

# views

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SPRING/SUMMER 2017 • VOLUME 31, ISSUE 1

## *A Personal Journey:* **Social Conscience and Community Collecting**

page 10





## Friends in Florida and Beyond: Recap of the Midwinter Meeting



On February 12th and 13th of this year, I hosted the Mid-Winter Meeting in sunny Lakeland, Florida. Archivists attended

from Arizona to New England, and up and down the eastern seaboard, but we also had folks pop in virtually.

This year, I tried something a bit different and hosted the meeting on a Monday in the McKay Archives Reading Room. A special highlight of the meeting, if you haven't read the minutes, was the decision to sell T-shirts at the next meeting in Portland. Be on the lookout for order information on two new designs.

In addition, the Education Committee will be working on upgrading the Photography Bibliography. Again, if this is something that interests you, please contact the committee and volunteer. We also had good success with our committee intern, and so have asked SAA for another one next year.

Our discussions focused on the work of the committees, but we also had time for a tour of campus and the twelve designed and built Frank Lloyd Wright structures.

With the new format and timing of *Views* you won't be able to get news of the upcoming Portland tours and meet-ups. Hopefully, you are signed up for the VM listserv, which is how we will share news and infor-

mation on all things related to the SAA meeting in Portland.

There is currently no news about SAA sections and former roundtables (like by-laws templates). Hopefully we will have something to discuss at the Business Meeting, which will be on Wednesday July 26th.

Last, but certainly not least, I would like to bring up the topic of social media. Are we all geezers who have no time to share photographs or news? Or, are we all too old to learn how to use Instagram and Facebook? We currently have almost zero participation, so we are bringing on a committee member who will be leading the charge to get the word out to our fellow archivists and the world that visual materials people have cool things to share! Stay tuned for a survey too, because if no one wants to share his or her visual collections, I will sit down and be quiet.

Till next time....

### ■ Gerrienne Schaad

*The Sarah D. and L. Kirk McKay, Jr. Archives, Florida Southern College*



Midwinter attendees (l to r): Nicola Shayer, Gerrienne Schaad, Kim Andersen, Elizabeth Reilly, Sandra Varry, Alexis Peregoy. Photo by Elizabeth Reilly.

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Dear Members,

**Welcome to the Spring/Summer 2017 issue of Views.** Likely you've noticed already that *Views* has a fresh new look. My thanks go to our new designer, Sarah Sauri, Archives Assistant at the Archives of the Episcopal Church, for her hard work in creating this wonderful redesign. Thanks also go to Alan Renga for taking us digital, making an online version possible on the VM website.

I invite you to spend a few minutes discovering new departments. This issue introduces **Viewpoint**, which features comments to and from your editor or Section leadership – send your thoughts for consideration in the next issue. Also new is **In Focus**, which highlights a selection of facts, notices, items of interest, and creative content. My hope is that both these departments will be vibrant additions to *Views* and help spark further conversations. **Pixels** is an open platform for sharing non time-sensitive personal experiences and accomplishments: awards, recounts of current or past projects, collections (processing, preservation, access, etc.), highlights of particular items found in a collection, or short essays (op eds or even fiction!). **Time-Lapse** offers reviews of exhibits, conferences, or other like events. Be sure to read the exhibit review in this issue if you're going to SAA in Portland – you may just have a chance to view it yourself.

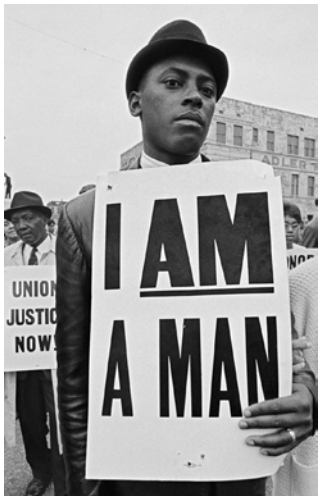
Each issue we hope to provide at least one article that examines a current topic or offers practical advice in visual materials care. Our **Feature** this issue coincides with SAA conference Saturday programming

and examines the idea and practice of community collecting in a digital world, reasons for archivists to proactively capture current events, and the unique role visual materials can play. For further exploration, two books in **New in Print: A Matter of Memory: Photography as Object in the Digital Age** and *The Public Image: Photography and Civic Spectatorship* touch on similar subjects.

The reorganization of *Views* content is intended to give a variety of opportunities for writing and interacting with the Section. We particularly invite students and new archives professionals to get involved. If you're a SAA member and have something to say about visual materials, we want to hear from you! Our publication schedule has also changed, and as such, we are continually accepting content. Send your ideas, drafts, or final copy to the appropriate editor and we will be happy to work with you.

I hope you enjoy the issue.

Deborah Rice  
Editor



The Library of Congress Prints and Photographs Division recently acquired the noted photographer's full body of work, including iconic moments captured during the civil rights movement.

**"I shot with one eye on the lens, one eye on history, and my heart was with the movement."**

– Bob Adelman

**32**

positions with prominent visual materials duties posted since November 2016.

Join the VM Section in Portland for a tour of the Newspace Center on

**July 26, 2017**



Louis Draper's recently acquired estate of over 50,000 photographs, negatives, slides, and computer discs to be digitized by the Virginia Museum of Fine Arts. Thanks to a NEH grant, the noted street photographer's candid images of Black America during the civil rights era and beyond will be preserved and made available.



**PERHAPS YOU WERE NOT BORN WITH THE GIFT OF SECOND SIGHT?**

This fall, learn to fake it with [Spirit Photography](#) at the George Eastman Museum.

**6**

SAA 2017 offerings with VM interest: sessions #101, 205, 511

*and*

**3**

Tuesday pre-conference workshops



Instagram follow: [Harry Ransom Center, University of Texas - Austin](#)

Teenie Harris Photographs:

## ERROLL GARNER & JAZZ FROM THE HILL

by **Dominique Luster** | Teenie Harris Archivist, Carnegie Museum of Art



For more than four decades, Charles “Teenie” Harris (1908-1998) photographed Pittsburgh’s African American community for the Pittsburgh Courier, one of the nation’s most influential black newspapers. His archive of nearly 80,000 images is one of the most detailed and intimate records of the black urban experience known today. Established at Carnegie Museum of Art in 2001, the Teenie Harris Archive serves as a steward for the community to discover and engage with its own rich history.

The time period from 1935 to 1960, often considered the golden age

of jazz, was a pivotal moment in American music history, particularly in Pittsburgh. It was when the Hill District, a neighborhood that Harlem Renaissance poet Claude McKay once referred to as “the crossroads of the world,” became a vital destination for jazz musicians from across the country. *Teenie Harris Photographs: Erroll Garner and Jazz from the Hill* celebrates the social and cultural history of this era by focusing on the work of jazz pianist and composer Erroll Garner (1921–1977), who alongside close friends and collaborators such as Billy Eckstine, Leroy Brown, Stanley Turrentine, and Dizzy

Gillespie helped define the sound of a generation while performing in venues like the Crawford Grill and the Hurricane Club.

To encapsulate Erroll Garner’s significance to American music in a few words is no simple feat. As an accomplished jazz pianist and composer, Garner was a virtuoso who helped define the sound of jazz at midcentury, a time when Pittsburgh’s Hill District was experiencing a cultural renaissance. It was a stroke of serendipity that between 1935 and 1960, as swing and big bands progressed into bebop, photographer Charles



“Teenie” Harris was there to bear witness to the city’s burgeoning jazz scene.

A Pittsburgh native, Garner possessed unparalleled ability on the piano, emerging in the swing era under the guidance of bandleader Earl “Fatha” Hines. Though he didn’t often play with big bands he appreciated their power, and created trios that could generate the same effect. While Garner could effortlessly switch between musical styles, whether performing with Ann Lewis, Slam Stewart, or Charlie Parker, ballads were his strength—most notably “Misty,” his 1954 composition that became a jazz standard.

Through Harris’s lens we see the joy and camaraderie that Garner and his contemporaries shared both on and off the bandstand – luminaries like Billy Strayhorn, Ahmad Jamal, Lena Horne, Sarah Vaughn, Mary Lou Williams, Kenny “klook-a-mop” Clarke, and Art Blakey. These historic images capture the sense of freedom and exploration these men and women experienced while performing in venues like the Crawford Grill, Bobby Hinton’s, and the Little Paris Club. That’s the beauty of the photographs in this exhibition, how Harris’s candid perspective becomes our own.

In collaboration with Guest Curator, [Geri Allen](#), Director of Jazz Studies at the University of Pittsburgh, I organized an exhibition illuminating this important period in jazz history. Featuring Carnegie’s Harris images, additional images and archival footage were provided by the [Erroll Garner Archive](#) at the University of Pittsburgh. The exhibit showed at the August Wilson Center December 17, 2016 – February 26, 2017 and simultaneously at the Carnegie Museum of Art where it can still be viewed until June 28, 2017. To see some of Harris’ images used in the exhibit, visit the Carnegie Museum of Art [online](#). ■



Images courtesy of the Carnegie Museum of Art.



Lantern Slide Collection of Oberlin College  
 Serial No. 32827  
 Date

## Lantern Slides and Lost Narratives

by **Anne Cuyler Salsich** | Associate Archivist, Oberlin College Archives

In the last issue of *Views* (November 2016) we featured a photo essay by Lisa Crunk on lantern slides from the Spanish American War at the Naval History and Heritage Command. It so happened that, with the help of a student assistant, I was at the same time cleaning and inventorying our long-neglected lantern slides at Oberlin College (not including the close to 100,000 art history lantern slides at the Art Department). As expected, a

great many of our slides were copies of illustrations, documents and photographs that had to do with the rich history of anti-slavery at the college and its built environment, especially since two of Oberlin's history professors in the 20th century had written extensively on those subjects. But there were also a few surprises.

One of those surprises was a set of 49 slides taken in the 1920s or early

30s in Yellowstone National Park (I had just been there for the first time last summer). These were likely used by Lynds Jones, a professor of animal ecology at Oberlin and one of the foremost authorities in ornithology in North America. Jones took students by car on ecology study camping trips lasting several weeks to natural areas in North America, from 1915 through the 1930s. For example, the 1931 ecology trip toured the Badlands, Black

[ABOVE RIGHT & BOTTOM LEFT] Lantern slide of Old Faithful, taken from the roof of the Old Faithful Inn, opened in 1904.  
 [TOP LEFT] Car and cabin camping in Yellowstone National Park.



Hills, Devil's Tower, Big Horn Mountains, and Yellowstone, followed by a tour of the Pacific Northwest. The accompanying text (if there was one) for the Yellowstone set did not survive, so we can only guess at the pedagogical purpose it supported.

Another, bigger surprise was a set of 89 unidentified slides of California missions and environs, also dating from the late 1920s or early 30s. I could find no evidence that this topic was on the curriculum, but again, Lynds Jones regularly took students to California. The slides had been assigned numbers for the Oberlin College Lantern Slide Collection in 1931, which confirms educational use. This was an interesting find, since I had grown up in Santa Barbara and attended church with my family at the mission there, and later as a graduate student at UCSB I had written on the architecture of the Presidio area for the Santa Barbara Trust for Historic Preservation.



Many of the Spanish mission structures, which date from the late 18th and early 19th centuries, were in ruins when the slides were made, while others were in very good condition. The California missions, twenty-one in all, were strung along the El Camino Real, "The Royal Highway," thirty miles apart, one day's ride on horseback. By the late 1920s California had begun U.S. Route 101 on the historic highway, with historical markers in the shape of a shepherd's crook topped with a bell. You can see some of these markers in front of several of the missions in the slides.



With the publication of the novel *Ramona* in 1884 by Helen Hunt Jackson, with its sympathetic characters of Native American and Spanish descent set during the early American period in California, public interest led

[CLOCKWISE FROM TOP LEFT] Unidentified California mission in ruins; Mission Santa Barbara, founded 1786; San Gabriel Mission Playhouse, built 1927; Spanish Colonial Revival house in Santa Barbara.





to a concern for remaining Spanish Colonial-era structures. Civic groups formed to stabilize and preserve mission structures. Legislative action to support historic preservation in California came about in response to the Santa Barbara earthquake of 1925, which destroyed much of the city center and damaged the mission.

At the same time, the Spanish Colonial Revival and Mission Revival architectural styles took root in Santa Barbara, where an architectural review board was established to protect the historic character of the city as it rebuilt. The architect George Washington Smith (1876-1930) designed a number of houses and larger projects in Santa Barbara in the Spanish Colonial Revival or Mediterranean styles. An excellent example of a house in this style, on a street very near the mission, is represented in Oberlin's slide set. Also represented is the San Gabriel Mission Playhouse, built in the Mission Revival style in 1927, where the popular Mission Play was staged in the late 1920s.



