

VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

March 2014

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Editors' Note:

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

Chair's Corner

David Haberstich

Archives Center, National Museum of American History,
Smithsonian

SAA ANNUAL MEETING, VM MIDWINTER MEETING, AND MORE

In the last issue of *Views*, I reported that we had been advised of an effort to shorten section meetings at the SAA 2014 Annual Meeting in order to “loosen up” the schedule, and that sections were being polled about their preferences for a ninety-minute vs. a two-hour slot. Chair-elect Matthew Mason and I each wrote to Nancy Beaumont, arguing in favor of our usual two-hour period on the grounds that we expected to have many projects to discuss and would feature a speaker. I'm pleased to report that a compromise decision has been made by the program committee, allowing two-hour meetings for the sections that wanted them and ninety-minute sessions for the others. I have arranged for a speaker to tell us about an exciting new photographic collection being developed for a Washington institution. Stay tuned for details!

The 2014 VM Midwinter Meeting was held February 20-23 in Pittsburgh, attended by members of the Steering Committee and other VM members. The setting, located and negotiated by Miriam Meislik, was a house high on Grandview Avenue with an appropriately grand view of the Pittsburgh skyline. Some of us also climbed the nifty spiral staircase to the “crow's nest” and rooftop for an even more expansive view. At night we marveled at the spectacular display of city lights through large picture windows, watched the Olympics on television, and enjoyed the camaraderie. The weather was reasonably cooperative.

Miriam arranged a Friday afternoon field trip for us to the Carnegie Museum of Art, where Adam Giles Ryan, curatorial assistant in the Department of Photography, had selected a varied potpourri of treasures from the collection for us to ogle. Catherine Evans, the new chief curator of the museum and an old friend of mine, joined us while we viewed the impressive display. The affable Adam, who attended a portion of our Saturday meeting, has a degree in photography from the Rochester Institute of Technology, and as Stephen Fletcher and I chatted with him, I mused that we represented three generations of R.I.T. graduates.

True to the Midwinter Meeting tradition, attendees shared most meals at the Grandview Avenue house, ably prepared by a number of participants under the direction of Miriam and Laurie Baty (my contribution was dishwashing Saturday night). Since the house comprised two apartments, there were two kitchens available. Various beverages flowed freely.

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

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Chair-elect Matthew Mason, archivist at Yale University's Beinecke Library, has offered to host the 2015 Midwinter Meeting in his area, including a visit to Yale. While the response to his offer was favorable, it's important to stress that the Steering Committee will be happy to consider other suggestions and offers of a meeting location. Anyone with such a suggestion should contact the Steering Committee as soon as possible, including details about lodging and cooking facilities. Also, let us know if your alternative suggestion for 2015 would also be available in 2016.

I think our business sessions were highly productive, with an emphasis on re-invigorating stalled projects. We discussed a variety of special projects, including the proposed daguerreotype book project, digital collection tip sheets, and a publication to celebrate the thirtieth anniversary of the Visual Materials Section. Although we ultimately decided that the daguerreotype publication is not feasible this year, Laurie Baty will chair the book committee and explore options. We also emphasized the importance of the Steering Committee, and I will assign new duties to Members-at-Large. Position descriptions for Steering Committee members, committee members, and working groups are needed, as well as deadlines for projects. We intend to emphasize the importance of our Three-Year Plan, and Matt Mason will develop a new one. Section members will be hearing from us in the months before the SAA Annual Meeting, and we will be asking you for help! I know we're all busy, but I hope we can spread the work around and jointly reinvigorate the Section.

I want to take this opportunity to salute one of our hardest-working members, Anne Salsich, the editor of *Views*. This publication puts our collective best foot forward, and I am very appreciative of Anne's talents, persistence, and work ethic in ensuring a consistently inspiring showpiece for the Section. Viva *Views*!



**Visual Materials Section Meeting at SAA 2014
Thursday, August 14, 3:30 - 5:30**

We were very excited about how well our New Orleans local arrangements worked out! Laurie Baty has offered to work with others on local arrangements for the Washington, D.C., meeting. We intend to follow on the successes of NOLA, so be ready to explore collections, meet old and make new friends at meal meetups and the Section dinner, and hear an excellent talk at the Section meeting. Stay tuned—once the committee has a chance to meet, they will be posting news to the Web site and also publishing in *Views*.

Midwinter Musings

By Tim Hawkins

Communications Coordinator

Photographs by Stephen J. Fletcher

A rooftop deck with a panoramic view of downtown Pittsburgh. Delicious homemade meals. A behind-the-scenes art museum photography collection tour. Outings to nearby restaurants and pubs. A pseudo-slumber party with smart, funny people. The Visual Materials Section Midwinter is much more than long meetings with lengthy discussions. It's also a good time had by all.

The meeting place was a beautiful three-story home on Grandview, high atop the incline with a panoramic view of downtown Pittsburgh. With three floors, two kitchens, four bedrooms and four baths and an amazing roof deck it proved quite comfortable. Seven people stayed in the house while three chose the privacy and comfort of nearby hotels instead, easily accessible from the incline tram two blocks away. Three others were locals who commuted. We try to make this meeting as affordable as possible while also paying attention to the needs of the participants. Most choose the more social communal arrangements, but there are no rules for accommodations. For my sleeping quarters I chose a sleeping bag on the main living room couch with the spectacular cityscape to wake me in the morning.

Toast from Anne's Cleveland French bakery bread, melons, strawberries and blueberries, and lots of coffee. Fancy sandwiches with fresh local breads, avocados, veggies, and homemade butternut squash soup. Scrambled eggs, fried potatoes, bacon, salsa, tortillas, and some odd substance called "facon." Pasta with steamed asparagus. Elegant red wines, local microbrews and a fine bottle of bourbon. Those are just some of the ingredients from the home-cooked meals and after-parties. Cooking together reduces the costs for meeting participants, but more importantly, it promotes a great sense of camaraderie and teamwork.

The daytime meetings took place in the living room with a view, comfortably seated in a circle with the couch and various chairs. There was talk of the upcoming annual meeting at SAA in D.C., web sites, social media and *Views*, new officers, organizing volunteers, merchandise, finances - and long and intense talk of special projects : a daguerreotype book project, digital collection tip sheets, and a VM thirtieth anniversary publication.

Social activities mix with the work. A couple of us took the opportunity to visit a local microbrewery where we happened across a keg-opening and free IPAs for the entire crowd. The commercial district, just a few blocks away, offered grocery stores, shopping and, let's say, an "interesting" selection of local taverns. Both kitchens and the roof deck were constant conversation hubs.



Top: Immediate Past Chair Brett Carnell and Anne Salsich.

Middle: Chair David Haberstick, before launching into serious matters.

Bottom: Miriam Meislik, Chair-elect Matt Mason, and Laurie Baty.

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Midwinter Musings (cont.)

We went on a fascinating behind-the-scenes tour of the photography collection at the Carnegie Museum of Art. In a two-story room deep inside the museum, with a balcony ringing the lower level filled with rare books, all variety of photographs were arranged for viewing on a table for us. We viewed modern daguerreotypes, scrapbooks of vintage steel mill interiors, Duane Michaels prints, and much more, pulled for us by our tour guide. We were then released into the museum where we wandered individually. A faction of us assembled in a translucent orange performing art tea tent where we drank an elegant chai followed by an oolong tea.

All Visual Materials Section members are welcome at the Midwinter Meeting. Although originally designed as a working meeting for the Steering Committee, this year new attendees and non-committee members far outnumbered the committee. It was refreshing to have a few newer archivists from Pittsburgh attend, as the section sorely needs input from a new generation. And I must reveal that my first “expose” of this meeting was rejected by our editor. There was a lot more that transpired, especially during the spontaneous Friday night blow-out, but that I can’t tell you, because what happens in Pittsburgh...

So think about joining us next year. We always try to make this meeting affordable, friendly and inviting. I can’t imagine a better way to meet, learn from, and become friends with your peers in the visual materials profession. And trust me, it’s fun!



Curatorial Assistant Adam Ryan showcasing photographs from the collections at the Carnegie Museum of Art.



Matt Mason and Brett Carnell getting down with an early 19th century photograph album of steel mill views.



Saturday morning's 2014 Visual Materials Section Midwinter Meeting attendees.

L to R: David Haberstick, Mary Alice Harper, Tim Hawkins, Beth Bilderback, Mark Martin, Laurie Baty, Matt Mason, Miriam Meislik, Brett Carnell, Anna Raugalis, Lisa Iacobellis, Adam Ryan, and Stephen Fletcher.

LIFE IN THE SHOP

Films in Time: Processing the Ken Wolfgang Collection

Trent S. Purdy

Library Information Associate

University of Arizona Special Collections Library

Photographs courtesy of the University of Arizona Special Collections Library; captions by Ken Wolfgang

Ken Wolfgang was a travelogue filmmaker born in Toledo, Ohio in 1931. In 1951 at the age of 20, he enlisted in the military which deployed him to Japan. It was there, while walking the streets of Japan, that he had a revelation that the Japanese people were just like him and the people that he loved at home in Ohio. The full-length travelogue films Ken Wolfgang created from the 1950s to 1980s document a wide array of cultures from nations including Mexico, Thailand, Japan, India, Singapore and Austria. The goal of his films was to document unfamiliar aspects of foreign cultures.

Wolfgang sought to avoid traditional tourist highlights within his films and instead to offer insightful perspectives into the lives of the films' subjects. To achieve this, he gained unprecedented access into the daily lives of people from cultures that had previously shunned foreigners. He often spent months with them without a camera to gain their friendship and trust. He aimed to make films that were authentic and that would document the real life events of his subjects as they actually occurred. Wolfgang presented his films throughout the country on the United States travel film lecture circuit where he narrated his films to large audiences as the films were projected in auditoriums.

In 1970, Wolfgang was awarded the Cine Film Festival Golden Eagle Award, considered to be the highest award given for a non-theatrical film produced in the United States, for his film *The Japanese Sword as Soul of the Samurai*. In 1983, Wolfgang retired from filmmaking, citing that the popularity of travel shows on cable and the technology of filmmaking had begun to trump the human connection to the work.



Ken Wolfgang with his son Glenn filming from a narrow gauge railroad in Styria, Austria for his film *Austrian Reflections*, 1979

Continued on page 6



Chimney Sweep, from *Austrian Reflections*, 1979



Top Spinning, Wildest of Malaysian Village Contests, from *In Search of Singapore*, 1973

In March of 2011 I was enrolled in the Master's program in the University of Arizona's School of Information Resources and Library Science and was hired as a graduate assistant at the University's Special Collections Library. In August of that same year the repository accessioned the Ken Wolfgang and Dr. Kendra Gaines Collection. I was fortunate enough to be awarded the duty of processing the collection, which turned out to be a very challenging, interesting, and ultimately rewarding experience for me on both a professional as well as a personal level.

At the beginning of the Fall 2011 semester I had a meeting with Veronica Reyes, the librarian in charge of overseeing the processing of the collection and Dr. Jennifer Jenkins, a professor in the English Department at the University. Reyes and Jenkins explained to me that they chose me to process the collection given my BA in Media Arts, and outlined to me other activities that I would partake in, including conducting an oral history with Mr. Wolfgang and co-curating with Mrs. Reyes an online exhibit dedicated to the collection, hosted on the Special Collections website. I was informed that we were running out of time to conduct the oral history project as Wolfgang was suffering from bone cancer and the rapid deterioration of his health had caused him to be placed into hospice care recently. Conducting the oral history was top priority.

I met with Wolfgang several times in hospice to discuss the information we hoped to garner from the oral history project and also to allow each of us to get acquainted with each other to establish a comfortable rapport. A grant had been secured for processing the collection that would not go into effect until early September, which meant that I couldn't conduct the oral history with Wolfgang until that predetermined time. Unfortunately Wolfgang's health was deteriorating so rapidly that the oral history had to be conducted immediately. Dr. Jenkins visited Wolfgang and conducted the oral history in an informal setting, using questions that I drafted. Mr. Wolfgang's condition deteriorated so quickly that within a few days after his meeting with Dr. Jenkins he was physically unable to have a conversation for more than a few minutes. Soon after that, Mr. Wolfgang passed away. It was truly a sad occasion and was unfortunate on a scholarly level, as information pertinent to the collection could have only been garnered through oral history interviews.

Upon completion of the oral history component I began arranging and describing the collection. It was decided that the film and audio portion of the collection would be described at the item level. The collection was accessioned into the repository in no discernible order, so I devised an arrangement that divided the collection into series and subseries. Arranging and describing the materials within the collection proved to be a daunting and frustrating task as Wolfgang often mislabeled, had multiple labeling on each item, or failed to label the items at all.

Mid-way through arranging and describing the collection, I began work on creating the online exhibit dedicated to the collection. Some of the most interesting items selected for inclusion were scrapbooks that Wolfgang had created for each film or region he had visited, which held a wealth of valuable information resources such as correspondence, film promotional items, photographs, and ephemeral items, as well as shot lists, film scripts, and daily diaries which described in detail the production of the films. Along with these paper-based items, I selected clips from the films that had been digitized. These clips were uploaded to YouTube to ensure they would be available to a global audience.

After the online exhibit was completed I began work on finishing the arrangement and description of the collection at a very rapid clip to facilitate the use of the materials by students from Dr. Jenkins' graduate level English class. The students used the materials to compose essays that were to be presented at a symposium held at Special Collections on May 3, 2012. It was very rewarding to be a vital part of the creation of new research which investigated unique film materials that had been inaccessible to researchers only a few months prior.

Through working on the Ken Wolfgang collection I learned a great deal about how to process a collection in a professional archival setting and garnered unique experience, such as donor visits, conducting an oral history, and immediate use of the collection by scholars, that is rarely available to students in my position. On a personal level, it was very fulfilling to meet with Mr. Wolfgang and get to know his affable and supportive personality before he passed.



Thai Classical Dance from *Legendary Siam*, 1971

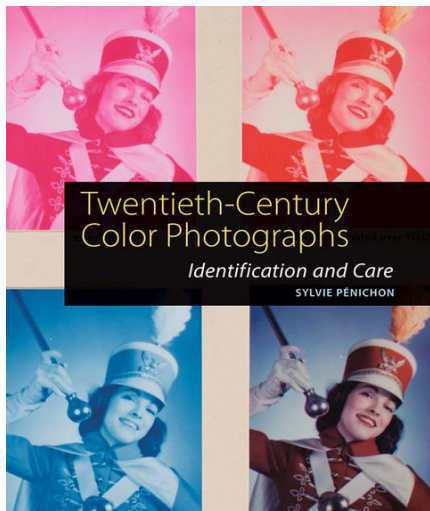
17th Century Rock Band takes a Rest,
from *The Soul of Japan*, 1971



Book Review

by Robert Burton

Photograph Cataloger, Weissman Preservation Center, Harvard Library



Twentieth-Century Color Photographs: Identification and Care

Sylvie Pénichon

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/>

How much do you know about the history and preservation of color photographs? Did you know that dye coupling prints and transparencies (Kodachrome and Ektachrome for example) are also likely to deteriorate and fade in the dark? And did you know a common attribute that can help in identifying pigment prints is the misalignment of colors usually visible in the margins? Did you also know that when he introduced the SX-70 at a presentation in 1972, Edwin Land implied the film was indestructible (an exaggeration of course) when he proclaimed, “You can spill martinis, drop it in the bathtub, put it in your pocket, stack it, give it away”?

Even readers who have worked professionally with historical photographs for many years will be greatly enriched by Sylvie Pénichon’s illuminating *Twentieth-Century Color Photographs: Identification and Care*. Recently named conservator in the Department of Photography at the Art Institute of Chicago after more than 11 years as a photograph conservator at the Amon Carter Museum of American Art in Fort Worth, Texas, the author is an internationally recognized

authority in the conservation of color photography. She also currently serves as chair of the American Institute for Conservation’s Photographic Materials Group.

Carefully researched, clearly written, and organized for easy reference, this latest publication from the Getty Conservation Institute intended for the preservation of photographic materials will be of interest and use to anyone involved in the care and management of color photographs.

Pénichon begins with a concise history of color photography in the 19th century. From early attempts at color photography and basic concepts of color theory to French physicist Gabriel Lippmann’s method for producing the first stable direct color photographs in the early 1890s, she places the development of color photography in historical context. In the next seven chapters she covers the most commercially and historically significant color photographic processes of the 20th century. These major groups include additive color screen, pigment, dye imbibition, dye coupling (or chromogenic), dye destruction, dye diffusion, and dye mordanting and silver toning processes. In each chapter, she introduces the basic features of a process and provides an overview of its history. This is followed by sections that detail and illustrate the technology, the component materials and common types of deterioration, methods of identification, and specific guidelines for display, housing, and storage of photographs made from each process.

The final chapter offers brief general guidelines that apply broadly to all color photographs, and descriptions of some basic tools available for monitoring changes in color photographs. Extensively illustrated, *Twentieth-Century Color Photographs* includes an index, bibliography, glossary of technical terms, and appendixes with detailed chronologies for Kodachrome and Ektachrome films, Cibachrome/Ilfochrome printing materials, and instant films.

I found Pénichon’s work to be an invaluable resource that now holds an important place on my reference shelf, right next to James Reilly’s *Care and Identification of 19th Century Photograph Prints*.

