



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

Volume 17, Number 2

April 2003

## REPORT FROM THE CHAIR

Laurie A. Baty, US Holocaust Memorial Museum,  
<lab0254@aol.com>

Wowie!! What a winter the Section has had!

In looking back at various three-year plans that the Section has proposed, it's clear that we've been talking about having a mid-winter meeting for over 10 years. For the first time, however, it's no longer talk. From Thursday night, January 9, through Sunday morning, January 12, 18 Section members, a handful of interested allied professionals, and our Council liaison participated in the first of what we hope will become an annual Section meeting that provides the Section leadership with good fellowship as well as an opportunity to complete planning activities for the coming year.

Starting with a proposed agenda, these colleagues, representing a broad geographic and institutional cross section of the Section planned, considered, and volunteered to implement their decisions on ways to continue to move the Section forward in its role as the voice of visual archivists in the Society of American Archivists.

I easily can say that we left the meeting re-energized and committed to increasing our volunteer base, improving our work with Council on visual archival education, and in providing up-to-date information and information resources in *Views* and on our Web site. We were also exhausted from two very full days of considering Section activities.

A full report of the meeting and the draft Three Year Plan that came out of the meeting will be found elsewhere in this issue of *Views*. I'm pleased to report that already we have completed one of our tasks: that of having a complete run of *Views* available on line. Well, almost complete. We have two issues of the 45 left to go and they should be up by the end of Spring. Bret Carnell and Helena Zinkham of the Library of Congress are making this activity happen.

Related to having back issues online, we're looking for a number of volunteers to assist with indexing *Views*. Nancy Dosch (National Library of Medicine), Arden Alexander (Library of Congress), and Diana Ruby Sanderson (Presbyterian Church in America) are the leaders of this exercise and look forward to hearing from you. If you are

## Leadership Correction

### *AMIA Cataloging and Documentation Committee*

Abigail Leab Martin  
P.O. Box 1216  
Washington, CT 06793  
phone (860) 868-7408  
e-mail Leabling@att.net

interested, please contact Nancy Dosch by e-mail at <doschn@mail.nlm.nih.gov>.

I also am pleased to report that there will be a number of sessions at the annual meeting that will be of interest to Section members. The final list is not yet available as I write this column, but we will have a full report in the August issue of *Views*.

The mid-winter meeting also resulted in a push to have a photo-archives related pre-conference tour at the annual meeting. I am pleased to announce that there will be a limited enrollment tour of the Getty Research Center, with a focus on controlled vocabularies and other Getty-specific projects. James Eason of the Bancroft Library has been working closely with the Getty, SAA staff, and the local arrangements committee to make this happen.

The attendees of the mid-winter also discussed changing the format of the annual Section meeting. Section committee members and liaisons will be asked to submit their "annual" report to the editor of *Views* for the August issue. They will then be available to take questions at the annual meeting. We also are planning an hour-long presentation by Los Angeles County Public Library staff member Carolyn Cole about the work the library is undertaking to photographically document the City of Los Angeles with the assistance of professional photographers. One of the photographers also will talk about their work on this project. I tip my non-existent hat to Jennifer Watts of the Huntington Library for her work on securing Ms. Cole as a speaker.

In addition to the presentation, we are re-implementing the book display that we had several years ago. We ask that Section members who have personally or whose institution has published a visual-materials related item to bring a sample of that book. I need you to send me the bibliographic and ordering information so we can prepare a "fact sheet" as handout.

Finally, with all of the work that Section members *voluntarily* undertook this past January, I am reminded of a column that I wrote a number of years ago as editor. In it, I

The Section's UPDATED Web site is found  
at  
<http://www.lib.lsu.edu/SAA/VMhome.html>

talked about the fact the strength of any organization is measured by the strength of its volunteers. The Three-Year Plan presents a wonderful opportunity for you to become involved in your Section. As you read through it, please consider volunteering to help.

We all look forward to hearing from you.

### FROM THE CHAIR-ELECT

**Suzanne Kriegsman, Harvard University,**  
<Suzanne\_kriegsman@harvard.edu>

It is time to update the Visual Materials section Three Year Plan. The current plan is available on the VM Web site <<http://www.lib.lsu.edu/SAA/3yrplan.html>>. Here is a **draft** of the new plan. Please respond to me by May 1, 2003, if you have any suggestions, changes, or comments. The final plan will be posted to the VM Web site and distributed at the annual meeting. Approximate dates for completion of each item will be added to the final version.

#### DRAFT

#### Visual Materials Section Three Year Plan 2003-2006

#### I. Core Activities

- a. Newsletter: *Views*
  - i. Move to on-line format
  - ii. Post back issues to VM Web site
  - iii. Index back and current issues
  - iv. Determine editorial direction (Editor or Board)
- b. Annual meeting
  - i. Offer program or speaker at the VM section meeting
  - ii. Invite members to bring new publications to put on display
  - iii. Prepare session proposals prior to the meeting
- c. Web site
  - i. Continue new Web site development in conjunction with VMCAR
  - ii. Complete the move of the Web site to the SAA domain
  - iii. Position the Web site to be a frequently used resource for the section
    1. Internship information
    2. Case studies
    3. Classes or workshops
    4. FAQ about visual materials
  - iv. Create working groups to be responsible for different sections of the site
  - v. Encourage VM members to link their own organization Web site to the VM site
- d. Listserv
  - i. Utilize the listserv to discuss session ideas prior to the annual meeting
  - ii. Encourage list members to post questions and new information

