



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

Volume 18, Number 3

August 2004

## FROM THE CHAIR

Sue Kriegsman <[suzanne\\_kriegsman@harvard.edu](mailto:suzanne_kriegsman@harvard.edu)>

First off, congratulations to two former Visual Materials Section Chairs who have been newly elected to positions within SAA: Richard Pearce-Moses is the new Vice President-elect for SAA and Laurie A. Baty is a new member of the 2005 Nominating Committee. The VM Section wishes you both the best of luck with your new responsibilities. Richard and Laurie have set a great example of how involvement with the Section is a great start to becoming involved with the larger organization. They have also both made great contributions to the VM Section on the way to their new roles.

Things are chugging along for the Annual Meeting August 2 to 8 in Boston. The Visual Materials Section meeting will be on Friday morning, August 6, from 8:30 a.m. until 10:30 a.m. The Draft Agenda follows and if you have something to add please contact me as soon as possible.

## Draft Meeting Agenda

- Introductions
- Report from Council
- 2005 Program Committee announcements
- T-shirt sales
- Book fair
- Review of the Three-year plan
- Candidate statements and vote for Chair-elect
- Review of the proposed bylaws and vote for approval
- Speaker: Sally Pierce, Curator of Prints and Photographs, Boston Athenaeum**
- Announcement of new Chair-elect
- Working group updates
- Remaining business
- Office hours

As reflected in the agenda, the Section will be reviewing the Three-Year Plan and voting on the bylaws during the annual meeting. Please come to the meeting having already read both documents which are posted on the Section Web site and were published in the last issue of *Views*. The Three-Year Plan will be found at <<http://www.lib.lsu.edu/SAA/0407.html>> and the proposed revised Section Bylaws are at <<http://www.lib.lsu.edu/SAA/bylawrev.html>>

Friday afternoon from 4:00 p.m. to 5:30 p.m. is the VM Section's very own session titled "Visual Materials Research Parade." It is one of the "Presidential Sessions" that Tim Ericson selected for this year. For the session, 15 VM Section members will each have 5 minutes to

## ANNUAL MEETING ACTIVITIES OF INTEREST TO VISUAL-MATERIALS TYPES

### Monday, August 2

#### Workshops

9:00 a.m.-5:00 p.m.

- Administration of Photographic collections
- Archival Perspectives in Digital Preservation
- Building Digital Collections

#### Tours:

10:00 a.m.-6:00 p.m. Project SAVE Armenian Photograph Archives

### Tuesday, August 3

#### Workshops, *continued*

- Administration of Photographic collections
- Archival Perspectives in Digital Preservation

#### Tours:

10:00 a.m.-6:00 p.m. Project SAVE Armenian Photograph Archives

### Wednesday, August 4

10:00 a.m.-noon Standards Committee

#### Tours

- 10:00 a.m.-6:00 p.m. Project SAVE Armenian Photograph Archives
- 1:00 p.m.-5:00 p.m. Special Collections, Frances Loeb Library, Harvard Design School
- 2:00 p.m.-3:00 p.m. Imaging Services, Harvard College Library

### Thursday, August 5

#### Tour

10:00 a.m.-6:00 p.m. Project SAVE Armenian Photograph Archives

#### Sessions

3:45 p.m.-5:15 p.m.

- 11. Tackling Copyright in Visual Materials

#### Roundtables

5:30 p.m.-7:00 p.m. Architectural Records Roundtable

### Friday, August 6

#### Sections

**8:30 a.m.-10:30 a.m. Visual Materials Section Meeting**

**12:30 p.m.-1:30 p.m. Visual Materials Office Hours**

#### Tours:

10:00 a.m.-5:00 p.m. Project SAVE Armenian Photograph Archives

#### Sessions

2:00 p.m.-3:30 p.m.

- 29. Preservation Policies for Digital Resources
- 35. Preserving Moving Images: Assessing Risk and Value
- 4:00 PM-5:30 p.m.
- 45. Visual Materials Research Parade

#### 6:30 Section dinner

9:00 Archives on the Silver Screen

### Saturday, August 6

#### Roundtables

8:00 a.m.-9:30 a.m. Visual Materials Cataloging & Access Roundtable

#### Sessions

10:00 a.m.-11:30 a.m.

