



# VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

March 2015

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

## CHAIR'S CORNER

Matthew Daniel Mason

Photographs by Eve Neiger  
Beinecke Rare Book and Manuscript Library, Yale University

### Colleagues in Connecticut and Beyond: Recap of the 2015 Midwinter Meeting

During the last weekend of February 2015, archivists congregated physically and virtually in south-central Connecticut for the midwinter meeting of the Visual Materials Section. Over two days, attendees participated in focused conversations about graphic resources administered in museums, libraries, and archival repositories, as well as the opportunities for the Section to support this work. The following recaps the proceedings of the meeting, including tours and the business of the Section.

#### Tours Galore

The group initially visited the Ireland's Great Hunger Museum at Quinnipiac University in Hamden, Connecticut [ighm.nfshost.com/](http://ighm.nfshost.com/) during the morning of Friday, February 27. The museum contains a large collection of art related to the Great Famine, a period of mass starvation, disease, and emigration in Ireland between 1845 and 1852. Executive Director Grace Brady shared a recently inaugurated digital database offered by the museum that contains approximately 1,500 historical articles and illustrations related to Ireland and the Great Famine [ighm.nfshost.com/](http://ighm.nfshost.com/)



credit: K.R. Mason (b. 2008)

[database/](#) and led a tour of the gallery.

In the afternoon, the group visited the Yale University campus in New Haven and went to the Beinecke Rare Book and Manuscript Library. We met with George Miles, the William Robertson Coe Curator of the Yale Collection of Western Americana, and Kevin Repp, Curator of Modern European Books and Manuscripts, who discussed their strategies related to developing and enabling access to visually rich collections. Dr. Repp also provided background for his exhibition, "Fun on the Titanic: Underground Art and the East German State," which explores diverse cultural products created by East German poets, musicians, and artists during the 1980s [beinecke.library.yale.edu/exhibitions/fun-titanic-underground-art-and-east-german-state-0](http://beinecke.library.yale.edu/exhibitions/fun-titanic-underground-art-and-east-german-state-0).

The group then visited Manuscripts and Archives in the Sterling Memorial Library at Yale for a behind-the-scenes tour and conversation with Head of Public Services Bill Landis and Head of Arrangement and Description Mary Caldera. This included discussing

*Continued on Page 2*

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

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## Chair's Corner (cont.)

the prevalence of visual materials across the repository's collections, including its extensive holdings of architectural records. The group then briefly toured the recently renovated nave of the Sterling Memorial Library, as well as Bass Library, before enjoying a dinner of New Haven-style pizza.

### Section Business

Throughout Saturday, onsite attendees Brett Carnell, Paula Jeannet Mangiafico, Eve Neiger, Ricardo "Ricky" L. Punzalan, Hannah Silverman, and myself gathered at the home of my mother-in-law Mary Ellen Price in Ansonia. Throughout the day, other members joined via teleconferencing, including Stephen Fletcher, Irlanda Jacinto, Christina Johanningmeier, Deborah Rice, and Anne Salsich.



*Dr. Kevin Repp, Curator of Modern European Books and Manuscripts, discusses his exhibition, "Fun on the Titanic: Underground Art and the East German State," at the Beinecke Rare Book and Manuscript Library.*

Initially, we surveyed the recent annual report for the Section. It became clear that we have a number of vacant or undocumented liaisons to organizations. Liaisons report on events and trends related to visual materials from these groups to Section membership via the listservs or in the Views newsletter. According to the most recent records, liaisons include the following:

- Architectural Records Roundtable: Dana Lamparello
- Association of Moving Image Archivists Liaisons: David E. Haberstich and Lance Watsky (for the AMIA Cataloging and Documentation Committee)
- International Council on Archives, Photographic and Audiovisual Archives Group: Stephen J. Fletcher
- Mid-Atlantic Regional Archives Conference: Hillary S. Kativa and Dara A. Baker
- Society for Photographic Education: Paula Jeannet Mangiafico
- SAA Visual Materials, Cataloging and Access Roundtable: Cathy Martyniak
- Society of California Archivists: Sue Tyson

## Chair's Corner (cont.)

Vacancies for liaison positions (or undocumented incumbents) include the Academy of Certified Archivists, American Institute of Conservation, and SAA Standards Committee. If members are interested in serving as a liaison for any of these groups or another, please contact me <matthew.mason@yale.edu>. These positions are especially good for students and new professionals to gain experience.

Participants reviewed the distribution of the last three-year plan to membership via the official Section listserv <vms@forums.archivists.org> in early August 2014. We agreed that this year's three-year plan requires greater transparency. According to our current by-laws, Section membership does not explicitly endorse or disapprove three-year plans. Nevertheless, the steering committee will draft a by-law change to allow the Section membership to comment and vote on future three-year plans.

The group examined the results from the recent survey of Section members in autumn 2014, which revealed that many students and early professionals sought mentoring and support. The Section should encourage participation of diverse voices from its ranks by directly inviting new members to serve on working groups and as liaisons, as well as encourage participatory conversations in meetings.

Participants discussed the communication mechanisms used by the Section. This included recognizing work done by outgoing Communications Coordinator Tim Hawkins. Foremost, this vacant position requires an incumbent. This position manages the varied communication activities of the Section to deliver consistent announcements and chairs the Communications Working Group, which includes the webmaster, newsletter editors, and social media managers. In March 2015, members of the steering committee will identify a successful candidate. If members are interested in serving as Communications Coordinator, please contact me <matthew.mason@yale.edu> and look for a call for candidates on the listservs.

Related to Section communications, the recent survey of membership identified dissatisfaction with the Section website. An initial task for the newly appointed Communications Coordinator is identifying a webmaster to fill the current vacancy and then work with members of the Communications Working Group and others to review the website.

After a lunch of scrumptious vegetable soup, prepared by Paula Jeannet Mangiafico, the participants received a

status report from the Education Committee, chaired by Ricky Punzalan, with members Gina Rappaport, Michelle Caswell, and Irlanda Jacinto. In early 2013, then-Chair Brett Carnell charged the group to survey the training landscape for archivists related to visual materials, identify gaps, and recommend ways to meet the needs of the profession. Thus far, the committee has interviewed a dozen archivists. Overall, they found that most interviewees learned skills on the job rather than in their degree programs. Additionally, many desired core competencies, such as greater knowledge of the history of photography and photographic technology, as well as expertise in data management, digital projects management, intellectual property, preservation, and visual literacy.

The Education Committee and meeting participants feel that the Section should advocate for rigorous visual materials-related training to archival educators. To this end, Ricky plans to host a breakout session to discuss visual materials education during the Archival Education and Research Institute (AERI) meeting at the University of Maryland, July 13-17, 2015, which brings together archival educators. Ricky also asks Section members to email him <punzalan@umd.edu> with names of educators and their institutional affiliation with strengths in photographic or visual materials archival education.

The participants then shifted the conversation to the upcoming annual meeting in Cleveland, Ohio. Brett Carnell discussed his experiences serving on the SAA Program Committee. Although unable to provide specific details



*Matthew Daniel Mason, Hannah Silverman, Paula Jeannet Mangiafico, and Ricardo "Ricky" L. Punzalan.*

*Continued on page 4*

## Chair's Corner (cont.)

about individual paper and panel proposals, he did report that successful submissions were well-written, possessed diverse groups of panelists, and appealed to broad audiences. Brett suggested that papers geared specifically to audiences of visual materials archivists may best serve as content for the annual Section meetings.

In her role as coordinator for local arrangements for the annual meeting, Member-at-large Irlanda Jacinto reported that the Section dinner will take place at the Great Lakes Brewery <[www.greatlakesbrewing.com](http://www.greatlakesbrewing.com)>. Anne Salsich also described her work as part of SAA's Host Committee, which arranges institutional and themed tours, as well as compiling lists of cultural repositories, restaurants, taverns, and other places of interest. If you have a favorite site in Cleveland, please share it with your colleagues via the listservs.

For the Section meeting in Cleveland, the participants brainstormed possibilities for its content and hit on the idea of a panel of diverse image-makers, such as printers, photographers, cartographers, and other visual artists, with

breakout sessions with these creators about the challenges they face in their work and preserving it. If you know of an image-maker in the greater Cleveland area who may like to participate, please contact me <[matthew.mason@yale.edu](mailto:matthew.mason@yale.edu)>.

The meeting ended with a self-evaluation. Midwinter meetings often prove logistically burdensome, especially with constantly changing winter weather for travelers, as well as financially difficult with diminished or nonexistent travel budgets. Onsite and teleconferencing participants both enjoyed the online participation. The future for the midwinter meeting may rest entirely in online get-togethers.

After concluding the meeting, onsite participants enjoyed a hearty pasta meal, good drink, and conversation well into the evening. I appreciate the time and effort of all those able to participate in the tours and meeting. I look forward to completing our initiatives discussed during the meeting to ensure that the Visual Materials Section maintains its advocacy for visual collections and its membership.



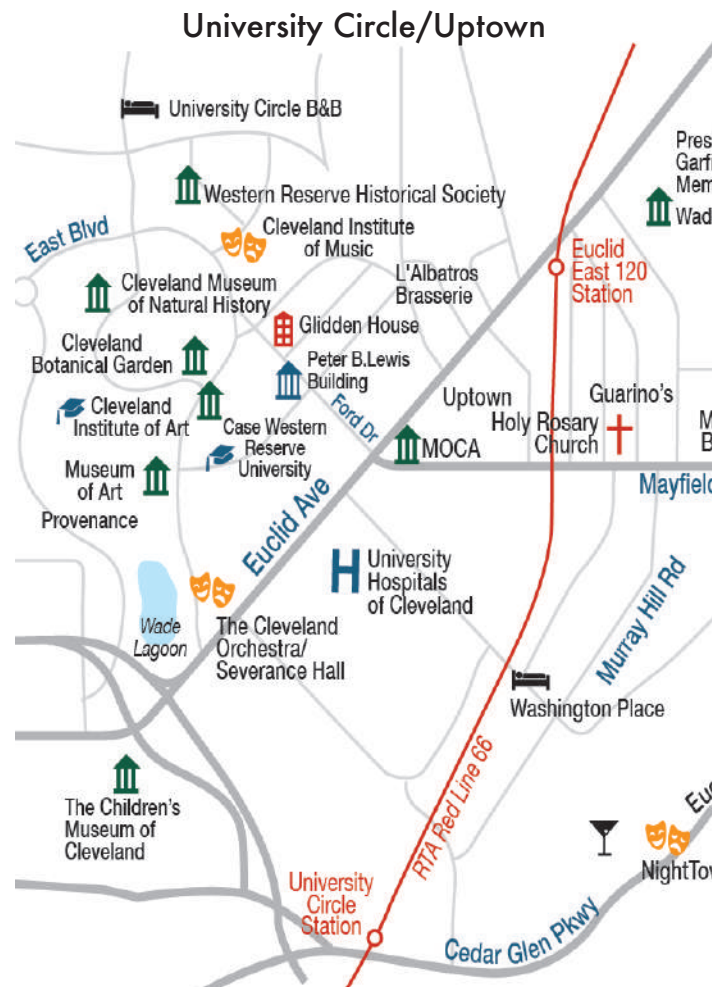
*Grace Brady, Executive Director of the Ireland's Great Hunger Museum, leads discussion of the museum's collection.*

# CLEVELAND: MY PART OF TOWN

Anne Cuyler Salsich, Co-editor  
SAA Host Committee Member  
Associate Archivist, Oberlin College Archives

In the current *Archival Outlook* you will see an article by our Host Committee co-chairs on Greater Cleveland's cultural and recreational riches that await you during the 2015 SAA Annual Meeting. So I'm going to focus on the adjacent areas of University Circle and Uptown, within four miles of the highly ethnically diverse inner-ring suburb of Cleveland Heights where we live. The Circle/Uptown area is only seven miles and an easy bus ride from the meeting site at the Convention Center. If you want an immersive experience in a vibrant, pedestrian-friendly museum and university district with great restaurants (ranging from gourmet to Chipotle) during the meeting, you might want to stay in the new Courtyard Marriott or the Hilton Tudor Arms near University Circle.

Architecturally, University Circle and Uptown represent historic, modernist and postmodern impulses, and a new version of urban redevelopment founded on community collaboration. A pre-Civil War brick house saved from demolition, an assortment of structures from the 20th



East facade, Cleveland Museum of Art's original building and new additions.  
Credit: Gary D. Sampson

## Cleveland: My Part of Town (cont.)

century, the dramatic Museum of Contemporary Art (rises 60 feet from a hexagonal base to a square top) by London architect Farvid Moussavi (2012), and Case University's Peter B. Lewis Center by Frank Gehry (2002) and a new student center by Ralph Johnson (2014) are steps away from each other.

The Cleveland Museum of Art, one of the top five museums in the world, just completed an ambitious renovation and addition project by Rafael Viñoly begun in 2002. The project restored and upgraded the original 1916 museum, and incorporated the 1970 addition by Marcel Breuer and Hamilton Smith into a new conceptual design that expanded the museum's gallery and public spaces with bold new wings and a huge atrium. With free admission, a restaurant and cafe, and evening hours until 9 p.m. on Wednesdays and Fridays, the art museum is a must-see. My partner on the Tours Subcommittee, Leslie Cade, is CMA's archivist.

While most people are aware of Cleveland's industrial, polluted past, far fewer know that its orchestra has always been and continues to be rated in the top ten in the world. When we moved here in 1999, the Cleveland Symphony Orchestra's Severance Hall on University Circle was near the end of a project to strip away 60s modernist trappings and restore the Hall to its glittering Art Deco glory. We go as often as we can to performances in the Hall and at the Blossom Music Center's outdoor amphitheater in the summer. Classical music under the stars



*The Cleveland Symphony Orchestra's Severance Hall*

*Credit: Gary D. Sampson*



*Uptown "innovation district," previously a run-down series of blocks on either side of Euclid Avenue adjacent to University Circle.*

*Credit: University Circle Inc.*

*Continued on p. 7*

## Cleveland: My Part of Town (cont.)

is great fun with a packed supper with wine or food from one of the vendors with hundreds of others on blankets on the sloped lawn. During the Annual Meeting, the orchestra is performing on Saturday night, August 22. The program features a guest cello soloist, Mark Kosower, for an evening of Bach, Haydn and Mozart.

Even less well-known by those who don't live here is that Cleveland has become a magnet for artists and musicians, and the city is experiencing a cultural renaissance. They come here for the Cleveland Institute of Music, the Cleveland Institute of Art (CIA), the Cleveland Museum of Art, the Museum of Contemporary Art (MOCA), and Case University, all in University Circle/Uptown. Part of the draw is that Cleveland is so affordable. Artists have been creating studios and homes in former industrial buildings in areas with few residents near downtown, and galleries have sprouted up in similarly cheap quarters.

Uptown is a new urban redevelopment project bordering University Circle along Euclid Avenue near MOCA, where new multi-use buildings house condos, apartments, student housing, restaurants, bars, a bookstore, and a small grocery store that create a dramatically more attractive and safe area for everyone. This project, completed last year, was a collaborative civic effort by Case University, University Circle Incorporated and other players. Uptown is a finalist for the 2015 Rudy Bruner award, which honors transformative urban places and celebrates their benefits to the economic, social and physical fabric of America's cities.

Besides the art museums and the orchestra, family-friendly attractions at University Circle include the Cleveland Botanical Garden, the Museum of Natural History, and the Western Reserve Historical Society and Crawford Auto Museum that all hug the Oval, the green space that defines the University Circle area. Events that pull the community together are the Art Museum's annual Parade the Circle and the Winter Lights Lantern Procession, the Cleveland Botanical Garden's flower shows and exhibits, and Wade Oval Wednesdays, summer evenings of live music, food tents and activities for kids.

The Cleveland Institute of Art will, by the time of the Annual Meeting, have moved into its new building that adjoins the school's existing "factory," a former Ford factory and car showroom on Euclid Avenue. The new building will replace the Institute's main building, art gallery and auditorium that stood on the Oval. CIA seized the opportunity to create space suited to educate 21st-century art students, with a new art gallery and a better theater for its Cinemathèque, a year-round repertory film program and a local treasure. John Ewing, Cinemathèque Director and Curator of Film at the Cleveland Museum of Art, is a treasure himself, named a Chevalier (Knight) in the Order of Arts and Letters of the Republic of France in 2011 for his many years of "promoting culture" at both institutions. If you're looking for evening entertainment, be sure to check out what the Cinemathèque is showing while you're here. I've urged John to project a restored film from 35mm in their new theater just for you!



*University Circle's  
WOW! Wade Oval  
Wednesdays, free live  
music and fun in the  
summers from 6-9 p.m.*

*August 2014  
University Circle Inc.*

# Voices from VMCAR

## Cataloging and Access Member Spotlight

**Shannon M. Erb** Vice-Chair of Visual Materials Cataloging & Access Roundtable



The Image Permanence Institute (IPI) is university-based laboratory devoted to preservation research and sustainable practice of images and cultural property. Founded in 1985, IPI is sponsored by the Rochester Institute of Technology and the Society for Imaging Science and Technology with the mission to provide information, consulting services and practical tools for image preservation technology to libraries, archives and museums world-wide.

As an educational resource for visual material access, the Visual Materials Cataloging and Access Roundtable (VMCAR) wanted to interview some of the forces behind the IPI and highlight their project and efforts.

Interviewees are Alice Carver-Kubik (ACK), Photographic Research Scientist at IPI and Adrienne Evans (AE), a Photograph Research Intern for IPI's Graphics Atlas project, [graphicsatlas.org](http://graphicsatlas.org).