#### II. Special Projects / New Initiatives

- a. Continue T-shirt sales at the annual meeting
- b. Develop visual materials related workshops in conjunction with SAA to be held at the annual meeting and as part of overall SAA Continuing Education program throughout the year

- c. Outreach to section membership to become involved in the section activities
  - i. Newsletter
  - ii. Web site
  - iii. Publications
  - iv. Sessions for the annual meeting
- d. Offer mid-year meeting in March 2004

#### III. Publications

- a. Continue to review publications on visual materials and publish them in *Views*
- b. Include publications reviewed in *Views* in the Photographic Archivists Bibliography
- c. Solicit for new publications on visual issues—not necessarily book length

### STANDARDS COMMITTEE NEWS

**Marcy Flynn, Silver Image Management,**  
<silverim@mindspring.com>

The SAA Standards Committee, in cooperation with ARMA, is looking for individuals to help update the SAA work Standards for Archival Description on the SAA Web site at <<http://www.archivists.org/catalog/stds99/>>.

This essential archival source is being expanded to cover all archivally related standards from building, fire, security, supplies, and reformatting standards to descriptive standards. Participants will be involved in working on a single set of topically linked standards, such as those for finding aids, metadata, or reformatting. They will be:

- identifying and citing the set of standards bibliographically,
- describing how to obtain them,
- listing their cost,
- explaining how they are developed, approved and maintained,
- describing their scope and structure,
- listing related standards,
- explaining how these standards relate to archives, and
- listing published references to these standards.

Interested volunteers should contact Diane Vogt-O'Connor directly with their areas of interest and full contact information including name, title, address, phone and fax numbers, and email address. Contact Diane (preferably via email) at:

Diane Vogt-O'Connor  
Senior Archivist for Regional and Affiliated Archives  
NARA Office of Regional Records Services  
8601 Adelphi Road, Room 3600  
College Park, MD 20740-6001  
Tel: 301-837-3089; Fax: 301-837-1617  
E-mail: Diane.VOC@nara.gov



**Invitational Mid-Winter Meeting  
University Park, MD  
January 10-11, 2003**

**Participants:**

Arden Alexander: Prints and Photographic Division, Library of Congress, Washington, DC; Peggy Appleman: Washingtoniana Division, Martin Luther King Jr. Memorial Library, Washington, DC; Laurie Baty: United States Holocaust Memorial Museum, Washington, DC; Brett Carnell: Prints and Photographic Division, Library of Congress, Washington, DC; Nancy Dosch: Film Archives, History of Medicine Division, National Library of Medicine, Bethesda, MD; James Eason: Bancroft Library, UC-Berkeley, Berkeley, CA; Nancy Hartman: Photo Archives, U.S. Holocaust Memorial Museum, Washington, DC; Sue Kriegsman: Office for Information Systems, Harvard University Library, Cambridge, MA; Alan Lewis: Special Media Archives Services Division, National Archives at College Park, College Park, MD; Martha Mahard: Historic Fine Arts Library, Harvard University, Cambridge, MA; Mark Martin: Special Collections, Louisiana State University, Baton Rouge, LA; Steven Puglia: Special Media Preservation Laboratory, National Archives at College Park, College Park, MD; Diana Ruby Sanderson: Presbyterian Historical Society, Montreat, NC; Leslie Swift: Photo Archives, U.S. Holocaust Memorial Museum, Washington, DC; Paul Theerman: Non-Book Collections, National Library of Medicine, Bethesda, MD; Sarah Turner: Archives and Rare Books Collection, American Institute of Architects, Washington, DC; Diane Vogt-O'Connor: Office Regional Archives, National Archives at College Park, College Park, MD; Joel Wurl (Council Liaison): Immigration History Research Center, Minneapolis, MN; Helena Zinkham: Prints and Photographs Division, Library of Congress, Washington, DC.

**Friday, January 10****9:00- 10:00 Opening**

Introductions  
Review and revise the agenda  
Discuss goals for the meeting

**10:15-12:00—Two breakout sessions****Description (MARC, EAD, DC, standards)****Preservation and Access (including digitization)**

Nitrate negatives and the National Fire Protection Association (NFPA)  
Cooperative purchase of photographic supplies  
Appraisal and management of digital objects

**1:30-2:15 Administration of Photographic Collections**—Diane Vogt-O'Connor

Once the book is published, VM will create workshops based on sets of chapters. Workshops can also be developed before the publication based on the current chapters

**2:15-3:30 Two Breakout Sessions****Education and Outreach**

Much of the discussion focused on how to position the VM Web site to offer information to section member and people from related organizations.

**SAA annual meeting**

Identify ways in which the VM business meeting at the annual meeting can be a more efficient use of time

**4:00-5:30 Breakout session reports****5:30 End****Saturday, January 11****8:00-9:00 Arrivals****9:00-10:30 VM 3 year plan**

The current 3 year plan was reviewed and revised.

**10:30-10:45 Break****10:45-12:00 Ideas to bring to SAA** (proposals for education)

There were several ideas for sessions; some new, some old.