The missions lantern slide set at Oberlin not only depicts mission structures and revival architecture. The dam built for the mission water system at Santa Barbara is represented, as are old clay water pipes. There is also a slide of the Los Angeles Aqueduct completed in 1913, which brought water from the Owens River on the eastern side of the Sierra Nevada some 200 miles away. These and a slide of an eroded, very dry gulch suggest not only an interest in the missions, but one in their ecological context. Again I wondered whether Lynds Jones was responsible for the purchase of these slides for Oberlin, but their true function will remain a mystery.



The College Archivist and I are considering donating the missions slide set to a California repository, since California history is not on the curriculum here. In my contact with other archivists about this, it's clear that lantern slides don't get the kind of attention that other photographic formats do, as was the case at Oberlin as well. They are cumbersome and need projection to come alive. Formerly lantern slides were difficult to view and copy. Digital technology enables viewing the images on a computer screen, which is closer to the projected image experience than prints on paper. There is an opportunity to present these images much as they were intended, even though, in the case of Oberlin's lantern slide sets, the accompanying speaker's words were not recorded. ■

[TOP TO BOTTOM] Dam built on Pedregosa Creek with Native American labor in the late 18th century, above the Santa Barbara Mission; Los Angeles Aqueduct, completed 1913; Eroded gulch, location unknown

# A Personal Journey: Social Conscience and Community Collecting



by Deborah Rice | AV Archivist, Walter P. Reuther Library, Wayne State University

The SAA annual conference this year is dedicating an entire day to community collecting (Saturday's *The Liberated Archive Forum*), forty-seven years after historian Howard Zinn delivered his thought-provoking speech on the risk of approaching archival practice as neutral and passive. Inclusion seems more relevant than ever in today's social, economic, and political climate. Archives created by the community and for the community ensure, that not just, as Zinn put it, "...the most powerful, the richest elements in society have the greatest capacity to find documents, preserve them, and decide what is or is not available to the public." As an archi-

ivist in a labor and urban archives, I consider myself pretty attuned to the reciprocal relationship between an archives and the community it serves. Even so, it was not until my recent personal involvement with local social protest events that the imperative and complexity of community collecting deeply resonated.

Though I'm certainly not the first or only archivist to grapple with the intricacies of blending personal and professional activities, there is every indication of this becoming more the norm than the exception. No longer simply approaching community collecting as speculative (articles read, new documentation projects tracked,

internal policies discussed), I feel newly compelled to ensure I am actively participating in the responsible capture of significant social movements, from the viewpoint of community members participating in them. I want to better realize what Rand Jimerson once wrote about archivists, that "By adopting a social conscience for the profession, they can commit themselves to active engagement in the public arena."

As a visual materials archivist, it is digital photography that has meant all the difference – its pervasiveness in our lives as well as its relationship to analog photographic history. While late 19<sup>th</sup> century roll film made



photography possible for a wider audience, digital technology has turned it into a commodity. If the ubiquity of snapshots has led to large quantities disappearing over the years, digital photographs are usually forgotten minutes (if not seconds) after they're taken and deleted instantaneously, when more storage space is needed or technology fails.

As I participated in the Women's March this past January, I was particularly aware of my fellow marchers taking photos with their phones. This is nothing new, right? After the event, I reviewed my photos, those that were texted from friends and colleagues at sister marches and our nation's capital, and those posted on social media. I also read media accounts, featuring press photographs from around the world. Like other major social protests it was well documented through official outlets, and those photographs were likely to survive, but they didn't necessarily tell the whole story. What would happen to all of those photos march participants shot themselves from various unique perspectives and documenting occurrences that perhaps only they and a few others had witnessed? I particularly thought of all the homemade signs, evidence of which for many now probably only exists in close-up photos taken by participants. I also knew that my own photos were still, weeks later, simply residing on my phone and in my cloud account. I could only assume I was not the only one.



[PREVIOUS PAGE AND THIS PAGE] Women's Marches on Washington, D.C., Lansing, MI and Detroit, MI. January 21, 2017. Courtesy of Elizabeth Clemens, Melissa Moore, Alexandra Orchard, and Deborah Rice.



Luckily, there are several initiatives already in existence and recently underway that are seeking to bridge the gap between official documentation of social movements and that captured by the community involved. Digital records creation has clearly already changed collecting practices. *Documenting the Now* is a collaborative effort addressing social media capture that began in the wake of events such as the 2014 Ferguson, MO protests. The Internet Archive is capturing video and film footage of the Women’s March on Washington, allowing participants to directly

upload their files. The Women’s March on Washington Archives Project, stemming from the SAA’s Women Archivists Section, is facilitating the aggregation and preservation of photographs and oral histories of those who attended the D.C. march or a sister march. The Newberry Library in Chicago is crowdsourcing to add to its protest archives (started with #BlackLivesMatter) visual materials and ephemeral objects from the Women’s Marches on Washington and Chicago. They have plans to continue with the Tax Day Protests and March for Science. Similarly, the University

of Washington put the call out for protest materials from its community, regarding participation in the March for Science. These are just a few of many examples.

At the Reuther Library, we are currently negotiating a transfer of protest materials, largely digital photographic files, from the Wayne State University program, GO-GIRL, who organized the Women’s March on Detroit. The collection will include images taken by participating program members and will become part of the university archives. I asked myself, shouldn’t this, combined with the initiatives described above (and others not mentioned), do enough to provide community documentation of significant social movements and help balance the official record? Do I really need to worry about preserving the ‘handful’ of images I, and others, also took at these same events? We all know that the glut of digital records makes it impossible to keep everything or even make an attempt to do so. Couldn’t I just call it good and assume others are capturing enough?

There is a general assumption that our nation’s political, economic, and social climate will only give rise to more community activism. It does not matter which ‘side’ you are on – it seems that a new era of protest is upon us. Personally and professionally I anticipate being more involved in documenting this activism, and I do so, carrying in the back of my mind, the knowledge of my inaction thirteen years ago when I participated in the March for Women’s Lives in D.C. Then new to the profession, and before this idea of community collecting really had a foothold, I was unsure whether



Women’s March on Detroit. Jan. 21, 2017. Courtesy of GO-GIRLS, Wayne State University





Defend Planned Parenthood counter-protest, Ferndale, MI, February 11, 2017

it was ethical to collect my images and those of fellow area participants as evidence of our community's involvement in this high profile protest event. Worse for wear, I have kept the sign I carried that day (carried again for the recent Women's March) and I'm sure I could dig out my own photos from amongst the thousands now on my computer (when I have a few hours to spare), but it is a far more laborious process than it would have been in 2004. Multiply that by however many of my community members in the Detroit area might still have their own images of that event, and the challenges (and dangers) of waiting too long to collect digital photographs become painfully obvious.

As the 50th anniversary of the 1967 Detroit Civil Unrest (one of the most definitive and divisive events in the city's history) approaches, the Reuther Library's photographic collections have been mined by cultural institutions, filmmakers,

authors, and students. One of our seminal collections, the Detroit News Photographs, contains many iconic images of the chaos of those five days. Along with Pulitzer Prize winning images by Detroit Free Press Photographer Tony Spina, and a local TV station's film reels, this constituted the visceral evidence of the unrest in our archives.

Or, that was, until a recent unsolicited donation of snapshots. Unearthed and donated by family members, these images were taken by a city employee (now deceased) during the course of his days both on and off the clock. With his own camera, William Hanna captured buildings, streets, and people during and after the civil unrest. While only a handful of color snapshots, they have added a viewpoint not necessarily captured in our b&w press photographs. A revealing look at an average community member's experience, it enlarges the discourse on what these events meant to Detroit's citizens. And, it made me compare this find, fifty years after the fact, with digital 'snapshots' taken today: how (or if) they are kept, how and when they are acquired by archives, and how they affect archivists' obligations. It drove home the

immediacy of the challenge of proactive community collecting and the relevancy of social conscience. Things got really real, so to speak.

Photographs, graphics, and other visual materials are arguably the most evocative and illuminating evidence of community involvement in social movements – it's not coincidence that most documentation projects center on these materials. The proximity of two recent photographic accessions (one analog and one digital), simultaneous with my own rekindled social activism, reinvigorates my belief of the vital role visual materials play in documenting communities in a digital world. It also empowers me as a visual materials archivist, to ensure their images are preserved and made accessible as expediently as possible. More than ever, because of the ease and accessibility of digital capture, we should not be content to rely primarily on the establishment view of events. I find that I cannot remain impartial and passive, especially if participating in community activism myself. I feel the burden to ensure, in some capacity, that community's tale of events, so that others may gain a deeper understanding. After all, if not me, who? ■



Muslim Solidarity March, Wayne State University, Detroit, MI, February 2, 2017

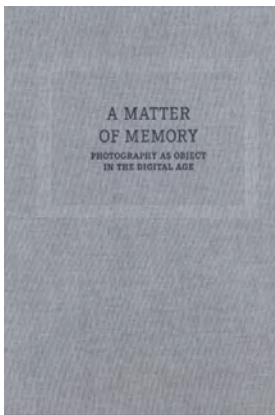
### HISTORY/ANTHOLOGY

#### **Kentucky Renaissance: The Lexington Camera Club and Its Community, 1954-1974**

by Brian Sholls and John Jeremiah Sullivan

“Dozens of American cities witnessed the founding of camera clubs in the first half of the 20th century, though few boasted as many accomplished artists as the one based in Lexington, Kentucky. This pioneering book provides the most absorbing account to date of the Lexington Camera Club, an under-studied group of artists whose ranks included Ralph Eugene Meatyard, Van Deren Coke, Robert C. May, James Baker Hall, and Cranston Ritchie. These and other members of the Lexington Camera Club explored the craft and expressive potential of photography. They captured Kentucky’s dramatic natural landscape and experimented widely with different techniques, including creating double and multiple exposures or shooting deliberately out-of-focus images.”

Hardcover, 192 pages – Yale University Press – October 2016 – \$45, Available from [www.yalebooks.com](http://www.yalebooks.com)



### THEORY & ANALYSIS

#### **A Matter of Memory: Photography as Object in the Digital Age**

by Bruce Barnes, Lisa Hostetler, and William T. Green

“The majority of photographic images today are recorded and viewed digitally, rather than on film and paper. Amateurs, photojournalists and commercial photographers alike rarely produce material objects as the final step in their photographic process, making photographs in the form of physical objects increasingly scarce. But what happens to personal and collective memories when photographic images are not instantly accessible on the face of physical objects? How is society’s relationship to memory changing as digital photographs become the norm?”

Hardcover, 176 pages - George Eastman Museum - November 2016 - \$50  
Available from [www.eastman.org](http://www.eastman.org)

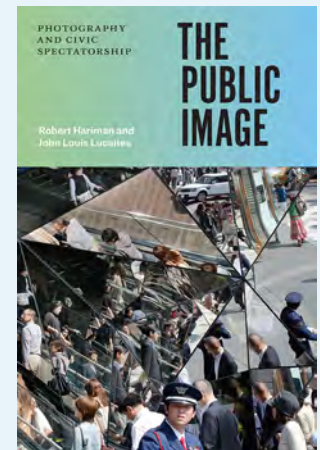
### CRITICISM/CULTURE

#### **The Public Image: Photography and Civic Spectatorship**

by Robert Hariman and John Louis Lucaites

“Even as the media environment has changed dramatically in recent years, one thing at least remains true: photographs are everywhere. From professional news photos to smartphone selfies, images have become part of the fabric of modern life. And that may be the problem. Even as photography bears witness, it provokes anxieties about fraudulent representation; even as it evokes compassion, it prompts anxieties about excessive exposure. Parents and pundits alike worry about the unprecedented media saturation that transforms society into an image world. And yet a great news photo can still stop us in our tracks, and the ever-expanding photographic archive documents an era of continuous change.”

Hardcover, 352 pages – University of Chicago Press – November 2016 – \$35, Available from [www.press.uchicago.edu](http://www.press.uchicago.edu)





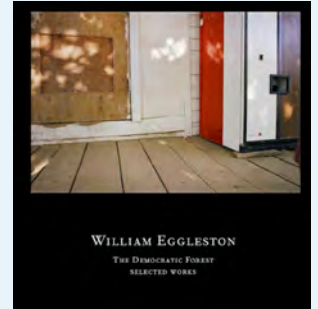
**EXHIBITION****William Eggleston: The Democratic Forest: Selected Works**

by Alexander Nemerove (text)

“Over the course of nearly six decades, William Eggleston—often referred to as the “father of color photography”—has established a singular pictorial style that deftly combines vernacular subject matter with an innate and sophisticated understanding of color, form, and composition.

Eggleston has said, “I am at war with the obvious.” His photographs transform the ordinary into distinctive, poetic images that eschew fixed meaning. Though criticized at the time, his now legendary 1976 solo exhibition, organized by the visionary curator John Szarkowski at The Museum of Modern Art, New York—the first presentation of color photography at the museum—heralded an important moment in the medium’s acceptance within the art-historical canon and solidified Eggleston’s position in the pantheon of the greats alongside Henri Cartier-Bresson, Robert Frank, and Walker Evans.”

