



# VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

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The Visual Materials web site is now the primary vehicle for disseminating time-sensitive section information and announcements. Please go to [saavms.org](http://saavms.org) for additional information.

## CHAIR'S CORNER

David Haberstich

Curator of Photography,  
Archives Center, National Museum of  
American History, Smithsonian

### Of Shutdowns And Meetings

By the time you read this, fellow Visual Materials Section members, the federal government "shutdown" may be just a bad memory, perhaps shorter than the previous shutdown, but I am sitting at home writing this on October 3, the third day of this national ordeal. I might have prepared it at home anyway, but just knowing that I am prohibited from doing it in my federally funded Smithsonian office (currently a cubicle) represents a burr in my figurative saddle. The Smithsonian Institution is a bit unusual in its mix of federal and private funding, so there are some organizations which are not affected directly, such as one office whose staff is composed entirely of trust fund employees, working in a non-federal building: it's business as usual for them. To put things in perspective, I realize that my inconvenience is minor compared to the actual sufferings of younger federal employees and low-wage employees who essentially live from paycheck to paycheck. I know a young lady at the Department of Transportation who is preparing for a big wedding which she will fund primarily out of her own pocket, and her loss of salary may have a big impact on her plans. Another friend works for a government contractor, and she has just been laid off. Following past shutdowns, civil service employees were paid retroactively—for time during which they were not allowed to work; that was nice for us, but arguably unfair to the American taxpayer. In view of the sequestration already in place, I do not anticipate any retroactive pay after the smoke clears.



In case you wonder what the above complaint has to do with SAA or VM, I'm trying to set the stage for next year's Annual Meeting, which will occur in the very nexus of this political strife and craziness, Washington, D.C. Many SAA members, working at the Smithsonian, the Library of Congress, the National Archives, and other agencies, will have been affected by the shutdown, and many of us work with visual materials in these repositories. Come hear our shutdown experiences at the bar or over coffee, lunch, or dinner! It won't be exactly like telling ghost stories around the campfire, but perhaps in a similar spirit. (My last act in shutting down the Archives Center Tuesday was to check our bank of freezers containing negatives, since one of them seems to be in its death throes. I now wish I had removed the contents of that unit, as we once had a small but nasty flood when a freezer failed. My first act when I return to the Museum will be to check on it.)

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

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## Chair's Corner (cont.)

I hope all VM members will seriously consider attending the Section meeting at the Annual Meeting in Washington. We had a good turnout in New Orleans, but the room could have held more! I thought the presentations were fascinating, and I intend to ensure that we have a stimulating meeting in Washington. I also urge you to consider joining us at the Section dinner. The VM dinner in New Orleans was delightful, but not as well attended as I had hoped. The group in San Diego was larger, although perhaps that was because it was held in the hotel. In any event, I think our traditional dinner is an important component of our program, and it deserves good support. It's an excellent opportunity to get to know your colleagues better and to meet new friends.

There is currently an initiative to shorten section meetings to ninety minutes instead of two hours, in an attempt to "loosen up" the general Annual Meeting program schedule, and the leadership of the various sections has been polled for opinions and reactions. Unfortunately, to my way of thinking, about half of the sections have reported that they are comfortable with a shorter meeting. I wrote to Nancy Beaumont, as did Chair-Elect Matthew Mason, requesting a continuation of the two-hour time slot. I emphasized the need to supplement the business meeting with discussions of digital issues, especially sharing information about the preservation of "born-digital" imagery, plus presentations about collections of visual materials, particularly repositories in the host city of the Annual Meeting, as I think it's beneficial to our membership to learn more about local visual resources. Repository tours are fine, but slide shows highlighting little-known collections (there are plenty in Washington) and special projects are right up our alley. Some other sections presented what they considered compelling reasons to maintain the two-hour meeting time slot. We should know whether or not our meeting time will be truncated by the end of October, but whether we are allotted ninety minutes or one hundred twenty, we'll try to make every minute count!

I also wish to recommend the traditional Visual Materials midwinter meeting, this time in Pittsburgh in February, long before the SAA Annual Meeting. The group will address Section business, including planning for the Annual Meeting. You can contribute your ideas about the Section, its policies, activities, and future in person by joining members of the Steering Committee at this gathering in Pittsburgh. This dedicated group of people will be small, but all members of the Section are welcome. Watch the website and listservs for details.

Please note: Feel free to use my personal email account, DavidH5994@aol.com, to communicate with me at any time, government shutdown or not. I trust you all! My Smithsonian address is haberstichd@si.edu, but please use the former address whenever you get an out-of-office reply from the latter. I would have included the alternate address in my auto-reply, but we were told that's against the rules!

-- David Haberstich

## CHAIR-ELECT'S COLUMN

**Matthew Daniel Mason, PhD**

Processing Archivist (Visual Materials)  
Beinecke Rare Book and Manuscript Library,  
Yale University

### **Duties as Assigned: Influences on My Archival Career**

Most archivists have multiple roles, especially those of us specializing in the care and administration of visual materials. Over my career at the Wisconsin Historical Society, Montana State University, and the Beinecke Rare Book and Manuscript Library, colleagues have called on me to fulfill roles where others fear to tread. These projects influenced my career and my outlook on archival work and special collections. Often the tasks related directly to my work with visual resources. For example, one former supervisor felt overwhelmed by jumbled boxes of photographs and negatives. When he processed a collection, he would leave this material until the last possible moment. Conversely, I revel in arranging and describing these chaotic piles. The following briefly relates some of the challenging projects that have molded my professional life over more than fifteen years.

Similar to the experience of others, I unexpectedly started my archival career. In April 1998, I entered the Visual Materials Archive (formerly the Iconography Section) of the State Historical Society of Wisconsin (now the Wisconsin Historical Society). For my dissertation in the Department of History at the University of Memphis, I sought access to the images Michael Lesy used in his Wisconsin Death Trip (1973). The curator said that no coherent collection existed for the photographs, so I volunteered to process the Charles J. Van Schaick Collection. Over the next six years, I provided item-level description for the more than 6,500 images in the collection, which proved invaluable to my dissertation, and the basis of my co-authored book, *People of the Big Voice: Photographs of Ho-Chunk Families* by Charles Van Schaick, 1879-1942 (2011).

Within a few months of starting my volunteer work at the historical society, I demonstrated my aptitude with the archival material that led to paraprofessional work. Over the next two years, I provided processing support as an archives assistant arranging and describing the H. H. Bennett Studio Collection and World War I Poster Collection. I also spearheaded a data conversion project, which reformatted all internal computer documents used by processing archivists



at the society. The conversion project offered me a deep view of the processing of archival collections and records management.

From 2000-2003, I worked as a project archivist at the Wisconsin Historical Society on grants from the National Historical Publications and Records Commission to catalog and re-house over two thousand photograph collections totaling approximately 750,000 images.

My work on the large body the collections exposed me to the variety of visual resources held by the society. Concurrently, I earned my Master of Arts degree from the School of Library and Information Studies at University of Wisconsin - Madison, and continued to research and write my dissertation.

Upon graduating from library school, I worked as a quasi-“lone arranger” in Merrill G. Burlingame Special Collections at Montana State University - Bozeman. In this position, I worked as the sole archivist responsible for arranging, describing, and digitizing the entire August “Gus” Ludwig Hormay Papers and Photographs. As a researcher in range management, Hormay developed rest-rotation grazing systems for open grazing country in the Western United States. The collection consists of research papers, notebooks, and reports documenting change over time in various range study areas, as well as 100,000 images in photograph and transparency formats that relate directly to the research papers. The Hormay Collection exposed me to the organizational operations and record keeping of the federal government. The physical scanning of the entire collection also deepened my knowledge of digitization and metadata.

In 2004, I began my tenure as a processing archivist at the Beinecke Rare Book and Manuscript Library. In this position, I have primary responsibilities for organizing, cataloging, and managing single items and collections of chiefly visual resources, as well as manuscript collections in the Yale Collection of Western Americana. Nevertheless, I have also processed collections that required that I work outside my areas of expertise and expanding my familiarity on diverse subjects. This includes the Chinese Gaming Counters Collection, which includes over three hundred discrete mother of pearl gaming counters handcrafted by artisans in China for use in scoring and bidding in card games in the West, circa 1700-circa 1840. I have also compiled information about the Tanka Collection,

*Continued on page 4*

## Chair-elect's Column (cont.)

which consists of Buddhist scrolls or fabric temple banners, chiefly Tibetan, but also Nepalese, Bhutanese, Indian and Chinese, which bear religious images, circa 1600-circa 1950. Although pictorial in content, these collections pushed me to acquire additional knowledge to adequately arrange and describe them.

These brief examples represent a portion of my varied archival work over the years. I have also benefited from the support and criticism of dozens of colleagues, who influenced my career. To co-opt the signature phrase from the eponymous book by Sheryl Sandberg, visual material archivists must “lean in” to our work. This includes tackling photographers’ archives chock full of unidentified portraits, deteriorating mounts, and fused film negatives, as well as the many other difficult situations in our institutions. These challenges provide the experiences that influence our future work. In my experience, they also improve it.

To quote from the lyrics of “Al Le Luia,” by the musical group Poi Dog Pondering: “You should wear with pride the scars on your skin / They’re a map of the adventures and the places you’ve been.” I also believe that they inspire your future opportunities.

--Matthew Daniel Mason

## 2013 VM Section Meeting Summary SAA Annual Meeting, New Orleans

Election: Matthew Mason is the new Chair-elect, and Mary Samouelian is the new Member-at-Large. Congratulations to our new Steering Committee members.

Brett Carnell reported on the 2013 Midwinter meeting in Dallas, which included two new initiatives: a publication to honor the 175th anniversary of the daguerreotype, and the preparation of “tip” sheets on digital topics.

A special certificate of appreciation was presented to Laurie Baty for her many contributions to the Section.

Ricky Punzalan and his education committee presented their report on their ongoing assessment of the status of archival education.

Plans for the Midwinter Meeting in Pittsburgh were presented.

## VMS Midwinter Meeting February 20-24, 2014 Pittsburgh, PA

The VMS 2014 Midwinter meeting will be held in Pittsburgh, February 20-24 (3 nights), in two rented, adjoining and furnished condo units with views of the city. To cover the cost of the rental, the suggested donation for lodging will be \$250 for a queen or full bed, \$175 for sleeping space on a couch or your own air mattress, and \$50 for attendance only, without lodging. In the Midwinter tradition, we will prepare meals communally and share the cost of groceries. Our local arrangements host is Miriam Meislik. Thank you Miriam!

Please consider joining an enthusiastic core group of Section officers and members to discuss and plan the future activities of the Section, and to share ideas, communal meals, and camaraderie. In addition to the work sessions, we will tour repositories of visual materials and meet with local archivists. Help us make this important meeting a success!



Pittsburgh skyline by Miriam Meislik

# PHOTOGRAPHY AND FOIE GRAS A VISUAL MATERIALS ARCHIVIST IN PARIS

*Report on the 2013 Daguerreian Society Symposium  
by James Eason, Bancroft Library, UC Berkeley*

From October 9<sup>th</sup> to 14<sup>th</sup>, the Daguerreian Society celebrated its 25<sup>th</sup> anniversary with memorable Daguerre-centric events in Paris and Bry-sur-Marne, France. The symposium featured speakers on early photography, viewings of daguerreian treasures from institutional and private collections, behind-the-scenes museum visits, and opportunities to consider broader 19<sup>th</sup> century visual culture. A centerpiece of the symposium was the unveiling of Daguerre's last-surviving and recently-restored painted diorama, now re-installed at the small church of Bry-sur-Marne. Over 100 participants, chiefly American, made the pilgrimage and were well rewarded for the journey.

Featured speakers were Dusan Stulik, François Brunet, Dominique de Font-Réaulx, Sandra Petrillo, and Jerry Spagnoli. Dr. Stulik, image scientist at the Getty, discussed early experiments in photography (usually vaguely described in extant documentation) and his attempts to recreate them. Prof. Brunet, of the Université Paris Diderot, discussed early photographic portraiture and specifically American daguerreian portraiture. Font-Réaulx, curator of photography at the Musée du Louvre, presented on the topic of Daguerre's painting, theatrical set design, and dioramas and, more broadly, the fascination with light that characterized his work and his era. Petrillo gave a brief overview of the exciting "Daguerreobase" project (<http://www.daguerreobase.org/>) that ultimately endeavors to create a union catalog, with images, encompassing all daguerreotypes in European collections. Contemporary daguerreotypist Jerry Spagnoli made an illustrated presentation, geared to residents of Bry-sur-Marne as well as daguerreotype enthusiasts, on the equipment and steps for making a daguerreotype. His talk was well illustrated with images of historic equipment and 19<sup>th</sup> century imagery as well as images documenting his own current processes.

Site visits were hosted, for small groups, by the Musée d'Orsay, the Musée Carnavelet, the Bibliothèque Nationale de France, and the Société Française de Photographie. There is an undeniable thrill in seeing a daguerreotype portrait by Daguerre himself, particularly when viewed in the 17<sup>th</sup> century Mazarin room, with original painted ceilings and gilding, in the Richelieu Building of the BnF. Other treasures on view, among these venues, were a famous Parisian panorama of Pont-Neuf and the Seine, ca. 1845-1850 (Carnavelet), portraits of Eugene Delacroix and Victor Hugo (Orsay), Nicéphore Niépce's, heliograph print "Man Leading a Horse", ca. 1825 (BnF), numerous whole plates of Paris, Greece and the Middle East by Girault de Prangey (BnF), a pair of views by Thibault showing the same street scene on the rue Saint-Maur-Popincourt before and after troops intervened in the June Days Uprising of 1848 (Orsay), and Humbert de Molard's "Louis Dodier as a Prisoner", 1847 (Orsay, with another version on exhibit at Lagny-sur-Marne). Other viewers doubtless had different favorites that I have neglected! In addition we had tantalizing glimpses of later photographic treasures by the likes of Nadar, Maxime du Camp, Gustave

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*Home of Daguerre awaiting restoration, Bry-sur-Marne.  
(Photo by James Eason)*



*Daguerreotypist Mike Robinson preparing plates for a group portrait of the Daguerreian Society at Maison Daguerre, Bry-sur-Marne. (Photo by James Eason)*



*Front of a diorama of Vesuvius. Exhibited in museum at Bry-sur-Marne. (Photo by James Eason)*



*Alexandre Dumas. Salt print by Nadar, in album of archival window mat enclosures, National Library of France.*



Viewing photographs in the 17th C. Mazarin Room of the Dept. of Prints and Photographs, National Library of France. (Photo by Jeffrey Hookom)



Diorama by Louis Daguerre, in church at Bry-sur-Marne. (Photo by Jeffrey Hookom)

Le Gray, and Bisson Frères. So many photographs and so little time; but the Orsay's daguerreotypes are represented online via <http://www.musee-orsay.fr/en/collections/index-of-works/>, and those of the BnF can be searched (with a bit more difficulty) via <http://images.bnf.fr/jsp/index.jsp>

The Daguerreian Society was well hosted by the town of Bry-sur-Marne, where Daguerre lived and is buried. Local leaders have been working to make Daguerre at least as well known in France as he is in the United States, and the town has purchased Daguerre's chateau, which awaits renovation as a museum. With support from the Getty and the French government, a many-year

restoration project of Daguerre's only surviving diorama has recently been completed, and the work has been re-installed in its original site, the small church across the road from Maison Daguerre. Prior to his work in photography, Daguerre was well known as an artist of dioramas, and was proprietor of a large venue in central Paris dedicated to the popular attraction. Dioramas, like panoramas, were spectacles employing large painted scenes and projection to create startling effects. While panoramas were scrolling, moving canvases, dioramas were stationary scenes on ingeniously back-painted canvases that relied on intricate lighting (variable back lighting and front lighting) to produce visual changes for the audience, often with startling results. Magic

lantern projection could be paired with either panoramas or dioramas to yield further effects. (Martha Sandweiss discusses panoramas and popular visual culture at the dawn of photography in her 2002 book *Print the Legend*.) Most of Daguerre's dioramas are thought to have burned when his Parisian venue went up in flames in 1839. After retiring to Bry-sur-Marne, Daguerre painted a last diorama for his local church. More subtle and contemplative than a dramatic scene of fire or the like, made for popular entertainment, the Bry-sur-Marne diorama is more akin to a trompe-l'œil, yet one that changes with backlighting provided by skylights in the apse of the church. It is fascinating to contemplate Daguerre's role in creating visual effects that accelerate time (such as a city's destruction recreated for diorama viewers) and that freeze time in photographic form.

Attendees had further opportunity to learn about dioramas and their preservation at the almost indescribable Musée des Arts Forains in Paris. This private collection of carnival arts opened its doors to the Daguerreian Society for an afternoon and a festive evening of wine, dinner, magic lantern projections and antique carousel rides. Undeniable fun, but also in theme; the owner, Jean-Paul Favand, has discovered numerous diorama canvases in a large collection he acquired. Although they are later than Daguerre's era, they are revealing compelling surprises as they are studied and conserved. Favand has been supportive of Bry-sur-Marne's efforts around the diorama, and loaned canvases to the local museum that put Daguerre's diorama in context and demonstrate the appeal of the medium via recreated light shows.

Another highlight, among many, was a special exhibition at Maison Daguerre in Bry-sur-Marne. *The Daguerreian Portrait in America / Le portrait daguerreien en Amérique* was composed chiefly of portraits from the collection of Bill Becker, alongside some early French examples, exhibited in Daguerre's home. The exhibition continued in the nearby town on Lagny-sur-Marne at the Musée Gatien-Bonnet, with later 19<sup>th</sup> century American portraiture from Becker's phenomenal collection along with marvelous examples of French daguerreotypes from local museum collections. A beautiful catalog with 250 color illustrations has been published (in English and French editions), titled *Daguerre's American Legacy*, by François Brunet and William B. Becker.

The 25<sup>th</sup> Annual Symposium of the Daguerreian Society provided memorable events and opportunities at every turn. The organizers within the Society and our many French hosts in Paris, Bry-sur-Marne, and Lagny-sur-Marne have my enthusiastic thanks. Countless beautiful scenes are daguerreotyped in my memory.

# MAGNUM PHOTOS INTO THE DIGITAL AGE

*Symposium Review by Stephen J. Fletcher,  
Photographic Archivist,  
University of North Carolina at Chapel Hill*

In 1947 Robert Capa, Henri Cartier-Bresson, George Rodger, and David “Chim” Seymour created Magnum Photos, the world’s first cooperative photography agency founded and operated by photographers. This year Magnum marks its sixty-fifth year, and to celebrate that anniversary the Harry Ransom Center at the University of Texas at Austin mounted an expansive exhibition entitled “Radical Transformation: Magnum Photos into the Digital Age.” The exhibition, which is on display through 5 January 2014, consists primarily of prints from the agency’s New York bureau, which Magnum placed on deposit at the Ransom Center in 2009. The exhibition “investigates the evolution of Magnum Photos from print photojournalism to the digital age, revealing a global cooperative in continual flux, persistently exploring new relationships between photographers, their subjects, and their viewers.”

The exhibition is well worth a visit and because of its size, one should allow plenty of time for viewing. I found it best to take in the entire exhibition quickly to get a feel for its range of coverage, then to go back and examine sections with more deliberateness. The exhibition includes a film viewing area near the center of the exhibition space, and the sound can be loudly distracting at certain points, so you’ll need to focus or bring ear plugs if that bothers you. Afterward, you can also pick up a copy of the hefty book *Reading Magnum: A Visual Archive of the Modern*



*Josef Koudelka “Czechoslovakia. Slovakia. Michalovce.”  
1966 © Josef Koudelka/Magnum Photos*



*The exhibition Radical Transformation: Magnum Photos into the Digital Age. Photo by Pete Smith. Image courtesy of Harry Ransom Center.*

*World* (<http://utpress.utexas.edu/index.php/books/hoerea>) released in September.

