

VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

August 2011

Volume 25, Number 1

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Editor's Note:

This abbreviated issue of VIEWS has been "in the can" for some time as we develop the Visual Materials web site to disseminate time-sensitive section information and announcements. Please go to saavms.org for additional information.



Chair's Corner Stephen Cohen MetLife

Before I launch into my last article as Chair, I want to draw your attention to our new website. (saa.vms.org). This site succeeds our previous one which was pioneered by Mark Martin and Laurie Baty. (And if I have my facts correct, was the first SAA website.) We've

taken our classic website and updated its functionality so that it more closely resembles the news sites, social networks, and web 2.0 features, thereby making our website a more integral part of your routine. This came into being largely due to Tim Hawkins and Lisa Snider with support from a number of colleagues.

I am returning to my last writing with a twist. In my last writing I appealed each of you to consider seriously a way to contribute, especially concerning the addition of content to our website and to Views.

Yes, we all know that due primarily to our bad economy funds for travel and professional opportunities are reduced, more difficult to obtain, or flatly eliminated. We're having a long steady rain on our parade. Not fun. Participation in professional societies and other extra-occupational activities has ebbed. And to finish off the 1-2 punch, many of us have seen our workload increase, which has robbed us of precious time to do those other things we like to do in our jobs.

Here's the twist that will get us out of the doldrums: by applying the transitive property of career fulfillment (for the visual folks, it looks like this: "If A = B, and B = C, then C = A") you can boost your professional standing, gain some friends, and possibly even see your salary rise. Huh? You're still stuck on what the transitive property has to do with anything, right? Well, let me explain. Basically by contributing in small ways to the Section, you will grow (professionally, of course) and...just read on.

A= Carve out time from your workload to provide expertise to share and distribute knowledge across the archival community and affiliated professionals. (Make sure to cite contributions in your annual performance review.)

(Continued on page 2)

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

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The next deadline for material for the newsletter is October 10, 2011. Opinions expressed are those of the authors.

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B=Become a recognized expert in your field through your writings and involvement with VMS and beyond...thus becoming a major asset to your organization. Participation in the Section through contributions will give your career and professional standing a bump and will raise the reputation of your organization.

C= Be rewarded by your employer for being an outstanding professional and raising the reputation of your organization. Through your annual evaluation, your boss has proof of your expertise to the community at large and that you do more than just what is defined in your job description. You have become a more valuable employee. Rewards take the form of salary increases and bonuses, greater opportunities to speak at conferences, and more time allocated to professional endeavors, ie. contributing to the Section.

See, we're back to A.

By sharing your knowledge and expertise, you make your colleagues better at what they do and also build up your knowledge base. You are recognized as an asset, a fountain of knowledge.

We're a creative and innovative lot; I think we can overcome this. I want to stress that involvement does not have to be showing up at the annual meeting or the mid-winter meeting. Most of what we do now can be accomplished via the Internet. Submitting articles, essays, reviews, etc to Views, making a few phone calls, collaborating with colleagues on a workshop or a research paper, the list goes on.

On the flip-side, if we get no participation, we're no longer a Section. We have more than 750 members. While all members may not be visual material archivists or actively engaged with visual materials, each of you can contribute one way or another. While this is not an NPR fund drive and I cannot offer gifts for donating your time, I can say that your contributions will help make you a better professional and through sharing your wisdom and expertise, you make our community stronger and better. It also looks good on your resume to provide concrete examples of professional contributions.

I'm sure you have an interest in sharing your knowledge with like-minded colleagues...so tell me how much time you can afford and what you're interested in developing/contributing/writing/etc. Time commitments can be as little as a few minutes to a few hours or more. It is entirely up to you.

Come on, try out the transitive property of job fulfillment. I guarantee that once you start, you'll think to yourself, "I wish I had done this earlier." Share your expertise with the VM community. Go to saavms.or and sign up on the "Volunteer" page!

LIFE IN THE SHOP

Photo Editor, Anne Cuyler Salsich

Deena Stryker: Photographs of Cuba 1963-1964

By Karen Glynn, Visual Materials Archivist, Archive of Documentary Arts, Rare Book, Manuscript, and Special Collections Library, Duke University



Fidel Castro, among a crowd waiting for the return of fishermen held by the U.S. coastguard, Havana, February 1964. (R2-E062 Gelatin silver prints by Alberto Korda, 1964)

The Archive of Documentary Arts acquired the Deena Stryker Photographs, 1963-1964 (<http://find.library.duke.edu/results.php?type=books&recordid=DUKE003962797&format=search> collection in 2008). The collection contained two thousand 35mm negatives, contact sheets that had been cut into strips, a few proof prints, a book manuscript, and two CDs of low resolution scans. It is an unusual collection in that print journalist Deena Stryker took the pictures while on assignment in Cuba, but photographer Alberto Korda processed the film, making the contact sheets and the proof prints. We provided access to the images by mounting the low resolution scans on our digital collections site. Usage is monitored to determine if the images need to be scanned at a higher resolution to service user demand.

In addition to collecting photographs for the Archive of Documentary Arts, I'm also responsible for programming the Special Collections Gallery, which is dedicated to photography exhibits. I wanted to show the Stryker work while Fidel Castro was still active so I invited two Cuba experts to curate a show and raised the funds to hire a wet darkroom photographer to make 11x14 prints of the 30 images they selected. The exhibit Deena Stryker: Photographs of Cuba 1963-1964 <http://exhibits.library.duke.edu/exhibits/show/stryker> includes a mix of new gelatin silver prints and vintage Korda proof prints. The curators wrote captions for the images and helped create an exhibit opening program that included an academic panel, a talk and gallery tour by Deena Stryker, and a reception.

Reaching out to different departments for exhibit funds served to promote the Stryker Collection and Special Collections in general across campus, creating new relationships with faculty and administrators.



Boys looking at toys in a shop window. Socialization to the values and icons of the new revolutionary society took place not only in schools but through popular culture products like toys and cartoons, Bayamo, Granma Province, December 1963. (R3-E330 Gelatin silver print by Cedric Chatterley, 2010)



Two volunteers from a literacy brigade teaching in the Sierra Maestra Mountains, Granma Province, December 1963. (R1-E160 Gelatin silver prints by Alberto Korda, 1963)



The gracious homes of many wealthy and influential emigres were appropriated by the revolutionary state and put to use as schools. Here, boarding students occupy the home of former Cuban president Carlos Prío Socarras (1948-1952), Arroyo Naranjo section of Havana, January 1964.

(R2-E255 Gelatin silver prints by Alberto Korda, 1964)



A clothing store window in downtown Havana, May 1964.

(R4-E435 Gelatin silver print by Cedric Chatterley, 2010)

The new government built widely throughout the island in an effort to reduce migration to the capital. This view shows construction in the eastern section of the country, December, 1963.

(R2-E227 Gelatin silver print by Cedric Chatterley, 2010)



Expect the Unexpected: An Illustrated Look at Mining Accidents

By M'lissa Morgan, Assistant Archivist, CF&I Archives

It will probably come as no big surprise that the mining profession can be full of unfortunate and often deadly accidents. The work can involve tight spaces, heavy machinery, explosive material and a variety of unpredictable circumstances. It is because of the nature of these activities that safety was a primary concern for the Colorado Fuel and Iron Corporation (CF&I) and that documentation regarding accident occurrences, precautions, and preventions is so prevalent in the CF&I Archives. The CF&I Archives is divided up into ten records encompassing the many departments' records including the operations of the mines and quarries where the raw materials were found for the steel making process. Within the records one can find geology and exploration files detailing possible prospects and sample data, production reports, equipment information, and environmental impact just to name a few topics.

Also included in the Mines and Quarries record group are health and safety documents. These can include but are by no means limited to safety inspections, citations, and policies from the Mine Safety and Health Administration and the Mining Enforcement and Safety Administration, accident reports, safety bulletins, black lung disease, and operational safety procedures. Incorporated within the paper documents on these topics are materials through which the education and documentation of mine safety is presented in a more creative manner, including photographs, explanatory drawings, and "fatalgrams"



Staged scene of an injured miner at the Allen Coal Mine, Las Animas County, Colorado, 1959.



Staged scene of an injured miner at the Allen Coal Mine, Las Animas County, Colorado, 1959.

At first glance, the photographs found in the files appear to be images taken after an accident has occurred. However, after a closer examination and inspection of the written account, it is apparent that the activities shown in the photograph were staged scenes of the results from that accident. The individuals involved are positioned in and around the equipment and materials in the manner they would have been during and after the accident and/or injuries occurred.

A logical consideration of the impossible timing required to take the photos during the accident and the obvious lack of physical injury to the persons in the image give away the ruse. However, it is more likely that the images were used to analyze the cause and future prevention of similar incidences and to possibly provide a basis for defense during accusations related to the incident.

Another part of many of the accident reports are drawings diagramming what happened during the accident. The equipment, location, and individuals involved are all drawn depicting a moment, usually the most critical one, during the accident. Some of the time the drawings are very basic and the people are somewhat crudely depicted; however, there are many in which a definite realism is seen and a higher level of artistic skill possessed by the artist is obvious. Most of the drawings do include images of the individual and are drawn from a side-view, although there are a few in which the environment or equipment involved played such a crucial role, such as in mining car and railroad track related accidents, that the scene are drawn from an aerial view.



Drawing of a miner injured by a mule-drawn coal car.

Finally, another illustrated component of the accident reports is seen in something they called a “fatalgram.” These “fatalgrams” were distributed by the Mining Safety and Health Administration (MSHA), a division of the U.S. Department of Labor, not by CF&I themselves. These were one page publications that gave a written explanation of the accident, an image showing the crucial moment during which the individual was injured, recommendations for avoiding that type of accident in the future, and annual industry-wide death statistics with underground, surface, and mill distinctions. As with the explanatory drawings, the “fatalgrams” varied in artistic detail and were clearly drawn by multiple individuals.

Safety concerns were and always will be a large component of the businesses of heavy industry, and the Colorado Fuel and Iron Corporation was no exception. The company-produced photographs and drawings, as well as the inclusion of MSHA distributed materials within their files, is indicative of their awareness of all that can happen during the mining process. The illustrative nature of these materials adds an element of humanity, and as a possible consequence an element of severity, for any employee or colleague who was being informed of the importance of safety during their work. Even to those of us in the CF&I who are now the ones viewing this material, the hard and dangerous work of the miners becomes that much more real because of these documents.

Fatalgram



U.S. Department of Labor
 Mine Safety and Health Administration
 Metal and Nonmetal Mine Safety and Health Activity

date February 25, 1981

A 27-YEAR-OLD MINER WITH 6 1/2 YEARS OF MINING EXPERIENCE, 7 MONTHS IN HIS CURRENT JOB, DIED OF CARBON MONOXIDE POISONING IN AN UNVENTILATED MINE HEADING.

THE VICTIM AND HIS PARTNER HAD THE TASK OF MUCKING OUT THE HEADING, WHICH HAD BEEN SHOT AT THE END OF THE EVENING SHIFT THE PREVIOUS DAY. THE AIR APPEARED CLEAR, SO THEY STARTED TO WORK, BUT BOTH FELT UNWELL AFTER A FEW MINUTES AND LEFT. THEY BARELY REACHED THE SHAFT STATION ONLY 50 FEET AWAY AND WERE UNABLE TO SIGNAL TO BE HOISTED. THEY WERE FOUND A LITTLE LATER IN THE MUCK BUCKET AND THEN HOISTED, BUT THIS WAS IN TIME FOR ONLY ONE TO RECOVER.

THE OPERATION WAS A LEAD-COPPER-SILVER-GOLD VEIN MINE, AND THIS ACCIDENT OCCURRED ON THE BOTTOM DRIFT OF FOUR. IT WAS CUSTOMARY TO LEAVE AIR TURNED ON WHEN FIRING AT THE END OF A SHIFT, BUT IT WAS FORGOTTEN THIS TIME, AND THE MORNING CREW FAILED TO RECOGNIZE THIS.

RECOMMENDATIONS:

1. The supervisor or a competent person designated by him shall examine working area for unsafe conditions at the beginning of each shift. Any unsafe condition encountered shall be corrected immediately.

57.3-8 (Mandatory)



81-013


DEATH TOLL Period covered: January through November				
Year	Underground	Surface	Mills	Total
1979	26	59	26	111
1980	18	48	27	93

**DO YOUR PART TO KEEP THE TOLL DOWN!
 SAFETY IS EVERYBODY'S BUSINESS**

© U.S. Government Printing Office: 1980-777-064/26

Fatalgram describes a mining death due to carbon monoxide poisoning, 1981.