NEW in Print

Liz Ruth-Abramian

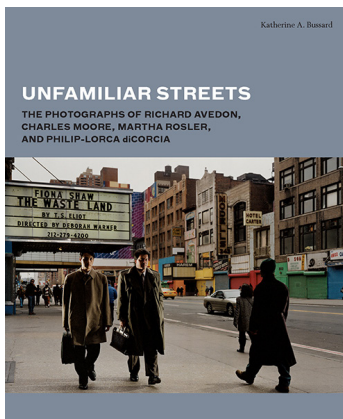
Book Review Editor
Los Angeles Maritime Museum



FREEDOM NOW! FORGOTTEN PHOTOGRAPHS
OF THE CIVIL RIGHTS STRUGGLE

MARTIN A. BERGER

Berger, Martin. **Freedom Now! Forgotten Photographs of the Civil Rights Struggle.** University of California Press, 2014. 192 p. \$49.95, hardcover. Available at <http://www.ucpress.edu>



Katherine A. Bussard

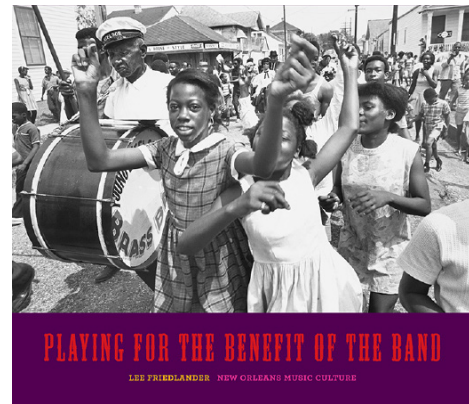
UNFAMILIAR STREETS

THE PHOTOGRAPHS OF RICHARD AVEDON,
CHARLES MOORE, MARTHA ROSLER,
AND PHILIP-LORCA diCORCIA

Bussard, Katherine A. **Unfamiliar Streets : The Photographs of Richard Avedon, Charles Moore, Martha Rosler, and Philip-Lorca diCorcia.** Yale University Press, 2014. 232 p. \$65.00 cloth. Available at <http://yalepress.yale.edu/>

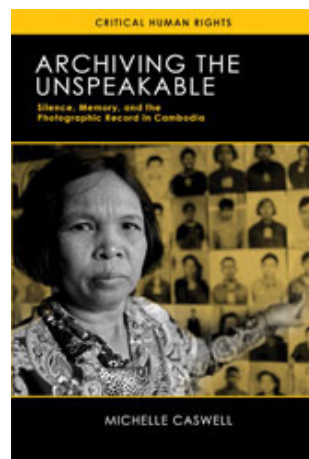


Eppridge, Bill, Adrienne Aurichio, and Daniel Melamud. **The Beatles: Six Days that Changed the World. February 1964.** Rizzoli, 2014. 160 p. Hardcover. \$29.95. Available at <http://www.rizzoliusa.com/>

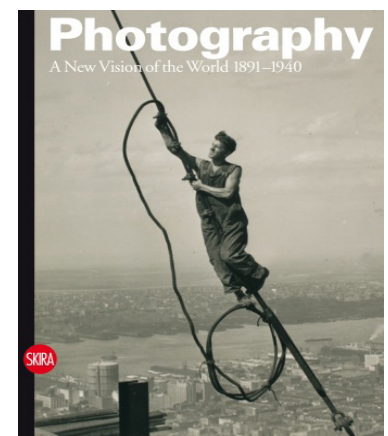


Friedlander, Lee. **Playing for the Benefit of the Band : New Orleans Music Culture.** Yale University Press, 2014. 207 p. Paper over board, \$60.00. Available at <http://yalepress.yale.edu/>

Caswell, Michelle. **Archiving the Unspeakable: Silence, Memory, and the Photographic Record in Cambodia.** University of Wisconsin Press, Madison, 2014. 246 p. \$29.95 (pbk). \$24.95 (e-book). Available at <http://uwpress.wisc.edu/books/5210.htm>



Guadagnini, Walter. **Photography vol. 2: A New Vision of the World 1891-1940.** Skira, 2012. \$60.00. Hardcover. Available at <http://www.rizzoliusa.com>

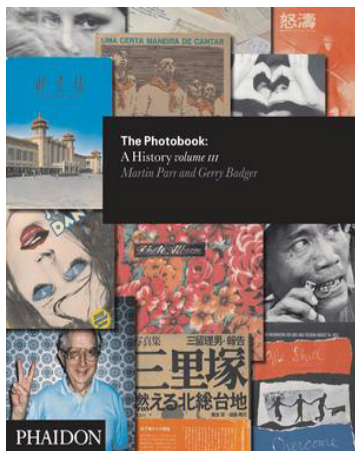


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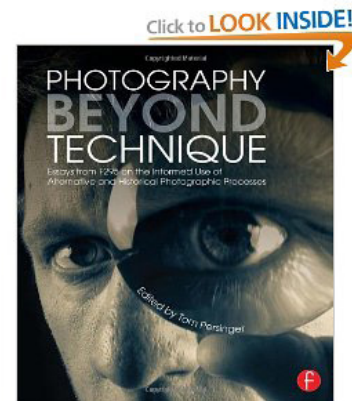
NEW in Print (cont.)



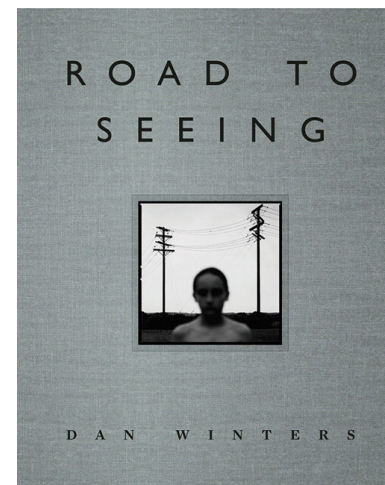
Lowell, Waverly and Elizabeth Byrne, Carrie L. McDade, editors. **Landscape at Berkeley: The First 100 Years.** University of California Press, 2013. 296p. \$45.00 + \$10.00 shipping. Available at <http://ced.berkeley.edu/events-media/publications/landscape-architecture-centennial-book>



Parr, Martin and Gerry Badger. **The Photobook: A History Volume III.** Phaidon Press, 2014. 320 p. \$100.00. Available at <http://www.phaidon.com/store/photography/the-photobook-a-history-volume-iii-9780714866772/> See also, Photobook: A History (vols 1 and 2).



Persinger, Tom, editor. **Photography Beyond Technique: Essays from F295 on the Informed Use of Alternative and Historical Photographic Processes.** Focal Press, 2014. 256 p. \$40.00 paperback. Available at <http://www.amazon.com>.



Winters, Dan. **Road to Seeing.** New Riders; Peach Pit Press, 2014. 696 p. \$63.99 (pbk or e-book) Available at <http://www.peachpit.com/store/road-to-seeing-9780321886392>

Exhibitions and Digital Publications

Emily Gonzalez

Contributing Editor

EBSCO Information Services

Digital Publications

“Decoding the History of Photography: Free and Inexpensive E-Books”

From “Hunting and Gathering”,

<http://georgiaphotographers.wordpress.com/2014/03/11/decoding-the-history-of-photography-free-inexpensive-e-books-tuesday-tips/>

Brush up on your 19th and early 20th century photographic processes and techniques with this helpful list of free or cheap e-books. Good for research or skimming through cool old photograph techniques on your Kindle or iPad. This writer enjoyed skimming through “The Book of the Lantern” (1889), published on the Internet Archive, for its drawings and advertisements.

Digital Exhibitions

President Barack Obama Visual Iconography

<http://rnc.library.cornell.edu/obama/>

“In 2008, Cornell Library’s Division of Rare and Manuscript Collections (RMC) began building a collection of political campaign publicity and memorabilia documenting the campaign and election of President Barack Obama. These materials are archived on this website, complete with a digital catalog and index. As the site’s introduction notes, the collection will be of interest to multiple disciplines, including art, art history, history, and American studies. Visitors can use the Browse/Search feature to explore over 80 images, including iconic posters created by Shepard Fairey, promotional materials, and folk art.” News from the Scout Report, March 14, 2014; description from Cornell University website.

Beyond Bollywood: Indian Americans Shape the Nation

<http://www.google.com/culturalinstitute/exhibit/beyond-bollywood/QRe7ecEu>

This newly launched digital exhibit serves as an online companion for the new “Beyond Bollywood” exhibit at the National Museum of Natural History, Washington, D.C, which showcases the “heritage, daily experience and numerous, diverse contributions” of Indian immigrants and Indian Americans in the United States. The digital exhibit features samples from the exhibition as well as new items, including photographs and examples of art and design. The exhibit is powered through the Google Cultural Institute, and will also soon feature another digital exhibit by curator Masum Momaya which examines “Indian American labor immigration through the lens of multimedia art.”

The analog exhibit runs from February 27, 2014-August 17, 2015.

Design and Violence



“Insect Army (There’s nothing new under the sun).” 2010,
Job van der Molen.

<http://designandviolence.moma.org>

From MOMA’s website, “Design and Violence is an experimental online curatorial project that will stretch over

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Exhibitions and Digital Publications (cont.)

several months, maybe years. Its purpose is to explore the idea of violence in contemporary society using design objects as prompts for wider questions and reflections.” The online exhibit features stunning color photographs of the objects, videos and sound pieces, as well as opportunities for viewers to participate through an interactive Q&A comments section. This project brings together curators from various architecture and design backgrounds.



Photo © Jamie Rojo. BrooklynStreetArt.com, 2008-2012.

Brooklyn Street Art

<http://www.brooklynstreetart.com/theblog>

“Straight outta Brooklyn, BSA tracks the new creative spirit that runs in the streets, the artist studios, and galleries of New York and around the world. New hybrids, new techniques, and new mediums are expanding the definition of public art, street art, graffiti, and urban art; each vying for the attention of passers-by. As trends develop in the street, we watch to see how they affect popular culture and the rest of the art world.”

In addition to intriguing photographs of street art and graffiti, Brooklyn Street Art also features previews of upcoming gallery shows around the country.

Analog Exhibitions

Ray Eames: In The Spotlight

Architecture and Design Museum, Los Angeles, CA

February 25, 2014-May 4, 2014

<http://aplusd.org/exhibitions-current/ray-eames-in-the-spotlight>



Courtesy of hermanmiller.com, 2012-2014.

Long associated with her husband, Charles Eames, this exhibit focuses entirely on design icon Ray Eames through “letters, notes, sketches, paintings, photographs, process drawings, furniture, films and collections.” From the Architecture and Design Museum website, “an intimate study of Ray’s world, the exhibition concentrates on the iterative, hands-on process that the famous Charles and Ray Eames team are known for.”

Bill Rauhauser, Solo Exhibition

The Scarab Club, Detroit, MI

February 9, 2014-March 29, 2014

http://www.scarabclub.org/Exhibition_-_Events/Current_Exhibit/current_exhibit.html

This solo exhibit focuses on the photographs of Detroit photographer Bill Rauhauser, who the Huffington Post calls “The Midwest’s answer to Henri Cartier-Bresson, the French father of street photography.” Rauhauser’s striking, sometimes stark photographs are similar in subject to photographs of also until-now unknown street photographers like Vivian Maier, but are different in their depiction of an old Detroit, “as it used to be”.

Exhibitions and Digital Publications (cont.)

Face Value: Portraiture in the Age of Abstraction

National Portrait Gallery, Washington, D.C.

April 18, 2014-January 11, 2015

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

Portraiture Now: Staging the Self

National Portrait Gallery, Washington, D.C.

August 22, 2014-April 12, 2015

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

Although they debut months apart and focus on entirely different time periods and themes, the overall issue of portraiture remains at the heart of these two exhibits. “Face Value” showcases paintings, drawings, prints and sculpture from mid-20th century artists like Elaine de Kooning, Robert Rauschenberg and Jamie Wyeth, who “were reinventing portraiture” at one of its most unpopular moments. “Portraiture Now” looks at the works of several Latino artists who “through their work show how identities are constructed and fluctuate,” particularly as the largest minority in the United States. Groundbreaking artist Rachele Mozman is featured in this exhibit, which also includes artists such as David Antonio Cruz and Carlee Fernandez.

Hopper Drawing: A Painter’s Process

Walker Art Museum, Minneapolis, MN

March 13, 2014-June 20, 2014

<http://www.walkerart.org/calendar/2014/hopper-drawing>

From the Walker’s website, “Hopper Drawing: A Painter’s Process is the first major museum exhibition to focus on the drawings and creative process of Edward Hopper (1882–1967). More than anything else, Hopper’s drawings reveal the continually evolving relationship between observation and invention in the artist’s work, and his abiding interest in the spaces and motifs—the street, the movie theater, the office, the bedroom, the road—that he would return to throughout his career as an artist.” This exhibit is organized by the Whitney Museum of American Art and features many works that have never before been exhibited alongside archival research into the spaces that inspired Hopper’s works.

MEMBER NEWS

Deborah Rice

Contributing Editor

Walter P. Reuther Library



Tracey Schuster, Mahsa Hatam (Getty Research Institute) and Chris Lakey (Johns Hopkins University) setting out collection materials for the workshop. Photo courtesy of Danielle Sommer.

The Getty Research Institute Holds Winter Workshop on Photography’s Mediation of Sculpture

The Getty Research Institute in Los Angeles sponsored a two-day workshop on January 16-17, 2014, on the topic of the photography of sculpture. The event was led and organized by Tracey Schuster, head of permissions and photo archive services at the Getty Research Institute, in collaboration with Anne Blecksmith, reader services librarian, The Huntington Library; Megan Luke, assistant professor of art history, University of Southern California; and Sarah Hamill, assistant professor of art history, Oberlin College.

The workshop focused on photography’s mediation of sculpture. Examining photographs, prints, and archival material in the Getty Research Institute’s Photo Archive and Special Collections, presenters discussed new ways of reading these pictorial tools that mediate the writing of art history. Not neutral documents or transparent images, reproductive photographs shape the foundations of the modern discipline of art history. Participants addressed questions such as: How do photographs shape spatial experience, transforming three-dimensional space into a two-dimensional plane? How do the photographs that

Continued on page 14

MEMBER NEWS (cont.)

scholars and critics use, also narrate a history of sculpture and the writing of art history? How do illustrations of sculptural and archaeological objects tell their own story about those objects?

The workshop formed part of the Getty Research Institute's ongoing research project, *Photo Study Collections: Primary Evidence of Art History's Legacy in Photographs*.

Submitted by Tracey Schuster
Head of permissions and photo archive services,
The Getty Research Institute

Lectures Focus on 19th Century New Jersey Photographers

Gary D. Saretzky, Monmouth County archivist and photographer, is presenting a series of free public lectures on photography, primarily regarding New Jersey photographers of the 19th century, in March and April 2014.



Stereograph card, "Big Fish Caught at Billop's Point." John C. Scott, New Brunswick, NJ, photographer.

- March 13
19th Century New Jersey Photographers: Union County
Westfield Public Library, Westfield, NJ
- March 20
19th Century New Jersey Photographers: Middlesex County
Sayreville Historical Society
Sayreville Senior Center, Sayreville NJ
- March 28
Horizons Speakers Bureau of the New Jersey Council for the Humanities
19th Century New Jersey Photographers: Morris County
Mountain Lakes, NJ 07046
- March 30
19th Century New Jersey Photographers: Middlesex County
Middlesex Public Library
Middlesex, NJ 08846

- April 30
Preserving Family Photos
Monmouth County Archives
Manalapan, NJ 07726

Submitted by Gary D. Saretzky
Archivist, Monmouth County Archives

Salted Paper Prints and Daguerreotypes: New Online Content from The Bancroft Library



View of the west side of Montgomery Street, from Washington to Pacific [1855]. Fardon, G. R. (George R.), 1806-1886, photographer. Bancroft Library F869.S3.9 F138x:11

The Bancroft Library has recently updated its online collection of early California photography with several dozen significant works made prior to 1860. Images can be viewed via the Calisphere and the Online Archive of California websites.

Included in the update are the Charles L. Weed Photographs of the Middle Fork of the American River and Forest Hill, the Yosemite Valley, and Mariposa Big Trees, Coloma, and Placerville, Oct. 1858-July 1859. The collection consists of 26 views (salted paper prints) of mining districts and riverbed mining in California's gold country, 17 views of Yosemite, and 5 views of trees in sequoia groves or other forests. The Yosemite views are considered the first photographs taken in Yosemite Valley and environs.

Also newly online is the Bancroft Library's copy of George

MEMBER NEWS (cont.)

Robinson Fardon's *San Francisco Album* of salt prints, published in 1856, along with several single-item Fardon prints.

Both of these salt print collections have been described within Bancroft's online finding aid to *Cased Photographs and Related Images from The Bancroft Library Pictorial Collections, circa 1845-circa 1870*. <http://www.oac.cdlib.org/findaid/ark:/13030/tf7p3006fv/>

Some significant daguerreotype acquisitions have also been added. These include twelve views by William Henry Rulofson of Stockton, California, which form part of the magnificent Charles M. Weber and Murphy Family Collection of Portraits and Stockton Views, as well as some outstanding single-item acquisitions.

Submitted by James Eason

Principal archivist for pictorial collections,
The Bancroft Library, University of California, Berkeley

New Film Collection at the San Diego Air & Space Museum



Atlas missile.

The San Diego Air & Space Museum received a historic Atlas space launch vehicle film collection donation from Lockheed Martin and United Launch Alliance (ULA),

totaling approximately 3,000 reels of 16-millimeter film. The collection is being digitized by the Museum and will be made available online for worldwide public access. In addition to the film, \$50,000 to preserve and catalog this collection was provided to the Museum by Lockheed Martin and ULA.

The Atlas was originally built by General Dynamics in San Diego and was America's first ICBM. However, the Atlas was also used to put the first Americans into orbit for the Mercury Space Program. Since the first launch in 1957, over 500 Atlases have been put into orbit.

The Atlas film collection includes interviews and lectures by early rocket pioneers, films of both presidential and early astronaut visits to Atlas facilities are included, as are films documenting virtually every launch of the Atlas program. As the Atlas was conceived and built in San Diego, it is logical that the collection returns home to the San Diego Air and Space Museum.

Thus far, over 100 of the films have been digitized and placed on the Museum's YouTube Channel (<http://www.youtube.com/sdasmarchives>). As the inventory, which came along with the collection, was incomplete, and several numbering systems had been used to identify the film, cataloging the films has been challenging. However the effort will be well worth it and we are excited to share this collection with the public!

Submitted by Alan Renga

Archivist, San Diego Air & Space Museum

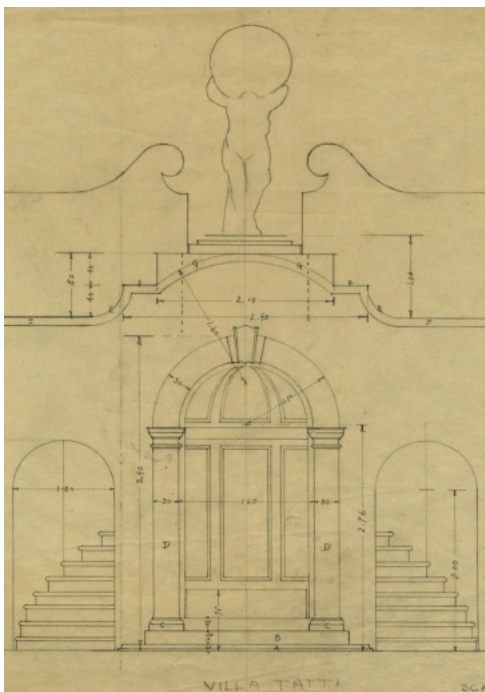
Garden Designs for Florentine Villa Digitized in Frozen Massachusetts

As this winter's polar vortex inspired dreams of sunny days and green, growing things, the Berenson Library Manuscripts and Archives and the Harvard University Archives teamed up to digitize a small set of landscape garden designs for the Villa I Tatti in Florence, Italy.

Geoffrey Scott (1884-1929) and partner Cecil Pinsent (1884-1963) were the architects of choice for the Anglo-American expatriate community in Florence, Italy, at the beginning of the 20th century. Their partnership and their first commission was for Bernard and Mary Berenson, owners of the Villa I Tatti in the Settignano foothills east of Florence. Bernard Berenson left the property to

Continued on page 16

MEMBER NEWS (cont.)



*Detail from Drawing 7, Villa Tatti
[grotto elevation], 1910.*

Harvard University in 1959 and it has flourished as The Harvard University Center for Italian Renaissance Studies. The drawings turned up in a routine survey of the Records of the Harvard Corporation. The garden designs are pencil on tracing paper and focus chiefly on areas incorporating stonework.

The finding aid provides links to the digitized drawings: <http://nrs.harvard.edu/urn-3:HUL.ARCH:hua02014>

Submitted by Kate Bowers
Collections services archivist for metadata,
systems, and standards, Harvard University

American Jewish Historical Society Processing Project Unveils Large Photograph Collection

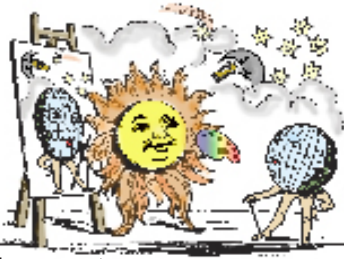
As part of a very large four-year processing project for the United Jewish Appeal–Federation of Jewish Philanthropies of New York collection currently well underway at the American Jewish Historical Society in New York City, a group of United Jewish Appeal (UJA) photographs was recently processed. This group contains approximately 18,000 prints,

occupying 24 cubic feet, and is held in 20 cartons. The vast majority of prints are black and white, sized 8 x 10 inches. The date range of this group is from the late 1940s through 1973. The photos are primarily organized chronologically and then alphabetically according to division, event, or community name, though some files on the Joint Distribution Committee, on Keren Hayesod, and on the state of Israel are included among the late 1940s boxes. The majority of images show posed group portraits or candid views of agency board members, agency executives, and celebrity guests attending special events and fundraising parties. A few famous names included in the group of photographs are: Nelson Rockefeller, Abraham Beame, Danny Kaye, Shelley Winters, Gerald Ford, Moshe Dayan, Eleanor Roosevelt, Hal Linden, Golda Meir, Joan Rivers, George McGovern, David Ben-Gurion, and George Romney. A small selection of images from this group of was curated, digitized and uploaded as a Flickr set recently at: http://www.flickr.com/photos/center_for_jewish_history/sets/72157641613261814

Submitted by Heather Halliday
Archivist, American Jewish Historical Society



Eddie Cantor with oversized telephone, 1957



VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

July 2014

SAA Annual Meeting Issue

Volume 28, Number 2

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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 for additional information.

