

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

Volume 17, Number 3

August 2003

VISUAL MATERIALS SECTION POISED TO TAKE THE LEAD AND PUBLISH ELECTRONICALLY

With the approval of the report by SAA's Task Force on Electronic Publishing, the Visual Materials Section has volunteered to take a leadership role in moving to an all-electronic publishing environment. Once the Section receives the go-ahead, *Views: The Newsletter of the Visual Materials Section of the Society of American Archivists* will be issued solely in electronic format.

Publication months will continue to be April, August, and December with the intention of having the issue posted to the Web site by the 10th of each month. In addition, the Section will announce the availability of the newsletter by posting a notice to the Visual Materials listserv.

To *subscribe* to the Visual Materials listserv, send a message from your own email account to:

majordomo@listlink.berkeley.edu

You need no subject line, but in the body of the message type:

subscribe visualmat

To *send messages* to the list, the address is:

visualmat@listlink.berkeley.edu

The "majordomo" address is just for commands like subscribing, unsubscribing, stopping mail during vacations, and the like. Do not send messages intended for the list readership to "majordomo." If you do send a list message to "majordomo," no human (except maybe you and the sysop in Berkeley) will see it.

PUBLICATIONS EXHIBIT AT ANNUAL MEETING

Interested in sharing information about recent publications from your organization? This year there will be a publications exhibit during the VM Section meeting in August. If you are interested in participating, please send the bibliographic information about the publication to me by Friday, August 8. Please also include information about how the publication can be obtained or purchased. Then at the annual meeting bring a copy of the publication prior to the start of the VM Section meeting at 8 a.m., Friday, August 22. If you are not able to attend the meeting, please contact me to make other arrangements to contribute the publication.

The Section's **UPDATED** Web site is found
at

<http://www.lib.lsu.edu/SAA/VMhome.html>

ANNUAL MEETING ACTIVITIES OF INTEREST TO VISUAL-MATERIALS TYPES

WORKSHOP, Tuesday, August 19:

Preservation Management of Machine-Based Audio-Visual Collections

TOURS, Wednesday, August 20:

Film Scholarship
Film Preservation Laboratory (2 tours, two times)
Getty Center (sold out)

SPECIAL EVENTS, Friday, August 22:

8-10 am Visual Materials Section Meeting

10-11 am Office Hours

4:45-6:15 pm Visual Materials Cataloging and Access Roundtable

6:45-ish Section Dinner (sign up on bulletin board)

9:30-11:00 Film Screening: Spotlight on Archives: The Profession as Depicted on the Silver Screen

SESSIONS:

Thursday, August 21

3: Lost At Sea: Navigating the Choppy Waters of Copyright Legislation

4: Extending Traditional Accessioning, Description and Reference for Contemporary Pictures from Sept. 11th

10: Archives Unplugged: Fundamentals of Moving Image Archives

14: Diversity on the Screen: Preserving the Moving Images of Asian-American, Latino, and African-American Communities

Friday, August 22

24: Lights, Camera...WHERE? Film & Television Collections Beyond Hollywood

34: Saving Silverman: The History and Use of Motion Picture Collections

42: Architecture of Fantasy: From Hollywood to Hearst to Home

44: Film Treasures in American Archives: Dancers on Celluloid

47: From Daybooks of History to Film at 11: The Research Value and Use of Broadcast Journalism Collections

Saturday, August 23

54: Reel Preservation

61: Digital Preservation: Longevity, Image Quality and Metadata

64: Archivist as Producer

67: The Souls of Black Folk, Revisited

Publications will also be shown at the VM Section office hours and then returned to each contributor. Feel free to contact me with questions: Sue Kriegsman, <suzanne_kriegsman@harvard.edu>.

REPORT FROM THE CHAIR

**Laurie A. Baty, U.S. Holocaust Memorial Museum,
<lab0254@aol.com>**

It's hard to believe a year has passed since we were heading to Birmingham. It's also hard to believe that the Section, through its members, has accomplished so much. I thank all of the volunteers who have written book reviews, submitted articles, attended the mid-winter meeting, planned sessions, agreed to speak at sessions, who worked to make the special tour of the Getty a reality (and which had sold out before the early registration deadline), and who worked with us to have a special speaker at the Section meeting.

A special thanks goes to the section members who currently are working on the index for the entire run of *Views*. I know that this index will be of use to all, and once it's completed, I am certain that an annual index will be compiled to keep it current.