In conjunction with the exhibition, the Ransom Center held a symposium on 25-27 October 2013 called “Magnum Photos into the Digital Age.” The symposium’s stated goal was to trace “the evolution of Magnum Photos from print photojournalism to the digital age, exploring the ways in which the world’s pre-eminent photographic agency has nimbly responded, revealing a global cooperative organization persistently exploring new relationships between photographers, their subjects, and their viewers.”

From outset to finish, this was a tremendous symposium. Twelve Magnum photographers—from veterans Bruno Barbey and Josef Koudelka to newcomers Moises Saman and Michael Christopher Brown—curators, and historians shared their thoughts and images. On Friday evening Fred Ritchin, Professor of Photography and Imaging at New York University’s Tisch School of the Arts and co-director of Pixel Press and the NYU/Magnum Foundation Photography and Human Rights educational program, delivered the keynote address. Ritchin laid an informative roadway that traversed from digital scanning in the early 1980s, to digital manipulation, to 1994’s “New Standards for the Photographic Medium” ([http://www.pixelpress.org/contents/newstandart\\_fs.html](http://www.pixelpress.org/contents/newstandart_fs.html)) to born-digital, to Google Glass, to “automatic lifelogging” using the Narrative clip camera (formerly Memoto). These and several other concrete historical events served as roadside markers

to pose questions—such as “What do we do with all this stuff?”—without answering them. Ritchin stated that every two minutes, the same number of photographs are made in the world today as was made during the entire nineteenth century. Since photography’s inception, he noted, photographers have been responding to new technologies—but his conclusion was that while we live in the most fantastic time in the history of photography, we’re more confused by the medium than ever before.

Saturday’s docket featured three sessions: an examination of the picture story, a Magnum hallmark; a discussion of photojournalism, documentary photography, and their intersection with the art world; and an exploration of new media platforms. Sunday’s sole session was “Magnum Photos into the Future.” (See <http://www.hrc.utexas.edu/events/2013/magnumsymposium/schedule/> for a list of sessions and presenters).

To my ear, the symposium was more about Magnum than the Digital Age. Throughout the sessions, “the digital age” was mostly seen as a time of transition—from film to digital cameras, from the printed page to a computer screen or device, and to a changing marketplace that Christie’s international photography specialist Stuart Alexander characterized as being “in turmoil.” Magnum CEO Giorgio Psacharopulo laid out (in densely packed presentation slides) an extensive economic model the agency must pursue to survive in a marketplace where the impact of the digital revolution means that “information has become more widespread, thus cheaper.” Yet despite the existence of practical digital photography for more than a decade, the Magnum Foundation only last April held its first conference on digital platforms. Titled “Photography, Expanded” (<http://magnumfoundation.org/photoex.html>) it was “a conference designed to inspire documentary photographers to expand their storytelling beyond the still image; to use emerging digital tools and interactive design to engage audiences across multiple platforms; and to mobilize them around important social issues.”

During the final session’s Q&A period, the panel encouraged questions from the audience about what hadn’t been addressed or that we had been expecting to hear. One of Magnum’s early secrets to its success was the network it established to get photographers’ work from the field, often in difficult situations such as war zones, back to Magnum’s bureaus for printing, distribution, and storage. I wondered what they do now with their digital files, so I posed a question about how Magnum maintained and managed its digital files. Despite three incarnations of my question,

the gist just wasn’t grasped by the panelists. Mark Power said his biggest expense was buying hard drives, and Susan Meiselas said “we need more nerds like you.” The CEO of Magnum didn’t respond. Clearly digital asset management at the agency level has not yet reached in their ken. Perhaps this symposium will awaken them.

The Ransom Center and Magnum made a videorecording of the entire symposium, which can be viewed at the Ransom Center.



Paolo Pellegrin “USA. El Paso, Texas. Two men who illegally attempted to enter the U.S. run across the dry Rio Grande River back to Juarez, Mexico after being spotted by the U.S. Border Patrol.” 2011 © Paolo Pellegrin/Magnum Photos



Jonas Bendiksen “Russia. Altai Territory. Villagers collecting scrap from a crashed spacecraft, surrounded by thousands of white butterflies. Environmentalists fear for the region’s future due to the toxic rocket fuel.” 2000 © Jonas Bendiksen/Magnum Photos



# PRACTICES OF LOOKING: OCCIDENTAL COLLEGE'S VISUALIZATION AND VISUAL MATERIALS FACULTY LEARNING COMMUNITY

By Sue Tyson

*Center for Digital Learning and Research, Occidental College*



*An early rendering of Occidental's Global Forum, including a two-story display area for student work, faculty research, and pressing global issues. Photo courtesy of Occidental College.*

Many of us interested in visual materials would agree with W.J.T. Mitchell's idea that "the problem of the twenty-first century is the problem of the image" (from *Picture Theory: Essays on Verbal and Visual Representation*, 1995). That said, we would probably also second the late visual artist Mike Kelley's notion that most of us are "visually illiterate," having learned to read the written word in school, but probably not to "decode images." In the spirit of addressing this gap, the "Practices of Looking" Faculty Learning Community (FLC) met last Spring at Occidental College, sponsored by its Center for Teaching Excellence (CTE) and Center for Digital Learning + Research (CDLR). The FLC program sponsors faculty groups of 6-10 members seeking to develop new ways of teaching; in regular sessions held over the course of a semester or two, they discuss issues and share teaching strategies for topics such as "Teaching with Tablets" or "Leveraging Open Data for Student Learning."

The original impetus for the FLC, named in homage to the key Visual Studies text by Marita Sturken and Lisa Cartwright, was a desire on the part of CDLR director Dr. Daniel Chamberlain, CTE director and Religious Studies professor Dr. Kristi Upson-Saia, and Art History and Visual Arts professor Dr. Amy Lyford to create a venue for discussing the development of students' critical visual literacy. Recognizing that all fields would benefit from analytical attention to visual culture, the group brought together scholars from the Social Sciences, Biology, Cultural

Studies, Media Arts and Culture, Writing and Rhetoric, and Visual Arts and Art History to talk about why teaching with visual materials is important. As Visual Resources Curator and Arts and Humanities Specialist Ryan Brubacher noted in a presentation on this FLC's work at this year's California Visual Resources Association Conference (CaVRACon 2013, held in June at Sonoma State University), their purpose was "to robustly reflect on how an engagement with visual culture and tools in our pedagogy works (or doesn't) in our classrooms and how this work demands specific forms of critical visual fluency."

Along with various approaches to teaching with visual resources, the group discussed theoretical and practical issues, such as distinctions between the concepts visual literacy (how to read images), visual fluency (creating arguments with visual materials), and technological competence (for example, in working with various tools). Members discussed many different image types and uses, including photographs, posters, photo-based essay assignments, digital and mapping platforms including Hypercities, multimedia projects, and even images from microscopes.

Sessions addressed the complexity of visual culture as well as more practical pedagogical topics, such as teaching about copyright issues and how to cite images. Major topics

*Continued on p. 10*



Using Hypercities to show buildings by architect Paul Williams mapped relative to redlining in Los Angeles. By Daniel Chamberlain for course on Williams taught by Amy Lyford. See other work for this course at <http://hypercities.ats.ucla.edu/#3dcollections/35467>.

included ways to introduce more sophisticated thinking about photographs beyond seeing them as just data, for example in analyzing gendered practices of looking; how students make arguments with the visual medium; how to relate visibility with written discourse; how images circulate; the materiality of the photographic image; ways in which classical rhetoric relates to the visual medium; and how to move from a focus on tools such as digital and other platforms to one on creating visual arguments.

Participants wondered how much technological instruction is too much for students and to what extent students should analyze the tools used to probe a subject along with the subject itself—questions prompted by technologies including Hypercities, which was used in exploring the work of architect Paul Williams. Further questions included how to build visual literacy and fluency into the curriculum and what the ethical implications are for showing certain types of images in courses—for example, of lynching, of fetuses, or of those at risk of exploitation, such as homeless people.

The group saw the FLC's interdisciplinary nature as crucial, saying that they appreciated the broad conversation about visual culture and the chance to gain fresh perspectives on the many contexts in which visual materials are used. As Writing and Rhetoric professor Thomas Burkdall put it, a microscope photography assignment developed by Biology professor Renee Baran was yet another way to think about visual rhetoric; in her talk, Brubacher noted that their meetings prompted members to rethink assignments and to reconsider “what the technological demands on students are in different fields, what exposure they get through

different fields, and what the broader goals of the college should be regarding visual literacy/fluency/competency.”

Participants were well aware of challenges, a major one being that too much of a focus on technology could detract from course content. One member said that, while the FLC helped underscore just how thoroughly steeped in the visual we are, it also brought home how little students know about visual literacy, ignorance that can lead them to what one person described as an “innocent” approach to images—one unaware of the historical, political, and disciplinary contexts for understanding visual culture. The difficulty, though, as all were well aware, is how little time they have to teach students about visual culture while focusing on their courses' main topics.

Members agreed that addressing visual literacy and fluency should form part of the core curriculum, and though questions remained about how to go about this, many saw creating a pilot course as a viable next step. In her talk, Brubacher offered tips for creating FLCs, such as outlining specific outcomes; using Google Docs to share thoughts; and setting even informal agendas for each meeting. While the group focused more on posing questions and testing ideas than on arriving at firm answers, their work reinforced everyone's understanding of how difficult it is to read images. Some thought that emphasizing selection, juxtaposition, and curation would be productive ways to get students to think critically about how to use images in argument; others, including Dr. Christopher Gilman of the CDLR, stressed the tension between the visual, the spoken, and the written as fertile ground to explore. Gilman—who has played a key role in developing Occidental's innovative Global Forum and Global Crossroads projects, which combine innovative multimedia technologies with physical and virtual learning spaces—echoed many members' thoughts in observing that “Practices of Looking” was valuable both for having started a conversation and for serving as a springboard for teaching visual literacy and fluency across the campus in the future.

# An Extraordinary Collaboration: The Oberlin Book

*Mark Brunton, Founder and Director  
College Green Publishers*

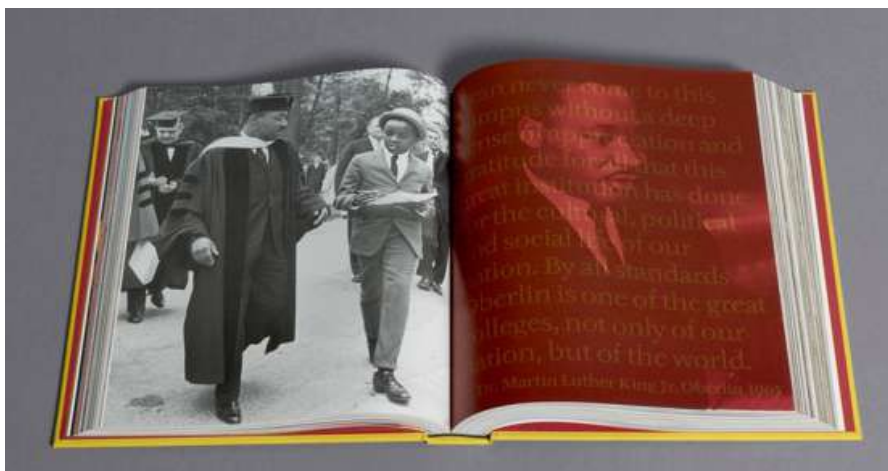
In 2010 as a fledgling U.K. publisher we approached Oberlin College with an ambitious idea. We knew that Oberlin was well known for progressiveness, creativity and a radical adoption of new ideas. Our goal was to create a very special book for the enjoyment of the Oberlin community, which would be an entirely new concept of lifetime keepsake in the memorabilia space.



After approving our prototype, the College gave their blessing to a book designed to capture Oberlin as a community, a culture, a college and a cause in approximately 500 pages. In the process we wanted to develop our new editorial model of the 'complete artistic documentary' – inter-weaving beautiful images, a significant history, a quirky culture, and the deeper essence of meaning and find the very DNA of the college. We would do this through our cinematic visual narrative in images, short factual essays anchoring each chapter and a small number of poignant quotations.

The book was to contain not only world-class commissioned photography but also the very best and most relevant material from the Oberlin College Archives. We enlisted a BBC documentary maker, Guy Evans, with a history in film to construct the non-chronological documentary. (Evans' previous work ranged from Richard Nixon, David Ogilvy, Salvador Dali, IBM, Ancient Rome, Opera and John Baldessari.)

We wanted to give back and ensure all constituents were well served in the project. Since the College loaned us images of archival material, we would loan back new images by the photographer Jonathan Glynn-Smith, who we commissioned for the book. In short, we didn't just want to take from the Archives; we wanted to leave something lasting behind.



The key to the books' success and integrity was the collaboration with this remarkable college archives, leaving us with some key lessons and insights into working on a complex project with a very well-run archives staffed with only two archivists, an administrative assistant, and a digital projects intern.

*Continued on page 12*

**Key lesson one:  
Knowledge and subject matter  
expertise of Archives staff**

Although none of the Archives team had attended the College, working with Head Archivist Ken Grossi and Assistant Archivist Anne Salsich was akin to working with detectives of Oberlin history. Such dedicated and committed archivists had a significant impact on the integrity of the documentary. They complimented Evans' extensive research (dozens of interviews and the absorption of a great deal of secondary sources on Oberlin).

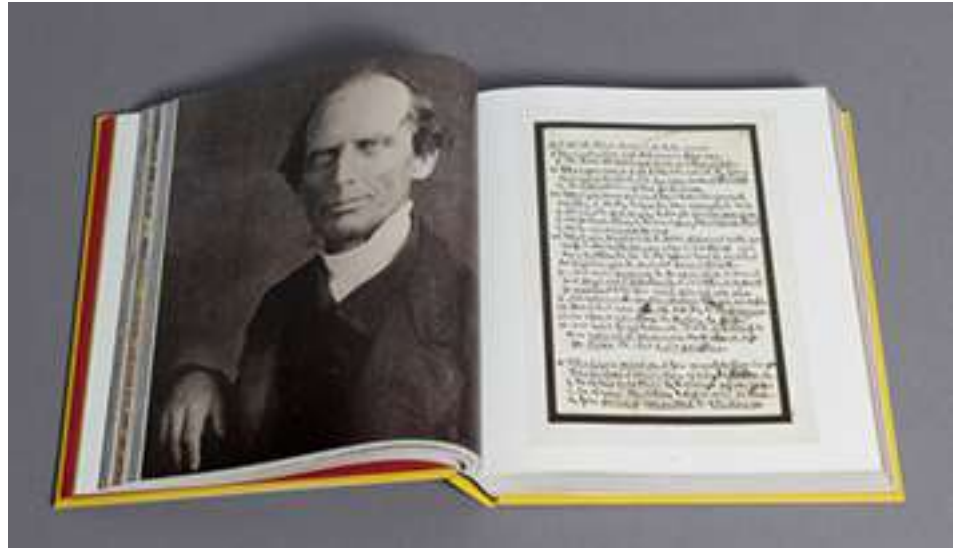
Little of Oberlin's history had missed Ken and Anne's eyes and ears during their time at Oberlin. [From fact to hearsay, we discovered Walker Evans had photographed and visited Oberlin, and found no true proof to confound the rumors that Malcolm X had visited campus or that Patty Hearst been kept in a safe house belonging to an absentee professor!]

**Key lesson two:  
Encouragement, patience and understanding**

The archivists understood how deep we needed to go and that we wanted to review a significant proportion of this vast archive. Fortunately, they didn't only direct us to the labour saving convenience of the digital collections online. We were encouraged to explore hundreds of unprocessed photographs. Thanks to the patience of the archives staff we developed an image retrieval process for the editorial build, which eventually worked very well. Their experience taught us a great deal about dealing with reviewing tens of thousands of physical photographs. We changed our approach at least once because we sometimes ran into dead ends. This adaptive process was only possible because the archives supported us at every stage. In the editorial construction we eventually abandoned working with digital images and worked with photocopies, old-fashioned but very effective when creating juxtapositions between contemporary and archival material.

**Key lesson three:  
Respect the material**

Our designer Stefano Arata visited the Archives and understood that our work must preserve the originality and



accuracy of the material. Very little cleaning up was done to the images we published. The original materials and the digital captures sometimes reveal paperclip rust, handwriting over images, ink spots, paper folds and mildew spots. This added soul and authenticity to the final work.

In turn we produced a visual index with references, captions and citations of sources, which was a necessary and painstaking process to add to the quality of book. The Archives staff helped us gather the data and supported this final process.



*Mark Brunton is the publisher at College Green Publishing. He would be delighted to speak to college archivists on new book projects and can be reached on [mark@collegegreenbooks.com](mailto:mark@collegegreenbooks.com).*

*See [Oberlinbook.com](http://Oberlinbook.com) for more information.*

# Exhibitions and Digital Publications

Emily Gonzalez  
Contributing Editor

## Digital Publications

### *The Photograph and The Album: Histories, Practices, Futures*

Jonathan Carson, Rosie Miller & Theresa Wilkie, Editors

Price: £39.95 [eBook] Publisher: MuseumsEtc

<http://museumsetc.com/products/album/>

Featuring over 100 color images, this ebook explores the history of the photograph album, touching on social, sexual and political narratives as well as current trends.

## Digital Exhibitions

### *The Daily News - Then and Now*

Compiled by Marc A. Hermann

<http://www.marchermann.com/dnthenandnow/>



497 Dean St., Brooklyn, March 19, 1942. B&W by Charles Payne/NY Daily News Archive. Courtesy of DailyNewsPix.com. Blending and color photography by Marc A. Hermann

While many of you may have seen this when it first hit the web this summer, it is worth another look. Marc Hermann, a professional photographer and historian, superimposed photographs from the NY Daily News Photo Archive onto present day photos. Several others have created “now and then” photographs online, but few are quite as beautifully done as Hermann’s.

### **UCLA Preserved Silent Animation**

Online Exhibition, UCLA Film and Television Archive

<http://animation.library.ucla.edu/>

View clips from 11 short animated films made between 1900-1928, with or without music and preservation commentary. The films were preserved from 35mm nitrate and 16mm prints. Personal favorites include How Jones Lost His Roll (1905) and Animated Hair Cartoon (1925).

## Analog Exhibitions

### **Vivian Maier**

Various exhibition locations around the country

<http://www.vivianmaier.com/exhibitions-events/>

Compared by some to Diane Arbus or Henri Cartier-Bresson, part-time street photographer Vivian Maier was still relatively unknown when she died in 2009. It wasn’t until a man named John Maloof discovered stacks of her previously unpublished black and white negatives that Maier’s talent truly became known. Maier specialized in candid, straightforward photographs of ordinary people and street scenes in Chicago, New York and on her various travels, mainly from the 1950s-1970s. In addition to several exhibitions of Maier’s work around the country, you can view many of her images on the website above.

### **Eldzier Cortor: Master Printmaker**

San Antonio Museum of Art, San Antonio, TX

December 14, 2013-March 2, 2014

<http://www.samuseum.org/exhibitions/upcoming-exhibitions/530-cortor-master-printmaker>

Eldzier Cortor’s prints, many painstakingly hand-colored or printed with multiple plates, are beautifully detailed and deeply political. One of Cortor’s most interesting print series is “L’Abattoire” (“The Slaughterhouse”), which reflects his years living and teaching in Haiti in the late 1940s.