**SE: Describe how you became interested in the visual material preservation field.**

ACK: Starting out as a photography and art history major as an undergraduate, I found my calling in collections care through various internships and my first job out of college. These experiences encouraged me to earn my Masters in Photographic Preservation and Collections Management from Ryerson University. In 2012 I joined IPI to lead the Graphics Atlas project.

AE: I completed an internship at the University of South Dakota's Archives and Special Collections during my undergrad and found that processing, preserving, and providing public access to visual materials was a blast. After

graduating from UW Madison's SLIS program, I got an internship at IPI to use my appreciation for sharing image production processes.

**SE: Do you believe that knowing visual material processes can help institutions with preservation?**

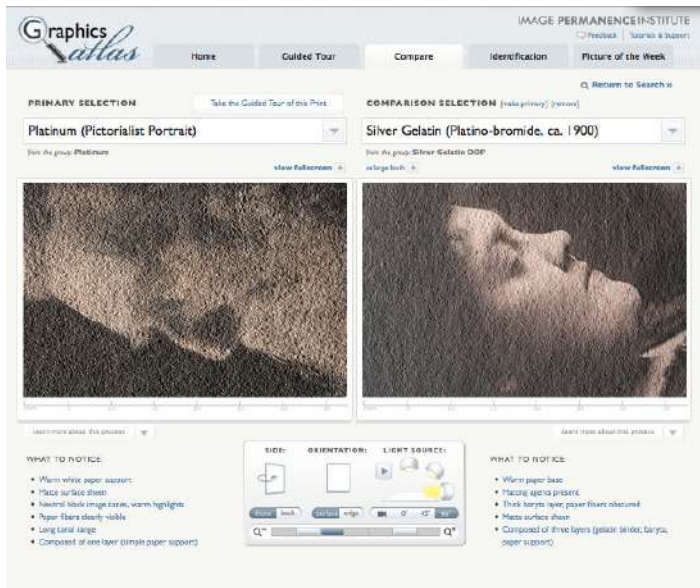
ACK: Absolutely. Knowing processes and materials is essential to proper preservation. Each process has its own preservation needs and challenges. Understanding processes and materials will help professionals know what housing materials are best for each object, how best to handle objects, the light sensitivity of different processes, and the best storage environment. Knowing visual material processes and materials will also greatly aid in disaster preparedness.

**SE: What are some characteristics to help determine one process from another?**

ACK: Each image-making process is unique and has its own key identifying characteristics. These visual characteristics are directly related to the materials, technologies, and processes from which they were made. There are hundreds of image-making processes; some emulate other processes using less expensive or more stable materials. Generally, characteristics to look for include image color, surface texture and sheen, and the structure of the image using magnification (for example, is the image continuous in tone or does it have a distinctive pattern). A 10x loupe or pocket microscope and a flashlight are important tools in any archivist's process ID tool kit.



## Voices from VMCAR (cont.)



**SE: Do you think that professionals in the field should be cataloging the information gleaned from identification of processes in their records?**

**AE:** Yes, in an ideal world. Tracking process ID via cataloging will help caretakers continue to treat visual materials appropriately over time or in the event of staff turnover. Additionally, process identification can yield contextual information concerning image content and provenance. For instance, the use of a certain image process can tell you a lot about the time period of an image's creation, or the economic station of the image's subject or producer. Specifically, I think it would make the most sense to place this information in the format field of a Dublin Core based schema and source controlled vocabulary terms from AAT or TGM.

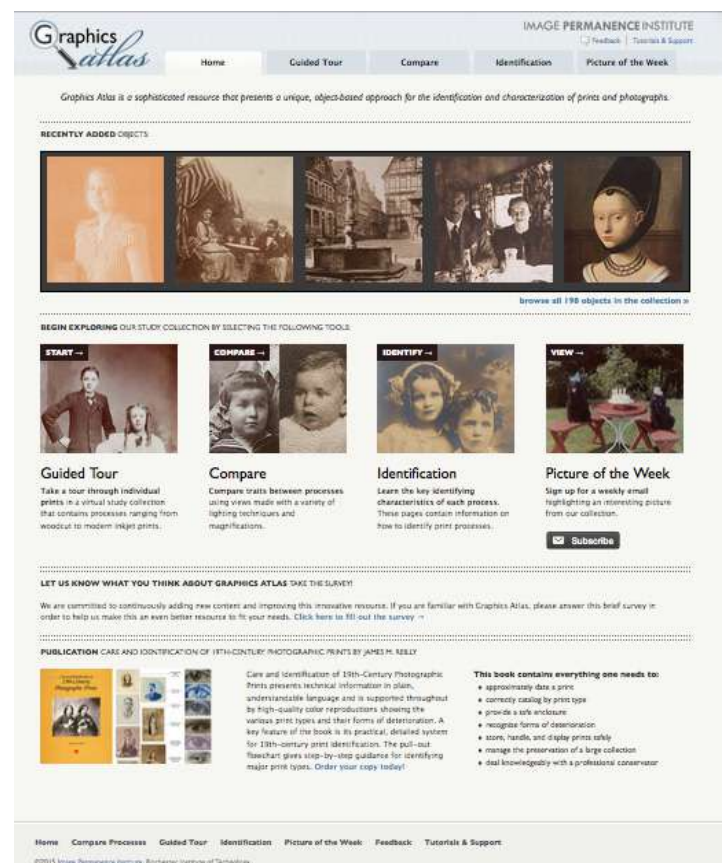
**SE: Why did you decide to start a project like Graphics Atlas?**

**ACK:** Graphics Atlas grew out of a history of photographic identification, characterization, and materials-based research at IPI which began with the 1986 publication, *Care and Identification of 19<sup>th</sup> Century Photographs*. The intention of the website is to provide an interactive web resource for the characterization and identification of prints using high-quality, high-resolution images. The capability of digital imaging paired with the interactivity of the web provides a significantly better platform for illustrating physical characteristics of graphic objects than print-based publications. Graphics Atlas was officially launched in 2010. A three-year grant from The Andrew W. Mellon

Foundation awarded in 2012 has allowed us to continue to add information to the site, including photographic objects with non-paper supports and additional processes examples. We now have over two hundred objects on the site!

**SE: Who is your intended audience for Graphics Atlas?**

**ACK:** This is a great question. Our intended audience is anyone charged with caring for prints and photographs in cultural heritage collections as well as anyone interested in prints and photographs. It is our goal to make this resource a central resource for the study of graphic materials with emphasis on identification and characterization. In order to achieve this goal and to broaden our audience we are currently working on ideas for entry points to the site. This will include a sophisticated search engine to help users narrow down the list of process options and to better navigate the site. We are also planning a suite of video tutorials to teach users methods for process identification, such as how to use magnification and lighting to enhance certain physical characteristics.



## Voices from VMCAR (cont.)

BEGIN EXPLORING OUR STUDY COLLECTION BY SELECTING THE FOLLOWING TOOLS:



### Guided Tour

Take a tour through individual **prints** in a virtual study collection that contains processes ranging from woodcut to modern inkjet prints.



### Compare

Compare traits between **processes** using views made with a variety of lighting techniques and magnifications.



### Identification

Learn the key identifying **characteristics of each process**. These pages contain information on how to identify print processes.

**SE:** Describe the interface of *Graphic Atlas* and how the features can aid in discovery.

**AE:** One of the site's primary goals is to help visual materials professionals visually distinguish image types in their own collections from the vast spectrum of image processes and formats out there. Site users can read about and visually explore the key identifying features of many processes using our Process ID pages, which include images and text on multiple examples of each process. Users can also learn more about each object included on Graphics Atlas in the Guided Tour module, which provides an illustrated (via image capture and video) breakdown of process identification and individual image characteristics. Finally, the Compare tab allows users to view examples of different processes side-by-side at different magnification levels and in different lighting environments. This feature can be a great help as many processes are quite similar or are visually indistinguishable with the naked eye.

**SE:** What is the "Interesting Picture of the Week" feature on the website?

**ACK:** We realized that we have many really great objects in our collection that, for a variety of reasons, will not be put on the site. In order to share our collection and bring a little weekly joy to email inboxes, we send out the Interesting Picture of the Week. In the captions we try to include a little contextual information as well as information about process and materials. This is a nice reminder for us all to stop and enjoy a great image and to think about the context of the object before bringing out the loupe.

Interested in learning more about IPI or *Graphics Atlas* or would like to subscribe to the "Interesting Picture of the Week?" Visit [graphicsatlas.org](http://graphicsatlas.org) or email Alice at [ackpph@rit.edu](mailto:ackpph@rit.edu). IPI is happy to share information, answer questions or take suggestions for the site.

# LIFE IN THE SHOP

## Mid-century St. Louis through the Lens of the Mac Mizuki Photography Studio Collection

**Lauren Pey**  
Elkington Architectural Photo Processing  
Archivist  
Missouri History Museum

*All photographs by Henry T. (Mac) Mizuki, from the Mac Mizuki Photography Studio Collection, Missouri History Museum Photographs and Prints Collection.*

The post-war period was a time of great change for our nation, and St. Louis was no exception. Citizens poured out of St. Louis City and into the booming suburbs of St. Louis County. The car became essential to this new life in the suburbs, as malls, shopping centers, and subdivisions sprang up throughout the county. The Mac Mizuki Photography Studio Collection, held at the Missouri History Museum, captures this boom, extensively documenting the new houses, churches, schools, libraries, offices, and malls that made up the growing suburbs. These images provide a glimpse into the everyday lives of mid-century St. Louisans, showing us where they lived, worked, learned, and shopped.

Mizuki was born in Parlier, California in 1919. His interest in photography began as a child, but he didn't seriously consider a career as a photographer until after returning from World War II. He began by studying at the Brooks Institute of Photography in Santa Barbara, then headed to the House of Photography in Wichita to study color photography and printing. After graduation, he found a job in St. Louis working for a color printing company. He left this job about 1953 to pursue freelance photography, opening his own studio under the name Mac Mizuki Photography. Mizuki operated his independent studio until his retirement at the age of 67 in 1986, and the collection includes material from roughly 1,600 of his job assignments from this time.

*Right: Christmas display at Stix, Baer, and Fuller department store, probably at Westroads Shopping Center in St. Louis County. November 27, 1955.*



*Top: Self-portrait taken by Henry T. Mizuki at the Children's Art Bazaar. November 11, 1969.*



*Continued on p. 12*

## Life in the Shop (cont.)

Although he did not intend to specialize in architectural photography, he quickly developed a word-of-mouth reputation, and his client list in this area began to grow. His early clients included architects Hellmuth, Obata & Kassabaum, responsible for Lambert Airport and many other buildings in the collection; and Fisher & Frichtel, developers of several subdivisions in St. Louis County. While architectural photography became his specialty, Mizuki also photographed industrial facilities and products; merchandise and posed shots for advertisements; and individual and group portraits.

The strength of the Mac Mizuki Photography Studio Collection is Mizuki's architectural photography. Throughout his career, Mizuki worked with a variety of architects, builders, and engineers in the St. Louis region, many of which were prominent local architects designing in the Modernist style. He worked with these architects on all phases of their projects, photographing architectural models, construction sites, and completed buildings. On many of these assignments, Mizuki photographed complete walk-throughs of finished buildings. These photos provide us with remarkable detail about the interior structure and furnishings, whether furnished rooms in a newly built house or a school classroom.



*Concrete arches of the Lambert Airport terminal building under construction. July 15, 1954.*

*Below: Interior view of a classroom at Bristol Primary School, 222 West Cedar Avenue, Webster Groves, Missouri. The school was an early project from the architecture firm of Hellmuth, Obata, and Kassabaum (HOK). August 8, 1955.*



*Above: Living room in a "Gold Medallion" home built by Fisher & Frichtel, probably at 1340 Zurich Drive in Florissant, Missouri. The house was a display home demonstrating experimental, all-electric living. May 7, 1958.*

## Life in the Shop (cont.)

While the collection is largely focused on the expanding suburbs in St. Louis County, Mizuki also captured changes happening in the city of St. Louis. He photographed post-war slum clearance efforts, such as construction of the ill-fated Pruitt-Igoe housing project, as well as the construction of new offices and civic buildings. He also documented efforts to revitalize several historic buildings and neighborhoods in St. Louis. These efforts included the Old Post Office, which opened in 1884, but had fallen into disrepair by the mid-20th century. Photographs documenting the building's historic architecture were commissioned by the Landmarks Association of St. Louis and others during the successful fight in the 1960s to save the building from demolition. And no mid-century St. Louis collection would be complete without Busch Memorial Stadium, home of the St. Louis Cardinals, photographed the winter after opening season.



*Above:*  
Construction progress on the  
Pruitt-Igoe housing project. Janu-  
ary or February 1954.

*Below:*  
Exterior view of the Old Post  
Office, 815 Olive Street, taken for  
the discussion program "Eye on St.  
Louis." August 17, 1964.



## Life in the Shop (cont.)

The 1,590 job assignments in the collection include over 37,000 individual images, dating from 1953 to 1989. The bulk of the collection consists of negatives, although there are also some prints and associated documents. Over the course of the year I spent processing this collection, I became immersed in Mizuki's St. Louis, cataloging and rehousing each film sheet and negative strip. Mizuki was every archivist's dream, leaving detailed and legible notes about the date, client, and subject of nearly every job assignment—including many identified individuals, and even building addresses! This certainly made a welcome change from captions such as "Unidentified man in unknown location."

As few of the Missouri History Museum's processed collections include post-war material, we are very excited to share this collection with our researchers. Since the processing work ended, we have had a team of interns digitizing and cataloging select images. These images, as well as catalog records for every job assignment in the collection, are all publicly accessible via the Museum's Cross-Collection Search: <http://collections.mohistory.org>. We have also curated a Pinterest board dedicated to the collection in order to share highlights and staff favorites: <http://www.pinterest.com/mohistorymuseum/mac-mizuki-photography-studio-collection/>. We're regularly scanning new images, so check back with us often!



*Exterior walkways at Busch Memorial Stadium. January 25, 1967.*

## EXHIBITIONS & DIGITAL PUBLICATIONS

Emily Gonzalez

Contributing Editor

EBSCO Information Services

### Digital Exhibitions

#### ***Object:Photo*** - MoMA

[www.moma.org/interactives/objectphoto/#home](http://www.moma.org/interactives/objectphoto/#home)



This interactive photography exhibit corresponds with MoMA's exhibit, "Modern Photographs from the Thomas Walther Collection, 1909-1949", on view now until April 19, 2015.

For an even more in-depth look at the exhibit, check out the new book *Object:Photo. Modern Photographs: The Thomas Walther Collection 1909-1949*, featured in the New In Print section on page 18.

#### ***Amalia Ulman: Excellences and Perfections***

[www.newmuseum.org/exhibitions/view/amalia-ulman-excellences-perfections](http://www.newmuseum.org/exhibitions/view/amalia-ulman-excellences-perfections)

### Analog Exhibitions

#### ***Shirin Neshat: Facing History***

Hirshhorn Museum and Sculpture Garden, Washington, D.C.

May 18 - September 20, 2015

[www.hirshhorn.si.edu/collection/shirin-neshat/#detail=/bio/shirin-neshat-facing-history/&collection=shirin-neshat](http://www.hirshhorn.si.edu/collection/shirin-neshat/#detail=/bio/shirin-neshat-facing-history/&collection=shirin-neshat)

"An important exhibition, and a big get for the D.C. museum, "Shirin Neshat: Facing History" will present the artist's unapologetic take on the Islamic world, with the works from

her "Women of Allah" series, video installations and two photography series made in the wake of the Arab Spring." - *The Observer*, "Spring Arts Preview"

#### ***Basquiat: The Unknown Notebooks***

The Brooklyn Museum, Brooklyn, NY

April 3 - August 23, 2015

[www.brooklynmuseum.org/exhibitions/basquiat\\_notebooks/](http://www.brooklynmuseum.org/exhibitions/basquiat_notebooks/)

#### ***Barnett Newman: The Late Work***

The Menil Collection, Houston, TX

March 27 - August 2, 2015

[www.menil.org/exhibitions-upcoming.html](http://www.menil.org/exhibitions-upcoming.html)

#### ***When the Stars Begin to Fall: Imagination and the American South***

The Institute of Contemporary Art, Boston, MA

On view through May 10, 2015

[www.icaboston.org/exhibitions/exhibit/when-the-stars-begin-to-fall/](http://www.icaboston.org/exhibitions/exhibit/when-the-stars-begin-to-fall/)

#### ***This Was Tomorrow: London 1956 - Geoffrey Holroyd***

Art, Design & Architecture Museum, UC: Santa Barbara

On view through May 1, 2015

[www.museum.ucsb.edu/news/feature/313](http://www.museum.ucsb.edu/news/feature/313)

#### ***The Contained Narrative: Defining the Contemporary Artist's Book***

Minnesota Center for Book Arts

April 8 - July 26, 2015

[www.mnbookarts.org/containednarrative/](http://www.mnbookarts.org/containednarrative/)

# BOOK REVIEW

by Elizabeth Ruth-Abramian, Archivist  
Los Angeles Maritime Museum

## Maynard L. Parker: Modern Photography and the American Dream

by Jennifer A. Watts

Hardcover, 279 pages – Yale University Press and the Huntington Library – 2013  
\$40.00 Available from [www.yalepress.yale.edu](http://www.yalepress.yale.edu)

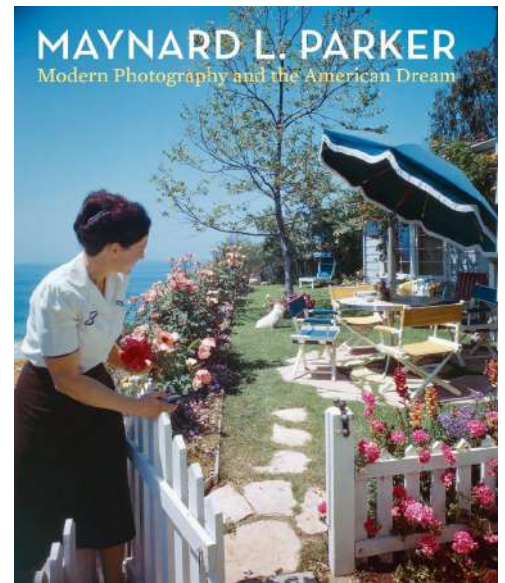
The story of photographer Maynard Parker's (1900-1976) professional life, told largely from the point of view of his editorial assignments, is one of great success in communication. Parker's photographs of interiors, gardens, and architecture were featured in American popular magazines and editorials of the mid-twentieth century.