Sue Kriegsman will be taking up the work that Section members planned in January, including the review and update of the photography bibliography that lives on the Section's Web site. If you are interested in working on any of the projects discussed in the last issue of *Views*, please contact Sue Kriegsman. She's already working on the Boston meeting, so if you think that the Section's done doing great work, think again.

I look forward to seeing all of you in Los Angeles! Thanks for a great year.

FROM THE CHAIR-ELECT

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

The Three-Year Plan has been finalized and is available on the VM Web site; there were no changes made from the draft plan published in the April issue of *Views*. If you have any remaining questions about the plan please don't hesitate to contact me. In early April the Education Committee of the Visual Resources Association (VRA) contacted the Visual Materials Section to invite the Section to send someone to their committee meeting during the VRA conference later in that month. VM-Section member Ardys Kozbial was planning to attend the VRA conference and on behalf of VM attended the Outreach meeting and brought along a handout about VM and SAA. There are many overlapping issues being faced by VRA and VM participants. We were asked to pull together a session about the preservation of digital objects for the 2004 VRA meeting, but had difficulty identifying qualified people by the session proposal deadline. I'd like to try again for the 2005 VRA meeting, so please let me know if you or a colleague is available to assist with the session. I'll post additional information on the VisMat listserv later this year. It's great to see a relationship established between our two organizations and committees.

At the section meeting in August we are *not* going to spend time organizing sessions for the 2004 Boston meeting. So please prepare session ideas *prior* to the meeting and utilize the Vismat listserv to communicate ideas and identify panelists. Working with nitrate film and the new National Fire Protection Association guidelines is certainly one of many hot (ouch) topics.

Visual Materials' [Unofficial] Section Dinner

The VM section dinner will be on Friday evening, August 22. Look for a sign-up sheet on the message board during the conference.

ADVANCED WORKSHOP, BIBLIOGRAPHY, AND WEB SITE REPORTS

**Mark E. Martin, Louisiana State University,
<mmarti3@lsu.edu>**

Advanced Workshop

Nothing to report except the need to have a new chair. Educational activities were discussed at the mid-winter meeting. Paul Theerman (National Institutes of Health) was heading up this group.

Bibliography

A few minor repairs to Web links have been made since the last issue of *Views*, but nothing new added in quite some time. This is another committee that would benefit greatly from a new chair and additional committee members. Again, this issue was discussed at the mid-winter meeting and a plan of action was initiated.

Web site

We've done a great deal over the past year with the Web site. All changes in leadership positions have been made in a timely manner, notes from the 1st Annual Invitational Midwinter Section meeting were on the site shortly after the meeting, and notification of the Section taking the first step toward distributing the newsletter in electronic format only was posted the minute we knew we were headed in that direction.

Most importantly we've made available all past issues of *Views* from December 1988 through this current issue, with the exception of issues for December 1995 and August 1999. All issues may be viewed online or printed in PDF format. We expect to have all issues available by the annual meeting in Los Angeles.

Associated with having *Views* on the site is our new effort to have an index for all issues mounted in time for the Los Angeles meeting. This index will link to individual issues on the Web site and will be available in PDF format for printing locally. For the truly obsessive, all issues and the cumulative index may be printed on desktop printers for collation and leisurely perusal in the comfort of one's own home.

We have received very little input for the "Member's Sites" and "Image Collection" links. Given the focus of this Section, we should be able to have a fairly strong representation. Come on folks, give up those links!

If you're interested in working on any of these committees, please contact Sue Kriegsman, the Chair-elect at <Suzanne_kriegsman@harvard.edu>.

ARCHITECTURAL RECORDS ROUNDTABLE

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

It is time for the meeting of the Roundtable at the SAA annual meeting in Los Angeles. On Saturday, August 23, the Roundtable will meet from 8:00-9:30 a.m. The first order of business will be to elect a new vice chair, although Beth Dodd and Ardys Kozbial are willing to continue for another year. Ardys put out a call for SAA 2004 architecture-related sessions recently. She and Beth would like to post ideas on the distribution list prior to the meeting and use meeting time to decide which sessions the roundtable will endorse and assign session chairs. Of course, other session ideas are welcome at the meeting, but if you have ideas now, send them to Ardys at <akozbial@gsd.harvard.edu>.