*Continued on page 14*

## Analog Exhibitions (cont.)

### **She Who Tells a Story: Women Photographers from Iran and the Arab World**

Museum of Fine Arts, Boston, MA  
August 27, 2013-January 12, 2014  
<http://www.mfa.org/exhibitions/she-who-tells-story>

This exhibit beautifully examines the work of twelve women photographers from Iran and the Arab world, challenging and exploring issues from personal and Middle Eastern identity, to family, politics and social issues.

### **31 Years: Gifts from Martin Weinstein**

Minneapolis Institute of Arts, Minneapolis, MN  
November 2, 2013-August 31, 2014  
<http://new.artsmia.org/exhibition/31-years-gifts-from-martin-weinstein/>

The images on view are from Martin Weinstein's personal collection of over 500 photographs, in addition to prints, paintings and sculptures. The exhibit photographs include a "who's who" in the history of photography, from Ansel Adams to Robert Mapplethorpe and Alec Soth.

### **The Itinerant Languages of Photography**

Princeton University Art Museum, Princeton, NJ  
September 7, 2013-January 19, 2014  
<http://artmuseum.princeton.edu/art-exhibitions/1550>

This exhibition examines the movement of photographs, as disembodied images and as physical artifacts, across time and space as well as across the boundaries of media and genres, including visual art, literature,

and cinema. It traces historical continuities from the 19<sup>th</sup> century to the present through works by modern and contemporary photographers, including Joan Fontcuberta, Marc Ferrez, and Rosâgela Renno.

### **Posters à la Carte: The Art of Food and Drink**

International Poster Gallery, Boston, MA  
October 1-December 1, 2013  
<http://www.internationalposter.com/gallery-exhibitions/posters-a-la-carte.aspx>

The International Poster Gallery showcases 50 original vintage Food & Drink posters from the Belle Époque to the 1960s. Viewers can trace shifts in popular culture and advertising techniques through posters that range from humorous caricatures to fantastical, abstract depictions of food and beverages.

### **Sound and Vision: Monumental Rock 'n Roll Photography**

Cedarhurst Center for the Arts, Mount Vernon, IL  
October 27, 2013 -December 31, 2013  
<http://www.cedarhurst.org>

This exhibit presents "40 iconic photographs of major rock and roll musicians by twenty of the best photographers of our time." Included are images of Elvis, The Beatles, The Rolling Stones, Son House, B.B. King, Lou Reed, Bob Marley, Madonna, Tupac Shakur, and more. Some of the classic photographers displayed include Harry Benson, Danny Clinch, Barry Feinstein, Claude Gassian, Pennie Smith, and Dick Waterman.

### **Overdrive: L.A. Constructs the Future, 1940-1990**

National Building Museum, Washington, D.C.

October 20, 2013-March 10, 2014  
<http://www.nbm.org/exhibitions-collections/exhibitions/overdrive.html>

*Overdrive* follows L.A.'s twentieth century evolution into a "design mecca" through its architectural images. The exhibit features original drawings, photographs and models drawn from the collection of the Getty and other institutions.

### **Charles Marville: Photographer of Paris**

National Gallery of Art, Washington, D.C.  
September 29, 2013-January 5, 2014  
<http://www.nga.gov/content/ngaweb/exhibitions/2013/marville.html>

In 1862, Parisian Charles Marville became the official photographer for the city of Paris. Through his photographs, he documented the "new city," part of the radical modernization plan that had been launched by Emperor Napoleon III. In doing so, Marville also photographed some of Paris's oldest quarters. These images "stand as one of the earliest and most powerful explorations of urban transformation on a grand scale."

### **In a Silent Way**

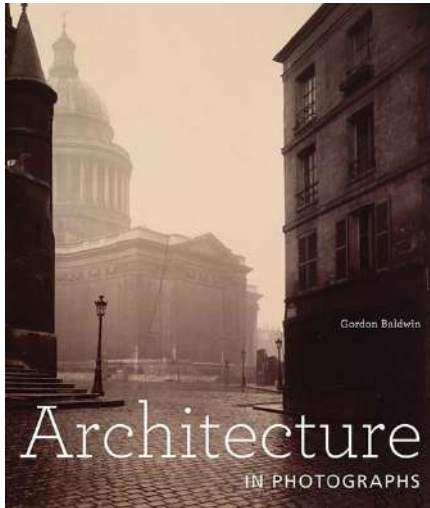
Seattle Art Museum, Seattle, WA  
May 18-December 1, 2013  
<http://www.seattleartmuseum.org/exhibit/exhibitDetail.asp?eventID=26251>

This exhibition brings together the works of Roy deCarava, Carrie Mae Weems, David Hammons, Glenn Ligon and others to reflect on African-American identity and history. "The works show a range of descriptive and poetic approaches, but they are united by a shared sensibility that is captured in the title, borrowed from the jazz musician Miles Davis."

## New IN PRINT

Liz Ruth-Abramian

Book Reviews Editor



Baldwin, Gordon. **Architecture in Photographs**. Los Angeles, CA: Getty Publications, 2013. Imprint: J. Paul Getty Museum. 112 p. 75 color and 4 b/w illustrations. Hardcover. \$24.95. Available from <http://www.getty.edu/publications/>

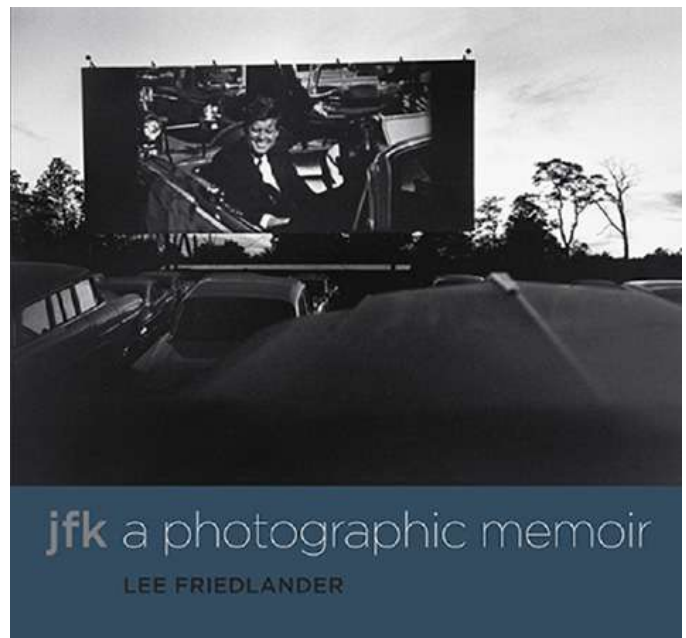
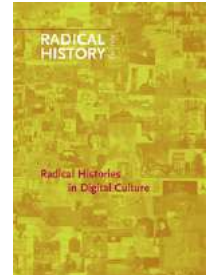


Campbell, James W. P. **The Library: a World History**. Chicago, IL: University of Chicago Press, 2013. 320 p. 275 color, 17 b/w illustrations. Hardcover. \$75.00. Available from <http://www.press.uchicago.edu/index.html>



Carter, Graydon. **Vanity Fair 100 Years: From the Jazz Age to Our Age**. New York, NY: Harry N. Abrams, 2013. 456 p. 300 color illustrations. \$65.00. Available from <http://www.abramsbooks.com/#>

Davies, Lyell, Conor McGrady & Elena Razlogova. **Radical Histories in Digital Culture**; A special issue of *Radical History Review*. Durham, NC: Duke University Press. 156 p. Available from <http://www.dukeupress.edu/>



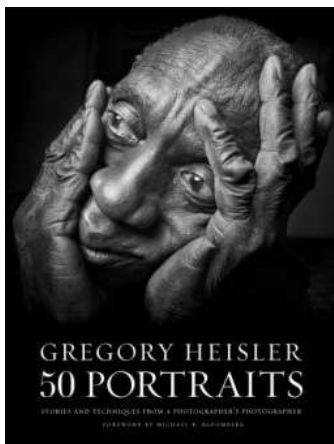
Friedlander, Lee. **JFK: a Photographic Memoir**. New Haven, CT: Yale University Press, 2013. 60 p. 49 tritone illustrations. Paper over board. \$45.00. Available from <http://yalepress.yale.edu/yupbooks/home.asp>

## New in Print (cont.)

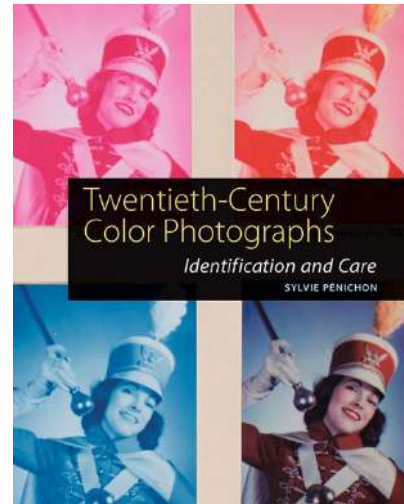


Hamill, Pete. **Vietnam: the Real War: a Photographic History by the Associated Press.** New York, NY: Harry N. Abrams, 2013. 304 p. 300 color and b/w illustrations. \$40.00. Available from <http://www.abramsbooks.com/#>

Harpring, Patricia and Murtha Baca. **Introduction to Controlled Vocabularies: Terminology for Art, Architecture, and Other Cultural Works. Updated Edition.** Los Angeles, CA: Getty Publications, 2013. 258 p. 68 b/w illustrations, 4 line drawings. Paperback. \$50.00. Available from <http://www.getty.edu/publications/>

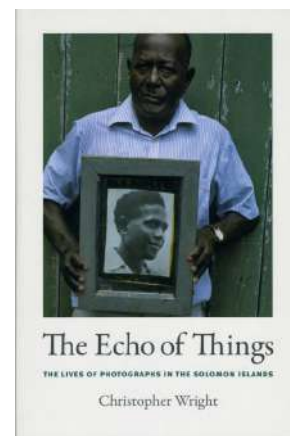


Heisler, Gregory. Michael R. Bloomberg, foreword. **Gregory Heisler: 50 Portraits: Stories and Techniques from a Photographer's Photographer.** Amphoto Books, 2013. 224 p. \$40.00. Available from <http://www.randomhouse.com>



Penichon, Sylvie. **Twentieth-Century Color Photographs: Identification and Care.** Los Angeles, CA: Getty Publications, 2013. 360 p. 375 color and 70 b/w illustrations. Paperback. \$65.00. Available from <http://www.getty.edu/publications/>

Schulz, Constance. **Maryland in Black and White.** Baltimore, MD: Johns Hopkins University Press, 2013. 192p. Hardcover. \$35.95. Available from <http://www.press.jhu.edu/index.html>.



Wright, Christopher. **The Echo of Things: The Lives of Photographs in the Solomon Islands, by Christopher Wright.** Durham, NC: Duke University Press. 240 p. 85 illustrations, 1 map. Paperback. \$27.95. Hardcover. \$99.95. Available from <http://www.dukeupress.edu/>



## MEMBER NEWS

Hanan Ohayon  
Contributing Editor

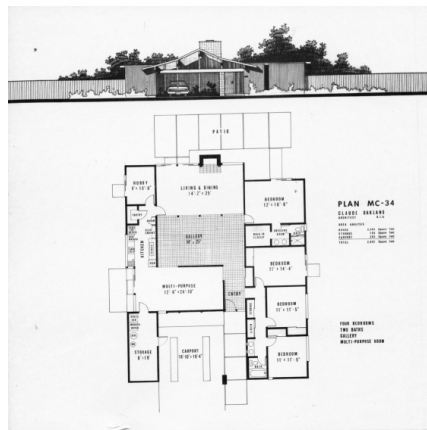
### Environmental Design Archives Launches Eichler Homes Campaign and Completes NHPRC Project on Midcentury Regional Architecture of Housing and Schools

#### *Is This Your Eichler?*

The Environmental Design Archives (EDA) at the University of California, Berkeley has created a crowdfunding campaign to fund an archivist to complete the processing of the Oakland & Imada Collection, allowing the Archives to respond efficiently and confidently when they are contacted by someone looking for their Eichler home plans, or a picture of their Eichler home.

Eichler homes were affordable, modernist and suburban-style homes built by Claude Eichler for middle-class Americans in the post-War period mostly in Northern California, where over 10,500 were built between 1949 and 1974. Many of the homes include distinctive features like floor to ceiling windows and radiant floor heating.

Claude Oakland designed single-family homes, town houses and apartment buildings as principal designer for Eichler Homes until 1974. Plans for many of these homes are held by EDA, but to find out which ones, the Oakland and Imada Collection needs to be organized and catalogued. Once processing is complete, EDA will be able to check indexes for locations and model numbers to see if they have plans and pictures for a particular house, and provide access to the archive to home owners and researchers.



*Claude Oakland, Model Card Plan MC-34, n.d.*

To view a short video for the campaign with images from the collection, please visit: <http://www.indiegogo.com/projects/is-this-your-eichler>.

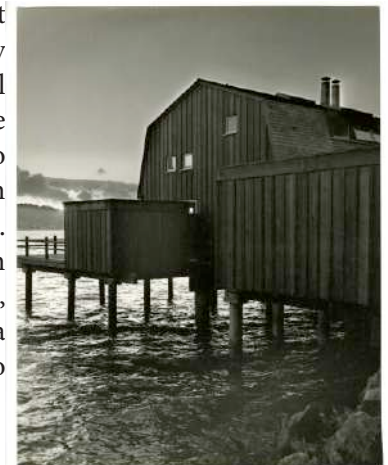
### *Kump and Callister Collections Processed*



*Roger Sturtevant, United States Navy: Ordnance and Optical Shop, San Francisco, CA, 1952*

EDA also recently completed “Living and Learning: The Architecture of Housing and Schools – Providing Access to the Records of Two Architects,” a 12-month project funded by the National Historical Publications and Records Commission (<http://www.archives.gov/nhprc/>). The project resulted in the archival processing of the Ernest J. Kump and Charles Warren Callister collections, which are now available for research.

These two collections span the years 1928-2007 and are comprised of more than 300 linear feet of sketches, drawings, personal notebooks, lectures, correspondence, photographs, and project files. They provide a wealth of material that encourages understanding of the design aesthetic of the era and supports increasing scholarly interest in educational buildings, multi-unit residencies, midcentury design, and regional modernism. Through the NHPRC grant, EDA also processed the collection of Kump’s father, Ernest J. Kump, Sr. (1888-1939), an architect based in Fresno, CA and recognized as a major school architect into the early 1930s.



*Warren Callister, Callister residence, Belevedere, CA, 1967*

Information on the collections and user-friendly project indexes

*Continued on p. 18*

## MEMBER NEWS (CONT.)

are available on the EDA website ([www.ced.berkeley.edu/cedarchives/](http://www.ced.berkeley.edu/cedarchives/)). Complete finding aids are available on the Online Archive of California ([www.oac.cdlib.org](http://www.oac.cdlib.org)).

In addition to the published finding aid, an innovative use of Google mapping was implemented to highlight Kump's numerous educational projects around the world. Given that most architectural collections contain large quantities of slides, a visual index of project slides was developed by Visual Resources Librarian Jason Miller to facilitate research and selection for future digitization.

Submitted by Emily Vigor, Archivist  
Environmental Design Archives, University of California,  
Berkeley

### Dallas Municipal Archives Participates in JFK 50th Anniversary



*Evidence photograph of sniper's nest, Texas Schoolbook Depository, 11/22/1963. John F. Kennedy/Dallas Police Department Collection 91-001*

*One among several hundred first-day evidence photographs made in the Texas Schoolbook Depository, this image shows the narrow area the sniper used to hide on the sixth floor of the building. Visible on the floor near the brickwork is a shell casing.*

Archives tend to get very busy before and during anniversary events. The Dallas Municipal Archives is no less the case, as it prepares in different ways to commemorate the darkest chapter in the city's history, the assassination of President John F. Kennedy on November 22, 1963. The Dallas Municipal Archives is home to the Dallas Police Department's Kennedy files, 11,000 pages of text and over 500 images. Besides the rush for information and images from media around the United States and abroad in Portugal, France, the Netherlands, and elsewhere, City Archivist John Slate has worked on exhibits, public events, and two books of photography issued during July and September, 2013.

The two books, *Dealey Plaza* and *John F. Kennedy Sites in Dallas-Fort Worth* are titles in Arcadia Publishing's Images of

America series. *Dealey Plaza*, co-authored with the Director of the Dallas Park and Recreation Department Willis C. Winters, FAIA, uncovers the early history of the blocks making up Dealey Plaza and explores through photography and ephemera the day-to-day life of Dallas' West End during the late 19th and early 20th century. Primarily gleaned from the collections of the Dallas Municipal Archives, the *Dallas Morning News*, and the Dallas Public Library, it traces the space from frontier birthplace of Dallas to farm implement warehouse district to public park. Today the plaza is the second most-visited historic site in Texas behind the Alamo, attracting over two million visitors annually.

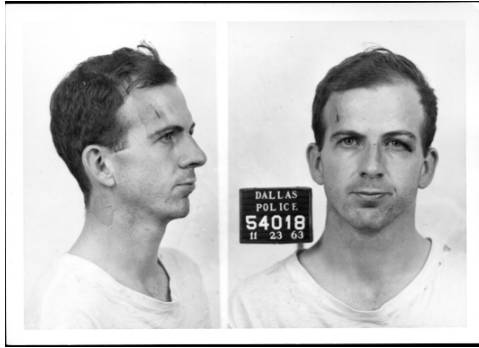
*John F. Kennedy Sites in Dallas-Fort Worth*, co-authored by Slate and City of Dallas Historic Preservation Officer Mark Doty, explores the homes, businesses, and sites in North Texas connected to John F. Kennedy. From Carswell Air Force Base and the River Oaks neighborhood in Fort Worth to the Ruth Paine home in Irving (restored by the Irving Municipal Archives) to Oswald's rooming houses, Love Field, and the Texas Theater, the book looks at the architectural history of these structures and answers the question: why preserve? Perhaps Kennedy said it best when he remarked at Amherst College in October, 1963, "I look forward to an America...which will preserve the great old American houses and squares and parks of our national past."

DATE EMP.	7-28-52	See Special File
EMP. AS	Apprentice Policeman	I.D. NUMBER NO. 048
BIRTH PLACE	Arkansas, Tex	DAVE 9-18-34
AGE	27	HT. 6' WT. 170
RESIDENCE	1910 Elmfield	TEL. Pa 2-2076
CHANGED	238 Glenview Division	044-2277
DISCIPLINARY ACTION		
LEAVES OF ABSENCE		
KILLED ON DUTY, DOA AT METHODIST 11-22-63, 1:30 PM		
REASON	Shot by Lee H. Oswald	
PRISON SERVICE		
FORMER EMP.		

*Employment verification card for J.D. Tippit, 1952-1963. John F. Kennedy/Dallas Police Department Collection 91-001*

*Dallas Patrolman J.D. Tippit was the only police officer casualty on the day President Kennedy was murdered. He was shot four times by Lee Harvey Oswald at the corner of Tenth and Patton Streets in Dallas just one hour after Kennedy. This card includes a small photograph of Tippit and his final hours of work are calculated at the bottom on his behalf by an unknown clerk.*

## MEMBER NEWS (CONT.)



*Mugshot of Lee Harvey Oswald, 11/22/1963.*

*John F. Kennedy/Dallas Police Department Collection 91-001*

*This mugshot was made soon after Oswald was arrested in the Texas Theater in Dallas' Oak Cliff neighborhood. The 24 year-old ex-Marine sustained a bruise above his eye after being wrestled down by Dallas police officers searching for the killer of Patrolman J.D. Tippit. Oswald was later charged with the murder of Kennedy.*

Slate has also prepared two exhibits in time for November 22<sup>nd</sup>. A semi-permanent exhibit on the history of the Municipal Building, Dallas' former city hall, built in 1914 and best known as the site of Lee Harvey Oswald's murder by Jack Ruby, incorporates historic photos and documents from the Municipal Archives and was funded in part by an NEH re-grant from Humanities Texas.