Hardcover, 150 pages – David Zwirner Books – November 2016 – \$55. Available from [www.davidzwirnerbooks.com](http://www.davidzwirnerbooks.com)

**TECHNOLOGY****Making KODAK Film: Expanded Second Edition**

by Robert Shanebrook

“Aimed to the serious film archivist and photographic professional (photographer, radiographer, graphic arts expert, cinematographer etc.) who wants an in-depth explanation of the technology. It provides history and a description of products that resulted in products for a wide range of industries as well as consumer photography, cinematography, etc.”

Hardcover, 470 pages – Shanebrook – 2016 – \$100, Available from [www.makingkodakfilm.com](http://www.makingkodakfilm.com)

## FINE ART, PRINT &amp; GRAPHIC ARTS

**PRACTICE****The Artist Estate: A Handbook for Artists, Executors, and Heirs**

by Loretta Würtenberger, Karl von Trott

“Andy Warhol memorably said that “death can really make you look like a star,” but death in itself is not a guarantee of the relevance of an artist. What is of crucial importance is the proper management structure for the posthumous preservation and development of an artist’s estate. *The Artist Estate*, a handbook written by Loretta Würtenberger, presents the possible legal frameworks and appropriate financing models available in this situation, as well as the proper handling of interest from the market, museums and academia. Würtenberger’s business, Fine Art Partners, has advised artists and artists’ estates for many years. Based on numerous international examples, the author explains the different alternatives for maintaining an artist’s estate and makes recommendations on how best to handle work, archives and ephemera following the death of an artist.”

Softcover, 304 pages – Hatje Cantz – October 2016 – \$45, Available from [www.amazon.com](http://www.amazon.com)



# new in print

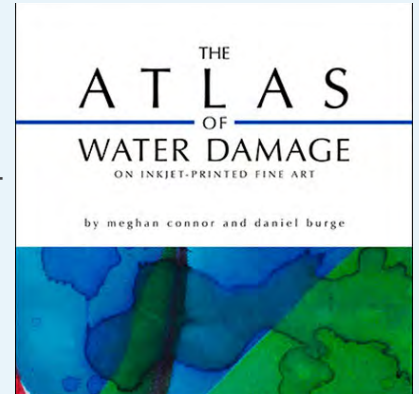
FINE ART, PRINT & GRAPHIC ARTS

## FORMAT

### **The Atlas of Water Damage on Inkjet-Printed Fine Art**

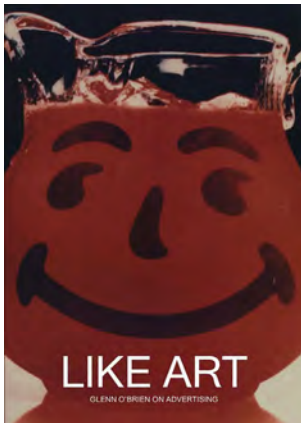
by Meghan Connor and Daniel Burge

“This atlas, available in both a print and online version, is intended to help readers become aware of the various ways that inkjet prints can be harmed during water emergencies. Each page highlights a different form of water damage that can affect inkjet-printed photographs and fine art. The preferred term for each type is given followed by a brief definition. The accompanying images illustrate common examples of damage that can occur, from small spills that affect only parts of a print to major floods that may saturate entire collections of prints with dirty or salt water. Every water emergency will be different, so prior familiarization with all potential types of damage will help disaster responders understand what has occurred to an object as well as how best to react to and recover their materials during the actual event.”



Softcover, 53 pages – Image Permanence Institute – 2016 – \$25

Available from [www.imagepermanenceinstitute.org](http://www.imagepermanenceinstitute.org) or online at [www.imagepermanenceinstitute.org/atlaswaterdamage](http://www.imagepermanenceinstitute.org/atlaswaterdamage)



## GENRE/CRITICISM

### **Like Art: Glenn O'Brien on Advertising**

by Glenn O'Brien. Preface by Jeffrey Deitch

“With prescience and panache, O'Brien wrote on such diverse topics as advertising in Japan, the Buy American campaign, Burger King, tobacco and alcohol ads, condoms, Max Headroom, computer games, the relationship between advertising and art, and much more. Now collected in their entirety for the first time, the 38 articles are accompanied by a preface by Jeffrey Deitch and an introduction from O'Brien, as well as a previously unpublished dialogue on consumer culture from the same period.”

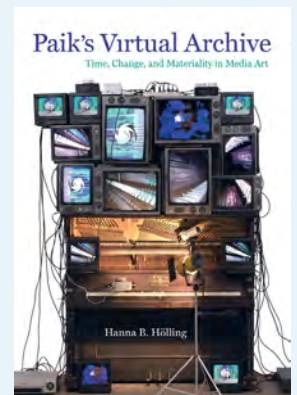
Softcover, 256 pages – Karma, New York – February 2017 \$25, Available from [www.amazon.com](http://www.amazon.com)

## THEORY & ANALYSIS

### **Paik's Virtual Archive: Time, Change, and Materiality in Media Art**

by Hanna B. Hölling

“In *Paik's Virtual Archive*, Hanna B. Hölling contemplates the identity of multimedia artworks by reconsidering the role of conservation in our understanding of what the artwork is and how it functions within and beyond a specific historical moment. Hölling combines her astute assessment of artistic technologies with ideas from art theory, philosophy, and aesthetics to probe questions related to materials and materiality, not just in Paik's work but in contemporary art in general. Ultimately, she proposes that the archive—the physical and virtual realm that encompasses all that is known about an artwork—is the foundation for the identity and continuity of every work of art.”



Hardcover, 280 pages – University of California Press – February 2017 \$65 Available from [www.ucpress.edu](http://www.ucpress.edu)



## Exhibits

It started with bottle caps, then bubble gum cards, and eventually jazz albums. Once Roger Shimomura discovered eBay in the early 1990s, he began collecting Asian American ephemera and memorabilia that reflected racist stereotypes in America. Little did he know that this hobby of 20 years would eventually manifest into a powerful art exhibit confronting the issues of racism and prejudice against Asian Americans.

*Yellow Terror: The Collections & Paintings of Roger Shimomura* is currently on display at the Oregon Nikkei Legacy Center, a Japanese American museum located in downtown Portland. The exhibit gives the visitor an opportunity to view Shimomura's own paintings alongside the artifacts he's collected that reflect prevailing attitudes towards Asian Americans during the early half of the 20th century.

Meandering through the exhibit, I could not help but feel like I was being transported back into time. A wide assortment of ephemera and artifacts greeted me everywhere, including WWII propaganda postcards, sheet music, salt-and-pepper shakers, a dartboard, Halloween masks, and even so-called "Jap hunting



Photo of Yellow Terror exhibit space. A collection of salt-and-pepper shakers are shown in foreground.

licenses." Caricatures featuring slanted eyes, enormous buck teeth, and negative portrayals of Asians speaking poor English seemed perpetuated in every single item on display, such as a 1940s copper-colored ashtray depicting an unflattering cartoon face of a Japanese man. Hung on the wall next to this ashtray were music books with derogatory titles like *Chinky Blues* and *The Little Jap*. It is hard to believe that these items were once used in the everyday lives of Americans who probably never thought twice about using them. The messages of racism and prejudice towards Asian Americans in Shimomura's powerful collection needed no words – the items themselves spoke volumes.

Prejudice of this kind, exemplified by these artifacts, did not come from out of nowhere. Historical events in America unfortunately fueled the hatred and stereotypes of Asian Americans. The Chinese Exclusion Act of 1882, which halted Chinese immigrants from entering the United States via its west coast, was driven by competition for jobs between Americans and Chinese immigrants. The bombing of Pearl Harbor by Japanese planes on December 7, 1941 only stoked more resentment toward Asians.

As an archivist of mostly Chinese and Filipino descent who grew up in Hawaii, where the Asian community is dominant and well respected to-



Ephemera is shown encased on exhibit wall. Music books with derogatory titles are shown in the foreground on the right. Photos by Erin Enos.

day, viewing the exhibit was a powerful, eye-opening, yet personally hurtful experience. As a child in Hawaii, I grew up with Asian values, such as being smart with money, being kind to others, and working hard. For me to come face-to-face with imagery of hate and prejudice towards a community I grew up to respect and love was indeed a culture shock.

When Shimomura premiered this exhibit in Seattle, Washington in 2006, he announced, "It is my sincerest hope that this body of material will serve as an effective metaphor for all types of racial stereotyping." I could not agree more. By collecting and sharing these items in *Yellow Terror*, Shimomura uses his collection to confront and speak out against hate, stereotypes, and prejudice targeted towards any ethnic community. *Yellow Terror* is a powerful exhibit that should be seen by people of all races and backgrounds. It is an amazing and profound example of how visual materials can convey so much meaning.

Curated by Lucy Capehart, Director of Collections and Exhibits at the museum, the exhibit runs until July 26<sup>th</sup>, 2017.

■ Erin Enos



At [Artifex Press](#) (AP), a New York City-based company that publishes digital catalogues raisonnés, Ashley Levine's role as Digital Resource Manager is central to the organization's mission. Artifex conducts ongoing research of the work of visual artist Chuck Close, published in his catalogue raisonné, *Chuck Close: Paintings, 1967 - present*.

In an interview with Ashley, the Visual Materials Cataloging and Access Section (VMCAS) gathered more details about how he collects, describes, and provides access to visual resources related to the work of Chuck Close, facilitating the creation of his catalogue raisonné.

by **Kait Dorsky**

Visual Materials Cataloging & Access Section Chair

**Kate Dorsky (KD):** How did you become interested in visual material archives?

**Ashley Levine (AL):** I began my archival endeavors in 2008-09 as a collections/cataloging intern for the Bicentennial exhibition, *Abraham Lincoln in New York*, handling original manuscripts, ephemera, prints, and photography from the mid-19th century. As I familiarized myself with historical photographic mediums, I became enamored with the "stuff" of history. I found especially compelling the way visual materials convey a wealth of information in one document. My research for the exhibition also revealed how photography impacted the political and social landscape, from Lincoln's Cooper Union photo to gruesome Civil War images.

**KD:** Describe your role as Digital Resource Manager at Artifex Press.

**AL:** I am a lone archivist/digital resource manager at AP, working with digital and analog artwork photography and a growing collection of digital audiovisual materials. I am in charge of administering a digital asset management system (DAMS), Extensis Portfolio, embedding IPTC metadata in digital photos, and digitizing analog photographs using a scanner and Adobe Photoshop/Bridge. Our digital assets encompass intellectual property of artists, photographers, galleries, museums, etc., so I am the copyright point person. Furthermore, I'm the de facto IT lead, managing the company server, and backing up to Fuji LTO tapes.

**KD:** What variety of materials comprise the catalogue raisonné? How have you identified and gathered those materials?

**AL:** *Chuck Close: Paintings, 1967-present*, includes photographs, moving images, and audio recordings. Most of the visual records serve as digital surrogates for Close's paintings, drawings, prints, photography, and exhibitions. The a/v materials in the catalogue encompass interviews, lectures, and critical commentary on Close's life and work. About 75% of the content was digitized, while the other 25% are born-digital.

Catalogue raisonné research involves identifying, tracking, and verifying



Fanny/Fingerpainting, 1985 (Work in Progress). © Chuck Close. Photo courtesy Chuck Close Studio





[CLOCKWISE FROM TOP LEFT] Bob, 1999 (Work in Progress). © Chuck Close. Photo courtesy Pace Gallery; Mark, 1978-1979 (Work in Progress). © Chuck Close. Photo courtesy Pace Gallery; Self-Portrait Composite, 2014. © Chuck Close. Photos by Ellen Page Wilson, Kerry Ryan McFate, and Tom Barratt, courtesy Pace Gallery

details about every work in an artist's oeuvre, requiring research into the physical and intellectual journeys of works through provenance, exhibition, and literature histories. I work with the catalogue editor to collect materials from institutions and private collectors around the globe, which may own, or have previously owned a Close work, or have hosted his exhibitions, talks, etc.

Additionally, I researched the way photography forms the basis of Close's work, identifying resources demonstrating his process, primarily original photographs and photo maquettes (gridded photographs) of

Close's subjects, as well as photos showing paintings at various stages. I created motion videos of Close's photo maquette process, displaying how he overlays magenta, cyan, and yellow to create his final product. Together, these visual resources enrich the catalogue, adding depth of understanding of one of America's most well-known artists.

**KD:** What is the research value of these materials? Who do you see as the audience for the catalogue raisonné?

**AL:** A catalogue raisonné is the definitive, comprehensive, and annotated compilation of an artist's oeuvre, and

are critical tools for researching those works. The catalogue is constantly in flux, and conventional printed catalogues cannot achieve both completeness and accuracy. Digital catalogues afford instantaneous editing, and thus are more accurate and up-to-date than their traditional counterparts.