His talent lay in interpreting design for unsophisticated readers and he had the ability to create familiar yet stirring domestic scenes tinged with glamour. His photographs were one half of the editorial message in the medium called "shelter magazines," which sought to cultivate a consumer response to regional design.

In the heyday of shelter magazines, the pages of *House Beautiful* and similar magazines of the 1940s-1960s, instructed Americans to covet the effects of the good life, where "space, time and food" were abundant (May, 132). Generations have since passed. Still, our attitude towards modern design was once orchestrated as a response to the idea that American design was preferable to imported, European archetypes. It is this basis of thought that informs the essays in *Maynard Parker: Modern Photography and the American Dream*, edited by Jennifer A. Watts, published by Yale University Press, 2013.

Generally the essays by Edward R. Bosley, Daniel P. Gregory, Christopher Hawthorne, Elaine Tyler May, Monica Pesnick, Charles Phoenix, and Sam Watters make similar points about Parker's career and business relationship with shelter magazine editors. In his introduction, D.J. Waldie, a Los Angeles Times editor, gives an overview of Parker's professional career, depicting Parker's enthusiasm, creative capacity, and ability to illuminate featured articles in the magazines. Watts' essay and those of her peers attest to Parker's effectiveness as a photographer for shelter magazines during his years of work under *House Beautiful* editor, Elizabeth Gordon.

Gregory, in "Promoting Ranch House Living," discusses the relationship of architect Cliff May and photographer Maynard



Parker as one of close friendship. Hollywood stars, glamorous and alluring, as Watters attests in his "A Star is Born," were admired as trend-setters, having the ultimate in everything, especially good taste. A favorite essay of mine is Bosley's "Looking Both Ways: Modernizing the Past to Shape the Future," about architect Frank Lloyd Wright and architecture firm Greene and Greene, icons in American architecture who were illustrated at length by Parker. These examples of bold and finely constructed design represented an American archetype for the twentieth century. In the essay "Shelter Me: the Suburban Dream in Cold War America," May describes how the intersection of the Cold War with developing suburban lifestyle helped galvanize community opinion on safe and secure housing style and the American dream.

*Maynard Parker: Modern Photography and the American Dream* offers a thorough overview of Parker's work and an analysis of American taste and culture. Footnotes at the end of each essay are rich with the author's comments and bibliographic information. A particularly fine quality of the book is large-sized reproductions of the photographs. Many images are full-page, with careful attention to the quality and mood of the eras in which they were first taken. The illustrated timeline is a thoughtful addendum, showing more of Parker's work and his portraits, which show him as a young man, and then an older man, always at work. The book's index presents each type of architectural trend, lists every single photograph in the book, as well as every magazine and editorial or article. In chronicling Parker's career, this book provides a well-crafted discussion of photography as an artistic and commercial platform and political views of domestic architecture for the middle class.



## NEW IN PRINT - PHOTOGRAPHY



### THE LUMIÈRE AUTOCHROME: HISTORY, TECHNOLOGY, AND PRESERVATION

FORMAT

Bertrand Lavédrine and Jean-Paul Gandolfo

Paperback, 380 pages – Getty Conservation Institute - 2013  
\$35.00 Available from [www.shop.getty.edu](http://www.shop.getty.edu)

“Louis Lumière is perhaps best known in the U.S. for his crucial role in the invention of cinema, but his most important contribution to the history of photography was the autochrome. Engagingly written and marvelously illustrated with over 300 images, *The Lumière Autochrome: History, Technology, and Preservation* tells the fascinating story of the first industrially produced form of color photography.”



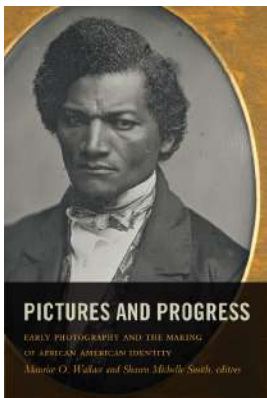
### MEMORY UNEARTHED: THE LODZ GHETTO PHOTOGRAPHS OF HENRYK ROSS

PHOTOGRAPHER

Maia-Mari Sutnik, editor

Hardcover, 240 pages – Yale University Press – March 2015  
\$40.00 Available from [www.yalepress.yale.edu](http://www.yalepress.yale.edu)

“From 1941 to 1944, the Polish Jewish photographer Henryk Ross (1910–1991) was a member of an official team documenting the implementation of Nazi policies in the Lodz Ghetto in Poland. Covertly, he captured on film scores of both quotidian and intimate moments of Jewish life... *Memory Unearthed* presents a selection of the nearly 3,000 surviving images—along with original prints and other archival material including curfew notices and newspapers—from the permanent collection at the Art Gallery of Ontario.”



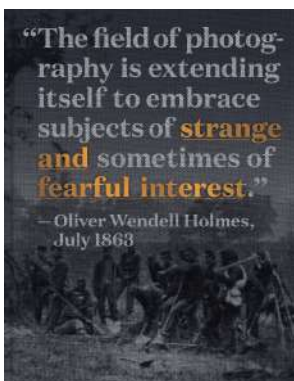
### PICTURES AND PROGRESS: EARLY PHOTOGRAPHY AND THE MAKING OF AFRICAN AMERICAN IDENTITY

HISTORY

Maurice O. Wallace and Shawn Michelle Smith, editors

Paperback, 400 pages – Duke University Press - 2012  
\$27.95 Available from [www.dukeupress.edu](http://www.dukeupress.edu)

“*Pictures and Progress* explores how, during the nineteenth century and the early twentieth, prominent African American intellectuals and activists understood photography’s power to shape perceptions about race and employed the new medium in their quest for social and political justice.”



### A STRANGE AND FEARFUL INTEREST: DEATH, MOURNING, AND MEMORY IN THE AMERICAN CIVIL WAR

Jennifer Watts, Steve Roden, and Barret Oliver

Hardcover, 176 pages – The Huntington Library, Art Collections and Botanical Gardens – April 2015  
\$29.95 Available from [www.amazon.com](http://www.amazon.com)

“Drawing on more than 200 works from the superb Civil War collections at the Huntington Library, many never published before, *A Strange and Fearful Interest* explores how photography and other media were used to describe, explain and perhaps come to terms with a national trauma on an unprecedented scale.”

## SPOTLIGHT ON COLLECTIONS



### OBJECT:PHOTO. MODERN PHOTOGRAPHS: THE THOMAS WALTHER COLLECTION 1909-1949

Edited by Mitra Abbaspour, Lee Ann Daffner, Maria Morris Hambourg. Essays by Quentin Bajac, Jim Coddington.

*Hardcover, 400 pages – The Museum of Modern Art, New York - January 2015*  
\$75.00 Available from [www.momastore.org](http://www.momastore.org)

“In 2001, The Museum of Modern Art acquired 341 modernist photographs from the Thomas Walther Collection. *OBJECT: PHOTO* explores these brilliant photographs from the first half of the twentieth century—the most dynamic period in the development of modern photography—using a new approach: instead of concentrating on the content of the images, it considers them as objects—as actual, physical things created by particular artists using particular techniques at particular times, each with unique histories. Essays by conservators and historians of photography provide new insight into the nature of these pictures while also acknowledging the cultural importance of photography from the interwar period—as well as the rarity of its best examples.”

Information about the accompanying exhibition and website can be found at: [www.moma.org/interactives/objectphoto/](http://www.moma.org/interactives/objectphoto/)

COMPILED BY EVE NEIGER, BOOK REVIEW EDITOR  
BEINECKE RARE BOOK AND MANUSCRIPT LIBRARY

## GRAPHIC ARTS

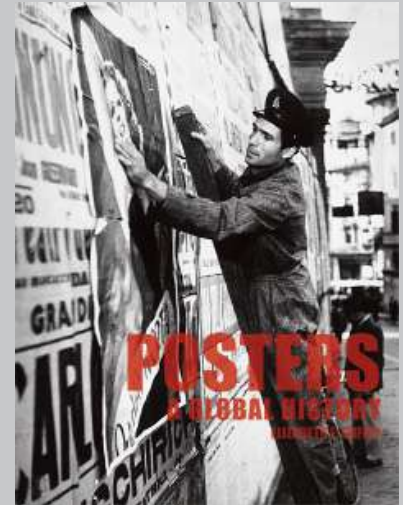
### POSTERS: A GLOBAL HISTORY

Elizabeth E. Guffey

*Paperback, 288 pages – Reaktion Books – February 2015*  
\$40.00 Available from [www.press.uchicago.edu](http://www.press.uchicago.edu)

“Telling the story of this ephemeral art form, Elizabeth E. Guffey reexamines the poster’s roots in the nineteenth century and explores the relevance they still possess in the age of digital media... Guffey charts the rise of the poster from the revolutionary lithographs that papered nineteenth-century London and Paris to twentieth-century works of propaganda, advertising, pop culture, and protest...”

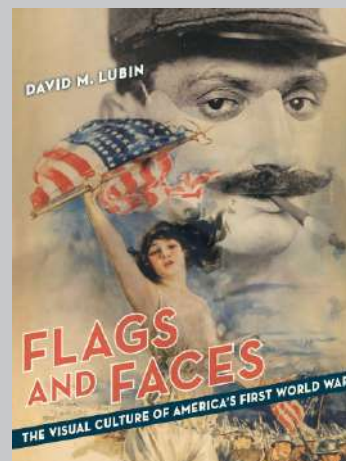
Featuring 150 stunning images, this illuminating book delivers a fresh look at the poster and offers revealing insights into the designs and practices of our twenty-first-century world.”



### FLAGS AND FACES: THE VISUAL CULTURE OF AMERICA'S FIRST WORLD WAR

David M. Lubin

*Hardcover, 124 pages – University of California Press - February 2015*  
\$34.95 Available from [www.ucpress.edu](http://www.ucpress.edu)



“*Flags and Faces*, based on David Lubin’s 2008 Franklin D. Murphy Lectures at the University of Kansas, shows how American artists, photographers, and graphic designers helped shape public perceptions about World War I... Engaging, provocative, and filled with arresting and at times disturbing illustrations, *Flags and Faces* offers striking new insights into American art and visual culture from 1915 to 1930.”

# MEMBER NEWS

Elizabeth Clemens

Contributing Editor

Walter P. Reuther Library, Wayne State University

## Lake County Discovery Museum Awarded Illinois Department of Natural Resources Public Museums Capital Grant

In June 2014, the Lake County Discovery Museum near Wauconda, Illinois was awarded a \$750,000 Illinois Department of Natural Resources Public Museums Capital Grant, the highest award amount possible for an individual institution. The grant supports design and construction of a storage facility for the Museum's two archival collections: the Lake County History Archives and the Curt Teich Postcard Archives. The new storage facility will be located at the General Offices of the Museum's parent organization, the Lake County Forest Preserves. The lower level of the General Offices building will be renovated to create a controlled environment with the ability to manage light, temperature, and humidity levels required to carefully protect and preserve the historic collections. Total estimated project cost of the renovation is \$1.24 million. Construction begins in spring of 2015, and the Archives' move will be completed within the two-year grant period, ending in June 2016. A reading room on the main floor will allow the collections to be accessible to researchers and the public in June 2016.



## Washington University's Special Collections Department Welcomes New Staff Member

In October 2014, Alexis Peregoy joined the special collections department at Washington University in Saint Louis as the project archivist. She obtained an MSI from the University of Michigan School of Information in 2014 with a focus on archives, records management, and preservation of information, and has an undergraduate degree in Art History from Lourdes University. Alexis is responsible for processing collections in the Modern Graphic History Library, which is comprised of original artwork, reproductions, magazine tear sheets, books, and other printed ephemera.



Project Archivist Alexis Peregoy

Alexis recently processed the original artwork for the Walt Reed Illustration Archive (founder of Illustration House), which includes 160 works on paper and board by 47 different artists and illustrators. Highlights in this collection include Garrett Price's cover illustrations for the *New Yorker*, Eric Pape's book illustration of the "Headless Horseman chasing Ichabod Crane" from Washington Irving's *The Legend of Sleepy Hollow*, and Cream of Wheat advertisements. Some of



Silhouetted women at bargain counter, illustrated by Jessie Gillespie, ca. 1910. Walt Reed Illustration Archive, Modern Graphic History Library, Washington University in St. Louis.

Submitted by: Christine Pyle, Historical Resources Manager  
Lake County Discovery Museum

Continued on p. 20

## MEMBER NEWS (CONT.)

the artists include Edwin Austin Abbey, Otto Bacher, Dean Cornwell, Walter Everett, Bernard Fuchs, Jessie Gillespie, Henry Raleigh, and Elihu Vedder. In addition to the processed original artwork, there are over 250,000 magazine tear sheets, 8,000 magazines, and 1,200 books that are unprocessed.

Focusing on 20th century illustration, other collections within the library include Al Parker, known for his women's magazine illustrations through the 1940s and 1960s, and Robert Weaver, a pioneer in visual journalism. The finding aid for these collections, and more information on the Modern Graphic History Library, can be found by visiting <http://library.wustl.edu/units/spec/MGHL/>

Submitted by: Alexis Peregoy, Project Archivist  
Modern Graphic History Library  
Washington University in St. Louis

### Forthcoming Library Company of Philadelphia Exhibition Explores Nature of Perception

The Library Company of Philadelphia is pleased to announce



*Raised-printed leaf of music in First Annual Report of the Managers of the Pennsylvania Institution for the Instruction of the Blind (Philadelphia, 1834).*

it has started work with artist-in-residence Teresa Jaynes on "Talking with the Fingers in the Language of the Eyes" (working title), a multimedia exhibition generously funded by The Pew Center for Arts and Heritage. The exhibition, developed under the auspices of the Library's Visual Culture Program, will explore historical embossed and raised-letter documents for the visually impaired as a starting point for a multi-sensory exploration of the nature of perception.

Jaynes, an installation and book artist, uses literature, visual

material, and artifacts to create works with a historical context that are both engaging and thought provoking. The Library Company's diverse visual culture collections related to the history of the education of the blind, including raised printed texts and ephemera, nineteenth-century personal narratives and textbooks, and reports, pamphlets, and magazines issued by educational institutions for the blind, will inform the conceptualization of the themes of "Talking," set to open in February 2016.

Submitted by: Erika Piola, Co-Director, Visual Culture Program  
Library Company of Philadelphia

### Image Collections and Fieldwork Archives Oral History Project

The Image Collections and Fieldwork Archives (ICFA) of Dumbarton Oaks Research Library and Collection, Washington, D.C. is pleased to announce the ICFA Oral History Initiative: <http://www.doaks.org/icfa/oral-history-initiative>.

The initiative's aim is to speak directly with individuals related to ICFA's holdings, whether they participated in key fieldwork or research projects documented by our collections, or who have managed ICFA's collections over the years. The project was launched in 2011 with the support of the Dumbarton Oaks Archives (DOA) Oral History Project, which commenced in 2008.

While DOA interviews focus on affiliates' memories of Dumbarton Oaks and their perceptions of how it has changed over time, ICFA's oral history interviews center on targeted questions about the people and fieldwork projects represented in ICFA's collections. Our main goal is to gather information, such as first-hand descriptions of fieldwork or personal recollections of key individuals, who may not otherwise be captured in documents or photographs. Together with DOA, these interviews provide a vivid portrait of the institution and the remarkable individuals who participated in its myriad activities over the past 75 years.

Each interview is represented with a page that includes a brief biographical sketch of the interviewee, a video of the interview, and corresponding transcripts (when available). All videos are available, full length, on ICFA's website and

*Continued on p. 21*

## MEMBER NEWS (CONT.)



Vimeo: <https://vimeo.com/album/3138256>.

The ICFA Oral History Initiative site will continue to grow as we conduct additional interviews and create new transcripts. Very special thanks to ICFA Summer Intern Caitlin Ballotta, who creatively and meticulously planned and created the ICFA's Oral History Initiative webpage.

Submitted by: Rona Razon, Archivist  
Image Collections and Fieldwork Archives (ICFA)  
Dumbarton Oaks Research Library and Collection

### Massachusetts Launches Collaborative Online Collection

The Massachusetts Department of Conservation and Recreation (DCR), the Massachusetts Water Resources Authority (MWRA), and the Massachusetts State Archives jointly announce the availability of 8,800 photographic images documenting the Metropolitan Water Works (MWW) System, through the Digital Commonwealth website. This treasure trove of photographs documents real estate, construction and early operation of the water supply distribution system throughout metropolitan Boston as it expanded westward from 1876-1926. The collection covers the Wachusett Reservoir, Wachusett Dam, Wachusett Aqueduct, Sudbury Reservoir, Sudbury Dam, Weston Aqueduct, Weston Reservoir, and associated pipe lines, pumping stations, reservoirs, and standpipes. Images include homes, businesses, mills, town buildings, schools, churches, cemeteries, and railroad stations. About 50 different cities and towns, as well as several Boston neighborhood districts,

can be seen in this collection. These pictures, mostly derived from 7,839 surviving glass plate negatives, represent the Boston area's drinking water system prior to the 1926-1940 expansion that culminated in the construction of the Quabbin Reservoir. The Boston Public Library Digital Services, through partnership with Digital Commonwealth, utilized federal and state grants to digitally transform the collection at no cost to the inter-agency collaborators. <https://www.digitalcommonwealth.org/collections/commonwealth:g732dh56k>

An expanded MWW continues to operate under the joint stewardship of the MWRA (water distribution system) and DCR (water supply reservoirs and their watershed management), and original photographs in this collection are now in the safekeeping of the Massachusetts State Archives (OCLC No. 898344983).