*Code Three: Selections from the John F. Kennedy/Dallas Police Department Collection* is an exhibit that tells the story of the Kennedy tragedy from the city's perspective. Using typescript Dallas Police documents and prints struck directly from vintage 1963 4x5 negatives, it will include a never-before-seen motorcycle radio from the JFK motorcade, and previously unexhibited manuscript notes regarding Air Force One's arrival and departure from Dallas Love Field, the city's municipal airport and site of the swearing-in of President Lyndon B. Johnson. The exhibit will be open November 1-December 2, 2013 in Dallas City Hall.

A public event on Wednesday, November 20th will commemorate the entire re-digitization of the Police Collection and its inclusion on the Portal to Texas History, the statewide digital library hosted by the University of North Texas. Former Mayor and 1960s Dallas news reporter Wes Wise will provide reminiscences about Kennedy's trip to Dallas and about the importance of preserving and making available the Dallas Police Department collection. The digitization project, which also included the digitization of photographs and documents from the collections of the Sixth

Floor Museum at Dealey Plaza, was funded by a \$22,000 TexTreasures grant to the University of North Texas Digital Projects Unit from the Texas State Library and Archives Commission.

City Archivist and past VM Section Chair John Slate has promoted these events and products in numerous public talks, book signings, and appearances on local radio and television.

Submitted by John H. Slate, City Archivist  
Dallas Municipal Archives, Dallas, TX

### ***The Riot Grrrl Collection*** **Published by Fales Library and Special Collections**

*The Riot Grrrl Collection*, edited by archivist Lisa Darms and published by the Feminist Press, documents the feminist youth movement that flourished in the 1990s. Riot Grrrl was originally a reaction against the entrenched misogyny of punk, and sought to empower girls to take control of the means of cultural production to express themselves through music, zine writing, and all-girl meetings. Eventually attracting mainstream media attention, Riot Grrrl came to influence many teenage girls to organize around issues like sexual harassment, rape and the right to self-expression in many forms.



NYU's Fales Library & Special Collections Riot Grrrl Collection currently consists of 16 archival collections, donated by both women and men who were active as musicians, zinesters, artists, record label owners and activists during the early 1990s. Although less than five years old, the collection is currently used by about 15% of Fales's patrons, from artists and scholars of visual studies, to students of feminist history, queer theory and DIY activism.



*The Riot Grrrl Collection* reproduces almost 350 documents from the collection, including zines, fliers, letters, and artworks. Printed in full color, it presents these documents as both aesthetic objects of study, and as radical texts. By increasing access to

*The Official Kathleen Hanna Newsletter, fanzine by Kathleen Hanna, 1996*

*Continued on p. 20*

## MEMBER NEWS (CONT.)

these rare and often unique documents in full color facsimile, *The Riot Grrrl Collection* contributes to a more nuanced and complex historiography of the movement and its legacy.

Submitted by Lisa Darms, Senior Archivist  
The Fales Library & Special Collections, New York University,  
New York, NY

### ***Making Change at The National Cowboy & Western Heritage Museum, January 1 – May 31, 2014, Kera Newby, Curator***



*Glenna Goodacre and her model for the Sacagawea coin*



*Laura Fraser with Better Babies Model*

The A. Keith Brodtkin Contemporary Artists Exhibit Program of the Dickinson Research Center continues with the January 1, 2014 opening of the exhibit *Making Change*. It will feature the stories behind coins designed by Laura Gardin Fraser (1889-1966) and Glenna Goodacre (born 1939). In 1931, Fraser won a national competition to design a new quarter featuring George Washington. This made her the first woman chosen to sculpt a coin to be minted by the United States. Treasury Secretary Andrew Mellon decided against putting Fraser's coin into circulation, however, and instead minted John Flanagan's design. Fraser's Washington sculpture was finally coined as a commemorative five-dollar gold piece in 1999.

Glenna Goodacre, also the winner of a national competition, sculpted the Sacagawea Millennium Gold Dollar Coin, which became the first circulating coin designed by a woman. The currency was also the first to commemorate a Native American and to feature a baby. Fraser and Goodacre are women of two different eras that broke barriers through their art, and made change on a national level.

Submitted by Gerrienne Schaad, Director  
Dickinson Research Center  
National Cowboy & Western Heritage Museum  
Oklahoma City, OK

### **The Louise Rosskam Collection at the Monmouth County Archives**

The Monmouth County Archives in Manalapan, New Jersey, has acquired a collection of photographs by Louise Rosskam. The Louise Rosskam Collection contains seven boxes of framed photographs of barns and other rural structures in central New Jersey, which were recently on exhibit for one month at the archive, and two boxes of related materials including small photographs of barns. The photographs document changes in the landscape of Monmouth and Mercer Counties in the late twentieth century. A finding aid is available at <http://co.monmouth.nj.us/page.aspx?Id=4211>.



*Barn, Central New Jersey by Louise Rosskam*

Born in Philadelphia, Louise Rosskam (1910-2003) was a resident of Roosevelt, Upper Freehold Township, Monmouth County, from 1953 until her death. The daughter of Morris and Hannah Rosenbaum, Leah Louise Rosenbaum majored in biology at the University of Pennsylvania. After her marriage in 1936, she and her husband, Edwin Rosskam, became documentary photographers whose work from the 1930s and 1940s is in the Farm Security Administration Collection at the Library of Congress and the Standard Oil of New Jersey Collection at the University of Louisville. Immediately prior to moving to Monmouth County, the Rosskams worked for the government of Puerto Rico and many of their photographs are held by the Centro de Estudios Puertorriquenos, Hunter College, City of New York.

Photographs by the Rosskams were widely published in newspaper, magazines, and books, including their *San Francisco: West Coast Metropolis* (1939); *Washington: Nerve Center* (1939); and *Towboat River* (1948). For a monograph on Louise Rosskam, see Laura Katzman and Beverly W. Brannan. *Re-Viewing Documentary: The Photographic Life of Louise Rosskam*. University Park, PA: American University Museum/Penn State University Press, 2011.

Submitted by Gary D. Saretzky, Archivist  
Monmouth County Archives, Manalapan Township, NJ

## MEMBER NEWS (CONT.)

### The American Museum of Natural History Research Library Announces the Launch of its Digital Special Collections

The AMNH Research Library Digital Special Collections is pleased to announce the launch of its image website - a long-term endeavor to create comprehensive access to the rich and varied collections of photographs, rare book illustrations, drawings, notes, letters, art, and memorabilia held by the Library on a wide variety of topics, exploration, and study from around the globe, created by scientists and photographers in natural history disciplines.



Screenshot of Image Website, American Museum of Natural History Digital Collections.

The new AMNH Digital Special Collections has launched its Omeka site with more than 6,000 images, with more added every week, from more than 8 collections from the Library's historic and globally significant holdings. Noteworthy collections showcased include lantern slides created by Museum staff to illustrate culture, paleontology, botany, and zoology in places as diverse as Greenland, Mongolia, and Africa; the Julian Dimock Collection which documents moments in the daily lives of African Americans in South Carolina, new immigrants



American Museum of Natural History Library, Carl Lumholtz Collection, Image CL2017, Huichol man shooting bow and arrow, Mexico.

at Ellis Island, and the Seminole Indians of Florida at the turn of the last century; and the Lumholtz Collection which documents four expeditions led by ethnographer Carl S. Lumholtz to northwestern Mexico between 1890 and 1898, with important portraits of the indigenous peoples of Mexico.



American Museum of Natural History Library, Jesup North Pacific Expedition, Image 1672, Yukaghir couple, Siberia, 1901.

These collections also include images of rare book plates from *Natural Histories: Extraordinary Rare Book Selections from the American Museum of Natural History Library: Essays & Plates*, a book edited by the Library's Director and published in 2012, featuring book illustrations from the work of pioneers in natural science from as early as the 16th century, paintings on silk, and pochoir; and the Jesup North Pacific Expedition which documents the people and cultures of the Pacific Northwest Coast of North America and the Eastern Coast of Siberia from 1897-1902.

The project would not be possible without teams of interns and volunteers for scanning, guided by the Library's Digital Lab Manager, and metadata management and image cataloging, directed by the Library's Visual Resources Librarian, through relationships with New York area graduate programs in library and information science. Collections are selected by the Museum Archivist and Head of Special Collections, with special consideration for the needs of researchers, scholars, and cultural communities. The site, managed in Omeka by the Library's Digital Projects Manager, provides information on scanning and metadata specifications and standards used, as well as the style guide and documentation manual composed for training and recording the evolution of the database through its growing collections. The digital image project team welcomes any and all feedback about the site and its collections. Visit the AMNH Research Library Digital Special Collections at <http://images.library.amnh.org/digital/>

Contacts: Visual Resources Librarian Stacy Schiff at [sschiff@amnh.org](mailto:sschiff@amnh.org) ;  
Digital Projects Manager Jen Cwiok at [jcwiok@amnh.org](mailto:jcwiok@amnh.org)

Submitted by Stacy J. Schiff, Visual Resources Librarian,  
AMNH Research Library, Special Collections  
American Museum of Natural History, New York, NY



# VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

July 2013

Volume 27, Number 2

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The Visual Materials web  
site is now the primary ve-  
hicle for disseminating time-  
sensitive section information  
and announcements. Please  
go to [saavms.org](http://saavms.org) for ad-  
ditional information.



## CHAIR'S CORNER

**Brett Carnell**

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

*Lincoln*, the movie that won the Oscar this year for production design, relied heavily upon historic photographs to create a realistic feel. It grossed over \$275 million in theaters. A recent episode of *Mad Men* relied on clips of 1960s era drivers' ed films to add authenticity to the AMC period drama. The show reached over 3 million viewers

on its first airing. *Newsies*, the Disney musical, drew on photographs by Jacob Riis and Lewis Hine to promote the Broadway spectacle that grossed \$59.3 million and sold over 600,000 tickets. Each Sunday the New York Times reaches over 2.3 million subscribers and virtually every weekend they use archival photos. Every school day, 64 million American school children open textbooks many of which are illustrated with images from our collections. These examples demonstrate how important the work that we do as visual materials archivists is to the economy and popular culture.

In the most recent issue of *College & Research Libraries*, Valerie Harris and Peter Hepburn reported their findings concerning the use of images by historians in professional literature. In their article "Trends in Image Use by Historians and the Implications for Librarians and Archivists" they reported that despite the greater availability of historic images on the Web, the use of these images in scholarly history journals has not risen. Harris and Hepburn offer five lessons from their study that they believe can increase the use of images by historians. I believe we should wholeheartedly embrace their suggestions: to market our collections more effectively; to collaborate with historians on our scanning efforts; to reduce reproduction costs; to better manage copyright issues; and to promote visual literacy. But I think it is vitally important that we view their recommendations in a much broader context that includes not just historians but the universe of our potential users and resource allocators.

Every day millions, maybe even billions, of archival images and video clips appear on computer screens around the world. Sometimes the images are presented in context as part of a scholarly work but frequently the images and clips stand alone. They pop up on the screen as part of a search in Google or Flickr or Amazon or YouTube or an institution's web page. They invite the viewer to read them just as a flashy book cover grabs a reader in a bookstore. They often invoke a deep

*Continued*

**VIEWS** The newsletter of the Visual Materials Section of the Society of American Archivists

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reaction or spark a curiosity that goes beyond the traditional archival concerns of contextual order, provenance or authenticity. In a time of shrinking resources for archives we must learn how to measure the economic and cultural value of our collections, not just to scholars but to the sweeping scope of users. We must recognize that the entrepreneur who is harvesting copyright-free historic images and selling them on Ebay as high-end reproductions or cheap plastic key chains can be an ally. The more our collections become a part of the economic engine that drives modern society, the more likely we will be successful reaching the full range of potential users. With images and video proliferating wildly, getting cheaper and more ubiquitous, we must convey to our resource allocators why we matter and why we are worth the substantial funds it requires maintaining us. The marketplace illustrates the increasing value of images. In the last fifteen years Getty Images has quadrupled its revenue and is moving toward a billion dollars a year in sales! It is time we unify our message -- our collections have not only significant research value, but extensive economic and cultural value. They are worthy of funding at a level that allows them to be widely available to a maximum number of users.

On a more personal note, since this will be my last *From the Chair* column I would like to welcome David Haberstich as the new chair. I would also like to extend the section's thanks to the outstanding group of members who stepped up to run for open leadership positions this year and to the nominating committee for identifying such sterling candidates. It has been a joy to work with our outstanding communications team and steering committee. Finally, I want to thank all of you who have participated in section activities. From joining in on listserv discussions to accepting committee chair and liaison positions, every little activity snowballs into a lively and engaging section. Please check in regularly to the section's website and listservs for upcoming news and information about our annual meeting in New Orleans.

## SAA ARCHIVES 2013

We look forward to seeing you at the Visual Materials Section gatherings at the SAA annual meeting in New Orleans, and getting together with all of you at the section meeting from **3:30-5:30pm on Thursday, August 15th**. Consider attending the section dinner for an always interesting gathering with lively conversation guaranteed. You can reserve your seat for the dinner on the VM website at [saavms.org](http://saavms.org), where you will also find a detailed list of events organized for VM Section members, and a list of SAA Annual Meeting workshops and sessions of potential interest to you.

# LIFE IN THE SHOP

## HOW I BECAME AN ARCHIVAL ROCK STAR

by Nicolette Bromberg

Visual Materials Curator

Special Collections, University of Washington Libraries



*Group in front of the 7th Street theater (includes Hannah and I, the filmmaker, two local researchers, and our development officer)*

**As an archivist, you don't often get to become a rock star. This year it happened to us.**

I have an article in a forthcoming issue of the Association of Moving Image Archivists (AMIA) journal titled, "Starting from Nothing: The Art of Creating a Film Archive," which discusses how my assistant, Hannah Palin and I have built up an active moving image archive program from nothing. In 2000, when I came to the University of Washington Libraries, Special Collections, no work was being done with the film and video collections and there was no support to do such work. This year in March, twelve years after we started work on our films, Hannah and I became full-

fledged archival rock stars at the premier of a documentary on a collection of 1920s nitrate news film we have in our collection. At the premier we learned what it is like to have people stop you on the street and in restaurants--our moment of fame!

The road to archival stardom was long and had some surprising twists. In 2004, Hannah talked with a woman about a collection of nitrate film she had found at a storage locker sale. Although we did not have any resources to work on 35mm nitrate film at the time, I decided that we would accept it for our collection anyway. We did have a freezer and I figured that we might find the resources to work on it

*Continued*





*Film still of the Aberdeen Fire Chief, from newsreels by C.D. Anderson, 1920s*

someday. We had no idea what was on the film except that it appeared to be news film from Grays Harbor County in southern Washington State.

Our first break came when I attended an AMIA conference and talked with George Willeman who runs the Library of Congress nitrate facility. He offered to look at the film for us to see what was on it. The information that came back with the film eventually enabled me to apply for two NFPF grants which funded new prints and user copies for about two thirds of the footage. A portion of the collection had already deteriorated to the point that it had to go to a special lab for transfer. Our work on the collection languished for lack of funds until Hannah and I presented a panel on our community outreach activities with film collections at our local SAA regional meeting in 2010. We showed some clips from the Grays Harbor news films and after the panel a man came up to Hannah and said, "Would you like to have the money to finish your project?" It turned out that he worked for a wealthy man with connections to the Gray's Harbor area. He encouraged us to put in an application to his foundation. So last year we were able to get the funds to complete the transfer work on the collection, create a finding aid, and load streaming video clips to our digital site.

While it was great to finally finish work on the collection after eight years, we wanted more. Hannah and I had always felt that we wanted to take this eighty+ year-old footage back to the community somehow. So with the help of our

development officer we approached the same foundation with a proposal to create a half-hour documentary about this footage. We worked with the campus television station, UWTV, and produced a film which intermixed then and now views of the area along with information about how we found and preserved the film. Work on the film included collaboration with local researchers who uncovered information about the stories and about C.D. Anderson, the filmmaker who had shown the news reels in the 1920s as Grays Harbor Happenings.

We got together with the 7th Street Theater Association, which runs a renovated 1928 theater in Hoquiam, Washington and arranged to have a grand opening. Grays Harbor Happenings: The Newsfilm of C.D. Anderson opened at the 7th Street Theater on March 9th this year. We had an afternoon matinee and an evening showing; together the audience came to nearly a thousand people. The mayor of the town introduced the event and after the film local historians talked about the stories in the films, and Hannah and I talked about our work on the collection. The showing brought the films home to the townspeople and their descendents. The most moving part of the evening centered around the film of a couple being married in a special ceremony at the fairgrounds in about 1926. They appear young and vital. The filmmaker interviewed the son of this couple, a retired mayor of the town. He is filmed looking at the footage and relating that his mother died when he was three and he never saw her other than as a sick person in bed. It was a three-hanky moment.



*7th Street Theater before the second showing (courtesy of Hannah Palin)*



*Above: Crowd in theater as the film begins (all images courtesy of Coyle Image Archive)*

*Top left: Crowd at the reception*

*Bottom left: Talking to the audience onstage after the film (l-r local researcher, filmmaker, Hannah, me, and the person in charge of the 7th Street Theater)*



A 1925 article said of the original Grays Harbor Happenings, “It is expected that the new project will be well-liked by the theater-going population of the city as Harbor theater managers say that news reels are among the most popular of the extra attraction shown.” This was true of our showing. The audience was excited and moved by the film and at a reception afterwards they surrounded and regaled us with their related stories and thanks for bringing the films back to them. Afterwards as Hannah and I were trying to get to the back of a restaurant to meet up with the rest of our group, we were stopped by people at every table who wanted to talk about the film. It was our rock star moment.



I like to tell people that I “save lives,” which is what we do in archives. We successfully saved the lives of people who lived almost ninety years ago and we brought them back to their hometown. This was a vivid example of why we like doing what we do, preserving history, not just to sit on shelves, but for people to see ... and we got to be rock stars too!



## Visual Materials Prominent at the 2013 Organization of American Historians Annual Meeting

By Sue Tyson

VM Section Liaison for the Society of California Archivists  
Project Archivist, UCLA

*Images except those by Charles “Teenie” Harris from the Historian’s Eye website*

What can visual materials tell us? For many speakers presenting their work at the 2013 Organization of American Historians’ Annual Meeting, the answer was: a great deal, and of a different nature from that which words can convey. At this year’s gathering in San Francisco, interest in visual materials ran high, as panelists discussed visual culture as seen in photographs and in print and digital sources including newspapers, magazines, books, and websites.

In talks on a wide range of topics, speakers explored the use of imagery as performance, as self-exposure, as documentation, as propaganda, and as provocation. A sampling of talk titles conveys the breadth of interest in visual materials: Catherine Cocks’ “Children of the Sun: Tanning as Race Remedy”; Sarah Schrank’s “Nude Beaches, Natural Bodies, and the Eroticized Landscape”; Marguerite Shaffer’s “Natural Protest: The Politics of Public Nudity”; Verónica Castillo-Muñoz’s “Chinos y Mexicanos: Race and Photographic Representations on the US-Mexico Border”; and Wendy Bellion’s “Public Statues and Civic Performance in New York City,” to name a few, attest to the significance granted to visual culture.