In addition to ideas to bring to SAA there were

also several ideas about ways to expand education for the section and other interested people outside of SAA

**12:00-1:30 Lunch****1:30-2:00 Assignment of tasks** (based on previous day's discussions)**2:00-3:00 Begin work on tasks** (break into groups)**Newsletter and Web site**

- Raise the Web visibility of the VM/VMCAR Web site and encourage members with collections and/or institutional Web sites to link to VM section site. The more pages linked to a site, the higher its relevancy rating in "Google" and other search engines.
- Develop a set of FAQ pages to have up in the 2004-2005 year. Examples of the pages will be brought to the annual meeting in Los Angeles, August 2003.
- Update the Bibliography and make it more user friendly for the Web site.
- Digitize the back issues of *Views*
- Index entire run of *Views*
- Seek new editor for *Views*
- Move to electronic-only issue with hard copy on demand for those with no Internet access, recycle postage saved into Internet connection fees at Annual

**Annual meeting**

- Wrote a perpetual calendar for the section leadership. It will be posted on the VM Web site

**3:00-3:30 Break****3:30-5:00 Continue working on tasks** (break into groups)**5:00-5:15 Break****5:15-6:00 Report to SAA**

Outline the 2-day goals, objectives, and accomplishments

**6:00 End**

## ARCHITECTURAL RECORDS ROUNDTABLE

**Beth Bilderback, University of South Carolina**  
**<bilderbk@gwm.sc.edu>**

Beth Dodd and Ardys Kozbial have been busy since the meeting in Birmingham. The roundtable description has been revised to read: Provides a forum for members to discuss issues related to access and management of architectural records and related fields. A listserv has been established with the great assistance of Nancy Loe at Cal Poly Tech; contact Nancy at <nloe@calpoly.edu> for more information. Please use this for announcements, questions, news items, and roundtable business. The roundtable endorsed four program slots for the LA conference and pushed for architectural tours. Beth and Ardys are working on establishing a Web site for the roundtable. If anyone is interested in helping with it, please contact Beth at <dodd.beth@mail.utexas.edu> or Ardys at <akozbial@gsd.harvard.edu>.

Tawny Ryan Nelb and Wavery Lowelly are working on the SAA Manual on Managing Design Records. Members of the roundtable have assisted with visual materials for the book. We all are anxiously awaiting its publication.

In other news, Beth Dodd is working on a survey of current COPAR efforts. She is looking for contacts with local or state COPAR groups. If you are a member of such a group, please contact Beth at the above e-mail address.

## AMIA NEWS

**Mary Ide, WGBH, Boston <mary\_ide@wgbh.org>**

### AMIA 2003 Meeting

Next year's AMIA meeting will be at the Hotel Vancouver in Vancouver, Canada, November 18-23, 2004.

### Ten O'Clock News Preservation Project Saves Two Decades of Boston's African American History. Companion Web Site is First Accessible Archive for People with Vision and Hearing Impairments

The WGBH Media Archives and Preservation Center has preserved and created access to more than 500 episodes from the popular 1976-1991 WGBH program, The Ten O'Clock News. The clips and episodes selected from more than nine thousand tapes in The Ten O'Clock News archive focus on the events, personalities and issues in Boston's African American community. It is one of the largest television news collections in Boston.

The project's companion Web site, <<http://main.wgbh.org/ton/>>, is the first archival site to provide access to people who are deaf or hard of hearing and people who are blind or visually impaired. Twenty-five clips featuring 50 minutes of streaming video have been enhanced with WGBH universal access tools, Closed Captioning and Descriptive Video. All together, the site features more than 200 media clips, offering 476 minutes of excerpts from interviews, reporters' stories and live coverage of events.

During its broadcast over two decades, The Ten O'Clock News provided extensive and in-depth coverage of local,

national and international news. Anchor Christopher Lydon, a seasoned news staff, and compelling local and national guests helped the program secure several New England Emmy Awards.

Among the important stories preserved in the local coverage are school desegregation and the anti-busing protests of the 1970s, race relations in Boston, Jesse Jackson's campaign for the 1988 Democratic Presidential nomination, and Mel King's 1983 mayoral campaign. Reporters from The Ten O'Clock News covered visits to the city by Nelson Mandela and other national and international figures, and the economic and political issues important to city residents. The preserved videotapes also feature interviews with and stories about notable African American newsmakers including Andrew Young, Julian Bond, Alex Haley, Elma Lewis, Muriel Snowden, Douglas Wilder, Bruce Bolling and Derrick Bell.

"The history of black America is under-documented," said Mary Ide, Director of Archives at WGBH. "Likewise, access to archival material is limited for people who are deaf or hard of hearing and people who are blind or visually impaired. WGBH feels strongly that The Ten O'Clock News offers a vital and rich resource for all students and scholars wanting to understand this aspect of Boston's history. This project is intended to be a model of accessibility to moving image content that may be replicated by other archives, museums and libraries."

The WGBH Media Archives and Preservation Center spearheaded this major project through a grant from the Institute of Museum and Library Services. The Ten O'Clock News project archivist was Andrea McCarty, a graduate of the L. Jeffrey Selznick School of Film Preservation at the George Eastman House International Museum of Photography and Film. McCarty's prior work was at Northeast Historic Film.

Students and scholars interested in researching the archives in detail may make an appointment with the WGBH Media Archives and Preservation Center at 617-300-2368.

## ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA) CATALOGING AND DOCUMENTATION COMMITTEE

**Abigail Leab Martin <Leabling@att.net>**

In terms of moving image cataloging developments, right now it's almost all about MIC (or "Mike" as it is pronounced). MIC holds the potential to be to moving-image cataloging what another Mike — Michael Jordan — was to basketball. Namely, it should emerge as an energizing and revolutionizing presence, taking its field skillfully to the next level. As the development of this project holds great importance for all moving image catalogers, the spotlight this month first falls squarely on this innovative and exciting project.