Fatalgram

JWR 

U.S. Department of Labor
Mine Safety and Health Administration
Metal and Nonmetal Mine Safety and Health Activity

date 6 June 1980

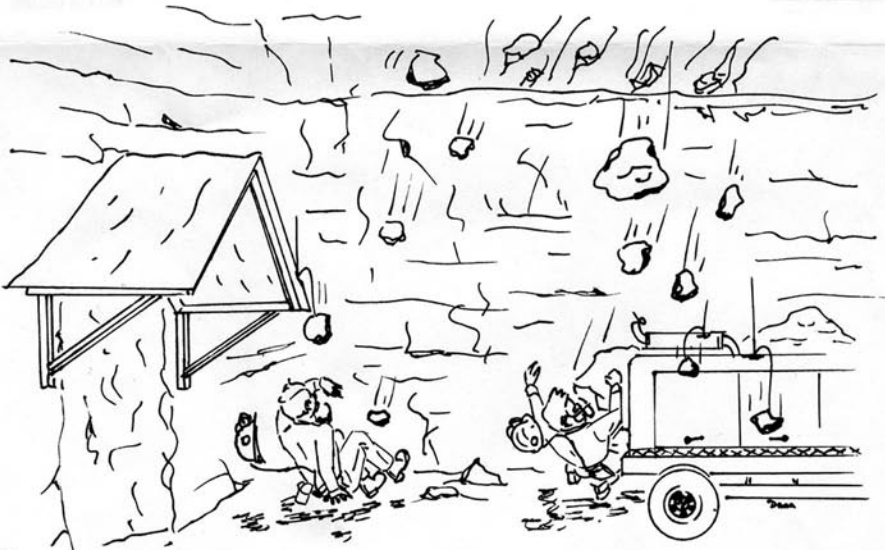
A 20-YEAR-OLD DRILLER WITH 2-1/2 YEARS OF MINING EXPERIENCE AND 20 MONTHS IN HIS CURRENT JOB WAS FATALLY INJURED BY A ROCK FALL FROM THE WALLS OF A DECLINE LEADING DOWN TO THE PORTAL.

THE SIDES OF THE DECLINE WERE BENCHED FOR SLOPE STABILITY WITH BENCH HEIGHTS RANGING FROM 35 FEET TO 7 FEET 4 INCHES. THE HORIZONTAL TOE WIDTHS WERE NARROW, FROM 4 TO 20 FEET. FREEZING THE PAST WINTER CAUSED DETERIORATION SO THAT THE WALLS HAD SLOUGHED DOWN, AND MOST OF THE BENCHED INTERVAL WAS AT THE ANGLE OF REPOSE. THE 35 FOOT BENCH WAS THE BOTTOM ONE, AND NEAR THE PORTAL THE NATURAL GROUND WAS 83 FEET ABOVE THE FLOOR OF THE PORTAL.

THE VICTIM WAS STANDING BY AN AIR COMPRESSOR PARKED 20 FEET FROM THE WALL OF THE DECLINE AND BETWEEN COMPRESSOR AND WALL, AS THE CONTROLS WERE ON THAT SIDE. RAIN THE DAY BEFORE THE ACCIDENT AND EARLIER THE SAME DAY CONTRIBUTED TO FURTHER REDUCING THE STABILITY OF THE MATERIAL. THE ACTUAL START OF THE ROCK FALL WAS NOT WITNESSED BUT APPROXIMATELY 400 POUNDS OF ROCK STRUCK THE VICTIM.

RECOMMENDATIONS:

1. STANDARDS FOR THE SAFE CONTROL OF PIT WALLS, INCLUDING THE OVERALL SLOPE OF THE PIT WALL SHALL BE ESTABLISHED AND FOLLOWED BY THE OPERATOR.
STANDARD 56.3-1
2. MEN SHALL NOT WORK BETWEEN EQUIPMENT AND THE PIT WALL WHERE EQUIPMENT MAY HINDER ESCAPE FROM FALLS OR SLIDES OF ROCK.
STANDARD 56.3-12



80-21

PC TJA/Orna

DEATH TOLL Period covered: JANUARY - APRIL				
Year	Underground	Surface	Mills	Total
1979	6	15	12	33
1980	6	17	9	32

**DO YOUR PART TO KEEP THE TOLL DOWN!
SAFETY IS EVERYBODY'S BUSINESS**

U.S. Government Printing Office: 1979-677-158-29

Fatalgram describes a mining death due to a rock fall, 1980.



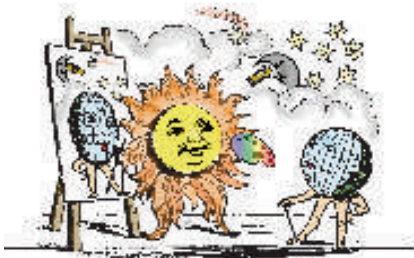
A Quick Note of Introduction

Greetings from Madison, Wisconsin! As Chair-elect of the Section I thought I should "introduce" myself to the members who may not know me. I am the Visual Materials Archivist for the Library-Archives Division of the Wisconsin Historical Society (try fitting all of that on a business card!). I have been at the Historical Society for sixteen-plus years spending most of my time appraising, processing, describing and providing access to the visual holdings. Prior to this I worked in the Kansas Collection at the University of Kansas for nine years. I hold a B.A. in Art History, a Master of Architecture in American Architecture and Landscape History, both from the University of Kansas, and a Masters of Information Studies from the University of Wisconsin. I like long walks on the beach, happy people ... oh wait, wrong publication for that!

Several people have asked what I hope to accomplish as Visual Materials Chair. Aside from not making too much of a fool of myself, I think part of this year will be spent observing and learning from those currently in leadership positions. The rest of the time I would like to spend pursuing a couple areas of interest related to archives and visual materials. I had the opportunity to teach the archives practicum class for the University of Wisconsin Library School this past spring. Teaching this class and working with archives students has made me think how archival education programs are including visual materials in their curriculum. How can we, the leaders in the field, provide opportunities for archival students to learn about visual materials? I am also interested in what I see as the growing challenge for visual materials archivists to balance MPLP (which should really be more photos, less paper) with item level control and how digitization reshapes processing visual collections as more and more of our collections are digitized and accessed at the item level.

My first big task as Chair-elect, however, was planning the 2011 mid-winter meeting. Madison is, after all, a great destination with its sunny long days and mild winter weather, so I hope to see many of you there!

**David Benjamin. Chair-elect, Visual Materials Section, Society of American Archivists
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Wisconsin Historical Society
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VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

February 2012

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INSIDE

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Editor's Note:

The Visual Materials web site is now the primary vehicle for disseminating time-sensitive section information and announcements. Please go to saavms.org for additional information.



Chair's Corner David Benjamin Center for Creative Photography

I would like to report that I have hit the ground running as Chair of the Visual Materials Section, but to be honest I pretty much just hit the ground and am still trying to get back up! Despite the slow start, there are two areas I want to tackle right away.

The first is sorting out Visual Materials Section liaisons and Working Groups. At the annual meeting in Chicago, Laurie Baty steered me to back issues of VIEWS where I discovered there have been a plethora of liaisons and working groups associated with the Section over the years. Below are the results of my perusal.

With the help of the Visual Materials Section Steering Committee (VMSSC for short ... if that is really any shorter!) I want to look at this list and determine if all these liaisons and working groups are still relevant and what positions need to be filled. After each liaison or working group I have included the name/names of the person/persons currently serving as a liaison or on a particular committee. **If you are currently a liaison or on a working group and your name is not listed, please, please do not take this as a slight.** Take it for what it is ... my lack of experience, or just plain ignorance!

After the VMSSC and I have flushed out this list, I will be making a pitch for volunteers to fill vacant positions. Also, if your name is listed here but not on the VMS Leadership page on the VMS web site (saavms.org), then that means that we are awaiting verification from you for continuing in the position.

Liaisons

Academy of Certified Archivists
American Institute of Conservation (AIC) – Robert Burton
Architectural Records Roundtable
Association of Moving Image Archivists (AMIA) – Tim Wisniewski
AMIA Cataloging and Documentation
Descriptive Standards Committee
Liltserv Coordinator – James Eason
SAA Council Liaison – Scott Cline
SAA Standards Committee – Marci Flynn until Fall 2011
SAA Program Committee – Tomaro Taylor (?)
Visual Materials Cataloging and Access Roundtable – Mary Alice Harper

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

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The next deadline for material for
the newsletter is June 15, 2012.
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Elections/Nominating Working Group – Stephen Cohen and Stephen Fletcher

Three-Year Plan Working Group – David Benjamin and Brett Carnell

Working Groups established in 3-year plan 2009-2012

Digital Collecting Working Group
Education and Special Topics Group
Publishing Group

Communications Working Group was established in the Midwinter Meeting 2010 **and** has morphed into something new and exciting thanks to ever-changing technology. We are seeing more volunteers serving on this group.

Communications Director – Tim Hawkins
VIEWS Editor – Anne Salsich
Web Master - Lisa Snider

The **Advanced Workshops Working Group** was incorporated into the Education and Special Topics Working Group in the 2009-2012 3-year plan.

Bibliography and **Program Working Groups** are currently undetermined.

The second thing I want to look at are VMS events at the Annual Meeting. Brett Carnell, the Visual Materials Section Chair-elect, and I will look at past Visual Materials Section events that traditionally occurred at the annual meeting and determine how we can incorporate new ways for members of the Section to get to know one another without taking away events that members look forward to every year. This is going to take some time and both Brett and I will be looking to members for input and ideas. I hope to have some concrete ideas in place for the Midwinter Meeting.

Finally, if you have concerns about what is going on with the Section, ideas for how to improve things, or questions please feel free to contact me. As of January 23, 2012 I am at the Center for Creative Photography in Tucson, Arizona. I have said goodbye to cold and hello to hot! My new contact information is as follows:

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Email: benjamind@ccp.library.arizona.edu

David
Section Chair

MIDWINTER 2012: COMING TO A CAPITOL NEAR YOU!*

The Year of the RE

March 2 – 3, 2012 in Washington, D.C.

*OK, so maybe it will be near you if:

1. You live in the DC/Metro area (and, being a former Midwesterner and now a Southwesterner, I assume that the entire East coast is the DC/Metro area!)
2. You plan on flying/driving/taking a train/hitching a ride to the DC area for the Midwinter meeting.

The theme of this year's Visual Materials Section Midwinter Meeting is "The Year of the RE" ... reinvigorating, redefining, reexamining, reprioritizing, reestablishing, reducing, relaxing, re-special-touring, re-getting-together, and lots of re-socializing! Midwinter is a great chance to provide input into the future of the Section and into what we need to do to remain a vital part of the visual materials archival community. It is also a great time to get together with your visual materials colleagues, making new acquaintances and ... wait for it ... reconnecting with old friends!

The Steering Committee is in the process of finalizing plans and setting an agenda for Midwinter. Up-to-date information about agendas, tours, and meeting locations will be posted periodically on the Section's web site (<http://archivesinaction.com/VMS/>) and on the Visual Materials Section listserv.

Relook at your calendar and make sure you clear the dates, March 2-3, 2012, so you can attend be sure to attend. Trust me, you will regret it if you miss this year's meeting!

With regards,
David Benjamin, Chair

Things to see and do in Washington during VM Midwinter

Brett Carnell, Chair-elect

Washington, D.C. is packed with places to see and things to do. Below is just a selection of the many things that may be of interest to you. There is a lot of work to do during the Midwinter meeting but we encourage you to stay a few days and enjoy the VM-related activities offered in the nation's capital. Because we've listed many venues featuring visual materials you can always enjoy yourself and honestly say you were working when you get home. Join a special tour of the Prints and Photographs Division of the Library of Congress for the SAA VM Section: <http://www.loc.gov/exhibits/current/>.

AFI Silver Theater and Cultural Center
<http://www.afi.com/silver/new/>

American Art Museum
Multiplicity (Prints from the permanent collection)
<http://americanart.si.edu/exhibitions/>

Anacostia Community Museum
Artuare (Works of Steven Cummings and the work of Creative Junkfood, a multi-media production studio)
http://anacostia.si.edu/exhibits/current_exhibitions.htm

Archives of American Art
Memories Arrested in Space, a centennial tribute to Jackson Pollock
<http://www.aaa.si.edu/exhibitions>

Things to see in D.C. during Midwinter (cont.)

