker photographs by Ken Elkins*. Tuscaloosa, AL: University of Alabama Press, 2005. 120 p. ISBN: 0-8173-1478-4 \$35.00 cloth. Available from <http://www.uapress.ua.edu/>

Jacobs, Philip Walker. *The Life and Photography of Doris Ulmann*. Lexington, KY: University of Kentucky Press, 2001. 328 p. ISBN: 978-0-8131-2175-8. \$40.00, cloth. Available at <http://www.kentucypress.edu>

Morrisey, Katherine G. and Kirsten Jensen, editors. *Picturing Arizona the photographic record of the 1930s*. Tucson, AZ: University of Arizona Press, 2005. 288 p. ISBN: 978-0-8165-2271-2. Available from <http://www.uapress.arizona.edu/>

Raeburn, John. *A staggering revolution a cultural history of thirties photography*. Chicago, IL: University of Illinois Press, 2006. 398 p. ISBN: 0-252-03084-2. \$75.00 (cloth). Available from <http://www.press.uillinois.edu/s06/raeburn.html>

Smith, Duane A. and Richard N. Ellis. *Colorado: A History in Photographs, Revised Edition*. University of Colorado Press, 2004. 312 p. ISBN: 978-0-87081-789-2. \$29.95, paperback. Available from <http://www.upcolorado.com>.

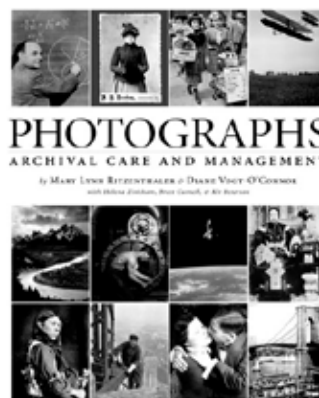
Smith, Shawn Michele. *Photography on the color line: W.E.B. DuBois, race, and visual culture*. Duke University Press, 2004. 272 p. ISBN 0-8223-3331-7. \$79.95 (cloth). Available at <http://www.dukeupress.edu/books/>

Teal, Harvey S. *Partners with the Sun South Carolina Photographers, 1840-1940*.

Columbia, SC: University of South Carolina Press. 426 pages. ISBN 1-57003-384-6. \$29.95. Available from: <http://www.sc.edu/uscpres/>

West, Nancy Martha. *Kodak and the Lens of Nostalgia*. University of Virginia Press, 2005. 224 p. ISBN 0-8139-1958-4. \$59.50, cloth. Available from: <http://www.upress.edu/>

Liz Ruth
Assistant Editor and Book Editor
library@lamaritimemuseum.org



New from SAA of interest to VM section



available from:
<http://www.archivists.org>

Views: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

Editor: Martha R. Mahard. **Assistant Editor and Book Editor:** Liz Ruth, Archivist/Librarian, Los Angeles Maritime Museum, Berth 84, Foot of Sixth Street, San Pedro, CA 90731; (310) 548-7618 x 215; e-mail <library@lamaritimemuseum.org>. **Exhibition Editor:** Shawn Waldron, Conde Nast Archive, phone (212) 286-4879; e-mail <Shawn_waldron@condenast.com>. **Chair:** Ardys Kozbial, Digital Projects Librarian, University of California, San Diego, 9500 Gilman Drive MC 0175K, La Jolla, CA 92093-0175; (858) 822-6537; 858/822-0349 (fax); e-mail: <akozbial@gmail.com>.

Your comments and suggestions for improvements will always receive a cordial hearing. Opinions expressed are those of the authors. With the exception of the group photograph of the Mid-Winter attendees, illustrations used in this issue are from the collection of the Editor.



VIEWS: *The Newsletter of the Visual Materials Section* Society of American Archivists

Volume 21, Number 3

July 2007

SPECIAL ELECTION ISSUE

From the Editor:

Dear friends and colleagues – The annual conference will be here soon and many of us will have a chance to get together and enjoy the many visual charms of late summer in Chicago. The schedule is crowded with interesting programs, many of interest to visual materials specialists. For me just being in the same city with all that great architecture and the Art Institute is pretty stimulating! The Visual Materials Cataloging and Access Roundtable has its annual meeting on Wednesday evening, August 29th, from 6 to 8 p.m. and the Visual Materials Section annual meeting is on Friday, August 31st, from 12 to 2 p.m. I hope to see many of you there.

This issue of Views contains candidate statements from our two nominees for in-coming chair for the VM Section. On-line voting is now available by going to

<http://poll.icommons.harvard.edu/poll/taker/pollTakerOpen.jsp?poll=1-4278-27144>

We will also have paper ballots available at the meeting for those unable to access the online option. Next year the voting will be entirely online.

And speaking of the **Art Institute** we wanted to call to your attention their Target Free Summer Evenings which continue through August 31st giving us a chance to enjoy some time away from the “maddening crowd” as my friend used to say.

They have Music in the Garden on Thursday and Friday nights as well as Gallery tours and family events. Check the schedule on their website at http://www.artic.edu/aic/visitor_info/summerhours.html.

For the fans of Alexander Calder the Museum of Contemporary Art will be opening an exhibit called “Alexander Calder in Focus” in late July. The MCA will also be showing “Record Times: 40 Years from the MCA Archive” from August 11 – October 21, 2007. According to their website this sounds like something right up our collective street with displays featuring artist’s correspondence, photographic documentation, catalogues, models, and exhibition materials. For more information see their website at:

http://www.mcachicago.org/exhibitions/exh_detail.php?id=175



Photo by User:Pinotgris 2007

CANDIDATE STATEMENTS

Beth Bilderback

Visual Materials was the first section I joined when I became an SAA member as a graduate student. I have been the Section liaison with the Architectural Records Roundtable since 1997 and a regular contributor to Views. The VM Section meeting and dinner are the parts of the SAA annual meeting that bring me back every year: meeting new people, seeing friends, and always learning something in the process. The mid-winter meetings are now an important part of my calendar for the same reasons. I encourage my students to join VM not only because it is one of the most active sections in SAA, but also because they can meet fascinating and supportive people who can help them grow in their professional development.

Over the years I have been increasingly impressed with the work of the Section. I believe the mid-winter meetings allow the Section to really plan and execute initiatives to benefit Section members and the archival profession as a whole. These meetings provide time to thoroughly discuss advanced workshop proposals and ideas for future session proposals as well as ideas for outreach to archivists who cannot attend SAA meetings. They are a way also for members to become more involved in the Section's activities, thus making the Section a vital part of SAA. The book fair provides a grand opportunity for members to showcase the work of their institution or their personal work, and I would like to see this continue. The Section website has the potential to become a valuable source of information to archivists who have visual materials in their collections as well as to laypersons wanting to preserve their materials.

Today, as the Visual Materials Archivist for the South Caroliniana Library at the University of South Carolina, I am confronted on a daily basis with the care of a variety of visuals formats and the access to these collections: photographs and born-digital images, architectural records (both paper and digital,) and works of art on paper. The digital age has caught us all, and we need to learn together how to preserve, care for, and make accessible these often non-tangible visual materials. I believe the VM Section can take an active role in making digital preservation relevant to visual materials. I also see a need to push for better ways of understanding and caring for negatives and visual ephemera in our collections. As chair, I would welcome the opportunity to continue the work of the Section and to see it move forward in ways that benefit the archival community.

Stephen Cohen

The Visual Materials Section leadership made great strides in developing the section into a community of professionals who can freely and openly share ideas. The success of the mid-winter meetings of the last few years has proven this to me. Since becoming an active member four years ago, I have found this group to be the one SAA group that not only pursues professional endeavors in the form of workshops, guest speakers, and reference tools, but also succeeds in building real relationships among the members. I find this aspect unique to the VM Section; it is unlike any other group under the SAA umbrella.

As a records manager, one of my personal/professional goals is to educate colleagues and clients that records come in all formats and media, and that graphical information is as valuable and important as textual information. As an archivist, I maintain the same goal: to treat all records equally. Records are records, whether they are letters, electronic databases, photographs, contracts, architectural plans, medical forms, models, artifacts, or any other type of human-made record. There are instances when the best way to express an idea is not with words but with an image/object. It is our duty to make sure that the visual materials in our repositories are represented in a manner that respects the quality of information they contain, and to make that record accessible.

For too long, visual materials were (and in some places still are) treated as unwanted stepchildren. Archivists steeped in the written record often do not know what to do with visual materials, especially when they physically do not fit neatly in a letter sized folder or box. Consequently, a wealth of historical records has had limited access. Through efforts undertaken by the VM Section, we can continue to educate our colleagues on the value of visual materials.

If elected Section chair, I will do my best to involve more of our membership. To this end, I am a strong supporter of developing local VM social/professional gatherings, and encouraging non-visual material archivists to embrace (or at least consider) visual materials as archival records equal to the written word. In this way, we can further our goals within the group as well as to the broader archival community.

I am the Document Controls Manager for Marnell Corrao Associates, an architecture-construction firm in Las Vegas where I am developing a records retention program, assisting in the implementation of a content management system, and leading efforts to improve the overall organization and management of information; information that comes in almost every form and format – text, images, drawings, models with paper, electronic, plastic/wood supports. I earned a MLIS from the University of Texas at Austin (1998) and a BFA from the University of Connecticut in 1993 (photography and printmaking).



Poll Response Form



SAA Visual Materials Section 2007 Election Ballot

Your SAA member number is required for your vote to be counted.

SAA Member Number _____

Vote for ONE OF THE FOLLOWING to be the Visual Materials Section Chair-elect:



Visual Materials Section

Chose ONE

For online voting go to:

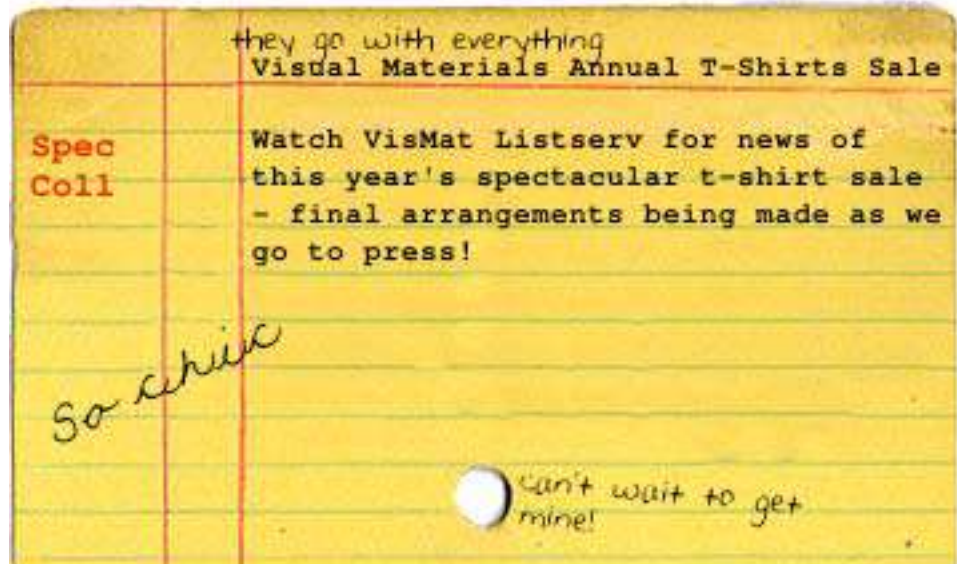
- Beth Bilderback _____
- _____
- Stephen Cohen _____
- _____
- Write in candidate _____

<http://poll.icommons.harvard.edu/poll/taker/pollTakerOpen.jsp?poll=1-4278-27144>

We will also have paper ballots available at the meeting for those unable to access the online option. Next year the voting will be entirely online.



**T-SHIRTS
ARE
COMING!**



Visual Materials Section Officers 2006-2007

Ardys Kozbial (Chair)

akozbial@gmail.com

Deirdre A. Scaggs (Chair-Elect)

deirdre@uky.edu

James Eason (Immediate Past-Chair)

jeason@library.berkeley.edu

For a complete list including Committee Chairs and Liaisons go to the VM Section web site at:

<http://www.lib.lsu.edu/SAA/leaders.html>

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Your comments and suggestions for improvements will always receive a cordial hearing. Opinions expressed are those of the authors. The photograph of the Art Institute of Chicago is used under the GNU Free Documentation License, Version 1.2



SEE YOU IN CHICAGO

**AUGUST 29 -
SEPTEMBER 1, 2007**



VIEWS: *The Newsletter of the Visual Materials Section Society of American Archivists*

Volume 21, Number 4

October 2007

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- Letter from the Editor
- Annual Section Meeting minutes
- VMCAR Annual Meeting minutes
- Books
- News and notes of interest

Leadership list

Deirdre Scaggs, Chair, 2007-2008
Beth Bilderback, Vice Chair, 2007-2008
Martha Mahard, Newsletter Editor, 2007-2010
Ardys Kozbial, Past Chair, 2007-2008



Letter from the Chair

Greetings! At this past year's annual conference in Chicago the Visual Materials section tried out a new format for its meetings. As in previous years there was the review of section business, but rather than having a local speaker doing a presentation we broke out into small discussion groups. I am curious what those of you who attended the section meeting thought about this format? I would like to hear from first-timers and those who have experienced both meeting formats. From my vantage point it seemed like a good opportunity for members to have a louder voice but I would like to hear suggestions for improvement. We will likely continue with this format at the next SAA meeting in San Francisco in 2008, so please let me know your thoughts.

The Visual Materials Section midwinter meeting will be here soon! This year it will be held at my small but welcoming house in Lexington, Kentucky. The dates are Friday through Saturday, January 12-13, 2008. If you are interested in the history of the midwinter meeting please see <www.lib.lsu.edu/SAA/VMhome.html> where you can also learn about what we accomplish at the meetings. And don't forget that the VM Section Midwinter Meeting is an officially approved SAA meeting. Last year was my first midwinter meeting and I left feeling connected to the section, satisfied with the work we accomplished, and fulfilled by the conversations I had with my peers. The meeting was extremely productive but also a great overall experience. At last year's meeting we assessed the importance of midwinter and agreed to keep having them - it is truly a business meeting but a way for interested individuals to become more involved in the section.

An agenda for the meeting will be posted to the listserv and the website by the end of November and you will begin to see suggestions for lodging in the Lexington area. If you are interested in attending the meeting, please contact me at <deirdre@uky.edu>. I will be asking for more formal commitments in December when we start planning food and meeting space. I look forward to seeing you in Kentucky.

Deirdre Scaggs
deirdre@uky.edu

Letter from the Vice-Chair

I want to thank everyone for their confidence in me and for giving me the opportunity to serve the Visual Materials Section. I'm looking forward to working with Deirdre and the rest of the Section leadership over the next two years. It was encouraging to hear people share their ideas and concerns in the break-out sessions during the Section meeting in Chicago. We need to find more ways to make people comfortable about participating, so I would enjoy hearing your thoughts about that.

We recently finished reviewing session proposals for Section endorsement, and if the proposals we read are any indication, the San Francisco meeting should be great. The Mid-Winter meeting will be in Lexington, Kentucky this January. Among the usual Section business, we will be reviewing the by-laws and the ideas generated by the break-out sessions at the annual meeting. Please plan to attend and enjoy getting to know Section members.

Beth Bilderback
bilderbk@gwm.sc.edu

Letter from the Editor

It was fun to see so many of you in Chicago and to catch up on all the interesting projects that are going on. I always come back from the annual meeting full of ideas and ready to start a new semester. This year's semester started a little too soon for me and I've been running to catch up ever since. So now we're in the midst of Red Sox madness here in Boston and that means it must be October. We're concentrating on presenting the minutes of the annual meeting in this issue, but a very fruitful discussion during the breakout session of the Section meeting has encouraged us to start exploring some new directions in the new year. One of the things we are planning is to regularize the publication schedule so that the first number of Volume 22 will appear in mid-January. Subsequent issues are scheduled for April, July and October. We are hoping to introduce some new features and strengthen some familiar ones so please stay tuned. Please be sure to send along any ideas and suggestions for how we might make the newsletter of greater interest and use to the membership.

Martha Mahard
martha.mahard@simmons.edu

Views: The Newsletter of the Visual Materials Section of the Society of American Archivists is published four times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

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Your comments and suggestions for improvements will always receive a cordial hearing. Opinions expressed are those of the authors.



MINUTES FROM THE ANNUAL SECTION MEETING

Chicago Annual Meeting – Aug 31, 2007, 12:00 – 2:00 pm., Moulin Rouge, Fairmont Hotel. Minutes submitted by Martha Mahard

The meeting was opened by out-going chair Ardys Kozbial who introduced Deirdre Scaggs, the incoming chair. Ardys outlined the plan for the meeting, explaining that we would devote the 2nd hour to three breakout sessions which would allow us to focus attention on four areas: Communication (led by Martha Mahard and Mark E. Martin), Education (led by Beth Bilderback and Robert Burton) and Digital issues (led by Stephen Fletcher), and Bibliography (led by John Slate)

I. Announcements and section business

1. T-shirts – In a departure from tradition this year's T-shirts (and several other items of interest) are available through [cafepress.com](http://www.cafepress.com) (www.cafepress.com/saavm/). Ardys expressed our thanks to Miriam Meislik (who couldn't be in Chicago) for her hard work and this year's design.

2. Liaison reports

Section-member Jim Cartwright spoke on behalf of the program committee for the 2008 Annual Meeting in San Francisco. He noted that the theme for San Francisco will be Archives 2008 R/Evolution and identities: technology, diversity & public awareness – who are we, where we are and where we are going. Cautions: they want COMPLETED PROPOSALS – on time, deadline: October 12, 2007 sent to Cheryl Vogt, U. of Georgia – see website for further information; urged that we tie in as many aspects of the theme as possible; contact Jim at jc@hawaii.edu for further information; see also the WIKI: http://www.ibiblio.org/saa2007/index.php/SAA_2008_Ideas

3. Books

Karen Gracy spoke briefly about her new book: Film Preservation: Competing Definitions of Value, Use, and Practice, published this year by SAA (go to <http://www.archivists.org/catalog/pubDetail.asp?objectID=2146> for more information or to order a copy) Karen explained that the book is not a manual of practice, really more of a peek into a professional world that hasn't been well understood. It provides an introduction to major players in the community and the internal and external forces that influence film preservation, as well as a background of the film preservation movement. The book also addresses the constraints of funding, intellectual property issues, and the orphan film movement. Her primary focus is on the relationships among the various players: archives, studio and film preservation labs, and content owners. The book draws material from her field work. Some of the issues she discusses include:

- **the great flexibility in how archivists use the term preservation**
- **how much control archivists really have over film preservation**
- **non-profit a very different point of view**
- **does archival imperative trump the physical imperative?**

4. Council Representative

Next we heard from our Council Representative, Lee Miller. He mentioned that President Elizabeth Atkins's theme has been diversity in various manifestations. The Council has been focusing on strengthening Sections and Roundtables, with more timely and detailed reports; formal consultation on appointments to ad hoc committees; improving communication between sections and roundtables; identified Leadership breakfast as an opportunity to do this; insisting on strong internal communication, including Handbooks for sections. He ended by urging the members to attend the business meeting on Saturday morning and to support the dues increase.

5. Marcia Flynn, Standards committee liaison, reported on the DACS working group's two day meeting. Mentioning that it has now been five years since the publication of DACS she expressed the working group's interest in feedback and getting a sense from the community on how DACS is being used. They hope to have a mini-session next year so that they can get info for review process; if you have comments you may email them to Marcia at <silverim@mindspring.com>.

6. Architectural Records roundtable – Beth Bilderback announced that Gerri Schaad (schaadg@doaks.org) from Dumbarton Oaks will be taking over as liaison

7. VM Section Election. Ardys expressed our thanks to James Eason, Mark E. Martin, Sue Kriegsman, and Brian Doyle for their work in conducting the elections this year; she also noted that this may be the last year that we use paper ballots as work on online voting is nearly complete. The two candidates for Vice Chair/Chair Elect were Stephen Cohen (not attending) and Beth Bilderback; results will be announced before the end of the meeting.

8. Last year's publication *Architectural Records: Managing Design and Construction Records* by Waverly B. Lowell and Tawny Ryan Nelb received the Society's Waldo Gifford Leland award (<http://www.archivists.org/recognition/la2003-awards.asp#leland>).

9. Ardys announced that the Section has 659 members as of July 2007; she added a plug for the listserv as well as thanks to James Eason for all his work in overseeing the list. Go to the VM Section website to sign up. In addition Ardys mentioned that the VMS announcement list is the SAA official list.

10. Thanks to our webweaver, Mark E. Martin – check it out at <http://www.lib.lsu.edu/SAA/VMhome.html>

11. Communcations

Ardys repeated our thanks to Laurie Baty for her long service as editor of Views, the section newsletter. She then introduced the new editor, Martha Mahard.

12. Visual Materials Cataloging and Access Roundtable.

Ardys thanked out-going chair Martha Mahard and welcomed in-coming chair Miriam Meislik. She then announced that the new Vice Chair/Chair-elect for the Roundtable is Robert Burton. Thank you Robert!

