

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

Volume 16, Number 2

April 2002

REPORT FROM THE CHAIR

Miriam Meislik, University of Pittsburgh
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My First Thank You: I thank everyone for a wonderful job with session ideas and proposals. All of the proposals had strong topics and speakers, and we submitted three proposals of which one was selected. This year the VM-sponsored session is, *True Confessions: The Real Story Behind Image Scanning*. Don't fear! The annual meeting will hold other sessions that are of VM interest. Sessions that didn't make it are going to be resubmitted for the 2003 meeting, providing we still have the participation of the previously scheduled speakers. There also are two or three other sessions that are well in the works. I would like to go to the Annual Meeting with several sessions already in the works with the thought of briefly discussing them at the meeting. If anyone has any suggestions for a session they would like to see for the 2003 meeting, please let me know.

My Second Thank You: I also thank everyone who has volunteered to fill a slot and to work on a session. Volunteers are essential to keeping the section running smoothly. With this in mind, anyone who would like help, speak out! There are plenty of opportunities still available. If you are interested in learning how sessions are put together, you can join the Program Committee. If you are interested in learning how we get those magnificent T-shirts together for the annual meeting, you can join the unofficial official T-shirt Committee.

If you know a thing or two about Web design or are interested in helping to digitize our older *Views* newsletters, just give a holler. I especially encourage people new to the section to volunteer. It is a great way to meet your colleagues and give yourself a little more visibility.

We are still working on getting the Section's Web site placed on the SAA server. We hope to have this taken care of by the time of the meeting in August.

T-shirts!! T-shirts!! T-shirts!! Yep, it's time to order your Visual Materials Section commemorative t-shirt. See the order form on page 5. This year's design comes from the Collections of the Birmingham Public Sloss-Sheffield Steel and Iron Company Records. Sloss Furnace was established in 1899 and was the world's largest manufacturer of Pig Iron, which is used in making cast iron products. Pricing is the same as last year. Sizes S-XL all \$12 and 2X and 3X are \$15. Because the post office has increased its prices, we have had to increase shipping. If you wish to have your shirts mailed, please add \$3.50. As always, shirts will be available for pickup at the meeting and during office hours.

Keep up the good work everyone!

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Daniel Froeschl

Sunflower Seen from the Back

Biblioteca Univeritaria, Pisa

From the exhibition, The Flowering of Florence: Botanical Art for the Medici, 1550-1750

See **What's Up** and **In Print**, pp. 4-5

(Online <<http://www.gsu.edu/~libpjr/vm.htm>> in color)

FROM THE CHAIR-ELECT

Laurie A. Baty, US Holocaust Memorial Museum
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For many years now, as editor of *Views*, I have sat back and waited for articles to come in against the deadlines for this newsletter. And those articles and columns always have arrived in time to publish. I have appreciated the volunteers that have made this Section an active part of the Society of American Archivists. I'm not normally prone to reflection as I tend to determine process quickly and then move immediately to action. As Chair-Elect, I now find myself, by necessity, thinking more about the long-term activities of

the Section and the Society. I also find myself hoping that there are some individuals "out there" in our readership who are interested in testing the waters of leadership. I wrote an editorial a number of years ago about the importance of volunteer activities in a membership organization such as ours. I don't want to rehash it, but I am thinking about leadership succession for the Section. It's that time of year when we're again looking for people interested in helping to continue the work of the Section. If you are interested in running for Chair-Elect, please be sure to contact James Burant, Chair of the Nominating Committee, at <jburant@archives.ca> to let him know of your interest.

On another note, because of activities my staff and I are undertaking at work, I have become increasingly interested in the work of the various standards groups working with cataloging of museum, library, and archival materials, especially when descriptions of those materials are maintained in one catalog. Combined catalogs were discussed by attendees at the VMCAR meeting in Washington, DC, and were reported by that Roundtable in the last issue of *Views*. I want to expand on that report to challenge you as visual materials archivists to go beyond helping the Society and help information professionals.