Moving Image Collections

### Moving Image Gateway Rechristened MIC: Moving Image Collections

Now re-christened MIC, this Library of Congress-AMIA collaborative project is moving forward with great momentum and 2003 promises to be an exciting and productive year for development.

MIC is a union catalog and portal for discovery of moving image resources for education and research which will facilitate collaborative cataloging, preservation, programming, and digitization activities. In addition to the union catalog, it will include a cataloging facility, an education/outreach space, and an international directory of moving image repositories. The MIC Archive Directory pre-test phase has concluded and evaluation is in progress.

The MIC Project Web site is now up and running at <<http://gondolin.rutgers.edu/MIC/>>. This site provides alerts on new developments and documents past, current, and future work on the project. Recent additions to the Web site include a *MIC Technologies Overview* and the *MIC Union Catalog Draft Registry*. As the actual MIC portal is developed, it will be available for ongoing review and will be accessible from the MIC project Web site. Georgia Tech, the portal designers, will host the MIC site.

Five humanities alpha implementer sites have been added to the original seven science alpha sites. These institutions have significant moving image collections in both analog and digital format and include the Library of Congress, Cable News Network (CNN), Fortunoff Video Archive for Holocaust Testimonies, National Geographic Television, National Library of Medicine, Northeast Historic Film, Oregon Health and Sciences University, Pacific Film Archive, the Peabody Collection at the University of Georgia Libraries, the Prelinger Collection at the Internet Archive, ResearchChannel, the Smithsonian Institution, and Wisconsin Center for Film and Video Research.

The Library of Congress will host the Gateway. Developer sites are Rutgers, the State University of New Jersey, Georgia Institute of Technology, and the University of Washington.

For more information, please contact Jane Johnson <[jdj@ucla.edu](mailto:jdj@ucla.edu)>.

### Standards Review Subcommittee and the LCRI 25.5b Revision

The Standards Review Subcommittee, headed by Sarah Ziebell Mann, remains hard at work reviewing and making recommendations on national standard cataloging submitted to AMIA for comment. At the moment it is the revision of LCRI 25.5B that holds its attention. By the time this article appears, the Subcommittee will have written a report for the CPSO concerning the revision of the portion of LCRI 25.5B relating to the application of uniform titles for motion pictures. The revision is meant to provide guidance for libraries using an AACR2 approach and thus states a proposed AACR2 interpretation called a "PCC practice" as well as the AMIM2 practice. For those interested, the report will be available from the Standards Review Subcommittee.

For further information, please contact Sarah Ziebell Mann <[szm@uclink.berkeley.edu](mailto:szm@uclink.berkeley.edu)>.

### AMIA Annual Conference

The twelfth annual AMIA conference was held in Boston, Massachusetts, at the Park Plaza Hotel from November 19 to November 23, 2002. As per usual, the conference was heavily attended and featured a diverse range of workshops, technical symposia, and special screenings. The theme this year was "Digital Issues." Events of particular interest to catalogers included a workshop that provided an introduction and overview to metadata for moving image archivists beginning to work in digital environments as well as the return of the always successful and informative Cataloging Workshop designed for beginning and intermediate catalogers.

There also was a poster session that featured a demonstration of MIC as it now stands. It was very well received by those who attended. They expressed great enthusiasm about what they had seen. To paraphrase an old Presidential campaign slogan, it seems at AMIA, "we like MIC" and once you have seen what it will be able to do, you will too.

---

### WEB SITE

**Mark E. Martin, Louisiana State University,**  
<[mmarti3@lsu.edu](mailto:mmarti3@lsu.edu)>

The Web pages for the VM Section and VM Cataloging and Access Roundtable <<http://www.lib.lsu.edu/SAA/VMhome.html>> have been going through some changes recently. Rather than having two separate Web weavers, we have consolidated the pages under one weaver. This should make it easier to keep up with information and format changes as well as providing a certain consistent relationship between the sites. This will be especially important when the site migrates to the SAA server later this spring.

With consolidation came redesign. The Section home page houses links into the Section and outside to VMCAR. There are also new links for members' sites, both to their home institution and to VM digital collections. Perhaps the most exciting addition is the "Lagniappe" section (for those outside Louisiana, lagniappe means a little something extra, a small gift added to a purchase). Here you will find links to Web site policies and guidelines for images, image cataloging resources on the Web, image conservation and preservation resources on the Web, and "A Photographic Archivist's Bibliography."

Many of these pages need your input. If you would like your institution's page linked to ours, let the Web weaver know. Have a great Web conservation/preservation resource? Know of a new and important work related to photographic archives? Use a cataloging tool regularly? Let the Web weaver know. With any luck, these pages will become a clearinghouse of sorts for visual materials tools and information.

As always, have a look at the membership pages. Your name missing? Let the Web weaver know. Change of address? New area code and exchange for your telephonic equipment? Let the Web weaver know. It's easy. Just e-mail me.

## EXHIBITION CASE STUDIES

We occasionally hear from a Section member and we recently heard from a new SAA member:

Laurie, I've found the *Views* (SAA Materials Section Newsletter) interesting in my short time as an SAA member. I'm also very involved in exhibition work but don't find much mention about exhibitions. (Reviews of ones I will probably never see aren't all that meaningful). So I was pondering the possibility of the newsletter having a column about **Exhibit Case Studies**. I think a call for submissions might garner insights into what different types of archives/museums have to do in relation to providing current real-life exhibitions. Off the top of my head I would suggest a uniform size (how many words?) and format for the column's articles such as:

**Header:** Title of exhibition, name and affiliation of case study author, description of the opening venue and exhibition dates, curator name(s), sponsors.