CHAIR'S CORNER

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



credit: Stephen J. Fletcher

Welcome to Washington!

I'm excited about the upcoming SAA Annual Meeting, and I hope you are too. I'm encouraging each and every section member to attend if at all possible. We had an excellent turnout at last year's section meeting in New Orleans, and I hope we can top that. Our agenda will include news and reports as usual, including the work of Chair-elect Matthew Mason and our Members-at-large to develop a new three-year plan. However, I would also like to focus on two issues and open the session to the floor for brainstorming about (a) how to energize the section and generate solid accomplishments for the benefit of visual materials archivists and researchers; and (b) strategies to introduce more visual materials programming into annual meetings.



Dr. Aaron Bryant

Our meeting will close with a speaker, the dynamic Dr. Aaron Bryant, Andrew Mellon Foundation Curator of Photography at the National Museum of African American History and Culture, whose awesome new building is currently under construction. He will speak about the challenges and benefits of starting a documentary photography collection from scratch. One of Aaron's recent publication is "Sight Syncs Sound: Civil Rights Music, Robert Houston's Photography, and the 1968 Poor People's Campaign" in *Sounds of Resistance: The Role of Music in Multicultural Activism* (Praeger Press, 2013). During his 2012 Smithsonian predoctoral fellowship he did research for his University of Maryland dissertation in American studies, "A Different Lens: Alternative Views of Civil Rights and the 1968 Poor People's Campaign." He was an Ann Wylie Fellow at the University of Maryland, College Park. He has taught history, cultural theory, and public leadership at the University of Maryland, Johns Hopkins, and the U.S. Department of the Interior. Formerly a consultant in business development, policy, and operations, Bryant's articles have appeared in *Black Enterprise* and *The Crisis Magazine*, among others. He

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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.)

earned his B.A. in History from Duke University and an M.F.A. in Arts Management from Yale. He was curator for the James E. Lewis Museum of Art at Morgan State University before joining the Smithsonian.

As you might remember from a previous article, I'm personally interested in comparing the management of visual collections across the supposed divides of museums, archives, and libraries. Therefore I thought it would be of interest to the section to hear from Aaron, a new curator of a newly formed museum collection of photographs, and the consequent advantages and challenges he faces. The digital revolution has been a game-changer for all archivists, but especially for visual materials archivists, and we wonder if it ultimately will force us to abandon some of our cherished archival principles and methods. I think it's useful for archivists to be more aware of the museum approach, and since the NMAAHC collection is new and of potentially great significance, I think it will prove to be of interest to our members. In addition to the still photographs in which Aaron specializes, I'm asking him to say a few words about his museum's film and video collections, as well as other visual materials. Regardless of how institutional collections are managed or under what guiding philosophy, access is the ultimate goal.

Please, please avail yourselves of other section activities at the Annual Meeting—especially the dinner. While attendance at last year's section meeting was very encouraging, the turnout for the dinner was, well, not so much. I did see some new faces there, which was great, but the absence of (pardon the expression) old faces was a bit puzzling. Please join us!

As both an archivist and curator—and a tiny cog in the federal bureaucracy—I hope to see every last one of you in Washington in August! (Well, I can hope.) Attend the meetings, but visit or re-visit some of our cultural and historical treasures. And enjoy Washington's famous cool August breezes! Let's set a VM attendance record.

Speaking as a curator, there actually is an exhibition on view in the National Museum of American History, organized by yours truly! It's entitled "Continuity and Change: Fifty Years of Museum History," and it's in the basement (yes) of the building, near the cafeteria and the simulators (don't ask). I tried to summarize fifty years of exhibitions, collecting philosophies and initiatives, programs, and even a major name change in some twenty-five images with brief captions. I had intended to use sixty to seventy images, but the director wanted big prints. I selected photographs primarily from the Smithsonian Institution Archives, and we're showing digital prints from the original negatives and transparencies. Please take a look!

-- David Haberstich

VM Section Elections

Meet the candidates for the open positions: Chair-elect and one Steering Committee Member-at-large. Every year these two positions become open. The Members-at-large serve 3-year terms. The Chair-elect becomes the Chair at the following Annual Meeting. Thank you to all candidates for offering to run for office in the VM elections.

Chair-elect Candidates



Christina Johanningmeier

I am currently working full-time in visual materials at the Wisconsin Historical Society, accessioning and cataloging incoming and backlog collections. I am also a member of the Diversity Committee at WHS. Also in Madison, I serve on the arrangements committee of the Oral History Roundtable, created for the Oral History Association annual meeting, which will be in Madison this October.

In addition to being a member of the VM section, I am a member of the VMCA Roundtable and the Women Archivists Roundtable. I am a former chair and steering committee member of the latter. My archival and VM interests include: advocacy for the profession, for visual materials, archival education, and collecting in the digital age. Non-archival interests include watching as many television shows about private investigators and detectives as humanly possible.

I believe the role of section leaders is primarily to ask questions of the members, to engage in a dialogue through the programs, digests and newsletters. My question would be, in this digital and diverse global community, how do we help members to make the best use of resources and revenue,

further research, ensure public access, protect privacy when appropriate, and continue to preserve and document the historical record?



Paula Jeannet Mangiafico

Greetings from North Carolina! I'm Paula Jeannet Mangiafico, candidate for Chair-elect of the Visual Materials Section. I work at Duke University as the Visual Materials Processing Archivist for the Rubenstein Rare Book & Manuscript Library, and have been a member of the VM Section since 2002. As soon as I entered the room for that year's Section meeting, I was captivated by the group's size, energy, and commitment, not to mention its good humor and theatrical moments! Since then, the Section has continued to grow and to serve as a true forum for everyone who works with visual materials collections.

Have you noticed all the new faces that fill our Section's meeting room at the yearly SAA meetings? The majority are not photographic or film archivists. They come to us because they connect with visual collections in some way as part of their work, and are thirsty for technical and practical guidance in order to do right by their materials and users. What do they want to know? And what can we give them? What might they give back to us? These are larger questions that should inform every facet of the VM Section's work. We should include ourselves in the picture—we're just as thirsty for knowledge and progress.

As Chair-elect and consequently Chair of the VM Section, I would look forward to working with the Section membership

Continued on page 4

VM Section Elections (cont.)

to renew our energy and commitment to four areas. **Lead:** We can promote our combined professional knowledge via multiple distribution points such as the web site, blogs, and online videos, and lead the search for solutions to our unique challenges. **Teach (and Learn):** We can inspire professionals with a new set of educational programs on hot topics such as born-digital collections and metadata, identifying and handling different printing processes, and learning about today's research trends. And we can attend them as well as teach them. **Advocate:** We can forge connections with federal agencies and other organizations and add our strong voice to advocacy for the preservation and funding for visual collections. And finally, **Create:** We can create and stimulate new energy in our Section by continuing to attract attendees and new members through highly appealing Section programs, trenchant SAA sessions, and lively meetings that offer immediate take-away content. If you need a more visual image, think of honey and the hive!

I know you have ideas about all of these areas and how they might be expressed in our new three-year plan, and I hope I may look forward to working with all of you to continue our tradition of doing vital work for the profession, and having fun along the way!

Steering Committee Member-at-large Candidates



Savannah Gignac

I currently work at the Neils Bohr Library & Archives as Photo Librarian of the Emilio Segrè Visual Archives. Before Niels Bohr Library, I was Project Archivist at the Harry Ransom Center and the Smithsonian Institution. I am responsible for managing and overseeing all aspects of the Emilio Segrè Visual Archives. I provide primary reference service to the photo collection, work with researchers and donors, catalog collections, monitor copyright/permissions, and promote our collection through publications, blogs, and multiple social media platforms.

We recently completed the successful migration of 25, 000 images from our Access database to a Drupal platform. Switching to a Content Management System required months of planning, teamwork, and insight into what patrons want from a photo archives. Our website and database offers finite

results, an easier digitization and cataloging workflow.

I completed my Masters Degree in Information Studies with a specialization in Archives from the University of Texas (2012). This summer I'll be presenting at SAA, as well as the NDIIPP annual meeting.

I am active in the DC archivist/librarian community and would like to expand that action to the VM section of SAA. The stronger a network is, the easier it is to tackle such daunting questions regarding issues like preservation, copyright, and digitization. As a solo photo archivist I rely heavily on our community when running into the unique challenges presented by visual archives. I hope to promote who we are, what we do, and collaborate with others. I want to discuss new ideas, goals, and questions presented by the unique challenges we face in visual material archival collections.



Emily Gonzalez

While completing my Masters degrees in Library Science and History from Simmons College (2013), I worked as

VM Section Elections (cont.)

a Photograph Cataloging Assistant at the Schlesinger Library, Harvard University and interned for the Visual Resources Department at the School of the Museum of Fine Arts, Boston. I currently work as a Bibliographic Database Designer for EBSCO Information Services, but continue to pursue my love of working with visual materials through volunteer work and especially through the VM section. For the past year, I have served as Contributing Editor for the Exhibitions and Digital Publications section for VIEWS, the Newsletter of the Visual Materials Section. Working with Views has expanded my understanding of our field and has made me want to take a much more active role in this section.

Although I am still starting out in my career, my experiences thus far have taught me the value of creating robust metadata for visual materials, increasing our preservation skill sets—especially for atypical or mixed media formats—and in particular, addressing the ongoing need for user outreach and education in our field. Our roles and responsibilities as trained professionals in acquiring, processing, describing and preserving visual materials are more important than ever, and it is crucial that we use this knowledge to educate individuals and groups who create and share images on a rapidly growing basis.

How can we better educate our users and communities on saving their various curated images, making best practices approachable and relevant for the general public as well as for ourselves? This is one of the challenges I am ready to take on as a Member-at-large of the Visual Materials Section Steering Committee.



Irlanda Jacinto

I am a new professional currently working as Metadata Specialist at the University of New Mexico Bunting Visual Resources Library (BVRL). My duty at BVRL is to ensure the description and discovery of over 140,000 images is done in an efficient and resourceful manner. I graduated from the University of Arizona with a Masters in Library Science. I focused on the preservation of dance and performance art through images. I helped establish the Dance Resources Center at The University of Arizona School of Dance and as a Dance Heritage Coalition Archival Fellow I helped the Lula Washington Dance Theatre with preservation initiatives of their visual materials. I have also processed image collections at Center for Creative Photography and the Library of Congress Prints and Photographs Division. Presently, I am a part of the Visual Materials Education Committee.

Visual materials are an integral component of the human record, one that at times evokes emotions, sentiments, and situations that texts cannot denote. The future of visual

materials lies in the intersection of analog and digital preservation while we have begun to develop methodologies that handle the inconstancies of digital media our profession has yet to learn how to cope with the underlying intellectual, technological, and generational differences between the two. How effectively we transverse from one to the other will dictate the growth and future of our profession as well as prescribe how well we document the human experience.

I am seeking office not only because I would like to ensure the continual preservation of our analog visual record; I also want to strive to build an outlet for the millennial generation. We must have a say in the procedures that will dictate how our digital visual history is preserved.

MARAC Spring 2014: Destination Rochester!

A Report by Hillary S. Kativa

Archivist for Photographic and Moving Image Collections
Othmer Library of Chemical History, Chemical Heritage Foundation

At the end of April, nearly 300 archivists gathered in Rochester, NY for the Spring 2014 Mid-Atlantic Regional Archives Conference. Organized around the theme “Film, Freedom, and Feminism,” the conference featured a diverse line-up of presentations and speakers, including sessions on web archiving, electronic record-keeping, documenting social movements, and women in both the archival profession and popular culture. This last session, the coyly named “Pop Tarts: Images of Women in Pop Culture,” appropriately featured a wealth of visual materials from the collections of Binghamton University, The New School, and Virginia Commonwealth University, including B-movie posters, comic books, and vintage advertisements. (By far, “Pop Tarts” was the most entertaining session I attended, if only for presenter Jennifer McDaid’s lively account of Norfolk’s famed burlesque theater!)

At Friday’s plenary session, Kathleen Roe (Vice-President/President-elect of the Society of American Archivists) officially opened the conference with a lively and engaging discussion of the state of the profession, invoking the example of Katniss Everdeen to encourage attendees to catch the fire of archival advocacy. Following her remarks, Roe opened the floor to comments and discussion, which touched on topics ranging from archival education and training to internships, salaries, and collaboration with library and museum professionals. In addition to some delicious carrot cake, lunch featured a presentation by Kathleen A. Connor (Curator of the George Eastman House and the George Eastman Legacy Collection), who provided an illustrative history of George Eastman and the Eastman Kodak Company, and previewed the evening reception at the George Eastman House International Museum of Photography and Film.

Opened to the public in 1949, the George Eastman House International Museum of Photography and Film is the world’s oldest photography museum and one of the world’s oldest film archives. The museum is housed in the Colonial Revival mansion and gardens where George Eastman, founder of the Eastman Kodak Company, resided from 1905 and 1932 and is designated as a National Historic Landmark. Significant materials from the museum’s original collections include the Medicus collection of Civil War photographs by Alexander Gardner, the Eastman Kodak Company’s historical collection, and the Gabriel Cromer collection of photographs, cameras and equipment, photomechanical prints, cartoons, and paper ephemera relating to the camera and to the history of photography. Since the Museum’s inception, its collections have grown to include more than 400,000 photographs and negatives; 28,000 films and more than 4 million film stills; 53,000 publications; and more than 25,000 pieces of technology housed in a state-of-the-art archival repository and research center. The archives facility, which opened to the public in January 1989, spans 73,000 square feet and includes climate-controlled vaults, archival, research, and gallery space, much of it situated below ground.



Top: George Eastman House. Exterior view of the house and gardens.

Bottom: George Eastman House. View from the second floor. *Photographs courtesy of Cathleen Lu.*

Continued on p. 7

By far, the reception at the Eastman House was the highlight of the conference, giving attendees the opportunity to tour George Eastman's historic home, as well as the film vault and photograph archives. Interestingly, the home and gardens are an exacting historical recreation of Eastman's life and times, right down to the package of Eastman's favorite Lucky Strike cigarettes carefully positioned on a side table in one of the sitting rooms. During a three-year capital improvement process, curators used vintage photographs and other documentary evidence to restore the home's decorative interior and gardens; today, the Eastman House boasts more than eighty-five percent of the original furnishings contemporary to George Eastman's lifetime.

But perhaps most impressive (besides the massive elephant head displayed in Eastman's living room, of course!) was the film vault, which houses original films by Alfred Hitchcock, Martin Scorsese, and Spike Lee, among other motion-picture luminaries. The film vault is kept at a crisp 40 degrees Fahrenheit and notably features a small anteroom where films are stored for 48 hours in order to acclimate to the changing environmental conditions when moving between the vault and the workstation. The tour also included a peek at the archives' paper-based film collections, which encompass scrapbooks, lobby cards, publicity photos, and other ephemera featuring many familiar faces from Hollywood's golden age. Among the most interesting items on display were research notebooks compiled by Louise Brooks, the famed silent film star who relocated to Rochester at the behest of Eastman film curator James Card following her retirement from show business. With Card's help, Brooks' research at Eastman House served as a foundation for her 1982 collection *Lulu in Hollywood*, and helped her to build a second career as a noted film writer.

In addition to a tour of the film archives, attendees were also treated to a behind-the-scenes peek at a selection of the treasures from the Eastman House Photography Collection, including a vintage Ansel Adams and Steve McCurry's famed Afghan Girl portrait published in *National Geographic*. Over 14,000 photographers are represented in the collection, which encompasses more than 400,000 photographs and negatives dating from the invention of photography to the present day. Notably, the Eastman House boasts photographic works produced by nearly every process and printing medium ever employed, including one of the world's largest collections of daguerreotypes. The collection also includes major collections of early French photography and nineteenth-century photographs of the American West by William Henry Jackson, Timothy O'Sullivan, Carleton Watkins, Eadward Muybridge, and others.

All in all, the George Eastman House International Museum of Photography and Film is the crown jewel of Rochester and the conference reception was a perfect capstone to MARAC Spring 2014. The Eastman Museum and Archives is also a testament to George Eastman's legacy as the man who brought photography to the masses and, for archivists who specialize in visual materials, a stirring reminder of the importance of our efforts to make these materials accessible to future generations.



Top: Images of Bette Davis from the Eastman House collections.

Bottom: Selection of materials from the Eastman House paper-based film collection. *Photographs courtesy of Cathleen Lu.*

MEMBER NEWS

Deborah Rice
Contributing Editor

The Glen Moon Photographs at the Walter P. Reuther Library, Wayne State University

A recent donation made by local architectural and environmental photographer Glen Moon represents a significant addition

to the audiovisual resources at the Walter P. Reuther Library, Archives of Labor and Urban Affairs, Wayne State University. The new collection primarily documents the architecture of many public and private structures and spaces in and around southeast Michigan, through both interior and exterior shots. Images of the Mies van der Rohe-designed residential district, Lafayette Park, for example, are among the important documented sites. Also included are select cultural events, such as the Ford Jazz Festival, the Detroit Festival of the Arts and the Annual Indian Village Home Tour, a Detroit neighborhood event.

Spanning from 1979-2013 (bulk 1979-1999), the images are the result of Moon's work for architectural and design firms such as Albert Kahn Associates, local organizations, and publications, among other clients. At fifty linear feet, the materials mainly comprise both color and b/w 4x5 negatives and 35mm color slides, with some color and b/w photographic prints and ephemeral material as well. These images complement other photographic collections held at the Reuther Library, such as the *Detroit News* Collection, that document the history of Metropolitan Detroit.

Submitted by Deborah Rice,
Audiovisual Archivist, Walter
P. Reuther Library, Wayne
State University



View of Lafayette Park townhouses and towers with the Renaissance Center in background. Detroit, MI, May 1979.



View of the J.L. Hudson Department Store. Detroit, MI, April 18, 1979.

Lectures Focus on 19th Century Photographic Processes and Practitioners

Princeton Preservation Group recently presented the lecture "Dating and Care of Tintypes" on June 19, 2014. Held at the Bunn Library of the Lawrenceville School in Lawrenceville, NJ and conducted by Gary Saretzky, Archivist, Monmouth County Archives, the event was free and open to the public.

A lecture titled "Ere the Shadows Fade: New Jersey's Civil War Era Photographers," also by Saretzky, will take place on October 8, 2014 at

the Monmouth County Library, Manalapan, NJ. This presentation features several notable examples of New Jersey's Civil War era photographers. The Civil War boosted the photographic trade in New Jersey as soldiers and families demanded more images of loved ones. Numerous new photo galleries opened to meet the demand; some New Jersey photographers operated elsewhere during the war, including in the South. Other photographers active at the war front settled in the state after the war. And some New Jersey soldiers returned home and only then began photography careers.