You might be thinking, "How can I help them?" We're all familiar with nationally accepted standards for lists of terms: the Getty's Art and Architecture Thesaurus <Getty Art and Architecture Thesaurus <<http://www.getty.edu/research/tools/vocabulary/aat/>>, which has incorporated *Nomenclature*, the Library of Congress's (LC) Subject Headings, or the "Red Book"; *Library of Congress Thesaurus for Graphic Materials I: Subject Terms (TGM I)*; and *Library of Congress Thesaurus for Graphic Materials II: Genre and Physical Characteristic Terms (TGM II)* <<http://www.loc.gov/lexico/servlet/lexico/>>.

Many of us use those lists when cataloging and we may even think of them as fixed in stone. Because many of us work with subject-specific collections that demand very precise usage and specific terms, we often don't think that standards are of any use to us. One way in which we can help each other is to become familiar with these national standards and consider how our own lists of specialized terms might be of use to others and possibly incorporated into these standards. My challenge to you is to take a moment and check out the Web sites for the terms provided by the Getty and the Library of Congress. Look at your own lists. Are you using terms that are part of the standard or could easily be adapted to become part of the standard? If you find that you have terms that are not found on the lists, why not submit your terms for consideration for inclusion? Not only will you be working with a standard, you'll be participating in the creation of these national lists. By working with national standards, we can only strengthen our work and the work of others.

ARCHITECTURAL RECORDS ROUNDTABLE

Beth Bilderback, University of South Carolina

<bilderbk@gwm.sc.edu>

Laura Mancini is the new architectural records archivist at Cranbrook. Also, Marsha Miro, Cranbrook's architectural historian and member of the archives staff, recently received Cranbrook's President's Award for Excellence for her work in documenting the design and construction of new buildings on the Cranbrook campus over the past five years. The archives played an active role during the process and acquired

2,000 architectural drawings and over 4,000 slides that illustrate the development of the new structures as they were being built.

Drawings of Texas architect O'Neil Ford (1905-1982) have been donated to the Alexander Architectural Archive at The University of Texas at Austin by his widow, Wanda Graham Ford. The collection of drawings include Ford's work through 1966 (at which point he went into partnership with Ford Powell & Carson) and compliments an existing collection of office files, personal papers and books. O'Neil Ford emphasized the integration of crafts and the use of native materials in his designs. His larger, most notable, projects include the restoration of the La Villita and designs for the new campus for Trinity University in San Antonio, Texas and Skidmore College in New York. For more information, contact Beth Dodd at (512) 495-4621 or <dodd.beth@mail.utexas.edu>

If you have any news for the next column, please contact Beth Bilderback at (803) 777-5183 or <bilderbk@gwm.sc.edu>.

STANDARDS COMMITTEE NEWS

Marcy Flynn, Silver Image Management

<silverim@mindspring.com>

The Standards Committee approved the Committee on Education and Professional Development's *Guidelines for a Graduate Program in Archival Studies*, which have subsequently been approved by SAA Council. These guidelines replace the *Guidelines for the Development of a Curriculum for a Master of Archival Studies Degree* that were adopted by SAA in 1994. The approved guidelines are now available online at <http://www.archivists.org/prof-education/ed_guidelines.html>.

The Standards Committee Web page also is available on SAA's Web site at <http://www.archivists.org/governance/handbook/standards_com.html>. This site contains information on Procedures for Review and Approval of an SAA Developed Standard, a Standards Flow Chart, and Standards Submission Form, as well as a link to Walch's *Standards for Archival Description Manual*.

The Association of Research Libraries has recently issued their proposed *Action Agenda for Special Collections*. They are soliciting comments on the draft, which can be reviewed at <<http://www.arl.org/special/action.html>>.

Several sessions endorsed by the Standards Committee have been accepted for the SAA 2002 program in Birmingham and may be of interest to VM Section members. *Colleagues in Cultural Resources Management: Archivists, Librarians, Curators, and Conservators* will include discussion of shared descriptive and preservation standards use and application. *Professional Partnerships: Lawyers and Archivists* will have some discussion of how lawyers and archivists can best work together to apply the law, ethical standards, and best practices relating to privacy, publicity, copyright, FOIA, and related issues.

Please feel free to contact me if you have any concerns or questions about Standards Committee activities or if you wish to notify the Committee about new standards or practices.