Arena Stage

Red (Award winning play about Mark Rothko)

<http://www.arenastage.org/shows-tickets/the-season/>

Arthur M. Sackler Gallery / Freer Gallery of Art

Winged Spirits: Birds in Chinese Painting

<http://asia.si.edu/exhibitions/future.asp>

Corcoran Gallery of Art

Shadows of History: Photographs of the Civil War from the Collection of Julia J. Norrell

<http://www.corcoran.org/onview/index.php>

DC Environmental Film Festival

<http://dc.about.com/od/artsandentertainment/a/EnvFilmFest.htm>

Dumbarton Oaks

Depending on the Washington Spring weather, the gardens at Dumbarton Oaks can be spectacular

<http://www.doaks.org/>

Folger Shakespeare Library

Shakespeare's Sisters: Voices of English and European Women Writers, 1500-1700

<http://www.folger.edu/whatson.cfm>

Hirschhorn Museum and Sculpture Garden

Black Box: Ali Kazma

<http://hirshhorn.si.edu/exhibitions/view.asp?key=19&subkey=562>

Kennedy Center for the Performing Arts

Check out the free Millennium Stage performances every weekday at 6:00

<http://www.kennedy-center.org/>

Library of Congress

Join a special tour of the Prints and Photographs Division for the SAA VM Section

<http://www.loc.gov/exhibits/current/>

Museum of American History

<http://americanhistory.si.edu/exhibitions/index.cfm>

Museum of Natural History

The Beautiful Time (Congolese photographer and videographer Sammy Baloji explores copper mining in Democratic Republic of the Congo)

<http://www.mnh.si.edu/exhibits/>

Museum of the American Indian

Behind the Scenes: The Real Story of Quileute Wolves

<http://americanindian.si.edu/subpage.cfm?subpage=exhibition&second=dc&third=current>

National Air & Space Museum

Aircraft: The Jet as Art

<http://www.si.edu/Exhibitions/Museum/2>

National Archives

The Public Vaults

<http://www.archives.gov/nae/visit/vaults.html>

National Building Museum

Unbuilt Washington

<http://www.nbm.org/exhibitions-collections/>

National Museum of African American History and Culture

<http://nmaahc.si.edu/section/programs>

National Museum of African Art

African Mosaic: Celebrating a Decade of Collecting

<http://africa.si.edu/exhibits/view.html>

National Museum of Women in the Arts

Royalists to Romantics: Women Artists from the Louvre, Versailles and Other French National Collections

<http://www.nmwa.org/exhibition/previews.asp>

National Portrait Gallery

The Black List: Photographs by Timothy Greenfield Sanders

Portraiture Now: Asian American Portraits of Encounter

<http://www.npg.si.edu/exhibit/current.html>

Phillips Collection

Snapshots: Painters and Photography, Bonnard to Vuillard

<http://www.phillipscollection.org/exhibitions/upcoming/index.aspx>

The Renwick Gallery

Something of Splendor: Decorative Arts from the White House

<http://americanart.si.edu/exhibitions/archive/2011/splendor/>

The Textile Museum

Dragons, Nagas, and Creatures of the Deep

<http://www.textilemuseum.org/exhibitions/upcoming.htm>

Washington DC Independent Film Festival

<http://dc.about.com/od/filmfestivals/a/DCIFF.htm>

LIFE IN THE

SHOP

Our Beloved Friend: Life in a Newspaper Photographic Morgue

By Deirdre A. Scaggs
Associate Dean, Special Collections,
University of Kentucky Libraries

When I first relocated to Lexington, Kentucky I moved into a downtown apartment and spent a great deal of time walking around to explore my new city, among the Victorian architecture, the parks, the old Courthouse and finally into what was once the heart of downtown Lexington. Near the corner of Main and Limestone, I crossed over a bronze plaque. It caught my eye even though it was fairly small—there was a dog in the center of it, with some text about “our beloved friend.” I assumed that this must have been a memorial to someone’s favorite pet, perhaps a wealthier person who once lived in the downtown area. Honestly, I did not think much about it again until months later.

During this time, I had been hired as a Project Archivist to coordinate the preservation and access project for the *Lexington Herald-Leader* photographic morgue; a collection of over one million negatives from 1939-1990 documenting 20th-century life in central Kentucky and beyond.

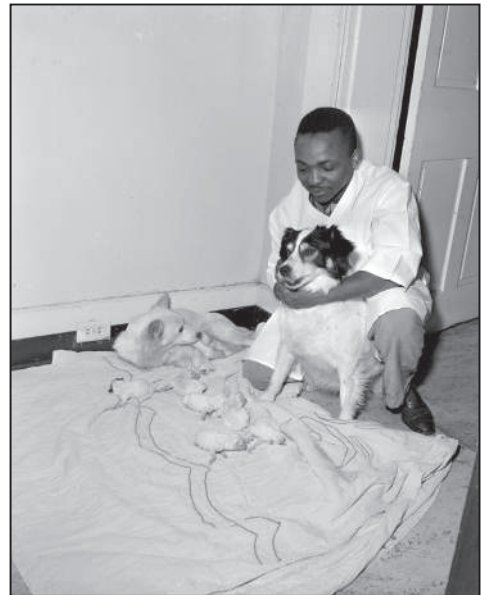


Figure 1. Robert Arthur, Del-Tor Clinic attendant, holds Smiley Pete as the dog looks at his mate Patsy and their newborn puppies. February 18, 1952.



Probably a year later or more, quite by chance, I ran across a photo of a somewhat dirty looking dog getting some food from a downtown proprietor in 1950. I thought it was sweet and a little odd that a photo of a seemingly stray dog would make the news, but photojournalism and newspaper content was very different in the mid-20th century, so I accepted it.

Figure 2. Smiley Pete getting his daily handout of dog food from Tommy Taylor, of the Carter Supply Company. October 2, 1950.



Figure 3. Smiley Pete, the dog that hangs around Main and Limestone streets, in holiday attire. December 8, 1950

Time passed and then the little dog reappeared. This time he was dressed for Christmas and in the news again. He was a much cleaner, very happy looking dog with a grin from one dog ear to the other. I was forced to think about this chronic news maker since it was apparent that he was becoming a habit. I found the corresponding newspaper clipping and actually read the caption this time.

Smiley Pete—this was the “beloved friend” memorialized by the bronze plaque that I had seen so many months before in downtown Lexington. I searched the photographic database, did a little internet searching, and found a great deal of information on “Lexington’s downtown dog.”

According to an August 10, 1984 article in the *Lexington Herald-Leader*:

He [Smiley Pete] usually had breakfast (hamburger and waffles) at Brandy’s Kitchen at Main and Lime. Then he would wander out to the University of Kentucky campus, where he often sat in on classes, mooching tidbits along the way. ... Sometimes you could see him having a bowl of draft beer at Elliston’s Turf Bar. And he was always good for two or three Hershey bars a day at Paritz’s Short & Lime Liquor Store. ... At 4 p.m. each day, he showed up at Carter’s Supply on West Short Street for his regular dog biscuit and bowl of water. Each evening he dropped by the Opera House—in those days, a third-run movie theater—for handouts of popcorn and candy.

Stories of Smiley Pete helped me to imagine how different Lexington was in the 1950s. How different America was then in fact. The post-war era brought a bustling downtown life to Lexington. Spirits were high. A stray dog was loved and adored by an entire city. Some speculate that Smiley Pete’s death marked the end of Lexington’s life as a town and marked its beginning as a city. A city soon to be affected by highways and suburban sprawl.

Finding stories about Lexington's downtown dog never ceased to make me smile. When the fatigue of data entry had set in, or a student assistant failed to make it to work, or when the computer crashed, it was the little moments and stories like this one that remind me of why I love being an archivist. Smiley Pete went on to have many downtown adventures.



Figure 4. Smiley Pete, Lexington's favorite dog-about-town, is shown with Red Cross band on his side as Paul Wisegarver makes contribution to Red Cross fund. March 1, 1956.



Figure 5. Smiley Pete standing in the front window of Hart Drug Store after being locked in the store. February 14, 1954



Smiley Pete may have caused a little trouble when he roamed the downtown streets but he made friends everywhere. He drank beer, ate chocolate, got regular baths, and assisted with civic events. He even helped with downtown pest control. One day, I ran across another plea in the newspaper asking downtown residents to stop feeding Smiley Pete chocolate because it was bad for his health.

Figure 6. Smiley Pete bags opossum. June, 1955.



Figure 7. Smiley Pete gets annual bath and red ribbon in preparation for Christmas. Louise Johnson. December 17, 1954.

I am in awe that a stray dog could have so great an impact on a community. Smiley Pete was a part of the 1950s collective memory and the community of downtown Lexington. Today there is a publishing company in Lexington called Smiley Pete. As recently as 2007, a Smiley Pete Award was given annually by the Lexington-Fayette Urban County Government to recognize an individual “who makes others enjoy being downtown.” After he died in June of 1957 at approximately 14 years of age, Smiley Pete was buried under a sycamore tree at 904 North Broadway. His gravestone says: “Smiley Pete—A Friend to All and a Friend of All.”

Timely and Timeless: New Comic Art Acquisitions at the Library of Congress through March 10, 2012

Cynthia Wayne

Exhibition Director, Interpretive Programs Office
Library of Congress



John Held, Jr. [Female vocalist flanked by musicians], ca. 1927.
Prints and Photographs Division, Library of Congress
(024.00.00)
© Estate of John Held, Jr. Courtesy of Illustration House, Inc.

Timely and Timeless celebrates and demonstrates the multi-faceted development and impressive growth of the comic art collections at the Library of Congress. The 48 works on display are grouped primarily by genre, including editorial cartoons, caricatures, comic strips, cover art and humor cartoons, comic-book drawings and graphic narratives. Among the cartoonists represented are historical masters James Gillray and Honoré Daumier, as well as modern and contemporary creators such as Jazz Age cartoonist John Held, Jr.; African American artist Oliver Wendell Harrington; *New Yorker* cartoonists Charles Addams and Roz Chast; and comic-strip creators Bill Griffith and Aaron McGruder.

Political and social satire, comic-strip and comic-book drawings, *New Yorker* magazine illustrations and graphic narratives—original cartoon art that was added to the Library of Congress collections during the past decade—will be featured in a new exhibition, *Timely and Timeless: New Comic Art Acquisitions*.

The exhibition opened September 15, 2011, in the changing-exhibit space of the Graphic Arts Galleries on the ground level of the Library's Thomas Jefferson Building, 10 First St. S.E., Washington, D.C. The exhibition closes on March 10, 2012. The galleries are open to the public from 8:30 a.m. to 4:30 p.m., Monday through Saturday. Admission is free.



Honoré Daumier. Emotions Parisiennes. L'or est une chimère—pour ceux qui n'ont pas le sou, ca. 1839.
Prints and Photographs Division, Library of Congress
(003.00.00)



Glynis Sweeney. Paul Simon, ca. 1991.
Prints and Photographs Division, Library
of Congress (037.00.00)
© Glynis Sweeney

The selection in this exhibition also responds to recent trends in cartooning, which include growth in mainstream and alternative comic-book industries and the related, rapidly rising importance of graphic novels or narratives, as represented by the work of Steve Ditko, co-creator of Spider-Man, and graphic novelist Eric Drooker.

The title of the exhibition, *Timely and Timeless*, refers to the nature of comic art. Comic art relates closely to the times that give rise to it—in terms of content, aesthetic sensibility and conceptualization. Timeliness is, in fact, a defining feature of much comic art, which often comments on current events. Timeless reflections of the human condition and society are also represented in the drawings and prints selected for this exhibition. The messages and artistic expression embodied in these creations transcend the periods in which they were created.

The development of the Library's comic-art holdings can be attributed to the support of the Swann Foundation for Caricature and Cartoon, which was established to encourage appreciation for the dynamic and evolving field of cartoon and illustration arts; to special funds; and to the generosity of numerous donors, many of them artists who have given original work. The breadth of the selection presented in *Timely and Timeless* provides an opportunity to explore and experience the richness of these collections.

The Library's Prints and Photographs Division holds the largest-known collection of American political prints, the finest assemblage of British satirical prints outside Great Britain, and holdings of original drawings by generations of America's best cartoonists and illustrators. Extensive runs of rare satirical and comic journals from Europe and the United States can also be found in the division. In addition, the division holds photographs, posters, historical prints, fine-art prints and architectural and engineering designs.