13. Ardys announced that this year's mid-winter meeting will take place in January in Lexington, Kentucky at the home of Deirdre Scaggs. The mid-winter meeting has been a way to conduct a good bit of section business in a short and concentrated period of time. As part of the on-going plan the mid-winter meeting will review the section by-laws every three years. Ardys also expressed thanks to Paula Jeannet Mangiafico who hosted this year's meeting. (See April 2007 issue of Views for minutes).

14. Reviewing sessions at Annual Meeting. Ardys thanked James Eason for coordinating this effort, originally conceived of as a way to get a better record of what visual materials sessions there have been, gather summaries and suggestions, and to identify more areas of interest. Note about the WIKI. May be possible to identify items for future issues of VIEWS. Ardys stressed the importance of having the record and the institutional memory for the Section.

15. SAA announcements

major re-vamp of Sections and Roundtable reporting; Lee Miller explained that Council saw this as an approach to let the way groups form be more flexible. Dues increase – please do vote “You count when you participate” – Studs Terkel

17. Ardys then introduced incoming Chair, Deirdre Scaggs who encouraged Section members to get in touch with her for Section ideas and suggestions.

18. Election results. James Eason and Mark E. Martin announced the results of the election and expressed thanks to both candidates. Beth Bilderback is new Vice-Chair and Chair-Elect

At this point the group broke into four areas to discuss particular topics

BREAK out groups:

Communications –Martha Mahard and Mark E. Martin

Newsletter, listserv, website

What goes where? Timeliness issues, sustainability

Bibliography group – John Slate

Wants to tweak it one more time before he turns it over – what you want to see in the bibliography?

Education group – Beth Bilderback

Workshops what to do, sessions, gaps in introductory workshops; other outreach possibilities.

Digital issues – Stephen Fletcher

Born digital photography interest; how can the section address subject; what are archivists thinking and doing; what are photographers doing; and other issues.



VISUAL MATERIALS CATALOGING AND ACCESS ROUNDTABLE

Annual Meeting, Chicago - Minutes

Society of American Archivists, Chicago

August 29, 2007

Chair and facilitator: Martha Mahard

Recorder: Ardys Kozbial

Headcount: 34 people

Leadership

Miriam Meislik is the roundtable chair for 2007-2008.

The group elected Robert Burton as the incoming chair. He will chair the roundtable for 2008-2009.

Announcements

- The annual t-shirt sale is happening on Café Press this year – <http://www.cafepress.com/saavm>
- The section has expanded its line of merchandise to include, in addition to t-shirts, bags, mugs, notecards and stickers.
- New SAA publications of interest to this group include *Photographs: Archival Care and Management* (2006), *Architectural Records: Managing Design and Construction Records* (2006), *Film Preservation: Competing Definitions of Value, Use, and Practice* (2007).

There was some discussion about Views, the Visual Materials Section newsletter which Martha Mahard, current editor, is gradually changing. Martha is looking for suggestions from the section and this roundtable about ways to make it more interesting and relevant. Martha is considering adding a column about cataloging issues.

Round Robin

Most of the time allotted for the roundtable meeting was spent with group members talking to each other about issues they are facing in their institutions, projects on which they are working and some general comments about SAA. A summary of the round table follows.

Beinecke Rare Book Library, Yale University. The Beinecke purchased the Peter Palmquist collection and is now processing it. Palmquist was the school photographer for Humboldt State University in California and was a collector. There are an estimated 1-2 million items in the collection.

The Harvard College Library is in the process of digitizing 10,000 photographs from the Theodore Roosevelt collection.

The Bancroft Library, UC Berkeley, has a 2-year grant from NEH for a preservation housing project of 4.5 million photographs and negatives (mostly negatives) in the San Francisco Examiner Collection. The Bancroft is doing minimal level cataloging and processing. Most catalog information has been lost because the collection was moved so many times.

Washington DC Public Library. Addison Scurlock collection cataloging and preservation project. They are creating item level catalog records, scanning the photographs, freezing the negatives. The images will appear in the online catalog and on the library's website. Scurlock was an African-American photographer in Washington DC. His studio was the official photographer of Howard University. He established first color lab in DC and ran a school. The project is being funded by Save Americas Treasures, which will allow the library to hire a project manager. Interns will scan the images.

Prints + Photographs Division, Library of Congress. Helena Zinkham had two items to report:

- As an experiment, two P+P photo collections will be loaded into Flickr to see how the public will respond. Flickr is set up for individuals to mount their own collections and issues of ownership have come up. Stay tuned.
- LC is joining the *Thesaurus of Graphic Materials (TGM)* with *Descriptive Cataloging of Rare Materials* and LC is looking for feedback. This visual materials cataloging manual would stay in item level cataloging. Opinions and advice wanted. What kinds of tip sheets would people like to see on the P+P web site?

Marcy Flynn reported in from the Standards Committee meeting. DACS is getting ready for its 5-year review process. The review committee is aiming at a transparent process, starting with an open session about it (the review process) at the 2008 SAA meeting in San Francisco and initiating a web-based presence in the next year.

One of the students commented that she finds SAA to be a student-friendly organization. Another student is working on a cataloging project at a new museum, the Minnie Clayton Museum.

University of North Carolina , Chapel Hill. With private funding and a state allocation, UNC Chapel Hill is beginning to process the Hugh Morton collection. Morton was the most important photographer in North Carolina in the second half of the 20th century. The collection consists of approximately 200,000 slides and the same number negatives and is in organizational disarray. A blog on the topic of processing the Morton collection will be opened.

A question came up from a large institutional collection about photographs that were separated from the print portion of the collections, but kept in the same order. Researchers are having trouble finding materials and the archivist wanted to create a separate finding aid for the photographs. One person suggestion looking at the Allen Chesney Medical Archive (Johns Hopkins Medical Institution) as a good example of this.

BOOKS IN PRINT

Bissinger, Karl et al. *The Luminous Years, portraits at mid-century*. New York: Harry N. Abrams, Inc., 2003. 132 p. ISBN: 0-8109-4602-5. \$65.00. Available at <http://www.hnabooks.com/>

Brown, Julie K. *Contesting images: photography and the World's Columbian Exposition*. Tucson, Az.: University of Ariz. Press, 1994. 185 p. ISBN: 0-8165-1382-1 (hard cover), \$60 0-8165-1410-0 (paperback), \$27.50 Available at <http://www.uapress.edu/>

Campany, David *Photography and Cinema*. Chicago: Reaktion Books, Distributed for Reaktion Books, 2007. 144 p. ISBN: 978-1-86189-351-2 \$29.95 Available at <http://www.reaktionbooks.com/>

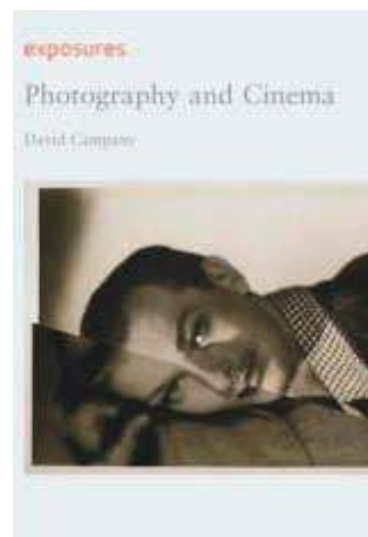
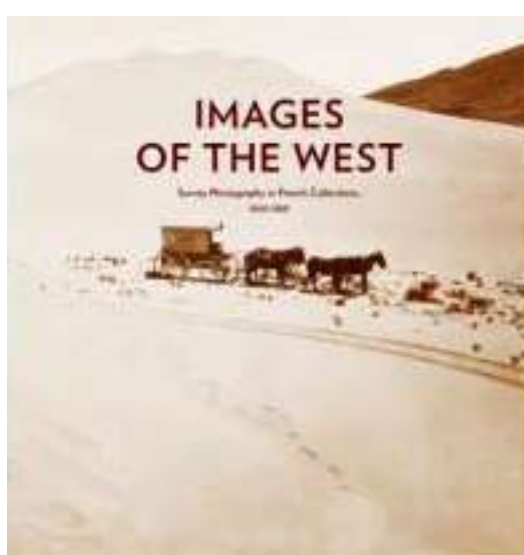
Comaroff, John L., Jean Comaroff, and Deborah James, editors. *Picturing a Colonial Past: The African Photographs of Isaac Schapera*. Chicago: University of Chicago Press, 2007. 234 p. ISBN: 978-0-226-11411-8 Cloth \$60.00. Available at <http://www.press.uchicago.edu/>

de Salignac, Eugene. *New York Rises Photographs by Eugene de Salignac, Essays by Michael Lorenzini and Kevin Moore*. New York : Aperture Publishers, 2007. 144 Pages ISBN: 978-1-59711-013-6 \$40.00 Available at <http://www.aperture.org/store/>

Griffith, Bronwyn and François Brunet, editors *Images of the West: Survey Photography in French Collections, 1860-1880*. Contribution by Mick Gidley. Chicago: University of Chicago Press; Distributed for the Terra Foundation for American Art, 2007. 136 p. ISBN: 978-0-932171-54-2. Cloth \$49.00 Available at <http://www.press.uchicago.edu/>

Hariman, Robert and John Louis Lucaites *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy*. Chicago: University of Chicago Press, 2007. 432 p., ISBN: 978-0-226-31606-2. Cloth \$30.00. Available at : <http://www.press.uchicago.edu/>

Travis, David; Siegel, Elizabeth; Davis, Keith F. *Taken by design: photographs from the Institute of Design, 1937-1971*. Chicago: Art Institute of Chicago in association with the University of Chicago Press, 2002. 272 p. ISBN: 0-226-81167-0 (alk. paper) Cloth \$30.00. Available at: <http://www.press.uchicago.edu/>



NOTES FROM ALL OVER

From Helena Zinkham at Library of Congress, Prints and Photographs Division:

The Library of Congress Prints and Photographs Division is migrating the Thesaurus for Graphic Materials (TGM) to a new software behind the scenes. As part of this process, the vocabularies in TGM I (subject terms) and TGM II (genre/format terms) are being merged into a single source database. A separate genre/format term list will continue to be available for downloading. XML versions are anticipated as well.

The Web interface will continue through the Prints and Photographs Online Catalog at <http://memory.loc.gov/pp/tgmquery.html> The TGM I and TGM II application guidelines will also continue to be available at <http://www.loc.gov/rr/print/tgm1/> and <http://www.loc.gov/rr/print/tgm2/> .

We aim to resume updating and adding terms to TGM later this fall when the new software is fully implemented. (The last round of term changes was in June 2007.)

Notes about recently digitized albums, new reference aids, and several acquisitions are online at "What's New October 2007 - January 2008" <http://www.loc.gov/rr/print/whatsnew.html>

Scanning photographic albums from the 1800s reached critical mass with "Gardner's Photographic Sketch Book of the War" (1866); the multi-part "Turkestanskii Al'bom" (1872-73); and Kate A. Williams' hand-illuminated album of travel views (1886). The reference aids feature illustrated descriptions of photographic print processes, pictorial Americana, and holdings of women photojournalists. Enjoy! and reactions welcome.

From Georgia B. Barnhill, Andrew W. Mellon Curator of Graphic Arts, Director, Center for Historic American Visual Culture at the American Antiquarian Society:

FELLOWSHIPS: Again, the American Antiquarian Society has generous funding from Jay and Deborah Last for those using AAS collections of visual materials, both books and separate materials. We are able to fund projects beyond the normal scholarly endeavor such as exhibition preparation and curriculum development. Please read further: <http://www.americanantiquarian.org/acafellowship.htm>. We will be able to fund about ten short-term fellowships in addition to the Drawn to Art Fellowship and the one sponsored by the American Historical Print Collectors Society.

As president of the Ephemera Society of America, I am pleased to announce that organization's fellowship program which will offer a \$1,000 stipend for research on ephemeral materials. For further information, please visit that organization's website: <http://www.ephemerasociety.org>. Information on the fellowship will be posted shortly, or contact me for information.

CONFERENCES: The American Antiquarian Society and the Colonial Society of Massachusetts with the assistance of Worcester Polytechnic Institute are sponsoring Fields of Vision: The Material and Visual Culture of New England to 1830. For further information and online registration: <http://www.americanantiquarian.org/fieldsofvision.htm>

The AAS Program in the History of the Book in American Culture and the CHAViC are planning a conference for October 31 and November 1, 2008, on the visual and textual world of childhood. The call for papers will be available shortly on the AAS website.

Georgia B. Barnhill, Andrew W. Mellon Curator of Graphic Arts, Director, Center for Historic American Visual Culture, American Antiquarian Society 185 Salisbury Street, Worcester, MA 01609
(508) 471-2173 | (508) 753-3311 (fax) | gbarnhill@mwa.org; www.americanantiquarian.org

From Alison Devine Nordstrom, Curator of Photographs, George Eastman House International Museum of Photography and Film.

Announcing a new journal: **PHOTOGRAPHY AND CULTURE** will act as a vehicle for the best critical, reflective and analytical writing on photography, extending a lineage that reaches back through Sontag, Barthes, and Benjamin through to Baudelaire, Fox Talbot and Lady Eastlake. As such it will be pluralistic in its approach, truly inter-disciplinary, embracing the historic and the contemporary and independent of any one prevailing theoretical critical model. It will seek to become the essential text for a new community of interest clustered around those who use, reference, interpret or analyse photographic images within their chosen fields in arts and humanities, science and social science from across international academia.

PHOTOGRAPHY AND CULTURE:

- aims to rebalance the overemphasis on art historical approaches to include vernacular and applied photography within its scope.
- will embrace the historical, technological, cultural and social aspects of photography as well as all genres - from portraiture to advertising and from fashion photography to the family album, for example
- answers a clear need for a vehicle that fosters exchange about photography and culture across a wide range of disciplines and subfields.
- is committed to a strong interdisciplinary approach
- offers a forum for diverse voices in the field
- genuinely international, it will seek to open up the study of photography beyond traditional Eurocentric and Anglo-American perspectives
- will gather together the most thoughtful writers and thinkers about photography

Contact Dr. Nordstrom at anordstrom@geh.org

IMLS Grant Announced : George Eastman House - Rochester, NY. Award Amount: \$323,378; Matching Amount: \$248,648. Grant Category: Building Digital Resources

Contact: Mr. Roger Bruce, Director of Interpretation. 585-271-3361 ext. 235; rbruce@geh.org

Project Title: "Wiki for Expertise in the Evaluation of Photography". The George Eastman House will develop an online Wiki for Expertise in the Evaluation of Photographs. A wiki is a Web site or similar online resource that allows users to add and edit content. The George Eastman House is an authority on the care and evaluation of photographic collections, and this project will expand their pilot wiki project into a larger, comprehensive online resource addressing various elements of photograph appreciation and identification. This information will be freely distributed as a searchable database, and the final product of a dynamic online resource for photography scholars and conservators will provide a model that can be implemented by other organizations.



VIEWS



Letter from the Chair

Deidre Scaggs / deidre@uky.edu

Greetings fellow VM members! Mid-winter has come and gone and I'm glad to be looking at spring. As I've thought about the fact that we did not have a mid-winter meeting this year I feel that some of the section momentum has been lost. The mid-winter meeting gives the membership time to become active and provides an opportunity for us to brainstorm as a group. I think it's an important meeting and I hope to see it again in the future. I do hope to regain some of that momentum but alas I've been away from work for 11 weeks now.

Since I've been on maternity leave my life has changed and as a break from the diaper changing I've taken some time to look at some blogs. More and more archivists are utilizing blogs today and it is a great way to see what other repositories are doing and the materials that they have.

So just to give you an idea of what is out there I thought I would share some that I found particularly interesting. I enjoyed looking at the Sealaska Heritage Institute, Special Collections Research Center Blog at <http://shispecialcollections.blogspot.com/>. It is dedicated to the general events at the Research Center but it seems that there is a great deal about visual materials. Ball State University Archives and Special Collections has a blog that clearly links to their Archives Homepage, Finding Aids/Guides, Exhibits, Digital Media Repository, and their Geospatial Center & Map Collection at <http://bsuarchives.blogspot.com/>. The University of Alabama has a blog "highlighting the collections, events, items, happening, ideas, new acquisitions, discoveries, initiatives, and everything else that's Cool @ the W.S. Hoole Special Collections Library," <http://coolathoole.blogspot.com/>. Of course there is the Library of Congress blog at <http://www.loc.gov/blog/?p=233>. You can learn all about processing the Hugh Morton Photographs and Films at <http://www.lib.unc.edu/blogs/morton/> and we have a blog at the University of Kentucky as well. Mustaches of the 19th century can be found at <http://mustachesofthenineteenthcentury.blogspot.com/> where you can peruse photographic images of what else, men with mustaches. There are lots more out there so I hope you will share yours with the VM list serve.

I look forward to seeing you all in San Francisco and as always welcome your comments on ways to strengthen the visual materials section.

Deidre Scaggs, University Archivist
Audio-Visual Archives
University Archives and Records Program

Letter from the Chair-Elect

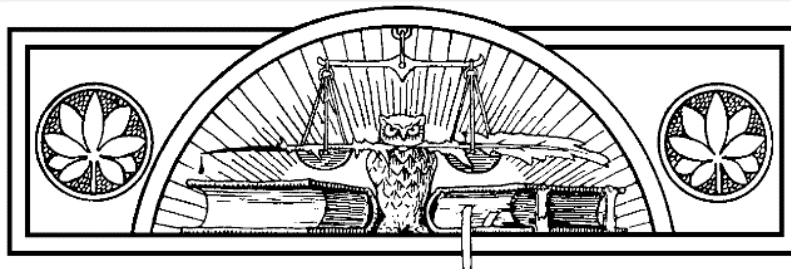
Beth Bilderback / BILDERBK@gwm.sc.edu

First, Congratulations to Deirdre on birth of a healthy baby boy! Mother, father, and son are doing fine.

I am looking forward to the annual meeting in San Francisco and working on finding a place for our Section dinner. The Section meeting will have a format similar to last year with break-out groups. We are hoping to have also information and discussion about new access venues such as Flickr. Potential speakers are Helena Zinkham from LC perspective and George Oates, a founding Flickr team member and lead designer, as project manager for the LC work.

The program for the conference is now available at: <http://archivists.org/conference/sanfrancisco2008/> and there are many sessions that will be of interest to our members. I will be sending out emails as time draws nearer about our dinner location and program items of interest.

And speaking of emails, SAA has changed server software for its section and roundtable listservs. You should have received an email from Brian Doyle about this and been automatically switched. If you are no longer receiving emails from a listserv, go to <http://saa.archivists.org/Scripts/4Disapi.dll/4DCGI/person/ListServ.html> to check. Our Visualmat listserv maintained by James Eason at Berkeley has not changed. We will use the SAA hosted listserv primarily for Section business, but any announcements will be posted to both listservs.



Visual Materials Section – 2008 Election Update

Nominations were requested by email in April for Visual Materials Section Vice Chair / Chair Elect. This person will be elected by ballots cast in advance (electronically), or in-person at our August SAA meeting (San Francisco). He or she will serve as Vice Chair during 2008-2009, will become Chair at the end of the 2009 meeting (Austin), and will run the 2010 meeting.

Members who have any questions about this process, are encouraged to contact Ardys Kozbial and James Eason, the recent past Chairs now serving as the Nominating and Elections working group. Nominations should include the candidate's name and contact information. All candidates must agree to run for office. Our slate will be announced in June.

Ardys Kozbial | akozbial@gmail.com | 858-822-6537
James Eason | jeason@library.berkeley.edu | 510-643-2704

Letter from the Editor



My apologies for the delay in getting this issue out to you! We are working on getting our timetable bugs ironed out as well as making some changes to the format to help us save valuable time in the editing process. I hope you will enjoy the features in this issue as well as the reports from liaisons Robert Burton and Marcy Flynn. We encourage contributions to the newsletter and are hoping to have a short set of guidelines available for potential contributors available soon. Watch the list for more on that. Meanwhile if you have 3-4 photographs that you would like to share in the newsletter and are willing to write up a few paragraphs on your collection please contact me at martha.mahard@simmons.edu

Martha Mahard, Editor

Notes from the World Wide Web

Several websites of interests to our readers have recently been brought to our attention. We expect to hear more in coming months about the Library of Congress Prints and Photos division's *FLICKR* experiment. Meanwhile do take a look at the images that they have posted and to read more about the project go to: http://www.loc.gov/rr/print/flickr_pilot.html

Photographica: Research Guide to Photography @ Harvard offers a well-designed portal to the rich resources in Harvard's many collections, including exhibitions, reference sources, selected journals and more. <http://isites.harvard.edu/icb/icb.do?keyword=k19142&pageid=icb.page94991>

You don't have to be a bird lover to be entranced by the wonderful images available at *Audubon's Birds of America* (<http://digital.library.pitt.edu/a/audubon/>). The University of Pittsburgh is fortunate to own one of the rare, complete sets of John James Audubon's *Birds of America*. This website offers access to the complete double elephant folio set of prints as well as the text of Audubon's *Ornithological Biography*. Links from plates to appropriate pages in the text, detailed descriptive records and the opportunity to view the prints in extreme close-up make this an extraordinary site.