Of special note on the SAA program is Session 42 on Friday, August 22, 3:00-4:30. "Architecture of Fantasy: From Hollywood to Hearst to Home" features Sarah Turner as chair and Kurt Helfrich, Nancy Loe, and Waverly Lowell who will look at the architectural style of Southern California through the contributions of Luta Maria Riggs, Julia Morgan, and Sunset Magazine with its California ranch house.

There are tours with visual and architectural components such as the Religious Architecture Tour on Thursday afternoon. Many of the tours require transportation, which limits attendance, so sign up early for those you really want to join.

A new directory for the Roundtable is available; contact Ardys for more information. Nancy Loe set up the Roundtable's distribution list. To send a message to the list, use <archrecs@lib.calpoly.edu>; to be added or dropped from the list, contact Nancy at <nloe@calpoly.edu>.

The Environmental Design Archives, University of California, Berkeley, is moving into its new facility in Wurster Hall this Fall. The Archives will be closed for research and no services or access to collections will be available from August 18, 2003 through December 31, 2003. When the Archives reopens January 1, 2004, the new address will be: 280 Wurster Hall (mailing address will continue to be 230 Wurster Hall #1820). For more information, contact Waverly Lowell at <wlowell@uclink4.berkeley.edu>.

AMIA NEWS

Mary Ide, WGBH, Boston <mary_ide@wgbh.org>

The Association of Moving Image Archivists (AMIA) annual conference will be held in Vancouver, Canada, on November 18-22, 2003. For the full conference program see <<http://amianet.org/>>.

Preconference workshops include the following: a Film Technology Workshop hosted by Eastman Kodak Company; a Cataloging Workshop hosted by the AMIA Cataloging Committee; the annual Basic Training Workshop led by Alan Lewis of the National Archives; and an all-day Metadata for Moving Images session presented by Grace Agnew of Rutgers and Dan Knieser of Oregon Health & Science University Library.

The conference will have an extended panel session on "Producing, Collecting, and Presenting Moving Images of

Indigenous Peoples." The conference will hold a session on the "Mystery of Unlocateable Rights Holders"; a session on "Collection Management of Moving Image-Related Materials," and many more unique and exciting sessions devoted to the care and management of moving image analog and digital assets.

You may want to consider registering with the MIC initiative. MIC: Moving Image Collections is an international union catalog and portal for discovery of moving image resources for education and research that will facilitate collaborative cataloging, preservation, programming, and digitization activities. For more information about MIC, see <<http://gondolin.rutgers.edu/MIC/>>. A more complete description appeared in the April issue of *Views*.

CATALOGING COMMITTEE OF THE ASSOCIATION OF MOVING IMAGE ARCHIVISTS

Andrea Leabling, <Leabling@att.net>

It's official! The Cataloging & Documentation Committee has been newly rechristened better to reflect the focus of our work. We are now the Cataloging Committee. The name may have changed, but the quality of both the membership of this Committee and the work that the members produce certainly will not.

Aside from that rather noteworthy change, it is really just business as usual for the Committee. Our Subcommittees remain hard at work and deep in discussion. In particular, the Standards Review Subcommittee remains our most active bunch. Their latest report, comments regarding the still image and moving image proposals to the DC Usage Board, was distributed to the membership of the Committee in April and should soon appear in full on our portion of the AMIA website, taking its place alongside their excellent earlier works. (For those who missed it, the Standards Review Subcommittee did indeed support the proposal put forward by Simon Pockley to create the DCMI Type vocabulary terms "Still Image" and "Moving Image" to replace the current term of "Image" -- but to satisfy your curiosity as to just why that is, you'll have to go to the website! Just go to <<http://www.amianet.org/>> and look under our old committee name.

Speaking of the website, plans for the development and expansion of the Cataloging Committee website have been substantially rethought and, essentially, diverted: It has become clear that the best approach for the creation of a thorough, detailed and useful electronic cataloging reference tool will be through the work of the thriving MIC project. As the Task Forces of the Education and Outreach Committee of the MIC are energetically and enthusiastically researching and crafting what will come to be the ultimate resource for cataloging and catalogers, there is no need to be redundant and cover the same ground less effectively. In addition, it should be noted that Lynne Kirste, the dynamic and dedicated head of the Website Subcommittee, will be stepping down later this year after a great deal of hard work of the highest quality. We owe her a hearty thank you for all her splendid efforts!