Eric Drooker. Double-page spreads from *Flood! A Novel in Pictures*, between 1985 and 1992.
Prints and Photographs Division, Library of Congress (049.00.00)
© Eric Drooker

NEW in Print

Liz Ruth-Abramian

Los Angeles Maritime Museum

Alexander, Christopher James. **James Shulman's Los Angeles**. Los Angeles, California: Getty Publications, 2011. 72 p. ISBN 978-1-60606-079-7. \$9.95, paperback. Available at: <http://www.getty.edu/museum/publications/>

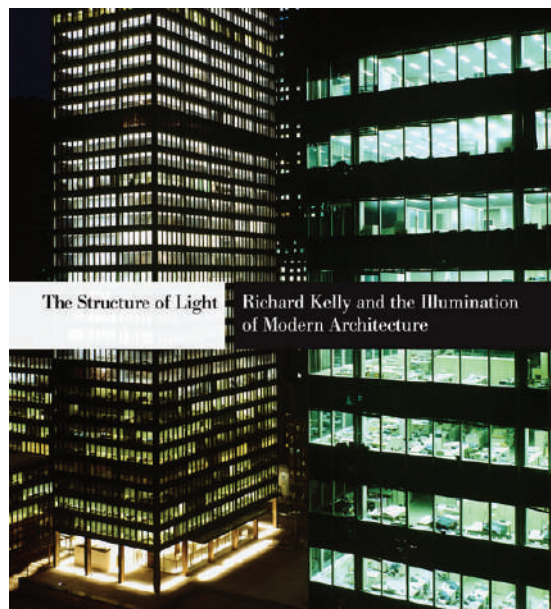
Brannigan, Erin. **Dancefilm: Choreography and the Moving Image Source**. New York, N.Y. : Oxford University Press, 2011. 240 p. ISBN13: 9780195367232. \$99.00, hardcover. Available at: <http://www.oup.com/us/catalog/general/subject/Music/Dance/~~/dmlldz11c2EmY2k9OTc-4MDE5NTM2NzIzMg>

Cohen, Jean-Luis. **Architecture in Uniform: Designing and Building for the Second World War**. New London, Connecticut: Yale University Press, 2011. 448 p. ISBN: 9782754105309. \$50.00, hardcover. Available from: <http://yalepress.yale.edu/yupbooks/home.asp>

Martin, Earl. **Knoll Textiles, 1945-2010**. Edited by Earl Martin; with essays by Paul Makovsky, Bobbye Tigerman, Angela Völker, and Susan Ward. New London, Connecticut: Yale University Press, 2011. 400 p. ISBN: 9780300170696. \$75.00, hardcover. Available from: <http://yalepress.yale.edu/yupbooks/home.asp>

Nael, Weston and Christine Hult-Lewis. **Carleton Watkins: The Complete Mammoth Photographs**. Los Angeles, California: Getty Publications, 2011. 608 p. ISBN 978-1-60606-005-6. \$195.00 Hardcover. Available at: <http://www.getty.edu/museum/publications/>

Neumann, Dietrich. **The Structure of Light: Richard Kelly and the Illumination of Modern Architecture**. Edited by Dietrich Neumann; foreword by Robert A. M. Stern; with contributions by D. Michelle Addington, Sandy Isenstadt, Phyllis Lambert, Margaret Maile Petty, and Matthew Tanteri. New London, Connecticut: Yale University Press, 2011. 224 p. ISBN: 9780300163704. \$60.00, hardcover. Available from: <http://yalepress.yale.edu/yupbooks/home.asp>



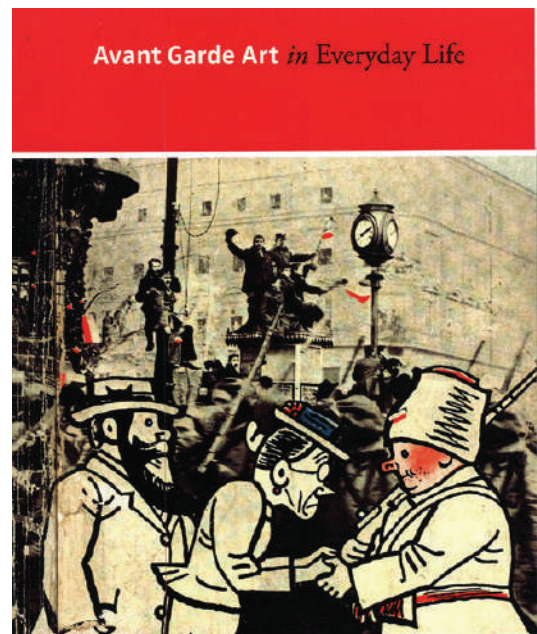
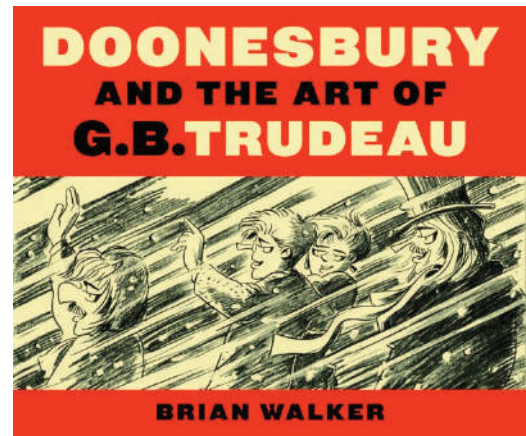
NEW in Print (cont.)

Nilsen, Micheline. **Architecture in Nineteenth Century Photographs: Essays on Reading a Collection.** Farnham, Surrey :Ashgate, 2011. 202 p. ISBN: 9781409409045 (hardcover : alk. paper) 140940904X (hardcover: alk. paper) Available at: http://www.ashgate.com/default.aspx?page=637&calcTitle=1&title_id=9886&edition_id=13321

Prakel, David. **The Visual Dictionary of Photography.** Lausanne: AVA Academia, 2010. Distributed in the USA & Canada by Ingram Publisher Services. 288 p. ISBN: 9782940411047 (pbk.). Available from International Center for Photography (NYC): http://shopping.icp.org/store/product.html?product_id=33182

Walker, Brian. **Doonesbury and the Art of G.B. Trudeau.** New London, Connecticut: Yale University Press, 2011. 272 p. ISBN: 9780300154276. \$49.95, hardcover.

Witkovsky, Matthew S., editor. **Avant-Garde Art in Everyday Life: Early Twentieth-Century European Modernism.** Edited by Matthew S. Witkovsky; with essays by Jared Ash, Maria Gough, Jindrich Toman, Nancy J. Troy, Matthew S. Witkovsky, and Andrés Mario Zervigón. New London, Connecticut: Yale University Press, 2011. 160 p. ISBN: 9780300166095. \$50.00, hardcover. Available from: <http://yalepress.yale.edu/yupbooks/home.asp>



Photography Exhibitions

Shawn Waldron

Condé Nast Publications

Selections from Steven Perloff's online newsletter *The Photography Collector*, plus some personal favorites

Ansel Adams: *The View from Here* at the Center for Creative Photography, University of Arizona www.creativephotography.org.

Lyonel Feininger: *Photographs, 1928–1939* (through March 11) and ***Images of the Artist*** (through February 12) at the J. Paul Getty Museum www.getty.edu.

Francesca Woodman (through February 20) at the San Francisco Museum of Modern Art www.sfmoma.org.

Garry Winogrand: *Women are Beautiful* at the Denver Art Museum www.denverartmuseum.org.

Harry Callahan at 100 at the National Gallery of Art, Washington DC www.nga.gov.

Snapshot: *Painters and Photography, Bonnard to Vuillard* at the Phillips Collection, Washington DC www.phillipscollection.org.

Annie Leibovitz: *Pilgrimage* (January 20 – May 20) at the Smithsonian American Art Museum www.americanart.si.edu/exhibitions.

Sebastião Salgado: *World Witness* at the Samuel P. Harn Museum of Art, Gainesville, FL www.harn.ufl.edu.

Curtis Wehrfritz: *Fluidrive—Modern Daguerreotypes* (January 27 – April 22) and ***Douglas Kirkland: Retrospective—Fifty Years of Photography*** (through February 19) at the Southeast Museum of Photography Daytona Beach, Florida www.smponline.org.

Sound and Vision: *Monumental Rock & Roll Photography* (through April 1) at Columbus Museum, Columbus, Ohio www.columbusmuseum.com.

August Sander: *Face of Our Time* (through April 22) at the Nevada Museum of Art, Reno www.nevadaart.org.

Candida Höfer: *Interior Worlds* at The Baltimore Museum of Art www.artbma.org.

Silver, Salt, and Sunlight: Early Photography in Britain and France (February 7 – August 19) and ***Modernist Photography: 1910–1950*** (through April 1) at The Museum of Fine Arts, Boston www.mfa.org.

The Unseen Eye: Photographs from the W. M. Hunt Collection (through February 19) at the George Eastman House, Rochester www.eastmanhouse.org.

The Loving Story: Photographs by Grey Villet, Perspectives 2012 and ***Magnum Contact Sheets*** (January 20 – May 6) and ***Weegee: Murder Is My Business*** (January 20 – September 2) at The International Center of Photography, www.icp.org.

Dawn's Early Light: The First 50 Years of American Photography, Cornell University, Ithaca, NY rnc.library.cornell.edu/DawnsEarlyLight.

Teenie Harris, Photographer: An American Story (through April 15) at the Carnegie Museum of Art, 4400 Forbes Avenue, Pittsburgh www.cmoa.org.

19th Century French Photographs at the Art Gallery of Alberta, 2 Sir Winston Churchill Square, Edmonton, Alberta, Canada www.youraga.ca.

Diane Arbus (through February 5) and ***Berenice Abbott and Ai Weiwei: Entrelacs*** (February 21 – April 29) at the Jeu de Paume, Paris www.jeudepaume.org.

Small Lives—Photographs of Irish Childhood 1880–1970 at the National Photographic Archive, Meeting House Square, Temple Bar Dublin, Ireland www.nli.ie/en/national-photographic-archive.aspx.

Chair-elect's Column

Brett Carnell

Acting Head, Technical Services Section
Prints and Photographs Division
Library of Congress

It's hard to believe that five months have passed since the annual meeting in Chicago. I am still cogitating on the many ideas that were explored at the meeting and it's now time to look at new ideas for Midwinter. I goad each and every one of you to actively think about how the Section can more effectively meet your needs and flood Chair David with your ideas. It is a great diversity of view points that make for lively discussions at the Midwinter meeting.

I also encourage you to actively participate in the Section by attending Midwinter in my home base, Washington, D.C., and to plan a little extra time to take in the multitude of great exhibitions featuring visual materials that the cultural institutions of your nation's capital have created exclusively for your benefit (as well as for the "billions" of tourists that flood the fair city later in March).



Attending the Midwinter is a great way to get better acquainted with others in our profession in an environment more intimate than the annual meeting. The meeting facilitates communication and the smaller venue amplifies the voices of those who attend. I believe one of the primary purposes of the Section is to promote communication among archivists with an interest in visual materials and the Midwinter is a great way to communicate directly with your peers. However, if you can't see your way clear to attend Midwinter, the Section's Communications Working Group is busy enhancing our on-line communication tools. Anne Salsich has taken the editorial reins of VIEWS and, building on the extraordinary work of past editors, is bringing her personal touch to the all-electronic newsletter with an emphasis on featuring more images, something that new technologies allow. Lisa Snider continues to build on the work of past web-masters, using new web tools, the latest design concepts and her own sense of style to insure that the Section has a knockout Web presence. These communications tools, along with an active listserv, are critical to an efficient functioning of the Section and I know I will appreciate the efforts of David Benjamin and the Communications Working Group to enhance our communication channels when I rely on them as Chair next year.

Parting Shots

Tim Hawkins

VM Communications Director

I'd like to extend a special thank you to Anne Salsich and Lisa Snider, for managing the reins at VIEWS and with the web site during a bit of a down period for me. Their contributions to the VM Section in the past year have been exceptional.

This time around I'll try to be brief, honest and to the point. Since the SAA Annual Meeting last August there's been a significant amount of chatter among the current and past leaders of the VM Section. Not much of this has appeared in regular channels that would be picked up by the membership at large. I perceive that as unfortunate and a bit undemocratic, so I'll make an effort in the next few months to broaden the communications channels.

Most of this chatter has related to the ways that the VM Section has changed over the years, to activities that may have been more vibrant in the past, to activities that we should be conducting that are not occurring, or to general discussions about the relevance of the section in a changing technological world, and about the nature of our identity as a section.

Tackling that last issue first, we seem to have a bit of an identity crisis at the moment. I think that many, both inside and outside the section, perceive us as a camera club – archivists who are only interested in photographs. With our work on the web site, and with Views, we're trying to expand that identity into the wider world of visual materials that is so much broader. I also sense that with the expanding possibilities of technology maybe we yearn to be more than just archivists – getting out into those glamorous social media worlds of YouTube, Facebook, Flickr and whatever else is on the horizon. I certainly encourage that, but not at the expense of losing our heritage.

I'd like to embrace the suggestions and criticisms that I've been hearing, and call upon the current and past leaders to help us rediscover the roots of our identity, while also calling upon newer members to help us adapt our identity to a changing world. My suggestion is to begin with the basics, by going back to the things we've done well in the past:

1. Publications. We've prided ourselves for many years on the quality of VIEWS. The newsletter staff is working to keep VIEWS in that stature while the world of publishing rapidly evolves. The web site will become the source for time-sensitive news and announcements, to help us to communicate efficiently to the membership as we have in the past. Most importantly though, I call upon past leaders to step up and develop the scholarly publications that the section should be producing to be a leader in the professional sphere of visual materials archives.
2. Education: We've done well in supporting workshops, primarily at beginning to intermediate levels. We should continue this while also encouraging the development of advanced workshops. Also, with the realities of the economy and our budgets it would benefit the membership to develop online webinars that would foster more inclusive participation. In particular, I call upon a past VM leader to develop a webinar dealing with the ever prominent subject of born-digital photographs.
3. Management: If you look at past issues of VIEWS, as many of us in the leadership have been doing, you'll find that VM was once a much more robust organization. Liaisons have lapsed, working groups have disappeared, VM sessions at the annual meetings have suffered, some events have languished, and leadership has waxed and waned. In my view it's fair to say that the success of VM in the past has hinged on the heroic efforts of just a few leaders. With all of our positions being volunteer staff, some elected and some appointed, it's difficult to imagine a period



of staff continuity as we've had before, so it seems to me that we need some management continuity. My self-appointed mission in the time between now and the next annual meeting in August will be to develop a proposal for a management process to help the section maintain its institutional knowledge throughout leadership changes - while also nurturing the participation of potential future leaders.