Comprehensive histories of the MWW Photograph Collection and the over 14-year preservation and digital access effort are available at <http://www.mass.gov/eea/agencies/dcr/conservation/cultural-resources/archives-management.html>

Submitted by: Sean M. Fisher, Archivist  
DCR Archives, Office of Cultural Resources  
Bureau of Planning, Design and Resource Protection  
MA Department of Conservation and Recreation



Wachusett Dam, laying the last stone, laid by John Mercer, laborer, Clinton, Mass., Jun. 24, 1905 (MWW Image No. 5883).



# VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

July 2015

Volume 29, 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](http://saavms.org) for additional information.

### CHAIR'S CORNER

Matthew Daniel Mason  
Beinecke Rare Book and Manuscript Library, Yale University

### Thoughts on Conflict and Resolution

*People are people, so why should it be  
You and I should get along so awfully*  
Martin Gore, "People are People" (1984),  
a song performed by Depeche Mode



credit: K.R. Mason (b. 2008)

In a few weeks, the Society of American Archivists and our Visual Materials Section will gather for our annual meeting in Cleveland, Ohio. The ARCHIVES 2015 theme directs us to "make the connection" between the people, the ideas, and the tools related to archival work. Nevertheless, recent events in Cleveland, chiefly the death of twelve-year-old Tamir Rice shot by police officer Timothy Loehmann in November 2014, will probably remain on the minds of many attendees at the annual meeting. The following does not seek to diminish the circumstances surrounding this tragedy. It does present my cursory thoughts on managing conflict in our lives as archival professionals, as well as general ideas and tools to address it.

In November 2013, I published a column in Views as Chair Elect for the Section, "Duties as Assigned: Influences on My Archival Career." It introduced my background to the membership and underscored the importance of "leaning in" to difficult situations. Over the past year and half, national events, including the death of the young Mr. Rice and others, as well as personal experiences in and outside my archival repository, moved me to write on how to manage and address challenging circumstances that might escalate toward conflict.

Conflict often simply arises from miscommunication. In an era of instantaneous electronic communication, the nuances of conversation often become lost in bits and bytes. Rather than hastily reacting with an irate reply to an infuriating e-mail or text message, a follow-up clarifying question may defuse a budding disagreement. This tactic also applies to an unintended or misconstrued flippant remark in a conversation.

Related to communication, conflicts may arise from differences in expectations. Developing clear expectations at the beginning of a project can prevent conflict later. For example, most archival professionals develop a written processing work

Continued on Page 2

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

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Chicago, IL 60602-3315  
Tel: 312-606-0722  
Toll-free: 866-772-7858

## Chair's Corner (cont.)

plan before arranging, describing, and housing a collection, which outlines all tasks he or she expects to complete. Using a similar approach on an ad hoc verbal or written basis to outline expectations for daily commitments will serve to avoid later conflicts.

We each possess a unique viewpoint, which derives from our cultural background, as well as our personal and professional experiences. We may believe that everyone sees things the same way, but diverse views abound. It recalls an adage that I repeat to students and colleagues I instruct in cataloging visual materials: If you ask a dozen archivists and librarians to describe a photograph, they will do so in twelve distinct ways. Nevertheless, those unique descriptions will likely share similar content. Even with different perspectives, there remain opportunities for consensus rather than contentiousness.

Despite our best efforts, mistakes happen. Although we easily recognize mistakes made by others, it takes maturity and responsibility to acknowledge one's own errors. A sincere apology goes a long way to soothing a cantankerous situation. Still, not everyone has this level of self-actualization. If your adversary in a conflict made the mistake and does not recognize or acknowledge it, then ideally they will with the passage of time.

Emotions play a significant role in many conflicts. In the heat of the moment, powerful feelings of anger, humiliation, or fear can trigger or exacerbate an argument. Additionally, we cannot know the challenges that our colleagues face in their lives, such as financial insecurities or familial disruptions, which influence their emotional outlook and disposition. Simply remaining calm in a conflict often leads toward its resolution.

Overall, resolving a conflict requires de-escalation. It often dissipates when at least one of the opponents commits to resolution and makes a sincere attempt to dampen the disagreement. In some cases, this may require taking a moment away from each other for a "cooling off period" and seeking to discuss the subject later. Resolution of a conflict requires both sides to examine the disagreement while removing hyperboles or judgments. However, resolution may still remain unattainable. Participants may need to agree to disagree, but with any luck, the conflicting parties will harbor little or no resentment after the quarrel.

Many of the ideas and tools briefly discussed herein represent commonsense approaches. Nevertheless, in my experience, archival professionals feel particularly passionate about their work and the material they administer. At our annual meeting in C-Town, I look forward to informally discussing other strategies for conflict avoidance and resolution with you, the people who comprise the Section and the Society.

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## CHAIR-ELECT'S COLUMN

Paula Jeannet Mangiafico

Visual Materials Archivist

David M. Rubenstein

Rare Book & Manuscript Library

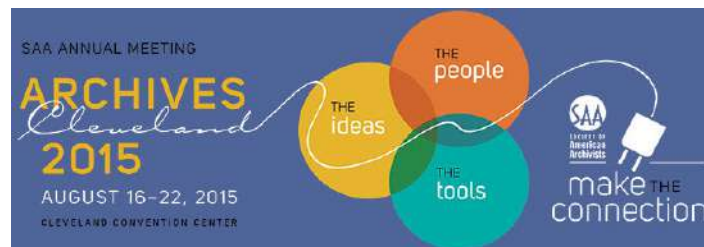
Duke University



### A Note from the Chair-elect

Greetings to all VM members and fans of visual materials! Here it is July already, on the cusp of the annual SAA meeting, and our section is buzzing with energy. We had a great midwinter meeting, and I was pleased to note the participation of so many enthusiastic newer members, and the continued and priceless dedication of more seasoned VM'ers. Please take a moment to thank them in person if you see them in Cleveland. In response to the VM survey last fall, the Chairs (past, present, and future) and all of our core VM leaders are planning a more inclusive Section meeting program, launching a redesigned website, and working up a three-year plan that addresses the concerns and desires of you, the members of the Section, and archivists at large. We look to you to offer comments, helpful advice, and we value your direct participation, so speak up. Any medium is fine!

I'm eager to serve as your Chair for 2015-2016 and hope to meet and greet many of you in O-hi-o. If you can't attend, I invite you to email me with your thoughts on our Section. There are so many ways VM can help others navigate and discover the universe of visual materials. Let's go!



## 2015 SAA ANNUAL MEETING GUIDE

Want to hang out with the VM Section? Yes, yes you do. Here is where you can find us. Please send questions to Member-at-Large Irlanda Jacinto at: [irlandasawesomeSAAemail@gmail.com](mailto:irlandasawesomeSAAemail@gmail.com)

**Tours of Interest for the VM Enthusiast** (See SAA conference website for directions)

### Tuesday August 18<sup>th</sup>

**9:00am–5:00pm**

**Dittrick Medical History Center – Open House**

*11000 Euclid Ave, University Circle*

Unique and interesting exhibits, including photography, await you in this fantastic institution (they have a set of letters written by Darwin).

**10:00am–4:00pm**

**Cleveland Museum of Art Archives – Open House**

*11150 East Boulevard, University Circle*

Art + archives = pretty much why we love visual materials. Plus, CMA is recognized as one of the top 5 art museums in the world. Booyah!



## 2015 SAA Annual Meeting Guide (cont.)

### Tuesday August 18<sup>th</sup> (cont.)

**2:00pm**

#### **Western Reserve Historical Society Research Library - Tour**

*10825 East Boulevard, University Circle*

Huge repository of everything (and huge amounts of visual materials) related to the history of Northeast Ohio, as well as unique photographic collections documenting the Civil War. Reservations are required. Please RSVP to Richard Shrake at <rshrake@wrhs.org> or 216-721-5722, ext. 1522.

### Wednesday August 19<sup>th</sup>

**9:00am–4:15pm**

#### **Oberlin College and Town and the Allen Memorial Art Museum – Tour**

*Oberlin, Ohio (bus transportation provided; 40 minutes each way)*

Four Oberlin College repositories with outstanding visual materials in the Conservatory Special Collections (featuring: the jazz collection), Main Library Special Collections (starring: collections on and about cinema studies), the Oberlin College Archives (with a stunning and thought provoking collection on antislavery), and the Allen Memorial Art Museum. The Museum is recognized today as one of the five best college and university art museums in the United States. Reservations are required. Please RSVP to Ken Grossi, Archivist, at <ken.grossi@oberlin.edu> or 440-775-8014.

**12:00pm–6:00pm**

#### **Cleveland Print Room – Open House**

*2550 Superior Ave, Downtown*

Cleveland Print Room is a community photography darkroom, gallery, education center, and workspace. Did someone say community darkroom?! WHAT?!

**1:30pm–2:30pm**

#### **Intermuseum Conservation Association – Tour**

*2915 Detroit Ave, Near west side (across the bridge)*

ICA was the first of its kind...a regional, non-profit collective dedicated to the preservation and conservation of our art and cultural heritage. Reservations are a MUST. Please RSVP to Jennifer Souers Chevraux, Education & Outreach Officer at <jennifersc@ica-artconservation.org>.

### **Meet-ups and Meetings for the VM Peeps**

#### Wednesday August 19<sup>th</sup>

**5:00ish pm–7:00ish pm**

#### **Happy Hour “Hey how is everyone doing?!” Opening Extravaganza**

*A.J. Rocco’s, 816 Huron Rd. E.*

Come say hello before the madness of the conference starts. A.J.’s is a coffee house by day and bar by night...very Dr. Jeckyll. Just a short seven-minute walk from the Convention Center, which means anywhere from 10-15 minutes from our official SAA hotels. #keepitlocal

#### Thursday August 20<sup>th</sup>

**7:30ish am–8:30ish am**

#### **Breakfast Meet-up: Phoenix Coffee Co.**

*1700 E 9th St.*

Just a ten-minute walk from the convention center. Phoenix Coffee Co. has been serving Cleveland for 25 years. Come on and join us at a local coffee shop. If you decide to go to Starbucks REMEMBER: you can get that ANYWHERE! #truth. So why not walk about 10 minutes and have a taste of Cleveland!

*Note: New SAA Member/First-Timer Coffee Break starts at 8:00 am at the Cleveland Convention Center (location TBA).*

**12:00pm–1:30pm**

#### **Lunch Meet-up: David’s Deli**

*CB Richard Ellis, 1111 Superior Ave. #2*

Just 11 minutes in Cleveland’s heat will bring you to a local deli! Hooray for locality (Cox, 1996)!

**3:00pm–5:00pm**

#### **VM Section Meeting: TBA**

Interested in photographs, films, maps, posters, and other visual collections? Then come here!

Aside from updates on the recent election, ongoing initiatives, and committee reports, the meeting will consist of breakout sessions on issues related to visual material in archival collections. These sessions will provide opportunities to ask questions and share experiences. General topics discussed by the discrete groups may include appraisal and acquisition of visual materials, as well as the processing challenges related to nineteenth century photographic formats, artwork, architectural records, and born-digital photography. Additional topics may include visual literacy in the archives, digitization of pictorial collections, assessing privacy risks,

## 2015 SAA Annual Meeting Guide (cont.)

and providing reference services. A survey of membership at the end of July will identify specific topics for the breakout sessions, as well as for ask volunteers to lead them. Until then, if you have a suggestion for a session topic or would like to volunteer to lead a group, please contact Matthew Daniel Mason at <matthew.mason@yale.edu>.

**8:00pm–10:00pm**

**VM Section Costume Party AKA SAA All-Attendee Reception  
Rock and Roll Hall of Fame and Museum**

*1100 E 9th St.*

Come on everybody! Cleveland rocks! VM Section rocks! So make sure you display VM pride while dressing as your favorite anti-establishment figure within a cultural institution that has historically excluded marginalized people: a museum. Dress as your favorite historical counter-cultural figure! #VMsectionrocks

**Friday August 21<sup>st</sup>**

**7:30am–8:15ish am** (sessions start at 8:30am)

**Breakfast Meet-up: Pour**

*530 Euclid Ave*

High rated by Cleveland coffee aficionados Pour specializes in pour over coffee. 10 minutes away from the Cleveland Convention Center and you should be in coffee heaven.

*Note: Write Away! Breakfast is happening from 7:30 am- 8:15 am. Write Away breakfast is an opportunity to learn about contributing to our professional literature!*

**12:30pm–1:45pm**

**Lunch Meet Up: Graduate Student Poster Presentations  
and Exhibit Hall Lunch**

Show some support to the wonderful future of our profession by attending the Graduate Student Poster Presentations. They spent the time doing the research let's give them our time and attention.

**4:30pm–6:00pm**

**VM Cataloging and Access Meeting: TBA**

Do you like to describe mixed media collections? Then this is the meeting for you! Metadata! Metadata! Metadata!

**5:00ish pm–7:00pm**

**Happy Hour Because SAA Decided to Throw the Reception  
on Thursday Extravaganza**

**Great Lakes Brewing Pub**

*2516 Market Ave*

SAA took our glorious tradition of dinner on Thursday (#thursday2016) so, VM comrades we will just kick it, kick

back some brews, and discuss the wonderful life of VM archiving. With Special Guests: SNAP!

**Saturday August 22<sup>nd</sup>**

**7:30am–8:15ish am**

**Breakfast Meet-up: Networking Cafe**

Let's use this last day to give some advice to a student... because we were all in that position once.

**5:00pm–7:00pm**

**Happy Hour So Long Farewell See You In Atlanta 2016  
Extravagant Extravaganza**

**Portside Distillery**

*983 Front Ave.*

Because all good things must come to an end...and end that returns the next year! Come by Cleveland's first distillery since prohibition and say goodbye. Until our beautiful planet completes one revolution folks! Until Earth completes one revolution...

### Special Events

**Tuesday August 18**

**6:45pm – 10:00pm**

**Cleveland Institute of Art Cinematheque, Peter B. Lewis  
Theater**

*11610 Euclid Ave*

***Restored Films Of Richard Myers***

USA, 1960-70, Richard Myers

Richard Myers in person! Myers will present and discuss three of the Academy Archive's recent restorations (all in 16mm): *The Path* (1960, 20 min.), *Akbar* (1970, 16 min.), and an excerpt from Myers' dizzying 118-min. opus *Akran* (1969). Total approx. 90 min. Special \$7 admission for badge-wearing attendees of the SAA Annual Meeting.

***Ornette: Made In America***

USA, 1985, Shirley Clarke

New 35mm restoration! Saxophonist and free jazz legend Ornette Coleman, who died in June, was the subject of the final feature film by pioneering American independent filmmaker Shirley Clarke. With William S. Burroughs, Buckminster Fuller, Yoko Ono, Robert Palmer, et al. Cleveland revival premiere. 85 min. Special \$8 admission for badge-wearing attendees of the SAA Annual Meeting.

For more information: (216) 421-7450 or [www.cia.edu/cinematheque](http://www.cia.edu/cinematheque)

## 2015 SAA Annual Meeting Guide (cont.)

### For Consideration on Your Free Time:

#### Velvet Tango Room

2095 Columbus Rd.

Speakeasy styled mixology bar with live Jazz music. You need a reservation. The phone number is 216-241-8869. I will most certainly be hitting this place up, so if you want to attend holler!

#### Chocolate Bar

347 Euclid Ave.

The specialty of this place is chocolate martini's and dessert type martinis. It will soon be chain but right now you can only find it in three locations world-wide.

#### The Corner Alley

402 Euclid Ave.

Bar and bowling alley! Well most bowling alleys are bars but this one promises to be hip and sweet and stuff. The food and atmosphere have a high rating on good ol' Google and it is extremely close to SAA's official host hotels...so close that it

takes 11 minutes to get there by foot and 15 by bus!

#### Anatomy

1299 W 9th St., Warehouse District

If you like to go dancing, Anatomy is apparently it. It is considered one of the best upscale nightclubs in Cleveland, which includes bottle service and VIP seating. If you get to Anatomy and it is not your scene just walk around the Warehouse District and you will find several options for cocktail style bars.

#### Music Box Supper Club

1148 Main Ave.

Great music AND food!

#### Beachland Ballroom & Tavern

15711 Waterloo Road

Nationally acclaimed concert club, great beer selection and great food!

## EXHIBITIONS IN CLEVELAND

Deborah Rice

Editor

### Cleveland Museum of Art

*My Dakota: Photographs by Rebecca Norris Webb*

Mark Schwartz and Bettina Katz Photography Gallery

Through Sunday August 16

On view will be about thirty color photographs and a poem written by the artist; she is a poet of place whose five books include *My Dakota* in addition to projects on zoos, Cuba, and Rochester, New York. *My Dakota* captures not just the state's changing economy and landscape but also a personal catharsis. Norris Webb came to understand the series as a means of addressing her grief—"to try to absorb it, to distill it, and, ultimately, to let it go."

<http://www.clevelandart.org/events/exhibitions/my-dakota-photographs-rebecca-norris-webb>



Blackbirds (detail), from *My Dakota*, 2005–11. Rebecca Norris Webb (American, born 1956).

Type-C photographic print; 26 x 35 ½ in.