In her presentation, “A Romantic Steroid or a Great Performance?: Visual Culture and the Birth Control Pill, 1964-2000” (from the panel “Entangled Body Politics: Connections and Constraints in US Body History”), Jamie Wagman (History, Gender and Women’s Studies, Saint Mary’s College) analyzed representations of the pill in advertising in various venues, including popular and trade magazines and pharmaceutical industry booklets. Wagman demonstrated how visual culture served to construct and

to fortify perspectives of scientific prowess (the clinical efficiency of managing menstrual cycles) and of middle-class white women’s experience and desire as normative—where these women, the target of advertising, could view the pill as supporting freedom and liberation, for example, black women would likely view this technology in light of associations of birth control with sterilization. In her contribution to this panel, “Making Visual Sense of Jet Magazine, 1955: Emmett Till’s Corpse and an African American Centerfold,” Elizabeth Schlabach (American Studies, History, College of William and Mary) analyzed Jet’s practice of presenting—or, as she put it, “deploying”—extreme brutality and terror on the one hand (for example, by publishing the photos of lynched Emmett Till in his open casket) and beauty pageantry on the other (as in its long-running feature, the Beauty of the Week),



*Continued*

for what she called a “jarring visual strategy of documenting week for week the realities of lived racism, hate, beauty, sex, and violence integral to the story of American race relations.”

Panelists for the session entitled “Through Nineteenth-Century Eyes: Seeing Race, Class, and War in the New York Draft Riots of 1863” explored photographs, pamphlets, frontispiece portraits, and illustrated serials to analyze how the pictorial record about the riots was enacted in order to present particular viewpoints concerning workers, slaves, and free blacks. In “The Unquiet Appearance of Early 19<sup>th</sup>-Century American Working People,” Jonathan Prude (History, Emory University) discussed how working-class whites sought to develop an image of themselves in strike parades, arguing that these took place within a visual culture in which people believed that the meaning of events rested as much in their visual depiction as in the events themselves.

Ross Barrett’s “Awful Scenes of Fiendish Atrocity’: Racial Violence and the New York Draft Riots in the Pictorial Press” argued that illustrated magazines’ sensationalized depictions of violence and of “depersonalized” black riot victims served to dehumanize blacks while solidifying perceptions that whites are empathetic. Not found, Barrett (American Art, University of North Carolina-Chapel Hill) stated, were images promoting the view that blacks were equal to whites. In “Our Sketches are all Real, Not Mere Imaginary Affairs’: The Visual Documentation of the New York Draft Riots,” Joshua Brown (American Social History Project/Center for Media and Learning, CUNY Graduate Center) discussed what he termed the “performative narrative structure” of New York’s illustrated newspapers as they grappled to keep up with events as they unfolded, contrasting this with imagery found in the French illustrated press’s materials about the riots, developed at a remove in space and time.

In his presentation entitled “Obama and the ‘Post’ of Post-Civil Rights” for the panel “Images of Identity: Examining Issues of Ethnicity, Race, and Citizenship through the Prism of Visual and Material Culture,” Matthew Frye Jacobson (American Studies, History, Yale University) focused his discussion of his website *Historian’s Eye* (<http://historianseye.commons.yale.edu/>) mostly on its exhibits concerning the iconography of the election and presidency of Barack Obama. The site, conceived as an archive of the present, examines not only the imagery of Obama as a figure of hope, but also the virulent, violent backlash seen in displays of racism towards him that have been occurring in the media, among public officials, and in demonstrations since he came to national prominence.

*Continued*



Charles “Teenie” Harris  
American, 1908-1998

*Group portrait of men and women gathered outside the Rodman Street Baptist Church, East Liberty, c. 1930-1970  
black and white: Kodak Safety Film  
H: 4 in. x W: 5 in. (10.20 x 12.70 cm)  
Carnegie Museum of Art, Pittsburgh: Heinz Family Fund, 2001.35.4230*



Charles “Teenie” Harris  
American, 1908-1998

*Two men exchanging document, with woman on left, and two boys standing on chair, in domestic interior with floral carpet, jacquard armchair, and crucifix on wall in background, c. 1940-1960  
black and white: Kodak Safety Film  
H: 4 in. x W: 5 in. (10.20 x 12.70 cm)  
Carnegie Museum of Art, Pittsburgh: Heinz Family Fund, 2001.35.18095*



Stating that visual materials are “unmatched when it comes to exploring certain aspects of history,” Frye Jacobson has been using the site to solicit and collect examples of pro-Obama imagery, racist and demagogic display, and other topics (for example, one exhibit focuses on “Space Available” signs as signifiers of economic distress). Through what he described as this “living archive,” he has sought to document the iconography of people consciously understanding and documenting these moments as historical moments, arguing on the site that “in myriad Hope/Change posters in restaurants, bars, and private living rooms; kitsch items like the ‘Barack around the clock’ and the ‘Chia Obama’; stage plays like ‘That Hopye Changey Thing’ or Barackolypse Now!’—the figure of Obama, deployed in unexpected places and in a thousand different moods, embodies the public contest over precisely what the ‘post’ of ‘post-Civil Rights’ is to mean, and articulates a widespread yearning to tell a different story about who we might be as a nation.”

As Frye Jacobson noted, an air of homage and reverence pervades photographs of supporters during the 2008 election, as they show themselves acutely aware of the significance of the moment and their role in bringing it about by their votes. Likewise, one sees in anti-Obama protest imagery a self-conscious performance for cameras, as participants aim to communicate that Obama is somehow a “foreigner” and a usurper—a threat to be battled not just together with fellow protestors, but with other detractors across the country, united as media audiences. Along with such documentation, intended not simply to record events in the spirit of photojournalism, but instead “to document a deep moment in American

*Continued*



history,” Frye Jacobson also discussed the site’s pedagogical intention: to prompt students to gain experience in thinking about what constitutes a historical inventory, and to guide them in building a visual archive, one that can help to show “the iconography of people self-consciously documenting ... moments as historical moments,” as part of history in the making.

In the panel “Photographs as Historical Evidence: Teenie Harris, Twentieth-Century Pittsburgh, and the Nation,” moderator Joe William Trotter (History and Social Justice, Carnegie Mellon University) and speakers Constance Schulz (History, University of South Carolina), Colleen McDannell (History, Religious Studies, University of Utah), and Louise Lippincott (Curator, Fine Arts, Carnegie Museum of Art) argued that Harris’s oeuvre serves not only as a resource for

studying news photography, but also for studying US, African American, and Pittsburgh local history. Schulz, a historian of documentary photography, provided an overview of 20<sup>th</sup>-century documentary photographic projects; nationally important Pittsburgh projects; and African American photography in the US and in Pittsburgh. She also suggested that the work of staff photographers on newspapers should be considered an important cultural resource, and wondered if most of this work has been lost. Lippincott discussed her work curating an exhibit at the Carnegie Museum of Art from the museum’s Teenie Harris Archive (<http://teenie.cmoa.org/>), a collection of approximately 80,000 photographs (mostly negatives)—a challenge especially because most of the images lacked description, a situation that demanded much community help to identify them.

McDannell examined religious iconography as seen in what she called Harris’ “church step” photographs—images of people posed on church steps—and in other settings, including living rooms, arguing that such photographs provide important information for historians, especially if viewers look beyond the photos’ purported subjects (what she termed, in this case, the “who”) to analyze the “what,” or other information photos contain—the “faces behind the faces”; the context of material culture in which the photographs’ subjects appear. In examining Harris’s photographs, McDannell noted the conspicuous presence of large crucifixes and other artifacts of Catholic material culture, such as Sacred Hearts, in photos of Black families, most of whom were not Catholic; from there, she began to examine ads for Catholic items in the Pittsburgh Courier, investigating ways in which religious traditions influenced each other.



At the start of her talk, McDannell asked if photography opened up new areas of research, and new questions, that written documents did not. She finished her discussion in the affirmative, noting that in photographs, one can see the “fabric of a community,” and that they present information which historians would not be able to gather in any other way. Her comments echoed ideas implicitly or explicitly stated throughout discussion of visual materials at this conference.

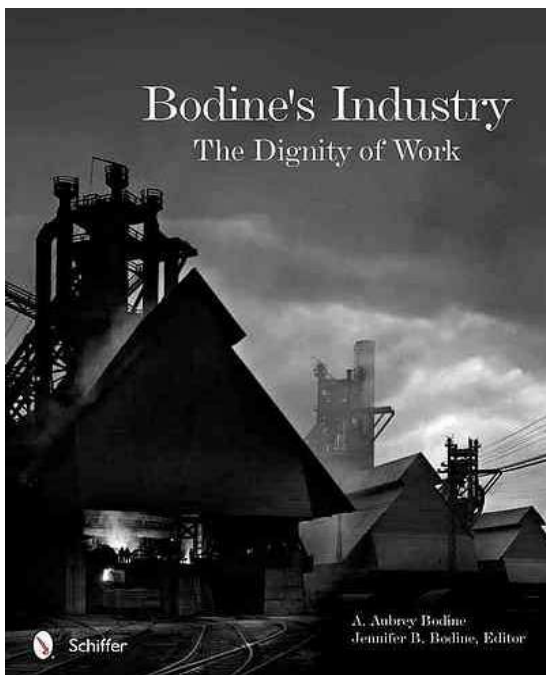
## New IN PRINT

Liz Ruth-Abramian  
Book Reviews Editor



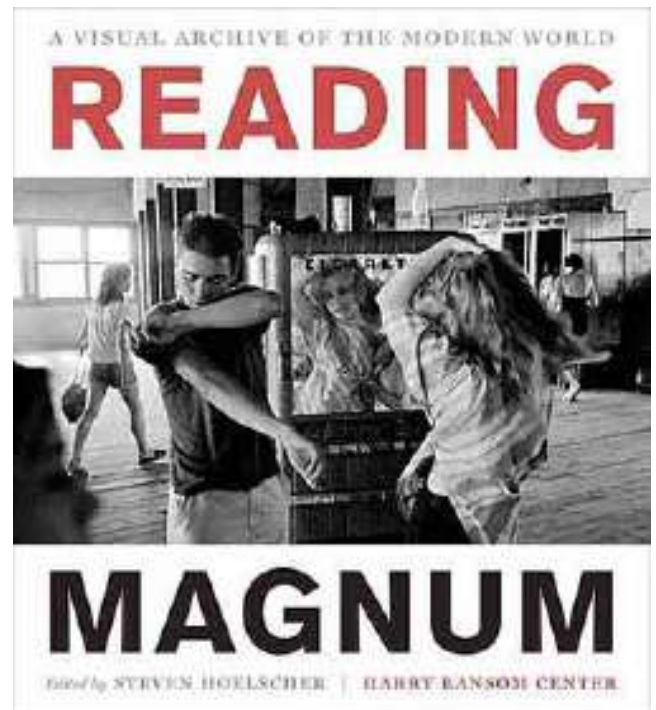
Abbott, Carl, Norman Foster, Richard George Rogers, Michael Sorkin, Peter Q. Bohlin, and Robert McCarter.

**In/formed by the Land: The Architecture of Carl Abbott.** San Francisco, CA: Oro Editions; Berkeley, CA: North American distributions, Publisher's Group West/Perseus, 2013. 252 p. \$45.00. Available from <http://www.oroeditions.com/>

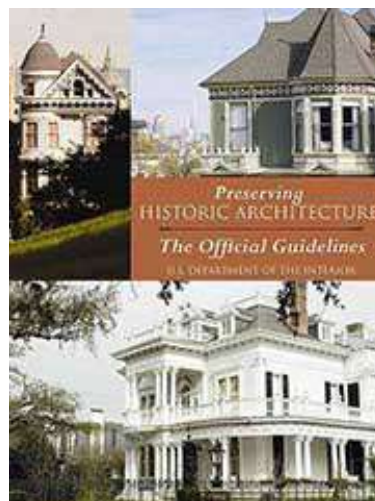


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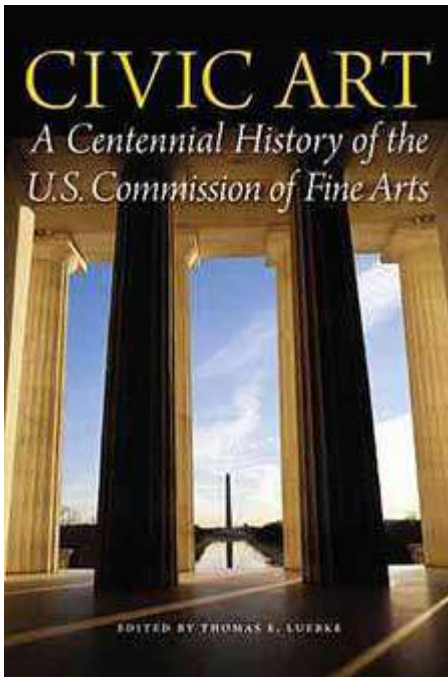
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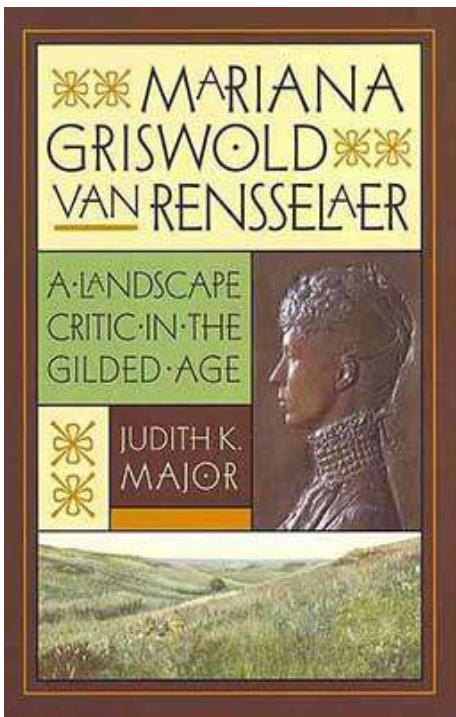
United States. Department of the Interior. **Preserving Historic Architecture: The Official Guidelines.** 632 p. Paperback. \$16.85. Available from <http://www.amazon.com/>

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## New in Print (cont.)

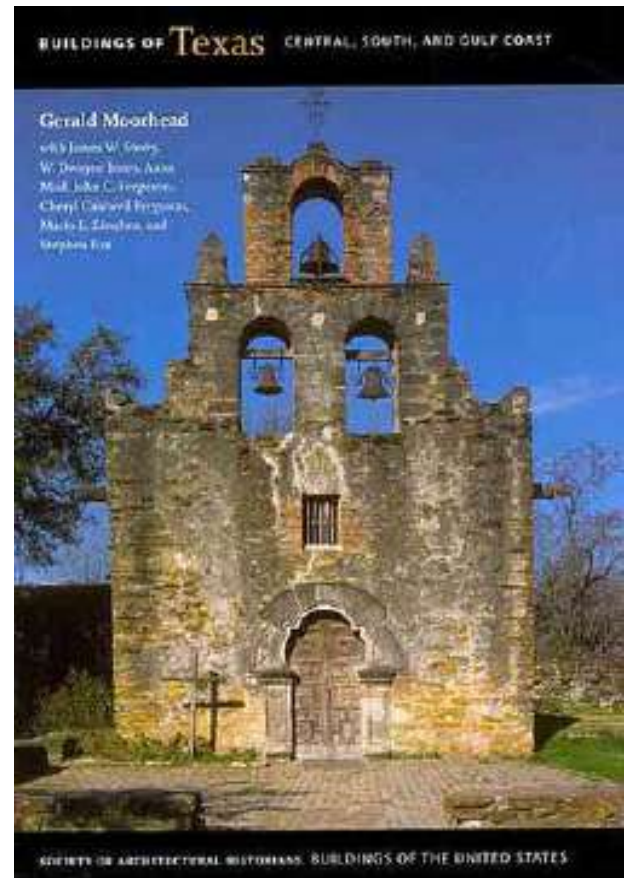


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## BOOK REVIEW

by Lincoln Cushing

Digital Archivist, Kaiser Permanente and  
Consulting Archivist, Oakland Museum of California

### Radical Sensations: World Movements, Violence, and Visual Culture

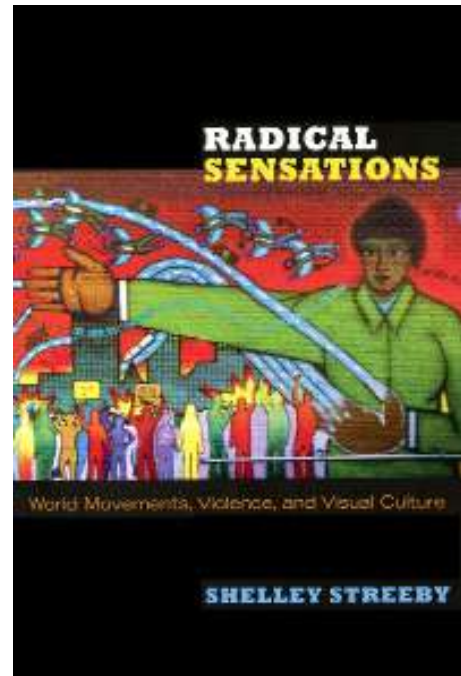
by Shelley Streeby. Durham and London: Duke University Press, 2013.

U.C. San Diego professor Shelley Streeby attempts a challenging task – taking on a marginalized subject and looking at it with a nontraditional analysis. The subject is radicalism in the Americas during the years 1886 through 1927, sliced into the U.S. labor movement, the Mexican Civil War, and Black American newspapers. The date range brackets the history between Chicago’s Haymarket riot and the deportation of the Black Nationalist and Pan-Africanist leader Marcus Garvey. The lens she uses to survey these movements is media and culture.

Streeby makes ample use of graphic materials to show the range of anarchist, socialist, and what she describes as “black transnational movements.” These representations include both those generated within the movements as well as the critical ones published by mainstream media. The revisionism is explored through the careful exposition of undercurrents within these radical movements, and Streeby reveals complexities of class, gender, and race for a historical period that has been flattened by the dominant cosmology.

Streeby makes her case thusly:  
“...While...radicals worried that new visual media might be exploited by the wealthy and powerful, they nonetheless tried to use photographs, cartoons, illustrations, and other images to make connections across national and linguistic boundaries. Since illustrations were expensive, radicals could not always afford to use them, but they intervened in practices of looking in other ways, sometimes by commenting on photographs, cartoons, and other pictures in the mass-circulation press. In doing so, they not only criticized particular images but also made a broader critique of the use of visual culture as a means of domination, by deconstructing the claims to a transparent realism made for images used to vindicate the law and justify state power.” (p. 19)

But aside from the interesting subject matter, what does this book say about archives? Plenty.



This book is one the rare academic titles that reveals the off-observed complex relationship between “back of the house” and “front of the house” – between faculty and the institutional staff who perform the difficult footwork required for serious scholarship. This usually begins - and ends - with a courteous thanks among a long list of contributors, but Streeby goes further by integrating non-faculty research contributions to the essays themselves.

Seven archives and special collections were mined for this book – U.C. Berkeley’s venerable Bancroft Library, U.C. San Diego’s Mandeville Special Collections Library, the Hatcher Library (specifically, the Joseph A. Labadie Collection at University of Michigan), the Rare Book and Manuscript Library at Columbia University, the Schomburg Center for Research in Black Culture at NYPL, NYU’s Tamiment Library, and the Reuther Library at Wayne State University.