So, to sound like the proverbial broken record (or CD or MP3 file), the VM Section will only continue to be successful if there is continued interest and participation from the VM membership. I believe that the leadership should do everything that it can to encourage increased participation from a new generation of members, but also that the responsibility falls clearly upon current and past leaders to show the way by using their institutional knowledge and expertise to improve the activities of the section. Now it's time for me to get to work with MY VM duties and put up or shut up.

Editor's Two Cents

Anne Cuyler Salsich

As the new Visual Materials Section web site takes a more active position as a nimble communications vehicle for the section, VIEWS will carry content better suited to the slower pace of production and print-style layout for content such as brief articles and image-driven essays. With this issue I assumed Tim Hawkins' former role as VIEWS editor, freeing him to coordinate content on the web site and in the newsletter, and to look at the larger picture of communications for the section in general.

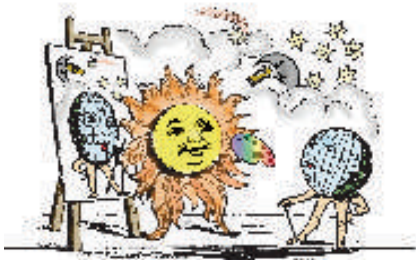
Rather abruptly I needed to learn InDesign for layout, and collected the various pieces that make up the content of VIEWS for this issue. I will continue to work with Tim in serving section members by managing the logistics of calling for submissions and working with authors, and will strive to publish the newsletter on a regular schedule.

My first contribution in an editorial capacity was the initiation of Life in the Shop, now a regular photo-essay feature to highlight the nature of work with visual materials and to provide members with a venue for introducing themselves and their perspectives. In at least one essay per issue, VIEWS now publishes visual material as content in primary position relative to text—something other professional archival publications do not. I hope our example may have a positive effect on the way visual materials are treated in such literature, including the journal of our parent organization.

After reading Tim's Parting Shots, I want to add that my job as an archivist at Oberlin has entailed more time as a digital projects manager in the last two years, and, increasingly, a larger role as a digital humanist. With these roles comes the need to attend colloquia and seminars in those directions, forcing me to pass on attending an SAA conference, at least for this year. I suspect others of you may find yourselves in a similar situation. I wonder whether digital arts, humanities, and sciences sessions (as opposed to sessions on "digital projects") will need to become part of the SAA conference agendas to meet this growing field in which archivists have a critical role. I'll be speaking on that topic at this year's Digital Humanities Summer Institute in Victoria, B.C.



Herbert Ascherman/ ascherman.com



VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

July 2012

Volume 26, Number 2

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Editors' Note:

The Visual Materials web site is now the primary vehicle for disseminating time-sensitive section information and announcements. Please go to saavms.org for additional information.



Chair's Corner David Benjamin Center for Creative Photography

My year as Chair of the Visual Materials Section has been an interesting one – changing jobs after seventeen years, moving from the frozen north to the scorching southwest, and being the new guy at work just as I am about to hit that mid-century mark – all this while attempting to chair the biggest section of SAA.

At the 2010 Visual Materials Section annual meeting when it was announced I had been elected Chair by a landslide [OK, so I was the ONLY name on the ballot. I still think I should have demanded a recount. There has to be at least one hanging chad out there somewhere for a write-in candidate], I remember thinking: “So now what? How do I proceed? These are, after all, the gods of the visual material world.” Even after twenty-plus years working in archives, seventeen of those as a visual materials archivist, I still felt like a newbie in the Section. I knew very few people (a whopping two at the 2010 meeting), nothing about the inner workings, and I sure as heck knew nothing about all the traditions. But I thought to myself: “Self, you can do this. Just jump in with both feet and don’t drown.” So I did and I drowned – or at least swallowed an awful lot of water.

While sputtering and dog paddling my way through the year as Chair I did, however, learn a few things. The members of the Visual Materials Section are some of the most amazing people you will ever have the privilege of meeting. The Section has always been one of the most active and has numerous traditional events that help set it apart from other Sections. And, the membership’s knowledge about all things visual materials is an extremely valuable resource.

There are some things on which I think we need to work. We need to provide more ways for new Section members, archivists new to working with visual materials, and archivists new to the profession to get involved with the Section. We need to be more transparent in how we operate – if it is important to the section then it needs to be in the bylaws or part of the three-year plan. [See it, not just hear it – we are, after all, visual materials archivists and not oral historians.] And, most importantly, we need to continue to serve as experts in the field on everything from daguerreotypes to digital files – keeping up with changing technology while continuing to provide expertise in past processes and ways of processing.

Continued on Page 2

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

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Steering Committee: David Benjamin,
Brett Carnell, Stephen Cohen,
James Eason, Tim Hawkins, Mandy
Mastrovita, Anne Cuyler Salsich

The next deadline for material for
the newsletter is October 15, 2012.
Opinions expressed are those of the
authors.

Published three times yearly by and
for the Visual Materials Section.

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Toll-free: 866-772-7858

At this year's annual meeting we are going to address some of these issues. There will be the traditional Section dinner. This year it is being structured slightly different. The dinner is at the hotel but the room will be arranged to better facilitate conversation and we will be switching tables after each course to give everyone a chance to meet more people.

There will be more opportunities and informal venues for socializing – informal get-togethers for breakfast or lunch, or in the evening after sessions at various places around the hotel – where at least one Visual Materials Section member will be assigned to greet others and act as group liaison/facilitator. Come talk about visual materials, the weather, or the great dinner you had last night, but please come.

There will be stickers and name badge banner things (I am sure there is some official name for these) with which to “tag” everyone at the conference with an interest in visual materials. These will provide another way to identify fellow VMers at the daily venues as well as encourage random conversations throughout the conference.

There will be office hours from 11:00 – 12:00 on the Friday morning during the conference. I hope that everyone will stop by, say hi, introduce themselves, and grab a sticker, badge or bookmark.

Finally, I want to strengthen our relationship with other sections (and, in turn, their relationship with us) by looking for volunteers to fill several vacant liaison positions – Academy of Certified Archivists, Architectural Roundtable, AMIA Cataloging and Documentation, SAA Standards, and Digital Object Metadata. If I ask you to serve as a liaison, please consider saying yes. But as I do not believe in asking others to do something I would not do myself, I have volunteered to be the liaison to the Students and New Archivists Roundtable (SNAP).

I am very excited about this year's Annual Meeting. I hope that it can live up to meetings of the past while, at the same time, setting standards for future meetings. And, as I transition from Chair to the role of Elder Statesman (ok, my term for Past Chair – it sounds way cooler!), I hope that there will be many others ready to take the lead of the Visual Materials Section.

David Benjamin
Chair, Visual Materials Section

Chair-elect's Column

Brett Carnell

Acting Head, Technical Services Section
Prints and Photographs Division, Library of Congress

I'm glad I'm not famous and dead. If I were, the foremost Carnell scholars would be clamoring at the door of the archives that successfully vied for my "papers." Onto the doorstep of that lucky institution would arrive a ten year old PC, an eight year-old laptop, a cell phone, and two dresser drawers full of a jumble of hard discs, CDs, DVDs, and flash drives. On the horizons looms my "cloud," all the bits and bytes I have parked in other peoples' spaces. The single document carton that accompanies this digital graveyard will hold a few legal documents, a stack of old letters, a tintype of my great-four-times grandmother, and a note from me to the poor soul who will process my papers, one archivist to another, "Better you than me!"

Where would the initial appraisal begin? The archivist would plug in the PC and with luck it would boot up. With the help of a handy list of passwords found with the aforementioned note to the archivist (I'm trying to make it easy), the archivist will be confronted with an orderly façade of folders. Behind the façade is chaos.

In the folder labeled "My Photos" the archivist would find scans of pre-digital photos, many of them cropped or manipulated. There are thousands of photos taken with ten different cameras, downloaded with four different software programs, and nary a description to be found short of hyper descriptive sub-folder names like "Portraits not me" and "June." There are photos friends sent to me and images I grabbed from the Web with no regard to copyright. Despite the folder name there are digital drawings I made with several flavors of freeware and scans of my tax returns.

In the folder labeled "My Videos" are a bunch of home movies. These are videos made on camcorders and still cameras that include a recording of my masterful rendition of Faded Love made with the webcam on my laptop. And then there are "videos" that aren't videos at all – compilations of photos and music clips cobbled together on PowerPoint for various events.

In the folder labeled "condo" the archivist will find: photos that I took every time I changed my apartment (weekly); photos sent to me by an ambitious real estate agent, doctored to bring out the elegant features of the property; electronic versions of floor plans made by an appraiser in who knows what software; and a few files in some limited-offer CAD program that I used to design the apartment. I can't open the files anymore so good luck to the archivist.

Once the archivist has made sense of the computer drives and sorted through the discs to identify unique material, there are still all my records out there in the ether. My cell phone is the gateway to thousands of unique photos made with the phone camera, some of them in 3-D. Some are parked in text messages accompanied by wanna-be witty observations, the closest thing to captions the archivist is likely to find. My Facebook, Flickr and YouTube accounts, as well as my personal Web site and a couple of blogs are also some of the places where I've provided descriptions for pictures and videos. If the archivist delves further she will discover an artsy Animoto mash-up of commandeered cowboy photos morphing to a B Tribe soundtrack, used without permission. And then there are the two dating sites containing pictures of me accompanied by earnest but minimally accurate captions designed to make a favorable impression.

So what does this peek at what composes the corpus of my personal papers have to do with the VM Section?



Continued on Page 4

Chair-elect's Column (cont.)

During the Midwinter Meeting in Washington this past March participants discussed what the Section should concentrate on for the coming year. We determined that the VM Section membership would most benefit from a discussion of best practices for handling born-digital content. Stephen Fletcher is heading a working group to explore what we all need to know about born-digital visual materials and how best to communicate it to VM Section members. If you were the archivist fortunate enough to inherit my leavings, would you know how to handle at least some of the digital content?

If so, I encourage you to share that knowledge and get involved in the working group to identify and disseminate best practices. If you would feel at sea trying to process born-digital materials, this is a great time to take on a learning role. You can get involved in the best practices initiative by exploring the extensive work done by your colleagues and communicating to the working group your ideas for the most effective way to help those working with born-digital VM collections.

Best practices for born-digital VM materials – it's a huge topic. It covers all aspects of archival practice including appraisal, arrangement, description, rights, preservation and access. The daunting task is within our reach if each of us takes on just a little piece of it.

Brett Carnell
Chair-elect

Annual Section Meeting Thursday August 9, 3:30 - 5:30 p.m.

The 2012 Visual Materials Section meeting includes a short business meeting followed by several "Pecha Kucha" (pronounced Pay-sha Koo-sha) talks on the topic of "Born-digital" materials. These short presentations (five to ten minutes in length) focus on experiences with and thoughts on working with born-digital visual media.

Proposed changes to Section bylaws

The Steering Committee worked on bylaws revisions over the last few midwinter meetings that will be brought to the membership for a vote at the annual section meeting. The revisions are primarily in these areas. Complete bylaws revisions are posted on the VM web site at saavms.org.

1. Changes to leadership including the addition of a Communications Coordinator position, the addition of a third Member-at-large, and a change to a three-year term for one or more members-at-large.
2. Renaming the Newsletter Working Group as the Communications Working Group that includes the Communications Coordinator, Newsletter Editor, and Webmaster.
3. Changing requirements for Section announcements to posting on the website rather than in the newsletter.
4. Changes in the voting process to reflect SAA's policy for online elections.

Recommended Annual Meeting Sessions for VM Members

A list of SAA annual meeting workshops and sessions of interest to VM Section members can be found on the VM web site at saavms.org.

LIFE IN THE SHOP

The Photography of Pushpamala N. in the Bose Archives

by Anita P. Sharma

Director/Archivist, Bose Archives
Bose Pacia Gallery, New York City

All images courtesy Bose Archives and artist, NY.

I began my position as archivist for the Shumita & Arani Bose Collection in New York City in 2004. Formed by Dr. Arani Bose and Shumita Bose in the early nineties, the Bose Collection is one of the largest South Asian contemporary art collections in the United States. With strengths in both the pre-independence and post-colonial spheres, the collection showcases pivotal and influential artistic developments in the Indian subcontinent. In 2008, the Bose Archives was formed to document South Asian contemporary art practice and the Bose collection was donated to the Archives.

In the early stages of processing the collection, I focused on identifying photographic content starting with the photographer Pushpamala N. Based in Bangalore, India, Pushpamala is known internationally for her photo-performances that examine gender stereotypes and popular culture through specific historical and sociological references. In her elaborate sets and reenactments, she casts herself in multiple guises, and assumes the roles of director, subject and object at once. The history and role of both photographic and cinematic conventions in shaping perception and ways of looking provide a critical backdrop throughout her work.

British museologists and ethnographers produced multiple volume publications that recorded the physical characteristics, dress and habitats of local tribes and castes from different provinces in South India.



Pushpamala N. and Clare Arni
Toda (after late 19th century British anthropometric photograph)
from the photo-performance project *Native Women of South India:
Manners and Customs*, Bangalore 2000-2004
sepia toned silver gelatin print on fibre paper
20 x 24 inches



In my own studies and work with the collection, I became aware of the exceptional documentary value of her photographs. In each of her series, Pushpamala meticulously reconstructs photo studios, stage and film sets, and cinematic environments.