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VISUAL MATERIALS CATALOGING AND ACCESS ROUNDTABLE

Sue Kriegsman
Harvard University

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All is quiet on the VMCAR front. The flurry of SAA 2002 session proposals has ceased and sessions have been selected. Although the one submission directly from VMCAR was turned down and suggested to be resubmitted for 2003 as a more rich research session, there are many VMCAR members who will be starting work on VM Section-sponsored session presentations in the next few months. Best of luck to all those who suddenly realize they have to make good on their proposals of many months ago.

The VMCAR Web site is planning to move onto the SAA Web server. Mark Martin has been maintaining the site and will continue to maintain it after the move. The idea is that if the VMCAR site resides on the SAA server, then the site itself will not have to be moved each time a new member agrees to take on the responsibility for the content upkeep. An announcement of the site move will be placed on the VM listserv after it has been completed.

On the VMCAR Web site is a list of members <<http://www.lib.lsu.edu/vmcar/vmmemb.htm>>. Please check your information for accuracy and report any changes or updates to me.

NEW FOR YOU IN THE LIBRARY OF CONGRESS PRINTS & PHOTOGRAPHS ONLINE CATALOG

PPOC, the Prints & Photographs Division's Online Catalog, is now easier to reach from the Library of Congress (LC) Home Page <<http://www.loc.gov/>>. Click on "Search the Catalogs," then select the "Search PPOC" button. The increased visibility of this still picture catalog is attracting more than 500 daily users, 90 percent of whom are outside the LC campus. Regular users may still prefer to bookmark the PPOC collection listings directly <<http://lcweb2.loc.gov/pp/pphome.html>>.

In the last year, each new collection added to PPOC included digital reproductions. These collections also have a special search feature, called "Preview Images," which offers quick visual browsing of all their pictures. In addition, both the printed and unprinted Office of War Information negatives are now online as are the scans of more than 50,000 measured drawings in the Historic American Buildings Survey and Historic American Engineering Record collections. Your comments on the catalog records and images are welcome. Contact Helena Zinkham, Head, Technical Services Section, Prints & Photographs Division <hzin@loc.gov>.

New online collections:

1. ANSEL ADAMS'S PHOTOGRAPHS OF JAPANESE-AMERICAN INTERNMENT AT MANZANAR [manz]—248 photographs. 1943. Portraits, views of daily life, agricultural scenes, and sports and leisure activities.

2. BRUMFIELD COLLECTION [brum]—About 600 slides. 1987-2000. Documents architectural heritage of pre-Soviet Russia, highlighting wooden buildings, and religious, commercial and industrial facilities, as well as some landscapes.

3. PHOTOCHROM PRINTS [pchrom]—About 2,500 items—records being added continuously. ca. 1890-1905.

People, architecture and sites in Europe, North Africa, and the Middle East.

4. POSTERS: SPANISH CIVIL WAR POSTERS [spcw]—124 posters. 1936-1939. Posters sponsored by Republican and anti-Republican groups, trade unions, Catalonian nationalists, and international factions, on themes relating to the causes, conduct, and consequences of the civil war.

5. POSTERS: WORLD WAR I POSTERS [wwipos]—about 700 posters. 1914-1920. American and French posters supporting the war effort.

6. POSTERS: WPA POSTERS [wpapos]—About 900 posters. 1936-1943. Posters produced by various branches of the WPA to publicize exhibits, community activities, theatrical productions, and health and educational programs in seventeen states and the District of Columbia.

7. PROKUDIN-GORSKII COLLECTION [prok]—About 1,900 glass plate negatives by Sergei Mikhailovich Prokudin-Gorskii using three-part color separation technique, with about 100 modern digital color renderings and approximately 2,400 prints mounted in fourteen albums. 1909-1915. Photographic survey of the Russian Empire, showing people, religious architecture, historic sites, industry and agriculture, public works construction, water and railway transportation routes, villages and cities.

8. WRIGHT BROTHERS NEGATIVES [Wright]—302 negatives. 1897-1928. Photos, mostly taken by Orville and Wilbur Wright to document their new flying machines, including views of their laboratory, engines, models, experimental planes, runways, flights, accidents, as well as portraits, buildings and landscapes.

FARGO, ND, PHOTOGRAPHERS ON THE WEB

The Institute for Regional Studies has developed a Web site for Fargo photographers.