Submitted by Gary D. Saretzky, Archivist, Monmouth County Archives

Bruce Davidson/Paul Caponigro: Two American Photographers in Britain and Ireland

This traveling exhibition pairs for the first time approximately 150 works by American photographers Paul Caponigro (b. 1932) and Bruce Davidson (b. 1933), enlightened observers of Britain and Ireland in the 1960s and '70s. For Caponigro, Ireland and Britain became sites of creative energy to which he returned repeatedly. Davidson brought the same gritty street sensibility that had made his Brooklyn Gang series a sensation among photograph collectors. The exhibition examines the artistic, social,

Continued on p. 9



Carte-de-visite. Anonymous photographer.

MEMBER NEWS (CONT.)



Paul Caponigro. *Stonehenge, Wiltshire, England, 1967*. Gelatin silver print, 17 x 23 3/8 in. Courtesy of the artist.

and historical forces informing two master photographers as they bring American eyes to enduring landscapes and changing cultural scenes. Co-organized by the Yale Center for British Art (where it is on view June 26–Sept. 14, 2014) and The Huntington Library, Art Collections, and Botanical Gardens (Nov. 8, 2014–March 9, 2015 at the MaryLou and George Boone Gallery), *Bruce Davidson/Paul Caponigro: Two American Photographers in Britain and Ireland* is accompanied by a catalog of the same title published by Yale University Press and available in June 2014.

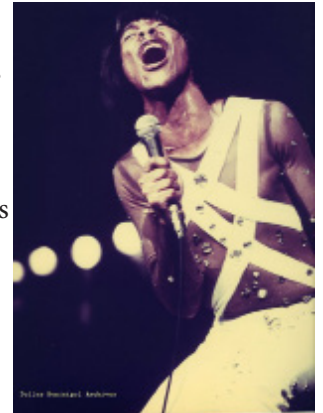
Submitted by Jennifer A. Watts, Curator of Photographs, The Huntington Library

Environmental Design Archives Honored by AIA–SF

The Environmental Design Archives (EDA) of the University of California, Berkeley, was recently honored with a Special Commendation by the American Institute of Architects–San Francisco (AIA–SF). Accepted by Curator Waverly Lowell at the ASA-SF annual Awards Gala, the jury commended EDA as a valuable and fully accessible resource for both professionals and students. EDA houses California's premiere collection of historic architecture and landscape architecture records. The announcement clarifies the EDA's special achievement by stating, "It is always sharing information, whether through its archives or exhibitions such as *Unbuilt San Francisco: Ambition and Imagination* and *Planning with Nature: 100 Years of Landscape Architecture at UC Berkeley*."

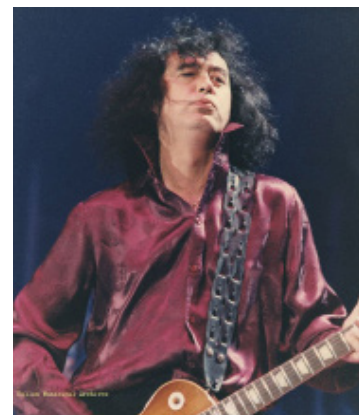
Dallas Municipal Archives Acquires Reunion Arena Collection

The Dallas Municipal Archives acquired in May a collection on the former City of Dallas-owned concert and sports venue, Reunion Arena. Opened in 1980, the arena served as the primary home of the National Basketball Association's Dallas Mavericks and the National Hockey League's Dallas Stars. Its capacity held accommodations for 18,187 basketball and 17,001 ice hockey spectators and was demolished in November 2009. While the collection contains everything from original signage to bricks to artist files and autographed ephemera, the core is approximately 200 color prints of live acts onstage. The prints are a who's who of mostly 1980s and 1990s arena-sized acts such as Parliament-Funkadelic, Dolly Parton and Kenny Rogers, Elton John, and rock acts such as Rush, AC/DC and Van Halen. An additional series of prints and negatives document the arena's rich sports history, including Stanley Cup images of the Dallas Stars and more somber scenes such as the final basketball championship of the now-defunct Southwest Conference. Future plans for the collection include digitization of selected items.



Larry Dodson (Bar-Kays), opening for Parliament-Funkadelic, May 9, 1980 (first music event in facility)

Submitted by John H. Slate, CA, City Archivist, Dallas Municipal Archives, City Secretary's Office



Jimmy Page of Page and Plant, March 18, 1995

MEMBER NEWS (CONT.)

Library Company of Philadelphia's African Americana Graphics Collection Now Available in their Digital Collections Catalog



William Breton, Bethel African Methodist Episcopal Church, Philadelphia, PA. (Philadelphia: Kennedy & Lucas, 1829).

Through the generous support of a grant from the Library Services and Technology Act, the Library Company of Philadelphia is pleased to announce the completion of a nine-month project to digitize its African Americana graphics collection. Over 900 prints, photographs, and pieces of ephemera documenting the African American experience have been added to the Library Company's digital collections catalog ImpAC. A collection of national importance, the graphics depict African American life, community, work, art, and political and social activism from the early American period to the early 20th century.

Views of prominent Philadelphia African American churches like Mother Bethel, political cartoons addressing the effect of slavery on the young nation, and commemorative prints recognizing early civil rights victories following the Civil War are just a few of the visual materials reproduced and fully described. The material augments and complements the Library's nearly fifty existing digital collections, including 18th- and 19th-century ephemera, Philadelphia commercial lithographs, and views by early Philadelphia photographers. The Library Company's African Americana graphics have continually been some of the most requested visual materials by its patrons, and the Library is delighted to provide further

access to this tremendous historical resource.

Submitted by Erika Piola, Associate Curator, Prints and Photographs, Library Company of Philadelphia

BMA Increases Access To A Wealth of Archival Materials Through Grants From NHPRC

First phase of multi-year project, completed in spring 2014, unearths architectural drawings, photographs, and unpublished materials

The Baltimore Museum of Art (BMA) recently received \$69,556 in support from the National Historical Publications and Records Commission (NHPRC) to reach the next milestone in the museum's comprehensive archives initiative. As the BMA approaches its 100th anniversary in November, this timely archives project furthers an ongoing initiative to process the museum's entire archives and provide access to important information about the BMA and its surrounding communities over the past century. The Museum's previous efforts, funded by NHPRC and completed in spring 2014, culminated in the creation of an advanced records management program and an extensive catalog of the museum's archival records as well as seven manuscript collections.

During the project, BMA archivists uncovered noteworthy materials such as blueprints and architectural drawings of the museum's Jacobs Wing and Antioch Court designed by the great American architect John Russell Pope, and photographs of Liberia in the 1920s taken by Conrad T. and Pauline Bussell, whose rare collection of African art collected prior to 1930 was an extremely important acquisition for the museum in 1988.

The 15-month project will involve processing five key collections of national importance, including the archives' photography collection. The photographs will be evaluated, arranged, conserved, and described at a detailed level. A selection of historically important and frequently requested materials will be digitized and made accessible through finding aids.

Submitted by Emily Rafferty, Head Librarian and Archivist, The Baltimore Museum of Art

Exhibitions in Washington, D.C.

Emily Gonzalez
Contributing Editor

Continuity and Change: Fifty Years of Museum History
National Museum of American History
Indefinite display
<http://americanhistory.si.edu/exhibitions>

One of several exhibitions commemorating the fiftieth anniversary of the National Museum of American History (originally the Museum of History and Technology), this display features digital prints from photographs in the Smithsonian Institution Archives and other sources, which document the Museum's changing exhibitions and programs over the years. The curator of this show, incidentally, is VM Section Chair David Haberstich.

American Cool
National Portrait Gallery, Smithsonian
Through September 7, 2014
<http://www.npg.si.edu/exhibit/Cool/>

What is "cool"? This exhibit seeks to discover each generation's definition of "cool" by showcasing photographs of iconic figures of American culture, such as Jimi Hendrix, Bessie Smith and Joan Didion.

Total Art: Contemporary Video
National Museum of Women in the Arts
Through October 12, 2014
<http://www.nmwa.org/exhibitions/total-art-contemporary-video>

This exhibition highlights the inventive processes that sustain women artists' position at the forefront of video. *Total Art* reflects the continued global scope of video, featuring works by Dara Birnbaum, Kimsooja, Alex Prager, Eve Sussman and Pipilotti Rist.

A New Age of Exploration
National Geographic Museum
Through August 17, 2014
<http://events.nationalgeographic.com/events/exhibits/2013/06/13/new-age-exploration/>

This exhibit marks National Geographic's 125th anniversary through a display of its renowned photography, film and interactive exhibits. In honor of the explorers that National Geographic has inspired over the years, this exhibit focuses on "exploration and ground breaking research."



Still from Oliver Laric's *Versions*, 2012.
Courtesy of the artist and Seventeen, London.

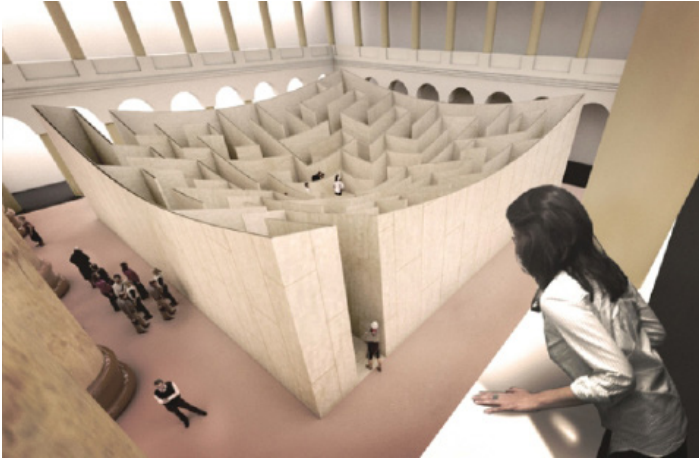
Black Box: Oliver Laric
The Hirshhorn Museum and Sculpture Garden
Through October 5, 2014
<http://www.hirshhorn.si.edu/collection/current-exhibitions/#collection=oliver-laric>

Notions of authenticity seen through the history of the bootleg, remix and hybrid are all examined in this exhibit, which showcases the *Versions* videos of Oliver Laric. Laric's techniques include using Photoshop on a publicity news photo or reusing Disney animations.

The Long View
National Archives Research Center, College Park, MD
<http://www.archives.gov/dc-metro/events/#exhibitions>

Take a look at a variety of digitally produced facsimiles of historic panoramic photographs from the National Archives' still picture holdings. The thirty-four panoramas on display span the period from 1864 to 1997.

Exhibitions in Washington, D.C. (CONT.)



Rendering courtesy BIG-Bjarke Ingels Group, 2014.

The BIG Maze

National Building Museum

Through September 1, 2014

<http://www.nbm.org/exhibitions-collections/exhibitions/the-big-maze.html>

The National Building Museum partners with the BIG-Bjarke Ingels Group to create a large-scale maze inside the Museum. The maze structure is both intriguing to explore and view from an aerial perspective.

American Metal: The Art of Albert Paley

Corcoran Gallery of Art

Through September 28, 2014

<http://www.corcoran.org/home>

Take in a retrospective survey of the art of one of the world's most distinguished metalsmiths, Albert Paley. From the Corcoran's website, this exhibition "traces his work as a jeweler and progresses through his recent, large-scale sculptural projects to reveal the artist's unique place in American art."

Indelible: The Platinum Photographs of Larry McNeil and Will Wilson

National Museum of the American Indian

Through January 5, 2015

<http://nmai.si.edu/explore/exhibitions/item/844/>

This striking exhibit features photographs by McNeil and Wilson, created using the platinum print process, and images digitized and then processed from metal plates. The artists' photographic processes challenge the 19th century "visual ideology" and romanticism of photographs of the "Vanishing Race."

Artifact Walls—The Early Sixties: American Science

National Museum of American History

Through December 14, 2014

<http://americanhistory.si.edu/exhibitions/early-sixties-american-science>

Part of a larger display on the early 1960s in America, this exhibit utilizes artifact walls, "275 linear feet of glass-fronted cases" containing objects from the museum's collection. The artifact walls showcase objects circa 1964, such as a myoglobin protein model, that helped make museum visitors aware of scientific innovations from the 1960s.

In the Library: Preservation and Loss during World War II

National Gallery of Art

Through September 26, 2014

<http://www.nga.gov/content/ngaweb/exhibitions/2014/library-loss-preservation-wwii.html>

The department of image collections of the National Gallery of Art Library contains thousands of photographic images that chronicle the loss and preservation of countless works of art and architecture that were in peril or destroyed during armed conflict in World War II. The case of materials on view in the study center depict not only the loss of works of art during the war but also the valiant efforts to safeguard and preserve some of the world's great masterpieces for future generations.

Guide to Visual Materials Sessions and Events at the 2014 SAA Annual Meeting

Here is a guide to workshops, sessions, meetings, poster sessions and VM events at the SAA Annual Meeting that may be of interest to archivists working with visual materials. With the conference theme of “Ensuring Access,” there is plenty to choose from this year. Print this off and take it with you!

Tuesday, 8/12

9am to 5 pm

Workshop #1515

Cataloging the Universe of Visual Materials: From Prints and Photographs to Digital Files

Speakers:

Laurie Baty, Deputy Director, National Capital Television and Radio Museum

Mary Alice Harper, Head, Photography and Cataloging, Harry Ransom Center

Miriam Meislik, Media Curator, University of Pittsburgh

Wednesday, 8/13

1:45-4:00 pm

VM Section Repository Tour – RSVP required (all are welcome)

Behind-the-scenes tour of The Archives Center, Smithsonian Institution’s American History Museum with our Section Chair, David Haberstich, Curator of Photography. Access is limited; please rsvp at

<http://bit.ly/1m8YJl0>

Schedule:

1:45 Meet at conference hotel. We will need to take the Metro and then walk a few blocks. If you want to meet us at the Center, please let us know in advance on the sign-up sheet.

2:30 Arrive for the tour.

4:00 Leave the Center.

3:30 pm

Architectural Records Roundtable Meeting

Web Archiving Roundtable Meeting

5:15 pm

Metadata & Digital Object Roundtable Meeting

Visual Materials Cataloging & Access Roundtable Meeting

7:00 pm

VM Section Social (all are welcome): Drinks and dinner at the Lebanese Taverna, 2641 Connecticut Avenue

Meet us in the hotel lobby, or meet us there. Located 0.2 miles from the hotel, just across Woodley Park—a 5-minute cab ride or walk. We have a reservation and we’ll each do separate checks. https://www.lebanesetaverna.com/restaurant_washingtondc.html

Thursday, 8/14

VM Section Breakfast Meetup: TBD (check <http://archivesinaction.com/VMS/>)

Guide to VM Sessions and Events at SAA 2014 (cont.)

Thursday, 8/14 (cont.)

10-11 am

Session 101: Getting Things Done with Born-Digital Collections

Speakers:

Brian Dietz, Digital Program Librarian, North Carolina State University Libraries
Gloria Gonzalez, University of California, Los Angeles
Jason Evans Groth, NCSU Libraries Fellow, North Carolina State University
Ashley Howdeshell, Associate Archivist, Loyola University Chicago
Dan Noonan, e-Records/Digital Resources Archivist, The Ohio State University
Lauren Sorensen, Conversion Specialist, The Library of Congress

108: Preventative Conservation in the Archives: Broad Approaches for a Big Impact

Speakers:

Priscilla Anderson, Senior Preservation Librarian, Harvard University
Lorrie Dong, Doctoral student, University of Texas at Austin
Fletcher Durant, Preservation Archivist, New York University
Laura McCann, Conservation Librarian, New York University Libraries
Sarah Stauderman, Collections Care Manager, Smithsonian Institution Archives

12:00 pm

Forum: Exploring New Ways to Share Your Digital Archive

VM Section Lunch Meetup: TBD (check <http://archivesinaction.com/VMS/>)

1:30 pm

206: Show Me the Stuff: Integrating Digital Objects in Finding Aids

Speakers:

Jodi Allison-Bunnell, Program Manager, Northwest Digital Archives, Orbis Cascade Alliance
Susan Potts McDonald, Emory University
Laura Starratt, Manuscript Archivist, Emory University
Adrian Turner, CDL Data Consultant, California Digital Library

3:00 pm Professional Poster Sessions (also at 4:00 pm Thursday)

P02 Atlas Digitization: Preservation and Access in a Small Archive

Speaker: Philip Blocklyn, Executive Director, Oyster Bay Historical Society

P13 Provenance, Ethics, and Access: Reprocessing the Matilda Coxe Stevenson Photographs

Speaker: Sarah Ganderup, Smithsonian Institution, National Anthropological Archives

P16 Picture This: Migrating Metadata in Visual Materials Collections

Speaker: Savannah Gignac, Photo Librarian, Niels Bohr Archive

P20 Local Coal Towns of Southern Colorado: Map Digitization and Access

Speaker: Sara Szakaly

Guide to VM Sessions and Events at SAA 2014 (cont.)

Thursday, 8/14 (cont.)

3:30 pm

Visual Materials Section Annual Meeting

Speaker: David Haberstick, Chair, Curator of Photography, Archives Center, National Museum of American History, Smithsonian Institution

Guest Speaker: Aaron Bryant, Mellon Curator of Photography, National Museum of African American History and Culture, Smithsonian Institution

7:00 pm VM Section Dinner – RSVP required

6:30 pm Meet in hotel lobby to walk to the VM Section Dinner at Carmine's Legendary Family Style Restaurant, at Penn Quarter, 425 7th St. NW, 15-20 minutes from the conference hotel, either by cab or by Metro via the Red Line. Meet us in the hotel lobby at 6:30 or meet us there. **Be sure to RSVP at <http://bit.ly/1t2t4mh>**, and include any dietary restrictions. Cost is \$40—bring cash or check, plus cash for any beverages. Carmine's website: www.carminesnyc.com/locations/

Friday 8/15

VM Section Breakfast Meetup: TBD (check <http://archivesinaction.com/VMS/>)

9:15 am

302: Accessing the Audiovisual: Challenges, Solutions, and Funding Possibilities

Speakers:

Karen Cariani, Director, WGBH Educational Foundation

Heather Heckman, Director, MIRC, University of South Carolina

Kara McClurken, Head, Preservation Services, University of Virginia

Joshua Sternfeld, Senior Program Officer, National Endowment for the Humanities

Nancy Watrous, Executive Director, Chicago Film Archives

10:30 am

401: Ensuring Access to the Bits: Archival Application of Digital Forensics

Speakers:

Cal Lee, Associate Professor, University of North Carolina, Chapel Hill

Donald Menerich, Digital Archivist, New York Public Library

Christie Peterson, Records Management Archivist, Johns Hopkins University

Sibyl Schaefer, Head of Digital Programs, Rockefeller Archive Center

12:00 pm

VM Section Lunch Meetup: TBD (check <http://archivesinaction.com/VMS/>)

2:45 pm

510: Frameworks for the Discussion of Architectural Digital Data

Speakers:

Alex Ball, Research Officer, University of Bath

Aliza Leventhal, Bibliographic Database Designer, EBSCO

Kari Smith, Digital Archivist, Massachusetts Institute of Technology

Ines Zalduendo, Special Collections Archivist and Reference Librarian, Harvard University Graduate School of Design

Guide to VM Sessions and Events at SAA 2014 (cont.)

Friday 8/15 (cont.)

5:30-7:00 pm

VM Section Happy Hour (all are welcome)

Join us at the Eighteenth Street Lounge at 1212 18th St. NW. Music and DJs are offered on Friday nights, so we can stay for the evening, or jet to the LOC reception at 7 pm. 15-min ride from the hotel on the Red Line to Farragut North Metro station; meet us in the hotel lobby or come find us there!