Pushpamala N. and Clare Arni
Toda from *The Ethnographic Series* in the photo-performance project
Native Women of South India: Manners and Customs, Bangalore 2000-2004
 sepia toned gelatin silver prints on warm tone archival fibre paper
 6 x 9 inches



Anthropometric Instrument,
 from the photo-performance project
Native Women of South India: Manners and Customs,
 Bangalore 2000-2004



Painted Backdrop, (after Deccani (Bijapur school) miniature painting, circa 16th century)
 from the photo-performance project
Native Women of South India: Manners and Customs,
 Bangalore 2000-2004



Pushpamala N. and Clare Arni

Installation Image

The Ethnographic Series from the photo-performance project *Native Women of South India: Manners and Customs*, Bangalore 2000-2004

The importance of her work as a secondary source cannot be overlooked. For example, in the series *Native Women of South India: Manners and Customs* (2000-2004), Pushpamala collaborated with British photographer Clare Arni to examine the role of photography as a tool for ethnographic documentation. In a subseries titled the Ethnographic Series, Pushpamala positions herself as a Toda tribal woman in an anthropological study that was modeled after studies led by British colonial officers in India in the late 18th and early 19th century. Part documentation, part critique and part repudiation, her reconstructions alert viewers to the complexities that are inherent in historical sources.

One of the unique challenges of working in art archives relates to issues of classification and categorization. Is it a record or art or documentation or all of the above. In some instances, the answers are not so clear. The photo-performances of Pushpamala N. make a strong case for the art object performing an important documentary function. Pushpamala's photographic series are also accompanied by theatrical props, vitrines, display cases, textiles, costumes, and other supplementary artifacts and materials which raise further questions about the objects function as art or artifact.

In the Bombay Photo Studio series (2003), Pushpamala collaborated with film studio portraitist J. H. Thakker to produce sepia-toned black and white images inspired by fifties-style Indian film characters in the 1950s. Shot by Thakker, these images portray female stereotypes in a range of stylized poses and gestures, from the woman in love to the temptress and the scared or fearful woman.



Bombay Photo Studio, 2003
 Navarasa Suite - Shringara (love)
 Sepia-toned photograph,
 Set of nine portraits in edition of ten
 20 x 26 inches



Bombay Photo Studio, 2003
 Navarasa Suite - Bhayanaka (fearfulness)
 Sepia-toned photograph,
 Set of nine portraits in edition of ten
 20 x 26 inches

The Bose archives is the archival arm of a larger organization that hosts artist residences and exhibitions, which allows for certain types of collaborative projects to take place between the archives and the main organization. Pushpamala's work has been loaned for display in museum exhibitions with contextual texts. Our audience is broad and includes art historians, art critics, curators, educators, artists, community groups and students. Future plans for the archives include launching a digital platform where we will showcase our collections and launch participatory programs to further our mission of documenting the South Asian contemporary art practice.

Providing Context: Schervée & Bushong Group Portrait

Photograph of Sigmund Freud and Participants in the Psychology, Pedagogy and School Hygiene Conference at Clark University, Worcester, Massachusetts, September 1909

by **Matthew Daniel Mason**
Beinecke Rare Book and Manuscript Library

In September 1909, G. Stanley Hall, the president of Clark University, Worcester, Massachusetts, invited Austrian neurologist Sigmund Freud to deliver lectures on the discipline of psychoanalysis at Clark's Psychology, Pedagogy and School Hygiene Conference. This was one meeting in a series of conferences in various disciplines to celebrate the second decennial of the establishment of Clark University in 1887, sponsored by the Department of Psychology and the Department of Pedagogy and School Hygiene.

Freud traveled to the United States accompanied by fellow psychoanalysts Carl Gustav Jung and Sándor Ferenczi. Over the five days of the conference, from September 6-11, 1909, Freud delivered five impromptu lectures, in German, to an audience consisting chiefly of academics. The event drew widespread media interest in psychoanalysis and attracted public recognition to Freud's work. For the lecture, Freud earned an honorarium of \$750 (approximately \$18,000 when adjusted for inflation for 2012), as well as an honorary doctorate from Clark University.

At one point in the conference a photographer created a group portrait of forty-two participants. He was from the studio of Herman Schervée and John Chester Bushong, in Worcester, Massachusetts, where Schervée and Bushong operated their photographic studio from 1900 to 1923.

In 2011, the Beinecke Rare Book and Manuscript Library, at Yale University, acquired a vintage print of this portrait, formerly owned by Americana collector and author Eric C. Caren. The portrait is well known, but its creator was previously unidentified. A blind stamp on the mount of this particular print identifies the studio of Schervée & Bushong as its creator.

The photograph includes a "who's who" of pioneers in psychiatry and psychology, including Freud, Jung, Ferenczi, William James, Franz Boas, and others. Additionally, the group includes war criminal Edwin Maria Katzenellenbogen, who served as the prison doctor in the Buchenwald concentration camp during World War II.

A catalog record describing the print at the Beinecke Rare Book and Manuscript Library is available at <http://hdl.handle.net/10079/bibid/10455573>

The proceedings for the conference, which include a published copy of the portrait, are available through a copy digitized by Google Books from the collection of the University of Wisconsin–Madison, and is available at http://books.google.com/books/about/Lectures_and_addresses_delivered_before.html?id=A61RAAAAMAAJ

Several works and biographies of Freud document this conference, including William A. Koelsch, *Incredible Day-Dream: Freud and Jung at Clark, 1909* (Worcester: Friends of the Goddard Library, Clark University, 1984), available in \$5.00 or \$25.00 versions, from the Archives and Special Collections Department at Clark University.

<http://www.clarku.edu/research/archives/archives/FreudandJung.cfm>.

Continued on page 10

Providing Context: Schervée & Bushong Group Portrait (cont.)



First Row (left to right):

Franz Boas (1858-1942)
 Edward Bradford Titchener (1867-1927)
 William James (1842-1910)
 William Stern (1871-1938)
 Leo Burgerstein (1853-1928)
 Granville Stanley Hall (1844-1924)
 Sigmund Freud (1856-1939)
 Carl Gustav Jung (1875-1961)
 Adolf Meyer (1866-1950)
 Herbert Spencer Jennings (1868-1947)

Second Row (left to right):

Carl Emil Seashore (1866-1949)
 Joseph Jastrow (1863-1944)
 James McKeen Cattell (1860-1944)
 Edward Franklin Buchner (1868-1929)
 Edwin Maria Katzenellenbogen (1882-1950)
 Ernest Jones (1879-1958)
 Abraham Arden Brill (1874-1948)
 William Henry Burnham (1855-1941)
 Alexander Francis Chamberlain (1865-1914)

Third Row (left to right):

Albert Schinz (1870-1943)
 John Augustus Magni (born 1861)
 Bird Thomas Baldwin (1875-1928)
 Frederic Lyman Wells (1884-1964)
 George Mather Forbes (1853-1934)
 Edwin Asbury Kirkpatrick (1862-1937)
 Sándor Ferenczi (1873-1933)
 Edmund Clark Sanford (1859-1924)
 James Pertice Porter (1873-1956)
 Sakyō Kanda (1874-1939)
 Hikożō Kakise (1874-1944)

Fourth Row (left to right):

Dawson, George Ellsworth, 1861-1936.
 Samuel Perkins Hayes (1874-1958)
 Edwin Bissell Holt (1873-1946)
 Charles Scott Berry (1875-1960)
 Guy Montrose Whipple (1876-1941)
 Frank Drew (born 1860)
 Jacob William Albert Young (1865-1948)
 Louis N. Wilson (1857-1937)
 Karl Johan Karlson (born 1877)
 Henry Herbert Goddard (1866-1957)
 Henry I. Klopp (1870-1945)
 Solomon Carter Fuller (1872-1953)

Newsfilm Coverage of the Civil Rights Movement

Available Online in the Civil Rights Digital Library <http://crdl.usg.edu/>

by Mandy Mastrovita

Digital Projects Librarian, Digital Library of Georgia, University of Georgia Libraries

The Civil Rights Digital Library initiative promotes an enhanced understanding of the Civil Rights Movement on a national scale through the provision of a civil rights portal that connects related digital collections, educator resources and contextual materials, and a digital video archive of thirty hours of raw newsfilm footage that includes the WSB-TV (Atlanta, Georgia) and WALB-TV (Albany, Georgia) newsfilm collections held by the Walter J. Brown Media Archives and Peabody Awards Collection at the University of Georgia Libraries. The newsfilm collections cover major civil rights events related to the desegregation of public accommodations and educational institutions, grassroots activities of local civil rights movements in Southern cities and towns that were organized around voting rights and economic justice, and acts of white resistance to the dismantling of Jim Crow that took place from the 1950s until the 1970s throughout the South. These events include (but are not limited to) the desegregation of public and parochial schools in Little Rock, Arkansas, New Orleans, Louisiana, and Atlanta, Georgia; the Atlanta Temple bombing; Atlanta sit-ins; the Freedom Rides; the desegregation of public universities that include the University of Georgia, Georgia Tech, the University of Mississippi, and the University of Alabama; the Albany (Georgia) Movement, the Americus (Georgia) Movement and the Birmingham (Alabama) campaign; events related to the death and funeral of Dr. Martin Luther King, Jr.; and fair employment, labor organization, and anti-poverty initiatives upheld by King's colleagues in the Southern Christian Leadership Conference during the 1970s.

Nationally-recognized civil rights leaders and prominent public officials represented in the collection include Dr. Martin Luther King, Jr., Coretta Scott King, Ralph David Abernathy, Fred Shuttlesworth, John Lewis, Julian Bond, Andrew Young, Stokely Carmichael, Jesse Jackson, Maynard Jackson, Bernice Johnson Reagon, Fannie Lou Hamer, Constance Baker Motley, Huey Newton, George Wallace, Lester Maddox, John F. Kennedy, Robert F. Kennedy, and many others. Civil rights activists who worked in their own communities and whose names might not otherwise be known also appear throughout the collection, and an ongoing effort is being made to research and identify these local civil rights workers.



In this still, African American civil rights workers are singing the freedom song “Keep Your Eyes on the Prize” at a mass meeting, possibly at Mt. Zion Baptist Church in Albany, Georgia, August 1, 1962. The clip includes footage of civil rights workers describing acts of harassment and retaliation from white law enforcement officials and landowners. The Albany Movement was the first coalition of civil rights activists and organizations to seek to desegregate an entire community in the modern civil rights era. More than one thousand African Americans in the southwest Georgia city and its surrounding counties were jailed between fall 1961 and summer 1962, including Dr. Martin Luther King, Jr. and Ralph David Abernathy. The entire clip can be viewed at http://dlg.galileo.usg.edu/crdl/id:ugabma_wsbn_36242.

[Fig. 1] Still from WSB-TV newsfilm clip taken in Albany, Georgia, 1962 August 1. WSB-TV newsfilm collection, clip number wsbn36242, Walter J. Brown Media Archives and Peabody Awards Collection, The University of Georgia Libraries, Athens, Ga., as presented in the Digital Library of Georgia.

Newsfilm Coverage of the Civil Rights Movement (cont.)

Some footage in the collection reveals deeply personal and dramatic moments for public figures central to the Movement. Figure 2 is a still from a clip in which Atlanta mayor Ivan Allen, Jr. and Dr. Martin Luther King, Jr.'s personal secretary Dora McDonald accompany Coretta Scott King through an Atlanta airport terminal and help her into a city police escort vehicle on the evening of Dr. King's death.



[Fig. 2] Still from WSB-TV newsfilm clip of mayor Ivan Allen, Jr. escorting Coretta Scott King away from Hartsfield International Airport immediately after learning about the death of her husband, Dr. Martin Luther King, Jr., Atlanta, Georgia, 1968 April 4. WSB-TV newsfilm collection, clip number wsbn53565, Walter J. Brown Media Archives and Peabody Awards Collection, The University of Georgia Libraries, Athens, Ga., as presented in the Digital Library of Georgia.

On her way to the airport, Mrs. King understood that her husband had been seriously wounded; Mayor Allen had arranged to rush her to the Atlanta airport with the aid of a police escort where a flight to Memphis was being held for her. While Mrs. King waited at the airport to board the flight, Allen was notified by airline officials that Dr. King had passed away in Memphis; he in turn broke the news to Mrs. King. With the knowledge that her husband had died, Coretta Scott King returned back from the airport to the King family home that evening to be with her children. The entire clip can be viewed at http://dlg.galileo.usg.edu/crdl/id:ugabma_wsbn_53565 .