Streeby thanks Jeffrey Perry – according to his website, “an independent, working-class scholar” – for his groundbreaking scholarship, including his role in organizing the Hubert H. Harrison Collection at Columbia University’s Butler Library. Others graciously acknowledged include Raquel Aguiñaga-Martinez at the National Museum of Mexican Art, Kristen Graham at the Dunn Library (Simpson College, Iowa), Jean-Robert Durbin at the Huntington Library (San Marino, CA), and the Los Angeles Public Library. It’s also notable that foreign archives – many of which are much more interested in American radical history than we are – were used; a touching photograph showing Enrique Flores

*Continued*

## BOOK REVIEW: RADICAL SENSATIONS (CONT.)

Magón and his family just before deportation was provided by the International Institute of Social History in Amsterdam. On the back is an inscription to “Emma,” quite possibly his colleague Emma Goldman, enriching the object’s movement patina and “...once again connecting the struggles of radicals across space and time” (p. 255).

A major thread is picked up in the chapter “Archiving Black Transnational Modernity”, which is subtitled “Scrapbooks, Stereopticons, and Social Movements.” Here Streeby examines dozens of scrapbooks compiled by Hubert H.

Harrison, a West Indian-American writer, educator, critic, public speaker, and activist. His home base was New York’s Harlem during the ‘teens and twenties, where he was deeply involved in vibrant struggles of race and class. He was sequentially an organizer for the Socialist Party, the Industrial Workers of the World, and the American Federation of Labor.



Among his media arsenal were scrapbooks and stereopticon slides. As Streeby notes, these “...Reveal how promoters of ‘world movements for social betterment’ used modern forms of media, visual culture, and popular entertainment in ways that sometimes challenged, confused, or even refused the boundaries of normative, middle-class, racial-uplift projects in the wake of the First World War.”

This book encourages scholarly respect for social justice visual arts, which are generally marginalized or ignored. The cover (I would be tempted to say alas, the only color reproduction in the book, but in fact most of the art was either created in black-and-white or holds up well reproduced as such) is by muralist Mike Alewitz, among the most blistering practitioners of public agitational art.

Also included are linocuts by departed Chicago icon Carlos Cortez. Streeby correctly draws such visual creatives into the crucial role of depiction and representation of peoples’ history from the inside. To perform such work can be a largely underappreciated task, yet it can result in some of the most potent remaining documentation of alternate political and social realities that defy the conventional narrative.

Thus three critical and interrelated tasks are explored in this book – the visual representation of oppositional culture

representation (archivists); and the analysis and interpretation of those documents (scholars). It’s a job that’s never finished. There are always new materials being generated and uncovered, as well as new ways of cataloging and sharing (research such as this can increasingly be done online, as retrospective digitization and robust OPACs pick up the pace). Just recently California author



Tim Z. Hernandez has finally been able to track down the names of many of the unknown Mexican migrants who perished in a tragic accident in 1948, an incident made famous by Woody Guthrie in his haunting song “Deportee (Plane Wreck at Los Gatos).”

*Linocuts by Carlos Cortez*

*Collection of the author, digital images by author.*

*Left: “It’s all ours with the General Strike,” 1974, p. 10.*

*Right: “Lucía González de Parsons,” 1986, p. 3.*

## MEMBER NEWS

Hanan Ohayon  
Contributing Editor

### City University of New York Dominican Studies Institute Archives and Library

The year 1613 is significant in that it ties together the histories of New York (United States) and Santo Domingo (Dominican Republic). In the spring of 1613, Juan Rodriguez, who was born in Santo Domingo, arrived to the territory today known as New York, thus becoming the first non-native resident of New York, even before the territory was officially founded. To commemorate the 400th anniversary of Rodriguez's arrival, on Wednesday, May 15 the CUNY Dominican Studies Institute hosted a seminar entitled "La Española as a Precedent and New Amsterdam as an Aftermath: The Worlds that Juan Rodriguez Connected," that featured panelists Christopher P. Moore, Andrea C. Mosterman, Frank Moya-Pons, and Sherrill D. Wilson.



Also on this date, the CUNY Dominican Studies Institute presented its latest publication, the monograph *Juan Rodriguez and the Beginnings of New York City* (2013), by Anthony Stevens-Acevedo, Tom Weterings, and Leonor Alvarez Francés. In addition to being the first scholarly work devoted exclusively to the history of Juan Rodriguez, this monograph also contains digitized images of the original Dutch archival records pertinent to Rodriguez, and transcription of these texts in Dutch, along with their English translation.

On February 15, 2013, the CUNY Dominican Studies Institute Archives and Library gallery exhibited "El Músico y el Pintor/The Musician and the Painter: An Exhibit

Documenting the Lifetime, Work and Artistic Trajectory of Two Early Twentieth Century Dominican Artists in New York." The exhibit, curated by Chief Archivist Idilio Gracia Peña and Archives Assistant Ruth Lizardi, remained on display until March 30. It then traveled downtown to the Center for Worker Education in April, and afterward to Scotch Plains Public Library in New Jersey. The exhibit highlights the lives of Rafael Petitón Guzmán, the musician, and Tito Enrique Cánepa, the painter. The collections of each donor are housed at the Dominican Archives.

Nelson Santana  
Assistant Librarian  
CUNY Dominican Studies Institute Archives and Library  
The City College of New York

### Remnants of Everyday Life: Historical Ephemera in the Workplace, Street, and Home

Curated by Rachel D'Agostino and Erika Piola  
May 13, 2013-December 13, 2013  
Library Company of Philadelphia, Philadelphia, Pa.

*Remnants of Everyday Life: Historical Ephemera in the Workplace, Street, and Home* on display March 13 through December 13, 2013, showcases the Library Company's unique collections of early American ephemera which range from such small visual matter as Victorian-era trade cards to wall-size recruitment posters. Curated by Visual Culture Program co-Directors Rachel D'Agostino and Erika Piola, the exhibition explores the creation, dissemination, and consumption of the transient printed materials ubiquitous in the daily lives of our forebearers.

The exhibition examines the history of graphic design, the changing nature of 19th-century leisure activities, and the impact of popular print media and fads on Victorian-era consumerism through materials ranging from items destined for disposal to finely printed works to collectibles of personal significance.

Displayed items include one of the few known silhouettes of an African American, the manumitted slave and profile cutter Moses Williams; the ground-breaking 1870 commercial graphic design manual *Typographia*; and one of the first illustrated circus posters, issued in 1828—as well as a range of posters and broadsides, business forms and stationery, novelty postcards, parlor games, and pop-up trade cards.

*Continued*

## MEMBER NEWS (CONT.)



Foldout trade card for Imperial Metal Polish. [Philadelphia?], ca. 1895. Chromolithograph.

The Library Company has one of the largest, most important and most varied collections of early American ephemera in existence. In Spring 2012 the Library Company completed a two-year project to arrange, catalog, and selectively digitize nearly 30,000 pieces of 18th- and 19th-century ephemera funded by the National Endowment for the Humanities (<http://lcpdams.librarycompany.org:8881/R?RN=772071777>). *Remnants of Everyday Life* is an outgrowth of this project.

The exhibition is supported, in part, by funds from the Pennsylvania Council on the Arts and the Philadelphia Cultural Fund.

Erika Piola  
Associate Curator, Prints and Photographs

### Lafayette Studios Photographs

University of Kentucky Libraries is pleased to announce the Lafayette Studios photographs have been digitized and are now available on ExploreUK (<http://exploreuk.uky.edu/>). The collection, dating from 1926 to 2003 (bulk 1930s-1940s), consists of 17,269 photographic negatives. Scenes of commercial real estate in downtown Lexington predominate, but civil and social groups are represented, as well as photographic orders filled at the request of private individuals that cover a wide array of subject matter.

Robert J. "Bob" Long and his wife, Ida Nelson Long, opened Lafayette Studios in 1923 in Lexington, Kentucky. By the 1930s, the business had become one of Lexington's most

successful photographic studios. The negatives are housed by University of Kentucky Special Collections (<http://libraries.uky.edu/SC>).

Sarah Dorpinghaus,  
Digital Projects Library Manager  
University of Kentucky Digital Library Services



Top: Hubbard & Curry Druggists (136 North Limestone); exterior, window display for Pard Dog Food, 1941

Bottom: Kentucky Theatre (movie theater), 214 East Main, exterior; outer lobby and ticket booth decorated to promote "Feet First," with lobby cards and large standees shaped like shoe soles in a promotional display, 1930

Continued

## MEMBER NEWS (CONT.)

“**Form and Landscape: Southern California Edison and the Los Angeles Basin, 1940-1990**” is an online exhibition drawn from the Southern California Edison archive at The Huntington Library. The project, funded by The Getty as part of their “Pacific Standard Time Presents: Modern Architecture in L.A.” initiative, brought together an eclectic group of curators who combed through the Edison archive to create a compelling set of visual narratives about the built environment during a pivotal time in the city’s history. Approximately 400 photographs from the archive are accompanied by 18 essays on subjects as diverse as consumption, text, collisions, domesticity, light (of course), and noir (my favorite). A link to the site can be found here: [www.pstp-edison.com](http://www.pstp-edison.com)

The exhibit is the culmination of a three-year cataloging and digitization project at the Huntington. The Southern California Edison archive contains over 80,000 images dating from the late nineteenth century through the early 1970s and are accessible at The Huntington. At once a record of electrification of the Los Angeles Basin, the collection is also – as the photo essays which constitute this exhibition so aptly demonstrate – a visual narrative of change in and on the built landscapes of greater Los Angeles during a key three or four generations of explosive metropolitan expansion.

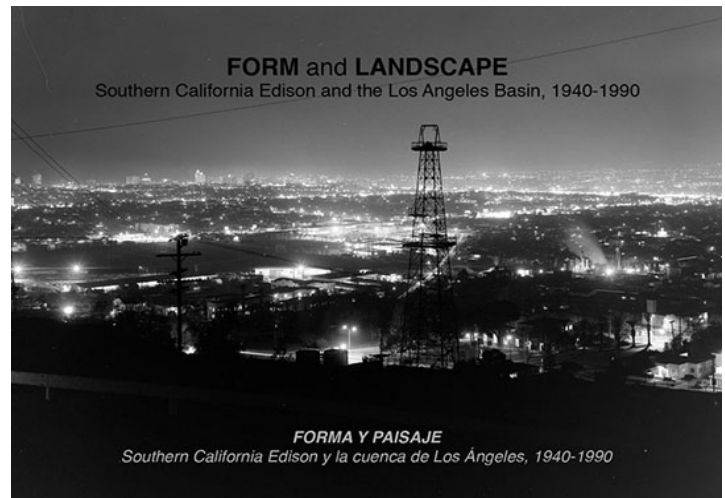
The archive documents dozens of Edison projects, as well as employee gatherings, streetscapes, billboards, agricultural and other industries, exhibitions, small businesses, sports and recreational facilities, electrical appliances, education and promotional efforts, advertisements, suburban development, and a host of other topics. In short, the archive offers a twentieth century vision of better living through electrification. To browse the 70,000 images that compose the digitized portion of the archive, you may go directly to: <http://hdl.huntington.org/cdm/landingpage/collection/p16003coll2>

Jennifer A. Watts  
Curator of Photographs, The Huntington Library

*Top: Form and Landscape homepage screenshot, Huntington Library*

*Middle: Joseph Fadler, photographer. People living in All Electric Home, 1955. Southern California Edison Archive.*

*Bottom: Doug White, photographer. Lighting – Gribble Service Station, n.d. Southern California Edison Archive.*



*Continued*

# MEMBER NEWS (CONT.)

## Process ID Chart: 19th Century Photographic Prints, rev. April 2013

<p>IMAGE SURFACE → Velvety Matte •</p> <p>PAPER FIBERS → Paper Fibers Clearly Visible</p>		<p>Variable Gloss Semi-Matte to Semi-Gloss •</p> <p>Paper Fibers Partially Obscured</p>	<p>Any Gloss Possible. Velvety matte only with matting agents •</p> <p>Paper Fibers not visible</p>	
<p>IMAGE COLOR</p>	<p>Purplish-Brown</p> <p>Reddish-Brown</p>	<p><b>Salted Paper, 1840-1880</b></p> <ul style="list-style-type: none"> <li>Fading common</li> </ul>	<p><b>Albumen, 1835-1890</b></p> <ul style="list-style-type: none"> <li>Binder yellows</li> <li>Early prints semi-matte</li> <li>Later prints glossier</li> </ul> <p><b>Matte Collodion, 1895-1905</b></p> <ul style="list-style-type: none"> <li>No image deterioration</li> <li>Semi-matte</li> </ul>	<p><b>Gelatin POP, 1890-1890</b></p> <ul style="list-style-type: none"> <li>Fading and discoloration of image very common</li> <li>Glossy</li> </ul> <p><b>Collodion POP, 1890-1910</b></p> <ul style="list-style-type: none"> <li>Albumen easily exposes baryta layer</li> <li>No image deterioration</li> <li>Interference colors</li> <li>Glossy</li> </ul>
	<p>Neutral Black</p> <p>Sepia</p>	<p><b>Platinum, 1880-1930</b></p> <ul style="list-style-type: none"> <li>Sepia prints often fade</li> <li>Neutral prints: yellowing and embrittlement of paper</li> <li>Image transfer possible</li> </ul>	<p><b>Matte Collodion, 1895-1905</b></p> <ul style="list-style-type: none"> <li>No image deterioration</li> <li>Semi-matte</li> </ul> <p><b>Gelatin Silver, 1885-Present</b></p> <ul style="list-style-type: none"> <li>No baryta layer</li> <li>Silver mirroring</li> </ul>	<p><b>Gelatin Silver, 1895-Present</b></p> <ul style="list-style-type: none"> <li>Silver mirroring</li> <li>Matting agents</li> </ul>
	<p>Blue</p>	<p><b>Cyanotype, 1880-1930</b></p> <ul style="list-style-type: none"> <li>Fade slightly in light</li> </ul>	<p><b>GW</b> GAWAIN WEAVER ART CONSERVATION</p> <p><a href="http://gawainweaver.com">gawainweaver.com</a>  <a href="mailto:info@gawainweaver.com">info@gawainweaver.com</a></p> <p>© 2013 Gawain Weaver. All Rights Reserved.</p>	

### 19th Century Photographic Prints, Process ID Chart

There have been many process ID charts made over the past few decades. Some have attempted to be comprehensive, others have focused on a particular time period. The new charts we are creating at Gawain Weaver Art Conservation in San Anselmo, CA are focused around the needs of Care and ID of Photographs workshop attendees, but should be of use to anyone working with photographic collections. While this first chart shares some of the basic features of earlier charts, it further refines the decision-making flow by the color of the image. It has been used with workshop students in various versions over the past two years and has been very useful in the workshop setting. Please send any feedback as you use the chart to [info@gawainweaver.com](mailto:info@gawainweaver.com), we would love to hear from you!

Process ID charts dealing with other categories of photographic materials such as photomechanical, digital, and color will be released as they are ready. Download the free PDF here: <http://gawainweaver.com/processID>

Gawain Weaver  
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## OPINION COLUMN

### What's the deal, Flickr?

#### Flickr's new look and functionality

Flickr radically altered its layout and design in late April 2013. The new look was rolled out with absolutely no prior warning, and the changes are not merely superficial but drastically impair the functionality of the site. People use Flickr to share photos online for every purpose imaginable. Cultural heritage professionals use Flickr to share their institutions' photos with everyone but specifically with researchers. The new Flickr has compromised our ability to do that.

This flashy re-design, imposed upon us and the public with no warning and no option (as far as I can tell) to ease into it or opt out, is not optimal in the least for our purposes of use and is off-putting to the vast majority of our audiences. Given some warning, I believe I could have prepared my audience for the change that came and might have been able to sway them into acceptance of the new design. That I did nothing to prepare them for the 'improvements' to Flickr reflects poorly on the State Archives of North Carolina. That Flickr did nothing to prepare its millions of users for the redesign reflects poorly on Flickr and its new parent company, Yahoo.

Our audience is made up of genealogists and scholarly researchers who rely on the State Archives of North Carolina's



Left: Old Flickr home page for North Carolina State Archives

Right: New NCSA Flickr home page

Enough time has passed for the initial shock of the Flickr re-vamp to have subsided and for the knee-jerk naysayers to have quieted down. The problems with the new flickr are not insignificant, though, and are not just being pooh-pooed by old fuddy-duddies who fear change. The problems with the new Flickr are real and extensive, and the problems greatly impact flickr users across the board. The State Archives of North Carolina uses Flickr to share our archival photos with researchers around the world - <http://www.flickr.com/photos/north-carolina-state-archives/>. In the past, I have been very pleased with Flickr's platform as have most of my professional colleagues who use Flickr the way I do. The Flickr Commons also has been a huge benefit for all of us as well. Flickr has courted cultural heritage institutions and professionals and has until recently been very supportive of our efforts to use Flickr as a means to reach our audiences.

Flickr site to be consistent and easily navigable, which it no longer is. The old design allowed choice in how the photo-stream displayed (what size and how many images were on a page and in what configuration). That flexibility appears to be gone with the new design. The original design also allowed individual photos to display with their captions on a white background. A black background now holds tiny and indistinct captions.

It is not, though, the new look of Flickr that is the biggest problem. The 'look and feel' issues are annoying, but they are not insurmountable.

The most detrimental (and frustrating) aspects of the new design are 1) that the descriptions of the sets on Flickr could not be seen at all by users until June 13, 2013, AND 2) that

*Continued*

## OPINION COLUMN (CONT.)

### What's the deal, Flickr?

the collections created appear to have been erased from public view entirely. Even now, in order to see a set description, users must leave their cursor hovering over the tiny words "See more" in order to get the description to appear in a small semi-opaque pop-up box. When it does appear it looks and behaves more like a cartoon dialog bubble than something to be taken seriously. I and many of my colleagues in cultural heritage institutions have spent a lot of time and effort researching and writing set and collection descriptions to contextualize the photos we share on Flickr. More importantly our audiences - the people we are trying to reach and help in our work - need this background information in order to be able to properly use these photos. While it is good that Flickr saw fit to bring them back in some form, it would be much better if set descriptions were allowed to be displayed in a manner that reflects their importance.

Some solution for the sub-par appearance of set descriptions and the complete disappearance of collections can be brought back to the Flickr online environment. It is unclear why Flickr made the questionable choice to fix what was not broken, and we will have to wait and see if they will adequately address the real problems they have now created.

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Images and endorsement by Alan Renga  
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San Diego Air and Space Museum

## PARTING SHOTS

### Anne Cuyler Salsich Views Editor



I had been considering launching an opinion column in *Views* for a while, and floated the idea with the VM section steering committee. The idea was met with skepticism that members would contribute without arm-twisting. So I am pleased to run the first opinion piece in *Views* (at least, to my knowledge) with the opinion by Kim Andersen, Member-at-large, completely unbidden.

Although it would seem that the listserv functions as an opinion venue for the section, rarely does a lengthy, well-reasoned piece receive sustained attention in a format competing with other email during a busy workday. The newsletter with its heavily illustrated layout in PDF format invites a more leisurely read and more serious engagement. Some interactivity in this newsletter would make for more interesting reading. Another argument for an opinion column is the potential for effecting change through a print publication for a section with close to 700 members.

I invite the VM section membership to respond to Kim's piece directly to her by email, or in a response opinion in these pages. Other opinion pieces are most welcome. This is an experiment, and it may not fly. It's up to you whether an opinion column serves a need for the section in its newsletter.





# VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

March 2013

Volume 27, Number 1

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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](http://saavms.org) for additional information.