Finally, when you do check out that website to see all the good work that our Standards Review Subcommittee is

doing and our Website Subcommittee had done, do take time to read up on the details of this year's Annual AMIA conference. This year it is taking place in Vancouver, right in the heart of beautiful British Columbia, between November 18th and 22nd. Looking forward to seeing you all there at the Cataloging Committee meeting!

Standards Committee Update

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

Simon Pockley, a representative of the Dublin Core (DC) Type Working Group, sent drafts of two new DC Type proposals to the VM section, the Vismat listserv and the SAA Standards Committee for review. These proposals extend the current Dublin Core Type value for the term Image into two resource types ("moving image" and "still image"). The working group was looking for feedback on both proposals prior to sending them to the Dublin Core Usage Board, particularly regarding definitions for these terms. The VM section has written a statement in support of these proposals. The Dublin Core Type Working Group documentation is available through <<http://dublincore.org/groups/type/>>.

In late 2000 the ICA Committee on Descriptive Standards (CDS) announced that it would be reviewing and revising the International Standard Archival Authority Record (Corporate Bodies, Persons and Families) - ISAAR (CPF). The CDS has now prepared an Exposure Draft of the 2nd edition of the standard. The comment period extended through July 15 2003. It can be viewed at: <<http://www.hmc.gov.uk/icacds/eng/standardsISAAR2.htm>>.

The NARA draft Appraisal Policy is available on the NARA Opportunities for Public Comment web page at: <http://www.archives.gov/about_us/opportunities_for_comment/opportunities_for_comment.html> The comment period ended April 18, 2003.

The EU-funded Safeguarding European Photographic Images for Access (SEPIA) working group on descriptive models advisory report was available for comment through April 28, 2003. This 87-page report recommends best practices for describing photographic collections. This report is at: <<http://www.knaw.nl/ecpa/sepia/workinggroups/wp5/advisory30.pdf>>.

NISO has three standards that may be of interest to section members. They are available for review at: <<http://www.niso.org/standards/dsftu.html>>.

The first is Data Dictionary-Technical Metadata for Digital Still Images (NISO Z39.87-2002 AIIM 20-2002), with the review period from June 1, 2002, to December 31, 2003. The second is the new NISO Bibliographic Reference Standard (NISO Z39.29-200X), which provides citation standards for dissertations, e-mail, journals, maps, monographs, motion pictures, patents, etc. The ballot period ended April 30, 2003. The last standard is the U.S. National Z39.50 Profile for Library Applications (Z39.89-200x), whose ballot period was from February 3 to March 14, 2003.

The Standards Committee is scheduled to meet on Wednesday, August 20, during the annual meeting in Los Angeles. All are welcome!

MEETINGS & EDUCATIONAL OPPORTUNITIES

September 19-21, Rochester NY. PhotoHistory XII, presented by the Photographic Historical Society of Rochester, at the International Museum of Photography and Film, George Eastman House. Reception Friday night, Symposium on Saturday, and Photographica Trade Fair on Sunday. Registration is \$80, \$40 students. For registration forms and speakers, please see <<http://www.tphs.org/>>.

Fall Semester 2003, Toronto, Ontario, Canada. The School of Image Arts at Ryerson University, and the International Museum of Photography & Film at George Eastman House, Rochester, New York, 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.

November 20-23rd 2003, Austin, Texas. "An International Symposium on Recent Advancements in Scientific, Art Historical and Conservation Research Relating to the First Photograph and Work of Joseph Nicéphore Niépce" has been co-organized by the Harry Ransom Center (HRC) and the Getty Conservation Institute (GCI). For more information, see <<http://www.getty.edu/conservation/activities/photocon/index.html>> and <http://www.getty.edu/conservation/activities/photocon/firstlight_announce.pdf>.

COLORADO DIGITIZATION PROJECT EXPANDS TO INCLUDE HISTORIC NEWSPAPERS

The Colorado Digitization Program (CDP), Colorado State Library and Colorado Historical Society, received a Library Services and Technology Act (LSTA) grant for \$120,000 to begin the process of digitizing Colorado's historic newspapers from 1859-1880. Initially forty-four newspapers representing more than 50,000 pages will be included in *Colorado's Historical Newspaper Collection*. Through this project researchers, genealogists, students, teachers and those interested in Colorado history will be able to search for a wide range of topics, people, and events as well as view full-page images of these historic newspapers. "This project will provide our students and educators—and anyone who loves Colorado history—with an unparalleled view of Colorado's past," commented Nancy Bolt, Colorado State Librarian. The *Colorado Historical Newspaper Collection* will be available on the Internet through CDP's web site <<http://www.cdpheritage.org/>> and the Colorado Virtual Library <<http://www.aclin.org/>>. "This project will allow scanning across all newspapers at one time, which is now not possible. With this project, faculty, researchers, and students will be able to do research efficiently, seeing history and social issues from new vantage points," noted Nancy Allen, Dean of Libraries, University of Denver. This project will use Olive Software's ActivePaper Archive™ that is specifically designed to handle historic newspapers <<http://www.uk.olivesoftware.com>>.