**Body:** a sentence or two statement of the exhibition goal(s)/purpose. State one major problem or issue that needed to be addressed (I know there are always more). Discuss options that were considered to address that problem. Explain a final solution that was implemented. Examine what, if anything, might have been done differently.

**Conclusion:** Outcomes from the exhibition; future plans, or learnings

You may have better ideas on how to structure this sort of thing or if members would find it useful. (I know I'd like a way to learn from others who are currently involved in exhibition work). Can the newsletter include photographs? If so, what are the specifications? I would be willing to submit for consideration a short article like this.

Bonnie [Travers <traversb@u.library.arizona.edu>]

We wrote to Bonnie and asked her to prepare the first article, which follows. We would like to continue with her idea for articles on exhibition "problems" and solutions. If you have an idea, please contact the editor.

### Assignment Afghanistan: A Visual Journey

October 3, 2002: Integrated Learning Center Courtyard  
October 7-November 22, 2002: Main Library, 2d Floor West  
The University of Arizona

Exhibition curated by Bonnie Travers

Sponsored by The University of Arizona Library Special Collections and the University of Arizona Hispanic Alumni, with program support from Concerned Media Professionals of Tucson, The University of Arizona Journalism Department, and the UA Library Social Sciences Team.

Submitted by Bonnie Travers, Associate Librarian, Special Collections, The University of Arizona Library and Rebecca Hankins, Assistant Librarian and Archivist, Special Collections, The University of Arizona Library.

### Why Exhibit?

In the aftermath of September 11, 2001, The University of Arizona Library's Special Collections seized an opportunity to provide the campus and wider local Tucson community with an exhibition of photos taken in Afghanistan after the

U.S. began bombing there. The exhibition opened October 3, 2002, and continued through November 22, 2002. This display offered insights into the effects of war on the Afghan people. The exhibit depicted the condition of life in Afghanistan after war with the Soviet Union, under the oppressive rule of the Taliban, and then with America's war against terrorism. The exhibit also created a showcase of the work and real-life career of Hispanic alumni and photojournalist Josh Trujillo, a May 2001 graduate of the University of Arizona.

### Problem

Special Collections had to determine how to maximize the opportunity to obtain the record of current state of life in Afghanistan that these study prints represented and to show through exhibition the importance of the photojournalist's message. At the same time it needed to meet the co-sponsor's expectation that the exhibit would demonstrate the successful outcome of their fundraising group's scholarship (Hispanic alumni awards) activity.

An anticipated issue was to find a way to successfully maintain the photo prints in good enough condition so they could be added to Special Collections after displaying them. They would be displayed in a one-day outdoor setting (which posed special security and care concerns) and then in an open traffic area of the Main Library for several weeks.

### Approach

An exhibit committee with representatives from all sponsoring and program support groups formed on April 11, 2002. After reviewing Trujillo's photographs online, <<http://seattlepi.nwsource.com/attack>>, the committee asked Mr. Trujillo (who had been a Hispanic Alumni Scholarship award recipient) if he could provide prints of his work for an exhibition. He could not. What he could supply were digital image files in .jpg format on compact disc. The Hispanic Alumni office, which originally approached Special Collections with the idea for the exhibition, then established a budget limit of \$1000 for lab-produced photograph reproductions. Donations provided the funding needed and permission was obtained from Mr. Trujillo for the exhibition. Curator Bonnie Travers chose 36 photographs to celebrate Josh's work and effectively tell the story of his assignment in Afghanistan. These were grouped with heading labels and numbered consecutively: Josh Trujillo (1); Facing Afghanistan in Our Time (2-4); Crime and Punishment (5-6); Refugees (7-10); Fighters and Soldiers (11-17); U.S. Bombings (18-20); Contrasting Causes (21-22); Covert Learning: Girls in School (23-26); Sick Children (27-29); and Daily Life Goes On (30-36). The lab made color prints and mounted them on 3/16" black gatorboard, 29 (12 x 18"), 6 (8" x 10") and 1 (16" x 24") title panel photo. Metal corner holders (gallery clips) were used to hang the prints.

Special Collections contacted an enthusiastic and skilled volunteer who made 12 pegboard panels. Each panel had an overall dimension of 39" x 72" with a display area of 36" x 48". Four three-panel configurations were installed in a carousel-like arrangement. Although crude, the panels suited the motif. For one day, the installation was placed in a section of the underground Learning Center Courtyard covered by a bricked roof with lights. The Learning Center, an underground

facility right in the middle of the University of Arizona's main campus, opened in early 2001 and its center area is open to the sky.

In keeping with the portrayal of a war-torn country, camouflage netting was placed over the panels. This minimized exposure of the prints to direct sunlight and added an appropriate design element to the presentation to enhance attention to the photographs.

For the outdoor display, the Hispanic Alumni office arranged for security to be provided by members of the Omega Delta Phi and Sigma Lambda Beta fraternities. The curator met each "guard" before his two-hour rotation and supplied him with verbal security instructions and guidelines. No security problems with the prints were experienced. (But markers for the "comments" tended to walk off.)