Courtesy of the artist and Rapid City Arts Council / Dahl Arts Center.

Continued on p. 7

## Exhibitions in Cleveland (cont.)

### Cleveland Museum of Art

**TR Ericsson: *Crackle & Drag***  
**CMA at Transformer Station**  
 Through Sunday August 23

TR Ericsson employs photo-based work, sculptural objects, and cinema to create installations that provide a ruthlessly honest, yet tender portrait of his mother, who committed suicide at age 57, and of the triangulated relationships between three generations within one Northeastern Ohio family. Ericsson is involved in an ongoing investigation and reinterpretation of a deteriorating archive of family artifacts, documents, writings, and photographs. *Crackle & Drag* makes a personal struggle public, coming to terms with the archive's power to determine the past and the future, even as it vanishes in time. The exhibition's title is taken from the final line of Sylvia Plath's poem "Edge": "Staring from her hood of bone./She is used to this sort of thing. Her blacks crackle and drag."

<http://www.clevelandart.org/events/exhibitions/tr-ericsson-crackle-drag>

**Hostage: *The Bachar Tapes***

**Video Project Room**

Through Sunday September 13

*Hostage: The Bachar Tapes (English version)* is a video work in the form of an experimental documentary by Lebanese artist Walid Raad. The video focuses on the Lebanon hostage crisis—and uses this subject to explore notions of fact, fiction, and how the two are so easily and often interwoven. In *Hostage: The Bachar Tapes*, we witness two videotapes in which an Arab detainee is personified by Souheil Bachar. Bachar is portrayed by the well-known Lebanese actor Fadi Abi Samra. In the tapes, Bachar addresses the cultural, textual, and sexual aspects of his detention with the Americans. In offering Bachar's "testimony," the work questions who has the right to shape historical narratives such as this one. Raad has described his complex artwork as "factual fictions," by which "documents, characters, and stories operate between the false binary of fiction and nonfiction."

<http://www.clevelandart.org/events/exhibitions/hostage-bachar-tapes>

*David Bowie photographed by Herb Ritts in Los Angeles for Rolling Stone Magazine (1987) / courtesy Herb Ritts Foundation*

### Cleveland Museum of Natural History

**Rare: *Portraits of America's Endangered Species*,  
 a compelling exhibit by**

**National Geographic photographer Joel Sartore  
 Fawick Gallery**

Through September 12

For two decades, *National Geographic* photographer and fellow Joel Sartore has been on a mission to document North American species facing extinction. This exhibition spotlights 60 of these species, including well-known endangered species like bald eagles and sea turtles, and showcases more unfamiliar species in danger of extinction.

The exhibition is based on Sartore's book by the same title, which, like the exhibit, organizes species by the number of living populations remaining. By shedding light upon the endangered species that appear in the book, Sartore raises awareness and brings attention to the species' history and origin. The exhibit also examines the history, purpose and effectiveness of the Endangered Species Act of 1973.

<https://www.cmnh.org/visit/exhibits/Rare-Portraits-of-America's-Endangered-Species>

### Rock and Roll Hall of Fame

**Herb Ritts: *The Rock Portraits***

Ongoing

The work of renowned photographer Herb Ritts (1952-2002) will be featured in the Rock and Roll Hall of Fame and Museum's newest exhibit. Presented in collaboration with the Herb Ritts Foundation, the exhibit includes 30 never-before-seen photographs, original video footage, contact sheets with Ritts' red-pencil markings, new video interviews and other well-known portraits from the revolutionary photographer and filmmaker's collection.

<https://rockhall.com/exhibits/herb-ritts--the-rock-portraits/#sthash.pDcsmUhK.dpuf>



## MEMBER NEWS

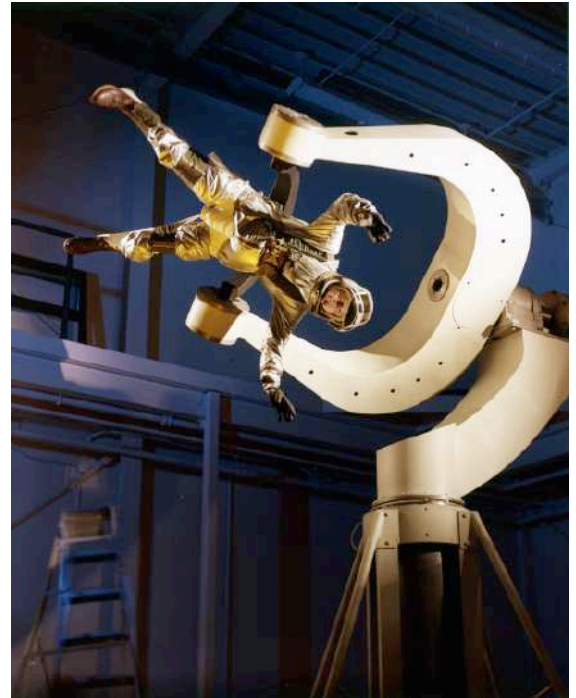
Elizabeth Clemens

Contributing Editor

Walter P. Reuther Library, Wayne State University



*Atlas missile 93D being prepared for shipping to launch complex, October 1961.  
Credit: San Diego Air and Space Museum.*



*Extravehicular activity testing on 6-degree simulator, circa 1961. Credit San Diego Air and Space Museum.*

### San Diego Air and Space Museum Receives Grant from the NHPRC

The San Diego Air and Space Museum is pleased to announce that the Library and Archives received a two-year National Historical Publications and Records grant in March 2015 from the National Archives and Records Administration to continue our Great Explorations: Increasing Access to Our Aerospace Heritage program. The grant provides for the digitization of 50,000 Atlas missile and space launch system images. Through the digitization of these records from our one-of-a-kind General Dynamics Atlas missile and space launch vehicle collection, Great Explorations will greatly advance research into the history of America's national defense, the space program, the development of the aerospace industry, and the Cold War. Like the rest of our 180,000 digitized images, these Atlas images will be posted on the Flickr Commons at <https://www.flickr.com/photos/sdasmarchives>. This work is made possible through the dedication and support of our thirty Library and Archives volunteers who have given 7,279 hours of their time to the Great Explorations project throughout the past year.

Submitted by Alan Renga, Digital Archivist, San Diego Air and Space Museum



*Atlas 66D launch from Cape Canaveral, Florida in 1960. Credit San Diego Air and Space Museum.*

*Continued on p. 9*

## Member News (Cont.)

### University of Washington Libraries Special Collections Moving Image Archive Receives Rare, Historic Film

In 1927, after his historic flight across the Atlantic, Charles Lindbergh took a trip around the U.S. visiting each of the 48 states at the height of his fame. A five-minute long silent film of the event was recently donated to the University of Washington Libraries, Special Collections Moving Image Archive. The film was generously donated by Beverly Hitt Ackers, and had been in her family since Lindbergh's visit to Seattle in September 1927.

The film captures the events surrounding the aviator's visit, including: his arrival at Sand Point Naval Air Station on Lake Washington; a yacht ride along the shore of Lake Washington to the University of Washington stadium where he is greeted by a crowd of around 25,000 people; a parade through downtown Seattle; a banquet thrown in Lindbergh's honor; a visit to Volunteer Park to meet with 30,000 school children; and his departure for Portland, Oregon. The film also features Seattle mayor Bertha Landes, the first woman mayor of a major American city.

Funding is currently being sought to make a new print of the film along with digital copies. Once the transfer is complete, the film will be available to the public through the UW Libraries Moving Image digital site.

Submitted by Nicolette Bromberg, Visual Materials Curator, Special Collections, University of Washington Libraries



*Charles Lindbergh and Seattle Mayor Bertha Landes, 1927*

## TRANSITIONS

### From the Editor

You may have noticed a few new names on the masthead recently, and I wanted to take the opportunity here to both welcome new members of our VM Communications Group and say a heartfelt thanks to those who've served in the past. As elections (taking place even as I type this) will soon give us new officers for the section, so too will recent appointments change our Steering Committee membership and more broadly, our communications.

With this issue, I assume editorship of the newsletter and I would be remiss if I did not devote at least a few sentences to thanking my predecessor, Anne Salsich. If you look back on Views issues over the years, Anne's direction and dedication speak for themselves. Particularly, I know that I personally always enjoy the "Life in the Shop" feature Anne instituted, and I hope it will continue far into the future, with her guidance. I had the pleasure of serving as Anne's co-editor on the last three issues and I am grateful for her mentorship, and excited to follow in her footsteps.

We also say a 'hello' to two new contributing editors: Elizabeth Clemens, who compiles Member News and Eve Neiger, who solicits book reviews as well as compiles New in Print. Both joined us with the March issue. That same issue also marked Emily Gonzalez's last Exhibitions section, so we are now looking to fill that position. If you are interested, please let me know. We need you!

Last, but certainly not least, we welcome both a new Communications Coordinator, Kim Anderson and a new Web Master, Alan Renga, to round out our current Communications Group. Kim, cycling off her tenure as Member-at-Large this August, takes over for Tim Hawkins. Alan assumes the role held previously by Lisa Snider. All have been hard at work rebuilding the section's web site, so watch for great things to come!

A huge 'thank you' to all those mentioned above that put in countless volunteer hours both past and present. I look forward to contributing to a great newsletter and working with our Communications Group to further build upon a foundation that helps connect our members and keep them informed. I welcome any and all suggestions and ideas for the newsletter. See you in Cleveland!

--Deborah Rice

# VOICES FROM VMCAR

## Cataloging and Access Member Spotlight

**Shannon M. Erb**

Vice-Chair of Visual Materials Cataloging & Access Roundtable

## The Filson Historical Society Image Database

HOME KEYWORD SEARCH ADVANCED SEARCH RANDOM IMAGES PHOTOS

The Filson Historical Society is a private, non-profit organization with a mission to collect, preserve, and tell significant stories of Kentucky and the Ohio Valley's history and culture. Founded in 1884, The Filson is the oldest privately supported historical society in Kentucky.



As a perfect example of how archivists at the Filson are using their pre-existing catalog software to bring their collection alive digitally, the Visual Materials Cataloging and Access Roundtable (VMCAR) thought it would be fascinating to interview a leading force behind the Filson's Image Database and showcase how they used PastPerfect Online to make it happen.

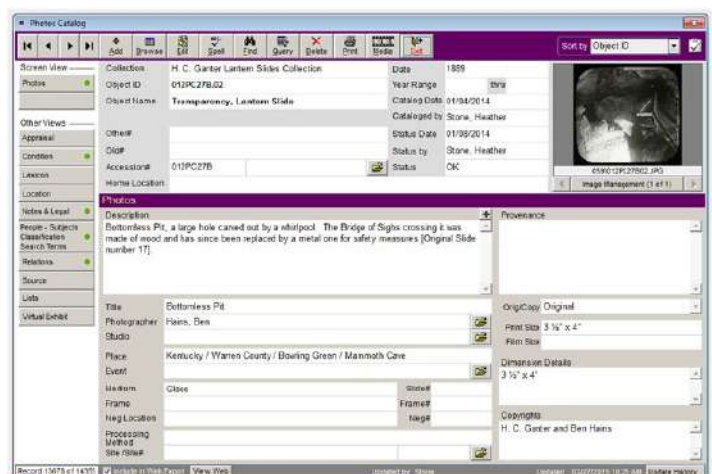
Interviewee is Heather Stone Potter (HSP), Associate Curator of Photographic and Print Materials in the Special Collections Department at the Filson Historical Society in Louisville, Kentucky.

**SE:** How did you become interested in the visual material archiving field?

**HSP:** I received my BA in History from Washburn University, Topeka, Kansas, and my MLS with an emphasis in Archives from Indiana University – Bloomington. I always knew that I wanted to work in the history profession, but I wasn't really sure if a PhD was for me. I was guided into library school by a history professor, Dr. Alan Bearman, and it was through him that I was encouraged to learn archival work to combine my love for history and reference services.

**SE:** Describe the project you are currently working on at the Filson Historical Society.

**HSP:** I am cleaning up legacy records in our PastPerfect database which we use to describe our museum and audiovisual collection. The cleanup has focused on our photograph collections in order to make sure data was entered into the appropriate fields, to conduct additional research, and to add better quality scans to the records. Over the past 17 years, the data in PastPerfect has been entered by volunteers with various levels of training and without an in-house standards manual. The current catalog cleanup correlates with the Filson's plan to make many of our PastPerfect records available online via PastPerfect Online and make our photograph collection more accessible. I have encountered a wide variety of formats as I continue to work on this project including black and white prints, stereocards, postcards, and your typical 19<sup>th</sup> century formats such as daguerreotypes, ambrotypes, tintypes, cabinet cards and glass plate negatives.



Continued on p. 11

## Voices from VMCAR (cont.)

### Photo Record



Title	Margaret "Maggie" Adelia Walter Long
Collection	Walter-Long Family Photograph Collection
Object Name	Daguerreotype
Catalog Number	014PC2.3
Description	Margaret "Maggie" Adelia Walter Long (May 3, 1840-January 17, 1923) Margaret was born near Charlestown, Clark County, Indiana to Alpha and Margaret Lindsay Walter. Margaret married Isaac Newton Long on November 19, 1863, and they had one child Isabella Long. Margaret died in 1923 at Deaconess Hospital in Cincinnati, Ohio. Her obituary reads, "Mrs. Long was an old resident of Louisville and a member of the Second Presbyterian Church."
Date	ca. 1850
Search Terms	<a href="#">Walter-Long Family Photograph Collection_010PC26_014PC2</a>



**SE: Why did you decide to use PastPerfect Online versus other content management software?**

**HSP:** We have been using the PastPerfect database to catalog the Filson's audiovisual and museum objects since 1998. Given the amount of our collections already cataloged in PastPerfect and the lack of in-house IT staff, it was the practical solution to implement PastPerfect Online versus shifting to a whole new content management system at this point.

**SE: Who is your intended audience for the Filson's Image Database?**

**HSP:** External and internal users! While some information on our photograph collections has been visible via our MARC library catalog, the records are rather sparse. Remote researchers have to go through a lengthy reference process to even gain a vague idea of our image holdings, so PastPerfect Online will allow these users more freedom and flexibility to conduct research searches of their own. We also wanted to follow the directive of our Board to provide broader online access to our collections for the benefit of the general public.

**SE: How was the process for incorporating your existing PastPerfect catalog records into PastPerfect Online?**

**HSP:** It is a very simple process! We are able to click a "Include in Web Export" button within the individual records or batch upload them to the PastPerfect Online portal.

**SE: What do you find the most appealing features for cataloging and searching in the PastPerfect Online portal?**

**HSP:** PastPerfect Online is a very easy database to catalog in and is very straightforward. I really enjoy the "Random Image" feature, which allows you to see a sampling of images without actually searching the system.

**SE: Are there any implications or problems that you've encountered with describing your items in PastPerfect Online? If so, how did you overcome them?**

**HSP:** Yes. We currently use the Photos Catalog Module in PastPerfect, which does not allow us to link individual items records into collections within the online module. We solved this issue by adding the collection title as a search term in each individual item record. This is useful to a user as they can



## Voices from VMCAR (cont.)

simply click on the title search term and basically generate search results listing which displays the whole collection.

### SE: How did you handle and manage copyright for items in the Filson's Image Database?

**HSP:** Copyright is always a tricky topic for libraries and archives, and it is especially so for photographic material. We are not including any materials that have known rights issues, such as photographs shot by or for our local paper, the Louisville Courier-Journal, or photographs by certain photographers whose collections are owned by other repositories. When we acquire collections now, we are sure to get deeds of gift expressing the transfer of rights information as possible, but this has not always been the case over The Filson's 130+ year history. We do our best not to infringe upon any individual or organization's copyright, and are always open to discussing and working with other individuals and organizations if they believe something has been infringed upon.

### SE: Is the Filson's Image Database going to continue to grow? What can we expect to see online in the future?

**HSP:** We will continue adding materials to PastPerfect Online as time permits. We are currently selecting materials that are easy to update, the "low hanging fruit" if you will, in order to make as much content available online as possible, but we will continue by targeting specific, heavily-used collections as possible. I am currently updating a collection that was processed a few years ago called the All-Prayer Foundlings Home Lantern Slide Collection. The collection was described and many of the slides had quality scans, but I have been breaking up the collection from one record for the whole collection to individual records per image. I am also in the process of going through a great mid-19th/early 20th century African American collection, the Lusby Family Photograph Collection. This collection has 262 photographic items, with additional manuscript and genealogical materials related to the Lusby-Reed families. The collection was processed in 2004, but I am working on improving description and scanning more items for online access.



Fossils



Mary Louise Mays  
 Mary Louise Mays.  
 Married Tom's second  
 and died 1/10/1911  
 for many, many years.

Mary Louise Mays



Camp Zachary Taylor,  
Catherine Doolan's  
property.



Camp Zachary Taylor,  
Louis Kamber's  
property.



Camp Zachary Taylor,  
Audubon Park Realty's  
property.



Spears Mill



Rolling barrels onto  
steamboat



Mildred Ellis Craig



Camp Zachary Taylor  
Lorena S. Bailey's  
property.



Split rail fence



Mavean Martin



S. T. Wells

Interested in learning more about the Filson Historical Society or the Filson's Image Database? Visit <http://filson.pastperfectonline.com/> or email Heather at [hpotter@filsonhistorical.org](mailto:hpotter@filsonhistorical.org).