- 48. Crafting a New Approach to Scrapbooks
- 52. Materiality, Meaning, and Metadata: The Importance of Physical Form
- 55. Contextualizing Boston's People, Places and Images in Time and Space
- 58. Managing Architecture and Design Records in Electronic Formats
- 59. All for One and One for All? Cataloging All Kinds of Collections in One System
- 63. MIC: Moving Image Collections—One-Stop Shopping Through Collaboration
- 64. Sustainability of Digital Collections

discuss a current research project. The topics are all different and most speakers will show images. It will be a great chance to hear from our colleagues about their own research projects inside and outside of work. We hope to have a spreadsheet handout of projects by people who are not presenting. There probably won't be time for questions during the session but everyone is encouraged talk with the presenters after the session at the Section dinner!

The Section dinner will be held on Friday night August 6th. A sign-up sheet will be posted on the bulletin board.

Hope to see many of you in Boston.

## FROM THE CHAIR ELECT

**Mark E. Martin <mmarti3@Isu.edu>**

Things have been more or less quiet since the Midwinter meeting, with the exception of all the work being done at the working group level. We're gearing up for the Annual Meeting in Boston and I certainly look forward to the meeting. More importantly perhaps, I look forward to seeing all of you again!

The Section dinner site, a responsibility of the co-chair, has not as yet been selected. It will be Friday night and we'll meet in the lobby of the Park Plaza Hotel at 6:30 p.m. We'll have a notice posted on the bulletin board on-site. Look for information at the meeting and bring an appetite for good food, good conversation, and generally excellent conviviality.

## ARCHITECTURAL RECORDS ROUNDTABLE

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

The Architectural Records Roundtable (ARR) annual meeting is coming early this year! Join us in Boston on Thursday, August 5. We will meet in the evening this year, 5:30-7:00 p.m.

ARR members are invited to a pre-conference reception at the Frederick Law Olmsted National Historic Site. This is a joint event with the Museum Archives Section. The casual afternoon reception on Wednesday, August 4th, 4:00-5:30, will allow the two groups an opportunity to network, see the public display area of the Olmsted firm's office ("Fairsted") and walk around the grounds. Introductory remarks by the chairs of the Section and the Roundtable will be followed by brief presentations by Olmsted NHS interpretive and curatorial/archival staff. Light refreshments will be served; \$5 donation requested at the door. RSVPs are required and can be sent to the incoming Museum Archives Section chair at <kaskek@nasm.si.edu> (Max. capacity: 50 people, Architectural Records Roundtable and Museum Archives Section members to be given priority). The Olmsted NHS is located in Brookline, MA, about a 10-minute walk from the Brookline Hills stop on Boston's subway system ("D" Green Line; see <<http://www.nps.gov/frla/pphtml/planyourvisit.html>> for more travel information) or is a short cab ride from Boston's downtown area.

"Managing Architecture and Design Records in Electronic Formats," the session sponsored by ARR, will be on Saturday, 7 August, 1:00-2:30. Chaired by Ardy Kozbial, presenters will discuss problems surrounding such nonstandard formats as CAD, 3D modeling, and presentation

software and will give specific examples, recommendations, and techniques for managing architectural and design records in electronic formats. Even if you currently do not have these types of records in your collections, you soon will. So make plans to attend this session.

Other sessions of interest to ARR members are "Contextualizing Boston's People, Places, and Images in Time and Space" Saturday morning. This session will discuss reference, workflow, and technological issues related to building a GIS-based, geospatial archival access tool. One of the Education Sessions on Friday afternoon is "Visual Materials Research Parade." Come hear about visual-materials-related research being conducted by archivists.

And for the first time, this year ARR is *not* meeting at the same time as the Visual Materials Cataloging and Access Roundtable! So plan to join them early Saturday morning to open their eyes to architectural and design records issues.

In other news, kudos to Mary Woolever. The *Burnham Index to Architectural Literature* is now part of the *Avery Index to Architectural Periodicals*. The entries from the Burnham Index add substantially to coverage of Midwestern materials and include a number of serial titles that were indexed retrospectively to their beginnings. Titles such as *Chicago Architectural Club Annual*, *Metalcraft*, *Prairie School Review*, *Wendingen*, and *Vogue*, will provide users with unsurpassed access to architectural information. Monographic and scrapbook material included in the 10-volume set was omitted in the conversion. The *Avery Index to Architectural Periodicals*, is published by the J. Paul Getty Trust and is edited at Columbia University. The conversion project was supervised by Ted Goodman, General Editor, *Avery Index to Architectural Periodicals* and Mary K. Woolever, Archivist, Ryerson & Burnham Libraries. The *Avery Index* is available through: RLG <<http://www.rlg.org/>>; NISC <<http://www.nisc.com/>> and Ebsco Publishing <<http://www.epnet.com/>>.