### Outcomes and Learnings

The one-day outdoor display had several audiences. Hundreds of University students using the Integrated Learning Center, which includes the Information Commons (the Library's public computer information center) the Freshman Year Center, classrooms, and auditoriums viewed the outdoor exhibition. Then 70 journalism students from various local high schools made an afternoon field trip to campus to attend special lectures and a photo contest award program coordinated by the exhibit committee members from the Journalism Department and Library's Social Sciences Team. In the evening an estimated 1000 people attended the Hispanic Alumni Annual Mixer held in the Integrated Learning Center Courtyard. Mr. Trujillo was honored at that event and many viewed the display of his photographs. Hundreds of copies of the black-and-white tri-fold exhibit brochure were picked up at the installation.

After the mixer the installation was dismantled, moved and reassembled in the Main Library, where it was on view for seven weeks. It was located in a relatively high-traffic area and noticeable to those entering the Library's main floor or using the main circulation desk. Social Sciences librarians whose offices are nearby reported that many visitors spent time viewing the display. Comment sheets attached to the installation confirm that large numbers of people viewed the exhibit. The comments indicated the incredible range of responses people had to the display, the photographs, the concepts of war and peace, religious differences, social conditions, and Afghan culture.

No prints were damaged despite the fact that the display was placed in two very open environments. The exhibition was successful. Collaborators and partners helped produce program events and publicize them. Success resulted also from the enthusiasm and commitment of the exhibition committees members.

### Next Steps

Paperwork agreements are being completed that will finalize Mr. Trujillo's donation of the photo archive prints and compact disks to Special Collections. Processing the collection will then take place. Members of the exhibit committee are also investigating the preparation of a grant proposal to permit the exhibit to travel to schools within Arizona.

## MEETINGS & EDUCATIONAL OPPORTUNITIES

**May 31, 2003.** The Huntington Library is hosting a conference entitled "Is Seeing Believing? A Symposium on Photography and Audience." This symposium will investigate attitudes toward the display and viewing of photographs from the nineteenth century forward. Speakers will address the ways in which photographic images have been exhibited and received across a range of institutional settings—fairs, expositions, exhibition halls, photographic societies, professional organizations, private settings, and the museum. Speakers include Joel Snyder (University of Chicago), Jennifer Tucker (Wesleyan University), Colleen McDannell (University of Utah), Julie Brown (Independent Scholar), and Douglas Nickel (San Francisco Museum of Modern Art), among others. People can contact me at (626) 405-2180 or <jwatts@huntington.org> for more details.

**Fall Semester 2003.** The School of Image Arts at Ryerson University, Toronto, Ontario, and the International Museum of Photography & Film at George Eastman House, Rochester, New York, are pleased to announce a new graduate program in Photographic Preservation & Collections Management. This unique two-year program will commence in the Fall of 2003 and result in a Master of Arts degree from Ryerson University. To find out more about this program go to <<http://www.imagearts.ryerson.ca/photopreservation>>. For more information contact Robert Burley, The School of Image Arts, phone (416) 979-5000 ext. 6860.

---

## WHAT'S UP

through April 27. *Laura Gilpin and the Navajo: An Enduring Friendship*, Amon Carter Museum, Fort Worth, TX.

through May 11. *Carl Mydans, American Photojournalist*, Amon Carter Museum, Fort Worth, TX.

through May 18. *David Adler, Architect: The Elements of Style*, Art Institute of Chicago.

through May 25, 1003. *Common/Places: Contemporary Photography from Germany and Northern Europe*, Baltimore Museum of Art.

through May 25. *Parallel Tracks: The History of Photography in Two Brief Installments*, Baltimore Museum of Art.

opens June 28. *Edward Weston: A Legacy*, The Huntington Library, Art Collections, and Botanical Gardens, Pasadena, CA.

[**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 Review

Schaff, Larry J. (Larry John). *Out of the Shadows: Herschel, Talbot, & the Invention of Photography*. New Haven & London: Yale University Press, 1992. 188 p. ISBN:

0300057059 (cloth) [out of print—Amazon.com 31 Jan 2003 lists one used copy for \$145.00]

and *Photographic Art of William Henry Fox Talbot*. Princeton and Oxford: Princeton University Press, 2000. 264 p. ISBN: 0691050007 (cloth) \$85.00 [out of print—Amazon.com 31 Jan 2003 lists new/used copies from \$30.00 to 80.00]

Reviewed by Mark E. Martin, Louisiana State University

Western Europe in the late-eighteenth and early-nineteenth centuries was a bubbling crucible of scientific discovery. In this era, long before Big Science and government grants, these discoveries were largely the purview of gentlemen, and occasionally gentlewomen, scholars. Larry Schaff, in *Out of the Shadows: Herschel, Talbot, & the Invention of Photography*, provides an amazingly detailed view into one segment of this world.

An outgrowth of Schaff's dissertation research, *Out of the Shadows* draws upon materials from well over 70 repositories located in Great Britain, continental Europe, and the United States, to document not only the contact between Herschel and Talbot but their contact or near contact with others working on the problem of capturing permanent images from nature. By using copious excerpts from correspondence, diaries, publications, and other documents throughout the text, as well as excellent reproductions of increasingly refined photographic objects, the author has made it possible for the reader to feel the presence of the personalities involved and to experience the gradual coming into being and refinement of the calotype photographic process.