Participants (some more than once!) at the Midwinter meeting in Dallas, TX  
Composite panorama by Stephen Fletcher (2nd from right)

## CHAIR'S CORNER

**Brett Carnell**

Prints and Photographs Division, Library of Congress

The Section's midwinter meeting is always so energizing. Just as I am tiring of the cold and sunless winter the meeting comes along and the lively discussions leave me with a sense of purpose that washes me into spring. First, I want to thank John Slate for organizing such a wonderful midwinter meeting. Despite being three days away from fatherhood, with twins on the way no less, John was the epitome of Texas hospitality. Thanks also go to Ann and Joe Gaspari who graciously provided their lovely home for the meeting. The comfortable surroundings were conducive to a productive meeting.

So why is the midwinter meeting such a big deal to me? It is an effective way for the Section's steering committee, along with interested members, to plan for the coming year. In a relaxed, informal setting section members come together to set priorities, assign tasks and try to envision and direct the future of our profession. In a combination of scheduled meetings, table talk over meals, and late night "brainstorming sessions," a group of professionals try to anticipate the needs of the entire section and decide how to best address those needs.

We spent a lot of time discussing how best to communicate with and among section members. We hope to eventually bring more interactivity to our website and we approved a new Facebook page, open for posting by anyone. Please "like" us at -- <https://www.facebook.com/saavms>. Another new thing -- we will have liaisons from each of the regional archives groups. These liaisons will help keep us posted about what is going on in their various VM realms.

*Continued on Page 2*

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

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Opinions expressed are those of the authors.

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

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**CHAIR'S CORNER (CONT.)**

**Brett Carnell**

This year we continued discussions about addressing the need for guidelines for archiving born-digital visual material, and decided to develop tip sheets on best practices. We developed criteria for creating tip sheets for a variety of topics related to born-digital material. Soon we should have an example of a tip sheet for you to review; this example will serve as a template for other tip sheets.

These will initially focus on the bare-bone basics but will hopefully serve as an entry point for in-depth learning. Ricky Punzalan, who recently received his PhD from the University of Wisconsin and is now a professor at the University of Maryland has agreed to chair the section's Education Working Group. The group will survey the VM training landscape to identify where we may have gaps and recommend ways to better meet the training needs of the archives profession.

We also planned an exciting VM Section meeting and associated events for the SAA annual meeting in New Orleans in August. I'm looking forward to seeing as many of you as possible there. We hope to have a dynamic speaker and interesting break-out sessions at the meeting. Kim Andersen has organized a committee and they are already hard at work on arranging a variety of social networking opportunities that embrace the good-times spirit of New Orleans. *Laissez les bons temps rouler!* ✱



## Visual Materials Section Events in the Works for New Orleans

The Visual Materials Section would like to encourage all members and VM-curious friends and colleagues to join us for any or all of the fun events in the works for the 2013 conference in New Orleans. The local arrangements committee is working on “behind the scenes” museum tours, informal breakfasts, lunches and dinners, the traditional Section Dinner to be held Thursday, Aug. 15, a reception and party, a ferry to Algiers for lunch, and a Zephyrs baseball game!

More details, more specific times, and sign-up information will be made available on the VM website in the near future. If anyone has any questions, please contact Kim Andersen ([kim.andersen@ncdcr.gov](mailto:kim.andersen@ncdcr.gov)) or Laurie Baty ([lauriebaty@gmail.com](mailto:lauriebaty@gmail.com)) and, to reiterate the Chair’s sentiments, laissez les bon temps rouler!!! \*



## Visual Materials Section Annual Meeting

Thursday, August 15  
3:30 pm – 5:30 pm

## NEW CHAIR OF THE EDUCATION WORKING GROUP



Ricardo “Ricky” Laquilac Punzalan, a recent PhD grad from the University of Michigan who is now a professor in the archives program at the University of Maryland, has agreed to chair the Education Working Group. He will carry out the basic agenda we sketched out at the mid-winter meeting -- to head an informal survey to see what VM classes are being offered and identify any potential gaps. Ricky has lots of other exciting ideas that he may propose for the working group. The Section is incredibly fortunate to have Ricky working with us.

“I’m happy to be part of the Visual Materials Section, specifically its Education Working Group. These are exciting times for image collections and I wish to help the Section move forward with its agenda of understanding the state of education and training in visual archives.”

– Ricky Punzalan



## CHAIR-ELECT'S COLUMN

David Haberstich

Archives Center, National Museum of American History,  
Smithsonian Institution

At the Visual Materials section meeting in San Diego, I heard some owlish whispers--“Who? Who?”—when Stephen Fletcher announced me as Chair-elect. So perhaps it's time I introduced myself. Although I've been an SAA member, VM Section member, and VM Cataloging and Access Roundtable member for many years, and have attended many annual meetings, few of you know me well because I've kept a low profile. I thought running for office might change the dynamic. No snide comments, please!

I've spread myself pretty thin across several professional organizations, as a member of SAA, the Society for Photographic Education, College Art Association, National Stereoscopic Association, and something called Oracle—not exactly an organization, but an invitational mailing list. I'm also considering joining the Daguerreian Society and rejoining the American Institute for Conservation Photo Materials Group. (And how about the Society of Photographic Science and Engineers, long ago renamed the Society for Imaging Science and Technology? They once offered me an editorial job.)

My membership experiences indicate that many photographic groups, from small camera clubs to international organizations, encompass varied, bifurcated spheres of interest. SPE, for example, is largely dedicated to two types of photography teachers—instructors in the art and craft of photography (usually active photographers themselves) vs. scholars of the history and theory of photography. The College Art Association is similar to the Society of American Archivists in embracing a broad, multi-faceted array of sub-specialties, of which photography is only one, but which is further divided between camps of art historians and practicing artists, most of whom, as in SPE, also

teach. (Incidentally, the current issue of the College Art Association's prestigious publication, *The Art Journal*, contains an important article on “Fiat Lux,” a major documentary project by famed photographer Ansel Adams: I recommend it to all archivists.) The National Stereoscopic Association has two major interest subgroups—image-makers (with sub-subsets of equipment aficionados and inventors), and collectors of vintage stereographs, many of whom are also essentially dealers. Some are serious scholars, but there is a surprisingly broad array of interests and demographics within this seemingly narrow field. Such separate special interest groups within larger organizations fascinate me, since I've always been captivated by the dual functions of photographs as artistic expression and/or historical record or evidence.

The informal Oracle group, whose primary activity is holding discussion retreats, also encompasses two major categories—curators of photographs, especially in art museums, and a smaller number of photographic archivists. Inclusion on the mailing list is generally contingent upon one's status as an exhibition curator and/or keeper of an institutional collection of photographs. These two types have common concerns associated with handling original photographs in collections and/or exhibitions. Although the group once flirted with adding academic photographic historians, conservators, and even dealers to the list, it decided that curation is its focus, whether in the form of institutional employees or “independent,” free-lance curators (including the unemployed, under-employed, and previously employed).

My involvement in several of these organizations suggests my devotion to the history of photography as art. I left photography school with a B.F.A. (Rochester Institute of Technology), but decided not to be a photographer, instead pursuing graduate work in art history, and eventually teaching the history of photography in an art history department, while employed as a curator of photographic art in the Smithsonian's National Museum of History and Technology (never mind the later name change). My early stint in its Photographic History Collection coincided with

*Chair-elect's Column (cont.)*

the photography “boom,” when old photographs and art photographs (especially photographs that were both old *and* art) suddenly became expensive enough to attract the art historians who had traditionally ignored them. Smithsonian art museums quickly assembled photographic collections, further complicating the already confusing patchwork of Smithsonian photographic collections. Eventually my museum’s curators demanded a centralized repository for archival documents and photographs, and I became its photographic archivist, then a curator again. (Those of you who know me will appreciate my restrained handling of institutional politics.)

Whether a photographic “archivist” or “curator,” I consider myself essentially an art historian, specializing in the history of photography and other visual arts of the 19th century to the present, especially in Dada and Surrealism. Medieval art comes in third. I enjoy ogling art fairs to see what’s new, and visited Paris for Paris-Photo in November. There weren’t many professional “archivists” of visual materials there, I suspect, as the work of conceptual artists who use cameras but refuse to call themselves “photographers” may be of only marginal interest to them. But I strongly suggest that archivists inform themselves about the influx of documentary photographs into art exhibitions and art dealers’ inventories, including both contemporary and older classics, plus recent discoveries of unknown photographers from earlier periods. Frequently, photographs created for documentary purposes are re-interpreted as art objects, and I heartily recommend that archivists observe how the art world intersects with archival practices and assumptions or challenges them—and even “appropriates” documentary images from our archives. Photographs are marvelous multi-faceted objects, and we do well to enlarge our understanding and appreciation of their power. I also believe photographic art curators should appreciate the ways their collections function as historical records and be willing to describe their subject content to facilitate intellectual access by scholars and other users outside the rarefied world of art history, and conversely that archivists should understand the significance of individual photographs in their collections as artifacts, perhaps art objects, even as they apply “minimal processing” procedures and describe photographs in bulk.

As we know, archivists are being forced into forms of item-level processing by the speeding juggernaut of

digitization and the need to identify and track electronic surrogates. Even if archivists once disdained item-level cataloguing, we have been forced to satisfy the relentless standards of metadata capture and recording. Ironically, this practice links new archival procedures and preoccupations to the established traditions of the art world.

I emphasize photographs because of my specialty, and we all know that photographs are special stuff because of their optical relationship with temporal and visual reality. (Please don’t argue with me, as some have, about the “subjective” nature of reality!) This does not mean that other types of visual materials should be given short shrift. It’s important for the Section to re-emphasize other types of visual materials. I have a special love for prints—lithographs, engravings, and other multiples printed in ink—partly because I see negative-to-positive photography as a significant part of the whole grand printmaking tradition. I would also love to see the VM Section develop more programming and attention to the unique visual document. Archival collections contain unique textual materials, and often one-of-a-kind visual items, such as monoprints, monotypes, sketches, drawings, and even paintings. It can be challenging to try to preserve such materials within archival collections. As much as I love photographs, I hope the Section can devise strategies to revive such interest and emphasize the importance of our holdings of non-photographic visual materials. \*

--David Haberstich

# PHOTOGRAPHS BY CHARLES R. MARTIN AFTER THE MARTIN LUTHER KING JR. ASSASSINATION

By Miriam Meislik, Media Curator, Archives Service Center, University of Pittsburgh

*All images from the Charles Martin Photograph Collection, AIS.2012.04, Archives Service Center, University of Pittsburgh.*

When photographer Charles R. Martin drove to Pittsburgh with his family on Sunday, April 7, he didn't know he was going to be a witness to history. Leaving his family on the North Side based on the advice of a friend, he crossed one of the many bridges and walked to the Civic Arena where the march was being organized. There Martin joined local television, radio, and news reporters as well as other local photographers such as Charles "Teenie" Harris, Forrest "Bud" Harris, all of whom were in the area near the Hill District to capture the events. When he arrived, he saw thousands of people in the streets.

The days following the assassination of Dr. Martin Luther King Jr. on April 4, 1968 were tumultuous for the entire country and Pittsburgh was



among the many cities affected. Rioters spilled into the Hill District streets on April 5, 1968 eventually reaching other Pittsburgh neighborhoods such as Homewood-Brushton, Hazlewood, Lawrenceville, and the North Side. Fires were set and stores looted. Curfews were put in place. While white-owned businesses were targeted, black-owned businesses were far from safe. Anticipating violence, the National Guard and the state police were called to assist the Pittsburgh police. Men in riot gear lined the streets to maintain order, effectively creating a line between the Hill District and Downtown Pittsburgh.

President Lyndon B. Johnson issued a decree calling for April 7th to be a national day of mourning in an attempt

to bring some calm to the devastated country. A permit had been issued to the NACCP, (carried to the march by NAACP leader Alma Speed Fox) to march from the Hill District to Point State Park. Mayor Joseph Barr left the decision to revoke the permit to Public Safety Director, David W. Craig, who believed a peaceful march could take place and thus, did not revoke the permit.

The 189 photographs taken that day are available online at the University of Pittsburgh website. They are part of nearly 150,000 images documenting Martin's 66-year career as a photographer. Martin was interviewed by Chris Moore, host of the WQED Horizons show, on November 13, 2012 where he talked about his career and what it was like to be an eyewitness at the march and capture the event as it unfolded. The interview can be viewed on the WQED website at <http://www.wqed.org/tv/watch/?sid=437&series=2>. \*



# THE CAROL M. HIGHSMITH ARCHIVE: A BORN-DIGITAL CHALLENGE

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

*Adapted from Carnell's lightning talk at the VM Section Meeting  
in San Diego, 2012.*

*All illustrations are from the Carol M. Highsmith Archive  
at the Library of Congress.*

Carol M. Highsmith is a dynamic photographer who travels the United States documenting the natural beauty and built environment of the nation. She has published her photographs in scores of books. The Library of Congress Prints and Photographs Division began acquiring Highsmith's work in 1992 when she donated photographs documenting the renovation of the Willard Hotel and Union Station in Washington, D.C. The Carol M. Highsmith Archive has subsequently grown to more than 17,000 images and continues to grow at an astonishing rate.

Highsmith's early work was film-based. As Highsmith donates her negatives and transparencies, mostly in larger formats, she also donates corresponding scans of the film that represent her vision and aesthetic. Highsmith's later work is born-digital. Carol is eager to adapt new digital photography technologies and this has provided the staff at the Prints and Photographs Division an opportunity to explore the challenges of these new technologies as they develop. More than 11,000 born-digital photographs have been added to the archive.

Initially the Library of Congress cataloged Highsmith's negatives and transparencies at the job level with accompanying item level captions. The first groups of born-digital photos they received documented U.S. government buildings, which they added to their catalog with group-level records, following the model of her analog work. Highsmith provided LC with item level-captions that were displayed with the images but were not directly searchable. LC embedded their group level descriptions with relevant keywords to provide appropriate access.

In recent years Highsmith has been working on her 21st Century America project. She began transmitting hundreds of photos at a time to LC. These compelling, copyright-free images called for item-level description to make them readily available; the group level description method just wasn't enough. LC needed a way to efficiently move this flood of popular pictures quickly and efficiently into their catalog at an item level.

As a general rule, born-digital photographs have a header – a string of information created by the camera when a picture is taken, that is an integral part of the image file. A wide variety of software is available to edit these headers. Highsmith edited the headers of her photos to include caption

*Continued on Page 8*



*Architectural details, Grand Central Station, New York, New York . July 25, 2008. <http://www.loc.gov/pictures/item/2010630459/>*



*The original Mitchell Corn Palace in Mitchell, South Dakota. [between 1980 and 2006] <http://www.loc.gov/pictures/item/2011631387/>*



*Andersonville Prison, Andersonville, Georgia [between 1980 and 2006] <http://www.loc.gov/pictures/item/2011630012/>*

## THE CAROL M. HIGHSMITH ARCHIVE (CONT.)

information, location and keywords. For the first batches of photos LC received, they cut and pasted Highsmith's information from the headers into a spreadsheet, slow and tedious work that wasn't sustainable. So they started exploring metadata extraction tools – software that can copy out information from headers. They chose to use EMET, a free image metadata extraction tool intended to facilitate the management and preservation of digital images. EMET can extract metadata from about 350 photos at a time and returns the metadata in an Excel spreadsheet. They exported the relevant header fields from the Excel spreadsheet into Access. This provided them with an easy way to export the header data tagged with MARC tags, along with other defaulted metadata, into the LC catalog. In a short time LC can make an amazing quantity of images available to a public hungry for contemporary images. \*



*Broken miniature golf pieces in the ruins of Biloxi, Mississippi coast after hurricane Katrina. April 12, 2006.*  
<http://www.loc.gov/pictures/item/2010630839/>



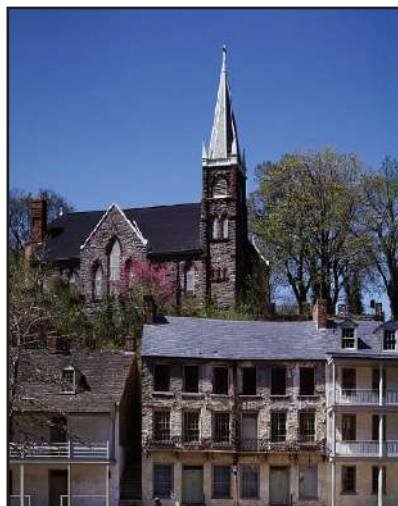
*Pig farm in rural Iowa. [between 1980 and 2006] <http://www.loc.gov/pictures/item/2011631325/>*



*Sandhills dunes, Nebraska. [between 1980 and 2006] <http://www.loc.gov/pictures/item/2011630189/>*



*Cincinnati view and paddleboat, Cincinnati, Ohio. [between 1980 and 2006] <http://www.loc.gov/pictures/item/2011630551/>*



*Headquarters and psychological mid-point of the Appalachian Trail, Harpers Ferry, West Virginia. [between 1980 and 2006] <http://www.loc.gov/pictures/item/2011630949/>*



*Inside the George Read II house in New Castle, Delaware. [between 1980 and 2006] <http://www.loc.gov/pictures/item/2011631650/>*



*Swan and Dolphin Hotel, Orlando, Florida. May 2, 2007*  
<http://www.loc.gov/pictures/item/2010630271/>



# "A PERFECTION OF ART"

— Oliver Wendell Holmes

*Reprinted, with permission and slight modification, from Bancroftiana, no. 141 (Fall 2012). The cover story of this issue of the newsletter of the Friends of The Bancroft Library features the Ansel Adams Fiat Lux project for the University of California.*

<http://bancroft.berkeley.edu/events/bancroftiana.html>

The monumental cliffs and domes of the Yosemite Valley have become, in the modern mind, inextricably linked to the photographs of Ansel Adams. Yet his pristine compositions were by no means the first to inspire awe across the continent. San Francisco photographer Carleton E. Watkins made the valley famous with stunning large format views taken there in 1861, and on subsequent trips spanning nearly thirty years.

In the summer of 1861 Watkins, who specialized in landscapes commissioned by clients or made for retail sale, made his first trip to Yosemite. Assistants and a pack train were no doubt needed to haul his estimated ton of equipment, which included an exceptionally large camera made to hold 18x22 inch glass negatives, and a smaller stereographic double-lens camera to make three-dimensional images for stereo viewers. The gear also included several hundred plates of glass, a traveling dark tent, and all the chemicals necessary to sensitize, develop, and fix each negative in the field. This immediate processing was necessary with the cumbersome wet collodion photography of the time.

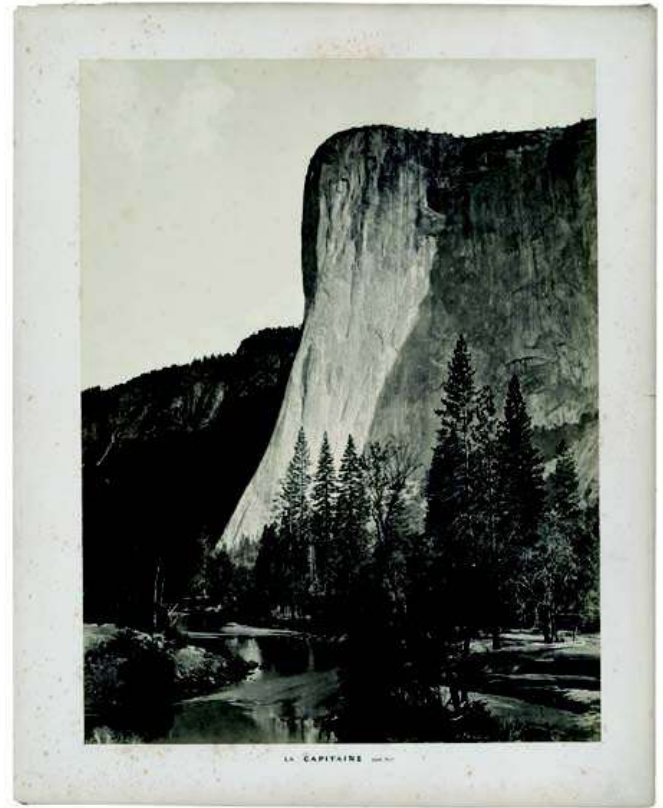
Watkins's expedition of 1861 did not establish him as the first photographer to turn his lens to the inspiring Yosemite.