## STANDARDS COMMITTEE UPDATE

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

The draft version of *Describing Archives: A Content Standard* (DACS) is available in PDF format at <<http://www.archivists.org/>>. Comments and reactions to this document were solicited in May. DACS has three parts: Describing Archival Materials, Describing Creators, and Forms of Names. DACS was written as a result of the NEH-funded CUSTARD project.

Documents generated by the RLG initiative "Automatic Exposure - Technical Metadata for Digital Still Images" are now available online at <<http://www.rlg.org/longterm/autotechmetadata.html>>.

Automatic Exposure, an RLG-led initiative, seeks to minimize the cost of technical metadata acquisition and maximize the cultural heritage community's ability to ensure long-term access to digital assets. *Cataloguing Cultural Objects: A Guide to Describing Cultural Works and Their Images* (known as CCO) has been updated by the Visual Resources Association. This version is now available at <<http://www.vraweb.org/CCOweb/index.html>>. The open comment period extends until July 1, 2004.

The National Archives and Records Administration proposed a revision to its regulations on research room procedures. Documentation is available at <<http://a257.g.akamaitech.net/7/257/2422/14mar20010800/edocket.access.gpo.gov/2004/04-7169.htm>>

Work continues to update SAA's online *Standards for Archival Description: A Handbook* by Victoria Irons Walch (available at <<http://www.archivists.org/catalog/stds99/index.html>>. *Standards* is being revised and expanded and volunteers are still being sought to work on topics including reformatting photographic glass plates, reformatting photographic black-and-white prints [*Are you referring to "collodion with gold and platinum toning" prints or "gelatin silver" prints?—Ed.*], reformatting photographic color prints, digital imaging, and others. Anyone interested in making a contribution to this effort can contact Diane Vogt-O' Connor at <[Diane.VOC@nara.gov](mailto:Diane.VOC@nara.gov)>

The Boston annual meeting program contains many standards related sessions including a Friday morning SAA/ARMA session "Establishing the Rules of the Game: Standards and Standards Development in Records and Information Management."

Come and learn about standards in progress firsthand. The Standards Committee will meet in Boston from 10:00 a.m. to 12:00 noon on Wednesday, August 4. All are welcome!

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## WEB SITE REPORT

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

The Web site has only gotten a little attention since being updated after midwinter. The biggest ongoing project is indexing *Views*, which should be nearing stage-2 completion soon. When the indices are ready they will be added to the Web page.

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## VISUAL MATERIALS CATALOGING ROUNDTABLE

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

I'm looking forward to Boston's meeting and plan to arrive at the Visual Materials Cataloging Roundtable meeting (Saturday, August 6 at 8:00 a.m.) with a fist-full of questions for my fellow VM catalogers. This roundtable's meetings have proven to be particularly effective for getting problems in front of a fairly large crowd of specialists who often supply the answer within 30 seconds or less. Not bad! I encourage everyone to bring thorny cataloging problems for discussion.

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## SOME REMINDERS FROM THE VISUALMAT MANAGER

**James Eason** <[jeason@library.berkeley.edu](mailto:jeason@library.berkeley.edu)>

Listserves members please note: if responses to postings are appropriate for the entire list, you will need to use your e-mail program's "Reply All" option, or your reply may go only to the sender of the original posting. To encourage discussion on relevant topics, please check your mail headers before sending, and see that <[visualmat@listlink.berkeley.edu](mailto:visualmat@listlink.berkeley.edu)> appears in the address line.

On another note, addresses that result in delivery failures will be removed from the VisualMat list. In most cases, these failures are due to discontinued addresses that their owners did not "unsubscribe" from the list. Some of these errors, however, might result from temporary problems with the recipient's mail server, or from mailboxes over quota. All such failures, if repeated over several days, will result in the address being "unsubscribed." If you mysteriously stop receiving VisualMat postings, you may have been unsubscribed. You may get back onto the list by repeating the subscription procedure.

To *subscribe* to the VMCAR mailing list, send a message from your own e-mail account to:

<[majordomo@listlink.berkeley.edu](mailto:majordomo@listlink.berkeley.edu)>

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

subscribe visualmat

To *unsubscribe* from the list, use the same address and the command:

unsubscribe visualmat

Please feel free to e-mail me with any questions.