The first chapter introduces the reader to the social, political, and scientific context of the day. The second chapter introduces the players in the game, including the elusive Mrs. Fulham—who “remains one of the most mysterious and interesting people in the early history of photography,”—Thomas Wedgwood, and Joseph Nicéphore Niépce, and how they came to have, or nearly missed having, an effect on the work of the two central figures of this volume. Schaff effectively demonstrates how Herschel, Talbot, and Niépce were all in London in 1827 and could have easily met. That they did not leads the author to only briefly indulge in “what would have happened to the history of photography if . . .” before moving on.

Schaaf concentrates on the parallel lives and work of Herschel and Talbot for the remainder of the book. He devotes the lion's share of this section to three topics: the difficulties Talbot experienced as a result of Daguerre's 1839 introduction of the daguerreotype, which immediately and forever put Talbot second in the history of photography; Talbot's difficulties in improving the calotype process through the 1850s; and Talbot's ultimate success with those efforts. Interestingly, even though he gives readers a fairly in-depth look at the near-torment Talbot suffered throughout 1839 with the announcement of Daguerre's process, Schaaf barely gives a nod to Talbot's disastrous attempts to protect his patent on the calotype process in the 1850s.

The author simultaneously tracks Herschel's life and continuing research and experimentation with various photographic processes. In this period, Herschel made the

greatest advances with the cyanotype process and continued working on discovery of a fixing solution. Herschel's improvements of the cyanotype process, which he gave freely to the world, led to Anna Atkins publishing the first part of *Photographs of British Algae; Cyanotype Impressions* in 1843. This work, images and text, was entirely printed with the cyanotype process.

Where the reader gets a sense of Talbot as a bit of a recluse, one can sense the dynamic, engaging personality of Herschel. Unfortunately, that engaging dynamism led to demands that undermined his health.

This work contains no bibliography. The extensive endnotes provide coded references to manuscript sources but make no provision for decoding. The index, printed in what appears to be six-point type, is workable albeit difficult to read. Notwithstanding these two drawbacks, this is an important and useful work on the early years of photography, particularly Talbot's paper-based approach.

While Schaaf took a more-or-less objective position in his post-dissertation *Out of the Shadows*, he has more openly expressed his love for Talbot and Talbot's images in *The Photographic Art of William Henry Fox Talbot*. This monograph, published to coincide with the anniversary of Talbot's 200th birthday, provides truly beautiful, full-sized reproductions of slightly more than 100 of Talbot's images. Scattered throughout the brief opening text are a number of smaller reproductions equally well done by the printers.

Where Schaaf takes readers through the development, introduction, and marketing of the calotype in *Out of the Shadows*, here he gives only a brief biographical sketch and a short overview of the medium. The next 200 pages are devoted to the images.

To Schaaf's credit, he does not give us only the best images from late in the calotype's development but, as in his earlier work, takes us through its life from the earliest days. Negatives from 1834 and 1835 open the way for the fully realized positive prints from 10 years later. Each image has been printed on its own page with text opposite. When using this work, one may be a reader and a viewer. Fortunately, the book has been structured in a way that makes it enjoyable to simply view these extraordinary images without the distraction of text. To their great credit, the publishers have done an excellent job reproducing these illusive images. Unlike *Out of the Shadows*, this work does include both a brief annotated bibliography and an index.

Either of these works by Larry Schaaf would be a welcome and useful addition to a collection. Taken together, these works provide an amazing insight into not only the personalities that created one of the greatest tools in modern history but also a view of the thing itself, almost but not quite live.

Other works by Schaaf:

*Tracings of Light: Sir John Herschel & the Camera Lucida*  
*Records of the Dawn of Photography: Talbot's Notebooks P & Q*

[**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.]



## AMON CARTER MUSEUM LAUNCHES ONLINE COLLECTION GUIDES ON TWO MAJOR PHOTOGRAPHERS

Through the Amon Carter Museum's Web site, the world can now explore the lives and works of two of this country's important photographers. The work of Eliot Porter (1901-1990), who pioneered color nature photography, and Erwin Smith (1886-1947), who documented the lives of cowboys and ranches in the Southwest, comprise important holdings in the Carter's renowned collection of American art. Now, each of these photographers has a multi-layered Web site devoted to their careers, accessible from the Amon Carter Museum's homepage at <http://www.cartermuseum.org/>. The sites offer an extensive range of images from the Carter's Porter and Smith collections, and they also provide fun and interesting learning tools for students as well as a guide to help educators instruct their pupils.

For the exhibition *Eliot Porter: The Color of Wildness*, the Carter has created two online projects: an Eliot Porter Collection Guide, at <http://www.cartermuseum.org/collections/porter>, and an Eliot Porter Student Web Site, at [http://www.cartermuseum.org/edu\\_guides/porter](http://www.cartermuseum.org/edu_guides/porter).

Erwin E. Smith traveled during the summers of 1905 through 1912 to Texas, New Mexico, and Arizona, where he worked as a cowhand and photographer. The Erwin Smith Collection Guide, at [www.cartermuseum.org/collections/smith](http://www.cartermuseum.org/collections/smith), has been developed with the assistance of the Erwin E. Smith Foundation.

For more information, visit the museum's Web site at <http://www.cartermuseum.org/>

---

## ARTFUL DODGING: Things Heard, Enhanced, and Passed On

**Chicago, IL.** The Membership Committee is reviving the Mentor Program and is looking for people with visual materials experience to volunteer as mentors. If you are interested, contact Gerri Schaad at [GSchaad@utsa.edu](mailto:GSchaad@utsa.edu).