<http://eighteenthstreetlounge.com/>

Saturday 8/16

8:30 am

609: Larger than Life: Ensuring Access to our Visual Heritage Collections

Speakers:

Kim Andersen, Audio Visual Materials Archivist, North Carolina State Archives
(VM Section Steering Committee Member-at-large)

Ivey Glendon, Metadata Librarian, University of Virginia

Paula Mangiafico, Senior Processing Archivist, Duke University

Matthew Daniel Mason, Archivist, Beinecke Rare Book and Manuscript Library, Yale University
(VM Section Chair-elect)

10:00 am

707: Audiovisual Alacrity: Managing Timely Access to Audiovisual Collections

Speakers:

Siobhan Hagan, AV Archivist, University of Baltimore

Robin Pike, Manager, Digital Conversion and Media Reformatting, University of Maryland

Steven Villereal, Audiovisual Conservator, University of Virginia Library

5:00 pm

VM Section Happy Hour (all are welcome)

Pre-game drinks at Mr. Henry's, 601 Pennsylvania Avenue SE, a Capitol Hill tradition and favorite of DC locals. Take the Metro to Eastern Market and walk a block and a half east on Pennsylvania and you're there. Go to the baseball game from there or stay and mingle! www.mrhenrysrestaurant.com

7:00 pm

Baseball Game – RSVP required

JAL Tours and SAA are joining forces to get you out to the ballgame as a grand finale to DC 2014! The Washington Nationals will face off against the Arizona Diamondbacks at Nationals Park on Saturday, August 14 at 7:05 pm. We've reserved a block of tickets at just \$20 each. Transportation will be on your own via Metro, and clear directions will be available prior to departing the Washington Marriott Wardman Park. If you have questions or want more information, contact John LeGloahec (JAL) at johnleg@verizon.net. Purchase your ticket(s) before July 16 to reserve your seat(s)! For your convenience, you may purchase online through the SAA bookstore at: <http://saa.archivists.org/store//1708/> and also via the Annual meeting registration link: <http://saa.archivists.org/4DCGI/events/Register.html> (add during your checkout).

Please sign up in advance as space is limited!

Who's Asking the Next Questions ... at Sessions of Interest to the Visual Materials Section?

Liz Ruth-Abramian
Contributing Editor

As writers sometimes use the ruse of asking questions to plan an essay, attendees at this year's annual meeting can use their writing skills while attending specific sessions with the intent of submitting summaries along with impressions and comments for publication in the Section newsletter. The idea that attendees anonymously contribute summaries of SAA sessions on VM topics is not new. It was successfully initiated in 2007 by James Eason; reviews were submitted for use in *Views* and for editorials on the VMS web site.

This year's SAA Annual Meeting promises informative discussion, as well as provision for debate, from at least eight sessions of interest to members of the VM Section. Several are offered each day from Thursday through Saturday, concomitantly with a forum and the VM Section Annual Meeting on Thursday, professional posters on Thursday and Friday, and roundtable meetings on Wednesday as well.

Writer-attendees' reports on sessions will have a lasting impact, and we hope you will want to participate. When this year's meeting draws to a close and for long afterwards, summaries on these sessions will be helpful for other attendees and non-attendees, in planning future sessions, and for Section members as well as archivists from other sections.

The concept of a summary here is to describe the session in several of its aspects. Some questions a writer might ask prior to writing the summary might be generated from the content, the title, the names and faces of panel participants, or from a perception of how well the session was attended in light of the promise made by the catalog description, and whether the topics were pertinent to current interests. How did the session rate in comparison with others you attended? Would you like to hear of more sessions on the topic, or see an expanded version of a session in a SAA publication?

If you would like to participate in writing summaries of the sessions or other events (roundtables, general meeting, professional posters, etc.) consider signing up as a reviewer on the website at <http://archivesinaction.com/VMS/> (after announcement to the listserv). If attendees of these sessions share their perceptions, all of us will benefit!

Who's Making Views Happen?

From the Editor

I thought I would take this opportunity to thank everyone who works on *Views* and invite you to become a contributor. This is a team effort. The masthead lists all the contributors, but let me tell you what they do, and how you might get involved, if you would like to do so.

First off, the VM Section Chair always writes about where the Section is going and how it's going to get there, what the Section has been working on, and what it might need to work on in the future, and how she or he uses their one-year term as chair to exercise leadership and make a difference.

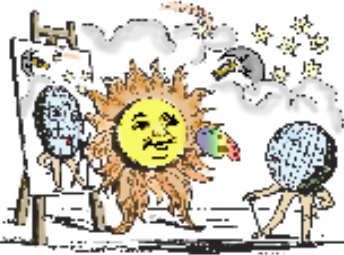
As editor I always hope that a few people will want to write a short article of interest to the Section. Let me invite you, if you haven't contributed yet, to think about writing something for these pages. It's a great way to get a publication on your résumé, and for others in the Section to get to know you and your work. An article can take the form of a review of a conference or workshop, such as the one on MARAC in this issue. Or you can choose to craft a photo essay, in which the images are as or more important than the text. See back issues of *Views* for inspiration.

Then there are the regular features. Liz Ruth-Abramian usually edits the book reviews and the New in Print section, but for this issue she is taking a break to coordinate reviewers of SAA sessions. Emily Gonzalez is our newest volunteer; she puts together the list of digital publications and exhibitions that this time focuses on the SAA meeting location. Deborah Rice, also fairly new to the team, pulls together the heavily illustrated Member News section.

And thanks to Kerri Pfister, I don't have to do all the layout anymore! She is a far more sophisticated user of InDesign. I still layout photo essays and certain columns; I like to have a hand in shaping the visual presentation of the newsletter.

So let me say a big thank you to everyone who writes, edits, and designs these pages! Please think about contributing. If you have an idea for a new column, feature or article, contact me at anne.salsich@oberlin.edu. New energy is always most welcome!

-- Anne Cuyler Salsich



VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

November 2014

Volume 28, Number 3

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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 for additional information.

CHAIR'S CORNER

Matthew Daniel Mason, Ph.D.

Getting to Know You: Results from a Survey of Visual Materials Section Members

*As a teacher I've been learning
You'll forgive me if I boast
And I've now become an expert
On the subject I like most . . . getting to know you*

"Getting to Know You," from *The King and I* (1951),
by Oscar Hammerstein and Richard Rodgers

According to marketing consultant, Roy H. Williams, "The first step in exceeding your customer's expectations is to know those expectations." As members of the Society of American Archivists, we demand that the organization supports our work and the role of the archival profession. Conversely, its sections and roundtables must advocate for the specialized interests of members. To address needs of its members appropriately, the leadership of the Visual Materials Section needs to know what its members expect it to support in its work.

In late August 2014, I charged the Section members-at-large, Kim Andersen, Irlanda Jacinto, and Mary Samouelian, as well as member-at-large emerita Mandy Mastrovita, to develop a survey of the membership to gauge how effectively the Visual Materials Section supports its members. With counsel from Chair-elect Paula Jeannet Mangiafico, the members-at-large created a survey that provided information about your fellow members and the role of the Visual Materials Section. After announcements via electronic mailing lists, ninety members of the Section completed the online survey of ten questions between September 23 and October 3, 2014, although not all respondents answered each question. The following examines the results from the survey.

Who Are We?

The majority of respondents identified as archivists who work with visual materials, while the remainder identified as visual materials archivists, or did not identify their positions (see Figure 1). Sixteen people additionally identified themselves as graduate students, audiovisual archivists, curators, librarians, and photographers, which underscores the diverse nature of the Section.



K.R. Mason (b. 2008), portrait of the Section chair at his son's soccer game, May 31, 2014

Continued on Page 2

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

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David Haberstich, National Museum of American History, Smithsonian

Web Master: Lisa Snider, Harry Ransom Center at the University of Texas at Austin

Steering Committee Members-at-large:

Kim Andersen, Irlanda Jacinto, Mary Samuelian

Opinions expressed are those of the authors.

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

For membership information go to www.archivists.org, or call or write:
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Toll-free: 866-772-7858

Chair's Corner (cont.)

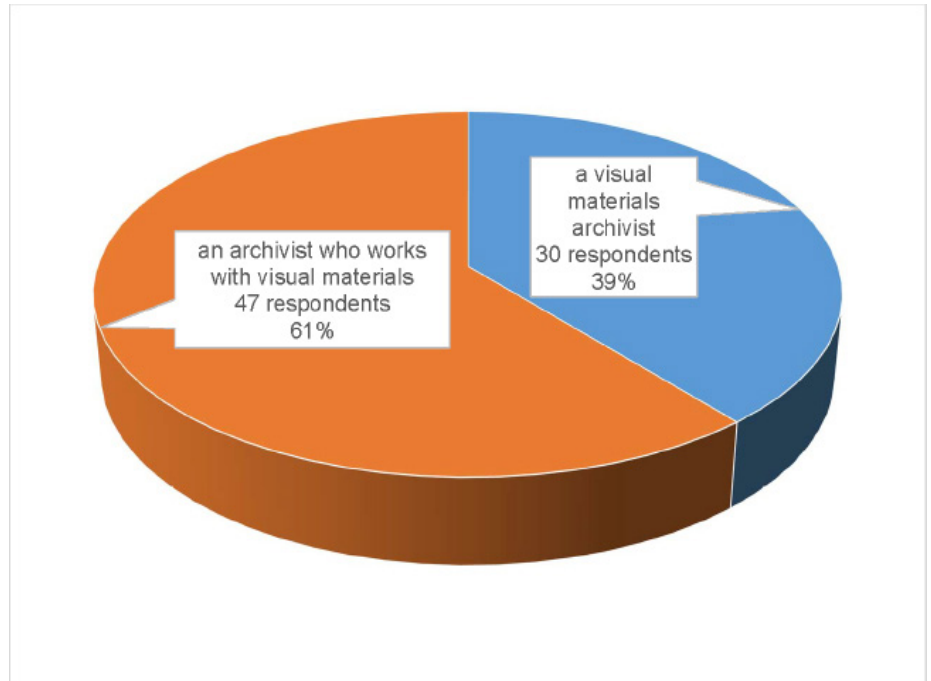


Figure 1. Do you identify as . . . [13 respondents skipped]

The level of experience working with visual materials tipped toward senior-level individuals, accounting for more than half of all the respondents (see Figure 2). This distribution mirrored the length of time respondents have been members of the Visual Materials Section (see Figure 3).

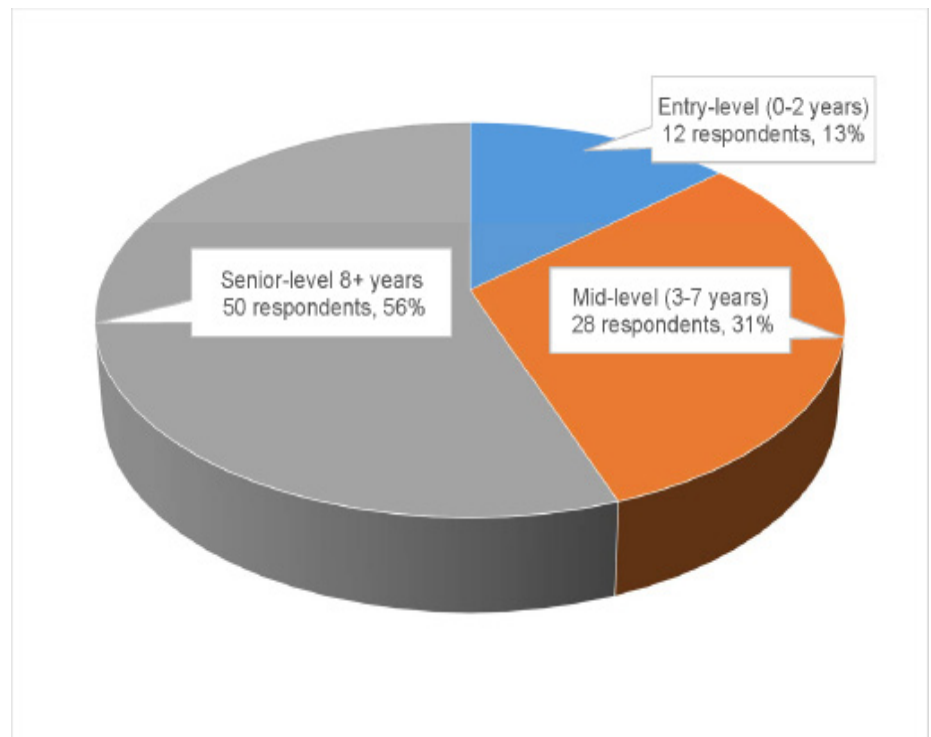


Figure 2. What is your current level of experience working with visual materials?

Chair's Corner (cont.)

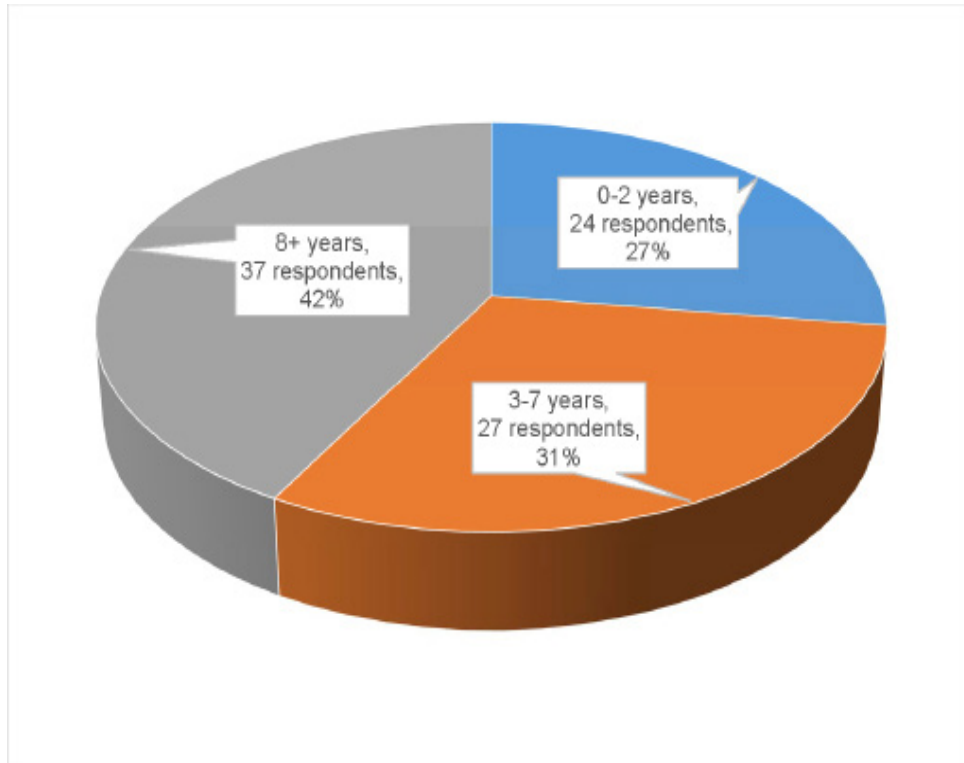


Figure 3. How long have you been a member of the Visual Materials Section?

Responsibility of visual materials at repositories leaned toward more than one staff member, while little more than a fifth of the respondents identified as lone arrangers (see Figure 4).

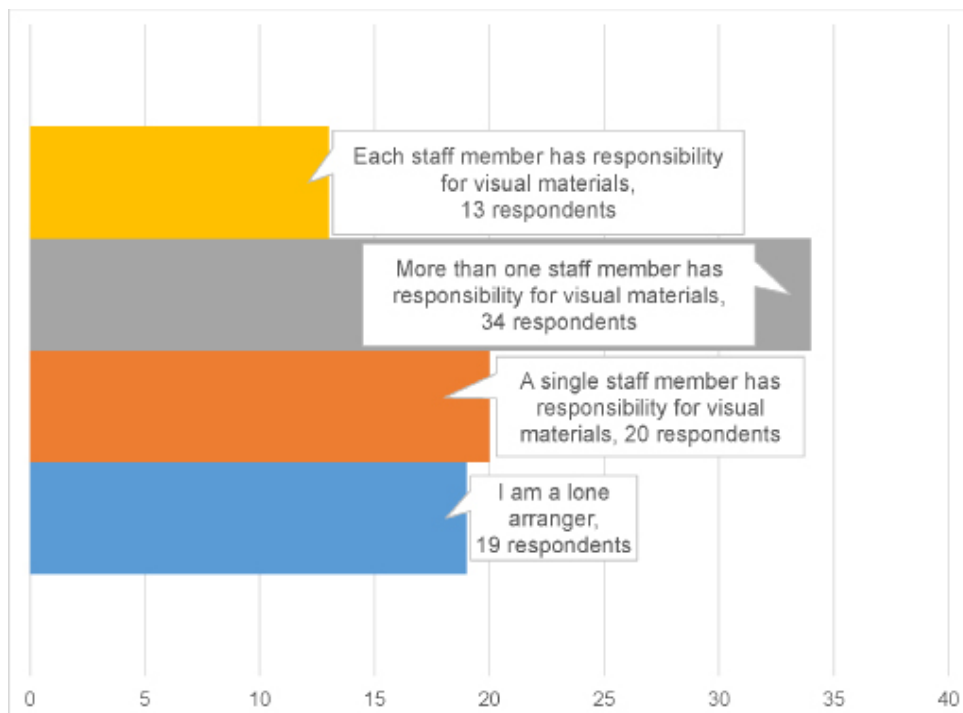


Figure 4. What is the size of your staff dedicated to the arrangement and description of visual materials? [4 respondents skipped]

Continued on page 4

Chair's Corner (cont.)

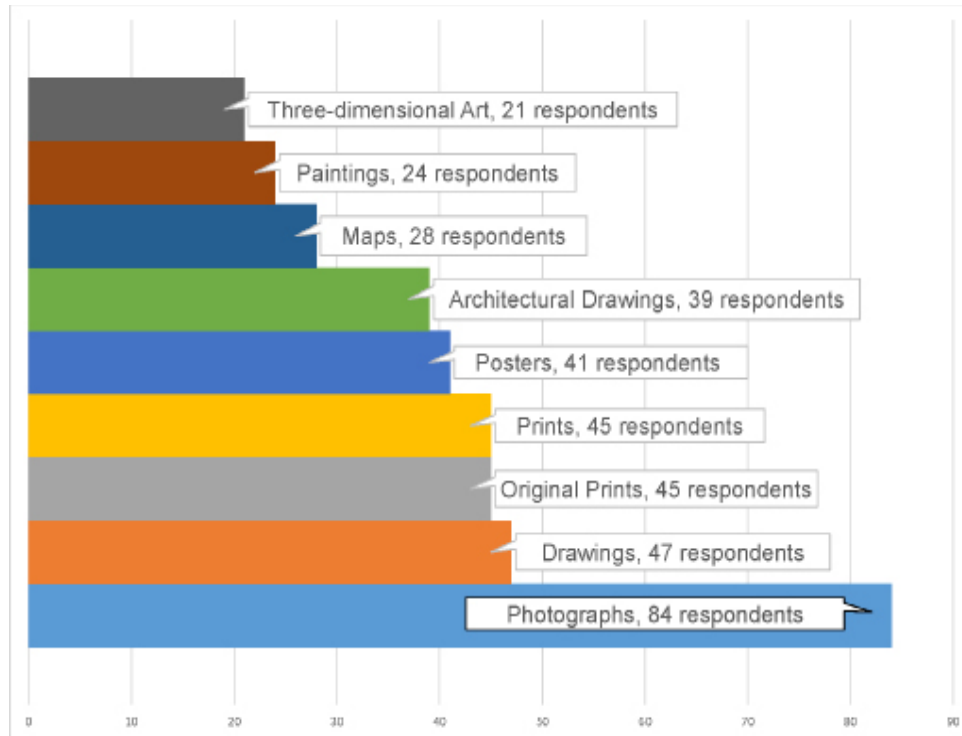


Figure 5. With what types of visual materials do you work? [2 respondents skipped]

For the types of visual materials that respondents encounter in their work, nearly all the respondents reported that they worked with photographs, while more than half worked with drawings and prints, followed by posters, architectural drawings, maps, and three-dimensional art (see Figure 5).