Exhibitions of the Royal Photographic Society 1870-1915 at <http://erps.dmu.ac.uk/> is a research database of over 45,000 records from the annual exhibition catalogues of the Photographic Society, London, published between 1870 and 1915. It contains many interesting features including "detailed records of all the exhibits, plus information about exhibitors, judges, hanging and selecting committee members, reproductions of all the catalog pages", and more.

If you haven't yet discovered the photographs of Charles "Teenie" Harris, do yourself a favor and spend some time at the Teenie Harris Archive Project's web page (<http://www.cmoa.org/teenie/info.asp>). Thousands of Harris' images taken during his 40-year career with the *Pittsburgh Courier*, one of the largest and most influential Black newspapers in the country are now available online from the Carnegie Museum of Art. The museum acquired the archive in 2001 and is in the middle of a four-year project to catalog and digitize the collection. Over 35,000 images out of more than 80,000 are already available. Covering the period from the end of the Depression to the Civil Rights era this archive is believed to represent "the largest single collection of photographic images of any Black community in the United States-or the world for that matter."

Feature: The Shubert Archive contributed by Mark E. Swartz

Location: The Lyceum Theatre
149 West 45th St., New York, NY 10036

The Shubert Brothers' in-house costume and set design shops were perhaps the most colorful of the Shubert-run ancillary companies. House costume designers created playful attire for chorus girls and boys, as well as for the stars of the Shuberts' many revues, musicals, and dramas, while set designers provided scenes with equally inventive detail.

The Shubert Archive owns approximately 3000 costume sketches executed by more than 20 designers mainly during the period 1900-1930. The bulk of the collection dates to the 1910s and 1920s. The original sketches were done on paper or board in pencil and watercolor. Occasionally decorative elements such as jewels, sequins, or glitter were applied, and some have fabric swatches attached.

The costume design reproduced here was executed by Homer B. Conant (1887-1927) for *The Passing Show of 1916*. Between 1914 and 1922, Conant contributed costume designs to over twenty (mostly Shubert-produced) Broadway shows, often in collaboration with other designers. In addition to his theatrical work, Conant also did illustrations for magazines, books and china (Noritake).



The *Passing Shows* were a series of annual revues that Lee and J.J. Shubert produced from 1912-1921 in response to the tremendous success of *The Ziegfeld Follies*. These reviews were fluffy concoctions of song, dance, parody, and glamorous chorus girls in various state of undress. This costume was designed for an Act II, Scene 6, Shakespearean parody entitled “Capulet’s Garden,” in which Juliet, pictured here, stands by her man, Romeo, as he is tried in court for his debts to Shylock. Conant penciled in his instructions for the costume’s construction: “Have Faibisy make—gown of white crepe-de-chine with very small gold spangles sewed on as in this sketch. Collar of same—embroidered on white net. Follow sketch exactly. Gown very long + clinging (+ train), slit up both sides, with gold lacing. Very long cape of white taffeta which I will paint. White slippers and stockings. Black wig with pearl cap.”

In their heyday during the mid 1920s, the Shubert Brothers owned, leased, operated, and/or booked approximately one-thousand theatres across the United States. Currently, the Shubert Organization owns seventeen Broadway venues, one Off-Broadway venue, and playhouses in Boston and Philadelphia. They also lease the National Theatre in Washington D.C.

The Shubert Archive has more than a century's worth of extensive holdings relating to theatrical and other commercial real estate. Materials include architectural plans, photographs, leases, alteration agreements, general correspondence, and newsclippings.

To celebrate its centennial in 2000, the Shubert Organization hired renowned architectural photographer **Whitney Cox**, to document all of the company's current Broadway venues. Here you see four of his photographs of the Winter Garden Theatre.

The Winter Garden Theatre, which Shubert has been affiliated with longer than any of its other playhouses, is the organization's third largest musical house (1,513 seats). The original structure, known as the American Horse Exchange, was built by William K. Vanderbilt on what was then farmland in 1885. It was re-built in 1896. When Lee and J.J. Shubert leased the building from Vanderbilt in 1911, horses had given way to the automobile, and the legitimate theatre was making inroads north of 42nd Street.

The Shubert brothers hired architect William Swasey to convert the horse exchange into a theatre. Swasey transformed the show-ring into a one-balcony playhouse decorated in a garden motif. In 1922-23 when the vogue for winter gardens and roof gardens was waning, Shubert house architect, Herbert J. Krapp, remodeled the interior to be more in keeping with the formal and traditional Adamesque style that characterized so much of his other work for the Shuberts.

The Winter Garden is one of New York's most historic playhouses. Al Jolson made his Broadway debut there in *La Belle Patee* (1911) and, over the years, starred in nine shows at the theatre, which is forever associated



with his name. Other stars to have played the house include Gaby Deslys, Fanny Brice, Olsen and Johnson, Carmen Miranda, Bob Hope, Gypsy Rose Lee, Josephine Baker, Mary Martin, Angela Lansbury, and Barbra Streisand. And it was here that Andrew Lloyd Weber's *Cats* played a whopping 7,485 performances.

The theatre was completely restored in 2000 and as much attention as possible was paid to retaining and recreating its splendid architectural features. These photographs, taken just after the restoration was completed, show a view of the auditorium from house right, the crossover at the rear of the orchestra, and a detail of a chandelier and some wall ornamentation.



Photographs by Whitney Cox provided by The Shubert Archive.
Visit the Archive's web page at: www.shubertarchive.org

Visual Materials Cataloging and Access Roundtable Update

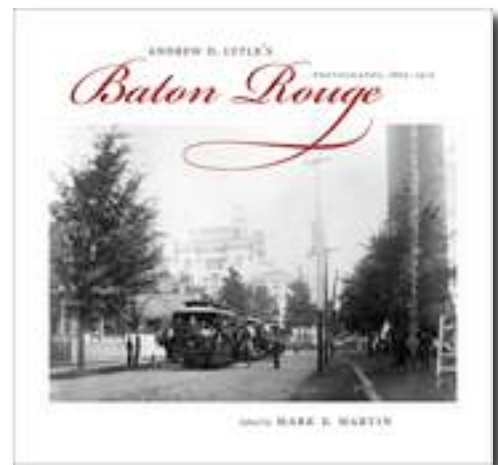
Miriam Meislik (miriam@pitt.edu)

The roundtable is quiet right now as most of our work is done during the annual meeting. Our meeting is scheduled for Wednesday, August 27 from 5:30- 7:30 pm. I encourage you to think of ideas to bring to the meeting. Our incoming chair is **Robert Burton**, Photograph Cataoager, Weissman Preservation Center, Harvard University Library (robert_burton@harvard.edu). Please let either Robert or myself know if you are interested in running for chair of the roundtable for the 2009-2010 year.

New and Notable

Andrew D. Lytle's Baton Rouge Photographs, 1863-1910 is an exhibition which coincides with the publication of the book by the same title, at LSU Special Collections, Hill Memorial Library, Louisiana State University, from March 31 through June 28, 2008,

Mark E. Martin, Assistant Curator,
Image Resources LSU Libraries. mmarti3@lsu.edu
225-578-6501



Standards Update

Marcy Flynn

Silver Image Management

silverim@mindspring.com

Those of you eager to stay abreast of new standards related to archives and visual materials have plenty to read and lots of links to track.

Several cataloging standards are under development and revision, and all of them are soliciting comment and feedback. The ACRL/RBMS (Rare Books and Manuscripts Section) Bibliographic Standards Committee is currently developing Descriptive Cataloging of Rare Materials (Graphics) (aka DCRM(G)), the second edition of Graphic Materials: Rules for Describing Original Items and Historical Collections (GM). DCRM(G) will become part of the DCRM suite of bibliographic cataloging resources. A wiki documents work-in-progress comparing GM with DCRM(B) at: <http://qcrmg.pbwiki.com>.

A companion to GM, the Thesaurus for Graphic Materials (TGM) is now updated online at: <http://lcweb2.loc.gov/pp/tgmiquery.html>. The primary change is the integration of genre/form terminology (TGMII) with subject terminology (TGMI) in a single searchable source, but there are also other improvements to the thesaurus, so take a look! Comments and questions about TGM can be sent to tgmed@loc.gov.

For those of you following work on Resource Description and Access (RDA), draft chapters are available at: <http://www.collectionscanada.ca/jsc/rda.html> and <http://www.libraries.psu.edu/tas/jca/ccda/>. In December 2007, chapters 2 through 4 and 9 became the newest sections available for comment. These sections include information about recording attributes of works and expressions, recording attributes of person, family and corporate body, and recording attributes of concept, object, event and place, as well as recording relationships between persons, families and corporate bodies. Additional information

about RDA principles and objectives as well as scope and structure and mapping became available in December too.

The DACS Working Group took shape in 2007 in preparation for the upcoming five-year cyclical review of Describing Archives: A Content Standard. Chaired by Bill Landis, the working group is interested in facilitating communication and best practices and in this spirit, seeks feedback and ideas, especially those that help bridge gaps with other VM standards like Cataloging Cultural Objects and Graphic Materials. Since I am a member of the working group, please feel free to contact me with any comments or concerns about using DACS to describe visual materials.

Protocols for Native American Archival Materials (<http://www2.nau.edu/libnap-p/protocols.html>) is a draft document developed in April 2006 now under review by SAA. The 2008 annual meeting in San Francisco will include a Forum to continue to discuss issues raised in the Protocols, which were prepared to “identify best professional practices for culturally responsive care and use of American Indian archival material held by non-tribal organizations.”

The Association of College and Research Libraries (ACRL) and SAA have drafted the “ACRL/SAA Joint Statement on Access to Original Research Materials” now available at: <http://www.rbms.info/committees/joint-statement.shtml>.

Finally, the Information Standards Organization has recently balloted two standards, ISO/DTR 26102, “Information and documentation - Requirements for long term preservation of electronic records” and ISO/DIS 8459, “Information and documentation - Bibliographic data element directory.” ISO/DTR 26102 is a technical report addressing the management of digital records within technological environments, while ISO/DIS 8459 addresses data elements needed in bibliographic systems. Anyone involved in digital library applications will be interested in how these technical documents outline technological requirements for data preservation and sharing.

American Institute of Conservation Liaison

Robert Burton

Photograph Cataloger, Weissman Preservation Center, Harvard University Library
robert_burton@harvard.edu

Before and after last year's annual meeting in Chicago, VMS members clearly expressed much interest in the topic of digital photographs, with the implied understanding they were talking about images composed of pixels. The challenges of preserving "born digital" photographs and digital images on CD-ROM and other media are well documented. The challenges of preserving digital prints are not so well documented and ultimately could be much more difficult to overcome.

From the expiration date printed on an egg to Pete Turner's color fine art prints, from the direct thermal process of the 1950s to fine art Giclée prints and today's continuous liquid inkjet process, digital printing is everywhere. In the last two decades an increasing number of artists and photographers have been using digital print processes in their work, and for most digital camera users today – both consumers and professionals – inkjet printing has become the primary method of making prints from their digital image files, according to Henry Wilhelm of Wilhelm Imaging Research. But how long will these prints last?

The inherent instability of the colorants, media, coatings, and protective sprays used in making digital prints are factors that will influence image permanence, and there is emerging evidence that the image permanence of digital prints may be considerably less than chemical-based photographic prints. It is precisely the instability of digital prints that has made the conservation field slow to deal with the preservation issues associated with them, some of which are fundamentally new to the field. The first step in dealing with these issues will be learning how to characterize and identify the various digital print processes.

In a two-day workshop on "Identification and Preservation of Digital Prints", sponsored by the Weissman Preservation Center, photograph conservator Martin Jürgens conveyed his belief that the intimidating technological complexity and rapid advancement of digital print processes can be handled best in the conservation environment by creating a categorized hierarchy of processes, structures, and materials. This, in turn, will serve as a basis for developing recommendations for storage, exhibition, and practical conservation treatment.

Jürgens studied photography and design at the Technical University in Dortmund, Germany. He holds an MS from Rochester Institute of Technology; a Master of Art Conservation (MAC) from



Photograph conservators Martin Jürgens and Elena Bulat examining digital prints at Weissman Preservation Center's conservation lab

Queen's University in Kingston, Ontario, where he specialized in paper conservation; and he is a member of AIC. Since 2001 he has been working as a photograph conservator in private practice in Hamburg, Germany. In addition to historic and contemporary photography, his areas of research and teaching include the materials, chemistry, and preservation of digital prints.

Inspired by James M. Reilly's classic work *Care and Identification of 19th-Century Photographic Prints* (Eastman Kodak Co., 1986), Jürgens is currently working on a similar guide for digital printing to be published in 2009 that also will include a flowchart for identification. Jürgens divides digital print processes into three basic types: continuous tone, halftone, and inkjet. He breaks down each of these types, describing each process, its application, format, and characteristics.

Continuous tone processes include:

Digital exposure to photographic paper, 1990s-present

- Photothermographic transfer, 1987-present
- Dye diffusion thermal transfer (D2T2), 1986-present

Halftone processes include:

- Direct thermal (D1T1), 1950s-present
- Direct thermal transfer (D1T2), 1983-present
- Dry toner electrophotographic processes, 1960-present

Inkjet processes include:

- Continuous liquid inkjet, 1987-present
- DOD (drop-on-demand) liquid inkjet on uncoated paper, 1984-present
- DOD liquid inkjet on coated or specially sized media, 1990s-present
- DOD liquid inkjet on coated RC-paper, 1990s-present
- DOD phase change inkjet, early 1990s-present

Learning to identify digital print processes will be critical to proper preservation and conservation treatment. It will also help curators to spot forgeries. Jürgens, who has been looking at digital prints since 1997, noted one instance where an inkjet print was mistaken for a platinum print. "There are more digital prints out there of older prints than you might imagine," he observed.

Until his book is published, VMS members can learn more about digital print identification at Jurgens's website: <http://aic.stanford.edu/sg/emg/Jürgens/>. Although it hasn't been updated since 2004 (which, as Jürgens notes, "In the rapidly developing world of digital printing, this is a very long time!"), it offers more information than is available anywhere else.



Book Review

Loren C. Pigniolo

Consulting Archivist/Preventive
Conservation Specialist

The Focal Encyclopedia of Photography: Digital Imaging, Theory and Applications, History, and Science, 4th Edition, Michel R. Peres, Editor-in-Chief. Focal Press, Boston, 2007. 880 pages, 11 x 8.8 x 2 inches
ISBN-13: 978-0-240-80740-9
ISBN-10: 0-240-80740-5

Since the 1990s, archival writing has frequently focused on the need to engage with various contemporary discourses to maintain archival knowledge. Photography in particular has often been singled out as an area of archival practice in need of contemporary perspective. The newly revised and expanded scope of this 4th edition of the Focal Encyclopedia of Photography provides an excellent starting point for exploring the varied histories, practices, technologies and applications of photography and digital imaging that constitute the range of contemporary discourse.

In the past, one way changes in photographic practice reached the public was through the published photographic dictionary or encyclopedia. These books, with lineage to Thomas Sutton's seminal 1858 Dictionary of Photography, kept practitioners abreast of contemporary technologies, formulas, apparatus and applications from A to Z. They served as a kind of descriptive catalog of advances in photographic devices, technologies and formulas, and provided varying degrees of instruction in using the materials and processes described. As such, they supplemented the more practically-oriented photography manuals and provided incentive to experiment with new technologies and equipment.

The Focal Encyclopedia of Photography dates back to 1956 when, as the editor Michael Peres states, "innovations in silver halide technology, photographic tools, and practices were growing

exponentially". Much as those that preceded it, the Focal Encyclopedias provided a way for those interested in photography to keep up with its continually evolving landscape. Thus it supplemented more monumental/summative works such as Neblette's Photographic/Imaging Processes and Materials and the more amateur-oriented Photographic Materials and Processes, also published by Focal Press.

Previous editions of the Focal Encyclopedia were arranged alphabetically, with generally brief dictionary-like treatments, almost identical to their 19th and early 20th Century counterparts. However, the new 4th Edition has been conceived as providing a concise base of knowledge which other information sources, such as the web, might supplement. Thus the concept is not to simply define materials, equipment, and technologies as in the past, but to provide context and summary for the variety of practices, applications, and concepts that make up the incredibly diverse field of photographic discourse today. The approach taken is examined in detail, which gives a refreshing perspective to the essays. It allows the reader to grasp the nature and difficulty of the project and to view the material as a cumulative snapshot of diverse contemporary perspectives rather than a particular truth.

To accomplish this task, the editor has grouped the various essays that make up the volume by theme and topic. Timelines begin the work, providing an overall perspective on diverse aspects of the field. Interestingly, the next section titled, History and Evolution of Photography, covering the 19th Century, outlines (with the exception of digital) essentially all of the basic technological changes and major perspectives on what constitutes, or should constitute, photography. With this firm grounding, the section on the 20th Century is free to focus on themes that set it apart from the 19th century. Rather than dwelling on technology, this section highlights varying ideas and concepts of photography and profiles selected photographers the editors consider particularly influential. Of particular note is the essay, Histories, Theories, Criticism, which outlines the notion of multiple histories and perspectives which has replaced modernist notions of historical periods and genre theory in photographic discourse.

Next, some of the major applications of photography are explored, followed by a major section on digital photography. The section covers the field well with a good overview of technology, standards, and terminology - including an interesting essay on digital archiving. Part of the significance of the book itself is grounded on the fact that it covers both silver halide and digital technologies. But however good this section is at conveying information, it sits uneasily in the topical sequence, making digital techniques seem as much an aberration of the medium as an evolution, which may constitute a subtle point.

The volume continues with coverage of contemporary issues, where one essay notably explores ethics in photojournalism in relation to authenticity and another deals with the relationship of sight and perception to evidence and truth in photography.

Completing the work are sections on scientific photography (proposed as various means of expanded vision), human vision itself, and finally a solid overview of 20th Century photographic materials and processes.



The book is accompanied by a CD that contains PDF files of the entire book. Although they cannot be printed they do add the useful ability to search the entire book through PDF indexing.

Aside from some occasional but annoying editorial problems and the mentioned placement of the digital section, this 4th Edition of the Focal Encyclopedia of Photography fills an important niche at this juncture in the history of the medium. The book provides a much needed overview of photographic practices, technologies, and intellectual discourse that may help the archival community better connect to the interdisciplinary constellation of science and art that constitutes the field of photography today.

More books of interest

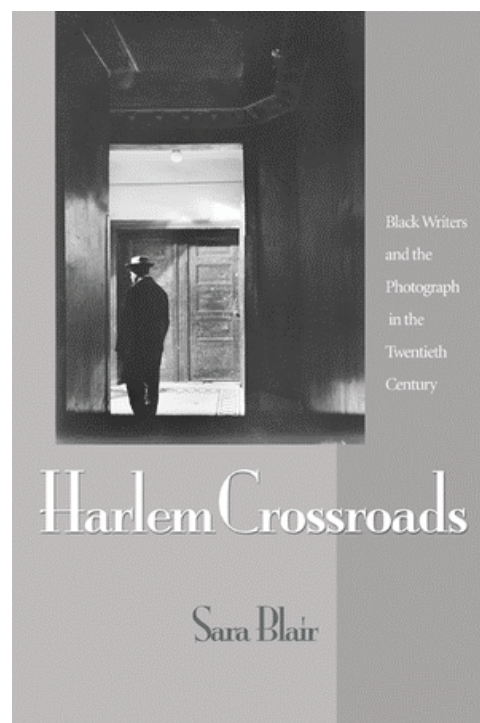
from Book Editor Liz Ruth

Archivist/Librarian, Los Angeles Maritime Museum
lammr1@lamaritimemuseum.org

Blair, Sara. *Harlem Crossroads : Black Writers and the Photograph in the 20th Century*. Princeton, N.J. : Princeton University Press. 353 p. ISBN: 0-691-13087-6. Cloth, \$35.00. Available at: <http://press.princeton.edu>

Daly, Tim. *Creating Exhibition-Quality Digital Prints: A Photographer's Guide to Developing Raw Files & Optimizing Print Quality*. London, England : Aurum Press, Ltd. ISBN: 1-90253850-1. \$27.95. February 2008. Available at: <http://www.aurumpress.co.uk/>

Duttlinger, Carolin. *Kafka & Photography*. New York, N.Y. : Oxford University Press. 288 p. ISBN: 0-1992194501. \$110.00. Available at: <http://www.oup.com/us>



Guerrero, Pedro E. *Pedro Guerrero : A Photographer's Journey*. New York, N.Y. : Princeton Architectural Press. 224 p. ISBN: 1-568-98590-8. \$55.00. <http://www.papress.com> or call 212-995-9620.

Hannavy, John. *Encyclopedia of Nineteenth-Century Photography*. New York, N.Y. : Routledge, Taylor and Francis Group. 1736 p. in 2 vols. ISBN 978-0-415-97235-2. \$540.00. Available at <http://www.rouledge.com>.