*Washington Column, 2082 ft., Yo Semite. Photograph by Carleton Watkins, circa 1880. Circular format, 5 in. diameter. (BANC PIC 1952.005:18 PIC)*

In June of 1859 Charles L. Weed made a series of views there. Weed's first Yosemite photographs did not achieve distribution and fame beyond California, and the set of salted paper prints in the Bancroft Library is among the few known to have survived.

Watkins produced 30 mammoth negatives and 100



*La Capitaine, 3300 feet. Mammoth plate photograph by Carleton Watkins, circa 1878. Print circa 16 x 21 in. (BANC PIC 1959.066:14--C)*

stereographs on his 1861 trip. In December 1862 his prints garnered national attention with an exhibit at the Goupil Gallery in New York. They are known to have reached the hands of Thomas Starr King, Ralph Waldo Emerson, Oliver Wendell Holmes, Frederick Law Olmsted, and Senator John Conness. These views played a significant role in moving Congress, in 1864, to set aside Yosemite and preserve it for the public.

In about 1864 Watkins named his San Francisco studio "The Yo-Semite Gallery". Such was the success of his photographs that he made subsequent Yosemite excursions in 1865 and 1866 (as well as later trips in the 1870s and 1880s) and was commissioned to take views for the California Geological Survey under J.D. Whitney. His photographs received international attention in 1867 with a gold medal at the Paris International Exposition.

In a career spanning the remainder of the 19th century Watkins continued to travel throughout the American West,

*Continued on Page 10*

## "A PERFECTION OF ART" – *Oliver Wendell Holmes (cont.)*

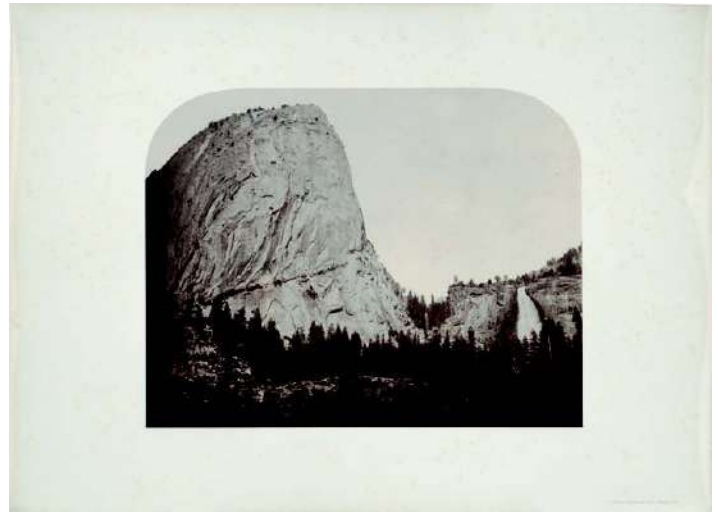
from Arizona to British Columbia. The destruction of his studio in San Francisco's fire of 1906 and his 1916 death -- tragically impoverished and mentally incapacitated, in the Napa State Hospital -- were followed by decades of relative obscurity. Since the 1970s, his mammoth work has won new praise and appreciation. International exhibitions, numerous books, and enthusiastic collectors have firmly established his name as one of the great artists in American photography.

The Bancroft Library holds the largest and most comprehensive collection of the work of Watkins. The mammoth plate prints are the most studied, and approximately 650 are found here. These consist of some 520 different views and 130 duplicates, affording opportunity for comparison of variants. The recently-published catalogue raisonné, *Carleton Watkins: The Complete Mammoth Photographs* identifies 1,266 unique mammoth views in public and private collections worldwide. (This extraordinary work by Weston Naef and Christine Hult-Lewis also includes an essay on Watkins's views of San Francisco by Bancroft Pictorial Collections Curator Jack von Euw, and essays on California mission views and on railroad and agricultural views written by Huntington Library Curator of Photographs Jennifer Watts.)

The quantity of smaller prints at the Bancroft is difficult to enumerate, as they appear in many albums and collections. In terms of the array of formats Watkins produced, Bancroft preserves the most diverse assortment known. The smallest are roughly 2 x 3 ½ inch scenes on cartes de visite mounts; the next are on slightly larger mounts measuring 3 x 4 ½ inches. Watkins generally printed these sizes from one side of a stereographic negative. Stereograph cards are the most numerous, here and in other collections.



*Upper Yosemite Fall, 1600 feet, Yosemite Valley. Stereograph by Carleton Watkins, taken 1865-1866, published circa 1872-1875. Mount 3½ x 7 inches. (BANC PIC 1985.090:5—STER)*



*Mount Broderick and Nevada Fall. Mammoth plate photograph by Carleton Watkins, 1861. Print circa 17 x 21 in. (BANC PIC 1905.17143:048—ffALB)*

Bancroft holds nearly 500 of them, while Watkins's known output exceeds 4,000. (The website [carletonwatkins.org](http://carletonwatkins.org), built by Watkins enthusiast Steve Heselton, has admirably compiled the most complete listing known of the stereoviews, bringing together over 3,000 images from many collections.) Other formats produced by Watkins include circular views (about 5 in. diameter), cabinet cards (about 4 x 7 in.), and boudoir cards (about 5 ½ x 8 ½ in.). By the 1880s, he used a custom-designed oversized stereograph camera capable of producing a 5 ½ x 14 in. double (stereographic) negative from which all of these moderate sizes could be produced, giving him multiple presentation options for any one view. He also produced 7 x 8 ½ in. prints and 8 ¼ x 12 ¼ in. prints, usually mounted in albums. Bancroft holds many hundreds of examples of Watkins's work across all these sizes.

This variety of physical formats provides insight to the photographer's profession in the 19th century. There was always pressure to offer more options than the competitor, and the skill and technical innovation necessary to do this efficiently are manifested in the examples preserved. Bancroft's Watkins holdings are research treasures not just for their artistry, aesthetic quality, and the visual documentation recorded in the scenes. The shape, size, and mount; the relationship of these features to the source negative; and the differences among extant versions of a view are all topics of study in such a deep and varied collection. ✱

—James Eason  
Principal Archivist, Pictorial  
Bancroft Library

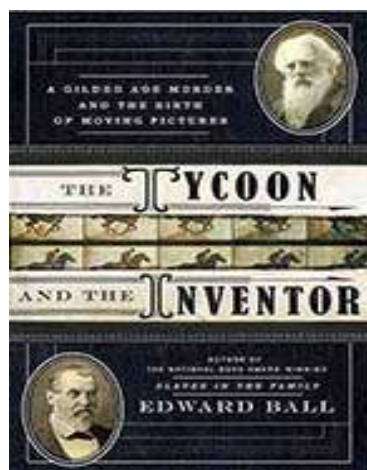
## NEW IN PRINT

Liz Ruth-Abramian

Los Angeles Maritime Museum

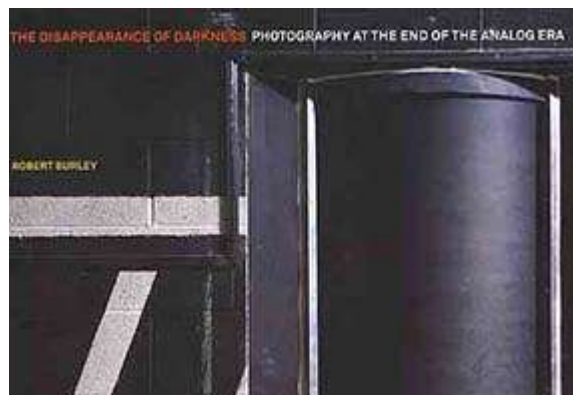
### The Photograph as Document, Historical and Current

We are used to looking at photographs as historical objects, though the messages they originally conveyed might now be obscured: at the time they were taken, what cultural details or news-worthy explanation did they provide? In the books listed below, authors show how photography creates evidence of reality and change: on both sides of the lens, documentary photography is an agent for social reform. Analog cameras and once-smart 20th century technologies are obsolete; now defunct factories where equipment and film were made are merely evidence of the past. Motion pictures are discussed on two levels: as non-Western cultural objects, and, as phenomena of Western culture and its super-real personas. Further, photographers known mainly for their work and not for their personal lives, character or relationships, are revealed. In a review of early documentary photography, one author observes the cultural incentive of Mexican photographers who captured their civil war on film. And finally, landscape re-photography, a practice which attempts to align images and icons of place, inspects the Grand Canyon as an entity of the American imagination. Its essays describe artistic and technical as well as historical approaches.



Ball, Edward. **The inventor and the tycoon : a Gilded Age murder and the birth of moving pictures.** New York : Doubleday, 2013. 447 p. Hardcover, alk. paper: \$29.95 (or \$18.98 at <http://www.amazon.com>)

Bogre, Michelle. **Photography as activism : images for social change.** Amsterdam ; Boston : Focal Press, 2012. 162 p. Paperback: \$29.95. Available at <http://www.taylorandfrancis.com/>



Burley, Robert. **The disappearance of darkness : photography at the end of the analog era.** New York : Princeton Architectural Press ; Toronto : Ryerson Image Centre, 2013. 175 p. Hardcover, alk. paper: \$50. Available at <http://www.papress.com/>

Jorgenson, Wayne D. **Every man did his duty : pictures & stories of the men of the First Minnesota.** Minneapolis, MN : Tascara Books, 2012. 304 p. \$44.66 or 74.10, depending on press chosen. Available at <http://www.tower.com/books/>

Mraz, John. **Photographing the Mexican Revolution commitments, testimonies, icons.** Austin : University of Texas Press, 2012. 315 p. Hardcover; \$45 (or \$30.15 website discount). Available at <http://www.utexas.edu/utpress/>

Schmidt, Christel. **Mary Pickford : queen of the movies.** Lexington, Ky. : University Press of Kentucky, 2012. 288 p. Hardcover: \$45. Available at: <http://www.kentucky-press.com/>

Smallwood, Carol; Williams, Elaine. **Preserving local writers, genealogy, photographs, newspapers, and related materials.** Lanham, Maryland : The Scarecrow Press, Inc., 2012. 356 p. Paperback: \$55. ebook: \$54.99. Available at <https://www.rowman.com/>

## New in Print (cont.)

Senf, Rebecca A. (Author), Pyne, Stephen J. (Author), Mark Klett (Contributor), Byron Wolfe (Contributor). **Reconstructing the View: The Grand Canyon Photographs of Mark Klett and Byron Wolfe.** Berkeley, CA. University of California Press, 2012. 208 p. Hardcover: \$75. Available at <http://www.ucpress.edu/>

Teo, Stephen. **The Asian cinema experience : styles, spaces, theory.** Abingdon, Oxon ; New York : Routledge, 2013. 269 p. Hardcover: \$145. Available at <http://www.routledge.com/search> \*

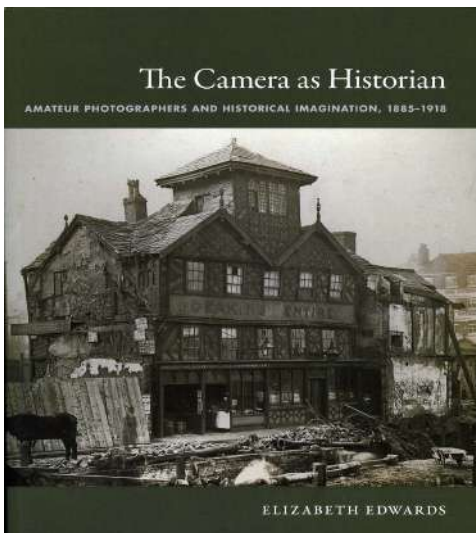
## BOOK REVIEW

### **The Camera as Historian: Amateur Photographers and Historical Imagination, 1885-1918**

by Elizabeth Edwards

Duke University Press, April 2012

Review by Deirdre A. Scaggs



*The Camera as Historian* presents an ethnographic exploration of the photographic survey movement in England, 1885-1918. The objective of the photographic surveys was to record the material remains of the English past so that they would be visually preserved for future generations. The photographers included some skilled artists, white-collar workers, and also women. Edwards'

research discovered around 73 discrete surveys based in English counties, cities and towns; she unveiled over 1,000 amateur photographers. Edwards is critical of the current state of the archival collections, some of which have only survived through benign neglect.

Edwards examines the impulse to photograph based on values through social practices, and also connections between the individual and the object. She looks at the impetus and social makeup of the photographers, not only the photographs themselves. She analyzes the motivations of the photographers, how the photographs were taken, printed, initially preserved, disseminated, and exhibited.

Many of the existing photographs were stripped of their connections to the surveys that engendered them. How often is this also the case with American photograph collections, in which photographs are taken out of context or added to an artificial picture file, where no one examines the intent of the photographer or the context of the creator? Edwards, herself, was formerly the head of photograph and manuscripts collections in Oxford so she has likely seen this happen from the inside.

The book is handsome, though I longed for more images. Even so, there are 121 illustrations in the book for the visual material reader. After reading this book I wanted to know more about the individual photographers who participated in the survey and to see their works. Those desires are positive outcomes as this book is an academic examination and analysis of the practice of the survey movement. Edwards is thorough in her research and detail of this visual anthropological work; it is a dense but thought-provoking study of the practice of amateur photography just before and after the turn of the 20th century.

*The Camera as Historian* demonstrates how archival photograph collections can drive contemporary research. It also comments on how difficult this research can be, given the challenges and misunderstanding of the visual record. If you are an archivist interested in the connection between popular history and photography then this book will appeal to you. It is a complicated reminder of the tension between the desire to photograph and the social forces that fuel that desire. \*

## MEMBER NEWS

The California Historical Society is pleased to announce the completion of the processing of the California Wool Growers Association photography collection and the publication of its finding aid on the Online Archive of California. The sheep industry has long been an integral part of California's rich agricultural history and the photographs in this collection demonstrate the California Wool Growers Association's (CWGA) active role in the industry as advocates for sheep ranchers, proud sponsors of agricultural events such as livestock shows and symposiums, and promoters of wool and lamb products.



Cheryl Ann Holt, *Miss Wool California*, ca. 1968. California Wool Growers Association photograph collection (PC 014), PC 014.002.tif.

The collection, dating from the early 1900s to the mid-1980s, contains photographs, negatives, slides, contact sheets, banquet camera photographs, transparencies, ephemera, correspondence, promotional materials, press releases, and newsletters collected by the CWGA for use in publication or possible publication in the association's journal *California Livestock News*.

The collection was processed in conjunction with the California Historical Society's exhibit **I See Beauty in this Life: A Photographer Looks at 100 Years of Rural California**. Featuring roughly 150 photographs, *I See Beauty in This Life* brings together writer and photographer Lisa M. Hamilton's large-scale color prints and her selections from California Historical Society's vast photography collections, including many images culled from the California Wool Growers Association photography collection.

*I See Beauty in this Life* runs from October 28, 2012 until March 24, 2013 in the California Historical Society galleries. The finding aid for the California Wool Growers Association photography collection can be accessed through the Online Archive of California (<http://www.oac.cdlib.org/>) or by searching the California Historical Society's online catalog (<http://www.californiahistoricalsociety.org/>).

Jaime Henderson, Archivist  
California Historical Society

**TASK magazine**, the student journal published by architecture students in Cambridge, Massachusetts between 1941 and 1944 (and an additional single postwar issue in 1948), now digitized in 2013 by the Frances Loeb Library from its Special Collections holdings, is available online: <http://nrs.harvard.edu/urn-3:GSD.loeb:10140534> and is linked directly from the HOLLIS record. The first issue was published by students from Harvard University, the Massachusetts Institute of Technology and Smith College. Although only a few issues were published it was a significant platform for the discussion of architecture, urban planning, and design during the 1940s. Global in reach, the journal includes writings on housing and planning in the United States, England, China, and Russia. The journal also includes writings on education, industrial design, prefabrication, defense housing, regional planning, postwar reconstruction, and metropolitan life. Among the editorial board advisors were Catherine Bauer, Josep Lluís Sert, and Christopher Tunnard.

Ines Zaldueño, Special Collections Archivist  
Harvard University, Graduate School of Design  
Frances Loeb Library, Cambridge, MA

**Faces of Bettina Steinke**, curated by Gerianne Schaad  
April 28, 2013 - December 12, 2013  
National Cowboy & Western Heritage Museum, Oklahoma City, OK

Renowned portraitist Bettina Steinke worked for more than 60 years capturing faces of the well known and unknown. This small exhibition showcases Steinke's preliminary pastel work and photographs of her career, among other items from the Bettina Steinke and Don Blair Papers. The exhibit is presented by the A. Keith Brodtkin Contemporary Western Artists Project.

Gerianne Schaad, Director,  
Dickinson Research Center

Continued on page 14

## Member News (cont.)



The American Museum of Natural History Research Library is happy to announce the launch of its beta Image Collection site. The site was developed using Omeka and represents an ongoing effort by the AMNH Research Library to share the vast

Collections. Some highlights include lantern slides from the Photographic Collection as well as selected images from major Museum expeditions. Feedback is welcome. Please contact [librarywebmaster@amnh.org](mailto:librarywebmaster@amnh.org).



*Barbara Mathé, Museum Archivist and  
Head of Library Special Collections  
American Museum of Natural History Research Library,  
New York, NY*

*Oh Snap!* is not an exhibition. It is a collaborative photography project that lets people share their work in the Carnegie Museum of Art's Forum Center Gallery. *Oh Snap!* emerged out of a six-museum consortium working with the Innovatrium in Ann Arbor, Michigan, to attempt to shift museum culture to reach new audiences. Starting February 21, 2013, the gallery will feature 13 works recently added to their photography collection meant to spark a creative response. Visitors are invited to submit their own photographs inspired by one of the works from the project. Every day, new submitted photographs are printed and hung alongside their inspirations in the gallery. The submission period ends on April 22 with the gallery closing on May 12. The exhibit can be viewed at <http://ohsnap.cmoa.org/>

*Miriam Meilik, Media Curator  
Archives Service Center, University Library System  
University of Pittsburgh*

## A Strange and Fearful Interest: Death, Mourning, and Memory in the American Civil War

October 13, 2012 - January 14, 2013,

The Huntington Library, Art Collections, and Botanical Gardens,  
San Marino, CA

In lieu of a catalog for the Civil War exhibit that closed in January, the Huntington launched a Civil War website that went live when the show opened. It features works from the show as well as audio commentary by distinguished scholars and some original work by contemporary artists.

*Jennifer A. Watts, Curator of Photographs  
The Huntington Library*

### Editor's note:

If you didn't read about it in the *New York Times*, Jennifer Watts edited a recently published book on the architectural photography of Maynard L. Parker at the Huntington: **Maynard L. Parker: Modern Photography and the American Dream**, by Yale University Press in association with the Huntington. The *Times* ran a piece with an interview with Jenny on November 14, 2012, titled "A Wide Angle Lens on the Midcentury American Home."