In the comments, nine individuals reported they worked with moving pictures, and half a dozen manage born-digital material.

Among the respondents, there was nearly an even division of

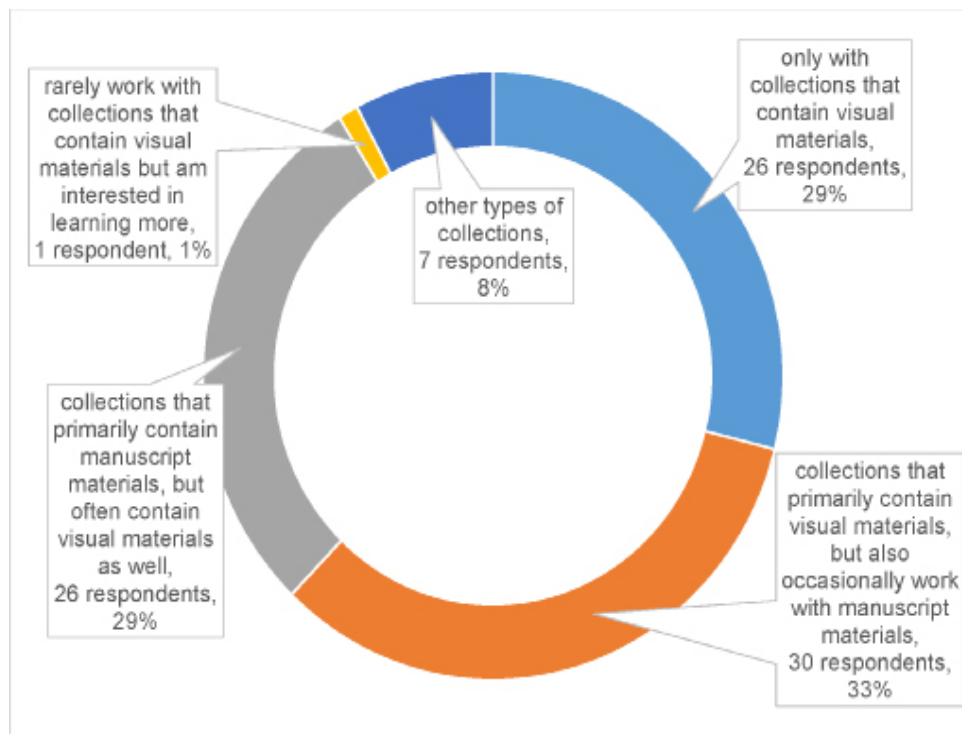


Figure 6. How extensively do you work with visual materials?

Continued on page 5

Chair's Corner (cont.)

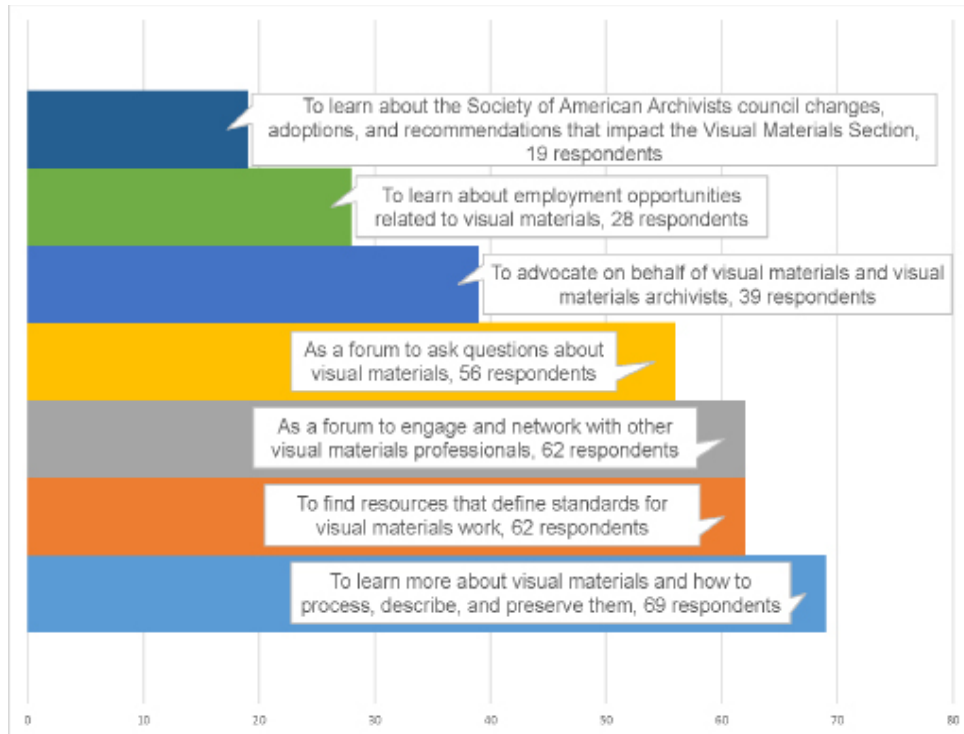


Figure 7. What are you seeking with your involvement in the Visual Materials Section? [1 respondent skipped]

the types of collections. This included collections comprised only of visual materials, those that primarily contain visual materials, and manuscript collections that contain some visual materials (see Figure 6). A minority of correspondents also reported other types of collections in their work, chiefly audiovisual collections.

What Challenges Do We Face?

An open-ended question asked respondents to identify three challenges facing archivists working with visual materials. The 231 responses revealed trends individuals faced in their work related to description, preservation, born-digital material, digitization, and institutional resources.

Nearly a quarter of the entries (68 responses) expressed difficulties with various aspects of describing visual material. These include

- using access systems designed primarily for manuscript or published materials that often lack intuitive user interfaces.
- deciding whether a collection management system is more appropriate than catalog records.
- providing intellectual and physical access to imagery to visual material and audiovisual materials in large collections, whether they are solely image-based or

mixed with manuscript material.

- discerning the appropriate level of description, especially for material that often requires more in-depth processing/description for patron access. This challenge also involves a balancing act between granular description, such as item-level cataloging, and minimal description related to More Product, Less Process (MPLP).
- cataloging visual material efficiently and effectively without losing content and context in descriptions.
- gaining knowledge of changes in descriptive standards and schema and the incongruities between them, such as the conflicts and lack of integration between Descriptive Cataloging of Rare Materials (Graphics) [DCRM(G)] and Resource Description and Access [RDA], or International Press Telecommunications Council Photo Metadata [IPTC] preferred by photographers, but not by academic repositories.
- creating metadata for digital objects, both born-digital files and digital surrogates.
- acquiring knowledge of older photographic processes to identify formats, especially for repositories with few examples of processes for comparison.
- developing strategies for identifying image-bearing objects with no contextual material and honing visual literacy skills.

Continued on page 6

Chair's Corner (cont.)

Approximately another quarter of the entries (54 responses) discussed issues related to preservation. These include

- establishing appropriate and adequate storage environments for different formats.
- maintaining affordable heating, ventilating, and air conditioning systems that balance climate control for material, as well as for staff and patrons.
- balancing preservation and physical access to material, especially fragile items.
- physically arranging and storing material comprised of non-standard dimensions.
- communicating the need for preservation of material to superiors.
- providing immediate preservation treatments storage to inherently unstable material, such as deteriorating nitrate and acetate negatives, as well as color photographic formats.
- purchasing for preservation housing and treatment, especially when the costs for visual materials are more expensive than textual materials.
- gaining knowledge about current research related to the long-term preservation of visual material relative to different processes and mediums.

Nearly one-fifth of the entries (41 responses) addressed the increasing role of born-digital material in the world of visual materials. Topics they introduced include

- developing procedures and educational resources for appraising, describing, servicing, and long-term storage of born-digital imagery and video, as well as digital surrogates, with particular emphasis on format obsolescence and degradation.
- advocating for analog photographic formats despite the burgeoning wave of born-digital material.
- addressing the apparent reluctance of many Section members to engage with born-digital material.

Related loosely to born-digital material, nearly one-tenth of the entries discussed digitization of analog material as a concern. Matters they raised include

- fostering cost-effective and standardized reformatting tactics for creating digital surrogates for large quantities of analog photographic and audiovisual formats, as well as for magnetic media, such as videocassettes;
- addressing increasing patron demands and expectations for digital surrogates, which often occur without

concern for the context for the individual items.

Approximately one-fifth of the entries (41 responses) discussed concerns related to resources at their repositories associated with budgets (28 responses), staffing (10 response), and available time (8 responses). Their specific anxieties focused on decreased budgets, especially with institutional priorities that overlook archival work with visual materials, as well as the inherent lack of sufficiently knowledgeable staff and time to manage visual material appropriately.

What You Expect the Visual Materials Section to Do for You?

The final survey question asked members what they sought from the Section (see Figure 7). Most respondents selected answers related to information, such as learning more about visual materials and how to process, describe, and preserve them, as well as resources for standards and advice from colleagues. Additionally, they use the Section as an opportunity to interact with other visual materials specialists. Members also expect the group to advocate on behalf of visual materials collections and the individuals who care for and administer them, as well as distribute information about employment opportunities related to the specialization. Finally, a minority of respondents view a role of the Section to communicate decisions by the overarching Society of American Archivists that impact the Section.

In a group of twenty open-ended comments related to what members sought from the Section, respondents called for distinct ways that the Section could support its members.

Echoing the challenges faced in their work, many of the members called for more workshops, especially about basics related to the care and administration of visual materials, and to examine critically “why we do what we do” in our daily work.

Other remarks reiterated the importance of born-digital visual material and the Section's membership is in a unique position to offer workshops, publications, and online resources dedicated to these files. Related to online resources, many individuals registered their dissatisfaction with the Section website and underscored its outdated/nonexistent content and difficulty to navigate. They also expressed a desire for online meetings related to Section business so that individuals without employer travel support to attend annual and midwinter meetings to have greater involvement.

Finally, members observed the over isolating tendency

Continued on p. 7

Chair's Corner (cont.)

of the Section to be viewed as the "photo club," and stressed the opportunities to "to proselytize amongst the visually heathen." They called for cultivating collaborative opportunities with other groups within the Society of American Archivists, such as the Architectural Records Roundtable and Visual Materials Cataloging and Access Roundtable, as well as exploring the idea of establishing an "Audiovisual Roundtable." Respondents also called for fostering relationships with other organizations, including American Alliance of Museums, Association of Moving Image Archivists, and the Rare Books and Manuscript Section of the Association of College and Research Libraries.

Where Do We Go From Here?

I trust that the results of this survey will help frame conversations during our midwinter meeting in Ansonia, Connecticut, Feb. 27-March 1, 2015 (see the announcement on page 10), as well as our meeting during the annual conference of the Society of American Archivists in Cleveland, Ohio, in August 2015. I also hope that it will promote conversations in our repositories, through e-mail, and on the electronic mailing lists (vms@forums.archivists.org and visualmat@lists.berkeley.edu).

The Visual Materials Section possesses more than 700 dedicated members who feel passionate about the material in their care. We owe it to the archival profession, our users, and ourselves to create a vibrant, meaningful, and influential organization. With this valuable service, we safeguard the relevancy of visual material and our roles as its guardians.

Reviews of Visual Materials Sessions Society of American Archivists Annual Meeting, 2014

Visual Materials Section members may recall that James Eason spearheaded reviews of VM topics at the SAA Annual Meeting about eight years ago. This initiative was of value to the Section, so I asked Liz Ruth-Abramian, *Views* Book Review Editor, if she would be willing to coordinate reviews of the 2014 meeting sessions with a VM-focus. Two reviewers stepped up to the plate and provided reviews of two sessions and one professional poster. We hope that these reviews will be useful for those who were unable to attend these sessions, and may guide future proposals for VM-centric sessions. We extend our thanks to Liz and to the reviewers in providing this service for the Section.

Session # 302

Reviewer Experience Level: 10+ years, Major VM Focus

Session title:

Accessing the Audiovisual: Challenges, Solutions, and Funding Possibilities

Speakers:

Karen Cariani, Director, WGBH Educational Foundation

Heather Heckman, Director, MIRC, University of South Carolina

Kara M. McClurken, Head, Preservation Services, University of Virginia Libraries

Josh Sternfeld, Senior Program Officer, National Endowment for the Humanities

Nancy Watrous, Executive Director, Chicago Film Archives

Description from program:

If a picture is worth a thousand words, how much is a moving picture worth? Providing access to audiovisual materials is often a complex and expensive process. Fortunately granting agencies are increasingly providing funding for AV-related projects. A grants officer and representatives from several institutions that have been awarded grant monies for audiovisual projects discuss the challenges of and innovative solutions to funding, selection, description, and rights issues.

Summary of session:

Four representatives from a broad variety of backgrounds speak on grant projects that helped establish preservation programs and/or a make their collections more accessible through digitization, description and digital management tools.

Session Strengths:

This was a hybrid panel—it looked at how to get funding and then highlighted successful projects. The speakers were engaging and knowledgeable and it was nice to have someone from the NEH involved, especially since it is the major funding source for most of the projects. He did a great job going (quickly) through the types of grants available. I loved the variety of institutions and organizations involved (from a 3 person shop to WGBH)—it gave an honest look at what you can accomplish with different levels of staffing. Copyright challenges were a common thread between all of the speakers, as was the race to reformat endangered materials, and the effect of grants on preservation programs. In particular, the discussions on the massive video holdings of WGBH (overview of a project that provided full interviews and searchable transcripts, as well as the HydraDam open source digital access management system) and the Fox Movietone digitization project were extremely impressive.

Reviews of 2014 Visual Materials Sessions (cont.)

How effectively did the session address the topic as proposed in the program?

It kept in line with the proposal, but I don't feel like it fully explored and of the topics in depth. This is because of the set up of the session—there were so many speakers, and a few time consuming technical difficulties, there was little time to do anything other than a quick glance at projects.

What experience-level was the session geared toward?

This was an all-ages show—everything was fairly geared toward a broad (non-archivist) audience.

What topics (broached or implied) merit further development in future sessions or articles?

- Copyright clearance for moving images
- A workshop for prospective NEH grant applicants with a focus on successful planning strategies would be amazing. .

Session # 707

Session title:

Audiovisual Alacrity: Managing Timely Access to Audiovisual Collections

Reviewer Experience Level: 10+ years, Major VM Focus

Speakers:

Siobhan Hagan, Audiovisual Archivist, University of Baltimore

Robin C. Pike, Manager, Digital Conversion and Media Reformatting, University of Maryland

Steven Villereal, Audiovisual Conservator, University of Virginia Library

Description from program:

In 2007, Sound Directions stated that we had 15-20 years to preserve audiovisual collections. The Library of Congress wrote the National Recording Preservation Plan in 2012, producing recommendations for audiovisual collections. Many academic institutions have taken the lead in preserving and making audiovisual collections accessible because they have resources and flexibility. This session features three academic institutions that have developed successful and sustainable programs for audiovisual description, preservation, and digitization, making better access to collections possible.

Summary of session:

Three archivists from academic institutions explain their programs and systems when dealing with audiovisual collections in terms of description, access and reformatting.

There was a heavier focus on moving image collections, which is great to see. Two of the archivists were from the same university, but brought vastly different perspectives.

Session Strengths:

All of the presentations were well thought out and interesting, but I really enjoyed Steven's, mostly because he spoke on the reformatting of materials, which is typically overlooked. I appreciated that he challenged people to rethink their retention policy—what do you do with materials after you digitize them, especially on formats (like magnetic media) that are soon to be obsolete. Though I am loath to agree with him on tossing out the originals (keeping digital images of the exterior casing, or a few samples for posterity) his thoughts on the space issues and future backlog/resource drain certainly made me question best practices at my own institution. In addition, many of us have to work with old machines and reformat in-house—it was great to hear someone share their experiences and best practices.

The other two panelists touched mostly on planning, workflows, and management. Discussion of strategic planning could be adapted almost universally and should prove useful to a broader audience than just the University set. Elements involved: maintenance of equipment or maintaining relationship with a vendor; time to digitize and describe; prioritization of collections; complex formats considerations. Students are used for digital quality assessment, a great idea if you have the money to fund them. Funding opportunities were also touched on briefly, though it pretty much falls on making yourself/collections valuable to the university and finding outside patrons to assist. Finally there was discussion on outreach to departments to get them involved in the collection selection process. A link to a terrific blog was shared that goes into the planning process in detail: <http://dssumd.wordpress.com/2014/03/13/project-planning-rate-of-digitization/>

How effectively did the session address the topic as proposed in the program? It hit every note in the program description, though I felt that 15-20 minutes simply was not enough time to do any of the topics justice. It seemed as if we were skimming through their experiences without pause to think about what they were talking about or to try and process new ideas. Not a criticism of the presenters, who were terrific, just of the set-up of the session. It needed to be longer, or have fewer presenters. I am afraid I could not understand much of what the first speaker said, nor could I see her slides. Many of us were confined to the hall and doorways until some of the participants drifted out. This speaks to a larger issue I had with the entire conference: all of the AV sessions were

Reviews of 2014 Visual Materials Sessions (cont.)

in rooms far too small to hold the audience. Every session I attended was packed, with spillage into the hallways. Larger rooms are in order for these high demand topics.

What experience level was the session geared toward?

Although anyone could get something from each of the presentations, I felt it was geared toward an audience that had a few years under their belt, particularly the last session that spoke on the actual digitization process.

What topics (broached or implied) merit further development in future sessions or articles?

- Preservation strategic planning
- In-house digital reformatting of audiovisual materials, focusing on output standards

Professional Poster P13

Session title:

Provenance, Ethics, and Access: Reprocessing the Mathilde Coxe Stevenson Photographs

Reviewer Experience Level: 10+ years, Major VM Focus

Speaker: Sarah Ganderup

Description from Program:

Matilda Coxe Stevenson's photographs at the National Anthropological Archives presented a case of historical mismanagement and raised questions about restoring historically divided collections and the conflict surrounding culturally sensitive materials, access, and ethics. The NAA's approach to reprocessing the collection addressed both questions, reuniting the collection according to provenance but also applying the Protocols for Native American Archival Materials to balance the importance of access with respect for source communities.

Summary of Session:

Ms. Ganderup divided the poster into five main sections, mostly textual, but sprinkled with images from the collection being discussed. One entire section contained images alone (with captions). Sections were titled: Who is Matilde Coxe Stevenson?; the Reprocessing process; When and why to reprocess: What we lose when we maintain legacy chaos; Respecting and restoring Stevenson's sequenced "series"; and Future plans: In pursuit of respectful access. The poster allowed for background on the subject, while still focusing on explanation of the project—steps taken, rationale behind decisions made, and future initiatives. A quote was blown up and included at the center of the poster, which explained

succinctly the impetus for reprocessing.

Session Strengths:

Ms. Ganderup's poster was very well thought out. It was visually pleasing in layout with a good representation of images, especially the 'before and after' series showing how reprocessing led to greater understanding of the content of the images and the photographer's methods. I appreciated the background she gave on the photographer and in each subsequent section, nicely setting the stage within the confines of the given space.

How effectively did the session address the topic as proposed in the program?