Close's catalogue represents the most complete and up-to-date resource on his work. While curators, librarians, collectors, and art historians seem the obvious audience, a digital catalogue could open its doors to students and individuals less attuned to the art world.

**KD:** What cataloging standards and software do you use? Have you developed documentation for standards, best practices, or workflows?

**AL:** AP developed patented software specifically for production of catalogues raisonnés. The software was designed as a digital archive and cataloging tool for studios, estates, foundations, and other arts institutions. Our system links artworks, publications, exhibitions, collectors, venues, and institutions, building records with fields such as title, date, medium, dimensions, inscriptions, editions, provenance, condition, and installation instructions. We employ the Getty Categories for the Description of Works of Art as a descriptive standard, and catalogue editors developed a style guide for content in the Artifex platform.

I use the IPTC Core metadata standard to describe digital resources, embedding metadata in the files. I item-level catalogue digital materials via our proprietary DAMS, Extensis Portfolio. Portfolio extracts the embedded IPTC metadata, providing parameters for Artifex staff to search for visual resources. My archival “front” (our server) consists of everything - published, unpublished, and pending materials - in our custody, while the Artifex platform represents the published, public-facing side of our digital archive. I’ve devised a digitization workflow, in which editors prioritize materials to digitize for publication and discern copyright; I employ a Microtek flatbed scanner to digitize selected materials and create an unprocessed master TIFF file; I embed item-level IPTC Core metadata; and I create a color corrected and touched-up second, processed master TIFF file.

**KD:** Were there any roadblocks or issues you ran into during the project?

**AL:** My role as a lone arranger at AP initially made juggling multiple projects an issue. I didn’t know where to begin devising cataloging and documentation standards. I discovered the versatility of embedded IPTC metadata, and realized that a DAMS would help me harness our visual records and make them searchable for AP staff. I researched several DAMS products (open source and proprietary) and concluded that an out-of-the-box solution like Extensis Portfolio suited AP’s needs best.

I also struggled with photo color correction. I had little expertise before coming to AP, but was afforded time to learn. My color correcting skills have improved, and most postproduction work now comes with ease. I’ve also hired interns skilled in photo scanning and postproduction, allowing me to learn and teach simultaneously.

That said, photography can never 100% faithfully represent a work of art, and there is no match for seeing works in person. While I now have a good sense of what Close’s works look like in person, I periodically have



Leslie/Fingerpainting, 1985-86 (Work in Progress).  
© Chuck Close. Photo courtesy Pace Gallery

to compare multiple photos to estimate its “true” appearance.

**KD:** How do you see this project growing?

**AL:** The Chuck Close catalogue raisonné will expand in coming months with volumes on photo maquettes and drawings, building on research and visual resources compiled for the paintings volume. Otherwise, AP has several forthcoming catalogues, including artists Agnes Martin, James Siena, Sol LeWitt, Lucas Samaras, Lee Ufan, Robert Irwin, Carl Andre, Tara Donovan, and more. We have many more catalogues to work on, each with its own unique challenges. ■



# views

PUBLISHED  
BY THE  
VISUAL  
MATERIALS  
SECTION

FALL/WINTER 2017 • VOLUME 31, ISSUE 2

## EVIDENCE OF A NOVEL KIND

### Deconstructing the Positivist Foundations of Photographic Archives





## Interesting Times = Interesting Solutions

In his 1966 South Africa “Ripple of Hope” speech, Robert Kennedy made this statement:

**There is a Chinese curse which says, “May he live in interesting times.” Like it or not we live in interesting times. They are times of danger and uncertainty; but they are also more open to the creative energy of men than any other time in history.**

There is, in fact, no such Chinese saying, but Kennedy made a prescient point with it anyway. Fifty years later those words still ring true. The 2017-2018 year promises to be an interesting one indeed - both in my shop and in the world in general. We are everywhere still wrestling with issues of equality and diversity, exploring and pushing the envelope of technological advances, and struggling to work within the confines of economic constraints. But, just as in the past, we are generating creative solutions and innovations.

One such creative tactic is crowdfunding. Through the widespread and egalitarian use of social media, crowdfunding has become ubiquitous for initiatives as diverse as financing under-insured individuals’ medical treatments, entrepreneurial business ventures, writing sabbaticals, musicians’ tours, and K-12 enrichment programs – this list is infinite.

Lacking appropriated monies for part-time staff led me to seek crowdfunding for one of my research positions. In late August 2017, I launched an IndieGoGo campaign, **Fund North Carolina’s Photo History Detective**, to raise money for a year’s salary through our support foundation, the Friends of the Archives (FOA). \$1,900 was raised in the first three days! Since then the progress has been much slower, as is the norm; however, my colleagues and I were amazed

as each day a little more money arrived from both known friends and complete strangers. Our campaign ran for 60 days and concluded October 16, 2017. We just reached our goal of \$9,000!!! Coming down the stretch one local business owner, who is a fan of my shop, made a very substantial contribution or we would not have made it. And so, it was that through a combination of luck and robust outreach via traditional and social media methods, this experiment succeeded and can pave the way for future FOA fundraisers benefitting the State Archives of North Carolina.

We are likely all facing interesting times to varying degrees in our workplaces. Let’s take this opportunity to harness the creative energies born of these dangerous and uncertain times to think critically and find ways to successfully navigate. Let’s share our triumphs and failures with our colleagues so that we might learn from each other and collectively progress and continue doing good work.

I look forward to sharing lessons learned with our crowdfunding venture as soon as we have fully processed the experience!

Until next time...

■ **Kim Andersen**  
*Audiovisual Materials Unit, Special Collections Section State Archives of North Carolina*

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Dear Members,

**Welcome to the Fall/Winter 2017 issue of Views.** Welcome to the Fall/Winter 2017 issue of *Views*. Following on the heels of this year's Annual Meeting, centering on the theme "alike/different" and including *The Liberated Archive Forum*, I know diversity and inclusion is on the minds of many archivists and librarians more than ever. Applying these important considerations to visual materials is a unique opportunity to broaden historical understanding of past and current events (see the Spring/Summer 2017 issue). Our **feature** article this issue provides insightful analysis of the subjectivity and selectivity of photographic archives. Acknowledging the increasing discourse on inclusivity in the archival record and a shift toward community archiving, the author's topic is particularly timely. The parallels she draws between the development of photography and of archives is a poignant one for those with whom rests the responsibility of preserving the visual record.

I'm extremely pleased to present the first feature article by a SAA student member, reworked from her graduate course writing. The full article will be presented in two parts, the second of which will also incorporate considerations from another similar paper. Part One, in this issue, sets the stage for how we think of the photographic archival record today - what is included and what is missing. Part Two, in the forthcoming Spring/Summer 2018 issue, will focus on the future of the photographic archive as an agent of change: to bring voice to the underrepresented and marginalized.

My hope is that as VM Section members we can continue the conversation, whether it's through letters to the editor here in *Views*, comments on social media platforms, or formally or informally in person. I also hope that other students and young professionals alike will consider how they, too, can lend their important "views" to the professional dialogue through submissions to *Views*.

Winter is so often the time we focus inward, tie up loose ends, and plan for the future. The VM Section is no different. You may notice a "Save the Date" in **In Focus** - the annual Mid-winter Meeting will take place once again in early 2018 as an opportunity to get down to the business at hand. All VM Section members are encouraged to join the Steering Committee and help prepare bylaws updates; assess progress towards and drafting additions to long-range plans; plan for conference; and discuss potential educational offerings and outreach. Be sure to watch the listserv and the Section Facebook page in the coming months for further details.

I hope you enjoy the issue.

■ **Deborah Rice**, *Editor*



JAN 07  
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Don't miss the major retrospective **Walker Evans**, now through January 7, 2018 at the **San Francisco Museum of Modern Art**.



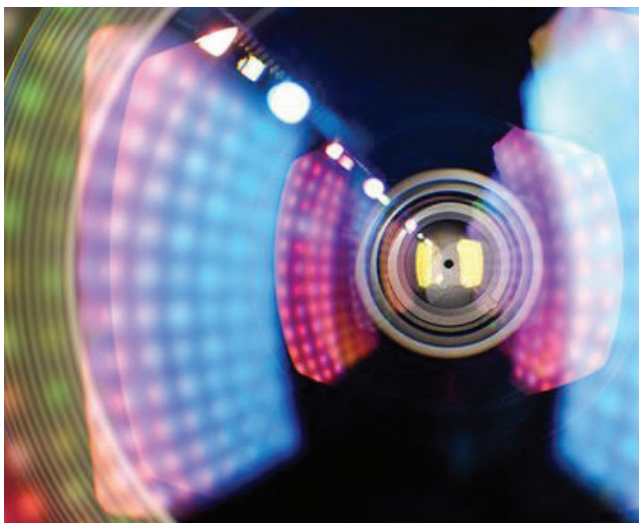
Watch Ken Burn's new documentary, **The Vietnam War?** Further examine the use of photographs, artworks, and films in the New York Historical Society Museum & Library's exhibit *The Vietnam War 1945-1975*. **Online** or in person through April 22, 2018.



### Be a Citizen Archivist!

Help **NARA** describe photos.

## PhotoHistory/PhotoFuture Conference:



A 3-day conference on the archaeology & future of photography. Explore the practice, profession, scholarship, preservation and access to photography's history, present day expression and projected opportunities and challenges for the future.

April 20-22, 2018  
Rochester, NY.

### catch

**William Henry Fox Talbot and the Promise of Photography**, the largest U.S. exhibition of Talbot's photography in the last 15 years, November 18, 2017 - February 11, 2018 at the **Carnegie Museum of Art**, Pittsburgh.



### learn

Six free **Photographic Process Identification Webinars**; Image Permanence Institute Series through February 2018.



### read

*Archival Spaces: Memory, Images, History Blog*

### follow rescuedfilm



### Save the Date:

VM Section MidWinter  
March 16-17, 2018



## CUTE LITTLE KIDS: GOAT CART PHOTOGRAPHS

by Nicole Davis | Photography & Media Archivist, Austin History Center



Fred, Louise and Max Werkenthin at 303 15th Street  
PICA 37071, Austin History Center, Austin Public Library

As the photography archivist at the Austin History Center (a position I held until recently) I handled a lot of family collections. One of the first donations that I received when I started a few years ago was an adorable portrait of three little kids riding the back of a goat cart with a sign on it reading “Austin BlueBonnet 1931.” I had no idea what this might have been from--a parade or festival maybe? I kept a copy of the photo on my desk because I loved it so much but didn’t think about it too much more. Over the years, though, I came across other similar photos: a photo of two kids in a cart found in the Becker Family papers; three Darneel family children pictured in a goat cart marked “1924”; an image of a boy named Harrell McFarland in what looks to be the same 1924 goat cart; and a photo of that same 1924 cart

again with three children in it, found in the Bickler Family Papers.

My interest was piqued so I began Googling. As best as I could determine these were not from a special occasion or other event but taken by itinerant photographers. Itinerant photographers, common in the early 20th century, offered cheaper portraits than a studio photographer and sometimes captured more candid scenes. These traveling photographers ventured from town to town taking unplanned photos. Some specialized in documenting businesses, some took “man on the street” photos, some set up temporary portrait booths at fairs, and others, apparently, specialized in goat cart portraits.

Using goat carts, it seemed, was a sly business model. Goats were in fact sometimes used to pull small wagons

(sometimes called billy carts), but these photographers used the goats more for their cute factor than their strength. As the photographer traveled through town with their goat and its cart, the goat would attract the attention of neighborhood children who would pose for pictures with it. Then the photographer would easily sell these adorable portraits to the parents. The carts often had a plaque with the name of the town on it, or maybe the year, making the photos into a precious keepsake.

Goat cart photos are not unique to Austin or even Texas. Apparently itinerant photographers all across the country as well as in parts of Europe and in Australia also plied the trade in the 1920s and 1930s. As time went on, owning a camera became more affordable and having photos developed became easier, and itinerant photographers lost their market and the profession died out.

My research and conclusions mainly came from internet searches which brought up some Flickr collections, a few digitized archival items, and various blog posts (you can see mine for the Austin History Center [here](#)). My research hit wall, though, as itinerant photography in general doesn’t seem to be well studied, and goat-carts even less well described. I am curious though if any other archivists know more about this fun footnote in photographic history?

## WILLIAM O. FIELD FILMS: PRESERVING A SCIENTIST'S VIEW OF NORTHERN COMMUNITIES



by **Angela Schmidt** | Film Archivist, Alaska Film Archives-University of Alaska Fairbanks

William Osgood Field (1904-1994) is generally regarded as the father of modern glaciology in North America. His work in northern regions from the 1920s through 1950s advanced scientific knowledge about glaciers, and contributed to current understanding about global climate change. Most of Field's career was with the American Geographical Society, where he was head of the exploration and research department for over two decades until

his retirement in 1969. Throughout his life of travel and exploration, Field carried a camera at all times, and captured thousands of still images as well as hundreds of motion picture films. While many of his films centered on his scientific work, he was also fascinated by individuals and their everyday life. Field was an accomplished filmmaker with an eye for the beauty of landscapes, wilderness, and northern towns and people.