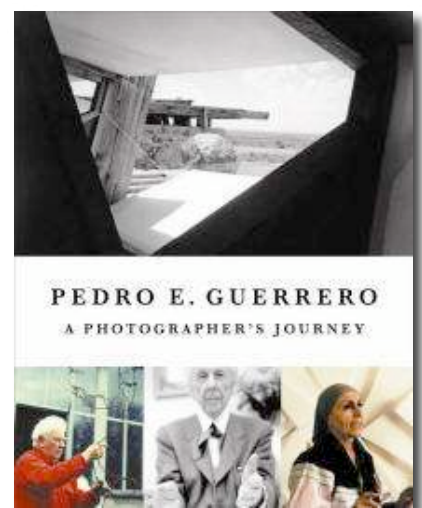
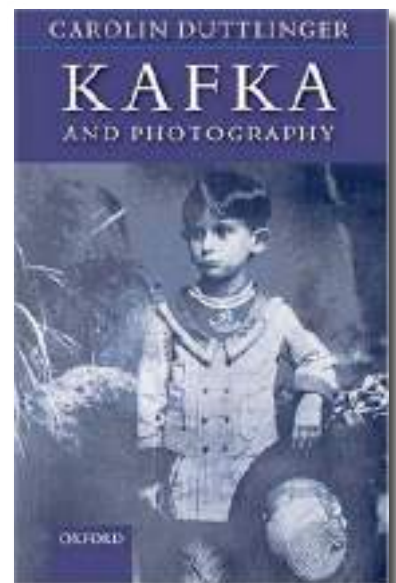
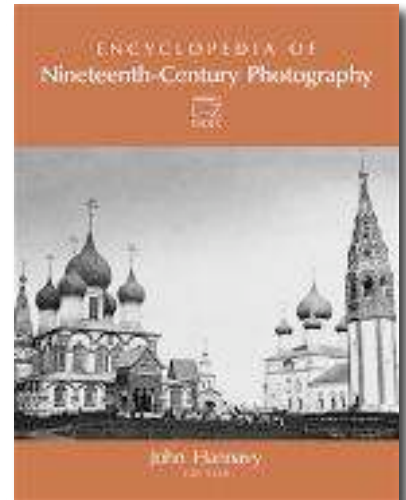
Lee, Russell. *Russell Lee Photographs*. Center for American History. University of Texas Press, 2007. 236 p. ISBN: 0-292-71499-8. \$50.00. Available at: <http://www.utexas.edu/utpress/>

Litchfield, R.B. *Tom Wedgwood the First Photographer : An Account of His Life , His Discovery, and His Friendship with Samuel Taylor Coleridge*. Kessinger Publications, LLC. 312 p. ISBN: 0-548-14365-x. \$45.95. Available at: <http://www.amazon.com>.

Lytle, Andrew B., Mark E. Martin, editor. *Andrew D. Lytle's Baton Rouge Photographs, 1863-1910*. Edited by Mark E. Martin. Baton Rouge, Louisiana : The Hill Collection, Holdings of the LSU Libraries, 2008. 144 p. ISBN: 978-0-8071-3296-8 cloth. \$34.95. Available at <http://www.lsu.edu/lispress/currentSeason.html>

Worobiec, Tony and Ray Spence. *Black and White Photography in the Digital Age*. David and Charles Publishers. 144 p. ISBN: 0-7153-2562-0. \$24.99. Available at: <http://www.davidandcharles.co.uk/> or <http://www.amazon.com>.

Zizza, Susan. *Turn of the Twentieth: Early 1900's Northern New England through the Lens of the Photographer Glenduen Ladd*. Xlibris Corporation. 82 p. ISBN: 1-4257-7567-5. \$42.00. Available at: <http://www.susanzizza.com>



T Shirts

Miriam Meislik

Media Curator, Archives of Industrial Society, University of Pittsburgh

It is that time of year again to think of T-shirts. There are several issues regarding our much beloved shirts for which I am seeking member input.

First, a little bit of history - in the very early years of the shirt project, a VM Section member in the host city volunteered (or was selected) to be the coordinator. They sought out a local vendor for the printing of the shirts and supplied or researched the design. I began doing the shirts in 1999 at the Pittsburgh meeting. Since the 2001 meeting in DC I have been the shirt lady. It's a fun job. Some designs have proven more successful than others, but generally I think the responses over the last nine years have been favorable. Between 2001 and 2005 we used the same printer for our shirts. They were fabulous. With the 2006 DC meeting, however, they were unable to provide us with the shirt we desired and another printer was used. For the 2007 meeting, I had the idea of eliminating any overhead we had in producing the shirts as well as the idea to offer other items that people might enjoy. That is why we conducted the Café Press experiment. We received all the necessary approvals from SAA, secured a great design for the shirt, and put up the site. I feel the site received a lukewarm response. The section made just under \$49 total in sales. Now, we did sell buttons, stickers, and book bags that we had never offered before and I think having the additional choice is fantastic. The challenge is that this is the least amount of money we have ever made.

Now the time has come to evaluate where we are in regards to shirts. As the coordinator, I would really like feedback from the group. My questions are:

1. Should we continue designing shirts?
2. What are your thoughts regarding the Café Press site?
(<http://www.cafepress.com/saavm>)
3. Is there something you think we should add like previous designs if at all possible?
4. The ubiquitous "other" selection.

If any one is interested, in our shirt archives, I have seven shirts in various sizes from the 2006 meeting in DC, one large shirt from the 2001 DC meeting, and one large shirt from the 2004 Boston meeting. First come, first served at \$20 each.

Contact Miriam at:
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<http://www.library.pitt.edu/libraries/archives/archives.html>
<http://digital.library.pitt.edu/pittsburgh/index.html>



Happy 250th Birthday, Pittsburgh! note from Miriam Meislik

The **Silver Eye Center for Photography** presents:

*250 Years of Plants: Botanical Works by Regional Photographers - June 25 – September 13, 2008

Eighteen photographers from Western Pennsylvania will exhibit new images that focus on the natural worlds of this region. The work represents a collective visual gift to the city of Pittsburgh's 250th



"Line-up of B.B. seats, Pittsburgh, 1912." Bain News Service, publisher. From a glass negative in the George Grantham Bain Collection (Library of Congress). From the LC's FLICKR.com pages

Library of Congress, Prints and Photographs Division, Washington, D.C. 20540 USA, hdl.loc.gov/loc.pnp/pp.print

General information about the Bain Collection is available at hdl.loc.gov/loc.pnp/pp.ggbain

Persistent URL:
hdl.loc.gov/loc.pnp/ggbain.10902
Call Number: LC-B2- 2452-2

CURRENT LEADERSHIP:

Deirdre Scaggs, Chair, 2007-2008

Beth Bilderback, Vice Chair, 2007-2008

Martha Mahard, Newsletter Editor, 2007-2010

Ardys Kozbial, Past Chair, 2007-2008

Mark E. Martin, Web Master

Views: The Newsletter of the Visual Materials Section of the Society of American Archivists is published quarterly by and for the Visual Materials Section. For membership information go to

<http://saa.archivists.org/Scripts/4Disapi.dll/4DCGI/join/intro.html?Action=Join>

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Editor: Martha Mahard, Adjunct Faculty, Simmons College
GSLIS, 300 The Fenway, Boston, MA 02115; 617-521-2881.

Assistant Editor and Book Editor: Liz Ruth, Archivist/Librarian, Los Angeles Maritime Museum, Berth 84, Foot of Sixth Street, San Pedro, CA 90731; 310-548-7618 x 215. Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline for contributions is June 20, 2008. Opinions expressed are those of the authors.

VIEWS



MARK YOUR CALENDARS:

**ANNUAL SECTION MEETING: August 29th -
12:00 - 2:00 PM**

Letter from the Chair

Deirdre A. Scaggs / deirdre@uky.edu

I cannot believe that the annual conference is just around the corner! I can hardly wait to travel to the fabulous San Francisco venue and especially to have so many great visual material sessions to choose from. I would like to thank everyone who has assisted me over the past year as chair and I look forward to the upcoming leadership from Beth Bilderback. She will, no doubt, do a tremendous job. I'm sure that we will have a well attended Visual Materials Section meeting this year - be sure to hit the brunch early or bring some with you to our meeting on **Friday 8/29 from 12-2 PM**. The draft agenda follows but please contact me as soon as possible if you need to add something.

Draft Meeting Agenda

Introductions

Report from Council

Program Committee

T-shirt sales

Review of the Three-year plan

Review of the bylaws

Speakers: FlickrR and the LOC, Helena Zinkham and George Oates

Announcement of new Chair-elect

Working group updates

Open Forum and Closing remarks

As reflected in the draft agenda, the Section will be reviewing the Three-Year Plan and voting on the By-laws during the annual meeting. Please come to the meeting having already read both documents which are posted on the Section web site. <<http://www.lib.lsu.edu/SAA/VMhome.html>> Suggestions for changes in the By-laws are included in this issue of *Views*. But don't worry, the meeting won't be all work and no play since we have two terrific speakers lined up. Office hours for the VM Section will be Thursday, 8/28, from 5:30 to 6:30 during the Expo Hall opening reception. I can't wait to see you all in San Francisco.

Letter from the Chair - Elect

Beth Bilderback / bilderbk@mailbox.sc.edu

How this year has flown by! It is hard to believe that we will be meeting in San Francisco in a few weeks. There are so many VM related sessions, as James Eason so graciously shared with us on the listserv. The trick will be being in two sessions at once!!!

Our annual VM Section dinner will be **Thursday, August 28 around 6:30 p.m.** There are lots of choices, so it's not surprising that I am having a hard time deciding. Please put it on your calendar and keep an eye on the listserv as I'll try to announce the location in next two weeks. There will be a sign-up sheet on the announcement board at SAA with definite time, location, and meeting place. I will need to know by Thursday morning how many will be going, so I can confirm the reservation.

This should be a great meeting. Deirdre has done a wonderful job as Chair this year, in spite of becoming a new mother in the middle of it. I'm excited about the coming year and working with all of you to keep VM the best section in SAA.



Letter from the Editor

We are keeping this issue short to focus on the revisions to the By-laws and the upcoming SAA Annual Conference in San Francisco. I look forward to seeing many of you there and will hope to have conversations about how we can continue to refine and improve the newsletter to better serve our members. We encourage contributions to the newsletter and will have a draft set of guidelines available for review during the annual conference. Watch the list for more on that. Meanwhile if you have 3-4 photographs that you would like to share in the newsletter and are willing to write up a few paragraphs on your collection please contact me at martha.mahard@simmons.edu

Martha Mahard, Editor

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By-laws, Visual Materials Section, Society of American Archivists – Proposed revisions – August 2008

Last Adopted 1990 August 31, Seattle, Washington
Revised, 2004 January, Boston, Massachusetts
Revisions adopted, 2004 August, Boston, Massachusetts
Revised, 2008 July [Note: proposed changes and edits appear in blue]

Article 1. Name.

The name of this section shall be the Visual Materials Section of the Society of American Archivists (SAA), hereinafter referred to as the Section.

Article 2. Objective.

To promote greater communication among visual materials archivists and to represent and promote appropriate care, management, and use of visual materials collections to the greater archival community through annual meetings, continuing education programs and publications, including a newsletter reporting on the Section's activities and other matters related to visual materials collections.

Article 3. Membership.

Membership is open to any member of the Society of American Archivists who elects to join.

Article 4. Officers.

A. The Section shall be guided by a Chair and a Chair-elect.

B. Terms of office.

1. The Chair and Chair-elect shall serve a term of one year each.
2. The Chair may not be elected to serve as Chair-elect in the year immediately following his/her term of office.
3. The Chair and Chair-elect shall assume office at the close of the annual Section meeting in which they are elected, and shall serve until their successors have taken office.

C. Nomination and Election.

1. Nomination

- a. The Elections Committee shall call for nominations for Chair-elect on the ~~VisualMat~~ [Visual Materials Section listservs](#) and the second newsletter of each year.
- b. Only individuals who have consented to nomination may be listed on the slate of candidates.

2. Election.

- a. The Elections Working Group shall prepare a ballot for distribution ~~at least~~ 2 months preceding the annual Section meeting and for distribution at the meeting. This ballot shall include provision for a write-in candidate.
- b. The Elections Committee ~~shall collect, validate, and count all ballots~~ work with SAA to [distribute an electronic ballot](#). SAA will report the results to the Elections Committee. [The Elections Committee will, in turn, and](#) report the results of any election at the annual Section meeting and in the newsletter following the election.
- c. Ballots may be submitted ~~by mail~~ using SAA's [electronic balloting system](#) or at the annual Section meeting.

3. Vacancies in Office.

- a. Chair. In the case of vacancy in the office of Chair, the Chair-elect shall assume the office and duties of Chair.
- b. Chair-elect. In the case of vacancy in the office of Chair-elect, the office shall remain vacant until the next annual Section meeting, at which time a new Chair and Chair-elect shall be elected. The Chair shall assume the duties of Chair-elect in the interim, although the Chair may ask a member of the Section to assist in fulfilling the duties of Chair-elect.

D. Duties of the Officers.

1. Chair. The Chair shall preside over Section meetings, and with the advice and assistance of the Chair-elect and Committee and Working Group Chairs, shall direct the Section's activities. The Chair appoints Committee Chairs, Working Group Chairs, and Liaisons; submits the final Three-Year Plan and summary to SAA Council after receiving a draft from the Three-Year Plan Working Group chaired by the Chair-elect; submits budget requests to SAA Council; and turns over the records of his/her administration to the Chair-elect.
2. The Chair-elect shall advise and assist the Chair in conducting the Section's business. ~~Chair-elect~~. In the absence of the Chair, the Chair-elect assumes the duties of Chair. The Chair-elect will chair the Three-Year Plan Committee and submit a draft plan to the Chair for approval and submission to SAA Council.

Article 5. Business.

- A. Meeting times. The Section shall meet once a year at the time of the annual meeting of the Society of American Archivists. The time of and agenda for this meeting shall be announced in the newsletter immediately preceding the meeting.
- B. Other meetings. Additional Section meetings may be scheduled at the call of the Chair. Such meetings shall be announced on the VisualMat listserv and in the newsletter preceding the meeting.
 1. A report of a meeting called by the Chair must be published in the newsletter immediately following the meeting and posted on the Section web site.
 2. Decisions proposed during any meeting called by the Chair must published in the newsletter immediately following the meeting, posted on the Section web site, and approved by the membership at large during the annual meeting by a plurality of members voting at the annual meeting.
- C. Voting. All policy decisions shall be determined by a plurality of members voting at the annual meeting.



Article 6. Committees and Working Groups.

A. Elections Working Group.

1. The Elections Committee shall consist of the two most recent, available, past Chairs. Members of the Working Group shall serve for no more than two consecutive years. Members of the Working Group may not nominate themselves or each other for office.
2. The Working Group shall prepare a slate of candidates for election reflecting the diversity of the Section's membership, especially in terms of location, size, and type of employing institution. The Working Group shall request nominees' consent to candidacy and a brief biographical and position statement for publication in the newsletter immediately preceding the annual Section meeting.

B. Newsletter Working Group.

1. The newsletter Editor is the Chair of the Working Group as appointed by the Section Chair. The Editor may appoint assistant Editors from among the Section members. Prior to publication, the newsletter shall be prepared and reviewed by the Editor and Assistants and forwarded to the Section Chair for approval.
2. The newsletter shall be published in compliance with the SAA Guidelines for Section and Roundtables.

C. Committees and Working Groups. The Chair may appoint or dissolve other Committees and Working Groups as needed. Each Committee and Working Group shall have a written charge and a specified period of service. Committees shall report on their activities at the annual Section meeting or in the newsletter prior to the annual Section meeting.

Article 7. Policy for Revision of By-laws.

By-laws shall be reviewed every 4 years by the Chair, Chair-elect, Committee and Working Group members. All proposed changes to the By-laws shall be published in the newsletter and posted on the Section web site prior to the annual meeting. Changes shall be determined by a plurality of members voting at the annual meeting.

Article 8. Parliamentary Authority.

Roberts Rules of Order, latest edition, shall govern the proceedings of the Section, except as otherwise provided for in the By-laws of the Section, or in the constitution, bylaws, or other special rules of the Society of American Archivists.



ARCHIVES 2008: Hilton San Francisco / August 26-28, 2008

For complete details on the program and related events go to the SAA web page at: <http://www.archivists.org/conference/sanfrancisco2008/>

Listed below are some program highlights of interest to Visual Materials Section Members – please see the full program for details and remember these are just a few of the many sessions offered!

WEDNESDAY AUGUST 27TH

5:30 to 7:30 pm VMCAR Roundtable : Visual Materials Cataloging and Access

THURSDAY AUGUST 28TH

8:30 TO 10:00 AM

102 Revealing Archival Collections at the Web's Surface

109 Toward a best practices guide for collecting born-digital photographs

10:30 TO NOON

202 Secrets Revealed on the Web

2:00 TO 3:30 PM

304 Visual R/Evolution in the Archive: Complicating the Picture

305 Digital dilemmas: Dealing with Born-Digital Surrogate Audio and Audio-Visual Collections

FRIDAY AUGUST 29TH

Noon to 2pm Visual Materials Section Meeting

2:30 to 4:00 pm

402 Digitizing Entire Collections: Project Planning, Cost, Collaborations

SATURDAY AUGUST 30TH

8:00 to 9:00 am

501 Issues and Lessons from Mass Digitization of Archival Collections

506 The Online Archive of California Interface Redesign

510 Recent Advances in Photo Preservation from the Image Permanence Institute



9:30 to 11:00 am

- 604 Archival Ethics with Changing Practices: The Impact of Technology
- 605 Beyond Show and Tell: Engaging Undergraduates with Primary Sources
- 608 Old Movies, New Audiences: Archival Films as Public Outreach Tools
- 609 Documenting and Displaying American Circuses and Carnivals

1:30 to 3:00 pm

- 701 Less Process, More Pixels: Alternate Approaches to Digitization and Metadata
- 704 Audit and Certification of Digital Repositories (P/P)
- 707 A New Methodology for Surveying Photograph Collections



CURRENT LEADERSHIP:

Deirdre Scaggs, Chair, 2007-2008
Beth Bilderback, Vice Chair, 2007-2008
Martha Mahard, Newsletter Editor, 2007-2010
Ardys Kozbial, Past Chair, 2007-2008
Mark E. Martin, Web Master

Views: The Newsletter of the Visual Materials Section of the Society of American Archivists is published quarterly by and for the Visual Materials Section. For membership information go to

<http://saa.archivists.org/Scripts/4Disapi.dll/4DCGI/join/intro.html?Action=Join>

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GSLIS, 300 The Fenway, Boston, MA 02115; 617-521-2881.

Assistant Editor and Book Editor: Liz Ruth, Archivist/Librarian, Los Angeles Maritime Museum, Berth 84, Foot of Sixth Street, San Pedro, CA 90731; 310-548-7618 x 215. Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline for contributions is September 20, 2008. Opinions expressed are those of the authors.

THIS JUST IN: Visual Materials Section

2009 SAA Call for Proposals

1. The 2009 Meeting theme is "Sustainable Archives". The Call for Proposals is on line at <http://www.archivists.org/conference/austin2009/AM09-call.asp>;
2. The proposal submission form is available at <http://www.archivists.org/conference/>;
3. The session proposal deadline is early in October (10/8); and
4. Groups may endorse up to two session proposals (though they may submit as many as they want). Endorsements are due later in October (10/20).



And don't forget that you can get your annual Visual Materials Section T-Shirt at Cafepress.com

Support the section with your purchase! Check out the other items that are available as well - including mugs, totebags and notecards with the VM logo



Special Announcement

January 2008

VIEWS



Newsletter of the Visual Materials Section of the Society of American Archivists

January Issue Postponed

The January 2008 issue of VIEWS will be combined with the April 2008 and will appear in mid- April. We look forward to an interesting issue full of interesting articles and reports. Highlights will include a collection profile of the Shubert Archive, an appreciation of the late photographer Josephine Powell, an account of a daguerreian squabble in Western Massachusetts, and updates on exhibitions and recent publications.

Watch this space!

Martha Mahard, editor | martha.mahard@gmail.com

Chair

Deirdre A. Scaggs
deirdre@uky.edu

Chair-Elect

Beth Bilderback
bilderbk@gwm.sc.edu

Immediate Past-Chair

Ardys Kozbial
akozbial@gmail.com



VIEWS

February 2009

Volume 23, Number 1

VM Section Midwinter Meeting Returns to Metropolitan DC

FEBRUARY GATHERING TO PLAN FOR 2009

The Visual Materials Section Midwinter Meeting will be held in University Park, Maryland on February 20th and 21st. Your participation, even if you cannot attend the meeting, is important because we will be planning the Section's activities for 2009. We need your input and involvement.

Friday's sessions will feature reports on administration, publications, education, and special topics; Saturday's will begin with discussions deferred from Friday, plans for the 2009 SAA Annual Meeting in San Antonio and ideas for 2010 in Washington, D.C., then consideration of new initiatives and ideas from section members. The meeting will cap off with a review of action items identified during the meeting.

To keep the cost down for attendees, we provide family-style meals at a low price, there is no meeting registration fee, and there is always plenty of free laughter.