# BOOK REVIEW

By Alexis Peregoy, Project Archivist  
Modern Graphic History Library, Special Collections  
Washington University in St. Louis

## Al Parker: Illustrator, Innovator

Introduction by Kit Parker, essays by  
Stephanie Haboush, David Apatoff, and Leif Peng

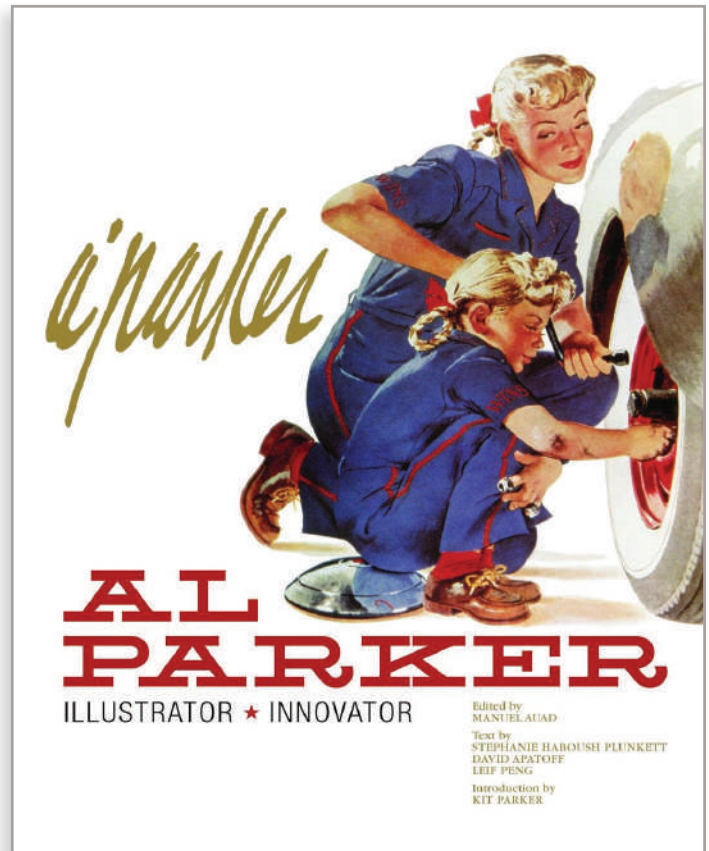
Hardcover, 208 pages – Auad Publishing – 2014  
\$44.95 Available from [www.auadpublishing.com](http://www.auadpublishing.com)

*This book focuses on the career of Al Parker (1920-1985), an iconic figure in illustration and graphic design. Known as the “Dean of Illustrators,” Parker has been extremely influential on the field, which is why, according to fellow illustrator Leif Peng, “the illustration community [was] crying out for an Al Parker book” (foreword). The majority of Parker’s most popular illustrations were created between the 1930s and 1960s, before photography took over the pages of every magazine.*

A native of St. Louis, Missouri, Parker studied at Washington University’s School of Fine Art before building his career, as a highly sought after illustrator. While most of his illustrations were crafted for women’s magazines, Parker also created illustrative advertisements for many clients, including American Airlines. Additionally, Parker was one of 12 founders of the Famous Artists School in 1948 (along with illustrator Norman Rockwell), which offered correspondence courses in painting, illustration, and cartooning.

Parker was highly praised and sought after because his work reflected the values, hopes, and desires of American families, especially post-war American women. He was widely known for his “Mother and Daughter” series featured on the covers of Ladies’ Home Journal from 1938-1952. Parker continued to produce work for publication throughout the 1950s and 1960s and in 1965, Parker was elected to the Society of Illustrators’ Hall of Fame. However, by that time, illustration for hire was on the decline. Parker did not have a lot of commissioned work during the 1970s and 1980s, with the exception of his work for Kit Parker Films.

With only about twenty-five pages of full text, the focus of this book is clearly devoted to Al Parker’s illustrations, making it not only an easy read but a captivating pictorial journey. Most of the chapters feature illustrations with minimal descriptive text, and are organized by client, project, or theme. The major magazines, such as *Cosmopolitan*, each have a chapter dedicated to Parker’s work. There are also chapters based on themes, such as his love of jazz, or on commissions, including the children’s book *Jane’s Blanket* (New York: The Crowell-Collier Press, 1963.)

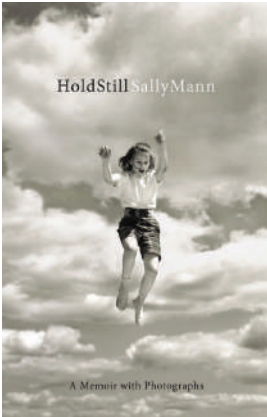


Essay contributions to the book include an introduction by Parker’s son Kit Parker and text from Parker’s niece, Margaret Matchin, both providing a small glimpse of Al Parker as a family man. There are also essays written by Stephanie Haboush Plunkett, the Deputy Director and Chief Curator of the Norman Rockwell Museum, and by David Apatoff, author and illustration scholar. Additionally, an interview with Al Parker by Mary Anne Guitar, from her book *22 Famous Painters and Illustrators Tell How They Work* (New York: D. McKay Co., 1964) provides an intimate look into Parker’s thought process, approach, and style.

Overall, the book is a visual excursion through the realm of Al Parker illustrations, rather than a heavy textual analysis. It is a valuable resource for students and scholars alike, as well as for a general audience. Historically, illustration has rarely been thought of or treated as “fine art,” leading the field to be mostly ignored or overlooked by art museums and galleries. Renewed interest in commercial art has proven the necessity for libraries and archives to preserve illustration history as a cornerstone of modern American culture.

*Continued on p. 14*

## NEW IN PRINT - PHOTOGRAPHY



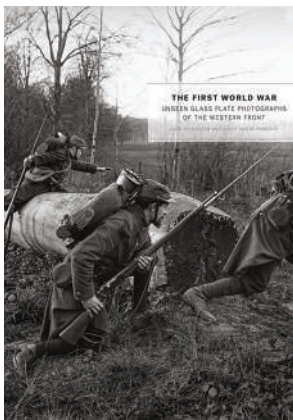
### Hold Still: A Memoir with Photographs

Sally Mann

*Hardcover, 496 pages – Little, Brown and Company – May 2015*  
\$20.36 Available from [www.amazon.com](http://www.amazon.com)

“In this groundbreaking book, a unique interplay of narrative and image, Mann’s preoccupation with family, race, mortality, and the storied landscape of the American South are revealed as almost genetically predetermined, written into her DNA by the family history that precedes her... In lyrical prose and startlingly revealing photographs, she crafts a totally original form of personal history that has the page-turning drama of a great novel but is firmly rooted in the fertile soil of her own life.”

PHOTOGRAPHER



### The First World War: Unseen Glass Plate Photographs Of The Western Front

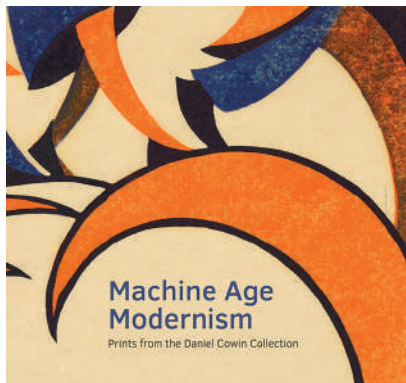
Edited by Carl de Keyzer & David van Reybrouck with a preface by Geoff Dyer

*Hardcover, 280 pages – The University of Chicago Press - 2015*  
\$65.00 Available from [www.press.uchicago.edu](http://www.press.uchicago.edu)

“Due to the crude film cameras used at the time, the look of the Great War has traditionally been grainy, blurred, and monochrome—until now. The First World War presents a startlingly different perspective; one based on rare glass plate photographs, that reveals the war with previously unseen, even uncanny, clarity. Scanned from the original plates, with scratches and other flaws expertly removed, [and]... authentic color photographs, products of the early autochrome method... These images, taken by some of the conflict’s most gifted photographers, will radically change how we visualize the First World War.”

HISTORY

## NEW IN PRINT - PRINT & GRAPHIC ARTS



### Machine Age Modernism: Prints from the Daniel Cowin Collection

Jay A. Clarke and Jonathan Black

*Paperback, 112 pages – Clark Art Institute – March 2015*  
\$27.50 Available from [www.yalepress.yale.edu](http://www.yalepress.yale.edu)

“This group of 40 prints from the exceptional Daniel Cowin Collection captures the tumultuous aesthetic and political climate of the years surrounding World Wars I and II... Influences of Futurism, Cubism, and the short-lived but vibrant abstraction of the Vorticist movement saturate the powerful color images, which are accompanied by artist biographies.”

MOVEMENT



### The First Smithsonian Collection: The European Engravings of George Perkins Marsh and the Role of Prints in the U.S. National Museum

Helena E. Wright

*Hardcover, 319 pages – Smithsonian Institution Scholarly Press - April 2015*  
\$39.95 Available from [www.penguinrandomhouse.com](http://www.penguinrandomhouse.com)

“In 1849 the Smithsonian purchased the Marsh Collection of European engravings. Not only the first collection of any kind to be acquired by the new Institution, it was also the first public print collection in the nation, and it presented an important symbol of cultural authority... The history of this first Smithsonian collection enlivens an important stage in the development of American cultural identity and in the formation of the Smithsonian as a national institution.”

COLLECTION



# VIEWS



SOCIETY OF  
American  
Archivists

NEWSLETTER OF THE VISUAL MATERIALS SECTION

November 2015

Volume 29, Number 3

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*Join us online!*

Official website:

[saavms.org](http://saavms.org)



## How Well Do You Know Your Collections?

A local author calls to ask if you have any images of a theater that was torn down in the 1960s – which collection might offer some leads? You've managed to get some money to build honeycomb storage for rolled blueprints; how many spaces will you need? Your department head wants to know how many linear feet of negatives your institution holds in order to purchase a freezer or two.



CHAIR'S CORNER

Navigating these situations calls for information that you may or may not have. The information you do have may be out-of-date or inaccurate. (If you're a brand-new curator, you may need to try to find the answers all at once!) How well do you know your collections? And how have you gotten to know them better?

Some strategies take only a few hours: invite retired staff for coffee; browse "picture file" catalog cards – if you still have them. Surveying, analyzing, and inventorying collections, however, can take enormous amounts of time, whether in a single-person archives or in a large institution. Visual materials, in particular, can be difficult to track, as in many institutions they are often embedded in manuscript collections, and historically have been given less attention than paper records. Whether it's an hour or a year, we can all agree that getting to know your collections is time well spent. Where to begin? How to make this process better than the last time?

There are a number of excellent starting points. A multi-year effort to survey the Harvard University photograph collections resulted in a well-publicized **white paper** published in 2012 that not only reviews each stage of the Harvard project, but also summarizes similar projects at Yale, New York Public Library, the Library of Congress, and the St. Petersburg Hermitage. The Harvard report deserves to be returned to often, gleaned for insights, and perhaps re-imagined for digital collections (how well do you know them?).

VIEWS IS PUBLISHED THREE TIMES EACH YEAR BY THE VISUAL MATERIALS SECTION OF THE SOCIETY OF AMERICAN ARCHIVISTS

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The AV Preserve **comparative assessment** of three survey tools is a good starting place: although it's meant for audiovisual collections, the **blog post** it's embedded in points to the kind of pre-planning that goes into any collection survey. What kind of assessment tool do you need? It all depends on your end-goals: will it help your institution write a preservation grant, identify processing priorities, provide publicity content, discover missing items, or all of these?

The members of the Visual Materials Section can also call up our infamous networking skills and share this information with each other. At your next meeting, go ahead and ask a colleague: how have you gotten to know your collections better? You'll get good information from those who've been there, done that. Maybe someone could make this a focus of an SAA panel. This seems like a good time to note that the SAA session proposals are due very soon – November 13 is the hard and fast deadline!

As part of our 30<sup>th</sup> anniversary celebrations in 2016, you'll be asked to share with the world your collection favorites – stay tuned! In the meantime, walk the stacks. Talk to an old-timer in your institution (like me!). Set aside an hour to take a delicious stroll through paper accession books, old institution newsletters, and digital repositories. Plan your big expedition. Consider what may be hiding out. You're guaranteed to make some surprising – and hopefully exciting – discoveries. Don't forget to share them with us!

**Paula Jeannet Mangiafico**

David M. Rubenstein Rare Book & Manuscript Library, Duke University



**Mark your calendars!**

**2016 Midwinter Meeting**

Durham, North Carolina

February 26-28 (Friday through Sunday)

For details, visit the VM website.

# LIFE IN THE SHOP

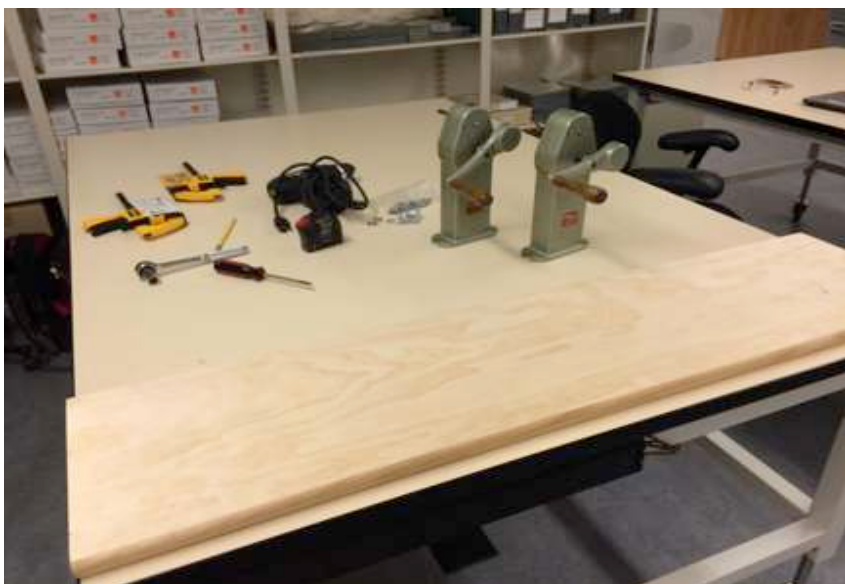
## From Head To Tail: Processing the HBS Industrial Film Collection

by **Mary Samouelian**

Senior Archivist for Collection Services, Baker Library  
Special Collections, Harvard Business School

This past May, Baker Library Special Collections was awarded a year-long grant through Harvard Library's Open Your Hidden Collections program to preserve and create access to a distinctive collection of roughly 1,500 industrial films dating from the 1940s to the 1980s. Our goal is to rehouse the film, reformat a subset of the film, and enhance the collection description.

Beginning in the 1940s, Harvard Business School (HBS) began actively collecting and producing industrial films for teaching and learning with the goal to "supplement other teaching materials or to improve the presentation of those subjects which by their nature are better understood through photographic visualization." These films offer unique insights to industrial relations, emerging working methods used by the people who operated machines and assembled products, and improvements in work proficiency. Moreover, since HBS produced 350 of the films for use in HBS classrooms and other management schools around the country, the films also document the School's journey of developing a film archive to complement its pioneering case method teaching.



Over the past five months the project team (Mary Samouelian [Project Manager], Rachel Wise [HBS Archivist], and Stephanie Hall [Processing Assistant]) has been setting up the project and creating a workflow for gaining physical and intellectual control of the materials.

[ABOVE] **Original film canisters**, many with cryptic albeit intriguing titles.

[LEFT] **Setting up the film processing station.** The winders are secondhand and the other materials were purchased at Home Depot for less than \$40. The board to support the winders is a stair tread which fits the width of the table perfectly.

## LIFE IN THE SHOP



[LEFT] **The mobile station** with all the tools needed for processing film, including split reels, light box, plastic cores, leader, loupe, splicer, ruler, and nitrile gloves. The yellow pipe clamps on each end of the board keeps it in place while Stephanie is winding the films and allows her to store it on the shelf when she's done for the day.

[CLOCKWISE FROM TOP LEFT] **Prior to winding the film** onto a new core Stephanie measures the A-D strip (a dye-coated paper strip left in the film can for 48 hours), loads the reel onto the winder, measures, cuts and attaches new leader when appropriate, and assigns each film a unique identifier.



## LIFE IN THE SHOP



[ABOVE] **Stephanie** not only inspects the film for preservation issues, but also checks for a title which may give her additional information about the film. The title on the can doesn't always match the title on the film!



[LEFT] **Stephanie** carefully rewinds the film onto a new plastic core. She gently runs the film through her left hand checking for rough edges which may indicate tears or missing perforations.

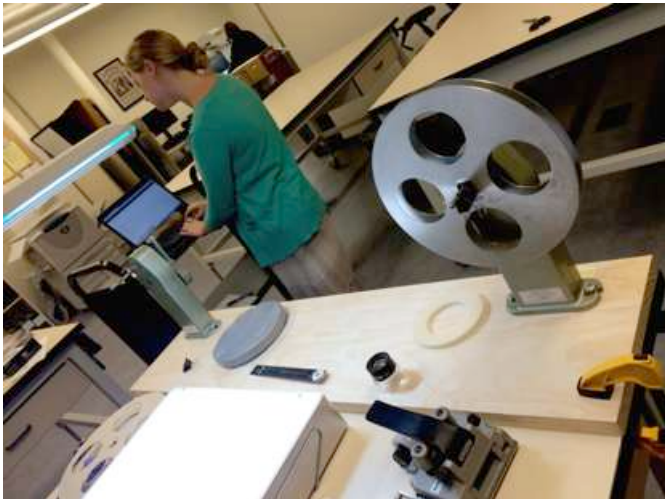
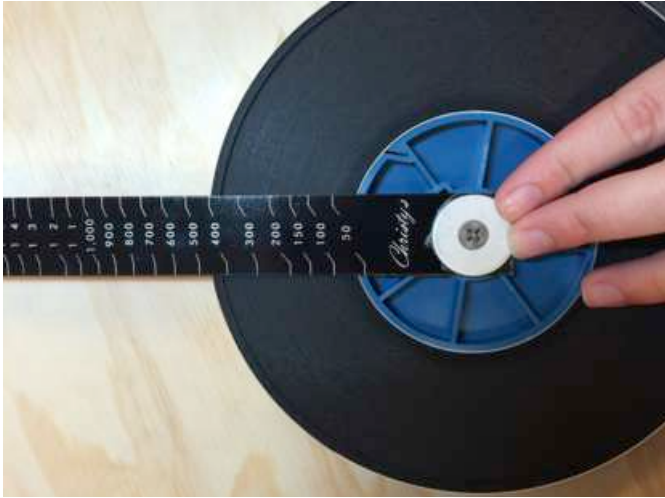
[RIGHT] **Sometimes slowly winding** part of a film through the 16mm Moviscop (also purchased secondhand) allows Stephanie to view film of particular importance. Here she is looking at the negative film "Woodchopping". Produced in 1946 by the HBS Laboratory of Industrial Physiology, the film examined and measured the energy consumed to chop wood.