Thanks to a grant from the National Film Preservation Foundation (NFPF), the Alaska Film Archives at University of Alaska Fairbanks (UAF) has recently preserved a 1935 Field film. The 11-minute film, *Alaska '35*, documents the work of newly arriving Matanuska Colony farmers in Alaska. These farmers and their families had relocated from the Midwest to the Matanuska Valley near Palmer, Alaska, as part of a New Deal resettlement plan. The colony was settled by about 200 families seeking relief from the hardships of the Great Depression. Field's film contains scenes of Alaska Railroad



[top] Explorers and scientists hiking on a glacier in Southeast Alaska, 1926. William O. Field Papers, AAF-21001 (still image from film), Alaska Film Archives, University of Alaska Fairbanks.

[left] Matanuska Valley Colony farmer pumping water, 1935. William O. Field Papers, AAF-21002 (still image from film), Alaska Film Archives, University of Alaska Fairbanks.



steam engines, farmers and their families at work and play, colonists building and moving into homes, and farm machinery ranging from horse drawn wagons to Caterpillar tractors and threshing machines.

The Alaska and Polar Regions Collections & Archives (APRCA) at UAF holds the William O. Field Papers, gifted by Field in 1993. The 350 cubic feet of material covers glacier observations throughout the world as well as aspects of Field's life, such as his time as a student at Harvard University and his service in the U.S. Army during World War II. The collection includes more than 50,000 feet of 35mm and 16mm films. The Alaska Film Archives, a unit of APRCA, is organizing and cataloging these films, with the aim of making them widely known and accessible to the public. Select films are undergoing high definition digital preservation scanning as funding allows.

Field's early 35mm films, including Alaska '35, contain exceptional recordings of life during Alaska's territorial days. Originally shot on flammable nitrate film stock, the black & white/silent films were copied to 35mm acetate "safety" film in about 1970. Forty-five years later, some of these films remain in remarkably good condition, while others are suffering various stages of decomposition. In order to curb or halt any further decomposition, all films are now stored in a dedicated film vault, maintained at temperature and humidity levels that meet ISO (International Organization for Standardization) recommendations that are ideal for film storage.



[above] Matanuska Valley Colony family, 1935. William O. Field Papers, AAF-21002 (still image from film), Alaska Film Archives, University of Alaska Fairbanks.

[below] Matanuska Valley Colony farmers, 1935. William O. Field Papers, AAF-21002 (still image from film), Alaska Film Archives, University of Alaska Fairbanks.



**DVD copies of Alaska '35 are available for checkout worldwide through UAF's Elmer E. Rasmuson Library. Clips from Alaska '35 and other Field films can be viewed through a playlist on the Alaska Film Archives YouTube Channel.**





## Anthropomorphic Pigs and Squirrel Nut Zippers

by Emily Gonzalez | Archivist, Cambridge Historical Commission, Cambridge, MA

As Archivist for the Cambridge Historical Commission, one of my favorite categories of ephemera – and a collection that we often use in our social media – is advertising images of Cambridge businesses. The Commission is primarily a regulatory organization, acting as the City of Cambridge’s historic preservation agency. In addition to these regulatory responsibilities, the Commission also possesses a strong and varied

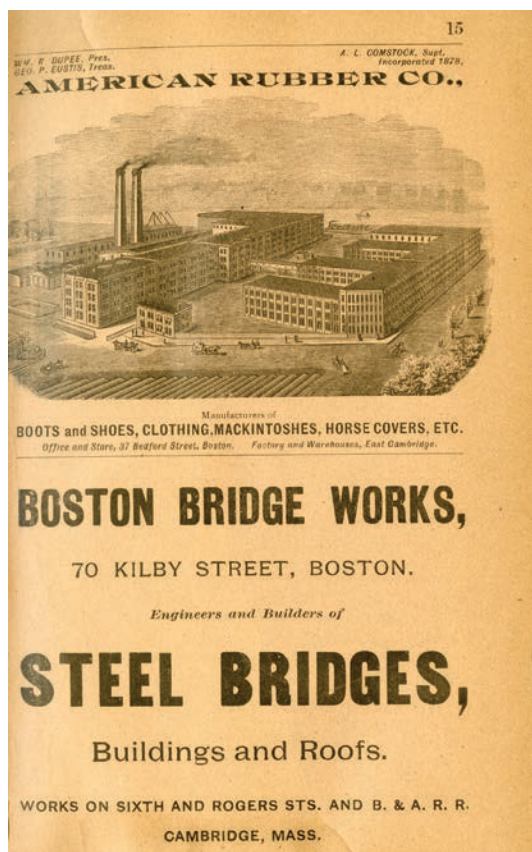
collection of photographs, family and corporate papers, maps and architectural plans, and ephemera related to the history of Cambridge.

Researchers at the Commission often seek out old photographs, maps, or house plans of their homes or neighborhoods, and while these are extremely helpful and necessary for filling in historical gaps, our collection of advertising images paints

a timeline of Cambridge’s evolving industries, innovation and businesses over the years in a way that is both informative, beautiful, and humorous. In this essay I’d like to give readers a brief look at some of the wonderful advertising images in our collection.

Most of our full color advertising images are found in our Cambridge Ephemera Collection and Postcards and Stereographs Collection, both

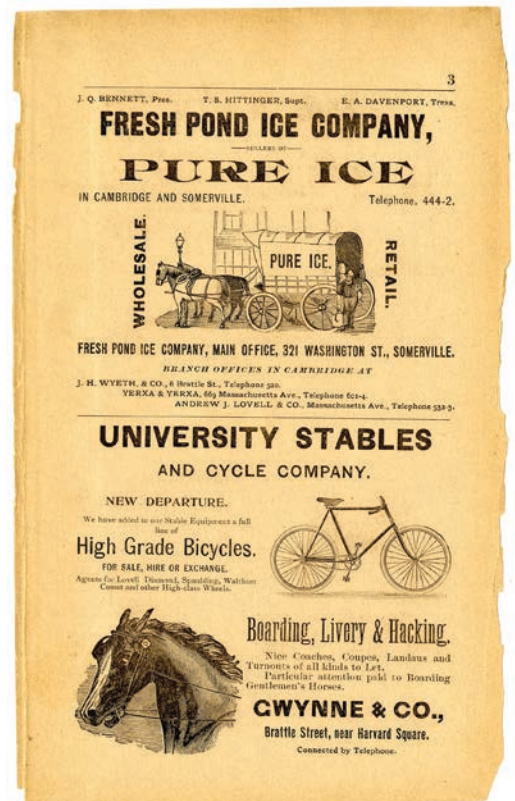




and 1920s, once employed the largest number of people in East Cambridge, mostly new immigrants. Their ad's slightly creepy image of a prize Squire's pig, staring at you with its anthropomorphic expression, certainly grabs your attention.

A more "standard" 19th-century advertisement is featured on a postcard from the Kennedy Biscuit Company in Cambridge, which later became the National Biscuit Company – known today as NABISCO [top right]. These types of advertising images are fairly common in both our postcard collection and our city directories. They typically feature an impressive Cambridge factory, sometimes with a person or worker in the foreground. The soft colors in this postcard make the factory setting seem somewhat dreamy – appropriate for a postcard you might send to someone from out of town - compared to a less colorful, though still very detailed, ad for the American Rubber Company from a city directory [left].

amassed by the Commission's executive director, Charles Sullivan. One of my all-time favorites is a promotional image for the J.P. Squire Company's meat packing plant [top left]. Squire, most successful between the 1870s



As you move further along in the directories into the 1880s and 1890s, you can chart the expansion of certain industries and the changing transportation scene in Cambridge based on the advertising illustrations. One image from 1897 [above] advertises both stables and bicycles, while a print from the 1880s employs a technical drawing to advertise new





**Chilson's Patent Improved Cone Furnace.**  
 Remodeled for 1908. Patented in the United States, England and France.  
A GOLD MEDAL was awarded to this celebrated Furnace, at a recent Fair of the Massachusetts Charitable Mechanics Association, and the only medal ever awarded any Furnace by this Association.  
 It has also received another GOLD MEDAL, from Brooklyn at the National Mechanics' Exhibition, held recently at Lowell.

FOR SETTING IN BRICK WORK. IN PORTABLE CASES.

This Furnace is now in such general use, and its reputation being so well and favorably established, renders it needless to particularize its many superior advantages for Warming Buildings, over any other known kind. Also suitable for warming all classes of private or public buildings; and for setting, either in Brick Work or as Portables.

**CHILSON'S PATENT IMPROVED ELEVATED DOUBLE-OVEN COOKING RANGE,**  
 Also Remodeled, and Final Improvements just added.

CHILSON'S PATENT IMPROVED ELEVATED DOUBLE-OVEN COOKING RANGE.

This celebrated Range has become an INDISPENSABLE FEATURE in all well-regulated Kitchens. It is truly **THE COOKS' FAVORITE**, as can be proved by the many thousands of testimonials received. Also in variety for Dressing, Hotels, etc. with or without **Water-Backs for Bath Boilers, and other Heating purposes; also HOT Closets and HOT-AIR Furnaces, for heating additional rooms when desired.** No Housekeeper will long see any other or plain Cooking Range after an examination of this.

For sale at the subscriber's Foundry in Mansfield, Mass.; or at his Store, 99 & 101 Blackstone Street, BOSTON. GARDNER CHILSON.

stoves [top left]. Later ads, like the one for the Barta Press from a 1923 directory, take on design features of the time: The snappy, bold print of the press office building and the blocky text showcases the rise of automobiles in the United States [bottom left].

At the turn the century, directories became populated with slightly more humorous, kitschy advertising images. A 1906 ad for the Lewandos laundry depicts a cat washing and drying little chicks – like the Squire's pig, a slightly disturbing and strange caricature, with an

interesting visual strategy to generate business [bottom right].

The Squirrel Brand candy and nut company in Cambridge was also known for its charmingly odd advertisements. Squirrel Brand was a successful part of the huge candy factory boom in Cambridge, churning out popular candies like Squirrel Nut Zippers and Butter Chews. They specialized in more creative advertisements that appealed to younger audiences as well, like a die cut from the 1930s or 40s [page 8]. While many of the advertisements from 19th century Cambridge

PRINTERS 47

**AT THE CORNER** of Massachusetts Avenue and Windsor Street, about halfway between Harvard Bridge and Central Square stands The Barta Press Building. In it an exceptionally high grade of printed publicity is planned and produced for many of the leading advertisers in New England, New York and other more distant states. In this building effective sales promotion literature is conceived, designed, written, illustrated and printed by an organization qualified to give that unusual degree of service which you have a right to expect from a thoroughly capable personnel.

**The BARTA PRESS**  
 209 Massachusetts Ave., Cambridge, Mass.

CAMBRIDGE DIRECTORY, 1923.

**LEWANDOS**

BUNDLES CALLED FOR AND DELIVERED BY OUR OWN TEAMS

BRANCH EXCHANGE TELEPHONES OXFORD 556 AND NEWTON 72 (SUBURBAN) CONNECT ALL OFFICES  
 Suburban telephone subscribers call Newton 72 without toll charges

**CLEANSERS DYERS LAUNDERERS**

We Cleanse or Dye and Refinish Clothing of All Kinds for Men Women and Children Rugs Carpets Lace Curtains Blankets Portieres Draperies Real Laces Ribbons Table Linen Doylies Table Covers Furniture Covering Silks Woolens Cottons

**LEWANDOS**  
 AMERICA'S GREATEST CLEANSERS DYERS LAUNDERERS

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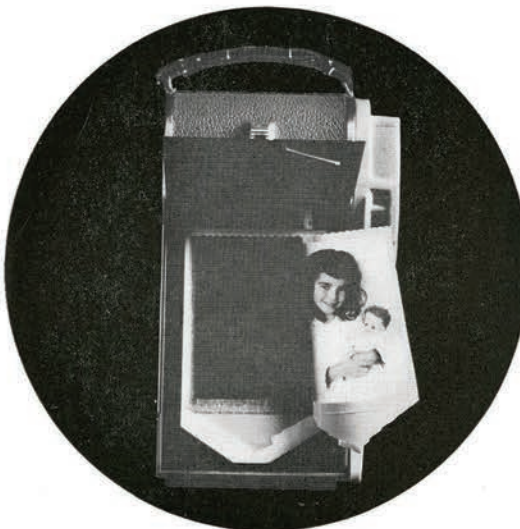
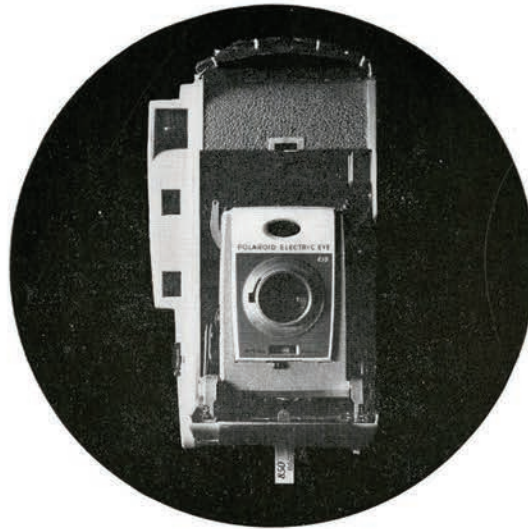
Cambridge Office 1274 MASSACHUSETTS AVENUE





directories reflected the rapid industrial boom in Cambridge, showcasing technological advances and businesses, by the 20th century, many of the advertisements we see take on a more jovial theme in presenting their businesses, as in a New England Confectionery Company ad from 1944 [above].