I was excited to see the topic of reprocessing legacy collections being addressed and to learn how another repository was handling it. Ms. Ganderup's poster did not disappoint. Admittedly, I was more interested in this topic than the other presented in the description—how to deal with culturally sensitive materials. So, the fact that the title and description made the poster seem like it would present dual topics in equal proportion to each, yet it was in reality mostly about reprocessing, did not bother me. The one section of the poster that addressed the issue of Native American representation in the archival records, had to do with future plans. Those who were hoping to learn more about that subject may have been disappointed.

What experience level was the session geared toward?

Everyone with at least a minimum basic knowledge of archival practices. It definitely had a deeper meaning for those who have had more experience processing or working with the realities of legacy description and arrangement.

What topics (broached or implied) merit further development in future sessions or articles?

I think there is a lot of room for elaboration on the topic or reprocessing photographic collections. As a good poster should do, it left me wanting to know more details. I have to think that this idea of reprocessing to more closely reflect the photographer's intent while at the same time making materials easier to navigate is, if not taking place at other institutions, at least being contemplated, particularly as these materials become more discoverable online. I think it was very common, at one time, for archives to create artificial photographic files, pulling images from various collections based on subject or format. The question is what we do now, if anything is highly relevant to archival access today. More discussion on culturally sensitive images welcome.

Make Plans to Attend the Midwinter Meeting

Matthew Daniel Mason, Section Chair



Jack Delano (1914-1997), *Children on One of the Many Steep Streets of Ansonia, CT, Nov. 1940.* (Prints & Photographs Division, LOC)

The Visual Materials Section Midwinter Meeting will take place February 27-March 1, 2015 in Ansonia, Connecticut. During this meeting, we will conduct business of the Section and work toward accomplishing its goals. Attendees will address many of the challenges and opportunities revealed by the recent survey of membership, as well as have an opportunity to socialize and explore local repositories.

My mother-in-law graciously offered her home in Ansonia for the meeting. Her house is located on the border between Ansonia and Woodbridge about ten miles northwest of New Haven. It has beds available for ten attendees, which consist of four twin beds, two queen beds, and a king bed, as well as ample floor space for air mattresses and sleeping bags. Additionally, relatively affordable lodging is available in nearby Shelton, Milford, and New Haven.

All meals are communal, which helps to keep the total expenses to a minimum with a likely expense between \$50 and \$100 for all meals depending on the number of attendees.

Everyone is welcome to attend the Midwinter meeting, especially students and early professionals. It is an excellent way to get involved and to experience how the Section runs, as well as network on a smaller scale.

Transportation Options to Ansonia

By automobile, use Google Maps with the general address for the meeting site as “Ford Road, Ansonia, CT 06401”

By Train

Union Station in New Haven is 20 minutes from the meeting

site by automobile and 40-60 minutes by bus. We will also offer to shuttle attendees between the Union Station and the meeting site. Metro-North offers frequent train service between New Haven and New York City. For more information, <<http://www.mta.info/mnr/>> or (800.638.7646). Amtrak provides train service to New Haven from Vermont, Providence, and Boston to the north, and from Washington, D.C., to the south, at prices that are competitive with air travel. (800.872.7245) or <<http://bit.ly/1wc8LWf>> for more information.

By Bus

Union Station is also a bus terminal for Greyhound <<http://www.greyhound.com/home/>> (203.772.2470) and Peter Pan <<http://www.peterpanbus.com/>> or (800.343.9999).

By Airplane

Tweed-New Haven Airport (airport code HVN), is approximately 30 minutes from the meeting site by automobile. It is a small regional airport serviced by US Airways via Philadelphia. Other nearby airports include Bradley International Airport (BDL) in Windsor Locks, Connecticut (58 miles to the site), LaGuardia International Airport (LGA) in New York City (70 miles to the site), Kennedy International Airport (JFK) in New York City (81 miles to the site), and Newark International Airport (EWR) in Newark, NJ (92 miles to the site).

Amtrak provides service from Newark airport to New Haven's Union Station. For all other airports, private shuttle services are available through Connecticut Limousine (800.472.5466) and GO Airport Shuttle (866.284.3247). Please be sure to make reservations for shuttle services well in advance.



Clara Barton (1821-1912), and Mrs. and Mr. Herman Schloss and on porch of the Drew family home, 26 New Street, Ansonia, CT, 1909. (Prints & Photographs Division, LOC)

More details about the midwinter meeting will become available on the Visual Materials Section website, <<http://www.saavms.org/>>, as well as through the electronic mailing lists.

LIFE IN THE SHOP

The Twelve Labors of Hercules, or Ballad of an Image Archivist

Hillary S. Kativa

Archivist for Photographic and Moving Image Collections

Othmer Library of Chemical History, Chemical Heritage Foundation

All photographs from Hercules Inc. Photograph Collection, Chemical Heritage Foundation Archives

“So, what do you have, pictures of chemical formulas or something?” Such is the common refrain when I introduce myself as the Image Archivist at the Othmer Library of Chemical History in Philadelphia. The quick answer to this question is yes, we have some pictures of chemical formulas, but we also have much more, a cornucopia of over 30,000 photographic prints, negatives, and slides reflecting the history of chemistry in the nineteenth and twentieth centuries. These photographs of notable chemists, laboratories, industrial production, and instrumentation housed in our archives are visual evidence of chemistry’s broad impact on society, an impact that extends far beyond chemical reactions. At its core, the history of chemistry is also the history of industry, social and economic development, and material culture, just to name a few areas of study, not to mention incidental topics like women’s fashion and advertising art also captured in the records of the chemical sciences. And that’s what I love about working with these collections and visual materials more generally: the layers of meaning that allow me to make chemistry engaging and relevant to new audiences and a broad scope of researchers and patrons.

One collection that embodies these layers is a collection that I’ve spent much of this year processing, the Hercules Inc. Photograph Collection. Formed in 1912 as part of an anti-trust settlement with DuPont, the Hercules Powder Company (later Hercules Inc.) was based in Wilmington, Delaware, a small company specializing in industrial explosives that made its name as an Allied supplier during World War I. Following the war, Hercules sought out peacetime uses for its wartime materials and diversified its business to encompass a variety of industrial products, including pine and paper chemicals, synthetics, pigments, polymers, and cellulose. This trend continued after the Second World War, as

HERCULES POWDER CO.

**Backing
The Fighter**

Back of our fighting man in France stands the mechanic who labors in our factories and munition plants. Back of the mechanic stands the miner whose broad back bends to his task in the dark heart of some mountain. And back of the miner stands the power of explosives, loosening the grip of Mother Earth on her wealth of metals and minerals.

Without the gigantic force of explosives it would be utterly impossible for us to produce in sufficient quantities the munitions to supply our armies over there; the steel to build our battleships; the coal whose latent energy turns the wheels of our great manufacturing plants; the copper which goes to make our dynamos, cables, and shell casings; the gold which helps us carry the great financial burden of the war.

The Hercules Powder Co. is supplying a very large proportion of the explosives used by American miners, to whose patriotic labor is due, in no small degree, our present vast production of the materials of war.

HERCULES POWDER CO.

Chicago
Denver
Richmond, Va.

Dallas
Hickory, N.C.
Pittsburgh, Pa.

Memphis
New York
Salt Lake City

San Francisco
St. Louis
Wilmington, Del.

Advertisement for the Hercules Powder Company, 1918



Female worker cutting powder strands at Hercules plant during World War II

Hercules further expanded into emerging fields like missiles and rocketry and emerged as a truly international company with plants across the United States and international locations in Mexico, Germany, and Japan, just to name a few. The company's mid-century tagline, "solving problems by chemistry for industry," exemplified its multi-faceted business model, a more broad-based focus cemented when the company changed its name from Hercules Powder Company to Hercules Inc. in 1966. While Hercules continued to expand throughout the 1970s and 1980s, the end of the Cold War and rocket-based space exploration programs ultimately curtailed the company's prospects for growth and Ashland Corporation eventually acquired Hercules in 2008.



Employees outside Hercules blasting cap plant in Port Ewen, New York, 1943



Display at the New York City Chemical Show, 1947

EASIER TO WASH WITH!

"These whites really come out white with CMC-CT laundry size... and in less time!"

EASIER TO IRON WITH!

"Wool doesn't stick to the press anymore with this CMC-CT size... and I can handle more work!"

EASIER TO SELL WITH!

"My white shirts now feel and look like new... no more knife-like edges on my collars and cuffs!"

Laundry operators can profit by using CMC-CT either as a size or as a working aid. A little CMC-CT greatly improves both the detergency and whiteness retention properties of soaps and detergents. See how CMC-CT can help solve your washing and sizing problems. Write for technical details and testing samples.

HERCULES

CMC-CT

HERCULES POWDER COMPANY
Cellulose Products Department
107 Market Street, Wilmington, Delaware



Worker inspecting rocket motor at Hercules plant, 1959



Woman in laboratory at Hercules plant in Brunswick, Georgia, 1960

Predominantly dating from the second half of the twentieth century, the Hercules Inc. Photograph Collection contains a vast array of photographic prints, negatives, slides, and ephemera chronicling the company's plants, employees, products, advertising, and brand strategies. As I've discovered while processing these materials, the collection is essentially the story of one company, yet tied up in that story are themes that resonate across the industrial, social, and cultural history of the period. Photographs of female employees throughout Hercules' varied facilities effectively chronicle women's entry into the workforce in the WWII era and professional women's gradual rise up the corporate ladder over the ensuing decades. Representations of both men and women in the company's advertising campaigns offer prime material for gender studies, as well as document the postwar consumer culture in terms of what products Hercules produced and sold. How Hercules marketed these products likewise captures the ideals and values of the times, particularly a modern life defined by ease, convenience, and plenty. These observations are just a snapshot of the many dimensions to the Hercules Inc. Photograph Collection and the potential for interpretation in this collection and many of our holdings that extends far beyond the history of chemistry.

With that potential in mind, my colleagues and I started a Tumblr blog, Othmeralia, in January 2014 to highlight our collections' treasures and connect with a more general audience beyond our typical researchers. For a library that welcomes approximately 100 visitors a year, the blog has been wildly successful and revealed a broad-based interest in our collections that we never could have imagined. Over the past six months, I've shared many materials from Hercules Inc. on Othmeralia and I hope you'll visit the blog (othmeralia.tumblr.com) to check out more gems from this exciting collection.

Exhibitions, Digital and Analog

Emily Gonzalez

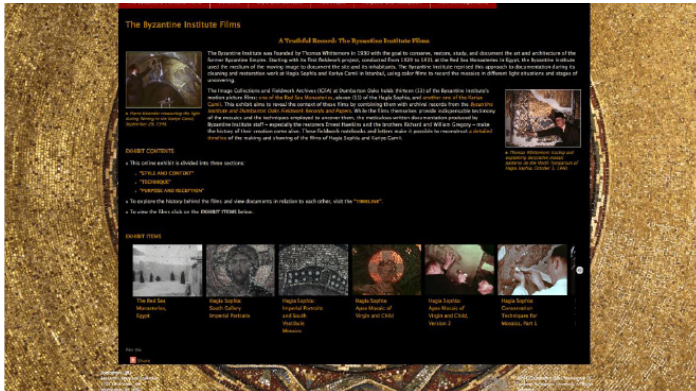
Contributing Editor

EBSCO Information Services

Digital Exhibitions

A Truthful Record: The Byzantine Institute Films

This online exhibit was created with the aim to reveal



Credit: Courtesy of the Dumbarton Oaks Research Library and Collection, 2014. Image Collections and Fieldwork Archives (ICFA) of Dumbarton Oaks Research Library and Collection, Washington, D.C.
<http://www.doaks.org/icfa/truthful-record>

the context and significance of the films created by The Byzantine Institute, Inc., between the 1930s and 1940s. To achieve this, the films were combined and contextualized with related archival records from the collections *The Byzantine Institute and Dumbarton Oaks Fieldwork Records and Papers* of ICFA and the *Fonds Thomas Whittemore* of the Collège de France.

This presentation of visual material alongside related archival records synthesizes the evidence for the creation of the films and the Institute's use of moving images as a means of documenting and promoting Byzantine art and their restoration.

New Territories: Laboratories for Design, Craft and Art in Latin America

Museum of Arts and Design, New York, NY

Exhibit also on view in New York through April 6, 2015.

<http://www.madmuseum.org/exhibitions>

Explore the “state of making in today’s globalized society” and the “dialogue between contemporary trends and artistic legacies in Latin America” through the gorgeous and thought-provoking images from the *New Territories* exhibit.

Analog Exhibitions

The President’s Photographer: 50 Years Inside the Oval Office

Lake County Discovery Museum, Wauconda, IL

Through January 11, 2015

www.LakeCountyDiscoveryMuseum.org

For 50 years, presidential photographers have served as visual historians, providing a rare glimpse inside the White House and the historic moments of the presidents they served.

The exhibition, “The President’s Photographer: 50 Years Inside the Oval Office,” displays images from 1963, when the first presidential photographer was hired, to today’s coverage of Barack Obama. This National Geographic exhibition features works by veteran presidential photographers David Hume (Gerald Ford), David Valdez (George H.W. Bush), Bob McNeely (Bill Clinton), Eric Draper (George W. Bush), Pete Souza (Barack Obama) and many more.

Cut to Swipe

MOMA, New York, NY

Through March 22, 2015

<http://www.moma.org/visit/calendar/exhibitions/1516>

Cut to Swipe, comprised primarily of recent acquisitions by the Department of Media and Performance Art, features works that appropriate and manipulate images and sound drawn from electronic media like television, cinema, the recording industry, and the Internet. *Cut to Swipe* traces key works, produced since the early 1980s, which have pioneered innovative ways of rearticulating the moving image and appropriated cultural forms within the gallery. If the cut signifies collage and montage, foundational artistic strategies of the 20th century, the swipe suggests a 21st-century condition in which images have moved off the screen, dispersed at the flick of a finger into almost every corner of daily life.

Exhibitions (CONT.)

Sarah Charlesworth: Stills

Art Institute of Chicago, Chicago, IL

Through January 4, 2015

<http://www.artic.edu/exhibition/sarah-charlesworth-stills>



Credit: Sarah Charlesworth, "Unidentified Woman, Hotel Corona de Aragon, Madrid", 1980. Courtesy of the Art Institute of Chicago, IL, 2014.

In February 1980, artist Sarah Charlesworth (1947–2013) exhibited a group of seven cropped and greatly enlarged news photographs in the East Village apartment of fledgling dealer Tony Shafrazi. Each pictured a solitary individual jumping or falling from a tall building. With these pieces, Charlesworth married the dry reserve of Conceptual Art to works of high drama. *Stills* helped to define a movement in American art that remains among the most influential of the last 40 years: the Pictures Generation.

This exhibition of the complete series is the first US museum solo show of Charlesworth's work in 15 years. The exhibition is part of Photography Is _____, a nine-month celebration of photography at the Art Institute that includes pop-up gallery talks, online events, and the presentation of the museum's most treasured photographs.

Storyteller: The Photographs of Duane Michals

Carnegie Museum of Art, Pittsburgh, PA

November 1, 2014-February 15, 2015

<http://www.cmoa.org/ExhibitionDetail.aspx?id=19962>

Storyteller is the definitive retrospective and the largest-ever

presentation of this innovative artist's work. Drawing from select loans and the museum's holdings, which constitute the largest single collection of Michals's output, and spanning six decades, the works in *Storyteller* include classic sequences from the early 1970s as well as rarely seen images from later in his career.

Also opening November 1, *Duane Michals: Collector* assembles the artist's own wide-ranging art collection—all promised gifts to the museum.

Of Heaven and Earth: 500 Years of Italian Painting from Glasgow Museums

Milwaukee Art Museum, Milwaukee, WI

Through January 4, 2015

<http://mam.org/of-heaven-and-earth/>

Bellini. Botticelli. Titian. *Of Heaven and Earth* celebrates the richness of Italy's artistic legacy. The exhibit features religious paintings of the late Middle Ages and Renaissance, as well as secular Neoclassical and genre paintings of the nineteenth century. Milwaukee is the only Midwest stop on the tour of this rare exhibition.

Portraiture Now: Staging the Self

The National Portrait Gallery, Washington, D.C.

Through April 12, 2015

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

The ninth installation of "Portraiture Now" features the work of six contemporary U.S. Latino artists - David Antonio Cruz, Carlee Fernandez, Maria Martinez-Cañas, Rachelle Mozman, Karen Miranda Rivadeneira, and Michael Vasquez. According to the NPG website, "these artists present identities theatrically, in order to rid portraiture of its reassuring tradition that fixes a person in space and time."

Public Work, Lines of Desire: Peter Shire

Architecture and Design Museum, Los Angeles, CA

November 8, 2014-January 31, 2015

<http://aplusd.org/exhibitions-future>

Public Work is the first exhibition to focus exclusively on L.A. based artist Peter Shire's public and private architectural commissions. Executed over the course of three decades, the architectural works demonstrate Shire's understanding of the formal principles of twentieth-century art and architecture collided with his interrogations of popular culture and the vocabulary of visual design. Plying graphic forms and

Exhibitions (CONT.)

structural geometry with radically saturated colors, Shire's architectural constructions are high-voltage improvisations of artistic legacy and traditional architectural platforms. The resulting works exuberantly transform space and environment.

What's Up, Doc? The Animation Art of Chuck Jones **Museum of the Moving Image, Astoria, NY**

Through January 19, 2015. Traveling exhibit.

<http://www.movingimage.us/exhibitions/2014/07/19/detail/whats-up-doc-the-animation-art-of-chuck-jones/>



Credit: Chuck Jones, "Duck Amuck", 1953.
 Courtesy of <http://www.readwave.com>.

Animation director and artist Charles Martin "Chuck" Jones (1912–2002) made some of the most enduringly popular cartoons of all time. He perfected the wisecracking Bugs Bunny and the exasperated Daffy Duck, and created a host of other characters, including Pepé Le Pew, Wile E. Coyote, and the Road Runner, bringing an unparalleled talent for comic invention and a flair for creating distinctive, memorable characters to the art of film animation. In a career spanning three decades, Jones directed more than 300 animated films, and was given an Academy Award for Lifetime Achievement. *What's Up, Doc? The Animation Art of Chuck Jones* explores Jones's creative genius, as well as the influences he drew on from the fine arts and popular culture, and the legacy of his work on the field of animation.

Shadows on the Wall: Cameraless Photography from 1851 to Today

Museum of Fine Arts, Houston, TX

Through November 30, 2014

<http://www.mfah.org/exhibitions/shadows-wall-cameraless-photography-1851-today/>

Drawn from the permanent collection of the Museum of Fine Arts, Houston, this exhibit presents 50 evocative images created with light and chemistry but without the use of a camera. Made for science or for art, the photographs on view vary in size from a few inches to 25 feet. The images reflect a range of techniques as visually diverse as the movements of art to which they belong—recording the precise outlines of botanical specimens, the alchemy of the darkroom, or the abstraction of form. Although sometimes simply made, the photographs explore the complex relationship between reality and representation.

Forbidden Games: Surrealist and Modernist Photography

Cleveland Museum of Art, Cleveland, OH

October 19, 2014 – January 11, 2015

<http://www.clevelandart.org>



Photo Eye (Foto-Auge), 1927, printed 1938–40. Anton Stankowski (German, 1906–1998). Cleveland Museum of Art, John L. Severance Fund 2007.122. © Stankowski-Siftung.