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## UPDATE MIC: MOVING IMAGE COLLECTIONS

**Jane D. Johnson, MIC Project Manager at the Library of Congress**

We are pleased to announce that the MIC Portal is now live and ready for review and comment from the archival and moving image communities. Please visit <<http://mic.imtc.gatech.edu>> and let us know what you think. MIC is built on a portal structure, to customize information for its diverse audiences. **Choose a portal** to find resources and perform more complex searches for moving images (**Collections Explore**) and organizations (**Archive Explore**).

*MIC: Moving Image Collections* continues to welcome entries for its international online directory of moving image repositories. Whether your institution is a moving image archive, or simply holds a few film titles as part of a larger general collection, we invite you to register your organization with MIC. By doing so, you join a groundbreaking initiative to provide access to moving images worldwide, and contribute to further collaboration, research, and mentoring in the archival moving image community. Any institution holding moving image materials is eligible for a Directory entry. To participate, visit the MIC site at <<http://mic.imtc.gatech.edu>> and click on "List your archive in the MIC Directory."

Records from five alpha sites have been loaded into the MIC Union Catalog. These include the National Library of Medicine, Oregon Health & Science University, Pacific Film Archive, Smithsonian Institution Archives, and the Walter J. Brown Media Archives and Peabody Awards Collections. Records from the remaining alpha sites will be loaded by year's end.

The MIC evaluation team at the Rutgers School of Communication, Information and Library Studies is now evaluating MIC union catalog metadata. The evaluation attempts to determine if the metadata meets the Functional Requirements for Bibliographic Records (FRBR): enabling

users to find, identify, select, and maintain the best or most useful moving images.

The full MIC Steering Committee is now appointed. They met for the first time at the Library of Congress in January to discuss MIC's strategic plan and business model and strategize regarding Phase 2 (2005-2006) development activities.

Following discussions with the MIC Steering Committee and the National Science Foundation, a second NSF grant has been submitted to fund the cataloging utility that was conceptualized as part of the original MIC architecture. In the long term, the cataloging utility will serve two functions:

- enable smaller archives with insufficient infrastructure, expertise or resources to create standard records in house, for their own constituency, and potentially for contribution to the MIC Union Catalog
- enable organizations with descriptive metadata in place for end users to retool their metadata capabilities to support the types of metadata required for effective management (technical, rights, and other administrative metadata) and become METS (Metadata Encoding Transmission Standard) compliant

This grant would further MIC's long-term goals to promote the use of standards-based, interoperable metadata in the moving image archives community and to provide leadership in moving image preservation and digital rights management, thus facilitating progress into a full MPEG-21 rights management implementation in Phase 3 (1-2 years).

The various working groups of the MIC Education and Outreach Committee continue to develop content for the MIC Web site. Please take a look around, let us know what you think, and enjoy! We welcome and appreciate your comments and questions. Please send them to <mic@loc.gov>. Thank you!

Moving Image Collections (MIC, pronounced 'mike') is an integrated online catalog of moving images, with an archive directory and links to resources on moving images and moving image preservation. It is designed to facilitate collaborative cataloging, preservation, exhibition, and digitization activities, and includes these features:

- Union catalog of moving images held by a variety of organizations, including libraries, museums, archives and television broadcasting companies, including films, videos, and digital streaming video
- Searchable directory of organizations with moving image collections.
- Portals for archivists, educators and other communities
- Resources about moving images and moving image preservation for archivists, educators, and the general public
- Search displays combining information about services and access to collections with title information

A cataloging utility and user-defined dynamic portals are in development.

MIC is a collaboration between the Association of Moving Image Archivists (AMIA) and the Library of Congress. It receives funding from the National Science Foundation and is a participant in the National Science Digital Library. Alpha implementer sites, all with significant moving image collections in analog and digital format, 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 Theater Research.

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

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## IN PRINT

With the Society and the Section meeting in Boston this August, Book Editor Liz Ruth offers, among other items, a bibliography including visual delights of Beantown.

**Aarons, Jules.** *Into the Streets 1947-1976: Photographs of Boston.* Boston: Boston Public Library, 1999. 58 p., BPL Catalog # 363 and 362. \$15.00 (cloth), \$12.00 (paper). Available from the Boston Public Library, Business Office, P.O. Box 286, Boston, MA 02117 or 617-536-5400 ext. 43

**Aarons, Jules.** *Provincetown, 1949-1965: A photographic memoir.* Boston: Boston Public Library, 2002 ISBN 0-89073-123-3 \$15.00 Available from the Boston Public Library, Business Office, P.O. Box 286, Boston, MA 02117 or 617-536-5400 ext. 43.