By the 1960s and 1970s, advertisements for Cambridge businesses tended to move towards a more innovative, straightforward and modern look. A 1963 Polaroid ad shows off the new camera's functions by displaying the camera photos in two of three vertically arranged circles, reflecting the influence of Pop Art [middle]. A local steel company ad from the same year also exhibited some of the design trends of the day, using a minimalist style and geometric shapes to present their products – rolled steel [top right]. The geometric shapes and groovy minimalism of both ads very much reflect their time, in the same way that Cambridge companies in the



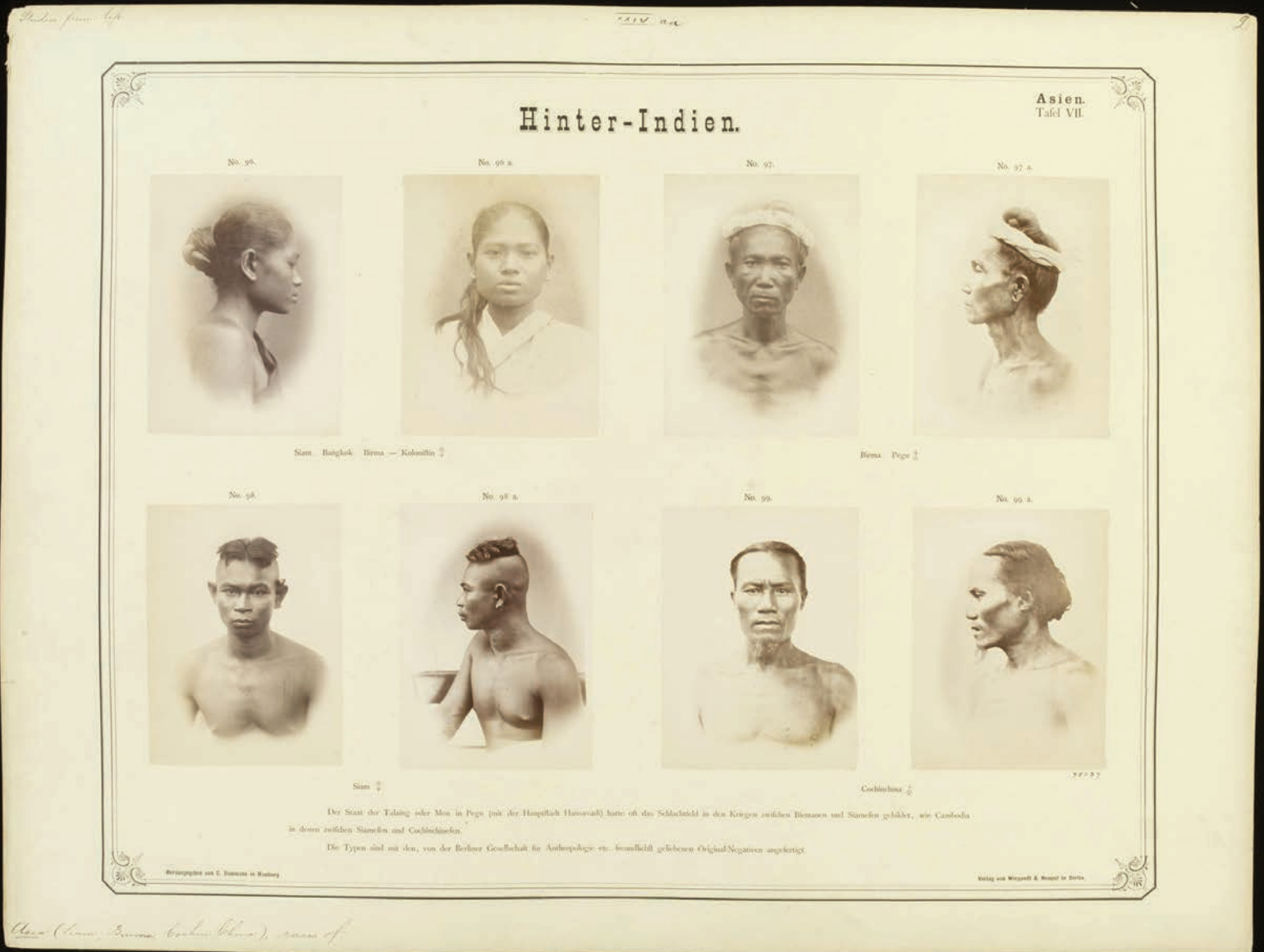
19th century eagerly showed off the details and mechanisms of their furnaces and stoves in carefully illustrated advertisements. These ads also creatively presented the innovations happening in Cambridge at the time: for example, the original Polaroid Corporation was founded in Cambridge, Massachusetts, by Edwin Land in 1937, with significant developments in the 1960s.

The advertisements I've highlighted here are some of my much-loved images from our directories and collections; it was tough choosing just a few. Taken as a whole, these images not only chart the rise and fall of various industries in Cambridge over the years, but also beautifully show the evolutions in design, color, printing technology and popular taste as these industries and our country changed.

# EVIDENCE OF A NOVEL KIND

## Deconstructing the Positivist Foundations of Photographic Archives

by Jessica Tai | UCLA LIS Student



Racial Types of India, 19th century. © Victoria and Albert Museum, London



By paralleling positivist conceptualizations of the archive with the foundational aspirations of 19th-century photography, we can see how the photographic medium was readily adopted in the pursuit of unmediated documentary evidence. This article examines the way in which power, control, and the myth of photography as a truth-telling medium has been used to further bury and exclude the voices of the marginalized within photographic archives. By drawing attention to the early use of photography in police records, this article illustrates how the positivist view of the medium led to the legitimization of pseudo-scientific beliefs of anthropometry and quickly established the power of photography to develop human typologies and support scientific racism. Within the same time period, photography was used as a colonial tool to create documentation of global cultures, asserting itself as a medium capable of exercising power over and delineating the “other.” Taking cues from postmodern theory, both photography and archives have since been examined as socially constructed institutions, unable to escape the biases of their creators. The emergence of participatory archival practice, most often seen in independent community archives, allows voices of traditionally underrepresented and misrepresented communities to be heard through processes such as description, appraisal and arrangement. By adopting such practices, archivists can dismantle white supremacist ideologies that continue to be perpetuated by leaving historical narratives in place of contemporary and collaborative description.

### 1839: An Ideal Positivist Tool is Born

British scientist and inventor William Henry Fox Talbot introduced his invention of the **calotype process** to the Royal Society of England in the winter of 1839. As a process that captured negative images on light-sensitive paper exposed in camera, the calotype and the subsequent salted paper print became the basis for all prevalent photographic processes up until the pervasiveness of digital photography. Talbot was quick to highlight photography’s ability to manifest direct representations of everyday life, dubbing his invention the “pencil of nature.” Talbot would often allude to the process as nature, “drawing her own picture- a peculiar rhetorical construct that implies an unmediated translation of the natural world into a self-generated representation, removing any notion of authorship.” Talbot sought to highlight the mechanical nature of the camera to emphasize

photography’s departure from previously dominant modes of documentation, such as observational drawing, and in order to shape the perception of the photographic medium as removed from subjective influence. In search of a scientific method to capture a directly illustrative and unbiased depiction of reality, Talbot set up the medium as the “ideal positivist tool.”

Through Talbot’s proposal of photography as a means to present objective evidence, he sought to erase the authorial control that factored into the making of an image. At a time when the only means in which to present scientific evidence was through illustration, “photography’s potential contributions were seen as twofold: as a mechanical replacement for the draftsman’s arduous task of manually transcribing visual observations, and as a corrective for the human tendency toward subjective interpre-

tation.” Talbot’s alignment of photography within a positivist ideology was readily accepted, as it presented a novel and seemingly indisputable way in which to affirm truths or confirm testimonies.

### The Archivist as Honest Broker

In the same era of photography’s invention and burgeoning use, archives were still very much aligned with positivism. In a positivist notion of the archive, “**the meanings of words like “archives,” “archivist,” “record,” and a host of others are simple, stable, and uncontested.**” Positivism stems from the belief that there is an objective reality that can be verified through empirical evidence. Archives were therefore looked upon to house that evidence, with archivists taking on the role of their impartial custodians. As Canadian archivist and scholar Terry Cook **states**, “the archivist is seen as neutral, objective, impartial, an honest broker between creator

and researcher, working...without prejudice or afterthought.” Not unlike the early photographer, the archivist was viewed as impartial and free from bias, therefore unencumbered by the responsibility of how records were viewed, interpreted, or reused. Terry Cook and Joan Schwartz **note**, “archives (as records and as processes) still remain almost “invisible,” an unquestioned and transparent conduit through which researchers approach or receive the past.” Therefore, similar to the ethos of photographic documentation, archives were looked upon to provide a portal to the past. This invites the questions of: for whom were archives created and

of uses for the medium, one of them drawing attention to the indexical nature of photography, and its subsequent value as a tool for legal prosecution. In the book, he presents an image of a shelf full of china, stating, “Should a thief afterwards purloin the treasures- if the mute testimony of the picture were to be produced against him in court- it would certainly be evidence of a novel kind.” What Talbot’s foundational conception of photography established was the use of the medium as a way in which to exercise power. His scenario of the stolen china represents a situation in which photography is utilized for safeguarding the material

Talbot’s calotype process and French photographer Louis Daguerre’s Daguerreotype process, men from Europe set off to collect visual documentation of global cultures. They traveled to destinations throughout Asia, Africa, India, and the Middle East. These men, swayed by the promise of the camera as a way to capture their subjects, asserted an “intrusive colonial gaze,” propelling the conception of such populations as “**other**.” What was thought of as an essentially positivist practice, akin to the collecting of artifacts within cabinets of curiosity, was actually laying the groundwork for the use of photography as a tool to perpetuate white supremacist ideologies. Photography was therefore established as a technology, “controlled by whites; able to capture, and at the same time, rearrange, the appearance of exotic environments and peoples.” Framed as empirical studies, the colonizing effect of these expeditions were masked by the widespread perception of photography as a purely objective practice. Coupled with the notion of the archive as a neutral holder of records, the placement of these images within photographic archives further buried the voices of the colonized under a façade of objectivity.

## *Positivism stems from the belief that there is an objective reality that can be verified through empirical evidence.*

maintained? Whose histories were being deemed valuable enough to preserve, and subsequently, whose histories were excluded?

### **Evidence of a Novel Kind**

Photography’s origin is embedded within a culture of Eurocentrism and social hierarchy. Developed from small groups of privileged white males who were afforded the opportunity to be educated in the sciences and had the funds to experiment with photographic technology, photography became positioned as a tool of social control. From its conception, Talbot was sure to emphasize photography’s inherent evidentiary value. In 1844, he produced the first commercially published book to be illustrated with photographs, the Pencil of Nature. In it, Talbot proposed a variety

possession of privileged society. As American artist and theorist Allan Sekula **notes**, “bourgeois society depends on the systematic defense of property relation.” The emergence of the photographic medium was thus aligned with the needs and priorities of the upper class. As a way in which to protect and uphold their status, photography became a tool in which to reinforce the power and privilege of those who had access to photographic technology.

### **The Colonial Camera: Photography’s Positioning as Tool of Power**

It is easy to delineate how, in the foundational aspirations of 19th-century photography, the camera was readily adapted as an ultimate tool in the exercise of colonial power. Following the announcement of both

### **The Camera As Manufacturer: Archives and the Creation of the Criminal Body**

Similar to photography’s adoption by colonial surveyors, the positivist view of the medium was leveraged by those engaged in anthropometric practice to legitimize and support scientific racism. The perception of the medium as one unfettered from the ties of subjectivity was ideal when creating representations of racialized



bodies. Philosophy scholar Mariana Ortega states, “It is the “realist” impulse or the very indexical nature of photography as such that worked so well in conjunction with the classificatory and reifying impulses of nineteenth-century racial science.” Thus, photography readily lent itself to those seeking to create hierarchical classifications of the racialized body. Pseudoscientific practices such as phrenology that were previously dependent on drawings to illustrate racial difference could now employ photography, a medium revered for its ability to represent reality in a verifiable, material form. Therefore, the ability to delineate the “other” was simply a matter of exposing light to a silver sensitized photographic surface. Cuban-American writer and artist Coco Fusco notes that photography, “As the most pervasive technology of visualization, has served as the primary guarantor of race as a visual indicator of invisible differences.” The photographic image evidenced not only what was perceptible to the human eye, but gave credence to the invisible categorical and classifiable differences that scientific racism enforced.