Fargo, ND, ca. 1879. Intersection of the Northern Pacific railroad tracks and Broadway looking north. Taken by F. Jay Haynes. ref # 2029.8.12

Over 100 Fargo photographers are included, spanning from the century 1879 to 1979. According to the institute's press release, the first Fargo photographers "set out their shingle" in 1879, just 40 years after the beginning of

photography and only seven years after the found-ing of Fargo. Individuals who were employed in local studios are also given, if known. Some of the bio-graphical information is sketchy, especially in the earlier years when the sources are meager and photographers moved frequently. It appears that some people got into the photography business as quickly as they left it. The entries are listed by studio name or as found imprinted upon photographs, with appropriate cross-references. There are separate sections for a chronological listing, map of downtown Fargo with links to studio addresses, and articles about local photographers.



Jacopo Ligozzi

Peony

Gabinetto Disegni e Stampe degli Uffizi, Florence

From the exhibition, The Flowering of Florence: Botanical Art for the Medici, 1550-1750

(Online <<http://www.gsu.edu/~libpjr/vm.htm>> in color)

The staff who put this site together [*It looks like the Yellow Pages, with ads and everything—Ed.*] solicit your comments regarding this web site and additional information you may have regarding individual photographers. Such a project will never be complete, only augmented and enhanced.

Check out <<http://www.lib.ndsu.nodak.edu/ndirs/exhibitions/photographers.html>>

WHAT'S UP

through April 7. *A Century of Drawing: Works on Paper from Degas to LeWitt*. National Gallery of Art, Washington, DC.

through April 28. *Jasper Johns: Prints from Four Decades*. Terra Museum, Chicago, IL.

through May 12. *The Stamp of Impulse: Abstract Expressionist Prints*. Amon Carter Museum, Fort Worth, TX.

through May 27. *The Flowering of Florence: Botanical Art for the Medici, 1550-1750*. National Gallery of Art, Washington, DC.

through June 2. *Goya: Images of Women*. National Gallery of Art, Washington, DC.

through June 9. *Abstraction in Photography*. Amon Carter Museum, Fort Worth, TX.

through June 16. *Dream Street: W. Eugene Smith's Pittsburgh Photographs*. International Center for Photography, New York.

through June 23. *Railroad Vision*. J. Paul Getty Museum, Los Angeles, CA.

through August 18. *Revealed Treasures: Prints from the Permanent Collection*. Amon Carter Museum, Fort Worth, TX.

opens June 2. *The Unknown Siteglitz*. National Gallery of Art, Washington, DC.

[**Views** welcomes additions to this ongoing column documenting visual-materials exhibitions around the world. If your institution is having such an exhibition, please send the relevant information to the editor. To keep this column timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

IN PRINT

The Reviews

● ***Partners with the Sun: South Carolina Photographers 1840-1940*, by Harvey S. Teal; Columbia, S.C.: University of South Carolina Press, 2001; 352 p. ISBN 1-57003-384-6 \$24.95.**

Review by Beth Bilderback

It is rare to see a scholarly work that uses photographic images as more than nice illustrations. Here is a book that goes beyond that and focuses on the photographs and their creators. Teal's work on South Carolina photographers joins the ranks of such works as *Photography in New Mexico: From the Daguerreotype to the Present* by Van Deren Coke; *Watkins to Weston: 101 years of California photography* by Thomas Weston Fels, et. al., and *Photographers in Virginia, 1839-1900: A Checklist* by Louis Ginsberg. Harvey Teal provides a most welcome addition to the history of photography in the South and the United States.

After ten years of scouring newspapers, directories, manuscript collections, and public and private photograph collections, Mr. Teal discovered many interesting aspects about South Carolina's role in the history of American photography. It seems a South Carolinian was among the first to produce a daguerreotype in the United States. Dr. William Ellet of South Carolina College had been experimenting with light-sensitive paper in the spring of 1839. After the announcement of Daguerre's process, Ellet quickly procured chemicals and produced an image on a silver plate on 21 September 1839 in New York City. While photography remained an avocation for Dr. Ellet, it was reported that he produced several photographs of Columbia in the spring of 1840 that had been made into engravings. The Charleston newspaper was full of articles on the new art during 1840, but it was not until December that the first commercial photographer placed a newspaper advertisement. After that, photographic galleries quickly opened all over the state.