**Ackley, Clifford S.** *Photoimage—Printmaking, 60s to 90s: Museum of Fine Arts, Boston, July 7-September 27, 1998 and Des Moines Art Center, March 5-May 9, 1999* Boston: Museum of Fine Arts, 1998. 92 p., ISBN 0-87846-463-8 \$14.95.

**Blackwell, Lewis.** *Twentieth Century Type : new and revised edition.* Cambridge, Mass.: MIT Press, 2004. 224 p., ISBN 0-300-10073-6 \$39.95.

**Cravens, Richard and Melissa Harris.** *Photography Past/Forward : Aperture at 50 with a History.* New York: Aperture Foundation, 2004. 239 p. ISBN 0-893819964 \$50.00 (cloth).

**Hoyle, Pamela.** *The Boston Ambience: An Exhibition of Nineteenth Century Photographs.* Boston: Boston Atheneum Library, 44 p., ISBN 0-934552-36-3 \$7.50 Available from Boston Atheneum Library, 10 ½ Beacon Street, Boston, MA 02108-3777 or call 617-227-5266.

**Hoyle, Pamela.** *The Development of Photography in Boston, 1840-1875.* Boston : Boston Atheneum Library, 1979. Available from Boston Atheneum Library, 10 ½ Beacon Street, Boston, MA 02108-3777 or call 617-227-5266.

**Klett, Mark.** *Third View, Second Sight: A rephotographic survey of the American West.* Museum of New Mexico Press. 256 p. ISBN 0-89013432-4 \$60.00

**Palmquist, Peter, Editor-in-Chief.** *Photographers: A Sourcebook for Historical Research.* Nevada City, Calif.: Carl Mautz Publishing, 2000. 154 p., ISBN 1-887694-17-x \$45.00 (cloth) ; 1-887694-18-8 \$25.00 (paper).

**Pierce, Sally.** *Whipple and Black: Commercial Photographers in Boston.* Boston: Boston Atheneum Library, 1979. ISBN 0-934552-33-9. \$7.50 Available from Boston Atheneum Library, 10 ½ Beacon Street, Boston, MA 02108-3777 or call 617-227-5266.

*Proof in Print: A Community of Printmaking Studios.* Boston Public Library, 2001, 155 p., ISBN 0-89073-125-x \$25.00 Available from the Boston Public Library Business Office, P.O. Box 286, Boston, MA 02117 or 617-536-5400 ext. 43.

**Sandweiss, Martha.** *Print the Legend.* New Haven: Yale University Press, 2002. 416 p. ISBN 0-300-09522-8 \$39.95 (cloth) 0-300-10315-8 \$25.00 (paper).

**Sichel, Kim and Gaither, Edmund B.** *Black Boston: Documentary Photography and the African American Experience.* Boston: Boston University, Art Gallery, 1995. 45 p. ISBN 1-881-450030-1 \$12.00 Available through Brodart Company.

*This Film is Dangerous: a Celebration of Nitrate Film.* Brussels: Federation of Film Preservation, 2003. 720 p. ISBN 2-9600296-0-7 Available from the International FilmArchive Database or FIAF: <<http://www.fiafnet.org/uk/publications/>>.

**Westbeck, Colin.** *The James VanDerZee Studio.* Chicago: Art Institute of Chicago, 2004. 36 p. ISBN 0-86559-210-1 \$9.95.

[**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. Liz Ruth is the Book Editor. Please contact her directly at <[Liz\\_Ruth@harvard.edu](mailto:Liz_Ruth@harvard.edu)> with any publications or ideas for book reviews.—Ed.]

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## WHAT'S UP

through October 17. *An Artistic Legacy: Photographers' Archives at the Carter.* Amon Carter Museum, Fort Worth, Texas. <[www.cartermuseum.org](http://www.cartermuseum.org)>.

through August 29. *Diane Arbus Revelations.* Museum of Fine Arts, Houston, Texas. <[www.mfah.org](http://www.mfah.org)>.

through September 26. *Aaron Siskind: Centennial Celebration.* Museum of Fine Arts, Houston, Texas. <[www.mfah.org](http://www.mfah.org)>.

through October 5. *Twins: Mary Ellen Mark.* Museum of Contemporary Photography, Chicago, IL. <[www.mocp.org](http://www.mocp.org)>.

through Jan. 17, 2005. *Josef Sudek: Poet with a Camera.* Museum of Fine Arts, Boston, Mass. <[www.mfa.org](http://www.mfa.org)>.