Additional newspapers would be added to the Collection as funds are available. It is the intent of the project partners

that *Colorado's Historical Newspaper Collection* would eventually include papers through 1923, a total of 1,640,000 pages. "If we can provide easy access to the information about the people who made Colorado what it is today, genealogists and historians will be very pleased," commented Rebecca Lintz, Librarian, Colorado Historical Society. The *Collection* is being created from the microfilm collection held by the Colorado Historical Society.

The Colorado Digitization Program, established in 1998, provides access to digital content from all corners of the state ensuring public access to the rich cultural heritage resources in Colorado's libraries, archives, historical societies, and museums via the Internet. The CDP provides assistance to the cultural heritage community through best practice guidelines, workshops, and by encouraging collaborative partnerships. More information about CDP along with access to the Heritage Colorado database is available online at <<http://www.cdpheritage.org>> or by e-mailing <colodig@coalliance.org>.

COLLECTION SNAPSHOT: University of Arizona's Center for Creative Photography
Kenneth Schlesinger, Library Media Resources Center, F. H. LaGuardia Community College,
 <kschlesinger@lagcc.cuny.edu>

Considered one of the largest photography collections in the country, the Center for Creative Photography is housed in a handsome building within University of Arizona's fine arts complex in Tucson. Uniquely combining the functions of museum, archive, and research center, the Center documents and celebrates the aesthetics and techniques of the photographic image. It was founded in 1975 by distinguished Western photographer Ansel Adams and then University of Arizona President John P. Schaefer, and moved to its present location in 1989.

The museum's entrance leads to its main gallery for either traveling exhibitions or those curated from its own collections. During my visit, I had the opportunity to see *Dream Street: W. Eugene Smith's Pittsburgh Photographs* (fig. 1), the LIFE photojournalist's enormous, unfinished essay about Steel City. Given the institution's archival mission, in addition to the images themselves, this display was enhanced by artifacts and documents (correspondence, photographic accoutrements, LIFE magazine issues) donated by Smith in his huge transfer to the Center.

As part of a large research university, the Research Library is appropriately located directly opposite the gallery. The library contains over 26,000 circulating volumes related to the history and art of photography (cataloged on the main library's SABIO database), as well as nearly 100 specialized periodicals, to support the Center's educational mandate for the campus's fine-arts curriculum and outreach to the surrounding community. Other features include a Rare Books Room, with select volumes and unique artists' books; photographer vertical files, a wealth of exhibition information and related press releases; and a videotape viewing facility, comprising over 500 oral history interviews with photographers, an unprecedented national resource. An