MIDWINTER MEETING AGENDA

Friday, February 21:

Administrative Reports

- Three-year plan/goals review and revisions
- Brief review (revisions likely throughout the meeting)
- VM finances
- T-shirt report
- Book Fair
- Annual SAA meeting
- Session updates for 2009
- VM Section tours / planning
- Ideas for 2009 section meeting in Austin
- Elections/Nominating for 2009-2010
- Midwinter meeting review
- Liaisons

Publications Groups (reports)

- Newsletter (*Views*)
- Bibliography
- Website
- Other publications
- VM Reader Project
- VM Special Issue of *American Archivist*

Education and Special Topics Groups (reports)

- Professional Development/Education
- Advanced Workshops
- VMCAR
- Preservation
- Digital Collecting

continues on page 4

Visual Materials Section Meeting Minutes

SOCIETY OF AMERICAN ARCHIVIST MEETING
SAN FRANCISCO, 29 AUGUST 2008

Call to Order

The section meeting began 12:00 p.m. Deirdre Scaggs opened the meeting and welcomed new and returning members.

Liaison Reports

Bill Kaufman representing the program committee for next year's conference urged members to plan to attend the 2009 conference which will be held in Austin, Texas. He explained that the proposal process is now automated (see web site: saa2009@archivists.org). Deadline is Oct 8, 2008 – submit early and often! He also noted that under the new process all SAA sections and roundtables may now endorse up to two proposals which will be given a higher ranking if they have endorsements; October 20th deadline for endorsement. Solveig DeSutter, Director of Education Programs for SAA, would like ideas for pre-conference workshops and her deadline is Oct. 15, 2008. Later in the meeting we were joined by Leon Miller, our new council liaison. Leon reported that the council is creating a government issues working group to advise and write position papers and track important issues. He also reported that the council has approved two minority scholarships in the amount of \$5000 each. Before the meeting ended we were joined by Brenda McClurkin, program chair for the Society of Southwest Archivists, who announced that they were looking for proposals, especially related to visual materials, for their annual

meeting to be held in Shreveport, LA, May 20-23, 2009.

Reports

Professional Development and Continuing Education Working Group

Paula Mangiafico spoke of the group's interest in going further in collaboration with the Education Dept. in proposing and developing new curriculum content, finding instructors, and keep the membership informed about current offerings.

Listserv

James Eason reported on current status and raised issues concerning what to do with the Section listserv which has been hosted by Berkeley since the 1990s. Now that SAA is hosting section and roundtable listservs we should think about whether to discontinue the original one which is quiet but reasonably healthy. Question was raised about whether SAA intends to archive the lists it hosts.

Collecting Digital Working Group

Stephen Fletcher followed up on suggestions from last year's breakout session including a successful session proposal and a best practices guide. He and Tim Hawkins were joined by Jessica Bushey in presenting a session called "Toward a Best Practices Guide for Collection Born-Digital Photographs (8/28/08)". The program was well attended and there was lots of good feedback. Stephen and Tim plan to

continue with the project and are still looking for volunteers.

Cataloging and Standards Committee

Marcie Flynn had several announcements. The committee is reviewing their role and potential projects – stay tuned for more on this. Expressed concern that when standards are put out in draft form for comments there are rarely any comments from members. The DACS working group is beginning a revision of DACS and will be setting up a prototype information site that will be used for comments – please participate!

At this point the meeting was turned over to George Oates and Helena Zinkham who gave a delightful introduction to the Library of Congress's Flickr Commons experience. Now eight months into the project LC is seeing some interesting results and see the partnership as a great way to increase access to publicly held photograph archives and to gather context about the images by getting information from the community. Additional Commons partners now include the Powerhouse Museum (Sydney), the Brooklyn Museum, the Smithsonian Institution, the Bibliothèque de Toulouse, the George Eastman House, the Biblioteca de Arte-Fundação Calouste Gulbenkian, and the National Media Museum. [Editor's note: as of December 2008 there are also the National Maritime Museum, the State Library of New South Wales

Section Business Meeting Minutes, continued

collection, the Library of Virginia, the Musée McCord Museum, the Nationaal Archief, the Australian War Memorial collection, the Imperial War Museum, the National Library NZ on the Commons, and the New York Public Library]. The LC reports updating more than 500 records from useful data that has come in. [editor's note: see the report]. Joanna Sassoon and Joan Schwartz both raised interesting questions about what is new here and how will archives use Flickr as a tool. Lynn Ann Davis urged continued concern for the respectful use of images of aboriginal peoples.

Additional section business

Three-year plan: Deirdre announced that the three-year plan is on the website and that we are continuing to update it – comments and suggestions welcome.

Bylaws—Suggested changes have been available on the web and in VIEWS (August 2008). After reviewing these suggested changes Deirdre called for a vote; the changes were approved.

Mid-winter—Not having a mid-winter meeting in 2008 made clear the value of the opportunity to get section work done and continue discussions started during the annual meeting. Beth will be making arrangement for the 2009 mid-winter meeting which will be held in DC this year and mentioned that attendance is a great opportunity to be involved in the work of the section. Deirdre had pursued the idea of having a VM dedicated issue of *American Archivist*. It seems that this is unlikely to happen but there remains some interest in publishing a book that is a collection of theory-based articles.

Election—Ardys Kozbial, chair of the elections committee announced that Stephen Fletcher is the in-coming chair-elect.

Honors—Deirdre and Beth offered congratulations to Helena Zinkham and Joan Schwartz who (along with 6 others) were inducted as Fellows of the Society of American Archivists during an Awards ceremony held August 29th. The distinction of Fellow is the highest honor bestowed on individuals by SAA and is awarded for outstanding contributions to the archives profession. The program was established in 1957 and conferred annually. There are currently 182 Fellows.

Beth announced that a task-force to look at the mid-winter meeting will be established and called for volunteers; reminder that session proposals are due on October 8th, and encouraged everyone to work on ideas, use the listserv and get the discussion going.

Message from the Chair

The Visual Materials Section has much in which to take pride. We had 102 people attend the annual meeting in August, which is outstanding! Also, at the SAA awards ceremony, two section members were inducted as SAA Fellows: Joan Schwartz and Helena Zinkham. They join other VM members such as Laurie Baty, Maygene Daniels, Waverly Lowell, Richard Pearce-Moses, and Diane Vogt-O'Connor, all of whom have added greatly to the ongoing promotion of visual materials in archives and SAA.

While it is humbling to be part of such great company, it is also encouraging to know that these Fellows and other equally knowledgeable section members are so willing to share with others. One of the biggest SAA benefits I have enjoyed over the years, is being a member of the Visual Materials Section. I have learned so much from you all, built a great professional network, made some terrific friends, and gotten to know some truly fascinating people.

There are two opportunities to meet section members: the annual meeting at SAA and the VM midwinter meeting. The latter is truly a time to get to know fellow VM members as well as become more active in the section. This year we will meet February 20-21 at Laurie Baty's house just outside of D.C. We hope, despite tight travel budgets, that you can join us. Look for more information in this issue and through the VM listserv.

Sadly, the August 2008 issue of *Views* was Martha Mahard's last issue as editor. She has put a lot of work into the newsletter, and we hate to see her step down. She leaves us with a bright future for the newsletter, so, Martha, thank you for all of your efforts on behalf of the section. On behalf of the section leadership, we apologize for the delay in getting out the newsletter in a timely fashion. Stephen Fletcher, chair-elect, has stepped in as "guest editor" for this issue, but we are in immediate need of a successor. The next scheduled newsletter is April, so ideally a volunteer will step up in time for that issue. We hope to have the editor selected during the midwinter meeting.

MIDWINTER MEETING AGENDA

continued

Saturday, February 22:

- Discussion deferred from Friday
- Annual SAA meeting / planning for 2009-2010
- Session ideas
- New Initiatives
- Ideas from membership
- Review action items

NEARBY ACCOMMODATIONS

About one mile away:

[Quality Inn & Suites](http://www.qualityinn.com/hotel-college_park-maryland-MD021?promo=gglocal) (301) 276-1000
http://www.qualityinn.com/hotel-college_park-maryland-MD021?promo=gglocal

At least 2 miles away:

Holiday Inn-College Park
 -www.holidayinn.com - (301) 345-6700

Super 8 College Park/ Washington DC Area
www.super8.com - (301) 474-0894

Comfort Inn & Suites College Park
www.comfortinn.com - (301) 441-8110

Ramada College Park
www.ramada.com - (301) 345-4900

Clarion Inn - College Park
www.collegeparkinn.com - (800) 442-1644

Hampton Inn College Park
www.hamptoninn.com - (301) 345-2200

Best Western College Park Inn
www.ejslanding.com - (301) 474-2800

Howard Johnson College Park
www.hojo.com - (301) 513-0002



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Editor: Open. Contact Beth Bilderback if you are interested in taking on this fun position.
 Guest Editor: Stephen J. Fletcher.

Section Chair: Beth Bilderback, University of South Carolina. (BILDERBK@mailbox.sc.edu)

Chair-elect: Stephen J. Fletcher, University of North Carolina at Chapel Hill (fletches@email.unc.edu).

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline for material for the newsletter is March 15, 2009. Opinions expressed are those of the authors.



VIEWS:

THE NEWSLETTER OF
THE VISUAL MATERIALS SECTION
SOCIETY OF AMERICAN ARCHIVISTS

MAY, 2009

VOLUME 23, NUMBER 2

FROM THE CHAIR

Beth Bilderback

University of South Carolina

Please join me in welcoming Tim Hawkins as the new *Views* editor. He brings to the job a journalistic background as well as a long career with visual materials. As you work on or view exhibits, process new collections, and read VM articles and books, please keep in mind that Tim will be needing content for upcoming issues.

We had a good Midwinter Meeting in February. Those who could attend were Arden Alexander, Laurie Baty, Beth Bilderback, Brett Carnell, Stephen Fletcher, Paula Jeanet Mangiafico, Miriam Meislik, Gerri Schaad, John Slate, Deirdre Scaggs, Tim Wisniewski, and Helena Zinkham. Laurie opened her home and cooked for us. With Stephen's help, we also blogged the meeting and know many of you were following along that way. The site remains available for those who are interested. Part of our discussion during the meeting was about ways to make the Midwinter and Annual Meetings accessible to those who cannot attend. We will see what our options are through SAA in addition to blogging.

The Section needs to make some changes to be compliant with SAA policies. The most important change is the creation of a Steering Committee. It was decided the Administrative Group would become the Steering Committee with the addition of two elected members serving alternating two year terms.



Austin Annual Meeting notices for *VIEWS* are due on June 15th.

The microphone design depicted above is a registered trademark of Shure Incorporated. Shure Incorporated is not an affiliate, sponsor or endorser of SAA.

The new Steering Committee requires changes to our Bylaws. On pages 16-18 of this newsletter are the proposed changes. We will vote on the Bylaws at the annual meeting in Austin.

Tim Wisniewski agreed to be our liaison with AMIA. You may have seen a posting from him on the listserv with AMIA news. We still need someone to serve as liaison with the Academy of Certified Archivists. If you are interested, please let me know.

We will continue to have two listservs. The VisualMat listserv under James Eason's supervision is open to anyone with an interest in visual materials. The SAA VM Section [VMS] listserv is available only to Section members, so Section leaders will use it mainly for Section business. Please note that VMS has a default setting of *No Mail*. There is very little activity on this listserv, so please change your settings to make sure you don't miss important information. There will be times

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when Section postings are made only to VMS.

We are looking forward to the Annual Meeting in Austin. The Section meeting will be Friday, August 14, 1:00-3:00, so go ahead and mark that on your calendars. Also the Architectural Records Roundtable and VMCAR will meet on Wednesday. More information about the meeting will be in the next newsletter. Hope to see you there!

**University of Texas-Austin
Launches Online Resource
for Dallas Architect Herbert
Miller Greene**

By Gerri Schaad
*Architectural Records
Roundtable Liaison*

The Architecture and Planning Library at The University of Texas at Austin has launched a web site that will serve as the authoritative resource for information about an acclaimed Dallas architect and his work.

“The Architectural Legacy of Herbert Miller Greene” (www.lib.utexas.edu/exhibits/greene/) is now available for online research about Dallas architect Herbert Miller Greene (1871-1932).

Featuring architectural drawings and archival material, the Web site grew out of an exhibition at the Architecture and Planning Library in 2005. It includes an online version of the exhibit, as well as all source documentation used during research conducted for the exhibit, including full text articles from the Dallas Morning News archive, scans of Greene’s archival records, and links to other source documents on the Web.

The Web site is the result of a collaborative effort by the Alexander Architectural Archive, the Architecture and Planning Library and the School of Architecture’s Visual Resources Collection. It focuses on Herbert M. Greene’s Dallas architecture, his Masonic commissions, and The University of Texas buildings he designed. The site provides 139 images depicting 42 projects.

Herbert Miller Greene built over 90 projects throughout Texas and other U.S. cities, and founded one of the oldest continuously operating architectural firms in Texas. In 1922 Greene received a 10-year contract from The

University of Texas at Austin to succeed the esteemed Cass Gilbert as university architect, where he worked with associates Edwin B. LaRoche and George L. Dahl on designs for over 15 buildings on campus. The following year Greene was the first Texas architect to be elected a Fellow of the American Institute of Architects.

The John Greene Taylor Endowment for Collections Enhancement funded the processing and preservation of Herbert M. Greene materials throughout the Alexander Architectural Archive, as well as curation of the exhibition.

The endowment, established by Greene’s grandson John Greene Taylor, supports the Architecture and Planning Library, the Alexander Architectural Archive and the School of Architecture’s Visual Resources Collection, by providing funds for collection cataloging, digitization, acquisition and outreach.

**AIC Photographic Materials
Group Winter Meeting**

By Robert Burton
*American Institute for
Conservation Liaison*

Without reliable provenance or identifying information dating a gelatin silver print, the predominant black-and-white photographic print process since the 1890s, dating it is difficult and questionable even for experienced curators, archivists, and conservators.

But knowing when a print was made is important for conservation treatment, assessing the value of a photograph, and understanding a photographer’s work.

After years of compiling and cataloging a reference collection of 20th century photographic papers, conservator Paul Messier has developed a more precise method for dating fiber-based, gelatin silver photographic paper – a method

some photograph conservators envision will be a routine application in 10 years.

In a collaborative study with The Museum of Modern Art in New York, Messier used data from microscopic fiber analysis of historical photographic papers in his collection to evaluate the work of more than a dozen modern photographers. In every instance but one, where Weegee had evidently used old paper, he was able to accurately date the prints, which ranged from 1923-1939.

Messier presented his findings with Lee Ann Daffner, conservator of photographs at MoMA, at the 2009 Winter Meeting of the AIC Photographic Materials Group, hosted by the Center for Creative Photography at the University of Arizona in Tucson. Founded in 1975 by then-University President John P. Schaefer and photographer Ansel Adams, the Center is a world renowned research facility for the study of photography, holding the complete archives of Ansel Adams, Edward Weston, W. Eugene Smith, and other well known 20th century photographers.

The three-day PMG conference included more than 20 talks by photograph conservators from the United States and Europe, along with a retrospective panel discussion on the scandal 10 years ago that involved forged Lewis Hine prints. Messier’s project may well have generated the most excitement, but there were other talks of interest and significance:

Passing out special 3D glasses beforehand, Brenda Bernier of Harvard University Library’s Weissman Preservation Center presented findings from her pioneer work with vectographs, photographic stereo images developed by the Polaroid Corporation in the 1940s.

Used in ophthalmology for vision testing, and by the U.S. military during World War II in aerial photography and technical illustrations, vectographs rely on the properties of polarized light to create a three-dimensional effect.

Based on information gathered from material testing and a condition survey of thousands of vectographs in the Polaroid Corp. Collection in Baker Library at Harvard Business School, Bernier discussed the history, manufacture, deterioration, and preservation of this unfamiliar medium.

Adrienne Lundgren, of the Library of Congress, talked about the use of the salted paper process in making photographic reproductions of maps and architectural drawings from the 1840s

Other notable talks covered thawing and treating water-damaged photographic materials, the technical and material history of Kodak chromogenic prints, and international efforts in photograph preservation.

Despite a rich photographic heritage dating from the earliest history of photography, there are no formally trained photograph conservators in the Middle East. Inspired by this and “the need for ... some immedi-

With funding from the Getty Foundation and the Andrew W. Mellon Foundation they established the Middle East Photograph Preservation Institute, and in January 2009, American University of Beirut hosted an intensive two-week training course.

Norris and Kennedy discussed the many challenges they had not encountered in previous workshops – including the outbreak of war in Lebanon between Hezbollah and Israel in 2006 – the risks and benefits, and goals for the future of photograph preservation in the Middle East. They expressed hope that this workshop will serve as a model for other international initiatives in preserving the world’s photographic heritage.

Commissioned by the Endangered Archives Programme of the British Library, Martin Jürgens traveled to Luang Prabang in Laos, as a consultant, in an effort to conserve the Buddhist Archive of Photography, a collection of thousands of photographs taken by local monks over the past 120 years. Because they believe the soul of a person pictured in a photograph to be infused in the image itself, these photographs are highly revered.

Jürgens talked about his work in the monastery of Vat Xieng Thong, and the challenges he faced with language barriers, cultural differences, a tropical jungle climate, insects, mold, and the death of the monastery’s head monk two hours after their initial meeting. Jürgens described his experience as “fascinating” and “humbling.”

For VMS members interested in learning more about these and other talks given at the 2009 PMG Winter Meeting, most will be written up in the next issue of Topics in Photographic Preservation. Also, in the March 2008 ARTnews feature “Setting a Date,” Thane Peterson writes about Messier’s work in photographic forensics.



U.S. Navy Vectograph Training Kit Browning Machine Gun, Cal. .30 from the Polaroid Corp. Collection, Baker Library Historical Collections, Harvard Business School.

to the 1870s. This practice was most common just before and during the Civil War, when reproducing maps by photography was essential to supplying updated information on important landmarks and troop locations that could enable a tactical advantage. Lundgren examined the various treatment issues and noted that these salted paper prints are not readily identifiable unless you know what to look for.

ate, positive American interaction in this part of the world,” Debra Hess Norris, chair and professor of photograph conservation at the University of Delaware, and her longtime collaborator, Metropolitan Museum of Art photograph conservator Nora Kennedy who was born and raised in Lebanon, contacted the Arab Image Foundation in Beirut about organizing a workshop on photograph preservation.

FROM THE EDITOR



VIEWS Editor Tim Hawkins

I'd like to thank the Visual Materials Section leadership for giving me the opportunity to be your newsletter editor. I'm hoping that I will be able to walk proudly in the paths of those before me. It's a cliché, but those are some big shoes!

It's been a bit of a crunch getting my first issue together, but I've learned a lot doing it. I've especially become aware of how active this section is. I'm sure you'll notice that I haven't attempted anything really fancy. My first concern is to simply publish a newsletter that's accurate and complete, and get it done before it's time for the next one!

I'd like to see the newsletter have more "news." What have you experienced in the world of visual materials that is "news"? What have you seen in the mainstream news that would interest us? What great exhibits have you seen? Do you have news to share from your organization? Just send me an email if you have something to share.

Do you have a pet issue that you'd like to write about? Those of you who know me will realize that I have quite a few opinions of my own on visual materials topics. In future issues I'll be using this column as my

soapbox. I would encourage you to do the same. Write an article about a topic that impassions you and I'll publish it.

For the design, I've drawn on past issues of the newsletter for ideas and tried to just keep it simple at the outset. I would like the newsletter to have a design that draws on the strengths of the past, yet continues to evolve and improve. That's the challenge I've posed to myself, so you'll see the design morphing a bit in future issues. I welcome any and all comments to help me improve the design of the newsletter.

Finally, I strongly believe that a visual materials newsletter should contain a good selection of images. Do you have images in your collections that you'd like to share with the membership? Send them to me and I'll publish them.

Thanks again for this opportunity. I welcome all comments or submissions.

Contact me at: thawkins@hvi.net

Honorable Mention

**Exhibit Review by
John H. Slate, CA**
*City Archivist
Dallas Municipal Archives*

Fritz Henle: In Search of Beauty
February 3, 2009 - August 2, 2009
Harry Ransom Center
The University of Texas at Austin.

The exhibition celebrates the art of photographer Fritz Henle (1909-1993) and coincides with the centenary of his birth in Germany. Featuring more than 125 seminal works that span the six decades of Henle's career, the exhibition documents his enduring quest to find beauty in all forms of artistic genres and throughout the world.

AMIA 2009 – Save the Date!
St. Louis, MO., November 4-7

By Timothy Wisniewski
*Association of Moving Image
Archivists Liaison*

The Association of Moving Image Archivists (AMIA) annual conference provides an opportunity for long-time AMIA members, newcomers to moving image archiving, and other interested professionals and vendors in the field to meet, exchange ideas and information, and collaborate. AMIA conference registration includes participation in all regular sessions and screenings and some special events.