The only time when South Carolina photographers could not actively pursue their trade was during the Civil War. Blockades made it very difficult to procure supplies from the north, and without their chemicals, most photographers shut down operation. George Smith Cook in Charleston remained

Once again it's VM Section t-shirt order time. This year's VM Section t-shirt features the Sloss Furnace which was established in Birmingham in 1899. It was the world's largest manufacturer of Pig Iron, which is used in making cast-iron products.

To receive the size you want, advance orders are necessary. The Section must have your order and check in hand **no later than August 1, 2002**. If you are unable to order in advance, the section will have large and extra large shirts for sale at the meeting.

Any profits go to support newsletter costs (we always get great support from SAA and we want to help out).

We will deliver shirts at the meeting, but you may send us the correct postage and we will mail your shirt to you after the meeting. **Order now to get the fit!**

Send this form with a check made payable to: Miriam Meislik, 452 Geisler Dr., Pittsburgh, PA 15221

Prices: S-XL \$12 2X, 3X \$15 Postage \$3.50

Name _____

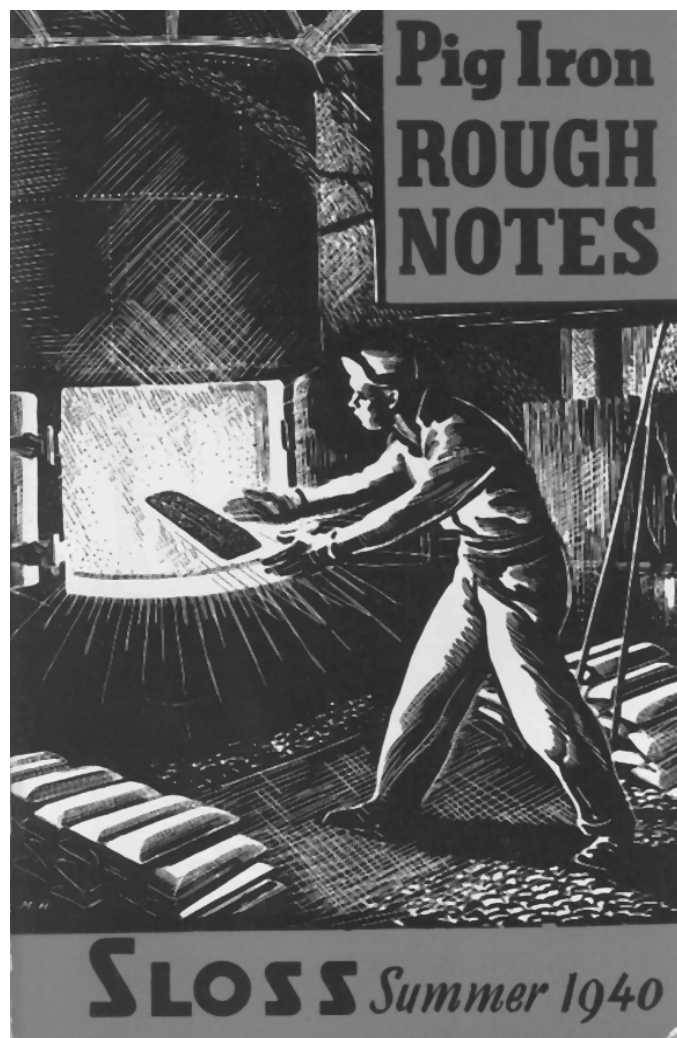
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Size	qS	qM	qL	q1X	@ \$12	_____
	q2X	q3X			@ \$15	_____
Postage					@ \$3.50	_____
Total						\$ _____



in business mainly because he owned a successful blockade runner; he also sold supplies when available. Thus, many of the wartime images of South Carolina were made by Northern photographers traveling with or part of the Union Army. Cook, however, made photographic history when he captured an exploding shell in 1863.