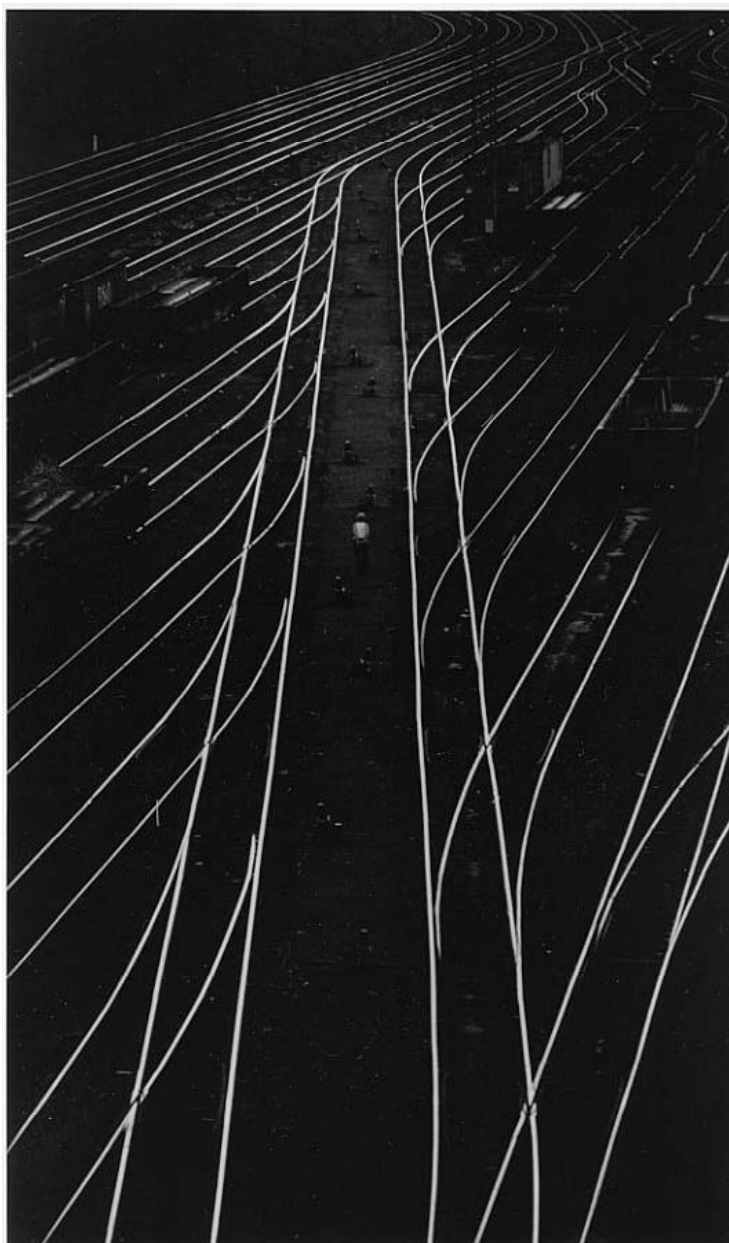


Fig. 1. Man Lost in a Maze of Railroad Tracks, 1955, "Pittsburgh" photoessay, Gelatin silver print. Photograph by W. Eugene Smith, © The Heirs of W. Eugene Smith, Collection, Center for Creative Photography, University of Arizona, 82:123:006.

auditorium for lectures, special events, and screenings completes the ground floor.

The second floor introduces the *PrintViewing Room*, where patrons and educational groups may request access to the museum's 60,000 original prints for research or pedagogical purposes by appointment. This program is particularly popular with public school classes. Museum staff members pull requested material from the adjacent secure vault. A major roster of more than 2000 photographers is represented in the collection, including Henri Cartier-Bresson, Imogen Cunningham, Robert Doisneau, Walker Evans, Robert Frank, Philippe Halsman, Yousef Karsh, Andre Kertesz, Dorothea Lange, Man Ray, Eadweard Muybridge, Eliot Porter, Edward Steichen, and Alfred Stieglitz, among others.



Fig. 2. *Cabbage Leaf*, 1931, *Gelatin silver print*. Photograph by Edward Weston, Collection, Center for Creative Photography, © 1981 Center for Creative Photography, Arizona Board of Regents, 82:011:013 (39V)

The Center's main administrative offices encompass the remainder of the floor. Major museum functions are handled here: registration, curatorial, cataloging, and print processing. In addition to the museum store selling exhibition-related publications, two areas assist with revenue-generating activities for the institution—traveling exhibition loans and the rights and reproductions department, which licenses use of copyrighted images in the holdings for print and online publications.

The top floor is restricted to visitors, though researchers may make an appointment to work in the Research Center. The reading room is a sunny, comfortable space, decorated with artifacts and exhibition cases for displays. The adjoining vault houses nearly 200 extensive archival collections, consisting of both print and visual material such as correspondence, exhibition catalogs, manuscripts, negatives, contact sheets, slides, as well as related memorabilia (except for actual photographic equipment). Some of the prominent photographers represented in the

archives are Ansel Adams (fig. 2), Richard Avedon, Ernest Bloch, Harry Callahan, Louise Dahl-Wolfe, Andreas Feininger, Otto Hagel and Hansel Mieth, Aaron Siskind, Peter Stackpole, Paul Strand, Jerry Uelsmann, Edward Weston, and Garry Winograd. In order to maximize access, the Center sponsors an annual Ansel Adams Research Fellowship to attract international scholars.