Intimately linked with the conception of the racialized body was the creation of the criminalized body. Alphonse Bertillon was a French criminologist whose invention of the Bertillonage system of criminal

identification was similarly aided through the use of photography. By the time Bertillon invented his system in 1879, photography was already viewed as a “powerfully modern tool for scientific observation.” Bertillon took advantage of photography’s widespread acceptance as an objective tool of documentation in order to devise a controlled method of capturing photographic portraits of accused criminals, thus creating a system that developed a typology of the criminal body. Bertillon’s system was based on **anthropometry**, or the “careful measurement of different human anatomical features...in order more precisely to characterize human racial groups.” Aided by positivist theories, the system was widely accepted as a verified scientific method and adapted into police precincts in Europe and the United States. The utilization of this process encouraged the perception that photographs were able to represent verifiable evidence, and in doing so, “defined and regulated social deviance.” As a consequence, racist pseudo-scientific practices such as phrenology and physiognomy flourished, operating on the notion that photography was capable of evidencing such typologies. Sekula **notes**, “photography came to establish and delimit the terrain of the other, to define both the generalized look- the typology- and the contingent instance of deviance and social pathology.” The photographic

portrait’s role in the construction of the racialized body was further cemented, extending the power of the camera to further marginalize its subjects. Over time, the Bertillonage system proved unsustainable and was eventually replaced with the fingerprinting system still in use today. However, archival scholar Michelle Caswell notes that the lingering influence of Bertillonage and its subsequent effect on the construction of the criminal body can be seen in the “prevailing culture of surveillance and documentation.” Although the system is no longer explicitly in use, its lasting effect is seen throughout police tactics and societal belief in the use of photography as verifiable evidence.

The second half of this article will unpack post-positivist conceptions of both photography and archives as socially constructed institutions, examining questions such as: How do our institutions frame the relics of scientific racism? How do archivists allow voices of traditionally underrepresented and misrepresented communities to be heard through processes such as description, appraisal and arrangement? How can we adopt practices that dismantle white supremacist ideologies that continue to be perpetuated by leaving historical narratives in place of contemporary and collaborative description?

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#### Additional Sources:

Corey Keller, et al. *Brought to Light: Photography and the Invisible, 1840-1900*. (San Francisco: San Francisco Museum of Modern Art, 2008).

William Henry Fox Talbot. *The Pencil of Nature*. (New York: Da Capo, 1969).

Mariana Ortega, “Photographic Representation of Racialized Bodies: Afro-Mexicans, the Visible, and the Invisible.” *Critical Philosophy of Race*, Vol. 1, no. 2 (2013).

Coco Fusco and Brian Wallis, *Only Skin Deep: Changing Visions of the American Self* (New York: International Center of Photography in association with Harry N. Abrams, Inc., Publishers, 2003).

John Tagg, *The Burden of Representation: Essays on Photographies and Histories*. (Amherst: University of Massachusetts Press, 1988).

Michelle Caswell *Archiving the Unspeakable: Silence, Memory, and the Photographic Record in Cambodia*. (Madison: University of Washington Press, 2014).

### RETROSPECTIVE

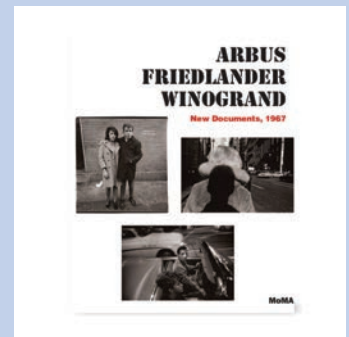
#### **Arbus Friedlander Winogrand: New Documents, 1967**

By Sarah Hermanson Meister (Author, Editor)

“In 1967, The Museum of Modern Art presented *New Documents*, a landmark exhibition organized by John Szarkowski that brought together a selection of works by three photographers whose individual achievements signaled the artistic potential for the medium in the 1960s and beyond: Diane Arbus, Lee Friedlander and Garry Winogrand.

Published in celebration of the 50th anniversary of the exhibition, *Arbus Friedlander Winogrand* features full-page reproductions of the 94 photographs included in the exhibition, along with Szarkowski’s original wall text, press release, installation views and an abundance of archival material. Essays by curator Sarah Hermanson Meister and critic Max Kozloff, who originally reviewed the exhibition for *The Nation* in 1967, critically situate the exhibition and its reception, and examine its lasting influence on the field of photography.”

Hardcover, 160 pages - The Museum of Modern Art - March 2017 - \$45. Available from: [www.store.moma.org](http://www.store.moma.org)



### HISTORY

#### **The Chinese Photobook: From the 1900s to the Present**

Edited by Martin Parr and WassinkLundgren

“Newly revised histories of photography as recorded via the photobook have added enormously to our understanding of the medium’s culture, particularly in places that are often marginalized, such as Latin America and Africa. However, until now, only a handful of Chinese books have made it onto historians’ short lists. Yet China has a fascinating history of photobook publishing, and *The Chinese Photobook* reveals for the first time the richness and diversity of this heritage. And while the collection was inspired initially by Parr’s interest in propaganda books and in finding

key works of socialist realist photography from the early days of the Communist Party and the Cultural Revolution era, the selection of books includes key volumes published as early as 1900, as well as contemporary volumes by emerging Chinese photographers.”

Hardcover, 448 pages - Aperture - September 2016 - \$80.00. Available from [www.aperture.org/shop](http://www.aperture.org/shop)



### FILM AND VIDEO

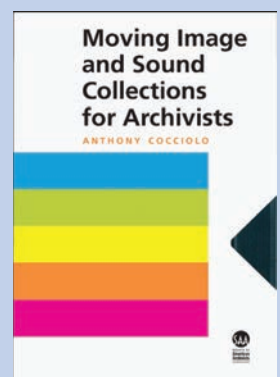
### PRACTICE

#### **Moving Image and Sound Collections for Archivists**

By Anthony Cocciolo

“This book is for every archivist (or archivist-in-training) who has opened a box or file cabinet or otherwise unearthed some carrier of moving image and sound and has wondered what to do. You may have not recognized the format, you may have not known if it held video or audio, and you may have not known how to describe the item. It’s even possible that you did not recognize it as a carrier of moving image and sound. Most archivists encounter and most archives contain some form of moving image and sound material. Here’s practical guidance on how to preserve and make accessible the moving image and sound record, from the most relevant legacy formats to born-digital formats. Gorgeously designed and illustrated.”

Soft cover, 224 pages - Society of American Archivists - 2017 - \$69.99 (members: \$49.99). Available from [www.saa.archivists.org/store](http://www.saa.archivists.org/store)

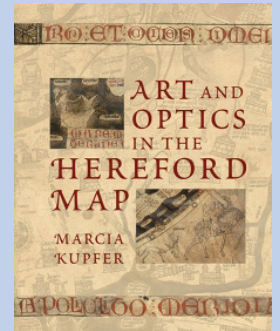




**THEORY & ANALYSIS****Art and Optics in the Hereford Map: An English Mappa Mundi, c. 1300**

By Marcia Kupfer

“A single, monumental mappa mundi (world map), made around 1300 for Hereford Cathedral, survives intact from the Middle Ages. As Marcia Kupfer reveals in her arresting new study, this celebrated testament to medieval learning has long been profoundly misunderstood. Features of the colored and gilded map that baffle modern expectations are typically dismissed as the product of careless execution. Kupfer argues that they should rightly be seen as part of the map’s encoded commentary on the nature of vision itself. Optical conceits and perspectival games formed part of the map’s language of vision, were central to its commission, and shaped its display, formal design, and allegorical fabric. These discoveries compel a sweeping revision of the artwork’s intellectual and art-historical genealogy, as well as its function and aesthetic significance, shedding new light on the impact of scientific discourses in late medieval art.”

Hardcover, 240 pages - Yale University Press - October 2016 - \$85.00. Available from [www.yalebooks.yale.edu/](http://www.yalebooks.yale.edu/)**EXHIBITION****Technologies of the Image: Art in 19th-Century Iran**

Edited by David J. Roxburgh and Mary McWilliams

An exhibit catalog, this publication offers a way to explore how technologies of image-making intersect with changing social contexts and cultural meanings.

“The diverse and beautiful art of Qajar Iran (1779–1925) has long been understudied and underappreciated. This insightful publication reassesses Qajar art, particularly its four principal mediums—lacquer, painting and drawing on paper, lithography, and photography—and their intertwined development. The Qajar era saw the rise of new technologies

and the incorporation of mass-produced items imported from Europe, Russia, and India. These cultural changes sparked a shift in the Iranian art world, as artists produced printed and photographic images and also used these widely disseminated mediums as sources for their paintings on paper and in lacquer. The book considers Qajar art as the product of a rapidly changing art world in which images moved across and between media, highlighting objects that span contexts of production and patronage, from royal to sub-royal.”

Hardcover, 192 pages - Harvard Art Museums - August 2017 - \$50.00. Available from [www.shop.harvardartmuseums.org](http://www.shop.harvardartmuseums.org)**CULTURE & THEORY****The Tattoo Project: Commemorative Tattoos, Visual Culture, and the Digital Archive**

Edited by Deborah Davidson

“Unique in scope and content, this methods-based text draws on the process of creating a digital archive of commemorative tattoos to examine the production and mobilization of knowledge across communities, disciplines, and space. Bridging the gap between theory and practice, *The Tattoo Project* offers critical insights and tools for courses focused on research methodologies and digital humanities, and provides innovative content for those studying the body, visual culture, and commemoration.”

Softcover, 193 pages - Canadian Scholars Press - January 2017 - \$59.95. Available from [www.canadianscholars.ca](http://www.canadianscholars.ca)



# Oregon Historical Society

While a late July summer's day presented itself as the perfect time to head out to the beach, bask lazily in the sun, or head on out for a summer vacation, the "cool kids" of the Visual Materials (VM) Section had better plans. They toured the photograph collection of the Oregon Historical Society (OHS) on the fourth day of the SAA 2017 Annual Meeting in Portland, Oregon.

The OHS, home to the Rose City's most well-known American history museum, graciously allowed a group of VM Section members to visit its photograph and audio-visual collection at its warehouse located in Gresham, Oregon, a small suburb 10 minutes east of Portland. Matthew Cowan, OHS' Moving Images and Photography Archivist, was the VM Section's tour guide, who for one hour gladly showed members the many varieties of audio-visual materials the museum owns in its grand

collection. As successful and carefully-planned as the tour was, logistically there were some twists and turns on the way.

The Section initially made arrangements back in February 2017 to visit the Newspace Center for Photography, a Portland non-profit organization specializing in photography. Newspace's exhibit space, photography classes, dark room, and library were the main amenities that made it an appealing venue for members to visit. However, plans came to a halt when Newspace announced suddenly that it was permanently going out of business on July 7th, 2017, just two weeks before the annual conference was to begin. It was a race against time as tour planners, including Kim Andersen, myself, and others, scrambled to come up with a new venue. With quick thinking and e-mail call-outs for help, Kim Andersen contacted Matthew Cowan at OHS.

After explaining our predicament, Cowan was more than happy to host us, despite the short notice.

Getting to the tour was tricky, but all part of the fun! Because the OHS warehouse wasn't near to the Oregon Convention Center (OCC) where the SAA conference was held, Uber and Lyft drivers were used to get members to the site in Gresham. On tour day, July 26th, a number of members including myself met in front of the OCC to share rides to the tour site. Although unconventional, sharing such car rides gave members a chance to get to know each other on a personal level. I remember sharing an Uber ride with three other VM section ladies who came from different parts of the country!

There were some 20-25 tour attendees all together upon arrival. One of the first highlights that Matthew showed us was the museum's nitrate





# Photograph Collection

film vault, which was locked behind a heavy metal door. Those who dared step inside were first met with a chilly waft of cold air, but we got a chance to see 35-mm reels of nitrates up close, which was truly an amazing experience for the AV archives enthusiast. Although it appeared that most of the nitrate films were well preserved, I could not help but detect a slight odor as I left the vault.

Next, Matthew led the group into the audio-visual archives stacks located in a dimly lit gigantic room, which housed the bulk of the OHS AV collection. We saw aisles upon aisles of archival boxes on rows of shelves with catalog tags attached to them. Boxes contained photographs, glass plates, film reels, and many other AV materials. For me, it was like walking into

an AV archive wonderland or a Costco warehouse for AV archives. The rows of collections were so astounding to me. I only wished I had the whole day to browse such a place.