In 2007, the Cleveland Museum of Art made a major, transformative acquisition by procuring the Raymond collection of vintage surrealist and modernist prints from the 1920s through the 1940s that reflect the eye in its wild state (*l'œil à l'état sauvage*). Artists from fourteen countries, representing diverse artistic pathways and divergent attitudes toward photography, come together in this collection. This is the first exhibition of this collection, one of the most important holdings of twentieth-century surrealist photography that remained in private hands.

Exhibit Review

Stephen Fletcher

Photographic Archivist

North Carolina Collection

University of North Carolina at Chapel Hill

Fotos y libros, España 1905-1977

Museo Nacional Centro de Arte Reina Sofía,
Madrid

Fotos y libros, España 1905-1977 [Photobooks: Spain 1905–1977] is a five-gallery exhibit at the Museo Nacional Centro de Arte Reina Sofía in Madrid. This engaging exhibition presents a chronological examination of the country's best photography books. (see http://www.museoreinasofia.es/sites/default/files/notas-de-prensa/press_release._photos_books.pdf)

The exhibit uses several techniques to fully utilize the three-dimension gallery space to break the monotony that would



result if the exhibit consisted of only two-page spreads from open books laid flat in display cases:

Pages of photographs removed from books and displayed in total;

Two-page spreads shown in sequence on video displays;

Book contents projected page by page on walls;

Original photographs hung on walls that correspond with books in display cases;



Continued on p. 18

Exhibit Review (CONT.)

An iPad showing reproductions of a book displayed inside a case; and
Multiple copies of same book opened to different pages.

The first gallery features !Quien super esceibir! [!If Only I Knew How to Write!] by Antonio Canovas, published in 1905 both as a photogravure book and a commercially successful set of 20 postcards; Jose Ortiz Eshague's Spaniche Kopfe [Spanish Heads] depicting folk life and costume as its 1934 retitled edition Espana, tipis y trajes (cont.) [Spain: Types and Costumes]; and a serial publication Patronato de Misiones Pedagogicas (1931-1936; see http://es.wikipedia.org/wiki/Misiones_Pedagógicas).

The next gallery focuses on books made during the Spanish Civil War in Madrid, a collective photobook depicting the consequences of war. In addition to the exhibit copy, reproduced pages printed on a thin, slightly off-white paper are mounted directly to the white wall. On the opposite wall hang thirty-two portraits from Forjardos de impero [Empire Builders] published in 1939.

The third gallery, the smallest, contains the few post-war publications that slipped past censors: Momentos by Joaquín del Palacio (1944); Rincones del viejo Madrid (Nocturnos) by Alfonso (see http://www.luminous-lint.com/app/contents/fra/_photographer_alfonso_and_sons_rincones_del_viejo_madrid_01/); and nine original photographs by Francesc Català-Roca from Barcelona (1954, prints made in 2003 posthumously).

The fourth gallery, the largest, holds eight flat display cases containing more than can be listed here. The gallery highlights the publications of Palabra e Imagen [Word and Image]—published by Esther Tusquets and designer Oscar Tusquets, who said their productions “are not art books, they are not photography books, they are not literary works,” but “a new concept.” They produced themed books created by collaborations of photographers, writers, and designers to represent “an idea.” This gallery also displayed several photo essay books from the 1960s, especially Los Sanfermines by Ramón Masats, Barcelona blanc i negre; Costa Bravo Show by Xavier Miserachs; and a one-wall montage of reproduction prints from Nuevas escenas matritenses [New Scenes from Madrid] that were issued as a series called “fotogaphias al minuto” by Camilo José Cela.

The final gallery singles out 1970s with Punk by Salvador Costa including thirty 8” x 10” framed photographs on the wall opposite the book in a display case shared with Antifemina by Colita. The exhibit ends with Los ultimos dias de Franco of photographed screenshots from video of the Spanish dictator's funeral rites.

As a foreigner it was impossible for me to fully appreciate the subject as a native would, but it was engaging nonetheless. It was also thought provoking; it soon had me speculating on what parallel exhibit might be drawn from books in the North Carolina Collection back home.

Transitions

Anne Cuyler Salsich, Co-editor

After this issue, Liz Ruth-Abramian will be stepping down from her 10+ years of involvement with *Views* in various capacities. She has written articles and reviews, done copyediting, and during my time as editor, she has been the contributing editor for the New in Print section. That job involved bringing to readers information on new titles of interest to archivists working with visual materials, and securing books from publishers for review. As Liz put it so well, “it's time to let someone else have that fun and for me to

work on other things!” We on the Steering Committee want to thank her for her many years of service.

It is also thanks to Liz that we have three reviews in this issue of VM-related sessions at last year's SAA Annual Meeting. Please let us know if this is a feature that you would like to see continue, and if you feel passionate about it, volunteer to coordinate reviewers for next year's sessions.

Transitions (CONT.)

As I take on new responsibilities as a member of the Host Committee for the 2015 Annual Meeting in Cleveland (Cleveland Rocks!), Deborah Rice has agreed to step in as co-editor with me beginning with this issue. Deborah has ably solicited content and edited the Member News section since last March, and I welcome her new partnership with me in managing the newsletter as a whole.

That means that we have openings for two new contributing editors. If you are interested in taking over from Liz for the book reviews section, or from Deborah for the Member News column, we want to hear from you. The previous contributing editors would be happy to provide you with their perspectives on how these projects go. You can reach Liz at lammrl@lamaritimemuseum.org, and Deborah at ai0027@wayne.edu. New ideas are most welcome, so feel free to re-envision these columns in conversation with Deborah.

We thank all past contributing editors, and look forward to welcoming fresh contributing editors for *Views*!

Dear Views Readers Liz Ruth-Abramian “New In Print” Editor

As this is my last “In Print” Column, I’d like to share a few reflections with you. Since sometime in 2003 it has been my pleasure to seek, select and then suggest titles in photography and printing for the purposes of this column. I took its intent to be a special forum for the history of the medium and the singular commentaries available for collecting in libraries and archives. The offerings have changed in that time, from voluminous, to less luminous; nowadays visual acuity and perception are recognized as skills, and more material is being published to augment that inclination. So, the trends during the past decade and my personal biases kept my emphasis on specific themes, and almost nothing escaped this column if its subjects viewed the great cities of the east coast, or the historical development of the west coast.

This predisposition to concentrate on American photographic expression is really just that—to keep track of the breadth of knowledge that characterizes our visually documented

history. I’ve observed that more sophisticated than a reaction like “Wow! Look at that!” (although that’s what compels me to open a book in the first place!) have culminated, so far, in the selection of commentaries in social history, born digital images, digitization, and the technical and historical medium of photography. Of these, why we value certain types of images emerges as a powerful premise for discussing not only history but also cultural and technological trends. And last but not least, I thought that students of visual arts and visual history are in a unique place at this time to benefit from the range of these ideas.

In today’s parlance, when the media carries the message, like Marshall McLuhan’s “the media is the message”, or his later “... is the message”, we respond. The selection of books in this, my last column, ranges from history to commentary and re-viewing, a popular theme that seems to cover all the aspects of what happened before now and what we can see now, if we pay attention and look carefully. The Alexander Gardner photographs, those of Building the 1939 San Francisco World’s Fair, and Jacob Riis’s New York speak today of both art and documentation. Other images, hailing from the not-too-distant past, align clear messages on the photographic art: Radical Practice in the Vietnam War Era, Robert Hirsh’s Transformational Imagemaking, and State of Mind, showcasing California art since 1970. Still more kinds of histories emerge in The Fotographis Bank Austria Collection (with a section on American photographs) and John R. Charlton’s mirror images of Alexander Gardner in Railroad Empire Across the Heartland. David Okuefuna’s The Dawn of the Color Photograph struck me as an important work.

Although the selections in this issue do not cover much about technical aspects of digital images, titles in digital photography have appeared in recent past columns. For those, please go to <http://www.saavms.org> and click on “Views Newsletter” in the menu sidebar. I hope you enjoy the trends in these titles enough to investigate them further, and to reserve a line in your budget for collecting them!

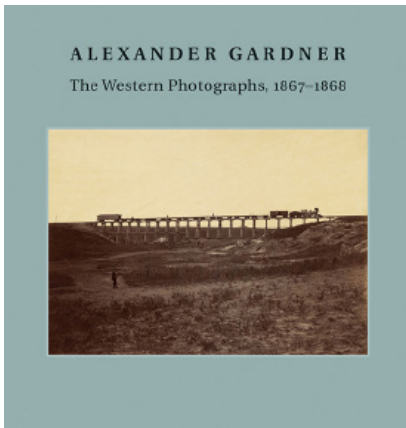
Cheers!
Liz

NEW in Print

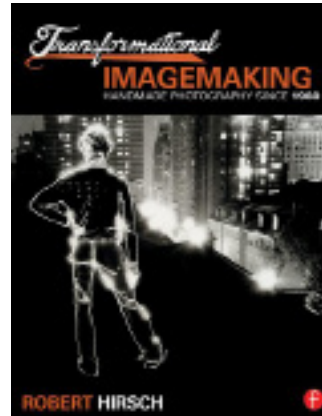
Liz Ruth-Abramian

Book Reviews Editor

Los Angeles Maritime Museum

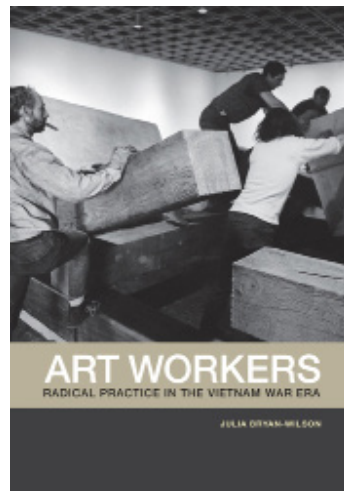


Aspinwall, Jane. Keith F. Davis, preface. Julián Zugazagoitia, foreword. **Alexander Gardner: The Western Photographs, 1867-1868.** New Haven, Conn.: Yale University Press, 2014. 180 p. 275 duotones. Cloth over Board. \$60.00. Available from <http://yalepress.yale.edu/>

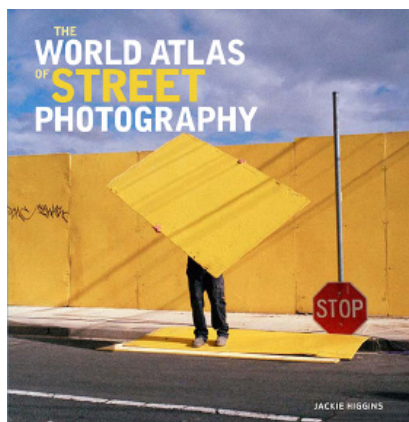


Hirsch, Robert. **Transformational Imagemaking: Handmade Photography Since 1960.** New York: Focal Press, Taylor and Francis Group, 2014. 256 p. \$49.95. Available from <http://www.focalpress.com/books/>

Bryan-Wilson, Julia. **Art Workers: Radical Practice in the Vietnam War Era.** Berkeley, Calif.: University of California Press, February 2011. 294 p. \$33.95. Available from <http://www.ucpress.edu/>



Lewallen, Constance M. and Moss, Karen. Julia Bryan-Wilson and Anne Rorimer, contributors. **State of Mind: New California Art circa 1970.** Berkeley, Calif.: University of California Press, October 2011. 296 p. \$41.95. Available from <http://www.ucpress.edu/>

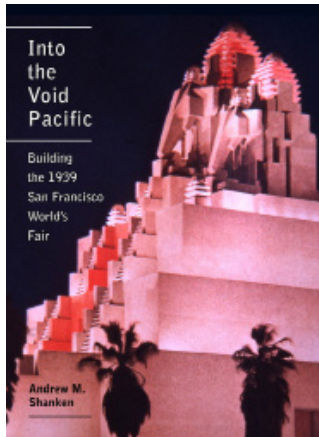


Higgins, Jackie. Max Kozloff, foreword. **The World Atlas of Street Photography.** New Haven, Conn.: Yale University Press, 2014. 400 p. 500 color, 140 b/w illustrations. Cloth. \$45.00. Available from <http://yalepress.yale.edu/>



Okuefuna, David. **The Dawn of the Color Photograph: Albert Kahn's Archives of the Planet.** Princeton, N.J.: Princeton University Press, 2008. 336 p. 370 color illustrations. \$49.50. Available from <http://press.princeton.edu/>

NEW IN PRINT (CONT.)



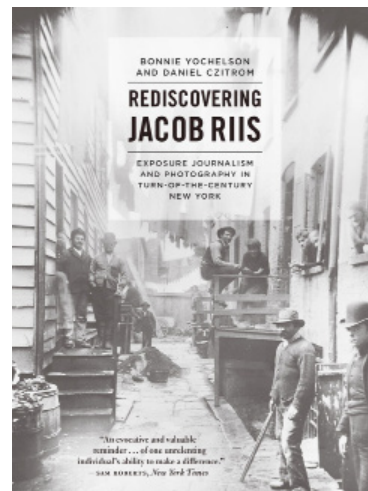
Shanken, Andrew. **Into the Void Pacific: Building the 1939 San Francisco World's Fair.** A Simpson Book in the Humanities. Berkeley, Calif.: University of California Press, January 2015. 248 p. \$60.00. Available from <http://www.ucpress.edu/>



Stooss, Toni, editor. **Focus on Photography: The Fotografis Bank Austria Collection.** Chicago, Illinois: Chicago University Press, 2014. 240 p. 131 duotones. \$49.95. Available from <http://press.uchicago.edu/>



Sherow, James E. John R. Charlton, photographer. **Railroad Empire across the Heartland: Rephotographing Alexander Gardner's Westward Journey.** Albuquerque, New Mexico: University of New Mexico Press, 2014. 224 p. 126 color plates, 33 halftones, 7 maps. \$34.95. Available from <http://www.unmpress.edu>



Yochelson, Bonnie and Daniel Czitrom. **Rediscovering Jacob Riis: Exposure Journalism and Photography in Turn-of-the-Century New York.** Chicago, Illinois: Chicago University Press, 2014. 296 p. 96 halftones. \$18. Available from <http://press.uchicago.edu/>

MEMBER NEWS

Deborah Rice
Walter P. Reuther Library
Wayne State University

Digitization Projects at the Amon Carter Museum of American Art



Representative works from the Artist Archives.

The Amon Carter Museum of American Art has cataloged, digitized, and published online more than 35,000 photographic prints, nitrate negatives, glass negatives, and autochromes from its Artist Archives collections. The Artist Archives photographic collections include the artwork of eight prominent American photographers of the 20th century: Carlotta Corpron (1901–1988), Nell Dorr (1893–1988), Laura Gilpin (1891–1979), Eliot Porter (1901–1990),

Helen Post (1907–1979), Clara Sipprell (1885–1975), Erwin E. Smith (1886–1947), and Karl Struss (1886–1981). The project also created new online collection guides that include biographical information, exhibition history, interpretative information, and finding aids, which can be accessed via cartermuseum.org/collection. This project was made possible by generous funding from National Endowment for the Humanities.

In September, the Amon Carter was also awarded a \$150,000 grant from the Institute of Museum and Library Services for an initiative to digitize records and installation photographs from the museum archives. The project will also repurpose archived digital exhibition records and installation images, and create a web-based resource with cross-referenced collection, exhibition, and artist information. Upon completion in 2016, online visitors will be able to access records for over 650 exhibitions, spanning the museum's entire history.

*Submitted by Jana Hill,
Collection Information and Imaging Manager,
Amon Carter Museum of American Art*

Red Wing Shoe Company Museum Crawl Features the Phil Revoir Collection



Portraits of some of the photographers documented in the Artist Archives.

The Red Wing Shoe Company Museum, overseen by the Corporate Archives, participated in planning and hosting the first annual Red Wing Museum Crawl on May 31–June 1, 2014. The Museum Crawl highlighted the Phil Revoir Collection of photography, ephemera, and memorabilia, which documents the Red Wing area, the Hiawatha Valley of the Mississippi River, and the surrounding communities. A private donor purchased the materials from professional photographer and restoration specialist Phil Revoir for distribution among six historic museums of Red Wing. The Museum Crawl consisted of an exhibit at each historical institution, a passport to collect stamps to enter a drawing, and a sale of surplus and duplicate items from the collection. Hundreds of visitors, including Revoir and his family, made the tour of Red Wing history museums over the weekend.

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MEMBER NEWS (CONT.)



In addition to collaborating with local museums to manage the Phil Revoir Collection and to sponsor the Museum Crawl, the Red Wing Shoe Company Museum mounted an exhibit of Revoir's commercial photography from its own Corporate Archives. The Company and its associated tannery, the S.B. Foot Tanning Co., had hired Revoir beginning in 1954 to document manufacturing processes, employees, and events. The exhibit showcases this work, along with several newly acquired pieces from the Phil Revoir Collection that pertain to the history of the companies and to the St. James Hotel in Red Wing. The Red Wing Shoe Company Museum is free and open to the public seven days per week.

*Submitted by Michelle Engel, Archivist,
Red Wing Shoe Company Corporate Archives*

Walter P. Reuther Library Audiovisual Department Adds Staff Member

In June of this year, the Audiovisual Department at the Walter P. Reuther Library, Wayne State University gained a third archivist when Deborah Rice transitioned from another Library department. Ms. Rice has been with the Reuther Library since 2003 when she was hired as the Society of Women Engineers Archivist. In that role, she was responsible for the care and access of a multitude of materials, including a heavily used photographic collection. After five years, she transitioned to Technical Services Archivist where she was largely responsible for the arrangement and description of manuscript and records collections. In that capacity, she focused on updating policy and procedure for audiovisual

material found within those collections, leading to improved access and collection management. Ms. Rice will be building upon these skills by leading the AV department in the processing of its backlog and preservation of its analog collections. She joins her colleagues, Elizabeth Clemens, in supporting use of the Reuther's still image collections and Mary Wallace, in complementing her care of audio and moving image collections. The Library holds over one million photographs and 25,000 films, video, and audio recordings, as well as posters, drawings, and architectural records documenting the history and evolving landscape of the American Labor Movement, metropolitan and urban Detroit, and Wayne State University.

*Submitted by Mary Wallace and Elizabeth Clemens,
Audiovisual Archivists, Walter P. Reuther Library,
Wayne State University*



*Elizabeth Clemens, Deborah Rice, and Mary Wallace
(l to r) in the photographic archives research room at the Reuther Library.*

Massachusetts Archives Announces First Digital Collection in Partnership with Digital Commonwealth

The Massachusetts Archives is pleased to announce that their first digital collection, "Paintings from: *Birds of Massachusetts and Other New England States*", is now available through our partnership with Digital Commonwealth. Illustrations for the work were created by Louis Agassiz Fuertes, an American ornithologist and well-known artist, and, upon the death of Fuertes, by Allan Brooks, ornithologist

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MEMBER NEWS (CONT.)



and artist from Canada. Edward Howe Forbush was elected Ornithologist to the State Board of Agriculture in 1894, named State Ornithologist by the state board in 1908, and became director of the Division of Ornithology (Dept. of Agriculture) in 1919. Resolves 1921, c 5 authorized the publication of *Birds of Massachusetts and Other New England States* for the purpose of studying the economic value, geographical distribution, and life history of the birds of New England, with \$8,000 allotted for color illustrations. The series consists of original watercolor and gouache paintings of local birds in their natural habitats. Please reference EN2.01.114x in any requests to the Massachusetts Archives for access to these materials.

Digital Commonwealth is a non-profit collaborative organization that provides resources and services to support the creation, management, and dissemination of cultural heritage materials held by Massachusetts libraries, museums, historical societies, and archives. Digital Commonwealth currently has over 130 member institutions from across the state.

*Submitted by Jennifer Fauxsmith,
Reference Archivist, Massachusetts Archives*