Cataloging the collections has presented a considerable challenge. Many variant prints may exist of an individual work—each is assigned its own record, consisting of a template with 74 fields documenting description, condition, exhibition history, along with a thumbnail image. Archivists try as much as possible to maintain provenance of individual collections donated to them, believing it reflects an artist's working process, however singular the internal logic might be. Thus, staff's intimate knowledge of the holdings is essential to support research needs.

Visitors to Tucson are strongly encouraged to explore the Center for Creative Photography, and its dynamic mission

combining the exhibition, documentation, and educational aspects of this visual art.

Center for Creative Photography
 University of Arizona
 1030 North Olive Road
 P.O. Box 210103
 Tucson, Arizona 85721-0103
 520/621-7968; 520/621-9444 (FAX)
 http://www.creativephotography.org/

EXHIBITION CASE STUDIES REMINDER

As we mentioned and published in the April issue of Views, a new column on exhibition case studies and solutions was proposed and written. We're looking for folks who have come up with a number of innovative ideas to challenging issues.

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 what was learned.

Please contact the editor to let her know that you're interested in preparing such a study.

WHAT'S UP

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

Closes August 31, 2003. *Dreaming In Pictures: The Photography of Lewis Carroll*, International Center for Photography in New York.

[**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



LAST CHANCE TO ORDER LOS ANGELES SECTION T-SHIRTS

Once again it's VM Section t-shirt order time. This year's VM Section t-shirt features an oh-so stylish Los Angeles basic black t-shirt with Section information in ever-popular white. You definitely will be a trend setter wherever you go in this shirt.

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

To make sure that you receive the size you want, you must order in advance. Miriam Meislik must have your order and check in hand **no later than August 8, 2003**. If you are unable to order in advance, the Section will have some shirts for sale at the meeting.

We will deliver shirts at the Section meeting, but if you prefer, send us the postage and we will mail your shirt to you after the meeting.

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

Name _____
 Address _____
 _____ ZIP _____
 Phone () _____ E-mail _____

(Indicate number ordered in the size box below)

Size	<input type="checkbox"/> S	<input type="checkbox"/> M	<input type="checkbox"/> L	<input type="checkbox"/> 1X	@ \$12	_____
	<input type="checkbox"/> 2X	<input type="checkbox"/> 3X			@ \$15	_____
Postage					@ \$3.85	_____
Total					\$	_____



Order now to get the fit!

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

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



TIME-DATED MATERIALS
PLEASE EXPEDITE

timely, please remember that **Views** is in print three months after the deadline posted on the last page—Ed.]

IN PRINT

Baldwin, Gordon, ed. *Gustave LeGray 1820-1884*. Los Angeles: Getty Trust Publications, 2002. 416 p., ISBN 0892366729 \$100 (cloth) ; 0892366710 \$50 (paper).

Denberg, Thomas Andrew. *Wallace Nutting and the Invention of America*. 228 p., New Haven: Yale University Press, 2003. ISBN 0300096836 \$39.95 (cloth).

Devon, Marjorie, ed. *Tamarind 40 Years: 40 Years*. Albuquerque: University of New Mexico, 2000. 216 p., ISBN 0826320732 \$29.95 (paper).

Domin, Christopher, and King, Joseph T. *Paul Rudolph and the Florida House*. Princeton: Princeton Architectural Press, 2002. 248 p., ISBN 1568982666 \$40 (cloth).

Homer, William Innes and Johnson, Catherine. *Stieglitz and the Photo-Secession, 1902*. New York: Penguin Studio, 2002. 144 p., ISBN 0670030384 \$29.95 (cloth).

Magid, Martin, ed. *Bob-Lo Revisited*. Ann Arbor: Press Lorentz, 2003. \$35. [Order directly from the press at <www.pressLorentz.com>.]

Nickel, Douglas R. *Dreaming In Pictures: The Photography of Lewis Carroll*. New Haven: Yale University Press, 2002. 172 p. ISBN 0-300-09169-9 \$39.95 (cloth).

Patterson, Joby. *Bertha E. Jacques and the Chicago Society of Etchers*. Madison, NJ: Fairleigh Dickinson University Press, 2002. 172 p., ISBN 0838638414 \$59.50 (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

Indianapolis, IN. Bruce Johnson, Assistant Editor of Views and former Librarian at the Indiana Historical Society, has retired after 30 years in what he calls, "the library biz." He will continue working on Views, but hopes to have an "active retirement." He may be reached at <indybruce1@yahoo.com>.

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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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>.

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