Upcoming Events

May 22-30: 65th International Federation of Film Archives (FIAF) Congress, Buenos Aires, Argentina

June 27-July 24: 23rd Festival "Il Cinema Ritrovato," Bologna, Italy

July 24–25: Northeast Historic Film Summer Symposium, Bucksport, Maine

August 7-9: Capitolfest Classic Film Festival; Rome, New York, USA

August 11-16: SAA Annual Meeting, Austin, Texas, USA

August 13-23: Internationale Stummfilmtage / Bonner Sommerkino, Bonn, Germany

September 3-7: Cinecon 45 Classic Film Festival, Los Angeles, CA

September 20-25: 40th International Association of Sound and Audiovisual Archives (IASA) Annual Conference, Athens, Greece

October 26-29: SMPTE Technical Conference, Hollywood, CA

Did You Know?

By Paula Jeannet Mangiafico
Rare Book, Manuscript, and
Special Collections Library
Duke University

At the 2007 MidWinter meeting, the VM Advanced Workshop Committee was re-named the **Professional Development and Education Working Group**, to better reflect its wider scope.

The Working Group members are:

Nicolette Bromberg, Visual Materials Curator at the University of Washington Libraries in Seattle.

Teresa M. Burk, Research Services Archivist at Emory, with special responsibilities for visual materials.

Marcy Silver Flynn, a consultant specializing in collections management services for visual materials and other special collections.

Regina Kammer, Visual Resources Librarian for the News Service at Stanford, and visual materials cataloger as well.

Paula Jeannet Mangiafico, Senior Processing Archivist at Duke University's Rare Book, Manuscript, and Special Collections Library, specializing in visual material collections processing and description.

Joan M. Schwartz, art historian on the faculty of the Art Department at Queen's University, Ontario.

The working group's mission (to be approved by VM leadership) is to promote and support the professional development of visual materials specialists by creating or helping to develop training and educational opportunities through SAA workshops and sessions, and by developing other resources for the VM membership. The chair also serves as a VM liaison to the SAA Director of Education.

The committee has a number of possible action items to initiate or discuss further with VM membership:

Develop and coordinate the creation of basic and advanced workshops and sessions at SAA national meetings, and at other professional regional meetings.

Create a manual for the care and handling of visual materials to train volunteers in small repositories.

Add a "Basic Information" site to the VM web page as a gateway to basic resources about visual materials.

Comments on any of these or other ideas for the working group are welcome. Email Paula at paula.mangiafico@duke.edu

CALL FOR WORKSHOP OR SESSION IDEAS

The most urgent item on the working group's agenda is a call for ideas for workshops or sessions related to visual materials at SAA 2010 in Washington, DC. The deadline this year likely will be in September, but the VM leadership would like to have plenty of proposals to discuss and sponsor by the annual meeting in Austin in August 2009. The working group members can make your idea become a reality!

Current session/workshop ideas simmering on the burner are:

Arranging Large Visual Collections (to be offered as a session at SAA 2009; would make a good workshop if focused on photographs or negatives.)

Fundamental Competencies for Visual Materials Staff (session).

How to Handle Prints and Drawings (workshop, 2010).

Teaching with Visual Resources (how visual materials are used in education, session, 2010?)

Educating Historians about VM as Evidence (directed more at the public services end, session)

Identifying and Preserving Modern Prints (workshop).

Color Photographic Prints (workshop).

Care and Handling of Nitrate Negatives (workshop).

Recovering Images from Vinegar Syndrome Acetate Film (workshop).

Managing Digital Moving Images (workshop or session).

Basics of Hybrid Reformatting (workshop)

We're sure there are many more possibilities. Give us more! Or, do you know someone who would be an outstanding instructor on one of these topics? Get your ideas in early - contact Paula at paula.mangiafico@duke.edu

IEWS deadline for submissions is June 15th for the July 2009 issue

**Place announcements for
the SAA annual meeting in
Austin!**

**Submit images from your
collections!**

**Let us know about new
books and exhibits!**

Write an article!

**Contact Tim Hawkins
IEWS Editor
thawkins@hvi.net**

NEW Books in Print

By **Liz Ruth, Assistant Editor**
Los Angeles Maritime Museum

1. Chuang, Joshua With contributions by Steven W. Zucker and Allan Chasanoff. *First Doubt : Optical Confusion in Modern Photography: Selections from the Allan Chasanoff Collection*. Yale University Press, 2008. ISBN 978-0-3001-4133-7. 216 p. \$50.00.

2. Dammann, Gordon, and Alfred J. Bollett. *Images of Civil War Medicine: a photographic history containing numerous previously unpublished photographs of surgeons, nurses, hospitals, and other facilities used during the Civil War*. New York, N.Y. : Demos Medical Publishers (Berkeley, CA) : Distributed to the trade by Publishers Group West, 2008. ISBN 978-1-9326-0339-2. 204 p. \$35.00.

3. Greenough, Sarah. *Art of the American Snapshot 1888-1978*. Princeton, New Jersey : Princeton University Press, 2007. ISBN 978-0-6911-3368-3. 288 p. \$55.00.

4. Griesdorf, Howard F. and Brian Clark O'Connor. *Structures of Image Collections from Chauvet-Pont-d'Arc to Flickr*. Westport, CT: Libraries Unlimited, 2008. ISBN: 9781591583752. 180 p. \$45.00.

5. Keller, Corey, editor, with essays by Jennifer Tucker, Tom Gunning, and Marlen Gröning; Additional contributions by Marie-Sophie Corcy, Erin O'Toole, and Carole Troufléau-Sandrin. *Brought to Light : Photography and the Invisible, 1840-1900*. Yale University Press, 2008. ISBN 978-0-3001-4210-5. 216 p. \$50.00.

6. Mante, Harold and Thomas C. Campbell. *The Photograph: composition and color, design*. Santa Barbara, CA : Verlag Photographie/Rocky Nook ; Sebastopol, CA : Distributed by O'Reilly Media, 2008. ISBN: 978-1-9339-5226-0 192 p. \$49.95.

7. Nordstrom, Alison Devine and J. Luca



Reprinted from *VIEWS*, August, 1988, Volume 2, Number 1.

Born Digital Photographs to be Theme for Incoming Visual Materials Section Chair Stephen Fletcher

At the Visual Materials Section 2009 Midwinter Meeting, held from February 20-21, Stephen Fletcher, incoming VM Chair, said that he wants born digital photography to be his theme while in office.

Widespread interest in the topic was demonstrated by an overflow audience for a session at the 2008 SAA Annual Meeting, "Towards Developing a Best Practices Guide for Born Digital Photographs."

The session was chaired by Fletcher. Tim Hawkins and Jessica Bushey also participated on the panel.

Fletcher said that it would likely take one to two years to complete the best practices guide.

For additional information on the proceedings of the Midwinter meeting, see the minutes on pages 8-15 of this issue.

Ackerman. *Truth Beauty : pictorialism and the photograph as art, 1845-1945*. Vancouver, Canada : Vancouver Art Gallery, 2008. ISBN: 978-1-5536-5294-6. 180 p. \$60.00

8. Peterson, Christian A. *Masterpiece Photographs of the Minneapolis Institute of Arts: The Curatorial Legacy of Carroll T. Hartwell*. Minneapolis, MN : University of Minnesota Press, 2008. ISBN 978-0-8166-5681-9. \$39.95 cloth.

9. Pinson, Stephen C., editor. *Eminent Domain: Contemporary Photography and the City*. New York, N.Y. : New York Public Library. ISBN 978-0-8710-4460-0. 80 p. \$22.50.

10. Yapp, Nick and Amanda Hopkinson. *Photo Journalism*. Langenscheidt Publishers Inc., 2008. ISBN 978-0-8416-0260-1. 800 p. \$59.95, cloth.

Showcase your images in the GALLERY!

Submit those interesting images that all of you have in your collections.

Or better yet, write an article about your collection and illustrate it with images.

Send submissions for *VIEWS* to Tim Hawkins, Editor
thawkins@hvi.net

GALLERY

Images from past issues of VIEWS



The Sprinkle Brothers, C.M. Bell Studio, Washington, DC, May 30, 1904. National Law Enforcement Museum Collection, 2006.166.1 (detail). Reprinted from VIEWS, August 2006, Volume 20, Number 3.

Canoeing at Chautauqua in Montgomery County, Ohio, circa 1900. Image courtesy of the NCR Archive at the Montgomery County Historical Society, Dayton, Ohio. Reprinted from VIEWS, December 1999, Volume 20, Number 3.



Two Duchow sisters and a baby boy, ca. 1850. Photographed by William Snell. Half-plate daguerrotype, hand colored. Bancroft Library: BANC PIC 1955.022:002-CASE, Reprinted from VIEWS, April 2001, Volume 15, Number 2.

High water at the levee, Baton Rouge. One may see in the image that there is no levee. Tide lines are visible on the buildings to the right of the wagons. The steamboat is the "Empire City," which served as headquarters for Federal Army commanders while Baton Rouge was occupied. Marshall Dunham Photographic Album (Mss. 32410109), Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana, USA. Reprinted from VIEWS, December 2005, Volume 20, Number 1.



SAA VM Section Midwinter Meeting Minutes, February 20, 2009

Participants: Arden Alexander, Beth Bilderback, Brett Carnell, Stephen Fletcher, Paula Mangiafico, Miriam Meislik, Deirdre Scaggs, Gerri Schaad, John Slate, Tim Wisniewski

Beth called the meeting to order at 9:15 with the first announcement that Stephen would be live-blogging the meeting. <http://vmmidwinter.wordpress.com> All participants introduced themselves.

Discussion began with a review of the three-year plan. The first item on the plan was the structure of the section under "Core Activities." After Beth noted that the three membership groups seem to be working well, Deidre reported that SAA requires a steering committee.

The group discussed whether the Administrative Group was the same thing as a steering committee and whether it met all the requirements outlined in the SAA Manual for a steering committee. Deidre stated that it is up to the section to determine the make up of the steering committee, how it is structured and what it does. The SAA Council Handbook requirements state that the steering committee will consist of two officers and a minimum of two elected steering committee members. The group discussed whether the past and upcoming chairs meet the requirements of being elected. They noted that not all members of the steering committee have to be elected.

John Slate told the group that the Government Records Section has local, state and federal government archives representatives on their steering committee. Beth thought the section should look into electing steering committee members rather than have any appointees. Arden asked what the role of the steering committee should be, and Beth said she thought it should be the same as the current administrative group and that a steering committee would become the administration group. She thought it would be good if we could include steering committee elections in the upcoming election cycle with the terms beginning at the close of the SAA annual meeting.

The bylaws must state how long the terms last and the group discussed term lengths. John said the Government Records Section had two year terms. He said the steering committee gave people good experience for other leadership roles.

One suggestion was that, for the first election, one steering committee member would run for a three year

term and the other for a two year term and then all terms would be two years after that.

Another suggestion was that for the first election one steering committee member would serve a one year term and the other a two year term and then all terms would be two years after that.

Beth noted that the bylaws will have to be changed again at the meeting in Austin. Then the group discussed how the steering committee members should be elected. One suggestion was that there be two open seats and the two top vote getters would be elected, with the largest vote getter serving the three year term and the next highest vote getter taking the two year term. If the two top candidates had the same number of votes they would work out the terms between them.

The second item in the three-year plan was the newsletter. Someone noted that no negative comments were received back about Views being distributed only online.

Then there was a discussion of the Views indexing project and where it stands. James Eason had asked why we needed the index since there are now searchable PDFs online. Arden asked if all issues can be searched simultaneously on line now, and Beth questioned whether all back issues are currently online. She said she would check.

Gerri thought that a broad topic list with hot link searches would be more helpful than just a Google search. She thought that a few of the issues weren't indexed yet. Beth will check with Mark Martin and Martha Mahard. Paula stated that we should only do the indexing if the membership will use it and questioned whether they wouldn't prefer to use Google. Gerri was concerned that novices in the field wouldn't be able to find the site via Google.

Paula noted that the section could create a "basics" section on the VM website and that might be a good place for the index since we have so much work on the index already done. The index would lead to specific articles. Steven said the flip side would be to abandon the indexing project. Gerri said she would explore getting the project completed.

Paula stated that the Professional Development and Education Working Group may be able to help if the

SAA VM Section Midwinter Meeting Minutes, February 20, 2009

index would serve as a means to an introduction to visual materials archives, and she will talk to the other members about it.

Then the group discussed continued new, expanded member involvement in production of Views, with various section editors. John said there was a decline in calendar submissions and he would work on getting more items for the calendar.

The next topic of conversation was the Annual Meeting, starting with discussion of the book fair. Megan Friedel can't do the book fair this year but would like it to continue. Stephen quoted poll results from his blog about the book fair, which showed four people would like the book fair to continue and three didn't know there was a book fair. Beth would like to see the book fair stay on the three year plan. Gerri asked if it was possible to have a book fair on the section website.

Beth would like to continue soliciting future VM programs for the annual meeting.

Paula expressed concern that fewer people will be able to attend the annual meetings, since money is tight. Miriam stated that recording the VM special speaker would be useful and the group agreed. Stephen also proposed that the section meeting be blogged. Arden suggested that all SAA programs be webcast, but there was some doubt that it would be possible because SAA sells the recordings. A number 4 was added to the plan to explore alternate ways to involve members who can't attend (blog, recording Section speaker for podcast, etc.)

Stephen stated that, as Chair-elect, he was responsible for organizing a local tour but was having difficulties because SAA wants tours to be held before the meetings start and most VM members won't be arriving early. He noted the logistics are difficult because he doesn't know how many people to expect for the tour and he doesn't have an SAA schedule to work around. He asked if a local tour should be part of the meeting. The group agreed that it should. He asked if the tour should be part of the three year plan and the group decided it shouldn't. The group agreed there should be alternate ways to participate for members who cannot attend the annual meeting.

The next topic of discussion was the web site. Beth announced that Mark Martin hadn't proposed any changes in regards to the web site. Mark was working to make the web site ADA compliant but hadn't got there yet. She said she would like to find editors to help keep people involved and help Mark. Miriam said she had submitted a list of all SAA VM sessions to Mark for the web site. Paula said the Profes-

sional Development and Education Working Group will take care of a history of all the sessions since 1986.

Paula noted that maintenance of the web site is crucial since some of the content is out of date. Discussion about Google searching and links from other web sites to VM brought up the question of how many people we want to link to the web site. The group thought that it was good to get as many links as possible, as it made search results come up higher in retrieval lists. Beth said she would bring up these issues at the annual meeting.

The next topic of discussion was the listserv. There are currently two listserves: VisualMat, which is open to anyone who wants to join, and the SAA listserv that is available only to SAA Visual Materials Section members. The VisualMat listserv is maintained by James Eason. Section members are automatically members of the SAA listserv but their settings are set to *no mail*, and they have to go in and change the setting to get the listserv mail.

The SAA listserv has been up for about a year and many people still aren't aware of it. The section listserv should have over 600 people on it to represent the size of the section. The VisualMat is open to people who may not have money to join SAA, or where visual material is of interest but is a secondary endeavor to SAA members who need to belong to other sections, because they represent their primary area of work. The SAA listserv should be limited to section business and the VisualMat for discussions of interest to the visual materials community at large.

Stephen asked if the three year plan can include both listservs. James reported the ability for archiving the listservs isn't available yet. The importance of archiving the listserv was discussed. John noted that the listserv currently doesn't get a lot of traffic and there has been no compelling need expressed for an archive so far. There was general agreement that the issues discussed are usually about issues that lose their timeliness quickly, so archiving may not be all that important. Miriam asked if we could describe the two listservs in an article in the newsletter and make the distinction clear between the two. Paula thought this could be a good thing to cover in a new "Did You Know?" section of the website. There was general consensus that we should continue to run two separate listservs.

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The group moved on to a discussion of special projects, starting with t-shirt sales.

Miriam said she had been selling T-shirts since 1996 and that they make an average of about \$250 each year. There have been fewer sales the last two years. Beth suggested that there be more publicity about T-shirt sales via the website and newsletter to let people know the T-shirts are available all year long. SAA can buy the T-shirts at a discount and sell them. John said he missed hawking the T-shirts and thought the physical presence of the T-shirt sales at the annual meeting was important.

The group proceeded to other special projects listed in the plan. In terms of investigating the move of Visual-Mat to the SAA server, Beth said it wasn't something we want to do because it closes the listserv off to the general population, so that item was removed from the plan.

On the topic of a mid-year meeting, the group agreed that it was beneficial for the chair and chair-elect and gets more people involved. They agreed to strike "2008" from II.E. of the plan and replace it with "each year."

The group agreed that II.F could be removed from the plan since we have started online elections.

The group discussed member-authored reviews of VM-related sessions. Reviews have been put on the website but not for last year's sessions. The reviews are a good way to include people who couldn't attend the meeting. The group discussed whether this activity should be one of the core activities of the section. Beth said that since we only did it one year and then didn't do it last year that it shouldn't be considered core, but would like to see it continue. Miriam noted that there were reviews of sessions in Views in the past. The group decided to keep this as a special project for now.

The group discussed the Digital Collecting Working Group and suggested that the plan be changed from "Form a new working group" to "strengthen" or "continue," since the working group was now underway. Stephen noted that the group was formed but not on the website yet. They would like feedback on a best practices guide.

The discussion then proceeded to publications. There was a question whether websites should be added to the bibliography. John said he included them, and Paula said maybe only the major ones and Deirdre noted that the bibliography would get too big and that it is too hard to keep URLs up. People can use Google to find websites.

He asked if there were any other areas that needed to be added. Gerri suggested the Union Database of Photos, NEH, NHPRC and catalogs of online images. The group noted the importance of supporting visual materials publications, because it increased member involvement and helped faculty who need to publish.

Section III.F. about a VM focused issue of the American Archivist should be removed from the plan because Deirdre says the editor told her it wasn't going to happen.

The next agenda item was a discussion of bylaws. The main changes needed relate to the Steering Committee, to make the Section compliant with SAA policy. The first suggested amendment of Article 4 was to change the name from "Officers" to "Leadership". Section 4A was changed to read "The Section shall be guided by a Steering Committee composed of the Chair, Chair-Elect, Immediate Past Chair, two elected Steering Committee members, the Webmaster, and Newsletter Editor." Section 4B1 and 4B2 should be combined. 4B2 should become "The two elected members of the Steering Committee shall each serve alternating two year terms." For 4B3 John suggested the language from the Government Records Section, "The Newsletter Editor and the Webmaster shall be appointed by the Chair with the advice of the Steering Committee for a term of two years, with the option to renew indefinitely." The current 4B3 changes to 4B4 and "The Chair and Chair-elect" should change to "The elected positions". 4C1a should change from "The Elections Committee shall call for nominations for Chair-elect..." to "The Elections Committee shall call for nominations for Chair-elect and a Steering Committee member..." Section 4C3c should be added "c. Steering Committee Member. In the case of vacancy, the Steering Committee shall appoint a replacement who shall serve until the end of the unexpired term." In Section D1 change "Chair-elect and ..." to "Steering Committee..." It was pointed out that with current structure, "Committee Chairs" needs to be removed in next sentence. Gerri asked whether the chair or the steering committee makes appointments. There was general agreement that the chair makes all appointments.

Stephen asked who should take the minutes at the annual meeting. Should it be part of the by-laws since the minutes need to be published? Chair will appoint person to take minutes.

In article 7 change from "Chair, chair-elect" to "Steering Committee." Beth will get the proposed changes to the by-laws out in the next newsletter for comments, and

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again in the next issue for review prior to voting at the annual meeting. John asked if there was any type of function in the on-line voting program that would allow for voting on amendments. Beth will talk to Bryan Doyle.

The group discussed the book fair and wanted to continue with it. Megan Friedel is willing to pass along notes as she won't be in Austin. John Slate volunteered to help with logistics of getting things there. Paula thought that Linda Peterson may be willing to help out. John Slate will make introductions.

The group then discussed finances. Tom Jurczak, the financial person for SAA, is trying to find out how much the section has and where.

Miriam reported that in 2003 SAA said that anything over \$100 should be handled by SAA for the section. The VM section used monies from T-shirt sales for extra costs of large newsletters when they were mailed. Deidre said that Ardys got a balance in 2007, and she seems to remember it was over \$2000. Money comes from T-shirt sales and the book auction; the last book fair/silent auction raised \$400.

Brett said that the section needs to know what it needs funds for and manage the money accordingly. Beth said that the proposed VM reader might require some money or that money could go toward a scholarship for a student to go to the annual meeting. There was discussion about a perceived conflict with SAA's fundraising efforts.

So what do we do with the money we've already raised? Miriam said that section members should decide what to do. Beth asked Miriam to continue working with Tom and report back to her. Questions to explore are: If we have a project how do we fund it? How do we set up reporting? Where is the money and how much? What are the restrictions on use of funds? Beth will be the contact with SAA after Miriam gets back to her.

Stephen would like a treasurer to be part of the three year plan.

Discussions about the annual meeting were tabled until the Saturday session.

Ardys and Deidre are the nominating committee as past chairs. The steering committee members will be elected in Austin. Beth asked if anyone had names of people who would be willing to run. Deidre will work with Brian Doyle to set up online voting and will keep it open for two weeks. Paula suggested that the committee go through the membership list and recruit likely people from outside the loop. Brett suggested that there be a check-off list on the sign-in sheet at the annual meeting where people could check that they would be willing to serve,

and Arden suggested following up by contacting the people on the list.