## LIFE IN THE SHOP

[CLOCKWISE FROM TOP LEFT] **The final steps** in processing include measuring the film's footage, housing the film in a new archival film can (along with marking the can with its unique identifier), and entering information about the film into AVCC. Created by AVPreserve, AVCC is an open source web application for cataloging audiovisual materials.



Operators		New		Showing 1 - 100 of 134	
<input type="checkbox"/>	Project Name	Format	Unique ID	Title	
<input type="checkbox"/>	HBS Industrial Film Collection	16mm	014424148_FM_0001	Vine Brothers Case	
<input type="checkbox"/>	HBS Industrial Film Collection	16mm	014424148_FM_0002	Vine Brothers Case	
<input type="checkbox"/>	HBS Industrial Film Collection	16mm	014424148_FM_0003	5 Station Line McKenney	
<input type="checkbox"/>	HBS Industrial Film Collection	16mm	014424148_FM_0004	Passing Know-How Along	
<input type="checkbox"/>	HBS Industrial Film Collection	16mm	014424148_FM_0005	Cases and Reels from Linde Air Products Company which contained Oxweld Cutting CM-15 Machine	
<input type="checkbox"/>	HBS Industrial Film Collection	16mm	014424148_FM_0006	Cuttings from Assembly of Iodine Swabs	
<input type="checkbox"/>	HBS Industrial Film Collection	16mm	014424148_FM_0007	Assembly of First Aid Kit	

While we are fortunate to have access to in-house expertise regarding questions about film preservation (thanks to Harvard film conservator Liz Coffey), the team is keenly aware that we bear responsibility for “making it happen.” What has made this project successful thus far is our willingness to attempt (and fail at) different approaches, a high level of communication amongst the team members, and engagement with others in our library to build interest in the collection.

We look forward to sharing our continuing work over the coming months with Harvard University and the archival community!

## MEMBER NEWS

# History Through The Camera Lens

by **Kim Andersen**

AV Materials Archivist, State Archives of North Carolina

I was privileged to be part of a unique and fascinating film screening and panel discussion at the NC State University Hunt Library on Tuesday evening, October 13, 2015. This event, "History Through the Camera Lens," highlighted the ongoing work of film scholar and archivist Melissa Dollman, her research on a collection of motion picture films from the State Archives of North Carolina, and the place such films fit within the larger context of visual media in our changing world.

The Century Film Studio Collection is part of the AV Materials holdings of the **State Archives of North Carolina**. Century Film Productions (AKA Century Studios; Century Films) was a Raleigh-based film studio owned and operated by O.B. (Ollie) and Lynn Garris.



O.B. Garris, who also worked during his career at WNAO and WRAL, was a prolific cameraman, photographer, and

filmmaker, and his work provides a rare opportunity to see media production from the 1950s-80s and see some of the Triangle area and North Carolina in that era. The State Archives is very fortunate to have benefited from Melissa's expertise over the last two years as she processed the collection at the Archives, secured grant funding from the National Film Preservation Foundation to have two of the films restored, and has continued to do extensive research on and in the collection.

The screenings included campaign coverage of Governors Bob Scott, Dan K. Moore, James E. Holshouser, Jr., Terry Sanford, and Jim Hunt; sponsored films for NC law enforcement agencies, the Boy Scouts, and the North Carolina State Fair; commercials for the Record Bar, Mt. Olive Pickles, and Duke's Children's Classic golf tournament and a host of other topics (even NC State Football!) that the Century Film Studios in Raleigh produced between the 1950s and 1980s! Because of the perfect timing - the North Carolina State Fair opened the very week of our program - we showed the State Fair film in its entirety. Although filmed in the early 1970s and depicting fashions and hairstyles leaving no doubt they belonged to that bygone era, the State Fair film also revealed how little this fixture of North Carolina life has changed then to now. This theme of the tension between change and stasis and how visual media such as sponsored films can be used as a portal into that past served as a jumping off point for exploration.

On hand for the screenings were several members of the Garris family including O.B. Garris's daughters and sons-in-law and New York actor Homer

[ABOVE] **Garris' daughter**, Candy Hicks, and family (Wayne Hicks and Walt and Randi Ostack).

## MEMBER NEWS

Foil who appeared in several of the films. Attendees ran the gamut from young film students, families with their children, faculty from NC State, senior citizens, and everything in between. The family members and Mr. Foil added commentary and answered audience and panel questions during and between our showing films. Afterwards, Melissa discussed her research and the phenomenon of local media production along with Dr. Devin Orgeron, associate professor of Film Studies at NC State, Skip Elsheimer, film collector and owner of A/V Geeks (and an NC State alumnus), and myself (also an NC State alum).

There was a wonderful informality to the entire evening. Perhaps it was due to the fact that the entire building was evacuated when a fire alarm went off minutes before showtime; perhaps not.... Regardless, what was planned as an interdisciplinary conversation between film scholars, collectors, and archivists turned into so much more and evolved to encompass a multi-generational and somewhat spiritual component as well! We not only shared information with

the audience about film and the importance of film preservation and research but we also collectively explored a bit about human perceptions, creativity, and family and I believe all came away a bit more enlightened than we arrived.

[BELOW] **Homer Foil** then and now.



## Oberlin College Archives Launches “Architecture of Oberlin College: A Virtual Guide”

The Oberlin College Archives launched a new virtual exhibit, **Architecture of Oberlin College** on August 3, 2015. It is presented in a customized version of Omeka, a free, open source content management system. Eva Fineberg, an Oberlin College computer science major and former web master for the Archives, designed the templates specifically for this exhibit as a Winter Term project in January 2015. The project was reviewed in the October 2nd issue of the *Scout Report*.

Architecture of Oberlin College holds images and historical information for over 190 College buildings,

monuments, and memorials, as well as Oberlin’s construction projects underway. Each entry is linked to a current geolocator map or, if the structure is no longer standing, to an historical campus map. An index of campus architects, which includes Cass Gilbert, Robert Venturi and Minoru Yamasaki, holds links to trusted websites and to the Archives’ own collections. Structures not well documented were photographed by Archives staff or by one of the College’s professional photographers. Intern Haley Antell and student assistant Serena Creary assisted Anne Salsich, Associate Archivist, with scanning historical photographs and illustrations, locating newer images, and compiling the wealth of information on Oberlin’s built environment. A timeline of Oberlin’s building program is under development to complete the project.

### Anne Cuyler Salsich

Associate Archivist, Oberlin College Archives

[NEXT PAGE, TOP] **Venturi Addition** (1976), Allen Memorial Art Building, Oberlin College, Oberlin, Ohio. Photograph by A.C. Salsich, May 2015

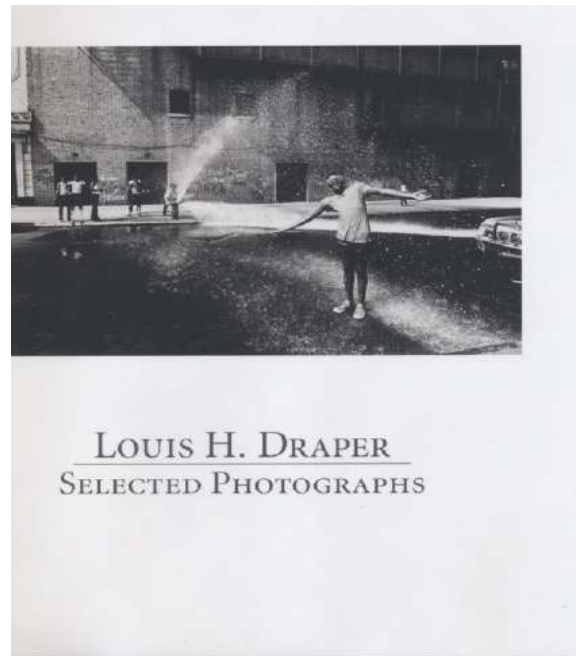


## VM Member Contributes to New Photography Book

SAA member Gary D. Saretzky, Archivist of Monmouth County, New Jersey, contributed to the recently published monograph, *Louis H. Draper: Selected Photographs*. Saretzky organized the Draper Archives, from which a selection of photographs was used for this book, on behalf of Mercer County Community College and the Draper estate.

Draper (1935-2002) was a co-founder of the Kamoinge Group established in the 1960s to document Harlem. He later served as the coordinator of the photography program at Mercer County Community College in West Windsor, New Jersey. Draper's work is found in the collections of the George Eastman House and the Museum of Modern Art, and will be included in the inaugural exhibition of the Smithsonian National Museum of African American History and Culture.

The clothbound book was issued in a limited edition of 1,500. It includes full-page black-and-white illustrations, with a representative sample of Draper's photographs of urban life, portraits, and abstractions.



It is edited by Margaret O'Reilly, with essays by Gary D. Saretzky and Iris Schmiesser.

**Gary D. Saretzky**  
Archivist of Monmouth County

[BOTTOM] *Louis H. Draper: Selected Photographs*.  
Booksmart Studio & Mercer County Community College,  
2015.

## EXHIBITS

# Retrospective Three Years in the Making

by Miriam Meislik

Media Curator, Archives Service Center, University Library System, University of Pittsburgh



## Overview

The **Archives Service Center** at the University of Pittsburgh has mounted a retrospective of local photographer, Forest “Bud” Harris using content from his recently processed collection.

Bud, as he was known, began his work in photography with the Mount Lebanon News in 1959. He never set out to be a photographer. But, after taking this job, photography became his passion. Bud had a career that included notable achievements including being one of six photojournalists hired by the U.S. Department of Health and Human Services to document the work of the Social Security Administration, even writing, directing, and producing the Social Security Administration film, “Our Man in Your Hometown.” He was the winner of several awards including the Communications Arts Annual “Years

Best Photography in Annual Report Category” for a report created for Pittsburgh’s Magee-Women’s Hospital, was the three-time winner of the “Best of Show Award” at the Three Rivers Arts Festival, and received a Golden Quill Award for “Best TV Spot Category” for his piece on the St. Peters Child Development Center. Bud also was responsible for many of the photographs that graced the cover and pages of the university’s magazine, Pitt. In addition to his professional photography, he was also heavily involved in photographing BMX and road racing. Bud’s son, Mat, was a world-renowned BMX champion in the 1980s. Bud’s involvement in cycling ran so deep that he co-founded Pittsburgh’s former prestigious bike race known as the Thrift Drug Classic International Cycling Race and founded a bike store. A cycling track was named in his honor in 2010.

## EXHIBITS

**About the Collection**

Harris' body of work is diverse and features varying subject matter. Since so many of his images were published, used in academia, and contained unique images of Pittsburgh in the turbulent 1960s and 1970s, the decision was made for folder level processing and cataloging. When the collection arrived at the ASC in varying-sized boxes and totes, the prints and negatives appeared to be arranged roughly by date, using a number code which corresponded (usually) with the date of creation. On the surface, the collection seemed to be in good order. However, once processing began, it was realized that this code was inconsistent, sometimes incorrect based on information he wrote elsewhere, and often completely out of context and order. To try to make sense of the chaos, the processing plan was to go through boxes and match negatives with corresponding prints, weed out duplicates consisting of multiple digital print versions, and separate out manuscripts and A/V materials.

All objects were rehoused, apart from the negatives, which were left in their original sleeves. Slides were pulled and placed in appropriately sized boxes, 35mm and 120mm films were stored together, and printed photographs were separated between digital and analog. Audiotapes are cataloged based on Harris' notations on the object, and were not played due to preservation concerns. VHS

tapes were viewed and described by an undergraduate student. Media curator Miriam Meislik and graduate assistant, Anna Raugalis, viewed motion picture film selectively noting preservation concerns. This physical processing and arrangement took nearly one year to complete. During the summer of 2014, the intellectual arrangement began using Archivist's Toolkit to create the finding aid. This 80 page finding aid describes at item level the contents of 80 boxes that are filled with negatives, prints, slides, motion picture film, DVDs, audio cassettes and manuscripts.



## EXHIBITS

**Exhibit**

Planning began even while processing was being completed. Typically, 15-25 images are selected to adorn large walls in a high-traffic hallway to create thematically-presented photographs from the archives focusing on Pitt or Pittsburgh history. A text introduction and printed captions also accompany the photographs. The first exhibit was mounted in 2013, highlighting the work of local photographer, **Charles Martin**. Other exhibit topics have included **Pittsburgh's Point**, the **Oakland** neighborhood where the university is located, and the **university's role during World War I**. Because Bud's collection contains film, video, print, and photographic components, it seemed fitting that an exhibit highlighting his life and career should have elements of each. To

accomplish this task, media curator, Miriam Meislik, worked with graphic designer, Kari Peyton to create an exhibit that fills five display cases in the lobby in the University of Pittsburgh's Hillman Library, the blank wall inside the library, a video production which incorporates photographic stills and a television interview of Bud on a continuous loop, as well as a **companion website** which reproduces the wall exhibit. The exhibit will be up through January 2016. It is available for in-person viewing anytime the library is open.

Photographs courtesy of University of Pittsburgh.

## ANALOG EXHIBITIONS

***Alice: 150 Years and Counting...***  
**The Legacy of Lewis Carroll: Selections from the Collection of August and Clare Imholtz**

University of Maryland Libraries

Through July 2016

Special Collections and University Archives at the University of Maryland is joining museums and libraries worldwide in celebrating the 150<sup>th</sup> anniversary of Alice's Adventures in Wonderland. This exhibition begins

with early editions of his most famous books, Alice's Adventures in Wonderland and Through the Looking Glass, and includes Carroll's other fictional, poetic, photographic, and mathematical works. A result of over thirty-five years of collecting by August and Clare Imholtz, the exhibition also celebrates the worldwide and timeless appeal of Carroll's legacy by showcasing how artists and illustrators from Tenniel to today have envisioned the Alice books. It highlights numerous foreign language illustrated editions, artistic bindings, unusual ephemera, a newly restored newsreel of Alice Liddell's 1932 U.S. visit, and the role of Alice in popular culture over the past 150 years. See more at: [www.lib.umd.edu/alice150](http://www.lib.umd.edu/alice150)



The Guinness Alice. St. James Gate, Dublin: Arthur Guinness, Son & Co. Ltd., 1933.

## EXHIBITS

## ***Take Two: Contemporary Photographs***

Philadelphia Museum of Art

August 22, 2015 - November 15, 2015

Explore how contemporary artists have responded to changes in culture and technology by refashioning or rejecting photography's conventions.

## ***Shadows and Dreams: Pictorialist Photography in America***

Mark Schwartz and Bettina Katz Photography Gallery, Cleveland Museum of Art

September 5, 2015 - January 17, 2016

The first in-depth exploration of the museum's extensive, beautiful, and unique collection of American Pictorialist photography highlights work from this turn-of-the-twentieth-century international movement. It was the first concerted, widespread effort to release photography from the constraints of mechanical reproduction and elevate it to the realm of personal expression—that is, to the status of fine art.

Responding to the rapid expansion of cheap, commercial photography and the advent of the amateur “snapshooter,” the Pictorialists conceived of the medium as one of imagination rather than reportage. Emphasizing the hand and eye of the artist, its practitioners derived their inspiration from painting and drawing. In search of new ways to express artistic creativity through the camera, they either sought out new visions in the natural world or staged idyllic scenes.

Photographers also experimented with new print media, freely manipulating both negative and print to construct elegant and distinctive compositions. The show features works by Alfred Stieglitz, Paul Strand, Gertrude Käsebier, Edward Weston, and Karl Struss as well as a number of Ohio artists including Margaret Bourke-White and Jane Reece. [From Cleveland Museum of Art website]

## DIGITAL EXHIBITS

### ***“Removed” by Eric Pickersgill***

Available at: [www.removed.social/about/](http://www.removed.social/about/)

A short film about the project: [vimeo.com/113723654](http://vimeo.com/113723654)

Eric's haunting photographs show what we look like when constantly on our smartphones:

“The joining of people to devices has been rapid and unalterable. The application of the personal device in daily life has made tasks take less time. Far away places and people feel closer than ever before. Despite the obvious benefits that these advances in technology have contributed to society, the social and physical implications are slowly revealing themselves. In similar ways that photography transformed the lived experience into the photographable, performable, and reproducible experience, personal devices are shifting behaviors while simultaneously blending into the landscape by taking form as being one with the body. This phantom limb is used as a way of signaling busyness and unapproachability to strangers while existing as an addictive force that promotes the splitting of attention between those who are physically with you and those who are not.” [From the “Removed” website]



## **SAA session or workshop proposals are due FRIDAY, NOVEMBER 13!!**

Call for proposals: [www2.archivists.org/am2016/call-for-proposals](http://www2.archivists.org/am2016/call-for-proposals)

Please feel free to contact VM leadership for advice and support!