**Chapel Hill, NC.** After 14 years as Curator of Visual Collections at the Indiana Historical Society, Stephen Fletcher, a former Section chair, has moved on to become the Photographic Archivist in the North Carolina Collection at the University of North Carolina at Chapel Hill. He began February 1. He is looking for colleges and universities that provide access to images through their OPAC, as opposed to separate databases, EAD, etc., using MARC records or Dublin Core. Of particular interest are those institutions using Sirsi, Innovative, Ex Libris, or Endeavor, but he's willing to talk with you even if you're using a different system. You may contact him by e-mail [sjfletches@email.unc.edu](mailto:sjfletches@email.unc.edu), or by phone (919) 972-7992. We wish him well.

**New Orleans, LA.** We heard in a circuitous route from another former Section Chair. After 21 years in the archival, museum and library professions, Douglas Haller wrote to say the institutional politics finally became more than he could bear so he purchased a bed and breakfast in New Orleans this past July and has been operating it and developing it since then, despite mosquito plagues, hurricanes, travel fear around September 11, and a general

downturn in the economy! He has just renewed his archival certification, and is maintaining memberships in the Society of American Archivists and American Association of Museums as a consultant. For the immediate future he is only accepting consulting projects for cultural institutions in the New Orleans area. Eventually he hopes to be able to write and publish what he wishes to, and perhaps to begin a historical tour service in New Orleans. He writes, "We shall see." He hopes his colleagues and friends will keep in touch with him. He can be reached at the Creole Inn, phone (504) 948-3230, e-mail [CreoleInn@aol.com](mailto:CreoleInn@aol.com), the Web <http://www.CreoleInn.com>.

---

## In MEMORIUM

The last time I had to write an obit for *Views* was when my mentor, William Culp Darrah, died back in the 1980s of natural causes. I never dreamed that I would be writing an obituary for Peter Palmquist. He was killed by a hit-and-run driver while walking his dog in Emeryville, CA.

I first met Peter back in 1984 when we both spoke at a Women in Photography conference at Syracuse University. I barely knew who he was and was delighted to share information with him and he with me. We wrote periodically, exchanging little tidbits of research information on Washington, DC, photographers.

Our paths really crossed in the early 1990s when he became the founding editor of the *Daguerreian Annual*. He contacted many of his friends to write for the Annual, which many of us did. He was a thoughtful reader, always asked good questions, and was ever encouraging of others to continue doing photographic research and writing photographic history.

I'll always remember one of the times he was staying with me while researching in Baltimore and Washington. We spent hours talking photo history, looking at books (some that he didn't have!) and talking research projects.

Peter was killed the same weekend of the Section's Mid-winter. A number of us had been talking about him, not yet knowing that he was dying. We talked about what a great guy he was, how knowledgeable he was in many aspects of photo history, and what his current projects were.

Palmquist, authored, edited or contributed to more than 100 books. His most recent book, *Pioneer Photographers of the Far West: A Biographical Dictionary, 1840-1865*, was a collaboration published last year by Stanford University Press.

A research scholarship fund is being set up in his name.

Let's all take a page from Peter's book: be thoughtful, generous, and willing to share information with your colleagues and they, in turn, will be thoughtful, generous, and share information with you.



**The Society of American Archivists**  
527 S. Wells St., 5th Floor, Chicago, IL 60607



THE SOCIETY of  
AMERICAN ARCHIVISTS

Non-Profit Organization  
U.S. Postage  
Paid  
Chicago, IL  
Permit No. 885

**TIME-DATED MATERIALS  
PLEASE EXPEDITE**



*Who are these people and why are they smiling? Check out the Mid-Winter Meeting reports beginning on page 1. If you really want to know who they are, check out the Section's Web site <<http://www.lib.lsu.edu/SAA/VMhome.html>>.*

**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.

**Editor:** Laurie A. Baty, 4425 Underwood Street, University Park, MD 20782-1118; (202) 314-1788, Mon.-Fri. 7:15-4:30; fax 314-7822; e-mail <[lab0254@aol.com](mailto:lab0254@aol.com)>. **Assistant Editor:** Bruce L. Johnson, Director, William Henry Smith Memorial Library, Indiana Historical Society, 450 West Ohio Street, Indianapolis, IN 46202; (317) 234-0034, fax 234-0168, e-mail <[bjohnson@indianahistory.org](mailto:bjohnson@indianahistory.org)>. **Chair:** Laurie A. Baty, Deputy Director, Collections, United States Holocaust Memorial Museum, 100 Raoul Wallenberg Pl., SW, Washington, DC 20024, (202) 314-1788 voice; 314-7822 (fax); e-mail <[lbaty@ushmm.org](mailto:lbaty@ushmm.org)>.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is June 1, 2003. Opinions expressed are those of the authors.

#### **IT'S YOUR LISTSERV! GET ON IT!**

VisualMat is a list begun in 1999 as an open forum for topics relating to visual materials collections in archives and as a means of communication among members of the Visual Materials Section and the Visual Materials Cataloging and Access Roundtable of the Society of American Archivists. VisualMat provides a venue for the discussion of all aspects of the management and cataloging of historic visual materials collections, particularly in archival repositories.

To subscribe, send a message from your own email account to <[majordomo@listlink.berkeley.edu](mailto:majordomo@listlink.berkeley.edu)>

You need no subject line, and the body of the message should just read <subscribe visualmat>

Once you have signed up, messages should be sent to <[visualmat@listlink.berkeley.edu](mailto:visualmat@listlink.berkeley.edu)>.