The next topic of conversation was the newsletter. Martha stepped down as editor. We did not get out an October issue, but Stephen put together the January issue which came out in February. Tim Hawkins would be interested in the editorship, and group agreed to have Tim as editor. When Laurie was editor there were liaisons, but they went away. Beth would like to get them operating again because the newsletter is too much for one person. Liz Ruth has been an assistant and is willing to continue in that capacity. John can help with exhibits. Paula will provide information from the Professional Development Group. Martha talked about getting information on the website for submission contacts and deadlines, and Beth will talk with Tim about doing that once he's comfortable with newsletter.

Then the group discussed the bibliography. John said that he revised, changed and added many things from last year but there were still two big issues.

First, the structure and outline – the bibliography was intended to consist of helpful tools for those in the profession as well as some advanced resources. It is about 40 pages now but more readable than the earlier condensed version. John is ready to turn it over to a new editor. Stephen asked what needs to be done. John said we should let it go for a year or two before we update it. He stripped out websites because of maintenance problems. He asked whether they should be a separate resource since they didn't work well as part of the bibliography. Baseline guidelines for what should be included weren't established, but were based on the editor's opinion. Written guidelines would be useful. John will submit the current bibliography to Mark and be done. Beth said that we need to find someone to take it on, perhaps someone who helped John.

The group then discussed the website. Should the website be moved to SAA where their templates have to be followed? There is currently a link off of their site. SAA has upgraded so they now have space when they didn't before. With additional content and needed revisions Mark may need some help. Stephen posed the possibility of having it on a commercial site where we could have stream-

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ing video capacity which could be a need for fundraising. Deidre said it probably wouldn't be supported by Council. The group agreed it is good for the section to be able to control the content. Deirdre said that SAA originally had rules about design but had since backed away. Stephen volunteered to explore the options more with Mark.

The next topic of discussion was about a VM Reader proposal. Laurie said that the initial step would be an advisory committee but it hasn't gotten very far. She would like to be content editor, like for the administration of photo archives book.

The book has to be done before SAA will agree to publish it. Miriam said that people generally know nothing about the business. Deirdre thought it should also cover theory and critical interpretation. In the future, archivists will need to figure out what to do with the material that we are working on today. Beth said she would establish a working group to identify the audience and content. A draft proposal for the reader should be done by July, so a presentation can be made at the annual meeting.

The next topic of discussion was the Professional Development Committee. Paula said six people volunteered: Nicolette Bromberg, Teresa Burke, Marcy Flynn, Regina Kamer Stanford, and Joan Schwartz. They will begin in the fall and work in year long cycles. By midwinter they would have a list of proposed sessions. In May and June they will pull together and submit ideas at the annual meeting. They will concentrate on national meetings but would also like to tie into the SAA sponsored workshops. They looked into regional offerings and reported that there is a lot going on.

The committee's goals are:

1. Update the web pages
2. Keep working with Solveig to identify instructors and new content. Nicolette wants more basic workshops but SAA is doing a good job already. Sessions have been approved for the annual meeting but not sure about the workshops.
3. Develop at least three advanced workshops or sessions. One problem is that they don't often know what the other sessions are offering that are VM related. They suggest putting a notice on the listserv asking members to go through the VM section before submitting session proposals.
4. Coordinate a review of the sessions. Beth noted that

James Eason had developed a form. Two people should review each session. Paula will work with James on reviving this.

The committee would also like to do more on reference and outreach; the use of VM in education such as teaching with photos, and hybrid reformatting. They would like to round up all the offerings nationwide and post them both to SAA and non-SAA sites. They asked people to post ideas for bringing workshops to your area. With more limited resources they suggest doing videocasts and putting videos on YouTube. Have students do videos as projects. Beth will talk to Ardys to find out whether Professional Development and Advanced Workshops have been merged.

For liaison reports, Robert Burton, the current chair of VM-CAR, is interested in hearing of any issues to be addressed; Christian Kelleher is the Incoming Chair. Tim Wisniewski volunteered to be the AMIA liaison. We still need an ACA liaison

The group discussed digital collecting. Tim Hawkins and Stephen did a session on digital collecting in San Francisco. Jessica Bushy gathered a lot of names at the last meeting of people interested in digital collecting. Stephen is working on a best practices guide and thinks it will take 1 to 2 years to complete. How does the section back or support this project?

Stephen wants born digital photography to be his theme while he is chair. Beth said he should work with Paula to develop sessions and workshops. Stephen said he needs to give shape and form to the idea but a meeting to gather information doesn't fit into the SAA formats. He would like to get a meeting space in the conference hotel.

The group discussed records management issues. Deirdre said that the section needs to comply with SAA rules: the section retains three years of records and then transfers the older material to SAA.

One duty of the outgoing chair should be to submit the records to SAA. Past chairs should send any records they have to Deirdre, the immediate past chair, and she will submit them. The past chair should be responsible from now on and this duty should be added to the perpetual calendar. Deirdre will draft a procedures manual for the incoming chairs.

The group adjourned for the day.

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Attending on Saturday: Beth Bilderback (Chair), Stephen Fletcher, Paula Jeannet Mangiafico, Miriam Meislik, Tim Wisniewski, Deirdre Scaggs, Gerri Schaad, John Slate, Helena Zinkham, with Laurie Baty continuing as the "Hostess Supreme."

I. Planning for Annual Meeting, Austin TX

1) Beth Bilderback reported that the VM Section endorsed three session proposals, two of which were approved for the Austin meeting: a panel session on applying minimal processing techniques to large photographic collections, submitted by James Eason and Deirdre Scaggs, and with Kim Cumber and Elizabeth Hull of NC as panelists; and a session on issues related to analog formats and digital delivery, submitted by Greg Simmons of the NARA. Members did not know of any other sessions. Nicolette Bromberg, a member of VM, submitted a proposal for a workshop on visual literacy. In the next few weeks the Program Committee will have its approvals finalized.

ACTION: Paula Jeannet Mangiafico's Professional Development and Education group will take care of publicizing upcoming opportunities in Austin in *Views* and through listservs.

2) John Slate offered some unofficial insights into the Program Committee's work so far: they are assuming it may be a smaller meeting, both because of smaller travel budgets, and because the Texas climate in August may not be appealing. It will be important for VM to help SAA with urging archivists to attend this meeting.

Meeting participants agreed that Austin is a huge draw for its cultural offerings and reputation as a great entertainment destination. There are lots of significant repositories large and small (and then there's the Ransom Center, a class unto itself), and the daily spectacle of watching thousands of brown bats streaming in and out of the Congress Ave. Bridge. But no, the brown bat is not the official bird of Austin, though maybe it should be; that honor falls to the boat-tail grackle, according to expert resident John Slate.

3) Tours: Stephen Fletcher noted that no visit to Austin can be complete without seeing the first photograph known to exist (Niépce, 1826), which is held by the Ransom Center.
<http://www.hrc.utexas.edu/exhibitions/permanent/wfp/>

Unfortunately the Center will have no major exhibits up in early August, but we could maybe get a behind-the-

scenes tour. Stephen reports that the RC staff is excited about hosting a visit for our group. Stephen has already talked with the tour coordinator at SAA, who urged us to schedule a tour on the day of the other tours – before the workshops. But that would mean that few section members would already be in Austin.

A lengthy discussion ensued about crafting a tour centered around the Ransom's photographic and/or visual arts holdings, perhaps in the evening; there was also the possibility raised of holding our Section meeting there. According to SAA office, there is a precedent for holding section meetings offsite. There appears to be an excellent city bus service directly from the meeting to the Ransom Center.

ACTION: John to look into opening the facility for an evening tour; will work with Stephen and Beth to explore the possibilities of holding a tour of the Center and maybe holding a section meeting at the same time.

4) Section Meeting Ideas: Discussion about benefits of having a speaker for VM meetings, or spending that time on getting members and new attendees engaged with our group (break-out discussions, etc.). Both are appealing. It was suggested that we alternate years for these two program options. Helena Zinkham suggested asking the Ransom Ctr. staff to speak at the section meeting if a tour doesn't work out. Break-out sessions in Washington DC 2010 might be better idea – will probably be a bigger meeting.

ACTION: Chair needs to confer with VM members and decide which to do in Austin, and relay to rest of group.

II. Speak of the devil: Annual Meeting, Washington DC, 2010

Session ideas and news:

1. Miriam Meislik and Connie Schultz are planning a session on educating historians on the use of photographs as evidence. Could be directed at public service archivists. Group discussed the possibilities. Paul Conway and Elizabeth Yakel (U. of MI) are wrapping up a study on the use of visual materials in higher education. Could make good panelists, along with a historian and an archivist.

ACTION: Miriam and Connie to continue to develop this proposal.

2. Paula mentioned that one urgent need expressed in the past was to give more attention to developing work-

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shops on how to care for non-photographic materials. Helena responded by offering to look into hosting a workshop at the LC – an ideal venue – on how to handle prints and drawings. Group should also consider tours of repositories with substantial or interesting collections of non-photographic collections. One possibility for DC suggested by Gerri Schaad is her institution, Dunbarton Oaks, which has many fine prints and drawings (botanical and architectural). Other ideas welcome from VM membership.

ACTION: Helena to look into workshop possibilities and will get back to Paula. Gerri to look into tour possibility at Dunbarton.

3. Beth reminded VM members to get started early on session and workshop proposals. Paula is implementing a yearly cycle for the Education group so submissions can be moved along during the whole year between meetings, and she read the list of session topic ideas that were developed by the Advanced Workshop Committee under Ardys Kozbial's direction with input from the section membership. These are still valid and should be pursued by the Education group and others in VM.

III. Liaisons

1. No liaisons were present at midwinter meeting except Gerri. Group reviewed our current liaisons and their activities. Current liaisons: AEC – Robert Burton, VM Cat. – R. Burton (Chair); Architectural Recs. – Gerri Schaad; SAA – Lee Miller, VRA – Kim Cumber (unofficial). There are some vacancies: AMIA (Association for Moving Image Material), ACA (Academy of Certified Archivists). Tim Wisnieski, visual materials archivist at the Alan Mason Chesney Medical Archives of the Johns Hopkins University, and recent grad of the Univ. of Pittsburgh Library School, volunteered to be the AMIA liaison. Thanks, Tim!!

2. The function of the ACA liaison is to make sure that VM issues are well-represented in the exam given by the Academy. Helena pointed out that the liaison however is not charged with actually taking part in creating the test. One question: who in VM is certified? Um, a certified archivist, that is. (James, don't go there, don't go there!)

3. The Visual Resources Association (VRA) has contacted VM to request that we establish a formal liaison relationship, organization to section (rather than VM having a person uni-directionally linked to an organization, if that makes sense). For now Kim Cumber is our informal

liaison - monitors VRA listserv for items of interest to VM members.

ACTION: VM Chair needs to contact SAA Council for its approval if we decide to take VRA up on this.

IV. Status of Midwinter Meeting

1. Consensus was to try to keep it going annually. The blog proved to be a welcome addition to communicate with those who couldn't attend. As of noon today (Saturday, 2/21), we had 110 hits on the blog and some comments (additional comments came after lunch – just about the time our California cohorts had had their second cup of coffee).

2. Discussion played over issues of having midwinter meeting at people's houses vs. hosting it at an institution; how big it is meant to be; what is its function; and where to have it. Earlier discussions about fundraising could maybe be applied to midwinter – could we use funds to help defray food costs and space if we decide to hold it in a more neutral but more costly setting? Right now it's comfortably inexpensive and the attendance has been good. Consensus was that the midwinter meeting is for leadership and is not meant to have a huge attendance, but we do want to informally encourage others to attend if they can and are interested in hearing us yammer on and on.

Stephen had the idea of using member zip code info. to choose meeting locations. Also suggested maybe renting a beach house for 2010, which excited the crowd until they realized why the Outer Banks are so named; they are really out there and far from an airport.

3. Went back to the discussion about when to do speaker vs. break-out discussions at VM Section Meetings. Austin might be better venue for break-outs since more West Coast members and library school students might attend and may want to have that time to engage with VM members on specific topics. Washington may be better suited for program/speakers. (Beth to shape section meeting programming in consultation with VM members and leadership.)

ACTION: Beth will talk to Ardys and pull together VM Task Force to review suggestions and direction of midwinter meeting. Will report to VM Section at Austin.

LUNCH BREAK (yeah!)

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V. New Initiatives

1. We already have the VM Reader underway and will continue on that, so that's not really a new initiative although it has been re-energized.

2. Paula reported that Nicolette Bromberg has suggested that VM create a manual that smaller institutions could use to train volunteers on handling visual materials. Idea was well-received. Univ. of Minn. May have something online. Maybe VM's role could be to better publicize resources to institutions who might not know about them?

ACTION: Education group will look into this and see what already exists out there and what the specific needs seem to be.

3. Gerri suggested developing a "talk in a box" that VM members could give at their regional meetings. Discussed possibilities – worth pursuing at some point.

4. Stephen emphasized again the urgency of devoting more attention to digital issues, and group agreed the time is now. VM is well-positioned to produce a resource document for small institutions on visual materials and digital issues (esp. photographic). Could put it up on our web site. Stephen to look into what information is already available and in what form?

VI. SAA Direction and Policies

Lee Miller, SAA Council liaison, wants input from VM members on SAA's direction or its policies. Are there any specific issues we would like to communicate to Council?

1. Helena indicated the need to mention to Council the importance of addressing the impact the Native American Records Protocol will have on our profession. SAA has been asked to endorse this proposal. Follow this link for more: <http://www2.nau.edu/libnap-p/>

For VM members: we will need to rethink public accessibility to native artifacts and records and be more aware of cultural and ethical concerns when dealing with Native American and aboriginal collections. How might our VM section weigh in? Discussion topic in Austin?

2. Another concern (for Council or maybe for another source?): the handling of our VM fund (see Friday's minutes). Need to update the Section Handbook to address this issue of how SAA handles funds from sections (are we the only one??).

3. Some additional discussion of T-shirts and our account ensued. Money apparently went straight to SAA, even the money from the sale of shirts from Cafe` Press. Miriam never received statements.

ACTION: Beth will put out a call on listserv for input, then will convey VM concerns to Lee, our liaison. She will ask him for an update on SAA's stance re: Native American protocols (NAGPRA). She will mention fundraising issues, autonomy of sections, and need to update handbook (the fundraising section dates from 1992).

Late breaking news via the blog: James Eason tentatively volunteered to again coordinate reviews/summaries of sessions after Austin. This was a well-received service. Hats off to James!

The meeting was adjourned by the Chair, Beth Bilderback around 3:30 pm.

Saturday's minutes respectfully submitted by
Paula Jeannet Mangiafico

SAA VM Section Midwinter Meeting - Proposed Changes to Bylaws

The following proposed revisions are made to bring the Section into compliance with SAA regulations. SAA requires Sections to have Steering Committees, and the changes reflect the addition to our administrative structure. If you have any questions about or corrections to the proposed changes, please contact Beth Bilderback: BILDERBK@mailbox.sc.edu

Bylaws, Visual Materials Section, Society of American Archivists

Last Adopted 1990 August 31
Seattle, Washington

Revised, 2004 January
Boston, Massachusetts

Revisions adopted, 2004 August
Boston, Massachusetts

Revisions adopted, August 2008
Revised, February 2009

Article 1. Name.

The name of this section shall be the Visual Materials Section of the Society of American Archivists (SAA), hereinafter referred to as the Section.

Article 2. Objective.

To promote greater communication among visual materials archivists and to represent and promote appropriate care, management, and use of visual materials collections to the greater archival community through annual meetings, continuing education programs, and publications, including a newsletter reporting on the Section's activities and other matters related to visual materials collections.

Article 3. Membership.

Membership is open to any member of the Society of American Archivists who elects to join.

Article 4. Leadership Officers.

A. The Section shall be guided by a **Steering Committee composed of** Chair, ~~and a~~ Chair-elect, **Immediate Past Chair, Newsletter Editor, Webmaster, and two elected members.**

B. Terms of office.

1. The Chair and Chair-elect shall serve a term of one year each. **The Chair may not be elected to serve as Chair-elect in the year immediately following his/her term of office.**

2. **The two elected Steering Committee members shall serve alternating two year terms.** ~~The Chair may not be elected to serve as Chair-elect in the year immediately following his/her term of office.~~

3. **The Newsletter Editor and Webmaster are appointed by the Chair, with advice from the Steering Committee, to a two-year term each, which can be renewed indefinitely.**

4. The Chair, ~~and~~ Chair-elect, **and elected Steering Committee member** shall assume office at the close of the annual Section meeting in which they are elected, and shall serve until their successors have taken office.

SAA VM Section Midwinter Meeting - Proposed Changes to Bylaws

C. Nomination and Election.

1. Nomination

- a. The Elections Committee shall call for nominations for Chair-elect **and Steering Committee member** on the Section listservs and the second newsletter of each year.
- b. Only individuals who have consented to nomination may be listed on the slate of candidates.

2. Election.

- a. The Elections Working Group shall prepare a ballot for distribution 2 months preceding the annual Section meeting and for distribution at the meeting. This ballot shall include provision for a write-in candidate.
- b. The Elections Committee shall work with SAA to distribute an electronic ballot. SAA will report the results to the Elections Committee. The Elections Committee will, in turn, report the results of any election at the annual Section meeting and in the newsletter following the election.
- c. Ballots may be submitted using SAA's electronic balloting system or at the annual Section meeting.

3. Vacancies in Office.

- a. Chair. In the case of vacancy in the office of Chair, the Chair-elect shall assume the office and duties of Chair.
- b. Chair-elect. In the case of vacancy in the office of Chair-elect, the office shall remain vacant until the next annual Section meeting, at which time a new Chair and Chair-elect shall be elected. The Chair shall assume the duties of Chair-elect in the interim, although the Chair may ask a member of the Section to assist in fulfilling the duties of Chair-elect.
- c. Elected Steering Committee Members. In the case of vacancy, the Steering Committee shall appoint a replacement, who shall serve to the end of the unexpired term.**

D. Duties of the Officers.

1. Chair. The Chair shall preside over Section meetings, and with the advice and assistance of the **Steering Chair-elect and Committee** and Working Group Chairs shall direct the Section's activities. The Chair, **with advice of the Steering Committee**, appoints ~~Committee Chairs~~, Working Group Chairs, and Liaisons; submits the final Three-Year Plan and summary to SAA Council after receiving a draft from the Three-Year Plan Working Group chaired by the Chair-elect; submits budget requests to SAA Council; and turns over the records of his/her administration to the Chair-elect.
2. The Chair-elect shall advise and assist the Chair in conducting the Section's business. In the absence of the Chair, the Chair-elect assumes the duties of Chair. The Chair-elect will chair the Three-Year Plan Committee and submit a draft plan to the Chair for approval and submission to SAA Council.

Article 5. Business.

A. Meeting times. The Section shall meet once a year at the time of the annual meeting of the Society of American Archivists. The time of and agenda for this meeting shall be announced in the newsletter immediately preceding the meeting.

B. Other meetings. Additional Section meetings may be scheduled at the call of the Chair. Such meetings shall be announced on the VisualMat listserv, **the SAA Section listserv**, and in the newsletter preceding the meeting.

SAA VM Section Midwinter Meeting - Proposed Changes to Bylaws

1. A report of a meeting called by the Chair must be published in the newsletter immediately following the meeting and posted on the Section web site.

2. Decisions proposed during any meeting called by the Chair must be published in the newsletter immediately following the meeting, posted on the Section web site, and approved by the membership at large during the annual meeting by a plurality of members voting at the annual meeting.

C. Voting. All policy decisions shall be determined by a plurality of members voting at the annual meeting.

Article 6. Committees and Working Groups.

A. Elections Working Group.

1. The Elections Committee shall consist of the two most recent, available, past Chairs. Members of the Working Group shall serve for no more than two consecutive years. Members of the Working Group may not nominate themselves or each other for office.

2. The Working Group shall prepare a slate of candidates for election reflecting the diversity of the Section's membership, especially in terms of location, size, and type of employing institution. The Working Group shall request of nominees consent to candidacy and a brief biographical and position statement for publication in the newsletter immediately preceding the annual Section meeting.

B. Newsletter Working Group.

1. The newsletter Editor is the Chair of the Working Group as appointed by the Section Chair. The Editor may appoint assistant Editors from among the Section members. Prior to publication, the newsletter shall be prepared and reviewed by the Editor and Assistants and forwarded to the Section Chair for approval.

2. The newsletter shall be published in compliance with the SAA Guidelines for Section and Roundtables.

C. Committees and Working Groups. The Chair may appoint or dissolve other Committees and Working Groups as needed. Each Committee and Working Group shall have a written charge and a specified period of service. Committees shall report on their activities at the annual Section meeting or in the newsletter prior to the annual Section meeting.

Article 7. Policy for Revision of Bylaws.

Bylaws shall be reviewed every 4 years by the **Steering Chair, Chair-elect**, Committee and Working Group members. All proposed changes to the bylaws shall be published in the newsletter and posted on the Section web site prior to the annual meeting. Changes shall be determined by a plurality of members voting at the annual meeting.