[saavms.org/about-us/](http://saavms.org/about-us/)



## BOOK REVIEWS

**IT'S WHAT I DO: A PHOTOGRAPHER'S LIFE OF LOVE AND WAR**

by Lynsey Addario

Hardcover, 368 pages - Penguin Press - 2015  
\$29.95 Available from [www.thepenguinpress.com](http://www.thepenguinpress.com)

Lynsey Addario (1973-) is an American photojournalist whose work appears regularly in *The New York Times*, *National Geographic*, and *Time* magazine. Addario has covered many conflicts and human rights issues in Afghanistan, Iraq, Lebanon, Darfur, and the Congo; especially the role of women in traditional society. Her photography has received numerous awards and accolades, including the MacArthur Genius Grant and the Pulitzer Prize in International Reporting.

Lynsey Addario's memoir, *It's What I Do: A Photographer's Life of Love and War*, is engrossing and unforgettable - a marriage of a traditional photography book and touching narrative. The memoir is an inspiring account of a female photojournalist working to document some of the most tumultuous conflicts of the twenty-first century. Addario was a burgeoning young photojournalist when the events of September 11th, 2001 changed the world, and one of the few of her profession with firsthand experience in Afghanistan. Her decision to run toward conflict and document the effects of war would establish Addario as more than just a photographer in the front lines taking snapshots, but as a witness capturing the human cost of war with seemingly implausible beauty. Palpable, emotional, and gratefully reverent, Addario's writing is as impressive and exacting as her photographs; seamlessly drawing the reader into her world, profession, and her heart. Just as she carefully chooses her lenses, aperture, and framing in her photographs, Lynsey also crafts her story of loss, love, and war in an engaging and humanistic style.

The reader travels with Addario to some of the most dangerous and war torn countries on the globe as she navigates her way as a photojournalist; documenting atrocities against women, the effects of war on society, and even surviving a kidnapping. Addario's courage is evident, yet she still has situational, professional, and personal doubts and fears. The narrative is candid and open; spilling over with longing for love, passion for her work, and ambition for her career. We are sticky with perspiration and fear as she survives dangerous situations, jovial as she finds love and an equal partner, and proud as she grows as a photographer and journalist. The memoir navigates easily between the everyday personal worries and the exceptional tension of hostile environments while never

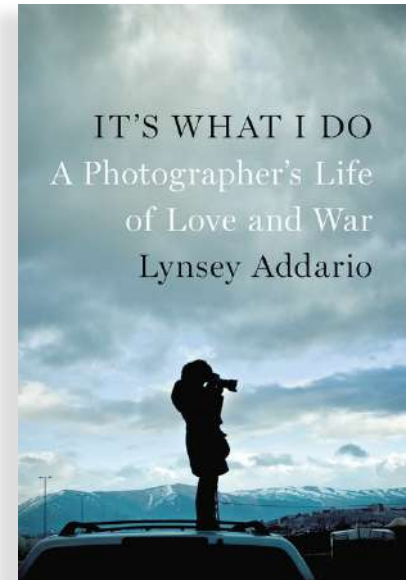
losing sight of the fragility of human life.

While the subjects of her photos are the people caught up in military conflicts, Addario's prose also illuminates the impact her work has on her personal life. We see her mourn failed relationships, miss important family events, and tremble in dangerous situations, yet somehow she is able to circumvent obstacles in pursuit of a singular purpose - to document with beauty and transparency the human experience - all while striving to find her place in the world as a person, mother, wife, and documentarian.

*It's What I Do* is visually stunning, both in prose and construction. Printed on thick, glossy paper, most often reserved for oversize photography books, the tactile reading experience is engaging and special. Throughout the pages and dozens of color photographs, Addario's determination is unwavering, her travels unrelenting, and her passion undeniable. Her contributions as a photojournalist are essential in a world of global conflict. We need people like her to capture the darkest moments, to act as a documentarian, reminding us that the cost of war is measured in human suffering and sacrifice. Through lyrical prose and stunning visuals Addario's memoir illuminates the tenacity of the human spirit and readers will be pleased they got to know Lynsey Addario.

**Emily Wittenberg**

Archivist, Louis B. Mayer Library  
AFI Conservatory, American Film Institute



## HOLD STILL: A MEMOIR WITH PHOTOGRAPHS

by Sally Mann

Hardcover, 496 pages – Little, Brown and Company – May 2015  
\$20.36 Available from [www.amazon.com](http://www.amazon.com)

*Hold Still: A Memoir with Photographs* is a remarkable, many-layered book. Mann's narrative situates the Virginia landscape of her birth as backdrop and counterpart to family bonds. The landscape of the American South comes to life as the author delves deeply into her own past, finding buried secrets in the extended family and contextualizing them from a contemporary perspective. In fact, a highlight of the memoir is Mann's suggestion that lives lived in a specific locale powerfully resonate with that locale's own cultural, environmental legacy. The book's four-part structure reflects this concept, devoting the first section to the land, followed by cameo sections for key people in Mann's early life. Deftly combining readability with insightful interpretations of primary resources, the memoir distills historical research in the voice of a passionate storyteller.

True to the promise "a memoir with photographs", the dust jacket image depicts a young girl in mid-leap, in mid-air, the cloud-filled sky of a bright day behind her. Robert Munger, Mann's father, took this picture of his spirited daughter. A father's wonder quietly anchors him to earth while the child soars above, aloft and enthralled in the moment. Yet the spontaneous joy of picture taking belies latent risks, and the possibility that tension may reside even in this innocent picture presages themes developed at length in the book. Mann draws the reader into the complex intimacy of photographing loved ones through judicious insertions of photographs from the family holdings, as well as from her artistic portfolios. Furthermore, she persuasively and eloquently promotes the idea that reservoirs of emotional complexity may also attend landscape photographs.

American photographer Sally Mann was born at the mid-point of the twentieth century in Lexington, Virginia. Following her upbringing in the region's rural landscapes, Mann pursued higher education at Bennington College, Vermont, where she earned degrees in photography and creative writing. Returning to the South, she married Larry Mann, and embarked on her photographic career while the couple raised a family of three children on their Virginia farmland.

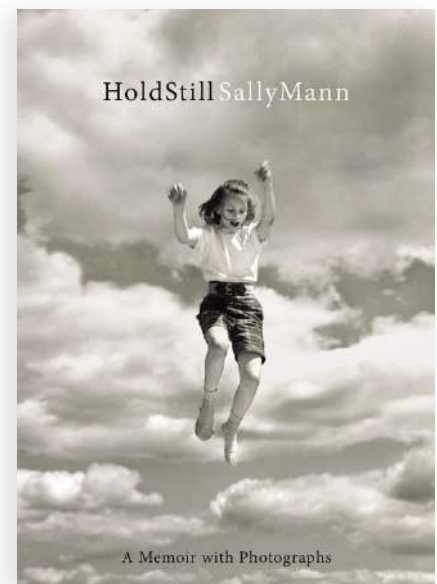
Mann's photographic work emerged on the New York gallery scene during the 1980s. Over the next decade, a succession of portfolios was published in book format contemporaneously with exhibitions of the prints, and her career gained momentum. Critics noted that Mann's large format photography and meticulous darkroom technique consciously echoed artisanal traditions that flourished in the latter part of the nineteenth century; yet the contemporary visual language she developed was edgy, open-ended, even dreamy, as if the poetics of Julia Margaret Cameron and Diane Arbus were being stirred and shaken into something curiously new, and timely. In fact, the extraordinary acclaim for Mann's work was matched by searing controversy over its subject matter: the family in situ and children

in particular.

In hindsight, these subject-specific controversies touched on censorship while contributing to a more widespread theoretical discourse regarding photography's status at the close of the twentieth century—its enigmatic mixture of evidential and expressive value, its malleability as a ubiquitous presence in society supplanting former certainties. The gelatin silver medium made an exit from industrial and popular use with the rise of digital imaging technologies, but Mann continued to fathom large format photography's potential in her subsequent work. This time, she drew on techniques that disturbed the smooth surface of photographic representation in depictions of landscapes in the American South, and poignant, intimate portraits of her husband's frail body in the throes of a debilitating illness. As these series prompted acclaim and controversy once again, it would seem that Mann's work challenges the status quo because of the artist's rich and complex sensibility as much as anything else.

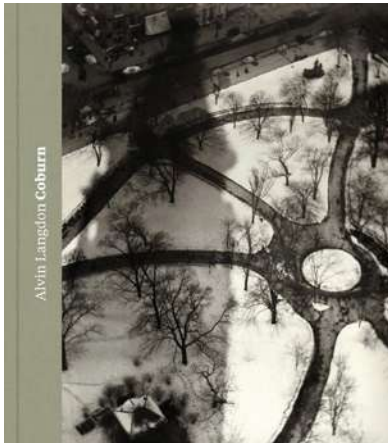
In search of more, Mann's fascinating memoir will draw the reader deep into the artist's creative process as well as her life. Indeed, a major interest of this book is its self-conscious investigation of the relationship between an artist's biography and the artist's work. Mann persuasively describes how her birthplace and upbringing in Virginia became a formative influence on her photographs, and juxtaposes Southern and Northern mores with confidence rooted in experience. This subject merits its extensive place in the memoir. Profusely illustrated with photographs that complement the text, yet also speak volumes on their own, *Hold Still* will be of immediate interest to archivists of visual materials who may find the author's multi-faceted investigations of the past revelatory on any number of levels—as well as a darn good read.

**Deborah Garwood**  
Drexel University MSLIS student



NEW IN PRINT

## PHOTOGRAPHY

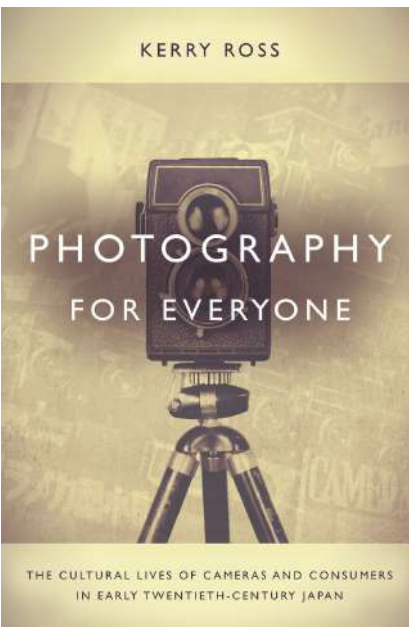
**ALVIN LANGDON COBURN**

With essays by Pamela Roberts and Anne Cartier-Bresson

Hardcover, 280 pages – The University of Chicago Press - 2015  
 \$65.00 Available from [www.press.uchicago.edu](http://www.press.uchicago.edu)

“Pictorialist, symbolist and endlessly innovative, Coburn was the first Modernist abstract photographer, taking the discipline to new and stimulating frontiers... To support the exhibition, Fundación Mapfre has published a catalog ... which aims to be the authoritative publication on Alvin Langdon Coburn’s work. As well as 180 photographs covering his photographic career, the catalog features text ... which highlights the aesthetic impact generated by the artist’s technical preferences. The catalog is rounded off with a chronology of the photographer’s life and a bibliography.”

## EXHIBITION


**PHOTOGRAPHY FOR EVERYONE: THE  
 CULTURAL LIVES OF CAMERAS AND  
 CONSUMERS IN EARLY TWENTIETH-CENTURY JAPAN**

by Kerry Ross

Hardcover, 256 pages – Stanford University Press – June 2015  
 \$85.00 Available from [www.sup.org](http://www.sup.org)

“The Japanese passion for photography is almost a cliché, but how did it begin? Although Japanese art photography has been widely studied this book is the first to demonstrate how photography became an everyday activity... Ross looks at the quotidian activities that went into the entire picture-making process, activities not typically understood as photographic in nature, such as shopping for a camera, reading photography magazines, and even preserving one’s pictures in albums. These very activities, promoted and sponsored by the industry, embedded the camera in everyday life as both a consumer object and a technology for understanding modernity, making it the irresistible enterprise that Eastman encountered in his first visit to Japan in 1920 when he remarked that the Japanese people were ‘almost as addicted to the Kodak habit as ourselves.’”

## HISTORY

**VISION ANEW: THE LENS AND SCREEN ARTS**

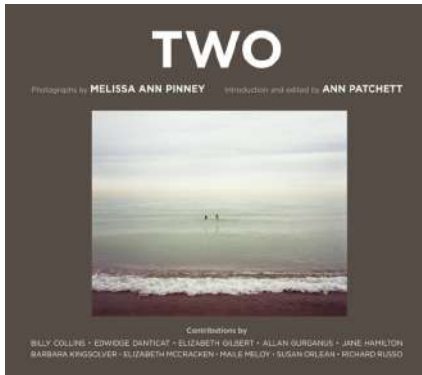
Edited by Adam Bell and Charles H. Traub

Paperback, 312 pages – University of California Press – May 2015  
 \$34.95 Available from [www.ucpress.edu](http://www.ucpress.edu)

“The ubiquity of digital images has profoundly changed the responsibilities and capabilities of anyone and everyone who uses them. Thanks to a range of innovations, from the convergence of moving and still image in the latest DSLR cameras to the growing potential of interactive and online photographic work, the lens and screen have emerged as central tools for many artists. Vision Anew brings together a diverse selection of texts by practitioners, critics, and scholars to explore the evolving nature of the lens-based arts. Presenting essays on photography and the moving image alongside engaging interviews with artists and filmmakers, Vision Anew offers an inspired assessment of the medium’s ongoing importance in the digital era.”

## DIGITAL

## NEW IN PRINT

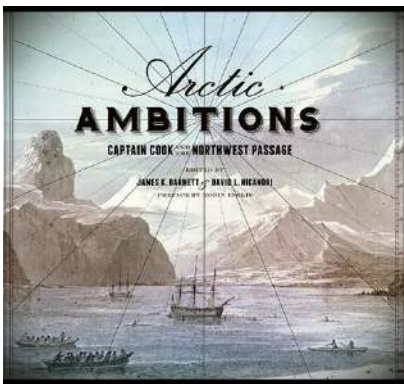
**TWO****PHOTOGRAPHER**

Photographs by Melissa Ann Pinney, edited by Ann Patchett

Hardcover, 192 pages – Harper Design - April 2015

\$29.99 Available from [www.harpercollins.com](http://www.harpercollins.com)

“Two is an exquisite collection of captivating and thought-provoking photographs by award-winning photographer Melissa Ann Pinney that contemplate the essence of duality in our relationships and in the world that surrounds us. Edited and introduced by Pinney’s friend, New York Times bestselling author Ann Patchett, the volume is filled with memorable images that encase rich stories: two children at play, a pair of aging friends, parent and child, couples in love.”

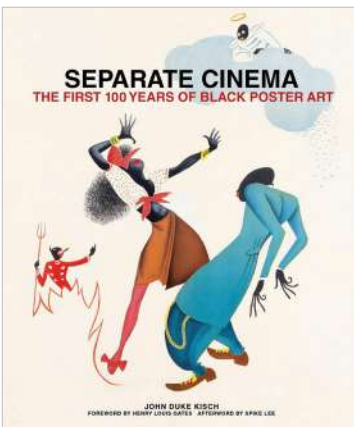
**FINE ART, PRINT & GRAPHIC ARTS****ARCTIC AMBITIONS: CAPTAIN COOK AND THE NORTHWEST PASSAGE****EXHIBITION**

Edited by James K. Barnett and David Nicandri

Hardcover, 448 pages – University of Washington Press – March 2015

\$34.95 Available from [www.washington.edu/uwpress](http://www.washington.edu/uwpress)

“Accompanying an exhibition of the same name, Arctic Ambitions: Captain Cook and the Northwest Passage sheds new light on Cook’s northern exploration. A collection of essays from an international and interdisciplinary group of scholars, the book uses artifacts, charts, and records of the encounters between Native peoples and explorers to tell the story of this remarkable voyage and its historical context.”

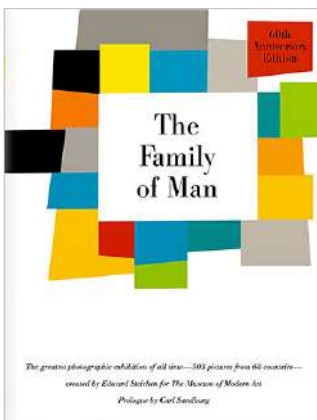
**SEPARATE CINEMA: THE FIRST 100 YEARS OF BLACK POSTER ART****HISTORY & GENRE**

By John Kisch and Tony Nourmand

Hardcover, 320 pages – Reel Art Press – 2014

\$75.00 Available from [www.reelartpress.com](http://www.reelartpress.com)

“This magnificent volume is a celebration of the first 100 years of black film poster art ... Accompanied by insightful accompanying text, a foreword by black history authority and renowned academic Henry Louis Gates, Jr., and an afterword by acclaimed film director Spike Lee... The wealth of imagery on these pages is taken from The Separate Cinema Archive, maintained by archive director John Kisch. The most extensive private holdings of African-American film memorabilia in the world, it contains over 35,000 authentic movie posters and photographs from over 30 countries.”

**GIFT IDEA****THE FAMILY OF MAN****SPECIAL REISSUE**

Edited by Edward Steichen with a preface by Carl Sandburg

Hardcover, 192 pages – MoMA Publications - 2015

\$35.00 Available from [www.momastore.org](http://www.momastore.org)

“Hailed as the most successful exhibition of photography ever assembled, The Family of Man opened at The Museum of Modern Art in January 1955. It was groundbreaking in its scope—503 images by 273 photographers from 69 countries—as well as in the numbers of people who experienced it on its tour through 88 venues in 37 countries... In celebration of the sixtieth anniversary of this classic and inspiring work, the book is available in a handsome hardcover edition, with a jacket that stays true to the original design from 1955.”