through August 15. *Gondola Days: Isabella Stewart Gardner and the Palazzo Barbaro Circle.* Isabella Stewart Gardner Museum, Boston, Mass. <[www.gardnermuseum.org](http://www.gardnermuseum.org)>.

through September 5. *Silver Images: The Photography Collection at 25.* Chrysler Museum of Art, Norfolk, Virginia. <[www.chrysler.org](http://www.chrysler.org)>.

through September 6. *Sally Mann: What Remains.* Corcoran Museum of Art, Washington, DC. <[www.corcoran.org](http://www.corcoran.org)>.

through September 8. *Speaking with Hands: Photographs from The Buhl Collection.* Guggenheim Museum, New York City. <[www.guggenheim.org](http://www.guggenheim.org)>. [My pick of the list]

opens September 18 through January 9, 2005. *The Remarkable George Eastman: Vision and Obsession.* George Eastman House, Rochester, NY. <[www.eastmanhouse.org](http://www.eastmanhouse.org)>.

through September 19. *Fratelli Alinari: A Photographic Tradition; The Changing Face of Italy, 1855-1935.* Estorick Collection, Canonbury Square, London, England. <[www.estorickcollection.com](http://www.estorickcollection.com)>.

through September 19. *August Sander: People of the Twentieth Century.* Metropolitan Museum of Art, New York, NY. <[www.metmuseum.org](http://www.metmuseum.org)>.

opens October 9, through January 9, 2005. *Dahomey 1967: Photographs by Irving Penn.* Museum of Fine Arts, Boston, Mass. <[www.mfa.org](http://www.mfa.org)>.

through October 17. *The Sting of the Wasp: San Francisco's Political Cartoon Weekly 1876-1897.* Cartoon Art Museum, San Francisco, CA. <[www.cartoonart.org](http://www.cartoonart.org)>.

[**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. Shawn Waldron is now Exhibitions Editor. Please contact him directly at <[Shawn\\_Waldron@condenast.com](mailto:Shawn_Waldron@condenast.com)> with any exhibition information.—Ed.]

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## VISUAL MATERIALS READER? CALL FOR FAVORITE ARTICLES

As you read in the Section's Mid-winter meeting minutes, the Section is interested in seeing a "visual-materials reader" published through SAA. It is intended to be a publication of favorite and classic articles that have already been published. It will not include works about digital materials because the information will most likely become outdated more quickly than articles about traditional archival collections. Topical areas for Visual Materials will most likely include, but will not be limited to: processing (including arrangement and description), identification and dating, conservation, housing and storage, reformatting, use, reference. Do you have articles that you refer to that help you with your job as a Visual Collections person? These articles might be found in *American Archivist*, *Archivaria*, and *Cataloging and Classification Quarterly* or even *Curator* or the *Winterthur Portfolio*, other journals. Please send a bibliographic citation and a brief explanation of why you have found it useful to Laurie Baty <[lab0254@aol.com](mailto:lab0254@aol.com)>. Watch the Section Web site for the list of articles and discussions about which to include.

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## 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 on 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

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527 S. Wells St., 5th Floor, Chicago, IL 60607



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**TIME-DATED MATERIALS  
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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 at <lab0254@aol.com> to let her know that you're interested in preparing such a study.

### **ARTFUL DODGING: Things Heard, Enhanced, and Passed on**

**Boston, MA, and San Diego, CA.** Archivist weds Archivist. Ardys Kozbial and Brad Westbrook tied the knot at the end of June in Boston. They will be living in San Diego where Brad is the Metadata Librarian for the Union Catalog of Art Images and after leaving the Harvard Design School, Ardys will be working on her California tan while looking for something equally cool.



**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>. **Assistant Editor and Book Editor:** Liz Ruth, Harvard Real Estate Services, Property Information Resource Center; (617) 496-1862; e-mail <Liz\_Ruth@harvard.edu>. **Exhibition Editor:** Shawn Waldron, Conde Nast Archive, (212) 286-4879; e-mail <Shawn\_waldron@condenast.com>. **Chair:** Sue Kriegsman, Digital Library Projects Manager, Harvard University Library, Office for Information Systems, 1280 Massachusetts Avenue, Suite 404, Cambridge, MA 02138, Phone: (617) 495-3724; 495-0491 (fax), e-mail: <suzanne\_kriegsman@harvard.edu>.

Your comments and suggestions for improvements will always receive a cordial hearing. The next deadline is 1 June 2004. 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 <major-domo@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>.