Article 8. Parliamentary Authority.

Roberts Rules of Order, latest edition, shall govern the proceedings of the Section, except as otherwise provided for in the bylaws of the Section, or in the constitution, bylaws, or other special rules of the Society of American Archivists.

VIEWS: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published quarterly by and for the Visual Materials Section.

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Your comments and suggestions for improvements will always receive a cordial hearing.
The next deadline for material for the newsletter is June 15, 2009.

Opinions expressed are those of the authors.



VIEWS

The Newsletter of the
Visual Materials Section
Society of American Archivists

October 2009

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From the Chair Stephen Fletcher UNC-Chapel Hill

"For the King, yes, of course. But which King? . . . Unless we ourselves take a hand now, they'll foist a republic on us. If we want things to stay as they are, things will have to change. Do you understand?"

—Tancredi in *The Leopard* by Giuseppe Tomasi di Lampedusa

It is the next to last sentence above that's often quoted from Tomasi di Lampedusa's classic historical novel. It is, however, Tancredi's entire statement to his aristocratic and somewhat oblivious uncle, Prince Fabrizio Corbera, that is more enlightening because it reveals the constancy he desired and hints at what needed to change to maintain that constancy.

The *Leopard* begins its fictional story in May 1860, coinciding with Francis Frith's actual return from the last of three photographic expeditions to Egypt and Palestine first begun in 1856. In Frith's realm, the wet collodion process had become king, supplanting the daguerreotype and calotype. Today we recognize a new king: Digital Photography. But do we as visual materials archives understand that reality?

As an SAA section, we have been slow, almost reticent, to address the issues that stem from our new "republic." The digital photography revolution is not new. Only a few days ago, October 29th, *The Economist* honored Steve Sasson, the builder of the first digital camera in 1975 (almost 35 years ago) for his invention. When our VIEWS editor asked me for a portrait for this column, I almost posed by a large early 20th century studio portrait camera. Instead I symbolically selected a modern view camera equipped with a medium format digital back. Where Frith returned from the Holy Land with hundreds of glass plates, today's photographers return from their shootings with hundreds of megabytes—even hundreds per image. True, the digital photography revolution was slow to develop, but it has unquestionably been foisted upon us now for at least the past decade, ever since the technology reached the point of practical usability. Over the years, the Visual Materials Section has become relevant to our colleagues and ourselves because we have provided useful and important information about our primary area of concern: photography. Why have we been so slow to tackle the issues of digital photography? We will only revere the old kings? How do we as a section stay relevant? If we want to stay relevant, what do we need to change? That shall be the theme for this year's midwinter meeting, and we'll start by addressing the first issue of SAA's Strategic Priority #1: "Rapidly changing information technologies challenge archival principles, practices, and communication protocols, demanding effective leadership from the archives community to access, capture, and preserve records in all formats."

For us, that primarily (but not exclusively) means digital photography. Do we understand?

Philadelphia on Stone: Library Company of Philadelphia Nineteenth-Century Lithography Project Nears Completion

By Erika Piola
Assistant Curator, Prints and Photographs
Library Company of Philadelphia

As the end of 2009 approaches, the Library Company of Philadelphia enters the final year of work on Philadelphia on Stone, a three-year project researching the first fifty years of Philadelphia lithography (1828-1878). Generously funded by the William Penn Foundation, with additional support from the Independence Foundation, the project explores the professional and personal lives of Philadelphia lithographic artists and printers, their work, and the impact of this printing process on the iconography of the city. Inspired overall by Nicholas Wainwright's *Philadelphia in the Romantic Age of Lithography* (1958), the project takes a more inclusive approach than this previous work. Lesser known, later, and journeymen lithographers, in addition to premier lithographers such as P.S. Duval (1804/5-1886), serve as focal points in the analysis of the importance of Philadelphia lithography in understanding 19th-century visual culture. Administered by the Assistant Curator of the Print and Photograph Department, Erika

Piola, Philadelphia on Stone now proceeds into its final phase following two years of surveys at eight institutions with significant holdings of lithographs relevant to the scope of the project.

Over 1,000 lithographs have been MARC cataloged from the surveys conducted of the collections of the Library Company of Philadelphia, the Historical Society of Pennsylvania, the Atwater Kent Museum, the Athenaeum of Philadelphia, the Free Library of Philadelphia, the American Antiquarian Society, the Library of Congress, and the Smithsonian National Museum of American History. These prints, to be illustrated and accessible on the library's digital catalog ImpAC (www.lcpdigital.org), provide the foundation to the project, now focused on the compilation of an on-line biographical dictionary, exhibit, and book.

The dictionary, to be illustrated by profiled lithographers' advertisements, portraits, and buildings, will contain more than 500 entries also searchable through ImpAC. Based on the most comprehensive scholarship to date, the biographies will be searchable by name and keyword, and unlike conventional printed dictionaries will be readily revisable with any new information garnered from patrons or further staff research.

The exhibition, opening March 22, 2010 and intentionally scheduled to coincide with the arts festival *Philagrafika 2010* "The Graphic Unconscious," will promote the history of Philadelphia lithography as well as assess its impact on contemporary visual culture. The main exhibition



P.S. Duval & Son, Lithographers. S.W. corner 5th and Minor Street. Philadelphia (Philadelphia, 1857). Lithograph, tinted with two stones. Collections of the Library Company of Philadelphia.

space will contain installations that explain the history and process of lithography, document the professional and personal lives of premier and journeymen lithographers, and include selections from the Philadelphia lithographs surveyed. In addition, four wall cases in a small exhibit area will display the work of contemporary lithographers Kip Deeds and Roberta Delaney.

The book, a collection of eight thematic essays authored by Library Company curators and other scholars in the field, including Professor



W. H. Rease, Mitchell & Croasdale, Successors to G.W. Ridgway & Co., Dealers in Sperm, Whale, Lard, & Tanners Oil, Candles, Rice, &c. No. 30 Nth Wharves, above Arch St. Philadelphia. (Philadelphia: Printed by Wagner & McGuigan, 1856). Chromolithograph, with hand-coloring. Collections of the Library Company of Philadelphia.

Emeritus of Typography and Graphic Communication Michael Twyman, will provide a comprehensive overview of the new findings garnered from the project research. To be published in late 2011, the heavily-illustrated text will include chapters that provide an analysis of the social, economic, and technological changes in the trade from 1828 to 1878, biographies of seminal lithographers P.S. Duval (1804/5-1886) and James Queen (1820/21-1886), and new insights about genres of lithographs that relate to book illustration, advertising, sensational news, and landscape imagery.

As Philadelphia on Stone heads into its final phase, a revived interest in the importance of Philadelphia lithography for visual culture research will hopefully just be beginning.

To learn more about this project, please visit the Philadelphia on Stone website <http://www.librarycompany.org/collections/prints/stone.htm>



Max Rosenthal, Rudolph Stein (Philadelphia, 1865). Lithograph, tinted with one stone. Collections of the Library Company of Philadelphia.

Exhibits

By Shawn Waldron
Archive Director
Conde Naste Publications

Ansel Adams – Early Works

San Jose Museum of Art
San Jose, CA
September 5th to February 28th

Irving Penn – Small Trades

Getty Museum
Los Angeles, CA
September 9th to January 10th

Looking in: Robert Frank's "The Americans"

Metropolitan Museum of Art
New York, NY
September 2nd to December 27th

Documenting our Past: The Teenie Harris Project

Carnegie Museum of Art
Pittsburgh, Pennsylvania
Ends on November 1st

Masterworks of American Photography: Moments in Time

Amon Carter Museum
Fort Worth, TX
June 19th to January 3rd

Norfolk and Western Railway Photographs by O. Winston Link

Henry Art Gallery, University of Washington
Seattle, WA
Ends October 18th

Eduardo Garcia Benito: The New York Years

Museo de la Pasion
Valladolid, Spain
Ends November 1st
Created by yours truly!

The Provoke Era:

Postwar Japanese Photography

San Francisco MoMA
San Francisco, CA
Ends December 20th

Hide and Seek: Picturing Childhood

Nelson-Atkins Museum
Kansas City, MO
Ends February 21st

Steps off the Beaten Path: 19th Century Photographs of Rome and It's Environs

Clark Insitute
Williamstown, MA
Ends January 3rd

Who Shot Rock & Roll: A Photographic History

Brooklyn Museum
Brooklyn, NY
Ends January 31st

Le Theatre du crime:

Photographies de R. A. Reiss (1875-1929)

Musee de l'Eyesee
Lausanne, Switzerland
Ends October 25th
This is a gorgeous museum!

Faces of the Frontier:

Portraits from the American West, (1845-1924)

National Portrait Gallery
Washington, D.C.
Ends January 24th

Dallas Municipal Archives to Re-Introduce Kennedy Assassination Photos through Portal to Texas History

By John H. Slate, CA
City Archivist
Dallas Municipal Archives

The Dallas Municipal Archives, City Secretary's Office, City of Dallas, Texas, is re-opening for research its Dallas Police Department photographs taken the day and week of the assassination of President John F. Kennedy. Through a Rescuing Texas History grant, funded by the Summerlee Foundation, the Portal to Texas History of the University of North Texas Libraries digitized 420 images comprising the first-day evidence photography made by the police department during its investigation of the president's murder, as well as documentation surrounding the murders of Officer J.D. Tippit and Lee Harvey Oswald. The photographs series is part of the 11,400 documents making up the collection that is the cornerstone of the Municipal Archives, acquired in 1989.



The only known color image of Lee Harvey Oswald while in custody of the Dallas Police Department. Courtesy of Dallas Municipal Archives, City of Dallas



Photo from a 4x5 black and white negative, made the same day as the color photo. Note the lighting equipment, which is frequently cropped out in derivative versions. Courtesy of Dallas Municipal Archives, City of Dallas

This event marks the widest possible access to the collection to date, since it was the subject of a pioneering digitization project in 1992 by Wang Laboratories. Beginning the week of November 16th the virtual collection will be open for research through the Portal to Texas History (<http://texashistory.unt.edu/>), where viewers can see 4x5 inch format images of the Texas School Book Depository Building and Dealey Plaza, the Texas Theater, and other sites.

Besides the photographs, the other 11,000 paper documents in the collection are scheduled to be available through the Portal to Texas History in 2010. Other Dallas Municipal Archives collections that will soon be available through the Portal include an illustrated 1924 Trinity River water quality survey, Love Field images from 1918 to the 1990s, and the Dallas Police Department Historic Cases files (including Bonnie and Clyde materials).

Have You Tried Tineye?

By Scott Prouty

American Institute of Physics (AIP),
Emilio Segrè Visual Archives (ESVA)

TinEye¹ is the first search engine on the web that uses image identification technology to find multiple copies of any given image. It does not search on keywords nor does it have content recognition capabilities (such as facial recognition). Created by Idée Inc., TinEye looks for exact image matches (even when they have been altered with image editing software), not similar images. It does this by searching on the 1,121,525,514 images (as of press date) it has indexed from the web. Idée Inc. recently claimed that it has refined TinEye's crawling ability, with 2-3 million images being added to its index weekly.

The search is executed by either uploading an image (which is not added to their search index, only the web is crawled) or inputting an existing image URL. Once results are returned, users have the option of comparing their own images with search results by using a toggle tool to highlight the differences between them, such as contrast, angle, etc.

The uses of this tool are still being explored; Tineye's website² suggests the following:

- "Find out where an image came from, or get more information about it
- Research or track the appearance of an image online
- Find higher resolution versions of an image
- Locate web pages that make use of an image you have created
- Discover modified or edited versions of an image"

It will be interesting to see what photo archivists and librarians will make of TinEye and Idée Inc's other developing image identification and image

search software, such as PixID and Pixsimilar. As a Photo Librarian, TinEye has been useful for me in finding additional descriptive data about our photos, such as identification and dates, which did not exist on our print copies. This works particularly well if your collection contains more copies of images than originals. TinEye has also eased the process of discovering copyright and provenance information for photos that had only existed for us as orphan works. TinEye reports that members of Wikimedia Commons "have created automated plugins and image checkers driven by the TinEye search engine, to help research photos and locate the source of images"³ in order to determine image copyright and assign appropriate licenses.

³ <http://blog.ideeinc.com/2009/07/08/wikimedia-commons-tineye/>

Small, but Important Note:

January VIEWS deadline is December 15th

Be a Contributing Editor. Submit an article. See the Breakout Session story for more details.

Submit images from your collections for the Gallery. The theme is Winter Wonderlands.

Write a Letter to the Editor. Agree with me. Disagree with me.

Get involved with VIEWS!

¹ <http://tineye.com/>

² <http://tineye.com/faq>

NEW in Print

By Liz Ruth, Assistant Editor
Los Angeles Maritime Museum

Brunet, Francois.

Photography and Literature.

Chicago: University of Chicago Press.

Series: Reaktion Books - Exposures, 2009.

144 pages, 30 color plates, 50 halftones.

ISBN: 9781861894298. \$29.95.

Available from: The University of Chicago Press

1427 East 60th Street, Chicago, IL 60637 USA

773-702-7700 Fax: 773-702-9756.

<http://www.press.uchicago.edu/>

Cosgrove, Dennis and William Fox.

Photography and Flight.

Chicago: University of Chicago Press.

Series: Reaktion Books - Exposures, 2009.

144 pages, 20 color plates, 60 halftones.

ISBN: 9781861893987. \$29.95.

Available from: <http://www.press.uchicago.edu/>

Foote, Berit Arnestad.

Point Hope, Alaska Life on Frozen Water.

Chicago: University of Chicago Press, 2009.

204 pages, 192 halftones, 1 map.

ISBN: 9781602230651. Cloth \$65.00.

Available from: <http://www.press.uchicago.edu/>

Heckert, Virginia A. and Anne Lacoste.

Irving Penn: Small Trades.

Los Angeles: J. Paul Getty Museum, 2009.

272 pages, 259 tritone illustrations.

ISBN 978-0-89236-996-6. \$49.95.

Available from: <http://www.getty.edu>.

Pacyga, Dominic.

Chicago A Biography.

Chicago: University of Chicago Press, 2009.

472 pages, 145 halftones, 7 maps.

ISBN: 9780226644318. \$35.00.

ISBN: 9780226644325.

Available from: <http://www.press.uchicago.edu/>

Available electronically: E-book from \$5.00 to

\$35.00.

Piston, William Garrett and Thomas P. Sweeney, editors. **Portraits of Conflict: A Photographic History of Missouri in the Civil War.**

Fayetteville, Arkansas: University of Arkansas Press, 2009. 300 pages, 243 photographs, index. ISBN 978-1-55728-913-1 | 1-55728-913-1.

\$65.00.

Available from: University of Arkansas Press,

<http://www.uapress.com/titles/fa09/fa09.html>

McIlroy House • 105 N. McIlroy Avenue • Fayetteville, Arkansas 72701 800-626-0090 • 479-575-

3246 • FAX 479-575-6044

Spirn, Ann Whiston.

Daring to Look Dorothea Lange's Photographs and Reports from the Field.

Chicago: University of Chicago Press, 2009.

376 pages, 195 halftones. \$30.00.

ISBN: 9780226769851.

Available from: <http://www.press.uchicago.edu/>

Van Parys, Michelle.

The Way Out West. With Essays by Lucy R. Lippard and Geoffrey Batchen.

104 pages, 60 halftones. Series: Center for American Places-Center Books on the American West.

Chicago: University of Chicago Press, 2009.

ISBN: 9781930066557. \$32.50.

Available from: <http://www.press.uchicago.edu/>

Wilder, Kelley.

Photography and Science.

Chicago: University of Chicago Press, 2009.

Series: Reaktion Books - Exposures. 144 pages, 20 color plates, 60 halftones. \$29.95.

ISBN: 9781861893994

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Gallery



Niels Bohr with his grandson, 1955.
Courtesy of Niels Bohr Archive, AIP
Emilio Segre Visual Archives.



Christmas Party, Pegram Nuclear
Physics Labs, 1957.
(L-R: Unidentified, Prof. T. I. Taylor,
W. W. Havens, Jr., Unidentified,
Unidentified, Bryce Rustad)
Courtesy of AIP Emilio Segre Visual
Archives.



Christmas tree at Pictou, Kebler Kindergarten, Colorado Fuel and Iron Company coal-mining town near Walsenburg, Colorado, 1903. Courtesy of CF&I Archives/Bessemer Historical Society.

Christmas tree at El Moro Kindergarten, Colorado Fuel and Iron Company coal-mining town near Trinidad, Colorado, 1903. Courtesy of CF&I Archives/Bessemer Historical Society.



Share images from your collections in the VIEWS Gallery!

The submissions deadline for the January issue is December 15, 2009. The theme is "Winter Wonderlands."

Austin Communications Breakout Session

By Tim Hawkins, Editor

At the Visual Materials Section meeting in Austin we held a breakout session on our communications strategy for the section. The meeting focused on VIEWS and the web site – on ways that we can improve both, and ways that we might collaborate in the future.

Clearly, to be more effective in both, we need more participation by Section members. To take VIEWS to the next level I would like to develop an editorial team. In a very short time it has become apparent that this is a publication that can only evolve as a team effort. I was very encouraged to see a number of you step up to help in Austin. I would like to thank everyone who volunteered. You will see their contributions in this issue.

For those of you who might like to be involved in the future, I'd like to put out a call for Contributing Editors. I understand that we all have jobs, this is a volunteer effort, and our time is limited. To be a Contributing Editor you would be required to contribute one article every year

– more if you'd like, but if we had eight editors contributing articles yearly that would be a great start. I would encourage you to contribute articles in your area of expertise – collections, exhibits, technology, news – whatever you feel is current or of interest to Section members.

We also discussed ways that we might make VIEWS and the web site more collaborative and complementary. It's possible that the two might become a single publication in the future. I'm happy to report that Lisa Snider, an experienced web developer who is now enrolled in the School of Library, Archival and Information Studies at the University of British Columbia, has offered to assist Mark Martin in further development of our web site. Her web site is at <http://www.thesnidersweb.com/> We're still working on that, so stay tuned for updates.

If you'd like to be a Contributing Editor, or assist in the development of the web site, contact me at tim.hawkins@steelworks.us

Elizabeth Henry Joins VIEWS Staff

By Tim Hawkins, Editor

Please welcome me in congratulating Elizabeth (Lizzie) Henry in her appointment to Graphic Designer for VIEWS.

Lizzie joined us in the communications breakout session at the Visual Materials Section meeting in Austin. She quickly volunteered to be the designer for VIEWS. I think that you will as quickly agree that she has taken this issue of VIEWS to a new level of elegance. Lizzie is exactly the person I had hoped to recruit to begin building a VIEWS editorial team.

Originally from Steamboat Springs, Colorado, Lizzie graduated with a Bachelor's in Fine Arts from Rochester Institute of Technology in 2006.

After taking a four-month vacation throughout Western Europe she decided to obtain a Masters in Library and Information Science with a focus in archives. Lizzie was accepted to Simmons College in the fall of 2007 and rushed through the program, graduating in May 2009.

Lizzie would like to work at an institution that is arts-related, such as an art library, museum, or a university. She's interested in the future of archives, social media, the rapid rise of digitization, and will doubtless be an archivist that you'll run into in the future.

Welcome Lizzie!

Parting Shots...

By Tim Hawkins, Editor



Last year I went to see the exhibit *Archive Fever* at the International Center of Photography in New York. The curator, Okwui Enwezor, wrote, “Archive Fever explores the ways in which artists have appropriated, interpreted, reconfigured, and interrogated archival structures and materials.” One of the series was

copy photographs of images by Walker Evans, cropped and exhibited as new work.

Last year, when I was in Boston, the artist Shepard Fairey was arrested right before his show opened at the Boston Museum of Contemporary Art. Fairey is best known for his appropriation of the Associated Press photographer Mannie Garcia’s image of President Barack Obama.

Appropriation interests me. How much is needed to make a work new and original? Is a cropped copy photograph a new work? Does the phenomenon of appropriation affect the archives profession?

A few weeks ago I went on a photo shoot in Colorado to photograph a sculptor who works only with recycled garbage. It struck me when my reporter partner, who knows that I am an experienced photo archivist, asked, “Do you catalog all of your photos with ‘Bridge’?”

I started working in visual materials archives over thirty years ago. Then it was just the extra stuff in the back room, but we developed standardized ways of working with films, photographs, posters, maps, audio and all of the other “stuff” that wasn’t manuscripts.

Now we’ve reached the point when the word “archive” has become a buzzword. Every radio station has an “archive.” We have mass-market photo products like iPhoto and Bridge, among many others, for managing personal photo collections, and entire industries have grown up to help us “archive” our family histories. Even athletic-shoe companies use the word to sell their products.

Have any of you been involved in developing standards for these mass-market “archive” products? Are professional archivists involved in this industry? Should we be concerned about the mass-marketing of our profession?

Are we being appropriated too?

Send your comments for Letters to the Editor to tim.hawkins@steelworks.us



Window display, Broadway Avenue, NY, 2008
Photo by Tim Hawkins

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline for material for the newsletter is December 15, 2009

Opinions expressed are those of the authors.