It is important to read the introductory chapter closely. The book is divided by decade and within each decade by location. As Mr. Teal states, photographers often spanned decades and while he tried to include this information in pertinent chapters, space often required a single entry for a photographer. If a reader knows a certain photographer worked in Abbeville in 1852, that photographer may not be listed in the chapter for 1850-1859 but rather just in the previous chapter because he opened his studio in 1847. This also holds true for locations, as Mr. Teal places photographers in the first town in which they worked, and early photographers especially were itinerant to a degree. So the index is vital to finding references to a photographer; fortunately it is a good index. There are lists of photographers with working dates at the end of the chapters on African-American photographers, stereographs, and postcards, but a comprehensive list of photographers as an addendum would have been nice, especially for quick reference checks.

The images throughout the book provide a representative sample of the work of many photographers in South Carolina.

The over 300 images are well reproduced, not just in quality of image but in content as well. Stereographs and other nineteenth-century formats are shown in their entirety, not cropping the mount or the image itself. Teal also shows advertisements and backmarks, which at times can be the more interesting aspect of a photographer's work. Yet one of the greatest values of Teal's work is its demonstration of the value of photography in documenting the history and culture of South Carolina. From people to animals, farms to factories, river baptisms to town celebrations, Teal shows the breadth of images of the state.

Despite its obvious appeal to those interested in the history of South Carolina and the South, this volume should be a part of any photographic historian's library, as it includes photographers from other states who worked in South Carolina. Notable among these were Montgomery Pike Simons, Tyler & Co., Samuel Broadbent, and the Chiltons. Photography, especially during the early years of its history, is a truly national profession. What photographers document may be regional, but the photographers themselves move between boundaries. Teal shows this very clearly in his book.

The Books

Banta, Melissa. *A Curious and Ingenious Art: Reflections on Daguerreotypes at Harvard*. Iowa City: University of Iowa Press, 2000. 178 p. ISBN 0-87745-724-7 \$50 (cloth).

The Society of American Archivists
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**TIME-DATED MATERIALS
PLEASE EXPEDITE**

Falconer, John. *India: Pioneering Photographers, 1850-1900*. London: British Library, 2001. 143 p. ISBN 0712347461 \$40 (paper).

Gardner, Alexander. *Gardner's Photographic Sketchbook of the American Civil War, 1861-1865*. New York: Delano Greenidge Editions, 2001. 216 p. ISBN: 0929445104 \$39.95 (cloth).

Gibson, Ralph. *Ex Libris, Ralph Gibson: Photographs and Constructs*. New York: powerHouse Books, 2001. 143 p. ISBN \$40 (cloth).

Minnesota Historical Photo Collectors Group. *Joel E. Whitney, Minnesota's Leading Pioneer Photographer: Catalog of Carte de Visite* [sic]. Saint Paul, 2001, 136 p. \$25 (paper).

Smith, W. Eugene. *Dream Street: W. Eugene Smith's Pittsburgh Project, 1955-1958*. New York: W.W. Norton, 2001. 176 p. ISBN: 0393044084 (cloth) \$39.95.

Stevenson, Michael, and Graham-Stewart, Michael. *Surviving the Lens: Photographic Studies of South and East African People, 1870-1920*. Vlaeberg, South Africa: Fernwood Press, 2001. 144 p. ISBN 1874950598 \$55 (cloth).

Tomasi, Lucia Tongiorgi, and Hirschauer, Gretchen A. *The Flowering of Florence: Botanical Art for the Medici*. Washington: National Gallery of Art, 2002. \$40 ISBN 0894682881 (paper), ISBN 0853318571 \$65 (cloth).

Tomlinson, Janis A., ed. *Goya Images of Women*. Washington, DC: National Gallery of Art, 2002. ISBN 0894682938 \$40 (paper) ISBN 0300094930 \$65 (cloth).

[**Views** welcomes additions to this column documenting visual-material publications. If you know of such additional

publications, please send relevant bibliographic information to the editor.—Ed.]

ARTFUL DODGING: Things Heard, Enhanced, and Passed On

New Orleans. Former Section Chair Douglas M. Haller has moved to Nawlons to become the head of collections at the Louisiana State Museum. Laissez les bon temps roulez.

Views: *The Newsletter of the Visual Materials Section of the Society of American Archivists* is published three times a year by and for the Visual Materials Section. For membership information, call or write the Society of American Archivists, 527 S. Wells St., 5th Floor, Chicago, IL 60607, (312) 922-0140.

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Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 1, 2002. Opinions expressed are those of the authors.