The collection also chronicles the differing political and social ideologies and goals of a wide spectrum of civil rights activists. In this WSB newsfilm clip from September 8, 1971, Black Panther Party minister for defense Huey Newton responds to questions at a press conference held in Atlanta, Georgia just two weeks after prominent California prison activist and fellow Black Panther George Jackson was killed during an attempt to organize a breakout from the

Newsfilm Coverage of the Civil Rights Movement (cont.)

maximum security wing at San Quentin prison on August 21 of that same year. Newton discusses the details of several ongoing Black Panther legal trials, including his and Angela Davis's. The wall behind Newton is covered with pages of The Black Panther Intercommunal News Service newspaper that includes the Black Panther Party emblem and a front page cover photo of George Jackson, with the headline "George Jackson LIVES!" The clip can be seen at http://dlg.galileo.usg.edu/crdl/id:ugabma_wsbn_38203.



[Fig. 3] Still from WSB-TV newsfilm clip of Huey Newton commenting on the possibility of moving the Black Panther Party headquarters to Atlanta, Georgia, 1971 September 8. WSB-TV newsfilm collection, clip number wsbn38203, Walter J. Brown Media Archives and Peabody Awards Collection, The University of Georgia Libraries, Athens, Ga., as presented in the Digital Library of Georgia.

The use of newsfilm in primary source research serves a wide range of academic and technical disciplines because it represents so many things: its intellectual content serves as an historical record (of an event), a cultural artifact (of a broadcast newsroom), as well as a form of information whose production is dependent upon the skilled craftsmanship of a production crew that includes camera operators, reporters, film editors, and lab technicians. The WSB newsfilm collection contains 5 million feet of 16mm footage from 1948 to 1981, originally captured on 100-foot rolls. When newsfilm was transmitted to a television signal, a projectionist on the production crew would use a film chain (a video camera equipped with several projectors aligned with the camera's lens) to run two reels of film for the broadcast: an A-roll with the primary footage and/or audio track, and a B-roll with the secondary footage. B-roll was used for cutaways that helped emphasize a point made by a news anchor, or to mask awkward camera transitions on the A-roll. After the film was edited for broadcast, and if the news station had room to store it, the 100-foot rolls were spliced together and kept on 2000-foot-long reels, most of which contain multiple unrelated outtakes.

Newsfilm Coverage of the Civil Rights Movement (cont.)

For the Civil Rights Digital Library, 30 hours of 16mm film was digitized to high resolution AVI files, then transcoded into three separate streaming formats for web-based access, in accordance with grant specifications established by the Institute of Museum and Library Services (IMLS), the funding entity for the grant that made this digitization project possible. Next, catalogers created skeletal catalog records in a database with structural and administrative information about each physical reel of film, thus making it possible to track everything back to the original reel. When the reels are digitized, the outtakes are saved as individual files that are named to reflect their unique identifier on the original physical reel of film. The archives also maintain legacy equipment for use and parts, to ensure access to the clip in its original state back on the film reel. If funding and/or staffing allows, the data in the cataloging record is enhanced at a later point in the workflow. This includes researching the significance and context of events in each clip, identifying key participants, establishing Library of Congress subject headings and performing name authority research. The addition of more robust keyword descriptions and structured metadata makes these records more discoverable.

With all of the production activity that took place on-the-fly in the reporting and production environment prior to broadcast, it is easy to see how the descriptive enhancement of newsfilm clips can be challenging because of their fragmentary and discontinuous nature--events are often recorded out of sequence or without sound, and the B-roll may lack significant context without the A-roll it complemented for broadcast some forty to fifty years earlier. It can take as long as several days to create a robust descriptive record for a newsfilm clip. Work on this project is ongoing, and can be seen at <http://crdl.usg.edu/> and <http://www.libs.uga.edu/media/index.html>.

Book Review

by Gary D. Saretsky
Monmouth County Archives

Re-viewing Documentary: The Photographic Life of Louise Rosskam, by Laura Katzman and Beverly W. Brannan. American University Museum in association with Penn State University Press, 2011. \$39.95.

Louise Rosskam (1910-2003) truly deserves this first monograph on her achievements as a social documentarian, and not just because she was one of the last living photographers associated with Roy Stryker's expertly organized documentary photography project for the Farm Security Administration (FSA). Stryker's camera workers produced an archive of more than 272,000 negatives, transparencies, and prints depicting American life during the Great Depression, now available at the Library of Congress.

Yet Louise Rosskam was never on the FSA payroll. Her husband, Edwin, served as both editor and photographer under Stryker, who gave her free film and direction. Some of the results ended up in what FSA veterans called, "The File," which grew to include Office of War Information (OWI) photographs after World War II started and when Stryker was transferred there. Photographs that the

Rosskams shot for other purposes, such as a trip they made to Puerto Rico for Life magazine before meeting Stryker, are also now in The File.

After Stryker left government service to work for the Standard Oil Company of New Jersey, Edwin and Louise Rosskam joined other former FSA/OWI photographers on a major new project, again under Stryker's direction. Working as a team (both were paid this time), their photographs, simply stamped "Rosskam," without individual attribution, are now a notable component of another huge photo archive with about half a million items at the University of Louisville. After WWII, completing a body of work begun for Standard Oil, they produced the outstanding documentary photography book, *Towboat River* (1948), about the men and women who lived on barge-pushing craft on the Ohio and Mississippi rivers.

The Rosskams then relocated their documentary efforts to Puerto Rico, where they were key figures in an FSA-type project for the Office of Information, working closely with Governor Rexford Guy Tugwell and Senator (later Governor) Luis Muñoz Marín. In Puerto Rico, Louise matured as an independent photographer, apart from Edwin who became more involved with administrative work and filmmaking. Returning to the mainland in 1953, they relocated

Re-viewing Documentary: The Photographic Life of Louise Rosskam (cont.)

to Roosevelt, New Jersey, where their neighbors and friends included Ben and Bernarda Shahn and Sol Libsohn. Louise continued to do part-time documentary photography projects, such as one on the children of migrant workers for the New Jersey Department of Education.

Re-viewing Documentary: The Photographic Life of Louise Rosskam was published in a first printing of only 500 copies to accompany a major retrospective curated by Laura Katzman and Beverly W. Brannan for the American University Museum at the Katzen Arts Center in Washington, D.C., September 3-December 14, 2011. Katzman, an associate professor of art history at James Madison University, previously co-authored Ben Shahn's *New York: The Photography of Modern Times*. Brannan, Senior Curator of Photography at the Library of Congress and expert on New Deal photography, co-edited *Documenting America, 1935-1943*. These extremely well-qualified authors do not disappoint. *Re-viewing Documentary* is the result of fifteen years of dedicated effort that began in 1996 with their interviews of Louise Rosskam, and flowered in their first two exhibitions of her photography, in 2002, at the Maier Museum of Art, now Randolph College, and in 2005 at the Center for Documentary Studies at Duke University.

This work has now culminated in an outstanding scholarly monograph and exhibition, which draws on photographs, books, newspaper clippings, and other archival material from a wide array of public and private collections. The monograph, with more than 100 photographs, includes just about everything visual in the exhibition except for an excellent film about Rosskam, made by Jeanine Butler in 2005-06, and a film on Puerto Rican labor made by Jack Delano in 1952. In addition to a lengthy introductory essay credited to both authors, the book provides highly readable chapter essays and extensive notes, written by Katzman, that illuminate the photographer's life and work.

For those already somewhat familiar with Louise Rosskam's work, perhaps the most remarkable revelation will be her heretofore little known images from Puerto Rico.

Katzman and Brannan, supported by a research grant from the Judith Rothschild Foundation, went to the island in 2008 and significantly expanded their knowledge of the Rosskams' work there. Among other sources, the exhibition and book draws on the brilliant Rosskam photographs at the Centro de Estudios Puertorriqueños at Hunter College, City University of New York. (The Rosskams' Puerto Rican photographs were featured in another exhibit at the Hunter College East Harlem Art Gallery, May 11-July 21, 2012). Another remarkable series is Rosskam's Kodachrome photographs from 1942, of people on N Street in Southwest Washington, D.C., reproduced in color.

Louise Rosskam was able to photograph people so well because strangers didn't stay strangers long. She had an engaging, warm personality, and was sincerely interested in every person she met. Because she had earned their trust, her photographic subjects usually look happy and/or proud to have their photos taken. The result is a body of work that is consistently respectful and often depicts manual laborers as people to be admired, not just a working class to be studied or used by intellectuals or politicians for their own purposes.

Rosskam, a University of Pennsylvania alumna whose father was a Philadelphia banker who lost his money in the Depression, moved easily among people of varied backgrounds. Her characteristic modesty, combined with complete devotion and admiration for her husband, whom she said was the real artist of the team, led to her career being in the shadow of Edwin's, when in fact her work stands up very well to his.

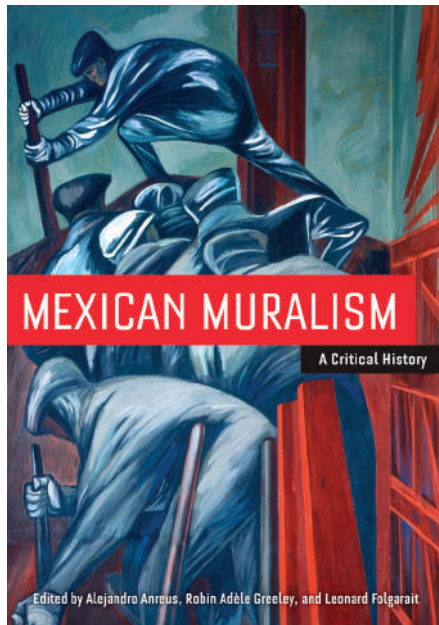
Edwin's photographs, some of which are also reproduced in this volume, seem more deliberate and carefully composed while Louise's have more spontaneity. But both photographers' oeuvres convey strong documentary values with a passionate concern for humanity. In sum, Katzman and Brannan have done a fine service in bringing Louise Rosskam into the limelight of the 20th century documentary tradition with this volume and the related exhibition.

NEW in Print

Liz Ruth-Abramian

Los Angeles Maritime Museum

Many of the books listed for this issue are concentrated on documentary or vernacular photography and social history.



Anreus, Alejandro. **Mexican Muralism: A Critical History.** Los Angeles, California: University of California Press, September 2012. 394 p. Paperback: \$39.95. Hardcover: \$80.00. Available at: <http://www.ucpress.edu/>

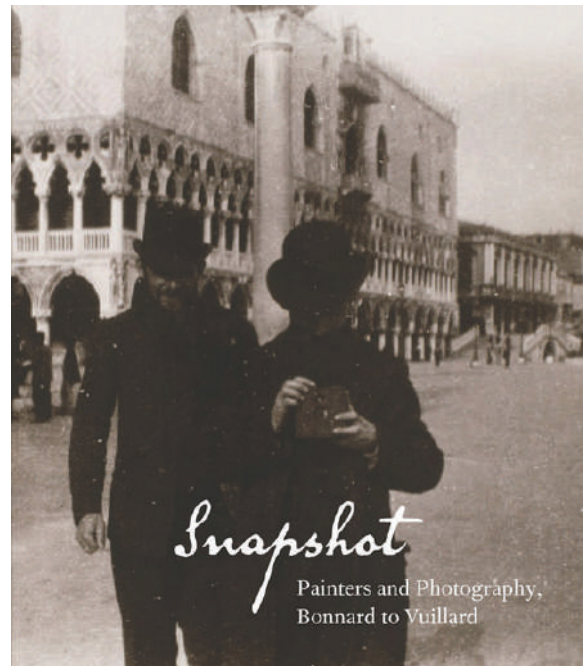
In *Mexican Muralism*, Alejandro Anreus presents the work of well-known and current muralists as engaged civic and political statements which impacted the growth of modernism in the Americas.

Blair, Sandra, Eric Rosenberg. **Trauma and Documentary Photography of the FSA.** University of California Press, May 2012. 121 p. Paperback: \$24.95. Hardcover: \$60.00. Available at: <http://www.ucpress.edu/>

In *Trauma and Documentary*, Blair and Rosenberg present photographers from the Farm Security Administration, their goals and objectives while photographing a people and society in deep distress during the years of the Great Depression.

Campt, Tina. **Image Matters: Archive, Photography, and the African Diaspora in Europe.** Durham: Duke University Press, 2012. 241 p. Paperback: \$24.95. Hardcover: \$89.95. Available at <http://www.dukeupress.edu/>

Image Matters is an attempt by Tina Campt, Professor of Africana Women's, Gender and Equality Studies, to capture the story of black immigrants into German and British cultures between 1900 and 1960.



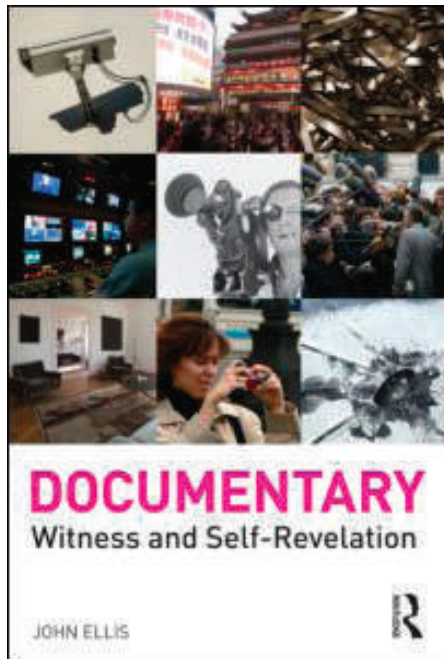
Easton, Elizabeth Wynne, Clement Cheroux. **Snapshot: Painters and Photography, Bonnard to Vuillard.** New Haven; London: Yale University Press, 2012. 248 p. Hardcover: \$50.00. Available at: <http://yalepress.yale.edu/yupbooks/>

In *Snapshot* Elizabeth Easton describes the play of influences that photography and painting gave to visual representation in the late 19th and early 20th centuries.