Overall, the tour was a great success! VM Section members not only got an up-close and personal tour of an AV archives collection, but were given a great opportunity to see, meet, and network with other VM members. Though it is true that OHS initially was not what we planned to tour in Portland, the experience all worked out beautifully in the end. I cannot wait to find out what the VM Section plans to tour next year at the 2018 Annual Meeting in Washington DC.

■ Erin Enos

**Images courtesy of Sandra Varry [top row, left to right]:**

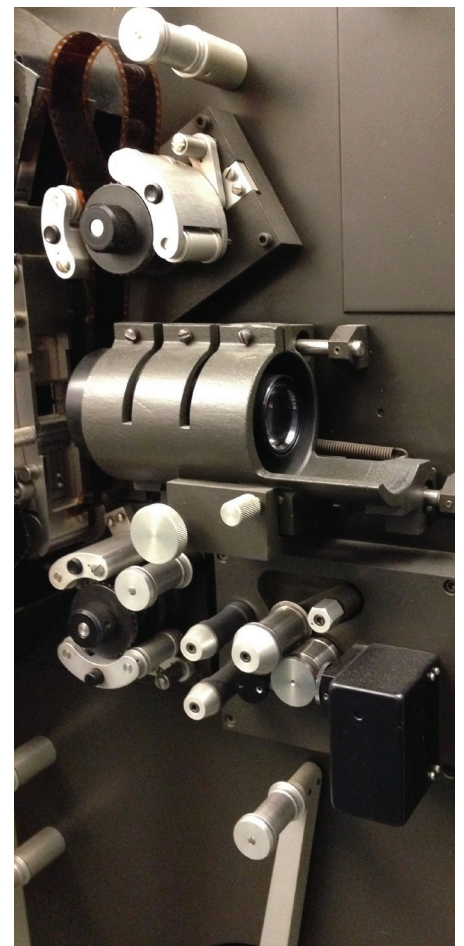
Nitrate films in the cold storage vault.

Glass lantern slides.

Some of the many types of collection materials housed at the warehouse.

Playback equipment. [also at right].

Matthew Cowan talks to tour attendees.





Ana Rodriguez is the South Florida Librarian for the Government Resources and Information Department (GRID) at Florida International University (FIU) Green Library in Miami, Florida. Managing the South Florida Collection is a fundamental part of her position. Traditionally, the collection development focus of the South Florida Collection has been on acquiring local governmental publications, including graphic and cartographic materials. Since being hired in late February 2017, Ana has emphasized the acquisition of visual materials. She brings expertise from her work at the Instituto de Cultura Puertorriqueña (ICP) in Puerto Rico, the Jewish Museum of Florida, The Miami Herald, and the University of Miami Libraries. She is also the Senior Co-chair of SAA's Latin American and Caribbean Cultural Heritage Archives (LACCHA) section.

**All images courtesy of Florida International University.**

**by Sharon Mizota**

Visual Materials Cataloging & Access Section Chair

**Sharon Mizota (SM):** Why do you feel it is important to increase the library's holdings of visual materials?

**Ana Rodriguez (AR):** It is important for library-focused collections to present a varied offering of resources, one that includes graphic and visual materials. Adding visual resources allows libraries to expand and amplify the scholarly value of the institution; it creates intellectual avenues that respond to students and faculty working on a multidisciplinary platform. Additionally, we live in a highly visual world, where demands for immediate access to literacy and general information, especially in digital format, requires results practical and efficient.

**SM:** What are some of the acquisitions you are most proud of?

**AR:** In early May, I secured my first acquisition of visual materials with a substantial donation from Zoo Miami, the largest zoo in the state of Florida. This donation is comprised of photographs, slides, colorful newsletters dating back to the early years of the zoo, and ephemera. In addition to this magnificent gift, I have identified other types of graphic material in the collection, in the form of textual materials (reports and studies) dating back to the 1960's and 1970's with colorful and artsy cover designs. Miami is such a vibrant and artistic city, and even though these materials were published by the government, the essence and spirit of the city is vividly captured in these publications. I am also organizing an organic poster collection comprised of offset

posters made to promote Miami-Dade County cultural events.

**SM:** Do you have a favorite item or group of items from the collections?

**AR:** Probably among the items in the Zoo Miami Collection, it's the ingenuity behind the covers of newsletters dating back to the late 1960s. These items tell the story of an era where analog or manual typography, illustration, and graphic design where instrumental skills in publications.

**SM:** What are the main ways that people access the collections?

**AR:** Holdings of the South Florida Collection are accessible through the [FIU Green Library catalog](#). Half of the collection is cataloged following the Library of Congress system; the other half follows a local cataloging scheme that was implemented back when the collection was created during the 1980s. We are currently in the process of converting these holdings from local to LC cataloging records.

**SM:** Who are the primary audiences for the collections? Has interest in the collection increased with the acquisition of more visual materials? Have you changed your outreach strategies?

**AR:** FIU is part of the state's university system, making it the only public university located in the city of Miami. Our main focus and target audience is FIU students, FIU faculty, and the general public. It is my hope to progressively acquire and incorporate more visual materials in the South Florida Collection. Interest will



eventually increase once processing and digitization of the Zoo Miami Collection is completed, leading the way to more visual materials acquisitions.

**SM:** Are you digitizing the collections? If so, could you briefly describe your digitization workflow?

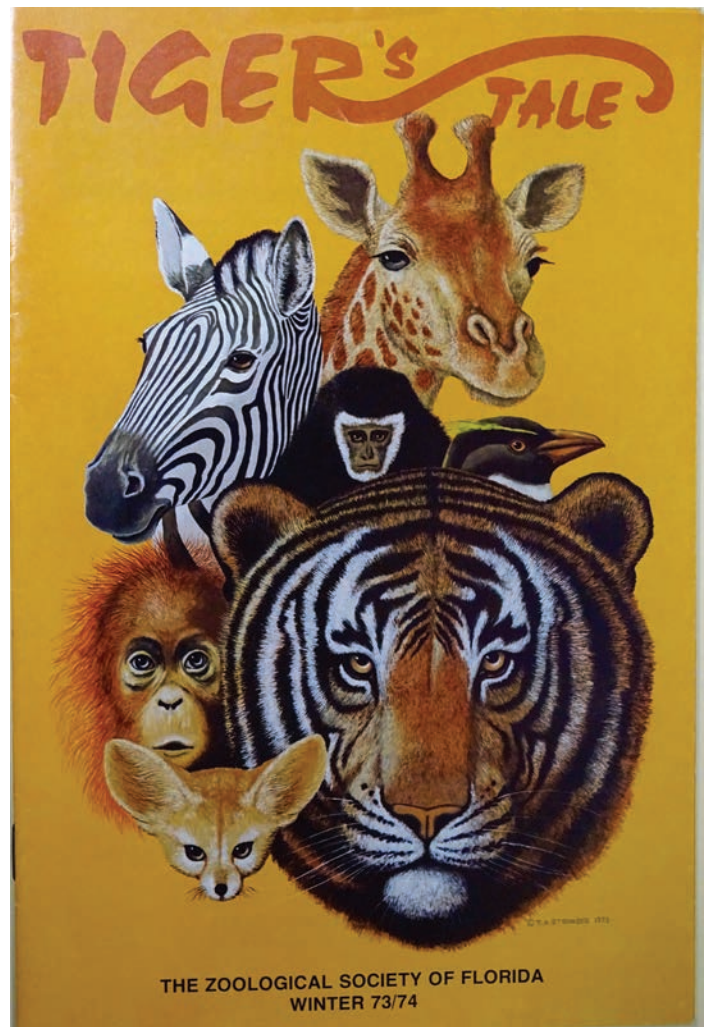
**AR:** At this point, Zoo Miami Collection and the Poster Collection are the only two on the digitization radar. I recently met with one of my colleagues from the library's **Digital Collections Center (DCC)**, to plan a digitization strategy and workflow for these two collections. We do not have grant money at the moment that could help us hire a scanning technician or assistant to jumpstart scanning, but we are exploring other local ways and methods to achieve this step. An internship opportunity, an independent-study class, volunteer hours, and work-study are some of the activities we can employ to start scanning. Regarding descriptive metadata, I have already created spreadsheets with descriptors and values equivalent to Dublin Core or MODS for most of the textual materials (newsletters, documents). I am in the process of writing guidelines to ensure descriptive consistency of the photographs. Here at FIU, digital collections are housed in a local repository called **dPanther**, derived from **SOBEK**, DAMS software engineered by the University of Florida.

**SM:** Have you made changes to the library's cataloging practices to accommodate visual materials?

**AR:** Not yet, but I do have a processing plan to create catalog access for the Zoo Miami and Poster Collections. The content of the Zoo Miami Collection will follow manuscript collection processing and organizing. The goal is to compose a finding aid that will be published in the catalog and our local repository CMS.

**SM:** What are some of the challenges you face working with visual materials?

**AR:** From past and present experience, storage space is always a critical aspect – lack of, or just inadequate space. Second, are preservation initiatives for specialized collections that in many cases are not implemented widely or simply not considered an integral investment and crucial need in libraries. These include hiring of a library professional with a preservation background in photographs or paper, and usage and implementation of adequate archival storage containers (boxes, Mylar photo sleeves, palm binders, etc). Third, a budget or an allocat-



ed fund or grant to cover expenditure for storage containers, software or web architecture platform (DAMS or CMS), and hiring additional staff or student workers. Fourth, I would say lack of a vision or future plan for collection development, to create access, to make a collection grow and continuously expand its reach at a local, national and international level.

**SM:** How did you become interested in visual materials?

**AR:** Well, I would say from the time I was pursuing undergraduate studies at the University of Puerto Rico at Mayaguez (1991-1995). While completing a bachelor's degree in Theory of Art (basically art history), I kept very active in school activities dealing with art, ranging from taking special courses, attending exhibits in the campus gallery, and participating in the school's art student association. From this moment on I developed an affinity to anything that was paper-based: printing techniques (woodcuts, linocuts, and silkscreen in particular), drawings, and black

# voices from vmcas

& white photo development. Graphic design techniques and components such as typography, calligraphy, and illustration also have a stake in my love for the visual arts, and are definitely tied to the creative process of visual materials. Studying the work of master printmakers of Puerto Rico, such as **Lorenzo Homar**, **Rafael Tufiño**, and their work during the DIVEDCO years, was, and continues to be, an instrumental layer to my interest in visual materials.

Besides my art history academic background, I have been working for the past 13 years in archives and specialized libraries. My working experience with visual materials is a bit more extensive; while living in Puerto Rico, I worked as assistant registrar with the art collections of the Instituto de Cultura Puertorriqueña (ICP), a government agency tasked with the preservation and dissemination of the island's cultural heritage. During my time at the ICP, I worked mainly with their graphic prints (including works by Homar, Tufiño and DIVEDCO) and painting collections – a true Puerto Rican art history comprehensive course. After moving to Miami in 2004, I worked for the Jewish Museum of Florida and in the newsroom library of The Miami Herald. At the Herald, I amassed a great deal of experience working with their photographic collections. I also have experience working with rare photographic resources. I got an opportunity to handle and describe ambrotypes, albumen prints, cabinet cards, and stereographs while working with the Cuban collections at the University of Miami Libraries. In 2013, I took a risk. I decided to stop working full-time to pursue an MA in art



history at the University of Florida (Go Gators!). I went in with the mission of conducting in-depth research of Latin American printmakers, focusing on Mexico and Puerto Rico. As a result, I wrote my master's thesis, **Dancing Plena with the Bishop**, based on one linocut print created by Homar for the **Las Plenas** portfolio.

**SM:** What are the main differences between your current position and your previous experiences as a registrar and in a newsroom library?

**AR:** I would say my level of confidence constitutes a remarkable change between the present and the past, followed by motivation. Thanks to the many job experiences I had previous to my hiring as the South Florida Librarian, I possess a strong knowledge base in various librarianship areas such as digitization, descriptive metadata, research, archival work, and reference services. My current position gives me ample room to envision ideas, plans, and strategies when dealing with collection development efforts and servicing library users (students, faculty, and independent researchers), and to be creative.

I also count on the support and trust of my fellow department colleagues, something that gives me the strength and motivation to keep up with my responsibilities. Reflecting on my prior experiences as a museum registrar and newsroom archivist, both were fantastic opportunities at the time, in the sense of providing me the experience to work with unique materials, but were limited by institutional constraints and budget cuts. Also, back then I was still too green in many professional aspects – too shy, introverted, and lacking a clear direction about expanding my work beyond preset duties.

**SM:** What are your plans for further developing the collections?

**AR:** Continue forging professional relationships in and outside the boundaries of FIU to increase collection development efforts for the South Florida Collection; procure active dissemination of holdings through the catalog, work with faculty, and social media; and participate in conference presentations to promote scholarly and research value of the collection.