Edwards, Elizabeth. **The Camera as Historian: Amateur Photographers and Historical Imagination, 1885-1918.** Durham, NC: Duke University Press, 2012. 326 p. Paperback: \$29.95. Hardcover \$99.95. Available at <http://www.dukeupress.edu/>

A visual survey, carried out by local, little-known English photographers who covered the material remains of the past, became the documentary approach to their history.

NEW in Print (cont.)



Ellis, John. **Documentary: Witness and Self-revelation.** London; New York, NY: Routledge, 2012. 171 p. Paperback: \$39.95. Hardcover: \$125.00. E-Book price available at <http://www.routledge.com/>

Ellis constructs the dynamic between technology and the products of film-making, stating that documentary film-making can be seen from both sides. People who film and those who are being filmed represent opportunities for technology to express itself as part of the process.

Friedland, Nancy. **Documenting: Costume Design.** New York, N.Y.: Theatre Library Association, 2010. 276 p. Paperback: \$30.00 for non-Members; \$20.00 for members. Available at: <http://www.tla-online.org>

Performing Arts Resource is a publication of the Theater Library Association; its bi-yearly appearance is dedicated to resource materials, public and private collections, and essays on conservation and collection management of theatre arts materials. This issue is devoted to American costume design.

Misek, Richard. **Chromatic Cinema: A History of Screen Color.** Chichester, U.K.; Malden, MA: Wiley-Blackwell, 2010. 227 p. Hardcover: \$128.95. Available at: <http://www.wiley.com/WileyCDA/WileyTitle/productCd-1444332392.html>

History and theory of color in motion pictures are examined through the variety of factors that have influenced, or been influenced by, color film over black and white. An interdisciplinary approach substantiates this history of film technology, affecting art history, and visual culture.



Sappol, Michael, Laura Lindgren, Arne Svenson. **Hidden Treasure: The National Library of Medicine.** New York, N.Y.: Blast Books, 2012. 240 p. Hardcover: \$50.00. Available at: http://www.blastbooks.com/hidden_treasure.html

Objects in the the National Library of Medicine collection become visual resources for the history of medicine—paintings and illustrations, magic lantern slides, reports, etc. These “rare, extravagant and idiosyncratic” images create an encounter with “beauty, grotesquery, wit and/or calamitous tragedy...”.

Internet Publication Reviews

Editor's selections reprinted from *The Scout Report*

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The Internet Scout Project, located in the Computer Sciences Department at the University of Wisconsin - Madison, provides Internet publications and software to the research and education communities under grants from the National Science Foundation, the Andrew W. Mellon foundation, and other philanthropic organizations.

Google Art Project

<http://www.googleartproject.com/>

The Google Art Project is an ambitious effort to bring many of the world's great artworks together on one well-organized and designed site. First-time visitors may wish to use the "How to Use the Site" video in the FAQ section to get oriented to how things work here. Currently, there are 151 partners working with Google on this ambitious effort, including the Acropolis Museum, the Brooklyn Museum, and The Toledo Museum of Art. All told, there are over 30,000 works of art on the site. Many of these are organized into virtual tours, all of which are worth exploring. On the homepage, visitors can browse via the Collections, Artists, Artworks, and User Galleries tabs. Visitors have the option to create their own gallery where they can compile their own well-curated collections for future reference and aesthetic pleasure. [KMG]

July 6, 2012 | Volume 18, Number 27

Rising Up: Hale Woodruff's Murals from Talladega College

<http://www.high.org/Art/Exhibitions/Rising-Up-Hale-Woodruff.aspx>

In 1938, Talladega College commissioned Hale Woodruff, an African-American muralist, to paint six murals that were installed in the Savery Library on campus, where they remained for more than 70 years. In 2011, the murals were removed from the walls of the Library as part of a collaborative project between Talladega College and the High Museum to conserve the murals, which are on display at the Museum until September 2012. At the website, visitors can not only see images of conservators literally peeling the murals off the library walls, but also examine digital versions of the artwork. For example, zoom in on the Portrait of Cinqué, one of the leaders of the Amistad rebellion, to see biographical information, or

follow another link to see a comparison of the figure of a dead mutineer with Géricault's "The Raft of the Medusa," an art historical icon with which Woodruff would have been familiar. Other murals in the series are: The Trial of the Amistad Captives, The Repatriation of the Freed Captives, The Underground Railroad, Opening Day at Talladega College, and The Building of Savery Library. [DS]

June 29, 2012 | Volume 18, Number 26

Frank M. Hohenberger Photograph Collection

<http://webapp1.dlib.indiana.edu/hohenberger/>

For 47 years, photographer and newspaperman Frank Hohenberger roamed around the highways and byways of Brown County, Indiana recording the life and times of this unique corner of the state. From time to time he also made forays into Kentucky, South Carolina, New England, Canada and Mexico. Once, he offered the memorable observation that "pictures speak the only language all mankind can understand." Visitors to this site created by Indiana University's Digital Library Program can browse the photos by date or by series. The series option is quite nice, as visitors can scan through his numerous trips. The "New England, 1950" series, for instance, features images of old bars, the waterfall at Kent House in Quebec, and hand-painted signs. It's a beautiful collection and one that may inspire photographers and others with an eye for capturing landscapes near and far. [KMG]

June 22, 2012 | Volume 18, Number 25

Seattle Art Museum: Australian Aboriginal Art

<http://www.seattleartmuseum.org/ancestralmodern/>

The fascinating world of Australian aboriginal art is captured in this digital collection from the Seattle Art

Reviews from the *Scout Report* (cont.)

Museum, a real find. Designed to complement an in situ exhibit, this collection brings together a number of works from the Kaplan & Levi Collection. Visitors will find that the materials here are divided into three primary areas: “Home,” “Dream,” and “Art.” In the “Home” area, visitors can learn about the geographical regions where aboriginal peoples live. Moving on, visitors can click on the “Dream” area to learn about how the process of dreaming “encompasses the cosmologies and belief systems of Aboriginal societies.” The “Art” section features an image gallery that contains works like Wati Kutjara’s arresting “Two Men Story” and the elliptical shapes of Mitjili Napanangka Gibson’s “Wilkinsonarra.” [KMG]

June 22, 2012 | Volume 18, Number 25

Leslie Jones Collection

http://www.flickr.com/photos/boston_public_library/collections/72157623971760983/

During a long career, Leslie Jones (a self-described “camera-man”) took well over 40,000 photographs documenting the city of Boston and environs. Jones was a staff photographer for the Boston Herald-Traveler from 1917 to 1956, and he covered everything from a fox stuck in a tree on the Boston Common to Charles Lindbergh’s U.S. tour after his historic crossing of the Atlantic. This remarkable online collection of photos was created by the Boston Public Library from the images generously donated by Jones’ family. The photos are divided into over five dozen topical collections, including “Animals: Birds,” “Boston: Neighborhoods,” “Boston: Waterfront,” and “Maritime: USS Constitution.” Also of note are several particularly unique groupings dedicated to fires and fire departments around the city and the state of Massachusetts. [KMG]

June 15, 2012 | Volume 18, Number 24

Exhibitions

Shawn Waldron

Condé Nast Publications

Rineke Dijkstra: A Retrospective

Guggenheim Museum, New York, NY

June 29–October 8, 2012

This comprehensive mid-career survey travels to New York from the SF MoMA. It features over 70 color photographs and five video installations by the Dutch artist Rineke Dijkstra and is the artist’s first major retrospective in the United States. Dijkstra’s large scale portraits are notable for their classical simplicity and remarkable psychological depth.

A Short History of Photography: From the ICP Collection Honoring Willis E. Hartshorn

International Center of Photography, New York, NY

May 18–September 2, 2012

While this hardly qualifies as a history of photography, it is a connoisseur’s show. After a 30-year career at the institution, the last eighteen at the helm, “Buzz” Hartshorn is retiring from the ICP due to health issues later this year. To honor his invaluable contribution to the ICP, the curatorial team, headed up by Brian Wallis, put together a selection of photographs from the museum’s collection that came in during Buzz’s tenure. The names you will know, the photographs not always. The common thread is temperamental: just like Buzz the photos are powerful and larger than life but not overwhelming. They are mostly positive and without gimmick but have a sense of humor. All of them are operating at a higher level. It’s a fitting tribute to a wonderful man that any lover of photography will appreciate.

Fracture: Daido Moriyama

Los Angeles County Museum of Art

April 7–July 31, 2012

Winner of the Lifetime Achievement Award at the 2012 ICP Infinity Awards, Daido Moriyama has been making photographs for more than 50 years. His black and white works are focused on urban life in Japan and present a gritty life filled with his particular vision of beauty. Many of the techniques in vogue today (do a search for bokeh on flickr) were being utilized or pioneered by Moriyama decades ago. The prints are hard and full of contrast just as silver gelatin should be!

Parting Shots

Tim Hawkins

Communications Coordinator

What's in a Logo?

"Maybe we should look at the logo again and think about a masthead redesign," I spoke into the phone.

Anne Salsich, our editor replied, "Are you crazy? Don't we have more pressing things to do?" She paused for a moment, then continued, "But maybe you could do a column about the logo just for fun."

That seemed an interesting idea. I emailed Laurie Baty, VIEWS Newsletter Editor Emeritus, to refresh my memories on the stories she had told me.

"When I took over from Larry Viskochil we had a name and no logo. I was pretty involved with the Daguerreian Society at the time and knew of the image. Since we're visual materials... I chose the logo from one of the most artistic studios of the daguerreian era – the first viable form of photography. There really wasn't any discussion – I just did it."

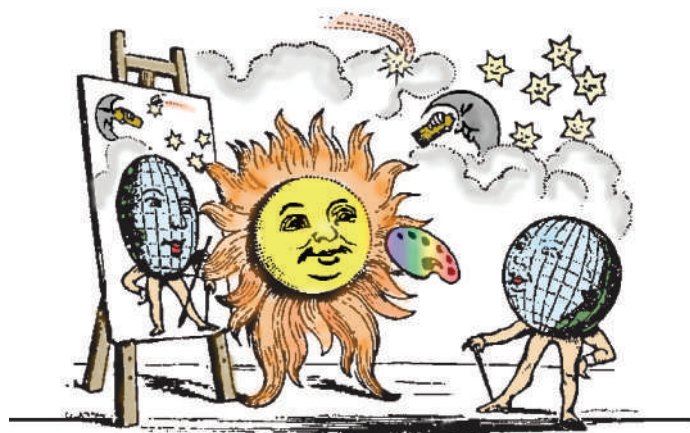
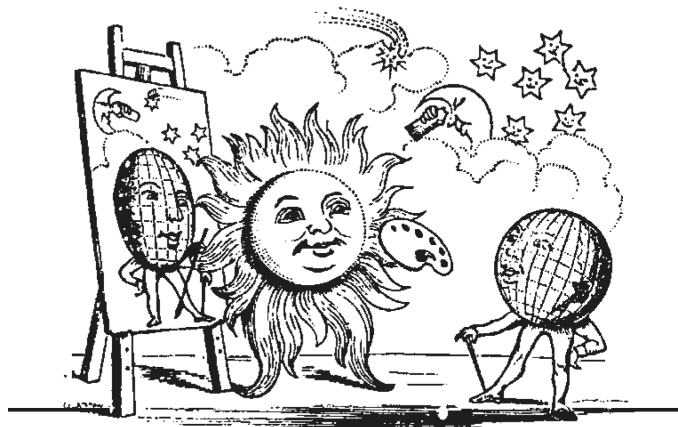
The image is from an ad by Southworth and Hawes, a prominent daguerreotype studio. Here is a black and white line drawing of the image that was adopted as the Visual Materials Section logo.

I've found it a difficult image to interpret, especially when reproduced small. I thought it might be fun to colorize it though, to color-code all of the elements to better see how they all fit together.

One Saturday afternoon shortly after I took the reins for VIEWS, I spent six hours playing with the image in Photoshop. The result has appeared on our masthead since that day. It was a fun image to explore because it is simultaneously simple and complex.

The sun is central to the image. He is a painter with a spectrum palette. Behind him storm clouds rise as a falling star streaks toward him, stars twinkle in the sky and the moon spies on him as he flirts with Lady Earth. On the canvas - his light sensitive material - he reproduces the clouds, the meteor, the twinkling stars, the spying moon and Lady Earth.

In 19th century literature, photographic images were sometimes referred to as "sun pictures," which may help to explain how the ad would have been understood in its time.



I feel that the image still stands as a metaphor for visual materials, even though it dates from the mid-19th century. What do you think?